

National Park Service
U.S. Department of the Interior

Vanderbilt Mansion National Historic Site
Hyde Park, New York



Vanderbilt Mansion National Historic Site Historic Structure Report

Volume III: First Floor
October 2018

Figure 1. Dining Room, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives.

VANDERBILT MANSION NATIONAL HISTORIC SITE
HISTORIC STRUCTURE REPORT

VOLUME III
FIRST FLOOR

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and the

NORTHEAST REGIONAL OFFICE

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FIRST FLOOR

ARCHITECTURAL DESCRIPTION

For a general introduction to the architectural description and interior of the mansion, see page 1 of Volume II.

The first floor plan is composed of a large central block flanked by north and south wings. The plan extends outward to four exterior porches defined by the monumental porticos of each façade. The plan is compact and well-conceived, impressive in scale, with no wasted spaces. Except for the Butler's Pantry and Service Stair, all of the first floor rooms are design for public access, and, with the exception of the two lavatories, are elaborately appointed.

The description of the first floor begins with the Vestibule (111), and then moves into the Entrance Hall (101) and its affiliated Foyers (109, 110). The description continues clockwise around the floor, starting with the Office (102) and ending with the Lavatory (108).

VESTIBULE (111)

This small, 8'-0" wide by 12'-0" long space with its high ceiling provides the formal transition between the exterior and the interior of the mansion, with wide openings in the east and west walls. A third, much smaller doorway in the south wall initially opened to the Office. When that room was modified in 1915, the door was made inoperable.

The Vestibule was designed by Charles McKim and his concept is recorded by three surviving drawings (see Figure 3).¹ The decorative details were carried out by Herter Brothers. The McKim, Mead & White floor plan refers to this entry hall as the "Vestibule." There are no known historic photographs of the Vestibule.

The National Park Service put up a memorial plaque on the north wall at Mrs. Van Alen's request. At some point, the original doorknob on the Vestibule side of the interior glazed door was replaced with a knob that does not match the others. The doors were

revarnished in the 1960s, and then again in 1997–98, when the walls were repainted.²

ARCHITECTURAL INTEGRITY

The Vestibule has a high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The floor is finished in green and white marble: a white marble perimeter band borders a green marble band, which in turn frames a white marble center.

WALLS: A 3'-2" high green marble dado includes a white marble chair rail and baseboard (described below). Above the dado, the plaster walls are painted in a light olive green color. A white-painted egg-and-dart molding trims the edges of the walls and continues around the door architraves. These moldings may be plaster, compo, or Keene's cement.

CEILING: The richness of the Vestibule finishes is further enhanced by the ribbed vaults of the plaster ceiling, springing from the corners of elliptical tympana and meeting at a center rosette boss. At its highest point, the ceiling is 17'-9" above the floor. The tympana are decorated in Adamesque relief designs (urns with light foliation in relief), composed of either Keene's cement or plaster. The vault ribs are foliated and a foliated relief design borders each rib, emanating from a trumpet vase at the base of the ribs.

1. The McKim, Mead & White drawings for the Vestibule include elevations (#112), details (#240) and a detail of the bronze grille for the door (#285). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society. Drawings #240 and #285, delineated in 1998 by Hall, compare almost exactly with what was constructed, including the decorative plaster details in the wall elevations. the bronze grille on the interior double doors to the Hall matches the one shown in #285.

2. Frank Futral interview with Henry Van Brookhoven, "Vanderbilt Mansion Architectural Surface Restorations," November 7, 2012. Curator's Active Files.

