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Vanderbilt Mansion National Historic Site
Hyde Park, New York

VANDERBILT MANSION

A GILDED-AGE COUNTRY PLACE



VANDERBILT MANSION NATIONAL HISTORIC SITE

HISTORIC RESOURCE STUDY

Vanderbilt Mansion, 1898. Wurts Brothers Photographers, Vanderbilt Mansion Photograph Collection, Roosevelt-Vanderbilt National Historic Site Archives, Hyde Park, NY (VAMA 208).

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A Historic Resource Study

by

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FOREWORD

> I have always thought of the Hyde Park place with the greatest interest and affection because with the exception of one or two old Van Rensselar or Livingston places, it is the only country place in the North which has been well kept up for nearly two centuries. It would be a wonderful thing to have the maintenance of it assured for all time . . . .
>
> *President Franklin D. Roosevelt, 1939*

The Vanderbilt estate came into the National Park Service (NPS) in 1940 due in large part to the interest of FDR, who described the site as an arboretum. The President valued the estate for its historical integrity, extraordinary river view, and its aged collection of specimen trees. The site is described as representative of an economic and social period in American history in the enabling legislation in 1940. And yet, a comprehensive study of the site's integrity, significance, and representational value has not been undertaken until now.

To study the diverse resources of the Hyde Park estate, a team of five writers was assembled. The landscape component had received scholarly attention in 1992 with the publication of the *Cultural Landscape Report for Vanderbilt Mansion National Historic Site*. For this larger study, emphasis was put on the architecture, designed interiors/furnishings, and decor of the Mansion itself, and on the staffing and operation of the estate, which have received little scholarly attention during the almost sixty years of NPS stewardship, and practically none since the early 1960s. The park owes a debt of gratitude to Senior Curator Nancy Waters of the Northeast Museum Services Center, and to the project consultants for the energy, skill, and great personal interest with which they approached this project and for the depth and breadth of their research. This study has unearthed a wealth of new information, well beyond the sources that were previously known to exist; much of this information is synthesized here, and even more sources are flagged for future research. From this sound scholarly footing, a wide range of additional research and resource documentation can be expected to emerge. Already, the results of the study are enriching the experiences of our visitors and more fully informing our management of this striking site.

Sarah Olson
Superintendent
Roosevelt-Vanderbilt National Historic Sites
December 1999

PREFACE

When the Vanderbilt Mansion National Historic Site was designated by the Secretary of the Interior on December 18, 1940, President Franklin D. Roosevelt hoped to see the grounds set aside as an arboretum for public enjoyment. He believed the estate would be an example of a social and economic phase of our national development that would be of distinct national interest.

Unlike the site of a decisive battle, or the home of the great American patriot, the justification for accepting the site was at least in part based on the belief that it was "representative." The designation order states that certain buildings and structures of the estate are "representative and illustrative of their period and hence of national significance in the economic, sociological, and cultural history of the United States."

Taking the lead from the legislative mandate, park planning and research efforts focused on economic, social, and cultural history. Surprisingly little scholarly research was undertaken during the park's first half century on the developmental history of the estate, the history and significance of the furnished interiors, the history and significance of the cultural landscape, and the domestic life of the Vanderbilts and those employed on the estate. These research efforts largely pre-date 1965 and are, therefore, not informed by the most recent scholarship.

While these early research efforts provided a basis for managing and interpreting the site, the research did not provide specific guidance for management decisions relating to individual resources by type. A change in direction is represented by the publication in 1992 of a cultural landscape report for the site. This report, *Cultural Landscape Report for Vanderbilt Mansion National Historic Site, Volume I: Site History, Existing Conditions, and Analysis*, provided park staff with the basis for managing and interpreting the cultural landscape.

This Historic Resource Study (HRS) applies the same level of scholarship to assessment of the architecture, furnished interiors, and technological systems of the mansion. The study reevaluates some of the conclusions of the prior cultural landscape report (which placed emphasis on the pre-Vanderbilt era) looking specifically at the potential significance of the landscape during the Vanderbilt and NPS stewardship. The purpose of the HRS is to document and assess the cultural resources of the Vanderbilts' Hyde Park, from 1895 when Frederick W. and Louise Vanderbilt purchased the property, to Frederick's death in 1938, and to the present. The study evaluates the integrity and significance of the property and places it within broader historical contexts. This analysis will be used to revise the National Register Nomination form to include additional descriptive information, new contexts, and an expanded Statement of Significance.

The HRS has taken an interdisciplinary approach to research and interpretation:

Peggy Albee (NPS) wrote sections on architecture. Ms. Albee is a project manager and architectural conservator/historian for the NPS's Northeast Region Building Conservation Branch. She is the author of numerous Historic Structure Reports including those for the

Home of Franklin D. Roosevelt in Hyde Park, New York; First Parish Church in Quincy, Massachusetts; and Old Harbor Life-Saving Station in Provincetown, Massachusetts. In addition, she has written many materials analysis reports including a multi-year study of the Old Executive Building in Washington, D.C.

Nina Gray (independent scholar) wrote sections on the furnished interiors of the mansion, material culture, the architectural patronage of the Vanderbilt family, and country house types. Ms. Gray has conducted extensive original research on late-nineteenth and early-twentieth century design and interior decoration including furnishing plans for Lawnfield, the James Garfield National Historic Site in Mentor, Ohio, and Meadow Croft, the circa 1910 John Ellis Roosevelt House in Sayville, Long Island. She was also responsible for implementing the Meadow Croft furnishing plan. Her recent projects include the video *Beyond Architecture: The Frame Designs of Stanford White*, "Within Golden Borders: The Frames of Stanford White" in *American Art Magazine*, and a book review of *Ogden Codman and the Decoration of Houses* in *The American Decorative Arts Society Newsletter*.

Pamela Herrick (independent scholar) wrote sections on the service areas of the mansion, occupancy of the estate, the history of the Hudson Valley, and country house types. Ms. Herrick has served as director of two historic sites in the Hudson River Valley. Her work as consultant includes researching and writing assessments documenting the surviving fabric of historic structures with recommendations for their treatment. Currently, she is researching the history of a mid-nineteenth-century site that will appear in a planning document for the establishment of a small, not-for-profit historic preservation resource center in the Hudson Valley.

Molly Berger (independent scholar) wrote sections on the technology and mechanical systems on the estate. Ms. Berger holds a PhD in history from Case Western Reserve University and specializes in American history, American social/cultural history, the history of nineteenth- and twentieth-century American technology, and the history of medicine. She has held academic positions at John Carroll University, Case Western Reserve University, and Oberlin College. Her recent publications include "A House Divided: Technology, Gender, and Consumption in America's Luxury Hotels, 1825-1860" in *His and Hers, Gender Consumption, and Technology* and "The American System: The Nineteenth-century American Luxury Hotel" in *Proceedings of 19th Annual Meeting*, Groupe de Recherche et d'Études Nord-Americaines.

H. Eliot Foulds (NPS) wrote sections on the cultural landscape. Mr. Foulds is a historical landscape architect for the NPS's Olmsted Center for Landscape Preservation. His projects include rehabilitation guidelines for the historic motor-road system and CCC-era campgrounds at Acadia National Park, detailed treatment plans and construction documents for the rehabilitation of the Wright Brothers Memorial in Dayton, Ohio, and an assessment of and recommendations for the historic military landscape of Fort Hancock in Sandy Hook, New Jersey. His research and treatment planning for historic country places and residential landscapes include Frederick Law Olmsted National Historic Site in Brookline, Massachusetts; Weir Farm National Historic Site in Ridgefield, Connecticut; and Marsh-Billings-Rockefeller National Historical Park in Woodstock, Vermont.

Each writer brought a unique perspective to analysis of the resources and relied upon primary source materials, secondary sources, and comparisons with related gilded-age

properties in their assessments. While primary sources relating specifically to the Frederick Vanderbilts are exceedingly limited, primary source materials illuminating the development of the furnished interiors, the park and garden portions of the estate landscape, and the management of the estate are quite rich. The papers of the architectural firm and the decorators which survive in public collections contributed greatly to the study, as did volumes of estate ledgers in the Park's collections. Additionally, and perhaps most importantly, the high degree of integrity in the architecture, interior finishes, furnishings, and mechanical systems of the mansion as well as the park and gardens contributed significantly to the research and interpretation in the HRS and offer rich source material for the continued study of gilded-age country places by scholars.

This study requires the discussion and comparison of architectural terms which may not be familiar to the reader, therefore a glossary of terms has been included.

The content of this HRS was submitted by the authors in early 2000 but the report was not edited and formatted for printing until 2008.

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The writers owe a particular debt of gratitude to Michelina Jurkowski and Deborah Miller of the Vanderbilt Mansion National Historic Site for the hours they spent providing access to the interior and collections and for providing their insight during preparation of this study. We also thank Frank Futral, Curator of Decorative Arts, for his diligence in tracking down answers to a multitude of questions.

Nancy Waters has been an invaluable leader in this project, bringing together all phases of the planning and execution of the report.

EXECUTIVE SUMMARY

The Historic Resource Study (HRS) for Vanderbilt Mansion National Historic Site addresses the architecture of the mansion, its furnished interiors, the mechanical systems of the mansion and transportation systems of the estate, the cultural landscape, and occupancy of the estate from the Vanderbilt period to the present.

Architecture of the Mansion

McKim, Mead & White was America's preeminent architectural firm by the end of the nineteenth century. The house designed for Frederick and Louise Vanderbilt by McKim, Mead & White is representative of the firm's Neoclassical Beaux-Arts architecture from this time period. It is a clear, concise, and beautiful design, highly successful in its interpretation of Beaux-Arts theory. Neoclassical structures with Beaux-Arts ornamentation were rarely built for country-place architecture. While a few others of this type survive in other locales, the Vanderbilt Mansion was the only one ever constructed in the Hudson River Valley. In addition to its significance as a rare architectural design for the country place, it is also a component of the whole of Vanderbilt grand-house commissions from Frederick's generation of builders, an outstanding legacy left for America's heritage.

Furnished Interiors

The furnished interiors of the Vanderbilt Mansion at Hyde Park represent gilded-age interior decoration of the highest level. The rooms are a combination of architect-designed interiors and decorator-designed interiors executed by Charles Follen McKim, the architect of the mansion; and Ogden Codman and Georges Glaenzer, two successful decorators of the period. The sub-contractors represent another level of participation: the McKim interiors were executed by Herter Brothers and A.H. Davenport, prominent interior decorators, as well as contractors. Stanford White served the interesting and perhaps unique role of antiques dealer for Frederick Vanderbilt and was responsible for extensive purchases in Europe in the fall of 1897. The mansion incorporates a number of different styles, typical of gilded-age decoration. The formal public spaces were designed to emulate old European rooms, while the Vanderbilts' private spaces imitated French and Italian aristocratic room decoration. The interiors survive with almost all of the major furnishings and provide a rich context for studying the taste and style of the Gilded Age.

Service Areas

The basement and third floor service areas within the Vanderbilts' Hyde Park mansion are a rare survival of the complete range of interrelated work spaces and staff housing of a gilded-age country place laid out on a Beaux-Arts plan. The symmetry and balance of the floor plan, which was carried over from the first public floor of the house, dictated the arrangement of service rooms around the central ellipse. Overall functional efficiency, a hallmark of country house design, was sacrificed to ensure perfect architectural balance. However, within each service floor, the assigned room usage resulted in a discrete series of functional zones relating to household operations. These functional zones were an architectural manifestation of the management system and daily operations of the household departments as well as the socio-economic hierarchy within the household staff itself. The

intact survival of the service areas at Hyde Park provides a rare opportunity for interpretation and access to these spaces by the public.

Mechanical Systems

The mechanical systems of the Vanderbilt estate at Hyde Park were central, not only to the day-to-day functioning of the estate, but also to the definition of luxury that the Vanderbilts constructed for themselves. The centerpiece of the mechanical infrastructure was the direct current powerhouse that generated electricity to light the mansion and the Pavilion and to pump water throughout the estate. Water was used to irrigate the lawns and gardens and for general household use in the various buildings. Other systems included heating and ventilation, internal and external communication, the elevator and dumbwaiter, and the kitchen and laundry facilities. The mansion is also notable for its steel frame construction. Each system was representative of standard contemporary practice for elite country places. None were particularly elaborate or pretentious, yet together they spoke of a standard of living that far exceeded that of most people in the United States.

Landscape Architecture

The overall organization of Hyde Park's landscape pre-dates the time period of this study. Landscape elements discrete to the period include the ensemble of buildings and structures, the expansion and stylistic detailing of the formal garden, and refinements to the road system. In this respect, the landscape at Hyde Park, as an element in the Vanderbilts' well-crafted environment, stands apart from their dwelling, its furnishing and mechanical systems, or the organization of personal services, in that it cannot be entirely ascribed to their efforts. The Vanderbilts employed James L. Greenleaf, a relative newcomer to the field of landscape architecture, to transform an existing formal garden into the Italianate style which had become popular during the period. Greenleaf's redesign is significant as an early example of his work. He would later enjoy a national reputation. Yet, Greenleaf was only the best known of a succession of landscape designers and advisors employed at Hyde Park, which included Herbert Shears as the property's superintendent. If one assumes that the sum of their efforts at Hyde Park brought the Vanderbilts pleasure, then the modifications to the property's landscape represent an effort to adapt a pre-existing Hudson Valley country property to reflect their personal and variable tastes. Choices made regarding their dwelling indicate a preference for the then-fashionable Neoclassical Beaux-Arts architecture. Yet in the larger ensemble of buildings and structures found throughout the landscape, there is greater stylistic complexity of both form and relationship to the land that is symptomatic of an eclectic preference. In retaining many of the pre-existing landscape elements, such as plantings and circulation patterns, the Vanderbilts should not be understood as having taken a preservationist approach. While their wealth made possible an enhanced program of caretaking and maintenance, it also engendered a vast campaign of new landscape design and construction.

Significance of the Estate

The Vanderbilt Mansion National Historic Site is significant as a remarkably complete example of a gilded-age country place in terms of the architecture, room arrangement, interior finishes and furnishings, and mechanical systems of the mansion itself as well as the surviving road system and landscaped grounds including the park and formal

gardens. The site represents the rural domestic ideal of elite gilded-age families and provides context for the study of other types of gilded-age residences, including the urban townhouse, the seaside cottage, and the vacation house. It is these four house types, taken as a whole, which best represent the social, domestic, and economic priorities of gilded-age families such as the Vanderbilts, and the Vanderbilt Mansion is a historically significant example which adds richness and depth to our understanding of this era in American domestic and architectural history.

INTRODUCTION

In May 1895, Frederick W. and Louise Vanderbilt purchased an estate in Hyde Park, New York, overlooking the Hudson River and with a distant view to the Catskill Mountains. They engaged McKim, Mead & White to renovate the extant house. Charles Follen McKim served as the partner-in-charge of the Hyde Park project. Norcross Brothers were the general contractors. Between September and November of 1895, the Pavilion was constructed on the site of the estate's former coach house. The Pavilion served as a residence for the family during construction. Plans for the Howard and Wales residences were finalized at this time as well. These houses were built on the estate for Edward Wales, a close Vanderbilt associate, and Thomas and Rose Howard, a niece of Louise Vanderbilt. Also during this period, plans for renovation of the extant house were completed. However, deficiencies in the old structure resulted in a new design, finalized in the late summer of 1896. The initial construction phase resulted in erection of the building and completion of the majority of its exterior detail by the end of 1896. R.H. Robertson designed the Hyde Park Coach House as early as August 1895.

The interiors of the fifty-four-room mansion were designed and executed between 1896 and 1899. The rooms are variously architect-designed and decorator-designed with McKim laying out the plan of the house and supervising the design of many of the interior spaces. Stanford White assisted McKim by serving as an antiques buyer for the project. Herter Brothers and A.H. Davenport were the subcontractors who executed McKim's interior designs. The Vanderbilts also hired Georges Glaenzer and Ogden Codman to decorate several rooms, and E.F. Caldwell & Co. manufactured the majority of the lighting.

The estate's technical systems included two bridges of Melan Arch design, the White Bridge and the Rustic Bridge, on Crum Elbow Creek. An isolated electrical generating plant powered the estate. The powerhouse was designed and built by the engineering firm W. T. Hiscox & Co. in 1897, and generated the estate's electricity until the 1930s. In 1940 power was obtained from the Central Hudson Gas & Electric Company. The estate's water sources, the Hudson River, Crum Elbow Creek, Sherwood Pond, and a spring near the Gardener's Cottage and Wales House, were integrated into a system of dams, pipes, a standpipe, pumping machinery, artesian wells, cisterns, and cesspools. The water system was self-sufficient until 1941 when it connected to the Village of Hyde Park's water system. The heating and air conditioning plants in the mansion were installed by Baker, Smith, and Company.

As Frederick continued the estate's development, he purchased the neighboring Sexton Tract which was previously part of the estate and reintegrated it with the rest of the property. All the Sexton structures were removed and the former north overlook drive along the ridge was partially rebuilt. The Vanderbilts undertook a major construction program and replaced all the structures on the Sexton Tract with the exception of the Boat House at Bard Rock. The extant formal gardens were augmented during this period with new features and an extension at a lower level to the east. The gardens were designed in sequence by James Greenleaf, Meehan and Sons Nurseries, and Robert Cridland. Overall, the Vanderbilts retained the estate organization and existing specimen tree collection adding

many new plantings. The farm side of the estate was improved and highly productive during the Vanderbilts' ownership.

Louise Vanderbilt's niece Margaret Van Alen inherited the estate in 1938, and after briefly offering the estate for sale, she worked with Franklin D. Roosevelt to donate a portion of it to the National Park Service. Only the estate acreage west of the Albany Post Road was transferred to public ownership, while the farm side was sold. The public portion of the estate was designated Vanderbilt Mansion National Historic Site in 1940. The transition from private to public ownership was accompanied by thorough documentation of the specimen tree collection, photographic documentation of the estate, and initial master planning. No substantial changes to the organization or character of the portion of the property transferred to the NPS were carried out. Two small parking lots and one large parking lot were added for visitor use. Over the years the greenhouses, two boathouses, and tennis court were allowed to deteriorate and were eventually demolished. The woodland edges and composition were altered by ecological succession, invasion of volunteer species, and limited maintenance. The essential character of the landscape, mansion architecture, and interiors remain intact.

Vanderbilt Mansion National Historic Site was listed on the National Register on October 15, 1966 and documented on October 6, 1980. The documentation form lists the property as significant in the areas of architecture, economics, and landscape architecture for the periods 1800 to 1899 and 1900 to [1999].

Today visitors are able to walk the grounds and take guided tours of many of Vanderbilt Mansion's furnished rooms. The Pavilion serves as the park visitors' center.

CHAPTER ONE

THE GILDED AGE AND COUNTRY PLACES

HISTORIOGRAPHIC ESSAY

The late 1890s, when Frederick and Louise Vanderbilt constructed their house at Hyde Park, falls at the end of that part of American history commonly referred to as the Gilded Age. The Vanderbilt residency spans the turn of the century into the Progressive Era, through the First World War, the Twenties, and the Great Depression. Dividing history into periods such as these is one of historians' most significant devices for trying to make sense of the past. Historical periods are arbitrary hypotheses that depend on interpretation for their validity. Thus, it is the topic of inquiry that lends credence to a particular periodization and helps us to understand societies and how they change.

Mark Twain and Charles Dudley Warner's utopian satire, *The Gilded Age* (1873), lends its name to the period that stretches from the end of the Civil War (1865) to roughly the end of the nineteenth century. Sean Dennis Cashman relates that Twain and Warner took the phrase from Shakespeare: "To gild refined gold, to paint the lily, / . . . Is wasteful and ridiculous excess."[1] And so in this way, the label invokes the wasteful indulgences of the late century's captains of industry. Historians did not immediately or consistently make the phrase their own.

By 1948, Richard Hofstadter used the term unselfconsciously in *The American Political Tradition*.[2] His 1955 *Age of Reform*, an interpretation of the Progressive Era, is periodized from 1890. When referring to the Gilded Age, Hofstadter specifically points to the "tycoons and industry-builders" who emerged after the Civil War.[3] By the mid-1950s, the standardization of the American history survey employed it to designate a period characterized by the larger than life personalities of an emerging industrial state. To quote business historian Glenn Porter, "For the first time, whole industries came to be identified with names of the powerful individuals who dominated them - Cornelius Vanderbilt, E. H. Harriman, and James J. Hill in railroads, Cyrus McCormick in reapers, John D. Rockefeller in oil, J. P. Morgan in finance, James B. Duke in tobacco, Gustavus Swift and Philip Armour in meatpacking, Andrew Carnegie in steel."[4]

While the nation's process of industrialization during the late nineteenth century still serves as the dominant theme for interpreting this period, the use of the phrase, "The Gilded

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[1] Sean Dennis Cashman, *America in the Gilded Age; From the Death of Lincoln to the Rise of Theodore Roosevelt*, 3rd ed. (New York: New York University Press, 1993), 3.
[2] Richard Hofstadter, *The American Political Tradition and the Men Who Made It* (1948; reprint, New York: Vintage Books, 1989), 213.
[3] Richard Hofstadter, *The Age of Reform, From Bryan to F. D. R.* (1955, reprint; New York: Alfred A. Knopf, 1989), 140; 142; 232; 323.
[4] Glenn Porter, "Industrialization and the Rise of Big Business," in *The Gilded Age, Essays on the Origins of Modern America*, ed. Charles W. Calhoun (Wilmington, DE: SR Books, 1996), 9.

Age," is no longer seen as particularly precise in describing the dramatic shifts of the post-Civil War era and the complexity of responses to them. The past forty years has witnessed a shift in emphasis in the historical literature from elite politics and business on a national scale to social history with its focus on the topical analysis of subjects like race, class, and gender, and mass developments such as urbanization and consumerism. These issues find little relevance in the artificial periodization as defined by Twain's "gilded age" with its limited reference to machine politics and wasteful consumption. A brief survey of recent American history texts reveals that historians have turned to an organizational interpretation that in part results from three influential works, Robert Wiebe's *The Search for Order, 1877-1920* (1967), Alfred D. Chandler's *The Visible Hand (1977),* and Alan Trachtenberg's *The Incorporation of America; Culture and Society in the Gilded Age* (1982).[5] Thus, students learn about "The New Industrial Order," "Economic Change and the Crisis of the 1890s," "The Emergence of Modern America," and "Nationalizing the Republic."[6] These broader categories encompass and integrate a greater range of people into the historical narrative and open up new sets of questions about the changes generated by an industrializing society and the diverse responses to them.

Both of these analytical structures are useful in studying the Vanderbilts and Hyde Park. Older interpretations of the Gilded Age fit because of the Vanderbilts' elite economic status. Yet their wealth also relied on the new organizational society, thus demonstrating both the complexities of periodization and the continued utility of older interpretations when synthesized with new works of historical analysis. Even though Frederick Vanderbilt's fortune was a third generation inheritance, he nonetheless served as a director of the New York Central Railroad and forty-three others.[7] Historians credit the railroads as the key to the establishment of a national market and as the pioneer in the organizational innovations of big business.[8] Railroad practices contributed to labor unrest and political movements such as the Granger and Populist movements. The progressive movements that sought reform in the face of corporate hegemony also worked to the advantage of industrialists who lobbied the government for less radical legislation favorable to their interests.[9]

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[5] Robert H. Wiebe, *The Search for Order, 1877-1920* (New York: Hill and Wang, 1967); Alfred D. Chandler, Jr., *The Visible Hand, The Managerial Revolution in American Business* (Cambridge, MA: The Belknap Press, 1977); and Alan Trachtenberg, *The Incorporation of America; Culture and Society in the Gilded Age* (New York: Hill and Wang, 1982).

[6] James West Davidson, et. al. *Nation of Nations, A Narrative History of the American Republic*, 3rd ed. (New York: McGraw Hill, 1998); Randall Woods and Willard Gatewood, *America Interpreted, A Concise History with Readings* (Ft. Worth, TX: Harcourt Brace & Company, 1998); George Brown Tindall and David E. Shi, *America, A Narrative History* (New York: W. W. Norton, 1996); and Bernard Bailyn, et. al., *The Great Republic*, 4th ed. (Lexington, MA: D.C. Heath and Company, 1992). See also John M. Murrin, et. al., *Liberty, Equality, Power, A History of the American People*, 2nd ed. (Ft. Worth, TX: Harcourt Brace & Company, 1996); and John Mack Faragher, et. al., *Out of Many, A History of the American People*, 2nd ed. (Upper Saddle River, NJ: Prentice Hall, 1997).

[7] Edwin Hoyt, *The Vanderbilts and Their Fortunes* (Garden City, NY: Doubleday & Company, 1962), 353.

[8] Porter, 10-11. See also Chandler and Olivier Zunz, *Making America Corporate, 1879-1920* (Chicago: University of Chicago Press, 1990), both of which describe and interpret the rise of middle management in large industries such as railroads and insurance.

[9] Steven J. Diner, *A Very Different Age, Americans of the Progressive Era* (New York: Hill and Wang, 1998), 49. See also Gabriel Kolko, *The Triumph of Conservatism: A Re-interpretation of American History, 1900-1916* (New York: Free Press, 1963); and James Weinstein, *The Corporate Ideal in the Liberal State: 1900-1918* (Boston: Beacon Press, 1968).

Frederick and Louise Vanderbilts' lives, their houses, lifestyle, and interests cannot be divorced from the major political, economic, social, cultural, and demographic events of the time. Their estate at Hyde Park needs to be interpreted not just within the context of others more or less like it, but also as part of the seamless web of American society and its history. When focused on the Vanderbilts and other elites, it is easy to lose sight of just how rarefied their lives were when compared to that of the vast majority of Americans. Data shows that there were 125,000 families in the United States in 1890 with annual incomes over $50,000. The wealthiest one percent of families in 1890 owned 50% of the real and personal property.[10] However, most workers at the time earned less than $800 per year with many, especially servants and industrial laborers, earning less than the $544 yearly income that marked the poverty line.[11]

Class definitions are not based on income alone. Race, ethnicity, occupation, education, and religion shaped class identification as well. For example, teaching, while paying far less than industrial jobs, still conferred middle-class status. Elite behavior sought both to set cultural standards and to separate itself from other classes of people in ways that perhaps could be emulated but certainly not replicated. And, as Kathy Peiss has demonstrated in her study of working class women in New York City, cultural transfer worked both ways, from the bottom up as well as from the top down.[12]

For most contemporary historians, the Gilded Age and the Progressive Era together span a period from the end of the Civil War and Reconstruction to 1920, but where the one ends and the other begins is a question of perspective and perhaps it is not the most important question. The development of history itself as a profession is bound up in this period. Up until about 1890, most historians worked in the tradition of gentlemen-amateurs. The development of the modern American university produced a new class of historians, trained in scientific methods of objectivity whose careers were tied to academic employment.[13] These "New Historians," represented by Frederick Jackson Turner, James Harvey Robinson, Charles Beard, and Carl Becker, came of age during the great economic depression of the 1890s and thus were shaped by what Hofstadter called this "turning point in the American mind." Their ideology and methodology turned away from past histories of moral and constitutional argument and Civil War to a systematic critique of capitalism and capitalists.[14] Vernon L. Parrington's influential 1930 assessment of the Gilded Age painted a national picture of crass materialism where the

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[10] Ray Ginger cites the 1893 population at 67 million. (Ray Ginger, *Age of Excess, The United States From 1877 to 1914* [New York: The MacMillan Company, 1965], 36.)

[11] Nell Irvin Painter, *Standing at Armageddon, The United States, 1877-1919* (New York: W. W. Norton & Company, 1987), xix-xx. Painter cites United States Department of Commerce, Bureau of the Census, *Historical Statistics of the United States* (1975) and Charles B. Spahr, *An Essay on the Present Distribution of Wealth in the United States* (1896).

[12] Kathy Peiss, *Cheap Amusements, Working Women and Leisure in Turn-of-the-Century New York* (Philadelphia: Temple University Press, 1986).

[13] Richard Hofstadter, *The Progressive Historians, Turner, Beard, Parrington* (New York: Alfred A. Knopf, 1968), 35. See also Joyce Appleby, Lynn Hunt, Margaret Jacob, "The Heroic Model of Science," in *Telling the Truth About History* (New York: W. W. Norton & Company, 1994); and Peter Novick, *That Noble Dream, The "Objectivity Question" and the American Historical Profession* (Cambridge and New York: Cambridge University Press, 1988).

[14] Hofstadter, *Progressive Historians*, 41-3; Novick, *That Noble Dream*, 92-5.

center of power shifted from the democracy to the money-makers, an era of exploitation that he called the "Great Barbeque."[15]

Matthew Josephson continued this line of interpretation with his substantial and scathing history, *The Robber Barons, The Great American Capitalists, 1861-1901*.[16] Focused on the industrialist giants of the period, among them Jay Gould, John Jacob Astor, Cornelius Vanderbilt, Andrew Carnegie, John D. Rockefeller, and Jay Cooke, Josephson, on his opening page, accuses these men of acting "without those established moral principles which fixed more or less the conduct of the common people of the community."[17] Josephson described Vanderbilt in particular as "the most astonishing of all the famous parvenus" with a contempt for the law, a "sharp wharf-rat's tongue," and a practice of raising "rates without pity, to the lasting misery of his clients." Others suffered equally under his pen. As with many such histories, 1901 served as a critical point in time. This year saw both the creation of U.S. Steel as the country's first billion-dollar corporation and the assassination of the President of the United States, William McKinley. His successor, Theodore Roosevelt, engaged the corporate trusts and led the federal government towards a public policy agenda that would address the social dislocations resulting from industrialization.[18]

In 1957, Samuel P. Hays' *The Response to Industrialism, 1885-1914*, marked a significant reinterpretation of the period that focused on the dramatic changes in American life wrought by the forces of industrialization rather than on the captains of industry. Hays calls this period the "Populist-Progressive Era," a label that represents his interest in labor issues, women's activism, popular politics, reform, and agrarian unrest.[19] Ray Ginger's synthetic *Age of Excess* falls within this transitional historiography, influenced as it is by Hays, Kolko, and Robert Wiebe's early essays. Ginger emphasized both economic and social change, including within his analysis groups such as labor, Native Americans, and black Americans. Robert Wiebe's remarkably influential 1967 book, *The Search for Order, 1877-1920*, argued that a fundamental organizational shift occurred that transformed a nation of disjointed "island communities" into a national bureaucratic society administered by middle-class professionals who mediated between everyday life and the impersonal world. Wiebe's synthesis transformed historians' understanding of the period and continues as a staple in the historiography.[20]

In more recent work on the period, John Whiteclay Chambers' *Tyranny of Change* focuses on social problems exacerbated by the emergence of an industrial-urban society. The

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[15] H. Wayne Morgan, "An Age in Need of Reassessment: A View Beforehand," in *The Gilded Age, A Reappraisal*, ed. H. Wayne Morgan (Syracuse: Syracuse University Press, 1963), 2-3. Vernon Lewis Parrington, *The Beginnings of Critical Realism in America, 1860-1920*, vol. 3 of *Main Currents in American Thought* (New York: Harcourt Brace, 1930).

[16] Matthew Josephson, *The Robber Barons, The Great American Capitalists, 1861-1901* (New York: Harcourt, Brace and Company, 1934).

[17] Josephson, *Robber Barons*, 1.

[18] Ballard C. Campbell, *The Growth of American Government, Governance from the Cleveland Era to the Present* (Bloomington: University of Indiana Press, 1995).

[19] Samuel Hays, *The Response to Industrialism, 1885-1914* (Chicago: University of Chicago Press, 1957). See also Richard L. McCormick, "Public Life in Industrial America, 1877-1917," in *The New Social History*, ed. Eric Foner (Philadelphia: Temple University Press, 1990).

[20] See Kenneth Cmiel, "In Retrospect, Destiny and Amnesia: The Vision of Modernity in Robert Wiebe's *The Search for Order*," in *Reviews in American History* 21(1993): 352-68 for a recent re-evaluation of Wiebe's work.

period was a time marked by both incredible progress and, in equal measure, frightening social dislocations. Chambers credits Progressive reform with idealistic, yet inspirational, reforms meant to mitigate the effects of a "self-regulating" society through government intervention.[21] Nell Irvin Painter framed her study, *Standing at Armageddon, The United States, 1877-1919* within a conflict between differing value systems, one championing prosperity, the other, democracy. Painter argues that economic interests created an aristocracy that undermined democracy, represented by a variety of competing interests located in labor, race, and gender issues. Sean Dennis Cashman published his third edition of *America in the Gilded Age, From the Death of Lincoln to the Rise of Theodore Roosevelt* in 1993. This edition is notable in the context of this study for its attention to the American Renaissance, the high culture of the period. Cashman states that the art of the Gilded Age would be that period's most enduring legacy and interprets it as an agent of American nationalism.[22] As with the other recent histories of the period, *America in the Gilded Age* seeks to tell a fuller story that integrates economic and technological change with social history and its focus on labor, class, gender, and race.

In contrast to these studies which focus on social transformation and responses to industrialization, another category of analysis looks more specifically at economic change and the men who drove corporatization. The seminal work in this field is Alfred D. Chandler, Jr.'s *The Visible Hand, The Managerial Revolution in American Business* (1977). Chandler describes the railroad as the seedbed for the corporate shift to a managerial structure and as the model for nationally organized corporations, including not just transportation networks, but also production and distribution industries. Chandler's work chronicles the emergence of the vertically-integrated corporation, but Naomi R. Lamoreaux's *The Great Merger Movement in American Business, 1895-1904* looks at the process of horizontal consolidation that occurred at the turn of the last century. This movement resulted in the merger of many or all competitors in an industry into a single, giant enterprise. Lamoreaux attributes the merger movement to "the development of capital-intensive, mass-production manufacturing techniques in the late nineteenth century; the extraordinarily rapid growth that many capital-intensive industries experienced after 1887; and the deep depression that began in 1893."[23] William Cronon's *Nature's Metropolis, Chicago and the Great West* analyzes the transformations of the late nineteenth century as a relationship between economic and ecological forces, tracing the paths between urban markets and the natural systems that supplied them.[24] The growth of Chicago's rail systems, banking networks, and commodity industries such as grain, lumber, and meat, opened the western regions to the process of industrialization and connected them to eastern centers of wealth.

John N. Ingham looks at the social influence of the business elite who emerged as part of these processes. *The Iron Barons* studies the rise of iron and steel magnates in Pittsburgh from 1874-1965. Rather than interpreting this story as a mythological "rags to riches" one, Ingham traces the way in which a provincial upper-class secured positions of social parity not just with the old-guard of a city like Pittsburgh, but also with established wealth in financial centers such

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[21] John Whiteclay Chambers II, *The Tyranny of Change: America in the Progressive Era, 1900-1917* (New York: St. Martin's Press, 1980). Chambers published a second edition in 1992 that changed the title dates to 1890-1920.

[22] Cashman, 168-70.

[23] Naomi R. Lamoreaux, *The Great Merger Movement in American Business, 1895-1904* (Cambridge: Cambridge University Press, 1985), 187-8.

[24] William Cronon, *Nature's Metropolis, Chicago and the Great West* (New York: W. W. Norton & Company, 1991).

as New York, Boston, and Philadelphia.[25] Another window into the rise of big business is through biography. Two recent ones include Ron Chernow's acclaimed *Titan, The Life of John D. Rockefeller Sr*. which explores the complexity and contradictions between Rockefeller's personal and corporate lives and Jean Strouse's *Morgan, American Financier*, a biography of J. Pierpont Morgan.[26]

Driving the nineteenth century's transformation were dramatic technological inventions and innovations. Historians sometimes refer to the turn of the century and beyond as the "second industrial revolution." Characterized by the rise of mass production and mass consumption, industry in this period reaped the benefits of electricity, the internal combustion engine, streamlined industrial organization, the telephone, and advances in steel production, photography, and the chemical industry. By 1890, the United States was well on its way to becoming the world's greatest industrial power.[27] The literature of the history of technology positions itself along a continuum that ranges from works that focus on the invention and development of particular technologies and practices to those that imbed their interpretations within social and cultural contexts. An example of the former might be David Hounshell's important standard, *From the American System to Mass Production, 1800-1932* which traces the evolution of production techniques from the armory system to Ford's assembly line. Social histories include David Nye's *Electrifying America* and Claude S. Fischer's *America Calling, A Social History of the Telephone to 1940*, to name just two. Excellent interdisciplinary studies for this period that analyze the interaction between technological development and American culture include Cecelia Tichi's *Shifting Gears* and Martha Banta's *Taylored Lives*, both of which explore technological themes such as Taylorism and the "cult of the engineer" in literature and other kinds of texts and narratives. A good overview that captures the enthusiasm and complexity of technological change is Thomas P. Hughes' *American Genesis, A Century of Invention and Technological Enthusiasm*.[28]

Related to the history of technology and the Vanderbilt study is the history of engineering education. The classic is Monte Calvert's *The Mechanical Engineer in America, 1830-1910*. Calvert's book chronicles the conflict between engineers trained in shop culture and

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[25] John N. Ingham, *The Iron Barons, A Social Analysis of an American Urban Elite, 1874-1965* (Westport, CT: Greenwood Press, 1978).

[26] Ron Chernow, *Titan: The Life of John D. Rockefeller Sr*. (New York: Random House, 1998); Jean Strouse, *Morgan, American Financier* (New York: Random House, 1998).

[27] See Cashman, Chapter 1; Gary Cross and Rick Szostak, *Technology and American Society* (Englewood Cliffs, NJ: Prentice Hall, 1995), Chapter 10; and Terry Smith, *Making the Modern, Industry, Art, and Design in America* (Chicago: University of Chicago Press, 1993). For general texts in the history of technology, see Carroll Pursell, *The Machine in America* (Baltimore: Johns Hopkins University Press, 1995); Ruth Schwartz Cowan, *A Social History of American Technology* (New York: Oxford University Press, 1997); Alan I. Marcus and Howard P. Seagal, *Technology in America: A Brief History* (Englewood Cliffs, NJ: Prentice Hall, 1995); and Walter Licht, *Industrializing America, The Nineteenth Century* (Baltimore: Johns Hopkins University Press, 1995).

[28] David A. Hounshell, *From the American System to Mass Production, 1800-1932* (Baltimore: Johns Hopkins University Press, 1984); David E. Nye, *Electrifying America, Social Meanings of a New Technology* (Cambridge, MA: The MIT Press, 1992); Claude S. Fischer, *America Calling: A Social History of the Telephone to 1940* (Berkeley: University of California Press, 1992); Cecelia Tichi, *Shifting Gears, Technology, Literature, Culture in Modernist America* (Chapel Hill: University of North Carolina Press, 1987); Martha Banta, *Taylored Lives, Narrative Productions in the Age of Taylor, Veblen, and Ford* (Chicago: University of Chicago Press, 1993); and Thomas P. Hughes, *American Genesis, A Century of Invention and Technological Enthusiasm* (New York: Penguin, 1989).

those emerging from newly founded engineering schools, of which Yale's Sheffield Scientific School, where Frederick Vanderbilt attended college, was one.[29] Samuel Haber places the growth and fragmentation of engineering into the wider context of late nineteenth-century professionalization in *The Quest for Authority and Honor in the American Professions, 1750-1900*. The increasing significance of both science and industrial bureaucracy is the subject of Leonard S. Reich's *The Making of American Industrial Research*.[30] All of these works analyze the construction of engineers' professional status over the turn of the century, during which time the source of prestige in the field shifted from "gentlemen engineers" to university educators and national associations.

Related to industrialization and the great wealth of the late nineteenth and early twentieth centuries is the study of philanthropy. Using Carnegie and Rockefeller as examples, Robert H. Bremner's *American Philanthropy* describes the charitable interests of the nation's millionaires, which culminated in the establishment of foundations. These enabled the dispersal of funds by experts governed by a businesslike structure. Abigail A. Van Slyck's history of Carnegie libraries, *Free to All*, interrogates the cultural politics of Carnegie's library program and interprets it from within the field of architectural history. In *Cultural Excursions*, Neil Harris analyzes the gilded-age endowment of cultural institutions such as museums, symphonies, parks, and universities by elite benefactors as a project in both civic education and in shaping public behavior and attitudes towards "high" culture.[31]

In a 1965 essay, historian John Higham described a "spiritual reaction" against the rigidity and routine of industrial culture that was taking place in America in the 1890s. This manifested itself in several ways, among them the interest in rugged outdoor adventure, the emergence of the vigorous New Woman and her "masculine" goals of suffrage and professional work, the aggressive nationalism of imperialist foreign policy, and the national enthusiasm for organized sport.[32] The Vanderbilts' estate at Hyde Park, with its construction of "nature" and emphasis on sport can be seen as part of this cross-class cultural turn against the institutional confinements of an urban industrializing society and towards recapturing the spirit of the great American outdoors. It is also important to understand the currents of social activism of the period, such as social reform, that may at first glance seem unrelated to the Vanderbilts, but serve to define elite lives through their degree of separation from or engagement with activist movements of the era.

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[29] Monte A. Calvert, *The Mechanical Engineer in America, 1830-1910* (Baltimore: Johns Hopkins University Press, 1967).

[30] Leonard S. Reich, *The Making of American Industrial Research, 1876-1926* (New York: Cambridge University Press, 1985).

[31] Robert H. Bremner, *American Philanthropy* (Chicago: University of Chicago Press, 1988); Abigail A. Van Slyck, *Free to All, Carnegie Libraries and American Culture, 1890-1920* (Chicago: University of Chicago Press, 1995); Neil Harris, *Cultural Excursions, Marketing Appetites and Cultural Tastes in Modern America* (Chicago: University of Chicago Press, 1990); Lawrence W. Levine, *Highbrow, Lowbrow, The Emergence of Cultural Hierarchy in America* (Cambridge, MA: Harvard University Press, 1988); and Roy Rosenzweig and Elizabeth Blackmar, *The Park and the People, A History of Central Park* (Ithaca, NY: Cornell University Press, 1992) for a discussion of the conflicts over the establishment and management of the park's museums.

[32] John Higham, "The Reorientation of American Culture in the 1890s," in *The Origins of Modern Consciousness*, ed. John Weiss (Detroit: Wayne State University, 1965), 25-48.

Scholarship on American women's history for the Gilded Age and Progressive Era takes many directions and several are important for understanding the women in the Vanderbilt story.[33] The end of the nineteenth century were transformative years when more women earned college degrees, found professional employment, and entered the workforce in factories, stores, and offices. This resulted in not only generational differences between women who had been raised in the "women's sphere," and those whose life experiences had been shaped by the public sphere, but also a higher profile of women engaged in activism and the woman movement.[34] This young generation of middle- and upper-class college-trained women turned to humanitarian reform, including founding settlement houses in desperate neighborhoods in cities such as Chicago and New York or agitating for government intervention on behalf of mothers and children.[35] In addition, many women continued to fight for woman suffrage, a cause that attracted militant elite women as well. For example, the Equal Franchise Society was an exclusive suffrage group that included society members such as Mrs. William Vanderbilt, Alva Belmont, Florence Harriman, and Katherine Mackey who lent their fortunes and their status to the movement.[36]

While labor histories focus primarily on factory workers, there are several books that specifically look at domestic service. Teresa Amott and Julie A. Matthaei trace the decline of numbers of women working in domestic service beginning in the late nineteenth century as other employment opportunities offered women higher wages. Daniel Sutherland also attributes this decline to new household technologies that both promised to relieve the drudgery of housework as well as replace the need for full complements of servants.[37] Two excellent monographs on the history of domestic service include David Katzman's pioneering *Seven Days a Week* (1978) and Faye E. Dudden's *Serving Women* (1983). Dudden looks at nineteenth-century domestics and posits a shift from "help" to "domestics," a change that resulted from the forces of industrialization and urbanization. One source that could prove particularly useful for

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[33] General texts on American women's history include Sara M. Evans, *Born for Liberty: A History of Women in America* (New York: Free Press, 1997); Linda K. Kerber and Jane Sherron DeHart, eds., *Women's America, Refocusing the Past*, 4th ed. (New York: Oxford University Press, 1995); Gerda Lerner, *The Majority Finds Its Past* (New York: Oxford University Press, 1979); Caroll Smith-Rosenberg, *Disorderly Conduct, Visions of Gender in Victorian America* (New York: Oxford University Press, 1985); and Nancy Woloch, *Women and the American Experience* (New York: A. A. Knopf, 1984). A good multicultural reader is Ellen DuBois and Vicki Ruiz, eds., *Unequal Sisters: A Multicultural Reader in American Women's History,* 3rd ed. (New York: Routledge, 1999).

[34] Nancy F. Cott, *The Grounding of Modern Feminism* (New Haven: Yale University Press, 1987), 22.

[35] See Lynn D. Gordon, *Gender and Higher Education in the Progressive Era* (New Haven: Yale University Press, 1900); Robyn Muncy, *Creating a Female Dominion in American Reform, 1890-1935* (New York: Oxford University Press, 1991); Kathryn Kish Sklar, *Florence Kelley and the Nation's Work* (New Haven: Yale University Press, 1995); and Linda Gordon, *Pitied but not Entitled, Single Mothers and the History of Welfare, 1890-1935* (New York: Free Press, 1994).

[36] Ellen Carol DuBois, *Harriot Stanton Blatch and the Winning of Woman Suffrage* (New Haven: Yale University Press, 1997), 106-15. See also, Susan E. Marshall, *Splintered Sisterhood, Gender and Class in the Campaign Against Woman Suffrage* (Madison: University of Wisconsin Press, 1997); Margaret Finnegan, *Selling Suffrage, Consumer Culture and Votes for Women* (New York: Columbia University Press, 1999); and Aileen S. Kraditor, *The Ideas of the Woman Suffrage Movement, 1890-1920* (New York: Columbia University Press, 1965).

[37] Teresa L. Amott and Julie A. Matthaei, *Race, Gender and Work, A Multicultural Economic History of Women in the United States*, rev. ed. (Boston: South End Press, 1996); Daniel E. Sutherland, "Modernizing Domestic Service," in *American Home Life, 1880-1930, A Social History of Spaces and Services*, eds. Jessica H. Foy and Thomas J. Schlereth (Knoxville: University of Tennessee Press, 1992).

this study might be Lucy Maynard Salmon's *Domestic Service*, written in 1890.[38] The drawback of these works is that by focusing on women's work, they neglect the male house staff at places such as the Vanderbilts' estate.

Turning from the history of women to that of men affords the opportunity to look at the new work on masculinity. Several authors point to a crisis in masculinity that emerged as a result of changing economic, political, and family structures. Historian Michael Kimmel notes in *Manhood in America* that the combination of industrialization, urbanization, and immigration had "created a new sense of an oppressively crowded, depersonalized, and often emasculated life."[39] This resulted in men turning to movements such as "Muscular Christianity," body-building, organized sport, fraternal organizations, and activities that recreated "primitive" passions that might be found through hunting, Indian ceremonies, or exploration.[40] As Gail Bederman points out, the men most likely to develop neurasthenia, a Victorian nervous disease, were "middle- and upper-class businessmen and professionals whose highly evolved bodies had been weakened by advances in civilization."[41] Athletics in particular offered a way to build body and character. Sport served as a common metaphor for "real" life, fair play and commitment being equally important in both the games of play and the game of life.[42]

Another area of historical inquiry that offers context for Hyde Park is the work on consumer culture. Recent histories trace America's market and consumer values to the eighteenth century.[43] Yet the maturation of transportation, communication, and energy networks, the availability of mass-produced goods, the establishment of advertising and national marketing strategies, and the rise of a professional class of managers all signaled an acceleration of consumption patterns and a shift in values from producer to consumer ethics during the last two decades of the nineteenth century.[44] While elite consumption habits differed in scale and

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[38] David M. Katzman, *Seven Days a Week, Women and Domestic Service in Industrializing America* (New York: Oxford University Press, 1978); Faye E. Dudden, *Serving Women, Household Service in Nineteenth-Century America* (Middletown, CT: Wesleyan University Press, 1983); Lucy Maynard Salmon, *Domestic Service* (New York: Macmillan, 1890). See also Daniel Sutherland, *Americans and Their Servants: Domestic Service in the United States from 1800 to 1920* (Baton Rouge: Louisiana State University Press, 1981).

[39] Michael Kimmel, *Manhood in America, A Cultural History* (New York: Free Press, 1996), 83.

[40] E. Anthony Rotundo, *American Manhood, Transformations in Masculinity from the Revolution to the Modern Era* (New York: Basic Books, 1993), 222-46. See also, T. J. Jackson Lears, *No Place of Grace, Antimodernism and Transformation of American Culture, 1880-1920* (Chicago: University of Chicago Press, 1983), 47-58; Mark C. Carnes, *Secret Ritual and Manhood in Victorian America* (New Haven: Yale University Press, 1989); and Mark C. Carnes and Clyde Griffen, eds., *Meanings for Manhood, Constructions of Masculinity in Victorian America* (Chicago: University of Chicago Press, 1990); Steven A. Riess, *City Games, the Evolution of American Urban Society and the Rise of Sports* (Urbana: University of Illinois Press, 1989).

[41] Gail Bederman, *Manliness and Civilization, A Cultural History of Gender and Race in the United States, 1880-1917* (Chicago: University of Chicago Press, 1995), 87.

[42] Rotundo, 242-3.

[43] See Steven Hahn and Jonathan Prude, eds. *The Countryside in the Age of Capitalist Transformation, Essays in the Social History of Rural America* (Chapel Hill: University of North Carolina Press, 1985); Christopher Clark, *The Roots of Rural Capitalism* (Ithaca: Cornell University Press, 1990); and Cary Carson, Ronald Hoffman, and Peter J. Albert, eds., *Of Consuming Interests, The Style of Life in the Eighteenth Century* (Charlottesville: University Press of Virginia, 1994).

[44] See T.J. Jackson Lears, "From Salvation to Self-Realization: Advertising and Therapeutic Roots of the Consumer Culture, 1880-1930," in Richard Wightman Fox and T.J. Jackson Lears, eds. *The Culture of*

scope from those of the middle and working classes, the focus of most histories, the desire for consumption and display crossed class lines.[45] One book that focuses on elite women and display in New York during this period is Maureen E. Montgomery's *Displaying Women, Spectacles of Leisure in Edith Wharton's New York*. Montgomery's volume describes and interprets upper-class seasonal activities, ritual, and etiquette. Other books useful for understanding manners include John Kasson's *Rudeness and Civility* and Harvey Levenstein's *Revolution at the Table*.[46]

One of the greatest cultural events of this period was the World's Columbian Exposition, held in Chicago in 1893. Conceived to celebrate the four-hundredth anniversary of Columbus' discovery of the New World, this international fair was meant to showcase the achievements in fine arts, industry, technology, and agriculture of the United States.[47] Despite the extent and diversity of the fair, the exposition became best-known for the harmony and balance of its neoclassical architecture. As historian David Burg commented, "If nothing existed at Jackson Park but the buildings most visitors would still have considered the fair a great success."[48] A good contemporary source for the fair is Rand, McNally and Co.'s *A Week at the Fair*, a 266-page guide to the fair published in 1893.[49] Numerous historians have written about the exposition. Reid Badger interpreted the fair as an illusion for the promise of progress, but a triumph for a positive vision of urban civilization.[50] Alan Trachtenberg's wonderful chapter on the White City in *The Incorporation of America* describes the summer-long fair as a fictive symbol of unity suspended in time, poised between the consummation of an older era and the beginning of a new one.[51] For Trachtenberg, the White City seemed to represent elite victory in

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Consumption (New York: Pantheon Books, 1983); and Simon J. Bronner, ed., *Consuming Visions, Accumulation and Display of Goods in America, 1880-1920* (New York: W. W. Norton, 1989). On advertising, see Roland Marchand, *Advertising the American Dream, Making Way for Modernity* (Berkeley: University of California Press, 1985); and Jackson Lears, *Fables of Abundance, A Cultural History of Advertising in America* (New York: Basic Books, 1994).

[45] See Thomas Schlereth, *Victorian America; Transformations of Everyday Life, 1876-1915* (New York: HarperCollins, 1991); Rosalind H. Williams, *Dream Worlds, Mass Consumption in Late Nineteenth-Century France* (Berkeley: University of California Press, 1982); Elaine S. Abelson, *When Ladies Go A-Thieving, Middle-Class Shoplifters in the Victorian Department Store* (New York: Oxford University Press, 1989); Susan Strasser, *Satisfaction Guaranteed, The Making of the American Mass Market* (Washington, D.C.: Smithsonian Institution Press, 1989); Susan Porter Benson, *Counter Cultures, Saleswomen, Managers, and Customers in American Department Stores, 1890-1940* (Urbana: University of Illinois Press, 1988); William Leach, *Land of Desire, Merchants, Power, and the Rise of a New American Culture* (New York: Pantheon Books, 1993); and Miles Orvell, *The Real Thing, Imitation and Authenticity in American Culture, 1880-1940* (Chapel Hill: University of North Carolina Press, 1989).

[46] Maureen E. Montgomery, *Displaying Women, Spectacles of Leisure in Edith Wharton's New York* (New York: Routledge, 1998); John F. Kasson, *Rudeness and Civility, Manners in Nineteenth-Century Urban America* (New York: Hill and Wang, 1990); Harvey Levenstein, *Revolution at the Table, The Transformation of the American Diet* (New York: Oxford University Press, 1988).

[47] David F. Burg, *Chicago's White City of 1893* (Lexington: University of Kentucky Press, 1976), xii-xiii.

[48] Burg, 114.

[49] Rand, McNally & Company, *A Week at the Fair* (Chicago: Rand, McNally & Company, 1893).

[50] Reid Badger, *The Great American Fair, The World's Columbian Exposition and American Culture* (Chicago: Nelson Hall, 1979), 128.

[51] Trachtenberg, 209; See also James Gilbert, *Perfect Cities, Chicago's Utopias of 1893* (Chicago: Chicago University Press, 1991); and Cronon, *Nature's Metropolis*.

business, politics, and culture over dissident but divided voices of labor, farmers, immigrants, blacks and women."[52]

This historiography of the Gilded Age and Progressive Era has focused on categories of inquiry most relevant to understanding the Vanderbilt family and the Vanderbilt Mansion National Historic Site. It is by no means complete, either in scope or depth. The citations in both the text and the footnotes will serve as entries into the history of the period. This is an extraordinarily complex time in history and as one can readily see, marks a watershed between what is often perceived as America's traditional past and the modern industrial era. For the moment, as social history dominates historical inquiry, the lives and culture of elites will be less easily studied, but at the same time will be more readily seen in a balanced perspective.[53]

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> The symbolism behind the popular styles of country houses served to reinforce class values, to reflect life-styles, hobbies, and passions, and to suggest ideologies among architects. Americans wanted an aura of history, a sense of permanence, a palpable connection to the Old World. The symbolic universe of the country house provided the milieu for their dreams of the good life.[54]

Post-Civil War America witnessed a period of unprecedented economic prosperity. Despite several acute depressions, including the Panic of 1893, this prosperity allowed the creation of a new class of millionaire industrialists whose finances changed not only the ways in which money was made, but more notably, in the ways that money was spent. Building large, luxurious, expensive country houses was a prevailing trend that ensured a lifestyle commensurate with the newly acquired wealth. These estates frequently included large tracts of land, sometimes with farms, and often provided facilities for leisure activities for the new millionaires. Gilded-age estates flourished during the 1890s, through the turn of the century and were only seriously curtailed by the income tax amendment of 1913, and the beginning of the First World War.[55]

One of the most tangible links between the Vanderbilts' Hyde Park and the greater subject of the Gilded Age is that it is representative of the best architectural and artistic abilities of the time. The country estates built between the Civil War and World War I show the Vanderbilts playing a central role. Frederick W. Vanderbilt's Hyde Park estate can be used as a valid barometer by which to measure architectural style, cultural development, technological and mechanical innovations of the period.

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[52] Trachtenberg, 231.

[53] Examples of fields not addressed in this essay include: national politics; foreign affairs; imperialism; immigration; African Americans; Native Americans; westward expansion; populism; machine politics and reform; city management movement; scientific management; growth of government regulation; environmentalism; growth of cities; labor movements; prohibition; journalism and muckraking; realist literature; popular culture; intellectual currents; and education.

[54] Mark Alan Hewitt, *The Architect and the American Country House* (New Haven & London: Yale University Press, 1990), 92.

[55] Wayne Andrews, *Architecture, Ambition, and Americans*, rev. ed (New York: The Free Press, 1978), 192-3.

Just as Mark Twain and Charles Dudley Warner's work of fiction figures prominently in the examination of the Gilded Age, so does the work of Edith Wharton, whose descriptions of the society and its habitats appear as a main feature in her writing. *The Rise of Silas Lapham* by William Dean Howells tells the story of a newly rich industrialist building a house. Parallels have been drawn between the fictional architect in Howell's work and the personalities and working practices of Charles Follen McKim and Stanford White.[56] Howells was married to William Rutherford Mead's sister. Henry James' writing also featured architecture and the social implications of building, especially works such as *The American Scene*.[57]

Many of the great estates of the Gilded Age received notice in the contemporary architectural periodicals as they were being constructed. Architectural critics, writing in the numerous magazines and books that focused on architecture and building, commented on the phenomenon of the country house. Herbert Croly was one of the most important of these critics. In 1902 he examined "Rich Men and Their Houses," in the *Architectural Record*.[58] He noticed a difference in the country houses of the Gilded Age, one that was created by the favorable economic conditions. He believed that the "mogul capitalists" built palatial houses as a means of demonstrating their wealth and importance. These houses were set apart from earlier agrarian manor houses, plantations, and cottages. Rather, "The primary symbolic function of the rich man's house was the expression of individual character and economic achievement."[59] Croly also believed that the nouveau riche patron used an eclectic mix of styles because they lacked a cohesive past cultural identity. They used their country houses as a means of providing a past. The furnishing of the country house with antiques from Europe enhanced the creation of this image.

In *Stately Homes in America*, written the following year with Harry Desmond, Croly expands upon the study of the country house and sees the spending of money as a common thread.[60] Desmond and Croly see the "stately homes in America as" "the peculiar product, that is, partly of the most recent American architectural ideas, and partly of the tastes, the ambitions, the methods, and the resources of contemporary American captains of industry."[61] They liken them to the atmosphere of Florentine and Venetian Palazzos, but go on to say that there is no link between their displays of wealth and political power.[62] The authors go into great detail about the demonstration of the owner's wealth as being the prime motivation for building. "Our American residences, on the other hand, will not be understood unless it is frankly admitted that they are built for men whose chief title to distinction is that they are rich, and that they are designed by men whose architectural ideas are profoundly modified by the riches of their clients."[63] Desmond and Croly seize upon the fact that the third generation of a wealthy family focuses more on leisure and less on business. The Vanderbilts are specifically cited in this

[56] Leland Roth, *The Architecture of McKim, Mead & White* (New York: Harper & Row, 1983), 60-61.
[57] Henry James, *The American Scene* (1907; reprint, New York: Penguin Books, 1994).
[58] Herbert Croly, "Rich Men and Their Houses," *The Architectural Record* 12 (June 1902).
[59] Hewitt, 19.
[60] Harry Desmond and Herbert Croly, *Stately Homes in America, From Colonial Times to the Present Day* (New York: D. Appleton and Company, 1903).
[61] Desmond and Croly, *Stately Homes*, 3.
[62] Desmond and Croly, *Stately Homes*, 12.
[63] Desmond and Croly, *Stately Homes*, 279.

regard.[64] Furthermore Desmond and Croly also point out the transience of the American millionaire. "The American millionaire seldom remains for a very long time at any one place. He is a restless person, both whose inclination and whose interests lead him to inhabit for a large part of his time that most appropriate and luxurious of his habitations - the private car; and he will frequently maintain several large and expensive establishments for the pleasure of using them only during a few weeks of the year."[65] Another way in which American country houses are distinguished is by their embrace of modern technology and conveniences and a willingness to build in a way that suits their lifestyle.[66] On the subject of the interiors, Desmond and Croly come out in favor of the architect as interior designer, rather than the use of a decorator, whom they think should function only to collect and sell the materials which the architect needs.[67] Desmond and Croly illustrate many of the Vanderbilt residences including Hyde Park and Rough Point.

Barr Ferree wrote a similar book in 1904, called *American Estates and Gardens*. He viewed the country house in conjunction with their gardens and farms as "a new type of dwelling, a sumptuous house, built at large expense, often palatial in its dimensions, furnished in the richest manner, and placed on an estate, perhaps large enough to admit of independent farming operations and in most cases with a garden which is an integral part of the architectural scheme."[68]

The American country house received only tangential attention during the period from World War I to the 1990s. In the intervening years architectural studies had assembled country houses as a type, but with little interpretation such as *Great American Mansions* by Merrill Folsom, published in 1963 and followed by *More Great American Mansions* in 1967.[69] Other books focused on regional types such as *The Mansions of Long Island's Gold Coast* by Monica Randall, [70] or John Zukowsky and Robbe Pierce Stimson's *Hudson River Villas* of 1985.[71]

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[64] "The third generation of Vanderbilts did not succumb so completely to the temptations of becoming annuitants. Of the four brothers, the two younger, Mr. Frederick and Mr. George Vanderbilt, did indeed abandon any very active participation in the conduct of their family's affairs, but the two elder, the late Cornelius Vanderbilt and William K. Vanderbilt, while taking more leisure than their father did, still remained essentially men of business. As to the fourth generation of this family, which is already beginning to marry and show its metal, it looks very decidedly as if they proposed to abandon business, except in the capacity of occasional investors, and were going to devote themselves to sports and amusements of country and city life." (Desmond and Croly, *Stately Homes*, 338.)

[65] Desmond and Croly, *Stately Homes*, 382-3.

[66] "Within the last thirty years something resembling a true architectural renaissance has declared itself in America. The great increase of wealth in the country combined with various new conditions of life to demand from trained architects something like actual novelties-they have developed various types of buildings which are at this moment at least so far successful that to an American who visits Europe contemporary architecture in the Old World is apt to appear comparatively lifeless. Recent private houses in America display an opulent spaciousness, and at the same time an intelligent adaptation to the conditions of life which they are designed to serve, which are seldom apparent in modern private houses in Europe." (Desmond and Croly, *Stately Homes*, 436-9.)

[67] Desmond and Croly, *Stately Homes*, 473.

[68] Hewitt, 15.

[69] Merrill Folsam, *Great American Mansions* (New York: Hastings House, 1963) and *More Great American Mansions* (New York: Hastings House, 1967).

[70] Monica Randall, *The Mansions of Long Island's Gold Coast* (New York: Rizzoli, 1979, 1987).

[71] John Zukowsky and Robbe Pierce Stimson, *Hudson River Villas* (New York: Rizzoli, 1985).

The architects of the Gilded Age, beginning with Richard Morris Hunt were the first generation of professionally trained architects in the United States. Monographic studies of these architects were the subjects of several books in the 1980s and 1990s, including *McKim, Mead & White, Architects* by Leland Roth in 1983, *McKim, Mead & White, Architects* by Richard Guy Wilson also in 1983, the reprinting of *A Monograph of the Works of McKim, Mead & White, 1879-1915* in 1985, and *Stanny, The Gilded Life of Stanford White* by Paul Baker in 1989.[72] *Stanford White's New York* was the subject of a book by David Garrard Lowe, published in 1992. Lowe reviews White's career and examines his work in New York City.[73] Stanford White's great-grandson has just written a book, *The Houses of McKim, Mead & White*, which focuses on the firm's domestic work.[74] Richard Morris Hunt was the subject of a biography and an exhibition, the former in 1980 and the latter in 1986.[75] George B. Post, a student of Richard Morris Hunt was the subject of an exhibition and monograph in 1998.[76] Other peeks into gilded-age architecture were the republication of two early but important works of the 1880s: *Artistic Houses* and *Sheldon's Artistic Country Seats*.[77]

While the architecture of gilded-age estates has had increasingly more scholarly treatment, little focused attention has been paid to the study of the decoration and decorators of the period in which the Vanderbilt Mansion was built. The approach to the period has been chronological, thematic, or isolated monographs on individuals and firms. In most cases little of direct relevance to the mansion at Hyde Park has been written. The chronological studies have tended to either stop short using the World's Columbian Exposition of 1893 as an end date, or start just after the turn of the century. The first serious look at the nineteenth century was the landmark exhibition at the Metropolitan Museum of Art: *Nineteenth Century America* in 1970.[78] This show jumped over the period of gilded-age estates to the Arts and Crafts Movement. Other studies have used a period context. In 1979, the Brooklyn Museum examined the period using the context of the American Renaissance.[79] *The American Renaissance* considered the decorative arts integral to the period and in concert with architecture, painting, and sculpture. Subsequent thematic studies have focused on defined movements such as *The Quest for Unity*

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[72] Roth, *McKim, Mead & White, Architects*. Richard Guy Wilson, *McKim, Mead & White Architects* (New York: Rizzoli, 1983). Paul Baker, *Stanny: The Gilded Life of Stanford White* (New York: The Free Press, 1989).

[73] David Garrard Lowe, *Stanford White's New York* (New York: Doubleday, 1992).

[74] Samuel G. White, *The Houses of McKim, Mead & White* (New York: Rizzoli, 1998)

[75] Paul Baker, *Richard Morris Hunt*, (Cambridge, MA.: MIT Press, 1980), and Susan Stein, *The Architecture of Richard Morris Hunt* (Chicago: The University of Chicago Press, 1986). Numerous other architects have also received attention in the past few years, including Henry Hobson Richardson and Calvert Vaux.

[76] Sarah Bradford Landau, *George B. Post, Architect* (New York: The Monacelli Press, 1998).

[77] Arnold Lewis, *American Country Houses of the Gilded Age. [Sheldon's "Artistic Country Seat"]* (New York: Dover Publications, 1982. Original Published 1886-7) and Arnold Lewis, James Turner and Steve McQuillin, *The Opulent Interiors of the Gilded Age, [Artistic Houses]* (New York: Dover Publications, 1987. Original published 1883-84).

[78] Metropolitan Museum of Art, *19th Century America: Furniture and Other Decorative Arts* (New York: The Metropolitan Museum of Art, 1970).

[79] The Brooklyn Museum, *The American Renaissance 1876-1917* (Brooklyn: The Brooklyn Museum, 1979).

and *In Pursuit of Beauty: Americans and the Aesthetic Movement*.[80] Both were museum exhibitions with companion catalogues and both stopped just short of the period of Hyde Park. Studies of the Arts and Crafts Movement concurrent chronologically with the period of the Vanderbilts' construction have little in common stylistically or philosophically with the interiors and decoration of Hyde Park. The late nineteenth century has also been examined thematically, focusing on trends such as Japonism or the Egyptian Revival. Both considered the time but not the style of gilded-age decoration.[81] The examination of individual firms and decorators has been extremely limited. Ogden Codman stands out as the lone relevant decorator whose work has been examined in depth again in an exhibition with catalogue: *Ogden Codman and* The Decoration of Houses, published in 1988.[82] Other monographic studies such as *Herter Brothers: Furniture and Interiors for a Gilded Age*, published in 1994, again do not include the 1890s. It is remarkable that the interiors of gilded-age estates have received so little written attention.

The subject of American country house architecture is taken up again in the 1990s, concurrently with a resurgence of interest in English country houses, popularized by the massive landmark show: *The Treasure Houses of Britain, Five Hundred Years of Private Patronage and Art Collection* in 1985 and the publication of three books in 1990 by Roger Moss, *The American Country House*; Mark Alan Hewitt, *The Architect and the American Country House;* and Clive Aslet, *The American Country House, 1880-1940*.[83]

Roger Moss presents a totally unique view of the American country house. He sees the origin as the southern plantations of the eighteenth century. He excludes the entire category of estates built by the Vanderbilts and their contemporaries. "As a general rule, these suburban and holiday estates of the rich and famous should not be called country houses, no matter how architecturally rooted in the past or conspicuously extravagant they are. They rarely served as the 'seat' of a family and certainly they were not reflective of the wealth and power derived from the land."[84] While Moss is correct in noting that gilded-age estates did not draw wealth from the land, he misses the point that these estates do serve as the "family seat" as it is being re-defined for the twentieth century. In contrast to southern plantations, which had a hereditary component, gilded-age estates were newly created for a rising class of entrepreneurs, but they did serve a similar function as the place with which a particular family was identified and did reflect powerful wealth of a different sort. Hyde Park is a prime example of a country house and estate which served its family as a primary residence and supplied food and flowers from its farm to their other, more transitory, residences.

Clive Aslet places the American country house in a unique class because they were contingent on the rise of a new class of wealthy patrons. He sees them as "the registers and let

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[80] Detroit Institute of Arts, *The Quest for Unity: American Art Between the World's Fairs, 1876-1893* (Detroit: Detroit Institute of Arts, 1983). *In Pursuit of Beauty: Americans and the Aesthetic Movement* (New York: The Metropolitan Museum of Art, 1986).

[81] William Hosley, *The Japan Idea: Art and Life in Victorian Ame*rica (Hartford, CT: Wadsworth Atheneum, 1990).

[82] Pauline Metcalf, ed., *Ogden Codman and the Decoration of Houses* (Boston: David Godine, 1988).

[83] National Gallery of Art, Washington, D.C., *The Treasure Houses of Britain, Five Hundred Years of Private Patronage and Art Collecting* (New Haven: Yale University Press, 1985). Roger Moss, *The American Country House* (New York: Henry Holt, 1990); Mark Alan Hewitt, *The Architect and the American Country House* (New Haven & London: Yale University Press, 1990); Clive Aslet, *The American Country House, 1880-1940* (New Haven: Yale University Press, 1990).

[84] Moss, 173.

us hope, enduring chronicles of our rapidly accumulating wealth, of the prodigious rewards of high finance, and the extraordinary degree of luxury that has become compatible with American life."[85] There were several features that were distinctly American: the lack of permanency, typified by the frequency that people moved and sold their houses, the rapid changes in style and taste, and the fact that the houses were not built with the intention that their children and heirs would occupy them as dynastic seats.[86]

Mark Alan Hewitt goes back to Desmond and Croly and Veblen in his interpretation of the distinguishing factors of the American country house including the purchase of a large tract of land in a rural setting accommodating the pursuit of leisure activities. Indeed, Hewitt uses Croly's titles: "Rich Men and Their Houses," and "Stately Homes," as the heading for two chapters in *The Architect and the American Country House*. He compares American estates to English ones and the objectives of the new rich in emulating the landed gentry of Europe.

> But the central idea behind these palaces was the institutionalization of the individual: the captains of industry, realizing the fleeting recognition within their enterprises, wanted permanent monuments to their names. The country house, made of stone or brick, provided just that. Its roots lay in English feudal systems of land ownership, political power, and social hierarchies. These edifices of conspicuous consumption and cultural display were also intended as vehicles of education, idealism, and propaganda for the Horatio Alger myth. Their implicit message was: "This dream can be yours."[87]

The self-made capitalists sought an historical aura that they fabricated through building palaces and filling them with European antiques. Hewitt believes that the nouveau riche felt that they were providing foundations for their changing place in the social order.[88] Hewitt uses Hyde Park as a case study for the "Stately Homes" chapter. He believes that the Vanderbilts' choice of McKim, rather than White reflects Frederick's shy and private nature. McKim was much less flamboyant than White in personality, as well as style. Hewitt cites Frederick and Louise's commitment to Hyde Park and the Hudson Valley through their participation in local clubs and activities. The Vanderbilts were attracted to Hyde Park in part because of its historical associations, ones which can be compared to the English gentry, not only in the history of the land and landscape, but also in the local society of old New York families including the Roosevelts and Livingstons. The mansion's rooms functioned as stage sets for Mr. and Mrs. Vanderbilt; it combined formality in its plan that is tempered by the scale of the rooms and a less formal approach to aspects of country lifestyle.

At the same time that the subject of the country house receives renewed attention, so does the subject of the Vanderbilt family.[89] It is no coincidence that this new interest in the Vanderbilts occurs at the same time as the tremendous economic boom of the 1980s. The period is marked by the publication of biographies and architectural histories. Louis

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[85] "Idlelhour," *Architectural Record* 13 (May 1903), 461. Quoted in Aslet, *The American Country House*, 23.
[86] Aslet, *The American Country House*, 26.
[87] Hewitt, 149.
[88] Hewitt, 126.
[89] Vanderbilt biographies: W.A. Croffut, *The Vanderbilts and the Story of Their Fortune* (London, 1886); Wayne Andrews ,*The Vanderbilt Legend* (New York: Harcourt, Brace and Company, 1941); Consuelo Balsan, *The Glitter and the Gold* (New York: Harper & Brothers, 1952); Edwin P. Hoyt, *The Vanderbilts and their Fortune* (Garden City, NY: Doubleday & Company, 1962), Jerry Patterson, *The Vanderbilts* (New York: Harry N. Abrams, 1989).

Auchincloss published *Maverick in Mauve*, the diary of Florence Adele Sloane in 1983.[90] She was the daughter of Emily Vanderbilt Sloane and the diary covers the period of the 1890s when she travels from country house to country house, and recounts her courtship and engagement to James A. Burden. Arthur Vanderbilt tells a series of biographical sketches of members of the Vanderbilt family in *Fortune's Children, The Fall of the House of Vanderbilt*. He concerns himself with the making and subsequent spending of the Vanderbilt fortune.[91] In 1989 Jerry Patterson tells the story of the Vanderbilt family, with many insights into their collecting and patronage, including the building of country houses. He leaves his story with the passing of Frederick's generation.[92] Two books by Robert King, and John Foreman and Robbe Pierce Stimson examine the various houses of the Vanderbilts, including both the country houses as well as the city houses. In these studies, the authors compare the various architectural endeavors of each family member. King's book, *The Vanderbilt Homes,* concisely reviews the history of the various homes of the Vanderbilt family beginning with Commodore Cornelius Vanderbilt and selectively going down through the fourth generation.[93] There is also a chapter on the Vanderbilt yachts including the *North Star* owned by the Commodore and the *Alva* owned by William K. Vanderbilt, Jr. The subject of the yachts is an important one, as they figured prominently in the lifestyle of so many members of the family, including Frederick. *The Vanderbilts and the Gilded Age: Architectural Aspirations, 1879-1901* by Foreman and Stimson is a more ambitious history and analysis of the Vanderbilts' architectural endeavors beginning with William H. Vanderbilt's house at 640 Fifth Avenue and then focusing on the houses of the next generation.[94] The authors begin with an essay on "The Vanderbilts and the Gilded Age," that sets out their aim to further the appreciation of the great houses built by the Vanderbilts of Frederick's generation. They see the Gilded Age as the period when "the torch of Western culture was consciously transferred from the Old World to the New. The age of European preeminence was over; the America era had dawned."[95] Foreman and Stimson believe that the Vanderbilts were consciously building palaces that "were purposely intended to fill a gap in American culture or, if you will, a blank in the American landscape."[96] They single out Frederick and his siblings as a unique group of architectural patrons, each one of whom built great houses.

In addition to these two books there are individual studies of two of the Vanderbilt houses focused on Shelburne Farms and Biltmore.[97]

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[90] Florence Adele Sloane, *Maverick in Mauve* (New York: Doubleday & Company, 1983).
[91] Arthur Vanderbilt, *Fortune's Children, The Fall of the House of Vanderbilt* (London: Michael Joseph, 1989).
[92] Jerry Patterson, *The Vanderbilts* (New York: Harry N. Abrams, 1989).
[93] Robert B. King, *The Vanderbilt Homes* (New York: Rizzoli, 1989).
[94] John Foreman and Robbe Pierce Stimson, *The Vanderbilts and the Gilded Age: Architectural Aspirations, 1879- 1901* (New York: St. Martin's Press, 1991).
[95] Foreman and Stimson, 5.
[96] Foreman and Stimson, 7.
[97] Joe Sherman, *The House at Shelburne Farms, The Story of One of America's Great Country Estates* (Middlebury, VT: Paul S. Eriksson, 1986. John Bryan, *Biltmore Estate: The Most Distinct Private Place* (New York: Rizzoli, 1994).

GILDED-AGE ESTATES BY STYLE AND TYPE: THE HOUSE FORMS OF GILDED-AGE RESIDENCES

Gilded-age mansions were built in a variety of styles that reflected the individual tastes of their patrons. The architectural styles drew on many of the historical revivals of the nineteenth century. French and English prototypes were most significant, although much of the architectural vocabulary was taken from the Italian Renaissance. Beaux-Arts principles, derived from the teaching of the Ecole des Beaux-Arts in Paris, were especially influential on American architects, many of whom either studied there or apprenticed in the studios of architects who had. The Ecole des Beaux-Arts gave architects direct experience with formal planning and classical detail, as well as first-hand knowledge of European models.[98]

> Between 1890 and World War I, the most opulent models for American country houses came from France. . . . Paris of the belle époque was a center of decorative and fine arts, fashion and high culture, the city in which elite standards of taste were established. It was a must on the grand tour and a haven for collectors. Inevitably, wealthy Americans endeavored to create French settings for their paintings, furnishings, and other treasures. During the late 1880s both patrons and architects were attracted to French classicism as a new approach for estates and gardens with formal, aristocratic pretensions.[99]

In particular the Louis XIV, Louis XV, and Louis XVI styles were widely emulated in American country houses of the Gilded Age. These styles provided the opulence, flamboyance, and formal grandeur that clearly demonstrated the wealth of the builders.[100]

England provided the other important model for building estates in America. In many ways, it was the lifestyle of the English gentleman that captivated American millionaires. The vogue of American heiresses marrying titled English gentry in need of cash infusions to sustain their way of life and family seats was another aspect of this Anglomania.[101]

Style was not the dominant consideration in these so-called English houses. Much more important was the flavor of the place - how it felt, the kind of life that it seemed meant to serve. This life was, for many English owners, bound up with a host of recreational activities that were still relatively unfamiliar in the United States.[102]

There were several aspects of gilded-age estates that were distinctly American. These included a porch around the main residence and sanitary and technological comforts that far exceeded European standards. The general level of convenience was of greater importance to Americans and easier to accommodate in newly built architecture.

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98 This trend was the subject of many articles in the growing number of architectural periodicals. For example, Robert D. Andrews, "The Changing Styles of Country Houses," *Architectural Review* 11 (1904): 1-4.

99 Hewitt, 72.

100 Hewitt, 73.

101 Gail Maccoll and Carol Wallace, *To Marry an English Lord* (New York: Workman Publishing, 1989), documents the multitude of American-English marriages.

102 Aslet, *The American Country House*, 67.

Eclecticism was probably the most apparent common element in American gilded-age estates, combined with a universal quest for grandeur. Display and consumption became synonymous with the Gilded Age. The emulation of European models was enhanced by the acquisition of antiques and treasures from Europe that were prominently displayed in the houses. Indeed, many of the great gilded-age mansions were decorated with ceilings, paneling, floors, or even entire rooms from Europe.[103] Collecting art confirmed one's air of wealth, and the Gilded Age saw many collections formed, some with more knowledge and sensitivity than others. Even at the time, architectural critics viewed these "connoisseurs" with a suspicious eye:

> His desire to be fortified in his purchases by the solid ramparts of a European reputation is the salient fact about his interest in plastic and decorative art. This is particularly the case with the sort of things that the American millionaire (and his wife) wants to be surrounded at home. . . . The consequence is that the houses of rich Americans are filled with the spoils of European churches and palaces.[104]

The owners of gilded-age residences tended to cluster together in specific geographical areas. Within these areas distinct house forms developed, and the distinctiveness of these forms was based upon key factors including the area's landscape features, its proximity to New York, and its place in the set calendar of the social season. These house forms suggest an architectural typology, which has been employed throughout this study to interpret gilded-age residences. These residences fall into four basic types: the New York townhouse, the country place, the seaside cottage, and the vacation house.

The townhouse was sited in the urban streetscape, generally along Fifth Avenue, and it was used during the winter months when society resided in New York for the opera season.

The country place was sited on land that afforded development of agricultural, landscape gardening, and recreation components. The country place was used in the spring and fall and included adequate domestic space for entertaining numerous guests invited for "country house weekends." The Hudson Valley, Long Island, New Jersey, and the Berkshires were the favored locations for the country place because of their easy access to railroad lines, allowing families and guests to arrive in comfort and relative speed from city houses and offices.

The seaside cottage, located in Newport, was sited on a smaller plot of land in the resort town with small landscaped grounds and no land in agricultural development.[105] Proximity to the sea including the creation of vistas was the most significant factor in siting the seaside cottage. The cottages themselves notably lacked domestic space for weekend or seasonal visitors since penetration of exclusive society required a residence of one's own in town. Society relocated to Newport during the months of June and July before leaving the demands of social life for a vacation home in late summer.

Vacation houses were sited in areas offering unspoiled natural settings with opportunities for country walks, boating, and perhaps hunting. Bar Harbor and the Adirondacks were two very popular locations for vacation houses. Each offered cooler weather

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[103] Mathew Josephson, *The Robber Barons, The Great American Capitalists, 1861-1901* (New York: Harcourt, Brace and Company, 1934), 332.

[104] Croly, "Rich Men and Their Houses," 29-30.

[105] It should be noted that some Newport properties had land in agricultural development at some distance from the cottage itself. For example, the Arthur Curtis James cottage, Beacon Hill, was supplied with dairy products and vegetables from his Swiss Village Farms also in Newport.

in August when society generally vacationed there. As with Newport, the vacation houses were generally more distant from New York. Society men did not attempt regular commutes from either summer place. Yachting and trips to Europe were also options for society as the summer drew on, and with the arrival of fall, society returned once again to the country place.

Long Island, the Berkshires, Newport, Bar Harbor, and the Adirondacks as well as the Hudson Valley warrant further discussion here since members of the Vanderbilt family owned or rented residences in each locale.

Long Island, along with the Hudson Valley, was the closest of any of the country house locations to a major city and that was a factor in its popularity.[106] More estates were established on Long Island over a longer building period during the Gilded Age and after.[107] The north shore of Long Island, known as the "Gold Coast," was a gathering place for many New Yorkers, including the Belmonts, Goelets, Tiffanys, Whitneys, and Vanderbilts. Because of its accessibility, combined with the availability of large tracts of land, Long Island served both the glittering social scene, as well as the more casual sportsmen. One of the great appeals of Long Island, like Newport, was the sea. For a family such as the Vanderbilts with a sustained interest in yachting and sailing, Long Island was especially attractive. It also accommodated the space for other sports, especially coaching, as well as golf, hunting, tennis, and polo. Idle Hour, built by Richard Morris Hunt for William K. and Alva Vanderbilt, was among the early Long Island mansions. Construction began on the stick-style house in 1878, before the frenzy of New York City construction by the Vanderbilts. The Vanderbilts continued to enlarge and improve Idle Hour before turning their attention to Marble House in Newport. Marble House served Alva's social aspirations better than Long Island. Idle Hour burned in 1895, and was rebuilt by Hunt's son Richard Howland Hunt for William alone, as he and Alva had separated the year before. The second Idle Hour was decidedly more Beaux-Arts in plan and, like the houses of the Berkshires, was built to serve large groups of weekend guests in luxury.

Frederick's sister, Emily Vanderbilt Sloane, hired Peabody and Stearns to build her country estate in Lenox, Massachusetts, in the Berkshires. Early on the Berkshires were known as an intellectual community with residents including Nathaniel Hawthorne, Oliver Wendall Holmes and William Wadsworth Longfellow. When Edith Wharton abandoned Newport for the area, she wrote, "At last I escaped from watering-place trivialities to the real country."[108] The main attraction of the Berkshires was the beautiful scenery. Among the later inhabitants were William C. Whitney and Emily and William Sloane. Unlike Newport, Lenox was suited to the influx of many visitors. Indeed, the great estates have been likened to large hotels.[109] The sprawling, less formal estates were built more along the lines of English country houses than French prototypes.

> Lenox in those days was scrupulously English. The style of dress, the manner of speech, the mode of living, the taste in servants, the favored sports and so on all had a heavy British

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[106] Aslet, 20.

[107] On the subject of Long Island see: Robert Mackay, Anthony Baker and Carol Traynor, eds., *Long Island Country Houses and Their Architects, 1860-1940* (New York: W.W. Norton, 1997); Monica Randall, *The Mansions of Long Island's Gold Coast* (New York: Hastings House, 1979); and The Parrish Art Museum, *The Long Island Country House, 1870-1930* (Los Angeles: Perpetua Press, 1988).

[108] Edith Wharton, *A Backward Glance*, (1933; reprint, New York: Charles Scribner's Sons, 1964), 124.

[109] Foreman and Stimson, 133.

> accent. . . . There was also the expected devotion to the horse, which manifested itself in the Berkshire Hunt and in an annual horse show.[110]

Also unlike Newport, where the social schedule governed every moment, there was time in the Berkshires to enjoy sports and other leisure activities.

Newport was the earliest place that a number of opulent seaside cottages appeared in the Gilded Age.[111] Newport was unique in the large number of costly houses that were built in a short period of time and in very close proximity. Indeed, this closeness also reflected the social scene, which was basically open only to those who either owned or rented the large "cottages." The short social season lasted only from June through July and required considerable energy and resources. In contrast to other country estates during the Gilded Age, visitors were not an integral part of the social machinery of Newport.

> Newport's peculiar position rests upon an exclusiveness whose foundation is riches. The splendor of the cottages, the brilliance of the social functions, and the struggles of the ambitious to get into society, exemplify this condition of affairs. Now Newport means endless and brilliant functions, balls, dinners, routs, all the exaggerated festivities that inventive minds can suggest in a rushing, headlong pursuit of pleasure. Everything must be gilded, or refined in the crucible of vanity. And the result is a form of slavery that is most dangerous in the world, because it is voluntary.[112]

Another distinction of the Newport cottages was the generally small plots of land on which they were constructed. This resulted in an absence of many features that came to define gilded-age estates including farms and leisure-oriented structures such as tennis courts. Despite this, Newport still set a standard for magnificence, luxury, and sheer costliness. The Vanderbilts were drawn to Newport. At one time or another many family members including Cornelius, William K., Frederick, Florence, and others had Newport houses. Indeed, several of the most spectacular mansions were built by Frederick Vanderbilt's generation. Marble House, designed by Richard Morris Hunt for William K. and Alva Vanderbilt was an excellent example of the formal French grandeur of the period, based on the Petit Trianon at Versailles. The pervasive use of lavish materials including acres of marble and gilding clearly announced the social agenda and wealth of the Vanderbilts. The Breakers, also designed by Richard Morris Hunt, was built for Cornelius II and Alice Vanderbilt. The style of the house was derived from Genoese architecture of the Renaissance. It had the distinction of being the largest mansion in Newport, which it achieved with impressive monumentality. Florence Vanderbilt Twombly's house was called Vinland. Frederick and Louise also had a house in Newport for a short time called Rough Point, designed by the Boston firm Peabody and Stearns. While they entertained for a couple of

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[110] Foreman and Stimson, 134-5.

[111] Desmond and Croly, 422.

[112] Hartley Davis, "Magnificent Newport," *Munsey's Magazine* 23 (1900): 473. Davis goes on to say, "Newport is the only summer resort in America that is fashionable and exclusive. . . Those who compose this colony pay a heavy price for the place it occupies. It costs millions in money and robs them of freedom, the most precious thing in the world. There is no rest in Newport. Where men and women should be content to breathe the good air, laze about in the sunlight, play in the surf, sleep the cool nights through, and take no heed of time, the refinements of a curious civilization have made them slaves of the clock. They must go to the bathing beach at a certain time, or to the Casino, have luncheon at the minute, go driving at exactly the same hour every day, dine and then seek some evening function. All day long they are on dress parade, and the women must devote at least a third of their time to changing their gowns." (Davis, "Magnificent Newport," 474-5.)

seasons and gave at least two balls of note, they soon tired of the social pressures of Newport and looked to the Hudson Valley instead.

The Adirondacks were the antithesis of Newport in their remoteness and the combination of privacy and casual lifestyle. The mountains possessed an unspoiled and dramatic beauty. The great Adirondack houses were known as "camps," connoting a rustic and rough element that was distinctive. A camp was usually composed of numerous buildings, segregated according to particular functions. Lila Vanderbilt Webb, Frederick's favorite sister and her husband had a camp called Nehasane. It was among the largest camps and encompassed a huge tract of land. Frederick built a Japanese Camp on Upper St. Regis Lake in 1902, on land he had purchased from his brother-in-law Hamilton Twombly. His interest in the Adirondacks was brief, and he sold the camp in 1913 to Herbert L. Pratt of New York.

Bar Harbor is a rocky island located off the coast of Maine. Its beginnings as a resort can be traced to the 1850s when it was largely frequented by Bostonians. After the Civil War, tourism increased and several large hotels were constructed. This lifestyle was eclipsed by the construction of "cottages," not unlike those of Newport. Bar Harbor boasted dramatic seaside scenery with a wild beauty that many Bar Harborites enjoyed during long walks. "To walking was added in 1896, another distinction for Bar Harbor. In that year Barrett Wendell, Professor of English at Harvard, announced to the waiting world . . . that 'Bar Harbor was the scene of the best conversation to be found anywhere in America.'"[113] While it was one of the more social resorts, it was not as competitive or closed as Newport. In its heyday from the 1890s to World War I it attracted people not only from Boston but also from New York and Philadelphia. Several of the Vanderbilts built houses including George at Point d'Acadie. Frederick joined him in 1915 two years after selling his Japanese Camp in the Adirondacks. Many of the Bar Harbor vacationers brought their yachts and anchored them off the coast. Margaret Shepard, Frederick's oldest sister, and two of her married daughters and their families, the Schieffelins and Fabbris, also had houses in Bar Harbor. After Louise's death in 1926, Frederick sold the Bar Harbor camp.[114]

It is interesting to note that Frederick and Louise Vanderbilt owned houses in most of the locations popular for country places, seaside cottages, and vacation houses. Their restless attention to Newport, Bar Harbor, the Adirondacks, and even Palm Beach only serves to emphasize the esteem and love with which they regarded Hyde Park. It was the only house that they kept, and changed in relatively minor ways, showing their enduring pleasure with it.

The Vanderbilts' Hyde Park

When Frederick and Louise purchased the Langdon Estate in Hyde Park, the *Poughkeepsie Sunday Courier* for May 12, 1895 headlined their story, "Another Millionaire in Dutchess." Upon their arrival on the banks of the Hudson River, the Frederick Vanderbilts appropriated a piece of old New York society by purchasing a tract of land which had been part of the original Dutch colonial patents and which had been developed into a country estate by

[113] Cleveland Amory, *The Last Resorts* (New York: Harper & Brothers, 1952), 272.
[114] The Bar Harbor Camp was sold to Atwater Kent in 1927. Charles P. Snell, *A Preliminary Report on the Frederick W. Vanderbilts of Hyde Park, New York*. Typescript, April 1, 1954, "Preliminary Report," Resource Management Records, Roosevelt-Vanderbilt (ROVA) Archives, 10.

Dr. John Bard and others as early as the late-eighteenth century.[115] Later in 1895, the *Courier* noted, "The modest dwellings which satisfied wealthy landowners along the Hudson half a century ago from year to year are disappearing. On their sites are rising baronial halls fit for royalty."[116] The Vanderbilts were joining families with the old names of Rogers, Livingston, Mills, Rupport, Morton, Astor, Roosevelt, Dinsmore, and Newbold. Harrington noted:

> The banks of the historic Hudson claim the New Yorker first of all. Many of the estates along the stream are ancestral. The old Knickerbockers loved this land which the captain of the Half Moon saw and pronounced very good. The patroons had country houses along the Hudson centuries ago, and the settlements still ring with the names Livingston, De Peyester, and Roosevelt. There was a period when the seashore and the Sound held a greater charm for New Yorkers, but of recent years the popularity of the Hudson River country has been steadily growing.[117]

At this time local people felt virtually surrounded by millionaires.[118] The wife of one of the Vanderbilts' employees, Mrs. Peggy Newman, described the prevailing demography of this portion of the Hudson Valley, as she reflected upon her early years in Dutchess County.

> You start with the Dinsmores, the Huntingtons and just all the way up [the Hudson River]. That's all I ever saw because we lived in Hillside which is right in the middle. You just start down here and go around and there's nothing in those days, but millionaires. Everywhere you looked and everywhere you went.[119]

Since the late-eighteenth century, the Hudson Valley had been home to the numerous heirs of the Livingston family, whose manor houses dominated the economic and social structure of Colonial society along the river and dictated the architectural development of the area. With the proliferation of Livingston descendants and their country seats along the east bank of the Hudson, the arts of architecture and landscape design were introduced to the region.[120] As the nineteenth century progressed, these families became increasingly reliant upon old ties to the New York metropolis for economic and social sustenance. By the end of the nineteenth century when Frederick purchased Hyde Park, some members of this family line faced dwindling financial resources. Their country seats were being sold, often to the new breed of businessman to which Frederick belonged, men with the financial resources to maintain and enlarge older estates. This new land owner sought property as a resource for recreation and for affirming social status in contrast to the earlier use of the land as a means to build wealth through agricultural yields and tenant farm rents.

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[115] For a discussion of land transactions and the development of the Hyde Park landscape, see: Patricia M. O'Donnell, Charles A. Birnbaum and Cynthia Zaitzevsky, *Cultural Landscape Report for Vanderbilt Mansion National Historic Site*. Boston, MA: National Park Service, 1992, 5 Resource Management Records, ROVA Archives.

[116] "Baronial Halls Fit for Royalty," *Poughkeepsie Sunday Courier*, December 29, 1895, 2, Typescript in Historian's Research Notes Files, ROVA Archives.

[117] John Harrington, "Summer Homes on the Hudson," *Munsey's Magazine* (August 1899): 723-4.

[118] Charles Snell, "Historical Handbook Manuscript: Vanderbilt Mansion National Historic Site, Hyde Park, New York," Typescript, February 3, 1955, Resource Management Records, ROVA Archives, 15.

[119] Peggy Newman, typescript of taped interview, September 1, 1984, 4, Oral History Collection, ROVA Archives. Hillside is an area just north of Staatsburg and the Mills Mansion.

[120] Neil Larson for Hudson River Heritage, Inc. *Hudson River Historic District: Dutchess & Columbia Counties, New York, Registration Form*. U.S. Department of the Interior, National Park Service, National Historic Landmark Program, n.d., Section 8, 4-5. The term "country seat" will be used throughout this report to refer to property from which income is derived in the form of agriculture or rents and which is conceived of by the family and the surrounding community as its ancestral home.

Today, a designated Hudson River National Historic Landmark District runs along the east bank of the Hudson River from Staatsburgh to Clermont in southern Columbia County. It encompasses the Livingston estates as well as many others. The district is, ". . . situated in the midst of sublime natural scenery, which inspired the world and launched American Romanticism."[121] In total the historic district encompasses approximately forty estates,

> oriented with their mansions overlooking the river, they are surrounded by artfully designed pleasure grounds (often interconnected by paths and carriageways), which merge into agricultural lands in the eastern reaches of the properties as they dissolve into the common rural landscape.[122]

Though the Vanderbilts' Hyde Park is situated just south of the designated historic district for its lack of a specific Livingston connection, the organization of its architecture and landscape conforms to estates within the historic district.

An article by John W. Harrington in *Munsey's Magazine* in 1899 titled "Summer Homes on the Hudson River" describes the transformation of country estates in the Hudson Valley as the entrepreneurial elite brought its new priorities to the area:

> Estates which were falling into decay have been purchased by citizens of Manhattan. The landscape gardener, under the supervision of the new owner, has brought out the old lines anew, and has laid out roads and graded the lawns on other levels. With the assistance of city architects, additions have been placed upon country houses, and the electrician, the plumber, and a host of other artisans have made the old dwellings homes of luxury. Acres of farming land have been transferred to city owners. . . . The farm house has given place to the modern castle, and the dingy barn to the breeding stable of the gentleman farmer. . . . He who has a country seat along the Hudson may wield the putter on his own golf links, drive on his own roads, hunt in his own preserves, and go aboard his yacht from his own pier. His table is supplied from the richness of his own land. He is surrounded by a small army of retainers, to whom his every wish is law.[123]

Harrington's description of Hudson River estates fits the Vanderbilts' Hyde Park and the neighboring estates of Levi P. Morton's Ellerslie in Rhinecliff, John Jacob Astor's Ferncliff in Rhinebeck, Dinsmore's The Locusts in Staatsburg, and Ogden Mills' estate in Staatsburg, all of which are mentioned in the article.[124] Eleanor Roosevelt, a representative of the old order of Hudson Valley families, characterized Hyde Park, one of these "modern castles," as lacking in historical significance compared with the neighboring Mills estate with its Livingston lineage. Writing in 1947, she recalls fussiness and pretension in describing Louise's taste.

> The Frederick Vanderbilt house has none of the historic interest of the Mills house, but it was accepted by the United States Government as an example of a home of the millionaire period in this country, and it is undoubtedly a priceless example of that period. . . . In itself it is very beautiful, even though I have never thought that it exactly fitted the Hudson River landscape. Mrs. Vanderbilt . . . had a passion for bows and, with her own hands, used to decorate every bathroom with bows tied on everything in sight. . . . There are still on the tables some photographs of the kings and queens whom Mrs. Vanderbilt knew in Europe,

[121] Larson, Section 8, 1.
[122] Larson, Section 7, 2.
[123] Harrington, 723-724.
[124] Harrington, 730-731.

> for it was the era of kings and queens and knowing them made a few of us feel more important.[125]

Eleanor Roosevelt, and presumably others of old New York society, perceived the arrival of the Vanderbilts as an influx of urban pretension to the Valley where old families took great pride, at times too much pride, in their lineage and traditions. The Vanderbilts and the new entrepreneurial elite did, in fact, carry new urban tastes and habits to the countryside to which they turned for relief from the business and social pressures perpetuated by their sort in New York.

The Hudson River estates of the new urban elite afforded their owners and guests a lifestyle emphasizing relaxed country living, the sporting life, and the rejuvenative qualities that farming and outdoor recreation bring. Harrington, writing in *Munsey's Magazine*, described Dutchess County's River estates as situated within the virtual bounds of New York City, the result of the daily and weekly commutes undertaken by men and women to escape the rigors of the office and society.[126]

> The love for country life is growing, and New York is becoming more of a workshop, and the surrounding country is gaining favor as a place of residence. . . . The boundaries of the city are really set far beyond Poughkeepsie, so many of the modern Knickerbockers have country seats on the heights on either side of the Hudson River. . . in almost an unbroken line from Yonkers to Hyde Park, and beyond. The little railroad stations . . . are really so many porters' lodges. . . . The trains are filled at this season of the year, and they will be until the late fall, with Gothamites and their guests, who are hurrying away from the City of Awful Din to the Land of Delectable Summer. Every Saturday afternoon there goes up from Manhattan Island a throng of commuters. . . .[127]

An 1895 article in the *Troy Press,* announcing Frederick's purchase of Hyde Park, anticipated his use of the country estate;

> To the Hudson mansion there go all sorts of winter and summer night parties. It is the place for a day off. The winter mansion is the costly fireproof and burglar alarm safe into which the tenants lock themselves during the coldest of winter days. In their Hudson house, there is more freedom and a joviality, the expanding tonic of the wide scenery on every side. The possibilities of winter sport are utilized as in the country mansions in the New Jersey hills and as at Dr. Seward Webb's Shelburne Farm. "It's English, you know," isn't a charge that can fairly be brought against Frederick or Levi [Morton] or John Jacob [Astor], for the English country houses are damp and dismal affairs, most of them weather beaten and rotting, their rooms uncheerful and uninviting, and their real attractions outside in the hunting woods. To go up to a Hudson house is not to go on a slaughtering expedition, as the English do, we know better than that. We may not be as bloodthirsty as the English, but we care a good deal more than they do for the child-sports that are the best things after all for grown men tiring . . . of city life.[128]

As the *Troy Press* anticipated, Frederick and Louise treated Hyde Park as their country residence, not as a rural retreat. They spent each spring and fall there. They commuted from New York to Hyde Park on weekends when they were in the city, and they spent Christmases in

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[125] Eleanor Roosevelt, Untitled newspaper clipping (United Feature Syndicate, Inc.), January 9, 1947, VAMA General File, "Eleanor Roosevelt," ROVA Curatorial Division.
[126] Harrington, 721-735.
[127] Harrington, 721-723.
[128] "Changing Customs, New Yorkers Fond of Living Everywhere Else, A New Vanderbilt Mansion on the Hudson . . . ," *Troy Press*, May 11, 1895. Scrapbook 1894 - 1907, XX, Shelburne Farms Archives.

the Pavilion.[129] A newspaper account of 1895 described the emerging preference for keeping several homes;

> Instead of living in so many acres of ballroom floors the year around city people of the richer classes take more a semi nomadic life, the disadvantages of which do not outweigh the advantages . . . in the . . . cultivation of a varied and picturesque changeful life, instead of a humdrum settling down in one location for the whole of their spans of brief existence.[130]

With its house, outbuildings, road system, park, gardens, and farm, the Hyde Park estate was the largest residence, in physical, financial, and managerial terms, which the Vanderbilts maintained throughout their lives. The estate's gardens and farm produced prize-winning livestock, vegetables, and flowers as was typical of elite country estates in the Hudson Valley and other regions frequented by the Gilded Age's barons of business. *Munsey's Magazine* notes,

> Dutchess County and all the region around Poughkeepsie is preeminently the place of country seats. . . . Here many New Yorkers live practically all the year round. It is a land where they become enthusiasts as breeders of cattle, as cultivators of rare flowers, and as patrons of everything which pertains to turf, field, and farm. In the summer time and in the autumn there are fairs and flower shows at which the New Yorkers are recognized as judges and experts.[131]

Architects and Decorators[132]

Gilded-age townhouses, country places, seaside cottages, and vacation houses were designed and decorated by a select group of highly sophisticated architects and decorators for a distinct group of sophisticated patrons. The list of architects and decorators was not long. The older generation of architects trained many of the younger generation that carried on their traditions. There was certainly an element of social competition as well as social statement in the choice of architect and decorator. The Vanderbilts of Frederick's generation confined their patronage to Richard Morris Hunt; Richard Howland Hunt; Peabody and Stearns; McKim, Mead & White; George B. Post; Robert Henderson Robertson; and Warren & Wetmore.[133]

The decorators of the Gilded Age performed an equally important function as the architects. Decorating was a profession that appeared in the 1850s in New York, but did not truly blossom until the 1880s. Where the architect had in earlier generations been responsible for both the exterior and the interior of the house, the decorator emerged in the last quarter of the nineteenth century to create complex, stylish interiors. The preference in the Gilded Age was decidedly French, and a number of French-born or French-trained decorators catered to this taste.

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[129] See the journals of Herbert Shears and the timeline accompanying this report for specific references to the comings and goings of the Vanderbilts. ROVA Archives.

[130] "Changing Customs."

[131] Harrington, 731.

[132] More extensive biographies of the architects and decorators who worked on Hyde Park may be found in Appendix 3.

[133] John Snook, Charles B. Atwood, and Herter Brothers were responsible for the design of 640 Fifth Avenue where Margaret Shepard and Emily Sloane lived, and 680 Fifth Avenue where Florence Twombly lived, and 684 Fifth Avenue where Lila Webb lived. They are not included in the list because all of these houses were designed for William Henry Vanderbilt, who in turn gave them to his daughters.

The decorators responsible for embellishing and furnishing the interiors of the Vanderbilt houses also worked on more than one commission for the family. And like Hyde Park, there was often a mixture in a single house of architect-designed interiors and decorator-designed interiors. Their preference was for French- and English-styled rooms. Hunt and McKim both designed interior spaces and Ogden Codman and Allard decorated numerous rooms in Vanderbilt houses.

THE VANDERBILT FAMILY AS CLIENTS AND PATRONS

> The Vanderbilts perfectly illustrate a phenomenon often observed in the Old World: the first generation of a family creates wealth, the second consolidates it, the third builds a country house. The Vanderbilts all had the building gene. Grandchildren of the "Commodore," railroad builder and capitalist, several of George W. Vanderbilt's eight brothers and sisters (or their husbands) set themselves up in the country. Moreover, architecture had already played a special role in the Vanderbilt myth. It had helped to establish the family as a social force in New York.[134]

The architectural patronage of Frederick Vanderbilt's brothers and sisters has been widely recognized in the literature about gilded-age architecture. Cornelius Vanderbilt II, Margaret Vanderbilt Shepard, William K. Vanderbilt, Emily Vanderbilt Sloane, Florence Vanderbilt Twombly, Frederick Vanderbilt, Eliza Vanderbilt Webb, and George Vanderbilt (and their spouses) have been characterized as "quintessential patrons,"[135] and "the most prolific home builders of their time."[136] The eight Vanderbilt siblings built not only a remarkable number of city and country houses, but built them remarkably well.[137]

Frederick and his wife exhibited less inclination for major, new construction projects than many of his Vanderbilt siblings. He and Louise commissioned only two new houses, Rough Point by Peabody & Stearns in Newport and their Japanese Camp in the Adirondacks. They never built in New York City. And their seaside retreats in Bar Harbor were either rented or purchased. At Hyde Park, they undertook a stylish modernization of an existing building, a building project that took on the character of a new construction when McKim, Mead & White recommended demolishing the Langdon house. But, the Vanderbilts' original conception of the Hyde Park project was a modernization of the older dwelling. In the Vanderbilt context, their limited building habits appear unusual, but in the context of the Hudson Valley, they were participating in a larger movement to renew the architectural landscape and pleasure grounds of the previous century.

Hyde Park incorporated the talents of several well-known personalities, most notably Charles McKim and Herter Brothers. And like the Vanderbilt siblings, Frederick and Louise worked with the greatest talent available in their selection of architects, landscape architects,

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[134] Aslet, *The American Country House*, 4.
[135] Richard Guy Wilson, Dianne Pilgrim, and Richard Murray, *The American Renaissance, 1876-1917* (Brooklyn: The Brooklyn Museum, 1979), 19.
[136] Hewitt, 128.
[137] Two books have been written recently on this subject: John Foreman and Robbe Pierce Stimson, *The Vanderbilts and the Gilded Age* (New York: St. Martin's Press, 1991), and Robert B. King, *The Vanderbilt Homes* (New York: Rizzoli, 1989).

decorators, and designers. It is interesting to note that several of these firms worked on multiple family commissions, such as Hunt; McKim, Mead & White; Warren & Wetmore; Herter Brothers; and Ogden Codman; while a few including George B. Post and Georges Glaenzer worked for only one member of the extended Vanderbilt family.

Frederick and his siblings were the third generation of wealthy Vanderbilts and as such were still considered to be nouveau riche in the last quarter of the nineteenth century. Commodore Cornelius Vanderbilt, their grandfather, built a large fortune in the steamboat business and subsequently in railroads. While obviously an adept business man, he was widely characterized as crude and lacking in basic manners. Cornelius Vanderbilt left the bulk of his fortune to his eldest son William Henry Vanderbilt at his death in 1877. William Henry was able to double the $90,000,000 left to him before his own death in 1885. While William Henry built a magnificent house at 640 Fifth Avenue and filled it with an impressive art collection, he did not clamor to enter the closed ranks of New York Society. In the next generation, however, a great change took place. The most ambitious member of the third generation was Alva Smith Vanderbilt, William K.'s wife. Her great entry into society was marked by the splendid costume ball that she gave in March of 1883. This ball was attended by all of New York Society. Other members of the family had entrees through marriage, such as the youngest daughter Lila's marriage to William Seward Webb, whose family had long been prominent. The Vanderbilts became accepted members of New York Society through their entertainments as well as their building projects both in New York City and in various seaside and country retreats.[138]

Vanderbilt family architectural commissions represent some of the finest examples of the four previously defined gilded-age house types: townhouses, country places, seaside cottages, and vacation houses. The yacht could also be considered as a type of vacation house, albeit moveable. Each member of the family, except Cornelius had houses of each type. The seasonal relocation of the uppermost echelon of society dictated where the majority of its members might be at specific times of year. It is also no coincidence that the great age of country building occurred after William Henry's death when each child received at least $10,000,000 and the eldest two, Cornelius and William, considerably more. The Vanderbilts' country houses were much more spread out than their city residences. Each of the Vanderbilt siblings built or bought numerous houses in the country. There is an important distinction between the estates that can be considered country places and those that were vacation homes. A country place encompassed not only a magnificent house as its centerpiece, but also a farm, a park with gardens and the facilities for leisure activities. Seven of the eight Vanderbilt siblings had an estate that could be considered their "country place." Cornelius, the eldest did not have such an estate; his early death in 1899 was probably a factor, as well as the fact that his attention in the preceding years was focused on the rebuilding of The Breakers, his seaside cottage, in Newport.

Townhouses

William H. Vanderbilt, the father of the third generation, set the stage for his children's taste in his own building and art collecting. His own forays into architectural patronage began around 1863 with the building of 459 Fifth Avenue, at the corner of 40th Street, an undistinguished brownstone house. William H. later embellished the interiors with the help of

[138] For more on the Vanderbilt entrée into Society see: Andrews, 1941, Hoyt, 1962 and Patterson, 1989.

Herter Brothers, then at the height of their career. These interiors documented by a bill of sale from 1878 and four interior photographs reveal the most up-to-date aesthetic taste.[139]

The Vanderbilts took off on their building spree on December 8, 1879 when William Henry, and his two eldest sons Cornelius, and William K. all filed building plans for their New York City houses on the same day.[140] The three houses, William Henry's Triple Palace for himself and daughters Margaret Shepard and Emily Sloane at 640 Fifth Avenue, Cornelius' house at 1 West 57th Street, and William K.'s chateau at 660 Fifth Avenue were designed by different architects, in different styles.

John Snook in collaboration with Herter Brothers were the architects of 640 Fifth Avenue. It was built of typical New York brownstone, largely because William Henry was too impatient to endure the additional building time that using limestone would have added to the job. Snook had a long association with the Vanderbilts, most notably for the design of the original Grand Central Station. The interiors of William Henry's portion of the mansion, however, were truly magnificent. William Baumgarten, the manager of Herter Brothers, who decorated the house, said the following:

> Mr. Vanderbilt was the most liberal customer [Herter Brothers] ever had. We have rarely had a customer who took such personal interest in the work during its progress. All the designs were submitted to him from the first stone to the last piece of decoration or furniture. Mr. Vanderbilt was at our warerooms or at our shops almost every day for a year. He spent hours in the designing rooms, and often looked on while the workmen were busy in the shops, and gave them money and encouragement in their work.[141]

William Henry's rapt attention could scarcely have escaped the notice of his children. The house was also widely noticed by the public and the New York press.[142] The interiors were extraordinary, executed in a variety of progressive styles including Japanese, Renaissance, Louis XIV, Aesthetic, Moorish, and Pompeian. William Henry opened his art gallery to the public one day every week.

It was the social aspirations of William Henry's children, fueled by their desire to build that drove their construction frenzy of the 1880s and 1890s. William K. and Alva's Gothic/Renaissance chateau at 660 Fifth Avenue was designed by Richard Morris Hunt and completed in 1883. Alva's relentless desire to be accepted into New York Society culminated in a ball given in March of 1883, where she forced Mrs. Astor, the undisputed leader of society to call on her, in order that her daughter could dance a quadrille at the ball. Hunt's mansion, based on the Chateau de Blois was the most dazzling design of all of the Vanderbilt New York houses.

> Revolutionary may be the best adjective to describe the house in which the ball was held. Here on the northwest corner of Fifth Avenue and Fifty-Second Street, stood an exception to the brownstone fronts in which our millionaires were accustomed to conceal their rise in the world - a glistening chateau of Caen stone which satisfied so superbly the needs of a

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[139] Collection of Biltmore.

[140] Plans for 660 Fifth, 640 Fifth, and 1 West 57 were all filed the same day. *The New York Times*, December 9, 1879. Wilson, et al, *American Renaissance*, 118. Each one of them had received a legacy from the death of the Commodore.

[141] Quoted in James Maher, *The Twilight of Splendor* (Boston: Little, Brown and Company, 1975), xvi-ii from *The New York Herald*, December 11, 1885.

[142] William Henry Vanderbilt also commissioned a vanity publication about the house: Edward Strahan, *Mr. Vanderbilt's House and Collection* (Boston, New York, and Philadelphia: George Barrie, 1883-4).

> railway king of the age of elegance that neither Fifth Avenue nor American Architecture could ever be quite the same again. . . . While it was true that the architect had returned to the past for guidance, what he had accomplished in this, the first "eclectic" design in American architecture, was to plan a house in the manner of sixteenth-century France to suit the wants of a nineteenth-century millionaire.[143]

The house even made an impression on Charles McKim. "McKim made a habit of strolling up Fifth Avenue late at night to gaze again and again at the Vanderbilt chateau. He said he always slept better for the sight of it."[144] The interiors were designed by Hunt and executed by a number of firms, including Herter Brothers, Leon Marcotte, and Allard. This was a practice that had its origins in the 1870s and continued through at least the turn of the century.[145]

Cornelius Vanderbilt II's house at the corner of Fifth Avenue and Fifty-Seventh Street was the work of George B. Post. Cornelius was shortly to become the head of the richest family in America. He was certainly driven by the same desire to build as his father and brother. His house was different from both of theirs, and each reflected the independent taste of the three men. Post had been a student and close associate of Hunt's, although he was better known for his commercial buildings than residential work. Cornelius II was the eldest son, and as such, probably felt compelled to build in a commensurate manner. The house, French Renaissance in style and made of brick with stone trim, was not considered to be the masterpiece of architectural design that William K. and Alva's house was. The interiors however were another matter. Unlike 660 Fifth Avenue, where Hunt designed most of the rooms which were then handed over to sub-contractors, contemporary artists were engaged and given much freedom to design the individual spaces at 1 West 57th Street. Augustus Saint-Gaudens, for example, created a magnificent carved marble fireplace supported by two huge female figures and embellished with mosaics.[146] Other rooms were decorated by Allard, John LaFarge, Louis Comfort Tiffany, and Gilbert Cuel.

Frederick lived at 24 West 53rd Street and 693 Fifth Avenue until his father gave him his old house at 459 Fifth Avenue. According to an article in the *New York Morning Journal*, Frederick and Louise redecorated the house in the mid 1880s. The title of the article "A Jewel Case in Stone," suggests that the interiors must have been quite splendid. Herter Brothers did the bedroom and many of the rooms were decorated in different styles.[147]

Their father William Henry gave each of the four Vanderbilt daughters a house. Two of the daughters, Margaret and Emily, shared the triple palace with entrances to their houses at 642 Fifth Avenue and 2 West 52nd Street. The interiors were subcontracted to Marcotte and

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[143] Wayne Andrews, *Architecture, Ambition, and Americans*, rev. ed. (New York: The Free Press, 1978), 170-171.

[144] Andrews, 1978, 171.

[145] Other houses and buildings that encompassed the work of competing decorators were Elm Park, the home of LeGrand Lockwood in Norwalk, CT and the Seventh Regiment Armory in New York. The practice is also evident in numerous Vanderbilt commissions: Cornelius Vanderbilt II House, The Breakers, Marble House, and Hyde Park.

[146] This piece is now in the collection of the Metropolitan Museum of Art.

[147] Four photographs of the interiors survive in the collection at Biltmore, probably taken in the late 1870s. There is also a bill detailing the redecoration of the drawing room in 1878. A number of pieces of furniture from this house, as well as decorations, made their way to Hyde Park. I was unable to locate a copy of this newspaper at either the New York Public Library or the New-York Historical Society. I consulted Mr. James Maher's notes, and thank him for sharing them with me.

Company. Surviving photographs of the interiors of Margaret's Shepard House show traditional, somewhat dark and heavy rooms.[148] John Snook also designed the houses of the other two daughters at 680 Fifth Avenue (Eliza and William Seward Webb) and 684 Fifth Avenue (Florence Adele and Hamilton McKown Twombly) with the interiors subcontracted to various decorators.

George, the youngest son, lived at home at 640 Fifth Avenue with his parents. Upon his mother's death he inherited the house.

The stretch of Fifth Avenue from the low to the high fifties was known as "Vanderbilt Row" in consideration of the eight houses belonging to Vanderbilts. Many more houses were built over the following decades for the next generation. It is worth noting that the Vanderbilts' city houses were very close. Frederick was the farthest south at Fortieth Street with the remaining brothers and sisters living within seven blocks of each other from Fiftieth to Fifty-Seventh Streets.

Little by little as the commercial center of New York edged northward on Fifth Avenue, the Vanderbilts also moved. Frederick and Louise were the farthest south, and thus the first to move. They left 459 Fifth Avenue in the winter of 1913. When in New York, they stayed at the Ritz Hotel until June of the following year.[149] From 1914 to 1917 they rented a townhouse on Park Avenue and 73rd Street from Oakleigh Thorne.[150] After giving up the idea of renovating that house, the Vanderbilts purchased a house at 1025 Fifth Avenue in 1917 that Ogden Codman had designed for General Lloyd Brice. They then hired Codman to redecorate this house.[151] Frederick kept this house even after Louise's death and left it to his wife's niece, Daisy Van Alen, who also inherited Hyde Park. The decoration of 1025 Fifth Avenue was very classical and traditional, although more Georgian in flavor than Hyde Park. The contents of the auction catalogue list many tapestries and pieces of porcelain, as well as the typical mixture of antique and reproduction furniture.[152] During this period, Frederick bought many things from dealer Joseph Duveen including paintings, as well as bronzes, tapestries, porcelains and other accessories.[153]

Seaside Cottages

There was an early preference for Newport that did not last with many of Frederick's generation. Newport may be seen as a seasonal resort, but one with a strong social component that was anything but restful.

Cornelius II bought The Breakers in 1885 from Pierre Lorillard. The shingle-style house had been designed by Peabody and Stearns of Boston, and was completed in 1878. Vanderbilt

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[148] There is a photograph album in the collection of the New-York Historical Society (N-YHS).
[149] Snell, Vanderbilt Report # 6, 8
[150] *The New York Times*, October 7, 1914, 9.
[151] The drawings for this renovation may be found at the Metropolitan Museum of Art, Avery Library, and the Society for the Preservation of New England Antiquities (SPNEA). In addition, there is extensive correspondence at SPNEA between the Vanderbilts and Codman concerning the details of the redecoration. See Codman Collection, American letters received, 1917.
[152] Parke Bernet, *Property of Mrs. James Laurens Van Alen removed from 1025 Fifth Avenue*, April 15, 1939.
[153] See Duveen Ledgers, now collection of the Getty Museum, entries for 1916, 1917, 1918.

redecorated the interiors, which were carried out by Peabody and Stearns. A new wing was added containing the kitchen. Like Cornelius' New York City House, The Breakers was the largest house in Newport. The Breakers burned on a chilly November day in 1892. When Cornelius came to rebuild The Breakers, he turned to Richard Morris Hunt. Hunt created a Genoese palace for Cornelius of immense proportions which is still the largest house in Newport. Because there was no room at The Breakers to accommodate farming and garden operations which the gentleman millionaire felt were requisite to supporting his style of living, Cornelius purchased a farm in nearby Portsmouth, Rhode Island from August Belmont. Oakland Farm produced the flowers and vegetables for the Cornelius Vanderbilts.[154]

Alva Vanderbilt was eager to pursue her social agenda in Newport. She built Marble House with Richard Morris Hunt as her architect. The design of Marble House was purely classical; it was based on a Greek Temple combined with the Petit Trianon at Versailles. It was lavishly constructed of white marble with interiors of even greater splendor. They were covered with exotic marbles from all over the world. The Gold Ballroom, by Allard, was totally encrusted with carved and gilded surfaces accentuated by mirrors. The mantelpiece displayed two enormous bronze figures sculpted by Karl Bitter. The Louis XIV Dining Room was lined with Numidian marble with a gilded ceiling depicting animals of the hunt. The Gothic Room decorated by Alva's protégé Gilbert Cuel was in the Gothic style and contained an important collection of Gothic art. When completed in 1892, Marble House was said to have cost $11,000,000. It was the perfect stage setting for Alva's magnificent balls and other entertainments, many in the service of arranging a titled English marriage for her daughter, Consuelo.

The Twomblys had a cottage in Newport that they purchased in 1896 from Catherine Lorillard Wolfe called Vinland. It was located next door to The Breakers. Like the original Breakers, Peabody and Stearns designed Vinland. In 1907-08, the Twomblys enlarged the house, which was used virtually every summer.

In contrast to the imposing Newport mansions, Frederick and Louise's Newport cottage, Rough Point, was executed by Peabody and Stearns in the English manor style. The house was more secluded, located at the end of Bellevue Avenue where it was surrounded by cliffs. It was described in 1901 as "Rugged and strong, with a burly independence in keeping with its situation on the cliff."[155] Frederick and Louise appreciated the privacy that the site and landscape gave them. It was completed in 1891 with the landscaping done by Frederick Law Olmsted. The Vanderbilts entertained at Rough Point for several seasons, giving at least two large balls in 1892 and 1896.[156] An account of Rough Point in the *Troy Press* of 1895 describes the relative grandeur of Frederick and Louise's Newport house.

> Frederick Vanderbilt has a cottage at Newport, called such by this rural title after the amusing fashion of the Newporters themselves. It is certanly [*sic*] not among the costliest and most magnificent private residences in the country. It is, however, luxurious enough, and the furnishings are enough to give contentment to the occupants during all the Newport summer. There is no intention of duplicating that residence on the Hudson estate, for the

[154] Foreman and Stimson, 247.
[155] Davis, Hartley, "Magnificent Newport," 486.
[156] On the 1896 Ball see the *Newport Daily News*, August 24, 1896. The article details that there were more than 400 guests, including many Vanderbilts and Mr. and Mrs. Whitney Warren.

> Hudson house and the Newport cottage are rather distinct in their use and happily different in their characteristics.[157]

But they soon tired of the vigorous social demands, and spent increasingly less time at Rough Point until they sold it in 1906.

Vacation Houses

The Adirondacks were another place that the Vanderbilts congregated at various times. Lila and William Seward Webb went to the Adirondacks for real leisure, traveling across Lake Champlain. Their camp, Nehasane, was the largest land-holding estate in America.[158] It was designed by Robert Henderson Robertson. The main house was called Forest Lodge and was built on Lake Lila in the early 1890s. It was a large shingled house with a prominent sloping roof with overhanging porches. The interiors were decorated in the Adirondack style with massive stone fireplaces and numerous mounted animal heads.[159]

After the turn of the century Frederick and Louise began to go to the Adirondacks, probably lured there by the Webbs and the Twomblys. In 1902 Frederick bought Pine Tree Point on Upper St. Regis Lake and rebuilt it with the help of Japanese craftsmen who had worked on the Japanese Pavilion at the 1901 Pan-American Exposition in Buffalo. The Japanese Camp, as it was known, is somewhat of an enigma. While William H. Vanderbilt had a Japanese room at 640 Fifth Avenue in New York, it seems quite exotic for Frederick's taste and for the standards of the Adirondacks as well. An article published in the *New York Daily Tribune*, explained:

> Mr. Vanderbilt, long a lover of Japanese art was determined that there should be in this camp of his nothing that was not really Japanese. At much expense he procured the services of Japanese architects and then imported workmen directly from Japan that the plans might be worked out accurately in every detail. "Queer little jiggers," the Adirondack guides called the painstaking Japanese who a little while ago finished their work . . . It is hard to describe the charm that Mr. Vanderbilt has succeeded in producing by combining Japanese architecture with the rugged beauty of the Adirondacks . . . Japanese furniture, Japanese ware, Japanese tapestries and mosaics, all serve to convey the impression that with one step one has left the Adirondacks . . . and by some magician's trick landed in a quiet corner of old Nippon.[160]

One is struck by the authenticity that apparently extended to making the servants wear kimonos.[161] The approach at the Japanese Camp seems to be in stark contrast to the mixing of styles and the lack of concern for the true age of the antiques or reproductions at Hyde Park. By 1913, Frederick and Louise tired of the Adirondacks and sold their camp to Herbert L. Pratt of

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[157] "Changing Customs."

[158] King, 114.

[159] For more on Nehasane see Harvey Kaiser, *Great Camps of the Adirondacks* (Boston: David Godine, 1982), 183-187.

[160] *The New-York Daily Tribune*, August 27, 1905, 3.

[161] Mildred Phelps Stokes Hooker, *Camp Chronicles* (Blue Mountain Lake, NY: Adirondack Museum, 1964), 26. Mrs. Hooker goes on to say "They not only had the cabins Japanized, they dressed all their maids in kimonos! They had taken over a stout English maid of Mother's, and she nearly died of embarrassment when she had to appear before us in this odd new uniform."

New York.[162] They spent the summers of 1913 and 1914 in Europe and in 1915 took an interest in Bar Harbor, Maine.

Many of the Vanderbilt clan had homes in Bar Harbor; including George who in the late 1880s bought a house that he called Point d'Acadie. The Shepards, and their children the Schieffelins and Fabbris, also went to Bar Harbor. Like Newport and the Adirondacks, boating was an important leisure activity in Bar Harbor. The Vanderbilts took their yacht to Maine where they anchored it while at their camp. Frederick sold the Bar Harbor house to Atwater Kent after Louise's death in 1927.[163]

It is noteworthy that Frederick chose locations for his vacation homes where his siblings also had houses.

Country Places

The country seats of the Vanderbilt siblings were very different in character. In general, they chose very disparate locations for their major building programs in the country, spanning the eastern part of the country including Vermont, western Massachusetts, Long Island, the Hudson Valley, New Jersey, and North Carolina. The following discussion is arranged chronologically by construction start date for each building.

Idle Hour in Oakdale, Long Island was the earliest of the country houses built by William K. and Alva. The first building campaign, designed by Richard Morris Hunt was completed in 1879. It was later enlarged three times in 1883, 1887, and 1892. A model farm that made the estate self-sufficient in the English sense accompanied the Stick Style house. The location of the estate on Long Island also offered many leisure activities including yachting and hunting. In contrast to the social whirl of the Newport season, life at Idle Hour was much more relaxed. After William K. and Alva divorced the house was not used very much. Idle Hour burned in 1895, and was rebuilt by Hunt's son, Richard Howland Hunt, in 1901. The second house was an elaborate Renaissance style mansion with Dutch style gables and the setting for many elaborate weekend parties. Shortly after its completion, William K. had it enlarged by Whitney Warren in 1903, who added a bachelor wing and tennis court.

Emily and William Sloane chose Lenox, Massachusetts, for their rambling Shingle style house, Elm Court, designed by Peabody and Stearns and completed in 1887. Sloane probably selected the location because his brother and business partner in the New York firm of W & J Sloane, John Sloane, also had a country house in Lenox. The style of the house was strongly influenced by American colonial architecture tempered by the Georgian style. The house was extremely picturesque, enhanced by the rolling landscape of the Berkshire Mountains. The Sloanes enlarged Elm Court over the years, greatly expanding the estate according to the needs of their growing family. One of their daughters, Adele Sloane Burden, lovingly described some of the happy times she spent there in her autobiography, *Maverick in Mauve*. Elm Court had a large greenhouse that supplied both flowers and fruits for the estate. Frederick Law Olmsted was responsible for the landscaping which included forests and gardens.[164] The Sloanes used the house from the spring through late October. It was included in an 1887 publication called

[162] Frederick probably sold the camp unfurnished. E-mail Anne Vaningen (Herbert Pratt's great granddaughter) to Nina Gray February 23, 1999.
[163] Snell, Vanderbilt Report # 6, 10.
[164] Foreman and Stimson, 141.

Artistic Country Seats by George William Sheldon, where it was described: "Most visitors at Lenox, Mass. consider Mr. William D. Sloane's magnificent new villa the most important architectural attraction of the place."[165]

Lila and William Seward Webb built their country estate in Shelburne, Vermont. Shelburne Farms was begun in 1887 and completed in 1899.[166] It had the air of a real country manor in the Queen Anne or Tudor revival style enhanced by several additions.[167] The architect was Robert Henderson Robertson, who also designed the Coach House at Hyde Park. The house was sited on the eastern shore of Lake Champlain, with a spectacular view of the Adirondack Mountains to the west. The Webbs made Shelburne Farms their home for most of the year. As a country house, the interiors were less formal than those of other Vanderbilt houses in Newport or New York City. They were decorated in a variety of styles including Louis XV and Empire. "Shelburne Farms was a quintessentially American undertaking, from the architectural style of its shingled buildings to its preoccupation with scientific advances. Even more important, however, was Shelburne's wedding of aesthetic beauty to technology. The physical beauty of his surroundings was definitely a part of the message Dr. Webb hoped to convey to the farmers of America."[168] The breeding barn was of special note; built in the Shingle Style, it was the largest unsupported interior space in America.[169] William and Lila Webb certainly viewed their estate as English gentry would. Webb's interest in scientific husbandry led him to focus on breeding as the agricultural component of the estate. Unfortunately the invention and growing popularity of the automobile diminished the need for coaches and coaching horses in American society. Shelburne Farms also included leisure facilities such as a golf course and boating and hunting were popular pastimes with guests. In later years, Frederick actively supported Lila financially and paid for much of the upkeep of Shelburne Farms.[170]

Biltmore, designed and built from 1888 to 1895, was the largest of all the Vanderbilt country houses. Indeed, it is the largest private residence built in the United States. It was the life's work of George W. Vanderbilt, the youngest child of William Henry, and consumed his fortune. Biltmore is located in Asheville, North Carolina. The residence and other estate structures were designed by Richard Morris Hunt. The siting of the main house, along with the landscaping and gardens was the work of the Olmsted firm, and was the last major commission Frederick Law Olmsted was involved in. It was unique among the Vanderbilt estates both in its remoteness and in George's choice of arboriculture to support the estate. George devoted his time and energy to collecting rare books and building his dream castle. George fell in love with the Blue Ridge Mountains and the pleasant climate of North Carolina while visiting with his mother. He amassed an enormous tract of land and at the same time toured Europe with Hunt in search of architectural ideas and treasures for his house. They chose the French Renaissance style, derived from a fifteenth century chateau in Bourges. The 140,000-acre Biltmore Estate included formal gardens, greenhouses, a model farm, miles of scenic roads, an arboretum, and

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[165] Lewis, #94.

[166] Erica Donnis, the curator and archivist at Shelburne Farms very kindly shared her excellent master's thesis with me: Erica Huyler Donnis, "The Conception of a Country Residence: Shelburne House, 1887-1900" (University of Delaware, 1998). See also Joe Sherman, *The House at Shelburne Farms, The Story of One of America's Great Country Estates* (Middlebury, VT: Paul S. Erikson, 1986).

[167] Foreman and Stimson, 86.

[168] Foreman and Stimson, 83.

[169] Foreman and Stimson, 73.

[170] For example see Frederick Vanderbilt to Lila Webb, postmarked February 4, 1923, collection of Shelburne Farms.

an enormous forest. Olmsted had persuaded George that forestry would be an interesting and gentlemanly agricultural endeavor. Vanderbilt hired Gifford Pinchot to be the chief forester for Biltmore, thus creating one of the earliest scientific forestry management programs in the United States. In addition, Biltmore had a manorial village, in true emulation of the English tradition, which was even built in an old English style. George, and later his wife Edith, entertained guests (many of them family) in the enormous house.

Both the Shepards and the Twomblys turned to McKim, Mead & White for the design of their country estates. The Shepard Estate, Woodlea, was in Scarborough, New York, not far from Hyde Park. This area of lower Westchester County was especially attractive to millionaires who wanted to be close to Manhattan. John D. Rockefeller was one of the Shepards' closer neighbors. William Rutherford Mead, who usually tended to the administration of the firm, was the partner-in-charge, assisted by Stanford White. Mead was related to Elliot Shepard through the marriage of his sister to Shepard's brother. Woodlea was completed in 1895 after the death of Elliott Fitch Shepard. It was an English style house, characterized by its long hallways. It was built of light-colored brick trimmed with classically detailed limestone. The landscaping was done by the Olmsted firm and includes especially impressive stretches of rolling lawns and Italian gardens. The interiors were carried out with the expense and splendor expected of the Vanderbilts, although there were no extraordinary decorative schemes. The long axis of the house featured rooms en filade,[171] including the Living Room, Gold Room, and the Dining Room. All of these rooms had views of the Hudson River. The family and guest rooms were distinguished by their spaciousness. The servants' wing was isolated on the north side of the house.

William Rutherford Mead was also the McKim, Mead & White partner-in-charge of Florence and Hamilton Twombly's estate, Florham, in Convent Station, Morris County, New York. Morris County was another wealthy enclave whose residents included the Dodge, Armour, and Harkness families. The house was finished in 1897. Florham was a conscious copy of an aristocratic English estate encompassing a grand house, a farm, greenhouses, an orangery, and a large tract of land. Florham was designed in the Georgian Revival style and constructed of brick. William Mead wrote, "Twombly wants a house on the order of an English gentleman. I don't think he knows exactly what he means, and I am sure I don't, but as near as I can gather, his idea was that it shall be a thoroughly comfortable house without the stiffness of the modern city house."[172] It was composed symmetrically with a large center section that is flanked by wings. Everything about the house emphasizes the wealth and social importance of its owners. Like Woodlea, the plan features a long hall. Twombly's important collection of tapestries was hung throughout the house.[173] The decoration was English in taste marked by the marble floors, mahogany doors, and widespread use of damask wall covering, much of which was carried out by William Baumgarten, formerly of Herter Brothers. Like most of the other Vanderbilt houses, Florham incorporated the most up-to-date technological advances in plumbing, heating, and the like. Frederick Law Olmsted and his son Frederick, Jr., landscaped the grounds. Despite the early death of Hamilton Twombly, Florence entertained regularly.