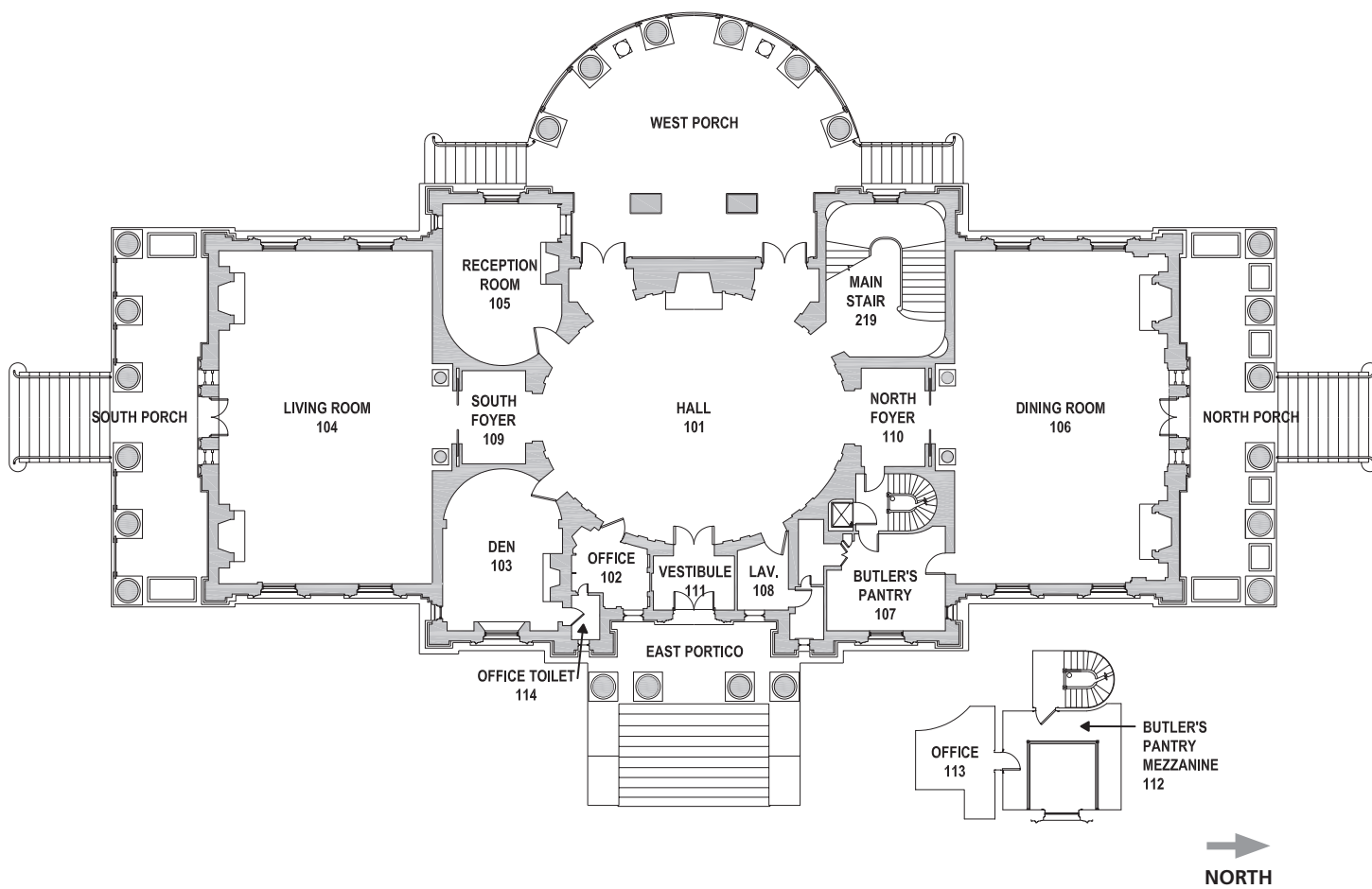
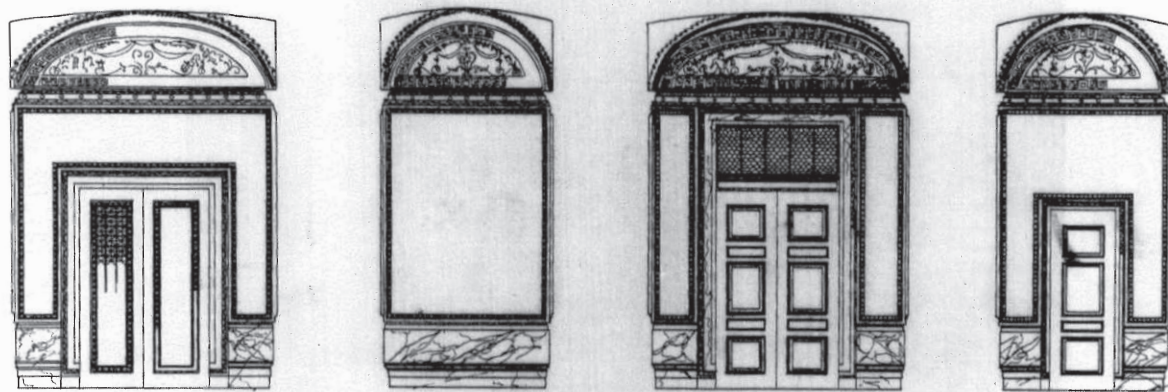


Figure 2. Vanderbilt Mansion first floor key plan. JGWA.



1/4" INCH SCALE DRAWING OF
VESTIBULE, F.W. VANDERBILT ESQRE.
HYDE PARK ON THE HUDSON.



THREE-QUARTER INCH SCALE DETAILS OF VESTIBULE -
HOUSE FOR F.W. VANDERBILT, ESQ.
AT HYDE PARK ON THE HUDSON, N.Y.
NOTED: THESE DRAWINGS WERE MADE
FOR THE ARCHT. FIRM OF MCKIM, MEAD & WHITE
160. 5TH AVE., NEW YORK, N.Y.



1/4" INCH SCALE DETAIL OF BRONZE GRILLE FOR VESTIBULE DOOR -
HOUSE FOR F.W. VANDERBILT, ESQ.
AT HYDE PARK ON THE HUDSON, N.Y.
BOTH SIDES OF GRILLE
TO BE THE SAME -
MCKIM, MEAD AND WHITE ARCHT.
160. 5TH AVE., NEW YORK, N.Y.

Figure 3. (Above) McKim, Mead & White room elevations for the Vestibule, June 21, 1897 (upper image) and April 19, 1898 (lower image).

(Left) McKim, Mead & White drawing for the bronze grille on the Vestibule door, July 11, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #112 and #285, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.



Figure 4. Vestibule, looking east (upper image) and up to the ceiling (lower image). JGWA, 2017.

BASEBOARD: A 1'-0" high white marble baseboard is composed of two plain fasciae capped by a filleted cyma reversa molding.

CHAIR RAIL: The 4" high white marble chair rail at the top of the dado includes a filleted and quirked cyma reversa molding above a plain band.

CORNICE: A plaster cornice is composed of (from bottom to top) a bead-and-reel, a cyma reversa of acanthus, a small soffit and fascia, a bead-and-reel, and a filleted egg-and-dart corona. The cornice is painted white.

DOORS: The three doorways—the wide east exterior entrance, the west opening to the Hall, and the south doorway—are framed by white marble architraves, all of which terminate with mitered returns at marble plinths that align with the lowest fascia of the baseboard.

The east and west openings have 10" wide architraves, each composed of a raised filleted and quirked cyma reversa, a bead, and two fasciae. Above the east doorway, a transom fitted with a single-light fixed sash is separated from the doorway by an oak rail with a recessed panel.

The south architrave is narrower, just 5" wide, with a single fascia instead of the double fasciae at the other two openings.

Bronze doorstops with hooks are mounted to the two eastern corners of the space.

East entrance doors: The wide east entrance holds a pair of stile-and-rail doors. Each leaf is 2'-10" wide x 7'-0" high x 3" thick and includes five panels: horizontal recessed panels sandwiched between a central vertical raised panel and square raised panels at the top and bottom. The varnish on the exterior side of the door leaves has been bleached by the sun and is fair condition. Hardware: Each leaf has three 8" high wide-throw bronze hinges with ball finials, five knuckles, three screws securing the cover plate that conceals the actual hinge leaf, and seven screws on the plate attached to the door leaf. The 10-1/2" high bronze mortise lockset in the north leaf includes large bronze doorknobs edged with a laurel wreath and a bead-and-reel; roses embellished with bead-and-reel moldings; and round key escutcheons with the same bead-and-reel around the edge. The south leaf has similar knobs, roses, and escutcheons (but no keyholes), as well as an internal bar lock that bolts into the floor. The doors are secured open with hooks on the doorstops that fasten to small eyes on the bottom of the doors.

South door: The 2'-8" wide x 7'-5" high stile-and-rail varnished oak door has three panels: a horizontal recessed panel set between two raised panels. Hardware: The door is secured shut. The visible hardware includes a bronze knob with laurel leaf and bead-and-reel edging, and a

keyplate with bead-and-reel trim like the ones at the east doors.

WINDOWS: The only natural light is provided by the transom above the east entrance.

LIGHTING/ELECTRICAL: The pierced metal (possibly brass or bronze) electrified lantern (VAMA 6890) suspended from the center rosette on the ceiling may be the hanging lantern from Venice provided by Stanford White.³ In form and detailing, it appears to be a sanctuary lamp. The large, round body is pierced with Arabesque-like tracery. The round body has a drop finial at the base and a collar at the top supporting a glass globe and light socket. No other electrical connections are evident in this room.

FITTINGS: A bronze plaque on the north wall commemorates Vanderbilt Mansion's conveyance to the United States and its designation as a National Historic Site.

VANDERBILT MANSION
NATIONAL HISTORIC SITE
THIS HUDSON RIVER ESTATE
CONSISTING OF 211.6 ACRES
TOGETHER WITH THE MANSION
AND ALL APPURTENANCES
WAS CONVEYED TO THE
UNITED STATES OF AMERICA
JULY 16, 1940, BY
MARGARET LOUISE VAN ALLEN
AS A MEMORIAL TO HER UNCLE
FREDERICK W. VANDERBILT/1856-1938
FOR WHOM THE MANSION
WAS BUILT IN 1898.

PAINT ANALYSIS

In the original draft of the historic structure report, Peggy Albee listed samples from the following locations:

- VAMA 01 P078 East wall to North of main doorway (on canvas?, two finishes? of tan/green)
- VAMA 01 P079 egg-and-dart next to W. doorway, N. side of W. Wall (on plaster, one or two finishes under heavy dirt layer, top coat appears to be glossy; three more layers thereafter).