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[171] En filade rooms are rooms that open one into the next along a single axis.

[172] Letter Mead to Frank Millet, July 9, 1895, N-YHS quoted in Richard Guy Wilson, *McKim, Mead & White Architects*, 155.

[173] The tapestries had been made for Louis XIII of France; they were later owned by the Barbarini Family and were purchased from Charles Foulke. See McKim, Mead & White (MMW) Collection, N-YHS, Correspondence-Twombly, 1892.

In comparing Frederick and Louise's houses with those of his siblings, it is apparent that Frederick sought, on the one hand, to define his own style and independence, and on the other was greatly influenced and even competitive in consideration of certain elements such as the farming component of his estate.

Hyde Park was small in comparison with Idle Hour, Woodlea, Florham, Elm Court, Shelburne Farms, and Biltmore. Frederick's original plan was to renovate the existing Langdon Mansion, and add two wings, much like his neighbor Ogden Mills had done at Staatsburgh. When it became apparent that the Langdon Mansion was unsound structurally, a new house was designed using the basic footprint of the old house. Into this footprint, however, a new plan emerged where the flow of space and disposition of rooms was perfected. The house was tastefully elegant though it hardly stood up to the elaborate displays of his siblings. It is significant that the controlled and concise Charles McKim was in charge of the commission. The Vanderbilts might have wished for the more modest accommodation of the original plan to renovate the Langdon Mansion, but undoubtedly felt when forced to start over that they should build a house befitting members of their social sphere. Moreover, because of their relatively sedate lifestyle, the seasonal routine of the Frederick Vanderbilts (who had no children) gives a truer picture of country life in the 1890s than the often-sensational doings of their peers and relatives.[174]

The classical mansion with half-round portico and majestic columns echoes the earlier Langdon house. Of all of the Vanderbilt houses, it was as formal and closest in style to Marble House in Newport in its choice of a French classical prototype. The grounds competed on most levels with those of the other estates and had the special cachet of being historic. The element of history was not lost on Frederick and Louise. They had been introduced to the area by Mr. and Mrs. Ogden Mills; Mrs. Mills was a Livingston by birth. By purchasing the Langdon Estate they were immediately thrust into the local social circle of old line New Yorkers. Hyde Park accommodated small but gracious groups of country house guests. The suites were well appointed and tastefully decorated. Larger entertainments and balls were given, although it seems rarely. The plan of the house was formal and grand without being overwhelming. The layout and progression of rooms from the entry and hall leading to the west porch with magnificent views of the Hudson on one axis, and from the Dining Room to the Living Room, both grand entertaining spaces on the other axis were marked by clarity and elegance. Smaller, more intimate rooms such as the Den, which was a much-used space, show the informal side of Frederick and Louise. Three different decorators decorated the interiors: McKim, Georges Glaenzer, and Ogden Codman. Stanford White played the important role of antique dealer, and procured enough old furniture, sculpture, accessories, chandeliers, and rugs to give the mansion the imperial feeling of an Old World estate. While Codman had decorated the bedrooms at The Breakers for Cornelius and Alice Vanderbilt, this was the only domestic commission that Georges Glaenzer seems to have executed for the Vanderbilt family. Here too, one sees Frederick and Louise taking some leads and going in their own direction. Frederick did not have the passion for collecting that his father or some of his siblings had, but the tapestries and porcelains at Hyde Park are quite fine and blend in with the decor in a very harmonious manner.

Hyde Park was Frederick and Louise's favorite house, marked by the fact that they never sold it and returned without fail to spend part of every year in the Hudson Valley. By 1895, when they bought Hyde Park, they had already lost interest in Newport. They kept Rough

[174] Hewitt, 128.

Point, visiting it occasionally, but more often renting it to Louise's niece and her husband, Rose and Thomas Howard. Vanderbilt sold Rough Point in 1906 after Thomas Howard's death in 1904.

Each of William Henry Vanderbilt's children made a statement with the houses that they built or owned. Cornelius, the eldest seems to have aimed for the biggest house in New York City and the biggest house in Newport. He never looked for a more personal or remote location and never built a country seat. William K., together with his wife Alva, built one of the most avant-garde and ostentatious mansions on Fifth Avenue (660) and the most expensive house in Newport, constructed almost entirely out of marble (Marble House). George, the youngest son eschewed New York City where he owned William Henry's mansion at 640 Fifth Avenue and concentrated on building the biggest private residence in the United States (Biltmore). Frederick and his sisters did not seem compelled to make sweeping statements; rather each constructed a house and estate that suited their taste and lifestyle.

MANAGEMENT OF GILDED-AGE ESTATES

The four types of elite gilded-age residences outlined above, the New York townhouse, country place, seaside cottage, and vacation house, were each supported by a departmentalized system of management that varied in form according to type of residence. The country estate, whose departments usually included house, park, gardens, farm, and Coach House, as well as smaller departments such as powerhouse, represented the most complex management structure of gilded-age residences. Relatively complete management records that survive from Vanderbilt family houses at Hyde Park, Shelburne Farms, and Marble House demonstrate the norm for country estate management as well as the variation in management for a Newport seaside cottage.

At Hyde Park and Shelburne Farms, a superintendent or farm manager served as chief of operations for the non-household departments of the estates. He was in regular contact with the property owner or his personal secretary, and he carried out his duties with a degree of autonomy exemplified by his ability to hire and fire staff and purchase or sell equipment and agricultural products at his own discretion. In the cases of Hyde Park and Shelburne Farms, the superintendent or farm manager maintained a network with managers of nearby estates and farms whose management systems operated in a similar manner.[175]

At Marble House in Newport, the superintendent managed a smaller number of departments including garden and Coach House and had responsibility for the household, its staff, and the maintenance and security of furnishings and interiors. Lacking park and farm departments, the seaside cottage required a smaller staff. Alva's management of her staff has been characterized as tyrannical, and her journals and her superintendent's diaries indicate that he operated with no autonomy from his employer. This is likely due to Alva's personality and may not describe the general means employed in managing a Newport seaside cottage[176]

[175] See Herbert Shears' journals, account books, and payroll records in the ROVA Archives and farm manager's correspondence, account books, and payroll records in the collection of Shelburne Farms.
[176] William Gilmour diaries and correspondence (June 1909 - May 1914) in the collection of Preservation Society of Newport County (PSNC).

Diagram #1 describes the two management systems employed for these three properties. It should be noted that the personal secretary was a vital communication link between property owner and manager when the property owner was not in residence.[177]

In *Munsey's Magazine*, Harrington describes in detail the management of Hudson Valley estates, as he found it in the period:

> Most of the properties along the Hudson are divided into a "park side" and a "farm side." The division is generally made by a country road. A superintendent is employed who is responsible for the care of the entire establishment. The number of men employed on the average country place varies with the season and the amount of work to be done. It may be anywhere from ten to two hundred. To conduct such an estate, the services of farm hands, gardeners, laborers, teamsters, stablemen, coachmen, and grooms are required.[178]
>
> Next to the superintendent, the most important man on a country place is the head gardener. He directs the operations of the men in the greenhouses, lays out the flower beds, and is responsible for the care of the lawns. Every morning at six o'clock the superintendent calls the roll and sends the various employees to their posts of duty. It requires as much bookkeeping and management to conduct one of these country seats along the Hudson as it does to direct the affairs of a business house.[179]
>
> On one estate not far up the Hudson about thirty laborers are employed, whose monthly wages are thirty-five dollars each. A competent superintendent may be obtained for a thousand dollars a year, and the salary of a first class gardener is six hundred dollars. You must add to this the wages of the stable force, usually ten men in all, and the household servants, who number half a score. Here are fifty or sixty retainers whose wages amount to nearly twelve thousand dollars annually. A country place, taking into consideration its extent and the tastes of its owner, may cost anywhere from ten thousand dollars to fifty thousand dollars a year. We read much of the poultry, the eggs, and the milk which come to the market from the "farm sides" of some of these estates along the Hudson. In spite of these sales, the gentleman farmer generally finds that his agricultural operations are on the wrong side of the ledger. Next to maintaining a first class steam yacht the most expensive pursuit is conducting a country seat.[180]

Harrington's reference to the elaboration of systems for management and bookkeeping as akin to those of business is apt. At Hyde Park, Herbert Shears was assisted by an office clerk who maintained estate records, and the Webbs' more elaborate farm operations at Shelburne required the services of four to six clerks for record keeping. The emphasis on breeding, agricultural production, and the management of a game preserve at Shelburne Farms exceeded the scale of Hyde Park and most estates of the period. An article in *Country Life in America* in 1903 described the system of record keeping by department at Shelburne which applied generally to country estates of the era:

> Four clerks are employed to keep the books and take care of the financial end of this great farm. So thoroughly are the business operations systematized that there is instant reference

[177] Herbert Shears' journals, account books, and payroll records in the ROVA Archives; farm manager's correspondence, account books, and payroll records in the collection of Shelburne Farms; William Gilmour diaries and correspondence in the collection of PSNC.
[178] Harrington, 732.
[179] Harrington, 733-734.
[180] Harrington, 734-735.

> to the cost in detail of any piece of work, or the whereabouts or disposition of any animal ever owned here.[181]

In her Master's thesis on Shelburne Farms, Erica Donnis describes the enumeration of estate departments in the farm's account books;

> Farm Manager Arthur Taylor, succeeded by 1900 by E.F. Gebhardt, oversaw the Assistant Manager, the Head Coachman, the Stud Groom, the Head Gardener, a Farm Office of six clerks, and approximately three hundred other Farm employees, including grooms, gardeners, house servants, and field workers. The sheer volume of activity and expense is suggested by the Shelburne Farms account book entries for 1901, which consist of separate records for Shelburne House, Farm Barn, and Breeding Barns; Farm Office, Tool Room, and Store Room; various field crops, Poultry Yard, Piggery, Swinery, Steer Farm, Dairy Farm, and Sheep Yard; Blacksmith Shop and Harness Shop; breeding operations; House Garden, Golf Links, Greenhouses, and Nurseries; Aviary and Pheasantry; Boathouse, Docks and Yacht; and Fire Department, Water Plant, Electrical Plant, and road maintenance operations.[182]

A similar system of estate department accounting was employed at Hyde Park as evidenced by a surviving collection of records including account books, ledgers, cash books, supply books, payroll books, and breeding registries. Country estate owners ran their estates with the same systems that had proved successful in the business arena. Despite careful financial management, Shelburne Farms did not operate at a profit, nor did Hyde Park, as was typical of a gentleman's farm of the era, profit not being a primary goal of the operation.

[181] Edwin C. Powell, "Shelburne Farms: An Ideal Country Place," *Country Life in America* 3:4 (February 1903): 152.
[182] Donnis, 14-15.

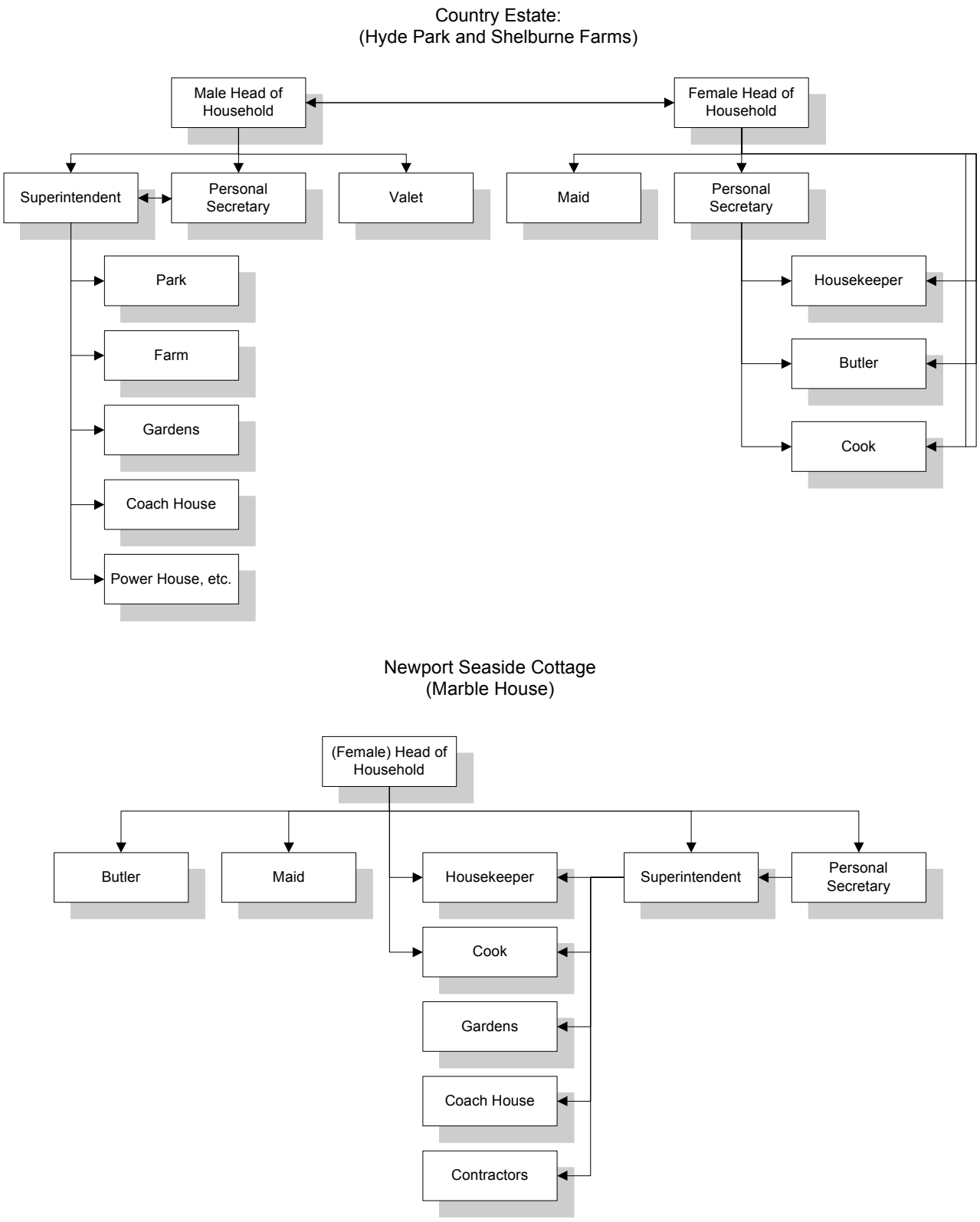


Diagram #1: The Management Systems of Hyde Park, Shelburne Farms, and Marble House

CHAPTER TWO

HISTORICAL OVERVIEW

EVOLUTION OF THE ESTATE, 1764-PRESENT[183]

The earliest development of lands that became the Vanderbilts' Hyde Park estate began in 1764 when Dr. John Bard purchased land on the east side of the Albany Post Road. Dr. Bard built Red House and developed the agricultural aspects of the eastern section of the property that continued through Frederick Vanderbilt's occupancy. Bard family ownership continued through 1821 with Dr. Bard's son, Dr. Samuel Bard, owning the property from 1799 to 1821. The land to the west of the Albany Post Road was developed initially by Samuel Bard who built the first house on the ridge with its expansive river and mountain views. The latter Bard's interest in landscape gardening and horticulture influenced the organization of the landscape and the planting of the estate grounds as well as the older agricultural aspects of the property.

In 1828, Dr. David Hosack purchased the property from Samuel Bard's heirs. During his ownership that ended in 1835, Hosack consulted Andre Parmentier in laying out the grounds. The pattern of the circulation system was established which included the main entry drive over Crum Elbow Creek, a drive from Hyde Park Landing on the west edge of Crum Elbow Creek, a semi-circular drive to the east of the house, and the overlook drive along the north ridge. Hosack also planted specimen trees and cleared forested areas while retaining significant forest trees. The agricultural lands continued in use and the farm complex to the west was enlarged.

In 1840, John Jacob Astor purchased the property from Hosack's heirs and gave it to his daughter Dorothea and her husband Walter S. Langdon. The northern portion of the property (later known as the Sexton Tract) was retained by Magdelena Hosack and subsequently sold to a sequence of owners ending with Samuel B. Sexton. Dorothea and Walter Langdon lived at Hyde Park during brief periods. Their son, Walter Langdon, Jr., inherited a share of the property and purchased the balance from his siblings. He preserved the Hosack/Parmentier organization of the landscape, built a new house after the older house burned, and developed a formal garden and greenhouse complex. He also purchased small parcels of land on the southern perimeter of the estate. During his tenure, the farm complex continued in use.

In May 1895, Frederick W. and Louise Vanderbilt purchased Hyde Park from Langdon's heirs. The Vanderbilts engaged McKim, Mead & White to renovate the old Langdon house. Charles Follen McKim served as the partner-in-charge of the Hyde Park project. Norcross Brothers were the general contractors. Between September and November of 1895, the Pavilion was constructed on the site of Langdon's former coach house. The Pavilion served as a residence for the family during construction. Plans for the Howard and Wales residences were

[183] Except where noted in footnotes, the information in this section is taken from the "Executive Summary" of the *Vanderbilt Mansion Cultural Landscape Report*. (O'Donnell, et al, xiii-xvi.)

finalized at this time as well. These houses were built on the estate for Edward Wales, a close Vanderbilt associate, and Thomas and Rose Howard, a niece of Louise Vanderbilt.[184] Also during this period, plans for renovation of the Langdon house were completed. However, deficiencies in the old structure resulted in a new design, finalized in the late summer of 1896. The initial construction phase resulted in erection of the building and completion of the majority of its exterior detail by the end of 1896. R.H. Robertson designed the Hyde Park Coach House as early as August 1895.[185]

The interiors of the mansion were designed and executed between 1896 and 1899. The rooms are variously architect-designed and decorator-designed with McKim laying out the plan of the house and supervising the design of many of the interior spaces. Stanford White assisted McKim by serving as an antiques buyer for the project. Herter Brothers and A.H. Davenport were the subcontractors who executed McKim's interior designs. The Vanderbilts also hired Georges Glaenzer and Ogden Codman to decorate several rooms, and E.F. Caldwell & Co. manufactured the majority of the lighting.[186]

The estate's technical systems included two bridges of Melan Arch design, the White Bridge and the Rustic Bridge, on Crum Elbow Creek. An isolated electrical generating plant powered the estate. The powerhouse was designed and built by the engineering firm W. T. Hiscox & Co. in 1897, and generated the estate's electricity until the 1930s. In 1940 power was obtained from the Central Hudson Gas & Electric Company. The estate's water sources, the Hudson River, Crum Elbow Creek, Sherwood Pond, and springs near the Gardener's Cottage and Wales House, were integrated into a system of dams, pipes, a standpipe, pumping machinery, artesian wells, cisterns, and cesspools. The water system was self-sufficient until 1941 when it connected to the Village of Hyde Park's water system. The heating and air conditioning plants in the mansion were installed by Baker, Smith and Company.[187]

As Frederick continued the estate's development, the neighboring Sexton Tract was purchased and reintegrated with the estate. All the Sexton structures were removed and the north overlook drive along the ridge was partially rebuilt along the Hosack/Parmentier alignment. The Vanderbilts undertook a major construction program and replaced all the structures on the Sexton Tract with the exception of the Boat House at Bard Rock. Langdon's formal gardens were augmented during this period with new features and an extension at a lower level to the east. The gardens were designed in sequence by James Greenleaf, Meehan and Sons Nurseries, and Robert Cridland. Overall, the Vanderbilts retained the estate organization and existing specimen tree collection adding many new plantings. The farm side of the estate was improved and highly productive during the Vanderbilts' ownership.

Margaret Van Alen inherited the estate in 1938, and after briefly offering the estate for sale, she worked with Franklin D. Roosevelt to donate a portion of the estate to the National Park Service. Only the estate acreage west of the Albany Post Road was transferred to public

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[184] Edward H. Wales graduated from Columbia in 1877 and did not attend Yale with Frederick as previously asserted. The Wales lived in Washington, D.C. and Hyde Park in the brick house built for them on the estate. The Wales' only daughter Ruth married Henry Francis du Pont of Winterthur, DE, in 1916 at St. James Church. Ruth W. duPont, Letter, November 11, 1961, VAMA General File, "Wales Data," ROVA Curatorial Division; Snell, 23, ROVA Archives.

[185] See Chapter 3, A. Architectural Resources for sources.

[186] See Chapter 3, B. Furnished Interiors for sources.

[187] See Chapter 3, D. Transportation, Power, and Mechanical Systems for sources.

ownership, while the farm side of the estate was sold. The transition from private to public ownership was accompanied by thorough documentation of the specimen tree collection, photographic documentation of the estate, and initial master planning. No substantial changes to the organization or character of the portion of the property transferred to the NPS were carried out. Two small parking lots and one large parking lot were added for visitor use. Over the years the greenhouses, two boathouses, and tennis court were allowed to deteriorate and were eventually demolished. The woodland edges and composition were altered by ecological succession, invasion of volunteer species, and limited maintenance. The essential character of the landscape, mansion architecture, and interiors remain intact.

DESCRIPTION OF HISTORICAL OCCUPANCY, 1895-PRESENT

FREDERICK W. VANDERBILT (1856 - 1938)

In 1900, *Munsey's Magazine* described the public's interest in the Vanderbilt family and the effect of the spotlight on its members:

> Their family rows . . . have been the subject of more extended investigation and criticism than murders in other circles of society. . . . they themselves scarce dare to stir abroad without masks and armor to defend themselves from the snap shooting tourist with a camera.[188]

As a young man still living under his father's roof, Frederick had suffered the intense public spotlight which followed his father upon his inheritance of the Commodore's fortune and the legal battle launched by William H. Vanderbilt's siblings who contested their father's will. This very public airing of the family's dirty laundry was New York's favorite scandal of the day and was recounted in graphic detail in the New York papers.[189] This period in his youth undoubtedly shaped Frederick's desire to live a quiet, private life away from the demands of New York society and the probing journalists of the New York, national, and international press. His reserve, coupled with his success in eluding the spotlight, make him an enigmatic figure to study. The accounts of several period newspapers and employees at Hyde Park, however, paint a picture of a kindly and pleasant man, studious in his business concerns, generous with his closest family and favored charities, and comfortable in the pleasures of his home life, travel, outdoor sports, and the oversight of Hyde Park.

A newspaper account of circa 1885 provides a rather detailed description of Frederick:

> Frederick W. Vanderbilt is now about twenty-seven years old, is of medium height, some spare figure, with slightly reddish hair and small moustache, and rather sallow complexion. In no sense of the word is he a society man; he finds his pleasure in out-door sports. Passionately devoted to yachting, he spends most of his time in the summer on board his fine sloop, the Vedette, which he purchased about eighteen months ago. He is in many ways the most popular of the sons, and all the employees around the Grand Central Depot know and like "Mr. Frederick." He is very popular also among the men he knows well, and is considered a thoroughly good fellow, entirely devoid of any snobbishness or pretense. As a

[188] Frank Lewis Ford, "The Vanderbilts and the Vanderbilt Millions," *Munsey's Magazine*, 22:4 (January 1900): 469.

[189] For a discussion of the trial in which the Vanderbilt heirs contested the Commodore's will see: Arthur T. Vanderbilt II, *Fortune's Children: The Fall of the House of Vanderbilt* (New York: William Morrow and Co., Inc., 1989), 58-69.

> business man he has a high reputation, and indeed there are many who know the family who do not hesitate to say that he has more financial ability than any of his brothers. He is fond of taking a "flyer" in the street now and then, but never speculates rashly or wildly. His operations are conducted chiefly through Post, Wales & Co; E.H. Wales, the junior partner, a son of Salem H. Wales, being one of his closest friends.[190] F.W. Vanderbilt has a cheery, pleasant, manner which of itself would win him friends, and his wife is also much liked. She was formerly Miss Anthony, married first Mr. Torrance, a cousin of Mr. Vanderbilt's and becoming divorced married her present husband. This was about five years ago, and the marriage, which was very sudden and performed without consultation with his parents, angered W.H. Vanderbilt excessively. The young couple lived for sometime in an apartment-house at Park Avenue and Fortieth street, and then, the senior Mr. Vanderbilt, having relented, were installed in the handsome house formerly occupied by himself at Fifth avenue and Fortieth street. Mrs. F.W. Vanderbilt meanwhile has become very much liked by her husband's family, and the relations between herself and her formerly irate father-in-law finally grew to be most cordial. She entertained considerably last winter, giving a series of handsome receptions, but her husband's aversion to the gay world keeps her to some extent out of society. Mr. Vanderbilt spends most of his day at the Grand Central Depot, where he looks after the interests of the Nickel Plate road.[191]

Frederick's love of the Adirondack sporting life was recounted in a newspaper of 1887, when he was thirty-one years old. Despite his efforts to remain out of the papers, he was here the subject of a "fish tale" retold by his hunting pals:

> The Kildaires are firmly opposed to hounding deer, and the most ardent anti-hounder in the crowd is Frederick Vanderbilt. Three years ago he owned some deer hounds and ran down a fine buck with them. The law says deer must not be hunted that way, and he had to step up like a little man and pay a fine of fifty dollars. . . . Frederick Vanderbilt, while strolling through the woods alone and unarmed was chased up a tree by a ferocious doe, so one recollector declares, and he would have frozen stiff on a branch and probably not have dropped off until late in the spring if his cries had not attracted a large crowd of lumbermen who came up and drove the animal away with clubs and loud shouts.[192]

In 1896, when Frederick was forty years old, a reporter described him as:

> a man of most genial and kindly manner, with a sweet and mellow voice and a face that lights up with a sunny smile. Of the blonde type and having a ruddy complexion, he quite fills the conception of an English country squire, a character which he seems ambitious to cultivate since the purchase of this new toy [Hyde Park].[193]

At the age of forty-eight, a St. Paul journalist described Frederick as, "the quietest of all who bear the family name," and, "the only descendent of the Commodore, who drives trotting

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[190] Edward H. Wales was born May 28, 1856. He graduated in 1877 from Columbia School of Mines and then joined his father in patent work. He moved to Washington D.C. and became assistant examiner in the U.S. Patent Office. In 1880, he returned to New York. He was a member of the firm of Post, Wales & Co. from 1881 to 1895. He held a seat on the New York Stock Exchange from 1881 to 1897 and retired from active business in 1895 with his move to Hyde Park. He was in the Naval Reserve Force in World War I and was made chief of Naval censorship. He was an enthusiastic yachtsman, golfer, and ice boater and was head of the Hyde Park Ice Yacht Club. He died in New York City on Halloween, 1922. *National Cyclopedia of American Biography*, vol. 32. (New York: James T. White & Co., 1945), 451-452.

[191] "Is Cornelius the Heir? A Belief that he will Get the Bulk of the Vanderbilt Fortune," uncited newspaper article, Scrapbook: William H. Vanderbilt, vol. 1, Shelburne Farms Archives.

[192] "A Club of Vanderbilts, How the Kildaire Amuse Themselves in the Adirondacks," *Davenport Iowa Gazette*, January 12, 1887, Scrapbook 1885 - 1887, IV, Shelburne Farms Archives.

[193] Snell, "Historical Handbook Manuscript," 4. Snell cites *Poughkeepsie Sunday Courier*, July 19, 1896, 2.

horses. . . ."[194] Eleanor Worcester, who spent a weekend at Hyde Park in 1923 when Vanderbilt was sixty-seven years old, described him as follows:

> Mr. Vanderbilt loved the outdoors so. That I remember very well. Going around and having him show me all the different trees and all the different things. We rode horseback . . . and I do remember, well, what [a] beautiful place it was because it was fascinating. This was his great, great love and great, great hobby. He wasn't nearly as outgoing and sociable as she was. So that, this was when he was happy. When he was showing you that kind of thing. He was lovely.[195]

She also recalled his demeanor at dinner at the small table in the Dining Room,

> I can remember loving sitting at that little table because then you could talk to him. He was quite quiet. So that when you got him in a crowd, if you went and sat next to him it was just great talking to him. He wasn't just jumping all around talking to everybody . . . it was <u>good</u> conversation.[196]

Peggy Newman, a wife of an estate employee who lived on the property for eighteen years until Frederick's death, reported never meeting Mr. Vanderbilt. She said of him, "I heard people say he would go behind a tree when they were out walking. . . . I don't know if it is true or not."[197] Another account finds Frederick chatting with a small girl who had been picking crocuses:

> Janice Guernsey . . .was a little girl then. She had picked some of the croci (crocuses!) that grow under the pines. Mr. Vanderbilt came along and talked with her. All the time, afraid, she held the flowers behind her so he wouldn't see them![198]

Though Frederick's professional career falls outside the scope of this study, it warrants further investigation. A biographer described his early aptitude for business as follows:

> Frederick Vanderbilt went through every department in the railroad service, mastering the general details of the whole business; and the heads of departments, in which he worked in a comparatively humble capacity, speak of his studious application and willingness to submit to the rules and regulations of the office in the very highest terms.[199]

Throughout his long life, Frederick remained active in business; and at the settlement of his estate, his fortune totaled more than $76 million invested in steel, tobacco, mining, banking, oil, and government securities in addition to railroads and real estate.[200] Unique among his siblings, he increased his $10 million inheritance to a sizable fortune. His personal income taxes for 1924

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[194] Scrapbook, 1894 - 1907, XX, "Famous Family of Eight in the Third Generation of the Vanderbilts, History of the Seven Living Children of William Vanderbilt, Their Taste and Their Millions," *St. Paul Minnesota Dispatch*, February 7, 1905. Shelburne Farms Archives.

[195] Eleanor B. Worcester. Transcript of taped interview, March 6, 1981, 4, Oral History Collection, ROVA Archives.

[196] Worcester, 10.

[197] Peggy Newman, 5.

[198] S. Dickinson, Letter, undated, VAMA Interpreters' Files, ROVA Interpretive Division.

[199] *National Cyclopedia of American Biography*, vol. 6 (New York: James T. White & Co., 1929), 213.

[200] Frederick invested in the Cerro de Pasco copper mines circa 1900 along with J. B. Haggin, D.O. Mills, Henry Clay Frick, J.P. Morgan, H. McK. Twombly, and the estate of George Hearst. From Snell, "Preliminary Report," 5. Snell cites Andrews, 329-330. Snell's "Preliminary Report" detailed the distribution of Vanderbilt's estate in taxes, obligations, and bequests, 2-5.

placed him seventh in the nation behind the assessments of John D. Rockefeller II, Henry Ford, Andrew W. Mellon, Payne Whitney, E.S. Harkness, and R.B. Mellon.[201]

In the last year of his life, Frederick retained directorship of twenty-two railroads stemming from the Vanderbilt system as well as the Western Union Telegraph Company, Hudson River Bridge Company, Detroit Tunnel Company, and the New York State Realty and Terminal Company, all closely tied with his transportation interests.[202] He sat on the board of the New York Central for sixty-one years and on the board of the Chicago & North Western Railroad for fifty-six years.[203] His club memberships included the Metropolitan, University, Knickerbocker, Tuxedo, Racquet and Tennis, City Midday, Yale, and South Side Clubs as well as the Larchmont, New York, and Seawanhaka-Corinthian Yacht Clubs. He had been a member in the New York Yacht Club since July 19, 1883.[204]

Vanderbilt was not unique among his set in building a successful career. In his introduction to *Maverick in Mauve*, the diary of Frederick's niece, Florence Adele Sloane, Louis Auchincloss highlights a key difference between the new American "aristocracy" to which Frederick belonged and their European counterparts:

> unlike successful burghers across the Atlantic who sought to identify themselves with an aristocratic, *d—soeuvr*—society, their New York counterparts continued to work. Adele's Vanderbilt uncles went to their desks at New York Central; her father and Sloane uncles went to the store; Elliott Shepard plunged, disastrously as it turned out, in street cars; Hamilton Twombly made a fortune in mines. It was probably the continued orientation supplied by Wall Street that gave this society its peculiarly straitlaced quality.[205]

Auchincloss concludes that the demands of an active work life kept men like Frederick, his brothers, and brothers-in-law grounded in a solid work ethic with less time and energy for aristocratic pursuits. Frederick, as the least social Vanderbilt son, was not surprisingly his generation's most successful businessman.

Commenting on the moral character of the Vanderbilt children, Margaret Chanler Aldrich of Rokeby in Barrytown, Dutchess County, observed that Frederick's mother Maria Louisa Kissam raised her children "where religion and character came first," noting that the Kissams were clergy in the Dutch Reformed church and "the scruples of conscience were instilled in the descendants."[206] Frederick's own demonstration of social conscience is most clearly evident in the record of his philanthropy.

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[201] Snell, "Preliminary Report," 2. Snell cites Andrews, 327; *Poughkeepsie Sunday Courier*, September 6, 1925, 17.
[202] Snell, "Historical Handbook Manuscript," 8. Snell cites *New York Times*, June 30, 1938, 23; *New York Times*, October 4, 1939, 21; Wayne Andrews, *The Vanderbilt Legend: The Story of the Vanderbilt Family, 1795-1940* (New York, 1941), 328-329.
[203] Snell, "Preliminary Report," 2. Snell cites Andrews, 328.
[204] Albert Nelson Marquis, ed., *Who's Who in America* (Chicago: The A.N. Marquis Co., 1927), 1928; *New York Yacht Club, 1914* (New York: Knickerbocker Press, 1914), 117. Herman W. Knox, ed., *Who's Who in New York*, (New York: Who's Who Publications, Inc., 1917-1918), 1091. John W. Leonard, ed., *Who's Who in New York City and State* (New York: L.R. Hamersly & Co., 1907), 1308.
[205] Sloane, 13.
[206] Aldrich, 75.

Frederick's known contributions to educational institutions include a total of $5 million to his alma mater, the Sheffield Scientific School at Yale University, and $3.5 million to Vanderbilt University. Together with his brothers and a nephew, Frederick donated in excess of $1.5 to the Vanderbilt Clinic at Columbia University in their father's name. His other contributions include $100,000 to the Red Cross War Fund during World War I, $100,000 to the Y.M.C.A., and $50,000 for New York City unemployment relief during the Depression. His will provided over $1 million to the Salvation Army for the Eastern District, New York City, and $500,000 to the Association for Improving the Condition of the Poor.[207]

Frederick's personal generosity is evident in the two homes built on the Hyde Park estate for his friend Edward Wales and for Louise's niece Mrs. Thomas Howard. Upon her marriage, Frederick also gave a New York house to Louise's niece, the former Miss Daisy Post. And throughout his life, Frederick offered financial support to his sister Lila Webb, whose husband's poor health resulted in drug addiction, limiting his ability to supplement or increase his wife's inheritance.[208]

Frederick's will indicates no obligation to maintain the Vanderbilt fortune under a Vanderbilt name. Dying without children of his own, he dispersed the largest portion of his estate to his wife's niece, Margaret "Daisy" Van Alen, bequeathing all of his personal property and real estate to her.[209] The $20.5 million residue of his estate, after taxes and obligations, was divided into a 100-share trust fund. $13.1 million in shares was given to family, $8.6 million to charities, and $350,000 plus the Wales property was given to Hyde Park employees with more than ten years of service.[210] The disbursement of Frederick's estate in relatively small portions effectively ended the inheritance from Commodore Vanderbilt, which William H. Vanderbilt had begun to divide with his own will. Cornelius Vanderbilt, Jr. recounted his family's anger at the disposition of Frederick's estate;

> Uncle Frederick had been a widower for many years before he died, and since he and Aunt Louise had no children, there was much speculation about his fortune and to whom he would leave it. . . . After the reading of the will they [Cornelius III and Grace Wilson] came back to 640, Mother walking very stiffly, her shoulders erect and head high, Father wearing a look of compressed outrage. . . . Uncle Frederick . . . did not leave a single penny to any of the Vanderbilts. It was quite the scandal of the year.[211]

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[207] Snell, "Historical Handbook Manuscript," 8-9. Snell cites Andrews, *Vanderbilt Legend*, 325-326; *New York Times*, May 25, 1918, 4; December 7, 1922, 19; January 25, 1925, II, 1; December 7, 1927, 22; November, 13, 1931, 17; October 4, 1939, 21; Snell, "A Preliminary Report on the Frederick W. Vanderbilts of Hyde Park, New York," 1-5, 5-7, 19, 70, 71, 72; Abstract of the Will of Frederick W. Vanderbilt, 250.

[208] From a conversation with Erica Donnis, Curator, Shelburne Farms Archives.

[209] Snell, "Preliminary Report," 3-3a. Snell cites Will of F.W. Vanderbilt, 250; *Poughkeepsie Sunday Courier*, July 17, 1938, 3; *New York Times*, October 4, 1939, 21; Andrews, 329.

[210] Snell, "Preliminary Report," 3-3a. Snell cites Will of F.W. Vanderbilt, 250; *Poughkeepsie Sunday Courier*, July 17, 1938, 3; *New York Times*, October 4, 1939, 21; Andrews, 329.

[211] Cornelius Vanderbilt, Jr., 293.

LOUISE HOLMES ANTHONY TORRANCE VANDERBILT (1844 - 1926)

Louise Vanderbilt was born in 1844, the daughter of wealthy financier Charles L. Anthony of Newport and New York.[212] Louise's first marriage to Albert Torrance, Frederick's first cousin, ended in an uncontested divorce for which she filed in September 1877. Frederick and Louise's secret marriage on December 17, 1878 caused some consternation on the part of William H. Vanderbilt and his family. They married when Frederick was twenty-two years old, the same year in which he graduated from Yale. Louise was twelve years older than her husband. That, coupled with her divorce, made her a questionable match for the third Vanderbilt son. William H. is reported to have said at the time that it was easier to manage three railroads than one infatuated son.[213]

As with any bit of Vanderbilt gossip, the Vanderbilt marriage was widely reported in the press, this account appearing in 1885 in the form of a biography:

> The third son is Frederick. He got into trouble and lost caste by marrying. William H. Vanderbilt and his wife have taken a sensible democratic view of the question matrimonial, saying to their children: "Now be respectable, and within that rule marry anybody you choose." Frederick obeyed the last part of the rule. He is an impressionable, sensitive, sympathetic sort of a fellow, and was fascinated by the wife of his cousin Torrance. He and Mrs. Torrance met; were enamoured; poured their griefs into each others ears and he married her, a divorce was obtained, of course; but the family was shocked, for Frederick's mother was the daughter of a puritan parson. The subject of discarding and disinheriting Frederick was seriously considered by his father, who, with his wife Mary [*sic*], lay awake nights and discussed it. The conduct of Frederick was shocking and outrageous; that they agreed. If he had been rich they would have turned him out neck and heels into the cold world - him and his eccentric wife. But he was worth only $2,000,000 and they wept when they thought of the dear boy, on the verge of poverty, as it were, wandering about looking for something to do. So they relented, forgave the couple, gave them a few million dollars and set them up in housekeeping.[214]

Louise Vanderbilt remains an enigma and the miscellaneous existing descriptions of her tell us very little. She was thought of as kind and generous. Her married life seems to have been quite happy, despite the lack of children. Some even describe her in ways which seem silly or vain. Yet, the pieces are fragmentary enough to evade interpretation. What follows is a selection of descriptions of Louise by her contemporaries. A reporter for the *Poughkeepsie Sunday Courier* met the Vanderbilts on a visit to the estate in 1896, when Louise was fifty-two years old, and found her to be, "a very handsome woman, and so queenly in her carriage as to make her seem taller than her inches. She is lovely and gracious in spirit, and the promotor [*sic*] of many charities."[215] Cornelius Vanderbilt, Jr. recounts a well-known story about his Aunt Louise:

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[212] Charles Anthony was born in Providence, R.I., and moved to New York where he ran a dry goods business called Anthony, Whittemore & Clark until 1862. His later dry goods partner was George W. Hall in the firm of Anthony & Hall at 66 Leonard Street. He retained the business until his death in 1874. *New York Times*, May 28, 1874.

[213] Snell, "Historical Handbook Manuscript," 5. Snell cites *New York Daily Tribune*, February 15, 1879, 5; *New York Daily Tribune*, February 18, 1879, 5.

[214] "Gossip About the Vanderbilts, Some Stories of the Sons that are True Enough to be Interesting," *Commercial Gazette,* Cincinnati, OH, December 13, 1885, Scrapbook, "William H. Vanderbilt New York City and Brooklyn Papers," Vol. 2, Shelburne Farms Archives.

[215] Snell, "Historical Handbook Manuscript," 4. Snell cites *Poughkeepsie Sunday Courier*, July 19, 1896, 2.

> According to Cleveland Amory, Eleanor Roosevelt considered our Aunt Louise to be a perfect example of the Old Order. Every day, regardless of the weather, promptly at 3 o'clock Aunt Louise went for a solitary drive with her coachman, and later with her chauffeur. One day the President's wife asked her politely what she thought about on these drives. "Why," replied Aunt Louise, "I do my mental exercises. First I do the kings and queens of England, forward and backward, with their dates. Then I do the presidents of this country, forward and backward, with their dates, and sometimes, if I take a long drive, I get to the kings and queens of France."[216]

Louise maintained a life-long interest in fashion, particularly French fashion. One of Mr. Shears' secretaries recounted this story:

> She told me the year hobble skirts were coming in fashion Mrs. Vanderbilt walked around with her ankles tied with rope, so she could be graceful about it when she returned to Society in New York.[217]

Eleanor Worcester, who knew Louise in New York and visited Hyde Park in 1923 when Louise was seventy-nine years old, said of her:

> She . . . loved everything French. While she wasn't French, she spoke beautiful French. She had a marvelous French personal maid, whom I remember because she was such fun. The food . . . always had to be French. . . . After I had my first baby, I remember having lunch with her in New York. She said, "Now you must teach this child - it was about two months old - to speak French. . . . Instinctively she liked her clothes. French everything. She was great fun.[218] She'd always want to show you something. Something that she'd gotten from France or something. So you'd go in [to her bedroom] and she'd show you what it was, a dress or something.[219]

Elting Oakley, the son of second chauffeur Frederick Oakley, recalled that toward the end of her life Louise had grown senile. She had once known the names of his many siblings, but in later conversations with his father, she would remember only the eldest son and tell Frederick it was a shame he hadn't had more children. She also occasionally asked Frederick where he was going, presumably on an errand for the estate, and she would "get in and go with him." She had apparently:

> told Frederick when his son was ready to go to college have his son see her. He did so and Mrs. V. all attired in her bed had Ray come up to her bedroom and she proceeded to show him all her clothes not mentioning anything about college.[220]

In later middle age, Louise became a devotee of The Church of Christ, Scientist. The church was founded by Mary Baker Eddy whose chief tenets were the belief in healing through spiritual means and that divine goodness underlies the scientific reality of existence.[221] Given that Louise's last illness was treated surgically, she may have relaxed her adherence to the tenets of Christian Scientism in her later years. In a diary entry for 1893, Florence Adele Sloane, one of Louise's Vanderbilt nieces, equates Christian Scientism with hypnotism and mesmerism.[222]

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[216] Cornelius Vanderbilt Jr., 292-293; Amory, *The Last Resorts*, 41.
[217] Dickinson.
[218] Worcester, 5.
[219] Worcester, 32.
[220] Elting Oakley, Typescript of taped interview, June 18, 1990, unn, Oral History Collection, ROVA Archives.
[221] For more on Christian Science, see Norman Gevits, ed., *Other Healers* (Baltimore: Johns Hopkins University Press, 1988).
[222] Sloane, 102.

And, Edith Wharton in *The House of Mirth* draws a humorous characterization of a society matron whose "latest hobby was municipal reform. It had been preceded by an equal zeal for socialism, which had in turn replaced an energetic advocacy of Christian Science."[223] Both references suggest that Christian Science, though current among society's members, was not considered entirely valid.

Much of what is known about Louise comes to us from oral interviews recorded by the NPS, and the most prevalent theme of the interviews is Louise's generosity to the Village of Hyde Park. Little is known about her philanthropic efforts on a larger scale, but an uncited newspaper article in the Vanderbilt collections describes Louise's establishment of the Anthony Home, a residential hotel for working girls in New York, at a cost of $200,000. For $6 a week, girls received room and board in tidy rooms in the seven-story building on Twenty-Ninth Street near Lexington Avenue.[224] This charitable endeavor is in character with the efforts of other Vanderbilt women on behalf of social causes. Louise's sisters-in-law Emily Thorn Vanderbilt Sloane supervised in detail the establishment of the Sloane Hospital for Women to which Frederick contributed and Alva Vanderbilt Belmont was a formidable promoter of woman suffrage.[225]

Louise joined with Hyde Park's other estate owners in providing educational opportunities, job skills, and entertainment to the young men and women of the village. Mr. Newbold of the Morgan estate provided instruction in the manual arts for boys and in domestic science for girls. Mrs. Sara Roosevelt sponsored sewing classes for girls and donated a library to the village. Eleanor Roosevelt founded Val-Kill Industries which offered training and employment in furniture making, traditional pewter manufacture, weaving, and operated a tearoom. Louise sponsored sewing classes for the girls and women of Hyde Park. She purchased the material for dressmaking in New York and hired Blanche Valyou to teach the class, which met weekly in Valyou's home in the village.[226] Though it has been asserted that Louise provided an education to the children of estate employees, there is no evidence of her having done so, and Herbert Shears' daughter denied the assertion in an oral interview.[227]

Louise also established a reading room, attached to St. James Chapel, sponsored lectures at the Town Hall, and provided prizes for courses such as manual training in the local school. She also established a young man's club room in the village and brought the Red Cross to Hyde Park in 1911. And, in 1917, Louise was largely responsible for establishing the District Health Nurse in Hyde Park as well. During World War I, the Vanderbilts joined with the Roosevelts and Newbolds to equip, clothe, and arm a Hyde Park Home Defense Company of sixty-five men.[228] Louise's philanthropy in the village falls generally into the categories of job training, health care, and developing civic responsibility among its residents.

The village generally had two practicing doctors, and both Mrs. Vanderbilt and Mrs. Archibald Rogers authorized the doctors to provide trained nurses for home visits to the sick at

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[223] Wharton, *The House of Mirth,* 47.
[224] Uncited newspaper photocopy, VAMA General File, ROVA Curatorial Division.
[225] Aldrich, 75; Snell, "Preliminary Report," 6. Snell cites *New York Times*, June 30, 1938, 23.
[226] Peggy Newman, 13.
[227] Elizabeth Shears Hambilton, videotaped interview, October 23, 1992, Oral History Collection, ROVA Archives.
[228] Snell, "Master Plan Development Outline," VII, 1-2.

their expense. During a flu epidemic in 1918, Mrs. Vanderbilt was rumored to have paid one of the town's doctors $1,000 for treatment of the ill.[229] Estate employees reported that Louise knew almost every family in Hyde Park. Through her agents, including employees, doctors, and ministers in the village, she learned of families struggling with health and financial difficulties. She frequently visited families personally and provided relief in the form of coal, food, and medical expenses. Her concern for sufferers of tuberculosis prompted her to send those afflicted to Saranac Lake for rest and recovery.[230]

Louise also provided entertainments in the village. Generally, in the summer Louise sponsored a strawberry or ice cream festival or a steamer cruise on the Hudson for school children. Occasionally, other wealthy families joined her in sponsoring a cruise for the entire village that was reported to have included more than 700 people.[231] At Christmas, Louise would drive a sleigh, carriage, or car around Hyde Park with gifts for children. She reportedly sent order forms to each of the Sunday schools in the village, and asked children to fill out a Christmas list. She supplemented the necessities requested with gifts such as books, dolls, and toys, and each child could select a gift they wanted.[232] At Easter and Christmas, the Vanderbilt greenhouses furnished palms, potted daisies, lilies, poinsettias, and other seasonal plants to all of the churches in Hyde Park. After the services, the plants were picked up and brought back to the estate greenhouses. The greenhouse men were responsible for wrapping tender plants against the cold during transport.[233]

Louise's concern for children was expressed in Newport as well where she sponsored an annual Thanksgiving dinner for the newsboys and messenger boys from 1891 to 1925. The dinner was held at the Masonic Hall and arranged by the King's Daughters, founded by Margaret Bottome. Usually about 350 boys attended the dinner. They marched into the hall to orchestra music and sang to the music after the meal. On occasion, Louise attended the dinner in person.[234]

Louise was also noted for individual gifts, though on at least one occasion the giving proved a bit self-serving. Louise was particularly fond of Beverly and Irma Newman, children of estate employees. From 1921 to 1924, Louise provided the girls dancing lessons with the famous Russian ballerina, Pavlova. The girls were just three and four years old when the lessons began. In addition to paying for the lessons in New York, Louise gave the girls train tickets to go with their mothers to the city. The girls danced for the Vanderbilts' guests at lawn parties and gatherings on the yacht on several occasions, and they occasionally performed in Hyde Park and Poughkeepsie. Peggy Newman remembered, " . . . [Mrs. Vanderbilt] would have guests and she

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[229] Nancy A. Fogel, "Change in Hyde Park: Interviews with 24 People" (Unpublished Vassar College Senior Thesis, May 1979) 20, VAMA General File, ROVA Curatorial Division. Fogel interviewed 17 people who worked on the estate or had close relatives who did.

[230] Snell, "Master Plan Development Outline," VII, 1. Snell cites interviews with Theresa Farley, Cap Newman, Frederick Traudt, and J.B. Clermont.

[231] Snell, "Master Plan Development Outline," VII, 3.

[232] Peggy Newman, 2; Snell, "Master Plan Development Outline," VII, 4.

[233] Alex Knauss, Typescript of taped interview, January 12, 1973, 3-4, Oral History Collection, ROVA Archives.

[234] Snell, "Historical Handbook Manuscript," 6. Snell cites *New York Times*, August 22, 1926, 27; Snell, "Preliminary Report," 7.

would have her 'protégés' she called them, come and dance. They hated it. Irma not so much as Beverly."[235]

Louise's obituary in the *Poughkeepsie Eagle* of August 23, 1926 recalled one other often-repeated story about her generosity:

> when she and Mr. Vanderbilt were guests at a dinner given for King Edward in London in 1919. Mrs. George Keppel . . . expressed her admiration for the diamond corsage which Mrs. Vanderbilt was wearing, Mrs. Vanderbilt insisted that she accept it as a token of appreciation of her good taste. And she insisted on presenting it while the King looked on, astounded.[236]

THE VANDERBILTS SEASONAL RESIDENCY AT HYDE PARK

The pattern of the family's use of their country place at Hyde Park conforms to the movement of New York society between its various residences. In late spring, Frederick and Louise usually arrived at Hyde Park and stayed from Easter to July Fourth.[237] Hyde Park was not generally used during the summer months; however, after Louise's death in 1926 Frederick spent summers on the estate or cruising on his yacht.[238] The Vanderbilts generally returned to Hyde Park just after Labor Day and remained there until the middle of November, when they would return to New York City for the winter social season.[239] While the family remained in residence in New York from mid-November through January, they traveled up to Hyde Park on weekends. Christmas was usually spent at Hyde Park.[240] During the winter season the house was closed and the Vanderbilts resided in the Pavilion.

It should be noted that Frederick's business obligations and Louise's social obligations kept them moving between their seasonal homes and New York even during periods when they were "in residence." It was not uncommon for Frederick to visit Hyde Park for an afternoon to confer with Herbert Shears and then return to New York.[241]

While the Vanderbilts' other residences are discussed elsewhere in this report, it is worthwhile here to place their property ownership in a chronology.

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[235] Peggy Newman, Side 2, 5-6; Peggy Newman, 13-15. Beverly Newman was Cap's daughter from his first marriage. His wife died shortly after childbirth. Irma was Everett and Addie Newman's daughter.
[236] *Poughkeepsie Eagle*, August 23, 1926.
[237] Snell, "Historical Handbook Manuscript," 10. Snell cites extensive research in the society pages of the *Poughkeepsie Sunday Courier* from 1890 to 1938.
[238] Snell, "Historical Handbook Manuscript," 10. Snell cites extensive research in the society pages of the *Poughkeepsie Sunday Courier* from 1890 to 1938; Andrews, *The Vanderbilt Legend*, 324; *Poughkeepsie Sunday Courier*, December 3, 1906, 2; *Poughkeepsie Sunday Courier*, September 21, 1913, 3; *Who's Who at the Leading Watering Places in Maine - 1919*, 125, 109.
[239] Alfred Martin, typescript of taped interview, December 1, 1947, unn., Oral History Collection, ROVA Archives.
[240] Snell, "Historical Handbook Manuscript," 10. Snell cites extensive research in the society pages of the *Poughkeepsie Sunday Courier* from 1890 to 1938; Andrews, *The Vanderbilt Legend*, 325; *New York Times*, June 30, 1938, 23.
[241] A general pattern discernible in the journals of Herbert Shears. ROVA Archives.

From 1885 to 1914, the Vanderbilts owned William H. Vanderbilt's townhouse at 459 Fifth Avenue, which Frederick inherited from his father when he was twenty-nine years old.[242] The Vanderbilts used the townhouse as their primary winter residence from 1885 to 1913. From November to June of 1913, Frederick and Louise lived at the Ritz-Carlton Hotel, presumably while arranging to lease 459 Fifth Avenue to Arnold, Constable and Company. Arnold, Constable demolished the Vanderbilt townhouse and built a store on the site.[243] Frederick retained ownership of the parcel until his death in 1938. From October 1914 until 1917, Frederick leased a townhouse at Park Avenue and 73rd Street owned by Mr. Oakleigh Thorne.[244] In 1917, when Frederick was sixty-one years old and Louise was seventy-three, they purchased 1025 Fifth Avenue which Frederick owned until his death. The house had been designed for General Lloyd S. Brice by Ogden Codman. Mrs. Van Alen inherited 1025 Fifth Avenue and sold it on January 18, 1939.[245]

From 1891 to 1906, the Vanderbilts owned Rough Point in Newport, which was designed for them by Peabody & Stearns. The house was opened in the summer of 1891 with a magnificent ball.[246] The *Newport Daily News* reported the event on August 12, 1891:

> Mrs. Vanderbilt was assisted in receiving by Mrs. Whitelaw Reid, Miss Edith Grant, and Miss Post. Mrs. Vanderbilt was dressed in pink satin, embroidered with lilies of the valley, and wore a diamond necklace and a pair of ruby rings in her hair. . . . When the guests drove into the grounds they found the trees ablaze with Chinese lanterns, while among the small shrubbery near the front entrance small fairy lamps of varied colors were placed. . . . Four servants in full livery stood at the entrance, and as many more were just inside to show the guests where to go. . . . The vestibule and outer halls were banked on either side with heavy tropical foliage plants. . . . The large dancing hall was built with a view to fine entertainments, being situated in the center of the house, open from the main floor to the roof, and supported by heavy, carved oak pillars. At the second floor a gallery extends entirely around the hall. Hanging on the face of the woodwork just below the gallery were two broad, deep fringes of fresh flowers, to introduce electric lights with the flowers and to reduce the extreme height of the roof of the hall, there were suspended from the ceiling several large Japanese umbrellas, on the outer edges of which tiny electric lights were hung at regular intervals. . . . From the heavy iron electric light brackets, of which there are fifteen around the hall, were hung large, floral plaques festooned with lace flowers. In the large, stained glass bay window, which extends the full height of the hall, stood an immense tree fern . . . under which many of the guests were seated. The wide stairways leading to the gallery were heavily draped with passion vines. . . . In the large reception room, which next adjoins the halls and forms a passageway to the dining room, was arranged a large water lily tank containing specimens of . . . lilies of the rivers Nile and Tiber. . . . The dining room, much resembling a banquet hall, is in oak. The tall mantelpiece and huge fireplace were massed with tall foliage. . . . The verandas on the ocean side of the house were connected by two large tents, one of which was left open at one end to afford a view of the ocean and the rocks. . . . The favors of the german were silver, gold and jewelled [*sic*] hat pins, . . . decorated gauze fans from Paris, sashes . . . covered with artificial flowers, and mechanical toys in odd designs representing creeping babies, performing bears, monkeys and rabbits. Those for the

[242] Snell, "Preliminary Report," 8. Snell cites Andrews, *Vanderbilt Legend*, 325.
[243] Snell, "Preliminary Report," 8. Snell cites *New York Times*, December 4, 1914, 8.
[244] Snell, "Preliminary Report," 8. Snell cites *New York Times*, October 7, 1914, 9; Andrews, *Vanderbilt Legend*, 325.
[245] Snell, "Preliminary Report," 8. Snell cites Andrews, *Vanderbilt Legend*, 325; *New York Times*, June 30, 1938, 23.
[246] Snell, "Preliminary Report," 8. Snell cites Andrews, *Vanderbilt Legend,* 324.

> gentlemen were silver scarf pins . . . East Indian Kushus, sandal wood and decorated mica fans, rosettes of ribbon and artificial flowers to match the sashes for the ladies, and silvered trumpets. . . . The supper . . . was served at fifty . . . tables placed in the dining room and the tents. . . . Music was furnished by the Hungarian band and casino orchestra, the former for promenading and the latter for dancing. . . . To light the house required 10,000 candle-power of electric lights. . . . The Louis XV Salon, which was not finished last year, was opened upon this occasion.[247]

Frederick and Louise continued to use Rough Point for the summer seasons from 1891 to 1894, and then visited only briefly through 1901. Thereafter the house was used by Rose Howard as a summer residence until Frederick sold the property in 1906.[248] Thus ended Frederick and Louise's brief tenure in Newport society. As Eleanor Worcester noted, "They preferred the countryside [at Hyde Park] to Newport. I think they were individuals to quite an extent."[249]

Favoring the Adirondacks to Newport, from 1902 to 1913 the Vanderbilts owned their Japanese Camp at Upper St. Regis Lake. Frederick was reported to have employed a crew of fifteen Japanese craftsmen for two years during construction of the camp.[250] It was completed in 1903 and used most extensively between that year and 1907, a summer in which the Vanderbilts hosted numerous parties at the camp.[251] Frederick and Louise spent the summers of 1909 and 1911 through 1914 in Europe. The Japanese Camp was sold in 1913.[252]

The year 1913 saw the Vanderbilts vacate and lease 459 Fifth Avenue, sell their Japanese Camp, and move temporarily to the Ritz-Carlton Hotel. In the years leading up to 1913, they had spent their summers aboard their yacht *Warrior* off the coast of Europe. Frederick was fifty-seven at the time, and Louise was sixty-nine. With the outbreak of World War I in 1914 and the wreck of the *Warrior* in January of that year, Frederick and Louise abandoned their summer-long cruises in Europe for the coast of Bar Harbor, Maine. In 1915 they leased Leeward Cottage from Mr. George L. Thompson on West Street.[253] In 1916, they were at Four Acres owned by Mrs. A.J. Cassat. In 1919 they spent the summer at Corfield, which was owned by Robert Bowler.[254]

A newspaper account of Bar Harbor in September 1901 describes the character of the popular vacation spot:

> Bar Harbor is slowly being deserted. People hate to leave, the air is so delicious, and the little bite of frost is just delightful, those who have remained have been giving the usual dinners

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[247] "The Vanderbilt Ball," *Newport Daily News*, August 12, 1891. A german was a type of entertainment.
[248] Snell, "Preliminary Report," 9. Snell cites Braman's Scrap Book, vol. 5, 83, September 22, 1899; *Poughkeepsie Sunday Courier*, July 28, 1901, 8; May 27, 1900, 3; June 22, 1902, 7; September 21, 1902, 7; June 14, 1903, 8; August 2, 1903, 8.
[249] Worcester, 49.
[250] Snell, "Preliminary Report," 9. Snell cites *Poughkeepsie Sunday Courier*, September 21, 1913, 3.
[251] Snell, "Preliminary Report," 9. Snell cites *Poughkeepsie Sunday Courier*, August 4, 1907, 8; August 18, 1907, 8; September 8, 1907, 8.
[252] Snell, "Preliminary Report," 9. Snell cites *Poughkeepsie Sunday Courier*, September 21, 1913, 3.
[253] Snell, "Preliminary Report," 10. Snell cites *Poughkeepsie Sunday Courier*, August 1, 1915, 14; *Poughkeepsie Sunday Courier*, September 12, 1915, 11. Gladys O'Neil, Letter, July 7, 1972, Resource Management Records, VAMA Cat. 4615, Box 3, ROVA Archives. O'Neil cites "The Cottage Directory" of *The Mt. Desert Herald*.
[254] O'Neil.

> and entertainments of a quiet character. . . . Dark Harbor, which has been quite a place, this year, is also being deserted, . . . among those who came down from there for the Cup races.[255]

After several summers of renting seaside vacation houses in the quietude of Bar Harbor, Louise bought Sonogee from Lyman Kendall's widow in the winter of 1919 and used it for the first time in the summer of 1920.[256] She and Frederick summered there until her death in 1926. Sonogee sat next to Corfield on Eden Street and was built for Henry Lane Eno (1871-1928) in 1903. Eno was a research associate in psychology at Princeton as well as a poet and author. The house was modeled on an Italian villa and featured a solid marble staircase. The Vanderbilts would generally arrive in Bar Harbor around July 4 and stay until just after Labor Day. After Louise's death, Frederick inherited Sonogee and sold it in 1927 to A. Atwater Kent, an inventor, entrepreneur, and socialite.[257] A preservation organization purchased the house in 1970 and opened it as a museum for three years. In 1976 Sonogee became a nursing facility called Sonogee Estate. Its second story was removed and two wings added to the building.[258]

Frederick occasionally rented a large estate on the west coast, and he and Louise would cross the country on their private railroad car to California.[259]

In addition to spending time in various rented and purchased vacation houses, Frederick and Louise generally spent part of each year aboard one of their yachts. Before the war, they spent part of the spring cruising in Europe and the Mediterranean. They would cross the Atlantic on a steamer and have their yacht meet them on the other side.[260] In later years, they generally spent March and April in Palm Beach, Florida, cruising on one of their yachts.[261] And, Bar Harbor was a favorite spot for late summer cruising.

Frederick's first yacht was the *Conqueror*, which he owned from 1889 to 1903. It was a 188-foot, 526-ton iron yacht built by Russell & Co. of Glasgow for $75,000, and it was described as "the finest steam yacht in the world."[262] In 1904, Frederick purchased the *Warrior*, which he owned until it was wrecked in 1914. The *Warrior* was a 282-foot, twin screw steel yacht with a breadth at the beam of 32.5 feet. It displaced 1,266 tons of water and was built at Tryon,

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[255] Untitled newspaper clipping, *New York Morning Journal*, September 29, 1901, Scrapbook 1894 - 1907, XX, Shelburne Farms Archives.

[256] "You Won't Forget Sonogee," Brochure for Sonogee Mansion, n.d. Photocopy attached to O'Neil letter cited above.

[257] O'Neil. O'Neil cites property transfer records in the collection of Sonogee; Alfred Martin, December 1, 1947; O'Neil, Letter, March 8, 1983, VAMA General File, "F.W. Vanderbilt Homes," ROVA Curatorial Division.

[258] "You Won't Forget Sonogee"; G.W. Helfrich and Gladys O'Neil, "Such, Such Were the Joys" *Down East Magazine* (n.d.): 80-89. VAMA General File, "Bar Harbor, Sonogee," ROVA Curatorial Division; O'Neil, Letter, March 8, 1983.

[259] Snell, "Historical Handbook Manuscript," 10. Snell cites extensive research in the society pages of the *Poughkeepsie Sunday Courier* from 1890 to 1938.

[260] Snell, "Historical Handbook Manuscript," 10. Snell cites extensive research in the society pages of the *Poughkeepsie Sunday Courier* from 1890 to 1938.

[261] Snell, "Historical Handbook Manuscript," 10. Snell cites extensive research in the society pages of the *Poughkeepsie Sunday Courier* from 1890 to 1938.

[262] John W. Leonard, ed. *Who's Who in New York City and State* (New York: L.R. Hamersly & Co., 1907), 1308; Snell, "Historical Handbook Manuscript," 13. Snell cites Andrews, *The Vanderbilt Legend*, 325; *Lloyd's Register of Yachts, 1910-1911*.

Scotland, for $500,000.[263] In May of 1915, Frederick bought the *Thelma*, a twin screw motor yacht owned by Morton F. Plant. Frederick and Louise spent August and September of that year cruising in the *Thelma* off Bar Harbor.[264] In 1916, Frederick and Louise chartered the steam yacht *Virginia* for the season and spent August at Bar Harbor cruising the coast with the Duchess of Manchester.[265]

The next season, Frederick purchased the *Vedette I*, designed by Tams, Lomaine, and Crane of New York City and built at the Bath Iron Works, Bath, Maine, in 1900. Signed and dated plans for the yacht are in the collections of VAMA. She was 169 feet long, 26 feet in beam, with a top speed of 13.5 knots. Frederick received the yacht in 1916 and leased it for free to the United States Navy on May 4, 1917. The *Vedette* was commissioned on May 27, 1917, and Lieutenant Commander Chester L. Hand assumed command. On July 4, 1917, she arrived in France having sailed in company with seven other yachts. The *Vedette* served as Section Patrol No. 165 until 1918 and met convoys at the danger zone for escort into French ports. The *Vedette* reported contact with the enemy only once during the war. On August 4, 1918, she dropped depth bombs on what appeared to be the wake of a torpedo with no result. Following her military service, the *Vedette* returned to New York in late December of 1918 and was returned to Frederick on February 5, 1919.[266] Frederick owned the yacht until she sank at her Brooklyn mooring on February 1, 1925, by which time she was not in use. The *Poughkeepsie Sunday Courier* reported:

> Frederick W. Vanderbilt's sea-going yacht "Vedette" sank from an unknown cause at its mooring at Flat-bush Ave., Brooklyn. The "Vedette" had been moored in the basin of the Briggs Engineering Company since last October. No one was on board. A watchman early in the morning found the "Vedette" half underwater and wrecking companies sent squads of men to start raising the vessel. Mr. Vanderbilt went on a cruise aboard the "Vedette" last summer. The yacht is 165 feet long and 25 feet of beam. She cost approximately $250,000.[267]

In 1923, Frederick chartered a yacht, this time the *Lorinda* owned by Henry W. Savage. Frederick took the *Lorinda* on a fishing trip in Palm Beach, Miami, and the Florida Keys with his guest H. B. Anderson in January, February, and March of 1923.[268] Frederick's next yacht was the *Vedette II* that he bought in 1924 for $500,000. *Vedette II* was a 158-foot, twin screw diesel yacht built in Copenhagen and designed by Cox and Stevens. It displaced 458 tons and had a crew of twenty-three men. Mr. Alfred Martin, third man from the Hyde Park estate, would accompany the couple during summers aboard the yacht and return to Hyde Park in the fall. After Louise's death in 1926, Frederick promoted Mr. Martin to Chief Steward and traveled aboard the yacht in the south in the winter and in the north in the summer.[269] After Frederick's

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[263] *New York Yacht Club, 1914* (New York: Knickerbocker Press, 1914), unn.; Snell, "Historical Handbook Manuscript," 13. Snell cites Andrews, *The Vanderbilt Legend*, 325; *Lloyd's Register of Yachts, 1910-1911*; *Poughkeepsie Sunday Courier*, December 18, 1904, 15.

[264] Snell, "Preliminary Report," 12. Snell cites *Poughkeepsie Sunday Courier*, May 23, 1915, 26; August 1, 1915, 14; September 12, 1915, 11.

[265] Snell, "Preliminary Report," 12. Snell cites *Poughkeepsie Sunday Courier*, March 26, 1916, 2; September 17, 1916, 12.

[266] Snell, "Historical Handbook Manuscript," 13. Snell cites *Social Register, Summer 1916* 30:69 (June 1916): 295; Bronze tablet in the VAMA Object Collection, gift of U.S. Government; "USS Vedette," uncited typescript, ROVA Archives.

[267] Snell, "Preliminary Report," supplement.

[268] Snell, "Preliminary Report," 12. Snell cites *Poughkeepsie Sunday Courier*, January 14, 1923, 7.

[269] Martin, December 1, 1947, unn.; Snell, "Historical Handbook Manuscript," 13. Snell cites *Lloyd's Register of Yachts, 1936*; Andrews, *The Vanderbilt Legend*, 325; Signed plans in the ROVA Archives.

death, the *Vedette* was acquired in 1939 by the Association of Maryland Pilots, re-fitted for use as a pilot boat, and renamed the *Baltimore*. A newspaper article of 1939 described the interior:

> The craft has three decks. On the main deck is a living room, white forward is the owner's room. In the former is a coal-burning fireplace with a mantel of white marble. The walls are of teak. The owner's cabin is fourteen feet wide. On its walls hang oil paintings. The height of the ceiling is seven feet. The galley and dining room also are on the main deck. The range is oil fired. Electricity is provided for numerous appliances in the galley. Eighteen portholes provide an abundance of light in the dining room. The interior floors are of wide teak planks, keyed and pegged with sandalwood. In the place of bunks the main bedrooms have beds. There are large tiled bathrooms.[270]

In addition to owning and traveling extensively in his own motor yachts, Frederick twice provided financing for defense of the America's cup sail competition. In 1893, he joined William K. Vanderbilt and J.P. Morgan in support of the *Colonia*. It lost to the American *Vigilant* which successfully defended the cup against the English *Valkyrie II*.[271] In 1934, Frederick was part of a group of fourteen financiers of the sailing yacht *Rainbow* that was selected to defend the America's cup, and defeated the English *Endeavour* at Newport in September 1934.[272] Frederick took an interest in Hudson River racing as well and was a frequent spectator at the Poughkeepsie College regatta held in the spring. He was a contributor to the races and was often mentioned in the newspaper as watching from the decks of the *Conqueror* or the *Warrior*.[273]

ENTERTAINING AT HYDE PARK

Alex Knauss, a greenhouse employee, recalled that while Mrs. Vanderbilt was living, "there was a lot of activity in the mansion. She entertained a good deal."[274] While many of the social conventions of New York society, such as afternoon teas, social calling, dinner parties, and the occasional ball, also were carried on in country houses, it was time spent in the open air enjoying pleasure grounds and outdoor sports which distinguished entertaining in the country. The "country weekend" was a primary vehicle for entertaining social New York in one's country place, and its form and content were as consistent in New Jersey, Long Island, the Berkshires, and the Hudson Valley as the social set's urban entertaining habits. During Louise's lifetime, Hyde Park was host to numerous weekend house parties in the spring and fall seasons.

Eleanor B. Worcester, whose husband was one of Frederick's great nephews, was invited to Hyde Park for a country weekend in September 1923. She and her husband had been married that summer, and their invitation to Hyde Park had come during a party to introduce the young bride to the extended Vanderbilt family in New York. She remembered a full weekend:

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[270] "$500,000 Yacht Arrives Here to be Fitted out as Pilot Boat," *Baltimore Sun*, March 14, 1939. Uncited photocopy of a scrapbook page, VAMA General File, ROVA Curatorial Division.
[271] Snell, "Historical Handbook Manuscript," 14. Snell cites Andrews, *The Vanderbilt Legend*, 315.
[272] Snell, "Historical Handbook Manuscript," 14. Snell cites Andrews, *The Vanderbilt Legend*, 319; *New York Times*, September 18, 19, 21, 23, 26, 1934.
[273] Snell, "Historical Handbook Manuscript," 34.
[274] Knauss, 1973, 4.

> It must have been a long weekend because my husband worked in New York; and if we hadn't gotten away until 5:00 o'clock on a Friday, it would have been a very short weekend . . . to cover the amount of things . . . we did.[275]

They arrived at Hyde Park late Friday afternoon, and after a rest, they dressed for dinner with their hosts at the small table in the Dining Room. As guests, the next morning they had the choice of coming down to breakfast or calling for a breakfast tray in their room. Mrs. Worcester came down to breakfast in order to get an early start on the day. Frederick joined her at least once during the weekend for breakfast at the small dining room table. After breakfast, Frederick gave the couple a tour of the estate on horseback, and following lunch, Mrs. Worcester remembered spending most of the day "outside doing things" including visiting the gardens. The Worcesters were joined by other guests for afternoon tea by the lit fireplace in the Elliptical Hall. The casual tea was served in the hall because they were in riding togs and had been at athletic pursuits. Mrs. Worcester was also served a more formal tea in the Reception Room during the weekend.[276] She noted:

> You'd come in for tea and then you were expected to rest before dinner. You were expected to have time to get yourself all dressed up, you know.[277]

The second evening a dinner party was held for about fourteen people. Worcester described the dinner "protocol":

> all the dinner parties in those days were run by the hostess, who, when she talked to the person on her left, so did you. Then when she would swing to talk to the other [side] you would swing, too. Usually the conversation was limited to the two people who sat on either side of you, unless the party was small enough so that she could make it a general conversation. General conversation wasn't usual for a dinner party. It was full of protocol, so to speak. You did what everybody else did.[278]

In the diary of Florence Adele Sloane, the Vanderbilts' niece, Miss Sloane refers to the conversational mode of society, its hostesses, and its men as limited in their ideas and conversation. She laments the possibility of marrying within society and leaving behind the stimulating conversation with other sorts of men whom she had met since her debut in society.

> I love to meet new people . . . who are totally different from society men. If I marry a society man, it will narrow my life down to that set tremendously, and I will probably be very little thrown in with the sort of people whom I thoroughly enjoy talking to. I like discussions and good arguments. I like talking of books and a hundred other things, and I would miss it fearfully if I would not have it.[279]

Eleanor Worcester's recollections continue after dinner as the ladies moved to the Living Room and were joined shortly by the men for music, a game of charades, and a little dancing. Each guest took a turn at the piano. Frederick invited some of his guests into the Den for quiet conversation and perhaps a game of Bridge. At other points in the weekend, Mrs. Worcester also remembered being invited into the Reception Room and into Louise's bedroom to sit and talk with her hostess. During the day when Frederick was not with his guests, he was often in his

[275] Worcester, 3.
[276] Worcester, 21-22.
[277] Worcester, 37-38.
[278] Worcester, 8.
[279] Sloane, 135.

office handling the business of the estate. Louise, then age seventy-nine, did not join her guests on the grounds, but they would meet her on the terrace for conversation.[280]

The country house weekend that Eleanor Worcester describes at Hyde Park in 1923 was remarkably similar in form to the weekends that had undoubtedly been hosted there since the turn of the century. Miss Sloane attended a similar house party at the neighboring Mills estate, noting in her diary:

> I have decided after all to go to Mrs. Mills this week. . . . She has a dance Friday night and a golf tournament on Saturday. I am sure a few days of that life will be great fun, and I am looking forward to it.[281]

The Millses often hosted golf tournaments and many Hudson Valley families golfed in Staatsburg. Harrington in *Munsey's Magazine* also notes the summertime pursuits of Hudson River families:

> The principal amusements of the Knickerbocker at his Hudson home are golf, yachting, and driving. . . . Often he comes up from the city on his own yacht, and reaches a club station or his own pier in the twilight.[282]

In the winter, the wealthy families who resided seasonally along the Hudson River returned to their country places for winter sports such as sleighing, ice boating, and ice skating. Frederick and Louise enjoyed sleighing along the roadways of their own and neighboring estates, and ice boating was a favorite sport of the neighboring Roosevelt, Newbold, and Rogers families. Frederick's good friend Edward Wales is known to have ice boated, and Frederick was himself a member of the Hudson River Yacht Club.[283] Though no specific accounts have been located of Frederick's hard water sailing, an entry in the estate ledgers notes the sale of an ice yacht.

When not hosting guests, Alex Knauss remembered that Frederick and Louise both took great pleasure in their park and farm. They walked through the gardens twice daily when they were in residence, often visiting the greenhouses between eleven and twelve in the morning and again in mid-afternoon. Frederick also regularly walked the grounds with Herbert Shears to confer on work plans. And, when guests were on the estate, Frederick would bring his guests through the greenhouses. Of particular interest was the display house, the center section of one greenhouse set up with a tiered presentation of plants.[284] Cap Newman noted that Louise visited the farm most every day when she was at Hyde Park in the years between 1919 and 1926. Her chauffeur would drive her over from the mansion. Frederick was seen less often on the farm but did occasionally visit the cow barn.[285]

While the Frederick Vanderbilts enjoyed and used their country place in conventional ways, there is one element of entertaining in which Hyde Park did not participate. In gilded-age society, much of the social season revolved around providing opportunities for one's children to make appropriate matches. In fact, courtship preoccupied mother and daughter from the

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[280] Worcester, 9-22, 38.
[281] Sloane, 175.
[282] Harrington, 735.
[283] Snell, "Historical Handbook Manuscript," 36.
[284] Knauss, 1971, 1-2.
[285] Peggy Newman, Side 2, 4.

moment of coming out until marriage. As Edith Wharton's orphaned heroine Lily Bart observes in *The House of Mirth:*

> A mother . . . knows how to contrive opportunities without conceding favours, how to take advantage of propinquity without allowing appetite to be dulled by habit! . . . it takes a mother's unerring vigilance and foresight to land her daughters safely in the arms of wealth and suitability.[286]

Lacking children, Frederick and Louise were not obliged to entertain for the sake of courtship or to host frequent country house weekends for the younger set. In his introduction to the diary of *Maverick in Mauve*, Louis Auchincloss describes the Vanderbilt "cousins," Frederick's nieces, nephews, and their movement between their families' many homes in the preamble to courtship:

> The reader is at all times very much aware of the flotilla of her first cousins: Vanderbilts, Shepards, Webbs, Twomblys, Sloanes, many of them her exact contemporaries. They move in an amiable, chattering flock from Lenox to the Adirondacks in New York State to Beverly, on Boston's north shore, up to Bar Harbor in Maine, and down to Newport in Rhode Island and further down to Asheville in North Carolina. We see them cantering through the hills in the Berkshires on a crisp autumn day, riding a buckboard on the trails of Mount Desert island, watching a sunset from the deck of a steam yacht. They are intent on pleasure, eager to enjoy life, and yet at the same time curiously unspoiled, even naïve.[287]

Hyde Park is somewhat removed from this "chattering flock." By the early 1920s, Eleanor Worcester recalls few of the younger generation visiting Hyde Park having houses of their own.[288] Worcester also recalled that the couple's childlessness was notable in the context of society's emphasis on family life:

> You were very aware of it. Probably it was a great disappointment. . . . I think she was a little lonely, which is why, I think, when any of my age came along, that she was congenial. She liked to have us come and talk to her, but not very personally on her part. It was more <u>you</u>, she was interested in. She wanted to know <u>what</u> you were doing, and <u>why</u> you were doing it, but very nicely. She was interested in the young. . . . She likes having young people around.[289]

Without children of her own, Louise's role in the social rituals of courtship was as hostess to young engaged and married couples traveling the circuit of country houses to visit with family. She received Miss Daisy Post and J. Lawrence Van Alen at Hyde Park in this capacity in November of 1900, just after their engagement was announced by the *Poughkeepsie Sunday Courier*. The couple stayed with the Vanderbilts for a week and were the guests of honor at a house party. They married on December 12 of that year.[290] And, Miss Gladys Vanderbilt and Count Szecheneji visited Hyde Park during their engagement in November of 1907 following a stay with Alfred Vanderbilt at Sagamore in the Adirondacks.[291] The couple married in New York in 1908. Frederick and Louise were particularly close with Louise's nieces Rose Anthony Howard and Daisy Van Alen.[292] They were frequent guests at Hyde Park and other family residences.

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[286] Wharton, *The House of Mirth*, 91.
[287] Sloane, 12.
[288] Worcester, 49.
[289] Worcester, 33.
[290] Snell, "Preliminary Report," 7.
[291] Snell, "Preliminary Report," 14.
[292] Mrs. Howard died in the late 1940s and is buried at the St. James Cemetery. One of the Howards' daughters married Robert W. Kean, of New Jersey, who was a member of Congress in 1949. George A.

MANAGING THE ESTATE DEPARTMENTS OF HYDE PARK

Hyde Park was managed and operated by a staff that numbered approximately forty-four men assigned to the park, farm, garden, and other building departments and approximately eighteen men and women in the household departments. These numbers represent full employment during the growing season and when the Vanderbilts were in residence prior to 1926. Following Louise's death, some estate department payrolls declined through dismissal and attrition.

A superintendent had overarching responsibility for the estate, with specific oversight of operations in all non-household departments and responsibility for road, building, and systems maintenance, some of which was contracted out. Three household managers, consisting of a housekeeper, butler, and chef, operated autonomous departments in the house, interacting with the superintendent who had charge of all payroll, building, and systems maintenance, and delivery of materials within the estate. Surviving account books, ledgers, payroll records, order books, and miscellaneous estate records demonstrate the estate's high degree of internal organization in personnel management and expense and income accounting. Diagram #2 describes the management structure of the estate staff, and the narrative which follows describes each estate department in terms of its own management and staffing structure, job descriptions, employee histories, and production, where applicable.

The Estate Superintendent

The superintendent was responsible for managing every aspect of the estate with the exception of the household staff. The superintendent reported directly to Mr. Vanderbilt or his secretary and was assisted by an office clerk responsible for record keeping.[293] The responsibility for hiring, laying off, and firing staff; distributing the payroll; maintaining estate records; and managing the operations of the farm, park, gardens, and other building departments fell to the superintendent.[294]

Hyde Park's first superintendent was E.W. Harrington, who held the position from June 2, 1895 to June 1901. Harrington was the former manager of Crumwold Farm, the Archibald Rogers estate. He lived on the Vanderbilt estate in a house near the farm buildings which was built for his use shortly after the fall of 1895.[295]

Palmer, Letter, April 18, 1949, Resource Management Records, VAMA Cat. 4615, Box 4, V-47, ROVA Archives.

[293] Dickinson. Dickinson notes that Mrs. Shew of Hyde Park had been a secretary to Mr. Shears.

[294] Knauss, 1973, 1. Shears' responsibility for hiring even extended to the specialty positions supervised by the head gardener and presumably other estate departments as well.

[295] Snell, "Preliminary Report," 40. Snell cites *Poughkeepsie Sunday Courier*, June 2, 1895, 3; August 4, 1895, 6.

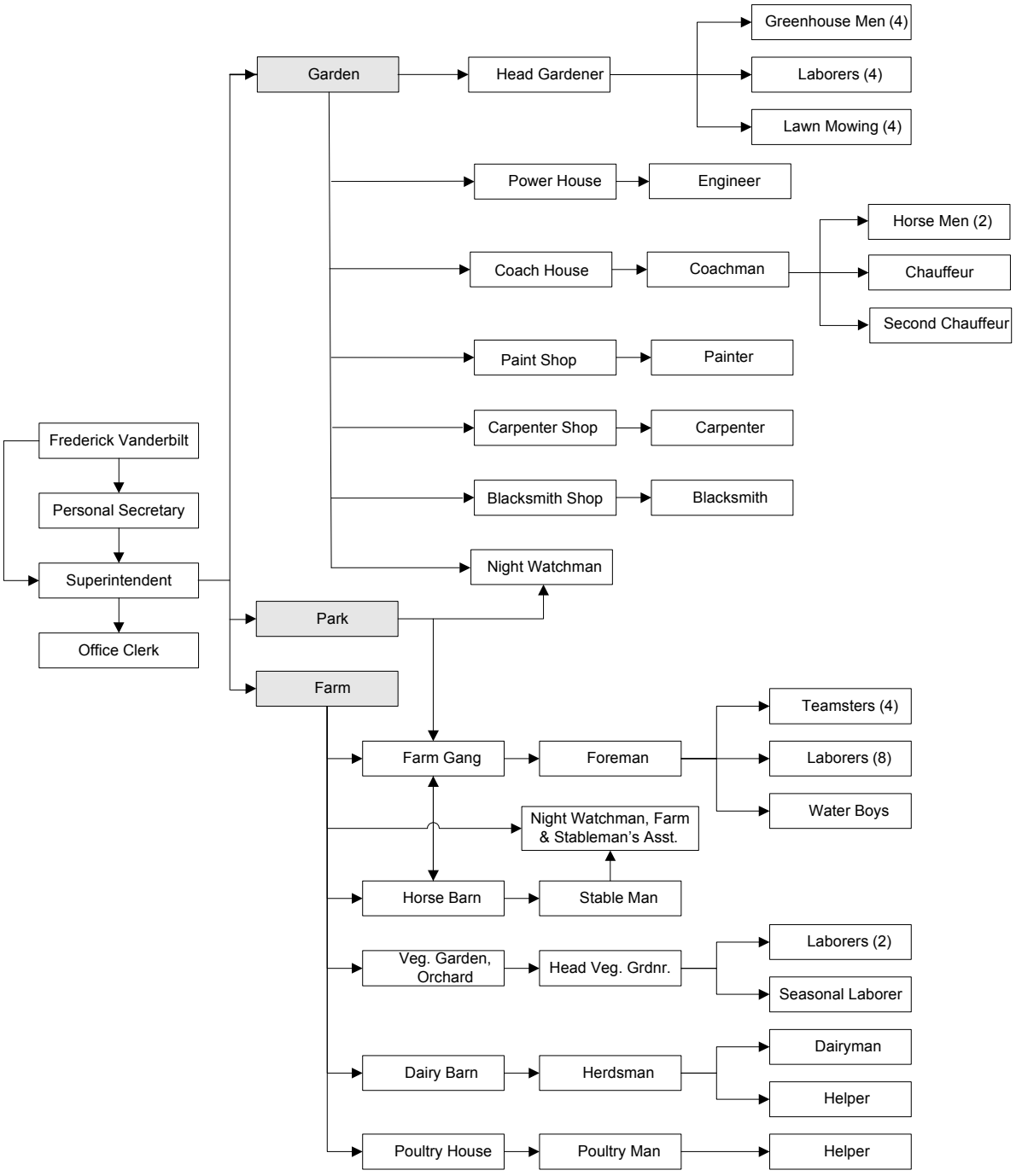


Diagram #2: The Management Structure of the Hyde Park Estate Staff

Mr. Burnett succeeded Harrington on June 30, 1901 and remained on the estate until November 30, 1902. Burnett was from Morristown, New Jersey.[296] He trained his successor, Herbert C. Shears, and remained involved at Hyde Park for a number of months after Shears was promoted to superintendent.[297]

Herbert Shears was Hyde Park's superintendent from December 1, 1902 until its transfer to the National Park Service. Before his promotion, Shears had been the farm manager, a job that he described in his journal as beginning before breakfast and ending after dinner in the evening.[298] When first hired, Shears was engaged to be married, but as a single man, he was not provided estate housing. He boarded, either with a family on the estate or in the village, for $5 per week.[299] Herbert and his bride, Marie L. Warren, were from Sheffield, Massachusetts.[300] They married on July 30, 1902 when he was still farm manager.[301] The next day they moved into a small, furnished cottage on the estate with a dining room, sitting room, separate bedrooms for the couple, and a basement kitchen.[302] The house was located at the river entrance to the estate.[303] As a new superintendent, Shears was paid $65 per month and received fuel and farm produce in addition to the cottage.[304]

Shears' professional network in Hyde Park included area estate superintendents, farm managers, and local farmers with whom he shared business and personal relationships.[305] Shears also acted as Mr. Vanderbilt's representative and toured family guests and visiting managers of other properties around the farm and park.[306]

The following description of estate departments provides a general outline of department activities and indicates the names of estate employees and their tenure, where known. A complete record of employees and tenure could be reconstructed from the surviving estate records, though that is beyond the scope of this study. The specifics on employees given below have been gleaned largely from oral interviews made by the NPS.

THE FARM

The estate superintendent managed all aspects of the farm side of the estate, which included each of the departments described below.

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[296] Snell, "Preliminary Report," 50. Snell cites *Poughkeepsie Sunday Courier*, June 30, 1901, 3.
[297] Herbert Shears, Untitled Journal, 1903, Transcribed by Kimberley Haskins, Typescript, Shears Journals, ROVA Archives.
[298] Marie L. Warren, Untitled Journal, 1902, Transcribed by Kimberley Haskins, Typescript, Shears Journals, ROVA Archives, 56.
[299] Herbert Shears, Untitled Journal, 1902, Transcribed by J.L. Brown, Typescript, Shears Journals, ROVA Archives, 30-38.
[300] Marie L. Warren, "Soliloquies of the old maid," Sheffield, MA, 1899, ROVA Archives.
[301] Warren, 1902, 25.
[302] Warren, 1902, 58, 61.
[303] Snell, "Preliminary Report," 48. Snell cites *Poughkeepsie Sunday Courier*, August 3, 1902, 7.
[304] Herbert Shears, 1902, 39.
[305] See for example, Herbert Shears, April 17, 1903.
[306] Herbert Shears, Untitled Journal, 1904, Transcribed by Henry J. Van Brookhoven, Typescript, Shears Journals, ROVA Archives, April 15, 1904.

Dairy barn

The Vanderbilt dairy produced milk, cream, and butter with a herd of approximately thirty-five pure-bred Jersey cattle kept by a herdsman, dairyman, and an assistant. No beef cattle were raised on the estate.[307] From 1919 to 1936, the herdsman raised seven or eight calves each year, heifers, and young stock. The estate kept two milk cows, a bull, yearlings, and three-year-olds. The cows generally produced milk for ten years and, when they stopped producing, they were sold.[308] The herdsman, together with the dairyman, was responsible for twice daily milking. After 1919, the milking was done with a Hendman milking machine.[309]

Each year the herdsman entered about twenty head of cattle in the Dutchess County Fair. Cap Newman, herdsman from 1919 to 1936, felt that Mr. Vanderbilt entered the Fair only for the honor of winning. He returned the cash prizes to his employees and hired extra hands for the estate while the regular staff was at the Fair.[310]

Shears met Soulis "Cap" Newman and his brother Everett when they were working on the Tracy Dows farm in Rhinebeck, which Everett managed. Shears offered Cap the job of horseman for the Belgian horse breeding operation in early 1919. By the time Cap arrived on the estate that summer, Shears had lost his dairyman and herdsman, and he quickly changed his offer to the herdsman's position. Newman took the post of herdsman on June 1 and kept it until 1936. When Cap arrived in 1919, he began to use one of the first Hendman electric milking machines which had been on the estate but unused by the previous herdsman. Newman re-rigged the machine to his liking and used it thereafter.[311]

Cap was paid $100 per month, when he was hired in 1919, and received housing in the farmhouse opposite the clock tower, which he shared with his brother Everett's family. He also received milk, butter, eggs, garden produce, firewood, and coal.[312]

The dairyman assisted the herdsman with milking and was responsible for running the separator, bottling for the estate, and making sweet butter once a week. Both men had the help of a single assistant. Everett Newman arrived at the Vanderbilt estate with his brother Cap on June 1, 1919 to take the dairyman's position. Everett was hired at $100 per month, and he and his wife Addie shared housing with his brother. In an oral interview Cap's widow, Peggy Newman, referred to the house as belonging to Everett and Addie, though she and her husband shared it with them for eighteen years. Addie Newman took in boarders for extra money, and Peggy worked for her sister-in-law caring for the boarders. Addie rented two rooms with two beds each, and three or four farm hands were with the family most of the time. Peggy described

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[307] Peggy Newman, 8.
[308] Soulis "Cap" Newman, Typescript of taped interview, January 24, 1973, 15, Oral History Collection, ROVA Archives.
[309] Soulis Newman, 3-5.
[310] Soulis Newman, 14.
[311] Soulis Newman, 4.
[312] Soulis Newman, 10-11.

the boarders as transients who did not socialize with the estate families.[313] Everett left the estate in the late 1930s to run a tourism cabin business in Hyde Park.[314]

The herdsman and dairyman also had charge of two Berkshire brood sows.[315] They were taken to area farms to be bred each year.[316] In the late 1910s, Herbert Shears took a couple of sows to Tracy Dow's farm in Rhinebeck each spring to have them bred with the Dows' boar hog.[317] The sows were kept for the sole purpose of drinking the surplus skim milk produced in the dairy. The young pigs were sold and never slaughtered on the estate.[318]

Horse barn

The horse barn bred Belgian draft horses for farm work. As reported by Cap Newman, Mr. Vanderbilt took great interest in the estate's breeding operation and the approximately fifteen horses kept in the horse barn. At Vanderbilt's request, the horseman ordered the best fancy brass harnesses, calling the teams "regular show horses."[319] The horses were broken and trained by a horseman, cleaned and fed by a stable man, and driven by four teamsters who used three teams for haying, snow plowing, and hauling ice, fire wood, coal, ash, and garbage on the estate. [320] The night watchman for the farm side of the estate assisted the stable man in caring for the horses and cleaning the barn.[321]

About the same time that Cap's brother Everett left the dairyman's position to run his own business, Cap was asked by Shears to break in a pair of colts on the farm. Cap was a good horse trainer, and thereafter he was responsible for the Belgian horse teams. From the interview with Newman, it is unclear whether his horseman duties overlapped with his herdsman duties, but he spent the last three years before Mr. Vanderbilt's death with the three horse teams.[322] During Cap's tenure as horseman, August Traudt was the stable man.[323]

Cap told the story of an unmatched team of two colts, one roan and one chestnut. The estate wanted a matched team, so a match was found for the chestnut mare. The new horse was only half broken when it arrived, and Cap finished the work, but the horse remained nervous. Farm staff knew his temperament and left him to Newman to handle. On one occasion, Cap was hauling a pile of leaves with the team to the woods below the south gate, and old man Plain, Bill Plain's father, asked for a ride to his house by the river. Plain, who worked on the estate, patted the horse's neck before he could be warned. The team bolted, and Plain was dragged and run over by the wheels of the wagon. He died before he could be taken to the hospital.[324]

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[313] Soulis Newman, 10-11; Peggy Newman, 5.
[314] Soulis Newman, 3-4.
[315] Snell, "Preliminary Report," 57-60.
[316] Soulis Newman, 14.
[317] Soulis Newman, 3. Newman refers to the years preceding his own arrival at Hyde Park in 1918. It was on one of these trips in 1918 that Shears offered Newman and his brother jobs on the Vanderbilt farm.
[318] Soulis Newman, 14-15.
[319] Snell, "Preliminary Report," 57-60; Soulis Newman, 5.
[320] Soulis Newman, 7.
[321] Snell, "Preliminary Report," 57-60.
[322] Soulis Newman, 5.
[323] Soulis Newman, 7.
[324] Soulis Newman, 6-9.

Farm gang

The farm gang was supervised by a foreman who reported to Shears. The gang consisted of approximately four teamsters and eight laborers who carried out the heavy labor of the farm and park. The farm gang's work was all outdoors and seasonal, and many on the crew were laid off in the late fall, brought on again for winter work, and laid off again until spring. In the summer, water boys also worked on the farm gang carting water out to men working in the fields.[325]

The farm gang raked leaves, filled the ice house in winter, shoveled snow, transplanted and maintained trees in the park, cut hay, and picked dandelions from the lawns.[326] The farm men did general farm work including hand mowing and cultivating corn. During the winter, the farm gang would cut wood and haul it to the wood shed in the farm complex. It was sawn by machine and stacked. In the summer, on rainy days the farm gang would split wood underneath the shelter of the shed and re-stack it.[327] Shears also kept the farm gang busy during bad weather "in the manure pit," which they sincerely disliked, or in the chicken house, presumably at similar work.[328]

Seasonally, Shears' men installed and removed storm sash from the residences on the estate.[329] Other seasonal work included unloading coal cars for the greenhouses, mansion, Pavilion, and employee residences on the estate.[330] The horse teams spent the winter months hauling firewood, hauling coal from the coal pocket at the Hyde Park rail station to the buildings on the estate, and hauling ash out of the mansion and other buildings. Removing ash from the mansion sometimes took as long as two days. Ash was collected in cans in the cellar, hoisted out through the ash grates, and dumped in a wagon. The load was then hauled to the road by the lower gatehouse and dumped near the river. Leaves were dumped there as well.[331]

Also in winter, the estate roads were plowed by a team of four horses pulling a "v-shaped" wooden plow. Cap Newman recalled the horses would be "clean up to their belly" in snow ahead of the plow.[332] Ice was harvested annually from Sherwood Pond when the ice was twelve to fourteen inches thick. The horse teams would first plow the snow off the ice and then groove the surface of the ice to mark out twenty-four-inch ice cakes. The grooves were made by drawing a gauge horizontally then vertically over the ice. Men would then saw out a ten-foot cake. A breaker was used to break off each cake, and it was hauled up to the icehouse, broken into smaller cakes, and hoisted into the house. Salt hay that was purchased in bales was cut up and packed around the ice.[333] Ice blocks were delivered daily to coolers in the dairy, mansion, and employees' houses.[334]

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[325] Henry Tompkins, typescript of taped interview, September 23, 1985, 1, Oral History Collection, ROVA Archives.
[326] Snell, "Preliminary Report," 59. Snell cites Soulis Newman, 1954.
[327] Soulis Newman, 12.
[328] Herbert Shears, April 1, 1904.
[329] See for example, Herbert Shears, April 17, 1903.
[330] See for example, Herbert Shears, April 18, 1903.
[331] Soulis Newman, 16-17.
[332] Soulis Newman, 18.
[333] Soulis Newman, 18-20.
[334] Soulis Newman, 19; Peggy Newman, 21.

Poultry house

The poultry house at Hyde Park kept between 2,000 and 2,300 white Leghorns crossed with game roosters for use by the Vanderbilts at Hyde Park, in New York, and aboard their yacht.[335] Estate employees were also supplied with poultry. A poultry man with a full-time assistant kept the poultry house. Estate employees often referred to this position as the "chicken man." F.E. Crittenden was the chicken man for many years, and his position came with a house on the farm side of the estate.[336] The chickens raised were slaughtered on the estate.[337]

Vegetable garden and orchard

A head vegetable gardener, assisted by two laborers and an additional seasonal laborer, cared for the vegetable gardens and orchard on the farm side of the estate. A greenhouse for the farm garden was located near the barn complex for the cultivation of produce. The orchard produced peaches, pears, and apples for use by the Vanderbilts and their employees, and surplus fruit was sold by the barrel to village residents.[338]

For many years, Carl Herrman was the head gardener and lived on the estate with his family. Herrman's entries to the Dutchess County Fair usually won top honors in the category of best ten varieties of vegetables.[339]

Herbert Shears' journals note shipments of vegetables, flowers, palm trees, orchard fruit, dairy products, and hay to the Vanderbilts' New York home. On at least one occasion, a cow was shipped to New York as well. Frederick's yacht was also regularly supplied when docked at Hyde Park.[340] Shears also notes the movement of coach horses, furniture, books and magazines, and servants between Hyde Park, other Vanderbilt homes, and their yacht.[341]

PARK

As discussed above, the farm gang maintained the park under Shears' supervision. In the park, the grass was seeded annually, and a seasonal cycle of mowing, raking, and burning leaves also maintained the lawns. The leaf piles dumped near the river were turned several times per year to create leaf mold for use in the gardens.[342] The drives were re-graveled, raked, and edged on a seasonal basis.[343] Ash from the mansion and other buildings was occasionally used to fill holes in the roads, but ash and cinders were not used on the icy roads in the winter.[344]

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[335] Snell, "Preliminary Report," 59. Snell cites *Poughkeepsie Sunday Courier*, December 23, 1923, 21.
[336] Soulis Newman, 15; Snell, "Preliminary Report," 59. Snell cites *Poughkeepsie Sunday Courier*, December 23, 1923, 21.
[337] Soulis Newman, 15.
[338] Margaret Marquez in Peggy Newman, 9
[339] Soulis Newman, 14; Snell, "Preliminary Outline," 57-60.
[340] Herbert Shears, 1903, 1904.
[341] Herbert Shears, 1903, 1904.
[342] Soulis Newman, 17.
[343] Herbert Shears, March 16,1903, April 9, 1903, April 14, 1903.
[344] Soulis Newman, 17.

GARDENS AND GREENHOUSES

The garden staff consisted of four greenhouse men, and the "outside men," four laborers and four men mowing lawns. For many years, the head gardener was Harry Allen, who supervised the garden department and lived with his family in the Gardener's Cottage that remained from the Langdon Estate. Early in the Vanderbilt period, four men were employed in the greenhouses, but by 1924 there were three men in the houses. Each man was assigned his own house to care for, although they helped one another, and generally rotated between houses during their tenure on staff.[345]

The greenhouse staff worked from 7:00 a.m. to 5:00 p.m. with a half-hour break for lunch. Their day began gathering cut flowers for the mansion from the carnation and rose houses. Cut flowers were taken to the lower shed where the stems were cleaned and stripped of lower leaves, put in vases, and counted before storing them in the walk-in refrigerator. Records were kept of the daily cuttings as an inventory of greenhouse production, though these do not survive. When the Vanderbilts were in residence, large baskets of flowers were taken by two of the greenhouse staff to the mansion daily, arranged in the service area of the basement, and placed in designated locations on the upper floors by the parlor and chamber maids. The butler ordered flowers daily from the greenhouses and they were delivered to the Butler's Pantry by greenhouse staff. The butler did all the flower arranging for the Dining Room. When large parties were planned, three greenhouse staff would work on the flower arrangements, sometimes with a gardener called in to help.[346] If the Vanderbilts were in New York, the greenhouse men boxed the cut flowers, including roses, carnations, chrysanthemums, orchids and others, and shipped them to the city.[347]

> . . . when the family was in the city, why, they would send flowers, vegetables, dairy products to the city home by train; and of course, if they were going any distance traveling to some other place, why, Mrs. Vanderbilt always would leave word with Mr. Shears where to send the flowers. And they would usually be to either Mrs. Vanderbilt's nieces or Mr. Vanderbilt's sisters, who were located in New York City, and they would be sent by train also.[348]

One of the flower arrangers from the greenhouse spent the early morning in the mansion watering the potted plants. He generally took a morning coffee break in the Service Dining Room and gave a few flowers to the cook, "maybe to be on the right side of her," and left a vase of flowers for the Service Dining Room. The greenhouse men had their breakfast in the Service Dining Room and brought a lunch from home:

> When Newman would come up in the morning, why, we'd all come up for breakfast (chuckle). We'd go in the help's dining room and the food was always there . . . eggs or whatever way they'd have them prepared for the rest of the help. If anybody came in, why, they were welcome to have some. The cooks were usually very, very nice.[349]

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[345] Knauss, 1971, 2.
[346] Knauss, 1971, 2-4.
[347] Knauss, 1971, 6.
[348] Knauss, 1973, 3.
[349] Knauss, 1971, 4.

After cutting the day's flowers, the greenhouse staff did morning and afternoon watering and tended the plants. The rose house was a more demanding post than the others given the care required for roses.[350]

Every third or fourth week, depending on the number of greenhouse men on the staff, each man took a turn tending the furnaces in the greenhouses at night in the fall and spring. The four furnaces burned hard coal, except during the war years when soft coal was used. Each greenhouse required a different temperature. Changes in the weather affected the internal temperatures in the houses, so the on-duty man checked the houses several times a night. When they had their on-duty week, the greenhouse men were essentially working twenty-four hour shifts, six days per week.[351] A village man was hired as night fireman, replacing the regular men from the end of November or early December through the coldest part of the winter, usually the end of February, to tend the furnaces in the greenhouses.[352]

Alex Knauss came to the Vanderbilt greenhouses from F. R. Pearson's greenhouses in Scarborough, Westchester County, on April 1, 1924 and worked in the greenhouses for ten years. He rotated among the greenhouses in his years on the estate. He was generally responsible for flower arranging for the mansion. He boarded in the village a short distance from the main gate of the estate. When he was hired, Knauss was paid $85 per month for a six- or seven-day week. During the summer, Saturdays were a half-day of work. The greenhouse men had a week, or perhaps two, off each year.[353]

Dink Newman worked in the greenhouses and was the second man, with Alex Knauss, who arranged flowers for the mansion. He was also responsible for watering the potted plants in the mansion each morning.[354] Seasonally, the greenhouse men moved the large potted palms from the mansion to the greenhouses, a job requiring as many as eight men. Potted plants of all sizes were moved between the mansion and greenhouses according to the Vanderbilts' occupancy.[355]

In spring, the greenhouse men planted all of the nursery stock that they had raised for the garden beds. Once the plants were in the ground, the greenhouse men were not involved with the gardens until fall, except to replant any dead material. In the fall, the greenhouse men began propagating, taking cuttings for the next year's stock.[356]

The outside men prepared the planting beds, spading and fertilizing, in preparation for the greenhouse men to plant their stock. Once the garden was planted, the outside men maintained the beds throughout the growing season, cultivating, weeding, and edging.[357] On rainy days the outside men worked in the greenhouses doing odd jobs or might even be called in to the mansion to help the chef by pot scrubbing.[358]

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[350] Knauss, 1971, 2.
[351] Knauss, 1971, 5.
[352] Knauss, 1971, 5.
[353] Knauss, 1971, 1, 4; Knauss, 1973, 1-2.
[354] Knauss, 1971, 3-4.
[355] Knauss, 1971, 4; Knauss, 1973, 4.
[356] Knauss, 1971, 7-8.
[357] Knauss, 1971, 7.
[358] Knauss, 1971, 2.

Coach house

In the years before the automobile, the Coach House stabled purebred carriage horses. The Vanderbilts had their horses shipped from New York to Hyde Park each season, usually in May. When the Vanderbilts returned to the City for the winter social season, the horses were shipped back to New York on a special rail car. The coachman was John Donnelly, and two stable men assisted him.[359]

With the introduction of automobiles to Hyde Park, a small staff of chauffeurs was added to the coach housemen, bringing the total men to five. William F. Burke served as head chauffeur. Douglas Crapser was second chauffeur.[360] A driver was also assigned to transportation within the estate for ice and flowers sent to the mansion; flowers, fruit, vegetables, and dairy products to the Hyde Park train station; and driving servants from the station to the estate.[361]

Paint shop, carpenter shop, blacksmith shop

A paint shop, carpenter shop, and blacksmith shop were located on the farm side of the estate. Thomas Golden was employed for many years as the painter. The carpenter(s) and blacksmith appear to have been hired on contract as needed.[362]

MANAGEMENT OF THE HOUSEHOLD STAFF

The staff of the Vanderbilt household functioned on two levels; one set of staff members was associated with family and traveled with them among their residences, and one set of staff was associated with the house at Hyde Park and remained there throughout the year. Those staff most closely associated with Frederick and Louise, their personal secretaries, valet, and lady's maid, did not reside in Hyde Park full-time and unfortunately were not interviewed by NPS historians. The two most valuable interviews are with a third parlor maid who was employed from 1927 to 1938 and did not live in the house and with the third man promoted to second man after Louise's death. The result is very fragmentary information about the management of the house.

Diagram 3 describes the management and reporting structure of the household staff at Hyde Park. As was customary in elite gilded-age houses, the Vanderbilts' household staff was supervised by three department managers: the housekeeper, the butler, and the chef. Both butler and chef traveled with the family, while it appears that the housekeeper remained at Hyde Park. At Hyde Park, the butler supervised a second man and third man. The chef supervised two cooks and a kitchen girl. The housekeeper supervised four chambermaids, a parlor maid, three laundresses, and day and night men.[363]

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[359] Snell, "Preliminary Report, " 58.
[360] Snell, "Preliminary Report, " 58.
[361] Oakley, unn.
[362] Snell, "Preliminary Report," 60; Hyde Park Estate Ledgers.
[363] Snell, "Preliminary Report," 31.

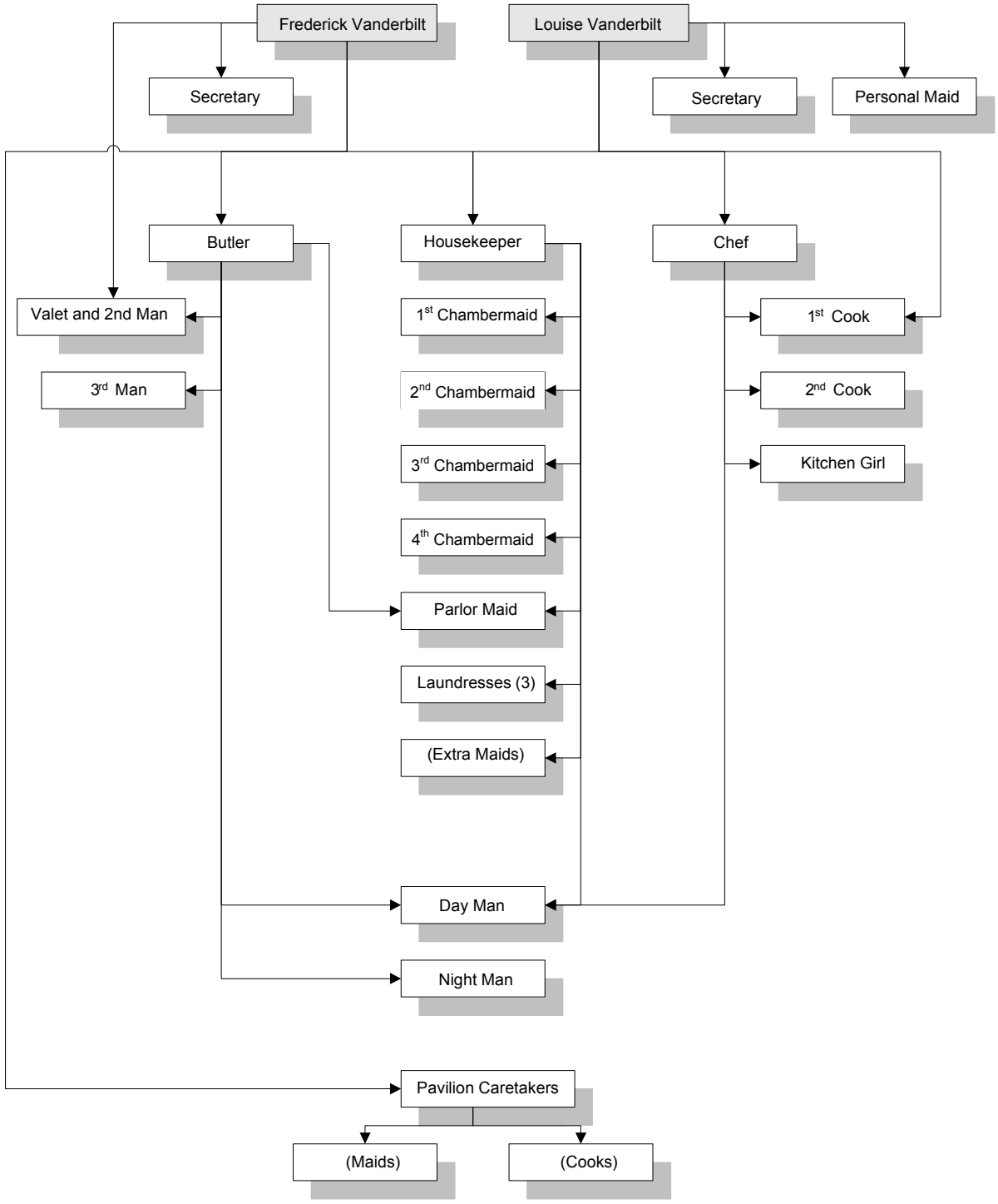


Diagram #3: The Management Structure of the Hyde Park Household Staff

Butler[364]

The butler, or first man, supervised a second man and a third man and was assisted by a parlor maid. His primary responsibility was for service of lunch, tea, and dinner as well as care of the Dining Room and Butler's Pantry including all china, glassware, and the silver in the silver safe. The butler moved with the Vanderbilts among their houses and lived for two months in the spring and two months in the fall in the Butler's Room in the basement of the Hyde Park house.

The butlers at Hyde Park were James Chapman, from before 1909 to circa 1911; Charles Terry, from circa 1911 for several years; Mr. Lund, after Terry; Mr. Huddleston, after Lund; Mr. Steveson, after Huddleston, until he was dismissed after Louise's death in 1926. With Huddleston's departure, Edward Nelson, who served as second man and Frederick's valet, was promoted to the position, though he never moved from the Second Man's Room into the Butler's Room.

Second and Third Man[365]

An oral interview with Alfred Martin, who served in both positions, provides some remarkable detailed description of these staff positions. The second and third men were on full-day and half-day duty on alternating days. Following breakfast in the Service Dining Room, both men began to prepare the Dining Room for the day's meals. They opened the blinds and windows in the Dining Room to air the room. They cleaned the room including polishing the floor and tables. Usually the cleaning took about one hour. Next they went to the second-floor linen closet to get the day's linen from Mrs. Smith, the housekeeper. They removed the silver cups, mugs, and bowls from the silver safe in the Butler's Pantry to decorate the sideboards and dining table. They polished the silver before placing it on display and polished the silver on view in the first floor rooms on the writing tables, ashtrays, and side tables. All this happened before 9:00 a.m.

At 11:00 a.m., the full-day man went to his room to change into uniform: plain black pants and black cut-away coat with a white vest, shirt, and bow tie. He returned to the panty at 11:45 a.m. to take official duty for the half-day man, who had prepared the luncheon table and was off-duty until 1:15 p.m., when he returned, along with the butler, to serve lunch at 1:30 p.m.

The full-day man remained on duty after luncheon was cleared to attend to bells, telephones, and occasionally walk the first floor to check that all was in order, pull shades on the sunny side of the house, and prepare tea trays. For tea, platters were sent down to the kitchen on the Dumbwaiter to be filled with cakes, and the full-day man prepared the trays for the butler who served tea at 5:00 p.m. Tea was served in the Living Room on formal occasions and in the Den for intimate friends.

The full-day man prepared the dinner table after tea and arranged the flowers. The butler and half-day man arrived at 7:30 p.m. to serve dinner. The full-day man attended the Dumbwaiter, taking serving dishes from it to a nearby serving table behind the screen in the Dining Room. The butler served the main dish and another man followed with vegetable dishes.

[364] Except where otherwise noted: Martin, Oral interview; Martin, Letter, October 1, 1970.
[365] Except where otherwise noted: Martin, Oral interview; Martin, Letter, October 1, 1970.

The butler and half-day man left the pantry once dinner was cleared away, and the full-day man remained on duty until the family went to bed. The family signaled bed by ringing a bell, then lights were put out, the full-day man retired, and a night watchman remained on duty until the next morning.

Edward Nelson (Nielson) served as second man and valet from before 1909 until 1926. With Louise's death, the butler was discharged, and Nelson became both butler and valet until Mr. Vanderbilt's death in 1938. Nelson used the Second Man's Room in the basement for the two months in the spring and two months in the fall when he was in residence with the Vanderbilts.

The second and third men's half-day duties were the same as an on-duty day until 11:00 a.m. At 11:00 the full-day man went to his room to change into uniform, and the half-day man prepared the luncheon table. When the full-day man returned at 11:45 a.m., the half-day man was relieved until 1:15 p.m., when he returned to the pantry, along with the butler, to help serve luncheon until about 2:00 p.m. The half-day man was then off-duty until 7:30 p.m., when he returned to the pantry with the butler to serve dinner. Dinner was cleared at about 8:00 p.m., and then the half-day man was relieved of duty until the next morning.

Alfred Martin was employed as third man from 1909 to 1926, when he was promoted to second man and also chief steward aboard the Vanderbilt yacht. He was born circa 1887 in Raphny, Lincolnshire, England, and found employment with the Vanderbilts immediately upon arriving in New York. He lived with his wife Elsie in the gatehouse at the main entrance to the estate. Prior to her marriage, Elsie had worked as a maid for the Howards and later as a maid to the Vanderbilts. Peggy Newman believed Elsie might have been Mrs. Vanderbilt's maid.[366] Henry Ballard also served as third man, probably after Alfred Martin was promoted.[367]

Day and Night Men

The day and night men, also called the housemen and watchmen, provided security and performed light duties including running errands. When the day man relieved the night man in the morning, he checked the furnace, swept the porches, and set out the porch furniture with the help of the butler. During the remainder of the day, he brought up coal for the kitchen and ran errands for the cook or butler, walking back and forth from the village.[368]

Tom Morgan was houseman and caretaker from about 1910 to 1918. He took over for Patrick Monaghan who had preceded him as houseman. Monaghan lived in the gatehouse and was quite elderly when Morgan was hired.[369] "On the occasion of one dinner party, Mr. Morgan arranged 2,000 Sunburst roses on the dining room table. He made a 'Court of Honor', an oval of columns with festoons of flowers between." His duties also included occasional trips to New York City with flower deliveries when the express was on strike.[370]

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[366] Peggy Newman, 17.
[367] Theresa Farley, typescript of taped interview, October 16, 1947, unn., Oral History Collection, ROVA Archives.
[368] Theresa Farley.
[369] Tom Morgan, typescript of taped interview by Margaret Partridge, August 24, 1970, 6, Oral History Collection, ROVA Archives.
[370] Tom Morgan.

Mr. Farley was houseman from circa 1921 until Frederick's death. He had started on the estate as a water boy, carrying water to men in the fields, before circa 1901 and then spent the next twenty years as a tree man, until an injury caused Frederick to move him to the houseman's position. During his tenure his wages began at $1.50 per day, and rose in increments from $40 per month, to $75 per month, and eventually $90 per month.[371]

Parlor Maid[372]

The parlor maid was a member of the housekeeper's staff, but she assisted the butler and his staff in the care of the Dining Room, as such, she was jointly supervised. Her responsibility was cleaning the rooms on the first floor. She also washed the dishes in the Butler's Pantry after meals. Women, however, never served in the Vanderbilts' Dining Room.[373]

Chef

The chef traveled with the Vanderbilts among their residences and supervised a staff consisting of a first cook, second cook, and kitchen girl. When in residence, the chef lived in the Cook's Room, a name reflecting the room's later use by a cook. After Louise's death, there was no chef at Hyde Park.

Alfred Martin noted, "During the years there were numerous chefs that worked for the Vanderbilt family, but at present I can recall only one - Mr. Bidart, a Frenchman."[374] Tom Morgan remembered that Bidart was a little, short, stocky man who spoke very little English. He noted that, during his employment from 1910 to 1918, the Vanderbilts had several chefs, all of whom were French, and presumably male, with the exception of one Belgian. Morgan recalled Bidart having a very bad toothache. As there was no dentist in Hyde Park, Morgan took him to Dr. Cronck, who pulled the tooth. Bidart was so grateful to Tom Morgan that he invited him to take his meals at the servants' table.[375]

First and Second Cooks

In addition to assisting the chef when he was in residence, the cooks, who were always female, prepared food for the household employees. Their rooms were on the third floor. Doug Crapser noted that after Louise's death, cooks "came and went . . . fast" and also mentions that the chef was paid all year and traveled with the Vanderbilts except on the yacht or overseas.[376] Crapser notes, "the chef and cook and other kitchen help" ate at the table in the kitchen.[377] Morgan noted that in addition to a chef, there was a "woman cook" who cooked for the servants.[378]

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[371] Theresa Farley.
[372] Martin, taped interview.
[373] Martin, taped interview.
[374] Martin, Letter, October 1, 1970.
[375] Tom Morgan, 12.
[376] Doug Crapser, notes of interview, January 25, 1979, 2, Oral History Collection, ROVA Archives.
[377] Doug Crapser, notes of interview, January 25, 1979, 2.
[378] Tom Morgan.

Kitchen Maid

In addition to working in the scullery washing dishes and assisting the cooks, the kitchen maid would determine how many were eating in the Service Dining Room at meals and set the table just before mealtime. Extra place settings were set on the serving table.[379] The service staff helped themselves to serving dishes placed on the table during the meal.[380]

Housekeeper

The housekeeper, while working in close cooperation with the butler and the chef, had authority over key household materials and expenditures, making hers a powerful position on the household staff. The housekeeper hired and supervised the female staff, kept the household linens under lock and key, and ordered supplies and food for the mansion, at the chef and cooks' request. A closer examination of the surviving ledgers and accounts might reveal the relationship between the housekeeper's "discretionary" expenditures and the superintendent's overall management of the estate budget at Hyde Park. The housekeeper supervised four chambermaids, a parlor maid, three laundresses, and any additional maids hired from the village for a short term.[381] These short-term maids were generally hired for three weeks to prepare the house before the Vanderbilts' arrival in the spring and fall seasons.[382] Edith Wharton describes the ritual of house opening in its extreme,

> The first two weeks after her return represented to Mrs. Peniston the domestic equivalent of a religious retreat. She 'went through' the linen and blankets in the precise spirit of the penitent exploring the inner folds of conscience; she sought for moths as the stricken soul seeks for lurking infirmities. The topmost shelf of every closet was made to yield up its secret, cellar and coal bin were probed to their darkest depths and, as a final stage in the lustral rites, the entire house was swathed in penitential white and deluged with expiatory soapsuds.[383]

While the lady of the house's intimate involvement with the cleaning is perhaps unusual, the ritual is not.

There must certainly have been a series of household records including linen inventories, guest room registers, order books, and other accounts kept by Hyde Park's housekeeper. Sadly, these have not survived, and no comparative sources from a similar estate have been located. It should be noted that the household payroll records appear to have been centralized in the superintendent's office.

Mrs. Marian F. Smith was housekeeper at Hyde Park from the time of Martin's arrival in 1909 until Mr. Vanderbilt's death.[384]

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[379] Doug Crapser, notes of interview, January 25, 1979, 2.
[380] Margaret Partridge, "Furnishings Plan for the Kitchen, Vanderbilt Mansion, Hyde Park, New York," January 4, 1971, Resource Management Records, ROVA Archives.
[381] Snell, "Preliminary Report," 31-34.
[382] Theresa Farley.
[383] Wharton, *The House of Mirth*, 98.
[384] Martin, taped interview.

First, Second, Third, and Fourth Chamber Maids

A hierarchy existed in the job descriptions of the chambermaids. Theresa Farley described the work of third chambermaid as cleaning the basement floor including the men's rooms and the Housekeeper's Room, the upstairs lavatory for the maids, and the service stair hall. She noted, "We had 72 steps and that had to be done every day." Her day ended at two o'clock, when she went home, not having a room in the house. She noted, "The only time I stayed in the house is that I filled in for any of the chamber maids that would leave, and I would take the place of the first chamber maid until they would get one, or I would fill in for the second chamber maid, or I would fill in for the parlor maid. Wherever there was a vacancy and they needed me."[385]

Theresa Farley was third chambermaid from 1927 to 1938. She apparently chose not to stay in the positions she temporarily filled because they required living in the house.[386]

Three Laundry Women

The laundry women were responsible for all household laundry belonging to the family. Estate employees who lived in housing other than the mansion sent their laundry to local Hyde Park women. Servants had a separate laundry room within the mansion. As an aside, Mrs. Shears' laundry was delivered to her village laundress by Mr. Plain, an estate employee.[387]

The Vanderbilts' personal staff

Personal staff traveled with the family, and resided at Hyde Park only when the family was in residence. They were supervised by their employers directly, and no specific references have been found to their interaction with the household staff.

Secretary

Very little evidence of Frederick and Louise's secretaries survives at Hyde Park, because these staff members moved with the family from residence to residence and were paid out of an account separate from Hyde Park.

Personal Maid

A lady's personal maid was responsible for maintaining her mistress's clothing and assisting with her toilette which might require the skills of hairdressing as well as sewing. Louise preferred French maids, as Eleanor Worcester noted:

> She had a marvelous French personal maid, whom I remember well because she was such fun. . . . She was always around. If you went in to talk to Mrs. Vanderbilt in the morning, or something like that. If she sent somebody and said, "If you have 15 minutes, come over and talk to me." Or in town.[388]

[385] Theresa Farley.
[386] Theresa Farley.
[387] Warren, 1902, 56, 65.
[388] Worcester, 5.

Valet

The second man at Hyde Park also served as Frederick's valet. He was responsible for maintaining his clothing and personal items such as pipes and writing implements. A valet or maid would also look after their employers' health needs.

THE STAFF'S VIEW OF ESTATE WORK

Oral interviews with estate staff and their survivors indicate that employees felt well treated by the Vanderbilts, though it should be noted that they would be unlikely to report otherwise to NPS interviewers. Their hours and wages were at least comparable to factory wages, if not better, and their working conditions were generally safer and tasks somewhat less tedious than factory work. Louise, in particular, was highly regarded by estate employees.[389] In a typical remark, the houseman Tom Morgan noted, "She was wonderful to me. Very democratic."[390] While acknowledging the distinction of socio-economic class, estate employees did not, as a rule, resent the estate owners. Rather, they were appreciative of secure employment. While estate employees did not view themselves as servants, they were deferential to Hyde Park's estate owners in social situations. One man reported only speaking when spoken to in public. One interviewee even reported that estate employees occasionally acted superior to others in the village because of their association with the wealthy. Some reportedly adopted the manners and speech habits of their employers. Peggy Newman described the prevalent attitude toward the estate owners along the Hudson River:

> Everyone who lived in Hyde Park or Rhinebeck worked for the wealthy people. There wasn't anything else to do. . . . That's all I ever grew up with. My father worked for them . . . I never thought about wealthy people. I grew up with the Ruperts, the Morgans, the Astors . . . I always figured they weren't any better than I but they've got more money.[391]

As job opportunities in Poughkeepsie shops and offices increased in the 1920s, women increasingly preferred this work to domestic service on the river estates.[392]

Most of the Vanderbilts' household help had emigrated from England, Ireland, Scotland, Germany, and Sweden in the second half of the nineteenth century.[393] The core of the "professional" household staff, butler, chef and housekeeper, as well as their personal staff, tended to arrive at Hyde Park via New York City, whether they were referred for employment or traveled with the family to Hyde Park seasonally.[394] Local employees from the Village of Hyde Park tended to work on the farm or gardens, reporting to the estate superintendent.[395] Those residents of the village who worked in the house tended to hold positions in the lower ranks of staff.

Estate employment offered benefits including competitive pay, job security, staff housing or room and board allowances, some vacation time, some medical benefits, as well as tips and gifts. While employees report consistency in pay as well as tenure increases, benefits were not

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[389] Fogel, 21.
[390] Tom Morgan, 11.
[391] Peggy Newman, 4.
[392] Fogel, 25.
[393] Fogel, 21.
[394] Martin, taped interview.
[395] Fogel, 21.

given with the same degree of equality.[396] Perhaps due to factors such as the Vanderbilts' seasonal residency and certainly due to Louise's death in 1926, the Vanderbilts did not always see that employees received equal perquisites.

Estate staff members were paid on a monthly basis, with some positions salaried and some hourly. Shears "paid out" his men and sent the payroll to the mansion for distribution near the close of the first week each month. Shears submitted his payroll records to Mr. Vanderbilt's New York City office and paid the staff in cash, presumably following a deposit in the Poughkeepsie account by Vanderbilt.[397] Despite competitive wages, some families on the estate supplemented their income with boarders or odd jobs. This was particularly true for employees in the lower ranks of the staff. Mrs. Theresa Farley, referring to her husband's salary as houseman, noted,

> Well, we had to stint all sorts of ways . . . because I was able to do my own sewing and everything like that we would have been able to live. Only through the kindness of Mrs. Vanderbilt by coming down and giving the children tips, and she would give Mr. Farley tips no matter what little thing he done for her.[398]

Staff who had direct contact with the family and their guests received tips, as noted by Peggy Newman, who described her husband's tips as a necessary supplement to her family's income.[399] Edith Wharton's impoverished heroine, Lily Bart, also notes the obligation to tip servants:

> there's a tax to pay on every one of those luxuries. The man pays it by big tips to servants, by playing cards beyond his means, by flowers and presents . . . the girl pays it by tips and cards too. . . .[400]

In addition to their pay and tips, employees who lived on the estate received produce, dairy, eggs, poultry, ice, firewood, and coal in addition to their free housing.[401] Peggy Newman fondly recalled the regular deliveries of produce from the estate to her family:

> there were fruit by the bushel basket on the back porch. There would be tomatoes and all kinds of vegetables and all kinds of beans and Addie used to can everything for the wintertime. It was quite a place once upon a time.[402]

Staff housing was generally given to employees at the mid- or upper levels of the staff hierarchy, particularly to men with families. Most of the domestic staff received a single or shared room in the service areas of the mansion as well as their meals and a uniform for work.

Holiday bonuses and gifts for staff were a long-standing tradition of estate life. The Vanderbilts gave a turkey to all married male employees at Thanksgiving, and single men received five dollars. At Christmas, Louise gave each employee with a family $50. Frederick's usual gift at Christmas was $50 to each man on the household staff, gifts to the female household staff, and $10 to the farm, park, and garden men.[403] Alex Knauss, greenhouse man, remembered, "For Thanksgiving, all the employees got a turkey and then Christmas, they got ten dollars -

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[396] Fogel, 23.
[397] Herbert Shears, April 1,1903.
[398] Theresa Farley.
[399] Peggy Newman.
[400] Wharton, *The House of Mirth,* 266.
[401] Peggy Newman, 19.
[402] Peggy Newman, 10.
[403] Snell, "Master Plan Development Outline," VII, 3.

each employee."[404] In the winter, the farm crew would cut Christmas trees on the estate for employees and deliver them around to the resident staff.[405] Louise also gave sweaters to the farm laborers for Christmas.[406] She gave gold coins to the staff with greater responsibility. Cap Newman describes getting a gift from Louise:

> Well, one day the chauffeur drove up in the arch . . . there's an arch there by the cow barn and she hollered, "Mr. Newman, Mr. Newman!" I went out to see what she wanted and she says, "I want to shake hands with you this morning." And when she let go a $50.00 gold piece was in my hand.[407]

Mrs. Farley remembered that her husband received $50 at Christmas from both Mrs. and Mr. Vanderbilt.[408]

While regular pay, tips, and bonuses were given with consistency to estate staff, vacation time, either paid or unpaid, medical expenses, and medical leave appear to have been awarded in a less consistent manner. Vacation seems to have been given, if at all, as part of the seasonal cycle of work. Peggy Newman reported that her husband Cap received three weeks of vacation in the fall. It is not clear from her interview whether or not this was a paid vacation.[409]

For accidents that happened on the job, estate owners handled compensation at their own discretion. One Hyde Park resident described the case of a man mortally wounded by a fall while working at Hyde Park. Reportedly, his widow received no compensation despite the man's forty-year employment on the estate.[410] Peggy Newman remembered that her husband lost one winter of work after being kicked by a horse, and that they received no assistance from the Vanderbilts with his medical bills and no sick pay. They continued with free housing, food, and fuel and Peggy's own wages from a side job kept the family together.[411] When Mr. Farley, as tree man, fell and broke all of his ribs, he was laid up for two months. During this time, Louise visited the family often and seemed to help out financially. Mrs. Farley recalled:

> Well, the first I really met her or had anything to do with her was when Farley fell off the tree. Then she started coming down to our house and she came often, very often, to see the children. She liked the children and she came in pretty near every day she'd stop. She'd go to Poughkeepsie, come back and she'd ask the children what they wanted. She give them a radio. The first radio, I think, that was in town. When she gave them one of these Victrolas that you carry around like a suitcase and every day the Chauffeur, Douglas Crapser or Mr. Donnelly, would stop at the house with records for them, in fact footballs, all kinds of toys, she was wonderful.[412]

A close reading of the estate payroll records, however, does indicate that aged estate employees who could no longer work were paid a small monthly salary until their death.[413] This presumably applied only to employees who lived on the estate.

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[404] Knauss, 1973, 4.
[405] Peggy Newman, 12.
[406] Peggy Newman, 12.
[407] Peggy Newman, 12.
[408] Theresa Farley.
[409] Peggy Newman, 6.
[410] Fogel, 22-23.
[411] Peggy Newman, 6.
[412] Theresa Farley.
[413] Hyde Park Estate Payroll Books.

Despite a long oral tradition within the NPS, there is no evidence that the Vanderbilts provided any educational expenses for any of their estate employees. Alex Knauss did not recall any employees or their children receiving medical benefits or educational expenses for their children.[414] And, Herbert Shears' daughter, who was believed to have been sent to college by the Vanderbilts, asserts that her father paid her college tuition, and the Vanderbilts had no part in her education.[415]

Lastly, Frederick provided for his Hyde Park employees who had been in service for more than ten years in his will. He made a generous cash bequest to these employees and gave Herbert Shears the Wales residence.[416]

EMPLOYEES' LEISURE ON THE ESTATE

Employees who lived on the estate with their families socialized together, raised their children on the estate, and clearly identified themselves strongly with the place. Peggy Newman remembered life on the estate in the 1920s and 1930s, "We were all friendly with . . . the people who lived in the houses. . . . You would go back and forth to the different homes to visit but the men roomed with us just came and went their own way."[417] The more transient farm laborers were single men without families, and they did not participate in the estate's social life. They boarded with estate families or in the village and were less rooted to the estate and its social life.

Vanderbilt employees enjoyed the freedom to walk the grounds both when the Vanderbilts were in residence and when they were away. When employees had guests, they frequently toured them around the estate, both out of curiosity, it seems, and pride. Peggy Newman also remembered an unspoken invitation to the public in her years on the estate from 1921 to 1938:

> Everyone drove through and walked through. They never closed it off so you couldn't. It was open to the public always, you know. . . . We used to drive up and park at the lookout to look at the scenery. They never told anyone to keep out. Not that I remember.[418]

The openness of the estate grounds apparently was extended as well to residents of the village, at least some of the time. S. Dickinson of Hyde Park recalled:

> About 1927, I was walking with a few of my school class. In those days one was allowed in the Vanderbilt estate when Mr. V. was not in residence. As we strolled up the road toward the gardens, Mr. Van Allen [*sic*] came rushing at us, wildly waving his arms! We left in a big hurry![419]

Margaret Marquez, who grew up playing with many of the estate children, but lived in the village remembered:

> I met Mr. Vanderbilt on the circle in front of the house. He just stopped and asked us where we were going because we were just a bunch of little kids and we said we were going down to

[414] Knauss, 1973, 4.
[415] Elizabeth Shears Hambilton.
[416] Snell, "Preliminary Report," 3-3a. Snell cites Will of F.W. Vanderbilt, 250; *Poughkeepsie Sunday Courier*, July 17, 1938, 3; *New York Times*, October 4, 1939, 21; Andrews, 329.
[417] Peggy Newman, 15.
[418] Peggy Newman, 11.
[419] Dickinson.

> his boathouse to have a hot dog roast and he said, "Fine, have a good time," and that was it but we were walking around the circle in front of the house. We didn't keep out of sight.[420]

In the hot summer months, estate employees spent their evenings swimming off the float Mr. Vanderbilt kept at Bard Rock. A local Boy Scout leader from Millbrook named Henry Wicker would occasionally use the boathouse for a sleep over. The estate employees would join the Scouts for campfires where they would sing and tell stories.[421] The Vanderbilts were often in residence during these outings and encouraged the use of the waterfront by employees and others with permission. The estate also sponsored a baseball team that played in a league with other estates. The men were occasionally given leave from work for a baseball game.[422] The Vanderbilt team was one of the finest in the Valley in its day.[423]

Louise sponsored parties at Town Hall for estate employees and village residents at Christmas and hired musicians or entertainers as part of the program. On New Year's Eve she usually gave a dance as well with an orchestra from Poughkeepsie playing until midnight followed by refreshments. Often several hundred people attended, and Louise often mingled with her guests.[424] Estate employees also were involved with clubs and events in the village. Occasionally the Fire Company and the Drum Corps would sponsor shows at Town Hall, and Cap and Everett Newman, the estate's cow and dairy men, would get a band together for a two-night show with other town talent. The audience would fill the hall and the overflow crowds would crowd near the door to listen.[425]

The journals of Herbert and Marie Shears offer insight into their daily lives as an estate family. Sunday was a day of leisure; they generally walked or drove the farm and park of the estate and passed the day reading, napping, and writing letters. On occasion they dined or attended a show or lecture in Poughkeepsie. The summer that they married, Frederick and Louise were in the Adirondacks, and Marie noted in her journal in September, "Went to ride with Herbert this afternoon. When the Vanderbilts come my riding will stop."[426] The use of the horses was only when the family was not in residence and Herbert had the use of Frederick's pony when he was not at Hyde Park.[427]

Very little is known about the domestic staff and their leisure time, although Theresa Farley remembered the maids playing the Victrola and dancing in the Service Dining Room during their breaks.[428] And, the son of the Vanderbilts' second chauffeur recalled the housekeeper inviting him through a third floor servant's room onto the west portico roof in 1917 to look through a very large telescope which staff had placed there for looking up and down the river.[429]

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[420] Peggy Newman, 11.
[421] Peggy Newman, Side 2, 3-4.
[422] Herbert Shears, 1903, 1904.
[423] Snell, "Master Plan Development Outline," VII, 3.
[424] Snell, "Master Plan Development Outline," VII, 3.
[425] Peggy Newman, Side 2, 6-8.
[426] Warren, 1902, 61.
[427] Warren, 1902, 65.
[428] Snell, "Master Plan Development Outline," 26. Snell cites Wire Recording No. 7 with Mrs. Farley.
[429] Oakley.

WORLD WAR II USE OF THE VANDERBILT MANSION

In June 1940, title to Hyde Park passed from Frederick's heir, Mrs. Van Alen Bruguiere, to the National Park Service. Mrs. Gertrude S. Cooper was named the park's first superintendent following an executive order signed by President Franklin Roosevelt, who had been instrumental in the transfer of the estate from Mrs. Van Alen Bruguiere to the federal government.[430]

From 1941 to 1943, President Roosevelt's Secret Service was housed in the basement and third-floor service areas, and some of the President's personal White House staff and friends occasionally stayed in the main bedrooms of the house, including those of Mr. and Mrs. Vanderbilt. The core Secret Service detail numbered approximately sixteen to twenty-four men, and when additional security was required for the President and visiting dignitaries, the number of agents housed in the Vanderbilt Mansion was as high as thirty-five.[431]

The agents used the beds that remained in the service bedrooms and additional army cots and bunks were added to the rooms. Agents were given a per diem allowance for food and laundry and ate most meals in the Village of Hyde Park or in Poughkeepsie. They made no use of the mansion kitchen areas and used only the basement service entrance to enter the building.[432] Superintendent Cooper became concerned about female visitors in the summer of 1942 and wrote the White House, "I should like to bring to your attention a policy which I intend to enforce rigidly. . . . No women visitors will be allowed in the Mansion after official visiting hours. . . ." Mrs. Cooper eventually took over the agents' housekeeping duties and laundry as well.[433]

The President's chief telephone operator from the White House, Mrs. Louise Hachmeister, occupied Mrs. Vanderbilt's room at least during part of this period, and William D. Hasset, a reporter and friend of the President, stayed in Mr. Vanderbilt's room.[434]

Superintendent Cooper maintained records of the agents boarded in the mansion and submitted bills to the Secret Service for $1.20 per man per night for use of the rooms.[435] In May of 1943, Roosevelt ordered a forty-percent reduction in the Secret Service's gas and tire consumption, due to wartime rationing, and the agents and secretarial staff moved to the Nelson House in Poughkeepsie.[436]

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[430] Correspondence and memoranda in the collection of the F.D.R. Memorial Library document the title transfer. President's Secretary's File, Box 169, Folder "Vanderbilt Estate," President's Official File, Box 4050, Folder "Cooper, Mrs. Gertrude S."

[431] "Secret Service" Memorandum, VAMA General File, ROVA Curatorial Division.

[432] "Secret Service" Memorandum, VAMA General File, ROVA Curatorial Division.

[433] "Operations 1942-1944, Mrs. Cooper" Memorandum, VAMA General File, ROVA Curatorial Division.

[434] "The Secret Service at VAMA" Memorandum, VAMA General File, ROVA Curatorial Division. Cites secondary sources.

[435] "Secret Service, May 21, 1942-April 3, 1943," Memorandum, VAMA General File, "Operations 1942-1944, Mrs. Cooper" Memorandum, VAMA General File, ROVA Curatorial Division.

[436] "The Secret Service at VAMA" Memorandum, VAMA General File, ROVA Curatorial Division. Cites secondary sources.

Shortly thereafter, the United States Military Police arranged to use the "entire third floor of the Mansion building" from May 1943 for the duration of World War II. $2,500 was budgeted "for necessary additional plumbing and heating installations" which were apparently carried out.[437] Beginning in late 1943, Superintendent Cooper established a canteen for enlisted men of the 240th Military Police Battalion in the Pavilion, which the NPS had renamed "Vanderbilt Inn." Soldiers were invited to visit the mansion in groups of fifty or fewer and have coffee and cake at the Inn. Local girls were enlisted to "dance or chat and play games with the boys." The canteen was open six nights a week until the end of the war.[438]

[437] "World War II Use of Vanderbilt Mansion National Historic Site," Memorandum, VAMA General File, ROVA Curatorial Division.
[438] "World War II Use of Vanderbilt Mansion National Historic Site," Memorandum, VAMA General File, ROVA Curatorial Division.

CHAPTER THREE

RESOURCE HISTORY AND DESCRIPTION OF EXISTING CONDITIONS

ARCHITECTURAL RESOURCES, 1895 - PRESENT

The following account begins when the Vanderbilts bought the Hyde Park Estate from Walter Langdon, Jr.'s heirs They purchased the first segment of their estate in 1895, which included the main house (Langdon, Sr., era) and Italian gardens (origin unknown), greenhouses (Hosack and Langdon eras), a Gardener's Cottage, the Tool House and Conservatory (all Langdon, Jr., era), a Gate House (attributed to the Langdon era), two boat houses (attributed to Langdon, Jr., era), and a stone coach house (Hosack era).[439] Vanderbilt did not purchase the adjacent Sexton Tract until 1905.[440] Various farm buildings were located across the Albany Post Road, which were also part of the Langdon property. The Langdon main house was constructed in 1847,[441] and it was in this house that the Vanderbilts intended to live.

The majority of papers relating to Frederick and Louise Vanderbilt unfortunately do not survive. What exactly enticed the Vanderbilts to the Hudson River Valley rather than Long Island, New Jersey, or other locales is unknown. Many of the requisite components that assured a proper country place were found in the Hyde Park estate, as was the nearby residence of the couple's friends, Mr. and Mrs. Ogden Mills, owners of a house in Staatsburg.[442] However viable these motives were for buying the property in Hyde Park, specific evidence related to Frederick's choice has not been found in any documentation.

The Vanderbilts had built a house in Newport, Rough Point, designed by Peabody and Stearns in 1891, but occupied it minimally after 1895. Louise's niece, Rose, and her husband Thomas Howard summered there until his death,[443] after which Rough Point was sold in 1906.[444] Robert B. MacKay, in referring to the country-estate phenomenon, notes that Newport "was a place to be seen" and "Long Island was always more a place to be experienced,"[445] relative to its wealthy part-time residents' proclivity to sports and recreational activities. He also notes that "the construction of country houses on Long Island [was] based entirely on sporting rather than agricultural or ancestral *raison d'etre*."[446] Conversely, construction of country estates along the Hudson River Valley was based almost entirely on "agriculture or ancestral *raison d'etre*." Apparently Frederick Vanderbilt cared little for "being seen" in Newport since

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[439] O'Donnell, et.al., 29-80.
[440] O'Donnell, et.al., 128.
[441] O'Donnell, et.al., 64.
[442] O'Donnell, et.al., 114.
[443] *New York Times*, July 7, 1904, 4.
[444] Historian's Research Notes File, 1087. Cites *Poughkeepsie Sunday Courier*, December 9, 1906, 2.
[445] MacKay, et.al., 21.
[446] MacKay, et.al., 22.

he did not frequent his house there, and the continuous sporting activities on Long Island may not have appealed to him. It also seems that he sought out the more sedate lifestyle of the country squire in the Hudson River Valley.

Frederick's first trip to Hyde Park may have occurred in 1894 at the invitation of his friend Ogden Mills who owned a house in Staatsburg as well as a cottage in Newport and a townhouse in New York City.[447] The Vanderbilts bought the Hyde Park Langdon property in May 1895, and selected the firm of McKim, Mead & White to make alterations to the extant Langdon house (see ill. 15.)[448] perched upon a promontory with a magnificent view of the Hudson River. McKim, Mead & White were the celebrated architects of the era, constructing many public buildings and houses for wealthy clientele. McKim was the partner-in-charge of this particular project.

Charles Follen McKim had studied at the Ecole des Beaux-Arts with Boston architects Robert Peabody and Francis Chandler in the late 1860s[449] and returned to America to work in the office of H.H. Richardson. Stanford White replaced McKim in Richardson's office in 1872 when McKim left to form his own practice.[450] William Rutherford Mead officially joined McKim in 1874.[451] McKim later traveled with White on a sketching tour throughout New England in 1878 in order to record early American architecture.[452] White subsequently joined McKim's partnership with Mead in New York upon his return from an extended European trip in 1879.[453] Once the three established their partnership, their practice slowly gained success.

The early McKim, Mead & White work experimented in the architectural vocabulary called Shingle Style. Although the firm became well-known for and proficient in expressing Shingle Style motifs, it evolved to more classical expression in its plans and decoration as early as 1885. This experimentation can be found in their growing number of urban commissions as well as their suburban and more rural projects.

By 1895 McKim, Mead & White had shifted to yet more academic designs, looking to Italy, France, and England for inspiration.[454] At this time, the firm was working on an alteration and enlargement of the Ogden Mills mansion, only a few miles north of Hyde Park,[455] designed in the Neoclassical style. Stanford White was the partner-in-charge of the Mills work.[456] When

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[447] The Mills house in Newport had been designed by William Walker, perhaps as early as 1866. From Antoinette F. Downing and Vincent J. Scully, Jr., *The Architectural Heritage of Newport Rhode Island*, 2d ed. (New York: Bramhall House, 1967), plate 172. Their New York townhouse was designed by Richard Morris Hunt and constructed between 1885 and 1887. From Paul R. Baker, *Richard Morris Hunt* (Cambridge, MA: The MIT Press, First Paperback Edition, 1986), 295.
[448] O'Donnell, et.al., 114.
[449] Margaret Henderson Floyd, *Architecture after Richardson* (Chicago: The University of Chicago Press, 1994), 38.
[450] Henry Hope Reed and H. Stafford Bryant, Jr., eds., *Monograph of the Work of McKim, Mead & White, 1879-1915 - Student's Edition* (Stamford, CT: Architectural Book Publishing Co., 1981), XXII.
[451] Roth, 40.
[452] Floyd, 9 and 47.
[453] Floyd, 47.
[454] Roth, 356.
[455] Pamphlet, "Mills Mansion State Historic Site," Office of Parks Recreation and Historic Preservation, State of New York, October 1995.
[456] White, 174.

the firm took on the Vanderbilt project, McKim was the partner-in-charge; he hired Norcross Brothers as the general contractor, a widely-known and respected construction company. McKim and White no doubt had worked together with Norcross Brothers during the construction of Boston's Trinity Church while employed by H.H. Richardson in the 1870s. James O'Gorman credits one of the two principals of Norcross Brothers as Richardson's "Master Builder," and notes that the firm was "without question . . . among the most important construction companies in the country in the late nineteenth and early twentieth century."[457]

Dated surviving drawings clearly suggest that McKim, Mead & White's first task for the Vanderbilts was designing the building called the Pavilion, presumably for eventual use by bachelor guests. Six of the seven drawings are dated August 23, 1895, while the seventh, one of interior details, is dated September 12 of the same year; "Brower" signed all of these drawings, indicating him as the delineator.[458] The Pavilion was constructed to the north of the mansion. Originally it was planned to rest on the foundation of the old Langdon coach house, which did not have a subterranean level.[459] Drawing No. 4 of the original set depicts the cellar plan of the Pavilion. This drawing is contemporary to the other plans and reflects conditions similar to what is extant today. Because no earlier plans exist, it most likely was determined early in the planning stages that the old foundation was inadequate, either in strength or exact plan. Once begun, the Pavilion was constructed in sixty-six days between September 8 and November 24, 1895.[460] Initially the Vanderbilts used it as a temporary residence while the mansion was under construction, and later used it during their winter stays in Hyde Park.

Based on the chronology of dated drawings, McKim, Mead & White's second task seems to have been the renovation and enlargement of the Langdon Mansion. These drawings were finalized in late September 1895. At the same time the firm also was developing plans for two other houses on the property. One house was for Frederick's friend and stockbroker, Edward Wales. The drawings for this house were finalized probably in mid-November of the same year. The other house was for Thomas H. Howard, whose wife was Louise's niece.[461] The drawings for the latter house are undated, but probably were completed in 1895, since a group of photographs by J. Sterling Bird, Jr., date the construction of the house between January and September 1896.[462]

Although the drawings for the Pavilion were completed first, McKim obviously was working on the main house as early as June 18, 1895, when he wrote to Mr. Vanderbilt:

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[457] James F. O'Gorman, "O.W. Norcross, Richardson's 'Master Builder': A Preliminary Report," *Journal of the Society of Architectural Historians*, 32:22 (May 1973), 105.

[458] Set of seven drawings for the "Pavilion for F.W. Vanderbilt, Esq." Collections of The New-York Historical Society.

[459] Memorandum to Superintendent, ROVA from Historian, ROVA re: "Report of Visit with Mr. John B. Clermont [Norcross Brothers' Superintendent of Construction], of Ruby, NY, October 13, 1954," October 14, 1954, 2, Folder "McKim, Mead & White," VAMA General File, ROVA Curatorial Division.

[460] "Report of Visit with Mr. John B. Clermont," ROVA Archives.

[461] Wales and Howard House drawings, Architectural Drawings Collection, Pre-1940s Vanderbilt Mansion (circa 1874-1940), VAMA 5002, ROVA Archives. From The New-York Historical Society. Five of the twelve drawings for the Wales House are labeled "House No. 1." None of the Howard House drawings have any such correlating notations.

[462] J. Sterling Bird, Jr. photographs, VAMA Photograph Collection, ROVA Archives. This series of photographs was donated to ROVA by J.B. Clermont, Superintendent of Construction for the builders, Norcross Brothers.

> On returning to New York yesterday we immediately sent men to measure the house. They left last night and are now at work, and will remain upon it until sufficient data is gained to set it up on paper. Probably three or four days will be required effecting these measurements and a week more in drawing them out. As soon as this is done we will notify you, and can then arrange for such improvements and alterations as [you] may [deem] desirable, and will keep you posted.[463]

Eight days later McKim wrote to Thomas Newbold, Franklin Delano Roosevelt's Hyde Park next-door neighbor and McKim's relative:

> I met Mrs. Morgan on the road and had a pleasant talk with her, but this was all. I shall probably stop there when the Vanderbilt drawings are ready a fortnight hence. . . . Howard came in to-day on his way to Newport and appeared much surprised at the progress made. Indeed we have done pretty well considering the time. The whole house has been measured and drawn out at a quarter scale, and we are now struggling over the alterations, which you will either like or dislike extremely. I am sure you will be glad to hear that our men found the walls of the old house in good condition and that we shall therefore have no excuse for tearing them down. In another week I hope to have the drawings sufficiently advanced to meet Mr. Vanderbilt and have asked Howard to suggest that he come here to see them as well as the stable, sketches for which will be ready by that time. To my mind the wings are going to greatly improve the house without disturbing its character. Whether I am making a mistake in the planning of the Madams quarters I don't know, but tell Sallie that besides her bedroom, I am giving her a sitting room, a room to contain her night gowns and other linen, a maid's room opening into the wardrobe, a bathroom and a loggia giving a south view from her sitting room. She didn't tell me what she wanted, but she has sent me a lot of books on the Nile and called at the Taylors' before my arrival to inquire when I was expected. The Hunts and Taylors seem to think her likely to be an easy person to get on with, as Sallie predicted.
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> I do hope Sarah is making great progress on her wheel and that we shall certainly be able to ride up to the postoffice [sic] when I come, which I intend shall be soon. I want to study the house more thoroughly, and I should also like to see a little more of my niece than was the case the last time. . . .[464]

This correspondence sheds light on several aspects of the project. First, the "Howard" mentioned is apparently Thomas H. Howard, the husband of Mrs. Vanderbilt's niece, who acted as Mr. Vanderbilt's agent or coordinator, at least in the beginning stages of the project. Second, a problem with the stability of the existing house was not recognized this early in the planning process; in fact it was not discovered until many months after the date of this letter. The letter also poses two possibilities: that either McKim, Mead & White originally intended to design the new Stable/Coach House, or originally had employed R.H. Robertson as the designer as early as August 1895.[465] Robertson's office was in the same building as McKim, Mead & White's in 1895, and McKim or the other partners would sometimes collaborate with former underlings or building associates, as they did prior to their formalized partnership.[466] Last,

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[463] Letter to F.W. Vanderbilt from C.F. McKim, June 18, 1895, Folder "McKim, Mead & White," VAMA General File, ROVA Curatorial Division. From The Library of Congress, Letters of Charles F. McKim.
[464] Letter to Thomas Newbold from C.F. McKim, June 26, 1895, Folder "McKim, Mead & White," VAMA General File, ROVA Curatorial Division. From The Library of Congress, Letters of Charles F. McKim. Newbold was born in Poughkeepsie, NY, and married Sarah Coolidge of Boston. While McKim's second wife was Julia Appleton of Boston, the McKims' exact relationship to Newbold is not known at this time.
[465] The N-YHS drawings, no notations. Copies stored at NPS Northeast Cultural Resources Center, Lowell, MA. Robertson was the architect for the estate for Vanderbilt's sister, Lila, at Shelburne Falls, VT.
[466] Roth, 40-8; 169; 196; 216; and 304.

McKim explained his design for Mrs. Vanderbilt's chambers within the context of the alteration to the Langdon Mansion. While he undoubtedly later designed the overall layout of her chambers for the wholly-new construction, the decorator Ogden Codman, Jr., eventually designed all of the specifics for her suite while other decorators detailed other rooms in the house. This association with Codman may have begun as early as October 1896.[467]

Throughout the early years after the Vanderbilt estate became property of the National Park Service, park management speculated that Stanford White was the principal architect and designer of the Vanderbilt Mansion. Correspondence between park employees and White's son helped perpetuate this myth.[468] However, Louise Vanderbilt's niece repudiated this assertion, avowing that McKim was the designer, as did Norcross Brothers' building superintendent.[469] Correspondence among members of the architectural firm confirms that McKim was the partner-in-charge.

A personal letter from McKim to a female friend, dated Tuesday, July 9, is one of several letters that suggests that the Hyde Park Vanderbilt project was McKim's:

> I received your note this evening on coming in from Hyde Park where I went yesterday to keep faith with Mr. Vanderbilt (F.W.) and arrange to drop out for awhile. . . . As for slicing - I have been compelled - to "bide-a-wee" to satisfy Dr R & my partners - by taking the opinions of other specialists before acting - but while I should naturally prefer to find out that an operation is unnecessary - I fear there is no such luck in store for me. . . .[470]

While the exact year was not posted on the above correspondence, it most likely was 1895, when McKim had a bicycle accident requiring subsequent surgery for a hernia,[471] and he then went abroad to recover. Mead wrote to McKim in Europe in early 1896:

> Fred Vanderbilt's job has met with a serious delay, but he has acted very nicely about it and I think on the whole is glad that it has turned out so. When we came to tear the old house apart, it was found to be in as bad condition as the annex - no strength to the mortar, walls out of plumb, etc. Etc.; in fact, so bad that it seemed foolish to attempt to build anything on it. . . . Vanderbilt hesitated on the ground that if he had thought there was something to save in the old building, he would not have built on these lines. As matters stand now, we are rearranging the center on virtually the same lines but with certain changes in plan and keeping the exterior just as you left it. There has been a good deal of fight to this because when it was found the old house had to come down Mrs. Vanderbilt kicked over the traces and was disposed to build an English house as she called it. We have, however, used your name pretty freely as being much interested in this design and likely to be very much disappointed if anything happened to it, etc. Etc. And when you come you will find that you

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[467] 1896 Appointment Book, entry for October 20: "9:30 train to Hyde Park." Ogden Codman, Jr., Collection, Appointment Books, 88.1708-89, SPNEA.

[468] Several letters and documentation for at least one meeting between park personnel and Lawrence Grant White, who was employed by his father's firm, can be found in park files dated between 1945 and 1950, Folder "McKim, Mead & White," VAMA General File, ROVA Curatorial Division.

[469] Memorandum to Acting Superintendent, VAMA from Coordinating Superintendent Ronalds, July 27, 1945; and memorandum to Superintendent, ROVA from Historian, ROVA, October 14, 1954, 2, Folder "McKim, Mead & White," VAMA General File, ROVA Curatorial Division.

[470] Letter to Miss Mary L. Lawrence from C.F. McKim, July 9, [year?], Folder "McKim, Mead & White," VAMA General File, ROVA Curatorial Division. This letter was given to the park's Coordinating Superintendent by Mr. Eric Gugler, and transmitted to the Regional Director, Region One, on September 1, 1945.

[471] Roth, 243.

> are still master of the job and to hell with White and Mead! I gave Fred Vanderbilt your address in Rome care of Lord yesterday, and he will perhaps write you by this same steamer.[472]

This letter, above all, confirms McKim's reign over the project, but also specifies why the Langdon house was not stable enough to withstand an alteration. Based on the quantity of completed drawings that represented alterations to the Langdon house[473] and Mead's reference above, the need for a completely new structure was not discovered until well into the project. Mead's letter also hints at Mrs. Vanderbilt's desire to have a different style of house, an "English house." It is interesting to note that their Newport house, Rough Point, was based on English models.

The Langdon house design was rooted in classical precedents, finished in high-style Greek Revival design. It was composed of a main block with single, slightly recessed bays transitioning to end wings that were only two bays wide and also recessed from the transitional bay. The house was symmetrical, appearing to be two stories high with a roof balustrade around the perimeter. In fact, a third story existed above the main block, set back from the main planes of the structure. The exterior walls were probably stuccoed, but the third story appeared to have been completely of frame construction and clapboarded. The building's approach façade had a single-story porch covering the main entrance, supported by ionic columns, while the rear or river elevation had a two-story, semicircular portico supported by composite columns. The north and south elevations had small one-story porches protecting secondary doorways. Window openings and at least some doorways were shuttered. Similar to the work at the Mills' Staatsburgh, the plan to add wings to the existing structure would have increased the Vanderbilts' living space and provided new space for modern amenities. This course of action was obviously discarded.

As predicted, Vanderbilt heralded the news to McKim regarding the deficient old house:

> We came to grief almost as soon as we started to tear out the old house finding the walls and beams in very bad shape and in fact Riley pronounced the walls unsafe to go on with the proposed additions & not capable of sustaining the extra weight of the third story. Nothing would do but to pull the old house all down & start fresh, so the work came to a standstill as we were not willing to build a new house in the same lines of the old one built 40 years ago. Your office then drew up some new sketches for a brick house but now we are back again on the old plans modified somewhat & are nearly ready to receive Riley's bids for a new house. The front to remain the same as the sketch you had drawn except to make ceilings same height throughout first floor & get better windows on the second & to make the building of brick with stucco trim & columns instead of all stucco. Improve the hall by making it much larger & changing position of staircase, but the wings to remain same as you had proposed. Mead said he would write you. Of course all this means delay & giving up all idea of getting in next winter. . . . The Newbolds have been up several times & that new roof of theirs finally caved in or something happened to the new architects [sic] works so they only had one room left in the house to live in. We have spent nearly every Sunday up there so far. Don't forget

[472] Charles Moore, *The Life and Times of Charles Follen McKim* (Boston and New York: Houghton Mifflin Co., 1929) letter to McKim from Mead, February 1896, 268-9. This letter also implies that McKim was advocating at least a classical, if not Beaux-Arts, design.

[473] Renovation of Langdon Mansion Drawings, 1895, Series II.A, Architectural Drawings Collection (circa 1874-1940), ROVA Archives.

> to let me know if you come across something fine for the new hall or large rooms during your wanderings that you think we ought to have & I will cable you . . .[474]

This letter suggests that some discussion occurred that focused on demolishing and replicating the Langdon house. When this idea was rejected, the first design for wholly-new construction in brick and stucco was proposed. A set of twelve drawings shows this proposal, dated March 27, 1896.[475] However, in the end, this design also was rejected. Surviving documentation does not record the reasons for this rejection or the rationale for the design of the next (and final) proposal; however the earliest plans and exterior elevations for the final proposal are dated August 1896, almost a full year later than the original Langdon house alteration drawings.

The new plan eliminated some of the room uses that had been included in the proposal for renovating the Langdon house. The first story had included a breakfast room, a drawing room, and a billiard room in addition to the accompanying dining, living, and reception rooms, the latter of which were still programmed for the new mansion. Mr. Vanderbilt's Lobby (Office) and Lavatory were added to the first story in the newest plan. The new plan afforded absolute symmetry and a rigorous plan laid out according to the purest principles of Beaux-Arts design. McKim focused the plan around a central elliptical space, from which most other rooms radiated. This allowed for a dramatic opening in the center of the second floor and a skylight in the third story and roof, which afforded great quantities of natural light to flood the first and second-story Elliptical Halls. The design of these openings also contributed to a ventilation system, where a slight vacuum was created at the upper level when the exterior windows were open. The Langdon plan had provided for eight smallish guest bedrooms in the second story with less gracious bathroom amenities. The newest plan called for only five second-story guest rooms, relocating an additional four or five to the third story. Where the third story originally had been dedicated to servants' rooms, it was now divided for mixed use, with guest bedrooms in the south half, and servants' rooms in the north half, segregated by the skylight and dividing walls. The final plan was defined by the perfection of the first floor: the central ellipse clearly outlined the disposition of the major public spaces at either end of the house, and the placement of the secondary spaces oriented from the central ellipse. The progression of the plan upward was revealed through the opening in the hall to the second floor and the skylight above that. On the second floor, in turn, the gracious proportions of the guestrooms necessitated the division of the third floor into both service and guest areas. The basement layout also had to accommodate the first floor plan as defined by the central ellipse and resulted in less than ideal service areas.[476]

McKim was back at the helm of the Frederick Vanderbilt project no later than October 1896 and most likely earlier.[477] The final drawings exhibited an elegant mansion in the Beaux-Arts tradition with clear axial plan arrangements, sited on the same spot as the Langdon house. McKim's training had provided the ability to express a cohesive design that most displayed the

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[474] Letter from Frederick Vanderbilt to Charles F. McKim, February 25, 1896. New York Public Library, Manuscript Division, Margaret McKim Maloney Collection. From research by Nina Gray. It is interesting to note that McKim was also looking for items to decorate the interior, which was a role that was usually reserved for Stanford White.

[475] Vanderbilt Mansion Drawings (Second Proposal), 1896, Series II.D, Architectural Drawings Collection (circa 1874-1940), ROVA Archives.

[476] I wish to thank Nina Gray for her notes comparing the Langdon renovation proposal to the new plan.

[477] Charles Follen McKim (CFM) Papers, Reel #3, Library of Congress, evidenced by letter to F.W. Vanderbilt from CFM, October 29, 1896. From research by Nina Gray.

influence of the Ecole des Beaux-Arts, but also the influence of his tutelage under H.H. Richardson, his interest in classical precedents, and his experience in expressing them:

> By the late nineteenth century the school [Ecole des Beaux-Arts] had a long-established approach to design. The curriculum instilled in the students a feeling for grandiose axial formality in both planning and composition, articulation of building mass, and a predilection for pictorial extravagance. The magnificently rendered presentations in plan, section and elevation captured the essence of their educational goal.[478]

The architectural historian Marcus Whiffen classifies Beaux-Arts classicism as reaching its "zenith" between 1890 and 1915, and categorizes it as "historical eclecticism" with a "trend . . . toward academics and the 'correct,'" meaning correct classical interpretation.[479] It is similar to the Neoclassical style in its generally-large massing, but differs from it in that it is more elaborate.[480] An important step in design was also the plan: "the façade was to follow on the plan; there was to be no 'false front.'"[481]

While the general plan and majority of exterior detailing were completed by the end of 1896, the interior detailing followed many months later. The new Vanderbilt design certainly presented a formal axial arrangement, an articulated building mass, and extravagant ornament. The main axis was arranged north-south, with the main entrances aligned along the east-west axis. The symmetrical wings were recessed slightly from the main block, all surmounted by a roof balustrade. The structure took a commanding place in its setting, oriented near the edge of the topographical drop to the Hudson River, and was complemented by the openness of landscape directly around its perimeter. Except for the more elaborate ornament, these same characteristics were shared with the now-demolished Langdon Mansion.

The documentation suggests that the earlier designs were to be clad in stucco, but the final house was to be built in limestone. The Vanderbilt Mansion's exterior limestone came from the Indiana Limestone Company. This is based on a letter to McKim, Mead & White from a man requesting copies of the mansion's plans to complete his collection: he had read of the mansion's existence in a book published by the Indiana Limestone Company.[482] McKim, Mead & White's bill books indicate that the supplier was R.C. Fisher Co.[483]

No recognizable changes have occurred to the exterior of the structure since its construction, most likely due to the durability of limestone as a building material, and the difficulty in altering a monumental structure erected in stone. Additionally, it will be shown that the Vanderbilts altered very little in the house after their first decade of occupancy.

The new Vanderbilt Mansion exterior, fashioned in the Beaux-Arts manner, was completed between 1898 and 1899 (see ills. 16-17). Unlike its predecessor, it displayed a full

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[478] John Milnes Baker, *American House Styles* (New York: W.W. Norton, 1994.), 98.
[479] Marcus Whiffen, *American Architecture Since 1780, A Guide to the Styles* (Cambridge, MA: The MIT Press, 1969), 147.
[480] Whiffen, 167.
[481] Edmund V. Gillon, Jr. and Henry Hope Reed. *Beaux-Arts Architecture in New York, A Photographic Guide* (New York: Dover Publications, 1988), vii-ix.
[482] Letter to McKim, Mead & White from Wm. L. Hutchinson, Folder "McKim, Mead & White," ROVA Archives. From The New-York Historical Society, File M-16
[483] McKim, Mead & White, Bill Book #6 (August 5, 1896-June 17, 1899), McKim, Mead & White Collection, The New-York Historical Society. From research by Nina Gray.

three stories, where the Langdon third story covered only a segment of the plan's square footage, being recessed back from the balustrade and appearing as if it was an afterthought. McKim's new design is bolder, more monumental, and truer to classical vocabulary. In plan it is composed of the central block with the recessed flanking wings off the north and south ends. Each end displays a two-story projecting portico supported by columns of the composite order, as do the east and west entrances. Three of the porticos are rectangular in shape, while the west portico is semicircular, as was Langdon's. Recessed coffers decorate the ceilings of each portico. These coffers may have displayed a subtle polychromatic color scheme, but closer examination would be required to confirm this observation.

The structure has an overall horizontal emphasis when viewed from the east lawn. The horizontal is articulated by the water table, the entablature between the second and third (or attic) stories, which also carries into the portico roofs at the north and south ends, the smaller main roof entablature and the roof balustrade. This horizontal thrust is counteracted by the portico columns, the two-story building pilasters, and third-story decorative vertical panels (placed above each pilaster, surmounted by lion heads that transition to smaller foliated details),[484] and the vertical placement of the window openings. Each story exhibits a hierarchy of window-opening heights, with each opening aligning above the other in its respective bay. The basement openings are the shortest, but visually appear to belong to the first-story openings, which are the tallest. The alignment and separation from one another by a seemingly narrow but continuous water table contributes to this illusion. The progression of diminishing heights continues through the second- and third-story openings. One-over-one double-hung sashes are hung in the openings above the basement, and all openings appear as voids, contrasting with the solid mass of the elevations. Shutters once appended the window openings. A photograph suggests that the shutters were constructed so that, when open, they folded back to the jamb of the window opening, rather than lying flat on the building plane (see ill. 18). They then would not obstruct or interfere with the continuous visual lines formed by the vertical window voids.

In addition to the composite order of columns and pilasters, exterior ornamentation includes a cartouche above the main entrance portico, lion-head medallions on the frieze of the main entablature between the second and third stories, and running foliated decoration spanning the frieze between selected medallions. It is this added ornamentation that distinguishes this structure as being Beaux-Arts, rather than only Neoclassical, in the realm of architectural styles.

ESTATE STRUCTURES

The majority of surviving estate structures was constructed during the Vanderbilt era (without consideration of the farm buildings on the east side of the Post Road - Route 9). The minority relates to part of the Italian Gardens and adjacent Gardener's Cottage and Tool House. The Vanderbilts enlarged and altered the garden, built new greenhouses, and reconnected the Gardener's Cottage to the Tool House with the replacement of a greenhouse with a Carnation House by 1908. Both the Cottage and Tool House were constructed in the Italianate style by the Langdons.[485] The remaining structures between the river and the Post Road were constructed between 1895 and 1899.

[484] Lions were included in Vanderbilt family heraldry symbols.
[485] O'Donnell et al., 66, 138.

The variety of architectural styles used in constructing the new buildings is at first puzzling. Most seem unrelated to one another, even when one remembers that the initial concept included retaining the old Langdon Mansion.[486] A combination of classical and rustic and picturesque exists. However, if one analyzes their arrangement, their styles imply a segregation of zones. In 1899 after construction was finished, the primary zone included access to and egress from the new mansion, ending or beginning at the mansion itself. The two gate houses, one at the Post Road and the other at the lower or south road (see ill. 19) that leads to the Hyde Park train station, were designed by McKim, Mead & White in the same style as the mansion, but with less ornament, and are the two extremities of the primary zone. While designed alike, they are highly successful miniature designs, placed at the two entrances where guests would enter, indicating the formality of the mansion at the end of the road. These two small jewel boxes retain a great deal of exterior architectural integrity, with later additions behind the main blocks that are barely noticeable today due to growth of vegetation.

If guests entered from the Post Road, they would pass the main gatehouse, pass through the main gates, and descend to the White Bridge that crosses over Crum Elbow Creek. This bridge was designed by a New York engineer named Hiscox, who incorporated the Melan arch - newly-introduced in the United States - in his engineering design. The bridge's overall style is classical, but not as decorative as to be categorized as Beaux-Arts. Its main character-defining feature as originally designed, in addition to the use of the Melan arch, was its overall white appearance, which has been lost. From the bridge, guests would ascend to a winding drive that skirts the edge of the Italian Gardens and related buildings. (The garden and structures are now partially hidden by plantings.) The drive then veers to the south, away from the formal garden. The end of this journey culminates at the large circular drive leading to the mansion, which is landscaped on level ground to increase the impact of the view of the main house. This is the ultimate terminus of the primary zone.

Guests entering the estate from the lower road would pass through the gate, pass by the other gate house, and ride along the creek until they came to a choice of roads. One road crosses the Stone Bridge on the right, the other veers slightly to the left. The informality of the bridge's design and the sharper turn perhaps would discourage any driver from making that choice if one were looking for the mansion. The left choice continues along the river until a dam and the White Bridge comes into view. At this point the road merges into the main entrance road, with the White Bridge and creek on the east or right side, and with continuing access to the left, where one could see the edge of the formal garden on the left rise. Therefore, this primary estate zone consists of structures designed in a classical style connected by roads.

Three main branches extend from the primary zone. The first leads northeast from the mansion to the Pavilion, which is shielded by plantings. It is also designed using classical motifs, but in the Colonial Revival style. It is less formal than the mansion, and although originally used by the Vanderbilts until the main house was complete, was designed as bachelors' quarters. Although its function is secondary in the overall layout of the estate, thus meriting a less formal design, it has more direct social connection to the mansion than any other building, thus meriting a design based in classicism, albeit an American interpretation of classicism.

[486] The need for demolishing the Langdon house was not recognized until all other structures were designed.

The Italian Gardens and associated structures represent the second branch from the main house. The majority of this sector was in place when the Vanderbilts purchased the estate, and it therefore retains the same relationship to the new house as it did to the Langdon house. The designs found here are also based on classical precedent, but in this case are interspersed with the picturesque elements of the Italianate style. If this area had been designed totally new in 1895, one wonders what architectural styles would have been employed. Like the Pavilion, this area has a strong and direct connection to the main house, but has a secondary function.

The third branch is fed by a road that leads across the creek from the lower estate road, over the rustic Stone Bridge to the Coach House, and then out of the estate. The Stone Bridge was designed by Hiscox, again using the Melan arch; the Coach House was designed by Robert H. Robertson using a combination of Victorian era-motifs.[487] The overall appearance of the latter is somewhat medieval, employing Tudor half-timbering, Romanesque arches, and the asymmetry of the Queen Anne. The designs of both structures are much less formal, being less based on the classics, and projecting rustic and picturesque qualities. These characteristics additionally segregate this zone from the primary zone and mark it as a secondary service zone.

Hiscox also designed the Power House, constructed of stone in the rustic style. Its location on the east side of the creek, in a wooded area, and accessed by a secondary road further segregates it from the estate's primary zone. At the time of its construction the wooded area was less dense than it is today, but nonetheless it was somewhat shielded from the main view. If it had been glimpsed, its stone construction would have camouflaged it within its surroundings. While the purpose of the Power House ties it directly to the mansion, its role is entirely one of servicing the mansion, and should be included in the third secondary zone with the Stone Bridge and Coach House.

The farm and its associated structures no longer are part of the Vanderbilt estate and therefore an evaluation of them is not included in this study. However, they were once an integral part of Vanderbilt's country place. The location of the farm, on the east side of the Post Road, accentuated its role in the hierarchy of the estate, as only a supporting and separate zone from the primary structures. While the farm played a vital role in feeding the estate and the New York townhouse, the farm labor and smells were physically separated from the leisurely pursuits of the Vanderbilts and their guests.

The Vanderbilts deeded one adjoining lot each to Frederick's friend, Edward Wales, and to Louise's niece and her husband, Mr. and Mrs. Thomas Howard. Frederick Vanderbilt generously paid for the houses built on these lots, both designed by McKim, Mead & White. The Wales House is brick and designed in the Colonial Revival style with one of the firm's seeming trademarks, an asymmetrical entrance doorway. Compared to the Vanderbilt Mansion it is a modest house, simpler in its exterior detailing. The Howard House was built in more of an English rustic style, of stone and half-timbering. The Wales House was on a hill above the Coach House and the Howard House was on a hill above and behind the farm. It is not known if these locations suggested a preference on Vanderbilt's part to Wales' company over that of the

[487] At this same time, Robertson was in the process of designing estate buildings at Shelburne Farms, Shelburne, VT, for Frederick's sister and brother-in-law (Lila and Seward Webb). He also designed several train stations for the Vanderbilts' New York Central Railroad and several Adirondack camps, including that for the Webbs.

Howards; there is no documentation for the site selection. These two locations are naturally distinctive and represent totally separate zones.

The aesthetic architectural ties within the primary and secondary zones of the estate are not terribly strong. They do make some connections as explained above. However, they represent an eclectic combination of structures that one might expect to be more tightly bound by an architectural firm of the caliber of McKim, Mead & White. This leads one to suspect that perhaps Frederick Vanderbilt had a larger role in the planning of the structures than some other clients did. However, no other drawings survive that document other proposals. It is interesting that McKim, Mead & White or Vanderbilt employed Robertson to design the Coach House and Hiscox to design the Power House and the White and Stone Bridges, with all but one- the White Bridge - in non-classical styles.

In 1906 when Vanderbilt purchased the adjoining parcel to the north, the Sexton property, not only did he increase the size of his holdings but also the number of buildings he had to maintain. Eventually all of the Sexton structures were demolished, but two entries in ledgers entitled "Record of Supplies" suggest that at least some of the structures were occupied by Vanderbilt employees and/or guests at least as late as 1911.[488] The eventual demolition of the structures increased the size of the estate's "park" to the north, perhaps at a time when the need for extra housing was diminishing.

FURNISHED INTERIORS

The interiors of the Frederick Vanderbilt Mansion were designed and executed from 1896 to 1899. The mansion combines both architect-designed rooms and decorator-designed rooms executed in an eclectic mix of styles typical of interior decoration in the 1890s. Charles McKim, the partner-in-charge of the Vanderbilt commission laid out the house and supervised the design of many of the principal, as well as the secondary spaces. McKim drew upon a variety of sources in the design of the public rooms. Indeed, he expressed his own view of decoration in a letter to Edith Wharton containing comments on a draft of *The Decoration of Houses*: "The designer should not be too slavish, whether in the composition of a building or a room, in his adherence to the letter of tradition. By conscientious study of the best examples of classic periods, including those of antiquity, it is possible to conceive a perfect result by the study of them all."[489]

In furnishing the mansion McKim was assisted by Stanford White, who basically acted as antiques dealer. In September of 1897 Stanford White went to Europe on a buying trip for Frederick Vanderbilt. He had a budget of $50,000 and a shopping list written by McKim.[490]

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[488] Record of Supplies (beginning January 1905), March 6, 1906 entry records purchases of paint, picture molding, and plumbing supplies for the Sexton cottages, 70; Record of Supplies (June 1910 - August 1916), April 1911 entry records purchases for [wall]paper and expenses for hanging paper at the Sexton Cottage, 33, Hyde Park Estate Ledgers, ROVA Archives.

[489] Charles Follen McKim to Edith Wharton, February 1897, Charles Follen McKim Papers, Library of Congress (CFM Papers hereafter), reel # 3.

[490] CFM to Stanford White (SW), "Memorandum Concerning Purchases for F.W. V.," September 17, 1897, Stanford White Papers, Avery Architectural Library, Columbia University in the City of New York, (SW Papers hereafter), Box 19:2.

McKim also provided a short description of each room to be furnished, as well as the following guidelines:

> It is understood that Mr. White is to exercise his own judgment in making the various purchases, which, however, are to conform, as far as possible, to the selection of such furniture, hangings, floor rugs, mantels and objects of a decorative character, in wood, metal, stone or marble, of Italian workmanship, as may, in his judgment, be appropriate for use in your house.
>
> While, necessarily, the nature of his purchases will be largely dependent upon the condition of the market in such things, we have suggested to Mr. White your wish, and it will be his aim, to expend a considerable proportion of the money upon such objects possessing interest and character, but not necessarily representing intrinsic cost, the remainder to be applied to the purchase of certain more important pieces, on which the interior of your house will depend for its chief adornment.
>
> It is further understood that none of the money shall be applied to the purchase of tapestries, mural or otherwise . . .
>
> Draperies
>
> Curtains and portieres in velvet or damask, to conform to the treatment indicated in the living room, hall, approach to staircase, lobbies leading to living room, and dining room. If material is used in the dining room, it is desired that it shall be green.
>
> Miscellaneous
>
> Any Antique of finely wrought designs in metal work, such as fire-irons, candelabra, standing lamps, etc.
>
> Large hanging lantern of the Genoese sort, to be hung in the portico on the front door.
>
> Metal wall lights; wrought iron, bronze or brass mountings; such as a handsome door knocker for the vestibule, etc. etc.
>
> Jardinières - Stone or marble, for hall; as well as porticos.
>
> Interesting screen of leather or silk.[491]

It is evident that McKim had very definite ideas of how he envisioned the interiors of Hyde Park, despite the fact that White did the majority of the interior decoration at McKim, Mead & White. Charles McKim's work focused more on institutional architecture including such noted projects as Columbia University, the Boston Public Library, and the University Club, although he had a long list of residential commissions as well. In contrast to Stanford White, McKim did relatively few domestic interiors. White's interior decoration is distinguished by the rich layering of decorative motifs, materials, furniture, and objects. McKim's work leans more toward a classical elegance where fewer decorative motifs make stronger statements and are governed by the strength of the architectural elements.

Stanford White's role as an antique dealer and not a decorator in this commission is noteworthy. McKim's letter at once gives White very strict boundaries for his purchases, but also great freedom in using his judgment and in making choices. He recommended objects of "Italian workmanship," underscoring the mood of the American Renaissance, but also added that White should exercise his judgment in selecting what was "appropriate." White had the

[491] Letter, MMW to Frederick W. Vanderbilt (FWV) September 17, 1897, SW Papers, Box 19:2.

ability to integrate a great variety of materials and media in his interiors, most of which contained antique architectural elements, furniture, and decorations. He was also the consummate collector; he shopped compulsively and stored all kinds of objects in his office, his studio, with friends, and many other places eventually including a large warehouse.[492] Aline Saarinen best described his passion for beautiful things:

> Stanford White was obsessed with visual beauty. On his trips abroad he bought compulsively, extravagantly, in enormous quantities anything and everything that appealed to him. He bought not as an antiquarian, for he cared nothing about authenticity, but as an artist seeing an effect.[493]

The issue of authenticity was irrelevant not only to White, but also to Frederick Vanderbilt. The essential quality was aesthetic and the major concern was the look of the objects and the effect that they created when assembled. The pieces at Hyde Park are a mixture of true antiques, furniture assembled from old parts, and reproductions. The incorporation of antique-looking objects gave the mansion an air of Old World gentility. This look combined with the historic character of the setting and the old-money nature of the neighbors all imitated the historic qualities of landed estates owned by the English nobility.

Another important aspect of the decoration of the Vanderbilt Mansion appears in the different sub-contractors who were selected to execute McKim's designs showing another facet of the period eclecticism: Herter Brothers and A.H. Davenport.[494] Both firms were well-known for their work, including furniture and interiors of their own design. Herter Brothers had been responsible for the design and decoration of Frederick's father's houses at 459 and 640 Fifth Avenue. In addition, Mr. and Mrs. Vanderbilt hired two other contemporary designers: Georges Glaenzer and Ogden Codman to decorate several rooms, both public and private. The distinction that Glaenzer and Codman were commissioned directly by the Vanderbilts is an important one, as it sets the designs apart from the style, as well as the control, of the architect, Charles McKim. It is worth noting that the Lobby and Den, both decorated by Glaenzer were not included in McKim's September 1897 memorandum. The Reception Room also by Glaenzer is mentioned as follows: "Look up old room in Paris. Style Louis XVI, and, if you find anything worth while, cable, but do not use any part of the money for this room."[495] As there is no record of White finding anything appropriate, Glaenzer decorated this room, too. In all, Georges Glaenzer designed the Lobby, the Den, the Reception Room, Frederick's Bedroom, and submitted designs for the Mauve Room and possibly other guest rooms on the second floor. Ogden Codman designed Mrs. Vanderbilt's Bedroom and Boudoir and submitted designs for her Bathroom. The majority of the lighting fixtures were either antique pieces purchased by Stanford White in Europe or antique style ones made by E.F. Caldwell & Co. of New York. The sconces in the Elliptical Hall, the Dining Room, the Living Room, the Reception Room, the Stair Hall, the Second Floor Hall, Mr. Vanderbilt's Bedroom, and Mrs. Vanderbilt's Bedroom can all be documented in the photographic archives of E.F. Caldwell & Co.[496] The fixtures were most

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[492] Paul Baker, *Stanny*, 234-238.

[493] Aline Saarinen Papers, Archives of American Art, Roll 2073, Frame 207.

[494] The tradition of using many different decorators is seen as early as the 1870s in the Lockwood-Mathews Mansion in Norwalk, CT. Another prominent example is the Seventh Regiment Armory in New York City, dating from the early 1880s.

[495] Letter, MMW to FWV September 17, 1897, SW Papers, Box 19:2.

[496] E.F. Caldwell & Co., Photograph Archive, Cooper-Hewitt Library. Wall Brackets, volume 3, contains photos of the sconces in those rooms with their model numbers. See the individual rooms for these references.

likely ordered by the particular decorator or architect responsible for the overall design of the room.[497] One last element of the furnishing concerns the reuse of pieces from other houses owned by Frederick and Louise Vanderbilt. There are a number of pieces of furniture, many of which were made by or can be attributed to Herter Brothers that made their way to Hyde Park. It can only be assumed that the Vanderbilts made these decisions. In some cases, like the suite of Herter furniture in the Lavender Guest Room on the third floor it is logical to assume that the furniture was there from the original furnishing. Other pieces, such as the three sofas in the Elliptical Hall or the Herter furniture used in the third floor hall, may have been brought at a later date, possibly when the house at 459 Fifth Avenue was closed. There is no way to determine the answers to these questions, but it is important to consider these older pieces alongside new purchases of old things and new pieces made for the mansion.

The few glimpses that we have of Frederick's interaction with McKim, and the lengthy correspondence between Frederick and Louise and Ogden Codman on the decoration of their New York townhouse in 1917, show that the Vanderbilts certainly had more of a hand in the decoration than has been assumed previously.[498] One note written on a drawing of the chimney stacks in the Reception Room and above reads "revised by Mr. Vanderbilt with Mr. McKim, Jan. 16, 1897.[499] The fact that Frederick concerned himself with the size of a fireplace in the Reception Room, and the evidence that he was reviewing the plan with McKim, suggests a level of involvement that has otherwise been lost in the absence of supporting documentation.

From the time of the original decoration in the 1890s, the Vanderbilt Mansion underwent only one significant redecoration in 1906 when Whitney Warren redesigned the Second Floor Hall and made changes to the Living Room. Warren's involvement offended McKim who was not well at the time.[500] Stanford White wrote to Whitney Warren in McKim's absence in January of 1906.

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[497] The Ledgers recording the orders of Caldwell & Co. are in the Manuscripts Room of the New York Public Library. Unfortunately the first volume which would have contained the documentation for this commission is not part of the collection. Subsequent volumes record dealings with McKim, Mead & White, Georges Glaenzer, Ogden Codman. There are also entries in volume 5 (1906) for vases being made into lamps, a number of these are listed as for Vanderbilt, but with no first name, and several are recorded as for Mrs. Cornelius Vanderbilt. It is evident that Caldwell dealt not only with dealers and designers, but also private clients. See also Jeni Sandberg, "Edward F. Caldwell and Company," *Antiques Magazine* 153 (February 1998): 313-314. According to Sandberg, Caldwell would have provided either a prototype for the fixture or a photograph, which then would have been redesigned for the commission. The precise nature of the relationship between Caldwell and McKim, Mead & White at Hyde Park is difficult to determine as Caldwell was not hired as a subcontractor by McKim, Mead & White and their work is not listed in the Bill Books of the firm, McKim, Mead & White Collection, The New-York Historical Society. The Caldwell fixtures are documented in photographs and drawings at the Cooper-Hewitt National Design Museum, Caldwell Collection. There are 75,000 photographs in the library collection and 10,000 drawings in the drawings and prints department. In the case of Frederick's sister and brother-in-law Lila and Seward Webb, whose country house at Shelburne, VT, which also has Caldwell fixtures, the payments for the fixtures were made directly by the Webbs to Caldwell. Erica Donnis, curator of Shelburne Farms very kindly sent me transcriptions of these entries made between 1899 and 1902. It seems likely that Frederick would have had a similar arrangement and also paid Caldwell directly.

[498] Ogden Codman Collection, SPNEA, American Letters Received 1917.

[499] Drawing #17, 3/4 Details of Stack G Chimneys, McKim, Mead & White, September 18, 1896, Elliot, delineator. This drawing exists only in the N-YHS collection.

[500] McKim's ill health was probably the major reason that the Vanderbilts hired Warren in the first place.

> We are in receipt of your letter stating that Mr. Vanderbilt had sent for you to do some work on his house at Hyde Park. This of course is a surprise to us and in view of McKim's relations with Mr. Vanderbilt and the work; it will be of great regret to him that its completion should pass out of his hands. We are certain, however, if Mr. Vanderbilt wishes you to do it, it is much better to leave you free to carry out his ideas in your own way.[501]

Frederick Vanderbilt replied to McKim:

> My idea was that if Warren succeeded in submitting something that was pleasing to us, we would ask your opinion & if it met with your approval let him go ahead with it, & this is the way he understands it. Both my wife and I would indeed be sorry to do anything that would affect our friendly and pleasant relations, Especially as we know how interested you are in the place, & our only desire is to save you the bother and worry of detail work. Had I known you were coming back so soon I would have waited and talked the matter over with you first. Trusting your trip has been of great benefit.[502]

In the end McKim acquiesced and told Whitney Warren that he could have whatever of the original drawings he needed.[503]

From 1906, through Vanderbilt's death in 1938, Daisy Van Alen's brief ownership of the mansion and the National Park Service's ownership from 1940 to the present, there has been no major change in the decoration and furnishings of the house beyond the replacement of draperies, wallpapers and other textiles with reproductions, and the removal of small objects and limited pieces of furniture.[504] One dynamic element of the decoration was the floral arrangements. When Mr. and Mrs. Vanderbilt were in residence there were numerous vases containing roses, carnations, and other flowers in season.[505] While the current use of artificial flowers suggests the period treatment, it falls short of the selection and arrangement of flowers cut from the Vanderbilt gardens.

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[501] SW to Whitney Warren (WW) January 5, 1906, SW Papers, Avery, Press Book #34 (PB herafter).

[502] FWV to CFM, January 9, 1906, MMW Collection, N-YHS, Misc. M-#, 1968, file: jobs.

[503] "Any drawing that Warren may require, we shall be glad to place at his disposal; so please drop the matter from your mind, and believe that I wrote you as I did simply because of my interest in your work." CFM to FWV January 11, 1906, CFM Papers, Library of Congress (LC), reel #7.

"While I am not yet back at work, I am in town for a few days, and write to say that you must ask for any drawings that you may need. I hope you will make Mr. Vanderbilt's house satisfactory in every way." CFM to WW, January 11, 1906, CFM Papers, LC, reel #7.

[504] Some of the things that Daisy is documented as removing include: rugs, andirons, dishes, pictures, silver, blankets, pillows, glassware, and clocks. (Fred Traudt Report, VAMA 4615, Box 4, Vanderbilt #46, Resource Management Records, ROVA Archives.) See individual rooms for discussion of specific objects.

[505] Alex Knauss, List of Flower Arrangements, October 24, 1967, VAMA 132, cat. 4615, Box 4, Folder 32, Resource Management Records, ROVA Archives.

PUBLIC SPACES AND PRIVATE ROOMS

FIRST FLOOR

The house is a classic Beaux-Arts plan with the major public rooms: the Elliptical Hall, Dining Room, and Living Room laid out in an axial arrangement parallel to the Hudson River (see ill. 7). The North and South Foyers provide transitional space from the Hall to the Dining Room and Living Room. This plan afforded maximum benefit of the magnificent views. The entire length of the mansion north to south is visible when the Dining Room and Living Room doors are open. In addition, the interior space continues outward to embrace the views from east to west upon entering the Elliptical Hall and looking toward the two French doors that open onto the Portico.

> The hierarchy of the ground-floor formal rooms was articulated in McKim's concise, classical plan. Equal emphasis was given to the dining room and living room (or drawing room), at either end of the transverse axis (the names were used interchangeably by Croly in 1903, when the living room was a relatively new concept). The drawing room was the same size as the dining room and was used for such formal events as Saturday evening dances. These were the major set pieces . . . On the short axis of the oval one passed from the entry front to the semicircular portico facing the river. The long axis represented the formal route from dinner to withdrawing in the European manner.[506]

There are five secondary spaces located off the Elliptical Hall: the Lobby, Den, Gold Room, Grand Stair Hall, and Lavatory. These spaces have their own symmetry that is defined by the short axis of the house and provides elegant access to the service areas of the mansion.[507] The Servants' Stair and Butler's Pantry are accessed through the North Foyer.

Vestibule

The vestibule leads from the front portico to the Elliptical Hall through a set of double doors with a bronze grill that was probably created by the firm of John Williams.[508] There is a marble floor with a green marble border. The Vestibule has a high vaulted ceiling with stucco decoration in each of four lunettes. A door on the south wall originally opened into the Lobby. Charles Follen McKim designed the space and it is documented by three drawings.[509] Herter

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[506] Hewitt, 131-3.

[507] Desmond and Croly comment on the requirements for floor plans: success in plan consists in grouping the rooms of similar service: public assemblage, household business and the people who perform it (kitchen, pantries, servants' hall, bedrooms), and personal rooms to the residents (bedrooms and private sitting rooms). "One great object of a successful plan is to keep the rooms devoted to these separate functions at once sufficiently separate and yet properly united. The servants and the domestic business should, of course, be kept out of sight just as much as possible, and yet should be so situated that they can obtain ready access to both the general and private sitting rooms; the dining room must be convenient to the kitchen, and long public hall are, so far as possible to be avoided." The great merit of American plans is "the ingenuity with which the plan is adapted to the smooth working of the domestic machine, to the concealment of those aspects of domestic life which should be concealed, and to the effective display of those which should be displayed." (Desmond and Croly, *Stately Homes*, 515-516.)

[508] MMW Bill Book, vol. 4, 437, December 1, 1898 for payment of $2,160.00

[509] Drawing #112 (6/21/97) Elevations, N-YHS.
#240 (4/19/98) 3/4 Scale Details, #285 (7/11/98) 3/4 Scale Detail of Bronze Grill, N-YHS.

Brothers carried out the ornamental design.[510] There is a hanging pierced metal lighting fixture with a glass globe.[511] A pair of Italian green pottery jars purchased by Stanford White flank the inner doors.[512]

The vestibule stands today as it was designed with little deviation from McKim, Mead & White's drawings and with an exceptionally high degree of integrity. The only visible change is in one doorknob out of the four that does not match. The Vanderbilts and/or National Park Service may have spruced up the painted finishes.[513]

Elliptical Hall

The Elliptical Hall is an elliptically shaped room in a classical French Renaissance style designed by Charles McKim.[514] It is documented by eleven drawings drawn by Hunter and Hall. There is a terrazzo floor with pale-colored borders. The walls have Italian green marble pilasters with white marble bases and capitals above which is a molded cornice with a decorative frieze of stylized anthemions in relief on a pale green painted ground. An elongated octagonal opening in the ceiling provides light from the second-story skylight. A similar band of anthemion decoration in relief on the ceiling surrounds the opening. There are two doorways opening onto the west portico overlooking the Hudson River. Other doorways open into the Lavatory and Coats room, Lobby, Den, Gold Room, and Grand Stair Hall. The North and South Foyers join the Elliptical Hall to the Dining Room and Living Room respectively.

There were only minor deviations between the McKim, Mead & White drawings and the executed design including the vertical panels over the entrance door, bathroom, and Lobby where stacked urns were used in place of berries and leaves.[515] The work was carried out by

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[510] Herter Brothers Sales Ledger, 1898-1904, Joseph Downs Collection of Manuscripts, Winterthur Library (Herter Brothers hereafter), vol. 18, 65, Entry April 10, 1899, "F.W. Vanderbilt, Hyde Park, N.Y. Messrs. McKim, Mead & White, archts." It is worth noting that this was a direct contract between McKim, Mead & White and Herter Brothers, and not a sub-contract from Norcross Brothers, as occurs elsewhere in the mansion.

[511] This is probably an antique fixture that was refitted for electricity by Caldwell.

[512] See bills SW Papers, Box 49:3, and Box 19:2.

[513] No paint samples have been taken.

[514] The following MMW drawings refer to this space:
no#- 3/4 detail of caps
#110 (6/21/97), 1/4 Plan
#111 (6/21/97), Elevation of Lobbies leading into Dining and Living Rooms
#162 (12/13/97), 3/4 Plan
#171 (2/19/98), Longitudinal Section
#175 (2/1/98), Elevation of Door to Reception Room 3/4 Scale details of one bay of elliptical hall
#178 (2/7/98), Window Bays
#179 (2/7/98), Partial Plan of Ceiling
#184 (2/16/98), Details of Lobbies and Doors
#205 (3/15/98), Plan showing furring for marble work
#285 (7/11/98) Detail of Bronze Grill for Vestibule Door

[515] Other deviations: Close examination shows that #184 reveals more precise detailing of five doorways that are similarly represented in #171. The two constructed differences in #184 versus extant decoration are the elimination of the designed rosettes in the corner-blocks of the

Herter Brothers[516] with the exception of the painted frieze that was done by the decorative painter Elmer Garnsey.[517] In 1966 the Elliptical Hall and foyers were painted.[518]

McKim's instructions in furnishing the Elliptical Hall were carried out combining purchases made by Stanford White and furniture that Vanderbilt brought from his New York City house.[519]

Stanford White purchased the mantel, from Heilbronner in Paris.[520] Two cabinets, also purchased by Stanford White from Donaldson in London, flank the entrance door.[521] Other

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doorway to the main staircase (no evidence that they were ever installed) and the different patterned detail in the vertical panels above the main entrance doors; they were constructed with Pompeian designs (Adamesque) instead of the designed fruit-like drops found in the extant (and designed) main staircase area.

[516] Herter Brothers Sales Ledger, 1898-1904, Entry April 10, 1899,"F.W. Vanderbilt, Hyde Park, N.Y., Messrs. McKim, Mead & White, archts., vol. 18, 65. Herter Brothers Store Ledger, Nov. 1897 - Oct. 1903, Entry 10934 December 1898. Herter Brothers Papers, vol. 8, 47. Herter Brothers Sales Ledger, 1898-1904, Nov. 2d.

[517] ". . . If you can find time to run up here some day with McKim, on your return, I would like very much to have you do so and give your opinion on the proposed changes in the ceiling of living room and the painting of the hall ceiling frieze and wall. Mr. Garnsey is to commence work on the 5th inst." (Letter FWV to SW July 1, 1899, SW Papers, Box 19:2.)

[518] Albert McClure, Monthly Report, May, 1966

[519] McKim suggested the following in his Memorandum of September 17, 1897, SW Papers, Box 19:2:

1, 2, or 3 rugs
Large Central Table
Long Divan or Sofa opposite fireplace backing against table
Important Chairs flanking the fireplace
Cabinet between lavatory door and lobby
Examples of formal chairs to stand at regular intervals
Arrangement of Table and Chair or seat to be placed
in recessed window places either side of fireplace
Fine chimney piece for this hall opposite front door

[520] See bills SW Papers, Box 49:3 and Box 19:2. Cornelius Vanderbilt II also bought a mantel from Heilbronner in 1896 for the Library at The Breakers in Newport, see Armin Brand Allen, "A Reverence for the Old World," *Antiques* 147 (April 1995), 584-591. Footnote # 7 cites a Letter from Richard Howland Hunt to Cornelius Vanderbilt II dated June 26, 1896 in the collection of the Preservation Society of Newport. The Hyde Park mantel was damaged in transit. See SW to Heilbronner January 30, 1899, SW Papers, PB # 21. "At least a third of the stonework that you sent over was so badly broken that it cost me more to repair than the mantel originally cost me in Paris." In a subsequent letter to Heilbronner, White asked for a reduction in his bill. SW to Heilbronner May 29, 1899, SW Papers, PB #22.

[521] According to Mr. Samuels of French & Co., one of the cabinets was rare Henry II and the other a copy. (Mitchell Samuels, French & Co., New York, "Additional Information on Contents of Vanderbilt Mansion," to Gertrude S. Cooper, 1940, 1, VAMA General File, "French & Co.," ROVA Curatorial Division.) Both cabinets were purchased by Stanford White, see White bills, Box 19:2, 49:3. The cabinet that is a copy #739 was made of old parts, see catalogue record and comments by Benno Forman, VAMA Catalog Records.

furniture for the hall includes: ten large armchairs,[522] each with a footstool, a large table,[523] two smoking stands, and a wicker wood basket. The loveseat[524] was probably made by Herter Brothers and most likely brought from the Vanderbilts' New York City house.[525] Several of these pieces have been reupholstered. The two large sofas were reupholstered in 1960 and again in 1984; the small sofa was also redone in 1984. In 1951 Elliptical Hall Chair #734 was reupholstered in green velvet[526] and in 1965 Elliptical Hall Chairs #735 and #736 were recovered in green velvet.[527]

The tapestry over the mantel is seventeenth-century Italian with Medici arms. There were tapestry portieres, one placed over the door to the Grand Stairway and the other hanging in parallel placement to the left of the door to the Lavatory and Coats room depicting Demeter and Diana.[528] The curtains on the windows in the alcoves were originally green and ivory figured velvet trimmed with tassel fringe. Reproduction drapes were fabricated and installed in 1968.[529] These drapes were replaced again in 1978 to 1980.[530]

The floor was originally covered with numerous rugs: a rug in the center, two Siberian tiger skins in front of each bay, a small Oriental door mat in front of each door, three bear skins and two large Oriental rugs, one going into each alcove.[531] None of these rugs are in place

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[522] The ten chairs are composed as follows: one pair, eight of a set, four of each has the same upholstery. Four armchairs have new green velvet but original trim and four have original tapestry covers. The pair of armchairs in alcoves has new green upholstery.

[523] According to Mitchell Samuels the porphyry slab is on a modern table. (Samuels, French & Co., 1940.) The base appears to be composed of old and newer pieces.

[524] This piece has spiral-turned walnut feet with casters that match the feet on the green velvet sofa with pillows in the second floor north foyer. They were probably made by Herter Brothers for William H. Vanderbilt when he lived at 459 Fifth Avenue, the house which he gave to Frederick when he built 640 Fifth Avenue.

[525] Francis S. Ronalds, "Memorandum for the Superintendent," June 17, 1848, VAMA General File, "Van Alen," ROVA Curatorial Division (Bruguiere 1948, hereafter): "She stated that the green furniture formerly in the Elliptical Hall, were originally in the Old New York House between 53rd and 54th Street, that they were then moved to 459 Fifth Avenue where Arnold Constable now stands, and then brought up here." At some point in the 1950s the sofas were removed from this space and then returned at the request of Mrs. Van Alen Bruguiere. Mrs. Van Alen Bruguiere "did ask me if I knew what had become of the three green sofas that formerly stood before the fireplace in the Reception Hall." (Letter Francis Ronalds to George (Palmer?), September 10, 1951,VAMA 4615, Box 4, File V-47, ROVA Archives.)

[526] Albert McClure, Monthly Report, December 1951, Resource Management Records, ROVA Archives.

[527] Albert McClure, Monthly Report, August 1965, Resource Management Records, ROVA Archives.

[528] These pieces are late sixteenth/early seventeenth century and were purchased by Stanford White in Rome, see SW Collection, Box 49:3 and 19:2. Both are in storage.

[529] Albert McClure, Monthly Report, February 1968.

[530] See E-mail Frank Futral to Nina Gray August, 31, 1999. It is unclear if the fabric is a good reproduction of the original or a good reproduction of the reproduction.

[531] According to the Curry inventory. (P.J.Curry Company, "Inventory of Personal Property At Hyde Park, New York," Typescript, 1938, Resource Management Records, ROVA Archives. Curry Inventory, hereafter.)

today.[532] The rug that is presently in front of the fireplace came from the Second Floor North Foyer.[533]

Eight matching sconces by E.F. Caldwell & Co. are located on the walls in between the marble pilasters. Each sconce is composed of a lion's head surmounted by three fluted cornucopias with a glass globe at the top. There is also a pair of figural single globe sconces, one in each alcove. These fixtures were most likely designed or selected by McKim, Mead & White.[534] Stanford White supplied the two busts.[535] Other accessories include a Chinese vase with French gilt-bronze mounts on the mantel,[536] the French clock on the center table, and a blue planter.[537] There were also originally palm trees all around with four or five vases of flowers.[538]

The 1906 redecoration of the Second Floor Hall by Whitney Warren had a major impact on the appearance of the Elliptical Hall because of the change in the opening of the light well.[539] The original shape of the opening in the ceiling was rectangular with longer sides oriented North-South, and semi-circular openings indented at north and south ends. Warren replaced this scheme with an octagonal opening surrounded by a double row of stone balusters. The ornament on the ceiling around the opening was copied from the frieze by McKim, Mead & White, although executed in a flatter style. Drawing #28 by Hall, dated December 28, 1897, "3/4 Scale Detail - (revised) of Light in Floor of Second Story Hall," indicates that the Elliptical Hall was designed with a metal armature spanning the opening of the well and containing glass. The armature appears to be slightly domed above the ceiling level and is divided into sections separated by bands of scrolling ornament. There are rosettes where the bands intersect.

It is also possible that the Elliptical Hall originally had different furnishings. The fact that the upholstery and trim on the sofas matched that of the draperies in the Living Room strongly suggests that these pieces were originally in the Living Room. The Elliptical Hall had

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[532] Some of the rugs were taken by Mrs. Van Alen in 1938-40, and several have been moved within the house. See Curry Inventory.

[533] See Catalogue notes for #3924 and Curry Inventory,46.

[534] Caldwell Collection, Cooper-Hewitt Library, Wall Brackets Volume 3, 25 #c-4806, and 18 #c-5133. The base at the Vanderbilt Mansion has an additional cornucopia around the lion mask and also a pendant ribbon.

[535] According to Mitchell Samuels, these are copies of Louis XIV busts. (Samuels, French & Co., 1940.)

[536] "She [Mrs. Van Alen Bruguiere] pointed to the Chinese vase on the mantel and stated that it was a fake job done by Mr. Glanzer [sic]. It was a plain Chinese vase, with the bronze or gold added. She stated that it usually sat on the middle of the hall table but had been placed up there when she brought the clock into the hall." (Bruguiere, 1948.)

[537] The planter should be by the door.

[538] Series Historian's Research Notes File, V.C. Vanderbilt Mansion, 1019, cites interview with Mr. Martin. See also Knauss, List of Flower Arrangements.

[539] A perspective drawing showing the new opening with surrounding ornament is the only drawing that shows the first floor change. There are too many doors in the drawing. It is believed that the detailing around the wall perimeter of the ceiling, designed by MMW, was copied by WW for the same detail around the new opening. Frieze of the opening: large acanthus leaves are separated by a series of flutes with small acanthus leaves within and at the bottom of each flute. Appears that as designed is same as built in 1906.

different draperies. When Warren redid the Living Room and worked on the Elliptical Hall in 1906 seems to be the logical time that the sofas would have been moved. There is no way to know what other furnishings, if any, besides the ceremonial armchairs were originally in this space.

The Elliptical Hall functioned both as a "living hall,"[540] used for informal gatherings, as well as a more formal circulation space, typical of the classical French design upon which the architecture was based. The furnishing of the space with over-stuffed, fringed furniture that dated from the late 1870s or early 1880s and the numerous rugs, including tiger skins softened the formality of the Elliptical Hall.

> But the center of both circulation and the "society of rooms" was the small oval hall, rising two stories, to which McKim nevertheless gave a relatively warm and comfortable scale. It was smartly decorated with Doric pilasters and a range of colored marbles. Paradoxically, this space functioned similarly to a Shingle Style living hall. Though formal, the room was furnished with tall palms, animal skin rugs, and comfortable couches. As a former butler remembered, "After a game of golf, for instance, guests would come in and sit down and fall asleep in front of that big fire."[541]

The fireplace shows much evidence of use, confirming the warm atmosphere that was intended in the furnishing of the space. When formal dances were given at Hyde Park, the refreshments were placed on a table in the Elliptical Hall.[542] A tall silver vase containing flowers was placed on the center table when the Vanderbilts were in residence. Their favorite flowers were American Beauty roses. If roses were not in season, chrysanthemums were used.[543] In warm weather when the fireplaces were not used they were banked with flowers.[544]

The Elliptical Hall possesses integrity; however, the lack of numerous rugs that added a relaxed, casual air to the space is a major loss.

Lavatory and Coats

A room labeled "Lavatory and Coats" on the McKim, Mead & White floor plan is located to the right of the Vestibule upon entering the house. It consists of a small room containing two sinks with a toilet beyond. Both areas have white-tiled walls and floors. The outer area contains a Satsuma umbrella stand and there are hooks on the walls.[545]

North Foyer

The North Foyer connects the Elliptical Hall and the Dining Room and provides access into the service areas of the mansion including the elevator, service stairs, and Butler's Pantry. The floor is terrazzo and the walls are painted plaster. McKim outlined the following desired furnishings for White's buying trip: a rug, light side table with mirror, one or two chairs or

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[540] The Living Hall first appeared in the Queen Anne style in the mid-1860s and was greatly popularized in the 1870s and 1880s in Shingle Style architecture.
[541] Hewitt, 132.
[542] Interview with Alfred Martin, quoted in Snell, "Preliminary Report," 38.
[543] Interview with Alex Knauss, August 6, 1971.
[544] Tom Morgan.
[545] It is not clear where guests would have left their coats. The small number of hooks in this space would not accommodate more than a few coats, presumably hung on hangers.

trousseau chest or pots for flowers.[546] The space was subsequently furnished with an early sixteenth century Florentine cassone, purchased by Stanford White from Donaldson in London.[547] A Venetian hanging lantern purchased by Stanford White with a matching one in the South Foyer provides light.[548] There is a Chinese blue and white pot with stand that would have contained a palm[549] and tapestries on the east and west walls.

The rug in the North Foyer was removed between 1938 and 1940.[550] Its replacement was also removed in 1974.[551]

Dining Room

The Dining Room is a grand, formal entertaining space decorated in the Renaissance style. It occupies the entire northern end of the mansion with windows facing west, north, and east. The room is accessed through pocket doors from the North Foyer that can be closed to isolate the space. There is another door on the south wall, eastern end that leads into the Butler's Pantry. The northern wall has a triple window (the center section is surmounted by a demi-lune tympanum) while the side windows have gilt-bordered rectangular panels with crosseted corners. The east and west walls have two full-length casement or French windows, each of which has a demi-lune panel above it. At the top center of each tympanum is a carved and gilded bracket with a head, and swags that drape to the sides of the demi-lune. The classically-based decoration is marked by the prominent use of architectural motifs such as the stop-fluted pilasters with gilded ionic capitals. The somber walnut paneling has two tiers of recessed panels with gilded borders of egg-and-dart carving. Each of the panels has crosseted corners. The incorporation of antique elements, such as ceilings and mantels, into the design of the room is typical of interior design of the later phase of the American Renaissance. This room is a prime example of the "scientific eclecticism" that first appeared in the 1890s. Artists, architects, and decorators carefully studied classical examples and gave their designs a new historical accuracy that was absent in the more romantic interpretations of the revival styles of the earlier nineteenth century.[552]

The form and decoration of this room is similar to the Lounging Room at the University Club in New York City, built at the same time as Hyde Park and also designed by McKim. In particular the use of fluted pilasters and tympana over the windows is seen at Hyde Park and the overdoors at the University Club.

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546. SW Papers letter, September 17, 1897, Box 19:2.

547 See bills SW Papers, Box 49:3, Box 19:2.

548 See bills SW Papers, Box 49:3, Box 19:2. According to Mitchell Samuels this lantern and its mate are rare. (Samuels, French & Co., 1940.) The lanterns were probably electrified by E.F. Caldwell & Co.

549 Knauss, List of Flower Arrangements.

550 The 1938 Inventory recorded a rug 6'3" x 13', Curry Inventory, 26. This inventory also noted three steamer shawls and two automobile robes, presumably stored in the cassone. These items suggest a storage/closet aspect to this space that is somewhat intriguing.

551 Albert McClure, Monthly Report, September 1947.

552 Wilson, et al, *The American Renaissance*, 57. "Scientific eclecticism" is the mixing of historical styles and elements, using carefully studied models and types.

There are ten drawings by McKim, Mead & White for the Dining Room;[553] the designs spanned from July of 1897 to August of 1898 and were executed by Hall and Hunter. McKim initially envisioned the space as follows:

> To have oak, herring-bone floor, the woodwork being of mahogany, and consisting of a wainscot not higher than 4ft., the rest of the trim being also of mahogany, or leather; ceiling of stucco. The columns indicated at the entrance of this room are also desirable. Two mantelpieces are needed, and one, two or three rugs; a table and 24 chairs, or a type to be hereafter copied. The table must be extension. One or more sideboards, and at least two side tables.[554]

The Dining Room evolved to have walnut paneling, and an antique coffered ceiling that was restored and expanded to accommodate the space.[555] Herter Brothers were the contractors who completed the work by May of 1899.[556] One of the last things requested of Herter Brothers was to tone down the gilding on the walls. This becomes a persistent theme with Frederick and Louise, perhaps indicating an attempt toward less ostentation, and the desire for a more aged appearance, rather than the shine of new construction.

Stanford White provided the antique elements of the Dining Room, including the two mantels, the ceiling, and the pair of marble columns. One of the mantels seems to have been purchased from Heilbronner in Paris, and the other from Bardini in Florence.[557] According to

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[553] #176 (2/3/98), Dining Room Floor Plan and Elevations
#177 (2/14/98), Details
#182 (2/11/98), Dining Room Ceiling
#210 (3/21/98), Dining Room Ceiling
#230 (4/12/98), Old Stone Mantel
#240 (4/19/98), Detail of Doors, Wings, Columns, Door, and Window Mouldings
#243 4/21/98), Detail of Casement Windows
#270 (6/3/98), 3/4 Scale of Dining Room Doors
#270 (8/24/98), 3/4 Scale of Dining Room Doors
#287 (7/18/97) Door from Dining Room to Butler's Pantry

[554] CFM to SW, "Memorandum Concerning Purchases for F.W. V.," Sept. 17, 1897, SW Papers, Box 19:2.

[555] An early drawing of the ceiling, #176*(2/3/98), Dining Room Floor Plan and Elevations shows the ceiling divided into squares with a lattice pattern going in different directions in each square. A little over a week later, the ceiling plan was changed to use an old ceiling purchased in Europe by Stanford White. See #182* (2/11/98), Dining Room Ceiling and #210* (3/21/98), Dining Room Ceiling which shows greater detail than #182.

[556] Herter Brothers Papers, Winterthur, Herter Brothers Store Ledger Nov. 1897 - Oct. 1903, vol. 8, 29, Entry No. 10869 August 1898. Herter Brothers Store Ledger Nov. 1897 - Oct. 1903, vol. 8, 40, Entry No. 10928 November 1898. Herter Brothers Store Ledger, Nov. 1897 - Oct. 1903, vol. 8, 46, Entry No. 10929 December 1898. Herter Brothers Store Ledger, Nov. 1897 - Oct. 1903, vol. 8, 47, Entry 10935 December 1898. Herter Brothers Book of Accounts, 1896-1903, vol.14, 127, Entry 2113 December 1898. Herter Brothers Sales Ledger 1898-1904, vol. 18, 67, Entry April 10, 1899. Herter Brothers Sales Ledger, 1898-1904, vol. 18, 67, Entry May 12,1899, Norcross Brothers for F.W. Vanderbilt, Hyde Park. Herter Brothers Sales Ledger, 1898-1904, vol. 18, 75, Entry May 18, 1899.

[557] See bills SW Papers, Box 49:3, Box 19:2. The mantel on the western side is almost identical to the mantel in the Reception Room of Rosecliff in Newport, designed by Stanford White for

Louise's niece, Daisy Van Alen Bruguiere, the mantels were painted because Frederick did not like the way they looked.[558] The mantels are surmounted by a shield and a pair of medallions set on green marble panels. Each fireplace has a cast iron fire back and andirons. The large pair of columns that flank the entrance are part of a set of four with the other pair residing in the Living Room. These came from Heilbronner and are described as "Cippolini" or "Rouge Marble Columns."[559]

The ceiling is made of old Italian painted panels and reproduction elements made by Herter Brothers.[560] The framework is decoratively gilded and contains recessed painted squares, each centering a gilded pendant. It was enlarged and restored by Herter Brothers.[561] Edward Simmons, a prominent member of Stanford White's circle of artist friends painted the central panel. The original plan called for three painted panels by Simmons, but in the end the Vanderbilts liked only the central one.[562] Norcross Brothers were responsible for installing the ceiling.[563]

Herman and Tessie Oelrichs. This mantel is composed of a plaster top and stone bottom that Stanford White assembled.

[558] Van Alen visit June 3, 1940, Memo to Director from Francis S. Ronalds, General File, "Van Alen," Resource Management Records, ROVA Archives (Van Alen, 1940 hereafter). "She told her husband that the two fireplaces were supposed to be very fine. He didn't enthuse." (Bruguiere, 1948.) Mr. Samuels of French & Co. thought the fireplaces came from the Spitzer Collection but later wrote to say they did not. (Samuels, French & Co., 1940, 1; see letter to Mrs. Gertrude S. Cooper, June 5, 1941.)

[559] See bills SW Papers, Box 49:3, Box 19:2.

[560] "Dear Mr. Vanderbilt,/ The ceiling arrived to-day. I paid the duties on it this morning, which amounted to only $980.00. I should be obliged therefore, if you could send your check for $ 7,180.00 the cost of the ceiling $6,200.00 and the freight and duties." (Stanford White to Frederick Vanderbilt, May 24, 1898. SW Papers, Box 19:2.)

[561] Van Alen, 1940. Clermont, 1954. "She noted that the ceiling had been done by White and was supposed to have been brought from Italy." (Bruguiere, 1948.)

[562] "All right about your ceiling. Write to McKim asking him for final certificate. I am sure it is all right, and if when we go up we find there is anything that needs toning down or alterations, or change, why we can, of course, always rely on your doing it." (Stanford White Correspondence with Edward Simmons, Avery Library SW to ES April 26, 1899, PB #22.) ". . . I think it would be a good thing to try one circular panel up and let Vanderbilt decide whether he cares to have them. If not I will try to use them elsewhere. Hunter says that he got an emergency order from you to have the scaffolds up for the panels and as you wrote in the plural he ordered the other staging. I would send one of the circular panels up to Hyde Park, and I will have Hunter have one of the temporary panels tacked up for Vanderbilt to look at." (SW to ES, April 27, 1899, PB #22.) "I wish you would roll up your panel and express it up to Vanderbilt's addressed to me. I do not know whether anything will come of it, but I think it will just as well to have it up there." (SW to ES, May 8, 1899, PB #22.) "As there evidently is some misunderstanding in reference to the painted panels for ceiling for Vanderbilt, pray consider the two circular panels which you have made as eliminated from the matter entirely; that you have painted these for me and on my order. I will use them elsewhere and will see that the spendulix is forthcoming for them." (SW to ES, December 23, 1899, PB #22.) See also letters from Simmons to McKim and White, April 24, 1899, April 27, 1899, SW Papers, Box 38: 15, and another from 1900, Box 36:11.

[563] Letter from Edward Simmons to Stanford White, April 27, 1899, SW Papers, Box 38: 15.

The room was furnished with a large extension table,[564] two serving tables, a smaller dining table,[565] a set of eighteen dining chairs,[566] a set of six armchairs, and a screen. The banquet table, smaller dining table, and eighteen chairs were all made by the same maker, possibly A.H. Davenport. Stanford White assisted in the accessories by supplying the baptismal font, the pair of Florentine gilded mirrors, and the planetaria that were purchased from Heilbronner.[567] G. Adams, Fleet Street, London made them.[568] The baptismal font would have contained ferns.[569] There are two tapestries; each hung over a serving table.[570]

The curtains and portieres are red cut and voided velvet.[571] McKim originally had green in mind, as he instructed Stanford White on his shopping trip: "If material is used in the dining room, it is desired that it shall be green."[572] A large and valuable Isphahan rug that Stanford White sold to Frederick Vanderbilt covers the herringbone floor.[573]

The eight sconces, each the mask of a satyr with two arms and six lights with beaded shades were made by E.F. Caldwell & Co. probably after designs by McKim, Mead & White.[574] The current beaded shades were reconstructed based on one surviving shade in 1978.

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[564] Stenciled on the underside 1.

[565] Stenciled on the underside 2.

[566] Each with a paper label under the stretcher "50. " According to Mrs. Van Alen Bruguiere the chairs were reupholstered sometime after Louise's death and before Frederick's. "She told us that the upholstery on the chairs had worn out a number of years ago and that Mr. Vanderbilt had had covers made." (Bruguiere, 1948.)

[567] See bills SW Papers, Box 49:3 and Box 19:2. During the 1948 visit of Mrs. Van Alen Bruguiere, she commented that the planetaria should be on the north side. (Bruguiere, 1948.) " . . . You stated in your letter to me, in answer to my cable about the astronomical instruments from Turin, that the bases did not belong to them, but that you would send them. I very certainly would like you to do this and at once." (SW to Mr. Heilbronner, January 30, 1899, PB #21)

[568] George Adams the Elder, 1708-1773. Historian's Research Notes File, Series V.B., Early NPS VAMA Administration. Card dated January 25, 1957, cites memo to Superintendent From Ned Burns April 22, 1941, Resource Management Records, ROVA Archives.

[569] Knauss, List of Flower Arrangements.

[570] Mrs. Van Alen Bruguiere took the tapestries and then returned them to Hyde Park. "She told me of her removal of the two tapestries and the fact that they did not fit in her home in Newport." (Bruguiere, 1948.)

[571] The curtains currently hanging are reproduction. The valances are inscribed "Me Glaenzer Salle a Manger." This would suggest that Glaenzer made the valances and possibly also the draperies. See VAMA file "Valences Vanderbilt Mansion Dining Room."

[572] Letter, MMW to FWV, September 17, 1897, SW Papers, Box 19:2.

[573] Rug purchased by Stanford White for $15,000 according to Van Alen, 1940.

"He [Mr. Vanderbilt] told me that the rug in the dining room was brought to America by Mr. White who stored it in a stable where he took Mr. Vanderbilt to see it. As far as I know it one of the finest in the country."
(Letter, Margaret Bruguiere to Robert Atkinson, Superintendent, December 1, 1961, copy in General File - Van Alen.)

[574] Caldwell Collection, Cooper-Hewitt Library, Wall Brackets, Volume 3, 7, #c-4139. Sandberg, 312-314. A period photograph for these sconces may be found in the Caldwell Collection at the Cooper-Hewiit National Design Museum and is illustrated in Sandberg's article, figure 2.

The Dining Room was used for all meals except most breakfasts. Mr. and Mrs. Vanderbilt preferred to have breakfast served in their rooms.[575] When breakfast was served to guests in the Dining Room; it was served at the small table with a swivel tray in the middle for food. Red china matching the room was used. Fresh food was brought up for late diners.[576] The Vanderbilts used the small table for most meals unless a large entertainment required the banquet table.[577] The small table was always set for four even if only Mr. and Mrs. Vanderbilt were in residence. Mr. Vanderbilt sat on the south side of the room and Mrs. Vanderbilt directly opposite him. Flowers were an integral feature of the decoration at Hyde Park and were always changed for lunch and dinner. [578] Other table accessories included silver cups and candelabra, decanters, and trophies on the serving tables.[579] A tray with a mirror would be placed on the large table with a bowl of flowers for fancy dinners.[580] The flowers were coordinated with the china.[581] The fireplaces were never lighted.[582]

The Dining Room survives virtually unaltered since the Vanderbilts lived at Hyde Park. The walls were oiled in 1952.[583] In 1955 the ceiling was stabilized[584] and in 1966 molds were made for missing ornaments from the Dining Room ceiling.[585] In 1958 the dining chairs were "rehabilitated" whereby old appliqués were applied to a new satin covering.[586] Some of the chairs were reupholstered in 1961.[587] All of the dining chairs were recovered in the late 1970s. New drapes and portieres were made and installed in 1968 using original trim and fragments of the original damask patterns.[588] Another set was made in the late 1970s and installed in the early 1980s.

Lobby and Lavatory (Office)

The Lobby or Office is a small room that is entered through the Elliptical Hall. There were originally doors to the Vestibule and a small bathroom. The room is paneled in richly figured Santo Domingo mahogany. The style of the space cannot be specifically labeled; rather

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[575] Historian's Research Notes Files, Series V.C. Vanderbilt Mansion. 1042, cites interview with Mr. Martin.

[576] Historian's Research Notes Files, Series V.C. Vanderbilt Mansion. 1042, cites interview with Mr. Martin.

[577] "She pointed out that the family always ate at the small table and said that she could not recall more than 2 or 3 times that she ever ate at the large table." (Bruguiere, 1948.)

[578] Historian's Research Notes Files, Series V.C. Vanderbilt Mansion. 1043, cites interview with Mr. Martin.

[579] Historian's Research Notes Files, Series V.C. Vanderbilt Mansion. Cards 1023 and 1046 cite interview with Mr. Martin.

[580] Historian's Research Notes Files, Series V.C. Vanderbilt Mansion. Card 1045 cites interview with Mr. Martin.

[581] Knauss, List of Flower Arrangements.

[582] Series V.C. Vanderbilt Mansion. Card 1043, cites interview with Mr. Martin.

[583] Albert McClure, Monthly Report, March 1952.

[584] Albert McClure, Monthly Report, March 1955

[585] Albert McClure, Monthly Report, November 1966.

[586] Fragments of rehabilitation in collection.

[587] Albert McClure, Monthly Report, September, 1961. Dining Room Chair #679 reupholstered in crimson silk, velvet appliqué applied to new fabric, also working on matching chair #688.

[588] Albert McClure, Monthly Report, April 1968.

it is an eclectic mix of motifs including gothic arches and tracery executed in the overdoors to the Elliptical Hall and Vestibule. There is an element of the art nouveau style, as well in the sinuous curves of the fireplace surround and carved tiles, the leading of the window, and the strap hinges of the door and desk. The beamed ceiling is painted a mottled red between the beams. The plaster ceiling is ornamented with appliqués attached in a random and asymmetrical fashion. In contrast to the elaborate carved surfaces of the Dining Room and Living Room, the Lobby is very spare, mostly relying on the rich expanses of mahogany for surface decoration.

The Lobby was designed by the French-émigré decorator Georges Glaenzer, one of at least four rooms that he designed at the Vanderbilt Mansion. It is documented by four drawings that are signed but not dated.[589] The room was reconfigured in 1915 by William Rider, a carpenter.[590] The reason for changes appears to relate to the addition of a larger sink to the small lavatory in the southeast corner. Formerly, this room contained a small corner sink opposite the toilet and access to it was only from the Lobby.[591] The door to the Den was not changed, except that it became encased in the Lavatory and that side of the door is now painted. New paneling was added to box out and enlarge the Lavatory, or possibly paneling removed from the inside of the original room was reused on the boxed-out partition. There is a hatch opening in the ceiling where the tank was and original paint colors are visible.

In the Lobby, the boxed-out partition has a lower roof than the ceiling of the general room. The ornate wood carving in the overdoor section of the door to the Den can still be seen when one looks over the box.

On the south wall of the Lobby, a built-in bench seat with back was designed to be upholstered in embossed leather. The plaster wall section above this bench was designed to be finished in rough plaster. Instead, two ceiling-high bookcases are now located in this position; they were most likely installed in 1915 at the time that the adjoining bathroom was expanded.

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[589] # 11, Looking Towards Den, #12, East Side, #13, North Elevation, #14 West Elevation.

[590] The alterations of the bathroom are recorded in a Ledger, Collection of VAMA.
RECORD OF SUPPLIES 6/1910-8/1916:
p. 173 Jan 25 1915 JL Mott Iron Works 1-27 x 20 Beveled Plate Glass Mirror
N.P. Frame 14.66
p. 174 Jan 25 1915 Canfield Supply Co. Silver Plating 3 Lavatory
Fixtures & repairing Waste 5.97
p. 175 Jan 1915 Wm Rider 98 hrs Work of Carpenter .47 46.06
3 Nails .15 - 4 doz Screws .16 Glue .40
p. 177 Feb 1915 MW Collins 1pe Marble Slab 5.
p. 178 Feb 1915 GB White 1 pr N.P. Basin Fountain 5.
p. 178 Feb 1915 Wm Rider Material 23.45 Labor 37.60 Mansion "Toilet off Den" ***
p. 178 Feb 1915 Harry Kimlin Materials 22.65 Labor 20. Mansion "Toilet off Den" ***
p. 178 Feb 1915 Henry Myers Materials 157.09 Labor 51.89 Mansion
p. 179 Mar 17 1915 The Schatz Mfg. Co. Silver plating Hardware 17.05 .60 12.65
p.180 Mar 27 1915 JL Mott Iron Works 1-Nickel-plate Brass Safety Match Holder Plate 3623A 2.20
1-Plate Glass Shelf 27" x 5" x ½" .86
1-Nickel-plate Brass Bracket &Glass Towel Rack 3509-A 7.25
I thank Peggy Albee for sharing this research with me.

[591] Since extant toilet room does not now show any signs of alterations, and it now is finished in white floor tile, white wall tile, and white-painted plaster walls above the (approximately) 5 foot high dado of tile, it may have been completely redone when alterations were made.

They both have enclosed backs and are attached to the south wall.[592] The carved trim around the edges of the bookcases is stylistically different than any other carving in the room, but not so different in character as to create a jarring appearance.

An angled fireplace is located in the southwest corner of the room. This angled wall is almost exactly as designed in the original Glaenzer drawings. There is a concealed cabinet behind the overmantel. The panel is hinged on the right side, rather than the left as indicated on the drawing and opens by pressing a small brass button beside it on the left. The mechanism and hardware that allow this panel to open are fairly well camouflaged. The original drawing notes "very fine selected veneer panel."

A heavy door is hung in the western wall section that angles slightly from the adjacent walls. The angle of the western wall conforms to the curve of the Elliptical Hall. The door is shown as plain and labeled "very well selected veneer" in the original drawing. It retains ornate strap hinges that are not depicted in the drawing. It is presumed that the door is original and changed during the construction process. The original drawing denoted a panel in the lower dado that is labeled "Supplied by G.A.G." This is currently a furnace grate.

The north wall is very different than originally designed. The drawing shows a doorway (almost centered on the wall) leading to the front vestibule, with the standard room paneling and upper plaster on either side. According to Mrs. Van Alen Bruguiere the outside door was never used.[593] The doorway still retains the ornately carved transom, but the doorknob has been removed (a wood plug exists in its place) and the hinges do not have the ornate exposed cast-iron hinge plates that are evident in the drawing. The extant doorway is blocked by a desk top, supported on a set of narrow drawers at the east end and a closed double cabinet at the west end. Another cabinet with double cupboard doors is located at the west end above the desk top, hung on the wall to the west of the doorway. The desktop, inset with leather, is pieced at the back in order to fit into the recessed opening of the door. A thin strip of wood is also pieced at the west end of the top, but is merely perpendicular to the north wall and does not close the gap between the desktop and the west wall. The piecings reveal the reuse of existing components from the east wall, as originally designed. The desk had to be relocated and reconfigured when the toilet room was enlarged. There are minor differences in the size, design, and hardware of the originally designed components to the ones *in situ*. The upper double cabinet has two gargoyle-like carved supports underneath; the left one is a fish and the right one appears to be a wolf. These are also deviations from the original drawings which reflect simply carved brackets.

The east wall retains only the paneled and plastered wall elements, with a window opening at its north end. A wood patch is evident at the north end of the east wall, approximately at desk height, suggesting that an earlier installation was removed. The window is composed of leaded glass in a design of the art nouveau style, with three roundels situated in the upper section, as though forming the points of an equilateral triangle. These roundels are probably reused from dismantled European windows and represent images of knights or noblemen.

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[592] This prohibits physical investigation of the wall.

[593] Letter, Margaret Bruguiere to Robert Atkinson, Superintendent, December 1, 1961, Resource Management Records, ROVA Archives.

The ceiling is composed of a series of closely-spaced "encased beams" with recessed plaster between them. The original drawings suggest that plaster was to be used also between these "beams" where they terminated at the north and south walls, instead wood was installed as the finish material. This is most likely an original installation.[594] The painting of the ceiling may be attributed to Elmer Garnsey, based on the similarity of treatment to the walls of the Den that is documented as Garnsey's work.[595]

The Lobby is furnished with a desk chair,[596] an armchair with tapestry upholstery, and an easy chair trimmed with fringe. There is a velvet curtain overwindow hung from a brass rod with brass rings.[597] There is a rug with Greek key border. Two sconces, one on the north wall and one on the south wall, provide lighting over the desk. There is also a desk lamp with a green glass shade. A humidor on a base with cabriole legs is on the east wall. There are two more humidors on the desk. On the wall hang two large Japanese chargers as well as an oil painting. The overmantel is decorated with a clock set into a shield-shaped medallion surrounded by gilded scrolling leaves and eight Flemish and Italian pistols.[598] The bookcases are filled with books from Frederick Vanderbilt's library.

Frederick Vanderbilt used the Lobby to carry on business when in residence at Hyde Park. There would have been a vase of flowers on the desk for him.[599] According to the butler, Alfred Martin, the fireplace was never used.[600] When Mr. Vanderbilt closed the door, it meant that he did not wish to be disturbed.[601]

It is believed that this room retains an exceptional degree of architectural integrity to the Vanderbilt period, with no changes since Mr. Vanderbilt's death. The painted finishes appear to be original: mottled ochre-colored paint on the upper plaster wall panels and mottled red-colored paint on the ceiling plaster.[602]

Den (Library)

The Den is entered through the Elliptical Hall and is also joined to the Lobby through a bathroom. The original plan arranged the Den with a door entering directly into the Lobby. When the Lavatory was reworked and enlarged, it took over space from the Lobby that included

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[594] The description of the Lobby is largely based on Peggy Albee's notes, and I thank her for sharing them with me.
[595] See Den footnote regarding Garnsey.
[596] Desk chair was returned by James Van Alen, April 12, 1939, who had taken it to Roslyn, Long Island. Fred Traudt Report, Vanderbilt # 46, April 12, 1939.
[597] This is an original drape, there is another original one in storage and the two have been rotated.
[598] Several of these pistols are visible in the view of the Dining Room from 459 Fifth Avenue, William H. Vanderbilt Residence, later Frederick W. Vanderbilt Residence, New York City. The photograph BHA4-02047 is in the collection of Biltmore. The photograph probably dates to circa 1880.
[599] Knauss, List of Flower Arrangements.
[600] Martin, 1947
[601] Historian's Research Notes Files, Series V.C. Vanderbilt Mansion. Card 1021 cites interview with Mr. Martin.
[602] This painted finish is similar to the painted finishes found in the Den; therefore it likely was executed by the same person.

the door to the Den. The Den has an arched alcove at the western side with carved or faux carved panels within the arches. A faux-painted tapestry fills the upper wall section of the western side, with a built-in bookcase with leaded glass doors below. The side walls are paneled with arched sections in Santo Domingo mahogany and carved brackets at intervals coinciding with the arched timbers. These brackets support light fixtures. There is a carved frieze that functions as a shallow shelf for objects above the arches. A large fireplace with a carved mantel is on the north wall. There are additional open bookcases on the east wall surmounted by a carved, vaguely gothic elongated arch. The south wall originally had a built-in bench like the one that appears in the drawing for the Lobby. This bench was part of an architecturally-conceived surround with carved panels, arches, columns, and capitals. There are two inset tapestry panels behind the bench, one above the other. The main body of the ceiling supports a beautifully carved center medallion surrounded by encased cross-timbers. These cross-timbers have applied rosettes at their intersections and a figural terminus. The ceiling and upper walls retain the original mottled green paint. Like the Lobby, the stylistic feeling of this room combines Renaissance vocabulary with an art-nouveau use of scrolling curves.[603]

The Den decorated by Georges Glaenzer is documented by five blueprint drawings.[604] It is believed that the carving was executed by Swiss artists.[605] An interesting letter from Georges Glaenzer to Stanford White documents Glaenzer's use of Swiss carving: "I have also purchased extensively Renaissance, French, German, Italian and Swiss wood carvings, in the style of those that you have seen at Emil Peyre's."[606] The mantel is also said to have come from a Swiss church,[607] and the ironwork over the south window is Swiss.[608] Herter Brothers, subcontracted by Georges Glaenzer, played a small role in patching some plaster and possibly working on the wood floor.[609] Elmer Garnsey, a decorative artist, executed the plasterwork on the architrave.[610]

The room was built quite close to the drawings. The major difference was the substitution of carving where inlay was indicated on the drawings. The brackets holding the foo dog lights were added, most likely at the time of construction, as there is no discernable difference in the work.

The Den has the following furniture: a pair of armchairs, a pair of easy chairs, two side chairs, a Savonarola chair, a library table, two sofas, and a side table. The original draperies were made of tapestry and are now in storage. The present replacements were fabricated and installed in 1968.[611] The small window originally had a blue and gold brocade curtain.[612] The

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[603] I thank Peggy Albee for sharing her description of this room with me.

[604] Drawing #7, Elevation of North Wall, #9, Elevation of South Wall, #8, Elevation of East Wall, # 6, Elevation of West Wall, #10, Detail of Wainscot. All are in the VAMA collection.

[605] Van Alen, 1940; Bruguiere, 1948.

[606] Letter GAG to SW, August 29, 1898, SW Papers, Box 13:18.

[607] Van Alen, 1940.

[608] According to Mr. Samuels of French & Co. (Samuels, French & Co., 1940, 2.)

[609] Herter Brothers Sales Ledger, 1898-1904, vol. 18, 43, Entry December 29, 1898. Herter Brothers Sales Ledger 1898-1904, vol. 18, 99, Entry October 30, 1899, Geo. Glaenzer & Co. #33 East 20.

[610] See CFM to Elmer Garnsey, CFM Papers, LC, December 7, 1898, Reel #4, "Yours of the 7th, in relation to the plaster architrave in the Library, at the Vanderbilt House, has already been attended to." Elmer Garnsey is recorded as a sub-contractor in the MMW Bill books, to the amount of $5,250. See vol. 6, entry December 1, 1898, 437. On Garnsey see *New York Times*, October 29, 1949, 26:2. He was a decorative artist and painter.

[611] Albert McClure, Monthly Report, February 1968.

green rug with a border was made in India according to Margaret Van Alen.[613] Lighting consists of a pair of porcelain foo dogs mounted for electricity, a large pierced brass chandelier, a silver sconce (possibly reused from one of Frederick's yachts), three floor lamps, and a Chinese vase mounted as a table lamp.[614]

The room is decorated with many accessories that contribute to the more casual nature of the room. For example, the mounted deer and elk heads are more reminiscent of Adirondack decor, and one wonders if Frederick brought them here after he sold his Adirondack Camp.[615] The rifles and daggers also suggest the decor of a lodge, although they appear to have come from Frederick's New York City house at 459 Fifth Avenue.[616] The Staffordshire clock garniture also came from 459 Fifth Avenue, as did the andirons.[617] The ceramics in the room include beer steins,[618] three vases on the ledge above the bookcase,[619] and two Japanese vases by the fireplace. The bookcases are filled with Frederick and Louise's books. The subject matter of the books ranges from novels bound in sets, to history, poetry, reference, and literary criticism. Lastly there was a Philco radio.[620]

> The only major change that appears to have occurred in the Den is the removal of the seat and arms of the built-in bench that was replaced with a chintz-covered sofa. This alteration was probably done in 1915 at the same time that a similar bench was removed in the Lobby. The back of the bench remains in place below another tapestry panel. There was also a pair of carved walnut round-back chairs with tapestry seats.[621] During the last quarter of the nineteenth century the "den" evolved from the gentleman's smoking room and the library

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[612] Curry Inventory, 16.

[613] Van Alen, 1940.

[614] Frederick had many Oriental vases, a number of them were mounted as lamps. It is probable that he collected these objects. Some early ones may have been purchased from Glaenzer while later ones were purchased from Duveen. It is also likely that E.F. Caldwell & Co. mounted and electrified them.

[615] There are picture nails above all three heads suggesting that there was something else hanging there. The piece of carving on the south wall still hangs from a picture nail.

[616] Two daggers are visible in the view of the Dining Room from 459 Fifth Avenue, William H. Vanderbilt Residence, later Frederick W. Vanderbilt Residence, New York City. The photograph BHA4-02047 is in the collection of Biltmore. The photograph probably dates to circa 1880. According to Mitchell Samuels, the guns are very important. (Samuels, French & Co., 1940.)

[617] These pieces were a wedding gift from Mrs. William H. Vanderbilt. (Van Alen, 1940.) Elsewhere Mrs. Van Alen Bruguiere said the three Staffordshire pieces on the mantel and the two Chinese vases alongside the fireplaces were gifts from her grandmother Mrs. Charles Anthony. VAMA mansion cards (no #) January 25, 1957, quoting Bruguiere visit May 17, 1948, memo by GAP? They are visible in a photograph of the Den at 459 Fifth Avenue, William H. Vanderbilt Residence, later Frederick W. Vanderbilt Residence, New York City. The photograph BHA4-02044 is in the collection of Biltmore. The photograph probably dates to circa 1880. According to Margaret Van Alen, the china over the mantel was "exceptionally fine Chinese vases" that came from 459 Fifth Avenue. (Van Alen 1940.) On a later visit Mrs. Van Alen Bruguiere stated: "that the three Staffordshire pieces on the mantel and the two Chinese Vases alongside the fireplace were gifts to Mr. Vanderbilt from her grandmother, Mrs. Charles Anthony." (Bruguiere, 1948.)

[618] There should be five or six more steins.

[619] The vases were a Christmas gift from William H. Vanderbilt. (Van Alen, 1940.)

[620] Curry Inventory, 15.

[621] These chairs are recorded in Curry Inventory, 1938, but missing in Alfred F. Hopkins, "Inventory of Furniture and Furnishings in the Vanderbilt Mansion," July 1940, Resource Management Records, ROVA Archives, (Hopkins, 1940 hereafter).

> came to serve as both a book room and a retreat for the family.[622] The Vanderbilts like this room and used it as a family living room.[623]

Daisy Van Alen Bruguiere offered the following description:

> We went into the den. She told us that this was where the family lived for the most part when they were in the house alone. She did a little rearrangement of the furniture, pulled the green settees back at an angle, moved the round table closer to it, and pulled the green chair up beside it . . . She said that Mr. Vanderbilt's chair was the one in the northeast corner, along side the window.[624]

Daisy's comments are confirmed by Herbert Shears and the Butler.

> Mr. Shears answered that Mr. V. lived in the den for the most part and in days spent with him there, he never mentioned anything about the house personally. Mr. Shears believed that Mr. V. would not do so for fear that he would appear to be boasting of what he could afford to own.[625]

According to Mr. Martin, the Butler, the chair under the light on the east wall was Mr. Vanderbilt's and the little chair on the south wall was Mrs. Vanderbilt's. The room was used as a family gathering place.[626]

Tea was served in the Den if only family or very intimate friends were there.[627] There were two vases of flowers when the Vanderbilts were in residence: one on the desk and the other on the table by the window.[628]

The Den retains an exceptionally high degree of architectural integrity to the Vanderbilt period, including painted finishes which appear original.

South Foyer

The South Foyer connects the Elliptical Hall with the Living Room. It was designed and conceived by McKim who envisioned the following furnishings: "rug light side table with mirror one or two chairs or trousseau chest or pots for flowers."[629]

Like the North Foyer the floor is terrazzo and the walls are painted plaster. Similarly, the hanging lantern is the pair to the one on the north side and there are two cassone, purchased by Stanford White in Europe.[630] There are two tapestries from a set of four seventeenth-century Flemish tapestries depicting Episodes of the Trojan War, signed MR (Martin Rambeaux). The other two from the set hang in the Living Room. Stanford White purchased the tapestries from

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[622] Hewitt, 97.
[623] Martin, 1947.
[624] Bruguiere, 1948.
[625] Historian Research Notes File, Series V.B., Early NPS VAMA Administration. Card 1022 on F.W. Vanderbilt, entered by George A. Palmer, August 2, 1945.
[626] Historian Research Notes File, Series V.C. Vanderbilt Mansion. Card 1021 cites interview with Mr. Martin.
[627] Historian Research Notes File, Series V.C. Vanderbilt Mansion. Card 1039 cites interview with Mr. Martin.
[628] Knauss, List of Flower Arrangements.
[629] SW Papers letter, September 17, 1897, Box 19:2.
[630] This cassone was probably acquired from Donaldson. See bill, SW Papers Box 49:3.

Bardini, a Florentine dealer via Heilbronner in Paris.[631] There is a pair of cannons and a pair of painted and gilded torcheres. The space also contained a model of the yacht *Warrior*.[632]

Living Room

The "Living Room" was a new term in the 1890s and implied a more informal space than a drawing room or parlor. A living room could be the setting for dancing, cards, reception of guests, conversation after dinner, or informal leisure gatherings of the family alone.[633] In the original plan for the renovation of the Langdon house, a Drawing Room, Living Room, and Reception Room were included. After the McKim, Mead & White redesign for an entirely new structure the Reception Room and Living Room remained, while the Drawing Room was eliminated. The fact that Frederick and Louise opted for a Living Room rather than a Parlor or Drawing Room reiterates their more informal conception of the way they were going to use the house. Other comparable spaces in The Breakers, Marble House, and Woodlea were all decorated in the Louis XV or Louis XVI style. The Living Room occupies the entire south end of the mansion and is parallel in size and fenestration to the Dining Room. It is Renaissance in style with panels of carved Circassian walnut. The pair of large marble columns flanking the doorway matches another pair in the Dining Room, purchased by Stanford White.[634] The ceiling is divided into panels with heavily ornamented molded borders. The use of a central panel surrounded by outer compartments is similar to the ceiling of the Lounging Room of the University Club. McKim designed the Living Room and there are four drawings by Merz and Hunter.[635] In 1897 he envisioned the decoration:

> Walls to be covered with paneling in English oak, floor ditto; ceiling stucco; all to be executed under contract here. Chimney pieces and columns at entrance in stone or marble; arrangement of one, two or three rugs desired; two ample side tables; 2 cabinets at either end of the room; 2 pieces to be used as book-cases, backing on wall adjoining den and reception room. Type of single and armchairs, to be covered with silk; old Florentine or Roman mirrors.[636]

Some changes were made between the drawings and construction. In addition, Whitney Warren made further alterations in 1906. The delicate carved mantels drawn were not installed, but faint pencil lines on the drawing suggest that a larger mantel may have been requested in 1898. The large marble mantels in place are believed to be original to the room. They were

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[631] See bill, SW Papers, Box 49:3. These tapestries stand out because they conflict with McKim and Vanderbilt's instructions not to buy tapestries. Van Alen 1940 says that they were purchased from Duveen. There is a reference in the SW Papers to a payment to Duveen for importing tapestries, as well as reference on the same sheet to paying duties. The paper is titled "Payments made to Stanford White since Nov. 1, 1900," and was presumably from Frederick Vanderbilt, Box 19:2.

[632] Conversation between Francis Ronalds and Margaret Van Alen, recorded in 1940: "I mentioned it was too bad that a model of his famous yacht *Warrior*, which once stood in the hall near the drawing room, was no longer there. Mrs. Van Alen telephoned at once to New York, and arranged to have it returned to the house." "Miss Eskstand returned the model yacht *Warrior* from Point Inn. Shears had given it to her. Mrs. Van Alen asked for it." Fred Traudt Report, Vanderbilt #46, June 7, 1940. The model is currently on view in the Pavilion.

[633] Hewitt, 97.

[634] See bills SW Papers, Box 49:3 and Box 19:2.

[635] Drawing # 180 (2/9/98), Elevation, #183 (4/11/98), Plan of Ceiling, #187 (2/23/98), Elevation, #193 (2/25/98) Floor plan.

[636] CFM to SW, 9/17/97, SW Papers, Box 19:2.

probably made by R. C. Fisher of New York who supplied the stone work for the mansion.[637] There is only one tympanum drawn over the exterior doorway on the south elevation, however, a faint pencil sketch between two of the four elevations suggests that additional tympana may have been discussed. Drawing #187 shows Corinthian columns where ionic ones were used. The spandrel ornament matches the plan over the door, but not as drawn on the east and west elevations. There are faint lines for spandrel panels on either side of the tympanum at the south elevation. There is no evidence to know exactly what was as-built versus as-designed, except by comparison to Warren & Wetmore drawings and that is not conclusive.

McKim's design was executed by the Boston and New York firm A.H. Davenport. The ceiling originally had painted murals by H. Siddons Mowbray[638] who wrote:

> McKim and I were returning from Hyde Park one afternoon in October 1897. I had spent most of the summer there, working in the new home of Frederick Vanderbilt, designed by

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[637] Recorded in the MMW bill books, N-YHS.

[638] The early negotiations were as follows:

> I have had a long talk with Mr. Vanderbilt this afternoon, who I think is now quite prepared for anything that may happen. I have told him of your interest in his work and desire to make it successful. As I have no secrets from him, I thought it best and most frank to tell him also of the embryonic sketch you talked to me about, and suggested that it might facilitate matters if he could be present when you come in to show me the sketch, as you suggested.
> I am leaving town on Wednesday. Could you come in on Monday or Tuesday, for a few minutes and talk the matter over, and bring anything you have done, however vague. You have told me of your desire for this work, but we have not spoken of the question of cost. I have ventured to anticipate that point somewhat, by assuring him now that you were not a mercenary person, and that your first interest would be to have the necessary time to make his work an artistic success. Of course, it goes without saying that you should receive adequate compensation. Please think this over before we meet, and be prepared to give some approximate idea of your views:
> 1st As to the choice of subject and treatment
> 2nd As to time
> 3rd As to cost. (Letter CFM to H. Siddons Mowbray (HSM), January 22, 1898, CFM Papers. LC reel # 3.)
>
> . . . I am much obliged to you for your letter on the subject of your proposed decoration for Mr. F.W. Vanderbilt, which I have today enclosed in a letter to Mr. Vanderbilt, recommending that he approve it and authorize the work at the earliest moment. Doubtless, it may require some little time yet before the ceiling will be fully designed, and a contract decided, but meanwhile I have asked Mead to bring you and Vanderbilt together, and to confer with you both, and reach a decision.
> The central elliptical panel makes a great improvement in the design of the ceiling. Step in and look it over with Mead. (Letter CFM to HSM, January 26, 1898, CFM Papers, LC reel #3.)
>
> . . . Mr. Vanderbilt is expected in town today, and I have written, asking him to leave authority to honor our certificate in your favor for $2000, on account of your decoration at Hyde Park." (Letter CFM to HSM, June 27, 1898, CFM Papers, LC reel #4.)

> McKim. The work was finished and I was much relieved and also contented by the way it had been received.[639]

Despite Mowbray's initial elation over Vanderbilt's approval, they soon requested changes, and he was called back in 1899 to tone the murals down:

> . . . My brother (W.K.V) stops over to-day on his way up, so will send this by him. If you can find time to run up here some day with McKim, on your return, I would like very much your opinion on the proposed changes in the ceiling of living room and the painting of hall ceiling frieze and walls. Mr. Garnsey is to commence work on the 5th inst. and Mowbray has agreed to tone down his paintings to make them look old, more on the style of the two that are now up in Mrs. V's bedroom and boudoir (as to tone, I mean) which were painted in Paris for Duveen. Please bear in mind my paintings are going to be hung in that room in [sic] a large Bougereau, a de Neufville [sic] a Villegas, a Shreyer, etc. Etc. The walls will be quite filled in with them. Will you order for this room two low easy sofas much as you spoke of, in muslin, to be covered when I come back? I think four would be too many.[640]

It is also evident from this letter that Vanderbilt had not originally intended tapestries on the walls, but rather paintings. It is not known at what point this was changed. The two large tapestries represent the third and fourth in a series of tapestries depicting Episodes of the Trojan War, signed by MR (Martin Rambeaux).[641] The others from the set are in the South Foyer. There is also a pair of late sixteenth or early seventeenth century Italian armorial tapestries on the east and west walls between the windows. A memo in the Stanford White papers from Frederick Vanderbilt records a payment to Duveen dated December 17, 1900 for importing a tapestry.[642] In addition to the two large Cippolino columns, there is a pair of black marble twisted columns that were supplied by Stanford White.[643]

It is possible that the Living Room originally had very different furnishings than are there today. The three sofas in the Elliptical Hall and two upholstered side chairs in the Third Floor Hall all have or had identical upholstery to the Living Room draperies and portieres. Two of these sofas are identical and could be the ones that Frederick instructed Stanford White to order in July of 1899. The side chairs were brought from 459 Fifth Avenue and are documented in period photographs during William Henry's occupancy.[644] Another sofa, now in the Second Floor North Foyer was also part of this group of furniture, and also could have been used in the Living Room. If these were the original furnishings, it seems likely that the Vanderbilts redecorated the space with the French seating furniture at the same time (1906) that Whitney Warren made his changes to the architecture of the room.

There are many pieces of furniture in this large entertaining space, including three sofas, four side chairs, eighteen armchairs, two large refectory tables, two octagonal tables, and a

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[639] Herbert F. Sherwood, ed. *H. Siddons Mowbray, Mural Painter, 1858-1928* (Privately printed by Florence Millard Mowbray, 1928, 66.) Mowbray remembered the date incorrectly, it had to be 1898, as the house would not have been ready to receive the mural in 1897.

[640] FWV to SW, July 1, 1899, SW Papers, box 19:2.

[641] Van Alen, 1940. "Mrs. Bruguiere expressed the opinion that the four tapestries were the best things in the house." (Bruguiere, 1948.)

[642] SW Papers, Box 19:2. As of 1902 Vanderbilt still had not settled his account with Stanford White. "Please pardon my not answering your letter before. I have those accounts somewhere & will look them up & let you know." (FWV to SW, July 4, 1902, SW Papers Box 19:2.)

[643] See bills SW Papers, Box 49:3, Box 19:2.

[644] See below: Third Floor Hall for further information.

screen. The seating furniture is mostly covered in its original Aubusson tapestry. Stanford White provided several of the tables. There are four pieces of furniture made by the nineteenth-century Parisian cabinet-maker Paul Sormani including a pair of card tables, a two-tier tea table,[645] and a roll-top desk. All of this furniture is Louis XV style with gilt-bronze mounts. Sormani exhibited at the World's Columbian Exposition in Chicago in 1893. Frederick and Louise attended this exhibition, and it is possible that they became acquainted with his work at that time. The Steinway piano with a gilded and decorated case was originally made for Frederick Vanderbilt's 693 Fifth Avenue house.[646] The green cut and voided velvet curtains and portieres were made from fabric purchased by Stanford White.[647] The large Living Room rug was supplied by Stanford White[648] and was supplemented by a number of smaller rugs, although many of the ones presently there now have been moved from the foyers and hall.[649]

The Living Room has interesting wall sconces composed of gilt-bronze mounted pink marble urns on gilt-bronze brackets that were made by E.F. Caldwell & Co.[650] The many Oriental vases mounted as lamps attest to Frederick's interest in porcelains.

> I asked her whether there were any pieces in the room that were acquired by Mr. Vanderbilt other than from the decorator. She [Van Alen Bruguiere] said that only the Whitney statue and possibly all of the Chinese vases on the south side of the room, but definitely piece number (old number) 108, and present number 868, and possibly the corresponding vases on the other side of the room were from Mr. Vanderbilt's father William H. Vanderbilt.[651]

One pair of lamps on the western refectory table still has the original tops to the jars beside the lamps. One lamp known to have been taken from the Living Room is a bridge lamp.[652] There are a number of bronzes displayed on the tables, one of which was made by Frederick's cousin Gertrude Vanderbilt Whitney.[653] Another bronze was taken by Mr. Shears and then returned in 1939.[654] There were a number of books and folios recorded in the Living Room in 1938, but their location is unknown.[655]

The Vanderbilts had many problems with the appearance of the Living Room. Whitney Warren was asked to make changes at the same time that he redesigned the Second Floor Hall in

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[645] Branded on the underside "P. Sormani."

[646] Serial # 41139. See correspondence in object file #839 from Theodore Steinway to Mrs. Margaret Partridge, August 20, 1970. The piano was sold to Frederick on October 23, 1880, and was one of the first Steinway pianos with double-reinforced waterproofed hammers. The piano as recorded in the Steinway ledgers was finished in Rosewood and was finished in June 1880. It was decorated after that. According to an article in the *New York Morning Journal*, March 18, 1887, the piano was decorated by Martine and was "one of the rarest and costliest in the city." Mr. James Maher kindly shared his notes from this article with me. I was unable to locate a copy of the original.

[647] Van Alen, 1940. The original drapes were put into storage in 1998. The portieres are replacements.

[648] Van Alen, 1940 believes that the rugs date to the late 16th century. According to Traudt, the large living room rug was brought back by Mrs. Van Alen's chauffeur; she had taken it to Wakehurst but it did not fit. She also took a small rug at that time. (Fred Traudt Report, Vanderbilt # 46, December 19, 1939.)

[649] According to Craig Jessup, former curator.

[650] Caldwell Collection, Cooper-Hewitt Library, Wall Brackets, Volume 3, 20, #c-4140.

[651] Bruguiere, 1948.

[652] "Mr. Reeves came for a bridge lamp in living room for Mr. Shears. (Fred Traudt Report, Vanderbilt # 46, December 19, 1939.)

[653] Van Alen, 1940

[654] Fred Traudt Report, Vanderbilt #46, 1939.

[655] Curry Inventory, 1938, 9-10.

1906. The most drastic change was the removal of the Mowbray paintings.[656] The alterations are documented by five drawings from 1906.[657] The changes included the addition of tin gables in the fireplaces that partially obscure the firebacks. The overmantel ornament was added, and the ceiling decoration reworked at edges to accommodate a change in the mantel depth. Four tympana were added over the east and west windows. A new panel with molding was installed over the door to the foyer. Drawing # 7 is a floor plan with only the notation "new work," indicating that the original chimney breast was widened to extend beyond the width of the original mantel pieces. This would have required some alteration to the ceiling at these corners, which was not documented in any available drawings. A thin picture rail around the room is interrupted at all four east and west tympana panels and on the south wall at the spandrel panels, as though these five paneled areas were replaced, and the picture rail was not reinstalled.[658] All the gilded highlights including the cornice and ceiling trim were painted over at this time.[659]

The Living Room was used for a variety of different kinds of entertaining including formal dances,[660] as it was the largest space available for this use. The Reception Room, which was smaller and more formal in both concept and appearance, was not well liked by Mrs. Vanderbilt who served tea to special guests in the Living Room.[661] More informal gatherings took place in the Den. She preferred to use the west side of the Living Room, probably because of the river view.[662] When Frederick and Louise were at Hyde Park there were two vases of flowers on each refectory table, and one vase on the desk, one vase on the small table just to the western side of the middle of the room.[663]

The arrangement of the furniture during the Vanderbilt occupancy is not documented, although there were probably few changes. The one area that remains puzzling is the eastern side where there is now a five-seat sofa that was brought from storage.[664] The long refectory table on this side floats in the room rather than being against the wall as at the eastern side, necessitating electric plugs under the table. The date of this electrical work is not known. The screen was placed closer to the doorway.[665]

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[656] Two fragments of the mural survive at the mansion. Other pieces were given to the local theater company where they were used as scenery and eventually destroyed. Mowbray supposedly donated the sketch to the West Point Museum, but they have no record of this. See letters Archives of American Art from Mowbray to West Point.

[657] Drawing # 6, 1/4 Scale Details of Living Room, # 7, 1/4 Scale Plan of Living Room, #8, South Elevation, #9, East and West Elevations, no #, East and West Elevations.

[658] The physical description of the Living Room and its changes is largely based on Peggy Albee's notes, and I thank her for sharing them with me.

[659] Paint tests by Peggy Albee.

[660] Historian Research Notes File, Series V.C. Vanderbilt Mansion. Card 1048 cites interview with Mr. Martin.

[661] Historian Research Notes File, Series V.C. Vanderbilt Mansion. Card 1039 cites interview with Mr. Martin.

[662] Bruguiere, 1948

[663] Knauss, List of Flower Arrangements.

[664] The five-seat sofa was not in the Living Room according to the 1938 inventory. It does appear in the 1940 inventory. There may have been another piano in the Living Room, although it is not recorded in the 1938 inventory.

[665] Bruguiere, 1948. Craig Jessup has suggested the following room arrangement: The five-seat sofa was in storage. (It does not appear in this room in the 1938 inventory). In that place should be the long table

The Living Room survives with a high degree of integrity from the Vanderbilt occupancy, though not from its earliest undocumented appearance. Changes include the removal of one sofa, two armchairs, and a nest of six round tables.[666] In addition the finish of the paneling was altered with the NPS program of oiling carried out in the 1950s.[667]

Reception Room (Gold Room), 1897

The Reception Room is a reproduction of a mid-eighteenth French salon. It is entered from the Elliptical Hall and is directly opposite the Den. It was most probably conceived as a female counterpart to the more masculinely decorated Den.[668] Reception rooms were traditionally associated with the entertainment of women, meant to be used for small teas, sherry before dinner, and conversation.

French reception rooms in the United States date back to the early 1880s. Alva Vanderbilt, Frederick's sister-in-law, had the Parisian decorator Allard install a Regency style salon in her house at 660 Fifth Avenue in 1883. This room was remarkable at the time for its authenticity in reproducing French decoration. Other members of the Vanderbilt family followed suit: the Cornelius Vanderbilts had a Louis XVI Music Room created by Allard at 1 West 57th Street, and a true eighteenth century Louis XVI period Reception Room installed at The Breakers in Newport. Alva and William K. Vanderbilt hired Allard again to design the Gold Room at Marble House in Newport. The increased authenticity in reproducing the French style of Louis XV and Louis XVI was part of the scientific eclecticism of the second phase of the American Renaissance. In addition, the publication of books like *The Decoration of Houses*, by Edith Wharton and Ogden Codman, precisely at the same moment (1897) underlines the timeliness of this kind of "tasteful" French room.

In keeping with Codman and Wharton's premise that architecture controls decoration, Glaenzer designed the Reception Room based on the Hotel Soubise in Paris. The composition, assembly, and furnishing of the Reception Room do not deviate from Louis XV taste; rather, it moves decidedly away from the eclecticism of mid-century American decorative tastes. The delicacy of design and execution clearly aims to replicate French workmanship.[669]

Charles McKim seems to have determined the inclusion and location of the Reception Room in the floor plan. He then asked White to look for architectural elements on his 1897

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which currently faces the five-seat sofa, with the lamps on top. The sofa that is currently on the north wall should be where the long table is. Thus there is a parallel arrangement on the east and west sides of the room. The north wall of the room where the sofa is now might have been where the other piano was placed. The octagonal table currently by the mantel on the east side would be in the center for a parallel arrangement with the other octagonal table.

[666] Curry Inventory, 1938 and Hopkins, 1940.

[667] Albert McClure, Monthly Report, March, 1952.

[668] Wharton and Codman, *The Decoration of Houses* (1897; reprint, New York: W.W. Norton & Co.), 123-125, present this distinction as the "salon de compagnie" and the "salon de famille." The salon de compagnie is only needed in large houses where the drawing room is so large, as to necessitate a smaller room for entertainment of smaller groups.

[669] The archeological nature of this room and other salons of the period can be compared with Louis XV style rooms of mid-century such as the ballroom at Chateau-Sur-Mer by Ringuet LePrince and Leon Marcotte. While Ringuet LePrince and Marcotte were Parisian-trained, their room is clearly American in its boldness marked by slightly heavier proportions in all of the decorative elements.

buying trip.[670] Georges Glaenzer designed the room, so White must not have found anything suitable.[671] Whether there was some resentment between McKim and Glaenzer is difficult to judge.[672] It seems clear that McKim did not expect to decorate the Lobby and Den, so presumably Vanderbilt made this clear from the outset. McKim went to great effort to describe and detail the interior appearance of the rooms at Hyde Park that he was decorating. He bowed to White's expertise in the selection and purchase of antiques and objects, but all within his own carefully outlined plan.

There are three extant drawings for the Reception Room, two perspectives each showing two sides of the room, and a drawing of the ceiling.[673] Of all of the public spaces in the Vanderbilt Mansion, this is the most formal. The room is composed of French-grey painted panels within gilded moldings. The east wall conforms to the curve of the Elliptical Hall. A tapestry occupies the panel on this wall. There are opposing mirrors on the north and south walls, one over the mantel, and the other over a console table. This is a typical French architectural device designed to give the illusion of greater space. The coved ceiling has an elaborate gilded scrolling border interspersed with gilded birds, putti, centaurs playing pipes, and baskets of flowers.

There are some differences between Glaenzer's drawings and the room as built. The ornament in the lunettes is smaller than as drawn. The medallion over the lunettes is larger than as drawn. The ceiling drawing is backwards. The furniture indicated is also different including the tall clock, the sofa and screen, the side cabinets, and the desk (the last of which is not included at all). Some of the details are the same or similar than as built, some are different in all segments of the room design. The concept is the same with the same large pieces of undulating applied trim in the ceiling cove and overall division and appearance of the design. The arts theme depicted in the gilded emblems in each of the lunettes is not portrayed in the drawings.

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[670] "Look up old room in Paris Style Louis XVI, and if you find anything worth while, cable." SW Papers, letter September 17, 1897, Box 19:2.

[671] According to Snell, this room was decorated in 1903. (Snell, "Preliminary Report," 30.) I am not sure why Snell believed this room was decorated or redecorated at this time. He cites an article in the *Poughkeepsie Sunday Courier* February 22, 1903, 7: "a number of decorators from New York City are at work remodeling the interior of several rooms of the Vanderbilt Mansion." I think that the work done in 1903 were the Herter Brothers alterations to closets.

[672] The antagonism between architects and decorators was long-standing. Wharton and Codman begin *The Decoration of Houses* with this distinction outlining it as the difference between the "superficial application of ornament" or the use of architectural features chosen in resonance with the house. They firmly believe that decoration must be brought back to being treated as "a branch of architecture." As late as 1915, C. Matlock Price devoted an article in *Good Furniture* to the relations between architects and decorators. (C. Matlock Price, "Architect & Decorator, The Relations between Two Specialized Professions," *Good Furniture* 4 (1915): 553-555.) Price believes that architects are reluctant to turn over the finishing details to a decorator, when he has done all of the work and coordinated with the client up to that point, and that the decorator sees the architect as not understanding the fine points of decoration.

[673] Drawing #25, Perspective of Northwest Corner, #26, Perspective of Southeast Corner, #27, Ceiling Plan. All are in the VAMA collection. The numbering of these drawings is interesting; they fall late in the sequence of Glaenzer's drawings. #1-5 refer to Mr. Vanderbilt's Bedroom, #6-10 are for the Den, #11-14 are for the Lobby, [15-16 gap], #17-21 are unexecuted plans for the Mauve Room, #22-24 are details of Mr. Vanderbilt's Bedroom, #25-27 are the Reception Room, #33 is another detail of Mr. Vanderbilt's Bedroom.

There are currently three sets of French doors none of which are visible in the drawings, but would have been desirable for access to the portico.[674]

The central painted panel of *Aurora* was painted by Edward Simmons[675] who described the experience in his autobiography:

> Some of my most humorous experiences have happened when working for women. Two or three things almost always occur. Women either insist upon having the kind of work their social set considers the fashion for the moment, or they try to control the color scheme or composition, and always the meaning. A well-known interior decorator and I spent the better part of two years in attempting to make beautiful the reception room of a magnate's wife, only to have our efforts frustrated at the last moment. She hung up two pairs of very handsome damask curtains of a deep orange color lined with cold pink. The windows faced to the south and the light coming through them made an effect of rotten eggs - for the rest of the room was lilac, ivory, and old gold. When we remonstrated we were met with:
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> 'Now I have artist men! At the sale, when I bought these, Mr. Whistler bought an identical set. I suppose that his taste is as good as yours?' It was useless to try to explain that Whistler had a very different setting for his. This same lady was almost inclined to treat me as a workman and seemed rather put out when her husband invited me to luncheon. The only reference she ever made to my painting was to say that it was a pity my name was not 'Simoni.' It would make such an interesting signature![676]

While Simmons' memory is amusing, it is also questionable. The curtains are velvet not damask and their similarity to the ones drawn in Glaenzer's drawing brings the story of Mrs. Vanderbilt hanging damask curtains into question. The windows face west, not south as Simmons described them.

The ceiling was covered in 1906 by Whitney Warren with a layer of white paint. Both Mr. and Mrs. Vanderbilt disliked the painting.[677] The Simmons painting was uncovered in 1962.[678]

The Reception Room was furnished in a lavish Louis XV style. Glaenzer clearly provided the furniture, as so many pieces are indicated in the drawings. The marble mantel has two gilt-bronze figures almost identical to those drawn on the perspective. It is furnished with French furniture including a console table by Paul Sormani, a reproduction of a piece in the

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[674] The deviations between the room as designed and as built are largely based on Peggy Albee's notes and I thank her for sharing them with me.

[675] Edward Simmons exhibited a cartoon for this figure at the Architectural League of New York's Annual Exhibition in 1900. It was published in *The Architectural League of New York, Fifteenth Annual Exhibition*, 1900, #132.

[676] Edward Simmons, *From Seven to Seventy, Memories of a Painter and a Yankee*. (New York: Harper & Brothers, 1922). I thank Mr. Sumner Crane for bringing this passage to my attention.

[677] Memo from Acting Superintendent to Regional Director, January 25, 1962, documents the discovery of the painting. Mrs. Alfred Martin said that she believed the mural was covered shortly before Mrs. Vanderbilt's death in 1926. It seems more probable that Mrs. Van Alen Bruguiere was correct on the 1906 date, as her information seems to be accurate on other subjects. Memo from Franklin R. Mullaly, Acting Superintendent to the Regional Director, February 19, 1962. This memo documents a conversation between Mr. Mullaly and Mrs. Louis Van Alen Bruguiere.

[678] Mrs. Van Alen Bruguiere felt very strongly that since the Vanderbilts disliked the Simmons mural so much, it should remain covered.

Louvre,[679] and a clock by Paul Sormani almost an exact copy of a clock by Martin Carlin in the Louvre.[680] Paul Sormani also made the desk.[681] A pair of side cabinets echoes the placement on opposite walls of the mirrors. The seating furniture, including settees, armchairs, wingchairs, and side chairs, is all French nineteenth century and upholstered in brocades. The sconces were made by Caldwell & Co. of New York.[682] The accessories were imported from France and included a mantel clock by Henri Dasson, a pair of ormolu candlesticks, a pair of porphyry vases and a pair of green marble vases with ormolu mounts.[683] There is a rose-colored rug with a border. When the Vanderbilts were at Hyde Park there was a vase of flowers on the desk.[684]

Some changes appear to have been made in the room arrangement. The three-fold screen should be placed in front of the door as in other rooms.[685] The most drastic alteration was whitewashing over the ceiling painting. It was done in 1906, as part of the larger renovation carried out by Whitney Warren.[686] Mowbray paintings in the Living Room were also removed at that time. The mural was uncovered in 1962 while preparing to repaint the room.[687] Other changes to the Reception Room include the replacement of gold leaf ornament and retouching the gilded chairs in 1962.[688] In 1972 two armchairs were reupholstered[689] and in 1975 fabric for the draperies was acquired.[690] The draperies were made and installed in 1978.

Mrs. Vanderbilt did not like this room and it was seldom occupied.[691] "She [Mrs. Van Alen Bruguiere] said to her knowledge it was almost never used. I asked whether Mrs. Vanderbilt ever received a small party of guests in it, and she said no, that she always entertained even a small number of guests or an individual in the Drawing Room. I gathered from the conversation that Mrs. Bruguiere never liked the room either."[692]

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[679] See Carle Dreyfus, *The Louvre Museum: French Furniture* (Paris: 1921) illustration number 19. Cited in Katherine Boyd Menz and Donald McTernan, "Decorating for the Frederick Vanderbilts," *Nineteenth Century* 3 (Winter 1977), fn #17.

[680] See: Lady Dilke, *French Furniture and Decoration in the XVIII Century* (London 1901), 184, illustration number 3. Cited in Menz, Boyd and McTernan, 48.

[681] According to Mr. Samuels of French & Co, Mr. Vanderbilt paid for an original. (Samuels, French & Co., Additional Information, 1940, 2.)

[682] Caldwell Collection, Cooper-Hewitt Library, Wall Brackets, Volume 3, 8, #d-7452.

[683] Herbert Shears took a pair of violet marble vases from this room.

[684] Knauss, List of Flower Arrangements.

[685] "She [Van Alen Bruguiere] noted that the screen on the west side of the room formerly stood in front of the door, but she could see that to show the room we had to move it." (Bruguiere, 1948.)

[686] Memo from Acting Superintendent to Regional Director, February 19, 1962, re: telephone call from Mrs. Louis Bruguiere concerning Gold Room Ceiling. Mrs. Van Alen Bruguiere stated that "Mr. and Mrs. Vanderbilt both disliked the painting, " and "In 1906 directed architect Whitney Warren to cover the painting with water soluble paint."

[687] See article in the *Poughkeepsie Journal*, copy in ROVA General File, "Van Alen," ROVA Curatorial Division.

[688] Albert McClure, Monthly Report, March, July, and August, 1962.

[689] Annual Report, 1972.

[690] Annual Report, 1975

[691] Historian Research Notes File, Series V.C. Vanderbilt Mansion, Card 1021 cites interview with Mr. Martin, 1947.

[692] Bruguiere, 1948. Mrs. Eleanor Worcester who was a guest in 1923 recalled in 1981 that she had tea in this room.

The Reception Room possesses a high degree of integrity. The only questionable items are the presence of picture hanging knobs on the walls with no paintings and the firescreen is now missing its embroidered cloth. The issue of the restoration of the ceiling is complex. It is original to the house but was altered as part of the 1906 renovation. In considering the period of interpretation, the NPS should handle this particular situation with special attention.

Grand Stairway

The Grand Stairway leads from the first floor to the second and is an enclosed space. The ground floor is a mosaic of red and yellow marble octagons and squares. There are three intermediary levels between the first and second stories, the middle one of which has inset niches for sculpture. The walls are painted cement meant to look like stone with carved garlands separating panels surrounded by egg-and-dart molding.

Charles McKim designed the Grand Stairway which was carried out by Herter Brothers. There are four drawings of the space which were executed over a seven-month period in 1897.[693] There are minor deviations between the drawings and the stair hall as executed. The Herter Brothers' ledgers detail their work as contractors for McKim, Mead & White and sub-contractors for Norcross Brothers.[694] They executed the walls, the ceiling, the handrail with plush cover, and a door.[695] A section of the original silk plush remains at the top of the stairs where the rail meets the wall.

The original carpet that extended from the ground floor, up the stairs and on the landings was patterned and had a border.[696] It was replaced with a solid red carpet. There are three pairs of lights at the ground floor landing, the second mezzanine landing, and the second floor landing that were made by Caldwell & Co.[697] In 1954, reproductions were made of the bronze fixtures on the staircase.[698]

McKim envisioned the decoration of the Grand Stairway as follows:

> Staircase Hall
> Trousseau just under stairs with chair on each side
> small table with mirror at foot of stairs
> faience or marble pot under well in center.[699]

A large Chinese pot from the Ming Dynasty that contained a palm was used at the ground level.[700] White also supplied the marble basin with four birds' heads at the same level. It

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[693] Drawing #87 (5/5/97) Section of Main Staircase, #89 (5/6/97) Sections of Main Staircase, #107 (6/15/97) Plan of Main Staircase [drawing indicates octagons and squares of red and yellow verona marble on floor and border of Istrian Stone], #164 (12/17/97) 3/4 Scale Details of Staircase Hall Floor [slight revision of floor pattern].

[694] Herter Brothers Sales Ledger 1898-1904 vol. 18, 17, Entry July 6, 1898. Herter Brothers Store Ledger Nov. 1897 - Oct. 1903 vol. 8, 48, Entry 10940 December 1898. Herter Brothers Sales Ledger 1898-1904 vol. 18, 66, Entry April 20, 1899 "Norcross Brothers for F.W. Vanderbilt, Hyde Park.

[695] The section of handrail at the top level still possesses its original plush cover.

[696] A piece of the original carpeting is preserved at the site.

[697] Caldwell Collection, Cooper-Hewitt Library, Wall Brackets, Volume 3, 18, #c-5133.

[698.] Curator's notes September 8, 1954.

[699] SW Papers letter, September 17, 1897, Box 19:2.

is accompanied by a single armchair with herm arm supports in place of the trousseau, table, and two chairs that McKim had planned.

The niches each contain sculptures, which were purchased by Stanford White. The Infant Hercules at the top level was described by White as a "marble boy with snakes."[701] There are two tapestries, an 18th century Flemish one at the ground floor and a Beauvais designed by Nicolas Poussin at the second floor.[702]

The Grand Stairway possesses much integrity to the Vanderbilt era.

SECOND FLOOR

The second floor rooms, comprising Mrs. Vanderbilt's suite of Bedroom, Boudoir and Bathroom, Mr. Vanderbilt's Bedroom and Bathroom, Guest Bedrooms and Baths and the Linen Room, are disposed around the Second Floor Hall and the North and South Foyers (see ill. 8). Mr. and Mrs. Vanderbilt's rooms are set off from the South Foyer and further removed from the rest of the floor by a set of French doors. Each of the bedrooms or suites has a designated bathroom.

Second Floor Hall

The Second Floor Hall has an elongated octagonal opening in the floor surrounded by a double row of carved balusters. The walls are painted and the doors have identical molded door surrounds. There is an octagonal skylight set into a coved ceiling with pointed vaults on the north, south, east, and west sides. The present ceiling has a lattice design surrounded on each of the eight sides by a wide band of classical scrolling ornament. The shorter corners of the octagon center an oval medallion with an image of an angel.

The Hall provides access to each of the second floor guest rooms, except the Green Room, as well as the Service Stairs and the Linen Room. There are lobbies at either end that lead to Mr. and Mrs. Vanderbilt's Bedrooms on the south and the Blue and Mauve Rooms on the north. The stairway to the third floor is on the east side of the hall. In addition, the plan also originally offered access to each of the bathrooms with the exception of the Blue Room Bath.[703]

McKim, Mead & White originally designed this space which was greatly altered by Whitney Warren in 1906. There are minor differences between the floor plan and what was built. The South Foyer is open to the main chambers, with no doors in the doorway where there are presently glazed French doors. An arch at the entrance to the linen closet was changed to a doorway. There are five McKim, Mead & White details for the treatment of the floor and ceiling.[704] The plans for this space seem to have evolved over the course of the design period

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[700] According to Mr. Samuels of French & Co. (Samuels, French & Co., Additional Information, 1940, 3.) Knauss, List of Flower Arrangements.

[701] See bills SW Papers, Box 49:3, Box 19:2.

[702] Samuels, 1940.

[703] A later modification to the closet in between Mr. Vanderbilt's Bathroom and the Large Red Bedroom removed access from the Hall to the Red Bath.

[704] No #, No date, Design for screen around 2nd Floor Well
#28 (12/28/97) Detail of Light in Floor around Second Story Hall

and the drawings span from March to the end of December 1897. The opening well was drawn as a rectangle with a slightly-recessed semicircle at either end. Various proposals for the treatment of the space around the opening included mirrored panels, bookcases, and benches. It is difficult to determine exactly what might have been built. An undated drawing illustrates an early proposal showing a railing with mirrored panels and benches around the light well. Two later drawings dated December 28 and 29, 1897 propose a slightly different treatment. The first, "Light in Floor of Second Story Hall," indicates a metal framework with scrolled mullions over the First Floor Hall, possibly containing panes of glass.[705] This drawing also shows twisted balusters like those on the Third Floor Stairway. These twisted balusters were painted and surrounded the opening.[706] The second drawing, "3/4 Scale Details of the Light in the Ceiling of Second Story Hall," shows a proposed treatment of the skylight with a slightly domed octagonal skylight with a similar scrolled armature in the central portion of the octagon. A narrow space around the base was left open for ventilation. The rest of the ceiling was flat.[707]

Herter Brothers executed the work as subcontractors for Norcross Brothers.[708] The Vanderbilts were apparently never happy with the appearance of the hall and eventually hired Whitney Warren to renovate it. Frederick wrote to Charles McKim, in 1906:

> Yours of 5th rec'd last evening on my return from the [_____?] & in reply would say that we asked Whitney Warren to suggest the some plan for improving the appearance of the second floor hall by changing the treatment of the well on the opening to the hall below. As you know we have never been satisfied with this, & at different times Allard & other decorators have looked it over with a view to improving it, but so far the problem has not been solved to our satisfaction, & I fear will not be this time. I asked him also if he could suggest anything in the way of a terrace outside, around the house, as I understand from you this fall, that while you would be glad to give advice in a friendly way, you did not care to take it up as business. The idea was that if Warren succeeded in submitting something that was pleasing to us, we would ask your opinion & if it met with your approval let him go ahead with it, & this is the way he understands it. Both my wife and I would indeed be sorry to do anything that would affect our friendly and pleasant relations, especially as we know how interested you are in the place & our only desire is to save you the bother and worry of detail work. Had I known you were coming back so soon I would have waited and talked the matter over with you first. Trusting your trip has been of great benefit. Yours sincerely, F.W. Vanderbilt.[709]

There is an undated, unsigned drawing titled "Plan of Second Story Hall showing proposed change in Light Well."[710] This drawing shows the shape of the opening as planned by

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#79 (3/12/97) 3/4 Scale Details of Second Story Hall
#81 (3/13/97 Plan of Light Well in Floor of Second Story Hall
#166 (12/29/97) 3/4 Scale Details of Light in Ceiling of Second Story Hall
The floor plans of the Second Floor also indicate changes made during the design process: the earlier drawing has handwritten note: To be cut down __?___ Ordered by F.W. Vanderbilt "25th January 189 ." In later plan there is handwritten note at the same location: "This opening to be closed."

[705] There is an illegible note on drawing #166, lower right.

[706] The existence of numerous twisted balusters currently used as stanchions in the pavilion strongly suggests that this design was executed.

[707] I thank Peggy Albee for sharing her notes on this space with me.

[708] Herter Brothers Sales Ledger, 1898-1904, vol. 18, 15, Entry June 23, 1898: "Norcross Brothers for F. W. Vanderbilt."

[709] Copy of letter VAMA General File, MMW File, ROVA Curatorial Division. Original N-YHS Misc. M-3 (1968).

[710] Drawing collection of VAMA and housed with the Whitney Warren drawings.

McKim, Mead & White, and books, presumably in bookcases surrounding the opening. It is possible that this drawing is a proposal, perhaps by Allard, that was never executed. It is also possible that it was executed and then changed by Whitney Warren.

Warren's work is documented by seven drawings.[711] The changes were dramatic. The original flat ceiling became coved and received surface ornament executed in composition or plaster. The shape of the light well was changed to an octagon, and the layer of glass in between the first and second floors was eliminated. The twisted painted balusters were replaced with much heavier stone ones, and the skylight was simplified with lighter mullions and scrolled decoration only at the corners of the octagon.[712] The bookcases or benches that originally surrounded the well were eliminated. Warren's alteration must have transformed a relatively informal space with benches or bookcases, which had many Colonial Revival elements, such as the twisted balusters, into a much more formal and reserved space. Plants were placed around the balustrade, and changed seasonally.[713]

The walls of the Second Floor Hall are painted plaster and there is a simple cornice. There are two tapestries hanging on the west and east walls. Six armchairs upholstered in red cut velvet and four armchairs upholstered in red damask are placed at regular intervals against the walls. On the east wall is a Chinese style étagére that was originally filled with blue and white porcelain.[714] There is a large armoire placed in an alcove to the south of the third floor stairs on the east side. The floors are covered with red wall-to-wall carpeting. E.F. Caldwell made the four sconces, each of which has four glass globes supported on scrolled and fluted arms that rise out of a tapering fluted standard.[715]

While this space was furnished, it seems doubtful if it was ever used for social gathering. Rather, the chairs were supplied to fill an otherwise empty space. The Second Floor Hall was greatly changed from the original McKim, Mead & White plan, although the Warren changes remain intact.

South Foyer

The South Foyer separates Mr. and Mrs. Vanderbilts' Bedrooms from the main part of the hall. Whitney Warren added the glazed doors and sidelights in 1906.[716]

The space is furnished with a sofa and a table, as well as three paintings.[717]

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[711] Perspective of Elliptical Hall showing the Opening and Balustrade of Second Floor
Drawing #1 (3/24/06) North Elevation of Second Story Hall
#2 (3/24/06) South Elevation of Second Story Hall
#3 (3/24/06) West Elevation of Second Story Hall
#4 (3/24/06) East Elevation of Second Story Hall
#5 (3/24/06) Plan of Balustrade Around Well Hall
#10 (4/26/06) 3/4 Inch Scale Drawing of Ceiling

[712] The removal of the original skylight was documented by Herbert Shears, Untitled Journal, 1906, Transcribed by Diane Seymour, Typescript, Shears Journals, ROVA Archives, January 25, 1906: "Had men at Mansion getting ready for N.Y. Men to take out skylights."

[713] Knauss, List of Flower Arrangements.

[714] Fred Traudt Report, Vanderbilt # 46, December 12, 1939.

[715] Caldwell Collection, Cooper-Hewitt Library, Wall Brackets, Volume 3, 11, #c-4114.

[716] According to paint samples by Peggy Albee.

Mr. Vanderbilt's Bedroom

Mr. Vanderbilt's Bedroom is accessed through the South Foyer, a connecting door from Mrs. Vanderbilt's Bedroom, and a door from his bathroom. McKim determined the arrangement of the rooms in the layout of the floor plan. The room has spectacular western views of the Hudson River and bright southern light.

The room was lavishly decorated by Georges Glaenzer in a Renaissance Revival style. The walls are covered with lush tapestries that are richly bordered by a paneled walnut dado and a faux-carved and gilded frieze. The bed is set off by a pair of monumental carved and twisted columns with gilded foliage and gilded Corinthian capitals. It has a shallow canopy with arches that terminate in pendant rosettes. There are small built-in nightstands on either side of the bed just inside the columns. The bed itself has a carved head and foot board with figural members at each corner. The door leading to Mrs. Vanderbilt's room on the east wall is concealed by an unbroken line of the tapestry covering on the wall and paneling, as is the door to the South Foyer and the bathroom. The ceiling is made of composition with elaborate scrolling foliate designs that are separated by gilded, pierced, and carved cross-members that meet in a carved medallion with figural elements and a pendant rosette. The outer timbers of the ceiling enclose more faux-carved scrolling composition panels and terminate in alternating pairs of carved ram's heads and scrolled brackets. There is much whimsy and character in the many carved faces that are worked into the decorative paneling. The old women, men, and animals with exaggerated features that exist amidst the swirling scrolls animate the bedroom walls.

Nine drawings by Glaenzer document this space, most of which are dated October 26, 1897.[718] The fact that the drawings are numbered beginning with #1 suggests that this was the first room which Glaenzer was hired to decorate. According to tradition it was installed by Norcross Brothers.[719] Glaenzer's drawings called for elaborately carved built-in pieces of furniture. The side cabinet on the eastern wall flanked by a pair of pedestals was entirely eliminated. In its place is a carved walnut sideboard (possibly Herter Brothers from the New York City house). The door on the eastern wall adjoining Mrs. Vanderbilt's Bedroom was moved closer to the South Foyer. On the western wall the form of the built-in bureau is somewhat different than the drawings.[720] The drawing called for shelves on the sides, although a

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[717] The space originally had a red plush sofa with loose cushions, according to the Curry Inventory. This sofa has been returned to the Vanderbilt Mansion from the Shears family and is now in storage. The paintings were also moved around. In 1938, the *Sleighing Party* was hanging here and has been replaced by a *Woman Holding Flowers*. The original teakwood stand *in situ* in 1938 was replaced by a walnut table by 1940.

[718] Drawing #1 (10/26/97) North Elevation
#2 (10/26/97) South Elevation
#3 (10/26/97) East Elevation
#4 (10/26/97) West Elevation
#5 (10/26/97) Ceiling Plan
#22 (10/26/97) Side Elevations of Mantel Breast and Bed
#23 (10/26/97) West Elevation, revised Design for Window Trim
#24 (10/26/97) South Elevation, revised design for Window Trim
#33 Side Elevation of Cabinet, Side Elevation of Dressing Case

[719] John Claremont interview

[720] The bureau is lined in bird's eye maple.

later drawing reflects a simplification to carved panels; this area was executed with plain panels. The drawing of the bed indicates drapery that was eliminated. The nightstands on either side of the bed are indicated as seats on the drawings. The chimney breast in the drawing is quite different from the one in place. There is a carved frieze where the drawing calls for an arched-broken pediment. The monumental sculptural figures are male instead of female and in different poses. In place of a central mirror, there is a carved allegorical panel with a gilded border. The mantel has a single frieze with carving only at the ends rather than all along, separated by bands in fluting. The vertical supports are also plain with a carved double bracket, rather than the carved, tapering supports on the drawing. The chimney breast in place is made of carved stone and seems to be a Renaissance piece, rather than one designed by Glaenzer.[721] In most cases, except for the carved central panel the room as-built is simplified from the drawings.

Mr. Vanderbilt's Bedroom was elaborately furnished with a number of antique pieces. According to Alex Knauss, who prepared flower arrangements in the mansion, red was Frederick's favorite color. A red bouquet was always put in this bedroom.[722] The green tapestries on the walls that depict pastoral forest landscape are supposedly seventeenth-century French, while the embroidered red velvet hanging over the bed was originally late-seventeenth century Italian.[723] The curtains were originally similar red velvet fabric with embroidered appliqués. They were replaced with reproductions in 1968 to 1969.[724] The furniture was reupholstered in 1949 and 1950 and some of the appliqués were removed and applied to the reproductions.[725] In 1951 the paneling and furniture were oiled.[726]

Glaenzer used much seating furniture to fill up the room, including a settee, a sofa, two pairs of easy chairs, two pairs of side chairs, and a single chair. These pieces, some of which were antique, were all covered in red velvet. In addition to the seating furniture, there is a large desk,[727] a sideboard, a library table,[728] and two smaller tables. The rug is the original Indian red wood rug with a border.[729] There are three pairs of matching sconces; each pair has one male face and one female face. The sconces were made by E.F. Caldwell & Co. There is another pair of single globe sconces mounted on a bronze cornucopia base flanking the fireplace.[730] Additional lighting is provided by two Oriental vases mounted as table lamps and another small lamp by the bed. Mr. Vanderbilt's Bedroom contains many of the original accessories. The pair of Venetian ruby glass vases on the sideboard was a gift from Margaret Van Alen.[731] There are

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[721] According to Mitchel Samuels of French & Co., New York. (Samuels, French & Co., 1940.)

[722] Knauss, 1971, 7.

[723] Samuels, French & Co., 1940. The ground of this hanging seems to be a replacement with the original appliqués reattached. See E-mail Anne Jordan to Nina Gray September 1, 1999.

[724] Albert McClure, Monthly Report, November 1968. Two original valances survive and are in storage.

[725] Albert McClure, Monthly Report, December 1949, March 1950, April 1950, May 1950.

[726] Albert McClure, Monthly Report, January 1951.

[727] The rolltop portion of the desk is currently in storage.

[728] The library table is possibly by Herter Brothers. It contains the stamped number 2709 inside drawer, which is lined in mahogany.

[729] Van Alen, 1940.

[730] Caldwell Collection, Cooper-Hewitt Library, Wall Brackets, Volume 3, 19, #c-4143.

[731] She bought them in Palm Beach. (Bruguiere, 1948.)

also several bronzes and pairs of vases.[732] The andirons for this room may have been moved to the Elliptical Hall.[733]

This bedroom is much more elaborate than Cornelius Vanderbilt's bedroom at The Breakers, which was decorated by Ogden Codman. Frederick was clearly making a statement in using such sumptuous decoration. The choice of the Italian Renaissance style might be an allusion to the Medici. References to the Medici can also be seen in the tapestries in the Elliptical Hall and the Living Room, both of which display the Medici arms. Many of the Vanderbilts of this generation saw themselves as American Medici.[734] The fireplace shows much evidence of use, so logic would contradict the myths that he moved to the third floor Pink Room after Louise's death. It also suggests that Frederick used the room in the cooler times of year. The presence of over 350 mystery and detective novels recorded in the 1938 inventory is further evidence that Frederick did not abandon this room after his wife's death.[735] When Frederick was at Hyde Park a vase of red roses or carnations was placed on his desk.[736]

This room remains in remarkably accurate original condition. The only significant changes are the reproduction and much simplified draperies and upholstery made of fabric that does not closely reproduce the rich texture of the original, and the removal of smaller accessories.

Mr. Vanderbilt's Bathroom

Mr. Vanderbilt's Bathroom adjoins his bedroom and was also originally accessible through another door to the Second Floor Hall. It contains the only original shower in the house. There is a Chinese area rug, a shaving stand, and a mahogany bureau. Pocket doors separate the tiled bathroom area from a dressing space that is lined with built-in closets. The pocket doors are original to the McKim, Mead & White plan.[737]

The room was altered in 1903 when Herter Brothers were hired to build a wardrobe in the bathroom.[738] The door that originally led to a passage out to the main hall was closed in and transformed into a cedar closet.

Mrs. Vanderbilt's Bedroom

Mrs. Vanderbilt's Bedroom is part of a suite designed by Ogden Codman comprising the Bedroom, Boudoir, and Bathroom. The Bedroom is accessed through the South Foyer; a

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[732] A number of these items were removed and subsequently returned by Mr. and Mrs. Herbert Shears including vases and a big bronze bust from Mr. Vanderbilt's Bedroom. (Fred Traudt Report, Vanderbilt #46, December 11-13, 1939.)

[733] Curry Inventory.

[734] James Maher first suggested the Medici association to me, and shared his notes on the subject. William H. Vanderbilt was hailed as one of the new Medici by Strahan in *Mr. Vanderbilt's House and Collection*.

[735] Curry Inventory, 1938, 38.

[736] Knauss, List of Flower Arrangements.

[737] See MMW Floor plan #10, Revised.

[738] Herter Brothers Journal, 1903-1906, vol. 13, "Wardrobe set up off Dressing Room," Job #2821, 36, 52, 68, 121.

connecting door from Mr. Vanderbilt's Bedroom, and a door from the Boudoir. McKim determined the arrangement of the rooms in the layout of the floor plan.

> Whether I am making a mistake in the planning of Madam's quarters I don't know, but tell Sallie that besides her bedroom, I am giving her a sitting room, a room to contain her night gowns and other linen, a maid's room opening into the wardrobe, a bathroom and a loggia giving a south view from her sitting room. She didn't tell me what she wanted, but she has sent me a lot of books on the Nile and called at the Taylors before my arrival to inquire when I was expected.[739]

It has south and east exposures, thus lacking the river view, but getting much morning light.

Codman designed the room in the Louis XV Style; the layout of the room with the bed separated by a curved railing is based on the design of French State bed chambers. The area behind the railing is further demarcated by the use of a fabric hanging behind the bed and on the side walls of the areas to the north of the railing. This area is almost like an alcove set apart from the rest of the room. The walls are painted grey with panels surrounded by gilded borders and inset with copies of French paintings. In comparison with other bedrooms of the contemporary Vanderbilt women, this one is perhaps the most grand and pretentious. Alice's bedroom at The Breakers, also decorated by Codman while large, is not decorated with gilded paneling with painted medallions; formal gilt-bronze mounted furniture or a bed surrounded by columns and a rail. Alva's bedroom at Marble House has fine furniture but again, there is not the opulent use of gilding and the formal device of the rail, as in Louise's room.

> Mrs. Vanderbilts bedroom, one of the most extraordinary in the house, was a replica of a queen's Louis XV chambre - boudoir, complete with a rail for the morning levee, so that she could literally live out her admiration for the grand ladies of eighteenth-century France.[740]

This was a relatively early commission for Ogden Codman. To date, he had designed interiors for Harold Brown, Nathaniel There, and Cornelius Vanderbilt II in Newport and assorted interiors in New York City. Frederick and Louise were certainly acquainted with his work on the family bedrooms at The Breakers. In addition, Codman also worked with Beatrice Farand on the design of a garden for J.J. Van Alen in Newport. Louise's niece, Daisy later married Van Alen's son. Codman's work at Hyde Park also exactly coincides with the publication of *The Decoration of Houses* with Edith Wharton. The Bedroom and Boudoir at Hyde Park illustrate many of their ideas, not only on the use of historical models, but also concrete advice on decoration.

> Codman carried out a well-conceived plan by rigidly following the classical system of symmetry and proportion. Entrance doors were always on axis with a window or panel on the opposite wall, while the fireplace and overmantel formed the focal point for the architectural decoration of a room. Within a room, a door would face another door or a window, and if such an opening was not possible, a false door had to be created to ensure the balance. Likewise, if a door was required in an asymmetrical position, its outline had to be concealed within the detailing of the wall decoration . . . *The Decoration of Houses stressed* that the proportion of a room should determine its decoration.[741]

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[739] Charles Follen McKim to Thomas Newbold, June 26, 1895. CFM Papers, LC, reel #2. Copy in VAMA General File, MMW folder, ROVA Curatorial Division.
[740] Hewitt, 133.
[741] Pauline Metcalf, "Design and Decoration," in *Ogden Codman and the Decoration of Houses*, ed. Pauline Metcalf (Boston: David R. Godine, 1988), 69-70.

Ogden Codman first visited Hyde Park in January of 1896. His appointment books record more visits in April, March, October, and November. He met with Frederick only once in July 1897, but in 1898 there were trips in May, June, July, and September.[742] Codman did not get definite confirmation that he received this commission until the spring of 1897. He wrote to his mother, March 18, 1897: "It is beginning to look as if Mrs. Frederick Vanderbilt meant business. I had a letter from her today."[743] On April 5, 1897, he wrote "the Frederick Vanderbilts will keep me fairly busy."[744] By April 30, Codman received a letter from Edith Wharton congratulating him: "Dear Coddy, I am very glad to hear from your letter just rec'd, that you are getting on so well with Mrs. F.W.V. - Who can tell? Perhaps you may get some of the other rooms?"[745] The extensive correspondence that survives between Mr. and Mrs. Vanderbilt and Ogden Codman concerning the redecoration of their house at 1025 Fifth Avenue in 1917 gives insight into the kind of dialogue that must have taken place during the course of this project.[746]

The room is documented by sketches, working drawings, and highly finished watercolor presentation elevations.[747] The drawings clearly show Codman's working method and the order in which he felt particular features had to be designed. The first change from McKim, Mead & White's plan seems to be in the placement of the doors between Mr. and Mrs. Vanderbilt's Bedrooms. In McKim, Mead & White floor plan (drawing #10), the single door in the southwestern wall did not line up with the window. In Codman's plan, this door was moved slightly to line up with the window, and another false door was added in the northwestern corner to provide a symmetrical arrangement with the windows on the eastern wall. (The doors and windows on the south and north walls were already in line.) A proposed scheme to place closets at the southern corners of the room and on either side of the fireplace, in order to round out these areas was not carried out. Secondly, Codman planned the proportions of the base, dado, wall panels, and cornice. In the next drawing, he added elements of the ornamentation including the paneling on the doors and the scrolls of the panel surrounds. Codman's next step indicated more ornamental details and the location of decorative paintings. In the presentation watercolors all of the details of decoration and ornament were shown. Finally, there are many differences between the drawings and the room as executed concerning the amount and treatment of the furniture and textiles.

The room contains a lot of furniture including a bed, pair of open armchairs, caned armchair, and chaise longue all designed by Ogden Codman.[748] There is a pair of commodes, a

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[742] Ogden Codman appointment books, 1896-1899, SPNEA. I thank Peggy Albee for sharing this research. Frederick, no doubt also had meetings with Codman in Newport and New York City.

[743] Codman Papers, SPNEA, Ogden Codman to Sarah Codman, letters 1897.

[744] Codman Papers, SPNEA, Ogden Codman to Sarah Codman, letters 1897.

[745] Codman Papers, SPNEA, Ogden Codman, Jr. Letters Received, Edith Wharton, Box 83, Folder 1671. I thank Peggy Albee for sending me this reference.

[746] Codman Papers, SPNEA, Letters Received 1917, Box 74, Folder 1546 and Bound Volume of American Letters Received 1917. Unfortunately correspondence from the 1890s has not survived.

[747] Drawings located at Avery Library: North Elevation, South Elevation, East Elevation, West Elevation, Bed with Canopy, Bed Headboard, Wall with Column Detail, Floor Plan, Plan of Suite (shows some built-ins and closets), Plan of Suite showing electric, Plan of Suite, and Plan showing bed rail and measurements.
Watercolor Elevations located at Metropolitan Museum: North, South, East, and West.

[748] Sketches for these pieces are in the Codman collection at Avery Library. It is not known who made the pieces, although they were most likely made in France.

bureau plat avec cartonnier, and a vitrine table all by Paul Sormani. Sormani was one of a small group of Parisian cabinet-makers who specialized in making top quality reproductions of French eighteenth-century models. The commodes are placed opposite one another with a mirror above on the west and east walls. This device of opposing mirrors that create endless reflections is French, and one that Codman often used. In addition, there is a pair of night stands, another pair of side chairs, a vitrine, a caned settee, and a small chest of drawers. Like many of the bedrooms at Hyde Park, there are an enormous number of chairs in this room, many more than one can ever imagine being used at one time. The reason for this lies in the need to fill these gracious-sized rooms.

The original draperies for the room were elaborately embroidered green silk.[749] In 1950 to 1951 the draperies, canopy, and bedspread in Mrs. Vanderbilt's Bedroom were replaced.[750] In 1973, the drapes were replaced again.[751] The carpet currently *in situ* is a Savonnerie carpet made by Hamot of Paris, installed in 1913.[752] There was also originally a leopard skin in front of the fireplace.[753] The gilt-bronze sconces were made by Caldwell & Co.[754] There are many accessories in the room including a collection of fans displayed in a vitrine table at the foot of the bed and French and German figurines in a vitrine. The mantel clock is not original to the room and belongs in the Small Red Room.[755] When Mrs. Vanderbilt was in residence, there would have been a vase of flowers on the phone stand by the bed.[756]

The major Vanderbilt-era alterations to the room were the replacement of the original paintings and the rug. The appearance of the original painted panels can be determined from Codman's drawings which show frolicking putti, more in keeping with the relief putti that run around the frieze and in the panels over the mirrors. These original paintings were done in Paris and arranged through Duveen.[757] According to her niece, "The paintings that Codman had used in the original decoration were so unpleasant to Mrs. Vanderbilt that they were removed and

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[749] "Mrs. Bruguiere pointed out that the curtains were probably the most valuable ones in the entire house made by a Paris manufacturer who was the most famous curtain manufacturer in the entire world. Neither of them could spell the name." (Bruguiere, 1948.) The draperies have been replaced with somewhat less elaborate, but otherwise closely copied reproductions.

[750] In 1951 the new drapes were installed by Lucky Platt & Co. (Monthly Report April 1951.)

[751] Fabric for Mrs. Vanderbilt's Bedroom contracted, Annual Report, 1973.

[752] Letter from Frederick Vanderbilt to Ogden Codman August 11, 1917, Codman Papers, SPNEA. "I had one made by Hamot in 1913 for my wife's bedroom at Hyde Park that you did. They took two years & a half to make it (finished and laid in 1913). I have one large one from music room at 40th St that I thought would do for the drawing room. It is French design made in France & in light colors." I thank Mr. Stuart Drake for generously bringing this reference to my attention. Hamot was a Parisian carpet manufacturer that had been in business since 1762. See Jacques Sirat, Francois Sirex, *Tapis Francais du XIXe Siecle* (Paris: Les Editions de l'Amateur, 1993), 200. Hamot also exhibited at the World's Columbian Exposition in Chicago, 1893, where they shared a display with Paul Sormani and Poirer et Remon. See *Shepp's World's Fair Photographed*, 99.

[753] Curry Inventory, 1938.

[754] Caldwell Collection, Cooper-Hewitt Library, Wall Brackets Volume 3, 17, #c-5074. There are minor differences in the pendant and the length of the support.

[755] According to Craig Jessup, former curator.

[756] Knauss, List of Flower Arrangements.

[757] Letter from Frederick Vanderbilt to Stanford White, July 1, 1899, SW Papers, Box 19:2. ". . . more on the style of the two that are now up in Mrs. V's bedroom and boudoir (as to tone, I mean) which were painted in Paris for Duveen."

the present paintings took their place."[758] The paintings now *in situ* are fêtes champêtres copied from paintings by Charles Josef Natoire and Francois Boucher in the Salon de la Princesse, Hotel Soubise, Paris.[759] Given that the rug was replaced in 1913, it seems likely that the paintings were replaced at the same time. In 1950 Latex molds were made of ornaments in Mrs. Vanderbilt's Bedroom.[760] In 1951 the ceiling ornament in the southeast corner of the room was restored, and the ceiling washed and painted. A that time seven decorative panels were restored, the woodwork was washed, and the furniture was oiled with linseed oil.[761]

Supposedly, after Louise's death in 1926 Frederick closed up the room and it was never used again. The fireplace shows little evidence of use.

Mrs. Vanderbilt's Boudoir

Mrs. Vanderbilt's Bedroom was part of a suite designed by Ogden Codman comprising the Bedroom, Boudoir, and Bathroom. The Boudoir is accessed through a double height closet that leads to the Second Floor Hall and Mrs. Vanderbilt's Bedroom. The placement of the closet gave access for the servants without disturbing Mrs. Vanderbilt. There are two additional closets in the Boudoir, one of which was for accessories and contained a safe for Mrs. Vanderbilt's jewelry. McKim determined the arrangement of the rooms in the layout of the floor plan.[762] The Boudoir is on the east side of the house and has one southern facing window afforded by the projection of the center front part of the house.

The inclusion of a Boudoir shows the special arrangement that Mrs. Vanderbilt enjoyed. Her contemporary Vanderbilt in-laws did not always have such a room.[763] It perhaps reflects the extra luxury that Louise might have had as a result of not having children, or her enjoyment of a private retreat. Codman and Wharton specifically wrote about the Boudoir in the *Decoration of Houses*.

> The modern boudoir is a very different apartment from its eighteenth century prototype. Though it may preserve the delicate decorations and furniture suggested by its name, such a room is now generally used for the prosaic purpose of interviewing servants, going over

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[758] Bruguiere, 1951.

[759] Paintings are identified in file on Mrs. Vanderbilt's Bedroom in the General File at VAMA. File cites Boffrand, *Decorations de L'Hotel Soubise* (Paris: Armand Guerinet Editeur). Paintings tell the story of Cupid and Psyche

West Wall

over false doors: painting after Natoire

over door to Mr. Vanderbilt's Bedroom: painting after Natoire

south corner over heat vent: after Boucher "The Three Graces putting Love in Chains"

North Wall

over entrance to South Foyer: after Natoire

over door to Boudoir: after Natoire

South Wall

to left of fireplace: after Boucher "Venus s'appuyant sur cupidon pour entrer au bain en descendant de son char"

[760] Albert McClure, Monthly Report, November 1950, December 1950.

[761] Albert McClure, Monthly Reports, 1948-1968.

[762] See MMW #10, February 18, 1897 by Hunter.

[763] Alice Vanderbilt did not have a Boudoir at The Breakers, and Alva Vanderbilt did not have one at Marble House.

> accounts and similar occupations. The appointments should therefore comprise a writing desk, with pigeonholes, drawers, and cupboards, and a comfortable lounge, or lit de repos, for resting and reading . . . As the boudoir is generally a small room, it is peculiarly suited to the more delicate styles of painting or stucco ornamentation . . . A study of boudoir decoration in the last century, especially in France, will show the admirable sense of proportion regulating the treatment of these little rooms. Their adornment was naturally studied with special care by the painters and decorators of an age in which women played so important a part.[764]

Ogden Codman decorated the Boudoir at the same time that he did Mrs. Vanderbilt's Bedroom. The room is documented by ten drawings.[765] The original plan of the Boudoir called for a niche with a sofa to balance the window on the opposite wall. This was executed as a flat panel with a mirror, probably to enlarge the closet behind. The two doors on the western wall are not placed symmetrically, and the door from the Bedroom is not directly opposite the mantel. These imbalances must certainly have irked Codman's sense of balance and proportion. There is a red marble mantel with a mirror and painted panel. Like Mrs. Vanderbilt's Bedroom, it is Louis XV in style with painted panels within gilded molding. The decoration is lavish, creating a jewel-box of a room, very much in the tradition of French royal interiors. It was painted in three different shades of grey. The cornice has sculpted plaster ornament on a cove. The drawings indicate scrolls and foliage over an x-shaped cross, but the ornament as executed is musical instruments. Conversely, the overdoors were planned to be putti playing musical instruments, with painted panels of frolicking putti over the gilt-bordered panels. These original paintings were done in Paris and arranged through Duveen. The Vanderbilts were happy at the time of the original decoration with the tonalities of the original paintings and used them as a model for H. Siddons Mowbray to tone down the Living Room ceiling.[766]

The Boudoir was lavishly furnished with gilded Louis XV-style furniture made in France. Codman designed several pieces of seating furniture such as the lit de repos or day bed.[767] Other pieces of seating furniture include a caned armchair, a caned open armchair, and two pairs of caned side chairs, an armchair, and a caned settee. In addition, there was also a dressing table by Paul Sormani,[768] a fall-front desk, kidney-shaped center table, and a screen. The draperies were cream silk with intricate embroidery. The original rug was a custom-made Savonnerie carpet, pale green with a darker green border. The lighting fixtures including a chandelier, four sconces, and a pair of lights on the mantel are ormolu with delicately painted porcelain flowers. The accessories that survive are mostly French and consist of a mantel garniture of a clock and pair of candelabra, a pair of porcelain figurines, an ormolu wall clock, and an Oriental flower pot.

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[764] Wharton and Codman, 1897, 130-131.

[765] Drawings located at Avery Library: West & South Elevation with details of plaster decoration, East & North Elevation with details of plaster decoration, Plan of Cornice, Floor Plan, Floor Plan of Suite, and Plan.
Watercolor Elevations located at Metropolitan Museum: North, South, East, and West.

[766] Frederick Vanderbilt wrote to Stanford White "more on the style of the two that are now up in Mrs. V's bedroom and boudoir (as to tone, I mean) which were painted in Paris for Duveen." SW Papers, July 1, 1899, Box 19:2.

[767] See Drawings Avery Library, Codman Collection 1000.009.03188 and 1000.009.03189.

[768] Paul Sormani exhibited a very similar dressing table at the World's Columbian Exposition. Menz and McTernan, 48.

The major Vanderbilt-era alteration to this room was the replacement of the original paintings. It was most certainly done at the same time as those in the Bedroom and for the same reason. Mrs. Vanderbilt found them too risqué.[769] The replacements depict fêtes champêtres. They are copies of works by Nicholas Lancret including *Le Concert Pastoral*, *Le Jeu de Quatre Coins*, *Les Deux Amis*, *L'Automne*, and *Le Jeu de Colin-Maillard*.[770] It is not known exactly when the paintings were replaced or who did the copies. In 1951 the woodwork was washed.[771] The silk-embroidered draperies were replaced in 1972 to 1980 with somewhat simplified but well-done reproductions. The rug has been removed.

The fireplace shows little evidence of use. After Louise's death in 1926 Frederick closed up this suite of rooms and they were not used. The Boudoir survives with a very high degree of integrity.

Mrs. Vanderbilt's Bathroom

Drawings and elevations for this room show that the original proposal by Codman was for an elaborate marble bath on the south wall with an elaborate fountain on the north wall. The scheme was never carried out. Mrs. Vanderbilt's Bathroom is like the others: white tile and fixtures. The placement of the tub, commode, and sink is as indicated on the McKim, Mead & White floor plan.

Second Floor Guest Rooms

The Second Floor Guest Rooms including the Large Red Room, Small Red Room, Blue Room, Mauve Room, and Green Room[772] were all treated in a similar manner. By combining the information available for the individual rooms a clearer picture of their design and execution is possible. All of the rooms shared similar original wallpaper: French hand-colored grounds with embossing and block printing over.[773] The papers differ only in the background color and pattern of the embossed design.

One set of drawings exists for the Mauve Room, done by Georges Glaenzer and dated June 10, 1897. This indicates that the Vanderbilts were talking to Codman and Glaenzer simultaneously. The room was not executed as designed by Glaenzer. The numbering sequence

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[769] Mrs. Van Alen Bruguiere said: "The paintings that Codman had used in the original decoration were so unpleasant to Mrs. Vanderbilt that they were removed and the present paintings took their place." (Bruguiere visit June 5, 1951, Vanderbilt report # 23.)

[770] See file on paintings VAMA General File, ROVA Curatorial Division, Mrs. Vanderbilt's Bedroom. For more on Lancret's Paintings see: Georges Wildenstein, *Lancret* (Paris: Les Beaux-Arts Edition D'Etudes et de Documents Chez Georges Servant, 1924) for further information about the original paintings.

[771] Memo November 30, 1951, Museum Preparator to Superintendent, VAMA.

[772] The Green Room is now known as the Little Mauve Room. The original paper was green, and the key closet in the Housekeeper's Office refers to this as the Green Room.

[773] Deborah Diament of A.L. Diament & Co., very kindly examined copies of the papers. She believes that the papers were made by one of three French firms: Zuber, Paul Dumas, or Defosse & Karth, all of which Diament represented. There were no references to the Vanderbilt Mansion in the extant Diament Papers which Ms. Diament reviewed. (Letter Deborah Diament to Nina Gray, January 8, 1999.)

of the entire group of Glaenzer's drawings, however, with several gaps, suggests that he designed other rooms for which the drawings have not survived.[774]

All of the guest rooms on the Second Floor have identical cornice moldings and door trim. The Herter Brothers ledgers clearly document that they were responsible for the Second Floor Hall cornice and door trim, as well as the Third Floor Hall and Guest Room cornices, window and door trim, all according to the specifications of McKim, Mead & White.[775] The Herter Brothers ledgers also record that they were sub-sub-contractors for Norcross Brothers. Concrete evidence exists for the Vanderbilts rejecting part of Ogden Codman's proposal for Mrs. Vanderbilt's Bathroom and going with the original McKim, Mead & White scheme. In this light, using McKim, Mead & White's plan over Glaenzer's seems entirely rational. For some reason, perhaps a matter of money, the Vanderbilts decided to go with much simplified designs which can be attributed to McKim, Mead & White based on their similarity to the moldings and trim of the Third Floor Guest Rooms. The fact that the Herter bill does not specifically list the Second Floor Bedrooms suggests that the work was part of a different order, perhaps because the Vanderbilts had not yet decided to reject Glaenzer's proposal.

However, Glaenzer most likely provided all of the furniture for the second floor rooms. The similarity in the design, construction, and existing stenciled marks on the grey-painted bedroom furniture in the second floor guest rooms suggests that it was all made by the same French cabinet-maker. One piece, the bureau in the Blue Bedroom has a brass label on two of the top drawers: "Poirer and Remon, Paris for Geo. A .Glaenzer & Cie, New York." Various stencil marks include: "Chambre #5" in the Blue Room, "Lamb?[776]/Vand? Bilt/Glaenzer/ No. 1" in the Large Red Room, and "No. 6" in the Mauve Room. Glaenzer's business letterhead lists Poirer et Remon as its Paris address.[777] It can be theorized that Glaenzer was contracted to provide furniture for all of the Second Floor Guest Rooms.[778]

The Guest Rooms have survived mostly intact, although numerous smaller accessories and pictures were removed between Frederick Vanderbilt's death in 1938 and the first inventory taken by the National Park Service in 1940.[779] A complete list of these objects may be found in Appendix 3. Objects known to have been removed by Mrs. Van Alen are noted in the text. When guest rooms were occupied there would have been a vase of flowers as well as an orchid in the Blue and Mauve Rooms.[780]

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[774] Drawings 15-16, 27-33 are missing, as well as any with numbers larger than 33. See Menz and McTernan, 44-50.

[775] Herter Brothers Sales Ledger, 1898-1904, Herter Brothers Papers, Winterthur Library, Manuscripts Room, vol. 18, 15, Entry June 23, 1898: "Norcross Brothers for F. W. Vanderbilt. The exception is Mr. and Mrs. Vanderbilt's rooms which are different."

[776] This probably should read "chamber."

[777] See letters from Georges Glaenzer (GAG) to SW, SW Papers Box 12:17 and 13:18.

[778] Menz and McTernan, 45, theorize that the rooms are numbered beginning with Mr. Vanderbilt's Bedroom as #1 and going counter clockwise. This would make the Blue Room # 5, but the Mauve Room # 4 when the furniture is marked # 6. Going in the reverse direction does not work either.

[779] Curry Inventory, 1938 (V-51), Hopkins, 1940 (V-50).

[780] Knauss, List of Flower Arrangements.

Second Floor Bathrooms

There are three guest bathrooms on the third floor. One accessible from the Large Red Room but shared with the Small Red Room. There was originally also access to this bathroom from the hall, until modifications to Frederick's bathroom closet were made. The second bathroom is part of the Blue Room and accessible only through that space. The third bathroom is between the Mauve Room and the Green Room, and is also accessible from the North Foyer. All of the bathrooms have white tiled floors and walls.

Large Red Bedroom

The Large Red Bedroom is part of a suite including the Small Red Bedroom and a bathroom on the west side of the second floor. The bathroom is accessible directly through the Large Red Room.[781] The Large and Small Red Rooms have an interconnecting door and matching wallpaper and draperies.

McKim, Mead & White designed this room; the only extant drawing is the floor plan of the second floor.[782] Herter Brothers probably executed the woodwork and door trim.[783] The marble mantel is eighteenth-century Georgian and has a lovely figural frieze supported on yellow marble columns.[784] The draperies, upholstery, and bed canopy were all made of a rose and green floral brocade. The red wall-to-wall carpeting came from W. & J. Sloane.[785]

Like all of the second floor guest rooms, this one is furnished with painted French furniture. Three of the pieces are marked: the bed has the pencil inscription[786] "Lamb?[787]/Vand?bilt/Glaenzer/No. 1," the desk has a paper label underneath reading "Chambre No. 7," and the night table is stenciled "No. 8." In addition, there is a bureau with mirror, an armoire, another small table, a three-tier table, a table with armchair (caned), two caned-back side chairs, an easy chair, and a caned chaise longue. The bed and side chairs are of the same pattern as those in the Small Red Bedroom. There are five sconces on the wall. Each of the guest rooms had a coordinating breakfast set.[788]

It is not known which of the Vanderbilt guests might have stayed in the Red Rooms, but they were designed to be used by a married couple, and the lady most likely used the larger room. The fireplace shows little evidence of use.

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[781] The original MMW floor plan showed access through a passageway from the hall that also leads to Mr. Vanderbilt's Bathroom. This latter entrance was not built.
[782] MMW #10 dated 2/18/97, by Hunter.
[783] Compare the woodwork and trim here with that on the other side of the door in the hall and on the third floor.
[784] Samuels, July 31, 1940.
[785] All installed wall-to-wall carpeting is labeled on the padding and stenciled on the back of the rug from W & J Sloane.
[786] See object file #388.
[787] This probably should read "chamber."
[788] Snell, "Preliminary Report," 35.

This room was repapered in 1932 with an exact reproduction of the original paper.[789] The original paper, remnants of which exist at the site, was hand-embossed with a hand-striated pink ground executed in two colors. The original 1890s paper and the 1932 version are identical except in the quality of the ground paper and the colors of the striations. In 1993, the NPS replaced a section on the west wall with a modern reproduction wallpaper due to a leak in the roof of the west portico. This paper is not embossed. In 1966 the Large and Small Red Room draperies were replaced and the furniture was reupholstered.[790] The reproduction fabric is a poor replacement and does not closely approximate the original.

Other changes in the room are minor. Mrs. Van Alen took two pictures from the red rooms in 1939.[791]

Small Red Bedroom

The Small Red Bedroom can be entered either from the hall or the Large Red Bedroom. It was decorated and furnished in the same manner as the Large Red Room except that the mantel is carved and painted wood more along the lines of the mantels in the third floor guest rooms. It is furnished with a bed, two cane-back side chairs, an easy chair, a bureau, and a wash stand with mirror. The mantel clock from this room is now in Mrs. Vanderbilt's Bedroom.[792] In 1966 the draperies were replaced and the furniture was reupholstered with the same poor quality fabrics used in the Large Red Room.[793]

North Foyer

The North Foyer leads to the Blue Room and the Mauve Room. It is furnished with a green velvet sofa with fringe probably made by Herter Brothers,[794] a side table also probably attributable to Herter Brothers, and a gilded center table with a marble top. There are three oil paintings hanging on the walls and a hanging lantern provides light. The pair of vases currently on the mantel in the Mauve room should be on the oak side table.[795] The rug now in the Elliptical Hall should be in this space.[796]

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[789] "She stated that in 1935 she went to Europe at the request of her uncle. She tried to match the wallpaper on that room, the Blue Room and the Red Room. She was able to secure in 1935 the same wallpaper that had been placed in the room in 1898." (Bruguiere, 1948.) While Mrs. Van Alen Bruguiere remembered the year as 1935, it was more likely 1932. The shipping box from A.L. Diament & Co., 1515 Walnut Street, Philadelphia has a shipping label on it dated February 1932.

[790] Albert McClure, Monthly Report, November, December 1966

[791] Fred Traudt Report, Vanderbilt #46, October 21, 1939.

[792] According to Craig Jessup, former curator.

[793] Albert McClure, Monthly Report, November, December 1966

[794] The sofa is visible in a photograph of the Parlor at 459 Fifth Avenue, William H. Vanderbilt Residence, later Frederick W. Vanderbilt Residence, New York City. The photograph BHA4-02045 is in the collection of Biltmore. The photograph probably dates to circa 1880. The green velvet upholstery presently on the sofa is not original.

[795] See Curry Inventory, 1938.

[796] Curry Inventory, 1938, 46.

Blue Bedroom

The Blue Room is located on the northwest corner of the mansion. It is the largest guest room and the only one with a private bath. The size, Hudson River views, and private bath define this as the most desirable guest room.

The design of the woodwork and trim is attributed to McKim, Mead & White. The gray-veined marble mantel with columns, centering a swag in the middle has a similar feeling to the mantels in the Living Room, and might have been supplied by R.C. Fisher & Co.

The original paper for this room was hand-colored and embossed with a ground of blue striations. Like the Red Rooms and Mauve Room it was repapered in 1932 with an exact reproduction of the original paper. This paper was cleaned in 1998. The draperies and upholstery were originally a silk brocade with floral and vine motifs on a cream ground. These were replaced in 1982 to 1983 with a printed version of the same pattern on union cloth and the transfer of the original inserts to this ground.

The furniture in this bedroom is all marked "Chambre #5,"[797] and the bureau is labeled "Poirer and Remon, Paris for Geo. A. Glaenzer & Cie, New York."[798] There are a double bed, seven matching side chairs, an armoire, a dressing table and bench, easy chairs,[799] a pair of night stands, two side tables, a caned chaise longue, and another bureau with mirror. There are four sconces and several table lamps.

Daisy Van Alen, the Vanderbilts' favorite niece, used this room. On a visit to the mansion in 1948 "She pointed to the little table along side the chaise longue and told her husband that it was on that table that she always had breakfast."[800] She was also quite concerned that "the green birds and the clock that were always on the mantel were gone. I inquired later from Mrs. Farley where they were and Mrs. Farley told me that Mrs. Bruguiere must have forgotten that she gave them to Mr. Shears."[801] The Blue room had a coordinating breakfast set.[802] The fireplace shows evidence of use. Occasionally orchid plants were placed in the fireplace.[803]

The Blue Bedroom survives with a good level of integrity. During her tenure, Daisy Van Alen replaced two small chairs and removed most of the small decorative accessories including candlesticks, figurines, the mantel garniture, and vases.[804] The textiles were reproduced well.

Mauve Bedroom

The Mauve Bedroom is located in the northeast corner of the mansion, and is connected to the Green (Little Mauve) Room with a bathroom.

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[797] Menz and McTernan, 45.
[798] The label is on the top two drawers.
[799] Shears took some chairs from this room.
[800] Bruguiere, 1948.
[801] Bruguiere, 1948
[802] Snell, "Preliminary Report," 35
[803] Interview with Alex Knauss, August 6, 1971.
[804] See Appendix 3 for the complete list of articles missing after 1938.

There are extant, elaborate drawings for this room by Glaenzer but they were never carried out.[805] The room was much simplified from Glaenzer's proposal. The wall treatment and vaulted ceiling were eliminated and the executed scheme was most likely planned by McKim, Mead & White. The mantelpiece is carved and painted with scrolling ornament centering a female head. There is a grey-veined surround and a painted over mantel mirror with cosseted corners. The four sconces are identical to those in the other guest rooms.

The lavender and white embossed wallpaper was replaced in 1932 with an exact reproduction. Remnants of the original papers show a slightly darker and purpler ground. Remnants of the replacement paper were found in a box labeled "A.L. Diament & Co., 1515 Walnut St., Philadelphia. Hand Blocked & Machine Printed Wallpapers and Cretonnes, Decorative Furnishing Accessories." The room was painted in 1931.[806] In 1964 the Mauve Bedroom was repapered [807]and the canopy, bedspread, and drapes were replaced with reproductions.[808] They were reproduced again in 1985 using a union cloth ground and the original inserts as was done the Blue Room. The upholstery was redone in 1989. The red wall-to-wall carpeting came from W. & J. Sloane. Two of the rugs from this room were removed by Mrs. Van Alen in 1939[809] and the Oriental rug currently here belongs in the Blue Room.[810] Mrs. Van Alen also took two pictures in 1939.[811]

Georges Glaenzer most likely supplied the furniture and the writing table is stenciled "No. 6." There is a double bed, a dressing table, a bureau with mirror, a side table, four side chairs, and a chaise with matching ottoman. There was a chaise longue in addition to the chaise and ottoman; all three pieces were originally covered in a lavender silk velvet.[812]

This may have been the bedroom used by Princess Mdivani, daughter of Mrs. Van Alen.[813]

Green Bedroom[814]

The Green Bedroom is the last guest room on the second floor and faces east. It is entered through the service door from the Second Floor Hall or the bathroom shared with the Mauve Room. The door is lined with green felt. This was a less desirable guest room due to this access. Double doors and a piece of rolled and painted canvas around the door provided

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[805] Five Drawings by Georges Glaenzer, all dated 6/10/97: #17, 18, 19, 20, 21. The decoration was not executed as proposed. Glaenzer called for scrolling composition ornament on the ceiling and walls, embroidered fabric on the walls, different furniture and lighting fixtures, and a vaulted ceiling,

[806] Historian's Research Notes File, 1941-67, Series V.A., Shears Account Books.

[807] Albert McClure, Monthly Report, March 1964.

[808] Albert McClure, Monthly Report, January 1965

[809] Fred Traudt Report, Vanderbilt # 46, September 15, 39.

[810] According to Craig Jessup.

[811] Fred Traudt Report, Vanderbilt # 46, October 21, 1939.

[812] There were identical lavender pieces in the adjoining Green Room some of which retain their original upholstery.

[813] Fred Traudt Diary, 1935. This document was given to me by Craig Jessup. I am not certain that it was actually written by Fred Traudt as the handwriting differs from the other Diary written in 1939-40.

[814] According to label in key closet - Housekeepers Office, it is currently identified as Small Mauve Room.

soundproofing from noise on the service stairs. There should be another oak door hung on the service stair side which was removed.

The carved and painted mantel with an inner grey marble surround is similar to those in the third floor guest rooms.

The original paper from 1898 was an embossed green paper, remnants of which exist at the site. This room does not seem to have been repapered in 1932 when the Red Rooms, Blue Room, and Mauve Room were, but was redone in 1964 by the NPS with a printed green paper that has no sympathy with the original paper.[815] The draperies were tapestry with a green moiré border and were put in storage in 1951, the same year the woodwork was washed.[816]

The Green Bedroom was furnished with a grey enamel bedroom suite comprised of a full-size bed, a night stand, a dresser, a washstand, and two side chairs. In addition there was an upholstered lounge and armchair, a round table, and a small green enamel Japanese-style writing table.[817]

Mrs. Van Alen removed the rug from this room in 1939 which was described in 1938 as a dark blue and red Shiraz measuring four by five feet.[818]

It is not known who used this room as a guest. As it is part of a suite with the Mauve Room it may have been used by a child of a person staying in the Mauve Room.

This room is not currently visited on the tour of the mansion and is used as a storage area. It retains much less integrity than other rooms because of the wallpaper that does not resemble the original.

Stairway to the Third Floor

The stairway to the third floor has twisted balusters. There are two patterns of balusters that are alternated in the two-one rhythm. These balusters recall the Colonial Revival style widely used by McKim, Mead & White during the 1880s. Indeed there are nearly identical balusters in the LeRoy King House in Newport, Rhode Island, built in 1884 to 1886.[819] It is easy to see how the style of the balusters would have altered the appearance and effect of the opening of the light well, seen both from the Second Floor, as well as from the Elliptical Hall and how Mr. and Mrs. Vanderbilt could very well have disliked this retardataire Colonial Revival element in an otherwise grand Beaux-Arts space.

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[815] Albert McClure, Monthly Report, March 1964.

[816] Curry Inventory, 1938, 56. Albert McClure, Monthly Report, May 1951.

[817] Curry Inventory, 1938, 56. Original muslin covers for furniture in collection. Craig Jessup suggested putting this room on exhibit as if closed for the season with the muslin covers on the furniture. I think that this would add an important layer to understanding the use of the house by the Vanderbilts over the course of a year. Some of the side chairs retain their original upholstery, as does the chaise longue and armchair.

[818] Fred Traudt Report, Vanderbilt #46, 1939, Curry Inventory, 1938, 56.

[819] See Sam White, 107.

THIRD FLOOR

The third floor contains five additional guest bedrooms (see ill. 9). The stairway from the Second Floor Hall leads to the third floor hall. These rooms survive with most of the original textiles and wall coverings. They are not currently included on tours of the mansion. In many cases the furnishing and decoration of these rooms is more lavish than the second floor guest rooms, certainly in the choice of wall covering for the Lavender and Empire Bedrooms. There do not seem to have been any changes to these rooms in 1906 or at any other time under Vanderbilt ownership. When the National Park Service assumed ownership, the bathrooms on the third floor were altered to accommodate stall showers for use by Franklin Roosevelt's Secret Service Staff who occupied the servants' quarters.

Hall

The third floor hall is identified as the Guest's Hall on the McKim, Mead & White floor plan.[820] It provides access to the third floor guest rooms and bathrooms. A separate hall was used by the housekeeper and servants to enter their quarters.

The architectural features including the white painted dado below the chair rail, the cornice, and door trim were designed by McKim, Mead & White and executed by Herter Brothers.[821] The walls are painted green above the chair rail.[822]

The hall was furnished with a combination of Herter Brothers furniture brought from the Vanderbilts' New York house[823] and antiques purchased by Stanford White. The furniture includes four upholstered chairs with tassel fringe attributed to Herter Brothers,[824] two armchairs, an ebonized two-tier table by Herter Brothers, a pair of ebonized and inlaid side chairs by Herter Brothers,[825] and a pair of green armchairs with eagles purchased by Stanford White.[826]

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[820] See drawing #11, by Hall.

[821] Herter Brothers Sales Ledger, 1898-1904, vol. 18, 15, Entry June 23, 1898: "Norcross Brothers for F. W. Vanderbilt."

[822] According to Peggy Albee this has been repainted and the original paint was more mottled in apearance.

[823] Herter Brothers Bill of Sales dated June 15, 1878 to W.H. Vanderbilt, 459 Fifth Avenue, Bill in the collection of Biltmore, Asheville, NC. Frederick probably inherited some or all of this furniture when his father gave him the house at 459 Fifth Avenue:

"2 Large Divans with loose cushions in olive velours
1 small outer Divan with jardiniere top in olive velours
2 Lady Chairs in olive velours
2 Armchairs in olive velours
2 light chairs in fancy covering."

[824] The casters are black rubber and marked India Rubber Co., N.Y. The upholstery on these chairs matches the original drapery from the Living Room - cut and voided velvet. These chairs are similar in form although the upholstery appears to be slightly different from chairs in the parlor of 459 Fifth Avenue, photographed when William H. Vanderbilt owned the house. This photograph is in the collection of Biltmore.

[825] One of these side chairs is visible in a photograph of the Parlor at 459 Fifth Avenue, William H. Vanderbilt Residence, later Frederick W. Vanderbilt Residence, New York City. The photograph BHA4-02045 is in the collection of Biltmore. The photograph probably dates to circa 1880. It also appears on a bill from Herter Brothers to William H. Vanderbilt dated June 15, 1878. The bill is also in the collection of

The floor was covered with a trellis-patterned carpet, and the walls were hung with two tapestries. In addition there were prints and framed photographs on the wall.

The furniture and decorations from this space have been moved to various temporary storage spaces.

Small Pink Room

This is a small bedroom at the top of the stairs to the third floor. It is identified as a guest's room on the McKim, Mead & White floor plan.[827] It faces east. The fact that it was called the "small pink room" suggests that it was intended as part of a suite with the adjoining "pink room," but there is no interconnecting door. The room has no access to a bathroom. There is no closet in this room. All of these factors make its use as a guest bedroom questionable. It was supposedly used by Mrs. Vanderbilt's secretary, but without access to a bathroom, this is difficult to understand. It is possible that she used the room only during the day and was not a boarder. The room has also been identified as Mrs. Vanderbilt's nurse's room.

McKim, Mead & White designed the architectural elements of the room and contracted them to Norcross Brothers who in turn subcontracted the work to Herter Brothers.[828] The original pink striped wallpaper is on the walls. The draperies were printed cotton.

According to the 1938 inventory the room was furnished with a brass bed, a suite of mahogany furniture including a bureau, a table, a nightstand, and a wash stand. There were three mahogany side chairs, a grey-painted chaise longue with caned ends,[829] a mahogany towel rack, a commode, a gilt chair, a Louis XV-style dressing table made by Sormani of Paris, a walnut cobbler's bench, and various accessories. It is difficult to imagine all of this furniture being used in this room unless it was functioning as a storeroom.

There are three sconces all on the northern wall. Again this is a strange arrangement for the lighting of a room. Mr. Shears took the clock from this room in 1939.[830]

While this room retains its original wallpaper the historical use and arrangement of the room require further study.

Biltmore. The upholstery of this chair is olive velour, as cited in the bill. However there was another layer of upholstery beneath that left traces of blue silk. See Katherine Howe, Alice Frelinghuysen, and Catherine Voorsanger, *Herter Brothers, Furniture and Interiors for a Gilded Age* (New York: Harry N. Abrams, Inc., 1994), 176-177.

[826] See Statement, SW Papers, Box 49:3, described as "2 green chairs with eagles," they were purchased in Venice for 600 Lire.

[827] Drawing #11, by Hall.

[828] Herter Brothers Sales Ledger, 1898-1904, vol. 18, 15, Entry June 23, 1898: "Norcross Brothers for F. W. Vanderbilt."

[829] The chaise longue likely is a piece of the guest room furniture from the third floor.

[830] Fred Traudt Report, Vanderbilt # 46, December 7, 1939. It is unclear whether he took the clock for himself or packed it for Mrs. Van Alen.

Pink Bedroom

The Pink Bedroom is located on the east side of the mansion. It shares a bathroom with the Lavender Bedroom. The bathroom is accessible from both bedrooms and the hallway. The architectural features of this room were designed by McKim, Mead & White and executed by Herter Brothers.[831]

The mantel is carved and painted wood with an orange marble surround. The wallpaper is a narrow pink stripe and is the original installed in the 1890s. The furniture is French style Rococo Revival, made at the end of the century and painted white. The scrolled carving is much exaggerated and is accentuated by the bombé curves of the forms of the bureau and dressing table. This suite of furniture is not of the same quality as the second floor guest room furniture.[832] The suite consists of a single bed, a bureau with mirror, a desk, a washstand, an easy chair, a chaise longue, a night stand, and a dressing table with a mirror. The draperies and upholstery are pink-printed cotton floral designs. The wall-to-wall carpeting is from W. & J. Sloane. There are four sconces, two glass oil lamps, and a floor lamp to provide light in this room. Interestingly, the Pink Bedroom contains five oil paintings. According to the 1938 inventory this room contained six oil paintings and two watercolors. It remains to be explained why such a subsidiary guest room on the third floor with no river view would have had so many oil paintings. There is a mantel clock, although it is probably not the original one to the room that is recorded as taken by Mr. Shears in 1939.[833]

It has been said Mr. Vanderbilt used this room after Mrs. Vanderbilt's death during the winter when his second floor bedroom was closed.[834] It has also been said that Frederick died in this room.[835] Neither of these statements has been substantiated in the existing documentation or research. Realistically, it does not make sense that Frederick would have chosen for himself such a feminine room, and one with no river view.

The room survives with much integrity, including the original wallpaper, draperies, and upholstery. The questions concerning Frederick's use of the room require further research.

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[831] Herter Brothers Sales Ledger, 1898-1904, vol. 18, 15, Entry June 23, 1898: "Norcross Brothers for F. W. Vanderbilt."

[832] There is a nearly identical suite of furniture at Woodlea, the country house built by Frederick's sister Margaret and her husband Elliot Shepard in Scarborough, New York.

[833] Fred Traudt, "Notes on Early Years under NPS at Vanderbilt Mansion," Manuscript, September 15, 1939-February 1, 1942, Vanderbilt Source #15, Resource Management Records, ROVA Archives, December 7, 1939.

[834] Mrs. Farley, March 26, 1954.

[835] It is difficult to believe that Frederick used this room as his bedroom. Of all of the guest room this is the most feminine, it has no view of the river, and is on the third floor, which would have meant additional stairs to climb for an elderly man. It seems more likely that he used this room temporarily, while his own bedroom was being painted. See letter Frederick Vanderbilt to Lila Webb, April 27, 1935, Collection of Shelburne Farms: "I came up last week and again yesterday and camped out having one room ready on the third floor . . . but now the house is nearly finished."

Lavender Bedroom[836]

The Lavender Bedroom is located on the southeast corner of the mansion, directly over Mrs. Vanderbilt's Bedroom. It shares a bathroom with the Pink Bedroom. The bathroom is accessible from both bedrooms as well as the hallway. The room was given its name from the Lavender-colored French Toile de Jouy fabric that covers the walls.[837]

The architectural features of the room, including the cornice and window and door trim were designed by McKim, Mead & White and executed by Herter Brothers.[838] The draperies were matching chintz Toile de Jouy.[839] The mantel is carved and painted wood with a yellow marble surround. There is rose-colored wall-to-wall carpeting from W. & J. Sloane.

This bedroom is furnished with a suite of Herter Brothers aesthetic oak furniture.[840] The suite contains a pair of twin beds, a chaise longue, an armchair,[841] a wash stand, a bureau,[842] a table, a nightstand, and two side chairs.[843] The fact that the Bureau contains a pencil inscription that probably reads "459 Fifth Avenue, Frederick Vanderbilt," suggests that Frederick acquired the furniture after his father had given him the house at 459 Fifth Avenue in 1884.[844] There is a gilded wall mirror with individual mirror panes, and a painted landscape in the upper center. There is a French mantel clock. Mrs. Van Alen took the original andirons in 1939.[845] According to the 1938 inventory there was also a French marquetry desk made by Paul Sormani in this room.[846] This desk is now in the collection of the Preservation Society of Newport County in the Green Room at Chateau-Sur-Mer. This desk was given to Newport by Daisy Van Alen's son and daughter-in-law Mr. and Mrs. William Van Alen. It contains an engraved brass label "P. Sormani, Paris for Geo. A. Glaenzer, New York."[847]

Like the other guest rooms on the third floor, this room is intact with its original furniture, and wall coverings.

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[836] Lavender according to label in housekeeper's key closet, NPS calls it the Oak Room.
[837] See design for wallpaper: VAMA General File, [Wallpaper], ROVA Curatorial Division.
[838] Herter Brothers Sales Ledger, 1898-1904, vol. 18, 15, Entry June 23, 1898: "Norcross Brothers for F. W. Vanderbilt."
[839] Curry Inventory, 73. Fragments of the draperies and skirt from the washstand are in the VAMA collection.
[840] According to Margaret Van Alen, this suite of furniture was the first one purchased by Frederick and Louise after their marriage in 1878. It came from the FWV house at 53rd and Fifth which he later sold to Lloyd Brice. (Van Alen, 1940.)
[841] Rubber casters marked "70."
[842] Pencil inscription on back 159? (459?) Frederick Vanderbilt.
[843] Stamped 5348 under stretcher.
[844] There is also a dressing table that is painted white. This table, which is not of any quality, originally had a yellow silk pleated skirt.
[845] Fred Traudt Report, Vanderbilt # 46, September 15, 1939.
[846] Curry Inventory, 73.
[847] There is no known connection between Sormani and Glaenzer. See letter from Denise Ledoux Lebard, the foremost French scholar of nineteenth century furniture to Nina Gray, November 1998.

Empire Bedroom

The Empire Bedroom is the most luxurious of the third floor guest rooms. It occupies the southwest corner, directly over Frederick's Bedroom, and has commanding views of the Hudson River. It shares a bathroom with the Green Bedroom. This bathroom is accessible from both bedrooms as well as the hallway.

The room is furnished with an assembled set of French Empire furniture which gave the room its name. However, it seems as though all of the furniture dates from the end of the nineteenth century, rather than the early Empire period.[848] According to Frederick's niece Daisy Van Alen Bruguiere, he bought the furniture, had it upholstered, and decorated the room to match.[849] The architectural details of this room match the other guest rooms on the third floor and were designed by McKim, Mead & White. Herter Brothers executed the cornice, window and door trim.[850]

The walls and furniture were covered with a green, now faded to gold, silk damask in an Empire pattern of two sizes of star-shaped flowers. The curtains are green silk trimmed with gold tape. They hang from brass rods with Empire-style tie backs. The rose-colored wall-to-wall carpeting came from W. & J. Sloane.[851] The mantel is carved and painted wood with a reddish orange marble surround. The furniture in this room is not a suite, but individual pieces all in the Empire style.[852] The pieces include a double bed, a cheval glass, a chaise longue, a bureau,[853] two side chairs, an armchair, an easy chair, a dressing table, a neo-Egyptian round center table, a washstand, a tall chest of drawers, a taboret table, an oval mirror hung above the bureau, and a blanket rack. The room is lit by five sconces that are identical to those throughout the third floor guest rooms. The accessories include an Empire mantel clock with matching candelabra.

The Empire Bedroom survives in its original condition, retaining wall coverings, draperies, and curtains. It is an excellent example of the vogue at the end of the nineteenth century for French Empire decoration in the United States.

Green Bedroom[854]

The Green Bedroom is located on the west side of the mansion. It shares a bathroom with the Empire Bedroom. The walls are paneled and painted off-white canvas. It is likewise furnished with a suite of white-painted furniture. The upholstery and draperies are green-and-pink striped lampas. It is the color of the draperies that gave this room its original identity as the

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[848] It is possible that the bed is early nineteenth century.

[849] Bruguiere, 1948. The myth that this furniture came from Malmaison is false. See Malmaison File, VAMA General Files, "M", ROVA Curatorial Division. Georges Glaenzer is known to have decorated at least two Empire style rooms, a bedroom for George F. Baker at 258 Madison Avenue in New York City and a library for Mrs. Charles B. Alexander at 4 West 58th Street, also in New York City.

[850] Herter Brothers Sales Ledger, 1898-1904, vol. 18, 15, Entry June 23, 1898: "Norcross Brothers for F. W. Vanderbilt."

[851] The carpeting is the same throughout the third floor, and one piece has a stencil "W & J. Sloane."

[852] Lila Vanderbilt Webb also had a bedroom with a similar set of assembled Empire-style furniture at Shelburne Farms. It is not known if she purchased her furniture from the same source as Frederick.

[853] This piece has been altered, the mounts and handles are replacements or additions

[854] Green Room according to label in housekeeper's key closet, currently called the White Bedroom

Green Bedroom. The pink wall-to-wall carpeting came from W. & J. Sloane. The carved and painted mantel has a grey-veined marble surround.

The architectural elements of the room were designed by McKim, Mead & White and executed by Herter Brothers.[855]

The bedroom furniture[856] consists of a double bed, a bureau with mirror, a desk, a washstand, a side table, a kidney-shaped table with fan design under glass, a chaise longue, and an easy chair.[857] There is also a fire screen with embroidered panels. The room has two sconces, two glass oil lamps and a floor lamp.

There are several prints of English ladies on the walls and an onyx mantel clock marked "M. Lavenere, 22 Rue di Boi Loi" with matching urns.

This bedroom retains its original upholstery and curtains. It is not known if the walls have been repainted.

Third Floor Guest Bathrooms

There are two bathrooms on the third floor. One is between the Pink Room and the Lavender Room, the other is between the Empire Room and the Green Room. Both are also accessible from the hall. Each has white tiled floors and walls. During President Franklin Roosevelt's presidency his secret service men used the third floor. At that time the bathtubs were replaced by stall showers.

SERVICE AREAS

BASEMENT SERVICE ROOMS

The service areas at Hyde Park, both in the basement and on the third floor, are accommodated within the symmetrical form of the house's elevations and floor plans rather than in an attached service wing (see ills. 6, 9). Both options were employed in gilded-age houses, however McKim's strict adherence to the Beaux-Arts tradition of symmetry and balance in the plan took precedence over arranging the service floors according to function. In fact, the service floors are arranged along similar lines as the public floors, echoing the central ellipse and symmetrical room arrangements. The resulting service room arrangement neglected adequate space for storage and was modified during the Vanderbilts' occupancy, as discussed below.

The basement floor plan is arranged along a north-south hall with a central ellipse paralleling the Elliptical Hall and light well on the upper floors. The basement service rooms are arranged in units defined by function. These units, as originally conceived and built, are;

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[855] Herter Brothers Sales Ledger, 1898-1904, vol. 18, 15, Entry June 23, 1898: "Norcross Brothers for F. W. Vanderbilt."

[856] This is an assembled set, not all from the same suite.

[857] There is another piece of furniture from this suite in Mrs. Vanderbilt's Bathroom, a large dressing table with a triple mirror.

1. food preparation and dining to the north (Kitchen, Scullery, Dumbwaiter, Refrigerator, Kitchen Store Closet, Service Dining Room, Service Pantry, and Cook's Room),
2. laundry to the southeast (Main Laundry, Service Laundry, Boot Room),
3. rooms for male staff to the southwest (Butler's Room, Second Man's Room, Third Man's Room, Service Trunk Room),
4. storage around the circular hall (Wine Cellar, Box Closet, Bicycle Room, Trunk and Store Room),
5. and the Housekeeper's Office and Store Closet south of the kitchen offices.

Following this arrangement, the rooms used for work (the Kitchen, Laundry, and Housekeeper's Room) are to the east, while the west is devoted to off-duty hours with male staff rooms, the Cook's Room, and Service Dining Room. A men's bath and a lavatory as well as storage closets surround the hall's ellipse. The Vanderbilt amendments to the floor plan were the addition of storage rooms by partitioning the ellipse, the Third Man's Room, and the Wine Cellar.

In order to clarify the various names and uses of the basement service rooms, a comparison has been made between three sources; McKim, Mead & White's plan, the room names in the housekeeper's key closet, and oral interviews with Theresa Farley conducted by Charles Snell. In some cases, other sources suggest additional room names, and these have been noted in the narrative that follows. Diagram 4 outlines the room names.

Hall

The basement service Hall is oriented north-south with an exterior entrance to the north and a large ellipse at its center. The Hall includes access to the sub-basement and the service stair hall and elevator. McKim's plan included only three small closets and three walk-in closets on this floor. No accommodation was made for trunk rooms or larger storage. Over time basement storage was created by partitioning the hall and other rooms. The Hall partitioning resulted in three new storage rooms on the west side of the ellipse. Based on the order in which Mrs. Farley and George Palmer walked through the rooms, it appears the northern-most closet of the three on the west side of the ellipse did not exist in 1947.[858] Farley also discusses the closet or armoire which now stands just west of the entry to the Cook's room vestibule. Originally it stood on the north wall of the cook's vestibule, and it was used in the Vanderbilt period and by the NPS for vase storage. Today it is a broom closet.

The two remaining partitioned store rooms in the ellipse were reported by Mrs. Farley to be a trunk room to the west and a pressing room to the south.[859] The housekeeper's key closet includes three keys labeled "Box Closet" (.02), "Housekeeper's Store Closet" (.05), and "Bicycle Room" (.06). At this time, it is not clear whether these room names and functions refer to the partitioned store rooms on the ellipse.

The walls were originally painted a buff color with varnished baseboard, chair rail, and picture rail like those in the third floor service areas.[860] The current paint is dark cream below the picture rail with cream above the rail and on the ceiling. Four square structural columns

[858] Farley.
[859] Farley.
[860] Snell, "Master Plan Development Outline," 26. Snell cites an interview with Frederick Traudt, February 15, 1957.

stand in the ellipse, each originally having the same trim as the walls. An arch demarcates the narrower north entry hall from the wider hall west of the service stairs.

In 1938 the Hall contained three wooden tables.[861] It is now furnished with a pressing table between the columns in the ellipse, five tables from locations in the park including the former NPS tea room in the Pavilion, three wicker armchairs, and various NPS racks, stands, and chairs.[862]

The north exterior door had a screen door which is now stored on the third floor. A "Corbin" automatic door closer has been added to the door, and nailing evidence suggests an earlier door closer. The door has a clear glass window with two sets of nailing evidence for blinds or curtains. An NPS-era roller shade hangs at the window today. The original doorbell hangs on the east wall near the door. The north end of the Hall, which is used for public tours, is carpeted wall-to-wall with NPS-era red pile carpet. The remainder of the flooring is hardwood. Eight plain, electric wall sconces light the Hall along with three additional sconces added with the west partition walls. The interior doors onto the Hall had textured glass panels and frosted glass transoms for natural light and ventilation.

The service Hall was used primarily as a passage, though the large oval at its center offered flexible work space as needed. It is currently used for public tours and as a staff work area.

[861] Curry Inventory, 96; Hopkins, 41.
[862] Conversation with Michelina R. Jurkowski, NPS curatorial assistant, January 21, 1999.

MM & W Floor Plan[863] (1896)	**Housekeeper's Key Closet Room Name / Key Number**	**Theresa Farley[864] (1920-1938)**
Kitchen	Kitchen / 27	Kitchen
Scullery	Kitchen Scullery / 24	
(unnamed)	Hall to Dumbwaiter / 23	
Housekeeper's Room	Housekeeper's Office / 21	Housekeeper's Dining Room[865]
Lavatory	Lavatory / 19	
Wines	Wine Cellar / 18	
Hall	Box Closet (outside?) / .02 Housekeeper's Store Closet /.05 Bicycle Room / .06	Trunk Room (partitioned) Pressing Room (partitioned)
Men's Bath	Men's Bath / 17	
No. 1	Boots / 16	Third Man's Room
Servants' Laundry	Service Laundry / 15	Helps' Laundry
Laundry	Main Laundry / 14	
Servants' Store Room	Service Trunk Room / 13	
No. 5	Butler's Room / 12	Butler's Room
No. 4	Second Man's Room / 11	Second Man's Room
No. 3	Third Man's Room / 10	Day and Night Men's Room (partitioned) Store Room (north partition)
Boots & Lamps	Cook's Room / 8	Visiting Valet's Room
(not on plan)	V's Trunk and Store Room / 7	Soap Closet
Pantry	Pantry Service Dining Room / 4	Helps' Pantry
Closet	Closet Service Dining Room / 3	Helps' Cloak Room
Servants' Hall	Service Dining Room / 2	Helps' Dining Room
Closet	Kitchen Store Closet / 5	
Refrigerator	(no key)	Refrigerator

Diagram 4: A Comparison of Changes in Basement Room Names over Time

Kitchen

The Kitchen at Hyde Park is surprisingly small in comparison with the grand kitchen offices at The Breakers in Newport and it lacks the specialized food storage spaces which still survive in the Ogden Mills house, yet it is neatly arranged and was fitted with the modern equipment customary to a country place. McKim's plan indicated the placement of the range and sink on the north and east exterior walls, respectively; a built-in china dresser on the west, two storage closets and a door to the adjoining Scullery to the south. One small modification was made during construction. The scullery door was changed from a swinging door to a door opening into the Kitchen. A swinging door would have interfered with the Scullery's other door. The Kitchen receives excellent natural light from two large windows on the eastern elevation, and a smaller north window offers a view to the delivery entrance.

[863] McKim, Mead & White, Drawing # 11.
[864] Farley; Snell, "Master Plan Development Outline," 26-33. Snell cites an additional unrecorded interview with Farley on February 15, 1957. Snell's room numbers are taken from the Curry Inventory of 1938, 91-96. Farley was hired in as a maid from 1920 to 1927 when she joined the staff as third chamber maid.
[865] Curry Inventory, 95. Both the Curry Inventory and Snell refer to this as a dining room. Farley is not on record discussing the room.

Alfred Martin, third man, noted that, "The kitchen was a very cold room in appearance."[866] The Kitchen walls are tiled with white, 8 ¾" x 2 ¾" tiles laid in garden bond with no trim at the floor and ceiling. The door lintels are white marble. At the jambs, the tiles are quarter-round. The ceiling currently is painted a high-gloss cream; however, the original ceiling paint may survive in the two closets which have dark mustard ceilings. The floor is a single pour of terrazzo with white marble chips in gray mortar. A 6 ½" tile border of ¾" squares set in yellow, white, and black stripes lines the room. The border runs along the footprint of the range, but disappears under the built-in china dresser, which was on McKim's plan, and a small cupboard under the north window.

The French firm of DuParquet, Huot, and Moneuse Company, with offices in New York, Boston, and Chicago, equipped the Kitchen.[867] The range is marked with the company name, a patent date of June 1, 1880, and "No. 3." It was ordered by McKim, Mead & White in December 1898 at a cost of $400.[868] Its cook surface measures 9' x 3'4". The range area includes a 12' x 4'6" iron hood, air vent, pot rack discussed below, and shelf above the cook surface. The small oven displayed to the right of the range was salvaged by park staff from a trash pit and restored. It is believed to have been in the Pavilion kitchen. There is no period lighting above the range, but a capped pipe may indicate a former fixture. The sink is a "Monel" sink which replaced an earlier heavy white porcelain sink.[869] Wooden nailers under the sink indicate the location of the earlier model. A call bell is installed south of the hall door. Its mechanicals have been removed. A speaking tube is located on the pier between the closets.

The original pot rack was likely removed during the scrap metal drives of World War II.[870] The current rack was supplied by H. Friedman & Sons and installed in 1971. The original anchors for the rack remained at the ceiling and were used as a guide for the size of the new rack.[871] Tom Morgan, a Vanderbilt houseman, noted, "copper pots and pans hanging from a rack in the ceiling."[872]

A wall shelf was installed on the west wall between the door and the range. Molly bolts and discoloration in the tile indicate that the shelf was mounted on brackets 4'10" from the floor and was approximately 7' long. Discoloration in the tile below the shelf at the exact height of the mortar in the room, indicate that the mortar was situated below the shelf. Two hooks with pokers are still mounted to the right of the mortar location near the range. A similar shelf survives on the east wall north of the sink. It is mounted 5'7 ¼" above the floor and measures 6' x 6 ½". Its underside has holes for ten small hooks at approximately 7" intervals. Divets in the wood indicate heavy use of the hooks. Behind this row of holes is another row of seven holes with lighter evidence of use. The wall above the shelf has six additional molly bolt holes, and below the shelf three "L" hooks and two holes indicate more hanging storage. Shelves are also mounted at the same height over the sink drain-boards. These measure 2'6" x 13 ¼". The left

[866] Martin, Letter, October 1, 1970.
[867] Snell, "Master Plan Development Outline," 33. Snell cites an interview with J. B. Clermont, October 14, 1954.
[868] McKim, Mead & White Billbook #6, 437.
[869] Tom Morgan.
[870] 2,800 lbs. of copper and 50,215 lbs. of steel were donated by Superintendent Cooper to the American Red Cross in 1942. See "World War II Use of Vanderbilt Mansion National Historic Site," VAMA General File, "VAMA Operations," ROVA Curatorial Division.
[871] Todd Koenig, Letter, April 9, 1971, VAMA General File, "VAMA Kitchen," ROVA Curatorial Division.
[872] Tom Morgan.

shelf has two brass towel bars mounted underneath and nailing evidence for five small hooks behind the bars. Divets in front of the hooks indicate heavy use. The right shelf has five similar holes with indications of heavy use and nail holes for a single towel bar. This bar may have been moved to the left shelf. Both shelves have nail holes indicating a tacked-on covering, probably zinc as recommended by Charles Hooper, " . . . all counter shelves should be zinc covered, particularly those adjacent to the sink."[873] The shelf brackets were originally black enamel and are now painted white. Molly bolts indicate the location of a wire soap or sponge dish above the sink faucet. A line of molly bolts running vertically above the sink wall sconce and two bolts near the left shelf indicate the location of other fixtures. Clearly, most cooking pots and utensils were hung on hooks or the pot rack rather than stored in the dresser or closets. To support this point, the furniture in the room offered no storage space, only work surfaces. Alfred Martin noted, "Copper pots and pans and cooking utensils were displayed on the walls."[874] A 1906 source on kitchen design and equipment refers to this method of equipment storage as traditionally French or English, not surprising given the French firm supplying the Kitchen and the family's preference for French chefs.[875]

A built-in china dresser with six drawers and enclosed shelves is installed on the west wall. The Kitchen contained two marble-top and one zinc-top kitchen table, a wall clock on the pier between the closets, four chairs, a butcher's chopping block, and a mortar and pestle erroneously labeled a mixing bowl with stand in the inventories. Doug Crapser noted a narrow table covered in a red and white cloth under the clock.[876] Mary Allt, a former parlor maid, noted that the small table by the sink had a metal top and that there was no dining table in the Kitchen.[877] By 1940 one marble-top table and the chopping block were gone, and the zinc had been removed from the kitchen table.[878] The crockery, Pyrex glassware, white enamel pots, and thirty-eight copper pots and saucepans in the 1938 inventory were all removed by 1940.[879] Mr. William L. Van Alen donated twenty-five copper pots from Wakehurst to the Preservation Society of Newport County in 1993 for use in The Elms kitchen. These surplus pots may have been part of the household material which Mrs. Van Alen removed from Hyde Park to Wakehurst in Newport.[880] The current copper cookware was purchased after 1971.[881]

At an unknown date, a small cupboard was set into the niche under the north window. It was used by NPS staff to store personal items when the room was used as a staff lunch room.[882] A small oak wash stand from a service room has been added to the room as well as a small oak dining table on the pier between the closets.

Nailing evidence for rods at the top and bottom of the hall door window indicate sheers were hung here. Nailing evidence for an automatic door closer is also on the hall door. The two east windows have two sets of nail patterns from previous window treatments as well as NPS

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[873] Charles Hooper, *The Country House* (New York: Doubleday, Page and Company, 1906), 175.
[874] Martin, Letter, October 1, 1970.
[875] Hooper, 173.
[876] Doug Crapser, unnumbered typescript.
[877] Partridge, unn.
[878] Curry Inventory, 96; Hopkins, 41.
[879] Curry Inventory, 96; Hopkins, 41.
[880] Armin B. Allen to William L. Van Alen, December 6, 1993, Preservation Society of Newport County.
[881] Partridge, unn.
[882] Conversation with Harmon Simmons, January 21, 1999. Simmons began working for the NPS in 1962.

roller shades, although Alfred Martin noted, "As best I can remember there were no curtains."[883] The Kitchen is lit by a three-bulb ceiling fixture with a milk-glass reflector hung over the center work table and single bulb wall sconces with milk-glass shades mounted over the sink and the speaking tube. All fixtures operated on pull cords until conversion of the electrical system by the NPS.

The Kitchen was the hub of the kitchen offices which included the Scullery, Dumbwaiter, Refrigerator, and Kitchen Store Closet. Food preparation for family, guests, and staff took place here. Serving dishes were stored in the dresser while other dinnerware was kept in the Butler's Pantry and Service Pantry. Harold Farley, whose parents worked on the estate, remembered as a child that cooks and other staff had coffee at a small table at the window between the sink and the scullery door.[884] Doug Crapser also remembered Mr. Farley sitting in a straight chair next to the pastry table by the southeast window having coffee and talking with others seated at a table under the clock covered with a red and white cloth.[885] He recalled that, "the chef and cook and other kitchen help used [it] for meals as well as for coffee breaks. . . ."[886] By 1962, the Kitchen was used as an NPS staff lunch room.[887]

Scullery

The Scullery adjoins the Kitchen to the north and the Dumbwaiter to the west. It differs slightly from McKim's plan in that its west wall was built at a slight angle to accommodate the service stair hall to the west. The ceiling, walls, and flooring are identical to the Kitchen, but with a narrower tile border in the floor. The swinging door to the Dumbwaiter has a clear glass window for safety.

The sink is porcelain with wooden drain boards, both heavily worn and cracked. The spigots are marked "The Meyer Sniffen Co., Ltd." The grease trap is marked "The 'Tucker' Grease Trap Mfgd by The Meyer Sniffen Co. Limited, New York." A call bell is installed inside the east door.

Wear and dirt in the flooring indicate the location of a piece of furniture on the south wall. It apparently had side panels extending to the floor and an open front. Its base measured approximately 45" x 14". No furnishings are indicated on either inventory. Mary Allt recalled a marble top table in this room, which she referred to as the "pastry room."[888] Currently a reproduction food barrel has been added to the room, but its use here is inappropriate.

The north window has at least three sets of nailing evidence for blinds or sheers as well as a current NPS roller shade. The room is lit by a single electric wall sconce with a milk-glass shade mounted over the sink.

The Scullery was used by the kitchen girl to wash serving pieces returned to the Kitchen via the Dumbwaiter and to clean cooking pots and utensils.

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[883] Martin, Letter, October 1, 1970.
[884] Harold Farley, typescript from unrecorded interview, January 24, 1979, unn.
[885] Crapser, 2.
[886] Crapser, unn.
[887] Conversation with Harmon Simmons, January 21, 1999.
[888] Partridge, unn.

Dumbwaiter

The Dumbwaiter, west of the Scullery and north of the hall outside the Housekeeper's Office, was modified during construction as compared with McKim's plan.[889] Its east and west walls are angled to accommodate the service stair hall, and the swing of both doors was reversed. McKim indicated swinging doors, but the south door opened only out into the hall. The ceiling, walls, and flooring are identical to the Kitchen, but with a no border in the floor.

The Dumbwaiter is marked "Chas. W. Hoffman Co., 309 West 56th Street, New York." It operates on a two pulley, counter-weighted rope system with a locking mechanism, and the box rides in a side track to steady it. The box has three shelves, the upper one hinged and folding up to accommodate tall dishes on the middle shelf.

The room is small, and though its doors were necessary to minimize cooking noise and smells drifting up the Dumbwaiter, they pose an inconvenience to service. The Dumbwaiter is separated from the Kitchen by two doors, as recommended by Charles Hooper in his 1906 book on country houses. Together with the sliding door on the Dumbwaiter itself, these doors serve to trap cooking smells in the service areas.[890]

Refrigerator and Kitchen Store Closet

The walk-in Refrigerator is accessed off the vestibule to the Service Dining Room and via pass-through doors off the main service hall. This placement and access follows Charles Hooper's recommendations for refrigerators in his 1906 book, *The Country House*, "It should not be in the kitchen, yet near it . . . if it can be filled from the outside, or at least without going through the kitchen or pantry, it is a decided advantage."[891] The Refrigerator was manufactured by Lorillard, 1168 Broadway, New York City and purchased by McKim, Mead & White for $1,070 in December 1898.[892] Ice was delivered daily from the ice house on the estate.

The Kitchen Store Closet is opposite the Kitchen and south of the Service Dining Room and is accessed from the service hall. Its exact use is uncertain. It has been converted to an alarm panel closet by the NPS.

Service Dining Room (MM&W: Servants' Hall, Farley: Helps' Dining Room, Curry: Not listed)

McKim's plan for the Service Dining Room indicates its entry vestibule closed off from the hall with a doorway. The entry from the vestibule to the Dining Room was proposed as an arch. As built, the vestibule did not have a door off the hall, but was left open, and the arch into the Dining Room was changed to a door. The change was likely due to the refrigerator opening into the vestibule area, not indicated on the plan.[893] A servant's cloak closet and a Service Pantry are on the Dining Room's south wall.[894]

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[889] McKim, Mead & White, Drawing # 8.
[890] Hooper, 179-180.
[891] Hooper, 176.
[892] Snell, "Master Plan Development Outline," 26; McKim, Mead & White Billbook #6, 437.
[893] McKim, Mead & White, Sheet no. 8.
[894] Snell, "Master Plan Development Outline," 26. Snell cites Wire Recording No. 7 with Mrs. Farley.

The fireplace on the north wall is ornamental only. The room was originally painted green, the ceiling painted white, and the wooden trim was varnished.[895] Today the trim is painted cream. The window sash is grain-painted, and the hall door has a frosted transom window. An unlabeled call button is installed to the right of the hall door. The dining room side of the pantry door has nailing evidence for a towel bar.

The room was furnished with a large dining table with twenty to twenty-five chairs, two rocking chairs, one straight chair near the fireplace, a serving table on the south wall, and a Victrola in the northwest corner of the room.[896] The dining table was always covered with a white cloth. Food was placed on the table and servants helped themselves.[897] The serving table was set with extra place settings before meals for unexpected arrivals and used for additional seating if needed.[898] When not in use, the dining chairs were lined up against the wall.[899] James Traudt, the son of a Vanderbilt watchman, remembered a radio placed on a small stand on the west wall. He thought the radio belonged to his father.[900] In 1940 the room contained two dining tables, fifteen oak side chairs with leatherette seats, a small oak table, and the oak Victrola.[901] The walls were decorated with pictures of fruit, and the pantry contained china.[902] In 1940 the fireplace mantel contained a Seth Thomas mantel clock.[903]

The north window has two sets of curtain hardware nail holes. No curtains are listed in the Hopkins inventory of 1940.[904] The floor is hardwood, and in 1940 the room contained a domestic rug with an all-over design.[905] Carpet pins in the flooring indicate that the carpet measured 21' x 14'8". A single-bulb ceiling fixture with a milk glass shade hangs over the dining table.

Staff meals were served to both household staff and to estate staff who entered the basement service area during meal times. The room was also used as a "break" room during the day and a gathering place in the evening. By comparison, the servants' dining room at the Mills estate adjoined a "Help's Sitting Room," where the Millses provided their staff with an Atwater Kent radio with a walnut console.[906] Since the Vanderbilts' service areas did not include a "Help's Sitting Room," the Victrola was placed in the Service Dining Room. Mrs. Farley stated, "They [the maids] had an hour for their lunch and after their lunch they'd sit here or dance or listen to the music until one o'clock."[907] The room was used as an NPS office in 1947.[908]

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[895] Snell, "Master Plan Development Outline," 26. Snell cites Wire Recording No. 7 with Mrs. Farley.
[896] Snell, "Master Plan Development Outline," 26. Snell cites Wire Recording No. 7 with Mrs. Farley.
[897] Crapser, unn. Mary Allt cited by Susan J. Brown in "Furnishing Plan: Servants' Dining Room," unn., VAMA General File, ROVA Curatorial Division.
[898] Crapser, unn.
[899] Farley.
[900] James Traudt, Typescript of taped interview, (date), unn., Oral History Collection, ROVA Archives.
[901] Hopkins, 40-41.
[902] Snell, "Master Plan Development Outline," 26. Snell cites Wire Recording No. 7 with Mrs. Farley.
[903] Hopkins, 40.
[904] Hopkins, 40-41.
[905] Hopkins, 41.
[906] "Inventory of the Contents of the Main Dwelling on the Livingston-Mills Estate at Staatsburg, NY, known as Endikill Farms," 156-157, Mills Mansion State Historic Site.
[907] Brown, unn.

Service Pantry (MM&W: Pantry, Farley: Helps' Pantry, Curry: Not listed)

The McKim plan for the Service Pantry proposed a U-shaped, built-in dresser along the walls on the east half of the room and a sink on the south wall with a central bowl and flanking drain boards. As built, the dresser was L-shaped on the west and south walls, and the sink had a bowl on the right and drain board to the left, as indicated by the surviving waste pipe. The sink's back-splash measured 4'8" from the floor and 5'6" in width. The sink has been removed, and the dresser on the south wall was removed, painted white, and is now stored, rather than installed, in the room. The dresser is similar in form to the kitchen dresser on a smaller scale.

The windows have nail holes at the top from an earlier curtain or roller shade. The floor is unfinished hardwood, indicating that the floor originally had a covering. Chips in the white paint on the walls reveal an ochre color beneath. The period lighting fixture has been removed and replaced with modern NPS lighting.

During the Vanderbilt era, the room was used to clean and store the servants' dinnerware. In 1947, the removed portion of the dresser was moved to the north end of the Service Dining Room by Superintendent Cooper, who had the room converted to a lavatory.[909] It is currently used for storage.

Cook's Room (MM&W: Boots & Lamps, Farley: Visiting Valet's Room, Curry: Room No. 4)

Though McKim's plan labels this room as "Boots & Lamps," it was never used as such. As built, a walk-in store closet was added to the east of the room, accessed from the small vestibule shared with this room; and a built-in closet was added to the Cook's Room. These changes decreased the size of this room. The built-in closet distinguishes this room from other servant's bedrooms. Only it and the housekeeper's bedroom on the third floor have this type of closet, indicating the status of the employee.

The room has the baseboard, chair rail, and picture rail common to service rooms, and was painted green with white above the picture rail.[910] It is now buff below the picture rail and white above. The door's textured glass window has been replaced with a plywood insert. Nailing evidence remains above and below this window for sheers. The doorway has a frosted glass transom window.

In 1938, the room was furnished with two single iron beds, two oak dressers, two wash stands, two chairs, and two small oak tables.[911] When asked if the room had desks, Mrs. Farley said, "Just ordinary tables, square tables and we put a blotter on there and their ink well and a pen holder, that's all, and all bedrooms was furnished alike."[912]

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[908] Theresa Farley.
[909] Theresa Farley.
[910] Theresa Farley.
[911] Curry Inventory, 105; Hopkins, 42. Snell determined that Curry's "Help's Room No. 4" was indeed the visiting valet's room, presumably in conversation with Mrs. Farley. Hopkin's inventory uses the Curry numbering as well.
[912] Theresa Farley.

The Curry inventory does not include curtains, however, original hardware and rods survive on the south window, and the north window has two sets of window hardware.[913] The floor is hardwood, and in 1938, the room had an 8' x 10' domestic rug.[914] The room is lit by two electric wall sconces.

Regarding the room's use, Mrs. Farley said, "That was supposed to be the Chef's room and we'd put anybody in that came that had company to fill in them, so they had butlers or valets, well, we put them in there."[915] The double suite of furniture allowed two valets to share the room. It is currently used for storage and the west plaster wall is heavily damaged by moisture.

Main Laundry

McKim's plan differs from the as-built in that the coal stove was relocated from the south wall to the north, allowing it to share a flue with the Service Laundry. Also, a small wooden closet was added to the south wall.[916]

The room has a baseboard and chair rail and was originally painted a buff color, as it is currently.[917] A call bell is installed south of the doorway. The door's textured glass panel has been replaced with plywood, and nailing evidence indicates sheers or curtains over the glass. The doorway has a frosted glass transom.

The cast iron coal-burning stove was manufactured by Janes & Kirtland of New York and sits on a small tin base on an area of floor covered with tin sheeting. The laundry originally contained three laundry tables and two side chairs.[918] An original ironing board, without legs, is currently stored in the Service Trunk Room. The five cast iron and porcelain sinks have painted bands and highlights in copper color on their legs. The wooden boards between the sinks appear original; the rightmost board has nailing evidence for a wringer.

No curtains are listed in the Curry inventory, however, there is nailing evidence at the top of each window and NPS roller shades are there today.[919] The windows open into the room and some of the long hooks survive which were used to hold the windows back. The flooring is hardwood and is painted black. The ceiling lamps are identical to those in the Kitchen but with two bulbs and two additional wall sconces are mounted over the sinks at either side of the window.

The room is currently used for mixed storage and work areas.

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[913] Curry Inventory, 105.
[914] Curry Inventory, 105; Hopkins, 42.
[915] Theresa Farley.
[916] McKim, Mead, & White, Drawing # 8.
[917] Snell, "Master Plan Development Outline," 26. Snell cites an interview with Frederick Traudt, February 15, 1957.
[918] Curry Inventory, 95.
[919] Curry Inventory, 95.

Service Laundry

The Service Laundry is located just north of the Main Laundry and is accessed from the service hall. The room has a baseboard and chair rail and was originally painted a buff color, as it is currently.[920] The door's textured glass panel has been replaced with plywood, and nailing evidence indicates sheers or curtains over the glass. The doorway has a frosted glass transom.

The servants' laundry originally contained an iron coal-burning stove on the south wall, which has been removed, and one old laundry table.[921] The three sinks are identical to those in the Main Laundry but lack the decorative painting on the legs. A large cast-iron hook on the north side of the transom was used for attaching a clothesline. Its mate on the east wall is missing, but a series of newer hooks are installed.

No curtains are listed in the Curry inventory; however, nailing evidence suggests blinds.[922] The floor is unfinished hardwood and nailing evidence suggests linoleum as well as tin sheeting under the stove. One original electric wall sconce is on the east wall as well as additional NPS fixtures.

The room was used for the washing of servants' linen and clothing. It continues in use as a laundry with a new washer, dryer, and water heater added to the room. The wooden closet which is now in the room was brought here from another location in the house. It is identical to the closets in McKim's Room No. 7, the parlor maid's room, on the third floor and the vase closet in the ellipse in the basement hall.

Boot Room (MM&W: No. 1, Farley: Third Man's Room, Curry: Room No. 5)

The Boot Room is located just north of the Service Laundry and is accessed off the central ellipse of the service hall. The room has a baseboard, chair rail, and picture rail and the door has a textured glass panel with a frosted transom light above. The west wall of the room has a dowel rod with fixed pulleys mounted near the ceiling. This rod was used for hanging clothing and is similar to the rod in Mrs. Vanderbilt's clothes closet. A closet was removed from the north wall just west of the pier. It measured 6'10½" high, 4' wide, and 1'6½" deep, based upon its ghost on the wall and trim. These are not the dimensions of the free-standing closets currently in the servants' laundry and the ellipse.

In 1938 the room contained an iron bed, oak washstand, oak Morris chair, oak dresser, and small oak table, two chairs, and a small domestic mat.[923] The room was lit by a metal bridge lamp.[924] Two electric wall sconces were added to the room after original construction. Wooden conduit encases the wiring. The floor is hardwood. The window on the east wall opens into the room and has three sets of nailing evidence for shades or sheers.

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[920] Snell, "Master Plan Development Outline," 26. Snell cites an interview with Frederick Traudt, February 15, 1957.
[921] Curry Inventory, 95; Snell, "Master Plan Development Outline," 31.
[922] Curry Inventory, 95.
[923] Curry Inventory, 105.
[924] Curry Inventory, 105.

In the early Vanderbilt period, the Boot Room would have been used to brush riding or other sporting clothes after use and for cleaning and polishing riding boots. The clothes rod is evidence of this original use, as is the name given the room in the housekeeper's key closet. In later years, the room was used by one of three butlers.[925] It is now an NPS staff break room.

Butler's Room (MM&W: No. 5, Farley: Butler's Room, Curry: No. 1)

The Butler's Room is accessed from the service hall in the southwest corner of the floor plan, making it the staff room farthest from busy work rooms. It has the baseboard, chair rail, and picture rail common to service rooms. It has recently been painted blue, and the trim is painted white. The door has a textured glass window and a frosted glass transom light. Nailing evidence remains above and below the door window for sheers.

A closet was added to the south wall east of the pier prior to installation of the chair rail. The room has hardwood floors, a window on the west wall, a radiator under the window, and a single electric wall sconce on the west wall.

In 1938, the room was furnished with an iron bed, two oak Morris chairs with cotton seats and backs, and a wash stand, dresser, desk with revolving chair, and a small table all in oak. A 9' by 12' domestic rug was on the floor.[926] Alfred Martin recalled, "an extension cord was attached to the [light] fixture and ran under the rug to a lamp on a bedside table used for reading."[927] He also recalled, "These rooms were occupied by the butler and valet only for two months in the spring and two months in the fall. When the men were there and had their personal possessions displayed the rooms had a 'lived in' appearance about them." Martin suggests that these possessions included books, bookends, ashtrays, and "items of a personal nature."[928]

Second Man's Room (MM&W: No. 4, Farley: Second Man's Room, Curry: No. 2)

The Second Man's Room is just north of the Butler's Room and was essentially identical to the Butler's Room. Today it is painted cream below the picture rail and white above with varnished trim. The closet is installed on the east wall.

In 1938, the room contained an iron bed, two small tables, a dresser and a wash stand in oak, a veneered Morris chair, an oak side chair, a shaving stand with mirror and a 10' by 12' domestic rug. As in the Butler's Room, Alfred Martin recalled, "an extension cord was attached to the [light] fixture and ran under the rug to a lamp on a bedside table used for reading."[929] He also recalled, "These rooms were occupied by the butler and valet only for two months in the spring and two months in the fall. When the men were there and had their personal possessions displayed the rooms had a 'lived in' appearance about them." Martin suggests that these possessions included books, bookends, ashtrays, and "items of a personal nature."[930]

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[925] Snell, "Master Plan Development Outline," 31.
[926] Curry Inventory, 105.
[927] Martin, Letter, October 1, 1970.
[928] Martin, Letter, October 1, 1970.
[929] Martin, Letter, October 1, 1970.
[930] Martin, Letter, October 1, 1970.

Third Man's Room (MM&W: No. 3, Farley: Day and Night Man's Room and Store Room, Curry: No. 3)

The Third Man's Room is just north of the Second Man's Room and was originally essentially identical to the other butlers' rooms. From at least 1927 to 1938, the Third Man's Room was partitioned with a simple board partition and a small vestibule in the entry to the south room. At this date, the north portion was used as a store room and the south as the day and night men's room, used for changing into uniform but not sleeping.[931]

In 1938, the room contained an iron bed, two oak wash stands, an oak wardrobe, two oak side chairs, and one worn "mohair" chair. The store room was not separately inventoried in 1938.[932] On December 22, 1939, Frederick Traudt notes, "Vassar College truck took a large old table and large old chairs from basement store room."[933] Which store room is not clear. The wardrobe was necessary since the room's closet was located in the north half of the partition.

Service Trunk Room (MM&W: Servants' Store Room, Curry: Not listed)

The servants' store room at the south end of the service hall was used for servants' personal baggage and was lined with shelving.[934] The door and window retain their period hardware for sheers or curtains.

Wine Cellar

The Wine Cellar is accessed from the east side of the central ellipse in the service hall. McKim, Mead & White's plan indicates one open room with no description of shelving. As built, the Wine Cellar consisted of front and back chambers. The front chamber has a central hall with doors to the north and south into smaller storage areas. The main chamber in the back was partitioned at a later date resulting in a smaller south room and a larger north room.

Box Closet, Bicycle Room

While indicated in the Housekeeper's Key Closet, the location of these spaces, whether in the basement or elsewhere, has not been determined. The original keys are lost and could not be reconciled with existing locks.

V.'s Trunk and Store Room (MM&W: not on plan, Farley: Soap Closet, Curry: not listed, Snell: Yacht Room[935])

McKim, Mead & White's plan does not include this store room, but it was created during construction by taking space from the east side of the Cook's Room. The room is currently lined with wooden shelving. Of particular note is the finish on the interior of the door which is original. The original light fixture has been removed, but nailing evidence indicates

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[931] Theresa Farley.
[932] Curry Inventory, 105.
[933] Traudt.
[934] Snell, "Master Plan Development Outline," 30. Snell cites an interview with Mrs. Farley, February 15, 1957.
[935] Snell, "Master Plan Development Outline," 27. Snell cites Palmer's 1947 interview with Farley, which I read differently. He also cites an undocumented conversation with Farley in 1957.

that its wiring ran on the wall surface in wooden conduit. The door jamb has been wired with an automatic trigger for the current light, and the interior molding of the door is a replacement.

Housekeeper's Office and Store Closet (MM&W: Housekeeper's Room, Curry: Housekeeper's Dining Room)

The Housekeeper's Office is located just south of the Scullery and is accessed off the service stair hall. The locked key closet north of the door contains labeled hooks with keys to each room and locked furniture. To the south of the door is a locked store closet.

The room has the baseboard, chair rail, and picture rail as in other basement service rooms. The door has a textured glass panel with no transom. The door and trim have been painted cream. A two-pane window opens into the room and hardware for sheers remains on each pane. The room is lit by two electric wall sconces. A set of four call buttons is installed to the left of the door. The buttons call the Servants' Hall, the Butler's Pantry, the Third Floor, and the Laundry.

The room contained a round oak table, an oak drop-lid desk and chair, two oak side chairs, a badly worn mahogany rocking chair with plush seat and back, an oak book rack, and a drop-leaf table.[936] Hopkin's 1940 inventory does not include this room. On December 21, 1939, Frederick Traudt notes, "Mr. Shears took . . . drop leaf table from her [Mrs. Smith's] dining room."[937] The room contained a forty-three-piece Minton china service with an Indian tree design, a small lot of blown glass, cheap plated flatware, and odd pieces of china and teapots.[938]

The Curry inventory does not list window curtains in the room.[939] The room was carpeted wall-to-wall with ten yards of well worn rose carpet in 1938.[940] A metal bridge lamp was used in the room.[941] The original shades on the wall sconces had a frosted, floral decoration. These were moved by the NPS to "more visible locations" and replaced by reproduction shades. All other sconces on the floor were originally milk glass.[942]

This was one of three, and later four, rooms within the house for the exclusive, private use of the housekeeper, the others being on the third floor. This room was used for dining. Only two side chairs accompany the round oak table suggesting that two people at most might dine here. The housekeeper's drop-lid desk and key cabinet also suggest the use of the room for office tasks. The housekeeper had a second drop-lid desk in her sitting room.

The room is currently used as a curatorial office and carpeted with wall-to-wall carpet.

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[936] Curry Inventory, 95.
[937] Traudt.
[938] Curry Inventory, 95.
[939] Curry Inventory, 95.
[940] Curry Inventory, 95.
[941] Curry Inventory, 95.
[942] Conversation with Deborah Miller, NPS museum technician, January 21, 1999.

FIRST FLOOR BUTLERS' PANTRY

The Butlers' Pantry is a two-story room south of the Dining Room. It is accessed from the service stair hall and the Dining Room and is directly above the Scullery and Dumbwaiter's closet in the basement. A second floor balcony lines the north, south, and west sides of the room and is accessed from the service stair hall. The Dumbwaiter also serves the balcony. The Butlers' Pantry is lined with built-in shelves, drawers, and storage closets for china, glassware, flatware, silver, and linen.

McKim's plan for the first floor of the Butlers' Pantry bears light pencil tracings of one amendment to the room. As originally proposed, the safe was in the southeast corner. Free-hand tracings, which are undated and unsigned, show the current safe installed behind the pantry wall in space originally in the lavatory to the south.[943] The safe, manufactured by Herring, Hall, Marvin Co. of New York, was accessed through a closet in the pantry. Other discrepancies exist between the plan and the room's current configuration, and it is not always evident whether the current configuration is as-built or reflects renovations. The swing of the door from the service stairs was changed; a proposed closet to the north of the refrigerator on the west wall is not present; the Dumbwaiter door was reoriented from its eastern face to its southern, a countertop is situated in front of the north window, and a dresser was proposed for the southwest corner where two closets and a small dresser are located today.

A sink flanked by two white marble sideboards was formerly on the east wall. A private phone was installed in the small cupboard on the west wall. It was connected to the Coach House, the Power House, and the Pavilion. A plate warmer was on the north wall. All three items were removed between 1938 and 1947, according to Alfred Martin.[944] A built-in plate warmer is still in place on the north wall. The call box survives along with the DeVeau intercom, but three speaking tubes, labeled "Kitchen," "Mrs. V.," and "Mr. V.," have been removed.

The Butlers' Pantry was used for storage and cleaning of service dishes, glassware, flatware, and silver. A small supply of linen for daily use was also kept in the room. The decorative silver displayed on the dining room table and sideboards was stored in the silver safe, and a supply of flower vases was kept in the pantry.[945]

The closet on the north wall stored glass for everyday use. The closet in the northeast corner stored very fine glassware with heavy gold trim, used primarily for parties. The closet in the southeast corner held the bowls and glass used to decorate the center of the dining table. The closet on the south wall held valuable china. Its bottom shelf held fancy breakfast trays or breakfast sets used for the bedrooms upstairs. The sets matched the room color schemes such as blue, mauve, pink, and red. The second shelf held gold and white china used for parties. The small closet on the west wall stored very valuable French porcelain cups and saucers used in the bedrooms only on special occasions as indicated by Mrs. Vanderbilt. Linen for everyday use was stored in two drawers on the south side of the room. A two-drawer case has been added to this wall at the countertop, and may be the drawers used for linens. Silver was kept in the silver safe. Within the safe, party silver was kept on the top shelves, and everyday silver such as breakfast trays, was kept on the lower shelves. Silver was used for the most part as serving dishes

[943] McKim, Mead & White, Drawing # 8.
[944] Martin, December 1, 1947.
[945] Martin, December 1, 1947.

with the exception of a large Italian set of china with many platters. Two sets of flatware, one silver for everyday and large enough for parties and one gold-plated for use with the gold china set, were also stored in the safe. On the shelves around the balcony were three or four sets of china used for parties as well as Waterford crystal and glassware with gold rims. It was kept out of the way to prevent breakage and brought down with the Dumbwaiter for parties.[946] Two "fitted leather lunch boxes," one for two people and one for four, were also stored in the pantry.[947] The Butlers' Pantry contained one oak table and two chairs.[948]

On October 21, 1939, Frederick Traudt noted, "I packed a set of amber dishes. . . . They were taken along to Newport in station wagon." In the month of December 1939, the Butler's Pantry was largely emptied of its silver, china, and glassware. On December 4, 1939, Frederick Traudt noted, "Station car took a load of silver ware . . . to Newport." On December 5, he noted, "Edward [Neilson] + I packed dishes + silver all day," and on December 6, "A moving van took silver, glass, china . . . to Newport." On December 7, he noted, "Mr Shears finished taking dishes + glass ware . . ." And the next day he noted, "Mrs Shears removed dishes from pantry."[949] After Mrs. Van Alen had made her selections from the pantry, it appears that the Shearses took some remaining items.

The window retains its original rod and hardware for sheers, later hardware for sheers, and a roller shade. The floor is covered in brown linoleum. Electric wall sconces on the east and west wall have been removed. The original hanging light is in place.

The Butlers' Pantry was used primarily by the head butler, second man, third man, and parlor maid. The head butler served at the table, assisted by the second and third men. The second and third men set the table and cleared. The parlor maid washed serving pieces in the pantry. Four meals per day were served from the pantry; breakfast, either on trays or at the table, lunch, tea sent on trays to various rooms, and dinner.[950] The second or third man remained on duty between meals in the Butlers' Pantry to attend to the front door and bells during the day. The east window provided a clear view of approaching callers. The pantry would have been occupied by staff from the early morning until the family rang to close the house for the evening, and the second or third man was relieved by the night watchman.[951] Each morning flowers were delivered to the Butlers' Pantry by a greenhouse man, and the butler would prepare flower arrangements for the Dining Room.[952] Ice was delivered from the ice house daily to fill the ice box.[953] The room is currently used for a mix of equipment and housekeeping storage as well as a curatorial and housekeeping work area.

THIRD FLOOR SERVANTS' HALL

The Servants' Hall occupies just over half of the living space on the third floor and is separated from the guests' rooms by a door at the main staircase (see ill. 9). Primary access to

[946] Martin, December 1, 1947.
[947] Curry Inventory, 138.
[948] Curry Inventory, 138.
[949] Traudt.
[950] Martin, December 1, 1947.
[951] Martin, December 1, 1947.
[952] Knauss, August 6, 1971, 4.
[953] Martin, December 1, 1947.

the Servants' Hall is by the service stair tower and elevator. Secondary access is through the guest hall. Within this range of rooms, there are two distinct service halls separated by a door (key number 37) between the larger hall and the hall off the Housekeeper's Room and service stairs. Diagram #5 indicates room names and their change over time. In the narrative which follows, the room names from the Housekeeper's Key Closet in the basement have been used as the primary name because they represent the first Vanderbilt period of use for each room. Other room names or numbers are noted in parentheses.

Housekeeper's Service Hall

The Housekeeper's Service Hall serves as a transition space or buffer between the service rooms and the guests' hall, and the finishes and fixtures in this hall distinguish it from the larger service hall. The doorway between the guests' hall and the housekeeper's hall is heavier than others on the floor to muffle sound. If a guest caught a glimpse through the open door, they would have seen an electric wall sconce, carpeting, and paneled doors identical to those on the guests' floor. The trim around the doorways to the Housekeeper's and Maid's rooms is lighter in form than in the guests' hall, but the three-paneled doors are the same. By contrast, the doors, electric wall sconces, and trim in the adjoining service hall match those in the basement service area. This buffering hall between service and family rooms exhibits an elegance of conception and function not always employed by architects of country houses.[954]

Housekeeper's Room (MM&W: Housekeeper, Farley: Housekeeper's Bedroom, Curry: Housekeeper's Bedroom)

The Housekeeper's Room is accessed from the Housekeeper's Service Hall and is the first service room off the guests' hall. It is the only staff room in the house with a private bath. At an unknown date during the Vanderbilts' occupancy, a doorway was added connecting this room to the former Maid's Room to the north. At the time of this modification, the Maid's Room became the Housekeeper's Sitting Room, giving the housekeeper a private suite.

The walls were originally painted a high-gloss light olive.[955] The room is now painted avocado green with a white baseboard, chair rail, and picture rail. The ceiling and walls are painted white above the picture rail. Three features distinguish this room from the other service rooms, indicating the status of the housekeeper on the staff. These are the built-in closet with pulleys at the ceiling for elevated clothing storage, the doorway without a transom window, and the electric wall sconces identical to those used in the guests' hall. These features offered a degree of comfort, privacy, and ornament unique among service rooms.

In 1938, the housekeeper had a single brass bed, small oak stand, white-painted costumer, and suite of gray enamel furniture in a Federal revival style with hand-painted flower swags. The suite included a one-drawer table with a glass top, chiffonier, two side chairs, dressing table with three-glass mirror, one elbow chair, night table and an armchair with blue satin upholstery.[956] In 1942, Theresa Farley recalled the arrangements of the furniture as follows: a brass bed with pineapple finials on the south wall, a night table to its right, and an arm chair to its left; a dressing table and chair and “tree” on the east wall; a table and two side chairs on the north wall; and a chest of drawers on the west wall.[957] The room has a DeVeau speaking

[954] Based on visits to Woodlea and Shelburne Farms.
[955] See Peggy Albee's paint study prepared during the course of this project.

tube, a bell, and call buttons connected to the Butler's Pantry and the Servants' Hall. One colored engraving by Clifford E. James, three watercolors by Linden, and three prints were in the room in 1938.[958] By 1940, the engraving remained along with four miscellaneous prints.[959]

MM&W Plan[960] (1896)	**Housekeeper's Key Closet Room Name / Key Number**	**Theresa Farley[961] (1920-1938)**
Housekeeper	Housekeeper's Room / 32	Housekeeper's Bedroom
Bath	Bath in Housekeeper's Room / 34	Bathroom
No. 1 Maid's Room	Maid's Room / 35	Housekeeper's Sitting Room
Maid's Closet	Maid's Closet / 38	
Storage	Trunk Room / 39	Linen Room
No. 2	Room / 40	Second Cook's Room No. 11
No. 3	Room / 41	First Cook's Room No. 10
No. 4	Room / 42	Sewing & Pressing Room No. 9
No. 5	Room / 42	Bath
No. 6	Room / 43	Kitchen Girl's Room No. 8
No. 7	Room / 44	Parlor Maid's Room No. 7
No. 8	Room / 45	Personal Maid's Room No. 6
Storage	Yacht Room / 46	Yacht Room
Bath	Bath / 47	Bath
No. 8	Sewing Room / 48	Personal Maid's Room No. 5
No. 9	Maid's Room with Bell-1 / 51	Chamber Maid's Room No. 4
No. 10	Maid's Room with Bell-Room 2 / 52	Chamber Maid's Room No. 3
No. 12	Room 3 / 53	Chamber Maid's Room No. 2
No. 13	Room 4 / 54	Chamber Maid's Room No. 1

Diagram 5: A Comparison of Changes in Third Floor Room Names over Time

No window treatments are listed in the 1938 or 1940 inventories, and no curtain hardware survives.[962] Modern traverse rods are now installed. The floor is hardwood, and three rugs were used in the room. These were a red 7' x 7'10" Asia Minor rug of angora wool, well worn; a dark, geometric design 4.3 x 5.7' Shiraz rug, and a 3'3" x 5' India Agra rug with a small floral design.[963] By 1940, the rugs had been removed.[964] The room is lit by two electric wall sconces matching those in the guest rooms.

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[956] Curry Inventory, 79; Hopkins, 36.
[957] "Third Floor Furniture Plan," May 1942, V-259, Resource Management Records, ROVA Archives.
[958] Curry Inventory, 79.
[959] Hopkins Inventory, 36.
[960] McKim, Mead &White, Drawing # 8.
[961] Theresa Farley; Snell, "Master Plan Development Outline," 26-33. Snell cites an additional unrecorded interview with Farley on February 15, 1957. Snell's room numbers are taken from the Curry Inventory of 1938, 91-96. Farley was hired in as a maid from 1920 to 1927 when she joined the staff as third chamber maid.
[962] Curry Inventory, 79; Hopkins, 36.
[963] Curry Inventory, 79.
[964] Hopkins Inventory, 36.

In its first period of occupancy, the room was a bedroom for the housekeeper before becoming part of a suite with an adjoining sitting room at a later date. On January 16, 1940, Frederick Traudt noted, "We fixed housekeepers [*sic*] rooms for Mrs. Cooper."[965] The Park later installed an electric refrigerator for the new superintendent. On July 24, 1940, Frederick Traudt records, "Park Dept signs arrived also refrigerator for Mrs Cooper."[966] NPS correspondence indicates that in June 1948 the housekeeper's furniture was in storage, and Mrs. Van Alen, "was also appeased about the use of the servant's living quarters."[967] The room is currently used for mixed curatorial storage.

Maid's Room (MM&W: No. 1, Farley: Housekeeper's Sitting Room, Curry: Housekeeper's Sitting Room, No. 12)

The largest of the service rooms on the floor, the Maid's Room is accessed from the service stair hall. At an unknown date during the Vanderbilts' occupancy, a door was installed between the Maid's Room and the Housekeeper's Room to the south, and this became the Housekeeper's Sitting Room.

The walls were originally painted high-gloss light olive.[968] The room is now painted green with white baseboard, chair rail, and picture rail. The wall and ceiling are white above the picture rail. Painted, wooden closets were added to the south wall and do not appear on the architect's plans. A bell is installed above the picture rail on the west wall. There is a radiator under the east window and a frosted glass transom window above the entry door.

In 1938, the room contained a pair of mahogany elbow armchairs with Chintz seats and backs, a badly faded Chintz chaise longue, an "old-style" blue plush armchair, a mahogany dresser and mirror, a small tripod stand, a mahogany drop-lid desk, two white enamel tables, two mahogany spindle-back side chairs with blue Chintz seats, a blue wicker side chair, and a small mahogany bench with a blue Chintz slip seat.[969] On December 20, 1939, Herbert Shears removed the "old-style" blue plush armchair from Mrs. Smith's room, and on January 7, 1940, he "took a chair from Mrs. Smith's room."[970] This was the small mahogany bench with blue Chintz slip seat which does not appear on the 1940 inventory.[971] The room's accessories included two blue cotton table covers and three sofa cushions. By 1940, one sofa cushion had been removed.[972] The walls were hung with three watercolors, a print, and three miscellaneous pictures. The watercolors were *Bagpipe Player* by Charles Meissonier, *The Duel* also by Meissonier, and *Two Angels* by Chartrass. The colored print was "LeNouveaeu" after Vibert.[973] In 1942, Mrs. Farley described the furniture arrangement as follows: two side chairs and a desk

[965] Traudt.
[966] Traudt. Conversation with Harmon Simmons, VAMA staff, February 1999.
[967] Francis S. Ronalds, Letter, June 17, 1948.
[968] See Albee's paint study.
[969] Curry Inventory, 80.
[970] Traudt.
[971] Hopkins, 36.
[972] Curry Inventory, 80; Hopkins, 36.
[973] Curry Inventory, 80-81; Hopkins, 37.

on the east wall, a wicker chair, night table, and chaise lounge on the north wall, a bureau on the west wall, an armchair on the south wall, and a center table.[974]

Two pairs of narrow Chintz curtains hung at the windows.[975] The period traverse rods and curtain rings remain today. The floor is hardwood, and a 9'10" x 11'2" dark Mahal rug with a Fereghan design was used.[976] In addition to two plain electric wall sconces, a nickel oil lamp was used in the room.[977] The wall sconces retain their period frosted, fluted glass shades.

Before its conversion to the Housekeeper's Sitting Room, the room was presumably used by Louise's personal maid. On January 16, 1940, Frederick Traudt noted, "We fixed housekeepers rooms for Mrs. Cooper."[978] The Park later installed an electric refrigerator for the new superintendent. On July 24, 1940, Frederick Traudt records, "Park Dept signs arrived also refrigerator for Mrs Cooper."[979] NPS correspondence indicates that in June 1948 the housekeeper's furniture was in storage, and Mrs. Van Alen, "was also appeased about the use of the servant's living quarters."[980] The room is currently a storage space.

Room (MM&W: No. 2, Farley: Second Cook's Room, Curry: No. 11)

The room is one of four nearly identical rooms situated at the corners of the east-west, cross-hall. Each corner room has a roughly square floor plan. On its interior corner, each room has a doorway set at an angle to the hall. McKim's original plan extended the cross-hall to the east and west exterior walls of the building, making each corner room smaller. The angled doorways and shortened hall allowed for enlarged corner rooms without impinging upon the other rooms on the cross-hall.

The room was painted green.[981] Today it is green with white baseboard, chair rail, and picture rail. The wall and ceiling are white above the picture rail. The doorway includes a frosted transom window. The closet is one of several free-standing wooden closets found in the house. The others are currently in the basement. A radiator is at the window.

The room contained a single iron bed, a small oak table, a maple side chair with a cane seat, an oak dresser, an oak wash stand, and an oak rocking chair with a cane seat.[982] By 1940 the maple side chair had been removed from the room.[983]

No curtains are reported in the 1938 or 1940 inventories.[984] Period hardware for roller shades remains at the window, and modern curtains have been added. The floor is hardwood,

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[974] "3rd Floor Furniture Plan."
[975] Curry Inventory, 80; Hopkins, 37.
[976] Curry Inventory, 80; Hopkins, 37.
[977] Curry Inventory, 80; Hopkins, 37.
[978] Traudt.
[979] Traudt. Conversation with Harmon Simmons, VAMA staff, February, 1999.
[980] Ronalds.
[981] Snell, "Master Plan Development Outline," 23.
[982] Curry Inventory, 94.
[983] Hopkins, 40.
[984] Curry Inventory, 94; Hopkins, 40.

but there was no rug in the 1938 inventory. By 1940, one had been added.[985] The room was lit by one plain electric wall sconce with a pull chain. It retains its period frosted glass shade.

At least from 1927 to 1938, the room was used as a bedroom by the second cook and is currently miscellaneous storage.

Room (MM&W: No. 3, Farley: First Cook's Room, Curry: No. 10)

The room is one of four rooms at the corners of the east-west, cross-hall, as described above. It has two exterior walls to the east and north and two windows, making it a bright and desirable room.

The room was painted green.[986] Today it is green with white baseboard, chair rail, and picture rail. The wall and ceiling are white above the picture rail. The doorway includes a frosted transom window. A wooden closet was added to the north wall and does not appear on McKim's plan. The radiator is below the east window.

The room contained a single iron bed, two small oak tables, two oak dressers, and a maple side chair with a cane seat.[987] By 1940, one oak dresser and the maple side chair had been removed from the room.[988] No curtains are reported in the 1938 or 1940 inventories.[989] Period hardware for roller shades remains on the windows. Modern curtains have been added. The floor is hardwood, but there are no rugs in either inventory. The room was lit by a plain electric wall sconce with a pull chain. One goose-neck night lamp was used in the room. By 1940, it had been removed.[990]

At least from 1927 to 1938, the room was used as a bedroom by the first cook and is currently miscellaneous storage.

Room (MM&W: No. 4, Farley: Sewing and Pressing Room, Curry: No. 9)

McKim's original plan for the middle three rooms on the cross-hall was for rooms of roughly equal size. As built, the center room was made smaller, and the flanking rooms, including this room, were enlarged.

The room was originally painted green.[991] Today it is green with white baseboard, chair rail, and picture rail. The wall and ceiling are white above the picture rail. The doorway includes a frosted transom window. A wooden closet was added to the east wall and does not appear McKim's plan. The radiator is below the north window.

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[985] Curry Inventory, 94; Hopkins, 40.
[986] Snell, "Master Plan Development Outline," 23.
[987] Curry Inventory, 93.
[988] Hopkins, 40.
[989] Curry Inventory, 93; Hopkins, 40.
[990] Curry Inventory, 93; Hopkins, 40.
[991] Snell, "Master Plan Development Outline," 22.

In 1938, the room contained an old Singer sewing machine, an oak wash stand, and a trunk with seventeen blankets for use by the help.[992] By 1940, the sewing machine and trunk had been removed, and a white chair had been added to the room.[993]

No curtains are reported in the 1938 or 1940 inventories.[994] Period hardware for roller shades remains on the window, and modern curtains have been added. The floor is hardwood. There was no rug in the room in 1938, but by 1940 a blue rug had been added.[995] The room is lit by a plain electric wall sconce with a pull chain.

The conversion of the Maid's Room to the Housekeeper's Sitting Room caused a shift in a number of room uses. Prior to the conversion, this room was likely a room for a servant. After the conversion, the maid probably relocated to the former Sewing Room, and sewing moved to this room. From 1927 to 1938, it served as a sewing and pressing room. It is currently storage.

Room (MM&W: No. 5, Farley: Bath, Curry: Bathroom)

McKim's plan indicated this as room "No. V" and it is similar in size to neighboring rooms. The housekeeper's key closet labels it simply, "Room." As built, the room was narrowed significantly from the plan. Its door opens with key 42, as does the Sewing and Pressing Room to the east, but the key is not out-of-series like those for doors added after construction in other areas of the Servants' Hall.

The room is painted green and a baseboard and chair rail survive on the west wall. Unlike the other bathrooms in the service rooms, this has no vent, marble, or tile. Its sink and toilet are of a more recent vintage than those in other bathrooms in the house. The sink is porcelain rather than marble, and the toilet is not a water closet. It is unclear whether a tub was installed. An NPS-era shower stall has been added.

By 1938, the room was a bathroom and contained a white painted chair.[996] The 1940 inventory lists the chair and a towel rack.[997]

The flooring is modern linoleum over plywood sub-flooring. There is no evidence of the tile floor or marble wainscot found in other bathrooms. The period lighting has been removed. It appears that the room was modified during the construction process to its current size. The shared key may or may not suggest a relationship to the next room. The conversion to a bath appears to have occurred after construction and before 1927, as Mrs. Farley makes no reference to an earlier use for the room. The NPS alterations to the fixtures were likely made to accommodate the Secret Service in 1942. On January 27, 1942, Frederick Traudt notes, "Telephone Co. putting in new cable for Secret Service." On January 30, he notes, "Prepared Mansion 3rd floor for Secret Service." On February 1, he notes, "Secret Service men moved in."[998]

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[992] Curry Inventory, 93.
[993] Hopkins, 40.
[994] Curry Inventory, 93; Hopkins, 40.
[995] Hopkins, 40.
[996] Curry Inventory, 93.
[997] Hopkins, 40.
[998] Traudt.

Room (MM&W: No 6, Farley: Kitchen Girl's Room, Curry: No. 8)

The room is essentially identical to the Sewing and Pressing Room described above. Its closet was added on the west wall.

In 1938 the room contained a single iron bed, an oak dresser, an oak wash stand, a green metal umbrella table from the porch, and an oak side chair.[999] By 1940, the metal umbrella table had been removed. On January 7, 1940, Herbert Shears removed from the house the "large west porch rugs and furniture."[1000]

No curtains are reported in the 1938 or 1940 inventories.[1001] There are nail holes at the window for earlier hardware and modern curtains have been added. The floor is hardwood, and the room contained a 9' x 12' domestic rug which was blue with flowers and badly worn.[1002] In addition to a plain electric wall sconce, the room had a brass night lamp. By 1940, the night lamp was removed.[1003] The sconce retains its period frosted glass shade.

At least from 1927 to 1938, the room was a bedroom for the kitchen girl. The call box is located just outside the door of this room, and it seems likely that the kitchen girl responded to bells in the night, alerting the appropriate staff. Diagram 6 indicates the call box room tabs as they are laid out in three rows. Note that Mrs. Vanderbilt's Bedroom lacks a tab. Her room bell was wired directly to her maid's room.

Room (MM&W: No. 7, Farley: Parlor Maid's Room, Curry: No. 7)

The room is nearly identical to the First Cook's Room described above. The closet was added on the north wall.

In 1938 the room had a single iron bed, an oak dresser, an oak wash stand, two oak side chairs, an oak armchair, and a green metal umbrella table from the porch.[1004] By 1940, the metal umbrella table had been removed. On January 7, 1940, Herbert Shears removed from the house the "large west porch rugs and furniture."[1005]

[999] Curry Inventory, 93.
[1000] Hopkins, 39-40; Traudt.
[1001] Curry Inventory, 93; Hopkins, 39-40.
[1002] Curry Inventory, 93; Hopkins, 40.
[1003] Curry Inventory, 93; Hopkins, 40.
[1004] Curry Inventory, 93.
[1005] Hopkins, 39; Traudt.

Third Floor Servants' Hall Call Box[1006]				
Mr. Vanderbilt	*Housekpr B.*	Green Rm 2d. Floor	Mauve Room 2d. Floor	*Blue Room* *2d. Floor*
Red Room Small 2d. Floor	Rd Rm Lg 2nd fl	Sm Pink Room 3rd fl	Lg Pink Room 3rd fl	Lavender Room 3rd fl
Empire Room 3rd fl	Green Room 3rd fl	*Servants* *Hall* *B.*	Spare to Box #1	

Diagram 6: Third Floor Servants' Hall Call Box

No curtains are reported in the 1938 or 1940 inventories.[1007] Nailing evidence for earlier hardware as well as two types of NPS-era rods and curtains is on the windows. The floor is hardwood, and the room contained a 9' x 12' domestic rug which was blue with flowers.[1008] A new wall-to-wall carpet has been installed. The room was lit by one electric wall sconce with a pull chain, and a metal floor lamp was used in the room. By 1940, the floor lamp was removed.[1009] The sconce retains its period frosted shade.

At least from 1927 to 1938, the room was used as a bedroom by the parlor maid. It has recently been used as office space and storage.

Room (MM&W: No. 8, Farley: Personal Maid's Room, Curry: No. 6)

As originally built, the room was nearly identical to the First Cook's Room described above. The closet in the northwest corner does not appear on McKim's plan, and a door was installed between this room and the foyer to the south at an unknown date. Presumably this door was added when the maid moved to the room, providing direct access to the bath next door. This door lock is numbered 0163, out of sequence with other locks on the floor. The added door and trim are nearly identical in style to those throughout the floor. The room has a DeVeau speaking tube and a call bell, both wired along the surface, indicating that they were added when the room became the Maid's Room.

In 1938 the room contained a single brass bed, a mahogany chiffonier with mirror, a mahogany dressing table with mirror, a mahogany night stand, a mahogany costumer, two white painted side chairs, a small white painted table, and a white painted rocking chair.[1010] The 1940 inventory does not include the costumer or the small white table.[1011] In 1940 the room also had a candlestick and a brass paper rack.[1012] Mrs. Farley described the furniture arrangement as follows in 1942: a chest of drawers and side chair on the east wall, a table and chair set across the north doorway, a dressing table on the north wall, a white wicker rocker, mahogany tree, and night table on the west wall, and a brass bed along the south wall.[1013]

No curtains are reported in the 1938 or 1940 inventories.[1014] Period hardware survives at the windows and NPS-era curtains are currently installed. The floor is hardwood and the 1940

[1006] There may have been an earlier call box or a modification to this box as indicated by a hole in the plaster directly above the box. This area lacks a finish coat of plaster. Also, the tabs for the three rooms indicated in italics have been mounted below the reset bar, and the bells cannot be reset. Why they were taken out of service is not clear.

inventory notes a domestic rug.[1015] The floorboards added at the new south door are wider than those in the room and adjacent foyer. The room is lit by one plain electric wall sconce with a pull chain and a reproduction glass shade and a night lamp with a silk shade.[1016]

After conversion of the Maid's Room to the Housekeeper's Sitting Room, Louise's personal maid moved to this room. Following Louise's death in 1926, the room was used by personal maids of guests. The room is currently used for miscellaneous storage.

Foyer

The foyer is accessed off the service hall and provided access to the Sewing Room and bath. On McKim's original plan, the entry to the foyer was an arch, and a door was added to the arch at an unknown date during the Vanderbilts' occupancy. This door lock is number 0186, out of sequence with other locks on the floor. As discussed above, a doorway was added on the north side of the foyer to access the room converted for the maid's use.

The foyer was unfurnished. Its floor was originally carpeted with wall-to-wall carpet which has been removed. The area was lit by a single electric wall sconce with a pull chain.

Bath

McKim's plan indicates a window on the bath's west wall which was removed, as noted in a penciled plan revision dated April 20, 1897.[1017] As originally drawn, the window interfered with the symmetrical fenestration of the west elevation. Symmetry required a window placed at the south wall of the bath, and as a result, the southwest corner of the room was re-drawn with a dog-leg which allowed the window to fit in the adjoining room to the south. The revisions to the plan included relocating the tub from the end of the south wall to its center, and moving the toilet from the south wall to the north. The swing of the door was also reversed. As built, the tub was placed on the north wall. All other revisions to the plan were carried out as drawn.

The walls are painted green, and the ceiling is white. The sink is the original marble vanity with porcelain bowl. The toilet is also from the construction period. The tub has been removed, and an NPS-era shower put in its place. This was likely done to accommodate the Secret Service. On January 27, 1942, Frederick Traudt notes, "Telephone Co. putting in new cable for Secret Service." On January 30, he notes, "Prepared Mansion 3rd floor for Secret Service." On February 1, he notes, "Secret Service men moved in."[1018]

[1007] Curry Inventory, 93; Hopkins, 39.
[1008] Curry Inventory, 93; Hopkins, 39.
[1009] Curry Inventory, 93; Hopkins, 39.
[1010] Curry Inventory, 92.
[1011] Hopkins, 39.
[1012] Hopkins, 39.
[1013] "3rd Floor Furniture Plan."
[1014] Curry Inventory, 92; Hopkins, 39.
[1015] Hopkins, 39.
[1016] Hopkins, 39.
[1017] McKim, Mead & White, Drawing # 11.
[1018] Traudt.

The window has two sets of hardware for roller shades and sheers as well as an NPS-era traverse rod. The bath has tile flooring and a tile baseboard. The electric wall sconce has been removed and modern NPS-era lighting has been installed.

Sewing Room (MM&W: No. 8, Farley: Personal Maid's Room, Curry: No. 5)

McKim's original plan for this room included a window on the west wall which interrupted the symmetry of the west elevation, as discussed above. The dog-leg revision to the room's north wall resulted in a longer west wall and a window tucked into the irregular northwest corner of the room. The plan did not include a closet, but a built-in closet, whose lock is numbered in series with those on the entire floor, was added to the east wall. The only other built-in closet on the floor is in the Housekeeper's Room. A wooden closet was also added in the northwest corner, built into the irregular angle created by the window revisions. The face of this closet is also angled.

The room was originally painted green.[1019] Today it is green with white baseboard, chair rail, and picture rail. The wall and ceiling are white above the picture rail. The doorway includes a frosted transom window. The radiator is below the window. The room has no call bell.

By 1938, the room contained a cream enamel suite of furniture including a full-sized bed, dresser with mirrors, night stand, costumer, small rocking chair, side chair with a cane seat, and dressing table with a three-glass mirror and bench. A satinwood, Adam-style lady's desk in very poor condition, a wicker arm chair, and a very old Singer sewing machine were also in the room.[1020] By 1940 the lady's desk and the sewing machine had been removed. In 1942, Mrs. Farley described the furniture arrangement as follows: a white painted bed, night table, and rocker on the south wall, a desk and chair (taken by Mrs. Van Alen) in the southwest corner, a dressing table with mirror and bench on the west wall, an armchair and footstool and sewing machine on the north wall.[1021]

No curtains are reported in the 1938 or 1940 inventories.[1022] The room was carpeted wall-to-wall with twenty yards of rose carpet, which had become stained and faded by 1938.[1023] The carpet has been removed. A metal bridge lamp and a metal goose-neck night lamp were used in the room. By 1940 the lamps had been removed.[1024]

The room was used originally as a sewing room, and the old sewing machine remained in the room even after its conversion to another use. By 1927, the room was being used for guests' personal maids, as its suite of furniture suggests. Despite this later use, a call bell was never added to the room.

[1019] Snell, "Master Plan Development Outline," 22.
[1020] Curry Inventory, 92.
[1021] "3rd Floor Furniture Plan."
[1022] Curry Inventory, 92; Hopkins, 38.
[1023] Curry Inventory, 92; Hopkins, 38.
[1024] Curry Inventory, 92; Hopkins, 38.

Maid's Room with Bell -1 (MM&W: No. 9, Farley: Chamber Maid's Room, Curry: No. 4)

This is one of four rooms for chamber maids arranged along the southern end of the service hall. McKim's plan for this room includes two periods of penciled revisions, the first dated October 5, 1896 and signed by J.D.H., Jr.[1025] That revision removed the partition between this room and Number 10 to the south and closed up the door to Number 10. The second, undated revision notes, "Partition to remain." The partitions between rooms and the doors were built as originally drawn with minor changes in room dimensions.

The room was originally painted green.[1026] Today it is green with white baseboard, chair rail, and picture rail. The wall and ceiling are white above the picture rail. The doorway includes a frosted transom window. The radiator is below the window. A wooden closet was added on the north wall. This closet is varnished, rather than painted as all others on the floor. It may indicate the original surface treatment.

In 1938 the room contained a single iron bed and a small white painted table.[1027] In the 1940 inventory, a white painted wash stand, dresser with mirror, clothes press, and two wooden side chairs had been moved back into the room.[1028] The room has an original call bell.

No curtains are reported in the 1938 or 1940 inventories.[1029] Old hardware and NPS-era curtains are on the windows. The floor is hardwood. The room was lit by an electrical wall sconce with a pull chain. The sconce retains its period globe.

The room was used by a chamber maid. By 1938, when the Curry inventory was taken, Frederick had reduced the household staff through attrition, and not all chambermaids were living in the house. Theresa Farley, for example, was hired as third chamber maid in 1927 and took the position, "because I could go home around two o'clock."[1030] This may account for the diminished furnishings in the room by 1938. The room is currently used for storage.

Maid's Room with Bell – 2 (MM&W: No. 10, Farley: Chamber Maid's Room, Curry: No. 3)

This room is essentially identical to the Maid's Room described above. The room's closet was added and is painted white. In 1938 the room contained two single iron beds and a bureau with oval mirror, a wash stand, a small table, a rocker, and two side chairs all in birds-eye maple. The room also contained a small round wicker table, two oak rockers, a blue damask loveseat, two side chairs, an Electrolux vacuum cleaner, and six pillows.[1031] In the 1940 inventory, only the iron bed and birds-eye maple suite of furniture remained in the room.[1032] The room has an original call bell.

[1025] McKim, Mead, & White, Drawing # 11.
[1026] Snell, "Master Plan Development Outline," 22.
[1027] Curry Inventory, 91.
[1028] Hopkins, 38.
[1029] Curry Inventory, 91; Hopkins, 38.
[1030] Theresa Farley.
[1031] Curry Inventory, 91.
[1032] Hopkins, 38.

The room was used as a bedroom by a chamber maid. By 1938, when the Curry inventory was taken, the room was apparently used for storage. It continues in use for storage today.

Room 3 (MM&W: No 12, Farley: Chamber Maid's Room, Curry: No. 2)

This room is essentially identical to the Maid's Room described above. The closet was added to the northeast corner. In 1938 the room contained a single iron bed, an oak dresser with mirror, a small oak table, an oak wash stand, two white painted bamboo side chairs, and a white painted bamboo rocking chair with a cane seat.[1033] In the 1940 inventory, the two bamboo side chairs had been removed.[1034] The room has no call bell.

The room contained a domestic rug measuring 9' x 12' with a red field and flowers.[1035] A bridge lamp with a paper shade was used in the room. It was removed by 1940.[1036]

The room was used as a bedroom by a chamber maid, and currently is used for storage.

Room 4 (MM&W: No. 13, Farley: Chamber Maid's Room, Curry: No. 1)

This room is essentially identical to the Maid's Room described above. The closet was added to the east wall. In 1938, the room contained a single iron bed, a dresser with mirror, two wash stands, a small table, a side chair with a cane seat all in oak, an old wicker chair, a faded and worn domestic rug, and a metal bridge lamp with a paper shade.[1037] By 1940, the lamp was removed.[1038] The room was used by a chamber maid. It is now used for storage.

CULTURAL LANDSCAPE, 1895 - PRESENT

A detailed account of the Hyde Park landscape from 1764 through 1992 can be found in the Cultural Landscape Report (CLR) prepared for the site in 1992. This CLR placed special emphasis on the pre-Vanderbilt era, focusing on the contributions of Dr. Hosack and Andre Parmentier. The purpose here is to briefly review the history of the developed landscape at the Hyde Park estate and to reevaluate some of the conclusions of the prior report, looking specifically at the potential significance of the landscape during the Vanderbilt and National Park Service stewardship.

PRE-VANDERBILT OVERVIEW

The Hyde Park estate purchased in 1895 by Mr. and Mrs. Frederick W. Vanderbilt was a well-developed country place at the time of their arrival. Vanderbilt's acquisition, as well as other nearby estates, had been in the possession of "a class who can afford to let the trees grow" for generations.[1039] Hyde Park's aesthetic development had begun almost one hundred years

[1033] Curry Inventory, 91.
[1034] Hopkins, 37.
[1035] Curry Inventory, 91; Hopkins, 37-38.
[1036] Curry Inventory, 91; Hopkins, 37-38.
[1037] Curry Inventory, 91.
[1038] Curry Inventory, 91; Hopkins, 37.

earlier at the direction of Dr. Samuel Bard who had read deeply of the works influencing the English picturesque movement, including Shenstone's *Works* and Hogarth's *Analysis of Beauty* which he paraphrased for his father in letters home from Scotland. In one letter, the younger Bard encouraged his father to consider the advice of Henry Home, Lord Kames as written in 1762 in the book *Elements of Criticism*. This volume, Samuel Bard told his father "condemns the cutting of gardens into formal parterres, or forcing nature in any respect . . ."[1040]

One can have little faith that the elder Bard took his son's advice to heart, as he was frequently beset by financial problems and had more basic priorities than landscape gardening to command his attention. The inappropriate qualities of formal parterres were, quite possibly, the least of his problems. However, at the time of his father's death in 1799 when the property came into his hands, Samuel Bard made the key decision about the layout of this breathtaking property that would remain its fundamental characteristic when the Vanderbilts finally acquired it. The younger Bard chose to perch his new house on the swelling edge of a geologic terrace two hundred feet above the Hudson River. According to Walter L. Creese in *The Crowning of the American Landscape: Eight Great Spaces and their Buildings*, it is from this elemental landform that the Hyde Park property as well as the entire stylistic range of the Hudson River estates gain their ascendancy.[1041] The younger Dr. Bard's consuming interest in landscape gardening and horticulture placed him with the enlightened company of early nineteenth-century peers searching for European plants that would thrive in the New World. In addition to the development of his private greensward at Hyde Park, Bard's obsession with plants led to involvement with his business partner Dr. David Hosack in the 1801 creation of the first scientific botanic garden in this country.[1042]

It was fortuitous marriage rather than business acumen that permitted Dr. Hosack to buy the Hyde Park property from Bard's heirs in 1828. As a very wealthy man, he intended to dabble in both medicine and in what Virgil knew as the "Georgics," a gentlemanly pursuit of agriculture and husbandry. During his later years Hosack saw Hyde Park as a retreat from public and political obligations. While there, he professed a desire for nothing more ambitious than to "devote myself to the cultivation of the vine and fig-tree, as more conducive to my own happiness and that of my family."[1043] It was at the time of his purchase, while serving as President of the New York Horticultural Society, that Hosack made the acquaintance of the landscape gardener Andre Parmentier, a Belgian by way of Brooklyn.

Parmentier emigrated from Europe in 1824 and was a frequent contributor of horticultural notices to journals that would have drawn Hosack's attention.[1044] During the brief six years he lived in this country, Parmentier established a very successful landscape gardening business. According to A.J. Downing, "In many cases, he not only surveyed the demesne to be

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[1039] Nathaniel Parker Willis, *Outdoors at Idlewild*: *Or the Shaping of a Home on the Banks of the Hudso*n, 47.
[1040] Samuel Bard to John Bard, June 9, 1764, in McVickar, "Domestic Narrative," 61.
[1041] Walter L. Creese, *The Crowning of the American Landscape: Eight Great Spaces and their Buildings*, (Princeton, NJ: Princeton University Press, 1985), 43.
[1042] O'Donnell, et. al., 29.
[1043] As quoted in Freeman Hunt, *Letters about the Hudson River and Its Vicinity, Written in 1835-37* (New York: Freeman Hunt & Co., 1837), 160. The reference to the cultivation of figs would presuppose the presence of greenhouses on the property during Hosack's tenure.
[1044] O'Donnell, et. al., 33.

improved, but furnished the plants and trees necessary to carry out his designs."[1045] Downing cited Parmentier's work for Dr. Hosack at Hyde Park as, "justly celebrated as one of the finest specimens of the modern style of landscape gardening in America."[1046]

Unfortunately, we know little about Parmentier's interplay with Hosack as his discerning client, nor the details of Parmentier's site-specific design work at Hyde Park. Most of what we know is through verbal accounts and graphic sketches of the property by Hosack's visitors and those who came later. For instance, Charles Eliot later commented on the layout of the trees along the roads, a characteristic he believed had survived from Parmentier's design. At the time of Eliot's visit during 1889, the trees stood formally, "in double rows, where the roads ran straight; but where the roads curved, the trees were grouped informally, to afford shade and yet allow views across carpets of lawn."[1047] The only plan drawing of the Parmentier landscape is actually a tracing of an 1849 map of the property, executed almost twenty years after Parmentier's death.[1048] Taking this into account, Walter Creese cautions against attributing the surviving character of the estate entirely to Paramentier. Indeed, prior to Parmentier's activity at Hyde Park, Dr. Hosack had employed a Scotsman as property manager, who was also described as a "landscape gardener." Evidently, after his association with Hosack, the Scotsman went on to successfully manage a country estate near Newark, and eventually started his own landscape nursery.[1049] There is also a written account from one Hyde Park visitor during 1831, mentioning a "Mr. Hobbs," an English gardener, as being in charge of the grounds the year after Parmentier is supposed to have completed his work.[1050]

It is reasonable to attribute the surviving curvilinear layout of the estate's drives to Parmentier, however, crediting him with additional extant design features is problematic. While fascinating, his involvement with the property comprises a brief and sketchy episode in the physical evolution of the property. Hosack's seven-year program of improvement was intense but brief. Before Hosack, the property was held by the Bards for fifty-seven years. After Hosack, the Langdon family owned it for another forty-nine before its purchase by Mr. and Mrs. Vanderbilt.

Soon after the Langdons took possession of the property, the Hosack house burned. Hosack had himself rebuilt a house on the same site Samuel Bard so aptly chose in 1799. As Hosack had done earlier, following the fire, Langdon chose to rebuild in the same location, completing the new dwelling in 1847. There is very little documentation informing us of changes or management of the landscape during the tenure of the Langdon families. It appears that the Langdons were seasonal residents, often absent for years at a time during prolonged visits to Europe. Thus, the forty-nine years of Langdon ownership appear to have been rather uneventful. The few changes undertaken by the Langdon families took an architectural focus.

[1045] A.J. Downing, *A Treatise on the Theory and Practice of Landscape Gardening*, 6th ed. (New York: A. O. Moore & Co., 1859), 25.

[1046] Andrew Jackson Downing, *A Treatise on the Theory and Practice of Landscape Gardening Adapted to North America*. 9th ed. (New York: Wiley & Putman, 1875), 29-30.

[1047] Ann Leighton, *American Gardens of the Nineteenth Century: For Comfort and Affluence* (Amherst: University of Massachusetts Press, 1987), 123-124.

[1048] O'Donnell, et. al., 39. Drawing appears as Figure 16 in the Cultural Landscape Report.

[1049] O'Donnell, et. al., 33.

[1050] Creese, 57. Creese cites A. Gordon, "Notices of Some of the Principal Nurseries and Private Gardens in the United States of America," in *The Gardener's Magazine and Register of Rural and Domestic Improvement* ed. E.C. Loudon, June 1832, 282.

This included their rebuilt home, as well as an ambitious refinement of the architectural ensemble associated with gardens relocated farther south of the mansion. For the garden project, Walter Langdon, Jr. employed Boston architects Sturgis and Brigham to create a greenhouse bracketed between a brick Gardener's Cottage and a complementary Tool House. This greenhouse ensemble was accompanied by three freestanding ranges of production greenhouses, as well as a large ornamental "Palm House" by the well-known Lord and Burnham Company.

Work to the general landscape appears to have consisted of maintenance and sporadic clean-up efforts in anticipation of the family's visits. The following account offers a narrative vignette of the landscape at the time of Vanderbilt's arrival.

> When Mr. Vanderbilt purchased it . . . the place was somewhat neglected and run down. Mr. Vanderbilt found a beautiful park all grown up to underbrush. The lawns were covered with the wild growth that nature puts forth under forest trees, and stone walls appeared in all sorts of inappropriate places, the products of tramp labor, for Mr. Langdon was very fond of providing employment for these gentry. There were hot houses ample but empty, the stables and farm buildings were in a state of extreme dilapidation, and the stately 40-room old mansion of purest Greek architecture was painted a light pink. . . . The house was surrounded by a noble park of undulating surface, and a lovely brook with many a curve and picturesque waterfalls went brawling through the grounds . . .[1051]

VANDERBILT LANDSCAPE OVERVIEW - EARLY MODIFICATIONS

By many accounts, Frederick Vanderbilt is described as being a quiet and unassuming man. His grand-nephew went as far as to describe him as "notably timid."[1052] Yet he was the first of the Vanderbilts to attend college, graduating from the Yale Sheffield Scientific School's "Select" course of study in 1878.[1053] As an interesting aside, Vanderbilt's college affiliation was shared by landscape architect John Charles Olmsted, who graduated in 1875. There is no documentation of Louise Vanderbilt's interest or decisions regarding the landscape, and we are left to assume that Frederick played the greatest role in its development.

Vanderbilt purchased the property for $125,000 in May of 1895 and proceeded rather quickly to replace almost every structure on it. This program began with the replacement of the Langdon coach house with the Pavilion that the Vanderbilts intended to occupy while the existing mansion was renovated. The Langdon house proved structurally unsuitable for renovation, and by August 1896, McKim, Mead & White were at work designing an entirely new building. Predictably, the new dwelling would occupy the same happy prospect first chosen by Bard. The construction of the new mansion by McKim, Mead & White, was accompanied by a new and grand carriage house designed by architect Robert Henderson Robertson. Robertson

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[1051] *Poughkeepsie Sunday Courier*, July 19, 1896, 2. As quoted in Snell, "Early History," 60.

[1052] Frederick Vanderbilt Field, *From Right to Left: An Autobiography* (Westport, CT: Lawrence Hill & Co., 1983), 30.

[1053] Conversation with Yale University Research Librarian, December 7, 1998. The "Select" course was a rebuke to the once prevailing mode of classical studies. The Select course consisted of a curriculum of practical subjects including science, business administration, as well as agriculture. It would be incorrect to say that Frederick Vanderbilt "majored" in either horticulture or forestry.

also worked for Frederick's sister and brother-in-law, Lila and William Seward Webb in the design of the buildings at Shelburne Farms.

Smaller buildings, such as a rustic cobblestone power station also took their place in the property's suite of new buildings. Two new bridges were constructed over Crum Elbow Creek. One of the bridges was constructed out of finished concrete and christened the "White Bridge." The second was constructed of concrete and faced with rustic cobblestones. The design for the cobblestone bridge along with the cobblestone Power House, which form such a striking contrast to the dominant Neoclassical theme here, may have drawn inspiration from cobblestone architecture popular in the St. Regis Lakes area of the Adirondack Mountains frequented by the Vanderbilts.[1054]

The first major reworking of the pre-existing formal garden took place in 1897. During the second year of their ownership, the Vanderbilts spent almost $1,500 for work such as "moving shed from old garden" and "foundation garden wall." Work on the stairs accessing the multiple levels of the garden appears to have been more extensive. Over $1,000 was spent for "cutting and setting old steps" as well as provisions for five new sets of stairs and two short ramps.[1055] It is worth noting that the small garden houses designed by Sturgis and Brigham were retained during this effort. It is likely that the drawing appearing in the cultural landscape report as Figure 31 is either a design or as-built drawing for this first redesign of the formal garden under Vanderbilt.[1056] Other new landscape construction included the creation during 1898 of a formal boundary wall adjacent to public roads. This wall was constructed of coursed blocks and surmounted with a stone coping featuring an iron palisade. The new wall was punctuated with formal semi-circular entrance plazas and a gatehouse designed by McKim, Mead & White to complement the architecture of the new mansion. The creation of this wall would have a profound effect on the character of the former Langdon property. This wall, photographed with a sign warning, "*Positively No Admittance*," can only be understood to amplify the perception of privacy and exclusivity within Vanderbilt's park.[1057] While later interviews with both staff and townspeople indicate that staff and some local residents were free to enjoy the park, both when the Vanderbilts were in residence and when they were not; this privilege was not extended to the general public.

Reflecting his lifelong interest in botany and trees, after he acquired the property, Vanderbilt undertook an "explosive" program of landscape plantings. Quite literally, Vanderbilt used many cases of dynamite for both blasting out tree stumps as well as for planting new trees.[1058] Estate records detail hundreds of new trees and shrubs being planted as early as

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[1054] Pine Tree Point, the Vanderbilt camp in the St. Regis Lakes area, while of refined Japanese styling, is in the neighborhood of other camps that prominently feature cobblestone masonry. These include George E. Earle's boathouse at Camp Katia, and George H. Earle, Jr.'s Camp Cobblestone on Spitfire Lake. (Harvey H. Kaiser, *Great Camps of the Adirondacks* [Boston: David R. Godine, 1986], 118-122.)

[1055] Cash Book, "Hyde Park 1896-1897," September 28, 1897, Hyde Park Estate Ledgers, ROVA Archives.

[1056] The cultural landscape report states that the layout of garden beds shown in the 1897 drawing of the garden are "possibly remnants of the Langdon period." After discovering the installation of five new sets of stairs into this garden mentioned in the Vanderbilt Cash Books there is reason to question this assumption. (O'Donnell, et. al., 69.)

[1057] As seen in Figure 55 of O'Donnell, et. al.

[1058] "When a large number of trees are to be planted, or when the subsoil is very hard, the holes are sometimes blasted with dynamite. If this is done, care must be taken that the hole made (which is generally deeper than is necessary) is filled firmly up to the height at which the tree is to be planted."

1898 when Vanderbilt first purchased seven dozen rhododendrons.[1059] Records also detail the repeated purchase of several hundred pounds of grass seed. Grass seed purchases included fine blends for the lawn and "terrace" and a coarser blend noted for the Farm.[1060] This planting program was enhanced by the availability of hundreds of tons of highly organic "muck" recently dredged from the pond on Crum Elbow Creek.[1061] Incredibly, this natural fertilizer was supplemented with purchases of over two hundred tons of manure and ten tons of peat moss during the same year.[1062]

A REFINEMENT OF PRIVACY

Following the initial flurry of landscape activity on the heels of the estate's purchase, a subsequent phase of improvement took place. These changes occurred during the years immediately prior to and following the sale of the Vanderbilts' Rough Point property in Newport, Rhode Island. At this time the Hudson River's lower environs were showing promise of scenic improvement. During 1900, the Palisades Interstate Park Commission had been created, and was soon making headway in the acquisition of the scenic escarpment that had been so defaced by stonecutters.[1063] The development of this new park would have improved the scenic approach to Vanderbilt's estate from New York City, especially by water.

This later campaign of changes to Vanderbilt's Hyde Park estate may also have been precipitated by the opportunity to acquire the neighboring Sexton Tract, which had been divested by the Hosack heirs in 1842. Vanderbilt's reintegration of the Sexton Tract into the Hyde Park estate worked to further perfect his privacy; the subsequent removal of the Sexton outbuildings from the middle ground of the view, recaptured a romantic and idealized view of the Hudson River.

Three major projects undertaken during this time brought the Hyde Park estate to essential completion. As mentioned above, the most fundamental change was the reunification of the Sexton Tract with the historic parcel. Complementing the reassembly of the estate's historic boundaries, was the creation of an extensive screen tree planting along Albany Post Road and provision of a subterranean passage below the public road. The creation of the subterranean "subway" afforded safe and private access to the farmland to the east, and further

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(Arthur J. Jennings, *The Complete Home Landscape* [New York: A.T. Delamare Co. 1929], 65.) The use of dynamite for planting is also covered in Robert Cridland's book, *Practical Landscape Gardening* (New York: A.T. Delamare Co. 1925).

[1059] Cash Book, Hyde Park, June 3, 1898, Hyde Park Estate Ledgers, ROVA Archives.

[1060] There are extensive purchases of grass seed for the "park" noted in the account books and in one case during April of 1902. The relative composition of seed for the lawn versus that for the farm's meadows is provided: Lawn seed, 2 bushel mix: 36lbs Fancy Redtop, 36lbs Kentucky Bluegrass, 36lbs Rhode Island Bentgrass, White Clover. Farm Mix: 26lbs Fancy Redtop, 26lbs Timothy, 42 lbs Sheep Fescue, 12lbs White Clover. (Cash Book, "Hyde Park October 1901 thru December 1902," Hyde Park Estate Ledgers, ROVA Archives.)

[1061] Cash Book, "Poughkeepsie National, 6 August 1895-3 August 1896." During May of 1896, Vanderbilt purchased over twenty tons of limestone for mixing with the sediment dredged from the pond.

[1062] Cash Book, Entry of August 8, 1896: C.B. Green (peat moss). Entry of December 23, 1896: Black Brothers (manure).

[1063] Raymond. J. O'Brien, *American Sublime: Landscape and Scenery of the Lower Hudson Valley* (New York: Columbia University Press, 1981), 239.

linked the farmlands west of the road with the Park. Of less overall impact to the estate was the embellishment of the property with the expansion of the formal garden and the construction of a clay tennis court.

A slightly later alteration occurred circa 1910 with the creation of the Great Circle as a new element in the existing layout of driveways. It is also tempting to speculate into a connection between the coincidental conversion of the carriage barn to a garage, and the installation of the Great Circle. If the Great Circle is simply another Neoclassical element, why was this not installed sooner, and in conjunction with the formality of the architectural program?

ITALIAN GARDEN FASHION

The formal garden at Hyde Park, sometimes called the "Italian Garden," sits apart from the architectonic unity of architecture and landscape characterized by Charles Platt in his 1894 publication of *Italian Gardens*. Stepping down the hillside towards Crum Elbow Creek, the formal garden at Hyde Park exists as an independent entity, having only a tenuous connection to the mansion and its native terrace. Rather than a unified composition of house and garden in the tradition of Italian villas, the formal garden at Hyde Park is fairly unusual for its period, serving much like a *giardino segreto*, or secret garden, to be discovered apart from the residence. This formal garden - begun perhaps as early as the late 1820s by Hosack and refined during the Langdon and Vanderbilt periods, exemplifies better than any other feature of the property, the historic layering of landscape fashions and tastes by successive owners.

Said to have entered the field of architecture through the garden gate, Platt was involved with the 1901 preliminary survey of Hyde Park's formal garden. We are teased by the appearance of Platt's name on this survey, because this seems to be the extent of his involvement. The Platt collection at the Avery Library has no materials relating to the Hyde Park garden; it is not understood why the Vanderbilts discontinued their association with Platt. Following Platt's brief involvement, the garden at Hyde Park was further developed by at least two successive designers, James L. Greenleaf and Robert Cridland. Earlier studies of the landscape also detail the involvement of the firm of Thomas Meehan & Sons, yet it is likely that Cridland, during his employment by the Meehan company, who served as the principal designer for the firm's work at Hyde Park.

In fact, the Vanderbilts had ordered nursery stock from the Meehan firm in 1902, the same year that they retained the services of James L. Greenleaf to redesign the formal garden.[1064] The Meehan firm operated a landscape design division separately from its nursery business.[1065] One of the company's catalogs described the extent of its design services:

> This [landscape] department carries a large staff of thoroughly trained experts in various lines, giving it an equipment unique in its completeness. It offers valuable, thorough and economical service, both in the construction and the execution of plans for every class of

[1064] Cash Book, "Hyde Park October 1901 thru December 1902," Hyde Park Estate Ledgers ROVA Archives. Entry of April 24, 1902: Thomas Meehan & Sons. Entry details a purchase of $56.00 of nursery stock, including among many others, Cornelian Cherry, Hydrangea, Red-Twigged Dogwood, Deutzia, and Spirea.

[1065] Rieley, Favretti, and Rainey, "Cultural Landscape Report, Vanderbilt Mansion National Historic Site, 1988," 29.

> landscape work. An especial study had been made of the planning and construction of formal gardens, so that they conform to the architectural features as found.[1066]

It is possible that the large scale changes intended by the Vanderbilts were of a level of design difficulty outside the normal scope of Meehan's services, prompting the employment of James L. Greenleaf.

James L. Greenleaf began a second career in landscape architecture in 1894 after fourteen years as a civil engineer. While working in private practice, he designed gardens on many large estates in the fashionable suburban areas of New York City, including Westchester County, Long Island, and suburban New Jersey and Connecticut. His 1903 work for Vanderbilt at Hyde Park is one of his early and few surviving private works. The year following his work for the Vanderbilts, Greenleaf became a member of the American Society of Landscape Architects (ASLA). Indicative of his success in his new profession, he later served as President of the ASLA's New York Chapter in 1914 and 1915, as Trustee of the Society from 1920-1923, and as its national President from 1923-1926.

Through presidential appointment in 1918, Greenleaf succeeded Frederick Law Olmsted, Jr. as the landscape member of the National Commission of Fine Arts, and in 1923 he was reappointed to serve until 1927 when he was replaced by Ferruccio Vitale. Among Greenleaf's activities during his service to the commission, which included consultation with the fledgling National Park Service, he was vitally involved with the development of the landscape of the Lincoln Memorial and Arlington Memorial Bridge. In 1919, the War Department asked the cooperation of the Commission of Fine Arts in the development of the American Cemeteries in Europe, a project Greenleaf remained involved with until his death in 1933.

Vanderbilt's ledger books record expenses exceeding $23,000 during 1903 for the construction of Greenleaf's meticulous garden plans.[1067] The expensive work of creating an Italian style garden focused primarily on the eastern third of the existing garden. Here Greenleaf cracked open the square proportions of the previous space with the extension of the pool pergola outside the pre-existing garden box. Through this device, Greenleaf was free to employ the classical proportions of the "Golden Mean" in the new layout of the garden interior.[1068] Paired with this Renaissance formula, Greenleaf also put the dramatic effects of one-point perspective to work by setting up an axial relationship between two new pergolas which survive as focal points in the design. The larger of the two structures is the pool pergola, oriented to the southeast and also serving as a viewing platform to the naturalistic landscape beyond the garden wall.

The square proportions of the formal gardens were further reshaped in 1910 with the creation of the "Loggia Garden," an appended garden terrace extending to the east of Greenleaf's 1903 work. Other than hints that Vanderbilt had been dismayed at the high cost of constructing his designs, it is not understood why the Vanderbilts terminated their association with Greenleaf and turned elsewhere for design services.[1069] The Loggia Garden was designed under the auspices of the Thomas Meehan & Sons landscape design department, which

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[1066] Meehan Nursery Catalog (Germantown, PA.: Meehan Nursery, 1905), Back Cover.
[1067] Cash Book, "Hyde Park 1903-1905," 205-219, Hyde Park Estate Ledgers, ROVA Archives.
[1068] Rieley, et. al., 24, fig. J.
[1069] Rieley, et. al., 25.

employed Robert Cridland. Cridland was listed as a pallbearer for the elder Thomas Meehan in 1901 indicating a lengthy association with the family, and continued his employment with the Meehan company until 1914.[1070] However, Vanderbilt's account books detail separate payments to Cridland as an individual as early as 1913.[1071]

In creating this new garden room, portions of the eastern garden wall along the edge of the lower level of Greenleaf's Italian garden were removed to allow for the construction of steps down to the new garden terraces. Of two options for the design, one scheme bound the space with a hedge interrupted by brick piers; another alternative made use of fencing between brick piers, similar to Greenleaf's design of the western wall of the Italian garden. Both alternatives featured a small round pool and two level changes. The fence alternative similar to Greenleaf's work proved to be the one eventually implemented.[1072] The design of the interior parterres (which Samuel Bard warned his father against in 1764) and the arrangement of plants was handled in a "typical" manner, borrowing on the popular compositional approaches made popular by William Robinson and Gertrude Jekyll.[1073] The design for the interior of the garden was in fact later offered along with a "kit" of plants for replicating it in the Meehan Nursery catalogs.[1074]

The park museum collection presently has no drawings prior to 1916 that can be confirmed to have been executed by Cridland independent of Meehan. However, account books detail his independent activities at Hyde Park as early as 1913. It appears that when Cridland ventured out on his own, he followed the business model of the Meehans, selling both plants and design services. A 1914 entry in the estate's account books document a $56.25 purchase of seventy five *Rhododendron maximum*.[1075] Since no *Rhododendron maximum* were specified in association with the formal garden, it is likely that Cridland began consulting with the Vanderbilts regarding the entire estate landscape around this point in time. If one makes the reasonable assumption that Cridland began his association with the property during the 1910 Meehan & Sons design of the "Loggia Garden," it can be said that this gentleman was involved in shaping the Hyde Park landscape for almost twenty-five years.

While frustrating to historians, informal consultation with a client makes up a significant aspect of landscape design and results in no graphical record. It is not uncommon for landscape designers or architects to stake the locations of plantings directly on the ground, specify the species of plant, and leave the rest to the client's staff or outside nursery. This was almost certainly the case with Robert Cridland and much of his twenty-four years of activity at Hyde Park. From the available graphic record of Cridland's work, it would appear that between 1916 and 1934 his work took primarily a horticultural focus. This stands in contrast to Greenleaf's manner of working, where he basically designed the formal gardens architecturally as outdoor garden rooms, leaving the embellishment of the planting beds to those of a more

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[1070] Cridland is also listed as associated with the Meehan Nursery in a 1912 in an address by Edwin Jellet on "Gardens and Gardeners of Germantown" in *Germantown History* (Germantown, PA: Site and Relic Society of Germantown, 1915), 32.

[1071] Cash Book, "Hyde Park 1910-1915," 277, Hyde Park Estate Ledgers, ROVA Archives.

[1072] Rieley, et. al., 30.

[1073] Rieley, et. al., 31.

[1074] Meehan Nursery Catalogs (Germantown, PA: Meehan Nursery, 1900, 1905, 1911, 1915, 1923-24, 1941).

[1075] Cash Book, "Hyde Park, June 1910-August 1916," May 15, 1914, 141, Hyde Park Estate Ledgers, ROVA Archives.

horticultural bent. Greenleaf's method was similar to that of an architect who might leave the selection of interior finishes and furnishings to an interior designer. While Cridland did make minor modifications to Greenleaf's structural elements, and added a few of his own, these changes were insignificant in and of themselves. More radical was Cridland's wholesale reordering of the interior plantings of the formal garden spaces, perhaps better suited for the sale of plants than in bringing about perfection in garden design.

It is interesting, that while Cridland and his associate Agnes D. Russell refer to themselves as landscape architects on the later Hyde Park plans, the title of Cridland's 1916 book speaks of the older term of "landscape gardening." Other than the traditional design principles found in his book, very little biographical or professional materials have been obtained on Robert Cridland that would help place his work on the Vanderbilts' garden within the context of his body of work. Inquiry to the American Society of Landscape Architects reveals that neither the Meehan company nor Cridland and Russell were members of that professional society.

THE ROLE OF A KNOWLEDGEABLE CLIENT

Beyond the enclosure of the formal gardens, there is evidence that suggests Vanderbilt sustained a long-term program of tree planting throughout his estate. This may have been done in consultation with superintendent Herbert Shears or with Cridland. However, it is entirely possible that Vanderbilt consulted none other than his own sensibilities, well developed after decades of directing the embellishment of his various properties. During the winter of 1914-1915, Vanderbilt employed a tree moving company for almost two months, incurring charges for the company's personnel, as well as their specialized "tree mover truck."[1076] The estate account books detail the purchase of thousands of trees, all charged to the park account, indicating the pleasure grounds west of Albany Post Road.

NATIONAL PARK SERVICE STEWARDSHIP - EXECUTIVE DIRECTION

In a very real sense, President Franklin Delano Roosevelt became the next steward of the Vanderbilt property following the death of Frederick Vanderbilt in 1938. There appears to be a sense of urgency in his hands-on involvement which led to the property's designation as a National Historic Site in 1940. Roosevelt that same year had declared a "limited national emergency" in response to German aggression in Europe. The United States' preparation for its inevitable involvement in the war had begun to siphon off personnel and material resources that had once been directed to the Civilian Conservation Corps (CCC).

The President's recommendations were adopted as early landscape policy. The most fundamental of these was a program of tree replacement which was intended to replace dead or dying trees in kind. This policy would have the effect of perpetuating the collection of specimen trees Vanderbilt knew at the time of his death. Unfortunately, a little more than one year after its designation as a unit of the National Park System, the United States was at war on two fronts. At that point, Vanderbilt's Hyde Park landscape began a long decline that was not adequately countered until the mid-1960s, over twenty years later.

[1076] Cash Book, "Hyde Park, June 1910-August 1916," February 15, 1915, 176, Hyde Park Estate Ledgers, ROVA Archives.

Changes to the property resulting from the new wartime priorities included the removal of the iron palisade fence from the top of the stone wall along Albany Post Road. This yielded over fifty thousand pounds of metal to a local scrap drive in 1941. Other efforts included the planting of corn in the lower meadows and the grazing of sheep to keep the grass mown.[1077] Vanderbilt's formal gardens were posted closed to visitors in 1943 due to safety hazards.

NATIONAL PARK SERVICE DEVELOPMENT PROGRAM AND TREATMENT DECISIONS

The post-war funding prospects of the National Park Service did not really begin to improve until the mid-1950s when President Eisenhower authorized the ten year "Mission 66" program. This program eventually directed one billion dollars toward the upgrade of facilities and staff in preparation for the fiftieth anniversary of the National Park Service. Typically, these monies were directed at large capital projects, new facilities, or major rehabilitation rather than the insidious backlog of deferred maintenance. At Vanderbilt Mansion National Historic Site, Mission 66 translated into improvements to roads and parking. This included a doubling in size of the visitor parking lot that had been initially constructed by the CCC, and the creation of a small twenty-five car lot and picnic area at Bard Rock. The concrete White Bridge also received a major rehabilitation at this time. Roads and parking were favored by Mission 66 funding throughout the country. At Hyde Park, the money ran out when it came to other landscape structures. During the 1950s the boathouse at Bard Rock was pulled down, as were many of the formal garden's fences and pergolas. The greenhouses within the garden were all removed between 1945 and 1955.

In 1976, the "Final" Master Plan prepared at that time by the National Park Service arbitrarily assigned a restoration period to the historic landscape of 1900-1917. However, work initiated at this time on the formal gardens was guided by a 1941 planting plan developed by NPS landscape architects aiming at a cost-effective rehabilitation rather than an accurate garden restoration. The stipulation of the 1900-1917 treatment date led to the removal of foundation plantings that were installed at the east face of the mansion at the direction of Cridland in 192**3.** The choice of this range of dates for treatment, midway in the Vanderbilt tenure, second-guessed the intentions of both its last owner Mrs. James Van Alen who saw her donation as a memorial to her uncle, and President Roosevelt who made his wishes clear that a replacement in kind approach be taken towards the plantings.

INTEGRITY

Has the National Park Service been fully successful in its charge to preserve the Hyde Park landscape to portray conditions extant during the Vanderbilt ownership? Did Vanderbilt himself "preserve the landscape in large part as he found it," as has been asserted in the 1992 CLR?[1078] On thoughtful consideration, most would answer in the negative to both of these questions. Public visitation and wartime priorities, ongoing budget constraints, and benign and ill-informed neglect have profoundly altered the landscape. Every owner, private or public, from Bard to the National Park Service has left their thumbprint here, equipping us with a

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[1077] O'Donnell, et. al., 218.

[1078] "Frederick W. Vanderbilt preserved the landscape in large part as he found it, while replacing every structure, adding a new house, Pavilion, gate lodges and the White Bridge. Some drives were realigned and the Great Circle in front of the house created. Vanderbilt also employed four major professionals in the field of landscape architecture." (O'Donnell, et. al., 345.)

record of the priorities and issues of their times. It would be impossible for any property owner to do otherwise.

Nevertheless, with reference to landscape integrity, despite the loss or alteration of numerous individual landscape features, one can imagine that Frederick and Louise would recognize the grounds of their home if they were to make a miraculous return. Despite the many alterations, owing to the survival of overall spatial patterns, views, collections of plants and many historic structures, the property retains a high degree of integrity to the Vanderbilt period.

Yet instead of trying to assay the purity of Hyde Park as a reflection of the Gilded Age, a more helpful exercise would be to weigh the remarkable layers of garden history represented at Vanderbilt Mansion National Historic Site. Speaking specifically of Hyde Park, garden historian Ann Leighton has offered, " . . . we can see a strong pattern, a chain of individuals, each knowing the one just before and the one just after himself, handing on the new concept of landscape gardening."[1079] This chain begins with Dr. Samuel Bard's early development of his greensward in accordance with the concepts of Hogarth, through Hosack's fruitful association with Andre Parmentier, including Walter Langdon's benign neglect, and on to Frederick Vanderbilt, the last of the "idle rich" to keep himself very busy on the land that lay between the Hudson and Crum Elbow Creek.

For almost sixty years, the nation's principal conservation agency has held Hyde Park in public stewardship. The National Park Service has now attended to the property longer than any of the four previous families. During these sixty years, the property has been marked indelibly by the personal intervention of President Franklin Roosevelt and his New Deal programs. The landscape was transformed and simplified by two decades of neglect that was turned around during the 1960s when a strong economy and historic preservation legislation encouraged larger appropriations. More recently, sustained nationwide interest in cultural landscapes has made possible the scholarship directed at the grounds during the 1980s and 1990s.

TRANSPORTATION, POWER, AND MECHANICAL SYSTEMS

ROADS

The *Cultural Landscape Report for Vanderbilt Mansion National Historic Site* (1992) documents what little is known about the construction of and alterations to the estate's drives during the early years of Vanderbilt ownership, circa 1895-1905.[1080] Road surfaces on the estate were of crushed stone, most likely macadamized. Associate Engineer Alfred D. Curradi reported that Vanderbilt road construction consisted of sixteen-foot-wide roads with an "eight to twelve inch telford base" covered by approximately two inches of crushed stone and a top dressing of approximately one-half inch to three-quarter inch stone screenings.[1081] Excavation in the 1990s to repair a water line to the River Gate House revealed a Telford-type road. The

[1079] Leighton, 119.

[1080] O'Donnell, et al, 108-114.

[1081] Historian's Research Notes File, 74. Source: Alfred D. Curradi, "Report on Existing Utilities on the Frederick W. Vanderbilt Estate, Hyde Park, N.Y.," April 30, 1940, hereafter cited as Curradi.

Upper Gate House road is also Telford. However, the road from the White Bridge to the Great Circle, based on past federal highway work, appears to be a macadam type road. The original cross road was a crushed-stone surfaced road, not truly Telford or macadam.[1082] True Telford design differed from macadam design.[1083] Both paving technologies had become standardized by the first quarter of the nineteenth century.

Macadamized pavements differed from mere gravel surfaces because they met a detailed set of specifications that employed varying-sized stones in a designated pattern.[1084] Invented by John Loudon McAdam (1756-1836), macadamized pavements used a deep layer of small, hard, and irregularly shaped stones that bonded together under the pressure of traffic and formed a solid, yet resilient road surface. Surfaces were constructed with a slight crown to allow drainage, and thus prevent rainwater from pounding the roadway.[1085] McAdam's design represented a less-expensive variation of the paving method of Scottish-born civil engineer Thomas Telford (1757-1834) who advocated a solid rock foundation that supported a surface of smaller crushed stone, a design used primarily for early nineteenth-century military roads.[1086] In addition, with Telford's roads, a drain crossed under the bed of the bottom layer to the outside ditches every hundred yards to help keep the road hard and dry.[1087]

Frederick Law Olmsted and Calvert Vaux laid out the first technically correct macadam pavements in the United States in Central Park in 1858. By the end of the nineteenth century, the invention of both stone crushing machinery and steam rollers made macadamized roads far less expensive than before. Macadamized pavements provided a surface smooth enough for easy traction, yet rough enough to allow a horse a foothold. They were particularly suited to lighter vehicles, such as the pleasure carriages of the very rich, because heavier vehicles like wagons created ruts in the roadways.[1088] A late-nineteenth-century alternative to macadamized roads would have been asphalt. The first asphalt street was laid in Newark, New Jersey, in 1871. By 1900, chemists had found a way to produce artificial asphalts that were far less costly than imported natural asphalt. Cities such as Washington, D.C., Buffalo, San Francisco, New York, and Philadelphia had all begun to pave with asphalt by the end of the nineteenth century.[1089]

Some Vanderbilt roads are also distinguished by their curb and gutter system of cast concrete. Curradi describes these as "precast concrete curb[s] 4" wide and 4" exposed on both sides of the road."[1090] Again, recent road work on the property revealed that both the curb and

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[1082] Comments to author, August 18, 1999, Henry Van Brookhoven.

[1083] In an article in *The Engineering Record* about the Twombly estate, the roads there are described as being "built of macadam, with a telford base, and [being] mostly 16 or 18 feet wide." ("The Twombly Estate," *The Engineering Record* [6 February 1897]: 207.)

[1084] Clay McShane, *Down the Asphalt Path, The Automobile and the American City* (New York: Columbia University Press, 1994), 58.

[1085] Donald C. Jackson, "Roads Most Traveled, Turnpikes in Southeastern Pennsylvania in the Early Republic," in *Early American Technology, Making and Doing Things from the Colonial Era to 1850* ed. Judith A. McGaw (Chapel Hill: University of North Carolina Press, 1994), 210.

[1086] Carroll Pursell, *The Machine in America, A Social History of Technology* (Baltimore: Johns Hopkins University Press, 1995), 66-7; Jackson, 210.

[1087] http://www.worldwideschool.org/library/books/hst/biography/TheLifeofThomasTelford/chap17.html

[1088] McShane, 58.

[1089] McShane, 61.

[1090] Historian's Research Notes File, 74. Source: Curradi.

gutter and the cast faux slate curbs were most likely cast in place and not precast.[1091] On the road leading from Route 9 over the White Bridge toward the house, grates are set into the gutter to allow drainage in the low-lying terrain. The ledger books document supply of these grates during the main period of construction. For example, on April 4, 1898, Poughkeepsie Foundry and Machine Co. was paid $5.08 for four grates for the main drive. Again, on October 10, 1898, the same company supplied sixteen grates and frames for the "creek road" and another twelve for the garden. On December 5, 1898 there is an entry for "5 grates & frames, lower entrance" at $3 each for a total of $15.[1092] These grates allow water to flow into a system of tile drains that carry the water away.

This process of road building is documented in both the *Poughkeepsie Sunday Courier* and the ledger books. On August 4, 1895, the *Poughkeepsie Sunday Courier* reported that ten miles of new drives would be laid out and that the old wooden bridge over the "pretty creek" would be replaced by a new one.[1093] In a lead article describing the ongoing development of the landscape, the paper notes that "A large force of men is at work draining and grading."[1094] The ledger books more specifically document ongoing purchases of drain tiles from Wm. A. Caire and payments to J. Myers and Son for laying the tile. The ledger books also record continuous large shipments of crushed stone during 1898 to the estate. Stone was purchased in three sizes: two-and-a-half inch; three-quarters inch and gravel of five-eighths inch. These sizes give credence to defining the roads as macadamized rather than Telford, in that the latter would also require large rock-sized stones to serve as the foundation. However, the crushed stone would also be used to resurface existing Telford roads on the property.[1095] Additionally, an existing photograph confirms an NPS report that Vanderbilt had a stone-crusher located near the sawmill. This was used until 1900, after which time all stone was bought commercially (see ill. 20).[1096]

The gutters on the road leading up to and beyond the White Bridge are white, no doubt to support the drama of the bridge approach. However, once the road shifts to the higher elevation and approaches the house, not only are there no longer gutters, but the curbs themselves are dyed gray to simulate slate.[1097] The NPS has maintained this pattern based on extant examples of original road dating to the Vanderbilt era. Other roads on the estate, where drainage is not a problem, have neither gutters nor curbing and rain water drains naturally into the environs.

The process of road development continued through the end of the decade and into the next. In 1897 Vanderbilt made improvements to the Albany Post Road near the house's entrance.[1098] The ledgers show the greatest road building activity to have occurred between May and November 1898. The Hudson River Stone Supply Co. supplied the two inch and three-quarter inch stone while the gravel came from James A. DeGroat. The first roads to be worked on were those around the house. Work progressed in June to roads leading to the

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[1091] Comments to author, August 18, 1999, Henry Van Brookhoven.
[1092] Hyde Park Estate Ledger, 1898, ROVA Archives.
[1093] Historian's Research Notes File, 146. Source: *Poughkeepsie Sunday Courier*, August 4, 1895, 6.
[1094] Historian's Research Notes File, 200. Source: *Poughkeepsie Sunday Courier*, July 19, 1896.
[1095] See Document Source Book for list of stone deliveries.
[1096] "Barns," John L. Hover, "Documentary Study of the Vanderbilt Farms, " Vanderbilt Report 21, n.d., VAMA General File, ROVA Curatorial Division.
[1097] Interview with Henry J. Van Brookhoven, May 17, 1999.
[1098] Historian's Research Notes File, 261-2; 266.

house; in August, from the cottage to North Avenue and between the Stable and the concrete bridges; in September on the Creek Road and the Service Road; and finally, in November, from the lower entrance to the stable bridge.[1099] The ledgers also document a payment to J. Myers and Son on November 9, 1898 for "Building 27 catch basins and laying tile from lower entrance to stable bridge on Creek road and around semi-circle at lower entrance." The Historians' Research Notes File includes a quote from November 24, 1899 that "Mr. Frederick W. Vanderbilt is improving his farm by having built through it some fine roads and driveways."[1100] The *Poughkeepsie Sunday Courier* reported on the construction of the subway during 1906. The subway led from the north end of the main drive and went due east under the Albany Post Road to the farm and was meant for teamsters and delivery wagons.[1101] The other main alteration was the completion of the circle of the main drive in 1916.[1102]

BRIDGES

The two bridges of greatest interest on the Vanderbilt estate are the White Bridge and the Rustic Bridge, both of which cross Crum Elbow Creek at a distance of about 600 yards from one another. An 1898 article in *Engineering News* reveals that both bridges are of Melan Arch design, instead of just the White Bridge as is commonly understood.[1103] The article details the construction of the two bridges and may answer some unresolved questions. For example, the article states:

> Mr. Vanderbilt, after extended investigation, finally selected the Melan system of concrete-steel arch construction, not only on account of its lower cost with equal permanence as compared with voussoir stone arches, but also because of the ready adaptation of this style of construction to the varying architectural treatment required in different locations.[1104]

This quote not only underscores Vanderbilt's involvement in the plans for the estate's development, but also his cost-consciousness. An 1894 article in the *Railroad Gazette* that served to validate the safety and advantages of the Melan system upon its introduction to the United States, stressed the cost savings gained by using bent I-beams as opposed to other bridge building materials such as brick with cement mortar, concrete, and concrete and wire netting (Monier method).[1105]

The advantages listed included the lack of maintenance due to concrete's ability to preserve iron (steel) from rust; no vibrations and low noise levels; ability to withstand tornadoes and high water; a solid appearance that can have different architectural treatments; and cheap construction wherever sand and gravel are available. Whereas it would be gratifying to think that Vanderbilt was led to the Melan system as a result of his interest in innovative technological solutions, the cost savings seems to have been a more compelling factor. This would be in line with decisions made elsewhere in the estate such

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[1099] Hyde Park Estate Ledger, 1898.
[1100] Historian's Research Notes File, 359. Source: "Braman's Scrap Book," vol. 5, 83-5.
[1101] Historian's Research Notes File, 988. Source: *Poughkeepsie Sunday Courier*, May 27, 1906.
[1102] O'Donnell, et al,, 113.
[1103] "Two Recent Melan Arch Bridges," *Engineering News* 40 (November 10, 1898): 290-1.
[1104] "Two Recent Bridges," 290.
[1105] "Concrete and Iron Arches," *The Railroad Gazette* (April 18, 1894): 262-3.

as the choice of basic plumbing fixtures, the absence of a washing machine, the choice of a hand-powered elevator, and reliance on a single and somewhat limiting power source.[1106]

The Rustic Bridge has two arches. The longer, with a span of fifty-three feet, has five 7-inch steel I-beams embedded in the concrete. The shorter twenty-six foot span has five 5-inch steel I-beams. It is seventeen feet wide and is faced with unhewn field stone and boulders. The Rustic Bridge employed Mannheimer Portland cement as did the abutments of the White Bridge. The rest of the White Bridge, including the railing, was cast from Germania Portland cement. The *Engineering News* article also states that the bridges were designed and their construction was superintended by the Melan Arch Construction Co. of New York City, who owned the U.S. patents on the system.

The *Poughkeepsie Sunday Courier* reported on October 3, 1897, that "A large force of men is at work day and night on the new bridge on the Vanderbilt avenue, in order to get in the concrete before the frost comes."[1107] The *Engineering News* article explains that, indeed, work continued day and night during the pouring of the concrete arch, but was done so in order to make the work monolithic and to avoid any lines that might mark one day's pouring from the next. Once the abutments were complete, the pouring of the arch began simultaneously from both sides and continued until the arch was finished. Each of the four wing walls was poured continuously as well, for the same reasons.

The article also discusses the finish, another question raised by the 1994 report. Quoting again from *Engineering News*:

> In all exposed faces, for a thickness of about 1 1/2 in., mortar was used without the broken stone, but in all cases deposited at the same time as the concrete backing. In order to get a very fine finish, the lagging of the centers and all molds for spandrel and wing walls were neatly covered on the inside with a thin coat of plaster, which was oiled before any concrete was deposited.

In addition, the balusters and top rails were molded or cast in iron or wooden forms and set in place in the same manner as cut stone.

As the 1994 report suggests, the Vanderbilt bridges were not the first American executions of the Melan system. The system first found favor in Europe as a floor system for office buildings and was used extensively. At the time of the *Railroad Gazette* article (1894) the author could account for over one million square feet of Melan type floor and three bridges, all in Europe. Carl Condit, in *American Building*, names three American bridges: a highway span in Rock Rapids, Iowa (1894); a footbridge in Stockbridge, Massachusetts (1895); and the Franklin Bridge in Forest Park, St. Louis (1898). Condit attributes the spread of the Melan system to German-born engineer Fritz von Emperger, who designed the Eden Park Bridge in Cincinnati, Ohio (1895). Emperger was awarded two patents in 1897 for additions to the Melan system.[1108]

[1106] These choices will be addressed in subsequent sections.

[1107] Historian's Research Notes File, 268.

[1108] Carl W. Condit, *American Building, Materials and Techniques from the First Colonial Settlements to the Present*, 2d ed. (Chicago: University of Chicago Press, 1982), 174-5. See also Fr. Von Emperger, "A Melan Concrete Arch in Eden Park, Cincinnati, O," *Engineering News* 34 (October 3, 1895): 214-5; Fr. Von Emperger, "Melan Concrete Arch of 100-Ft. Span, Stockbridge, Mass.," *Engineering News* 34 (November 7, 1895): 306-7; and on the introduction of Monier's system of concrete arch bridges to the United States, "Concrete Arch Highway Bridge, Philadelphia, PA.," *Engineering News* (September 7, 1893): 189-90.

Condit states that the Melan arch system remained "ascendant" until the turn of the century when other designs that used less steel (and thus saved expensive hand labor associated with framing and riveting) began to emerge. He states, "The Melan system worked well enough, but it was so redundant in the quantity of metal it required as to result in virtually a steel bridge with a concrete cover." Newer techniques that used bar reinforcements showed greater promise than the "clumsy" I-beams.[1109] The Vanderbilt bridges are the product of a period of experimentation during which new methods and materials were being tested and executed by construction and civil engineers. The increasing professionalization of these groups, supported by the growth of trade and engineering journals and organizations resulted in the widespread dissemination of information and the rapid progression of innovation in both technique and materials.

ELECTRIC POWER SUPPLY

The Vanderbilt utilities plan was based in part on the installation of an isolated electrical generating plant, located in a one-story, rounded-fieldstone building alongside Crum Elbow Creek in a valley on the west side of Albany Post Road.[1110] The structure's main floor is divided into three rooms. The battery room housed a storage battery composed of multiple Chloride Accumulator cells manufactured by the Electric Storage Battery Company. The pump room held what is believed to be a Bullock dynamo, a Gould Triplex water pump, a 7 1/2 h.p. Fairbanks Morse gasoline-fueled engine coupled to a Diehl dynamo; a General Electric motor/generator set used to provide overvoltage to the battery system in periods of high demand, the electrical control panel, and pit controls. The third room was the shop room. A Trump turbine is located below the main floor in the turbine pit, accessed by a steel ladder on the west wall of the pump room. The turbine pit also contains a governor mechanism for the turbine and a General Electric motor used to operate the Gould Triplex pump in periods of low water. Based on Snell's reports, the 1991 HSR states that:

> The structure was designed and erected by the engineering firm of W. T. Hiscox & Co. of New York City, in 1897. The building was heated by a stove. All electricity for the estate from 1897 until sometime in the 1930s was generated in this building. In 1940 electric power was obtained from the Central Hudson Gas & Electric Co.[1111]

The electric plant generated direct current electricity to light the house and the Pavilion. This system did not appear to supply current to any electrical motors other than those in the Pump House itself. Vanderbilt electrified the elevator in 1936, at which time a separate underground line was run to the Albany Post Road to hook up with Hudson Gas & Electric Co. This alternating current line was used only to operate the elevator. The direct current system remained in operation until 1940-1 when AC power was fed into the Pump House and sent out on the old DC lines. The 1991 HSR includes an extensive collection of photographs as well as thorough explanations of the generating machinery. There were other machines on the estate, for example in the Coach House and on the farm, but there are no records that explain what kind of engines ran this equipment.

[1109] Condit, 251-2.

[1110] See Henry J. Van Brookhoven, "Historic Structure Report, The Vanderbilt Power House," (Hyde Park: Roosevelt-Vanderbilt National Historic Site, 1991). Hereafter cited as Van Brookhoven, HSR.

[1111] Van Brookhoven, HSR, 3.

Some of what we deduce about the utilities lines is based on the Hiscox plan, "Map of Part of Estate of F.W. Vanderbilt" that shows the location of the water, electrical, and telephone lines.[1112] However, the map raises some questions. For example, the map indicates that there was to have been a gas generator near the Gardener's Cottage with lines leading to both the stables and the Tool House. While there are two gas torcheres at the entrance to the Coach House, there is no evidence that the gas generator was ever installed or gas piping laid. However, the map also does not show electrical lines going anywhere but to the house and the Pavilion, which opens the question of lighting for the Howard House, the Wales House, the Coach House, the two gate houses, the Gardener's Cottage, the Tool House, and the farm buildings. NPS reports dated 1940 report the existence of electric service to the Gardener's Cottage, Lower Gate House, Main Gate House, Mansion, and Pavilion.[1113] To add further confusion, notes taken from a Charles W. Andrae August 26, 1940 memo concerning the condition of the Pavilion state that "The wiring, while not in use when the inspection was made, can safely be assumed to be on a par with the wiring in the house. The wiring here was added upon the discontinuance of manufactured gas."[1114] As with the house, Andrae recommended installation of an entire new wiring system. None of these documents answers the questions as to the extent to which the generating plant supplied electricity to the estate or whether or not there had been a gas generator.

Information about W.T. Hiscox is scarce, however there is an 1892 trade catalog advertising the New York firm, Cornell, Hiscox & Underhill, whose extensive business supplied engines, boilers, pumps, hoisting, mining, coal, and ore handling machinery. It also built electric light and power plants. The firm's three principals included William T. Hiscox, who is most likely the same W.T. Hiscox who built the Vanderbilt power plant.[1115] The catalog is 308 pages long and its product offerings range from pipe fittings to mining cars to fire hydrants. Moreover, the company advocated the use of electric power plants over steam and advertised its ability to install complete electric power and illuminating plants as well as furnish "dynamos, motors, and electric supplies of every description."[1116]

In the mid-1890s, residential electric lighting was still a luxury reserved for the very wealthy. Thomas Edison began operating his Pearl Street Station in 1882. Because electric lighting was so expensive at first, early utilities located their generating plants near their elite clientele. Historian David Nye notes that "Edison's list of first customers reads like the New York social register, and included J. P. Morgan and the Vanderbilts."[1117] Electric lighting was a

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[1112] "Map of Part of Estate of F. W. Vanderbilt, Esq. Showing locations of Pipes, conduits, etc., Hyde Park, NY, October 1897, W. T. Hiscox and Co., Engineers and Contractors, NY." VAMA 401/101/ ATOP MC 01/RL H, Architectural Drawings Collection, ROVA Archives. Hereafter referred to as Hiscox Map, 1897.

[1113] Historian's Research Notes File, 12, 23, 30. Sources: Description of Quarters, February 15, 1941, 38; Curradi, 39; Chas. W. Andrae, "Mechanical Equipment Report," August 28, 1940, 66; Curradi, 70; and Charles W. Andrae, "Final Report on the alterations and additions to the Pavilion Bldg," June 20, 1942.

[1114] Historian's Research Notes File, 67. Source: Chas. W. Andrae, "Memo for Chief of Planning," August 26, 1940.

[1115] Cornell, Hiscox, and Underhill (New York, 1892). In the collection of the Hagley Museum and Library. TRCAT .C814 1892.

[1116] Cornell, et. al., 157.

[1117] David E. Nye, *Electrifying America, Social Meanings of a New Technology* (Cambridge, MA: The MIT Press, 1992), 242. See also Carolyn Marvin, *When Old Technologies Were New, Thinking About Electric Communication in the Late Nineteenth Century* (New York: Oxford University Press, 1988), 162-3.

spectacle, one that most people could only get a glimpse of in public but one that the wealthy could afford to display at home. Carolyn Marvin tells of grand balls held at the houses of both Ogden Mills and Cornelius Vanderbilt in 1888 at which electric storage batteries were charged at the factory of the New York Isolated Accumulator Company, installed in the cellars of the Fifth Avenue houses, and furnished light for revelers until 3:30 in the morning.[1118]

In 1885, Edison boasted that twenty-one American towns and cities had central stations. Outside of these metropolitan areas, factories, other manufacturing establishments, and residences relied on isolated plants. In 1888, there were 5,000 central stations and isolated plants. By 1895, that number had doubled.[1119] It is not known how many of those were residential isolated plants. But by 1910, only one in ten homes had electricity.[1120] Early electric generators were not reliable and so other forms of illumination such as paraffin lamps, candles, or gaslight were retained as well. Nor did electricity replace the labor of servants. For most, electric lighting was another form of conspicuous display. Nye states, "The sale of generating plants to private individuals made lighting into a prestigious emblem."[1121]

Nye also notes that electric lighting had distinct advantages over gas: it was safer, cleaner, and it did not consume oxygen, which led to a general stuffiness in gas-lit rooms.[1122] Gas lights left a residue of black soot on fixtures, wallpaper, and fabric. Molly Harrison attributed the annual ritual of spring cleaning, which originated in the nineteenth century, to the Victorian woman's need to shake the soot out of draperies, carpets, and upholstery. Only after re-whitening the ceilings and taking down the heavy drapes could the white summer curtains and furniture coverings be used with confidence.[1123]

In 1896, the *American Electrician* expressed some surprise that more owners of country residences were not installing electric generating plants. Attributing this breach of progress to the seemingly formidable nature of the undertaking, the article went on to say that:

> At the present day an isolated electric light plant for a country residence can be so installed as to occupy little space, and be efficiently operated by almost any of the men kept about a place of any size, in some cases without interfering with their usual duties. A gardener or coachman is generally a man of sufficient intelligence to take direct charge of the plant.[1124]

The article describes a typical installation for a country house requiring fifty lights with capacity for doubling that on special occasions. This particular system depended on a gas, gasoline, or naptha engine, which the author claimed would provide less costly lighting than by any other means, save water power. A storage battery was also required. The author concluded by stating "it must be evident that the electric lighting of country houses is practicable whether looked at from the point of view of first cost, operating expenses, ease of manipulation or adaptability of plant to the needs of the owners."[1125]

[1118] Marvin, 178.
[1119] Marvin, 163-4.
[1120] Nye, 239.
[1121] Nye, 243.
[1122] These points are made in "Treatment of Rooms in Electric Lighting," *Architecture and Building* 30 (February 18, 1899).
[1123] Molly Harrison, *The Kitchen in History* (New York: Charles Scribner's Sons, 1972), 115; cited in Nye, 243.
[1124] E. G. Bernard, "Lighting of a Country Residence," *American Electrician* 8 (November 1896): 228.
[1125] Bernard, 231.

This particular issue of *American Electrician* included a description of the lighting and power plant at the Hearst Hacienda in Sunol, California. The advantage of the electrical plant, in addition to being "the most modern," was that the walls of the hacienda's rooms were covered with valuable tapestries that would be destroyed by the use of gas lighting. As an alternative to a noisy steam engine plant, the electrical plant maintained the "calm peace of the country." Installed in 1896, the Hearst plant relied on a twin-cylinder gasoline engine and a chloride cell accumulator battery. The batteries were arranged around the four walls of the battery room. A revolving crane sat in the center of the room to facilitate removal of any single cell for examination.[1126] As at the Vanderbilt estate, Hearst operated a water pump off his electrical plant, although his was to pump water for irrigation purposes.

The evidence suggests that country estates of stature had turned to electricity by the mid-1890s and those without access to a central station did not find it difficult to build a generating facility. Closer to home in Staatsburg, the *Poughkeepsie Sunday Courier* reported that the Mills Mansion was to have "a complete electric light plant," powered by a pumping engine at the [Hudson] river.[1127] The superintendent of the work was W.H. Aldrich, a name somewhat similar to "Alrich," who was the roofer on the Vanderbilt Power House.[1128] A more descriptive article in 1895 described the Mills estate as having a gas-generator in addition to the electric power plant:

> There is a gas-making machine in the sub-cellar, which produces high grade illuminating gas from gasoline. An electric lighting plant is located at the river, which supplies a current strong enough for five hundred lights. It is run by an engine of 70 horse power. The electric apparatus, exclusive of wiring, etc., cost $7,000.[1129]

The Mills Mansion was said to have over 500 lights, with 350 of them incandescent lamps.[1130] It was not uncommon for people, especially in the 1890s when the two lighting systems were yet sorting themselves out, to have both gas and electric lighting at the same time, despite the electrical journals' disparaging remarks about gas. Even with the two systems at Mills, both failed one October night and the house was left in total darkness, an event that made the local paper.[1131]

The 1890s Twombly Estate, Florham, at Madison, New Jersey, also designed by McKim, Mead & White with Norcross Brothers serving as general contractors, received power for lighting the mansion, park, training stables, and greenhouses from a central station in Madison. According to an 1897 article in the *Engineering Record*, this part of the estate had an estimated 1,700 lights. The barns, however, had a separate power house equipped with a horizontal tubular boiler, a vertical engine, a pump, and a dynamo. This generating system was meant to carry 120 lights and two 2-horsepower motors.[1132]

[1126] W. F. C. Hasson, "Isolated Lighting and Power Plant at Hearst Hacienda, Sunol, Cal.," *American Electrician* 8 (November 1896): 227.
[1127] Historian's Research Notes File, 204. Source: Braman's Scrap Book, Vol. 5, 9.
[1128] Historian's Research Notes File, 269. Source: *Poughkeepsie Sunday Courier*, October 10, 1897.
[1129] Typescript of article from *Poughkeepsie Courier* (1895) from Mills Mansion archives
[1130] *Poughkeepsie Sunday Courier*, May 17, 1896. Mills archive.
[1131] *Poughkeepsie Sunday Courier*, October 11, 1896. Mills archive.
[1132] "The Twombly Estate," *The Engineering Record* (February 6, 1897): 207-9.

Specifications for wiring the Twombly mansion are in the archives of the New-York Historical Society. They include two plans for wiring, and if it is reasonable to assume that McKim, Mead & White offered Vanderbilt the same choices, perhaps something might be deduced about Frederick Vanderbilt's ideas about the mechanical systems of the mansion. The two plans were as follows:

> Project A: iron armored conduit tubes throughout for the wire conduits; a single wire to be placed in each conduit for all feeders and mains, and a pair of wires to be placed in each conduit for all BRANCH CIRCUITS.
>
> Project B: use of Brass Armored conduit tubes throughout; with a tube for each single wire for feeders, mains, and branch circuits.
>
> In both projects, the outlet boxes will be of iron.[1133]

In the 1940 existing utilities report, Andrae remarks on the wiring having been installed "in the old manufactured gas piping," but he did not specify the composition of the pipe, nor whether wires had been threaded singly or in pairs. He did note that nearly all fixtures were "untouchable" due to shorts in the system.[1134] Extant original conduit in the house is black iron.[1135] Specifications for the Twombly house called for forty-seven wall sockets, 1,000 lamps, all with Edison Base, of sixteen candle power and for 100 volts. In addition, the plans called for fifty-eight standard switches and forty-four three-way switches. Where several switches were to be located at the same point, the architects called for face plates engraved with appropriate legends for each switch, similar presumably to those found in the mansion at Hyde Park under the pushbuttons. Twombly received alternating current and so a transformer, needed to step-down the high-voltage current, was specified for the basement.

With the evidence at hand, it appears then that the Vanderbilt estate was in line with general expectations for country estates at the time. Without knowing the number of lights or the extent of the electrical grid over the property, it is impossible to determine how the Hyde Park property compared with estates such as Staatsburgh or Florham. However, Vanderbilt's decision not to electrify the elevator or the dumbwaiter, install a washing machine, or indulge in an artificially-cooled refrigerator suggest a conservative attitude towards investing in mechanical devices that would in turn require a more powerful generating system. All these last conveniences were found at Biltmore. In addition, Biltmore had other less conventional technological luxuries such as an electrical rotary spit for roasting game, a pastry refrigerator, and a full range of laundry equipment such as a barrel washer, extractor, ironing mangle, and dryroom with electric coils rather than steam as at Hyde Park.[1136]

WATER SYSTEMS

The Vanderbilt estate had access to several water resources to support the numerous water-related tasks associated with household use, power generation, sewage and waste

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[1133] "The Heating by Steam of the Residence of H. McK. Twombly, Esq." In the collection of New-York Historical Society Prints, Architecture.
[1134] Historian's Research Notes File, 39. Source: Andrae, "Mechanical Equipment Report" August 28, 1940; 67.
[1135] Comment to author, August 18, 1999, Henry Van Brookhoven.
[1136] *Biltmore Estate, House, Gardens, Winery* (Asheville, NC: Biltmore Estate, 1985), 35-6.

disposal, ice farming, fire protection, and the gardens, greenhouses, and landscaping. These included the Hudson River, Crum Elbow Creek, Sherwood Pond, and an unnamed spring near the Gardener's Cottage used for drinking water.[1137] These sources were integrated into an estate-wide system with an infrastructure of dams, pipes, a standpipe, pumping machinery, artesian wells, cisterns, cesspools, and plumbing fixtures. The Vanderbilt estate remained self-sufficient until 1941, at which time it shifted to obtaining water from the Village of Hyde Park.[1138] This description of the water system is taken from a 1957 report, "Historical Base Map":

> The water system of the estate was designed and installed by the engineering firm of W.T. Hiscox and Company of New York City, in 1897. In 1940, water for all domestic and protection purposes, other than drinking, was obtained from Crum Elbow Creek which runs through the estate. The water was stored in a 15' diameter by 50' high metal standpipe holding approximately 66,000 gallons. The standpipe was located on a high point of the estate on the farm section, approximately 2200 feet east of the Albany Post road. Distribution was obtained through a series of four inch mains serving all buildings on the estate, including the Italian Gardens and the farm group. The water pump was housed in the Power House. The pump was powered by a 22 inch water wheel operating on a 25 foot head. The water for power was obtained from Sherwood Pond, east of the Albany Post Road, and was piped to the Power House through a 30 inch flume. In addition to the water pump, there was an electric motor in the Power House, which could be used to operate the pump during the dry seasons when there was not sufficient water in the creek for the operation of the water wheel. During summer months of relatively light rainfall, 25,000 to 30,000 gallons of water were pumped daily, the water being used on the gardens and lawns.[1139]

A coherent understanding of the water system can only be gleaned from the limited documentary sources available. These include abbreviated descriptions in various reports, references from the *Poughkeepsie Sunday Courier* (from Historians' Research Notes File), interviews with Henry Van Brookhoven, and extant material evidence.

The main source of water for the estate was Crum Elbow Creek, a waterway that ran generally east to west and formed part of the southern boundary of the farm property east of the Albany Post Road. The September 15, 1895 *Poughkeepsie Sunday Courier* described the property as purchased from the Langdon Estate:

> A stream runs through the place into the Hudson. There are three ponds on the grounds, and an old fashioned overshot wheel furnishes the power with which water is conducted to all parts of the estate.[1140]

A July 19, 1896 article described it further:

> The house is surrounded by a noble park of undulating surface, and a lovely brook, with many a curve and picturesque waterfall, goes brawling through the grounds. At one point,

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[1137] See Historian's Research Notes File, 14: "[The Gardener's cottage] has the immediate advantage of having situated only a few feet from its front door the only drinking water supply on the grounds." Source: Roy E. Appleman's Report on a Visit to the Mansion, July 18, 1940.

[1138] See "Special to the *Eagle-News*," June 10, 184[?] "Misc. Articles," VAMA General File, ROVA Curatorial Division. This article reports on the Vanderbilt National Historic Site's request for the Hyde Park Fire District to supply 10,000 gallons of water per day for the house and Pavilion; Historian's Research Notes File, 16. Source: Superintendent's Narrative Report for October 1941, "Town water provided for all buildings by November 29, 1941."

[1139] "Historical Base Map," page 240f 36, February 1957.

[1140] "Historian's Research Notes File, 152. Source: Braman's Scrap Book, Vol. 5, 12-3.

> there is a quaint little water wheel which makes a merry murmur on a summer day. It also serves the utilitarian purpose of forcing water to the mansion on the height above. Mrs. Vanderbilt regards the brook as her special possession, and prizes it more than the Hudson.

Continuing, the article described the early work on Sherwood Pond:

> A large force of men is at work draining and grading . . . During the winter a beautiful pond was cleared out. About $30,000 worth of valuable muck was removed from the bottom, and the miniature lake, much improved, reflects the fresh summer green of the trees that bend over it, while a small fortune in fertilizer awaits the disposal in an adjoining field.[1141]
>
> The Albany Post Road bridge, the White Bridge, and the Coach House bridge all carry roads across Crum Elbow Creek.[1142]

There are no later references to the "quaint little water wheel," but the dam under the Albany Post Road bridge created Sherwood Pond. It is at this site that the penstock funneled water from the pond and the creek to power the turbine at the Power House. A sluice valve, while inaccessible now, allowed control of the water.[1143] There are three other dams on the property, the Upper Dam under the White Bridge, the Middle Dam adjacent to the Power House, and the Lower Dam located between where the Coachman's Residence once stood and the Lower Gate House. These three dams were all built to enhance the aesthetics of the creek and landscape and served no utilitarian purposes in terms of power generation or water supply.[1144]

The electrical generating system, as described in the previous section, was a hydraulic system that worked on a twenty-three foot fall or head to generate the force required to turn the blades of the turbine. The water was carried from the damn at the Albany Post Road to the Power House through a penstock or 30" flume. A Gould Triplex pump then pumped the water into the estate's water system. As stated in the opening quotation, during dry seasons when there was not enough rainfall or creek water to operate the water wheel, a General Electric electric motor powered the water pump. The pump pumped two gallons of water per revolution, the usual operation speed ran between 25 and 30 rpm.[1145] Again, 25,000 to 30,000 gallons of water were pumped daily, much of it used on the gardens and lawns.[1146]

Two successive *Poughkeepsie Sunday Courier*s chronicled the installation of the Vanderbilt water system. On March 21, 1897 the paper noted, "Work has been commenced on the water works on the Vanderbilt place. A large force of boys are at work digging the ditches for the pipes, as men would not work for the low wages paid by the contractors." Leaving aside the issue of wages, the following Sunday the paper stated, "A large number of men are at work erecting the iron stand pipe at the Vanderbilt place."[1147] Then on May 2, 1897, the paper reported, "Work on the Vanderbilt place at Hyde Park is being vigorously pushed ahead. P.C.

[1141] Historian's Research Notes File, 200-1. Source: *Poughkeepsie Sunday Courier*, July 19, 1896.
[1142] See Early Vanderbilt Property Plan, 1895-1905, O'Donnell, et al,, 123.
[1143] Henry Van Brookhoven, correspondence, May 28, 1999.
[1144] The 1978 National Register of Historic Places Inventory Nomination Form incorrectly attributes water power generating purposes to these three dams. See 14-16.
[1145] Snell, "Master Plan Development Outline," as quoted in Van Brookhoven, HSR, 3.
[1146] Historical Base Map, February 1957, 24.
[1147] Historian's Research Notes File, 3238, 239. Source: *Poughkeepsie Sunday Courier*, March 21, 1897; March 28, 1897.

Doherty, the plumber, of this city, has a contract to lay 10,000 feet of water pipe through the grounds."[1148]

The 1897 Hiscox map of the utility lines shows the distribution of the water system. A series of three- and four-inch mains led from the Power House to various points on the estate.[1149] Four-inch mains led from the Power House to the Stable, the Wales House, the Tool House, the farm buildings, the Howard House, and the standpipe. A three-inch main connected the Vanderbilt Mansion and the Pavilion to a valve situated near the subway. A second valve was located southwest of the west end of the White Bridge. A third valve sat directly in front of the house within the circular lawn. A main led from that valve to four hose boxes due south between the house and the gardens.

The water pump pumped water to a standpipe located at the estate's highest elevation, a site on the farm property approximately 2,200 feet east of the Albany Post Road. This structure measured fifty feet tall with a fifteen foot diameter with a capacity of 66,000 gallons.[1150] It was made of riveted iron plates with a scalloped wooden element around the top. It still stands, although the site is now private property and is obscured from view by at least sixty years of unmanaged tree growth.[1151] An 1896 *Engineering Magazine* article describes the way in which a standpipe works:

> Instead of pumping all the water used into an elevated tank and distributing it thence to the different lines in the house, the water is pumped into a comparatively small stand-pipe that does not serve in any considerable way to provide storage, but rather acts as a pressure regulator for the pump to act directly against and maintain the supply and head of the water used in exact accordance with the amount used, thus promoting simplicity and directness, and virtually applying to a domestic installation the system long ago adopted for municipal water-works and known as the Holly system.[1152]

Water needed to be pumped into the system as fast as it was used in order to maintain regular pressure. The stand-pipe system, described in this article was a closed one; the Vanderbilt stand-pipe was open at the top. Thus, it is surmised that the wooden element at the top enabled the property engineer to see from a distance that the stand-pipe was overflowing, as the water cascaded through the scalloped openings.

Standpipes required regular maintenance in the form of cleaning and painting. An 1899 article in the Journal of the New England Water Works Association recommended painting standpipe exteriors every five years and interiors every two years. In order to paint the interior, the water needed to be drained and the interior cleaned and scraped. This was the most expensive part of the process. The article also recommended not using professional painters because professionals knew how to cover the most surface with the least amount of paint, whereas novices tended to slap on heavy coats that served the standpipe well.[1153] The 1940

[1148] Historian's Research Notes File, 243. Source: *Poughkeepsie Sunday Courier*, May 2, 1897.
[1149] Hiscox Map, 1897.
[1150] Historian's Research Notes File, 98. Source: "Report on Existing Utilities on the Frederick W. Vanderbilt Estate," by Associate Engineer Alfred D. Curradi, April 30, 1940.
[1151] On site inspection, December 1998, conducted by Molly Berger, Henry Van Brookhoven, and Duncan Hay.
[1152] "A Stand-Pipe Plumbing System," *Engineering Magazine* 11 (1896): 929-31.
[1153] Byron I. Cook, "Standpipes," *Journal of the New England Water Works Association* (December 1899): 124-32.

Curradi Report noted that the Vanderbilt standpipe had last been painted inside and out in 1934 and was at the time in need of repainting. However, as noted above, the estate linked into the Village of Hyde Park's water system in 1941, rendering the standpipe unnecessary.

The house also has a water storage tank located in the attic above the third floor Maid's Room (No. 1).[1154] This tank is 4' deep, 14' 9" wide, and 20' 6" long. It holds 9,070 gallons of water. It is supported by six 10-inch I-beams.

Water is piped to the bathrooms, the service areas, and to the hot-water heating system. There were nine stand alone sink locations, three lavatories (sink and toilet rooms) and eleven full baths (sink, tub, and toilet) in the house. Several of these also have attached showers. A 1942 memo described the concealed water piping as brass.[1155] The following is a list of those locations.

> Sinks: One in sub-basement in southwest corner of boiler room; one each in Kitchen, Scullery, pantry in Servants' Hall, Main Laundry (five tubs), Service Laundry (three tubs), Butler's Pantry, and linen closet. There is a slop sink in the sink closet on the third floor adjacent to the Servants' Stairs.
>
> Lavatories: Basement women's servants' lavatory (2 sinks), first floor lavatory north of the main entrance (two sinks), and Mr. Vanderbilt's first floor Den.
>
> Full baths: Basement men's bath (with shower), three full guest bathrooms on second floor, Mr. Vanderbilt's bath (with shower), Mrs. Vanderbilt's bath, two full guest bathrooms on third floor, housekeeper's bath (with shower), three third floor servants' baths, one at north end of the servants' corridor, and one on the west side of a small alcove (with shower), used for visiting women servants.[1156]

Mr. And Mrs. Vanderbilt's Bathrooms were private, as were two guest room baths (connected to the Blue Room and Large Red Room) and the housekeeper's bath. All other full bathrooms either connected between bedrooms or were accessible from hallways.

Plumbing installations in the house were, for the most part, executed according to proscribed guidelines. The 1897 J.L. Mott Iron Works catalog described contemporary plumbing practice:

> Since the publication of our Catalogue G, in 1888, the whole character and adaptation of plumbing and sanitary fixtures has been almost entirely changed. Instead of the woodwork, sometimes elaborate and expensive, covering up the fixtures and pipes, the bath rooms are now tiled, with all the fixtures open and finished in every part, thereby insuring not only practical usefulness, but cleanliness; nor has this change stopped at the bath room - it has extended to the Kitchen, the Butler's Pantry, the scullery, the laundry, and indeed to all parts

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[1154] See Third Floor Plan. Also McKim, Mead & White drawing, "Position of Tank," New-York Historical Society.

[1155] Historian's Research Notes File, 49. Source: Memo for Regional Director Oliver G. Taylor, Chief of Engineering, January 31, 1942. The memo reads, "Investigation has revealed that the concealed piping is brass (for the water system) which need not be replaced. There remains for replacement only the exposed piping which is not considerable and which can be accomplished by an skilled plumber."

[1156] See floor plans sub-basement, basement, 1st story, 2nd story, and 3rd story.

> of a building where sanitary fixtures are used. . . . All the large new first-class hotels, as well as fine private dwellings, have tiled rooms with porcelain baths and all open fixtures.[1157]

The family and guest bathrooms all had white tiled walls. The basement servants' bathrooms' walls were painted, as were those in the north servants' bathroom. Fixtures had exposed silver-plated brass pipes in the formal areas of the house, and nickel-plated in the service areas. Water closets throughout were from J.L. Mott. The basement servants' toilets were the "Descendo" model while the Vanderbilts', guest rooms, and third story servants' bathroom all had the "Primo Improved" model. In its catalog, J.L. Mott referred to its "thousands [of Primos] already in use, in the very best private and public buildings." The "Primo" is a siphon-jet water closet. The "Descendo" is of the "Wash-down form," described as "effective, compact and well adapted both for private and public use."[1158] These water closets are plain and basic and represent a very utilitarian choice as opposed to more elaborate decorative models available.

The supplier for the bathtubs and sinks throughout the house was Meyer Sniffen Co., with the exception of Mr. Vanderbilt's tub, which came from Rufford and Company. The faucets, traps, and other hardware also came from Meyer Sniffen. In addition to her large tub, Mrs. Vanderbilt had a seat bath in her bathroom that was equipped with both a "wave" that would hit the small of her back, and a "spray," that came up from the bottom of the bath.[1159] Mr. Vanderbilt's bathtub was equipped with a shower bath, also from Meyer Sniffen. Both Mr. and Mrs. Vanderbilt's bathtubs had "mixers" that enabled the hot and cold water to emerge at a regulated temperature from a single faucet. While Mr. Vanderbilt's shower is particularly elaborate, shower baths were commonly available by mid-century and J.L. Mott regularly advertised a shower bath with both a deluge shower from above and multiple shower heads at the sides (needle sprays) by 1880.[1160]

One additional interesting note is found in a description of the Pavilion, or bachelor's lodge. According to an article in the *Poughkeepsie Sunday Courier*, the first floor had several bathrooms, furnished with eight "cistern shower baths." The article continued, "The purpose of this being to furnish free and easy accommodation for bachelor friends of Mr. Vanderbilt, the bathrooms are for their refreshment on coming in from golf or tennis."[1161]

The 1897 J.L. Mott catalog also described the current practice for kitchen sink installations:

> Both in the Kitchen and pantry, and in the scullery, the sink set in woodwork (a harbor for dirt and vermin) has been replaced by the tiled wall with an open porcelain sink and hinged drain boards. In the laundry, with the exception of the portable wringer base, woodwork has been entirely gotten rid of; and so it is, all through, in both public and private buildings.[1162]

[1157] The J. L. Mott Iron Works, "Plumbing and Sanitary Department Catalogue 'R' (New York, 1897)." In the collection of Hagley Museum and Library.
[1158] J. L. Mott, 166.
[1159] As a side note, there is a call button on the wall directly above the seat bath. It is a particularly difficult bath to get out of on one's own and it appears that the need for help was clearly understood.
[1160] Maureen Ogle, *All the Modern Conveniences, American Household Plumbing, 1840-1890* (Baltimore: The Johns Hopkins University Press, 1996), 67-8, 140.
[1161] Charles W. Snell, "A Preliminary Report on the Frederick W. Vanderbilts of Hyde Park, New York," April 1, 1954, 44. ROVA Resource Management Records.
[1162] J. L. Mott, *Catalog.*

Kitchen and scullery sinks at the Vanderbilt house had no backsplashes and were inset into wood drain boards. The Mott catalog featured porcelain Roll-rim sinks with porcelain backsplash and ash, hinged drain boards rimmed with nickel-plated nosings to prevent dishes from falling off and insure that all water drained in to the sink.[1163] Kitchen and scullery walls at the house had white glazed brick walls.

Vanderbilt plumbing fixtures represented relatively conservative choices. For example, an 1896 book, *American Plumbing Practice*, described the fixtures in both the John Jacob Astor and Cornelius Vanderbilt mansions in New York City. At the Astor home, "the basins in Mr. and Mrs. Astor's rooms, guests' salon, and public toilets are specially decorated." In the pantry, "The two German silver first-floor pantry sinks have German silver drain boards and backs." The Cornelius Vanderbilt Mansion was described as having been constructed with the goal of achieving "the utmost superiority of workmanship and materials and efficient operation regardless of cost."[1164] There, "The fixtures designed for the use of the family and guests are remarkably elegant and costly. Those in the boudoir bathrooms are luxurious, with specially designed rich metal-work and large carved bathtubs hollowed out of solid blocks of marble."[1165] The Hyde Park house, while adequately rich, did not come close to these descriptions.

Very little is known about the original hot water heater that provided hot water for the daily needs of the house. The only reference to the hot water boiler is in a 1957 report by Charles W. Snell, in which he states, "Also located in the Sub-Basement w[as] a hand-fired coal-burning boiler used to heat a 300 to 400 gallon storage tank that supplied domestic hot water for the Mansion."[1166] There is a reference to the Cornelius Vanderbilt home in New York City which had two boilers in the cellar, thirty-six inches in diameter by six feet long. These were made of 5/6" galvanized steel and were meant to secure the hot water demands of an estimated five hundred gallons an hour for culinary, toilet, and domestic purposes.[1167] Specifications for the Twombly estate called for one three foot by seven foot Hitchin's hot water heater, which was probably more in line with the needs of the Hyde Park estate.[1168]

There are also few references to the source and supply of drinking water. The 1940 "Report on Existing Utilities" states:

> During the time the house was being operated the family received their drinking water in bottles from world famous springs. Good drinking water for the mansion, Pavilion and greenhouse was also obtained from an artesian well located at the greenhouse. This water is not piped to any of the buildings.
>
> The Lower Gate House receives its drinking water from a nearby spring. I understand that it is not piped to the house.

[1163] J. L. Mott, *Catalog*, 285.
[1164] "American Plumbing Practice," from *The Engineering Record* (1896), 55. In the collection of the National Museum of American History, Smithsonian Institution.
[1165] "American Plumbing Practice," 64.
[1166] Charles W. Snell, "VM Floor Plans," February 28, 1957, 24. Resource Management Records.
[1167] "American Plumbing Practice," 58.
[1168] Twombly House, N-YHS Prints and Architecture Department.

> There is a good well at the Main Gate House. This well is in need of cleaning.[1169]

The ledgers document the installation of two cisterns on the property. One was installed at the barn on January 2, 1896 and another in November 1898 for Lodge #2.[1170] A 1940 report describes a spring near the Gardener's Cottage as being "the only drinking water supply on the grounds."[1171] Other references to drinking water can be found in the 1899 ledgers where there are reports of hiring the Bender Hygienic Laboratory to perform an analysis of the farm well water on July 8 and four more tests of drinking water on October 10 at unspecified locations.[1172] A 1942 report also describes an "old and obsolete device for filtering water" in the house's sub-basement. This filter had not been in operation for several years at the time of the report.[1173] Snell describes this as a "sand filter used to filter water supplied to the Mansion by the estate water system."[1174] Finally, there is a carboy, a large narrow-necked glass bottle used to hold and transport drinking water, on display in the house's basement refrigerator.[1175]

Ice farming can also be considered to be part of the estate's water management. Ice would have been needed on a daily basis to supply the several refrigerators on the property and for the farm and dairy. According to the McKim, Mead & White bill books, three refrigerators were purchased from the Lorillard Refrigerator Company of Boston, Massachusetts.[1176] Whether or not the Vanderbilt family used locally farmed ice for cold drinks or making ice cream is unknown. Ice used to cool drinks would need to be as pure as one's choice of drinking water. Ice farming had become a thriving international business during the first half of the nineteenth century, with its techniques perfected for harvesting, storing, and shipping before 1850.[1177] In 1845, the *Illustrated London News* commented that:

> In America, every family has a "Refrigerator," or portable ice-house. A handsome piece of furniture. In these miniature ice-houses, every American house keeper, through the warm

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[1169] Alfred D. Curradi, "Report on Existing Utilities on the Frederick W. Vanderbilt Estate, Hyde Park, New York," April 30, 1940. Resource Management Records. In a May 1999 interview with Henry Van Brookhoven, he reported that the spring had supposedly been built out with a brick enclosure.

[1170] Hyde Park Estate Ledgers, November 9, 1898.

[1171] Historian's Research Notes File, 14. Source: Roy E. Appleman's "Report on a Visit to the Mansion," July 18, 1940.

[1172] Hyde Park Estate Ledgers, 1899.

[1173] Historian's Research Notes File, 50. Source: Memo for Regional Director Gertrude S. Cooper, April 25, 1942.

[1174] Charles W. Snell, "VM Floor Plans," February 1957, 24.

[1175] Comment from Henry Van Brookhoven: "According to Doug Crapser, the chauffeur, drinking water was taken from a spring down the hill from the Wales House. . . .[O]penings in the wall south of the main gate on Route 9 and south of the Wales House on West Market Street were the extreme ends of a carriage road that could still be traced through the woods and existed for the specific purpose of transporting carboys of water to and from that location. . . . [T]he spring had been 'bricked out' for that purpose; but that work had been pretty much obliterated by subsequent changes to the septic system at the old Wales House. The Gardener's Cottage is the reputed site of an artesian well and may be the only source of drinking water on the grounds, but Doug claims that the drinking water in the Mansion came from off the grounds at the Wales place." (Comment to author, August 18, 1999.)

[1176] The Lorillard Refrigerator Company, "The Lorillard," 1882. Trade catalog in the collection of the Hagley Museum and Library. See also McKim, Mead & White Bill Books, New-York Historical Society, December 1, 1898; June 17, 1899 (2).

[1177] Daniel J. Boorstin, *The Americans, The National Experience* (New York: Vintage Books, 1965), 10-16.

> season, places provisions and fruits of every kind; keeping for weeks, if desirable, large joints of meat, and every species of comestible.[1178]

Artificially cooled refrigerators were available by the 1890s; Biltmore had two as well as an ice plant located in its sub-basement.[1179] By the 1890s, there were more than two hundred commercial ice plants using ice-making machinery, however, household mechanical refrigerators were not commonplace until the early twentieth century, and only became popularized in the mid-1920s.[1180] The Lorillard refrigerator relied on the circulation of air throughout the refrigerator whereby air coming in contact with the ice became heavy and fell to the bottom of the box, allowing the warmer air to rise, be drawn through the ventilating holes to pass over the ice, and then fall again. Impurities, moisture, and odors were absorbed by the melting ice and passed off through the drain as the ice turned to water.[1181]

There is some limited evidence concerning ice farming on the estate. The Roadway and Site Improvements for Bus Service Map shows the location of the Vanderbilts' ice house on the south shore of Sherwood Pond. On January 19, 1896, the *Poughkeepsie Sunday Courier* stated that, "The large ice house on the Vanderbilt place is being filled with ice cut from Roger Point Pond." The paper reported a year later on January 3, 1897, that the ice house was filled from Sherwood Pond.[1182] The 1898 ledger book documents payments of both sawdust and hay for the ice house and also payments for ice cutting and hauling.[1183] The estate paid J.M. Carter $52.80 for 176 loads of ice. Herbert Shears' diary also chronicled several days of ice harvesting in December 1903.[1184]

Ice harvesting was arduous work that required strength and both specialized knowledge and tools. There was a company in Staatsburg, the Staatsburg Ice Tool Works, which specialized in providing tools for the ice industry.[1185] Cakes of ice weighed about 250 to 300 pounds each. Ice houses were typically filled, then packed with hay or sawdust, and sealed until the summer. During the winter, ice could be harvested in blocks and stored out of doors.[1186] The Mills Mansion also had an ice house, located "in the cove at the foot of his beautiful lawn." The *Poughkeepsie Sunday Courier* reported on the progress of its construction noting that it would hold five hundred tons of ice and was meant to supply the mansion for the entire year.[1187]

[1178] *Illustrated London News*, May 17, 1845; Quoted in Monica Ellis, *Ice and Icehouses Through the Ages* (Southampton University Industrial Archaeology Group). Located in the collection of the Hagley Museum and Library.
[1179] *Biltmore Estate*, 36.
[1180] Daniel J. Boorstin, *The Americans, The Democratic Experience* (New York: Vintage Books, 1973), 330-1; Siegfried Giedion, *Mechanization Takes Command* (1948; reprint, New York: W. W. Norton & Company, 1969), 602-3; Ellis, *Ice and Icehouses*, 38-40.
[1181] "The Lorillard," 3-4.
[1182] Historian's Research Notes File, 181, 231. *Poughkeepsie Sunday Courier*, January 19, 1896; January 3, 1897.
[1183] Hyde Park Estate Ledgers, 1998, January 2; February 1; May 5.
[1184] Herbert Shears, 1903. See December 15-19.
[1185] Staatsburg Ice Tool Works, 1883. Established in 1868. Trade catalog in the collection of the Hagley Museum and Library.
[1186] Willis H. Rothra, *Two in a Bucket, A Personal Account of Ice Harvesting, 1915-1923* (Asheville, NY: Harmony Hill Enterprises, 1984). In the collection of the Hagley Museum and Library.
[1187] *Poughkeepsie Sunday Courier*, November 1, 1896; December 6, 1896.

The Engineering Record reported that a pond on the Twombly estate had been enlarged to four-and-a-half acres specifically to supply ice for the estate.[1188]

The final component of the water system was provisions for sewage disposal. Again, limited evidence exists concerning the design and extent of the property's sewage system. Several publications in the late 1890s described ideal sewage disposal systems, for the most part disdaining the use of cesspools and advocating systems that purified wastes through a system of surface or sub-surface drainage fields.[1189] As best that can be determined, the Vanderbilt estate utilized several different systems that ranged from a tile field for greenhouse waste to cesspools, to direct dumping into the Hudson River. There is no extant evidence of these systems.

The ledger books document the existence of several cesspools, but there is no way to determine whether or not these were "tight" cesspools, those that essentially stored wastes, or "leaching" cesspools that allowed liquids to drain through underground porous filters.[1190] The 1898 ledger shows a payment to J. Myers and Son for building a cesspool for the Stable and cottage in January 1898. For June 12, 1899, there is a record of payment to J.M. Wicker to clean the workmen's cesspool at the house. August 1899 shows a payment to Myers for a new cesspool for the farm and again in September 1899 for "building cesspool and laying tile to farm house."[1191] The 1903 Shears journal records his spending part of the day "fill[ing] in old cesspool below mansion."[1192]

Government reports indicate that the sewage received no treatment and was discharged directly into the Hudson River. The Curradi report (1940) states:

> The mansion and Pavilion are on one line direct to the river. There is no provision for treatment, consequently all sewage reaches the river in a raw state.
>
> Sewage from the greenhouse is piped to a septic tank and the effluent disposed of through a tile field.
>
> The garage and lower gate house are connected to a line that runs from Superintendent Shears' residence to the river. There is no provision for treatment.
>
> Sewage from the main gate house is disposed of in a nearby cesspool.[1193]

In addition, in the 1954 interview with John B. Clermont, the Superintendent of Building for Norcross Brothers, Clermont described the sewage system as "large earthen pipes that ran from the mansion down the hill, under the railroad tracks, and emptied into the Hudson River."[1194] The only other report on waste disposal is a notation from the parking lot archeology report (1973) of a trash dump seventy-five feet downstream from the

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[1188] "The Twombly Estate," 208.

[1189] See William P. Gerhard, *The Disposal of Household Wastes* (1890; reprint, New York: D. Van Nostrand Co., 1904); "Country Houses, The Disposal of Their Sewage," *Domestic Engineering* (July 1896): 41-5; "Sewage Disposal for Country Houses," *The Sanitary Record* (February 10, 1899): 1111-2; H. C. Patterson, "Disposal of Wastes From Country Homes," *Domestic Engineering* (October 1899): 27-8.

[1190] Gerhard, 37.

[1191] Hyde Park Estate Ledgers, 1898, 1899.

[1192] Herbert Shears, April 28, 1903.

[1193] Curradi, 3.

[1194] Memorandum to Superintendent, ROVA from Historian, ROVA, October 14, 1954, 4. Resource Management Records. Hereafter cited as Clermont Interview.

powerhouse that appeared to be a site of surface dumping dating to the 1880s.[1195] Two large valves at the base of the hill off the northwest corner of the house may have been used to draw gray water off an old Vanderbilt era tank.[1196]

There are some descriptions of sewage systems at other contemporary estates. At the Twombly estate, sewage was discharged into precipitating brick cesspool tanks and then treated by irrigation through 70,000 feet of buried absorption tiles that drained over an area of about 14,000 square feet of sandy soil. This system was designed to handle about two thousand gallons of waste water per day.[1197] A system of catch basins served to intercept solid waste at the Luettgen estate in Linden, New Jersey, so as to prevent solid matter from being discharged into a public stream. Sewage there passed through at least six settling chambers before the "nearly clear" effluent emptied into the stream. These basins were cleaned periodically.[1198] An article in the *Poughkeepsie Sunday Courier* described the Mills' waste system as resembling that of the Vanderbilts: "The house drainage is discharged into an 8" sewer pipe and carried one thousand feet distance from the building."[1199] This most likely indicates that the Mills' sewage dumped directly into the Hudson River, as did the Vanderbilts'.

In 1941, the NPS undertook renovating the sewer systems for the House, the Pavilion, and the Coach House. This involved installing new sewer lines to run from the two basement bathrooms to a proposed new sewage disposal system. All other drains, including roof drains and service sinks, would continue to empty into the river through the existing sewer line.[1200] Between August and November 1941, enrollees of the Civilian Conservation Corps dug trenches and laid pipes for new water and sewer lines. The new sewage system was completed for the House and the Pavilion in October and town water was provided at that time. On November 28, 1941, the water line was complete and town water was turned on for the last building, the Main Gate House. The site returned to using the old water system for the greenhouses upon discovering that it had used over 180,000 gallons of water for the greenhouses during a six week period. The sewage disposal system for the Coach House was finished in 1942.[1201] In September 1949 funds were made available to separate the storm and sewer lines in the house. This work involved separating the sewer lines from the storm drainage system and then connecting new sewer lines to the septic tank that had already been installed.[1202]

[1195] "Parking Lot Archeology Report." Report by Dick Ping Hsu, August 1973. VAMA General File, ROVA Curatorial Division.
[1196] Comment to author, August 18, 1999, Henry Van Brookhoven.
[1197] "The Twombly Estate," 207.
[1198] "The Development of a Country Residence and Stable," *The Engineering Record* (January 28, 1899): 187-9.
[1199] *Poughkeepsie Sunday Courier,* 1895. Typescript in Mills Mansion archives.
[1200] Historian's Research Notes File, 46. Source: Memo to Superintendent VAMA from A. P. Bursley, Acting Assistant Regional Director, May 20, 1941.
[1201] Charles W. Snell, "An Administrative History of Vanderbilt Mansion National Historic Site, Hyde Park, New York, 1939-1955," June 9, 1956, 40-1. Resource Management Records. Hereafter cited as Snell, "An Administrative History."
[1202] Snell, "An Administrative History," 102.

HEATING AND VENTILATION

The two 1940 reports that document the condition of the property's mechanical systems at the time of its transfer to the National Park Service give terse descriptions of the house's heating system. The Curradi report states:

> The first, second and third floors of the mansion are heated by an indirect or convection heating system while the basement and sub-basement are heated by direct steam radiation. All radiators for the convection system are located in the sub-basement.
>
> In the sub-basement there are two 50 h.p. hand fired Baker and Smith horizontal boilers that appear to be in good condition. To obtain adequate heat for living conditions throughout the house the system is operated at approximately 4 pounds pressure.[1203]

The August 28, 1940 Andrae report states:

> This building is now heated by a two-pipe, low-pressure, steam system, heat being supplied to the first and second floor by means of a gravity, hot-air, non-recirculating system, the outside cold air being heated by steam heaters located in the ducts.
>
> The basement and third floors are heated by direct exposed radiators.
>
> The steam is generated by two (2) 50 HP brick set return tubular steel boilers, installed about 1898 by Baker-Smith Company, of New York City.
>
> The present heating system, due to age has about reached the end of its serviceability and, will have to be replaced shortly with a new and more modern system.
>
> The boilers are not in very good condition. Several tubes are leaking but can probably be repaired to last through another season. The drums have also been patched.
>
> The boilers will have to be cut in pieces in order to remove the same from the building, and new boilers will have to be of the sectional type.
>
> The circulation of the entire system of steam piping is poor; some of the rooms are reportedly very cold when the heat is on, part of this being due, no doubt, to the lack of weather stripping, and loose fitting doors and windows.

Andrae concludes his report by indicating that perhaps the boilers might last one or two more seasons with some minimal cleaning and repairs, but that the house would be threatened constantly by the real possibility of complete system shutdowns.[1204] In his interview, Clermont commented on the heating system as well:

> The heating plant was built and installed by Baker, Smith and Company of New York City. Mr. Alfred Williams represented them in Hyde Park. They also installed the air-conditioning plant. Air for the air-conditioning plant was drawn from under the porch on the west side of the mansion; pulled through screens covered with muslin strips to remove dust from the air. Behind these screens were water pipes used to wash the air, to introduce moisture into the air, and for moisture control.[1205]

Clermont's use of the words "air-conditioning" refers to ventilation and humidification rather than to our current equation of air-conditioning with cooling. Historian Gail Cooper notes that, "For the early engineers who pioneered its development, air conditioning meant

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[1203] Curradi, 4.
[1204] Andrae, 1-2.
[1205] Clermont Interview, 3.

control of humidity levels."[1206] This challenge to control humidity existed year round with steam heating systems producing dry, hot air during the heating seasons and the humidity of the summer months posing the opposite problem of wet, sticky air.[1207]

The McKim, Mead & White bill books show an initial payment to Baker, Smith & Co. of $2,000 on January 16, 1897.[1208] The only other reference to the original heating system is in a short comment in the *Poughkeepsie Sunday Courier* on April 9, 1897 when it notes, "The large heating pipes for Mr. Vanderbilt's house passed through this village today. They were so large, long and heavy that the team seemed to have all they could draw." It is uncertain exactly which parts of the heating system were being delivered. Considering that the boilers needed to be cut apart to be removed, most likely they would have been lowered into place before the installation of any basement flooring. Dated construction photographs might provide clues if they showed the progress on the house in April 1897. A search through the Historians' Research Notes File to determine a building chronology show that work on the house was suspended on December 27, 1896 due to snow. No further records appear until April 11, 1897, when the *Poughkeepsie Sunday Courier* reports the injury of a worker falling thirty-five feet from the boom of a derrick at the construction site.[1209]

Baker, Smith & Co. was an early New York firm specializing in steam generating equipment. Steam heating apparatus was developed first in England in the first half of the nineteenth century and its use spread to the United States. It was first installed in mills and other commercial facilities where the exhaust steam could be utilized. By the late 1850s, with the development of radiators, steam heat became practicable for homes.[1210] A Baker, Smith & Co. catalog in the collection of the National Museum of American History is dated 1864 and advertises, in addition to its "New Steam Generator," that the firm "also manufacture[s] steam warming and ventilating apparatus for private dwelling and other [b]uildings."[1211] Therefore, the company was well established in the heating and ventilating business by the 1890s.

As described in the Andrae and Curradi reports, the house had two boilers installed in the sub-basement that fed steam to two different types of heating systems: a direct heating system in the basement and in the service wing of the third floor and an indirect system that heated the family rooms and guest rooms. The most obvious way to distinguish the areas is that direct heated rooms have radiators; indirect heated rooms have decorative grates in the walls. Andrae's reference to "brick set" boilers meant that each of the boilers would have been housed in a small chamber with masonry walls. Furnace gasses went directly to a chimney and fresh air passed between the furnace and its surround before rising through chases or sheet-metal ducts to the rooms above.[1212] As the air cooled in rooms it returned to the basement, in the

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[1206] Gail Cooper, *Air-Conditioning America, Engineers and the Controlled Environment, 1900-1960* (Baltimore: Johns Hopkins University Press, 1998), 7.
[1207] Cecil D. Elliott, *Technics and Architecture, The Development of Materials and Systems for Buildings* (Cambridge, MA: The MIT Press, 1992), 295.
[1208] McKim, Mead & White Bill Books, vol. 5, in the collection of The New-York Historical Society.
[1209] Historian's Research Notes File, 241. Source: *Poughkeepsie Sunday Courier*, April 11, 1897.
[1210] Elliott, 281-2.
[1211] Baker, Smith & Co., *Baker's New Steam Generator*, Trade Catalog Collection of the National Museum of American History, Smithsonian Institution.
[1212] Elliott, 294-5.

Vanderbilts' case, through the central stairway. There is also a large hinged panel cut into the basement floor that could be opened to aid in the circulation of air.

The boiler itself had three distinct parts. It had a furnace to burn the coal, heating surfaces to absorb the heat, and water circulating tubes or passages in these surfaces to separate the steam from the water.[1213] The Vanderbilt ledger books document the purchase and delivery of large amounts of coal, most often egg, stove, and shavings. Egg and stove refer to the size of each piece of anthracite coal. Egg coal would pass through the mesh of a screen between 2 inches and 2 3/4 inches square or 2 1/4 inches and 3 1/8 inches round. Stove coal was smaller in diameter, fitting through between a 1 3/8 inch and 2 inches square or between a 1 9/16 inch and 2 1/4 inches round mesh. Only anthracite or semi-anthracite coals were graded according to size.[1214] The advantage to using anthracite coal was that it burned more slowly and therefore the boiler only needed to be fired two or three times during a twenty-four hour period.[1215] Coal was delivered through chutes to two separate coal rooms at the northeast corner of the sub-basement. The plans indicate that the southernmost coal room was designated for "range coal and wood." Judging from the larger deliveries of egg than stove, most likely the boilers used egg coal. This has some confirmation in a 1942 report that indicates the amount of egg coal used that year for the boilers.[1216]

Coal was also used in large quantities to heat the greenhouses.[1217] Entries in the Shears' journal for April 18, 1898 and October 17, 1903 indicate that they used soft or bituminous coal for the greenhouses. Shears stated, "Began to unload car of soft coal for greenhouses." Another curious entry in the Shears journal for October 27, 1903 stated, "Finished unloading car of stove coal and began to draw buckwheat to [xxxxx?]." Buckwheat is an even smaller size coal; the sizes in descending order being grate, egg, stove, nut, pea, buckwheat, rice, and barley.[1218] The entries for April 29 and 30, 1903 suggest a small story. On April 29, Shears wrote, "Finished putting coal in Pavilion and began at Mansion." For the 30th, he continued, "Mrs. Briggs had a fit over coal going in Mansion yet had to continue." Perhaps the Vanderbilts were expecting guests and the coal delivery, which would have generated considerable dirt, upset her schedule?

In the direct heating system, steam leaves the upper part of the boiler and circulates through the steam pipes to the various radiators in the building. As the steam cools, it condenses and falls back in the return to the boiler. Vanderbilt radiators were from the National Radiator Company whose business office and manufacturing plant were in Johnstown, Pennsylvania, with offices in New York and Philadelphia.[1219] National Radiator was a relatively new company, begun with a single foundry in 1894. American Radiator Company of Chicago had been in the

[1213] J. L. Mott Iron Works, *Heating Homes* (1917), 6. In the collection of the National Museum of American History, Smithsonian Institution.
[1214] Mott, *Heating Homes*, 10-11.
[1215] Mott, *Heating Homes*, 12.
[1216] Historian's Research Notes File, 52, Source: Memo for the Chief of Planning by Chas. W. Andrae, May 6, 1942.
[1217] See multiple entries in Hyde Park Estate Ledgers.
[1218] Mott, *Heating Homes*, 10.
[1219] National Radiator Company, Trade Catalog (1903 and 1917). In the collection of the National Museum of American History, Smithsonian Institution.

heating apparatus business since 1874.[1220] It was unnecessary for the Vanderbilts to purchase fancy radiators because they appeared only in the service areas. By the 1880s, manufacturers could easily cast metals into decorative designs and so radiators typically abounded with scrolls and other cast decorative elements.[1221] Vanderbilt radiators came in four shapes and sizes: either one or two loop units in either a tall or short height, depending on the heating needs of each room.

Rooms heated by the indirect system benefited from better ventilation and the absence of unsightly radiators. As explained by J. L. Mott:

> The heat is supplied entirely by the changing of the air of the room, that is, by displacing the air that may be in it with fresh air that has been brought from the outside to an indirect radiator or stack placed in a box or chamber beneath the room, and from there, when heated, it is conducted through pipes to a register that should be placed in the side wall of the room, and if in a residence, as near the floor as possible.[1222]

Mott also stated that this kind of heat required more than double the boiler power than required for direct radiation. Using direct heating in the service areas, then, accounted for considerable savings. The Vanderbilt house has decorative grates in all the public rooms, guest rooms, and family and guest bathrooms. The indirect radiators can be seen inside the large ducts located in the sub-sub-basement.

Returning to Clermont's description of the "air-conditioning" system, such a system was devised by "steam engineer" Alfred R. Wolff of New York City. Wolff's reputation was cemented by his 1889 ventilation system of Carnegie Hall, in which he placed racks of ice in the air-supply ducts to furnish cool air during hot weather. In 1893, Wolff began using a split-distribution system, which involved a plenum, or mixing chamber, of tempered air for ventilation and direct radiation to provide heating. He also adopted cheesecloth filters to clean the incoming air supply. In 1893, he designed the heating and ventilation system for the Cornelius Vanderbilt residence in New York City.[1223] While there is no evidence to support whether or not the Vanderbilt house incorporated such a system, the Clermont recollection would seem to suggest it.

The specifications for Florham, the Twombly estate, describe a heating system similar to that of the Vanderbilt house. Moreover, they indicate some of the desired results of its operation, such as noiselessness and an ideal temperature of seventy degrees. They state:

> All the rooms, corridors and apartments . . . will be heated by indirect and direct radiation; the direct radiation being used only in the servants' apartments, as more particularly indicated on the plans.
>
> The apparatus is guaranteed to work noiselessly during operation, and to heat all portions of the building having heat sources to 70 degrees Fahrenheit in the coldest weather; and all water of condensation shall return to either or both boilers by gravity.
>
> Certain rooms in the servants' portion, which have no chimney flue, and the bath rooms, as indicated in blue, will have ventilating flues carried to the attic and there connected to one of the chimneys, the chimney being enlarged by the owners to accommodate the same.

[1220] American Radiator Company, Trade Catalog (1897 and 1899). In the collection of the National Museum of American History, Smithsonian Institution.
[1221] Elliott, 282.
[1222] Mott, *Heating Homes*, 7-8.
[1223] Cooper, 11-12.

The specifications called for two horizontal steel tubular boilers, four feet in diameter, thirteen feet long. Park Brothers was to supply boilers of the best flange steel of a tensile strength of 60,000 lbs. of a uniform thickness of 5/16" for the shells and 3/8" for the heads.

The plans also specified a system of vertical steam and return mains from the boiler to the indirect heating surfaces and to each and every radiator throughout the building. All branch pipes were to be at least 3/4" in size. Radiators and exposed piping at Florham were to be ornamented in the "best gold bronze." Vanderbilt radiators were left in their "silver" finish.[1224] The *Poughkeepsie Sunday Courier* article that described the construction of the Mills Mansion indicated that, "The heating of the building is done principally by hot water indirect radiation by two of Howatt's largest hot water sectional boilers, erected in the basement.[1225]

Snell's 1956 report documents the emergency repairs to the heating system done in the fall of 1941. He stated:

> On August 18, 1941 specifications for emergency repairs to the heating system of the Mansion were also prepared. The cost of this work, to be done by contract, was estimated at $600. The contract was awarded on September 13, after an investigation by engineer Francis J. Guscio had disclosed that the west boiler was in need of urgent repairs. The contractor began work at once, removing 50 old tubes in the boiler and applying electrically welded patches wherever necessary. The cost of this work amounted to $585.75.[1226]

A 1942 memo from Charles Andrae, the site's associate engineer, disclosed that one of the boilers was not working and was also unrepairable. It stated:

> Of the two present heating boilers, No. 1 boiler is out of commission and totally unfit for use or repairs; No. 2 boiler was fitted with new tubes last summer and used very cautiously throughout the past heating season. The shell on this boiler has been patched in several places and still leaks due to the poor condition of the shell, the continued use of this boiler (No. 2) remains a constant gamble.
>
> The work under the present project proposes to install 2 new cast iron sectional low pressure steam boilers, including oil burners and sundry oil equipment.
>
> The funds are available for the removal of the present steel-set boilers and the installation of new boilers and old burning equipment.
>
> The present fuel situation confuses the selection of equipment if oil is used; also the coal supply it seems will be a problem. This year's coal consumption for heating the mansion has totaled 125 tons of anthracite. (egg size)[1227]

This report was written during World War II and so fuel availability would have been a concern. The site ultimately chose oil burners, but also purchased coal grates just in case it needed to switch to coal. These were found untouched and unused in 1999 under the sub-basement stairs. The 1940s-era boilers remain in use.

One additional note about the 1942 Andrae report quoted above is that he describes the boilers as "steel set." This, of course, contradicts his description of the boilers as being "brick set" in his August 28, 1940 report, but would give the Vanderbilts the same kind of boilers

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[1224] Twombly House, New-York Historical Society Prints and Architecture Department.
[1225] *Poughkeepsie Sunday Courier* (1895). Typescript in archive of Mills Mansion.
[1226] Snell, "An Administrative History," 42.
[1227] Historian's Research Notes File, 52. Source: Memo for the Chief of Planning by Chas. W. Andrae, May 6, 1942.

recommended for Twombly. No evidence remains of the original boilers but the current boilers have their fire-boxes encased in brick, a set-up known as a dry base boiler.

FIREPROOFING

There are very few references to the fireproofing of the building. A single line in the Clermont interview states: "The Columbian system of fireproofing was followed in the construction of Vanderbilt Mansion." A complete set of plans by the Columbian Fireproofing Company, 156 Fifth Avenue, New York City, is archived at the New-York Historical Society. These show the placement of and the specifications for the structural steel for the house.[1228] By 1890, all elements for a fireproof, steel-framed building had been established through the building of a series of spectacular tall buildings in both New York City and Chicago.[1229] These included box columns, girders and beams of I-section, tile arches, portal bracing, riveted joints, fireproof tile cladding, and concrete subflooring. While these specifications refer to the new skyscrapers, the Vanderbilt house incorporated many of these principles into its construction. Architectural historian, Carl Condit also notes that the technical features of buildings such as these required the expertise of structural engineers, such as the Columbian Fireproofing Company, in addition to that of the architect.[1230] The Vanderbilt house had an internal steel frame skeleton with masonry foundation and walls and limestone curtains attached directly to the brick (see ill. 21). Fireproof terra cotta tile was used between the brick walls and the interior plaster walls where the brick wall was structural. Many of the interior materials were fireproof, such as the terrazzo tile floors that covered the concrete sub-flooring and the glazed brick walls in the Kitchen and laundry areas.

One other fireproofing feature was the use of wired glass. Wired glass can be found in the diamond-shaped windows in the elevator doors and in the attic windows that overlook the center skylight. Two articles published in 1896 explained the fire-retarding qualities of wired glass. Both articles, one in *Architecture and Building* and the other in *Engineering Magazine*, describe tests in which small brick test buildings were subjected to fire. The fire-resistant qualities of both rough-surfaced glass ordinarily used for skylights and wired glass were tested under extreme conditions. Wired glass was found to be fully adequate as means to retard fire while retaining access to natural light.

> Upon firing the wood the ordinary glass broke and fell in five minutes. On the other hand, the wired glass, although the heat was raised to a degree that cracked the brick walls, and charred the tin-covered window frames, retained their integrity throughout the test.[1231]

Wired glass was recommended for elevator shafts as well as skylights. It withstood fire and having water thrown upon it as well as the force of crashing bricks used to simulate the collapse of walls. In November of 1893, the Franklin Institute awarded a medal to Frank Shuman for his machine and process for producing wired glass.

[1228] See plans of Columbian Fireproofing Co.: First Tier Beams; Second Tier Beams; Third Tier Beams; Fourth Tier Beams; Roof Plan. Tube 919B; McKim, Mead & White drawings, Vanderbilt Mansion, New-York Historical Society.

[1229] Condit, 120-6.

[1230] Condit, 126-7.

[1231] "Wired Glass in Fire-Resistant Windows," *Engineering Magazine* 11 (1896): 110-1; see also "The Fire-Retarding Qualities of Wired Glass," *Architecture and Building* 25 (December 19, 1896): 295-6.

While the house's structure was of a fireproof nature, the furnishings were not and thus remained vulnerable to fire. There did not appear to be any other means installed in the house to combat fire. For example, at Mills Mansion, which had incorporated the old wood Livingston house into the central core of the renovation and additions of 1895, fire hoses were placed at strategic locations throughout the house.[1232] These were most likely connected to water pipes fed by an attic cistern, accessible by the turn of a knob or switch. The Historians' Research Notes File quotes an unattributed 1956 source thus about the Vanderbilt house's fire protection:

> This area is without fire protection of any kind, with the exception of 3 old and practically useless one-quart carbon-tetrachloride extinguishers located in the Mansion.
>
> So far as is known there has been only one fire in the Mansion since it was built. That occurred in the servant's quarters on the third floor. Nevertheless, the dander is always present and some means of fighting small fires should be on hand. It would be virtually impossible to replace most of the furnishings in the Mansion should they be damaged.[1233]

The house's construction followed the most up-to-date precautions against fire, but the hazards from the cook ranges, fireplace fires, and smoking remained.

COMMUNICATION

As with so many of the house's technological systems, very little information is available on the internal and external communication systems. During the 1890s, the telephone was finding a place in American businesses and homes as a way to communicate from a distance.[1234] Before the telephone's introduction, annunciators, or remote signaling devices, had become common in hotels and large homes after their introduction in the late 1820s. The earlier devices were mechanical. A person in his or her room would pull a cord that was at the end of a wire that led to a central office, where the tug on the cord rotated a cylinder that in turn caused a hammer to ring a bell to alert the service person to look to a master board where a "shaking spindle" would indicate which room called for service.[1235] These devices eventually took advantage of electro-mechanical technology that developed with the telegraph in the mid-century. In the 1890s, several different remote communication systems existed side-by-side, complementing one another in their tasks and competing for dominance in the market place. Therefore, the existence of several communication technologies within the house, i.e. speaking tubes, external telephone service, estate telephone service, and an annunciator system, was not unusual and representative of a time when various communication technologies were in the process of sorting themselves out. The 1940 Curradi report states:

> The only building having outside telephone service is the mansion. The line for this service is underground to the Post Road.
>
> There is a service phone system (metallic circuit) connecting the mansion, power house and garage. The line from the mansion to the power house is underground, and from the power

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[1232] Visit by author, December 1998.

[1233] Historian's Research Notes File, 62. Source: none. Source of note 61: Report of Physical Survey of Mansion by Daniel D. Merrill.

[1234] Fischer.

[1235] This description is based on a patented system devised by Boston bell hanger, Seth Fuller. See advertisement for Seth Fuller, *Evening Transcript*, March 24, 1831; and William Havard Eliot, *Description of Tremont House* (Boston, 1830), 35-6.

> house to the garage it is overhead. At the present time the line from the mansion to the power house is out of order.[1236]

The Historians' Research Notes File, which cite the 1940 Curradi Report on Existing Utilities, states that "There is no telephone connection in the Pavilion."[1237] However, the 1897 Hiscox Utilities map shows a telephone connection from the house to the Pavilion and to the Power House, but not to the Stable. The line, though, that represents the telephone on the map is very faint and nearly impossible to decipher. In an oral interview with Alfred E. Martin, Martin states in a description of the Butler's Pantry, "In the other corner, on the west side, was a little cupboard where the private phone was kept to call the Garage or Power House and the Pavilion; just a private line." It seems likely that the Pavilion had telephone service and that it was disconnected at some point prior to the time the NPS took over the property.

Alexander Graham Bell patented his telephone invention in 1876. By 1893 and 1894, when the Bell patents ran out, about one in every 250 people had a telephone. Early telephone subscribers were mostly commercial; only about one-third of telephone customers were residential. With the expiration of the Bell patents, independent companies entered the market, rates plummeted, and the number of subscriptions soared.[1238] Even so, in 1900, residential telephones were still a luxury limited mostly to elite families and some of the more comfortable middle managers.[1239] In New York City, in 1899, 1,000 telephone calls per year cost $99.[1240]

Mr. and Mrs. Vanderbilt each had a telephone at their bedside. These must have been added at a later date because the telephones themselves carry an August 1, 1900 patent date. There are no other distinguishing markers that identify the telephone's manufacturer. These telephones were desk models in which there is a mouthpiece/transmitter on the candlestick body with a hanging ear piece receiver. A common-system battery supplied power from a central exchange to all telephone customers. Lifting the receiver signaled the switchboard operator that one wished to place a call. There was also a telephone in the Butler's Pantry mounted on the wall where all the communication systems came together in one place. This telephone was a wall-mounted box-like apparatus with hanging ear piece, mouthpiece/transmitter, and bells on the top of the telephone box.

In addition to the telephone, the house also had two other intra-communication systems. One was a set of speaking tubes that led from each of Mr. and Mrs. Vanderbilt's Bedrooms to the Butler's Pantry. From the Butler's Pantry's three speaking tubes connected to the Kitchen and Mr. and Mrs. Vanderbilt's Bedrooms and are marked to indicate which tube went where. The Kitchen speaking tube connected to the Butler's Pantry and is unmarked. That there are three tubes in the Butler's Pantry indicates that each speaking tube was dedicated to a certain location, rather than allowing for choice. In other words, Mrs. Vanderbilt could not call both the Kitchen and/or the Butler's Pantry. The speaking tube in the Kitchen has a lever on one side that got switched to allow air into the tube to signal the "call."

The second communication system within the house was a deVeau annunciator system with push-buttons in many of the rooms that connected to two central boxes, one mounted on

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[1236] Curradi, 4. Also quoted verbatim in Historian's Research Notes File, 6, 38, 85.
[1237] Historian's Research Notes File, 66. Source: Curradi Report of Existing Utilities.
[1238] Fischer, 42-3.
[1239] Fischer, 301.
[1240] Fischer, 48.

the wall on the north end of the third floor Servants' Hall and the other in the "command center" of the Butler's Pantry. There were many companies that made various types of annunciator systems. I could find no information about deVeau. The third floor box had fourteen drops while the Butler's Pantry had twenty-one. The third floor box was painted to match the walls and was faced with a glass-fronted door with alternating rows of clear and black glass. When someone pushed his or her call button, bells on the top of the box would ring to signal the maids or housekeeper that there was a "drop." The corresponding lever would release the drop which carried the name of the room from where the call was made. The black glass stripes hid the drops from view. Once the drop fell, the location could be read through the clear glass. Once the drop was read, the maid or housekeeper restored the drop to its proper place. The box in the Butler's Pantry was stained to match the woodwork.

The labels remain on the third floor drops. They read from left to right, top row: Mr. V; H.K.B. (Housekeeper's bedroom); Green Room 2nd floor; Mauve Room, 2nd floor; Blue Room, 2nd floor. The middle row reads from left to right: Red room, small, 2nd floor; Red room, large, 2nd floor; Small pink room, 3rd floor, Large pink room, 3rd floor; Lavender room, 3rd floor. The bottom row reads, left to right: Empire room, 3rd floor, Green room, 3rd floor; Servants' Hall, basement; [illegible hand-written] Box 1 (most likely the Butler's Pantry).

Mrs. Vanderbilt had a portable brass box with pushbuttons on the table next to her bed. It had two pushbuttons, one to signal the Butler's Pantry and the other to signal her maid. On the wall she had a panel of six buttons to signal the Butler's Pantry, the 3rd story Servants' Hall, the housekeeper, the basement Servants' Hall, the maid, and the housekeeper's third story bedroom. The buttons, other than those to the Butler's Pantry and the 3rd story Servants' Hall, rang bells rather than connected to drops. Mr. Vanderbilt had two separate hand-held pushbutton apparatuses at his bedside. One had only a single unmarked button, while the other is a pyramid shaped wood piece with three buttons to call the Butler's Pantry, the Servants' Hall, and the Butler's Room. On the wall near the door, there is a three-button panel that is also labeled for the Butler's Pantry, the Servants' Hall, and the Butler's Room.

The housekeeper had a four-button panel in her basement office. It signaled the basement Servants' Hall, the Butler's Pantry, the 3rd story Servants' Hall, and the Laundry. There was also a two-button panel at the right entrance to the Dining Room that signaled the Butler's Pantry and the Servants' Hall. At the Butler's Pantry's command center there is a three-button panel. The first is labeled "Butler's Pantry," and the other two are unmarked. In addition, all the bedrooms had the two-button panel that called either the Butler's Pantry or the third story Servants' Hall. One final push button was mounted on the side of the Dumbwaiter in the Butler's Pantry and signaled the Kitchen.

The plans, Second Floor Revised, at the New-York Historical Society have notations about the placement of the pushbuttons. For example, two of the guest bedrooms indicated three-panel pushbuttons that would signal the Butler's Pantry, the third story Servants' Hall, and a designated maid's third story room so that a guest could call his or her personal maid or servant. This third button was indicated in pencil on the plans for the Mauve Bedroom and the Blue Bedroom. The small red room and the large red room only signaled the Butler's Pantry and the third story Servants' Hall on the plans. The plan also called for a button from Mr. Vanderbilt's bath to the Butler's Pantry and from Mrs. Vanderbilt's bath to the second story Maid's Room. While this last notation was crossed out in pencil with a note to "omit this call," there is a pushbutton above Mrs. Vanderbilt's seat bath. The plan also indicates another six-

panel pushbutton in Mrs. Vanderbilt's Boudoir to match the one in her bedroom, but this is crossed out in pencil with a notation to "omit these calls."

LAUNDRY

There are two laundry rooms in the basement story. One is a smaller one, indicated as the Servants' Laundry on the basement floor plan, and the other, a larger laundry room for household laundry. The small laundry has three porcelain rimmed laundry tubs, each on a single cast-iron leg, topped with wooden shelves that cover the spaces between the tubs. Each tub has separate faucets for hot and cold water. There are no identifying marks on the tubs to determine their manufacturer.

The large laundry room has a similar range of tubs, but there are five. In addition, there is a James and Kirtland (New York) coal-fired iron stove on which to heat irons and a Troy Laundry dryroom consisting of thirteen steam-heated pull-out double-hung racks, all identical to one another. The dryroom has a manufacturer's identification plaque that boasts a March 24, 1885 patent date.

The Troy Laundry Machinery Company was incorporated in Troy, New York, and dates to 1868. According to their 1907 catalog, the founders of the company were all "practical launderers," and their experience with inadequate equipment led them naturally to develop "quicker and better" machines and processes. They claimed that "from a modest beginning," they had "grown into the largest laundry machinery manufacturing concern in the world."[1241] In 1908, the Troy Laundry Machinery Company had offices in Chicago, San Francisco, London, Paris, Amsterdam, Berlin, Vienna, Augsburg, and Milan.[1242]

The Vanderbilt dryroom appears to be a wood dryroom as described in the Troy Laundry catalog. This catalog is dated 1908:

> The best kiln-dried pine is used in these dryrooms. The castings are made the full width of the racks, and are put together with 3/4-inch pipe, screwed into the castings at each corner. As the continual drawing in and out of the racks has a tendency to spring them, it's absolutely necessary to make them perfectly rigid. The connecting rods being screwed into the castings with right and left threads prevent them from becoming loose, and the distance being always the same between the front and back panels the slats cannot fall out.[1243]

Dryrooms could be customized with all kinds of specialized racks for shirts, collars, and cuffs, etc., but the Vanderbilt racks were all alike and simple with just two racks on which to hang a variety of things.

While barrel washers were commonplace commercial equipment, they could be had, but would require a source of power, either steam or electricity, capable of running the machine and generating heat for the water. Biltmore's main laundry had a barrel washer, extractor, ironing mangle, and washtubs, all from Troy Laundry. These pieces of equipment were similar to those

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[1241] Troy Laundry Machinery Co., Ltd., *Illustrated Catalogue, Laundry Equipment*, Troy, NY, 1907. In the collection of the Hagley Museum and Library.
[1242] Troy Laundry Machinery Co., Ltd., *Laundry Equipment*, 17th ed., Troy, NY, 1908. In the collection of the National Museum of American History, Smithsonian Institution.
[1243] Troy, *Laundry Equipm*ent, 82.

of commercial laundries and were needed to process the table and bed linens and the laundry of both family and guests. Biltmore also had dryrooms with electric coils for drying the clothes.[1244] Biltmore was more isolated than Hyde Park and so in addition to its more elaborate investments in technological features, it may well have needed its own commercial laundry.

Commercial laundries became popular after 1860 and continued to be successful enterprises until after World War II. Hand laundry was arduous and back-breaking work. It seems almost inconceivable that the household staff of three laundresses could wash by hand the table and bed linens, not to mention all the other laundry. Furthermore, large tables or ironing equipment would be necessary to finish the table linens. Wealthy families could afford to send out all their laundry and even very poor families made some use of commercial laundries. It would be worth looking to see which commercial laundries there were in either Hyde Park or Poughkeepsie and to check the ledgers for payments to those firms.[1245]

ELEVATOR/DUMBWAITER

The Vanderbilt house has both an elevator and a dumbwaiter, but both of these were hand-powered at installation. The elevator was electrified in 1936. The elevator is an Otis Elevator and its location in the service stairwell indicates that it was not intended for the use of guests. The elevator is paneled in rosewood, has a metal door, and wired glass in the diamond-shaped window.

The house's guests at most would have had two flights of stairs to climb. Even so, by 1898, an article in *Architecture and Building* indicated that all houses that cost as much as $100,000 had elevators. The article stated:

> Among the luxurious conveniences of the dwelling houses of the rich are now elevators. It is very seldom that a private residence is more than four stories in height and the living rooms of the family are, as a rule, on the second or third floor. The stairways have wide low steps, easy of ascent; but the exertion of climbing even a single flight of stairs is now accounted too irksome for those whose means enable them to escape it. . . . Architects in their designs for fine houses always make provision for the elevator unless they have received express directions not to do so, which is seldom the case - exactly the opposite being the instructions they usually receive.[1246]

Elevators became easy to install because of the introduction of electricity. Furthermore, they required little maintenance and that was usually taken care of by the elevator company. Elevators in wealthy houses were paneled in carved hardwoods with the addition of lavish upholstered seating and other decorative elements such as electric lighting. The article concluded by stating that, "The time is rapidly approaching when it will be considered 'bad form' if guests are asked to walk up a pair of stairs."[1247]

On October 21, 1900, the *Poughkeepsie Sunday Courier* reported that one of the servants mistakenly opened the elevator door in the dark and fell forty feet down the shaft, breaking her neck and dying instantly. According to an October 27, 1900 article, the servant was a new cook,

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[1244] *Biltmore Estate*, 35.
[1245] Ruth Schwartz Cowan, *More Work for Mother* (New York: Basic Books, 1983), 106.
[1246] "Elevators in Private Houses," *Architecture and Building* 28 (April 9, 1898): 124.
[1247] "Elevators in Private Houses."

employed at the house for only two weeks.[1248] As a result, safety gates were installed on each floor that could only be opened when the elevator car was at floor level.

The Dumbwaiter is located in the Butler's Pantry. It runs down one story to the northeast corner of the service stair, near the Kitchen. The Dumbwaiter was manufactured by Chas. W. Hoffman Co. at 309 W. 36th Street, New York City. There are three shelves in the Dumbwaiter, one twice the height of the other two. There is evidence of some sort of hinged apparatus at the bottom, where there are screw holes and the receptacles for a hinge. Bell wires run in the back corner. These connect the pushbutton on the Dumbwaiter's wall in the Butler's Pantry presumably to the Kitchen. The Dumbwaiter evidently had a mechanical limiter to stop its descent which is not now in operation. Instead the rope is knotted underneath the shelf.

[1248] Historian's Research Notes File, 383. Source: *Poughkeepsie Sunday Courier* October 21, 1900; Historian's Research Notes File, 385. Source: Braman's Scrap Book, vol. 5, 101.

CHAPTER FOUR

ANALYSIS OF HISTORICAL SIGNIFICANCE AND INTEGRITY BY RESOURCE TYPE

ARCHITECTURAL RESOURCES, 1895-PRESENT

THE MCKIM, MEAD & WHITE PORTFOLIO[1249]

While McKim, Mead & White became popular and prolific designers in many avenues of the architectural realm, the following discussion will focus on its residential work, especially those residences that were erected in suburban and rural areas.

> Between 1879 and 1912 the firm received over three hundred residential commissions for single family houses and to a far lesser extent for small apartments and attached dwellings, representing just under 40 percent of their total client list for that period. Approximately one hundred of the residential designs survive.[1250]
>
> McKim, Mead & White's residential practice was an integral part of their work; house commissions defined the office and its partners - personally, artistically, and financially - at every stage of their careers.[1251]

Samuel White classifies three basic career phases represented in McKim, Mead & White's residential designs, labeling them as "early, transitional, and mature."[1252] Leland Roth divides the career of the firm into five categories, reflecting all of their work - not only residential - and these perhaps describe a more accurate evolution to maturity. Roth's first two, "Fledglings 1870-1879" and "New Firm 1879-1886," relate to the firm's early phase, with the latter overlapping the transitional era; the middle one, "Renaissance 1886-1892," relates to the transitional phase; and "Ensembles 1893-1899" and "Pinnacle 1900-1909" relate to the most mature phase while all original partners remained alive.[1253] The more simple nomenclature clearly describes the firm's artistic and integrated intellectual progress, but this classification is somewhat elementary, applicable to almost any architectural firm that had a sustained career.

[1249] The emphasis here is on the same decade Hyde Park was constructed. A more detailed discussion of the firm's Beaux-Arts work immediately follows this section.

[1250] Samuel White, *The Houses of McKim, Mead & White* (New York: Rizzoli in association with the Museums at Stony Brook, 1998), 11.

[1251] White, 12.

[1252] White, 12.

[1253] Roth, *McKim, Mead & White, Architects*. Roth's first chapter, entitled "Foundations 1840-1870," also covers the earliest development of the three individual partners, but before they united into one firm.

Much of McKim, Mead & White's career paralleled the latter half of what many Americans call the Victorian period of American architecture, which is really an amalgamation and progression of many different styles, beginning with the romantic Gothic Revival of the late 1830s and 1840s and the Italianate circa 1850.[1254] Innumerable other styles evolved in the following decades and into the early twentieth century, including the French Second Empire or Mansard, Queen Anne, Romanesque, the Renaissance Revival, the Stick Style, the Shingle Style, Chateauesque, Neoclassical, the Colonial Revival, and Beaux-Arts expression. These latter styles carried the "Victorian" era of architecture through its middle period and into its waning years. But only the Stick, Shingle, and Colonial Revival styles were truly American expressions of the period, even though they were based on precedents found in classical architecture and drew on details from the later English Tudor and Georgian styles. For the latest period, Beaux-Arts planning and details and the purest of Colonial Revival designs brought "Victorian"-era architecture a full 360 degrees - really into the Edwardian era - with a more academic expression of classical detailing and constancy than had been employed previously. For the most part, the classically based designs were the ones that remained popular in residential work into the twentieth century. They represented the culmination of the era, which in turn caused some reactionary factions to look to other, more functional forms in their later expressions.[1255]

Charles McKim, William Rutherford Mead, and Stanford White were very different personalities, and their designs often reflected the differences. McKim was the most classically trained and the only one to attend the Ecole des Beaux-Arts in Paris; Mead did little designing, instead acting as the chief administrator of the office; and White had the least formal training but was the most prolific. However, the partners initially functioned as a unit, with each partner contributing to or approving all of the designs that left the office. As more work came into the office and the individuals matured, less of this unified approach could occur:

> Thus, because of the tighter organization, the stylistic maturation of the firm, and the physical absence of the partners from the drafting room, the fusion of personal styles which had marked the first period changed toward more individualized expressions characteristic of the partners. Whereas White had protested vigorously in 1886 that "no member of our firm is ever individually responsible for any design which goes out from it," by 1893 this was no longer literally true.[1256]

However, internal collaboration did not cease entirely. The record clearly shows that time and time again, throughout the life of the partnership, McKim and White, McKim and Mead, or Mead and White worked together on specific projects; and one partner was often influenced by the other's work, either completed or in progress.[1257] This influence should not be discounted in those designs that are attributed to only one partner.

[1254] Although these were early styles of the Victorian era, they should not be considered immature expressions due to their sequence within the period.

[1255] The later classical styles led to Louis Sullivan and Frank Lloyd Wright's reactionary work, where they required the hidden structural framing to be expressed through exterior design, most often simplifying overall architectural lines and shapes.

[1256] Roth, 115-6.

[1257] Roth, 143, 152, 190, 215, 234, 249, 260, 266, and 296; White, 238; and McKim, Mead & White, *The Architecture of McKim Mead & White in Photographs, Plans and Elevations*, (New York: Dover Publications, Inc., 1990), x: Richard Guy Wilson notes in his introduction that, "McKim, Mead & White existed as a partnership; the members criticized, interacted with and learned from one another. . . . Certainly, as the years passed and the projects grew in size and complexity, each of the partners became

McKim, Mead & White's earliest design phase began in the middle of America's Victorian period. Richard Guy Wilson refers to this first period as the firm's attempt "to create evocative images based on America's past":

> The partners were reacting against the High Victorian architecture with which they had grown up and begun their professional careers. They disliked the unselective and unscholarly eclecticism of the High Victorians and, while they would always remain eclectic in their work, they attempted to provide a *raison d'être* for their selection of styles.[1258]

This early period manifested itself in the development of shingled country houses, either with formal Colonial Revival plans and forms or with more naturalistic and free-flowing elements, which have been classified the Shingle Style. McKim, Mead & White began with its peer firms to develop and promote this American style, and their firm evolved into a leader of its expression. The Newport Casino (1881) in Rhode Island may be the most famous of this type, but other representative domestic commissions included the H. Victor Newcomb house (1880) at Elberon, New Jersey, and the William G. Low house (1887) at Bristol, Rhode Island.[1259] Wilson concludes that shared elements and details of this type were elicited from a consortium of sources: the English Queen Anne style, the American colonial past, and European forms.[1260]

The Samuel Tilton House (1880-2), also in Newport, displays the firm's foray into using a combination of construction materials. While the overall style of the house can be classified as Shingle Style, McKim, Mead & White also used granite and half-timbering - an English element - filled with pebbledash to construct and decorate the exterior.[1261] This represents Stanford White's approach to design during the earlier periods, experimenting with "disparate component elements and . . . textured surfaces and ornament.[1262] Pebbledash continued to be used within contained elements and with a combination of other materials in later work, but was used exclusively only for the entire body of White's own country home, Box Hill (1885-1902), at St. James, Long Island, and the majority of the body of the Pavilion at the Frederick Vanderbilt estate, Hyde Park.[1263]

White attributes the firm's move into its transitional period to one of its competitors, Richard Morris Hunt, and his several works for the Vanderbilt family and other wealthy Americans.[1264] While Hunt was experimenting in finding a satisfactory expression or expressions for a proper residence for America's old wealth and nouveau riche, McKim, Mead

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more individually responsible for his own work. But it was never an office of isolated teams, and ideas and work continued to be traded back and forth."

[1258] Robert B. MacKay, Anthony K. Baker, and Carol A. Traynor, eds., *Long Island Country Houses and Their Architects, 1680-1940* (New York: Society for the Preservation of Long Island Antiquities in association with W.W. Norton & Company, 1997), 277.

[1259] Roth, 67-78.

[1260] MacKay, 277.

[1261] White, 36-45.

[1262] Roth, 29.

[1263] White, 118-120, 126.

[1264] White, 75-6.

& White were perfecting their shingled houses. As Hunt's work progressed and his commissions increased, McKim, Mead & White had to have recognized the changing trends:

> After the William G. Low house of 1886-87 the firm abandoned the shingle style, not because they had exhausted its potential for delight but because their clients no longer admired its egalitarian expression.[1265]
>
> Following the success of their early seaside cottages, the young firm received commissions for other types of houses in other locations, for which shingled villas in the modern colonial style were not always appropriate.[1266]
>
> By 1882, as a result of these investigations [urban experiments with Richardsonian Romanesque, François Ist French Renaissance], the firm came to a rediscovery of the ordered calm and clarity of the Italian Renaissance of the fifteenth century, first and dramatically announced in the Villard house group, as an analogue to America's Colonial classical tradition and as an expression of the new Medicean cosmopolitan culture.[1267]

Wilson implies, in agreement with Roth, that the move into the transitional period was more academic, since during this time the use of recognizable historical motifs increased and building forms were consolidated and integrated.[1268] It was during this period that the firm often employed the Colonial Revival style and variations thereof for its country houses or seaside cottages, but also drew from European sources, like English and Norman architecture. At the same time, it was beginning to experiment with urban commissions based more directly on Italian Renaissance architecture:[1269]

> As the firm began to explore the Italian Renaissance in 1882, McKim became increasingly interested in the native derivative, Georgian Colonial. Freely interpreted Colonial allusions had been present in his own work since 1874, of course, and Adamesque ornament had been used in the Moses Taylor house and the Newport Casino front.[1270]

This more classic interpretation is exemplified in the Commodore William Edgar House, Sunnyside Place (1885-86), and the H.A.C. Taylor House (1886), both located in Newport.[1271] These two houses are designed in the Colonial Revival style, reflecting more symmetry and classical detailing than their Shingle Style predecessors. However, strict adherence to the rules of classicism, specifically symmetry, did not stifle the design process, as shown in two multi-faceted house plans that employed Colonial Revival details: McKim's Homestead for the Misses Appleton in 1885 in the Berkshire town of Lenox, MA[1272] and The Barracks (1885-86), at Far Rockaway, Long Island, NY, for John H. Cheever's daughter and son-in-law.[1273]

[1265] White, 76.
[1266] White, 15.
[1267] Roth, 113.
[1268] MacKay, 278.
[1269] Roth, 115-80.
[1270] Roth, 96.
[1271] Antoinette F. Downing and Vincent J. Scully, Jr. *The Architectural Heritage of Newport Rhode Island*, 2d ed. (New York: Bramhall House, 1967), plates 212 and 213.
[1272] Carole Owens, *The Berkshire Cottages, A Vanishing Era* (Stockbridge, MA: The Cottage Press, 1984), 105, 233. McKim married Julia Appleton about the time her house was completed; she died a year-and-a-half later.
[1273] MacKay, 283.

Although this era saw a trend to more classical motifs, the firm experimented freely, combining styles, fusing styles, borrowing from other sources, and reinterpreting elements to fit its need. This variety can be found in examples from this period, such as Berkeley House, the LeRoy King house, in Newport (1884-86);[1274] Naumkeag, the Joseph Hodges Choate in Stockbridge, Massachusetts (1885-86);[1275] the James Hampden Robb House in Southampton, Long Island (1885);[1276] Beacon Rock, the Edward Dennison Morgan III house, also in Newport (1888-91);[1277] the Samuel Longstreth Parrish House, also in Southampton (1889);[1278] and the other E.D. Morgan house, in Wheatley Hills, Long Island (1890-91 and 1898-1900).[1279]

These examples show that the firm successfully designed many country houses using a wide variety of sources, and no two houses were the same. However, Wilson feels that the designs for the smaller houses "all followed a formula," usually with a center entry and through hall, while the larger, more complex designs - and more expensive ones - merited more individual attention from the partners.[1280] As the practice grew, this was most likely the case.

These commissions marked the end of a concentration on suburban design and a shift in focus to "the urban center."[1281] They, along with the experiments in Italian Renaissance commercial structures and Georgian/Federal Revival townhouses being built in the cities, were the prelude to the most mature, most classical, and most academic period of McKim, Mead & White's work. The increased reliance on classical prototypes for new designs was based partially on the belief that the mathematical order of classical proportions brought order to the built environment of the fast-growing city. In addition, America's structures should reflect the glory of bygone empires, if the country was to project a similar image.[1282] The firm's portfolio was giving:

> great impetus to the claim that America was no longer a follower but a leader in creating a great civilization . . . As with many American architects from the turn-of-the-century period, two goals and accomplishments can be discerned in the firm's work: a search for an architectural order, and a search for an appropriate image for Americans.[1283]

This was a gradual process that eventually led to the "notion of the 'American Renaissance.'"[1284] Leland Roth credits the firm of McKim, Mead & White as unique in that it looked both to the past for classical direction and into the future for learning how to best express America's prosperous rise in political, economic and social arenas through architectural designs.[1285] The firm, in following this path, contributed to the American Renaissance.[1286]

[1274] White, 103-04.
[1275] White, 108-16.
[1276] White, 132-37.
[1277] White, 138-39.
[1278] White, 144-49; MacKay, 284.
[1279] MacKay, 278, 284.
[1280] MacKay, 277.
[1281] Roth, 2.
[1282] Roth, 180.
[1283] MacKay, 277.
[1284] MacKay, from Wilson et al, *American Renaissance*; and Richard Guy Wilson, "Architecture and the Reinterpretation of the Past in the American Renaissance," *Winterthur Portfolio* 18 (Spring 1983), 69-87.
[1285] Roth, 2.

In retrospect, McKim's Boston Public Library (1887-95) was one of the first and certainly the most important of the firm's structures to fully project the concept of the American Renaissance.[1287] In the true Beaux-Arts tradition, McKim employed well-known sculptors and artists to finish specific areas, contributing to the great success of this Italian Renaissance Revival municipal structure. McKim had drawn from various sources to create "a well-integrated ensemble. The building was also sensitive to its site, its even rhythms and horizontal stretch embracing and making comprehensible the vast space of Copley Square. In doing so it affirmed a new professional and municipal desire to shape and improve the urban environment."[1288] On a lesser scale, White attempted the same within his Judson Memorial Baptist Church (1888-93), and his larger commission of Madison Square Garden (1887-91), a large structure with an imposing tower, as did Mead in his two identical New York Life Insurance Company buildings in Kansas City and Omaha (1887-90).[1289] All of these structures were heavily articulated in the Italian Renaissance Revival style, but White added Byzantine influences to his designs.

As they began to more fully explore Italian Renaissance classicism "as a source of images of coherent urban architecture":

> McKim, Mead & White continued to expand on their use of Georgian models. Now, however, these eighteenth-century references were combined increasingly with allusions to native Federalist architecture, that severe and attenuated conservative variant of Georgian Baroque which flourished in New England after the Revolution, up to about 1815. As before, plan arrangements were determined far more by functional requirements than by emulation of the past, and the historical allusions were determined by regional associations or the influence of the immediate environment.[1290]

McKim's work at Harvard University on a variety of gates and buildings exemplify this aspect of the firm's evolution. The Johnston Gate was the first in 1889-90, constructed between two of Harvard's oldest buildings, erected 1718-20 and 1764-66. Given McKim's penchant for studying America's colonial structures, he probably felt he had no choice but to indulge in the Georgian Revival idiom, in this case relying directly on English Georgian precedents rather than American.[1291] From this point forward for more than a half century, McKim - along with Harvard's President Eliot - was most responsible for the continuation of all new buildings constructed in the same medium.

The Georgian and Federal Revivals, the more formal forms of the Colonial Revival, were suitable styles for urban townhouses. Consequently they were used many times, the latter more frequently. The Beebe (1888-89) and Amory-Olney (1890-92) houses in Boston and McKim's Lathrop (1891-93) house in Chicago are examples.[1292]

[1286] Richard Guy Wilson attributes this contribution as the impetus to publish a monograph of McKim, Mead & White's work.
[1287] Roth, 116.
[1288] Roth, 130.
[1289] Roth, 157-63, 167-9.
[1290] Roth, 147.
[1291] Roth, 147.
[1292] Roth, 151.

Although the firm's focus shifted to urban centers, the market for country houses still remained. "In 1890 they began to design vast country houses in a Georgian vocabulary for two Vanderbilt daughters and their husbands, Florence and Hamilton F. Twombly and Margaret and Elliott Fitch Shepard. . . ."[1293]

The Twombly estate, Florham, was completed in 1897 near Morristown, New Jersey. As directed by Hamilton Twombly, it was really an "English country seat . . . complete with manorial house, working farm, and extensive acreage."[1294] Mead was made the partner-in-charge of this project,[1295] but McKim is credited for the exterior design of the main house and the carriage house. Apparently the Twombly project was a difficult one, evidenced by McKim's complaint about his work at Columbia University to Mead: "[t]he scheme for the Library has undergone many changes and at one time I felt as sick of it as you did of [Florham], . . . "[1296] The house is said to have been based on Sir Christopher Wren's Hampton Court palace wing, and is clearly in the Georgian Revival style. "The design is as competent overall as that of Fred Vanderbilt's very different house at Hyde Park, New York, which was designed by the firm at almost the same time."[1297] The houses are very different in plan and detail - the former is very English, the latter is very French.

The Shepard House, Woodlea, was erected in suburban Scarborough, New York, and had no pretensions of becoming an English manorial estate. Although Margaret Vanderbilt Shepard's new country house - it was her house because her husband died in 1893 during its construction - did not quite compare to her sister's "manor" near Morristown, the grounds were transformed by the Olmsted brothers into a "ravishing" estate setting, and the house itself was rather manorial.[1298] This house was designed by Mead, who was definitely the partner-in-charge, and whose sister had married Elliot Shepard's brother.[1299]

> William Mitchell Kendall, in his authoritative 1920 list of the firm's works, attributes the design of Woodlea to Rutherford Mead. This makes the house unusual in the opus of McKim, Mead & White. Mead was rarely involved in design work, concentrating instead on business and client relations. The fact that he was actively involved in the design of both of the houses the firm executed for this generation of the Vanderbilt family (Woodlea and Florham) is unusual.[1300]
>
> Its European and English antecedents are apparent, and the design certainly was inspired by classical cultural tradition. The final product, however, has an unmistakable American gloss . . . The floor plan was also different, and far more sophisticated, than those of English houses. American concepts of efficiency, as opposed to those of social class, dictated the locations of the kitchen, the serving pantries, the service stairs, and quarters for domestic help. . . . The

[1293] White, 16. Roth mentions neither of these houses.
[1294] John Foreman and Robbe Pierce Stimson, *The Vanderbilts and the Gilded Age, Architectural Aspirations, 1879-1901* (New York: St. Martin's Press, 1991), 107.
[1295] Mead was rarely in charge of projects, serving primarily as office manager. *McKim, Mead & White*, x.
[1296] Roth, 192.
[1297] Foreman and Stimson, 110.
[1298] Foreman and Stimson, 160. Certain similarities exist between the setting of this estate on the Hudson and Frederick Vanderbilt's estate upriver on the Hudson.
[1299] Foreman and Stimson, 159.
[1300] Foreman and Stimson, 161. Kendall joined the firm in 1882 and later became McKim's successor.

> design of Woodlea precisely followed the dictates of the Beaux-Arts. The exterior clearly indicated the purposes of the various spaces within.[1301]

The exterior of this house reads as Italian Renaissance Revival, with some similarities to Hunt's The Breakers, which was being executed at the same time in Newport. While the exterior clearly follows Beaux-Arts principles, the interior appears to have been less obedient and more English in plan.

This foray into the use of the English model did not chart a course for the firm's future designs, but rather was an example of finding the best form for the client and site. As with Hunt, McKim, Mead & White continued to design in many styles:

> The imperial formality of the grand houses masks designs of considerable sophistication. McKim, Mead & White transformed generic models for classical temples and western European palaces into original compositions to fit unique sites and programs. They had to balance their client's requirements for image and program with their own high standards for composition, proportion, and ornament.[1302]

At the same time planning began for Florham and Woodlea, McKim, Mead & White was preparing to design the Agricultural Building in the Court of Honor at the Columbian Exposition. Hunt's leadership was influential, but it was McKim who suggested designing in the classical style, which could be expressed through various interpretations. All representation of the firm to the Exposition fell to McKim, and "[g]radually [he] relinquished all other office business to devote himself to the exhibition, acting as Burnham's liaison with most of the other architects."[1303] McKim's "insistence on the highest standards left their mark on the architects and artists with whom he worked. Indeed, Burnham was always quick to acknowledge his indebtedness to McKim, his 'right hand man,' for the artistic success of the fair."[1304] In the end, all of the buildings facing the Court were heavily influenced by Beaux-Arts principles, which contributed to the overall favorable reception. McKim's Agricultural Building, although designed as a public building on a grand scale, suggested what was to follow in the firm's repertoire. Stanford White's New York Herald Building, completed in 1895 and on a smaller scale, directly borrowed ideas and modified elements from the Agricultural Building.[1305]

> The other significant fair building by the firm was the New York State Pavilion . . . . Since the site was directly opposite Charles Atwood's Fine Art Pavilion, the northernmost principal classical building, McKim was able to use a preferred classical expression in contrast to the highly varied idioms that appeared in neighboring state pavilions. . . . To McKim's mind, the priorities of design for the fair, and perhaps all urban architecture, were order and harmony first and then, within these limits, festivity.[1306]

This festivity was deftly expressed in the Beaux-Arts ornamentation of the New York State Pavilion, designed in the Italian Renaissance Revival style.

[1301] Foreman and Stimson, 162-4.

[1302] White, 16.

[1303] Roth, 177. Daniel Burnham's architectural firm had been appointed as consulting architects to the Columbian Exposition. He was responsible for orchestrating the participation of other nationally known firms.

[1304] Roth, 174.

[1305] Library of Congress Website, American Memory, "American Landscape and Architectural Design, 1850-1920," Images of America: Lantern Slide Collection (Harvard University Graduate School of Design), http://www.loc.gov.

[1306] Roth, 178.

In 1893 America fell into a depression that greatly affected all architectural commissions:

> At the height of [McKim, Mead & White's] office activity in 1892, when drawings were being done for the private work as well as the Columbian Exposition buildings, the firm employed perhaps as many as 120 people, but by 1895 this number had dropped to less than 80, and it dwindled still further with outbreak of the Spanish-American War.[1307]

Roth barely mentions the country houses or seaside cottages from this period, providing less than a page of text discussing an incomplete list of commissions of this type, and instead concentrates on the predominantly Georgian/Federal Revival urban residences and university structures and the Italian Renaissance and Neoclassical/Beaux-Arts commercial and public buildings.

The Georgian/Federal Revival townhouses or urban residences of this period, some with Italianate influences, included New York's H.A.C. Taylor double and single houses (both 1892-96), the Butler-Guthrie house (1895-97), the Goodwin house (1896-98), the Fish house (1897-1900), the Hollins house (1899-1901), and the Rollins house (1899-1902). Other cities were represented by Buffalo's Root house (1894-96), Charles H. Williams house (1895-96) and George R. Williams house (1895-99); Boston's Nickerson house (1895-97); and Washington, D.C.'s Page house (1896-97).[1308] "The true capstone of McKim's adherence to Georgian-Federal classicism, however was his timely restoration of the White House in 1902."[1309]

The university projects all had designs based on classical precedents. These projects included White's plans and buildings for New York University (1892-1901) and the University of Virginia (1896-99)[1310]; McKim's plans and buildings for Columbia University (1894-98) and Radcliffe College (1897-99); and McKim's gate enclosures for Harvard Yard (1890-1901).[1311] McKim also designed New York City's Harvard Club (1893-4, 1900-05, 1913-16) and later the Harvard Union (1899-1901).[1312] The designs for NYU and Columbia were more Neoclassical, while the more conservative Georgian and Federal Revivals were employed at the University of Virginia, Radcliffe, and Harvard. And McKim conceived the University Club (1896-1900), literally built like an Italian palace, based on the Palazzo Strozzi and the Temple of Mars Ultor, and designed in the Italian Renaissance Revival style with Beaux-Arts attributes and lavish interiors.[1313]

White also designed generator and transformer stations (1892-94) for the Niagara Falls Power Company, in a combination of Greek Revival and Richardson Romanesque styles, as well as associated small worker housing using a combination of Colonial Revival and Shingle Style designs.[1314]

[1307] Roth, 182.
[1308] Roth, 209-16.
[1309] Roth, 267.
[1310] Roth, 186-90, 195-99.
[1311] Roth, 190-94, 200-04.
[1312] Roth, 218-19.
[1313] Roth, 219-23.
[1314] Roth, 204-09.

Nonetheless, the firm designed a variety of country houses and seaside cottages during this time frame, including the Frederick W. Vanderbilt house at Hyde Park. The firm's use of an early American architectural vocabulary continued, interspersed between other commissions. For instance, Stanford White built the octagonal Head of the Harbor for his sister-in-law, Mrs. Joseph B. Wetherill, in St. James, Long Island, between 1894 and 1895.[1315] The firm then accepted the commission in 1895 to remodel and enlarge Staatsburgh, the Ogden Mills mansion in Staatsburg, New York, and this was also White's project. Here the Greek portico may have been incorporated from the original structure but the end result is too academic to be called Colonial Revival. Neoclassical is a more suitable term because both Greek and Roman elements are used and it is a monumental structure without extravagant exterior decorative detailing. Coincidentally, or perhaps modeled on it, there are also similarities to the White House in Washington, D.C.

Similarities also exist between the Mills Mansion and the Vanderbilt Mansion, which was located a few miles south of Staatsburgh. Begun the same year but later than Staatsburgh, the Vanderbilt project also began as a remodeling and enlargement. The Mills' exterior of monochrome-painted stucco[1316] imitated the look of stone, whereas Indiana limestone was used to build the new Vanderbilt house; the original alterations to the old Langdon house called for the use of exterior stucco. In addition, "[t]he Millses wanted to impress at every level, from the winding driveway, which provides tantalizing and well-framed views of the monumental entrance, to the elevated terrace overlooking the Hudson, and all spaces in between."[1317] The Frederick Vanderbilt property would mimic this particular elemental idea, which McKim, Mead & White also employed at Woodlea. While the siting of the new Vanderbilt house could not be improved because the former house had been sited at the best possible location, Frederick did improve the impact of this siting by redirecting the entrance drive. The drive first provides a picturesque introduction to the property over the newly redirected Crumb Elbow Creek and newly constructed White Bridge; the visitor's anticipation builds as he weaves around the continued curve of the drive to crest the top of a hill; and finally a grand house, situated across the open lawn that is bordered by the large circular drive, appears beyond the trees to reward the traveler's interest.[1318]

The Mills and Vanderbilt mansions also differ in some respects. In addition to stylistic differences, inherent differences exist between the interior plans of the two houses because the shorter floor heights of the older core were maintained at the Mills mansion. This created a series of levels between the higher floors of the new wings and extant main house. Had the Langdon house been sound enough for the Vanderbilts to renovate, the same type of situation would have existed there. These were contemporary projects, one designed by White (Mills) and the other by McKim (Vanderbilt). However, the Mills mansion may have marked the beginning of Stanford White's trend to depend more directly on classical sources.[1319]

[1315] White, 164-71.

[1316] He points out that the structure was painted "in the manner of Nash's Regents Park terraces." (White, 177.)

[1317] White, 174-77.

[1318] Originally Vanderbilt's drive was a semicircle with a north-south diameter bisecting the front lawn. It was altered to its current configuration in 1910. See O'Donnell, et.al., 132.

[1319] Roth, 259.

On the other hand, McKim was developing a clear, aesthetically consistent, and concise expression of understanding the classical precedents through his artistic maturation. This was keenly evident in the new Vanderbilt Mansion. It was designed in the Beaux-Arts tradition, was very classical, and very French. Samuel White attributes the final design to a combination of influences:

> Formal precedents for the main house lie in European neoclassicism filtered through Vanderbilt's nostalgia for the original Langdon Mansion and the firm's emerging style for classical villas with two-story porches. The architecture is imperial, with no concession to images of rural domesticity.[1320]

Other contemporary suburban projects of the firm included the casino - a type of "recreational pavilion"[1321] - for John Jacob Astor IV, built in Rhinebeck just north of Staatsburg. Although not the residence of the estate, it is included as a comparison in this study due to its proximity and nearly identical construction date to the Vanderbilt Mansion, as well as its design by the same architectural firm. While exhibiting purely classical details, it is relatively free of additional ornament, and therefore should be considered Neoclassical in style. Its interior plan is pure Beaux-Arts, exemplified by its hierarchical arrangement of rooms - the most important rooms being the most accessible - radiating from side halls.[1322] Although this casino is the work of Stanford White, it shares similarities with McKim's Vanderbilt Mansion in the use of academic classical detailing and planning. Not only is it another example of White's drift toward purer classical expression, but also of enduring influences within the firm's office.

Rosecliff (1897-1902) in Newport may bear the closest resemblance to Hyde Park within the realm of suburban and country houses by McKim, Mead & White, although this, too, was designed by Stanford White. It was conceived during the construction of Hyde Park for the Herman Oelrichs. Like Hyde Park, it is very classical and Beaux-Arts in character[1323] and its exterior elevations are monochrome. But instead of Hyde Park's limestone, the exterior skin is white glazed terra-cotta tile, an example of White's fondness for experimenting with different textures or materials.[1324] Unlike Hyde Park, which is perfectly symmetrical, Rosecliff gives only the appearance of perfect exterior symmetry by camouflaging an off-center entranceway, a technique that the firm employed in many of its Colonial Revival houses. Both houses are three stories high, but Rosecliff's second story appears only as an extension of a high-ceilinged first,[1325] and its third story is recessed behind the parapet so that it is barely visible.[1326] One has to wonder if McKim, Mead & White borrowed the recessed third-story element from the old Langdon house, which they demolished to make way for the new Vanderbilt Mansion.

[1320] White, 192.
[1321] Roth, 265. Roth attributes this project to a later date, 1902-04.
[1322] *McKim, Mead & White*, 113-15. According to this edition of the *Monograph*, this structure was completed in 1898.
[1323] White, 208. He refers to the design as scientific eclecticism. "This term was created to describe buildings that were more or less based on a specific historic prototype - a Renaissance palace, a Roman bath, or an Egyptian temple - selected for its symbolic relevance and manipulated into an appropriate enclosure for a more contemporary program, such as a town house, a train station, or a university library. Julles Hardouin Mansart's Grand Trianon at Versailles was the prototype for Rosecliff, although the palace is barely recognizable after its 'scientific' transformation."
[1324] Roth, 29, 32, 211-12.
[1325] Roth, 211.
[1326] White, 198-200.

Another similarity is Rosecliff's access from the central living room to an exterior terrace on either of its longitudinal sides; Hyde Park's central Elliptical Hall also accesses a terrace, but only on its west longitudinal side. In both cases, the terrace at the rear elevation has a magnificent view: of the Atlantic Ocean from the east side of Rosecliff and of the Hudson River from the west side of Hyde Park.[1327]

While never repeated in the same exact vocabulary, McKim, Mead & White seemed to take many of the same architectural or decorative elements of its mature phase and express them in slightly different ways. Much of this should be attributed to the professional maturation of two separate individuals, that is McKim and White. "This later stage of McKim, Mead & White's eclecticism can be called 'scientific' - in contrast to the earlier, more synthetic eclecticism - because of its greater fidelity to original forms and details."[1328] This is evident in their Beaux-Arts work. Each interpretation would best suit the commission-at-hand while creating an entirely individual and often more individually sophisticated design. This manipulation and re-interpretation of the classical elements represents the three partners' and the firm's ability to grow intellectually through the expression of their craft.

This academic classicism dominated the firm's work throughout the very end of the nineteenth and the beginning of the twentieth centuries. In spite of the depression, commissions for their institutional buildings, private clubs, and urban residences were plentiful. No less than twenty-five institutional buildings were under construction and completed between 1892 and 1907; at least two private clubs were completed in 1894 and 1900, one of which was altered in 1902 and 1915; and more than fifteen urban residences were completed in Washington, D.C., New York City, Boston, and Buffalo between 1896 and 1912, with all but one finished by 1906. The majority of these structures used the Beaux-Arts vocabulary, with an occasional Federal Revival-style townhouse included in the repertoire.

Considering this tremendous work load, with most designs using variations of the same vocabulary, it is not surprising that the firm took a respite from the more academic work to design country houses in the Colonial Revival style when the opportunity arose. During the last decade that the original partners still worked together, two of these houses were completed at the same time (1900) and bear marked similarities on the main façade. The first is the A.A. Pope residence, constructed in Farmington, Connecticut;[1329] the second is The Orchard, of Southampton, Long Island, the home of James L. Breese, which was altered and added onto in 1900 and 1906.[1330] The former's main elevation is white-painted clapboard, while the latter's façade is sided with even rows of white-painted shingles, which simulate wide-exposure clapboarding. At least of the latter, "McKim is generally credited with the exterior [design], White with the interior."[1331] Both structures mimic Mount Vernon, George Washington's home, with their wide two-story porches.[1332] The 1906 addition to The Orchard was the music room, "one of [Stanford] White's last completed designs."[1333]

[1327] White, 198-209.
[1328] MacKay, 278.
[1329] *McKim, Mead, & White*, plate 146.
[1330] White, 238-49.
[1331] White, 238.
[1332] Roth, 211.
[1333] White, 247.

The firm also ventured into the use of the Chateauesque (an expression of French Renaissance Revival) - popularized by Hunt and others - in the Clarence Mackay house, Harbor Hill, at Roslyn, Long Island, 1899-1902.[1334] The exterior detailing of this house is very restrained when compared to some of Hunt's forays into the same medium. However, the "evolution of the firm's eclecticism toward a greater fidelity to the original sources reached its apogee with Mackay's Harbor Hill (1899-1905), where Katherine Mackay specifically directed White to use the seventeenth-century Maisons-Laffite by François Mansart as the basis for his design."[1335]

The T. Jefferson Coolidge, Jr., house in Manchester, Massachusetts (1904) is a large Neoclassical structure built of red brick and stone. The firm rarely used brick as a building material in the construction of their country houses, although it had been used in the Wales House adjacent to the Vanderbilt property. The façade exhibits more direct classical influences, while the rear elevation is more closely associated with the Federal Revival. The Coolidge house displays a Greek-detailed portico at the front elevation, Jeffersonian hyphens between the main block and two dependencies, and Federal detailing on the rear elevation, the latter of which is reminiscent of the early nineteenth-century country house Gore Place (1805-06) in Waltham, Massachusetts.[1336] The interior plan has similarities to Hyde Park in its pure representation of Beaux-Arts principles in its hierarchical and axial arrangement of rooms.[1337]

Another country house, built eight years later, was also constructed in brick, but is smaller in size than the Coolidge house. The residence of P.H.B. Frelinghuysen was constructed in Morristown in 1912, and is Colonial Revival in character.[1338] Its main block is symmetrical, with a porch wing to the south and the service wing to the north. One might consider the interior plan to be Beaux-Arts, but since the house is rather small when compared to the other houses reviewed here, its size and program requirements, with only three non-service rooms on the first story, no doubt dictated the tight arrangement of rooms.

While research for this report employed many sources to review the body of McKim, Mead & White's work, no doubt some structures within the focus of this study were overlooked. In addition, some of the country houses or seaside cottages presented here may have been designed by the newer and younger employees in the firm, with one of the partners looking over their shoulders. However, of the known work, this aspect of the contextual review purposely ends with the 1912 Frelinghuysen house due to the departing or withdrawal of the three original partners.

McKim, Mead & White was the most successful architectural firm in the United States while the principals were alive. Their office was responsible for more commissions than any other firm, forty on Long Island,[1339] at least five in the small communities in the Berkshires,[1340]

[1334] White, 16.
[1335] MacKay, 278.
[1336] William J. Murtagh and Ronald M. Greenberg, eds., *The National Register of Historic Places* (Washington, D.C.: United States Department of the Interior, National Park Service, 1976), 340. This house was designed by Jacque Guillaume Legrand.
[1337] *McKim, Mead, & White*, plates 222-24; Roth, 266.
[1338] *McKim, Mead & White*, plate 348.
[1339] MacKay, 273.
[1340] Owens.

and too many to count in New York City. Because it was as prolific as it was, and because McKim was as dedicated as he was to architecture as an art form,[1341] McKim, Mead & White had a profound effect on other architects and architecture in the United States for more than three decades.

White was killed in 1906; McKim died in 1909 after absenting himself from the office beginning in 1908,[1342] with his health steadily deteriorating; and Mead was "largely withdrawn" into retirement from the firm by 1914.[1343] Before their deaths, White was beginning to take interest in the concept of the skyscraper, while McKim cringed at the thought of how the skyscraper was crowding the city and ignoring pedestrian scale.[1344] As designers, both men had made such an impact on the built environment during their lifetimes, one wonders what additional influences they might have provided had they lived. However, their legacies live on in surviving buildings, as well as in the American Academy in Rome, which McKim founded in the 1890s, recognizing the need to facilitate the exposure of classical architecture and the arts to American architectural students.

McKim, Mead & White and Its Contemporaries

McKim, Mead & White had many contemporaries, for by the last half of the nineteenth century, architecture was considered an acceptable profession. Few of those contemporaries were as successful. Only the firms of Richard Morris Hunt and Henry Hobson Richardson equaled the acclaim that McKim, Mead & White had earned prior to the turn of the century, and both men were dead by the time McKim, Mead & White were approaching their zenith.

Richard Morris Hunt was called the dean of American architecture because he was the first professionally trained architect. He was the first American to attend the Ecole Des Beaux-Arts in Paris; at that time, American architecture schools did not exist. Hunt's career, centered in New York, was enhanced by commissions from many wealthy clients. He designed primarily in the French Second Empire and Stick styles in the 1860s and 1870s; in the Chateauesque, in a Norman castle-type genre, and in the Italian Renaissance Revival in the 1880s and 1890s; and then moved to the Neoclassical in the 1890s, with only three commissions employing full Beaux-Arts tradition. He was a well-respected architect until his death in 1895.[1345]

Henry Hobson Richardson followed Hunt to the Ecole. He enriched the Shingle Style and later his own personal interpretation of Romanesque architecture, which had gained a place in the American architectural imagination. Unfortunately for the architectural world, he died a decade before Hunt. Richardson's most direct successor firm, Shepley, Rutan, and Coolidge, competed with McKim, Mead & White infrequently:

> The death of H.H. Richardson occurred at a moment of transition in the course of American architecture. Richardson's successor firms, those formed by his draftsmen in Boston - Shepley, Rutan and Coolidge; Longfellow, Alden & Harlow; Andrews, Jacques & Rantoul; and Warren, Smith & Biscoe, among others - rode a wave of building activity that continued between Richardson's death and the slowdown of construction that was apparent by the

[1341] Roth, 60.
[1342] Roth, 334.
[1343] *McKim, Mead & White*, x-xi.
[1344] Roth, 241, 334.
[1345] Baker, *Richard Morris Hunt*.

> mid-1890s with the westward shift of the national economy and the completion of the Back Bay [Boston]. A significant portion of the monumental building generated by Boston architectural offices and others nationwide during the late 1880s was considered Richardsonian, being Romanesque in style.[1346]

The other significant styles included Renaissance Revival, Georgian/Federal Revival, and Neoclassical, all of which became McKim, Mead & White's forte.

The Boston firm of Peabody & Stearns was extremely successful, but the overwhelming majority of its commissions were in New England. Robert S. Peabody had attended the Ecole with Charles McKim and the two remained friends until McKim's death. Peabody and Stearns designed Rough Point for the Frederick Vanderbilts in Newport, completed in 1891. The firm's favorite idioms included the Colonial Revival, English Tudor Revival, Queen Anne, and Shingle and Stick styles. Often a combination of selected styles would emerge in a final design. Occasionally, Italian Renaissance Revival was employed. Although Peabody had been trained at the Ecole, the firm seemed to avoid the more classical exterior designs, and instead preferred the picturesque styles. Although both firms designed in Newport and the Berkshires, direct competition between Peabody & Stearns and McKim, Mead & White was probably rare.

William Robert Ware originally studied under Richard Morris Hunt, who had set up an atelier in his office based on his own education at the Ecole. Ware left the office in 1859, joined with Henry Van Brunt to form an architectural partnership, and was asked by the Massachusetts Institute of Technology in 1865 to "investigate the possibility of setting up a professional course in architecture."[1347] Ware and Van Brunt also concentrated its efforts in New England, but Ware's greatest contribution to the architectural field, in addition to Harvard's Memorial Hall, was his founding of M.I.T.'s School of Architecture in 1868.[1348] Other schools soon followed M.I.T.'s model, and Ware went on to found Columbia's Department of Architecture in 1881. All were organized in the Beaux-Arts tradition, which Ware had learned second-hand in Hunt's office. This tradition was to heavily influence the new generation of American-trained architects.[1349]

One influence affected McKim, Mead & White negatively. After White's Judson Memorial Baptist Church (1888-93), "within less than a decade the successful efforts of Henry Vaughan and Ralph Adams Cram to reinvest Gothic with formal, iconographical, and structural meaning were to limit the influence of McKim, Mead & White in developing a Renaissance ecclesiastical style."[1350]

Horace Trumbauer competed with McKim, Mead & White, but not on a large scale. Trumbauer's younger Philadelphia firm was smaller, but he earned many commissions on Long Island and a few in Newport and New York City. The majority of his work in the residential architecture of Long Island was steeped in the Georgian and Federal Revival styles. Trumbauer's Belmont Park Administration Building was in the Neoclassical style, and his Turf and Field Club additions in the park complemented the existing Gothic Tudor mansion.[1351] His

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[1346] Floyd, 63.
[1347] Baker, *Richard Morris Hunt*, 105.
[1348] MacKay, 256.
[1349] Baker, *Richard Morris Hunt*, 105.
[1350] Roth, 157-58.
[1351] MacKay, 405-12.

contributions to Newport were The Elms (circa 1901) and Miramar (1914), both utilizing Beaux-Arts principles. He also designed the James B. Duke mansion (1912) in New York City (now New York University's Institute of Fine Arts) in the Neoclassical style, with very restrained Beaux-Arts ornamentation, and the Wildenstein Gallery with Julian Abele (1932), which is expressed in Federal Revival form with a freer use of Beaux-Arts ornament.[1352]

C.P.H. Gilbert was also younger than Charles McKim, William Rutherford Mead, and Stanford White. He studied architecture at Columbia and also the Ecole. It appears that he was more prolific than Trumbauer, and therefore perhaps more of a threat to McKim, Mead & White in competing for commissions. Commissions during Gilbert's early and middle periods on Long Island show English, French, and American colonial influences, but his floor plans reflect a perfect understanding of Beaux-Arts principles, with clear axial arrangements. In 1899-1901, he enlarged and modernized Snook's French Second Empire station of 1871 at 42nd Street for the Vanderbilts' New York Central Railroad.[1353] His later designs for Long Island estate houses named Meudon (1900), Pembroke (1916-18), and Winfield Hall (1916-20) exhibit his shift to the Neoclassical preference, but these three do not display Beaux-Arts ornamentation.[1354] Three of his New York City houses, however, are all designed in the Chateauesque style, with a very free application of Beaux-Arts ornament. These include houses for Isaac D. Fletcher (1899), Captain Joseph Raphael DeLamar (1905), and Felix Moritz Warburg (1907-08).

Perhaps McKim, Mead & White's most important competitors were their former draftsmen who struck out on their own, always under the gentle guidance of McKim:

> More than five hundred men had worked in their office by 1919, among the best known of whom are Cass Gilbert (architect of the Minnesota State Capitol and the Woolworth Building, New York), A.D.F. Hamlin (Professor of Architecture at Columbia University), Royal Cortissoz (art and architectural critic), John Merven Carrèrre and Thomas Hastings (architects of the New York Public Library), Henry Bacon (architect of the Lincoln Memorial, Washington, D.C.), John Galen Howard, and John Mead Howells (the nephew of William Mead and architect of the Tribune Tower, Chicago) . . . Of the three partners, McKim in particular was deeply committed to the education of architects, spending long hours in the drafting room with his assistants.[1355]

Cass Gilbert (no relation to C.P.H. Gilbert) had been one of the firm's first office assistants in 1880.[1356] Shortly after he left the firm in 1883 to open his own office in his native St. Paul, Minnesota, McKim, Mead & White named Gilbert's first office its branch (at his suggestion), forwarding work to him and crediting him for the work related to the Villard railroad interests.[1357] Later and on his own, Gilbert won the competition for the New York Customs House in 1900, in which the firm of McKim, Mead & White was disqualified because of McKim's refusal to adhere to the programmatical restrictions.[1358] Gilbert's Customs House is

[1352] Edmund V. Gillon and Henry Hope Reed, *Beaux-Arts Architecture in New York: A Photographic Guide* (New York: Dover Publications, 1988), 65, 58.
[1353] Roth, 315.
[1354] MacKay, 180-92.
[1355] Roth, 6.
[1356] Roth, 7.
[1357] Roth, 92.
[1358] Roth, 296.

a "lavish" expression in the Beaux-Arts idiom, as is his Woolworth Building (1910-13), designed in the French Gothic style.[1359]

One of Charles McKim's greatest disappointments was the loss of the competition for the New York Public Library. However he "was glad to see the award go to young men who had been in the office," that is John M. Carrère and Thomas Hastings.[1360] Both had attended the Ecole and met as draftsmen in McKim, Mead & White's office. They formed their partnership in 1885 while continuing to work for McKim, Mead & White. Their first commission came months later, from Henry M. Flagler, a Standard Oil investor, for the Ponce de Leon Hotel in St. Augustine, Florida. More Flagler commissions followed, which launched Carrère & Hastings' career.[1361] The firm's rise never faltered, and it most closely paralleled McKim, Mead & White's path in its large quantity of commissions, many of them high-profile, as well as in its progressional use of styles: first in the use of the Shingle Style, then Georgian/Federal Revival, Italian Renaissance, and Neoclassical. "The firm of Carrère & Hastings was one of the leading proponents of Beaux-Arts architecture."[1362] This is evident in its many New York City buildings.[1363]

Other architects had worked for the Vanderbilt family, including John Snook, George B. Post, Robert H. Robertson, and Warren & Wetmore. The firms of Babb, Cook & Willard and Hoppin & Koen were successful in New York beginning in the 1890s.[1364] Slightly younger but successful New York firms included Adams & Warren, Delano & Aldrich, and Hiss & Weeks.[1365] Daniel Burnham and Louis Sullivan each had successful practices in Chicago.[1366] Longfellow, Alden & Harlow were practicing in Boston and Pittsburgh.[1367] Many other architects and firms, too numerous to name individually, also practiced during McKim, Mead & White's lifetimes. But McKim, Mead & White was a leader, not necessarily by conscious decision, but by rarely opting to compromise its ideals. Its lead was reflected not only in the number of its commissions, but also in its ability to devise the optimum scheme for the site at hand. Others attempted to follow, but were most often less successful.

THE BEAUX-ARTS AND MCKIM, MEAD & WHITE

Throughout the McKim, Mead & White portfolio, classicism always played some part in their designs, but nowhere was it expressed as purely as in their Beaux-Arts buildings. Beaux-Arts, translated from French to "fine arts," is not a style but rather a theory of design as taught in the Ecole des Beaux-Arts method, or "School of Fine Arts," in Paris. In France, architectural study was included with the study of other fine arts, in the belief that painting and sculpture were integral to architecture. Richard Morris Hunt was the first American to attend in the late 1840s, followed by H.H. Richardson, and then those of McKim's generation in the late 1860s,

[1359] Gillon and Reed, 1, 7.
[1360] Roth, 241.
[1361] MacKay, 98.
[1362] MacKay, 100-09.
[1363] Gillon and Reed, 12-13, 30, 41, 62.
[1364] MacKay, 58, 218-19.
[1365] MacKay, 36-38, 127, 210.
[1366] Gillon and Reed, 26, 20.
[1367] Floyd.

including McKim, his friend Robert Peabody, and Francis Chandler.[1368] McKim was the only one of his firm's original partners to attend.

> At the Ecole the first and most important step in design was the plan. The façade was to follow on the plan; there was to be no "false front." . . . Another very important aspect of the training, and it is surely the element that gave the Beaux-Arts its cachet, was the fact that the student was made to design palaces, although they might take the form of a bank, a central building for a spa, an ambassador's residence and chancellery. The emphasis was on large projects . . . The key element that identifies what we call Beaux-Arts is not the rule of locking façade to plan, the emphasis on symmetry in the plan, or the eclecticism, but the powerful drive for embellishment.[1369]

> Beaux Arts features include coupled columns, monumental flights of steps, and arched and linteled openings, often set between columns or pilasters [, and] combinations of columns and arches that were the result of a theory that the Greek and Roman structural systems should be synthesized. Figure sculpture, in the round or in relief, appears more frequently than in any of the other classical styles. . . . The planning and massing of buildings are strictly and sometimes elaborately symmetrical, with clearly articulated parts; in large buildings a five-part composition, with a climactic central mass dominating the wings and their terminal features, is typical. Fronts may be broken into advancing and receding planes, and a general tendency to multiply re-entrant angles sometimes affects even the treatment of quoins. . . . The approved convention of planning demanded clear articulation of functions and a hierarchy of major and minor axes and cross axes; second, . . . classical pictorialism . . . this pictorialism is what distinguishes Beaux-Arts Classicism from the other classical styles of its time.[1370]

McKim was not only influenced by his studies at the Ecole, but also by John Ruskin's principles as put forth in his *Seven Lamps of Architecture* (1849).[1371] Ruskinian Gothicism professed that "[a]rchitecture should be based on nature, solidly constructed, with no deceptive use of materials or structural shams. Planning should be simple and straightforward, with boldly irregular masses expressive of human use."[1372] Ruskin also believed that well-designed architecture expressed "national life and character."[1373] Both Ruskin and the Ecole taught that architecture of the past was important and should be studied. McKim attempted to synthesize these principles while providing the best designs appropriate to the particular purpose and site:

> The detailed study of plan relationships and forms in large masses, which was cardinal to McKim, came from his study in Paris. Although McKim attached great importance to the conceptual scheme, the parti, and gave commensurate importance to the development of the plan, he was not as rigorous in this pursuit as his French teachers or counterparts. This is why it is difficult to describe the work of McKim, Mead & White as typically "Beaux-Arts," if this is taken to mean precisely representative of the thinking of the Ecole and completely realizing its design principles. Many liberties were taken, especially in the relaxation of absolute bilateral symmetry in formal plans, but the functional clarity, spatial progression, conceptual order, and symbolic expression characteristic of Beaux-Arts design are nonetheless present. . . .

[1368] Roth, 19.
[1369] Gillon and Reed,, vii-ix.
[1370] Whiffen, 149-52.
[1371] Roth, 357.
[1372] Roth, 17.
[1373] Roth, 18. From *The Crown of Olive* lecture of 1864.

> According to the precepts of the Ecole, going back to Vitruvius and following the manifest example of Richardson, McKim, Mead & White believed the architect should always provide the best design, built in the best possible way. As Peabody said of McKim, he brought his clients to build better than they knew or dreamed - the plan often provided for accommodations the client had never thought to specify, the workmen and their craftsmanship were of the highest caliber, and the materials the most durable suited to their task.[1374]

McKim's success lay in his ability to adapt the theories that eventually became ingrained in him and translate them into accomplished personal representations without betraying the basics of academic principles. But, "for McKim and his firm, theory played a very small role; instead, for them, symbolic aesthetics and pragmatic function governed design."[1375] In a word, McKim was creative, but within a structured framework, and the general trend of his designs was always to move one step forward, to forward the experiment based on what he already had accomplished. The apex of his career was Beaux-Arts expression.

Perhaps the most well-known residential structure found in the United States designed in true Beaux-Arts fashion is Marble House in Newport, designed by Richard Morris Hunt in 1892.[1376] He was the first American architect to attend the Ecole des Beaux-Arts, and "it was the prestige of Hunt's European training and his capacity for leadership that moved architecture in America from artisan to professional status in 1857 with the foundation of the American Institute of Architects."[1377] Although Hunt was comfortable and capable of designing in many styles, Marble House was one of only three major buildings he designed using pure Beaux-Arts characteristics.

Paul R. Baker writes, in speaking of Hunt's last commission for the New York Metropolitan Museum wing:

> [B]ut the conception behind it owed much to the Beaux-Arts tradition that had already come to characterize museum design in the United States. As John Maass has pointed out in his study of the Philadelphia exhibition Memorial Hall, built for the 1876 fair, was only the first of many American museums in a Beaux-Arts manner. In the decades that followed, one museum after another was fashioned as a symmetrical edifice, divided into a center section and corner pavilions, and characterized by triple portals, paired columns, and niches and statuary; some were with dome, others were not. Art museums in Chicago, Milwaukee, Brooklyn, and Detroit all shared much with Hunt's design. . . . The Metropolitan Museum of Art as Hunt conceived it was in an established tradition and unmistakably announced that it was a museum of art.[1378]

While Hunt's design for the Metropolitan Museum of Art was in progress at the time of his death in 1895, his earlier involvement in the Columbian Exposition, beginning peripherally in 1889 and then directly in 1890, contributed to the exposition giving a "strong stimulus to the Beaux-Arts neoclassical revival."[1379] Baker notes that:

> The activity that brought Hunt the greatest notice during his lifetime was his work at Chicago on the World's Columbian Exposition, the culminating American public cultural

[1374] Roth, 358.
[1375] Roth, 19.
[1376] Downing and Scully, plate 218.
[1377] Floyd, 38.
[1378] Baker, *Richard Morris Hunt*, 445.
[1379] Baker, *Richard Morris Hunt*, 410.

> event of the nineteenth century. Hunt's selection as president of the Board of Architects and the award to him of the design for the Administration Building, the focal point of the exposition, were testimonies to his position as the leading figure of his profession in the United States, and the success of his leadership in developing the architecture of the fair and the appropriateness of his design for the Administration Building justified the respect and judgment of his fellow professionals.[1380]

Hunt may have been one of the earliest architects to design a residence in 1892 using the Beaux-Arts style, but the Columbian Exposition of 1893 broadcast the acceptability of the style. McKim, Mead & White had been one of the firms invited by the Chicago committee "to design the principal buildings around the Court of Honor" at the fair, along with Hunt, George B. Post, Peabody and Stearns, and Van Brunt and Howe; a group of Chicago architects were chosen to design the less-prominent buildings.[1381] During initial meetings among this illustrious group of architects, it was McKim who proposed "the use of classical motives, at least in the buildings around the central court. The use of classical modules, he pointed out, would make the buildings easier to design and more efficient to construct than would the adoption of other styles and would provide for a harmonious uniformity."[1382] In later meetings,

> the Board of Architects reaffirmed the preliminary plan accepted earlier and decided upon the exact size and location for the various buildings as well as for the Court of Honor and the canal. They also agreed as a full group upon the use of the classical style for the Court of Honor buildings, utilizing common modules and a uniform cornice line to make the structures harmonious with one another. No contrary style was proposed.[1383]

In the end, "the work at Chicago did help bring a turning nationally to a dominant architectural fashion,"[1384] that is, Beaux-Arts.

McKim's career had begun with his firm's shingled houses, strongly based in Ruskin's theories of "natural" architecture and America's earliest precedents. English models were also used at this time. McKim and the firm then progressed to larger residences and commercial and public buildings, beginning to rely more on the Italian Renaissance and American Georgian and Federal architectural models, all of which were based on classical design. By the 1890s, the transitional work had been fine-tuned, along with the foundation for all designs based on classical precedents and re-expressions of American, Italian, French, and English architecture. Many of these re-expressions were defined by Beaux-Arts attributes, which came to represent America's new republic.

As America became more prosperous in the nineteenth century, its architects turned to what the Renaissance had represented, but in this case it was not a rebirth but a swift maturation of American arts, equaling and competing with European standards. For McKim, Mead & White, pure Beaux-Arts expression was a natural progression from its experimentation in Renaissance Revival models and was the ultimate development of the Renaissance Revival styles, specifically for McKim and increasingly for White.

[1380] Baker, *Richard Morris Hunt*, 392.
[1381] Baker, *Richard Morris Hunt*, 396.
[1382] Baker, *Richard Morris Hunt*, 396-97.
[1383] Baker, *Richard Morris Hunt*, 399.
[1384] Baker, *Richard Morris Hunt*, 411.

The firm's first Italian Renaissance product was the design of the Villard houses (1882-85) in New York City, which was actually crafted by Joseph M. Wells, White's principal assistant.[1385] From that point forward, the firm began to experiment with all possible variations:

> This embrace of Renaissance classicism and the resulting greater reliance on established authority came at an opportune time, for the increasing pressure of business, as it forced the partners to relegate more and more work to their assistants, made it convenient, as Richardson had discovered, to send the men to the library to perfect the details.[1386]

McKim became involved with the design of the Boston Public Library in 1887 but did not solidify it until March of 1888.[1387] With it, "the firm adopted Italian Renaissance classicism as its preferred mode of design. Though various historic sources had provided inspiration, the library was a well-integrated ensemble."[1388] The final design was steeped in Beaux-Arts tradition, not only reflecting a plan that employed logical axes, but also requiring the contribution of several sculptors and painters to complete the whole.[1389]

This Beaux-Arts influence continued in the firm's monuments, with McKim's surrounding terrace and support for Saint-Gaudens' Robert Gould Shaw Memorial (Boston, 1890-97) and White's Washington Memorial Arch, Washington Square (NYC, 1888-92) and West Point Battle Monument (figure by Frederick MacMonnies, 1891-96).[1390] Larger buildings also benefited, including White's Century Club (NYC, 1889-91) and the Oelrichs house, Rosecliff (Newport, 1897-1902), McKim and Mead's Rhode Island State House (1891-1903), and McKim's Walker Art Gallery, Bowdoin College (Brunswick, Maine, 1891-94).[1391] The firm was developing the designs for most of these commissions concurrently with those for the Columbian Exposition.

The planning and classical designs for New York University and Columbia University's campuses were based in part on the architectural success of the Columbian Exposition.[1392] "[T]he firm applied the lessons they had abstracted from working on the Columbian Exposition - careful balance between building masses and open space, hierarchical composition, focus, and coherence and harmony in expression."[1393] White was designing New York University at the same time McKim was designing Columbia University, as both institutions recognized the need to move northward to accommodate expansion needs. White and McKim's assistants were no doubt influencing each other as they strove to extract the appropriate sources.[1394] The end result was that the respective domed libraries became the focus of each campus (similarly to Thomas

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[1385] Roth, 86-9.
[1386] Roth, 94.
[1387] Roth, 117-22.
[1388] Roth, 130.
[1389] Roth, 130.
[1390] "Clearly it was not unfamiliarity with antique models that differentiated White's work from McKim's, but rather choice. For this commission White evidently felt a severe neoclassical Roman symbol was appropriate, to honor the man who founded the nation." (Roth, 134-36.)
[1391] Roth, 143, 212, 152-55, 165-66.
[1392] Reed and Bryant, xvi.
[1393] Roth, 184.
[1394] Roth, 190.

Jefferson's University of Virginia, which both architects held in high regard),[1395] both classical in design and both exhibiting Beaux-Arts attributes.

McKim, Mead & White's New York City Beaux-Arts designs were numerous: the large public, private, and corporate buildings included the Bowery Savings Bank (1893-95), the Brooklyn Museum (1893-1915), and the Cable Building (1892-94), all preceding the Vanderbilt Mansion.[1396] Columbia University's Low Library (1895-98) and the University Club (1897-1900) were constructed simultaneously with the Vanderbilt Mansion.[1397] These three were the finest of McKim's work during the last decade of the nineteenth century. Later structures ranged from townhouses like the adjoining Payne Whitney (1902-06) and Henry Cook (1902-05) houses[1398] to the Joseph Pulitzer mansion (1900-03),[1399] and also included the Pierpont Morgan Library (1902-07), the Tiffany Building (1903-06), and the General Post Office (1910-12).[1400]

The firm's later ventures using the same building vocabulary exemplify the capability of the succeeding generation to surpass the "master," perhaps only in part due to Hunt's death in 1895. In the end, McKim, Mead & White authored "some of the finest and most provocative classical designs in American architecture."[1401] As Floyd notes, in reference to the architect Alexander Wadsworth Longfellow, who had followed McKim's footsteps to the Ecole and into H.H. Richardson's office well after McKim left:

> For at this time the organic concepts of Richardson, the shingle style, and the American landscape tradition flourished in the presence of a rising interest in classicism and applied ornament, best represented in the work of McKim and White in New York.[1402]

But the firm maintained far from a monopoly in expressing Beaux-Arts principles. Illustrious contemporaries such as Cass Gilbert, Carrère & Hastings, George Browne Post, Bruce Post, Henry Ives Cobb, James B. Baker, Napoleon Le Brun and Sons, R.H. Robertson, Hoppin & Koen, Ernest Flagg, Daniel H. Burnham, Charles P.H. Gilbert, Warren & Wetmore and countless others were competing for and winning innumerable urban projects employing the same architectural guidelines. This method of expression evolved into the preferred method for urban work, having grown out of the planning work connected with the Columbian Exposition. The Exposition bred the concept of urban planning, which was slowly refined by each contribution an architect made to the cityscape. Beaux-Arts provided the framework for defining the urban spaces prior to the infiltration of skyscrapers.[1403] This framework included functional clarity, spatial progression, conceptual order, and symbolic expression, all of which reduced the chaos of the increasingly crowded city.[1404]

[1395] Roth, 195.
[1396] Gillon and Reed, 14, 80, 43, 18.
[1397] Gillon and Reed, 78-9, 51.
[1398] White, 224-31; Gillon and Reed, 64.
[1399] White, 218-23; Gillon and Reed, 62.
[1400] Gillon and Reed, 34, 32-3, 30.
[1401] Reed and Bryant, xv.
[1402] Floyd, 44.
[1403] Roth, 251.
[1404] Roth, 358.

In studying the Vanderbilt Mansion as an example of Beaux-Arts architecture (see ills. 1-4, 11-14), one need only compare it to some of the specific characteristics as described in the definition presented at the beginning of this section:

- Monumental flights of steps;
- Arched and linteled openings, often set between columns or pilasters;
- Use of figure sculpture, in the round or in relief, which appears more frequently than in any of the other classical styles;
- The planning and massing of buildings, strictly and sometimes elaborately symmetrical, with clearly articulated parts; in large buildings a five-part composition, with a climactic central mass dominating the wings and their terminal features;
- Fronts may be broken into advancing and receding planes, and a general tendency to multiply re-entrant angles sometimes affects even the treatment of quoins;
- Clear articulation of functions and a hierarchy of major, minor, and cross axes;
- Classical pictorialism.

If some McKim, Mead & White designs are difficult to categorize as pure Beaux-Arts, clearly the Vanderbilt Mansion is not. The one instance where it does not totally fulfill the requirements is the third story, where the plan is less successful in articulating axes. Otherwise it is an excellent representation of Beaux-Arts design.

Only two of the firm's country houses or seaside cottages are expressed in this architectural vocabulary: Hyde Park and Rosecliff. Both are successful artistic designs, but Rosecliff's success may rely more on the additional glitz of its dazzling-white exterior finish, while Hyde Park succeeds purely on its design merit.

THE COUNTRY PLACE (AND SEASIDE COTTAGE) AND BEAUX-ARTS [1405]

Thousands of country places and seaside cottages were built between the 1870s and World War I. Initially the Italianate, French Second Empire, Shingle, Stick, and Colonial Revival styles were popular. As at McKim, Mead & White, residential designs were usually a significant part of the work at all of the architectural firms that were practicing at the time. Gradually, architects turned to the more classical expressions that were exemplified by the more formal Georgian and Federal Revivals and Renaissance Revival architecture, and occasionally the most formal, Neoclassical. These latter styles were sometimes expressed with Beaux-Arts detailing. The preferred architectural styles for country places were the more picturesque ones at first, but as newly wealthy families improved their social status, they looked for a new way to display their wealth. This was done with the more formal architectural styles and often with the increasing sizes of houses. Families who had maintained their fortunes from earlier times competed with the newcomers, and as the concept of the American Renaissance evolved, the more formal styles expressed what the wealthy wished to convey: that they were the new American aristocracy, patrons of the arts. Beaux-Arts ornamentation provided the aristocracy's crown for these more formal and classical architectural styles.

[1405] This discussion is limited to country homes and seaside cottages designed in the Beaux-Arts style during the last decade of the nineteenth century and the first decade and a half of the twentieth century. The study locations have been limited to Long Island, New York, Newport, Rhode Island, the Berkshires, Massachusetts, and New York's Hudson River Valley.

The Beaux-Arts phenomenon in urban areas helped to convey the wealthy's desired self-image, but apparently it did not translate well into residential "country" architecture. While the classical revival styles were often employed, and the Beaux-Arts theory of interior axial planning was becoming standard by the turn of the century, the use of Beaux-Arts exterior ornamentation was seldom found at the country place. On Long Island, given its proximity to New York City and its cache of architects who were designing in the milieu, one might expect to find a multitude of houses totally designed using Beaux-Arts attributes. The opposite appears to be true. Of 975 estates built on Long Island between the Civil War and World War II and included in a computer-assisted survey of Long Island county houses conducted by the Society for the Preservation of Long Island Antiquities, only three are classified as French Beaux-Arts.[1406] Two of these appear to be mislabeled; in fairness to the survey, others appear to have been mislabeled in the reverse.[1407] While many Long Island country houses exhibit classical detailing and perhaps axial plans with Beaux-Arts hierarchical room arrangements, their exteriors are more in line with Colonial Revival and Neoclassical styles, with none of the exterior detailing that would classify them as Beaux-Arts.

The purist exceptions on Long Island might include:

- William K. Vanderbilt's bachelors' quarters and adjoined indoor tennis court, by Warren and Wetmore in 1902-4. Vanderbilt's first house in Oakdale, also named Idle Hour burned in 1899. He immediately had Richard H. Hunt redesign and build a new house in the Renaissance Revival style using Dutch elements, to which Warren and Wetmore added a few years later. "This glass-roofed Beaux-Arts pavilion, designed to blend with the main house, is dominated on its interior by an open loggia, almost Baroque in conception, with heavily rusticated base and supporting herms."[1408] The cartouched doorway pediments contribute to its Beaux-Arts exterior.

- Gertrude Vanderbilt Whitney's retreat in Roslyn called The Studio, designed by Delano & Aldrich in 1913. "The building is a solid cubic mass punctured by an elegant Palladian entrance, carefully placed windows, and a rich frieze derived from Jacopo Sansovino's Library of Saint Mark in Venice." The formality of the design extended to the landscape, and is considered Delano's "most severely formal" design.[1409]

It is interesting to note that both were Vanderbilt commissions.

Other structures that appear to have less exterior ornament but at minimum could be classified as Neoclassical include:

- Bertram G. Work residence, Oak Knoll at Mill Neck, by Delano & Aldrich, 1916,
- William D. Guthrie residence, Meudon at Lattingtown, by C.P.H. Gilbert, circa 1900,
- Joseph R. DeLamar residence, Pembroke at Glen Cove, by C.P.H. Gilbert, 1916-18,
- F.W. Woolworth residence, Winfield Hall at Glen Cove, by C.P.H. Gilbert, 1916-20,
- Charles I. Hudson residence, Knollwood at East Norwich, by Hiss & Weekes, 1906-20.

[1406] MacKay, 19. See also Appendix: Estate Owner Index, 481-533.
[1407] Visual identification was made by the author studying the entire collection of published photographs in MacKay. It must be recognized that not all photographs were clear or complete, and therefore omissions are likely.
[1408] MacKay, 227, 435.
[1409] MacKay, 136-37.

As can be seen, the percentage of pure Beaux-Arts houses found on Long Island is extremely small, even if one were to include the handful of Neoclassical structures in the ratio. The ratio is probably higher in Newport and the Berkshires, only because their smaller geographic sizes could not support 975 "cottages," although a computer-assisted survey that might include all structures in these two other locales is not available for comparison.

An early Newport house with exterior Beaux-Arts attributes, but more Chateauesque in overall style, is the George R. Fearing house of 1871-2, which Vincent Scully categorizes as constructed during a "brief flurry of outright academicism, not to appear in force again for more than ten years [in Newport]."[1410] The first to appear with pure Beaux-Arts vocabulary was Hunt's Marble House in 1892, as previously mentioned. Afterwards, the Newport Beaux-Arts influence lay dormant again, although other classically designed "cottages" were being constructed. Then in 1901, three large Beaux-Arts residences were nearing completion. These included Horace Trumbauer's The Elms, designed for Edwin Berwind;[1411] McKim, Mead & White's Rosecliff for Herman Oelrichs;[1412] and Carrère and Hastings' Vernon Court for Richard Gambrill, the latter of which was also a mix of Beaux-Arts detailing and Chateauesque form.[1413] Then Trumbauer designed Miramar, the last of its kind in Newport, in 1914 for A. Hamilton Rice.[1414] In 1949 Scully had a definite bias against these houses, referring to what Henry James called the "white elephants" that had replaced the informal cottages of his youth. However, Scully made one concession:

> It is Newport's distinction, as a place for the study of American domestic architecture, that the super-suburb created there remains so largely intact. To see the mansions massed together is to understand their effect in the early days of this century and to sense the cultural debilitation which they represented.[1415]

The Berkshires offered no more Beaux-Arts than Newport or Long Island. The most spectacular house with Beaux-Arts elements was Bellefontaine, designed by Carrère & Hastings and constructed in 1897.[1416] Its exterior of brick and stone (or faux stone) provided dramatic bichromatic elevations, with its façade more heavily influenced by French design with a two-story projecting portico, and its rear elevation more influenced by Italian design. Its interiors were mostly in the French style.[1417] Others with Beaux-Arts exterior elements included Guy Lowell's 1904 Spring Lawn, built for John C. Alexandre.[1418] Here the roof detracted from the classical Beaux-Arts form of the lower two stories.[1419] Also included were garden structures at Brookside, built for William Stanley in 1904 by Carrère and Hastings,[1420] Brookhurst for

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[1410] Downing and Scully, 151, plate 185. This house was designed in France and its plans were imported to Newport.
[1411] Downing and Scully, plate 225.
[1412] Downing and Scully, plate 227. Downing and Scully incorrectly attribute the patronage to J. Edgar Monroe.
[1413] Downing and Scully, plate 226.
[1414] Downing and Scully, plate 228.
[1415] Downing and Scully, 174.
[1416] Owens, 232, 235.
[1417] Owens, 47-9, 106, 128-29, 160-61.
[1418] Owens, 233, 235.
[1419] Owens, 110.
[1420] Owens, 53, 222-23, 234-35. No photograph of the main house was included in the publication.

Newbold Morris in 1908 by Hoppin and Koen,[1421] and Highlawn House for W.B.O. Field in 1910 by Delano and Aldrich.[1422] While all of the above-mentioned Berkshire houses were designed by architects in New York City employing Beaux-Arts elements, except for Lowell who was in Boston,[1423] the Berkshire examples are not as pure or academic in their expression as the Vanderbilt Mansion.

Along the Hudson River valley, the Vanderbilt Mansion may be the lone representative of its style, except for the contemporary Astor casino in Rhinebeck. For the most part, the development of many of the Hudson River valley estate houses was different from those found on Long Island, in Newport, and in the Berkshires. While most of the houses in other areas were designed and constructed as new, many of the original Hudson River valley country place houses evolved from eighteenth- and early nineteenth-century farm houses or heavily picturesque forms influenced by A.J. Downing, A.J. Davis, and Calvert Vaux in the Gothic Revival and Italianate styles.[1424] Some have been reworked into updated and more classical representations, but these reworkings tend to be less high-style, built directly upon what already existed and had existed prior to the Civil War.[1425] For instance, the Home of Franklin Delano Roosevelt began as a farm house, was converted (circa 1850) to an Italianate, towered residence, and then was again reworked and enlarged (1916) into a country place house with wings constructed of local stone and classical detailing applied to the main body of the house. Although Hoppin and Koen are the architects of record, FDR made a very large contribution to the design.[1426] If one tried to classify the style of this house, its most accurate label probably would be Hudson River Valley Federal Revival, a kind of vernacular interpretation of the Colonial Revival. Its neighbor, Bellefield, was also updated and enlarged in the early twentieth century for the Newbold family by McKim, Mead & White using more classical Colonial Revival detailing. But here the overall design of the finished exterior does not meet the usual standards of other McKim, Mead & White alterations, and in fact is a less successful design than their norm.[1427]

Stanford White's Mills mansion may be the exception - it is a most successful classical expression as the result of an encasement of an earlier house, with the addition of wings and an overall façade treatment in the Neoclassical style. Only a slight suggestion of the earlier main house and its shorter floor heights can be found from the exterior, hidden behind the immense columns of the Neo-Grec portico; otherwise it could be mistaken for a completely new design.

[1421] Owens, 110, 178, 232, 235.
[1422] Owens, 12, 73-4, 126, 232 and 235.
[1423] MacKay, 262-63.
[1424] McKelden Smith, ed., *The Great Estates Region of the Hudson River Valley* (Hudson River Valley Press, 1998), 3. Austin O'Brien, Assistant New York State Historic Preservation Officer, telephone conversation, August 9, 1999. To date this is the only visual source on Hudson River Valley estates. Mr. O'Brien suggested that the Vanderbilt Mansion was the only survivor of its type in this locale.
[1425] Telephone conversation with Ethan Carr, National Park Service, former Scenic Hudson employee, August 9, 1999.
[1426] Peggy A. Albee, *Home of Franklin D. Roosevelt, Historic Structure Report* (Lowell, MA: Department of the Interior, National Park Service, Cultural Resources Center, Building Conservation Branch, 1989), 7-82.
[1427] The date of this alteration is 1909-11, and correspondence indicates that Newbold dealt with F.J. Adams of the McKim, Mead & White firm. McKim apparently prepared one drawing (before his death) and Adams signed "all of the finished drawings." See Charles W. Snell, *Historic Structure and Grounds Report, Bellefield Mansion and Estate* (Denver: U.S. Department of the Interior, National Park Service, Denver Service Center, 1981), 24-39.

Although the Vanderbilt Mansion was originally conceived with the same type of proposed treatment, the insecurity of the existing foundation and walls necessitated the new design. This fate allowed the architects and the patron a freer hand. While elements in the final design may be based on the old Langdon house, it evolved into one of the purest expressions of the Beaux-Arts in American country architecture.

Paul Baker's conclusion that the 1893 Columbian Exposition made Beaux-Arts design acceptable in America appears to be accurate. This was especially true for urban architecture. The records indicate that architects such as Hunt and McKim, Mead & White were designing Beaux-Arts buildings for clients at the same time as for the exposition. These included not only large public buildings that one would expect to find in cities, but also elegant urban townhouses. One need only look to New York, Washington, Chicago, and Boston for examples. However, of the thousands of country houses, seaside cottages, or vacation houses that were built in the four or so decades prior to World War I, and at the watering holes of the New York social set, it seems that few were constructed using Beaux-Arts attributes. In examination of the previously cited list, clearly the majority of commissions were for other building types. The application of Beaux-Arts theory appears to have been more suitably compatible to an urban environment, or at least so believed the architects and their patrons.

The Beaux-Arts country house was perhaps too contradictory in its strict academicism and monumentality in country park surroundings for many architects to suggest it. One might say it was more apropos in the suburban setting of Newport, where other monumental residences balanced the massing, and its academic classicism competed with a neighbor's less-academic house, suggesting a hierarchy of class. Clearly in Hyde Park and seemingly all along the Hudson River, the Vanderbilt Mansion was unique. It so exquisitely related to its landscape and was so successfully executed, yet beyond its academic classicism can be found a house that is very livable and indeed most-loved by the Vanderbilts. It should be considered an outstanding example of American Neoclassical Beaux-Arts residential architecture, especially in the realm of the country place, and one of many tributes to Charles F. McKim's expertise. While a less- experienced architect might have had a difficult time translating Beaux-Arts principles into a house design for the country-place setting, in the firm's hands and specifically those of Charles F. McKim, it appears as though it was easy.

THE VANDERBILTS (THIRD GENERATION ONLY) AND THEIR HOUSES

William H. Vanderbilt, son of the Commodore, fathered nine sons and daughters, all but one (Allen 1846-58) of whom survived to adulthood. Cornelius was the oldest (1843-99), followed successively by Margaret Louisa Shepard (1845-1925), William Kissam (1849-1920), Emily Thorn Sloane White (1852-1946), Florence Adele Twombly (1854-1952), Frederick William (1856-1938), Eliza Osgood Webb (18[60]-1936), and George Washington (1862-1914).

This generation of Vanderbilts and their respective spouses were a formidable force as builders of great houses. They constructed or altered and enlarged New York City townhouses, Newport seaside cottages, Adirondack camps, Bar Harbor cottages, and country estates in a variety of places. In addition to new construction, Cornelius and Alice altered and enlarged the first Breakers in Newport with the aid of Peabody and Stearns, the original architects, in 1885;[1428] George remodeled Charles Haight's Point d' Acadie in Bar Harbor, possibly with

[1428] Foreman and Stimson, 244-48.

DeGrasse Fox, after his purchase circa 1889;[1429] and Frederick and Louise remodeled at least two houses, 1025 Fifth Avenue, New York City, with Ogden Codman, the original architect, in 1917, and Adams and Warren's Sonogee in Bar Harbor, with Andrews, Rantoul, and Jones, circa 1920.[1430] (See Chapter 1, The Vanderbilts as Patrons and Clients.)

In new construction alone, sixteen houses were erected by the siblings between 1879 and 1902. Seven different prominent architects or architectural firms of the day were engaged to design these homes; at least three others were used for homes where only alterations were carried out.[1431] Collectively, the ten different styles employed in these houses represented almost the entire spectrum of architecture popular at the time, each one different, and each one harmonizing with its specific locale. If the setting was less sympathetic to the preferred architectural design, the patron manipulated it with the architect and landscape architect to create a new one, as George did at Biltmore. The Vanderbilt fortune allowed for this kind of creativity and monumentality, while the individual personalities no doubt contributed to the great variety.

The late nineteenth and early twentieth centuries were an incredible era for erecting great domiciles. During this time the Vanderbilt family probably patronized more architects and contributed to the magnificence of the era's architecture more than any other family. Taken as a whole, the structures they commissioned represent a vastly significant contribution by one generation of one family to American architecture between 1879 and 1920.

A list of houses that were newly constructed by Frederick Vanderbilt and his brothers and sisters follows:

[1429] G.W. Helfrich and Gladys O'Neil, *Lost Bar Harbor*, (Camden, ME: Down East Books, 1982), 15; Floyd, 426, 503 (en. 166).
[1430] Helfrich and O'Neil, 73; "Cottage for Henry Lan[d] Eno, Esq., Bar Harbor, Maine," Series VIII; "Home of F.W. Vanderbilt, Bar Harbor, Maine, Series XXXV, ROVA Archives.
[1431] William K. Vanderbilt's wife, Alva, contributed greatly to the three houses that Richard Morris Hunt designed for them, and Frederick and Louise probably designed their Japanese Adirondack camp.

Date/Style	Estate and Location	Patrons	Architect	Extant?	Current Use
1879, adds. thru 1890s/ Stick Style	Idle Hour Oakdale, LI, NY	William K. & Alva	R. M. Hunt	No, burned	
1882/ Chateauesque	1 W. 57th St. NYC	Cornelius & Alice	George B. Post	No, demolished	
1882/ Chateauesque	660 5th Ave. NYC.	William K. & Alva	R.M. Hunt with Alva Vanderbilt	No, demolished	
1887, adds. thru 1900/ Shingle-Queen Anne	Elm Court Lenox, MA (Berkshires)	Emily & Wm. D. Sloane	Peabody & Stearns	Yes	Vacant
1887, adds. thru 1899/ Queen Anne-Tud. Rev	Shelburne Farms Shelburne, VT	Eliza (Lila) & Seward Webb	Robert H. Robertson	Yes	Inn
1891/English Tudor Revival	Rough Point Newport, RI	Frederick W. & Louise	Peabody & Stearns	Yes	In conversion to museum
1892/ Neoclassical Beaux-Arts	Marble House Newport, RI	William K. & Alva	R.M. Hunt with Alva Vanderbilt	Yes	Museum
1893/ Shingle Style	Ne-Ha-Sa-Ne Adirondacks NY	Eliza (Lila) & Seward Webb	Robert H. Robertson	No, demolished	
1895/Italian Renais. Rev.	The Breakers Newport, RI	Cornelius & Alice	R.M. Hunt	Yes	Museum
1895/ Chateauesque	Biltmore Asheville, NC	George W.	R.M. Hunt	Yes	Museum
1895/Italian Renaissance Revival	Woodlea Scarborough, NY	Margaret & Elliot S. Shepard	McKim, Mead & White	Yes	Country Club
1897/ Georgian Revival	Florham Near Morristown, NJ	Florence & Hamilton Twombly	McKim, Mead & White	Yes	College
1895/ Neoclassical-Beaux-Arts	Hyde Park Hyde Park, NY	Frederick W. & Louise	McKim, Mead & White	Yes	Museum
1901/Renais. Rev. w/ Dutch Detailing	Idle Hour (2nd) Oakdale, LI, NY	William K.	Richard H. Hunt	Yes	College
1902/ Shingle Style	Islescote Bar Harbor, ME	George W. (for niece, Mrs. Schieffelin)	Alexander W. Longfellow	No, demolished	
1902/ Japanese	Adirondack Japanese Camp Upper St. Regis Lake,NY	Frederick W. & Louise	Frederick W. Vanderbilt	Yes, greatly altered	Private Home

Diagram 7. Vanderbilt Family (Third Generation) Residences - New Construction Only

SIGNIFICANCE AND INTEGRITY

If one scrutinized the Vanderbilt Mansion within the expanse of McKim, Mead & White's portfolio, and specifically McKim's, it is a design that greatly benefited from the education and experience of its creator, who continued to strive for purer classicism. It is highly representative of the firm's work during the mature period while the three original partners were still alive. The firm and McKim should be considered masters within the architectural profession of their period. McKim, Mead & White may not have been the first of its time to design in classical revival styles, but once the firm navigated in that direction, it gradually took the lead. As a whole, the firm's Beaux-Arts work was very high quality, adhering to classical and French design principals. The Vanderbilt Mansion is an excellent example of Beaux-Arts design in general, as well as within McKim, Mead & White's portfolio. It also maintains a significant presence in the estate as the centerpiece of a country place. It appears that Beaux-Arts, believed to be more suitable to the urban setting, was an unusual choice when designing a country house. In spite of this somewhat rare application, its classic proportions and detailing are very compatible to its setting in a naturalistic environment. In addition, it contributes to the whole of the residential construction commissioned by the third generation of the Vanderbilt family, which magnificently enriched the field of American architecture between 1879 and 1920.

The architectural integrity of Frederick and Louise Vanderbilt's mansion is extremely high, as are all aspects of its historical integrity related to Frederick and Louise's occupancy. The only deficiencies of the latter are reflected in some changes of painted finishes and the replacement of third-story bathtubs with shower stalls. The historic finishes easily can be reproduced; and the shower stalls could be replaced with vintage bathtubs as required.

Therefore, significance can be attributed to the Vanderbilt Mansion as a representative example of a master's work (during the mature period), as an excellent example of Beaux-Arts architecture, and to a rare example of Beaux-Arts architecture in the country place. In addition it is significant as a part of the outstanding Vanderbilt family architectural legacy.

FURNISHED INTERIORS, 1895-PRESENT

PUBLIC SPACES AND PRIVATE FAMILY ROOMS

The furnished interiors of Hyde Park represent high style Beaux-Arts interior decoration. The building and some of the interiors were designed by McKim, Mead & White. McKim, Mead & White was the largest and most influential American architectural firm of the late nineteenth and early twentieth centuries. The working method of the firm is evident in the documented involvement of McKim and White, as principal, and the host of draftsmen who executed the drawings and supervised the design evolution and construction of the mansion.

Hyde Park is an example of a master architect, Charles Follen McKim, functioning as both architect and interior designer. The interiors designed by McKim include the major public spaces, as well as the guest rooms. There is a classical rigor not only in the perfection of the floor plan, but also in the composition of each of these interiors. McKim's designs are distinguished by the balance of proportions between the various floor, wall and ceiling elements, and the prominent use of classical decorative motifs to enhance that balance. Beyond the 1906

renovation of the Living Room, Elliptical Hall, and Second Floor Hall, Hyde Park possesses a high degree of historical integrity and is an important example of McKim's high classical domestic work in the mature phase of the American Renaissance.

At Hyde Park, the role of Stanford White was that of antique dealer supplying furniture and decorations based on instructions from McKim. Stanford White was given a budget of $50,000, an outline of the basic decor of certain rooms and a general list of what McKim envisioned for furnishings. The bills and correspondence for White's purchases provide important documentation. The objects that White bought are still in the collection of the Vanderbilt Mansion. Because White carried out the majority of the interior decoration at the firm of McKim, Mead & White, Hyde Park exists as a unique documented partnership of McKim and White.

The interiors by Georges Glaenzer at Hyde Park include the Lobby, the Den, the Reception Room, and Mr. Vanderbilt's Bedroom. Glaenzer's decoration is eclectic, but of very high quality. The Louis XV style was very much in vogue during the last quarter of the nineteenth century, especially for reception rooms. The Reception Room represents a very good example of its type, furnished with contemporary reproduction furniture and accessories. The other three rooms decorated by Glaenzer are more eclectic representatives of the Renaissance Style. This more masculine decor was appropriate for Mr. Vanderbilt's Bedroom, as well as those spaces which were conceived of as his domain, including the Lobby and Den. Hyde Park was Glaenzer's most important private commission and the only known surviving work by this talented interior decorator. The rooms at Hyde Park possess a very high degree of integrity; the decoration and furnishings are largely intact from the time of the Vanderbilt occupancy. The most significant loss is the replacement of the draperies in Mr. Vanderbilt's Bedroom, and the partial removal and transfer of the embroidered elements on a reproduction velvet ground.

Ogden Codman, a master decorator whose French style interiors were of widespread influence, decorated two rooms at Hyde Park. Louise Vanderbilt's Bedroom and Boudoir are among the most regal and lavish interiors that Codman designed. They were decorated concurrent with Codman's publication of *The Decoration of House* in collaboration with Edith Wharton and embody many of the design principles outlined therein. The Bedroom and Boudoir retain a very high degree of integrity. The architectural shell and furniture are as designed and built, with the only change being the replacement of the original painted panels, which were executed in Paris and depict cupids, with those that were copied from works by Natoire, Boucher, and Lancret. This change was carried out during Mrs. Vanderbilt's lifetime. The carpet was replaced in 1913. Many of Mrs. Vanderbilt's accessories have been removed, especially those which were most personal. The draperies were reproduced by the National Park Service and are very good, although substantially less elaborate than the originals. Viewed within the context of Ogden Codman's design oeuvre, the Hyde Park interiors are an important example of his faithful replication of the French Louis XV style, using elements which were almost entirely fabricated in France. The survival of his working drawings and highly finished watercolor elevations document his early working method. The Bedroom and Boudoir are largely unaltered from their original design and execution.

The incorporation of rooms from various historical periods is typical of the American Renaissance, and illustrates the desire of a wealthy American to possess all that the Old World

represented. The range of styles is consistent with other houses of the period. There were clear preferences for particular styles according to the function of the room. The more feminine spaces such as reception rooms, parlors, boudoirs, and bedrooms were most frequently decorated in the Louis XV and Louis XVI styles. Masculine spaces such as the library and male bedrooms were more often Renaissance in style. Most of the Vanderbilt country places and seaside cottages show a similar eclectic mixture. The Dining Room and Elliptical Hall at Hyde Park incorporate antique architectural elements brought from Europe including the mantels in both rooms and the ceiling of the Dining Room. These elements were adapted to fit the rooms. The use of antique architectural members was a feature common to many gilded-age houses, although the degree to which these pieces were integrated varies greatly, from totally accurate installations of entire eighteenth-century rooms such as the Reception Room at The Breakers, to more artistic assemblages of a variety of different objects such as the interiors of Stanford White's own house in New York City.

Hyde Park is important as a testament to the building frenzy of the third generation of moneyed Vanderbilts. Each one of the eight siblings lavished attention upon at least one major country house. For Frederick and Louise Vanderbilt, Hyde Park was their favorite house, and one which was carefully planned and decorated. While they bought and sold both city and other country houses, as well as yachts, they retained Hyde Park with relatively few changes. It makes an interesting comparison with the houses of Cornelius (The Breakers), William K. and Alva (Marble House), Margaret and Elliot Shepard (Woodlea), Florence and Hamilton Twombly (Florham), Lila and Seward Webb (Shelburne Farms), Emily and William Sloane (Elm Court), and George (Biltmore).

The integrity of the furnished interiors is very high. The majority of the original furnishings are still *in situ*. The decorative settings for these furnishings are intact with no major alterations after 1906.

SERVICE AREAS

From a historical perspective, Hyde Park's arrangements for household service, both in architectural and human terms, represent the full expression of comfort in the gilded-age country house. The Vanderbilts and their set supported a complex system of household management, the articulation of which had not been seen before in the United States; and their homes are a surviving physical representation of that highly articulated system. By World War I, and certainly by Louise's death in 1926, few continued to live as the Vanderbilts had at the turn of the century. Following Louise's death, Frederick abandoned many of the patterns of daily life, and their related service functions, which had characterized their married life.

The social, economic, and physical separation and interdependence of the working class and the entrepreneurial elite within a gilded-age household are represented in the floor plan, features, finishes, and furnishings of the service areas at Hyde Park when compared with the public rooms on the first, second, and third floors. The character of daily life for household staff and family members, both at work and in leisure, can be seen in the surviving material culture of these vastly different interior spaces. To a lesser degree, the social hierarchy of the domestic staff, which ranged from a professional English butler to an uneducated kitchen maid, is reflected in the private spaces assigned to them.

The service areas at Hyde Park are significant as a rare surviving example of a complete range of functional spaces in a gilded-age country house, in particular service areas arranged in the Beaux-Arts tradition where the symmetry of the floor plan took priority over the functional arrangement of rooms. The organization of work areas and staff rooms, as evidenced by the intact floor plan and its functional zones, is a remarkably uncompromised example of its type. In addition, the type to which Hyde Park belongs represents the pinnacle of domestic architectural articulation of household service areas during the Gilded Age. Modernization by private owners, administrative re-use by preservation organizations, and catering functions in hotels and clubs have destroyed most service areas in the gilded-age estates reviewed for this report.[1432]

The integrity of Hyde Park's service areas is high. The service rooms have escaped heavy alteration due to the NPS's location of many administrative and maintenance functions in other buildings on the estate. Minimal impact has been made on the service areas, and current uses of service rooms for storage, "light-duty" staff offices, and staff lounges have not significantly undermined the integrity of the floor plan, features, appliances, or finishes. Additionally, many of the original furnishings for these rooms remain in the building, if not in their original locations.

LANDSCAPE ARCHITECTURE

The redesign and reconstruction of Hyde Park's formal gardens between 1903 and 1904 is significant within the context of landscape architecture as the work of a master landscape architect, James L. Greenleaf. While the Italian Garden at Hyde Park is one of his earlier works, Greenleaf completed a large body of design work and was later recognized at the national level for its quality especially for his work on Country Place Era estates, where his use of classical proportioning systems was tempered with the realities of site conditions. As a discreet element within a much larger pre-existing landscape, the Italian Garden at Hyde Park serves as one of the most intact surviving examples of Greenleaf's residential work.

The garden at Hyde Park is atypical of what is known of gardens of the period, and of Greenleaf's own later work by virtue of its isolation from the residence. For example, in the contrasting approach, both Charles Platt's work, as well as that of Greenleaf, for various members of the Pratt family in Glen Cove, Long Island, featured garden terraces and architectonic garden spaces organized immediately surrounding the residence. Though stylistically very different, Greenleaf's garden at Hyde Park shares a diagrammatic likeness in its isolation from the residence with another unusual garden designed by Beatrix Farrand for Abbey Aldrich Rockefeller in Seal Harbor, Maine. At Seal Harbor, like at Hyde Park, the garden is set back from the residence and shut off from the view of the water - serving as a spatial entity unto itself. An important difference between the two is the fact that the isolation of Farrand's garden was more self-consciously intended, while the isolation of Greenleaf's garden at Hyde Park came about as a result of this garden's evolution from a formal/production garden of the earlier period when it was typical to remove such a feature from the vicinity of the dwelling.

[1432] See the List of Repositories Consulted & Outcomes for properties visited.

The significance of subsequent modifications to Greenleaf's Italian Garden at the hands of Thos. Meehan and Sons and Robert Cridland, while compatible with Greenleaf's earlier design, cannot be adequately evaluated at this time because of the relative obscurity of the body of work of these subsequent practitioners. The later Meehan/Cridland modifications to the Italian Garden, taken with other Vanderbilt modifications to the property, including buildings, roads, bridges, stone walls, and plantings, represent a vast manipulation of the landscape purchased from the Langdon family. Outside of the context of landscape architecture, these collective changes may be found to be significant for their association with the economic prosperity of the Gilded Age, as the work of other gifted designers, or in association with the Vanderbilts themselves. In any case, the Vanderbilt modifications to the property would certainly be counted among a list of its contributing resources. Upon further evaluation, the same might also be said regarding development work by the federal government to the site, especially the work of the Civilian Conservation Corps. However, within the context of landscape architecture as a design profession, beginning 1895 to the present, there is currently only enough information on the Greenleaf intervention at the Italian Garden to make a case for its significance in its own right.

When the American Society of Landscape Architects was created in 1899, four years after the Vanderbilts' purchase of Hyde Park, there were only eleven founding members. Two of those members had Olmsted as a last name, one was the son of Olmsted's partner in the design of New York's Central and Prospect Parks, and another, Warren Manning had apprenticed with the Olmsted firm for eight years. As the profession of landscape architecture developed during the twentieth century, the Olmsted firm would continue to dominate the field. Only a few other landscape designers, such as Platt, Manning and Farrand, would attain a practice of national scope, and none would achieve the breadth and volume of practice that the Olmsted firm enjoyed up until World War II. Most practitioners were regionally focused, such as Alling de Forest, in the Rochester, New York area, who was responsible for the grounds of the George Eastman residence, or practitioners such as A. D. Taylor in Cleveland, Ohio, Hare and Hare around Kansas City and the Central Plains, Bryant Fleming in Kentucky and the Midwest; and Charles Gillette in Virginia, Washington, D.C., and North Carolina. Other than a couple of commissions outside of Chicago, such was the practice of James L. Greenleaf who focused his attention on residences of the greater New York City metropolitan area, including suburban New Jersey and the "Gold Coast" of Long Island.

THE COUNTRY PLACE ERA IN AMERICAN LANDSCAPE ARCHITECTURE

The Country Place Era in American Landscape Architecture has been defined by landscape historian Norman Newton as that period of landscape design *practice b*etween 1880 and 1929 when the profession of landscape architecture was preoccupied with residential design commissions for the wealthy. This fifty-year period spanned stylistic sub-periods, trends, and labels including Romantic, Victorian, Neoclassical, and Beaux-arts, as well as the inevitable reactions to Neoclassicism inherent in the Arts and Crafts and Prairie Schools. Within the broad context of this eclectic era, which in the context of landscape architecture is generally associated with the design of home and grounds as an integrated whole, the Neoclassical elements and architectonic garden spaces introduced into Hyde Park as a pre-existing designed landscape in the Romantic style, are in themselves significant as a local instance of wealthy Americans purchasing and refitting pre-established properties to meet their contemporary requirements and aesthetic taste.

While the Country Place Era, as so styled by Newton, is most often associated with large new Neoclassicist residential designs on formerly undeveloped ground, the Vanderbilt modifications to their property at Hyde Park illustrate an important subdivision of Country Place Era landscape design. This is by virtue of the inherent scarcity of pre-existing country properties. Not to be too closely linked with the historic preservation movement in the United States, the Vanderbilts' 1895 purchase of the historic Hyde Park property from the Langdon family exhibits interesting parallels to the habit of wealthy northerners to purchase and refurbish the plantation homes of displaced or distressed southern gentry within the reconstructed southern states.[1433] In Virginia, many of the plantation homes of the Founding Fathers had been purchased by wealthy northerners. Examples of this include Montpelier, the home of James and Dolly Madison, purchased by the DuPonts in 1900, and Carter's Grove, near Williamsburg, purchased first by T. Perceval Bisland in 1906, and then by Molly and Archibald McCrea in 1926.[1434]

The landscape design philosophy and approach for the Country Place Era is well synthesized in the 1917 publication by Hubbard and Kimball, *An Introduction to the Study of Landscape Design*, a volume which served as the major design textbook at Harvard University's landscape program through the late 1940s. This important book spells out the predictable programmatic requirements of wealthy owners of country places.

> In the great majority of designs for private places which the landscape architect makes, in our time and country, the owners are not very widely different one from another in their ways of living and in their more important requirements in use and enjoyment for living on their land. Each man will wish, first of all, a proper and convenient house in scale with the life which he expects to lead. He will also wish to own a piece of land which, together with the house, satisfies his sense of possession and plainly expresses his ownership. Usually a part of that expression will be some sense of boundary between that he owns and the neighboring properties. He will want a place for hospitality, for entertainment of his friends; and for himself and for his friends he will want a variety of interesting things to look at, and a number of interesting things which can be done. Further, he will wish to enjoy the expanse of free spaces, he will be glad to have a piece of property from which a distant view is obtained. He may wish to take more or less active exercise of various kinds; he will also wish an opportunity to sit and rest, at his ease. He may wish to make his life as much as possible that of a "country gentleman," and so he may develop at least a part of the estate as a farm, even though he knows that it may never be a financially successful farm.[1435]

Regarding the organization and design of formal gardens, and a measure of how exceptional a garden bearing no relationship to the house would be during this period, Hubbard and Kimball offer:

> The garden is ideally a place enclosed, protected, restful, a private area for the leisurely enjoyment of outdoor beauty. It has, therefore, some functions similar to some of those

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[1433] Apparently, in 1914, the private owner of Thomas Jefferson's Monticello had "declined an offer of one million dollars for Monticello from the 'head of the Vanderbilt family' who had once been a guest there." American Scenic, Appendix F. "Monticello, Virginia," 519-541. As related by Charles B. Hosmer, Jr. in *Presence of the Past*, 173.

[1434] Richard Guy Wilson, "Picturesque Ambiguities: The Country House Tradition in America," in the exhibition catalog for *The Long Island Country House: 1879-1930* (Southampton, NY: The Parrish Art Museum, 1988).

[1435] Hubbard and Kimball, 248.

> fulfilled by the house, and is in effect often an outdoor living room. The garden most commonly is located so that it is visible from the house. It is possible, where a house relates directly to an informal design, to have a garden, though visible from the house, consist of an informal arrangement of turf, flowers, shrubbery, and trees. More usually the closeness and dominance of the house is likely to require a formal treatment of the garden and its formal relation to the house, and this consideration is strengthened by the practical fact that fences, shelters, and flower beds are more readily made and managed in formal shapes. On the smaller estates, where the architectural mass of the house is inevitably dominant and visible from all parts of the grounds, this is especially true, but this relation will often be desirable in the case of larger estates as well, not only from the point of view of design in grouping the various formal units together, making the house and its immediate surroundings a dominant unity, but from the point of view of use in grouping together those units which have similar functions, and in arranging the most finely wrought and interesting units of the outdoor design so that they shall be visible and easily accessible from the place where the owners spend most of their time, - the house and especially the living room.
>
> . . . Exceptionally, a formally designed garden may bear no relation to the house, but in that case neither should be seen from the other and the garden should form a satisfactory unit of and by itself.[1436]

Alternatives to these typical approaches to design as outlined by Hubbard and Kimball, such as the Prairie style as advocated by Wilhelm Miller and practiced by Jens Jensen, became important regionally during this time in the American Midwest, yet never gained dominance nationally, and especially not in the Northeast.

While Newton places the lengthy Country Place Era in Landscape Architecture between the years 1880 and 1929, other scholars of American culture have examined the period and offer their own nuanced understanding of the times through a subdivision of the period.[1437] For instance, the period from 1876 to 1917 has been termed the American Renaissance.[1438] However, the end date offered for this renaissance does not take into account the design work that resumed after the war and continued until the onset of the Great Depression. In order to place the Vanderbilts' landscape modifications to the Hyde Park property in context of landscape architecture's Country Place Era, the following divisions of the period are offered.

Early Country Place (1876-1893)

This period begins with the Centennial Exposition of 1876 in Philadelphia and extends to the World's Colombian Exposition of 1893 held in Chicago. Work during this period tended to affect an eclectic Victorian sensibility as garden design was randomly influenced by various period and exotic revivals in the field of architecture. The Biltmore estate, Frederick Law Olmsted's last commission before retirement was conceived in the late 1880s and serves as an important transitional work between the early and middle periods of landscape architecture's Country Place era. This single project heralded the "growth of architectonic direction in the residential designs of the Olmsted firm."[1439] At the close of this early period of the Country

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[1436] Henry V. Hubbard and Theodora Kimball, eds., *An Introduction to the Study of Landscape Design* (1929; reprint, Boston: Hubbard Educational Trust, 1959), 259-261.
[1437] Norman Newton, *Design on the Land: The Development of Landscape Architecture* (Cambridge, MA: The Belknap Press of Harvard University Press, 1971).
[1438] Wilson, et al, *American Renaissance*.
[1439] Newton, 428.

Place Era, the group of professionals practicing landscape architecture was incredibly small; Warren Manning estimates it included only four or five individuals nationally.[1440]

Middle Country Place (1894-1917)

Owing to the influence of the Chicago World's Colombian Exposition and Charles Platt's popular book on Italian gardens published in 1894, the national trend during this middle period was the consolidation of competing revival styles, resulting in the dominant application of Neoclasssical and Beaux-Arts site planning principles to residential grounds. This trend was further strengthened and identified with the elite tastes of the wealthy through the 1913 monograph of Platt's integrated house and garden designs. This middle period extended to the establishment of the personal income tax and the United States' entry into World War I. Many of the homes of the Vanderbilt siblings were completed during this time, including Hyde Park.

Continuing to dominate the young profession of landscape architecture, the Olmsted firm of Brookline, Massachusetts, was the landscape advisor of choice for the Vanderbilt family including consultation and designs regarding Biltmore, Rough Point, Point d'Acadie, Woodlea, Shelburne Farms, Florham, and Elm Court. The Olmsted firm, having begun to move toward a more architectonic expression of outdoor spaces in collaboration with Hunt at Biltmore, moved even more resolutely in this direction after the retirement of Frederick Law Olmsted, Sr. in 1895. Olmsted, Sr.'s retirement from the firm, coupled with family reaction to the cost of the landscape improvements at Biltmore, may be behind Frederick Vanderbilt's decision to seek landscape advice elsewhere, eventually resulting in the employment of Greenleaf as a relative newcomer to the profession.

Late Country Place (1918-1930)

This period extends from the end of World War I to the beginnings of the Great Depression. Owing to the conservative nature of its wealthy patrons, residential landscape design in the northeast United States during this period was not greatly influenced by the new thinking behind the International and Modern styles. The landscape design work of this later period is generally represented as hackneyed for using pre-figured spatial arrangements at the expense of the unique qualities of site and for an excessive elaboration of details and stock features. Many of the Country Place designs during this later period were overdone, sharing much in common with the eclectic excesses of the earlier Victorian era.[1441]

[1440] Newton, 385.

[1441] Philip Pregill and Nancy Volkman, *Landscapes in History,* 2nd ed. (New York: John Wiley & Sons, 1999), 587.

TRANSPORTATION, POWER AND MECHANICAL SYSTEMS

ROADS

Road construction at Hyde Park represents a combination of methods, all of which were in common use in the late nineteenth century. Roads within the estate were of Telford, macadam, and undistinguished stone-surface design. Attention was paid to ensuring proper drainage, as well as to maintenance, improvement, and aesthetics. The stone surfaces were appropriate for horse and carriage use. Fine roads, which implied the use of equally fine equipage, were an important component of an upper-class life. The ownership and use of horses and carriages distinguished the wealthy from lower classes who would find such things prohibitive in cost. The public context and model for these kinds of parkways is found in New York's Central Park and other similar parks and parkways in major cities such as Boston, Chicago, Detroit, and San Francisco where designers, led by Frederick Law Olmsted, specifically constructed roads with the carriage-trade in mind. In the mid-1890s, rules governing the use of public parks eased and thus allowed tradesmen and their families greater access to parkways formerly used exclusively by the rich. Thus, private estates, such as Hyde Park with extensive roadways for pleasure driving, provided a sanctuary from interaction with increasingly diverse urban populations.

BRIDGES

The White Bridge and the Rustic Bridge are historically significant structures because they represent the early employment of the Melan Arch method of bridge construction in the United States. While the use of the Melan Arch was widespread in Europe primarily as a floor system, its transfer to the United States elicited the interest of American engineering journals and bridge engineers. The two Vanderbilt bridges were the subjects of an article published by *Engineering News* in 1898. The Melan Arch system was superseded by other construction methods by the early years of the twentieth century and so these bridges are significant examples of late nineteenth-century bridge-building techniques.

ELECTRIC POWER SUPPLY

An isolated direct current electric generating plant provided electricity for lighting at the Mansion and the Pavilion. The plant was built by W.T. Hiscox of New York City and was located in a charming rounded-fieldstone building alongside Crum Elbow Creek. The commitment to use only electricity for lighting rather than a combination of gas and electric was a somewhat progressive one, but not innovative. The estate continued to use the direct current system long after alternating current systems had become established within the electrical industry. The Vanderbilt electrical system was consistent with those being used nationwide at other estates. Very few of these installations still exist which makes the Vanderbilt Power House extremely significant. Enough of the original equipment remains so that, with the necessary allocation of resources, the generator could be made to work again. The original battery is missing, but it would be unsafe to reconstruct in any event.

WATER SYSTEM

The availability of water for drinking, irrigation, and household tasks is fundamental to the existence and functioning of the estate. Hyde Park's water system was self-contained with the exception of drinking water, which was imported by choice rather than necessity. Hyde Park used water from Crum Elbow Creek and used the Hudson River for waste disposal. The water system was representative of complex estate systems of the period. Water from Crum Elbow Creek drove the turbine of the electrical generating plant. An electric pump pumped water throughout the estate. This water was used within the various households and buildings and was also used to irrigate the lawns and gardens. When built, the Vanderbilt Mansion had hot and cold running water throughout, concealed piping, private and semi-private bathrooms in the public areas, modern plumbing fixtures that adhered to the most current plumbing practices, and provisions for waste disposal that protected the health and sensibilities of estate dwellers. The plumbing fixtures and system are significantly intact and representative of the importance attached to privacy, cleanliness, and the ability of modern technology to aid in the pursuit of these values. The altered bathrooms on the third floor pose the greatest questions about integrity

HEATING AND VENTILATION

Two boilers in the sub-basement level provided heat for the two heating systems in the house. The public areas, including the main Vanderbilt and guest bedrooms and bathrooms, were heated by an indirect system that eliminated the need for unsightly radiators and provided better ventilation with a continuous fresh air supply. The service areas were heated by a direct system in which radiators cast heat directly into the room. The heating system for the house was representative of that of similar estates of the period. The scale of the rooms and the house presented challenges for the successful heating, humidification, and ventilation of the house.

STRUCTURAL STEEL

The use of structural steel for the house was an important engineering choice that utilized developing construction techniques taking hold in Chicago and New York City. Although height was not a factor in the design as it was for the tall buildings for which the steel frame was intended, considerations of weight, the desire for large spaces unobstructed by supporting piers, fireproofing advantages, and the experience of the architects contributed to the use of structural steel. The combined use of both masonry and steel represent a period of change in construction techniques, where the embrace of new methods did not eliminate time-tested older ones.

COMMUNICATION

The three communication systems within the house are of significant interest. Much of the original equipment remains, although none is operable and much is in questionable condition. Nonetheless, the various boxes, telephones, pushbutton panels, and speaking tubes that remain represent the different kinds of external and internal systems that worked side-by-side during this period of time. Installed during the early years of private telephone subscriptions, the various systems illustrate both the complex needs for communication within the household and the limitations of each of the different systems. Moreover, remote communication enabled the further separation of the household staff from the family and

contributed significantly to the way work and relationships were structured within the house and on the estate.

LAUNDRY

The most significant piece of laundry equipment is the Troy Drying Room which consisted of a wood room installed in the laundry with thirteen steam-heated pull-out racks. This was not a particularly new or advanced piece of laundry equipment, although it did enable the rapid drying of articles and eliminated the need to hang laundry outside, an activity that would compromise the dignity of the mansion. Moreover, laundresses at Hyde Park still performed washing and ironing by hand, arduous tasks to say the least. The drying room is a piece of equipment not found in the ordinary American home and so represents the escalation of needs of the upper class and its ability to purchase machinery to answer those needs.

ELEVATOR/DUMBWAITER

The elevator and the dumbwaiter are ordinary pieces of equipment, although not found in most homes where the kitchen and dining areas were usually on the same floor and the need to regularly transport trunks to upper stories was less frequent. Both of these were originally hand-powered at a time when it was perfectly possible to have either or both electrified.

CONCLUSIONS

The mechanical systems at Hyde Park were progressive yet not cutting-edge. They represented an investment in equipment and systems that, for the most part, was restricted to the wealthy and yet, at the same time, Vanderbilt made choices based on reliability and function rather than display. However, the mechanical systems added to the luxurious nature of life at the estate, lending convenience and mechanical support to the different aspects of daily living that heretofore had been uncomfortable at best and oftentimes arduous. The mechanical systems should also be interpreted in concert with and in opposition to the classical architecture and the historicist interiors. The beaux-arts design literally sheathed the most modern of building methods, concealing and yet utterly depending on the steel frame and miles of conduit and ductwork hidden from view. Similarly, the quaint country architecture of the Power House encased a thoroughly modern electrical plant, offering a contrast that belied the modern work going on inside. The ease of life at the estate was enhanced by technologically produced comforts and conveniences such as electric light, hot and cold running water, steam heat, and communication devices. Historicism and modernity existed hand in glove, with both contributing to the stature of the estate. While different from the decorative interiors, the mechanical systems represent an escalation of expectations for comfort whose demands were as compelling and integral to the design of the estate as were those of style and decor. That they are preserved as thoroughly as they are at the Vanderbilt Mansion National Historic Site is significant.

CHAPTER FIVE

ANALYSIS OF HISTORIC SIGNIFICANCE AND INTEGRITY FOR THE PROPERTY

The purpose of this chapter is to evaluate the significance of the Vanderbilt Mansion National Historic Site based upon the criteria and guidelines used by the National Register of Historic Places. This evaluation will summarize the site's significance based upon the current National Register listing as well as within additional contexts that have been identified in the preceding chapters.

NATIONAL REGISTER CRITERIA

The significance of a property in American history is determined through a process of identification and evaluation defined by the National Register Program. Historical significance may be present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association and meet at least one of the following National Register criteria:

A. Association with events that have made significant contributions to the broad patterns of history; or

B. Association with the lives of persons significant in our past; or

C. Embodiment of the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or represent a significant or distinguishable entity whose components may lack individual distinction; or

D. Yielded or may be likely to yield information in prehistory or history.

PREVIOUSLY ESTABLISHED SIGNIFICANCE OF THE VANDERBILT MANSION NATIONAL HISTORIC SITE

The Vanderbilt Mansion National Historic Site is listed on the National Register of Historic Places. The 1978 National Register nomination insufficiently addresses the national significance, contexts, and integrity of the property by referring only generally to the property's representation of gilded-age economic, social, and cultural history. The most recent amendment to the National Register nomination form for Vanderbilt Mansion was approved on October 23, 1980 and includes architecture, landscape architecture, and economics as areas of significance. The nomination goes on to list the architects, landscape designers, and interior

decorators associated with the site, but offers no analysis or placement of the estate's cultural resources within specific contexts. The research and analysis outlined in the previous chapters of this report, as well as the 1992 *Cultural Landscape Report for Vanderbilt Mansion National Historic Site*, allow for a revised and expanded nomination form with an amended statement of site significance.

EXPANDED DEFINITION OF THE SIGNIFICANCE OF THE VANDERBILT MANSION NATIONAL HISTORIC SITE

- **Criterion A:** Association with events that have made significant contributions to the broad patterns of history

Historic Context: *The patronage of the third generation of the Vanderbilt family in building grand houses of the Gilded Age*

The Vanderbilt Mansion has significance under Criterion A as an example of a gilded-age house commissioned by a member of the third generation of the Vanderbilt family, whose collective influence on the domestic architectural heritage of the Gilded Age made a significant contribution to American design history.

Historic Context: *Gilded-age country places in the context of gilded-age residences of other types*

The Vanderbilt Mansion has significance under Criterion A as a surviving example of a gilded-age country place. The owners of gilded-age residences tended to cluster together in specific geographical areas. Within these areas unique house forms developed, and the uniqueness of these forms was based upon key factors including the area's landscape features, its proximity to New York City, and its place in the set calendar of the social season. These house forms suggest an architectural definition that has been employed throughout this study to interpret gilded-age residences. These residences fall into four basic types: the New York townhouse, the country place, the seaside cottage, and the vacation house.

The Vanderbilt Mansion is a significant surviving example of the gilded-age country place. The survival of its key components including landscape setting; mansion and outbuildings; landscape park; gardens; and transportation, mechanical, and power systems contribute to its significance. Its significance also rests largely in its relationship to the larger domestic architectural system employed by the elite of the Gilded Age as they moved between residences of different types in a seasonally repeated cycle. This domestic architectural system was defined by two interrelated components: a commonly understood definition of domestic architecture as it related to the demands of the social season (i.e. the four types of residences described above) and the relocation of families within a socially-defined geography tied to the desire for experiencing varied landscape settings seasonally.

The integrity of the portion of the Vanderbilts' Hyde Park estate that was transferred to the NPS is high. While the loss of the farm side of the estate to private ownership and development prevents a complete interpretation of the estate, it does not diminish the significance of the publicly-held portion of the estate.

Historic Context: *Gilded-age domestic life for elite families and their domestic staff*

The interiors of Hyde Park have significance under Criterion A as an example of the articulation, arrangement, and interrelationship of domestic spaces in a country place as used by gilded-age families and guests as compared with their domestic staff. In particular, the unusual survival of the complete range of interior spaces devoted to domestic service makes a significant contribution to our understanding of household management and class differentiation in regard to domestic service. The survival of the architecture and spatial arrangements is complemented by surviving furnishings for service rooms that contribute to significance.

- **Criterion C:** Embodiment of the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or represent a significant or distinguishable entity whose components may lack individual distinction.

Historic Context: *The body of domestic architectural design of McKim, Mead & White*

The architecture of Hyde Park has significance under Criterion C as a representation of the work of a master, Charles F. McKim and the firm of McKim, Mead & White working in the Beaux-Arts style. McKim, Mead & White was the largest and most prolific American architectural firm of the late nineteenth and early twentieth centuries. The firm was responsible for the design of more than three hundred residences, of which about a third are still extant. Hyde Park is representative of their high classical work, and is probably the most pure expression of Beaux-Arts domestic design produced by them. The purity and perfection of the plan of Hyde Park, marked by its symmetry and graceful elevations, together with its fine proportions and detailing distinguishes it as an outstanding example of the work of McKim, Mead & White.

Historic Context: *The body of interior decoration of Charles McKim, Georges Glaenzer, Ogden Codman*

The furnished interiors of Hyde Park qualify the mansion for significance under Criterion C. The interiors represent the work of several masters: Charles Follen McKim, Stanford White, Georges Glaenzer, and Ogden Codman. These spaces are preserved largely unchanged. McKim's embody highly evolved and beautifully conceived spaces with carefully chosen complementary ornament. The execution of these rooms by other masters of decoration, Herter Brothers and A. H. Davenport, enhance the quality of the design. Stanford White's documented purchases of European antiques for Frederick Vanderbilt typify the fashion for old-world style. These objects are in the original locations for which they were purchased. White was certainly a trendsetter and highly influential figure in using antiques at the end of the nineteenth century. Georges Glaenzer is a more obscure, although highly talented, decorator whose rooms at Hyde Park represent the only surviving examples of his rich and eclectic style. Finally Ogden Codman's work in Louise Vanderbilt's Bedroom and Boudoir are also of a highly sophisticated French style. The drawings survive to document not only the decoration of the interiors but individual drawings for furniture. These two rooms represent the best of Louis XV style decoration in America both in design and execution. All of these spaces survive with a high degree of integrity including the majority of original furnishings and the preservation or reproduction of wall coverings and textiles.

Historic Context: The role of Stanford White as an antiques dealer

Stanford White performed a special role at Hyde Park, that of an antiques dealer, which qualified the mansion for significance under Criterion C. Whereas in other McKim, Mead & White commissions White was responsible for all of the interior decoration, at Hyde Park he was under the direction of Charles McKim. White was given a budget of $50,000 and a shopping list from McKim. In the fall of 1897, he went to Europe to make purchases of furniture, lighting fixtures, sculpture, architectural items and decorations. These purchases are documented in the Stanford White Papers, and reveal one way in which a gilded-age country place was furnished. The furnishings survive at Hyde Park.

Historic Context: The body of landscape design of Charles Greenleaf

The redesign and reconstruction of Hyde Park's formal gardens between 1903 and 1904 is significant within the context of landscape architecture as the work of a master landscape architect, James L. Greenleaf. While the Italian Garden at Hyde Park is one of his earlier works, Greenleaf completed a large body of design work and was later recognized at the national level for its quality especially for his work on Country Place Era estates, where his use of classical proportioning systems was tempered with the realities of site conditions. As a discreet element within a much larger pre-existing landscape, the Italian Garden at Hyde Park serves as one of the most intact surviving examples of Greenleaf's residential work.

Historic Context: The technology represented by the transportation, power, and mechanical systems

The mechanical systems at Hyde Park have significance under Criterion C as an example of the interrelated nature of technology, luxury, comfort, and Beaux-Arts architectural design standards in a gilded-age country place. The systems at Hyde Park were progressive yet not cutting-edge. They represented an investment in equipment and systems that, for the most part, was restricted to the wealthy and yet, at the same time, Vanderbilt made choices based on reliability and function rather than display. However, the mechanical systems added to the luxurious nature of life on the estate, lending convenience and mechanical support to the different aspects of daily living that heretofore had been uncomfortable at best and oftentimes arduous. The mechanical systems should also be interpreted in concert with and in opposition to the classical architecture and the historicist interiors. The Beaux-Arts design literally sheathed the most modern of building methods, concealing and yet utterly depending on the steel frame and miles of conduit and ductwork hidden from view. Similarly, the quaint country architecture of the Power House encased a thoroughly modern electrical plant, offering a contrast that belied the modern work going on inside. The ease of life at the estate was enhanced by technologically produced comforts and conveniences such as electric light, hot and cold running water, steam heat, and communication devices. Historicism and modernity existed hand in glove, with both contributing to the stature of the estate. While different from the decorative interiors, the mechanical systems represent an escalation of expectations for comfort whose demands were as compelling and integral to the design of the estate as were those of style and decor. That they are preserved as thoroughly as they are at the Vanderbilt Mansion National Historic Site is significant.

- **Criterion D**: Potential to yield information in prehistory or history
-

Historic Contexts: Wall coverings and textiles of a gilded-age country place

Hyde Park is eligible for the National Register under Criterion D for the research potential of the textile and wall coverings collection. The quantity and quality of original textiles that survive at Hyde Park is remarkable. The choice of textiles and wall coverings was an integral element of the original interior design. The research potential encompasses not only increased knowledge about the objects themselves, but the way in which they were chosen, ordered, and integrated. The high degree of integrity of the furnished interiors emphasizes the importance of these materials.

Historic Context: Gilded-age estate management and staffing

Vanderbilt Mansion's archival collections have significance under Criterion D as a remarkably complete resource on estate management. The collection of Hyde Park's estate records includes payroll records, ledgers, account books, and the diaries of the estate superintendent and his wife. These record sets, if cross-referenced, allow for a year-by-year reconstruction of estate management and staffing by estate department, and offer insight into the operation of the farm side of the estate, the park and landscape gardens, as well as the Mansion, Pavilion, and Coach House.

The significance of this collection lies not just in its relative completeness, but in potential comparisons which can be made to surviving archives of other gilded-age country places, such as Shelburne Farms and Biltmore.

SUMMARY

The Vanderbilt Mansion National Historic Site is significant as a remarkably complete example of a gilded-age country place in terms of the architecture, room arrangement, interior finishes and furnishings, and mechanical systems of the mansion as well as the surviving road system and landscaped grounds including the park and formal gardens. The site represents the rural domestic ideal of elite gilded-age families and provides context for the study of other types of gilded-age residences, including the urban townhouse, the seaside cottage, and the vacation house. It is these four house types, taken as a whole, which best represent the social, domestic, and economic priorities of gilded-age families such as the Vanderbilts, and the Vanderbilt Mansion is an historically significant example which adds richness and depth to our understanding of this era in American domestic and architectural history.

CHAPTER SIX

TREATMENT RECOMMENDATIONS

The recommended treatment of the historical resources of the Vanderbilt Mansion National Historic Site is preservation as suggested by the high degree of integrity and many areas of significance for the property. The historic fabric of the Vanderbilts' home, its furnished interiors, service areas, mechanical systems, and the park and garden landscape on the river side of the estate which survive from the Vanderbilts' occupancy are largely intact and should be treated in terms of preservation. The relatively small number of removals and additions of features do not diminish the extraordinary integrity of the historic material in the landscape, architecture, and interiors of the site.

The standards of preservation should be rigorously applied in regard to any planned re-use of interior spaces in the mansion for NPS administrative or curatorial purposes, particularly basement or third-floor service areas which are now largely unused. In fact, it is recommended that every effort be made to open more of these service areas for public visitation and interpretation given their unusual survival and the general lack of public access to such spaces for interpretive purposes.

Preservation should be the overall architectural treatment recommendation, with selective Restoration. The majority of architectural elements and details are original, and only two aspects of the building should be considered for restoration: (1) many, but not all, interior finishes have been altered, some slightly and a few drastically, throughout the years of National Park Service stewardship; (2) several bathtubs were replaced with showers for FDR's security forces living in the Vanderbilt Mansion while the President was in residence at his home in Hyde Park.

In general, changes in painted basement wall finishes have been subtle, but to a scale that merits restoration. The extant green-painted walls of the first-story Elliptical Hall are a drastic change and definitely should be reversed. The National Park Service-era wallpaper in the second-floor Little Green Room should be replaced with something more appropriate. The ubiquitous olive-green painted walls now found in the third-floor Servants' Quarters were originally slightly lighter and of a very high gloss, which should be replicated. The upper walls of the third-floor Guest Hall should be repainted to approximate the historic mottled finish.

Restoration of the bathtubs should be determined on a case-by-case basis, as the National Park Service decides if the respective bathrooms will be opened to the public. While it is believed that the bathtubs are no longer on the property, similar plumbing fixtures were used throughout the house, and an extant bathtub could be used as a prototype for replacement when necessary.

ILLUSTRATIONS

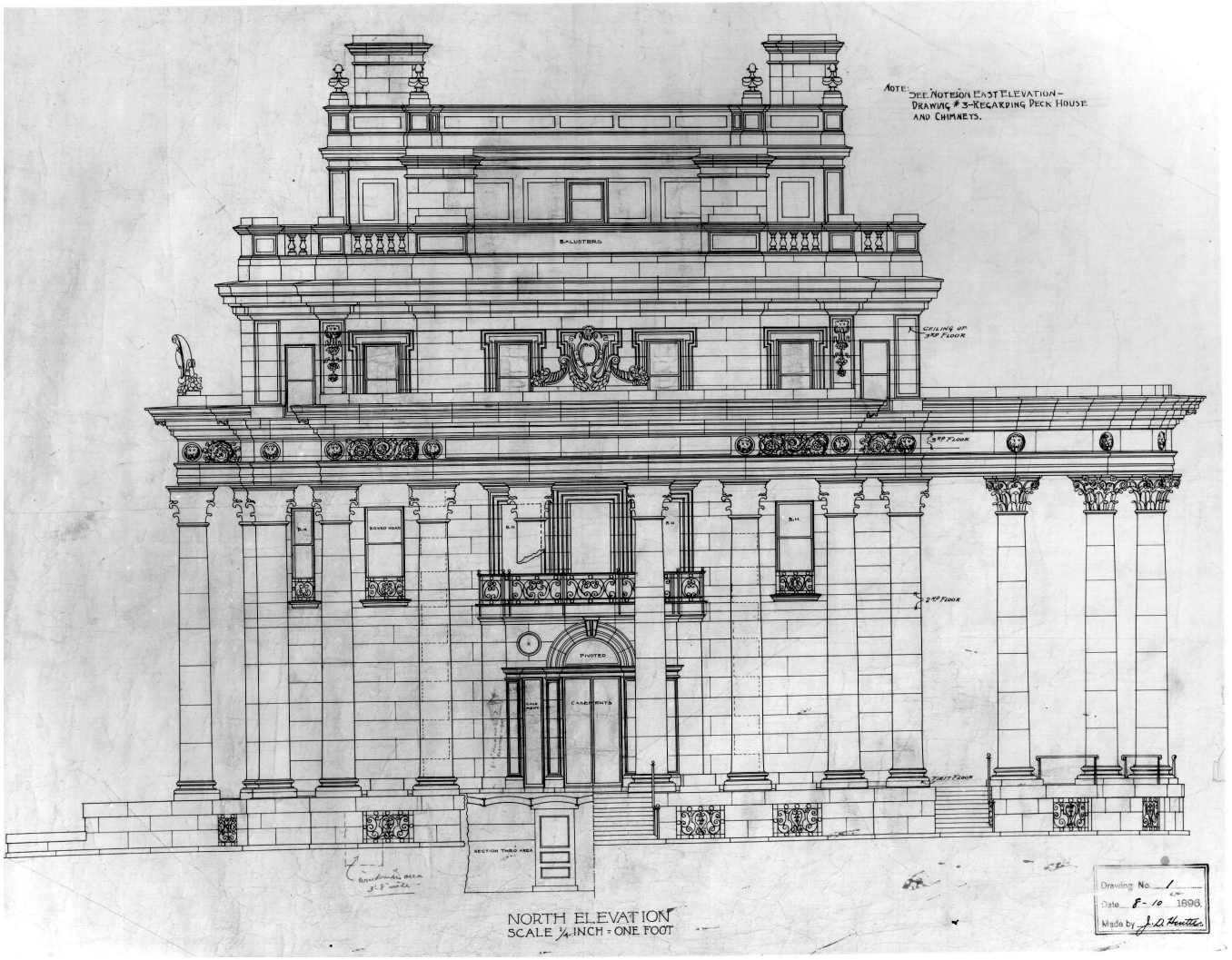


Figure 1. *Vanderbilt Mansion, North Elevation*. McKim, Mead & White, architects; Hunter, delineator. August 10, 1896, drawing #1, Ink on Linen, McKim, Mead & White Collection, The New-York Historical Society.

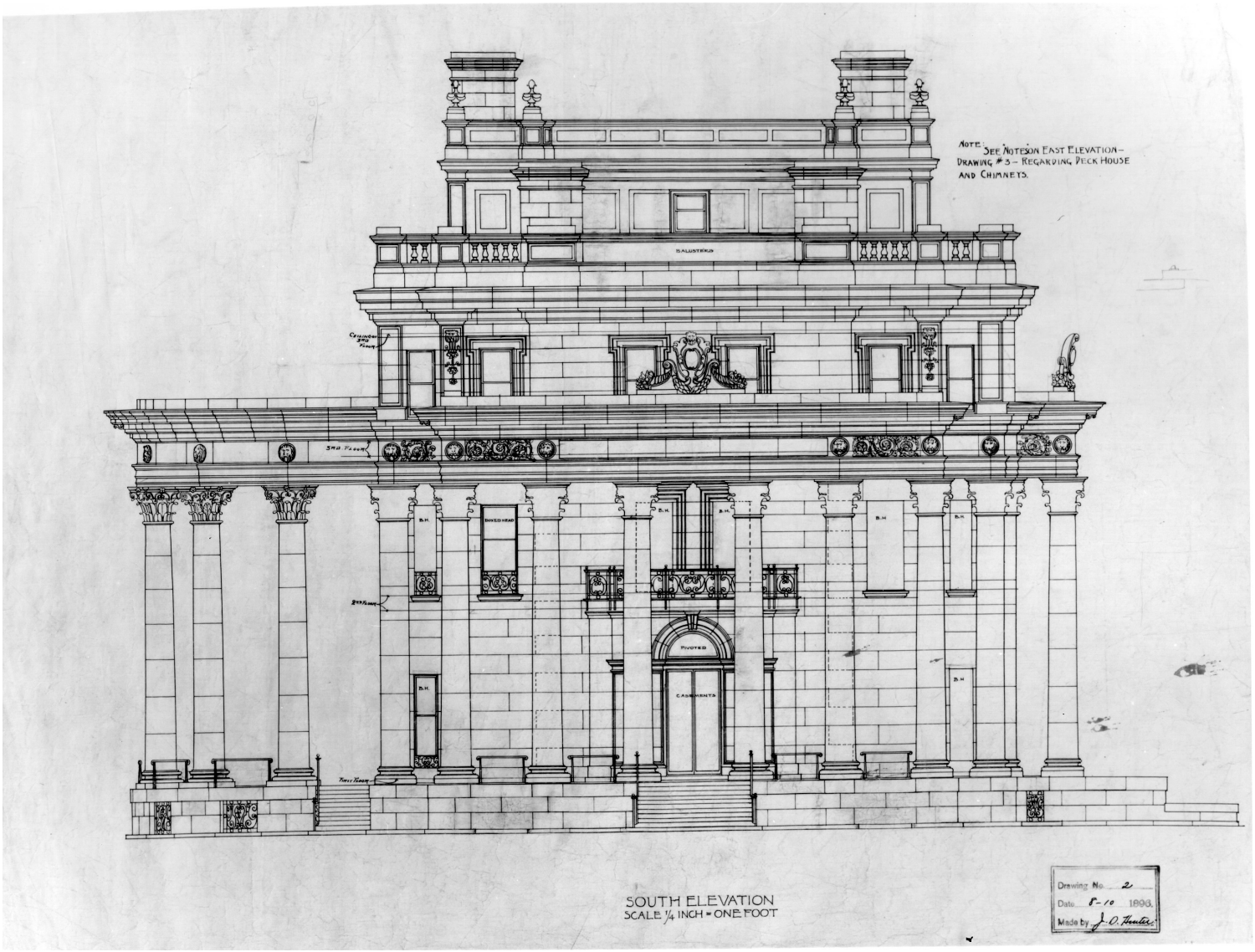


Figure 2. *Vanderbilt Mansion, South Elevation*. McKim, Mead & White, architects; Hunter, delineator. August 10, 1896, drawing # 2, Ink on Linen, McKim, Mead & White Collection, The New-York Historical Society.

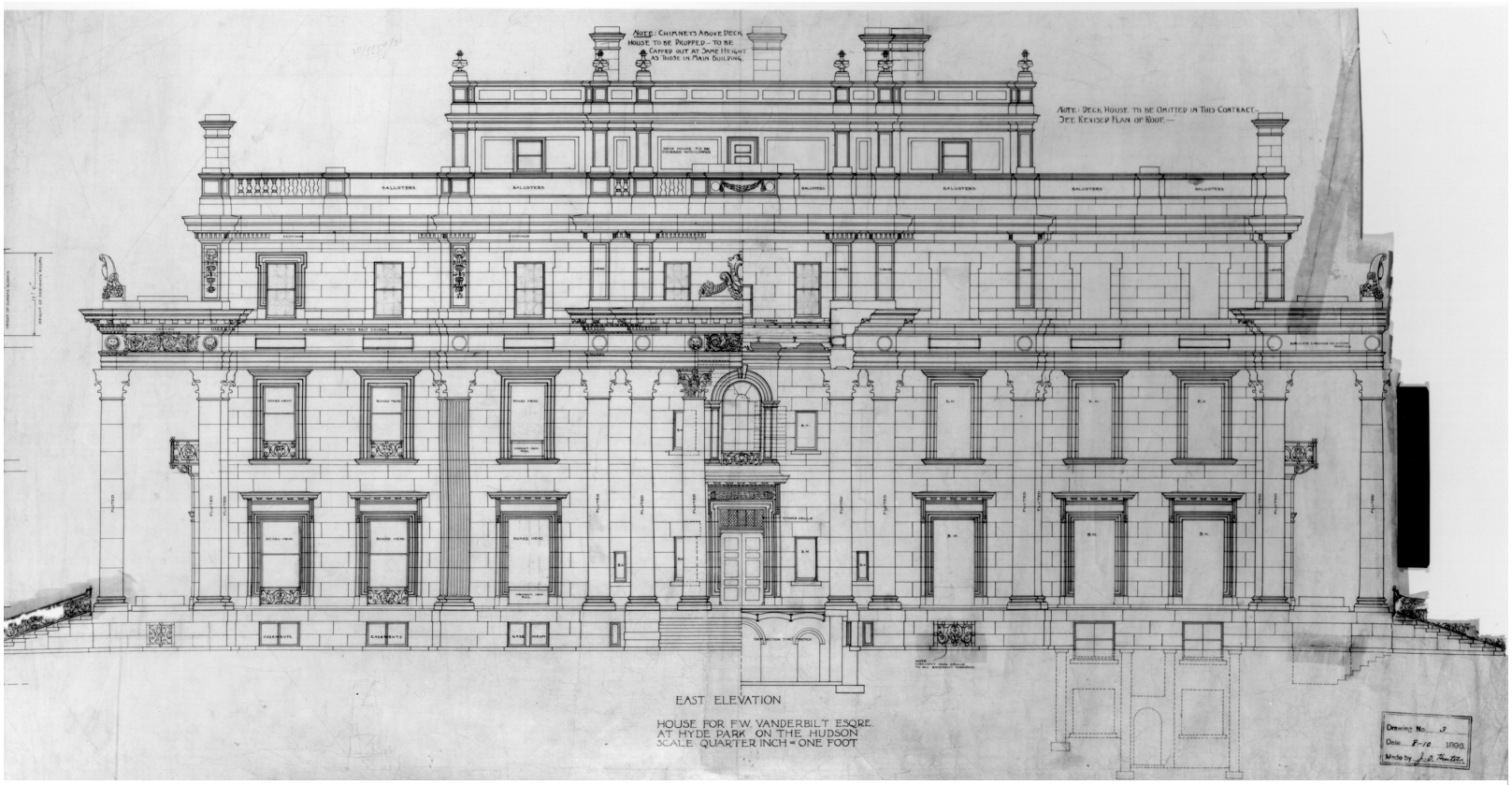


Figure 3. *Vanderbilt Mansion, East Elevation*. McKim, Mead & White, architects; Hunter, delineator. August 10, 1896, drawing # 3, Ink on Linen, McKim, Mead & White Collection, The New-York Historical Society.



Figure 4. *Vanderbilt Mansion, West Elevation*. McKim, Mead & White, architects; Hunter, delineator. August 10, 1896, drawing # 4, Ink on Linen, McKim, Mead & White Collection, The New-York Historical Society.

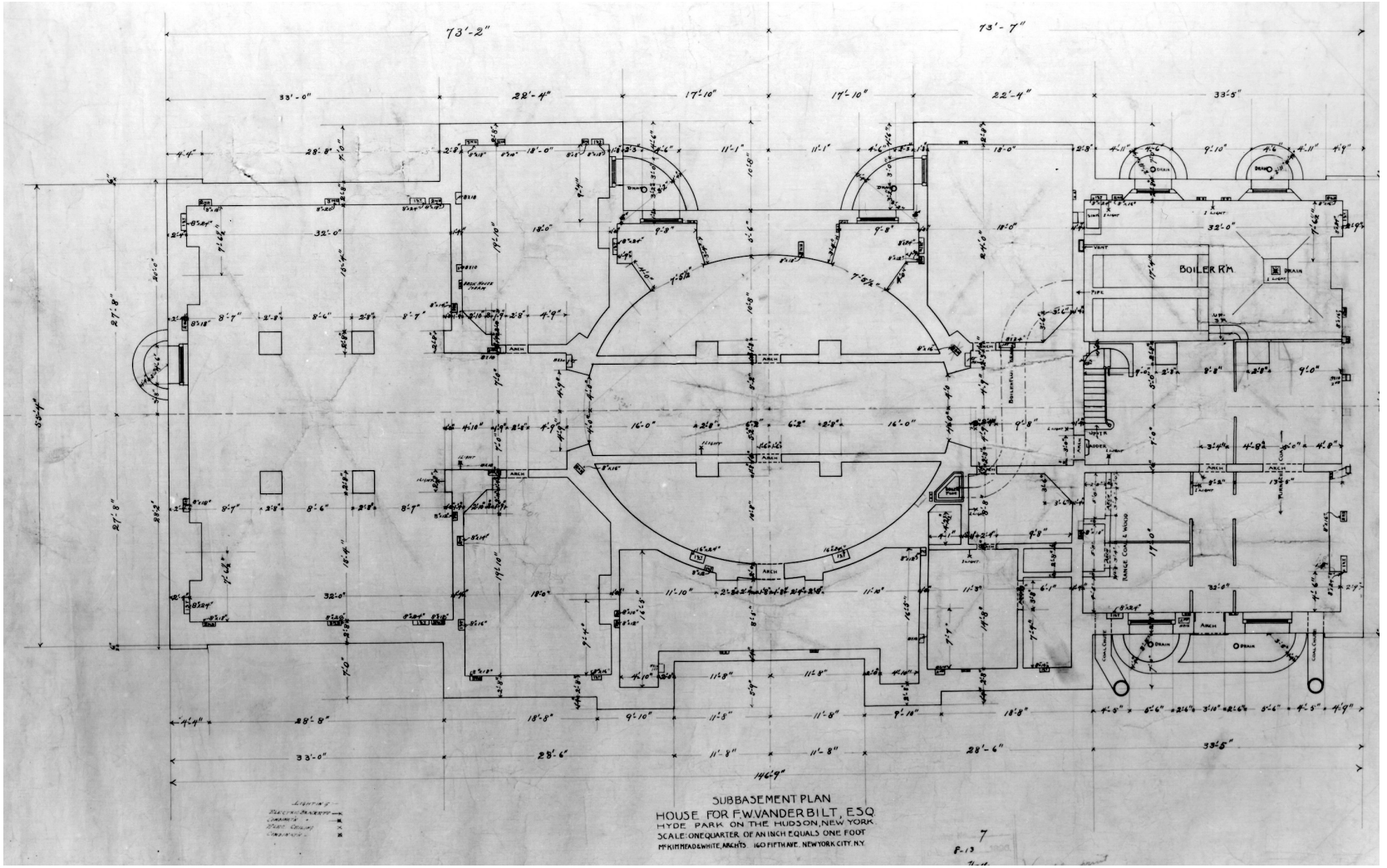


Figure 5. *Vanderbilt Mansion, Subbasement Plan.* McKim, Mead & White, architects; Hall, delineator, August 13, 1896, drawing # 7, Ink on Linen, McKim, Mead & White Collection, The New-York Historical Society.

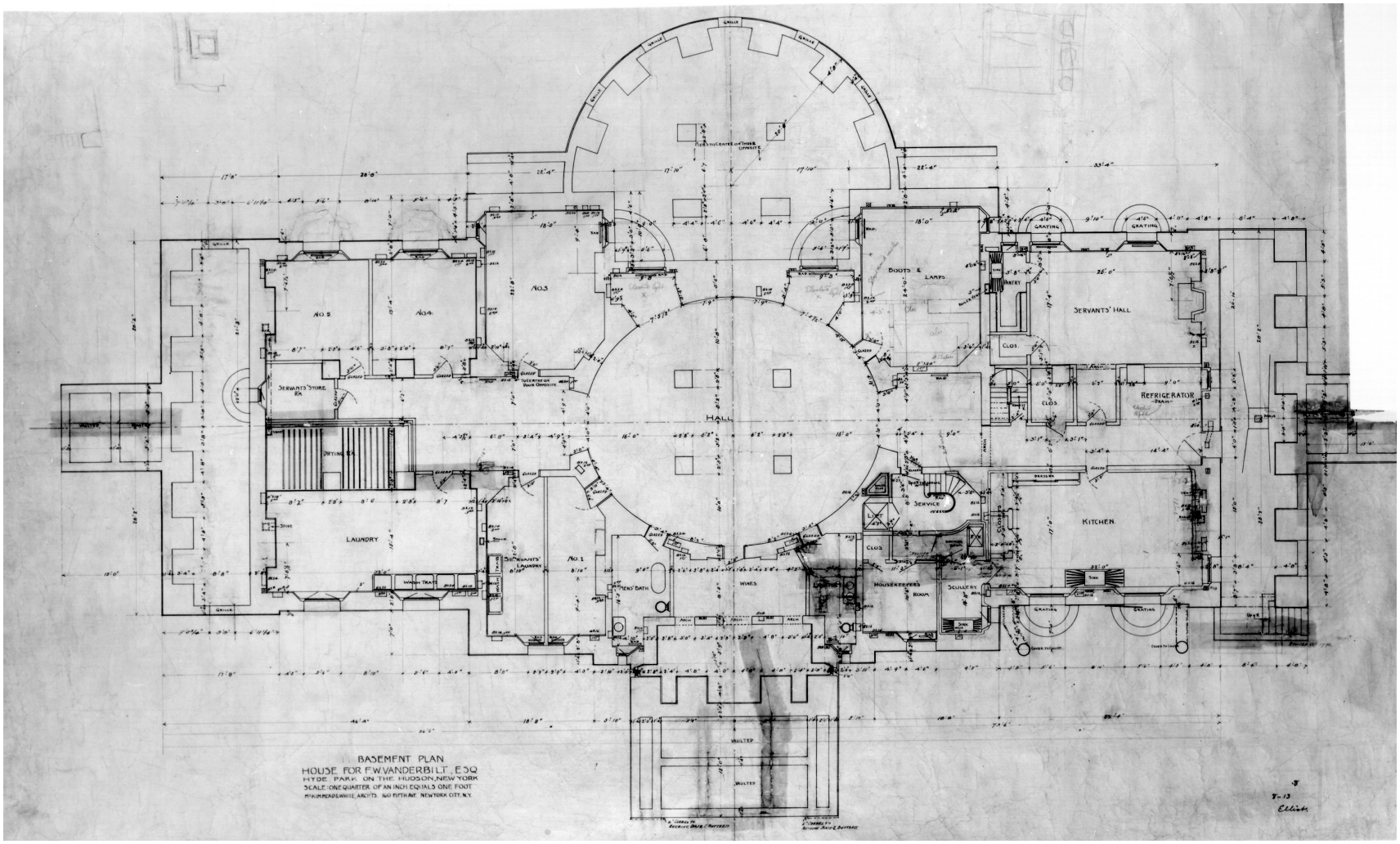


Figure 6. *Vanderbilt Mansion, Basement Plan*. McKim, Mead & White, architects; Elliot, delineator. August 13, 1896, drawing # 8, Ink on Linen, McKim, Mead & White Collection, The New-York Historical Society.

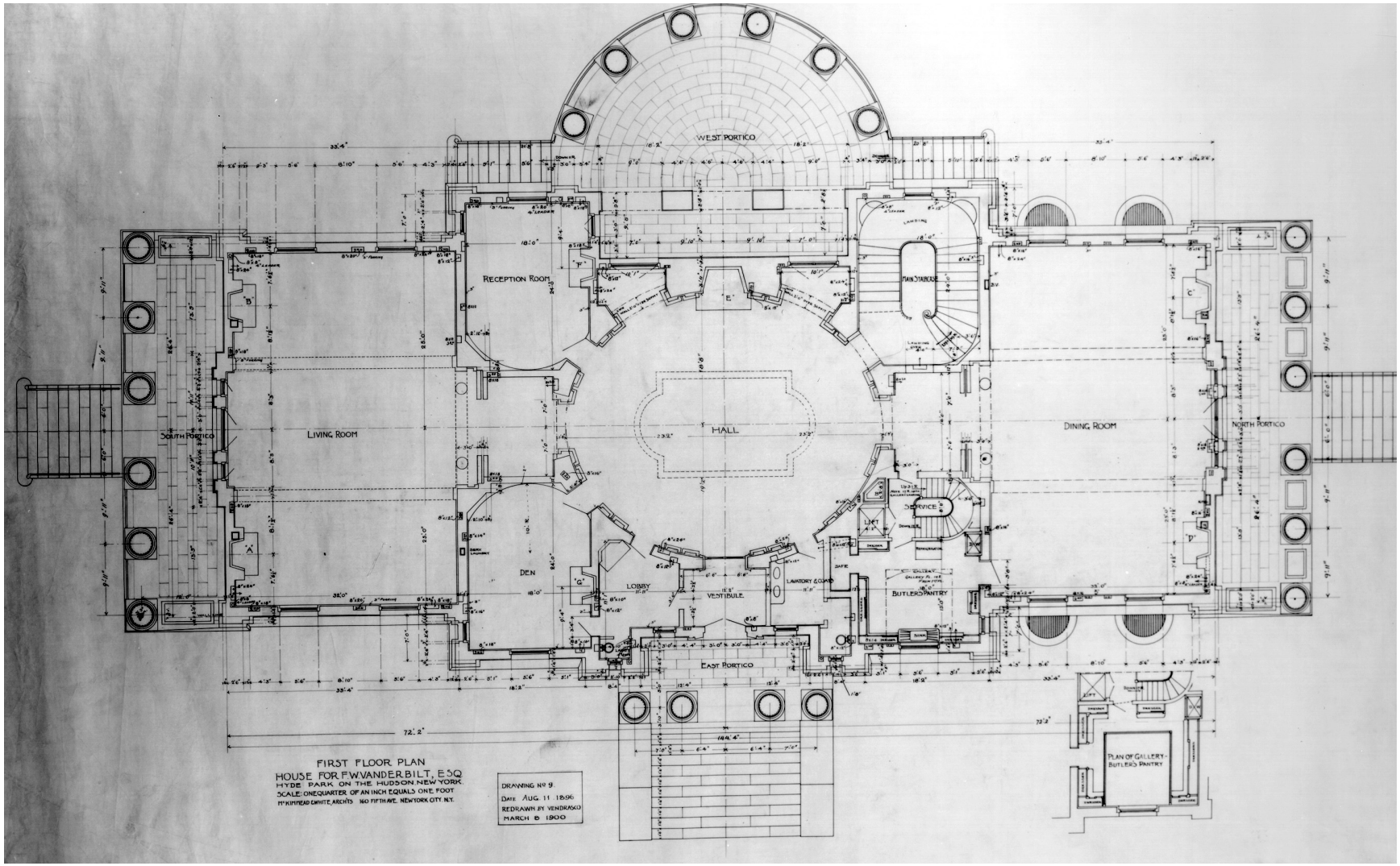


Figure 7. *Vanderbilt Mansion, First Floor Plan*, McKim, Mead & White, architects; Hall, delineator. August 13, 1896, drawing # 11, Ink on Linen, McKim, Mead & White Collection, The New-York Historical Society.

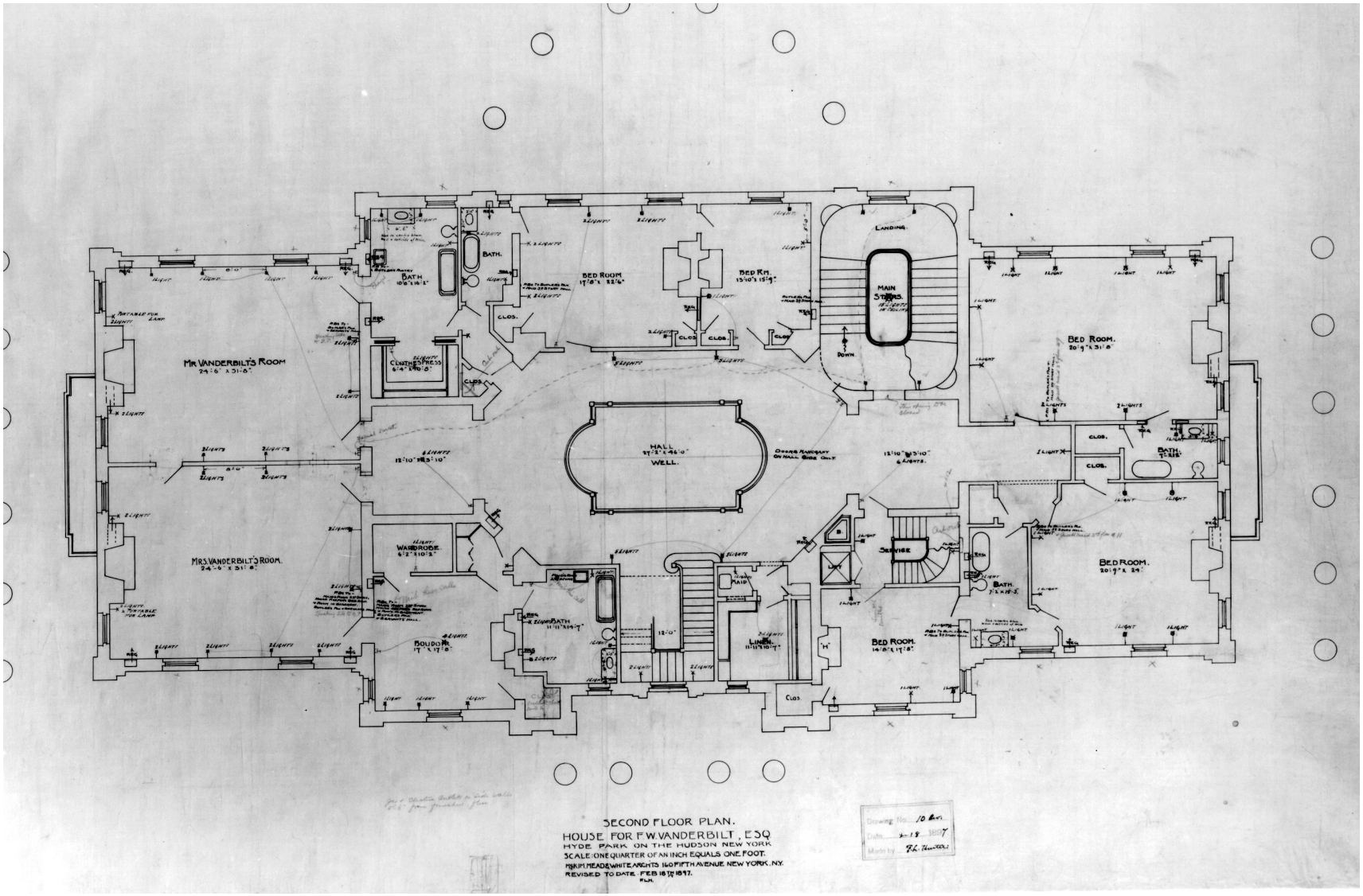


Figure 8. *Vanderbilt Mansion, Second Floor Plan*. McKim, Mead & White, architects; Hunter, delineator. February 18, 1897, drawing # 10, Revised, Ink on Linen, McKim, Mead & white Collection, The New-York Historical Society.

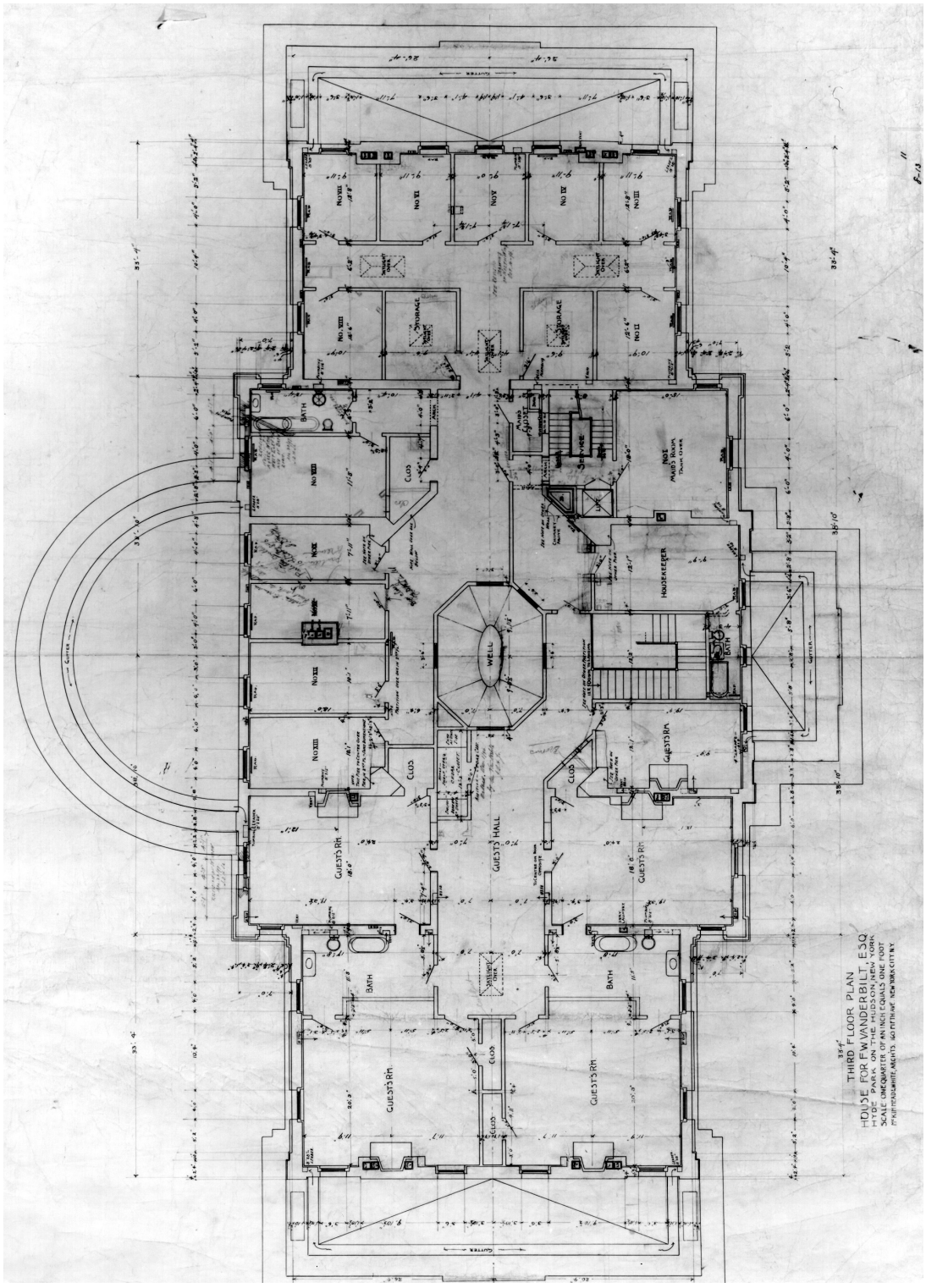


Figure 9. *Vanderbilt Mansion, Third Floor Plan*. McKim, Mead & White, architects; Hall, delineator. August 13, 1896, drawing # 11, Ink on Linen, McKim, Mead & White Collection, The New-York Historical Society.

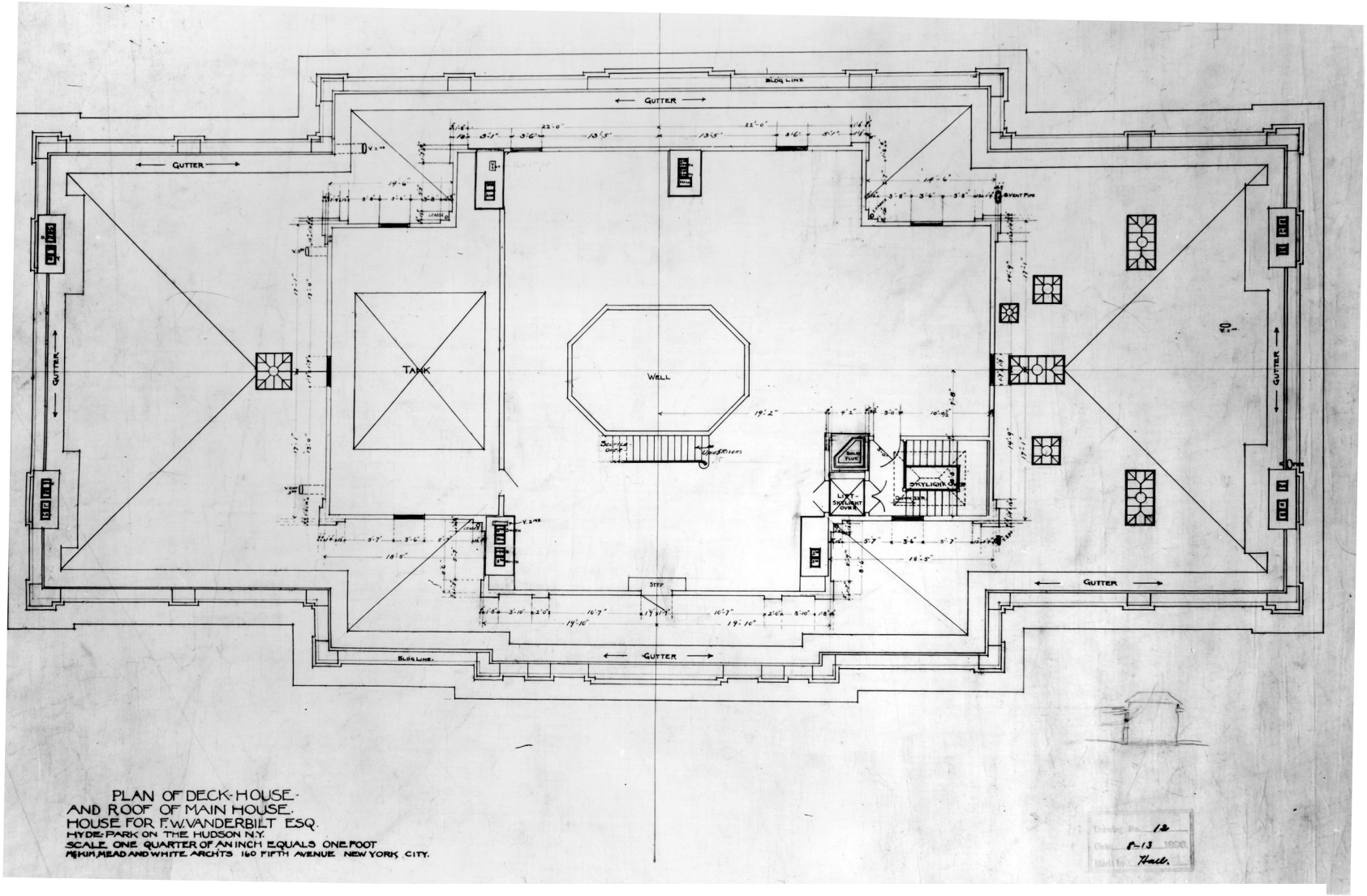


Figure 10. *Vanderbilt Mansion, Plan of Deck House and Roof.* McKim, Mead & White, architects; Hall, delineator. August 13, 1896, drawing # 12, Ink on Linen, McKim, Mead & White Collection, The New-York Historical Society.



Figure 11. *Vanderbilt Mansion,* 1898. Wurts Brothers Photographers, printed from original glass plate negative, McKim, Mead & White Collection, The New-York Historical Society.



Figure 12. *Vanderbilt Mansion*, 1898. Wurts Brothers Photographers, printed from original glass plate negative, McKim, Mead & White Collection, The New-York Historical Society.



Figure 13. *Vanderbilt Mansion*, 1898. Wurts Brothers Photographers, printed from original glass plate negative, McKim, Mead & White Collection, The New-York Historical Society.



Figure 14. *Vanderbilt Mansion*, 1898. Wurts Brothers Photographers, printed from original glass plate negative, McKim, Mead & White Collection, The New-York Historical Society.

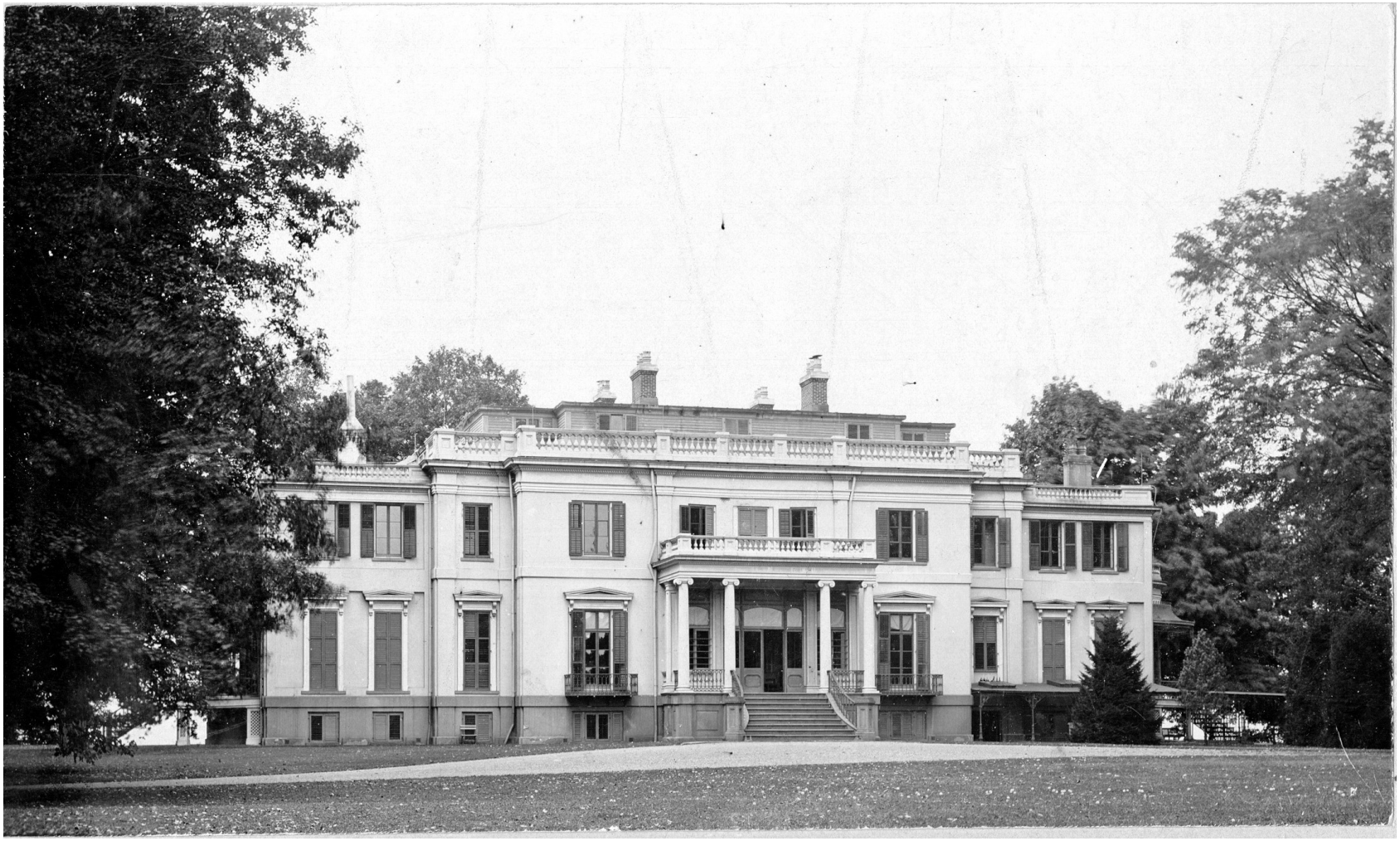


Figure 15. *The Langdon House*, Hyde Park, NY, circa 1895. Vanderbilt Mansion (VAMA) Photograph Collection, #V 327, Roosevelt-Vanderbilt National Historic Site Archives, Hyde Park, NY. [III.A. p. 2, l. 4-5]



Figure 16. *The Vanderbilt Mansion under Construction*, circa 1897. VAMA Photograph Collection, #V 60, Roosevelt-Vanderbilt National Historic Site, Hyde Park, NY. [III.A. p. 9, l.17-18]

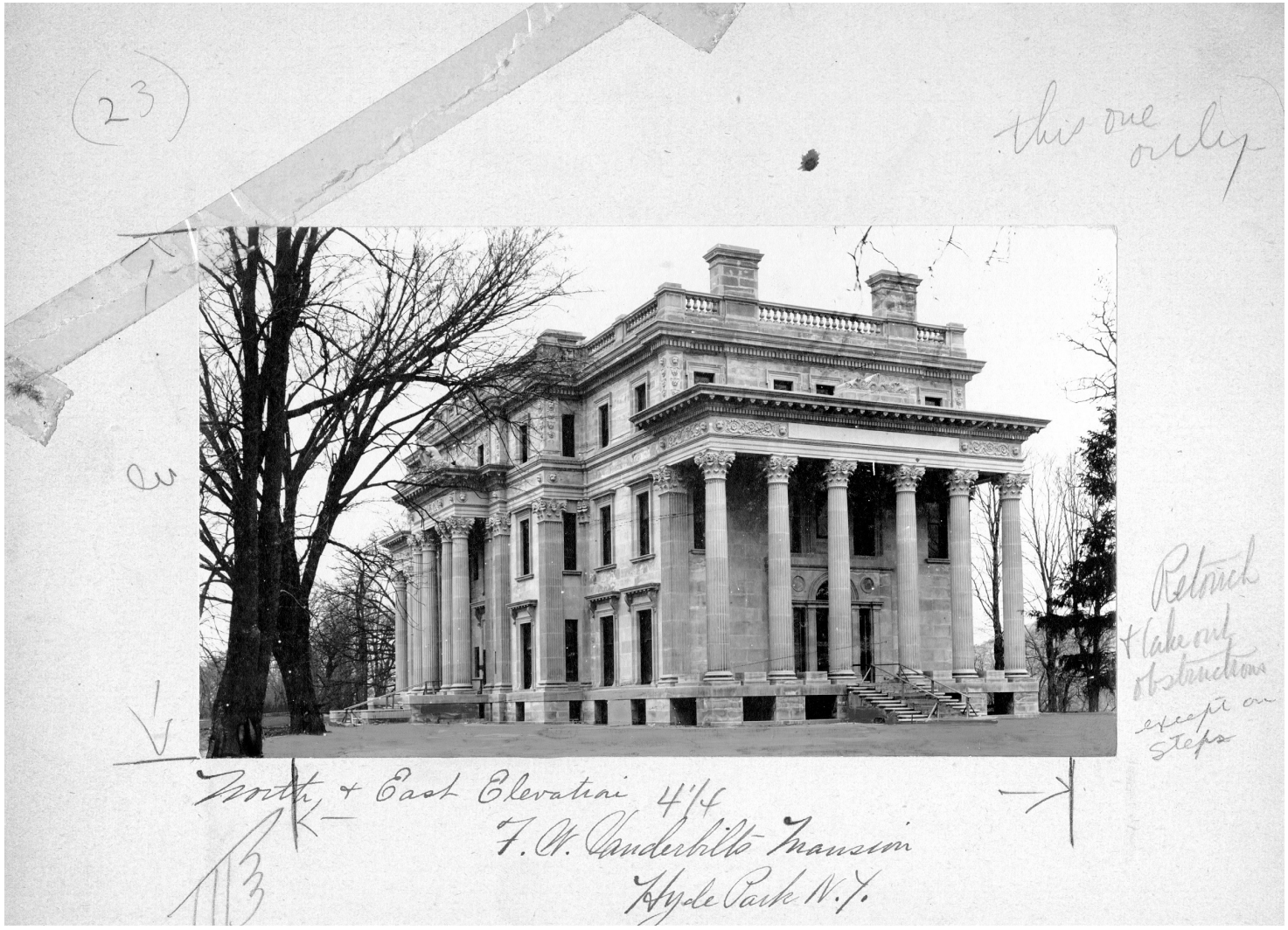


Figure 17. *The Newly-completed Vanderbilt Mansion*, circa 1899. VAMA Photograph Collection, #V 68, Roosevelt-Vanderbilt National Historic Site, Hyde Park, NY. [III.A. p. 9, l. 29 & V.A. p. 24, l.33]



Figure 18. *The Vanderbilt Mansion with Shutters*, n.d. VAMA Photograph Collection, #V 67, Roosevelt-Vanderbilt National Historic Site, Hyde Park, NY. [III.A. p. 10, l.19]

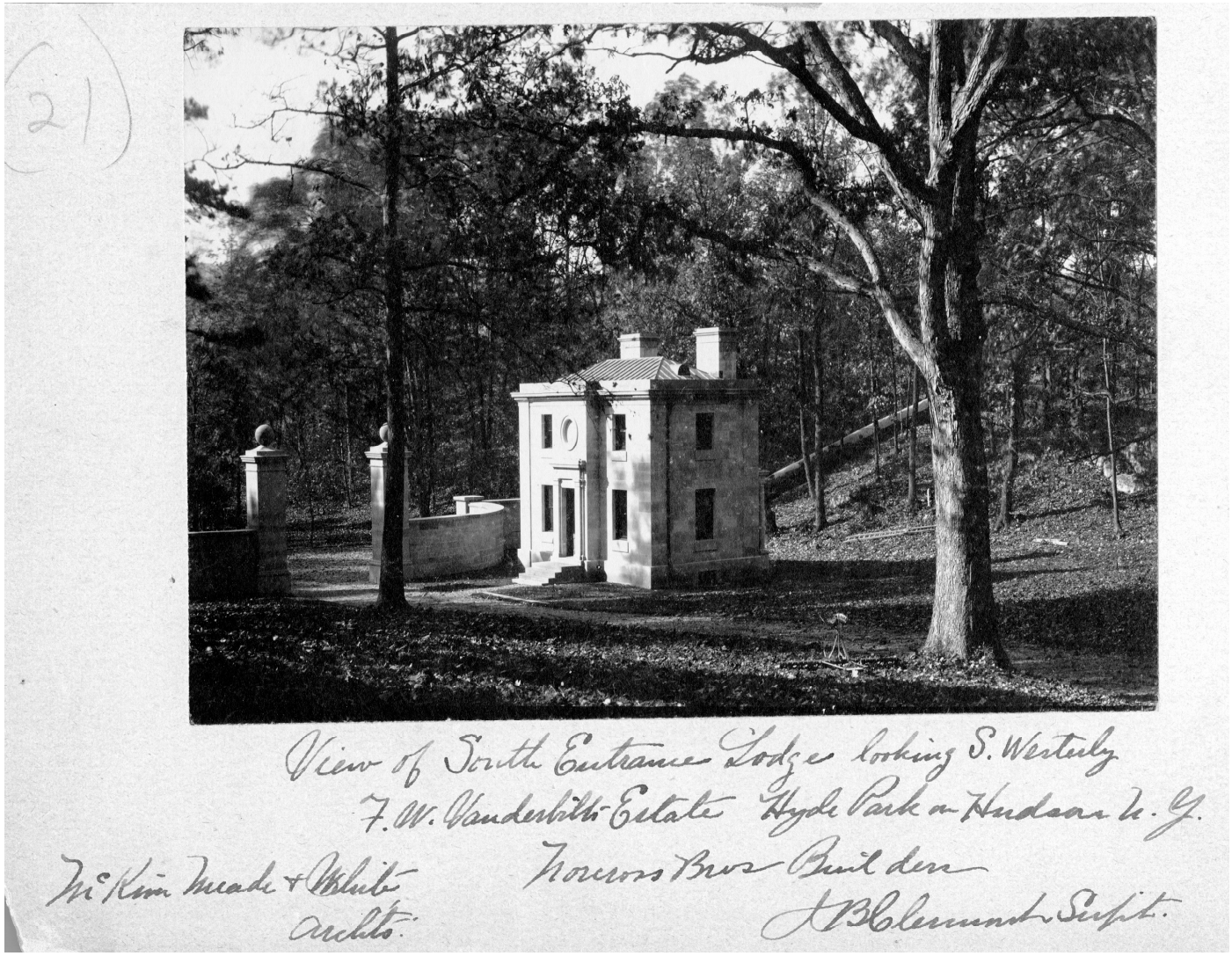


Figure 19. *Lower Gate House. Vanderbilt Estate*, circa 1899. VAMA Photograph Collection, #V 147, Roosevelt-Vanderbilt National Historic Site. Hyde Park, NY [III.A.p. 12,1. 7]



Figure 20. *Stone Crusher*. The stone crusher was used to produce stone for road surfacing on the estate. VAMA Photograph Collection, #V 593, Roosevelt-Vanderbilt National Historic Site, Hyde Park, NY.



Figure 21. *The F. W. Vanderbilt Mansion at Hyde Park on the Hudson, N.Y. in Course of Construction.* May 12, 1897. McKim, Mead & White Architects. Norcross Bros., Builder. The steel frame is visible through the window openings. VAMA Photograph Collection, #V 66, Roosevelt-Vanderbilt National Historic Site, Hyde Park, NY.

APPENDICES

APPENDIX 1

TRANSCRIPTION OF THE MCKIM, MEAD & WHITE BILL BOOKS, THE NEW-YORK HISTORICAL SOCIETY

Volume 5

p.343 On Cottage at Hyde Park — December 11, 1895
2 1/2 percent on commission
Norcross Brothers
Cottage No. 1 $20.230.00
Cottage No. 2 18,926.00
$39,156.00
978.90

p.344 On Pavilion at Hyde Park
to commission at 5 percent on $36,859.80
to Norcross Brothers $1,842.99
disbursements in travel express 162.33
June 1, 1895 to date
$2,005.32

p.345 On Additions & Alterations to House at Hyde Park — December 11, 1895
to on account of Commission
2 1/2 percent on
on amount of contract with Norcross
$125,000.00

p.455 On Cottage at Hyde Park — June 10. 1896
2 1/2 % on amounts of contracts with
Norcross Brothers
Cottage No. 1 $10,370.00
$259.25
Cottage No. 2 8,755.00
$218.87

Disbursements in travel & C.
Dec. 1, 1895 to May 29, 1896 83.48
$561.60

p.458 June 10, 1896

To charges at cost for Designs, Working Drawings, Specifications and details for Proposed House at Hyde Park from June 1895 to May 1896

$3,110.69

p.57 Nov. 7, 1896

On House at Hyde Park
To on account of Commission:
2 1/2 per cent on $331, 412 amount of contract w/ Norcross Brothers
$8,285.30

p.65 Dec. 2, 1896

On House at Hyde Park
To on account of Commission:
2 1/2 per cent on amount of contract w/

Norcross Brothers $331, 412.00
Baker, Smith & Co. $ 9,946.00

341,358.00

8,533.95

p.78 Dec. 16, 1896

On Cottages at Hyde Park
5 % commission on

Cottage No. 1
Norcross Brothers $21,029.30
J. Myers & Son 185.00

$21,214.30
$1,060.71

Cottage No. 2
Norcross Brothers $20,987.94
175.00

$21,162.94

$1,058.15

Disbursement in travel & c. From
Dec. 1, 1895 to August 31, 1896 $ 158.98

$2,278.84

738.34

By cash Feb. 8, 1895 $978.90
do June 12, 1896 $561.60

$1,540.50

p.110 January 16, 1897

On House at Hyde Park

2 1/2 % on amounts certified on a/c contracts with

Norcross Brothers		$49,000.00
Baker, Smith & Co.		2,000.00
		$51,000.00
		$1,275.00

Disbursements on Travel

Sept 1 to Dec. 31 1896	$72.23
	$1,347.23

p.157 April 5, 1897

On House at Hyde Park

2 1/2 % on amounts certified on a/c contracts with

Norcross Brothers		$59,000.00
		$1,475.00

Disbursements on Travel Jan 1st to March 31, 1897

	$52.81
	$1,527.81

p.184 June 8, 1897

On House at Hyde Park

2 1/2 % on amounts certified on a/c contracts with

Norcross Brothers		
Order No. 1700	$1787.00	
Order No. 1749	$6627.00	
		$8,414.00

2 1/2 % on contract with Norcross Brothers

	$53.000.00
	$61,414.99
	$1,535.35

Disbursements in Travel

April 1 to May 29, 1897	
	$41.85
	$1,577.20

p.231 August 12, 1897

On House at Hyde Park

2 1/2 % of contract with Tucker Electrical Construction Company

$4,585.50

$114.63

2 1/2 % on amounts on a/c contracts with

Norcross Brothers	$32,000.00
Baker, Smith & Co.	4,290.00
Tucker Electrical Constr.	2,550.00
	$38,840.00

$971.00

Disbursements in travel June 1 to July 31, 1897

$ 59.31

$1,144.94

p.258 On House at Hyde Park October 9, 1897

2 1/2 % on amounts added to contracts with Norcross

Order 1768	$1172.50
Order 1771	$3251.20
Order 1781	$1552.00
	$5975.00

2 1/2 % on amount cert. On a/c contract with Norcross

$40,000.00

$45,975.00

$1,149.39

Travel Aug. 1 to Sept. 30 $38.56

$1,187.95

p.274 On House at Hyde Park November 17, 1897

2 1/2 % on addition to contract with Norcross

Order 1782 $3168.00

2 1/2 % on amounts certified a/c of contracts with

Norcross Brothers	$16,000.00
Tucker Electrical Constr.	$ 850.00
	$20,018.00

$500.45

Disbursements for travel for October 20.91

p.303 On House at Hyde Park January 14, 1898

2 1/2% on $22,000 a/c contract with Norcross $550.00

5 % (one half) on a/c contact with R.C. Fisher & Co.
$46,500.00 $2325.00

5 % on a/c contract with R. C. Fisher & Co.
$ 6,300.00 $315.00

Travel disbursements Nov. Dec. 1897 $46.74

$3236.74

p.342 On House at Hyde Park April 19, 1898

2 1/2 % on contract with Norcross Brothers
Amount certified a/c $20,000.00
$9,092.14
Amount certified on a/c contract with Baker, Smith & Co.
$2,040.00
Amount of contract with Norcross Bros.
For Gate Lodge, Gates & C.
$33,776.00
$64,908.14 $1,622.70

5 percent (being one half) on amounts of contracts with
Herter Brothers $10,170.00
A. H. Davenport $ 6,760.00
$ 16,930.00
$846.50

Travel disbursements Jan, Feb. March 1898 61.61

$ 2,530.81

p.379 On House at Hyde Park June 15, 1898
Lodge, walls & co.
To on account of Commission
2 1/2 % of amounts on a/c accounts contracts with

Norcross Brothers, House
$12,000.00
Lodge, walls
$12,000.00
$24,000.00 $600.00

5 % on amount certified on a/c contract with Robert C. Fisher
$8,150.00 $407.50

Travel Apr. & May 1898 $ 59.24

$1066.74

p.388 July 13, 1898

On House, Lodges & C

2 1/2 % on $12,180.00 amount of contract with Norcross Brothers
for South Gate Lodge $304.50

2 1/2% on contracts with Norcross Brothers
Gate Lodge, Walls & c. $7000.00
South Lodge $3000.00
$10,000.00 $250.00

5 % (being one half) on amounts of contracts with
Herter Brothers Ceiling & C.
$2100.00

H.S. Mowbray Decoration
$7500.00
Edward Simmons Decoration
$3000.00
$12,600.00 $630.00

5 % on amounts a/c contracts w/
R.C. Fisher $10,200.00
Herter Brothers $2100.00
H.S. Mowbray $2000.00
$14,300.00 $715.00

Travel for June, telegrams $76.48
$1,975.98

p.405 On House Sept. 23, 1898

Account rendered July 13, 1898 $1,975.98

2 1/2 % on amounts of contracts
Norcross Brothers Gate Lodge, Walls & c.
$8000.00
South Gate Lodge $4000.00
$12,000.00
$300.00

5 % on
R.C. Fisher & Co. Additions to contract
$5072.00

certified on a/c/ do $15,000.00

Edward Simmons do do $500.00
$20,572.00
$1,028.60

Travel July & August		$66.79	
			$3,371.37

p.437 On House, Lodge & c. December 1, 1898

2 1/2 % on amounts of contracts with			
Norcross Brothers			
House	$358.910.24		
Lodge & C.		$ 33,989.65	
Lodge		$ 12,180.00	
Baker, Smith & Co.		9,946.00	
Tucker Electrical Const. Co.		4,585.50	
Lorillard Refrigerator Co		1,070.00	
John Williams		2,160.00	
N. Wallace		300.00	
Duparquet, Huot & Moneuse		400.00	
Wm. H. Jackson & Co.		705.00	
		$424,246.39	$10,606.16

2 ½ % on amounts on contracts w/			
Norcross Brothers			
House	$348,000.00		
Lodge & C.		33,989.65	
Lodge		12,180.00	
Baker, Smith & Co.		8,330.00	
Tucker, Electrical		3,400.00	
N. Wallace		300.00	
Duparquet, Huot & Moneuse	400.00		
Lorillard Refrig. Co.	1070.00		
		$407,669.65	$10,191.74
			$20,797.90

5 % (one half) on amounts of contracts w/			
Robert C. Fisher & Co.	$51,572.00		
A.H. Davenport	6,890.00		
Herter Brothers			
Dining Room	12,691.00		
Ornamental Plaster	3,100.00		
H. Siddons Mowbray	7,500.00		
Edward Simmons	3,000.00		
Elmer E. Garnsey		5,250.00	
		$90,003.00	
			$4,500.15

5% on amounts of contracts w/		
Robert C. Fisher & Co.	$39,650.00	
A.H.Davenport	5,100.00	

Herter Brothers
Dining Room 3,000.00
Ornamental Plaster 2,100.00
H. Siddons Mowbray 4,000.00
Edward Simmons 500.00

$54,350.00 $2,717.50

disbursements
Sept. 1, 1896 to Nov. 30, 1898 $ 673.00

$28,688.61

By Cash	Dec. 5,1896	$8,533.95	
	Feb. 4,1897	1,347.23	
	April 30,1897	1,527.81	
	June 22, 1897	1,577.20	
	Sept. 4,1897	1,144.94	
	Nov. 26, 1897	1,709.31	
	Feb. 4,1898	3,236.74	
	April 29,1898	2,530.81	
	June 24, 1898	1,066.74	
	Sept. 28, 1898	3,371.37	
		$26,046.10	$2642.51

p.466 On House at Hyde Park Feb. 9, 1899
2 1/2 % on accounts w/
Norcross Brothers $12,407.95
John Williams 2,160.00

$364.19

5 % on amounts certified to
Herter Brothers $ 4,650.00
E.E. Garnsey 5,100.00
Edward Simmons 1,000.00
H. Siddons Mowbray 3,500.00

$14,250.00 $712.50

disbursements
Dec. 1898, Jan 1899 63.94

$1,140.68

p.501-2 On House and Lodges at Hyde Park June 17, 1899
5 % Commission on
Norcross Brothers
House $360,407.95
Gate Lodge 33,989.65
South Lodge 12,180.00
Baker, Smith & Co. 11,773.47
Tucker Electrical Constr. 4,881.01

Lorillard Refrigerator	1,070.00			
John Williams	1,210.00			
N. Wallace		300.00		
Duparquet, Huot, & Moneuse Co.		400.00		
William H. Jackson & Co.		670.00		
F. Schaettler		175.00		
		$427,057.08		
				$21,352.85
10% on				
Robert Fisher &Co.		$ 53,463.70		
Herter Brothers		16,724.00		
A.H. Davenport	7,005.00			
H. Siddons Mowbray		7,500.00		
Edward Simmons		3,000.00		
Elmer E. Garnsey		5,100.00		
John Williams	950.00			
Allard & Sons	666.00			
		$ 94,408.70		
				$9.440.87
disbursements				
Sept. 1896 to date		810.07		
cash pd. Balance a/c Alpers & Co.		19.70		
				$31,623.49

McKim, Mead & White Sub-contractors:

Allard	Decorator
Baker, Smith & Co.	Steam and Hot Water, Ventilating Apparatus
A.H. Davenport	Living Room
Duparquet, Huot & Moneuse	Kitchen Range
R.C. Fisher & Co.	Marble, Stone & Granite Works
Elmer E. Garnsey	Mural Painter, decorator
Herter Brothers	Dining Room and Ornamental Plaster
William H. Jackson & Co.	Mantels, Fireplaces
Lorillard Refrigerator Co.	Refrigerator
H.S. Mowbray	Painter, Living Room Ceiling
Norcross Brothers	Contractors
F. Schaettler	Cabinet Maker, Architectural Wood Work
Edward Simmons	Painter, Gold Room Ceiling, Dining Room Ceiling
Tucker Electrical Construction Co.	Electrical Work
N. Wallace	
John Williams	Manufacturer Brass, Bronze & Wrought Iron

APPENDIX 2

BIOGRAPHIES OF ARCHITECTS AND DECORATORS WHO WORKED ON HYDE PARK

Architects

McKim, Mead & White was the quintessential architectural firm of the last quarter of the nineteenth century and first part of the twentieth.[1442] The three partners came together in 1879. Each partner had a different temperament and style, and together they formed the largest architectural practice of the time. Their widespread influence was enhanced by the number of apprentices who passed through their firm and then went out to form their own architectural practices. The style of the firm encompasses the range of late-nineteenth century styles, from the Gothic Revival, Shingle and Stick Style to the Beaux-Arts and Colonial Revival.

Charles McKim was a formal classicist. He attended the Ecole des Beaux-Arts and worked for Henry Hobson Richardson on Trinity Church in Boston. One of McKim's students gave this description:

> Charles Follen McKim as I first saw him in 1887 was forty years old, about five feet seven in height, quite bald with a sandy fringe, and a drooping sandy moustache. I heard another architect of less eminence characterized recently as "Practicing architecture at the top of his voice" and the description would apply measurably to McKim; he liked to sit down at a draftsman's table, usually in his hat and immaculate shirt sleeves, and design out loud- as he did once soon after I entered the office; the room reverberated with architectural terms that sounded most recondite to a green boy of 20: Cyma Recta; Cyma Reversa; Fillet above; Fillet below; Dentils, Modillions; and so on.[1443]

McKim was the partner-in-charge of the Frederick Vanderbilt Mansion. His classical discipline is clearly evident in the rigorous design and layout of the mansion.

Stanford White was the third and youngest member of the firm of McKim, Mead & White.[1444] White was hired to be the decorative expert at the firm and was responsible for most of the interior decorative and ornamental work. He also designed numerous buildings of all types ranging from residences to churches to one of his shining achievements, Madison Square Garden. In addition to designing buildings, interiors, picture frames, cash registers, book and magazine covers, tomb stones and the like, he also ran a brisk antiques business from the late 1880s until his death in 1906. White would make buying trips to Europe, purchasing virtually any object that appealed to his aesthetic sensibility. Some of these objects were purchased with particular commissions in mind, such as the Frederick Vanderbilt house, where McKim gave

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[1442] On McKim, Mead & White see Roth, *McKim, Mead & White, Architects*; Richard Guy Wilson, "The Early Work of Charles F. McKim, The Country House Commissions," *Winterthur Portfolio* 14 (1979): 235-267; Wilson, *McKim, Mead & White Architects*; McKim, Mead & White, *A Monograph of the Works of McKim, Mead & White, 1879-1915, (*1915-20; reprint, New York: Da Capo Press, Inc. 1985).

[1443] H.Van Buren Magonigle, "A Half-Century of Architecture, 3," *Pencil Points* 15 (March 1934), 116.

[1444] The most comprehensive biography of Stanford White is Paul Baker, *Stanny, The Gilded Life of Stanford White*; Leland Roth, *McKim, Mead & White, Architects* gives an excellent overview of the firm of McKim, Mead & White.

him explicit instructions on what he needed by way of furnishings. White, however, was not beyond buying objects and then designing interiors to accommodate them.

> White's methods of design were as different from McKim's as day from night. He would tear into your alcove, perhaps push you off your stool with his body while he reached for pencil and tracing paper and in five minutes make a dozen sketches or some arrangement of detail or plan, slam his hand down on one of them- or perhaps two or three of them if they were close together- say "Do that!" and tear off again.[1445]

McKim, Mead & White were masters of historical adaptation and style. They were able to combine plans, motifs, even entire building types of the past, and create structures that were entirely adapted to modern needs and tastes.

Robert Henderson Robertson (1849-1919) was a Philadelphia-born architect who trained there with Henry Sims.[1446] He studied in Scotland. High Victorian and Early English architecture including the work of Richard Norman Shaw were enduring influences throughout his career. Robertson formed a partnership with William Appleton Potter in the firm of Potter & Robertson that lasted from 1874 to 1880. He worked briefly for George B. Post and then set up his own business in 1881. His work for the Vanderbilt family began with the design of railroad stations including Mott Haven Depot in the Bronx and Canandaigua in upstate New York. Lila Vanderbilt Webb and her husband, William Seward Webb, hired Robertson to design their country estate, Shelburne Farms, as well as their Adirondack camp, Nehasane. Robertson was also the architect of the Coach House at Hyde Park, even though McKim, Mead & White executed the drawings. Robertson's work also included several New York City skyscrapers including the Park Row building which still stands.

Whitney Warren (1864-1943) attended Columbia University and studied at the Ecole des Beaux-Arts from 1888 to 1893. Warren was also an apprentice at McKim, Mead & White before joining forces with Charles Wetmore in the firm **Warren & Wetmore (1898-1928)**. Whitney Warren was a bon vivant and active in New York Society, most notably in Stanford White's inner circle of merry-makers.

> Another prominent architect who always wrote endearingly to White was Whitney Warren, a very handsome red-haired man who dressed so strikingly, often in a great opera cloak and broad-rimmed felt hat and carrying a gold headed cane, that he created a sensation wherever he went. Warren, whose sister married Robert Goelet, and his wife now and then approached Stan for help. Whitney Warren would ask Stan to send draftsmen to help him out of a bind in finishing some work, and Charlotte Warren would urge him to "pull wires" to get her husband commissions. Stan arranged for a Tower room at Madison Square Garden where Warren could work on his designs, and he was helpful in getting him the important commission for the New York Yacht Club on West Forty-fourth Street. When the Yacht Club was finished and Warren was in Paris, he wrote to ask White to help his firm make the new building presentable for the opening. Stan spoke of Warren as "one of de gang" and found him similar to himself in some respects, . . . Curiously, Whitney usually

[1445] Magonigle, 117.

[1446] Montgomery Schuyler, "The Works of R.H. Robertson," *Architectural Record* 6 (Oct.-Dec. 1896): 184.

signed his notes to White with the feminine name "Bibi la Poupette" and sometimes referred to himself in letters in the third person as "Bibi."[1447]

Warren & Wetmore's most notable early commission was the New York Yacht Club, designed in 1899. It was a place where Warren must have come into contact with many of the Vanderbilt set. Whitney Warren enlarged Idle Hour for William K. Vanderbilt in 1903, and became a close friend of his. He later took over the design of Grand Central Station from Reed and Stem in 1906, the same year that Frederick Vanderbilt brought him in to make changes at Hyde Park.[1448] Florence Vanderbilt Twombly hired Warren to design her New York City townhouse on Fifth Avenue and 71st Street, and her daughter Ruth had him design a tennis court and pool house at Florham. Warren also designed houses for the next generation of Vanderbilts including 7 East 91st Street for Adele Sloane and J. Burden as well as Eagle's Nest in Centerport, Long Island, for William K. Vanderbilt Jr. In 1909, the Warren & Wetmore-designed Vanderbilt Hotel located at the corner of 34th Street and Park Avenue opened. The Vanderbilts actively supported Warren & Wetmore giving them the commission for numerous railroad stations and hotels.

Decorators

Ogden Codman,[1449] the Boston-born decorator and architect, was one of the most influential figures of the 1890s. He lived and studied abroad and attended the Massachusetts Institute of Technology. In 1891 he opened a practice, and in 1893 moved to New York City. He was best known for his adaptations of French eighteenth-century styles. His influence was widespread, especially upon the publication of *The Decoration of Houses* with Edith Wharton in 1897. Codman was particularly skilled at integrating historical motifs into a harmonious interior with all of the subsidiary decorations, textiles, and furnishings. His usual working method involved selecting a room for adaptation from his extensive library of books on architecture and design. He would reproduce the architectural elements accurately, although he might also combine motifs from different sources to create a historically accurate but original decorative program. Most of the fabrics, furniture, hardware and other supplies that he used were imported from France.

A.H. Davenport[1450] was a Boston-based decorating and furniture making firm. They executed many commissions early on for Henry Hobson Richardson and Peabody and Stearns before setting their sights on New York. They were well known for their reproduction furniture. Stanford White was very impressed with Davenport and regularly recommended

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[1447] Baker, *Stanny, The Gilded Life of Stanford White*, 277-8.

[1448] A lawsuit resulted from this change in architects, for which Reed and Stem were awarded $500,000.

[1449] The best work on Ogden Codman is Pauline Metcalf, ed., *Ogden Codman and the Decoration of Houses,* (Boston: David R. Godine, 1988). Codman's extensive archives are divided between by The Society for the Preservation of New England Antiquities, The Boston Athenaeum, the Metropolitan Museum of Art and Avery Architectural Library at Columbia University.

[1450] Two articles have appeared about A.H. Davenport: Anne Farnham, "H.H. Richardson and A.H. Davenport: Architecture and Furniture as Big Business in America's Gilded Age," in *Tools and Technologies: America's Wooden Age* edited by Paul Kebabian and William C. Lipke (Burlington: University of Vermont, 1979), 80-92; and Anne Farnham, "A.H. Davenport and Company, Boston Furniture Makers," *The Magazine Antiques* 109 (May 1976): 1048-51. The Davenport archives are divided between the Strong Museum in Rochester, New York, and the Society for the Preservation of New England Antiquities. Neither repository has material early enough to pertain to this commission.

them as sub-contractors.[1451] Among their most famous commissions were the White House under the direction of McKim, Mead & White and the Throne Room of the Iolani Palace in Hawaii. In 1916, Davenport merged with Irving and Casson, who specialized in interior woodwork.

Georges Glaenzer figures prominently in the interior decoration of Hyde Park, although his business was very small in comparison to firms such as Allard and Herter Brothers. Glaenzer was born in Paris in 1847, one of five sons of Jules Glaenzer, a merchant. The family was originally from Alsace, and their former name was Brilliant. After Alsace ceded to Germany in 1870, the family name was changed to Glaenzer. Georges Glaenzer was educated at the University of Paris and the University of Stuttgart. He fought for France in the Franco-Prussian War and was a member of the French Commission at the Philadelphia Centennial. In 1876, Georges married Miss Alice Cary Butler of New York, the daughter of Mr. and Mrs. Richard A. Butler. The wedding took place on March 22, 1876 in the American Chapel in Paris.[1452] Richard Butler was the American representative to Frederic Bartholdi for the Statue of Liberty.[1453] Glaenzer frequently translated Bartholdi's correspondence for his father-in-law as well as being a personal friend of Bartholdi.[1454]

Georges Glaenzer came to the United States in 1874 as a resident partner and representative of his father's business.[1455] With his father's backing, he set up his own business as an Importer of Fine Wines, Staples and Fancy Groceries.[1456] Glaenzer did not become involved in the decorating business until 1883, when he entered into a short-lived partnership with Henry Edgar Hartwell, a decorator and furniture maker.[1457] By March of 1884, Glaenzer withdrew from the partnership, taking his small stock of bric-a-brac.[1458]

Glaenzer was first listed in the New York City directories in 1885 as a cabinetmaker and artist. In 1886 he was listed as a decorator located at 41 East 20th Street. That same year he was also responsible for the decorations and preparations for the unveiling and draping of the Statue of Liberty and its pedestal.[1459] By 1888, Glaenzer's business ran into trouble. His liabilities

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[1451] For example: see SW to Whitney Warren, PB 23, 12/21/1899 "When you come to furnish the Yacht Club, I want you to give Davenport a chance. You know what a lot of Club and Yacht work we have done, and we have found him infinitely ahead of everyone else in the kind of comfortable furniture you and the members like."

[1452] *The Home Journal* (March 8, 1876) 3: 2.

[1453] For more on Richard Butler and his relationship with Bartholdi see The Statue of Liberty research conducted by Carole L. Perrault, NPS Files.

[1454] The correspondence of the American Committee of the Statue of Liberty, Manuscript Division, NYPL contains many references to Glaenzer, as well as his translations of Bartholdi's letters. Bartholdi frequently asked about Glaenzer and his family and mentioned his visits in Paris.

[1455] *R.G. Dun Ledgers* (New York), 283: 2092, R.G. Dun & Co. Collection, Baker Library, Harvard University Graduate School of Business Administration.

[1456] *R.G. Dun Ledgers* (New York), 283: 2021, R.G. Dun & Co. Collection, Baker Library, Harvard University Graduate School of Business Administration.

[1457] *R.G. Dun Ledgers* (New York), 257: 3377, R.G. Dun & Co. Collection, Baker Library, Harvard University Graduate School of Business Administration.

[1458] *R.G. Dun Ledgers,* (New York), 257: 3400, R.G. Dun & Co. Collection, Baker Library, Harvard University Graduate School of Business Administration.

[1459] *The World* (October 15, 1886).

exceeded his assets by more than $5,000.[1460] By 1889 he took two of his brothers as partners: Eugene Glaenzer, who had a business as an art dealer, was the treasurer and Leon Glaenzer was the vice-president.[1461] In 1890, Glaenzer moved his business from 33 East 20th Street to 41 East 20th Street. The following year he moved his home to 5 West 82nd Street, where he remained for the rest of his life. In 1892 Glaenzer received his first Vanderbilt commission; he was hired by George Vanderbilt to decorate the Vanderbilt Gallery at the rear of the Fine Arts Society Building on 58th Street in New York. Glaenzer made the gallery into a facsimile of one of the salons of the Musee de Cluny. It was said to be the largest of its kind in the United States.

The following year his wife Alice was included as a partner in the business, as well as an architect, Joseph P. Taft.[1462] The partnership with Taft lasted from 1892 to 1897. During this time Glaenzer and Taft exhibited prominently at the Architectural League of New York, including the pivotal year of 1892. At the Eighth Annual Exhibition of 1892, Glaenzer and Taft showed the designs for a variety of rooms: an Empire Library, a French Tapestry Hall, a First Empire Library, four Louis XVI Parlors, and an Old Dutch Dining Room. Four of these interiors were illustrated in *The Decorator and Furnisher* and were described as being in the residence of Mrs. Charles Beatty Alexander.[1463] Mrs. Alexander's house was located just beside Cornelius Vanderbilt II's house at 4 West 58th Street.[1464] George Glaenzer also decorated a bedroom for George F. Baker in the mid 1890s.[1465] The only other known interiors were done for John D. Archbold's country house near Tarrytown.[1466] His last documented interior work was the vestibule of a building at Fifth Avenue and 86th Street in New York City.[1467] None of these interiors survive.

[1460] *New York Times* (April 17, 1888), 8. His liabilities are listed at $8,930, while his seminal assets are listed as $3,410.97 and his actual assets as $3,683.54.

[1461] *New York City Co-Partnership Directory 1889.*

[1462] *New York City Copartnership Directories 1893-1897.*

[1463] *The Decorator and Furnisher* 22 (1892): 12-13, 51, 91.

[1464] Charles Beatty Alexander (1849-1927) was a lawyer, legal advisor to Equitable Life Assurance Co., and also a director. He was a member of the New York Yacht Club. Mrs. Alexander died in Paris July 1937. She was described in the *New York Times* (July 7, 1937) 19:4 as a prominent hostess: "her townhouse was the center of many activities in the interest of hospitals and charities. Concerts and lectures were frequently given there for benevolences in which she was interested." The house at 4 West 58th Street was designed by George B. Post for W.J. Hutchinson in 1880-82. The Alexanders purchased the house in 1888. I thank Sarah Landau for sharing this information with me and Mosette Broderick for bringing the architect of the house to my attention.

[1465] George F. Baker (1840-1931), known as the "Dean of Wall Street," was the head of the First National Bank of New York. He had a house at 258 Madison Avenue, built in 1880-81, architect unknown, and published in *Artistic House,* two views - the Hall and Dining Room. Baker also had houses at Tuxedo Park and Long Island. He moved to New York City in 1917 to Park Avenue and 93rd Street. The bedroom is illustrated in a photograph at The New-York Historical Society in an album of photographs by Mead, unit 54, third shelf from the bottom. The photograph has Glaenzer's stamp affixed to it. The same interior appears in engraved form in the *Decorator and Furnisher* 27:2 (November 1895), 43.

[1466] *The New York Times* (April 21, 1915), 5.

[1467] This was published as part of an advertisement for "C. Volney King's Improved Knickerbocker Caen Stone Cement," in *The Architectural League of New York Yearbook* (1909), 271. I thank Stuart Drake for bringing this to my attention.

From the mid 1880s to the mid 1890s Georges Glaenzer sporadically exhibited antiques and other objects at the Annual Exhibitions of the Architectural League of New York.[1468] Glaenzer was also associated with the Cooper Union Museum of the Arts of Decoration to whom he donated a seventeenth-century Italian Brocade in 1900.[1469] Glaenzer also had dealings with Stanford White, to whom he sold textiles and other objects.[1470] He was a member of the Academy of Design, The Municipal Arts Commission, The Players Club, the Lambs Club, and the Larchmont Yacht Club, and was secretary of the Franco-American Union.[1471]

After 1898,[1472] Glaenzer took on new partners: Victor Genz, Gustav Tisher, Kate Gerry, and George Mumford. In 1903 Glaenzer's eldest son, Richard B., joined the business as treasurer. Other new partners included Kenneth K. McClaren. The business was listed with a capital of $50,000.[1473] In 1905 Glaenzer consigned much of his stock to an auction at the American Art Association.[1474] By 1907, the partnership consisted of Georges, Richard, Gustav Tisher, Warren C. Van Slyke, and John M. Davis.[1475] The business was last listed in a city directory in 1909. Richard Glaenzer eventually withdrew from the business to concentrate on his career as a literary critic. Georges Glaenzer died at home in New York on April 20, 1915. He is buried in Brooklyn's Greenwood Cemetery.

Herter Brothers was one of the largest and most successful decorating firms in New York. It was founded by half-brothers Gustav and Christian Herter.[1476] The firm offered wide-

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[1468] In 1886 Glaenzer exhibited a painted tapestry panel. In 1887 he showed Draper Arm Chairs. In 1888 he showed enamels on glass and an old Chinese embroidery. In 1889 he exhibited rugs, antiques and embroideries. In 1893 Glaenzer had a loan collection on exhibit. See *The Architectural League of New York Yearbooks*, 1886-1893. None of these items are illustrated. The archives of the Architectural League of New York are located in the Archives of American Art in Washington. The archives are not catalogued or microfilmed.

[1469] *American Art Annual* (1900-1901), 135.

[1470] See SW PB 6: 460, 23:332, 24:322 and Boxes12:18, 13:18 Stanford White Collection, Avery Library, Columbia University. White also had many dealings with Georges' brother Eugene, who dealt in paintings and antiques. Eugene Glaenzer and White also attempted to develop a building material called gypside, but they had great difficulty getting the material to dry. White was also responsible for the design of an addition to Glaenzer's shop at 540 West 21st Street. See PB 23:427, 23:481, 23:503, 24:130, 24: 152, 26: 1/10/1902, 26:450, 28: 3/17/1903.

[1471] Obituary, *The New York Time*s (April 21, 1915), 5; *The American Art Annual*, 1915.

[1472] The NPS interviewed Mr. George Lict in 1952. Lict was employed by Glaenzer as a draftsman around 1896-1898. The interview, "Summary of Research," by Olsen, (July 26, 1952), VAMA 4615, Box 4, V-47, contains little substantive information. The NPS also interviewed Glaenzer's youngest son, Jules, who was a jeweler at Cartier. He had no recollections about his father's business. There was another son, George B., who was an executive at the American Hard Rubber Company. Sadly, George B. committed suicide in 1949.

[1473] *New York City Copartnership Directories*, 1898-1903.

[1474] *Sale of Notable Antique Objects of Art, Textiles and Embroideries, Wood Carvings, Enamels, Old French Fans and other Interesting Objects Belonging to George A. Glaenzer & Co*. (American Art Association, March 9, 1905). A copy of this sale catalogue is in the Thomas J. Watson Library, the Metropolitan Museum of Art.

[1475] *New York City Copartnership Directory*, 1907.

[1476] A recent exhibition and catalogue covered the subject of the heyday of the firm. See Katherine Howe, Alice Cooney Frelinghuysen, and Catherine Hoover Voorsanger, *Herter Brothers: Furniture and Interiors for a Gilded Age* (New York: Harry N. Abrams, 1994).

ranging services including the design and making of furniture and furnishings, textile and wallpaper designs, architectural decoration, and others. Important members of the firm included William Bigelow, Charles Atwood, and William Baumgarten. The prime period of Herter Brothers is considered to be the 1870s and early 1880s when Christian Herter was the driving creative force. Their most important commission was the William H. Vanderbilt House at 640 Fifth Avenue. [1477] They also worked for Jay Gould, Collis P. Huntington, and J. Pierpont Morgan in New York City, in addition to commissions from Darius Ogden Mills and Mark Hopkins as far away as California. Several Herter interiors, including the William H. Vanderbilt house, the Morgan House, and the Jacob Ruppert house were published in *Artistic Houses* in 1883-84.[1478] Gustav Herter and Herter Brothers worked in most of the revival styles that typified the last half of the nineteenth century. They also executed extraordinarily fine furniture and interior decoration in more progressive styles derived from the English Eastlake or Modern Gothic and the Anglo-Japanese styles. After the death of Christian Herter in 1883, William Baumgarten ran the firm. In the 1890s, there was a messy and unfortunate power struggle with other members of the firm. By the time that Herter Brothers executed work at Hyde Park they were a much-depleted firm, both artistically and financially.[1479] It was managed by William Nichols until 1906.

[1477] The William H. Vanderbilt House was meticulously documented by Edward Strahan [Earl Shinn], *Mr. Vanderbilt's House and Collection*, 2 volumes (Boston, New York and Philadelphia, 1883-4).
[1478] *Artistic Houses, Being a Series of Interior Views of the Most Beautiful and Celebrated Homes in the United States with a Description of the Art Treasures Contained Therein*, New York, 1883-84.
[1479] For an outline of late Herter Brothers, see Wade Alan Lawrence, "Herter Brothers and the Furniture of the Minnesota State Capitol, 1903-1905," Master's Thesis, The University of Delaware, 1987. Herter Brothers' late financial records with many references pertinent to the documentation of Hyde Park are preserved at Winterthur Library.

APPENDIX 3

ITEMS LISTED IN THE 1938 CURRY INVENTORY OF THE VANDERBILT MANSION AND NOT LISTED IN THE 1940 HOPKINS INVENTORY

Vestibule

Hall

2 Folding Card Tables
Rugs:
2 Tiger Skin Rugs
Bear Rug
8 Sofa cushions-silk and velvet

Powder Room [Lavatory and Coats]

Domestic red figured rug (now in Mr. Vanderbilt's bedroom?)

North Vestibule

Rug 6'3" x 13'
2 Steamer Shawls
2 Automobile Robes

Dining Room

Drop-leaf table, mahogany, roll top 38 x 30 x 30"
Chenille red figured carpet rug 11 x 18"

Lobby

Folding Card Table
Smoker's Stand in Green Metal
Ivory Tusk Letter Opener
2 Doulton Pottery Jugs 10"
2 Soapstone Ornaments
Picture of Mr. Vanderbilt's Yacht

Den

Pair of Carved Walnut Round Back Chairs with Tapestry Slip Seats
Walnut Smoker's stand
Small Philco Radio
Trophy Cup in tortoise shell with brass trim
Pair of Bronze Figures, unsigned 12 ½" high
Chinese carved wood figure 12"
Quimper Set 3 covered jars 14", 2 vases 10"

South Foyer

Rug 6.5' x 16.2'

Living Room

3 Old Italian Side Chairs, walnut frames with tapestry seats and backs
Sofa, red silk damask with 2 sofa cushions
[a different sofa, the large 5-seat sofa appears in 1940]
Pair of armchairs
[in 1938 there were 19 armchairs, in 1940 there were 17]
Nest of 6 round mahogany tables with glass tops
Needlepoint Footstool 17 x 23 x 14"
3 mahogany tripod stands
Tea Service Blue Enamel and Silver "M.L.V." [Frederick's Mother]
2 Cigarette Boxes- crystal with silver mounts
Small Japanese Chest- 3 drawers in lacquered metal 6" x 4 ½" x 5"
Rugs:
9.2 x 19.10'
4' x 6.5'
5.4 x 9.6'
4.3 x 6.7'
10.6 x 13.10'
4.2 x 6.2'

Reception Room

Pair of Bisque Figures Girl and Boy with Basket 11"
Pair of Bisque Candlesticks (figures) 10"
Pair of Sevres Bisque Cupids 12" (one broken)
4 Glazed China Miniature Flowering Plants- Japanese
[must have been taken by Shears, now owned by Hope Zanes]
Glass Desk Set
French Brass Candlestick 10"

Grand Stair Hall

Second Floor Hall

Tabriz Rug 19.8 x 13.8'
Tabriz Rug 12.6 x 9.9'
Ceramics from the Chinese Etagere
Pair of Old Italian Faience Apothecary Jars 7 ½"
Blue Delft Hexagonal Vase 8"
Pair of Blue Delft Vases 9 ½"
Chinese Open-work teapot
Chinese Blue and White Tea Caddy
Pair of Chinese Blue and White Small Vases 4 ½"
Pair of Chinese Blue and White Vases 5"

Chinese Blue and White Vase with Silverplate top 6 ½"
3 Chinese Blue and White Small Vases
Chinese Blue and White Covered Bowl 6" Floral Design
"Bol Cinegraph" Moving Picture Camera Outfit
The Eagle armchairs are recorded in the Second Floor Hall in 1940

Second Floor South Foyer

Kirmen Rug 4'2" x 6'6"
Old Fashioned Plush Lounge with 4 Cushions
Chinese Teakwood Pedestal with marble top 12 x 17 x 32"
In 1940 an Italian Walnut Table 4'9" is recorded in this location
The paintings have been moved. "The Sleighing Party" was here in 1938, replaced by "Woman holding Wreath of Flowers"

Mr. Vanderbilt's Bedroom

2 Walnut Open Sectional Bookcases 42 x 10 x 45"
Tooled Leather Cigar Box
Pair of Bronze Bookends of Athletes by Konti 7"
Pair of Bronze Single Figures of Crusaders by Guillemin
Pair of Bronze Groups, 2 figures in each group 9"
Pair of Doulton Decorated Pottery Jars with Covers and Four Feet 18"
5 Imitation Lowestoft Porcelain Vases - 2 vases 11". 3 covered Jars 11"
(one returned)
Tiffany Favrile Glass Vase 7"
Brass Night Clock
Eight Day Clock. Leather Case
Italian Majolica Fu Dog 16" Long
Oil Painting of Sheep by Verborckhoven 6" x 8" in Shadow Box
Pair of Italian Style Bronze Log Rests with Amorini Finials
350 Misc. Books, mostly mystery and detective stories
Set of Pocket-size William Shakespeare [now owned by Hope Zane]
7 Volumes of Robert Louis Stevenson

Mr. Vanderbilt's Bathroom

Mrs. Vanderbilt's Bedroom

Contents of Vitrine Table
18 Tortoise Shell Hairpins, Hair Combs and Hair Ornaments
Engraved Silver Picture Frame 10 x 12 ½"
French Gilt Bronze Female Figure on Onyx Marble Base by Dercheu
French Gilt Bronze Desk Tray with Female Figure on Top by Dercheu 10"
French Gilt Bronze Figure, Amphitrite by Deplacher 10"
Small Size French style Commode in Boxwood, 3 drawers 28 x 15 x 30"
Leopard Skin Rug

Mrs. Vanderbilt's Boudoir

Pair of Miniature French Bronze Urns with Covers by Eug. Bazart 7"

Mrs. Vanderbilt's Bathroom

Large Red Room

1 Rahver Rug 43" x 6.7'
1 Aquatint "Vaux Hall" by F. Jukes, pub. 1785, engraved by Pollard after Rowlandson
1 Stipple Engraving "Airing in Hyde Park" Engraved by T. Gaugain after E. Dayes
1 (of 2) small watercolor portrait by C. Chaplin 8 x 5 ½"
English Mezzotint "Mrs. Braddyl" Engraved by Samuel Cousins after Reynolds 11 ½ x 14 ½"
Colored Print After Wicker
Stipple Engraving "Promenade in St. James Park" by F.D. Soiron after E. Dayes
Watercolor by M. Lafler 7 x 5 ½"
Pair of Gilt Decorated Toilet Bottles
French Gilt Bronze Inkstand 2 wells 7" Eug. Lazart, Paris
Pair of Low Candlesticks to match 4"
1 piece of a 5 piece leather desk set
Glass and brass trimmed desk clock Davis Collamore, N.Y.
Pair of Tiffany Rose China Mantel Urns, tripod base 12"
Rose enamel night clock 3 ½" sterling back Udall & Ballou, N.Y.

Small Red Room

3 Gilt Decorated glass toilet bottles [5 in 1938 inventory]
1 Dresden China small box, [originally there were 3, 2 are noted in 1940, and there is a handwritten noted - "missing"]
French Gilt Bronze Mantel Clock 12' Cherub holding clock by Eugene Lazart of Paris [now in Mrs. Vanderbilt's bedroom?]
Pair of Candlesticks 8" 3 swans at base [1 in Blue Room, 1 Stolen?]

Red Bathroom

Second Floor North Foyer

Brass Clock, French style 9" x 17 ½"
Pair of Italian Red Velvet Portieres (no evidence of hardware)
Kirmen Rug 7'8" x 11'3"

Blue Room

Mrs. Van Alen switched the 2 Blue Silk Upholstered Dressing Table Chairs[1480]
Pair of French Bronze Candlesticks with Dolphins at the base by Eug. Lazart
Small Box containing 4-piece writing set in English Gilt-Silver, blue enamel and

[1480] According to Craig Jessup.

Crystal
Pair of Meissen Porcelain Figures 9 ½"
White Marble Garniture by Lepaute of Paris: 1 three figure group 12" with small
Clock in column, 2 single figures of cupid 10"
Pair of Brass two-prong electroliers with blue china parrot in center of each 9"[1481]
Blue enamel night clock 3" Udall & Ballau, N.Y.
Pair of Hand Painted Blue China Vases 9" by A. Collat
Pair of French two-prong candelabra, gilt bronze on white marble base 9 ½"
Colored Engraving of "Franklin Before the Lords & Council," copied after
The painting by C. Schnessele by J.M. Suiller. 1859

Items present in 1940 but missing in 1999:
2 Blue figured satin upholstered armchairs with fringe at the bottom[1482]
Tufted chaise longue to match [the present one is caned with cushions]

Blue Bathroom

Dutch Silver and Glass Water Bottle
2 Copies of Prints in Gilt Frames

Mauve Room

1 Somnoe (?) 13 x 15 x 40"
French Line Engraving "Louis Seize" by Bervic after Callet, 1790
Pastel Interior by Daniel Hernandez
English Stipple Engraving "Miss Ferren" by Bertolozzi after Lawrence
Pair of Amethyst Glass and Silver trimmed clip box with seal to match
Purple Enamel Night Clock by Udall & Ballou, New York
Writing Set in Glass and Purple Enamel on Silver gilt with glass tray, 4 pieces
Small French Brass Clock with White Marble base 9" by Gleizse of Paris
Pair of French Gilt Bronze two-prong Candle Holders 5 ¼" by Lazart of Paris

Mauve Bathroom

Green Room

Shiraz Rug 4 x 5'
Colored Print "Offrande Presents par L'Amour a Fidelite" by Bonnet after
Huet 11 x 13"
Companion print to above 7 ½ x 9 ½"
Oil Painting "Mountain Landscape" by Aubrey-Lescomte-Girodet, 1824, 19 x 14"
Pair of French silvered China Vases, hand-painted flowers 9 ½"

Missing after 1940 inventory:
Green enamel small writing table, Japanese style decoration with

[1481] Taken by Herbert Shears.
[1482] Craig Jessup reported these chairs are visible in the Jim Traudt Photo.

2 desk lamps and 2 boxes 36 x 18 x 31"

Third Floor Stairway

Flemish Tapestry Panel 31 x 7.7'

Third Floor Hall

Old style red plush screen, 3 folds containing family photos
2 French style needlework tapestry armchairs
Veneered Table with one drawer 4.4 x 3 x 2.11'
Glazed earthenware jardinaire [sic] with teakwood stand
2 watercolors by A.B. Frost 12 ½ x 19"

Striped Room

In the 1938 inventory this room contains a lot of furniture and seems to be more of a storage area than a useful guest room.

Narrow Mahogany Reading Table
Grey Enamel Chaise Longue, cane ends, cotton tapestry slip seat [was this moved to the Blue Room?]
Old Fashioned Gilt Framed Chair Tufted Brocatelle Seat and Back
Louis XV Style Dressing Table with 2 attached Sconces by Sormani of Paris
Walnut Cobbler's Bench with one drawer
Black Starr and Frost Inlaid Mahogany Mantel Clock
Gothic Style Bronze Mantel Clock with Figure of a Crusader 18"
Dresden Inkwell and Saucer
Pen Tray and Stationery Holder in Brass with Wedgwood Panel
Small Portfolio and Hand Blotter in Leather
Photograph, "Bringing Home the Stag" 16 x 25"
Copy Colored Engraving "Isle of Arran" 17 x 24"
Scottish Mezzotint of "Dr. Nathaniel Spens," by J. Beugo
Artist's Proof "home Brewed" after Sadler by W.H. Boucher
Pair of Drapes

Pink Bedroom

Side Chair
Small Mahogany End Table 24 x 14 x 22"
Pair of Worchester China Figures Lady and Man with Baskets
Pair of Dresden Cameo Glazed Vases 8 ½"
2 Ruby and White Glass Toilet Bottles
Velvet Pin Cushion with Sterling Bottom
Oil Painting "Lady Before a Cheval Mirror" 25 x 20"
2 Water Colors, "Rouen Iron Spire" & "Palace of Bishop" by T. Dibden, 1881

Bathroom

Lavender Room

French Marquetry Lady's Desk, Brass Gallery by Sormani of Paris
[now at Chateau Sur Mer in Newport, gift of the Van Alen Family]
Gilt wood Chair, Caned Seat & Back
Amethyst Glass Wash Stand Set, 4 pieces

Empire Bedroom

French Inkwell in Bronze and Marble

Bathroom

Green and White Glass Toilet Set, 3 pieces

Green Bedroom

Night Stand
Small Commode, lacquered Japanese Style, 2 drawers 33 x 15 x 30"
Pair of Worchester China Pink and Gold Vases 11"
Mother of Pearl Shell Card Receiver
Minton China Wash Stand Set, Dark Green Stripes, 8 pieces
3 French Colored Prints pub. By Manzi Jayent & Co. 11 x 14"
2 English Colored Engravings- Portraits 6 ½ x 7 ½"

APPENDIX 4

CHRONOLOGY OF LANDSCAPE ACTIVITIES, 1895-PRESENT

Note: This chronology is offered as a helpful reference to the various changes made to the landscape from 1895-present. Due to incomplete documentation of many landscape features, it is not to be understood as a comprehensive or definitive record of all landscape changes occurring during that time.

1895 Construction of the Pavilion
1896 MM&W design a new mansion for the Vanderbilts
1896 Cleaning muck from pond.
1896 Purchase of 21,125 lbs of Peat Moss [account books]
1897 Construction of Carriage Barn
1897 Purchase of builder's level
1897 Construction of White Bridge
1897 Construction of Cobblestone Bridge
1897 Construction of Cobblestone Power House
1897 Reworking of formal garden stairs
1897 White authorized to spend $5,000 on external objects for grounds and porticos [Nina Gray research]
1898 Construction of perimeter stone wall-semicircular entrance gates
1898 Sale of old gate lodge to a "Mr. Finch"
1898 Total of 773 wagon loads of gravel added to roadways
1898 Construction of river road
1899 New mansion is completed
1899 Purchase of 474 tons of manure
1902 Big plant order -Thomas Meehan & Sons
1902-1903 "Italian Garden" by James L. Greenleaf, landscape architect
1905 Reassembled the Sexton Tract - demolition of Sexton Buildings
1906 Rough Point in Newport is sold
1906 Construction of "Subway"
1906-1937 Screen Tree Planting on Albany Post Road
1907 Large purchase of specimen trees (46) for Park from "Sunnyfield" Nursery
1908 Purchase of rustic garden seats, the "Beverly" and an "Old English Curved Seat"
1909 Perimeter stone wall rebuilt on Albany Post Road when road is reconfigured.
1910-1914 Vanderbilt was spending from $600-1,400 per month on the "Park"
1910 Carriage barn converted to "garage"
1910 Garden Plan prepared for F. W. Vanderbilt (eastern loggia garden) - Meehan and Sons
1910 Construction of the tennis court [account books]
1910-1911 (circa) Realignment of drive to create Great Circle- a neoclassical/Beaux-Arts **detail**
1911 Paid for marble base for Italian garden statue [account books]
1911 Plan for Proposed Walks, Estate of FWV - Meehan & Sons
1915 Tree moving company at work on property
1916 Detail Arrangement of Gardens - Cridland
1922 Plan for remodeling pergola - Cridland

1922 Proposed improvements in Formal Garden - Cridland
1923 Foundation planting, Robt. Cridland
1928 Construction of stone arch crossing of Albany Post Road over creek
1934 Planting plan for cherry walk, Cridland and Russell
1938 Vanderbilt dies
1941 Corn planted in lower meadow
1941 December Pearl Harbor
1942 Iron palisade on stone wall sold for scrap
1943 Formal garden posted closed to visitors due to deterioration
1945 FDR dies
1947-1955 Major drives resurfaced
1953 Boat House on Bard Rock is demolished
1958 Seventy-car parking lot built by CCC is enlarged to 150-car capacity
1960s Repair work on White Bridge
1964 25-car parking lot is built at Bard Rock
1966 New Master Plan reports that over 100 large trees have died on the property since 1938
1973 Park staff and Youth Conservation Corps re-delineate formal garden beds. Cherry Walk is cleaned up by contractors.
1976 "Final" Master Plan of 1976 stipulates 1900-1917 as the restoration period
1977 Cridland foundation planting is removed
1984 Frederick W. Vanderbilt Garden Association begins work on the formal gardens. Group implements Edwald's 1941 rehabilitation rather than the historically accurate plantings.

APPENDIX 5

JAMES L. GREENLEAF BIOGRAPHY[1483]

After beginning a successful career in civil engineering, James L. Greenleaf began the private practice of landscape architecture in 1894 and ceased active practice around 1926. Among his best known works are the country places of Frederick Vanderbilt, Hyde Park, NY; Samuel Insull, Lake Forest, IL; D.C. Blair, Bar Harbor, ME, Harold I. Pratt and George D. Pratt, Glen Cove, Long Island; Mortimer L. Schiff, Oyster Bay, Long Island; and C. Ledyard Blair, Far Hills, NY.

Greenleaf was elected a Fellow of the American Society of Landscape Architects in 1904. He served as President of its New York Chapter in 1914 and 1915, as Trustee of the Society from 1920-1923, and as its President from 1923-1926. During World War I, Mr. Greenleaf rendered part-time service in 1918 and 1919 as Camp Planner in the War Department, Construction Division, Camp Planning Section, during which time he was responsible for the plan of Camp Lee, Petersburg, VA. He also served as Town Planner in the Town Planning Division, U.S. Housing Corporation, for its project at Charleston, WV.

In 1918 he was appointed by President Wilson as the landscape member of the National Commission of Fine Arts to replace the post vacated by Frederick Law Olmsted, Jr. He was reappointed in 1923 by President Harding and continued to serve the Commission until 1927, when he was replaced by Ferrucio Vitale. During Greenleaf's service to the Commission, he was landscape architect consultant in 1931 and 1932 for the Arlington Memorial Bridge. In 1919, Greenleaf served with a special committee of the Fine Arts Commission in planning the development of the American Cemeteries in Europe. The final plans for the cemeteries were based on the recommendation of this committee.

From 1924 to 1926 he represented the profession of landscape architecture as Vice-President of the Architectural League of New York and from 1920 to 1925 he served as a member of the Jury in Landscape Architecture of the American Academy in Rome. In 1921 Mr. Greenleaf was awarded the Gold Medal in Landscape Architecture by the Architectural League of New York for his work at Blairsden, the country place of Mr. Ledyard Blair, and several other country places at Glen Cove, Long Island.

Representative Country Place Era Landscape Design by James L. Greenleaf:

1. George S. Brewster,	Fairleigh	Brookville, NY
2. James B. Duke Estate,		Somerville, NY
3. Samuel Insull,		Lake Forest, IL
4. Joseph M. Cudahy	Innisfail	Lake Forest, IL

[1483] Excerpted From American Society of Landscape Architects Council of Fellows - Histories Project, ASLA, Washington, D.C.

5. Percy R. Pyne II, Rivington House Roslyn, NY
Note: Was a collaboration with Beatrix Farrand - is said not to survive

6. D.C. Blair, Blair Eyrie Bar Harbor, ME
Note: Building and site demolished in 1935. Illustrations available in the 1905 and 1906 yearbooks of the Architectural League of NY.

7. Walter P Bliss, Wendover Bernardsville, NJ
Note: Illustration appeared in the 1909 yearbook of the Architectural League of NY.

8. Harold I. Pratt, Welwyn Glen Cove, Long Island, NY
Note: Was a collaboration with architects Delano & Aldrich. Property currently is said to be owned by Nassau County. Period illustrations appear in Long Island Country Houses & Their Architects.

9. George D. Pratt, Killenworth Glen Cove, Long Island, NY
Note: Property currently owned by the Russian UN Consulate. Illustrations appear in the 1920 and 1921 yearbook of the Architectural League of NY. Additional illustrations appear in Long Island Country Houses & Their Architects *as well as on pages 432 and 434 of Norman Newton's* Design on the Land.

10. Herbert L. Pratt, The Braes Glen Cove, Long Island, NY
Note: Property currently owned and operated as the Webb Institute of Naval Architecture. Illustrations appear in the 1917 yearbook of the Architectural League of NY.

11. Mortimer L. Schiff, Northwood Oyster Bay, Long Island, NY
Note: Original house destroyed, current house built 1951. Greenleaf landscape said to be missing. Illustrations of the fountain in the Rose Garden appear in the 1915 yearbook of the Architectural League of NY. Additional illustrations appear in Long Island Country Houses & Their Architects.

12. C. Ledyard Blair, Blairsden Far Hills, NJ
Note: Illustration appears in the 1917 yearbook of the Architectural League of NY.

13. H.W. Croft, Greenwich, CT
Note: Was a collaboration with Ellen Shipman - featured in House and Garden, *March 1923. Additional illustrations appear in the 1920 and 1921 yearbooks of the Architectural League of NY.*

APPENDIX 6

THE HYDE PARK LANDSCAPE IN THE CONTEXT OF COUNTRY PLACE ERA LANDSCAPE DESIGN

Olmsted Brothers (1898-1961)[1484]

At the retirement of his stepfather in 1895 and the untimely death of Charles Eliot in 1897, John Charles Olmsted formed a partnership with his young stepbrother Frederick Law Olmsted, Jr. Between his founding of the Olmsted Brothers partnership and John Olmsted's death in 1920, the practice of the Olmsted firm grew from a list of 600 projects to over 3,500. Dozens of Olmsted Brothers projects in the New York area including Long Island, Oyster Bay, Glen Cove, Great Neck, and the New Jersey suburbs are mid- to late Country Place estates from the turn of the century up to 1930.

Percival Gallagher (1874-1934), first as a talented designer and later as a principal in the Olmsted office, was clearly a contemporary of Greenleaf's. Gallagher was involved between 1906 and 1934 with designs for Ormston, the country place of John Aldred in Lattingtown, NY. He was also involved with Country Place projects for George Baker in Glen Cove, and H. H. Rogers in Southhampton. It is also interesting that Gallagher enjoyed a professional affiliation with the Pratt family of Glen Cove, Long Island, as did both Platt and Greenleaf.

Other regionally representative projects of the Olmsted firm contemporary with the career of James Greenleaf include:

Stephen Olin property	Rhinebeck NY	1905-1907
R.B. Mello	Watch Hill, RI	1918-1930
H. D. Auchincloss	Hammersmith Farm, Newport, RI	1909-1946
Walter Jennings	Cold Spring Harbor, NY	1915-1938
Marshall Field	Lloyd Neck, NY	1924-1926

Charles Adam Platt (1861-1933)[1485]

Trained as a fine artist, in 1892 Platt and his brother, an apprentice at the offices of Frederick Law Olmsted, Sr., took a study tour of the gardens of Italy. As a product of that trip, *Italian Gardens* was published in 1894, in which Platt paired photos and sketches with narrative. This book was one of the first illustrated publications in English depicting the gardens of Renaissance Italy and heavily influenced the emergence of a formal garden style in America. The book led first to garden design work for Platt, then to work as an architect. Work contemporary to the Vanderbilts' development of Hyde Park include the Faulkner Farm for Charles F. Sprague (1897-1898), and for the Weld, the Larz Anderson property in Brookline, MA (1902). Platt's attention to the Larz Anderson property may be partially behind his distraction from the preliminary 1901 survey of the Hyde Park garden for the Vanderbilts. Nevertheless both Faulkner Farm and the Weld projects illustrate Platt's adaptation of the Renaissance villa garden to North American conditions. Among the most influential of Platt's estate garden plans were those for Gwinn for William G. Mather near Cleveland, OH (1907-1908), the John T. Pratt estate in Glen Cove, NY (1909-1911), and the Villa Turicum for Harold and Edith Rockefeller McCormick in Wake Forest, IL

[1484] Excerpted from Robin Karson, in *Pioneers II*, 71.
[1485] Excerpted from Keith Morgan, in *Pioneers II*, 119-121.

(a commission that Frank Lloyd Wright lost). Platt was also an architectural member of the Washington, D.C. Fine Arts Commission during 1916-1921. Platt's service to the commission overlapped with that of Greenleaf who served the commission as a landscape architect from 1918-1927.

Guy Lowell (1870-1927)[1486]

Educated at the atelier Pascal and Ecole des Beaux-Arts, Lowell graduated in 1899. His earliest architectural project was completed in 1903, contemporary with Greenleaf's designs for the reconstruction of the formal gardens at Hyde Park. Important landscape projects included a job for Payne Whitney in Manhaasett on Long Island. His largest landscape commission was for the Harbor Hill property (1905). At the C.K.G. Billings' Long Island property, Farnsworth (1905), he created a "structured garden close to the house that dissolved into less rigid surroundings as one moved away from the residence to stables or outbuildings."

Beatrix Jones Farrand (1872-1959)[1487]

Farrand's parents divorced before she was twelve years old, and as a result, the young woman often traveled abroad with her mother and her father's sister Edith Wharton. Following one European garden tour, Jones opened an office in her mother's New York City home in 1895. Drawing on the widespread connections of her family's social circle, her first major commission came from William Garrison of Tuxedo, NY, in 1896. In 1899, she became a founding member of the American Society of Landscape Architects. She was the only woman among the eleven founders.

Farrand's important residential projects include:

Willard Straight property	Old Westbury, Long Island	1914-1932
J.P. Morgan's town house garden	New York City	1913-1943
Abbey Aldrich Rockefeller garden	Seal Harbor, ME	1925-1950
Mildred and Robert Woods Bliss	Dumbarton Oaks Washington, D.C.	1921-1947

Warren Manning (1860-1938)

The son of a nurseryman working under Olmsted, Sr., Warren Manning supervised nearly 100 projects, including the Biltmore estate and the installation of plants at the World's Columbian Exposition of 1893. Manning started his own practice in the Boston area with his brother in 1896, which eventually attained a national scope, but his residential estate work was centered in the Midwest. He is considered one of the most accomplished plantsmen of the 20th century. He was one of the founding members of ASLA.

Representative residential projects include: [1488]

J. H. Wittemore property		Middlebury, CT
Gustave Pabst property		Milwaukee, WI
August and Adolphus Busch property		St. Louis, MO
Frank Seiberling property	Stan Hywett Hall	Akron, OH
Cyrus McCormick property		Lake Forest, IL

[1486] Excerpted from Shilland, in *Pioneers II,* 89-90.
[1487] Excerpted from Eleanor M. McPeck in, *American Landscape Architecture: Designers and Places*, William H. Tishler, ed.
[1488] List excerpted from Robin Karson, in *Pioneers I*, 82-86.

Vitale and Geiffert, Ferruccio Vitale (1875-1933)[1489]

Vitale was born in Italy and trained as a military engineer; like James L. Greenleaf he turned to landscape architecture as a second career. Vitale immigrated to the United States in 1898 serving as a military attaché to the Italian embassy in Washington, D.C. He began practicing landscape architecture in 1904. Vitale would succeed Greenleaf as landscape architect member of the Washington, D.C. Fine Arts Commission, and was instrumental in establishing a landscape fellowship at the American Academy at Rome. Vitale's residential Country Place landscape design is typified by the Langdon K. Thorne property of the early 1920s located near Bay Shore, Long Island.

Downing Vaux (1856-1926)

Of all of Greenleaf's contemporaries, Downing Vaux, a native of Kingston, NY, most clearly focused his landscape architectural practice in the central Hudson region. He began his practice around 1880 collaborating with his father, Calvert Vaux who was Olmsted, Sr.'s first design partner. After his father's death in 1895, Downing Vaux continued to practice landscape architecture on his own. Vaux often collaborated with Olmsted's stepson John Charles Olmsted on local projects. One of the founding members of the ASLA, the younger Vaux's work included parks, institutional grounds and residential properties. Public work included plans for parks in Poughkeepsie, NY, Kingston, NY, Nutley, NJ, and St. John, Canada.

Vaux's representative residential projects include:[1490]

Robert Suckley property	Wilderstein	Rhinebeck, NY
Abraham I. Elkins property		Redbank, NY
Carl F. Baker property		Seabright, NJ
James A. P. Bramsdell property		Balmville, NY
William Whitlock property	Todt Hill	Staten Island, NY

[1489] Excerpted from Newton, 437.

[1490] List excerpted from Joy Kestenbaum, in *Pioneers II*, 145-148.

APPENDIX 7

SCHEDULE OF STONE AND TILE DELIVERIES FROM THE HYDE PARK LEDGERS, 1896-1899

May 25, 1896
20 tons 3/4" granite (Daniel S. Donovan)
10 tons 1/4" granite

June 11, 1896
1900 ft. tile drain in swamp (John H. Jackson)

May 1897
William A. Caire, tile

June 1897
J. Myers and Son laying tile at garden and stable

September 1897
William A. Caire
3000 1 1/2" tile
5000 2 1/2" tile
3000 1 1/2" collars
2000 2" collars
5000 2 1/2" collars

January 4, 1898
J. Myers and Son
Laying tile and boxes, main bridge
William A. Caire
Drain pipe stable lot

May 3, 1898
James A. DeGroat
338 cu. yds. 5/8" gravel

May 13, 1898
Hudson River Stone Supply co.
112 cu. yds. 2 1/2" crushed stone
62 cu. yds. 3/4" crushed stone

May 14, 1898
Wm. A. Caire 200 ft. 6" pipe; 300 ft. 3" pipe

May 23, 1898
Extra Payroll: hauling 437 loads crushed stone and 336 loads gravel. Total 773 loads - station and dock to roads around Mansion.

June 8, 1898
Hudson River Stone Supply Co.
235 cu. yds. 2 1/2" stone

158 cu. yds. 3/4" stone

June 25, 1898

Extra Payroll: hauling 360 loads stone, 50 loads gravel, total 410 loads. Hauled from dock and station to roads leading to Mansion.

July 2, 1898

Wm. A. Caire 250 ft. 6" pipe

July 9, 1898

Hudson River Stone Supply Co.
128 cu. yds. 2" crushed stone

J. M. Cummings.
Freight, 5 cars crushed stone

August 1, 1898

J. M. Cummings
Freight, 11 cars stone

August 6, 1898

Hudson River Stone Supply Co.
237 cu. yds. 2" stone
26 cu. yds. 3/4" stone

August 12, 1898

J. M. Cummings
Freight, 21 cars stone
Extra Payroll. Hauling 813 loads stone station to road from cottage to N. Avenue and between stable and concrete bridges.

September 1, 1898

J. M. Cummings
Freight 22 cars crushed stone

September 3, 1898

Hudson River Stone Supply Co.
375 cu. yds. stone 2"
438 cu. yds. Stone 3/4"
Wm. A. Caire 1200 ft. 8" pipe

September 28, 1898

Extra Payroll for building service road
J. M. Cummings, Freight 6 cars crushed stone
Extra Payroll handling [--] loads crushed stone, [--] loads gravel. Total [--] loads. Station and dock to creek road and service road.

October 8, 1898

J. M. Cummings, Freight 15 cars stone

October 10, 1898

Hudson River Stone Supply Co.
410-5 cars 2" stone

477 [--] 3/4" stone

Wm. A. Caire 475 ft. 3" pipe

James A. DeGroat
679 cu. yds. 5/8" gravel

October 29, 1898
Extra Payroll hauling [--] loads crushed stone

November 3, 1898
J. M. Cummings, Freight 24 cars crushed stone

November 7, 1898
Hudson River Stone Supply Co.
301 cu. yds. 2" crushed stone
327 1/2 cu. yds. 3/4" stone

James A. DeGroat
100 cu. yds. 5/8" gravel delivered in 50 yd. Lots

Wm. A. Caire 400 ft. 6" tiles

November 9, 1898
J. Myers and Son
Building 27 catch basins and laying tile from lower entrance to stable bridge on Creek Road and around semi-circle at lower entrance.
L. Travis
New Shaft, repair brake, road roller

December 3, 1898
Extra Payroll: Handling and hauling, dock to lower entrance
311 cu. yds. Gravel (300 loads)

December 5, 1898
James A. DeGroat
311 cu. yds. 5/8" gravel

June 3, 1899
Taxes on three cars stone
June 10, 1899
Taxes, Hudson River Stone Supply co.
246 cu. yds 3/4" (9 cars)

June 12, 1899
Myers to maintain road, foundations, bridge

September 26, 1899
J. M. Myers: Repairs on glass house, Post Road Bridge, laying tile and manhole at river, repairing basin White Bridge, etc.

September 27, 1899
Myers: catch basins east side of Post Road south of bridge; . . . laying tile to farm house

November 8, 1899

Wm. A. Caire: pipes for Sherwood Entrance, swamp by creek, Lodge #2 drain to creek

December 7, 1899

Wm. A. Caire: pipe south end bank walk; road from farm east

APPENDIX 8

CHARACTER-DEFINING FEATURES CHART - EXTERIOR ARCHITECTURE AND FURNISHED INTERIORS

A character-defining feature (CDF) is a "prominent or distinctive [visual] aspect, quality, or characteristic of a historic property that contributes significantly to its physical character. Structures, objects, vegetation, spatial relationships, views, furnishings, decorative details, and materials may be such features."[1491] "If the various materials, features and spaces that give a [property] its visual character are not recognized and preserved, then essential aspects of its character may be damaged in the process of change."[1492] Identification of forms and detailing of "materials and features that are important in defining the [property's] historic character and which must be retained in order to preserve that character" should precede treatment recommendations.[1493] "When an entire interior or exterior feature is missing, . . . it no longer plays a role in physically defining the historic character of the [property] unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance."[1494]

Applying Character-Defining Features to Historic Furnished Interiors

Using the *Secretary of Interior's Standards for the Treatment of Historic Properties* as a model, character-defining features can be identified for historic furnished interiors. For the Vanderbilt Mansion, due to the complexity and significance of the overall design as well as that of many individual rooms, CDFs are identified for the interior as a whole and for individual rooms. In each case, the following categories are used to organize the elements that make up the furnished interior:

Architectural Materials, Features, and Finishes

The choice and design of the materials of the walls, floors, ceilings, windows, and stairways contribute to the significance and historic character of interiors. Individual features to consider include columns, cornices, baseboards, fireplaces and mantels, paneling, light fixtures and hardware, wallpaper, plaster, paint, and finishes such as stenciling, marbling, and graining; as well as other decorative materials that accent interior features and provide color, texture, and patterning to walls, floors, and ceilings. These features emphasize the relationship between the interiors and the exterior and cannot exist independently. They may be designed or built for a specific interior, reused from other interiors or be available as mass-produced elements. They

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[1491] *Cultural Resource Management Guideline* (National Park Service, 1997), Release No. 5, Appendix A, Glossary, 178.
[1492] Lee H. Nelson, FAIA, "Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character," *Preservation Briefs*, #17, (Washington, D.C.: U.S. Department of the Interior, National Park Service, Preservation Assistance Division, 1982), 1.
[1493] Kay D. Weeks and Anne E. Grimmer, *The Secretary of the Interior's Standards for the Treatment of Historic Properties, with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* (Washington, D.C.: U.S. Department of the Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Heritage Preservation Services, 1995), 63.
[1494] Weeks and Grimmer, 65.

may be significant in their own right as a work of art, as the product of an important interior designer, or as the work of an important artist as in frescoed walls or painted ceilings.

Circulation and Spatial Arrangements

The floorplan, size, proportion, and layout of rooms and hallways, including the circulation and transition from one interior to another define this element. Axiality, vistas, rooms en filade, rooms en suite, the relationship of rooms to the landscape, and the relationship of public rooms to private and service rooms are factors to be considered. Both the functional and visual relationships between the spaces are integral to the historic character.

Furnishings and Interior Design Elements (E.g., Room Arrangement, Color, Texture)

All the individual objects within a historic furnished interior, and the interrelationships between them, create an ensemble that defines the historic character of the space. An understanding of the style, form, materials and craftsmanship of individual objects, combined with a contextual understanding of similar furnished interiors, provides the basis for defining the character of the assemblage as a whole. The specific use of the interior space defines the nature of the furnishings, as in a bedroom needs a bed. The character of furnishings is derived from style, design, construction, color, materials, upholstery, scale, and proportion in relation to the size and definition of each interior space. Furnishings may be designed for a specific interior, selected as individual pieces or suites, purchased or handed down over generations, mass-produced, or adapted for reuse. The furnishings are the dynamic component of the interior's character. The treatment of historic interiors must also recognize the continual changes in furnishings: they are altered, rearranged, redesigned, and functionally redefined. Furnishings may be significant in their own right as a works of art - the product of a master or traditional craftsperson, or a well-known artist.

The floorplan and layout within a room or hallway, including circulation, the placement and relationship of elements within the room, and the relationship of furnishings to architectural features define room arrangement. Both the functional and visual grouping of elements is integral to the historic character. How the architectural elements dictate furnishing arrangement and how the furnishings dictate the architecture should be considered.

Mechanical Systems

The existence and practical use of heating and air conditioning, lighting and plumbing systems, elevators, and communication devices influences certain structural and decorative decisions. The visible features of historic mechanical systems such as grilles, radiators, lighting fixtures, and switch plates contribute to the overall historic character of the furnished interior. These mechanical systems may still be operational and special attention must be given to their physical condition, efficiency, and safety. Consideration may also be required due to seasonal changes.

Key to Chart Symbols:

(M) Design, and/or materials modified, use M1 and M2 if there are subsequent changes in 1906 and 1940
(R) Element relocated
(L) Lost

Character-defining Features of the Exterior Architecture			
	1899-1940 Ownership by Vanderbilts and Heirs	1940-Present Current Conditions	Comments
ARCHITECTURAL MATERIALS, FEATURES, AND FINISHES			
Choice of limestone as building material and its overall monochromatic appearance	X	X	
Fenestration, in the placement of window openings directly above one another and the regular pattern of voids they create	X	X	
Window shutters, that when open, folded back against the side jambs	X	R	In storage
Recessed building planes from the main block	X	X	
Projecting two-story-high porticos and steps, rectangular at the east, north, and south elevations and semicircular at the west elevation	X	X	
Coffered ceiling of porticos	X	X	May have been subtly polychromed

Character-defining Features of the Exterior Architecture			
	1899-1940 Ownership by Vanderbilts and Heirs	1940-Present Current Conditions	Comments
The continuous entablature at the string course between the second and third stories	X	X	
Dentiled cornice	X	X	
Roof balustrade	X	X	
Two-story-high pilasters	X	X	
Use of the composite order	X	X	
The cartouche above the main portico	X	X	
The lion-head detail and rinceau panels in the stringcourse	X	X	
The vertical panels at the third story that progressively convert from a lion head to a foliated detail	X	X	
Massive chimneys, extending only slightly above the roof balustrade	X	X	
The appearance of a flat roof	X	X	
FORM AND SPATIAL ARRANGEMENTS			
The setting of the house	X	X	
The monumental form	X	X	
The building symmetry	X	X	

Character-Defining Features of the Furnished Interior taken as a Whole					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Architectural Materials, Features, and Finishes					
Variety of materials including wood, plaster, composition, marble, stone, and faux stone	X	X	X	X	
The use of classical details to define the rich molding ornamentation	X	X, M	X	X	The Elliptical Hall, Living Room, and Second-Floor Hall were architecturally altered in 1906
Circulation and Spatial Arrangements					
Beaux-Arts Floor Plan	X	X	X	X	Unaltered layout of rooms, unchanged function of rooms
Vistas east/west from entry to Hudson River and north/south encompassing the entire span of the mansion	X	X	X	X	Central Ellipse with major rooms on long axis and other rooms on short axis
Distinct social, private, work zones	X	X	X	X	Work zones separated from public rooms, but with access as necessary
Furnishings and Interior Design Elements					
Architect-designed interiors by Charles McKim	X	M	X	X	The Elliptical Hall, Living Room and Second Floor Hall were altered in 1906
Decorator-designed interiors by Georges Glaenzer and Ogden Codman	X	X	X	X	

Character-Defining Features of the Furnished Interior taken as a Whole					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
E.F. Caldwell & Co. Lighting Fixtures, one of the finest American makers of lighting devices supplied custom-made fixtures according to designs by the architects and decorators of the Vanderbilt Mansion. They were also responsible for electrifying antique fixtures and adapting Oriental ceramics for use as lamps	X	X	X	X, M	These fixtures remain *in situ*, although in some cases the shades have been replaced
Textiles	X	X	X, M, L	X, M, L	The collections contain a remarkable number of 19th-century textiles including tapestries, upholstery, draperies and bed coverings.
Antique and reproduction furnishings from Europe	X	X	X	X	These were essential elements for the creation of an old-world style
Flowers, plants, and floral arrangements	X	X	L	L	Flowers, plants, and floral arrangements were a dynamic feature of the decoration. The flowers and plants were supplied from the gardens and greenhouses.
Mechanical Systems					
Electrical system - lighting, light switches, electrical outlets	X	X	M	X	Re-wiring done after transfer to NPS

Character-Defining Features of the Furnished Interior taken as a Whole					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Heating/ventilation system - decorative grates/heat registers, radiators	X	X	M	X	New boilers installed 1943?
Plumbing system - hot and cold running water throughout, plumbing fixtures	X	X	M1	M2	M1: Changes to sewage system M2: New hot water boiler installed 19??
Communication systems - external, estate, and intra-house	X	X	?	L	Changes to phone service? Intercoms non-functional
Elevator, Dumbwaiter	M1	M2	X	X	M1: Safety gates installed in elevator 1900 M2: Elevator electrified 1936
Fireproof materials including structural steel	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
SUB-BASEMENT: BOILER ROOM					
Architectural Materials, Features, and Finishes					
Masonry walls, cement floors, exposed pipes, ducts	X	X	X	X	
Circulation and Spatial Arrangements					
Access to mechanical equipment Stairway from hall, access to sub-basement	X	X	X	X	
Furnishings and Design Elements					
Sink; electric light fixtures	X	X	X	X	
Mechanical Systems					
Boilers (2)	X	X	M	X	Boilers replaced circa 1943 Oil burning
Hot water boiler	X	X	X	M?	Boiler replaced 19??
Sink	X	X	X	X	
Electrical panel				X	Year? Modification?
COAL ROOMS					
Coal chutes, rooms to receive and store coal	X	X	X	X	
BASEMENT: HALL					
Architectural Materials, Features, and Finishes					
Painted, plastered walls with varnished baseboard, chair rail, picture rail	X	X	X	X	
Four square, structural columns in the ellipse	X	X	X	M	Some trim removed from columns at unknown date
Hardwood floor	X	X	X	M	NPS red carpet added to north end of hall

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Textured, frosted, and wired glass on all interior doors and transom lights	X	X	X	M	Plywood inserts added to some doors at unknown date
Plain electric wall sconces	X	X	X	M	Glass shades replaced
Partitions on west side of ellipse for store rooms		M1		M2	Two store rooms added during Vanderbilt occupancy. Northern-most storage room added after 1947.
Circulation and Spatial Arrangements					
Central ellipse with north-south traffic pattern, as on upper floors	X	M1	M1	M2	
Exterior north entry, access to sub-basement, service stair hall, elevator	X	X, M	X	X	Elevator electrified in lift shaft in 1936
Rooms grouped by functional zones	X	X	X	X	
Furnishing and Interior Design Elements					
Three wooden work tables	X	X	X	M	After 1940, two tables removed and various furnishings added
Mechanical Systems					
Hinged floor section	X	X	X	X	For air circulation
KITCHEN					
Architectural Materials, Features, and Finishes					
White, glazed brick walls	X	X	X	X	
Terrazzo floor with tile border	X	X	X	X	
Pot rack on ceiling	X	X	X	M	NPS removed, then reproduced the pot rack
Storage shelves and hooks on walls	X	X	X	M	NPS apparently removed some shelving and hooks
Plain electric wall sconces and three-bulb light over work table	X	X	X	M	Milk-glass shades do not survive on wall sconces

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Circulation and Spatial Arrangements					
Kitchen forms core of a cooking zone including Scullery, Dumbwaiter, Refrigerator, Kitchen Store Closet, Service Dining Room, Service Pantry, Cook's Room	X	X	X	X	
Kitchen at north delivery entry	X	X	X	X	North window with view of entry
Access to Hall, Scullery	X	X	X	X	
Furnishing and Interior Design Elements					
Built-in china dresser	X	X	X	X	
Center work table	X	X	M	M	Zinc top removed, probably by NPS
Various worktables, chairs, mortar and pestle, chopping block, wall clock	X	X	L	L,M	Mortar and pestle, chopping block, one table removed. NPS added cupboard at north window.
Cookware	X	X	L	L,M	NPS purchased cookware in 1971
Mechanical Systems					
Range	X	X	X	M	NPS added an oven formerly in the Pavilion to the east of range
Sink, hot and cold running water	X	M	M	M	Porcelain sink replaced with Monel sink
Call bell	X	X	X	M	NPS removed mechanism
Speaking tube	X	X	X	M	NPS used shaft for electrical wiring
SCULLERY					
Architectural Materials, Features, and Finishes					
White, tiled walls	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Terrazzo floor with narrow tile border	X	X	X	X	
Plain, electric wall sconce	X	X	X	X	Retains original milk-glass shade
Circulation and Spatial Arrangements					
Access to Kitchen, Dumbwaiter via swinging door	X	X	X	X	
Furnishing and Interior Design Elements					
Unknown case furniture	X	X	L	L	As indicated by floor stain at south wall
Flour barrel				M	Added erroneously by NPS circa 1971
Mechanical Systems					
Porcelain sink with wooden drainboard	X	X	X	X	
Call bell	X	X	X	X	
DUMBWAITER					
Architectural Materials, Features, and Finishes					
White, tiled walls	X	X	X	X	
Terrazzo floor with no tile border	X	X	X	X	
Plain, electric wall sconce	X	X	X	M	Milk-glass shade replaced
Circulation and Spatial Arrangements					
Access to Scullery and service stair hall	X	X	X	X	
Mechanical Systems					
Dumbwaiter	X	X	X	X	Chas. W. Hoffman Co., manuf. hand-powered
SERVICE DINING ROOM					
Architectural Materials, Features, and Finishes					
Painted, plaster walls with varnished baseboard, chair rail, picture rail	X	X	X	M	Trim painted cream and window sash grain-painted

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Hardwood floor with domestic rug	X	X	X	M	Rug replaced with Oriental carpet
Ornamental fireplace mantel and hearth	X	X	X	X	No flue
Single-bulb electric light over table	?	?	?	M	Staff believes replaces earlier fixture
Circulation and Spatial Arrangements					
Access to vestibule off main hall, Service Pantry, servant's cloak closet	X	X	X	X	
Furnishing and Interior Design Elements					
Dining table, serving table, stand, mantel clock	X	X	X	M	NPS has added a table to the room
Seating furniture	X	X	L1	L2	Seating furniture was removed by 1940 and subsequently. When not in use, chairs lined walls.
Victrola and radio	X	X	X,L	L	Radio removed by 1940, Victrola removed post-1940
Mechanical Systems					
Radiators	X	X	X	X	
SERVICE PANTRY					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	
Covered, unfinished hardwood floors	X	X	X	L	NPS removed floor covering
Plain, electric wall sconce	X	X	X	L	Replaced with new fixture
Circulation and Spatial Arrangements					
Access from Service Dining Room	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Furnishing and Interior Design Elements					
Built-in china dresser	X	X	X	M	One section removed, painted, replaced, but not re-installed
Mechanical Systems					
Sink with drainboard	X	X	X	L	Removed by NPS at unknown date
COOK'S ROOM					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	
Varnished baseboard, chair rail, picture rail	X	X	X	X	
Built-in closet	X	X	X	X	Only cook and housekeeper had built-in closets in their rooms
Plain, electric wall sconce	X	X	X	X	
Circulation and Spatial Arrangements					
Access to small vestibule off hall	X	X	X	X	
Furnishing and Interior Design Elements					
First-period furnishings unknown. Late Vanderbilt furnishings for two staff each with bed, dresser, wash stand, small table, chair	?	X	X	M	Furnishings removed, but presumably still in collection
Mechanical Systems					
Radiator	X	X	X	X	
MAIN LAUNDRY					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	
Baseboard, chair rail	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Hardwood floor, painted	X	X	X	X	Currently painted black
Plain, electric wall sconces, two-bulb light over laundry tables	X	X	X	X	
Wooden store closet	X	X	X	X	Not on plan, probably added early in Vanderbilt period
Circulation and Spatial Arrangements					
Part of laundry zone including Main Laundry, Service Laundry, Boot Room	X	X	X	X	
Access to hall	X	X	X	X	
Furnishing and Interior Design Elements					
Three laundry tables, two side chairs	X	X	X	L	Two tables, chairs removed. One table in hall.
Mechanical Systems					
Troy Drying Room	X	X	X	X	Troy Laundry Machinery Co., patented 1885; 13 pull-out steam-heated sections
Cast iron stove	X	X	X	X	Janes & Kirtland, NY, manuf.
Five laundry sinks	X	X	X	M	Wringer removed from south sink
Call bell	X	X	X	X	
SERVICE LAUNDRY					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	
Varnished baseboard, chair rail	X	X	X	X	
Covered, unfinished hardwood floor	X	X	X	M	Covering removed, probably linoleum and tin sheeting under stove
Plain, electric wall sconce	X	X	X	X, M	NPS lighting fixtures added

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Circulation and Spatial Arrangements					
Access to hall	X	X	X	X	
Furnishing and Interior Design Elements					
One laundry table	X	X	X	L	
Hooks for laundry line	X	X	X	M	One hook is missing
Wooden, free-standing closet	?	?	?	M	
Mechanical Systems					
Three porcelain laundry sinks	X	X	X	X	One wooden shelf between tubs missing
Cast iron stove	X	X	X	L	
Electric washer, dryer, water heater				M	Added by NPS
BOOT ROOM					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	
Varnished baseboard, chair rail, picture rail	X	X	X	X	
Hardwood floor	X	X	X	M	Modern NPS carpet
Two plain, electric wall sconces	M?	M?		R	Surface-wired sconces, one replaced with modern porcelain fixture with bare bulb
Coat rod with pulleys at west wall	X	X	X	X	
Wooden closet on north wall	?	X	R?	R?	Removed by NPS?
Circulation and Spatial Arrangements					
Access to hall	X	X	X	X	
Furnishing and Interior Design Elements					
Furnished as staff bedroom	?	X	X	R	By 1927 used as staff bedroom. Now used as staff lounge.

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Mechanical Systems					
D.C. electric line in wooden conduit	M?	M?	X	X	Surface-wiring for two sconces
Radiator	X	X	X	X	
BUTLER'S ROOM, SECOND MAN'S ROOM, THIRD MAN'S ROOM (Partitioned into staff room and store room)					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	
Varnished baseboard, chair rail, picture rail	X	X	X	X	
Hardwood floors	X	X	X	X	
Plain, electric wall sconces	X	X	X	X	
Wooden closets added to rooms	M?	M?	X	X	
Circulation and Spatial Arrangements					
Zone of rooms for male staff including these three plus Service Trunk Room	X	M	X	X	Third Man's Room partitioned into staff room and store room
Access to hall	X	X	X	X	
Furnishing and Interior Design Elements					
Furnished as staff bedrooms	X	M?	X	X	Third man's room partitioned into staff room and store room
Mechanical Systems					
Radiator	X	X	X	X	
SERVICE TRUNK ROOM					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	
Hardwood floor	X	X	X	X	
Five shelves	X	X	X	R	West wall, full length of room
Nailer for coat hooks	X	X	X	X	East wall, hooks never installed

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Circulation and Spatial Arrangements					
Access from hall	X	X	X	X	
Furnishing and Interior Design Elements					
Servants' trunks, etc.	X	X	L	L	
V.'s TRUNK AND STORE ROOM					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	
Hardwood floor	X	X	X	X	
Four shelves line walls	X	X	X	X	
Circulation and Spatial Arrangements					
One in a series of store rooms in a zone around the hall ellipse	X	X	X	X	
Access to vestibule for Cook's Room	X	X	X	X	
Mechanical Systems					
D.C. wiring in wooden conduit	?	X	X	R	For wall light, now removed
Automatic light switch wired into door jamb				X	Wired to modern light. Interior door molding replaced.
HOUSEKEEPER'S OFFICE AND STORE CLOSET					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	
Baseboard, chair rail, picture rail	X	X	X	M?	Currently painted cream
Wall-to-wall carpet	X	X	X	R	Currently NPS carpeting
Two electric wall sconces, decorative shades	X	X	X	M	Shades replaced with repro, frosted glass

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Built-in closet	X	X	X	X	Only the cook and housekeeper had built-in closets
Key closet	X	X	X	X	Locked
Circulation and Spatial Arrangements					
Comprise a functional zone for the housekeeper	X	X	X	X	
Access from service stair hall	X	X	X	X	
Furnishing and Interior Design Elements					
Drop-end table, oak table, desk and chair, two side chairs, rocker, book rack	X	X	?	R	Now furnished as office space
43-piece Minton China service, blown glass, plated flatware, miscellaneous China and teapots	X	X	?	L	
Mechanical Systems					
Four call buttons	X	X	X	X	Servants Hall, Butlers Pantry, 3rd Story
Radiator	X	X	X	X	
ELEVATOR					
Architectural Materials, Features, and Finishes					
Metal door, wired glass diamond-shaped window	X	X	X	X	Fireproof glass
Circulation and Spatial Arrangements					
Access to service stair, hall	X	X	X	X	
Furnishings and Interior Design Elements					
Rosewood paneling	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Mechanical Systems					
Elevator	M1	M2	X	X	Otis Elevator Company M1: Safety gates installed 1900 M2: Electrified 1936
MEN'S BATH					
Architectural Materials, Features, and Finishes					
White glazed brick walls, floor	X	X	X	X	
Circulation and Spatial Arrangements					
Access to Hall	X	X	X	X	
Furnishings and Interior Design Elements					
Sink , bathtub, toilet	X	X	X	X	
Mechanical Systems					
Radiator, hot and cold running water	X	X	X	X	
LAVATORY					
Architectural Materials, Features, and Finishes					
White glazed brick walls, floor	X	X	X	X	
Furnishings and Interior Design Elements					
Sinks (2), toilet	X	X	X	X	
Mechanical Systems					
Radiator, hot and cold running water	X	X	X	X	
FIRST FLOOR: VESTIBULE					
Architectural Materials, Features, and Finishes					
Marble floors with green border	X	X	X	X	
Double doors with grills	X	X	X	X	
High vaulted ceilings with stucco decoration in each of the four lunettes	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Circulation and Spatial Arrangements					
Forms narrow passage/transition from elliptical Park drive and broad entrance portico to Elliptical Hall and view of Hudson beyond	X	X	X	X	
Furnishings and Interior Design Elements					
Pair of Italian green pottery jars	X	X	X	X	Purchased by Stanford White
Hanging pierced metal fixture with glass globe	X	X	X	X	
Mechanical Systems					
Decorative grates/registers	X	X	X	X	
LAVATORY AND COATS					
Architectural Materials, Features, and Finishes					
White tiled floors and walls	X	X	X	X	
Circulation and Spatial Arrangements					
Access from Hall	X	X	X	X	
Furnishings and Interior Design Elements					
Toilet and sink	X	X	X	X	
Satsuma umbrella stand	X	X	X	X	
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
ELLIPTICAL HALL					
Architectural Materials, Features, and Finishes					
Marble terrazzo floor with pale colored borders	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Elliptically shaped room with Italian green marble pilasters with molded capitals and bases	X	X	X	X	
Antique mantel [Italian, 17th c.? with caryatid supports]	X	X	X	X	
8 Sconces by E.F. Caldwell & Co., each with three arms. Pair of light fixtures in each alcove.	X	X	X	X	
Frieze painted by Elmer Garnsey	X	X	X	X	
Opening in the ceiling provides light from second story skylight	X	M1	M1	M1	1906 change in the shape of opening to an elongated octagon surrounded by a double row of stone balusters
Circulation and Spatial Arrangements					
Two doors open onto west porch overlooking the Hudson River	X	X	X	X	
Central reception area, from which all other public spaces on the first floor radiate	X	X	X	X	
Furnishing and Interior Design Elements					
Arrangement of furniture encompassing both conversational seating (two sofas and the loveseat with smoking stands) and formal large armchairs placed at regular intervals for a decorative effect	X	?	M1	M1,L	Several pieces reupholstered, pillows from sofas gone

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Antique or reproduction furniture including two Renaissance style cabinets, a large giltwood table with porphyry top	X	X	X	X	
Two busts on pedestals	X	X	X	X	Purchased by Stanford White
Chinese vase with French gilt-bronze mounts on mantel	X	X	X	X	
Seasonal arrangements of flowers and plants in large planters and vases	X	X	L	L	Dynamic effect lost with removal of plants and flowers
Textiles including tapestries, tapestry portieres and velvet draperies all integral to decorative effect. Rugs, including a number of Oriental, tiger, and bearskin served to make the space both formal and informal	X	X?	X,M1,L	X,M1,L	An important element of decorative layering has been lost without the rugs
Mechanical Systems					
Decorative grates/registers	X	X	X	X	
NORTH FOYER					
Architectural Materials, Features, and Finishes					
Terrazzo floor	X	X	X	X	
Painted plaster walls	X	X	X	X	
Circulation and Spatial Arrangements					
North Foyer connects the Elliptical Hall and the Dining Room and provides access into the service areas of the mansion, including the elevator, service stairs, and Butler's Pantry	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Pocket doors leading to Dining Room can be open or closed	X	X	X	X	
Furnishing and Interior Design Elements					
Oriental rug	X	X	L	L	
Florentine cassone	X	X	X	X	
Chinese pot with stand and plant	X	X	?	M	The pot remains *in situ*, but the plant is fake
Two hanging tapestries	X	X	X	R	Tapestries currently in storage
Venetian hanging lantern	X	X	X	X	
Mechanical Systems					
Decorative grates/registers	X	X	X	X	
DINING ROOM					
Architectural Materials, Features, and Finishes					
Herringbone floor	X	X	X	X	
Walnut paneling with gilded highlights	X	X	X	M	Paneling oiled by NPS
Pair of large marble columns	X	X	X	X	Part of a set of four purchased by Stanford White
Old Italian ceiling enlarged by Herter Brothers with center painted by Edward Simmons	X	X	X	X	
Circulation and Spatial Arrangements					
Situated at the northern end of the mansion with three exposures	X	X	X	X	The Dining Room could be closed with pocket doors and ceremonially opened
Furnishing and Interior Design Elements					
Isphahan rug	X	X	X	X	Purchased from Stanford White
Chenille rug	?	X	L	L	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Suite of furniture including a banquet table, smaller table and dining chairs	X	X	X	M	Reupholstered using reproduction textile
Two serving tables	X	X	X	X	
Drop-leaf table		X	L	L	Missing from 1940 inventory
Six armchairs	X	X	X	X	
Screen	X	X	X	X	
Pair of Florentine gilded mirrors	X	X	X	X	
Pair of planetaria	X	X	X	X	Purchased by Stanford White
Two tapestries	X	X	X	X	
Baptismal font	X	X	X	M	Originally contained real plants
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of plants and flowers
Table settings and decorations	?	?	?	M	The settings and decorations were continually changed according to the needs of various occasions. The scope and variety of silver, glass, and ceramics is mostly lost
Mechanical Systems					
Pushbutton at entrance to hall	X	X	X	X	Inoperable - to Butler's Pantry, Servants' Hall
Decorative grates/registers	X	X	X	X	
BUTLER'S PANTRY					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	
Varnished cabinetry with glass doors	X	X	X	X	
Brown linoleum flooring	X	X	X	X	Original?
Two-drawer case added to south dresser	M?	M?	X	X	Probably for additional linen

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Two plain electric wall sconces	X	X	X	L	Removed from east, west walls
Central, hanging ceiling lamp	X	X	X	X	
Circulation and Spatial Arrangements					
Accessed from Service Stair Hall and Dining Room	X	X	X	X	
Dumbwaiter accesses kitchen offices and second-floor gallery	X	X	X	X	
Access to second-floor gallery from Service Stair Hall	X	X	X	X	
Furnishing and Interior Design Elements					
China, glassware visible in cabinetry	X	X	L	L	Removed in 1939
Safe	X	X	X	X	MM&W plans proposed safe in SE corner, rather than as-built. Safe by Herring, Hall, Marvin Co. of New York
One oak table and two chairs	X	X	X	R/L?	
Sheers at east window	X	X	L?	L?	
Mechanical Systems					
Sink with two white, marble drainboards	X	X	L?	L	On east wall. Removed by NPS.
Dumbwaiter	X	X	X	X	Pushbutton mounted on side
Private phone	?	X	L?	L	In small cupboard on west wall
Plate warmer	X	X	L?	L	On north wall
Built-in plate warmer	X	X	X	X	
Call box and DeVeau intercom	?	X	X	X	
Three speaking tubes	X	?	?	L	One each to Mr. V, Mrs. V's bedrooms, Kitchen
Pushbuttons	X	X	X	X	Inoperable, one labeled Butler's Pantry, two unmarked

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
LOBBY					
Architectural Materials, Features, and Finishes					
Mahogany paneling	X	X	X	M	Oiled by NPS
Built-in bench	X	L	L	L	Removed in 1915 when the Lobby was reconfigured
Stained glass window	X	X	X	X	
Built-in bookcase		X	X	X	Added in 1915 in place of the bench
Built-in desk and cabinet	X	R	X	X	Relocated in 1915 from the east wall to the north wall
Circulation and Spatial Arrangements					
A small room off the Elliptical Hall which originally had access to the Vestibule and the Den	X	M	X	X	In 1915 the door to the Vestibule was blocked and the bathroom was enlarged so that it became the access between the Lobby and Den
Furnishing and Interior Design Elements					
Rug	X	X	X	X	
Folding card table	?	X	L	L	Missing from 1940 inventory
Chairs	X	X	X	X	
Humidors	X	X	X	X	
Personal accessories of Frederick Vanderbilt	X	M	X,L	X,L	Many items such as the humidors and books remain, but more transitory effects such as papers and photographs are lost

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Decorative accessories including Japanese chargers, pistols, oil painting, ceiling medallions	X	X	X	X	
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
Mechanical Systems					
Decorative grates/register	X	X	X	X	
DEN					
Architectural Materials, Features, and Finishes					
Carved and paneled mahogany	X	X	X	X	
Swiss ironwork over the window	X	X	X	X	
Carved wood mantel made by Swiss craftsmen	X	X	X	X	
Built-in bookcases	X	X	X	X	
Faux painted tapestry	X	X	X	X	
Mottled green painted walls	X	X	X	X	
Portion of the ceiling is vaulted	X	X	X	X	
Central carved or cast ceiling medallion	X	X	X	X	
Ceiling beams	X	X	X	X	
Circulation and Spatial Arrangements					
Access from the Elliptical Hall	X	X	X	X	
Connects to the Bathroom		M	X	X	Altered in 1915 when the bathroom was enlarged
Furnishing and Interior Design Elements					
Green rug	X	X	X	X	
Built-in bench	X	L	L	L	Probably removed in 1915 when changes were made to the Lobby

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Arrangement of chairs and sofas	X	M1		M2	Chintz covered sofa added in place of the built-in bench. Other pieces have been reupholstered by NPS. One pair of carved walnut round-back chairs with tapestry seats removed between 1938 and 1940
Tables	X	X	X	X	
Radio		X	L	L	Missing from 1940 inventory
Decorative accessories including weapons, vases, beer steins, animal heads, mantel garniture	X	X	X	X	
Tapestry draperies	X	X	X	M	Replaced by NPS with reproduction draperies made of the same material as the upholstery
Miscellaneous accessories and personal effects	X	X	L	L	Unknown personal items missing, also a trophy cup, a pair of bronze figures, a carved wood figure and a set of three Quimper jars
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
Brackets supported porcelain foo dogs with lights		X	X	X	
Pierced metal chandelier	X	X	X	X	
Mechanical Systems					
Decorative grates/register	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
SOUTH FOYER					
Architectural Materials, Features, and Finishes					
Terrazzo Floor	X	X	X	X	
Painted plaster walls	X	X	X	X	
Circulation and Spatial Arrangements					
South Foyer connects the Elliptical Hall and the Living Room	X	X	X	X	
Pocket doors leading to Living Room can be open or closed	X	X	X	X	
Furnishing and Interior Design Elements					
Oriental rug	X	X	L	L	
Pair of canons	X	X	X	X	
Model of the yacht *Warrior*			X	M	In Pavilion exhibition
Cassone	X	X	X	X	
Pair of painted and gilded torcheres	X	X	X	X	
Two hanging tapestries	X	X	X	R	Part of a series of four, the other two are in the Living Room
Venetian hanging lantern	X	X	X	X	
Mechanical Systems					
Decorative grates/registers	X	X	X	X	
LIVING ROOM					
Architectural Materials, Features, and Finishes					
Herringbone pattern wood floor	X	X	X	X	
Paneling of carved Circassian walnut	X	X,M	X,M	X,M	Some carving added over windows by Whitney Warren in 1906
Pair of gray marble mantels	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Pair of large marble columns	X	X	X	X	Part of a set of four purchased by Stanford White
Ceiling painting by H. Siddons Mowbray	X	L	L	L	One fragment of the mural in VAMA collection. Removed in 1906
Ceiling with stucco decoration	X	X	X	X	
Circulation and Spatial Arrangements					
Situated at the southern end of the mansion with three exposures	X	X	X	X	The Living Room could be closed with pocket doors and ceremonially opened
Furnishing and Interior Design Elements					
Arrangement of Oriental rugs	?	X	X,L,R	X,L,R	Rugs were removed and relocated after Frederick's death
Screen	X	X	X	X	
Pair of twisted columns	X	X	X	X	Purchased by Stanford White
Arrangements of reproduction seating furniture	?	M?	X,L		The Sofas in the Elliptical Hall and chairs in the Third Floor Hall may have originally been in the Living Room, based on the fact that the upholstery of those pieces matches the original drapery fabric in the Living Room. A number of pieces are missing from the 1940 inventory, including three old Italian side chairs, a red silk damask sofa, a pair of armchairs, a needlepoint footstool

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
French reproduction furniture by Paul Sormani including a roll-top desk, a pair of card tables and a two-tier tea table	X	X	X	X	
Two large refectory tables	X	X	X	X	
Miscellaneous decorative furniture		X	L	L	A small Japanese chest, a nest of six round mahogany tables, three mahogany tripod stands
Steinway piano with a decorated gilded case	X	X	X	X	Made for one of the Vanderbilts' city houses and moved to Hyde Park
Oriental vases mounted as lamps	X	X	X	X,M	Some shades replaced, some lamps rewired
Sconces by E.F. Caldwell & Co.	X	X	X	X,M?	Shades replaced?
Accessories, including bronzes, framed photographs	X	X,?	X,L	X,L	A tea service, two cigarette boxes missing from 1940 inventory
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
Tapestries	?	X	X	X	
Green cut and voided velvet draperies and portieres	X	X	X	R	Originals put in storage
Mechanical Systems					
Decorative grates/registers	X	X	X	X	
RECEPTION ROOM					
Architectural Materials, Features, and Finishes					
French gray painted paneling with gilded ornament	X	X	X	X	
Tapestry panel	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Mirrors on opposite walls	X	X	X	X	
Ceiling painting by Edward Simmons	X	M1		M2	White-washed over in 1906. Uncovered and restored 1962-63.
Circulation and Spatial Arrangements					
Access from Elliptical Hall	X	X	X	X	
Furnishing and Interior Design Elements					
Rose-colored rug with a border	X	X	X	X	
Arrangement of French Louis XV giltwood style seating furniture including five chairs, a bench and a settee	X	X	X	X, M	Some pieces reupholstered
French Louis XV reproduction furniture made by Paul Sormani and others	X	X	X	X	
Three-fold screen					
Louis XV style sconces made by E.F. Caldwell & Co.	X	X	X	X	
Accessories made in France by craftsmen including Henri Dasson, Paul Sormani and ceramics	X	X	X,L	X,L	Numerous accessories missing after 1938 including a pair of bisque figures, a pair of bisque candlesticks, a pair of bisque cupids, a set of Japanese miniature plants, a glass desk set, and a brass candlestick
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
Gold velvet draperies	X	X	X	M	Replaced with reproductions in 1975-76

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Mechanical Systems					
Decorative grates/registers	X	X	X	X	
STAIR HALL					
Architectural Materials, Features, and Finishes					
Colored tile floor					
Wall-to-wall carpet	X	X	X	M	Original carpet had a border, replaced with red carpet by NPS
Stucco walls in faux stone finish	X	X	X	X	
Circulation and Spatial Arrangements					
Set into a separate stair hall at the rear of the house	X	X	X	X	
Access to second floor from first floor	X	X	X	X	
Furnishing and Interior Design Elements					
Chinese pot with plant	X	X	X,?	X,L	Plant is fake
Armchair	X	X	X	X	
Sculptures in niches	X	X	X	X	Purchased by Stanford White in Europe
Scones by E.F. Caldwell	X	X	X	X,M	Two fixtures reproduced in 1954
Tapestries	X	X	X	X	
Marble Basin	X	X	X	X,L?	Originally contained a plant
Mechanical Systems					
Light switch (?)	X	X	X	X	Three-way?

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
SECOND FLOOR HALL					
Architectural Materials, Features, and Finishes					
Opening surrounded by turned wooden balusters	X	M	M	M	Shape of opening altered in 1906 by Whitney Warren, opening made into an elongated octagon with heavily molded stone balusters
Painted plaster walls	X	X	X	X	
Ceiling		M	X	X	Ceiling decoration changed by Whitney Warren
Skylight	X	M	X	X	Skylight changed by Whitney Warren
Circulation and Spatial Arrangements					
Hall provided access to Mr. and Mrs. Vanderbilt's suite, guest rooms, linen room, main stairs, third floor stairs, and service stairs	X	X	X	X	
Furnishing and Interior Design Elements					
Red wall-to-wall carpet	X	X	X	M?	Replaced by NPS?
Arrangement of furniture including throne chairs, Chinese étagère	X	X	X,L	X,L	Some decorative objects including blue and white ceramics on étagère removed after 1938 inventory
Plants surrounding opening	X	X		X,M	Fake plants, not flowering like those in the Vanderbilt era
Sconces made by E.F. Caldwell & Co.	X	X	X	X	
Tapestries	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Mechanical Systems					
Decorative grates/register	X	X	X	X	
Light switch	X	X	X	X	Three-way?
SOUTH FOYER					
Architectural Materials, Features, and Finishes					
French doors		M?	X	X	Added in 1906?
Circulation and Spatial Arrangements					
Provides extra buffer of privacy for Mr. and Mrs. Vanderbilt and access to their bedrooms	X	X	X	X	
Furnishing and Interior Design Elements					
Sofa	?	X	X	X	
Paintings	?	X	X	X	
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
Hanging lantern	X	X	X	X	
MR. VANDERBILT'S BEDROOM					
Architectural Materials, Features, and Finishes					
Tapestry wall covering	X	X	X	X	
Antique fireplace	X	X	X	X	
Bed in alcove with canopy	X	X	X	X	
Twisted wooden columns	X	X	X	X	
Doors concealed as part of architectural scheme	X	X	X	X	
Vaulted ceiling	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Circulation and Spatial Arrangements					
Accessible through South Foyer, Mrs. Vanderbilt's Bedroom, and Mr. Vanderbilt's Bathroom	X	X	X	X	
Furnishing and Interior Design Elements					
Red wool rug	X	X	X	X	
Red velvet draperies and upholstery with appliqués	X	X	X	X,M,L	Fabrics replaced with reproduction material that falls short of the original, selected appliqués reapplied
Seating furniture	X	X	X	X	
Furniture designed by Georges Glaenzer	X	X	X	X	
Arrangement of furniture including tables and desk	X	X	X	X	Roll-top portion of the desk in storage, removed at unknown date

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Accessories	X	X	X,M	X,M	Certain items missing between 1938 and 1940 inventories including bronze bookends, bronze figures, a pair of Doulton pottery jars, four out of a set of five porcelain vases, an eight-day clock, majolica foo dog,
Personal effects of Mr. Vanderbilt	X	X	X,L	X,L	Certain items missing between 1938 and 1940 inventories including a tooled leather cigar box, a brass night clock
Books	X	X	X,R	X,R	Mr. Vanderbilt's popular novels removed between 1938 and 1940, seven volumes of Robert Louis Stevenson and a set of William Shakespeare
Sconces made by E.F. Caldwell	X	X	X	X	
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
Mechanical Systems					
Decorative grates/registers	X	X	X	X	
Telephone	X	X	X	X	Dated 1900; inoperable
Hand-held pushbutton devices (2)	X	X	X	X	One single; one with three buttons
Three-button wall panel	X	X	X	X	Inoperable; to Butler's Pantry, Servants' Hall, Butler's Room
Wall switches	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
MR. VANDERBILT'S BATHROOM					
Architectural Materials, Features, and Finishes					
White tiled floors and walls	X	X	X	X	
Built-in wardrobe	X,M	X	X	X	Altered in 1903 by Herter Brothers
Cedar closet	X,M	X	X	X	Altered in 1903
Circulation and Spatial Arrangements					
Access to Mr. Vanderbilt's Bedroom and Second Floor Hall	X,M	X	X	X	Access to hall lost when cedar closet was added
Furnishing and Interior Design Elements					
Chinese rug					
Personal effects of Mr. Vanderbilt	X	X	X,L	X,L	Unknown type and quantity of personal objects now lost
Shaving stand					
Mechanical Systems					
Shower over tub, sink, toilet	X	X	X	X	Shower/tub has mixer faucet
Decorative grates/registers	X	X	X	X	
Pushbutton	X	X	X	X	To Butler's Pantry; inoperable
MRS. VANDERBILT'S BEDROOM					
Architectural Materials, Features, and Finishes					
Painted paneling	X	X	X	X	
Decorative painted panels	X	M (1913?)			Panels of frolicking putti replaced with paintings after Natoire
Rail around bed creating an alcove	X	X	X	X	
Mirrors on opposing walls	X	X	X	X	
Concealed door and false door	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Marble fireplace	X	X	X	X	
Circulation and Spatial Arrangements					
Accessed through South Foyer, and connects to Boudoir and Mr. Vanderbilt's Bedroom	X	X	X	X	
Rail segregates bed alcove	X	X	X	X	
Furnishing and Interior Design Elements					
Bed					
Furniture designed by Ogden Codman such as the chaise longue and chairs	X	X	X	M	Reupholstered
Reproduction French 18th century furniture by Paul Sormani	X	X	X	X	Desk and commodes by Sormani
Embroidered draperies	X	X	X	M	Reproduced, originals in storage
Rugs	X	M	L2	L	Made by Hamot in 1913, leopard skin rug removed after 1938 inventory
Vitrines containing precious objects	X	X,M	X,L	X,L	Vitrine remains, but hairpins, combs, and ornaments missing after 1938 inventory
Accessories	X	X	X,L	X,L	Some accessories lost between 1938 and 1940 inventories, including a silver picture frame, a gilt-bronze figure, a gilt-bronze desk tray
Gilt-bronze sconces made by E.F. Caldwell & Co.	X	X	X	X	
Personal effects of Mrs. Vanderbilt	X	M	L	L	Unknown type and quantity of personal objects now lost

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
Mechanical Systems					
Decorative grates/registers	X	X	X	X	
Pushbutton brass box at bedside	X	X	X	X	To Butler's Pantry, Maid
Six-button wall panel	X	X	X	X	To Butler's Pantry, 3rd Story Servants' Hall, Housekeeper, Basement Servants' Hall, Maid, Housekeeper's 3rd Story Bedroom
Wall switches	X	X	X	X	
MRS. VANDERBILT'S BOUDOIR					
Architectural Materials, Features, and Finishes					
Painted paneling	X	X	X	X	
Inset painted panels	X	M 1913?	M	M	Original panels of putti playing musical instruments replaced by paintings after Lancret
Marble mantel	X	X	X	X	
Mirrors	X	X	X	X	
Circulation and Spatial Arrangements					
Access through Second Floor Hall and Mrs. Vanderbilt's Bedroom, connects to Bathroom	X	X	X	X	
Access to three closets	X	X	X	X	
Furnishing and Interior Design Elements					
Furniture designed by Ogden Codman such as the chaise longue and chairs	X	X	X	M	Reupholstered

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Reproduction French 18th Century furniture by Paul Sormani	X	X	X	X	
Embroidered Draperies	X	X	X	M	Reproduced, originals in storage
Accessories	X	X	X,L	X,L	Pair of French miniature bronze urns missing after 1938 inventory
Carpet	X	X	X	R	In storage
Sconces and chandelier made of painted porcelain flowers	X	X	X	X	
Personal effects of Mrs. Vanderbilt	X	M	L	L	Unknown type and quantity of personal objects now lost
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
Mechanical Systems					
Decorative grates/registers	X	X	X	X	
MRS. VANDERBILT'S BATHROOM					
Architectural Materials, Features, and Finishes					
White tile floor and walls	X	X	X	X	
Circulation and Spatial Arrangements					
Connects to Boudoir	X	X	X	X	
Furnishing and Interior Design Elements					
Dressing table, bureau, costumer	X	X	X	X	
Personal effects of Mrs. Vanderbilt	X	M	L	L	Unknown type and quantity of personal objects now lost
Mechanical Systems					
Marble tub, seat bath, sink, toilet	X	X	X	X	Tub faucet has mixer
Decorative grates/register	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Pushbutton above seat bath	X	X	X	X	To Maid's Room, 2nd story; inoperable
LARGE RED BEDROOM					
Architectural Materials, Features, and Finishes					
Red embossed wallpaper	X	M	X	M	Wallpaper replaced in 1932 with the same paper, 1993 section of wallpaper replaced with mediocre reproduction
18th Century English Georgian marble mantel	X	X	X	X	
Circulation and Spatial Arrangements					
Located off the Second Floor Hall	X	X	X	X	
Connects to Bathroom and Small Red Room	X	X	X	X	
Furnishing and Interior Design Elements					
Coordinating draperies, upholstery, and bed coverings	X	X	X,M	X,M	Reproduction textiles replaced originals
Suite of painted French 19th-century furniture	X	X	X	X	Probably made by Poirer et Remon for Georges Glaenzer
Accessories including prints	X	X	X,L	X,L	Five engravings and two watercolors missing after 1938 inventory. Other decorations gone after 1938 include a pair of toilet water bottles, a gilt-bronze inkstand, a pair of candlesticks, a desk clock, a pair of China urns, and a night clock.

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
Mechanical Systems					
Decorative grates/registers	X	X	X	X	
Two-button panel	X	X	X	X	To Butler's Pantry; 3rd Story Servants' Hall
BATHROOM off Large Red Bedroom					
Architectural Materials, Features, and Finishes					
White tiled floor and walls	X	X	X	X	
Circulation and Spatial Arrangements					
Access through Large Red Bedroom and Hall	X,M	X,L	X,L	X,L	Access altered in 1903 when cedar closet was added to Mr. Vanderbilt's Bedroom
Mechanical Systems					
Tub, toilet, sink	X	X	X	X	
Decorative grates/register	X	X	X	X	
SMALL RED BEDROOM					
Architectural Materials, Features, and Finishes					
Red embossed wallpaper	X	M	X	M	Wallpaper replaced in 1932 with the same paper, 1993 section of wallpaper replaced with mediocre reproduction
Circulation and Spatial Arrangements					
Located off the Second Floor Hall	X	X	X	X	
Connects to Large Red Room	X	X	X	X	
Furnishing and Interior Design Elements					
Coordinating draperies, upholstery, and bed coverings	X	X	X,M	X,M	Reproduction textiles replaced originals

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Suite of painted French 19th century furniture	X	X	X	X	Probably made by Poirer et Remon for Georges Glaenzer
Accessories	X	X	X,L,R	X,L,R	Several objects missing or relocated after 1938 inventory include three toilet water bottles, a small box, a gilt-bronze mantel clock, and a pair of candlesticks
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
Mechanical Systems					
Decorative grates/register	X	X	X	X	
Two-button panel	X	X	X	X	To Butler's Pantry, 3rd Story Servants' Hall
NORTH FOYER					
Circulation and Spatial Arrangements					
Connects main hall with the Blue and Mauve Rooms	X	X	X	X	
Furnishing and Interior Design Elements					
Wall-to-wall carpet and rug	X	X	X,L	X,L	Kirmen rug missing after 1938 inventory
Sofa	X	X	X	X,M	
Side table	X	X	X	X	
Seasonal arrangements of flowers and vases	X	X	L	L	
Marble-top center table	X	X	X	X	
Accessories	X	X	L	L	Brass clock missing after 1938 inventory
Paintings	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
BLUE BEDROOM					
Architectural Materials, Features, and Finishes					
Blue embossed wallpaper	X	M	X	X	Wallpaper replaced in 1932 with the same paper
Gray-veined marble mantel with columns and a swag in the middle	X	X	X	X	
Circulation and Spatial Arrangements					
This bedroom has its own bathroom accessible only through the bedroom	X	X	X	X	
Wall-to-wall carpet and area rugs	X	X	X?	X?	
Coordinating draperies, upholstery, and bed coverings	X	X	X,M	X,M	Reproduction textiles and upholstery
Suite of painted French 19th century Furniture	X	X	X	X	Made and labeled by Poirer et Remon for Georges Glaenzer
Arrangements of seating furniture	X	X	X,L	X,L	Mrs. Van Alen switched the two blue silk upholstered dressing table chairs, two upholstered armchairs missing after 1940 as well as a tufted chaise longue that matched the caned one still in the room
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Accessories	X	X	X,L	X,L	Numerous accessories missing after 1938 inventory including a pair of candlesticks, a small box containing a writing set, a pair of Meissen figurines, a white marble garniture, a pair of brass electroliers with parrots, a night clock, a pair of blue-painted vases, a pair of candelabra
Prints and framed material	X	X	X,L	X,L	Engraving of Franklin missing after the 1938 inventory
Mechanical Systems					
Decorative grates/register	X	X	X	X	
Two-button panel	X	X	X	X	To Butler's Pantry, 3rd story Servants' Hall, inoperable
BATHROOM OFF BLUE BEDROOM					
Mechanical Systems					
Tub, sink, toilet	X	X	X	X	
Decorative grates/registers	X	X	X	X	
MAUVE BEDROOM					
Architectural Materials, Features, and Finishes					
Mauve embossed wallpaper	X	M	X	X	Wallpaper replaced in 1932 with the same paper
Circulation and Spatial Arrangements					
Access through North Foyer	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Furnishing and Interior Design Elements					
Wall-to-wall carpet	X	X	X	X	
Coordinating draperies, upholstery and bed coverings	X	X	X,M	X,M	Reproduction textiles replaced originals
Suite of painted French 19th century furniture	X	X	X	X	Probably made by Poirer et Remon for Georges Glaenzer
Accessories	X	X	X,L	X,L	Amethyst glass box, night clock brass clock and a pair of candle holders missing after 1938 inventory
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
Framed prints	X	X	X,L	X,L	Two engravings and one pastel missing after 1938 inventory
Mechanical Systems					
Decorative grates/registers	X	X	X	X	
Two-button panel	X	X	X	X	To Butler's Pantry, 3rd Story Servants' Hall, inoperable
BATHROOM OFF MAUVE BEDROOM					
Mechanical Systems					
Tub, sink, toilet	X	X	X	X	
Decorative grates/registers	X	X	X	X	
GREEN BEDROOM					
Architectural Materials, Features, and Finishes					
Green embossed wallpaper	X	X	X	M	Repapered in 1964 by NPS, current paper has no sympathy with the original

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Circulation and Spatial Arrangements					
Double door adjoining Service Stair		M			
Accessible only through shared bathroom of the Mauve Bedroom or the Service Stair	X	X	X	X	
Furnishing and Interior Design Elements					
Rug	X	X	L	L	Shiraz rug missing after 1938 inventory
Coordinating draperies, upholstery, and bed coverings	X	X	X,M	X,M	
Suite of painted French 19th century furniture	X	X	X	X	Probably made by Poirer et Remon for Georges Glaenzer
Accessories	X	X	X,L	X,L	Pair of vases, green enamel writing table, two lamps and two boxes missing after 1938 inventory
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
Framed prints and painting	X	X	X,L	L,R	Two prints and an oil painting missing after 1938 inventory
Mechanical Systems					
Decorative grates/registers	X	X	X	X	
Two-button panel	X	X	X	X	To Butler's Pantry, 3rd Story Servants' Hall, inoperable
STAIRCASE TO THIRD FLOOR					
Architectural Materials, Features, and Finishes					
Turned and painted balusters	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Circulation and Spatial Arrangements					
Joins second and third floors	X	X	X	X	
Furnishing and Interior Design Elements					
Tapestries	X	X	X	X,L	One tapestry missing after 1938 Inventory
THIRD FLOOR HALL					
Architectural Materials, Features, and Finishes					
Painted plaster walls above chair rail, paneling below	X	X	X	X	
Skylight	X	X	X	X	
Circulation and Spatial Arrangements					
Connecting guest rooms on third floor and provides access to guest bathrooms, also provides access to servant's room and stair	X	X	X	X	
Furnishing and Interior Design Elements					
Figured carpet	X	X		R	In storage
Arrangements of seating furniture and tables	X	X	X,L,R	L,R	Some furniture in storage and some missing after the 1938 inventory including a screen, two armchairs, and a table
Tapestries and framed works	X	X	X	L,R	Some works still hanging, some in storage and some missing after 1938 inventory including two watercolors
Mechanical Systems					
Decorative grates/register	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
SMALL PINK ROOM					
The original function of this room is not completely understood. It might have served as part of a suite with the Large Pink Room, or could have been used by someone like Mrs. Vanderbilt's Secretary.	?	?	?	?	
Architectural Materials, Features, and Finishes					
Pink floral striped wallpaper	X	X	X	X	Original wallpaper
Circulation and Spatial Arrangements					
No closets, no direct access to a bathroom	X	X	X	X	
Furnishing and Interior Design Elements					
Furniture	?	?	?,L	L	Some furniture missing after 1938 inventory including a table, a chaise longue, a chair, a dressing table, a cobbler's bench
Accessories	?	?	?,L	?,L	Some accessories missing after 1938 inventory including two clocks and desk accessories
Framed works	?	?	L	L	Objects missing after the 1938 inventory include three prints and a photograph
Mechanical Systems					
Decorative grates/register	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
PINK BEDROOM					
Architectural Materials, Features, and Finishes					
Striped pink wallpaper	X	X	X	X	Original paper
Carved and painted wood mantel with orange marble surround	X	X	X	X	
Circulation and Spatial Arrangements					
Accessed through hall and shares bathroom with Lavender Bedroom	X	X	X	X	
Furnishing and Interior Design Elements					
Wall-to-wall carpet	X	X	X	X	Original, from W.& J. Sloane
Miscellaneous furniture			X	L	Side chair and end table missing after 1938 inventory
Suite of white-painted furniture	X	X	X	X	
Pink cotton floral draperies	X	X	X	X	Original
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
Accessories	X	X	X	X,L	Objects missing after 1938 inventory include figurines, a pair of vases, two toilet bottles, a pin cushion
Framed works	?	?	L	X,L	Objects missing after 1938 inventory include an oil painting and two watercolors
Mechanical Systems					
Decorative grates/register	X	X	X	X	
Two-button panel	X	X	X	X	To Butler's Pantry, 3rd Story Servants' Hall, inoperable

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
BATHROOM BETWEEN PINK AND LAVENDER BEDROOMS					
Mechanical Systems					
Tub, sink, toilet	X	X	X	X	
Decorative grates/register	X	X	X	X	
LAVENDER BEDROOM					
Architectural Materials, Features, and Finishes					
French Toile de Jouy fabric wall covering with tape trim	X	X	X	X	
Carved and painted wood mantel with a yellow marble surround	X	X	X	X	
Circulation and Spatial Arrangements					
Accessed through hall and shares bathroom with Pink Bedroom	X	X	X	X	
Furnishing and Interior Design Elements					
Wall-to-wall carpet	X	X	X	X	From W. & J. Sloane
Suite of Herter Brothers aesthetic oak furniture	X	X	X	X	
Miscellaneous furniture	X	X	X	X,L	Furniture missing after 1938 inventory includes a lady's desk and a chair
Wall mirror	X	X	X	X	
Accessories	X	X	X	X,L	Objects missing after 1938 inventory include a glass wash set
Chintz draperies	X	X	M	X,M	Described in 1938 inventory as "old, faded and worn"
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Mechanical Systems					
Decorative grate/register	X	X	X	X	
Two-button panel	X	X	X	X	To Butler's Pantry, 3rd Story Servants' Hall, inoperable
EMPIRE BEDROOM					
Architectural Materials, Features, and Finishes					
Green satin wall covering	X	X	X	M	Original, faded
Carved and painted wood mantel with reddish-orange marble surround					
Circulation and Spatial Arrangements					
Accessed through hall and shares bathroom with Green Bedroom	X	X	X	X	
Furnishing and Interior Design Elements					
Wall-to-wall carpet	X	X	X	X	From W. & J. Sloane
Group of French Empire-style furniture	X	X	X	X	
Green satin draperies and upholstery	X	X	X	M	Original but faded
Accessories				L	Inkwell missing after 1938 inventory
Empire mantel clock with matching candelabra					
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
BATHROOM BETWEEN EMPIRE AND GREEN BEDROOMS					
Mechanical Systems					
Tub, sink, toilet	X	X	X	X	
Decorative grates/registers	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
GREEN BEDROOM					
Architectural Materials, Features, and Finishes					
Paneled walls painted off-white Morasco	X	X	X	X	
Furnishing and Interior Design Elements					
Wall-to-wall carpet	X	X	X	X	From W. & J. Sloane
Seating furniture including a chaise longue and easy chair	X	X	X	X	
Group of white painted furniture	X	X	X	X,L	Pieces missing after 1938 inventory include a night stand and a commode
Green and pink striped lampas draperies and upholstery with vines	X	X	X	X	
Seasonal arrangements of flowers and vases	X	X	L	L	Dynamic effect lost with removal of flowers
Prints of English ladies	X	X	X	X,L	Four prints missing after 1938 inventory
Accessories	X	X	X	X,L	Accessories missing after 1938 inventory include a pair of vases, a card receiver, and a wash set
Mechanical Systems					
Decorative grate/register	X	X	X	X	
Two-button panel	X	X	X	X	To Butler's Pantry, 3rd Story Servants' Hall, inoperable
HOUSEKEEPER'S SERVICE HALL					
Architectural Materials, Features, and Finishes					
Heavy, paneled entry door	X	X	X	X	Separates area from guest hall
Three-panel doors off hall	X	X	X	X	Like those in guest rooms

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Lighter trim at door openings	X	X	X	X	Compared with guest rooms
Wall-to-wall carpet	X	X	X	M	Current is NPS replacement
Ornamental, electric wall sconces	X	X	X	X	Like those in guest rooms
Circulation and Spatial Arrangements					
Access from third-floor guest hall	X	X	X	X	
Access to Housekeeper's, Maid's Rooms	X	X	X	X	
Access to Service Hall	X	X	X	X	
Mechanical Systems					
Radiator	X	X	X	X	
HOUSEKEEPER'S ROOM					
Architectural Materials, Features, and Finishes					
Painted, plaster walls (blue)	X	X	M?	M	
Baseboard, chair rail, picture rail	X	X	X	X	
Hardwood floor with three rugs	X	X	M	L?	
Built-in closet	X	X	X	X	As in Cook's Room
No transom at entry door	X	X	X	X	Unlike other staff rooms
Two ornamental, electric wall sconces	X	X	X	X	Like those in guest rooms
Circulation and Spatial Arrangements					
Accessed from the Housekeeper's Hall	X	X	X	X	
Doorway to Maid's Room at North	M?	M?	X	X	Added to create a two-room suite
Access to private bath	X	X	X	X	
Furnishing and Interior Design Elements					
Suite of gray, enamel furniture	X	X	X	R	Federal-revival, painted swags
Brass bed, oak stand, white costumer	X	X	X	R?	
No evidence of window treatments	X	X	X	M	Traverse rods added

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Mechanical Systems					
Private bath; tub, toilet, sink	X	X	M?	M	Only staff room with a private bath. Shower curtain rod added
Call buttons	X	X	X	X	Butler's Pantry, Servants' Hall
Call bell above closet door	X	X	X	X	
DeVeau speaking tube	X	X	X	X	
Radiator	X	X	X	X	
MAID'S ROOM (HOUSEKEEPER'S SITTING ROOM)					
Architectural Materials, Features, and Finishes					
Plaster, wallpapered walls (blue)	X	X	L?	L	Small flowered pattern
Baseboard, chair rail, picture rail	X	X	X	X	
Wooden closets added to south wall	M?	M?	X	X	Not on MM&W plan
Hardwood floor with rug	X	X	L?	L	
Plain, electric wall sconces	X	X	X	X	
Circulation and Spatial Arrangements					
Access from Service Stair Hall	X	X	X	X	
Doorway to Housekeeper's Room at south	M?	M?	X	X	Added to create a two-room suite for housekeeper
Furnishing and Interior Design Elements					
Mahogany seating furniture with chintz covers		X	X,L	R/L?	Chintz armchair taken by Shears, 1939. Another chair taken, 1940
Mahogany dresser and drop-lid desk, tripod stand, two enamel tables		X	X	R/L?	
Two blue table covers, three sofa cushions, seven framed pictures, nickel oil lamp		X	X	R/L?	
Two pairs of chintz curtains		X	X	R/L?	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Mechanical Systems					
Call bell above picture rail, west wall	X	X	X	X	
Radiator	X	X	X	X	
House water tank over this room	X	X	X	X	
NO. 2 (SECOND COOK'S ROOM); NO. 3 (FIRST COOK'S ROOM); NO. 7 (PARLOR MAID'S ROOM); NO. 8 (PERSONAL MAID'S ROOM) - The corner rooms on the north service hall					
Architectural Materials, Features and Finishes					
Painted, plaster walls	X	X	X	X	
Baseboard, chair rail, picture rail	X	X	X	X	
Wooden closets added to rooms	M?	X	X	X	
Hardwood floors	X	X	X	X	Some rooms with rugs, NPS carpet added to No. 7
Circulation and Spatial Arrangements					
Access off east-west service hall	X	X	X	X	
No. 8: Door added from foyer to south	M?	M?	X	X	Presumably added when Maid's Room converted to Sitting Room
Furnishing and Interior Design Elements					
Assembled suites of bedroom furniture	X	X	X	R/L?	Mostly oak with iron beds
Plain, electric wall sconces	X	X	X	X	
Some period hardware for roller blinds	X	X	X	X/R	No curtains in inventories, some added by NPS
No. 8: Mahogany bedroom furniture	M?	M?	X	R/L?	Maid's furnishings added when room converted
Mechanical Systems					
Radiator in each room under window	X	X	X	X	
No. 8: DeVeau speaking tube, call bell added to room	M?	M?	X	X	Presumably added when Maid's Room converted to Sitting Room

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
NO. 4 (SEWING & PRESSING ROOM)					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	
Baseboard, chair rail, picture rail	X	X	X	X	
Wooden closet added to room	M?	X	X	X	
Hardwood floor	X	X	X	X	
Plain electric wall sconce	X	X	X	X	
Circulation and Spatial Arrangements					
Access from east-west service hall	X	X	X	X	
Furnishing and Interior Design Elements					
Singer sewing machine, oak wash stand, trunk		X	R/L?	L	Prior to conversion of Maid's Room this was likely a bedroom
Period hardware for blinds	X?	X	X	X, M	No curtains in inventories. NPS curtains added
Mechanical Systems					
Radiator under window	X	X	X	X	
NO. 5 (BATH)					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	No tile and marble as in all other bathrooms
Baseboard, chair rail on west wall	X	X	X	X	Other walls unclear
Modern linoleum floor on plywood sub-floor				X	Original flooring obscured
Plain, electric wall sconce	X	X	X	L	Modern lighting installed
Circulation and Spatial Arrangements					
Access off east-west service hall	X	X	X	X	
Shared key with No. 4	X?	X	X	X	Might suggest a shared use

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Furnishing and Interior Design Elements					
White, painted chair		X	X	L	
Mechanical Systems					
Sink, toilet newer than others in house				X	Unknown installation date
Metal shower stall				X	Added for Military Police
Radiator	X	X	X	X	
NO. 6 (KITCHEN GIRL'S ROOM)					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	
Baseboard, chair rail, picture rail	X	X	X	X	
Wooden closet added to room	M?	X	X	X	
Hardwood floor	X	X	X	X	
Plain electric wall sconce	X	X	X	X	
Circulation and Spatial Arrangements					
Access from east-west service hall	X	X	X	X	
Furnishing and Interior Design Elements					
Assembled suite of bedroom furniture	X	X	X	R/L?	Mostly oak with iron bed
Period hardware for blinds	X?	X	X	X,M	No curtains in inventories. NPS curtains added
Mechanical Systems					
Radiator under window	X	X	X	X	
EAST-WEST SERVICE HALL					
Mechanical Systems					
Annunciator drop box mounted on north wall	X	X	X	X	Inoperable; broken glass front
Radiators at east and west ends	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
FOYER					
Architectural Materials, Features, and Finishes					
Open arch to service hall with door added after construction	M?	M?	X	X	MM&W plan indicated an arch only with no door
Wall-to-wall carpet over hardwood floor	X	X	X	L	
Plain, electric wall sconce	X	X	X	X	
Circulation and Spatial Arrangements					
Accessed off north-south service hall	X	X	X	X	
Access to Sewing Room to south, bath, No. 8	X/M?	M?	X	X	Access to No. 8 added sometime after construction
BATH					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	
Tile baseboard	X	X	X	X	
Tile floor	X	X	X	X	
Plain, electric wall sconce	X	X	X	L	Replaced with modern lighting
Circulation and Spatial Arrangements					
Accessed from foyer	X	X	X	X	
Furnishing and Interior Design Elements					
Roller blinds and curtains	X	X	X	M/L	Nailing evidence. Modern NPS traverse rod.
Mechanical Systems					
Toilet	X	X	X	X	
Tub	X	X	X	X	Removed, replaced with shower stall in 1942 for Military Police
Radiator	X	X	X	X	
Marble vanity with porcelain sink bowl	X	X	X	X	

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
SEWING ROOM (PERSONAL MAID'S ROOM)					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	
Baseboard, chair rail, picture rail	X	X	X	X	
Built-in closet	X	X	X	X	
Wooden closet added to room	M?	M?	X	X	
Wall-to-wall rose carpet over hardwood floor	X?	X	X	L	
Plain electric wall sconce	X	X	X	X	
Circulation and Spatial Arrangements					
Accessed from foyer	X	X	X	X	
Furnishing and Interior Design Elements					
Cream, enamel suite of bedroom furniture		X	X	R	
Satinwood desk, wicker armchair, very old Singer sewing machine		X	R	L	By 1940 desk, sewing machine removed
No curtains in the inventories		X	X	X	
Mechanical Systems					
Radiator	X	X	X	X	
MAID'S ROOM WITH BELL - 1; MAID'S ROOM WITH BELL - ROOM 2; ROOM 3; ROOM 4					
Architectural Materials, Features, and Finishes					
Painted, plaster walls	X	X	X	X	
Baseboard, chair rail, picture rail	X	X	X	X	
Wooden closet added to room	M?	X	X	X	Closet in one varnished, all others painted
Hardwood floor	X	X	X	X	Rooms 3, 4 had rugs in 1938, 1940

Character-Defining Features of Individual Rooms					
	1899-1906 Vanderbilt First Period	1906 Renovation - 1938	1940 Inventory	Current Conditions	Comments
Plain electric wall sconce	X	X	X	X	
Circulation and Spatial Arrangements					
Access from southern end of service hall	X	X	X	X	
Furnishing and Interior Design Elements					
Assembled suites of bedroom furniture	X	X	X	R/L?	Mostly oak with iron beds
Hardware evidence for window treatment, no curtains reported in inventories	X	X	X	X/M	Some NPS curtains added
Mechanical Systems					
Call bells in Room 1 and Room 2	X	X	X	X	
Radiators below windows	X	X	X	X	

APPENDIX 9

CHARACTER-DEFINING FEATURES OF THE CULTURAL LANDSCAPE

INTRODUCTION

Many of the character-defining landscape features or characteristics of the Hyde Park estate were fully appreciated by the Vanderbilts upon their arrival in 1895. Landscape characteristics such as views of the Hudson from the existing mansion along with a "park" landscape well served by roads and embowered with specimen trees may have influenced the couple's decision to situate themselves on the banks of the Hudson. Site considerations appear to have been especially important given the couple's spirited building program, which replaced almost every extant structure during the early years of their tenancy. One may attempt a nuanced understanding of the Vanderbilt influence on the pre-existing estate landscape by considering elements which they chose to keep largely as found; those which they sought to transform into their own; and those aspects, such as new buildings which most intensely reflect the personal preferences of the patron.

The landscape features of the Vanderbilt tenancy may be subdivided into two distinct sub-periods. The first period 1895-1910 represents a lively fifteen-year program of building and rebuilding during which most of the landscape changes were accomplished. The second period, 1911-1938, was a slower-paced eighteen year interval when refinements and adjustment were made to the established order. This division of the Vanderbilt tenancy may be justified through appreciation of the changes that had taken place by this time. The majority of the building program was completed by 1903 with the construction of the Italian Garden. The historic estate was reassembled and its view of the Hudson restored when the Sexton Tract was reintegrated into the historic estate and the buildings removed in 1905. A private underpass, the "subway" was constructed in 1906. By 1907, an ambitious tree planting campaign had been completed. In 1909, the boundary wall along Albany Post Road was reconstructed following the realignment of Albany Post Road.

With these projects complete, three others were undertaken in 1910 that recommend using this year to serve as an important dividing point in understanding the Vanderbilt tenancy. These three changes involve important modifications to the estate's gardens, its roads, and finally the buildings. Regarding the roads, during 1910, a "Great Circle" was added to the pre-existing layout of drives attributed to Parmentier. With the creation of the Great Circle, one can see the Neoclassical order of the Vanderbilt Mansion extending east into the landscape. Regarding the gardens, in 1910 Thos. Meehan and Sons was contracted to build the Rose Garden, an extension of Greenleaf's 1903 Italian Garden. The Rose Garden, likely designed by Robert Cridland during his employment with Meehan, completed the large-scale built elements of the formal gardens even though the plant palette and minor elements would continue to evolve through 1938.

Yet perhaps the most significant and symbolic change to the property, the change that most strongly suggests the selection of 1910 as a watershed year in the Vanderbilt ownership, is the conversion of the Carriage Barn to automobile use. The significance of this modification to an existing building might easily be overlooked, but the change is emblematic of systemic changes in popular culture made manifest on this particular property. In the conversion, one can forecast diminution of the role of draft animals in the park landscape. This change, which presupposes the use of fossil fuels rather than

feed grown on the adjacent estate farm, also demonstrates how self-sufficiency was in reality not of great concern to the Vanderbilts' management of the property.

Listing of Features

What follows is a listing and narrative description of character-defining landscape features, and a chart intended to show the evolution of these features during the Vanderbilt tenure. Character-defining features have generally been regarded as features present during the historic period which have survived to the present. In their survival on site, these features or characteristics have the ability to "define the character" of a historic property. While the list and narrative description of features that follows only deals with surviving landscape features, a chart is provided at the end of this section intended to show more clearly the dynamic-changeable aspects of landscape features. This chart includes both features which are missing from the property, such as the mansion's foundation planting or the Bard Rock boathouse both removed by the NPS, and the ensemble of farm buildings which were divested from the estate property in 1939 just prior to federal acquisition.

Land-Use/ Spatial Organization

The Park, 1764-present

Prior to Vanderbilt ownership, the land use of the Hyde Park estate was organized from east to west. Between the eastern bank of the Hudson and the shoulder of Albany Post Road, the landscape was developed into a pleasure ground, something the English referred to as a "park." West of Albany Post Road, while aesthetic concerns were important, the primary focus was agriculture and production intended to render the estate as "self-sufficient" as possible. Under Vanderbilt's stewardship, this organization was retained if not strengthened. Drawing upon the historic name of the property, Vanderbilt himself called the area between the river and the public highway the "park." Separate accounts were kept for expenses relating to "Farm," "Park," and sometimes "Garden." The park landscape may be described as a broad flat terrace dissected by Crum Elbow Creek and the Hudson River. The character of the park landscape is defined by topography, vegetation and views. There is great variety in landscape character, from the moist Hemlock woodland along the creek and meandering carriage drives, to the flat terrace east of the mansion that is furnished with mature specimen trees, to the precipitous drop off west of the dwelling, spilling down into meadow and woodlot. This well-tended, genteel landscape, along with its mature plantings, captured the imagination of President Franklin Roosevelt who saw the potential of the property for a national park.

Mansion Site, 1799-present

While the architecture itself has changed, the physical location of the principal dwelling on this property has been consistent across the tenure of several owners, beginning with Bard's initial 1799 construction. The mansion site may be defined as a westward bowing prospect on the natural terrace so fundamentally associated with the Hudson Valley. Remarkably, the design treatment of the landscape immediately surrounding the building has been as consistent as the location. The dramatic natural qualities of the site, which include topography and broad and atmospheric westward views, have worked to discourage the accretion of landscape styles or design elements. As a result of such little interference and the compatibility of the Vanderbilts' Beaux-Arts styled home with the Neoclassical architecture of its predecessors, this site is potentially the best surviving example of what

A.J. Downing referred to in his typology of the "Beautiful" within the writings that popularized English landscape design principles in the United States.

The Formal Garden, 1875-present

The Formal Garden was initiated in 1875 during the Langdon ownership, and further developed in 1903 by the Vanderbilts. Designed in the Italianate motif by landscape architect James L. Greenleaf, similar gardens had become popular following the publication of Charles Platt's book. Modifications were made to this formal garden between 1910 and 1938 both through design and consultation with Robert Cridland. It is typified as an Italianate garden in the use of multiple topographic levels and architectonic use of outdoor space. Constructed elements include orthogonal brick walls and pathways and axial organizational lines that are terminated by a variety of pergolas, pools, and statuary. The garden is unusual, departing significantly from what is understood as Italianate, in its isolation from the principal dwelling.

Bard Rock Area

This area was set apart from the body of the estate property in the 1850s due to the construction of railroad tracks on the eastern bank of the Hudson River. Extensive Sexton tenure landscape improvements, including drives and buildings, were removed by the Vanderbilts in 1906 following their acquisition of the property. The Sexton boathouse was removed by the NPS in 1953. The current NPS parking lot was constructed during the 1950s "Mission 66" development program.

Views

The view west from the geological terrace above the Hudson River is a most significant landscape characteristic of the estate property. The view is both a natural and historical character-defining feature. This view served as the motive behind the placement of the principal dwelling, and from there established the overall organization of the entire property. The flat plane of the terrace conceals the middle-ground of the scene until one is near the terrace edge. In the approach, one is merely aware of a distant view of the mountain. At the terrace edge, the topography falls away to reveal the undulations of meadow and woodland as well as the channel of the Hudson itself.

Vegetation

Collection of Specimen Trees, 1799-present

The collection of specimen trees over the tenure of several owners at the Hyde Park estate is one of the primary character-defining features of the property. As opposed to a grove, forest or woodlot, specimen trees are characteristically open-grown with adequate space between adjacent trees to insure that genetics rather than environmental circumstances shape a tree into a true representative of its type. Sometimes the term "tree lawn" is associated with the culture of specimen trees, and this would certainly apply to the area between the Albany Post Road screen plantings and edge of the elevated Hudson terrace. While there are individual venerable specimen trees of interest, it is the collection rather than the individuals that define the character of the property.

Circulation

Bard Rock Road

Road has origins 230 years ago during Bard ownership when a track lead down to a boat landing on the Hudson. The track was developed into the present road by 1800. The road is an asphalt-paved, narrow roadway, 3/4 of a mile long, from Bard Rock uphill to Route 9. Cobblestone swales installed at the turn of the century by Hosack have since been paved over, but some stones show through the worn asphalt.

Coach House Road, Constructed in 1897

Narrow asphalt surface roadway. Enters estate at Dock Street travels up an incline, crossing Crum Elbow Creek, at the Cobblestone (Rustic) Bridge.

Exit Road to Dock Street

Lower Gate Road has maintained same general alignment since Parmentier's circulation plan was executed during Hosack ownership. Originally lead to Hyde Park Landing, changed under Vanderbilt ownership.

Italian Garden Paths

Designed by James L. Greenleaf, constructed in 1903.

Main Entrance Road

Main drive laid out under Parmentier with Vanderbilt modifications including "Great Circle." Wide, asphalt-covered, roadway. Enters estate main gatehouse, crosses Crum Elbow Creek at White Bridge, switchback to Great Circle, north from mansion along ridge to North Gate.

Service Road along Hudson River

Added by the Vanderbilts after the Sexton Tract was reassembled by Vanderbilt with the former Langdon Tract. This woodland road was one of the last road elements added to the estate. Road is narrow, gravel-surfaced, former vehicular road. Connects the exit road to Route 12 with Bard Rock Road. Portions of its 1.1 mile length are overgrown with vegetation. Is served by at least six drainage culverts of various sizes and materials.

Trail System

Elements of estate trail system have served foot traffic for nearly 250 years. Over time, as landscape was refined, other trails added connecting sites and features. Trails reflect continuity of landscape management. Dirt paths with worn gravel surfaces. Slopes: Moderate to steep. Paths connect point to point: White Bridge to Great Circle, Italian Garden to mansion, Loggia to Landing Road, etc. Power House trail along Crum Elbow laid with fieldstone.

Railroad Right-of-Way

Former New York Central Rail Road. Currently Conrail. Railroad constructed circa 1850s.

SMALL-SCALE FEATURES

Garden Ornament Fragments

Ornament in the gardens probably date to the first work undertaken in the Langdon Era, but current fragments are remnants of the garden development efforts of Frederick W. Vanderbilt. There are scores of garden ornament remnants. Included in the collection of ornaments are bases of cast stone finials, Roman wells carved from marble, and some cast stone benches beneath the large pergolas as in the rose garden.

BUILDINGS AND STRUCTURES

Coach House

Designed by Robert Henderson Robertson and constructed in 1897 during Vanderbilt tenure, this building is an elaborate example of Queen Anne style architecture. Building is an elaborate, two-story Queen Anne, multiple gable building. North wing is Roman brick walls while remainder is half-timbered and stucco. Other features include brownstone watertables, wood gargoyle bracket ends, brick quoins, red tile roof, brick window surrounds, steel trusses, and framing.

Gardener's Cottage

Designed by John Sturgis and Charles Brigham and constructed in 1875 under the Langdon tenure, this was one of two buildings on the property retained by the Vanderbilts. Building was part of an ambitious building program which fixed the present relationship between the mansion site and the formal gardens. It is an asymmetrical Italianate two-story, brick building with a slate, cross gable roof. Other features include round-headed windows, bracketing, ornamental eaves and decorative window, bluestone rubble masonry foundation, white painted shutters and board and batten siding at gable ends.

Loggia

Designed most likely by Robert Cridland while employed by Thos. Meehan and Sons. Constructed in 1910. This small building represents the final element of the building program serving the formal garden complex. The loggia terminates the axial path of the rose garden, a romantic expression of Italian architecture intended to complement the theme of a pre-existing garden. Consists of an Italian pavilion inspired loggia. It is one-story with a tile hip roof. On the west and east faces are three-arch openings with round columns. On the north and south elevations are single arch openings with low iron railings across the openings.

Lower Gate House

Designed by the firm of McKim, Mead & White and constructed in 1898. An important element in introducing the character and setting of the Vanderbilt estate, this small dwelling is built in the Beaux-Arts style consistent with the mansion. Constructed of limestone blocks, is rectangular in plan with a two-story, clapboard-clad addition on the rear elevation. Other features include low-pitch, copper hip roof, pilaster-flanked doorway with circle panel above, and two chimneys.

Main Gate House

Designed by McKim, Mead & White, constructed in 1898. Building is one of two gate houses designed in the Beaux-Arts style to match the mansion. It is two stories and has a low-pitch copper roof with Indiana limestone block exterior walls. The porch has Doric columns and the side entry is flanked by pilasters. There is a circular panel with molded rim over door and a frame addition over a one-story limestone wing in the rear.

The Pavilion

Designed by McKim, Mead & White, constructed in 1895, building served as a temporary family residence with intended future use as a guest quarters. The building is Colonial Revival, two-story with a wood shingle gable roof. The pedimented entries on the east and west elevations have fluted wood Doric columns. White painted balustrade surrounds widow's walk on roof. South bay of Pavilion is glazed.

Pool House

Designed by landscape architect James L. Greenleaf, constructed in 1903. Pool House is a structure within the Italian gardens and represents part of the Vanderbilt embellishment and extension of the prior Langdon gardens. It is an Italianate one-story brick building. The north, east, and west walls are open-sided. Tiled, gable roof with cornice. Limestone Doric columns flank north opening. Floor surface: Clay tile in diamond pattern. Mechanical systems for pool in lower chamber, accessed from the rear.

Potting Shed

Remnant "head-house" of the former extensive greenhouses found within the gardens. It is possible that the potting shed survives from the Langdon ownership and may date to 1874. Building is a one-story brick structure, roughly 120' N-S and 10' wide. It has a standing seam, red pointed, metal shed roof sloping west. One-story, shed-roofed coal bin addition near the south end of the west elevation. Single square brick chimney at ridge opposite coal bin.

Power House

Designed by W.T. Hiscox and Co. and constructed in 1897. The water turbine power plant served the Vanderbilts' need for electricity, a relic from a time when great estates were largely self-sufficient, public utilities rarely being found outside of larger cities. Built of stone, the Power House is best described as an eclectic mix of Shingle and Romanesque styling. It is square in plan with rustic river

stone-walls and a slate, steep bent hip-roof. Tall, river stone chimney is in center of east elevation. Other features include eyebrow dormers, wide eaves, and arched window and door openings with brownstone fenestration.

Tool House

Designed by John Sturgis and Charles Brigham and constructed in 1875, this is one of two remaining buildings on the estate constructed prior to the Vanderbilt ownership. May be described as Italianate, cross gable, two-story brick building. Low pitch asphalt shingle roof. Bluestone foundation with brownstone water table. Two-over-two windows with hoods and consoles at second floor. One-story shed wing east one-third of building with parged east wall. Painted board and batten siding at gable ends.

Vanderbilt Mansion

Designed by McKim, Mead & White and constructed 1896-1899, this building is the centerpiece of the estate's architectural ensemble. Building sited on approximate footprint of earlier dwellings beginning with the 1799 Bard construction. Mansion is in the Beaux-Arts style, three-story with full basement and two-story semi-circle portico at east and west elevations. Two-story porches on north and south elevations. There is limestone wall cladding over concrete and steel framing. Other features include iron stair rails, balconettes, lion head motif on frieze, and copper roof.

Albany Post Road Bridge

Designed by Owen Morris and constructed in 1898, the west half of Albany Post Road bridge was constructed by Vanderbilt as a replacement for an inadequate wooden bridge. Vanderbilt donated construction funds for this public infrastructure. Bridge is a field stone and concrete arch bridge spanning Crum Elbow Creek and carries Route 9 (Albany Post Road). Center and west lanes are original bridge components, east lanes are a later addition.

Bard Lane Retaining Walls

Retaining walls date at least to the period of Sexton's ownership of the northern portion of the estate. Walls are remnants of the Sexton's extensive building program here. Walls are random-coursed, dry-laid, fieldstone block retaining walls. Extend along Bard Lane approximately 90' east from east abutment of the railroad bridge. Flight of eleven concrete steps with pipe rail remnants joins wall near site of former Sexton vegetable gardens and caretaker's residence.

Bard Hook

Boat hook is a survivor of two boat hooks formerly serving small craft docking at Bard Rock prior to the Vanderbilt ownership. Made of iron, the hook is set in an iron socket in the rock outcropping.

Cherry Walk Walls

Designed by Robert Cridland and constructed in 1922. Represent a modification to Greenleaf's garden plan and speaks to Cridland's interest in growing plants in rock walls. Consists of two parallel,

dry-laid stone retaining walls. Walls extend north/south from large garden pergola to the Italian garden pool.

Cold Frames

Constructed circa 1900. Cold frames lie adjacent to the former utilitarian cutting garden. Frames are approximately 40' long, three sides of poured-in-place concrete, fourth side is the southernmost wall of the Italian garden. East and west walls slope back-to-front to hold framing for glass at a low angle.

Concrete Fence Posts

An unstudied element of the property extant prior to NPS acquisition. Are cited in original park boundary description between parkland and the New York Central Railroad (NYCRR) right-of-way. Posts are a series of pre-cast concrete fence posts with rust and remnants from eight strands of wire. Two posts immediately flanking each side of Bard Lane are tapered, hexagonal in plan with diagonal concrete brace. The remaining posts along NYCRR are cylindrical.

Cutting Garden Retaining Wall

Constructed circa 1908. Retaining wall was required for the grading and implementation of the Vanderbilt cutting garden. Located out of view, this area of the garden was for more utilitarian purposes. Consists of a masonry retaining wall of random-coursed, split-faced, fieldstone. Wall is 6'-8' tall and approximately 40' long. Extends north-south from southwest corner of Italian garden. Flight of fieldstone steps at right angle to north end of wall.

Dock Street Bridge

Constructed circa 1900. Dock Street Bridge intersects the park boundary adjacent to south gate. During the Hosack ownership, there was a bridge here across Crum Elbow Creek. By the Vanderbilt ownership, this area was outside the property.

East Property Line Stone Wall

Designed and constructed by Norcross Brothers, 1897-1898. Prior to World War I scrap drives, this wall featured a decorative iron palisade. Wall is a landscape element from Vanderbilt ownership that reflects the taste and desire for privacy on the part of the owner. Consists of battered, ashlar pattern, multi-colored stone wall. From northeast property line to main entry gatehouse. It is 4 1/2 feet tall on the roadside with flat stone coping and fieldstone rubble masonry interior face. Interior (west-facing) wall height varies due to undulations in topography. Wall is 4,100 feet long.

Italian Gardens-Pergola (Small)

Designed by James L. Greenleaf and constructed in 1903. Rectangular in plan, six column pergolas, constructed at terrace steps, and stepping down with stairs. They have limestone capitals and wood lattice framework.

Italian Gardens-Piers and Walls

Designed by James L. Greenleaf and constructed in 1903. These walls comprise the defining structural elements of the formal gardens, initiated under Langdon and fully developed during the Vanderbilt ownership. Garden walls consist of a network of brick walls with triangular tile coping, lines of square brick columns with limestone capitals connected with two varieties of iron mesh. One is a simple square frame with diamond-pattern mesh and the other is an elaborate scrollwork top bar without mesh infill.

Italian Gardens-Steps

Steps first appeared as garden elements during the Langdon development of gardens on this part of the property circa 1875. Steps are of bluestone. Designed to convey foot-traffic between different elevations of this terraced garden.

Italian Gardens-Pool

Designed by James L. Greenleaf and constructed in 1903. Pool is a shallow, flattened spade-shaped pool. Along the top edges is limestone coping with cyma recta reveal. Designed to feature aquatic plantings. Mechanical systems located in sub-level of adjacent poolhouse.

Italian Gardens-Pergola (Large)

Designed by James L. Greenleaf and constructed in 1903. Consists of two large pergolas at north and south ends of "Cherry Walk." North: Semi-Circle, tile floor, brick columns, timber framing, and limestone fenestration. Structure designed to be ornamented with climbing vines. South: Brackets poolhouse, 1/4 circle around pool, brick columns, limestone capitals, and wood framing.

Lower Dam

While Crum Elbow Creek was earlier dammed for utilitarian purposes, the Vanderbilts constructed dams for aesthetic purposes, regulating the intermittent flow of the stream. Dam is of concrete and fieldstone across Crum Elbow Creek above Dock Street Bridge. Top of dam is a sloping plane of concrete. 33' long and 40' long wing walls of poured-in-place concrete. Body of the dam is fieldstone rubble masonry, 59' wide and 8' 8" high.

Main Entrance Gate

Part of a system of walls and gates designed by McKim, Mead & White to express their client's wishes for privacy in a very public way. Constructed in 1898. Gate features pink granite wall and piers in 61' radius, 160 degree arc. Four 16' 10" tall piers topped with 4' 10" urns. Between the piers are eleven-foot-tall, black-painted spear-pattern iron gates (narrow pedestrian gates flanking wide vehicle gate).

North Exit Gate

Designed by McKim, Mead & White and constructed in 1906. The completion of the North Exit Gate was made possible by the reassembly of the Sexton Tract with the estate property. Consists of a wall,

half-circle in plan, rubble filled with granite facing and spherical finials on gateposts flanking black-painted, spear-tipped iron palisade gate. Piers 14' 10" tall. Wall approximately 6' tall.

North Property Line Wall

Undocumented feature. Marks northern boundary of the estate. Consists of a dry-laid, flat fieldstone/slate wall. About 1,650' in length, laid east/west on northern property boundary. Wall is 24"-36" tall, two stones wide with single slab cap stones.

Power House Dam

Designed by W.T. Hiscox and Co. and constructed in 1897. Dam consists of a 46' long span across Crum Elbow Creek below the powerhouse. The dam is built of fieldstone rubble masonry with concrete block on the upstream side. Top of dam is a sloped slab of concrete. Drop off is approximately 6' from top of dam.

Railroad Bridge

Designed and constructed by New York Central Railroad in 1912. Replaced an earlier bridge here during Sexton ownership crossing between Bard Rock and the main parcel of the estate. Functionally the bridge is akin to the subway. Bridge consists of a single-lane concrete span carrying Bard Rock Road over two parallel Conrail rail lines. It has asphalt paving and 6' tall concrete bridge walls with concrete coping along top. East abutment is random course fieldstone masonry, west is concrete imprinted with the year "1912."

Rose Garden Pool

Probably designed by Robert Cridland during his employment with Thos. Meehan and Sons. Constructed in 1910. Consists of a circular pool 20' in diameter with concrete basin and limestone coping. A terra-cotta pedestal supports a broken statue of "Orpheus," a Greek mythological figure.

Cobblestone Bridge/Rustic Bridge

Designed and constructed by Norcross Brothers in 1897. This bridge carries a narrow one-lane roadway over Crum Elbow Creek northwest of the Coach House. It has smooth river cobble masonry veneer over two reinforced concrete arches and low stone guardrails with rough-hewn stone copings. Squat stone piers flank the approach.

South Entrance Gate

Part of a system of walls and gates designed by McKim, Mead & White to satisfy their client's wishes for privacy. Constructed in 1897. Gate features two 90 degree, 25' radius arcs of granite veneer, rubble-filled, wall flanking two 15' tall granite gate posts and a 13' wide black-painted iron gate. Gate posts surmounted with spherical stone finials. Iron bars making up palisade are styled with a motif of spear points.

South Property Line Wall

Constructed circa 1897, perhaps earlier as part of the Langdon improvements. Part of system of walls marking the boundaries of the Vanderbilt estate. Walls typically three feet tall, and eighteen inches wide, constructed of slab fieldstone masonry with bluestone coping. Features three gate openings: South Gate, Coach House Gate, and Old Langdon Coach House Gate. Latter two openings have 4' tall piers with bluestone caps. 1,600' long wall parallels River Road and Market Street.

Subway

Constructed 1906. Formerly connected the estate's park landscape with that of the farmland east of Albany Post Road. Consists of a 12' wide passage beneath the public road. Constructed of reinforced concrete. 100' long descending approach ramp flanked by concrete retaining walls with copings. NPS ownership restricted to west entry wing walls.

West Property Line Fence

Undocumented feature. Part of system of walls and fences intended to furnish privacy to the owners of the estate. Post-dates the construction of the New York Central Railroad. Consists of granite obelisks standing 8' above grade, 24' O.C. with chamfered corners. Three 8' lengths of iron fence with iron posts at end of lengths, and C-shaped channel fence rails. Extends approximately 7,000 feet on slope above railroad right-of-way.

White Bridge

Designed and constructed in 1897 by the W.T. Hiscox Co. Structure is independently historically significant as an early example of a Melan-arch reinforced concrete bridge. This bridge replaced an earlier bridge on main entry drive. Consists of a single span, elliptical Melan-arch, reinforced, white-pigmented concrete bridge. Balustrade guard rail with six piers spaced along each side. Cast-stone urns rest on top of each pier.

White Bridge Dam

Constructed circa 1897. Designed to impound a body of water over which the decorative "White Bridge" crosses. Dam consists of rubble fieldstone masonry with a concrete slab top. Concrete blocks used on upstream side of dam. Structure is 75' wide, 6' 6" high and approximately 18" thick.

White Bridge Riverside Curb Walls

Part of the White Bridge/White Bridge Dam assembly. Walls revet and protect the banks of Crum Elbow Creek from turbulence in the water below the White Bridge Dam.

Landscape Characteristics of the Hyde Park Estate Landscape					
Feature	**Pre-1895**	**1895-1910**	**1910-1939**	**Existing**	**Comment**
Land-Use/Spatial Organization					
Park	X	X	X	X	Park vs. Farm organization is a primary landscape characteristic
Farm	X	X	X	L	Partitioned by Van Alen 1939
Mansion Site	X	X	X	X	First established 1799
Formal Garden	X	M	M	M	On site 1875, modified 1895-1938
Sexton Tract/Bard Rock Area	-	X	X	M	Acquired 1905, redesigned 1905 through "Mission 66"
Views					
Views West	X	X	X	X	Primary landscape characteristic.
Vegetation					
Collection of Specimen Trees	X	X	X	X	
Mansion Foundation Plantings	-	-	X	L	Installed 1923, Removed 1977
Circulation					
Bard Rock Road	X	X	X	X	Dates to Bard period, 1764-1821
Coach House Road	-	X	X	X	Constructed 1897
Exit Road to Dock Street	X	M	M	M	Original to Parmentier's layout
Italian Garden Paths	X	M	M	M	Current layout dates to 1910
Main Entrance Road	X	M	M	M	Pre-dates Vanderbilt
Great Circle	-	-	X	X	Vanderbilt modification to Main Entrance Road, created in 1910
Service Road Along River	-	X	X	X	Post 1905

Landscape Characteristics of the Hyde Park Estate Landscape					
Feature	**Pre-1895**	**1895-1910**	**1910-1939**	**Existing**	**Comment**
Trail System	X	M	M	M	
Railroad Right-of-Way	X	X	X	X	Pre-1850
Small-Scale Features					
Statuary	-	X	X	X	
Garden Ornament Fragments	-	X	X	X	
Buildings					
Coach House	-	X	M	M	Constructed 1897, Modified 1910. Designed by Robert Henderson Robertson.
Gardener's Cottage	X	X	X	M	Constructed 1875. Designed by Brigham and Sturgis. Currently missing formerly attached greenhouse.
Loggia	-	-	X	X	Constructed 1910 under contract with Thos. Meehan & Sons.
Lower Gate House	-	X	X	X	Constructed 1898. Designed by MM&W.
Main Gate House	-	X	X	X	Constructed 1898. Designed by MM&W. Replaced former Langdon gatehouse.
Pavilion	-	X	X	X	Constructed 1895, designed by MM&W. Occupies former location of Langdon coach house.

Landscape Characteristics of the Hyde Park Estate Landscape					
Feature	**Pre-1895**	**1895-1910**	**1910-1939**	**Existing**	**Comment**
Pool House	-	X	X	X	Constructed 1903. Designed by Greenleaf.
Potting Shed	X	X	X	M	Dates to Langdon period - currently is missing former attached greenhouse(s)
Power House	-	X	X	M	Constructed 1897. Designed by W.T. Hiscock & Co.
Tool House	X	X	X	X	Constructed 1875. Designed by Brigham and Sturgis. Currently missing formerly attached greenhouse.
Vanderbilt Mansion	-	X	M	M	Constructed 1896-1899. Designed by MM&W on site of former Langdon Mansion.
(Buildings Removed)					
Sexton House & Dependencies	X	L	L	L	Removed by Vanderbilt
Sexton Boat House	X	X	X	L	Removed by NPS
Formal Garden Greenhouse(s)	X	M	M	L	Vanderbilts replaced prior greenhouses. Later removed by NPS.
Farm Building Complex	X	M	M	L	Farm partitioned from property in 1939

Landscape Characteristics of the Hyde Park Estate Landscape					
Feature	**Pre-1895**	**1895-1910**	**1910-1939**	**Existing**	**Comment**
Structures					
Albany Post Road Bridge	X	M	M	M	Constructed 1898. Designed by Owen Morris. Replaced earlier bridge carrying public road over creek.
Bard Lane Retaining Walls	X	X	X	X	
Boat Hook	X	X	X	X	
Cherry Walk Walls	-	-	X	X	Constructed 1922. A later Cridland modification of the Greenleaf Italian garden.
Cold Frames	-	X	X	M	Constructed circa 1900
Concrete Fence Posts	-	-	X	X	Boundary with railroad right-of-way. An unstudied element.
Cutting Garden Retain. Walls	-	X	X	X	Constructed circa 1908
Dock Street Bridge	-	X	X	X	Constructed circa 1900
East Property Line Stone Wall	-	X	M	M	Constructed 1898-1898. Iron palisade removed for war-time scrap drive.
Small Italian Garden Pergola	-	X	X	M	Constructed 1903. Deteriorated and restored during NPS period.
Large Italian Garden Pergola	-	X	X	M	Constructed 1903. Deteriorated and restored during NPS period.
Italian Garden Walls and Piers	-	X	X	X	Constructed 1903. Garden designed by Greenleaf.

Landscape Characteristics of the Hyde Park Estate Landscape					
Feature	**Pre-1895**	**1895-1910**	**1910-1939**	**Existing**	**Comment**
Formal Garden Steps	X	M	M	M	Formal Langdon garden preceded the Italian garden designed by Greenleaf for the Vanderbilts
Italian Garden Pool	-	X	X	X	Constructed 1903.
Lower Dam	-	X	X	X	Post 1895
Main Entrance Gate	-	X	X	X	Constructed 1898. Designed by MM&W. Replaced earlier Langdon gatehouse.
North Exit Gate	-	X	X	X	Constructed 1906 following acquisition of the Sexton Tract.
North Property Line Wall	X	X	X	X	Pre-1895. Undocumented.
Power House Dam	-	X	X	X	Constructed 1897.
Railroad Bridge	-	-	X	X	Constructed 1912. Overpass to Bard Rock.
Rose Garden Pool	-	X	X	X	Constructed 1910, under contract with Thos. Meehan & Sons
Rustic Cobblestone Bridge	-	X	X	X	Constructed 1897.
South Entrance Gate	-	X	X	X	Constructed 1897. Designed by MM&W.
South Property Line Wall	X	X	X	X	Constructed circa 1897 perhaps earlier.

Landscape Characteristics of the Hyde Park Estate Landscape					
Feature	**Pre-1895**	**1895-1910**	**1910-1939**	**Existing**	**Comment**
Subway	-	X	X	M	Constructed 1906, following acquisition of Sexton Tract. Closed by NPS.
Tennis Court	-	-	X	L	Installed 1910. Removed 1958
West Property Line Fence	-	-	X	X	Undocumented, likely built concurrent with the railroad bridge.
White Bridge	-	X	X	M	Constructed 1897. Replaced earlier bridge. Rehab(s). during NPS period.
White Bridge Dam	-	X	X	X	Constructed 1897.
White Bridge Curb Walls	-	X	X	X	Constructed 1897.

GLOSSARY OF ARCHITECTURAL TERMS

This list of architectural styles includes terms used in the accompanying report. A general definition is given first, followed by excerpted citations from several different sources. The oldest source was first published in 1901-02, when many of the terms were not yet coined. The remaining sources are more modern, the oldest having been published in 1969. The reader should take these time differences into consideration when reviewing the definitions.

Adamesque - the English eighteenth-century post-Georgian furniture and architectural style, named after the brothers Adam. In architecture, the Adamesque style proposed a lighter treatment than Georgian prototypes of woodwork elements, including thinner window muntins; tracery in sidelights and fanlights; stair balusters; mantels; dadoes; and cornices. The design emphasis was on verticality, as opposed to the heavier Georgian accent on horizontality. The elements and details were often based on the recent archeological discoveries at Pompeii. The American Federal style was derived from the Adamesque.

"The Adam Style - Lightness and delicacy are the qualities that mark the Adam Style. When there is an order, the columns or pilasters are attenuated, sometimes to the point of meagerness; porticoes and porches are given a light and airy effect by the wide spacing of the slender columns. Moldings and ornament are delicate and of low relief. Ornament is of geometrical nature, even when composed of naturalistic or seminaturalistic forms; favorite types of ornament are the circular or elliptical patera and the chain of husks (though the latter is not often seen on the outside of buildings). Windows tend to be of narrower proportions than in the Georgian Colonial, and the glazing bars are always much more slender. . . ."[1495]

"Adam style - An architectural style based on the work of Robert Adam (1728-1792) and his brothers, predominant in England in the late 18th cent. and strongly influential in the U.S.A., Russia, and elsewhere. It is characterized by clarity of form, use of color, subtle detailing, and unified schemes of interior design. Basically Neoclassical, it also adapted Neo-Gothic, Egyptian, and Etruscan motifs."[1496]

Baroque - ornamentation characterized by heavy use of flowing curvilinear lines and appliqués, established in Italy in the seventeenth century.

"Baroque - a European style of architecture and decoration which developed in the 17th cent. in Italy from late Renaissance and Mannerist forms, and culminated in the churches, monasteries, and palaces of southern Germany and Austria in the early 18th cent. It is characterized by interpenetration of oval spaces, curved surfaces, and conspicuous use of decoration, sculpture, and color. Its late phase is called *Rococo*. The style prevailing in the restrained architectural climate of England and France can be called *Baroque* classicism."[1497]

Beaux-Arts - French theories of design taught at the Ecole des Beaux-Arts in Paris.

[1495] Whiffen, 23.
[1496] Cyril M. Harris, ed., *Illustrated Dictionary of Historic Architecture* (New York: Dover Publications, 1983), 5.
[1497] Harris, 46.

"Although the phrase is nothing more than the French for 'fine arts,' it has come to identify not a style, but a particular manner of execution and finish, especially in architecture, and today we accept it as primarily identifying the more outstanding monuments and buildings constructed between 1880 and 1930, a period, in its time, called the American Renaissance. . . . For the 'Beaux-Arts,' to repeat, is not a style. . . . At the Ecole the first and most important step in design was the plan. The façade was to follow on the plan; there was to be no 'false front.' . . . Another very important aspect of the training, and it is surely the element that gave the Beaux-Arts its cachet, was the fact that the student was made to design palaces, although they might take the form of a bank, a central building for a spa, an ambassador's residence and chancellery. The emphasis was on large projects.

The key element that identifies what we call Beaux-Arts is not the rule of locking façade to plan, the emphasis on symmetry in the plan, or the eclecticism, but the powerful drive for embellishment."[1498]

"Beaux-Arts Classicism - Coupled columns are among the commonest features of Beaux-Arts Classicism; . . . Monumental flights of steps are also characteristic. Arched and linteled openings, often set between columns or pilasters, may appear together in the same elevation. Figure sculpture, in the round or in relief, appears more frequently than in any of the other classical styles. . . . The planning and massing of buildings are strictly and sometimes elaborately symmetrical, with clearly articulated parts; in large buildings a five-part composition, with a climactic central mass dominating the wings and their terminal features, is typical. Fronts may be broken into advancing and receding planes, and a general tendency to multiply re-entrant angles sometimes affects even the treatment of quoins. . . .

[T]here were two requisites for success: first, a demonstration of expertise in the approved convention of planning, which demanded clear articulation of functions and a hierarchy of major and minor axes and cross axes; second, . . . classical pictorialism. . .

In the absence of other signs, such as borrowings from certain admired models of the French seventeenth and eighteenth centuries or combinations of columns and arches that were the result of a theory that the Greek and Roman structural systems should be synthesized, this pictorialism is what distinguishes Beaux-Arts Classicism from the other classical styles of its time."[1499]

"Beaux Arts architecture - Historical and eclectic design on a monumental scale, as taught at the Ecole des Beaux Arts in Paris in the 19th cent."[1500]

"Beaux Arts (1885-1925) - An architectural style characterized by: monumental and imposing appearance; symmetrical façade; wall surfaces embellished with floral patterns, garlands, medallions, or the like; exterior walls having quoins, pilasters, and paired colossal columns; flat low-pitched, or mansard roofs; and a variety of stone finishes."[1501]

Chateauesque - based on the French chateaus of the sixteenth and seventeenth centuries. This style is categorized by steep-pitched hipped roofs and was employed in the last quarter of the nineteenth century and first quarter of the twentieth century by American architects.

[1498] Gillon and Reed, vii-ix.
[1499] Whiffen, 149-52.
[1500] Harris, 59.
[1501] Steven J. Phillips, *Old House Dictionary* (Lakewood,CO: American Source Books, 1989), 28.

"Châteauesque buildings, always of masonry construction (stone or brick or both), have asymmetrical plans and silhouettes with high, steep-sided hipped roofs rising to a ridge or to a flat top; the roofs in either case are surmounted by metal railings or openwork metal cresting (rather than the solid curb or Second Empire roofs). Round turrets, or *tourelles*, corbeled out from the walls at second-floor level are favorite features; these have conical 'candle-snuffer' roofs which contribute much to the general liveliness of the silhouette, as do also the tall and often fancifully treated chimneys. Wall dormers are universal; they have high, pinnacled gables, sometimes incorporating stone tracery, or pediments of steeper pitch than the classical norm. . ."[1502]

"Chateauesque (1860-1910) - An architectural style characterized by: massiveness, a steeply pitched hip or gable roof with many vertical elements (e.g., hip knobs with finials, tall decoratively treated chimney, turrets, spires, etc.), roof cresting, multiple dormer windows (including wall dormers), towers, balconies, balconets, and masonry walls."[1503]

Classicism - an umbrella term that applies to architecture that is derived from the classic Greek and Roman models. This term can be applied but is not limited to Adamesque, Beaux-Arts, Baroque, Chateauesque, Colonial Revival, Federal, Federal Revival, Georgian, Georgian Revival, Greek Revival, Italian Renaissance, Italian Renaissance Revival, Neoclassical, Neo-Grec, Renaissance Revival, and Romanesque (including Richardsonian and Revival) types of architecture and design.

"[C]lassicism - In architecture, principles that emphasize the correct use not only of Roman and Greek, but also of Italian Renaissance models."[1504]

"Classical Revival - An architectural movement based on the use of pure Roman and Greek forms, mainly in England and the U.S.A. in the early 19th cent., but in a wider sense in all of western Europe in reaction to Rococo and the Baroque design. One can distinguish between Greek Revival and Roman Revival."[1505]

Colonial Revival - a style native to America and based on a combination of elements and details from America's medieval (First and Second Periods) architecture from the seventeenth century, and America's Georgian (circa 1725-1780), Federal (circa 1780-1820), and Greek Revival (circa 1820-1860) periods. While the term "colonial" implies a time period prior to the American Revolution, architects used a variety of precedents from all four of these periods to develop new architectural designs in the last quarter of the nineteenth century; some are still used today. Often what differentiates Colonial Revival buildings from their models, in addition to the use of a combination of precedents, is their larger size.

"The reuse of Georgian and Colonial design in the U.S.A. toward the end of the 19th and into the 20th cent., typically in bank buildings, churches, and suburban homes."[1506]

[1502] Whiffen, 141.
[1503] Phillips, 47.
[1504] Harris, 119.
[1505] Harris, 119.
[1506] Harris, 125.

"Colonial Revival (1870-1950) - An architectural style characterized by: a balanced façade; the use of decorative door crowns and pediments, sidelights, fanlights, and porticos to emphasize the front entrance; double hung windows with multiple panes in one or both sashes; and frequent use of stringcourses or decorative cornices."[1507]

Ecole des Beaux-Arts - Paris' School of Fine Arts, which taught French classical theories of architecture.

"What was the Ecole Nationale Supérieure de Beaux-Arts? It was nothing more than the state school, located in Paris, for the training of painters, sculptors, architects and medallists. It consisted of ateliers (studios) headed by eminent professionals. The French government provided the facilities, which included a large library, a collection of casts (most of ancient sculpture and architectural ornament), copies of great murals (such as some of those of Michelangelo's ceiling in the Sistine Chapel)."[1508]

Federal - an American style based on the English Adamesque and popular between circa 1780 and 1820. Emphasis in design was on verticality, thinner moldings were commonplace, and window sash most often contained 6-over-6 lights. Other characteristics included low dadoes around rooms, delicate sidelight and fanlight tracery, and a third story with squatter window openings.

"In the U.S.A., the Classic Revival style, from ca. 1790 to 1830."[1509]

"Federal, Adam (1780-1830) - An architectural style characterized by: overall symmetry, semi-circular or elliptical fanlight over a six-panel front door, elaborate door trim (including columns or pilasters), decorated (often denticulated) cornice, six-paned double hung windows arranged most often in five bays, and slender end chimneys."[1510]

Federal Revival - an American style similar to the Colonial Revival, except that only elements and details from the American Federal period were employed. (See Georgian/Federal Revival.)

François I^{er} (Premier) Style - "The culmination of the early phase of French Renaissance architecture named after Francis I (1515-1547), merging Gothic elements with the full use of Italian decoration."[1511]

French Renaissance - see François I^{er} (Premier) Style.

French Second Empire - also known as the Mansard style, it was categorized by its double-pitched roofs, with a steeply-pitched lower slope incorporating the upper story of the structure, and a low-pitched slope or flat upper segment. This style was popular in America circa 1870.

"Second Empire style in the U.S.A. - A stylistic designation named after the French Second Empire of Napoleon III (1852-1870), but referring to grand eclectic architecture in the U.S.A.,

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[1507] Phillips, 51.
[1508] Gillon and Reed, viii.
[1509] Harris, 210.
[1510] Phillips, 73-4.
[1511] Harris, 230.

not only in the 1860s, but also the 1870s, primarily public buildings. Its characteristic feature is the high mansard roof, for which it is also called Mansard style."[1512]

"The hallmark of the style is the high mansard roof, with a curb around the top of the visible slopes. Dormer windows are universal, both wall dormers and roof dormers being employed (sometimes in the same building); they take many shapes, including the circular. The chimneys are important elements in the composition of the upper part of the building and are classically detailed. In larger buildings projecting pavilions, central or terminal or both, are usual; each pavilion has its own roof, sometimes with convex slopes. . . ."[1513]

"Second Empire (1855-1890) - An architectural style characterized by: two or three stories, mansard (double-pitched) roof with multicolored slate shingles or metal shingles and dormer windows, pedimented and bracketed slender windows, ornate moldings and brackets (especially under the eaves), arched double doors, and, oftentimes, porches or projecting pavillions [sic]."[1514]

Georgian - architecture built during the reigns of George I through III in England, and founded in classical Roman - and to a lesser degree, Greek - precedents. Designs were often based on the teachings of Palladio and Italian Renaissance architecture. In America, the style was popular from circa 1725 to 1780; most builders and architects based their designs on the English precedent, emphasizing horizontal lines and employing heavily molded woodwork. Window sash tended to contain smaller lights (panes) because glass-making technology was in its infancy; sash often contained 12-over-12 or 12-over-8 lights, especially in the earlier years, and Palladian windows were often used.

"That of the reigns of the four Georges in England, namely from 1714 to 1830. The term is more usually employed for the architecture of the earlier reigns. . . . Architecture of the same epoch in America has been called, generally, 'Colonial,' or 'Old Colonial'; but some recent writers have applied the term Georgian to this also, as an expletive more accurate and more descriptive."[1515]

"The prevailing style of the 18th cent. In Great Britain and the North American colonies, so named after George I, George II, and George III (1714-1820), but commonly not including George IV. Derived from classical, Renaissance, and baroque forms."[1516]

"Georgian (1700-1780) - An architectural style characterized by: symmetry of floor plan and façade, usually gable or gambrel roof, central chimney, row of rectangular lights (panes) in or above the door, door flanked by columns or pilasters and capped by a decorative crown or a triangular pediment, and six-pane to twelve-pane double hung windows."[1517]

[1512] Harris, 84.
[1513] Whiffen, 103.
[1514] Phillips, 149.
[1515] Russell Sturgis et al., *Sturgis' Illustrated Dictionary of Architecture and Building* (New York: Dover Publication, 1989), vol. II, 193. First published as *A dictionary of Architecture and Building: Biographical, Historical, and Descriptive* (New York: The Macmillan Company, 1901-2).
[1516] Harris, 249.
[1517] Phillips, 88.

Georgian/Federal Revival - an American style similar to the Colonial Revival, except only elements and details from the American Georgian and Federal periods were employed.

"The architects of the Georgian Revival worked in two distinct modes. One of them was the Neo-Adamesque, drawing its inspiration from the dominant style of the Federal Period . . . ; its products tend to be more elaborate and also larger than those of the Adam Style proper. The other is the Neo-Colonial, with its main source in Georgian Colonial architecture, although it also draws on English architecture of the same period. Neo-Colonial buildings are strictly rectangular in plan, with a minimum of minor projections, and have strictly symmetrical facades. Roofs are hipped, double-pitched, or of gambrel form; their eaves are detailed as classical cornices. A hipped roof is often topped with a flat deck, with a surrounding railing or balustrade; sometimes there is a central cupola. Chimneys are placed so as to contribute to the over-all symmetry. The central part of a façade may project slightly and be crowned with a pediment, with or without supporting pilasters; more rarely, a portico with freestanding columns may form the central feature. Doorways have fanlights and are often set in tabernacle frames. The standard form of window in secular buildings is rectangular with double-hung sash; the Palladian window is often used as a focal incident. . . ."[1518]

Georgian Revival - an American style similar to the Colonial Revival, except that only elements and details from the American Georgian period were employed.

(See Georgian/Federal Revival.)

Gothic Revival - popularized in America by architects A.J. Downing, A.J. Davis, Calvert Vaux, and Richard Upjohn. This style drew from large Gothic structures, mostly ecclesiastical, of the fifteenth and sixteenth centuries, but was promoted as picturesque architecture for dwellings. In domestic architecture it is characterized by pointed arches, especially in window openings and doorways; quatrefoil details; vertical siding, often with battens; and lacy-cut vergeboards. It was popular in America in the late 1830s, 1840s, and early 1850s.

"The attempt during the nineteenth century to restore Gothic architecture to the position it held in the thirteenth and fourteenth centuries, as being the only style in use, and lending itself alike to buildings of all classes. . . . The revival took shape in France, Germany, Belgium, and the Netherlands, as well as in Great Britain; and at a later time its doctrines were accepted by architects in the United States."[1519]

"The practically universal feature of Gothic architecture is the pointed arch; other characteristic ones are pinnacles, battlements, and window tracery."[1520]

"A movement originating in the 18th and culminating in the 19th cent., flourishing throughout Europe and the U.S.A., which aimed at reviving the spirit and forms of Gothic architecture."[1521]

"Gothic Revival (1830-1880) - An architectural style characterized by: overall picturesque cottage or castle appearance, steeply pitched roof with cross gables, extensive use of ornamental

[1518] Whiffen, 159-60.
[1519] Sturgis, vol. II, 281-2.
[1520] Whiffen, 53.
[1521] Harris, 262.

bargeboards, hood molding over windows, doors and windows incorporating the Gothic arch, and the wall on the gable ends being uninterrupted."[1522]

Greek Revival - based on ancient Greek precedents, this style is categorized by heavy triangulated pediments, columns of the Greek order, corner blocks, and rake returns; buildings often have their short elevation facing the street. Exterior window muntins were most often painted black to de-emphasize window sash and emphasize the window opening as a void. This style was popular in America between circa 1820 and 1860.

"When there is an order, that is the first thing to look at. . . . Order or no order, bilateral symmetry is the rule. The exceptions are houses, in which an L-form plan might be used for convenience' [sic] sake. Buildings are either simple rectangular blocks, without either projections or re-entrant angles, or compositions of such blocks set against each other without any transitional features. The classical temple form, with a portico across the entire front and the roof ridge running from front to back, is employed for buildings of all kinds. . . . Roofs are low pitch, like temple roofs, or flat; in the latter case there may be a solid parapet or attic over the cornice but not (unless the architect forgot himself) a balustrade. . . ."[1523]

"Greek Revival (1825-1860) - An architectural style characterized by: low-pitched gable (or sometimes hipped) roof, a frieze, a pedimented gable, a porch (or portico) with usually non-fluted columns, insignificant chimneys, elongated six-over-six double hung windows, a four panel door flanked by side lights with a transom window above, and bevel siding."[1524]

High Victorian - relates to either High Victorian Gothic or High Victorian Italianate: the former is a later style than Gothic Revival, maintaining the use of the Gothic arch, but introducing bichromatic or polychromatic elevations, most often executed in masonry; the latter differs from the earlier Italianate style through the use of varied window arches and ornamentation, which is most often constructed in cast iron.

"High Victorian Gothic - In High Victorian Gothic the standard features of all Gothic architecture are employed, but with effects altogether different from those of the early Gothic Revival. . . . One of the most obvious is in the matter of color; High Victorian Gothic is polychrome, or at least bichrome. . . . Then the details - molding tracery, carved ornament - are heavier and fatter; the extreme to which they all tend . . . is coarseness and not, as in the earlier style, fragility."[1525]

"High Victorian Italianate - Three distinctive devices are employed: (1) the stilted segmental arch, or *straight-sided arch*, in which the arch proper springs from a point some way above the capital or other impost feature, with which it is linked by a vertical continuation of the architrave molding; (2) the *flat-topped arch*, in which the relative positions of the curves and straight lines are reversed; (3) the *rectangular arch* . . . , which is produced by bending an architrave molding around the upper third of a rectangular aperture. Trabeated or arched windows of conventional design may appear in association with any of these devices. . . ."[1526]

[1522] Phillips, 91.
[1523] Whiffen, 38.
[1524] Phillips, 91.
[1525] Whiffen, 89.
[1526] Whiffen, 99.

Italianate - based on Italian architecture. In America the Italianate style was most popular in the 1850s. The use of brackets, paired windows, belvederes, and round arches defined this style.

"The Italian Villa Style - A tower of square or (more rarely) octagonal plan is a feature of most buildings in this style; usually it stands off-center, often at a corner. Failing a tower, there is likely to be a cupola or glazed belvedere. Buildings consist of well-defined rectilinear blocks, as a rule asymmetrically grouped although the elevations of the individual blocks are symmetrical. Wall surfaces are smooth and uniform, with rustication, when present, confined to the quoins. Roofs are of slight pitch, gabled or hipped or both; the eaves, which may be of considerable projection, are usually supported by brackets. Windows typically are round-headed and are often grouped in twos or threes; in earlier examples of the style they are simple apertures without any sort of enframement, or framed with a flat architrave at most; later, more elaborate treatments, with hoodmolds or even pediments, came into use. Bay windows are common features, as also are balustraded balconies, and houses nearly always have a veranda or loggia."[1527]

"The eclectic form of country-house design, fashionable in England and the U.S. in the 1840s and 1850s, characterized by low-pitched, heavily bracketed roofs, asymmetrical informal plan, square towers, and often round-arched windows."[1528]

"Italianate (1840-1880) - An architectural style characterized by: two or three stories, low-pitched hip (or sometimes gable) roof with widely overhanging eaves supported by large brackets, a cupola or tower, visually balanced facades, decorative bracketed crown or lintels over widows [sic] and doors, and narrow single pane double hung windows and double doors.

Italian Renaissance - "The architectural style developed in early 15th cent. Italy during the rebirth (*rinascimento*) of classical art and learning. It succeeded the Gothic as the style dominant in all of Europe after the mid-16th cent., and evolved through the Mannerist phase into Baroque and in the early 17th cent. into classicism. Initially characterized by the use of the classical orders, round arches, and symmetrical composition."[1529]

"Italian Renaissance [Revival] (1890-1930) - An architectural style characterized by: stone construction, low-pitched hip (or sometimes flat) roof with widely overhanging eaves supported by decorative brackets, ceramic tiled roof, round arches incorporated into doors and first story windows, and the frequent use of porticos or columned recessed entryways."[1530]

Louis XIV Style - The nineteenth century interpretation of the French eighteenth century baroque style. Strong sculptural forms typify it. The Louis XIV Revival was popular from the mid-nineteenth century on.

Louis XV Style - The nineteenth century interpretation of the French eighteenth century rococo style. The Louis XV Revival is marked by a preference for asymmetrical scrolling forms. The Louis XV Revival was popular from the mid-nineteenth century on.

[1527] Whiffen, 69.
[1528] Harris, 307.
[1529] Harris, 449.
[1530] Phillips, 101.

Louis XVI Style - The nineteenth century interpretation of the French eighteenth century neo-classical style. There is a return to balanced, symmetrical forms accompanied by the preference for classical motifs. The Louis XVI Revival was popular from the mid-nineteenth century on.

Mannerism - "Transitional style in architecture and the arts in the late 16th cent., particularly in Italy, characterized in architecture by unconventional use of classical elements."[1531]

Mansard - see French Second Empire.

"**Mansarde** - In French, a dormer window. A term derived from Mansard or Mansart, the name or surname of several architects."[1532]

Neoclassical - based on Greek and/or Roman classical orders and designs. This style was popular in America during the late nineteenth and early twentieth centuries. It generally was used in monumentally-sized structures.

"That of modern times beginning with the Italian Renaissance of the fifteenth century; and especially that which is carefully studied from Greco-Roman examples.

The classic transformation of architecture at the period of the Renaissance was not a sudden and unprepared change, as is often supposed; it was the revival in Italy of a tradition long neglected, but never entirely forgotten or without influence."[1533]

"The Neo-Classical Revival - Buildings of the Neo-Classical Revival are generally larger than those of the nineteenth-century Greek Revival and always simpler in effect than those of Beaux-Arts Classicism. They show none of the tendency to multiply angles and projections that marks the latter style; broad expanses of plain wall surface are common; roof lines, when not level, are quiet, and unbroken by sculptural incidents. The Greek orders are employed much more often than the Roman, and in keeping with this[,] windows and doorways are linteled rather than arched; pedimented porticoes are frequent features. Coupled columns are not used."[1534]

"The last phase of European classicism, in the late 18th and 19th cent., characterized by monumentality, strict use of the orders, and sparing application of ornament."[1535]

"Neoclassical (1900-1940) - An architectural style characterized by: a two story pedimented portico or porch supported by colossal columns (usually with Ionic, Corinthian, or composite capitals), a centrally located doorway, and symmetrically placed windows."[1536]

Neo-Grec - similar to Greek Revival, this style merely is a reworking of classical Greek details.

"In French, modern, but imitating or studied from work of the Greeks of antiquity; Greek or supposed Greek in style; said especially of a few buildings erected in France during the years

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[1531] Harris, 345.
[1532] Sturgis, vol. II, 823.
[1533] Sturgis, vol. II, 1009-10.
[1534] Whiffen, 167.
[1535] Harris, 372.
[1536] Phillips, 113-14.

following 1827, the year of the battle of Navarino, though the term does not appear in French writing until 1860 or later."[1537]

"An architectural style developed in France in the 1840s, applying Greek forms to brick and cast iron."[1538]

Norman architecture - architecture of the Middle Ages, characterized by massive construction, Roman arches, and round turrets, often including crenellated parapets.

"Norman architecture - The Romanesque architecture of England from the Norman Conquest (1066) until the rise of the Gothic around 1180."[1539]

Palladian - design attributes introduced by the Italian architect Andrea Palladio in the sixteenth century, and often employing symmetry and a triple-window opening, arranged with a center round-arched window flanked by shorter, rectangular openings.

"Palladianism - A mode of building following the strict Roman forms, as set forth in the publications of the Italian Renaissance architect Andrea Palladio (1508-1580); particularly in England under the influence of Lord Burlington in the 18th cent."[1540]

Queen Anne - based on English precedent and popular in America in the 1870s and 1880s. This style is characterized by asymmetry, the use of round or faceted turrets, combinations of siding or building materials, threaded chimneys, and a stylized sunburst or sunflower motif.

"The architecture existing in England during the short reign of Anne, 1702 to 1714. The more important structures of the reign were generally the completion of designs fixed in all of their parts before her accession, and but little that was monumental was begun in her time. . . . A certain picturesqueness of treatment, like a revival of Elizabethan, or even of mediæval styles, in mass, in sky line, and in such details as chimneys, gables, and dormer windows, is noticeable in these; and, although all is on the same moderate scale, and nothing is very massive or imposing, the style has considerable attraction when applied to dwelling houses. It was this character of the buildings of Anne's reign which caused their acceptance by some architects of the years from 1865 to 1885, in England, as types for modern designing, and country houses of this character were built in considerable numbers. A feeble imitation of these modern buildings was also attempted in the United States, but usually on a very small scale, and with such inappropriate materials as those used in the ordinary frame construction."[1541]

"Irregularity of plan and massing and variety of color and texture characterize the Queen Anne Style. Several different wall surfaces may occur in one building; brick for the ground story with shingles or horizontal boards above is a common combination. There may be some half-timbering - perhaps only in a gable or two. Upper stories may project beyond those below. Windows are of many forms . . . Bay windows are much employed. Roofs are high and multiple,

[1537] Sturgis, vol. II, 1025.
[1538] Harris, 372.
[1539] Harris, 374.
[1540] Harris, 394.
[1541] Sturgis, vol. III, 249-50.

their ridges meeting at right angles; the round or polygonal turret is a feature of the later phase of the style. . . ."[1542]

"Eclectic style of domestic architecture of the 1870s and 1880s in England and the U.S.A.; misnamed after Queen Anne, but actually based on country-house architecture. It is characterized by a blending of Tudor Gothic, English Renaissance and, in the U.S.A., Colonial elements."[1543]

"Queen Anne (1880-1910) - An architectural style characterized by: irregularity of plan and massing, variety of color and texture, variety of window treatment, multiple steep roofs, porches with decorative gables, frequent use of bay windows, chimneys that incorporate molded brick or corbelling, and wall surfaces that vary in texture and material used."[1544]

Renaissance Revival - a style that looked back to buildings first designed during the European Renaissance, which in turn had looked back to classical Roman architecture. The most used precedents were Italian structures, but those of France, England, and Germany were also used as models. This style was popular in America at the end of the nineteenth and beginning of the twentieth centuries. (See Italian Renaissance Architecture.)

"The Romano-Tuscan Mode - straight-fronted buildings - cubic blocks when freestanding - without any considerable projections or recessions in the main mass are the rule. Columns, if present, are confined to porches or window tabernacle frames. A massive cornice (*cornicione* in the prototypes), sometimes scaled to the full height of the building, is the crowning feature; the roof behind it is low and invisible to the spectator in the street. Elevations are symmetrical. Apart from rusticated quoins, and sometimes a rusticated ground story, the wall surfaces are usually smooth and plain, serving as a neutral background for windows, doorways, and (in many cases) balustraded balconies. The windows, which are often linked horizontally by stringcourses, are normally trabeated. . . ."[1545]

"The North Italian Mode - In general form, buildings of this Renaissance Revival mode resemble those of the Romano-Tuscan, and like them they have symmetrical elevations crowned with bold cornices. But windows are always arched, and they tend to be, or at least to seem, larger; there is a minimum of unbroken wall surface. The over-all effect is decidedly richer, with strong contrasts of light and shade. . . ."[1546]

Renaissance Revival Furniture and Decoration

Renaissance Revival style furniture and decoration was one of the most prevalent and enduring styles of the nineteenth century. Its earliest manifestations appeared in the 1840s. The style was disseminated through the numerous universal expositions, as well as through pattern books and journals. The style originated in France, but drew on all phases of the Renaissance in France as well as Italy for inspiration. The eclectic nature of the Renaissance Revival is illustrated by the

[1542] Whiffen, 115.
[1543] Harris, 442.
[1544] Phillips, 129-30.
[1545] Whiffen, 75.
[1546] Whiffen, 79.

loose adaptation of historical models, and may be contrasted with the more archeological nature of the Louis XV and XVI revivals.

Richardson Romanesque - distinctly H.H. Richardson's interpretation of Romanesque architecture. Most often constructed in monochromatic or bichromatic masonry, Richardson Romanesque is also categorized by its use of heavy Roman arches and some Queen Anne motifs, such as the stylized sunburst.

"Like all Romanesque, this is a round-arched style. However, most of the buildings of the Richardsonian Romanesque are immediately distinguishable from those of the earlier Romanesque Revival by being wholly or in part of rock-faced masonry, while arches, lintels, and other structural features are often emphasized by being of a different stone from the walls. . . ."[1547]

"The massive style of Romanesque Revival in the U.S.A. as practiced by Henry Hobson Richardson (1838-1886) and his followers, characterized by heavy arches, rusticated masonry walls, and dramatic asymmetrical effects, esp. in public architecture."[1548]

"Richardsonian Romanesque (1880-1900) - An architectural style characterized by: round arches over door and window openings, a heaviness of appearance created by rock-faced stonework and deep window reveals, an asymmetrical facade, towers with conical roofs, porches with broad round arches supported by squat piers, and steep-gabled wall dormers."[1549]

Romanesque - "The style emerging in western Europe in the early 11th cent., based on Roman and Byzantine elements, characterized by massive articulated wall structures, round arches, and powerful vaults, and lasting until the advent of the Gothic architecture in the middle of the 12th cent."[1550]

Romanesque Revival - based on Roman architecture and most often constructed in masonry. This style employed heavy Roman arches.

"This was the revival of the round-arched medieval style that preceded the pointed-arched Gothic. Semicircular arches are used for all openings and sometimes where there are no openings, in a series as a form of wall enrichment; in such cases the arches may intersect one another. Nearly always the round-arch form is repeated in miniature in the arcaded corbel table. . . . Towers may be finished off with parapets or topped with pyramidal roofs or - though these are strictly speaking Gothic - with spires.[1551]

"The reuse in the second half of the 19th cent. of massive Romanesque forms, characterized by the round arch."[1552]

Rustic Style - characterized by the use of field stone and rough timbers.

[1547] Whiffen, 133.
[1548] Harris, 456.
[1549] Phillips, 137.
[1550] Harris, 461.
[1551] Whiffen, 61.
[1552] Harris, 464.

"Rustic Work - Decoration by means of rough woodwork, the bark being left in place, or by means of uncut stones, artificial rock work, or the like, or by such combination of these materials and devices as will cause the general appearance of what is thought to be rural to character. . . ."[1553]

"[R]ustic - Descriptive of rough, hand-dressed building stone, intentionally laid with high relief; used in modest structures of rural character."[1554]

Shingle Style - a uniquely American style, based on earlier American architecture and some Queen Anne elements. Its overriding characteristic was its use of wood shingles for siding. This style was most popular in America during the 1870s and 1880s.

"The walls of the upper stories at least, and often of the ground story too, have a uniform covering of shingles; even the posts of verandas and porches may be shingled. Where the ground-story walls are not shingled, they are typically of stone - coursed or random rubble or sometimes fieldstone boulder. Windows are small-paned and often form horizontal bands; a single Palladian window occasionally appears. Roofs may be hipped or gabled or both, intersecting as in the Queen Anne style; the gambrel roof (not a Queen Anne feature) was used quite frequently."[1555]

"An American eclectic style, primarily in domestic architecture during the second half of the 18th cent.; characterized by extensive use of unpainted wood-shingle covering for roofs as well as for walls, in frequently asymmetrical and fluid arrangements."[1556]

"Shingle (1880-1915) - An architectural style characterized by: uniform wall covering of wood shingles, hip or gable roofs with dormer windows, irregular roof line, small-paned windows, no corner boards, and a generally toned down appearance from that found with the Queen Anne style."[1557]

Stick Style - named by American architectural historian Vincent Scully, another uniquely American style and always expressed using frame construction. The Stick Style had its roots in Gothic architecture or English half-timbering, where the major framing members are exposed. In the Stick Style the exterior decoration of boards, or 'sticks,' over clapboards or wood panels are meant to suggest cross-bracing and other framing. This style was also popular in the 1870s and 1880s in America.

"Stick Style buildings have tall proportions with high, steep roofs, frequently of complex plan and irregular silhouette; the eaves are of considerable projection and are supported by large brackets; often there is exposed framing in the gable end of a roof. Verandas are extensive, their roofs being carried on posts with diagonal braces. Diagonal 'stickwork' is one of the most characteristic features of the style. Walls may be faced with vertical boards and battens or (in the final development of the style) with horizontal clapboards having an overlay of other boards

[1553] Sturgis, vol. III, 392-93.
[1554] Harris, 474.
[1555] Whiffen, 127.
[1556] Harris, 491.
[1557] Phillips, 151.

- vertical and horizontal, and sometimes diagonal too - that suggest or symbolize the unseen structural frame."[1558]

"Eclectic American style, mainly of cottage architecture, in the second half of the 19th cent., predominantly in wood, characterized by jagged, angular elements expressing exposed frame construction."[1559]

"[S]tickwork - A construction technique where major framing members, as well as more purely decorative members, are placed on top of the exterior siding; this exposed frame construction serves as the dominant design feature on Stick style houses."[1560]

Tudor - a predominant English architectural style. In America, the revival style was characterized by the use of half-timbering with stucco or brick between the timbers, and round turrets.

"The accession of Henry VII, to the throne of England marked the beginning of a period so distinct in the architectural history of England that it had been customary to describe it by the name of Henry's Welsh family, Tudor. No one period of English history is more interesting than this, covering the reigns of Henry VII., Henry VIII., Edward VI., Mary, and Elizabeth, a long and eventful period reaching from 1485 to 1600. The later work is often separately designated as Elizabethan, but there is hardly sufficient change in character to make a real division. . . .

The climate called for substantial material, light on the south, shelter on the north, steep roofs, many fireplaces, and abundant admission of sun. Thus the English characteristics of Tudor work have their natural explanation, - buildings long and low, with steep roofs and gables, with many tall chimneys, and great glazed bays."[1561]

"The final development of English Perpendicular gothic architecture, during the reigns of Henry VII and Henry VIII (1485-1547), preceding Elizabethan architecture and characterized by four-centered arches."[1562]

"Tudor [Revival] (1890-1940) - An architectural style characterized by: steeply pitched end gabled roofs, gabled entryway, multi-paned narrow windows (usually in bands of three), tall chimneys (often with chimney pots), masonry construction, and decorative half-timbering in many cases."[1563]

Victorian - a catch-all term to identify the myriad of architectural styles popular in America during the last half of the nineteenth century. In England and America the term refers to architectural styles popular during Queen Victoria's reign.

[1558] Whiffen, 109.
[1559] Harris, 506.
[1560] Phillips, 159.
[1561] Sturgis, vol. III, 879-80.
[1562] Harris, 553.
[1563] Phillips, 173.

"That of the reign of Queen Victoria; the term may be applied, therefore, to any building commenced or planned since the accession of the queen, but is used more especially for buildings of any characteristic style unknown previous to the year 1837."[1564]

"The Revival and Eclectic architecture in 19th cent. Great Britain, named after the reign of QueenVictoria (1837-1901); also used for its American counterpart."[1565]

[1564] Sturgis, 994.
[1565] Harris, 565.

RECOMMENDATIONS FOR FURTHER RESEARCH

In addition to the following alphabetical list of specific recommendations for further research, which includes both repositories and topics warranting further investigation, special consideration should be given to the surviving collections of Hyde Park's estate records in the collection of the Roosevelt-Vanderbilt National Historic Site Archives.

The collection includes a nearly complete series of cross-referenced payroll records, account books, and ledgers which number over forty volumes. In addition, the park archives has on long-term loan and has nearly completed transcribing the personal journals of Herbert and Marie Shears, the estate superintendent and his wife. These two collections offer a unique opportunity to reconstruct the management of the Hyde Park estate with particular attention to the operations of individual estate departments, staffing, building maintenance and alterations, farm production, garden plantings, and daily life on the estate.

It is recommended that a special history study of these collections be undertaken to carry forward the work begun in this study. Further research should include new oral histories with descendants of estate employees as well as complete documentation of the physical remains of the farm side of the Vanderbilt estate. This documentation should include photography, record drawings, and site mapping of the extant buildings, roadways, and landscape features which remain on the portion of the estate east of the Albany Post Road.

The special history study should place the Hyde Park estate in the context of other country places by including a review of surviving estate record collections, such as those at Shelburne Farms and Biltmore.

More in-depth study of the Vanderbilt estate would make a significant contribution to the understanding of gilded-age country places by providing a depth of research and analysis which has not yet been carried out for this or any other property, extant or lost, by scholars of the period.

ARCHITECTURAL LEAGUE OF AMERICA
Papers at the Archives of American Art, Washington D.C., (not microfilmed), Glaenzer was a member and frequent exhibitor.

AVERY ARCHITECTURAL LIBRARY, COLUMBIA UNIVERSITY
Guastavino Papers, the Dairy Barn at Hyde Park had Guastavino Fireproof Construction.

BEINECKE LIBRARY, YALE
Edith Wharton Correspondence should be searched for letters from Ogden Codman with mention of the Vanderbilt project.

BILTMORE
Until the archives at Biltmore have been processed, it is unclear what is included there, but further research is clearly warranted when the collection is made accessible.

BUSINESS LIFE OF FREDERICK VANDERBILT
Investigation should be made into Frederick's professional career as a means of placing him more accurately in the context of his peers.

CONSTRUCTION CHRONOLOGY AND DESCRIPTION
Most of the information pertaining to the construction of the mansion is anecdotal and/or reported in the *Poughkeepsie Sunday Courier*.

DUKE AND DUCHESS OF MANCHESTER
Family papers should be sought as they were frequent visitors to Hyde Park, and traveling companions of the Vanderbilts.

DUTCHESS COUNTY CLERK'S OFFICE
Court records should be checked for references to Frederick and Louise Vanderbilt.

DUVEEN ARCHIVES
Transferred to the Getty Museum from the Metropolitan Museum in June 1998, not accessible as of summer 1999. Correspondence between Duveen and Frederick Vanderbilt 1916-1918, 1919-1921, details purchases. It is probably possible to determine if any objects at Hyde Park came from Duveen during those years using 1938 inventory and the sale catalogue from 1025 Fifth Avenue.

EXISTING POWERHOUSES
A survey of extant country house direct-current isolated plants should be undertaken to determine the significance and comparative integrity of the Vanderbilt powerhouse.

GARDEN SCULPTURE
There are numerous pieces of garden sculpture at Hyde Park. Some of them were purchased by Stanford White, while others were gifts or later purchases.

GLAENZER
NPS interviewed Glaenzer's son Jules in the 1940s. He was of no help. Glaenzer's eldest son Richard went into the business for a short time. He had two daughters. It would be worth trying to find them or their children to see if they kept anything. The fact that they married and changed their names makes this difficult.

HAMOT OF PARIS
Made carpet for Mrs. Vanderbilt's Bedroom, the firm is still in business and may have archives.

W. T. HISCOX.
Relatively little information was uncovered about this firm.

HOWARD FAMILY
A search for descendents of the Howard children should be made.

HYDE PARK ACCOUNTS AT VAMA
Collection of ledgers, account books, payroll records, and miscellaneous record books. The wealth of data related to estate management, if fully researched and interpreted, would further describe the operation of the Hyde Park estate, and Gilded-age estates in general. Related

archival material at Shelburne Farms also warrants further study. The estate ledgers also promise to be a source of information regarding maintenance schedules and routines revealed through entries of bills paid.

HYDE PARK PHOTOGRAPHS AT VAMA
An uncatalogued and unidentified collection of snapshots by estate employees should be identified and studied.

HYDE PARK UNTRANSCRIBED WIRE RECORDINGS
Some of the earliest oral interviews remain untranscribed on fragile wire recordings and could not be accessed.

LOCKWOOD, MR. H.A.
Mr. Lockwood was Frederick Vanderbilt's last secretary and the secretary of his estate. His papers should be traced. (Mr. Lockwood identified through Historian's Research Notes, #1001, August 2, 1945.) Similar attempts should be made to locate Louise's secretary's papers.

MUSEE BARTHOLDI, COLMAR, FRANCE
Glaenzer became very friendly with Bartholdi and served as translator for his father-in-law, Richard Butler. In Bartholdi's letters to Butler, he always asks about Glaenzer. It would be worthwhile to pursue Bartholdi/Glaenzer correspondence.

MUSEE DES ARTS DECORATIF, PARIS
Drawings by Poirer et Remon.

NEW YORK TIMES PHOTOGRAPH MORGUE
Search for additional pictures possibly made in 1938. $100 search fee.

NEW YORK YACHT CLUB PAPERS
Since Frederick was a member of the Yacht Club, the archives should be surveyed.

ROUGH POINT
This property was left to a not-for-profit preservation organization by Doris Duke. The property was inaccessible during the research period but should be open soon.

SONOGEE
The collections of the Bar Harbor Historical Society and other local repositories should be checked for interior photos.

PAUL SORMANI AND POIRER ET REMON
The nature of Glaenzer's relationship with these two Parisian cabinet-makers has yet to be determined. There are labeled pieces of furniture by both in the VAMA collection detailing that they were made for Georges Glaenzer.

VAN ALEN FAMILY
Contact should be made with Daisy Van Alen's grandsons. There should be family photos.

LOUISE VANDERBILT
Will? Was there any inventory of Sonogee done at the time of the settling of her estate?

EDWARD WALES
Ruth Wales (daughter) married H.F. DuPont, Edward Wales papers at Winterthur.

WALL COVERINGS
The wall coverings used in the guest rooms were made in France. It should be possible to determine by whom. The Cooper Hewitt archive yielded no definite manufacturer. Zuber was checked in New York City, although there may be more information in Paris. Defosse et Karth and Dumas are also possible. There is also a museum of Papiers Peints in France with an archive.

LIST OF REPOSITORIES CONSULTED AND OUTCOMES

THE AMERICAN ANTIQUARIAN MUSEUM
The archive here (Worcester, MA) was consulted in the hope of finding material relating to Norcross Brothers, whose headquarters were in the same city. The archive does not contain any Norcross Brothers material.

THE ARCHIVES OF AMERICAN ART
H. Siddons Mowbray executed the ceiling of the Living Room. The paintings were removed in 1906. The H. Siddons Mowbray Papers contain correspondence on microfilm with several letters on the design and execution of this work.

AVERY ARCHITECTURAL LIBRARY, COLUMBIA UNIVERSITY
The Stanford White Collection is comprised of letterpress books of out-going correspondence and boxes of in-coming correspondence contain bills and correspondence relating to purchases for Hyde Park. There is also correspondence with Edward Simmons concerning the decoration of the Dining Room and Reception Room. The Ogden Codman Collection contains the preliminary drawings, sketches and plans for Mrs. Vanderbilt's Bedroom and Boudoir, as well as for individual pieces of furniture designed for those rooms. The Warren & Wetmore Collection is the major repository of the firm; nothing relates to Hyde Park. All unidentified drawings were examined. The library also houses an extensive collection of period engineering and architectural journals.

BILTMORE
The collection remained uncatalogued at the time of this project.

CASE WESTERN RESERVE UNIVERSITY LIBRARIES
The library's storage facility houses an outstanding collection of period engineering and architectural journals.

COOPER-HEWITT NATIONAL DESIGN MUSEUM LIBRARY
The E.F. Caldwell collection is an enormous archive that documents in photographs the lighting fixtures at Hyde Park. The photographs are bound in oversized albums and organized by type of fixture. The Department of Wallcoverings was culled for more information about the wallpapers used in the second floor guest rooms of Hyde Park. There was no additional information obtained; none of the Hyde Park papers matched those in the collection.

A.L. DIAMENT
Vanderbilt purchased reproduction papers for the second floor guest rooms in 1932 and they were either purchased through or shipped by A.L. Diament. Correspondence with Debbie Diament, who holds the papers of the firm, yielded no new information.

FRANKLIN D. ROOSEVELT LIBRARY
The collections contain some correspondence relating to the transfer of the property to the NPS.

THE GETTY MUSEUM
The Duveen Archive, transferred from the Metropolitan Museum of Art, contains correspondence between Duveen and Frederick Vanderbilt in the years 1916-1918 and 1919-1921. The archive was inaccessible both at the Metropolitan Museum and the Getty Museum because of its fragile condition. It is in the process of being humidified.

HAGLEY MUSEUM AND LIBRARY
The Hagley Museum and Library has a wonderful collection of trade catalogs. These are cataloged by type (i.e. plumbing, heating).

HYDE PARK HISTORICAL SOCIETY
The collection focuses on the history of the village and contains only one oral history interview used in this study.

HYDE PARK LIBRARY
There is no material in the collection relating to this study.

THE LIBRARY OF CONGRESS
The Charles F. McKim Collection includes the correspondence of Charles McKim and contains letters to Frederick Vanderbilt and others with references to Hyde Park. The collection is available on microfilm. The Samuel Gottscho archive contains interior views of Wakehurst, Daisy Van Alen's house in Newport. These are available over the internet.

THE METROPOLITAN MUSEUM OF ART
The Ogden Codman Collection, Division of Prints and Drawings, includes the watercolor elevations of Mrs. Vanderbilt's Bedroom and Boudoir, and also elevations of 1025 Fifth Avenue. The Bedroom and Boudoir elevations are highly finished presentation drawings which Codman only executed in the early part of his career.

MILLS MANSION STATE HISTORIC SITE
The library collection is an excellent source of period proscriptive literature on topics related to the Gilded Age. There is no material in the collection which relates specifically to Hyde Park. The architecture and interiors of Mills Mansion were also examined. The mansion's archive contains good information on the house's mechanical systems, used as a comparison to Hyde Park.

NATIONAL MUSEUM OF AMERICAN HISTORY, SMITHSONIAN INSTITUTION
The Archives at the National Museum of American History contains hundreds of thousands of trade catalogs. Many are included on their online catalog, but the vast majority is in the mezzanine, stored alphabetically by company name.

NEWPORT HISTORICAL SOCIETY
There is no material in the collection which specifically relates to Frederick Vanderbilt's life in Newport; however, a surviving room-by-room inventory of "Chetwode," built for the Wells family by Trumbauer in 1902, includes the service areas of the house. The material carried a research restriction at the time researched.

THE NEW-YORK HISTORICAL SOCIETY
The McKim, Mead & White Collection is the largest repository of material pertaining to the firm and was donated in two separate groups in 1950 and 1968. There are drawings, billbooks, photographs, and glass plate negatives of Hyde Park. The drawings encompass the designs for the original proposed renovation to the Langdon Mansion, the designs for the Pavilion, Mansion, gate houses, the Wales House, and the Howard House. Many of them are the original ink on linen drawings. The correspondence and specifications for this commission do not survive. There is no information pertaining to Hyde Park in the books of clippings and internal journals which were also examined.

THE NEW YORK PUBLIC LIBRARY
The Margaret McKim Maloney Collection in the Manuscript Division contains one letter from Frederick Vanderbilt to Charles McKim. Margaret McKim Maloney was Charles Follen McKim's only child. The Richard Butler Papers contain numerous references to Georges Glaenzer. Butler was Georges Glaenzer's father-in-law and Frederic Bartholdi's representative in the U.S. for the Statue of Liberty. Glaenzer translated letters for Butler and seems to have been a personal friend of Bartholdi's. Glaenzer was also responsible for the draping of the base of the Statue of Liberty when it was formally presented. The E.F. Caldwell Papers contain the business records of the lighting firm that supplied many of the fixtures for Hyde Park. There are numbers identifying commissions. Unfortunately, the first volume with the

Vanderbilt House is not part of the collection and to date has not been located. Other volumes including 2, 3, 4, 5, and Box 24 have numerous entries for fixtures made for Georges Glaenzer and several entries for Mrs. Cornelius Vanderbilt, W.K. Vanderbilt, Ogden Codman, etc.

PORT WASHINGTON PUBLIC LIBRARY
The library has a collection of oral history interviews with estate employees on Long Island. The collection is largely untranscribed and lacks a finding aid. It may contain material relevant to domestic service.

PRESERVATION SOCIETY OF NEWPORT COUNTY
The manuscript collections include correspondence from various personal secretaries for Mrs. O.H.P. Belmont to William Gilmour which suggest the relationship between estate owner and superintendent. The collection also includes Gilmour's diaries. Various research reports by staff of the PSNC were also useful. The architecture and interiors of the following related properties were also examined: The Breakers, Chateau-sur-Mer, The Elms, Marble House, and Rosecliff.

PRIVATE COUNTRY HOUSES
The architecture and interior features and finishes of the Martha Codman House, a private home on Bellevue Avenue in Newport, were examined; as were Wakehurst, Mrs. Van Alen's home in Newport now owned by Salve Regina College, and Woodlea, Elliot and Margaret Vanderbilt Shepard's country estate in Scarborough, New York, now owned by the Sleepy Hollow Country Club. None of the current property owners listed above had archival material related to the houses. Woodlea retains many of its period furnishings.

SHELBURNE FARMS ARCHIVES
This collection is the most comprehensive body of material relating to a single gilded-age country house which has been examined in the course of the project. The manuscripts and ledgers relevant to the management of estate staffing and finances are particularly important in comparison to surviving ledgers from Hyde Park. The architecture and interiors at Shelburne Farms were also examined.

HISTORIC NEW ENGLAND, formerly THE SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES
The Ogden Codman Collection does not have correspondence between the Vanderbilts and Codman about Hyde Park but does have numerous letters between Frederick and Louise Vanderbilt and Codman about 1025 Fifth Avenue. There are several references to the work at Hyde Park in Codman's letters to his mother. The Codman Collection also contains Ogden Codman's appointment books, which shed some light on when he was meeting with clients. These books are incomplete. The institution also holds part of the A.H. Davenport collection, which contains mostly drawings of furniture. Unfortunately, the earliest pieces of this collection date to circa 1930.

THE STRONG MUSEUM
The other repository containing Davenport papers is the Strong Museum's A.H. Davenport Collection. There are no references to Hyde Park.

VANDERBILT MANSION NATIONAL HISTORIC SITE
The collections consulted include architectural drawings, the general files, historians' card files, interpreters' files, ledgers and account books, NPS administrative and research reports, oral histories, photograph collections, and the Shears' diaries in addition to room-by-room evaluation of collections, decoration, fixtures, equipment, and alterations. Researchers also obtained information through discussions with park staff including Harmon Simmons, Deborah Miller, Michelina Jurkowski, Craig Jessup, and Henry Van Brookhoven.

VASSAR COLLEGE LIBRARY, SPECIAL COLLECTIONS
The Lucy Maynard Salmon papers include research data collected on domestic service for the period considered here.

WILDERSTEIN PRESERVATION, INC.
The personal papers of Miss Margaret Suckley were being processed during the course of this project. Several conversations with Duane Watson, President of Wilderstein, indicated that material relating to the acquisition of Hyde Park by the government had not been found to date.

WINTERTHUR MUSEUM AND LIBRARY
The Herter Brothers Papers in the Joseph Downs Collection of Manuscripts includes the late records of the Herter Brothers Firm. There are ledgers, journals and bills relating to Herter Brothers work at Hyde Park. A collection of proscriptive literature on household management for the Gilded Age was useful. No relevant personal papers of Ruth Wales DuPont were located, nor were there any references in Henry Francis DuPont's personal papers to visits to Hyde Park.

WORCESTER HISTORICAL MUSEUM
The museum maintains a very small collection of Norcross Brothers memorabilia: a prospectus, a printed project list, an announcement for a change in the company's name, and assorted newspaper clippings.

ZUBER, NEW YORK
The showroom of Zuber in New York was visited in the hope of determining if they were the makers of the second floor guest room papers. The large collection of books documenting the papers, many of which are still in production, could not be consulted. The receptionist declared that the papers were not by Zuber.

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