3. Stanford White Papers.

HALL (101)

The central elliptical Hall (approximately 38'-3" by 46'-5") anchors the first floor plan, providing immediate access to all of the principal rooms.⁴ McKim, Mead & White's Beaux-Arts design places architectural features at each compass point: the main entrance to the mansion is centered in the east side of the ellipse, with a fireplace and mantel directly opposite on the west side; at the north and south ends of the ellipse, foyers connect this space with the Living Room and Dining Room. Angled alcoves flanking the mantel provide access, through glazed doors, to the West Porch. Three additional doorways open to adjoining rooms to the east.

Eleven drawings document McKim, Mead & White's original design, generally constructed by the Herter Brothers⁵ as envisioned by McKim, with classical architectural elements in marble, tile, and plaster. The plan refers to this elliptical space as the "Hall;" some of the details designate it the "Elliptical Hall."⁶ An elevation, "Details of Lobbies and Doors in the Elliptical Hall" is similar to what was built, and shows the detailing at the doorways.⁷ Just a few days after the elevation was issued, McKim's office produced a longitudinal section of the Hall (see Figure 6).⁸ That drawing adds the overlintels that are now above the doors and drops out rosettes that were intended for the corner blocks of the doorway to the main stair. It also different patterned detail in the vertical panels

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4. The use of the oval and circular forms was popular in American Federal period architecture. Woodlands in Philadelphia has a circular entrance hall. The Octagon in Washington, DC has a circular entry. The most obvious oval rooms are at Hoban's White House.
 5. 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. As cited in *Historic Resource Study* 2000/2008, fn 516.
 6. McKim, Mead & White drawings #28, 80, 110, 111, 171, 175, 178, 179, 184, 205, 285. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.
 7. McKim, Mead & White, drawing #184, dated February 16, 1998. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.
 8. McKim, Mead & White, drawing #171, dated February 19, 1998. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

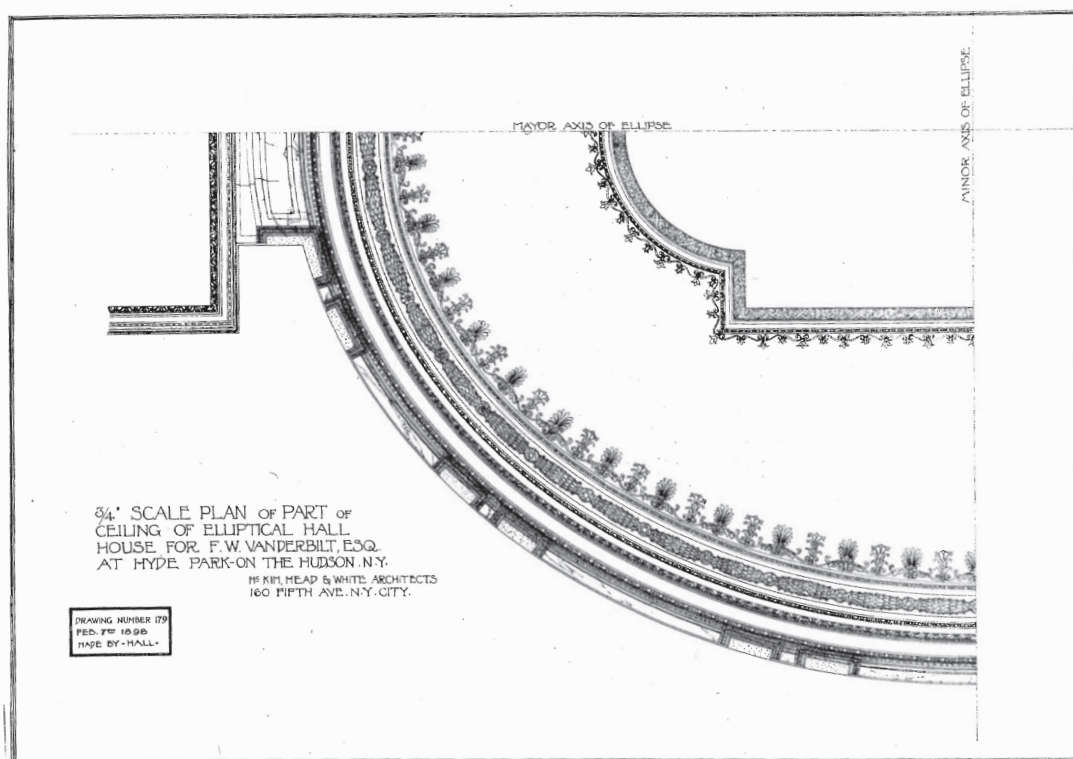
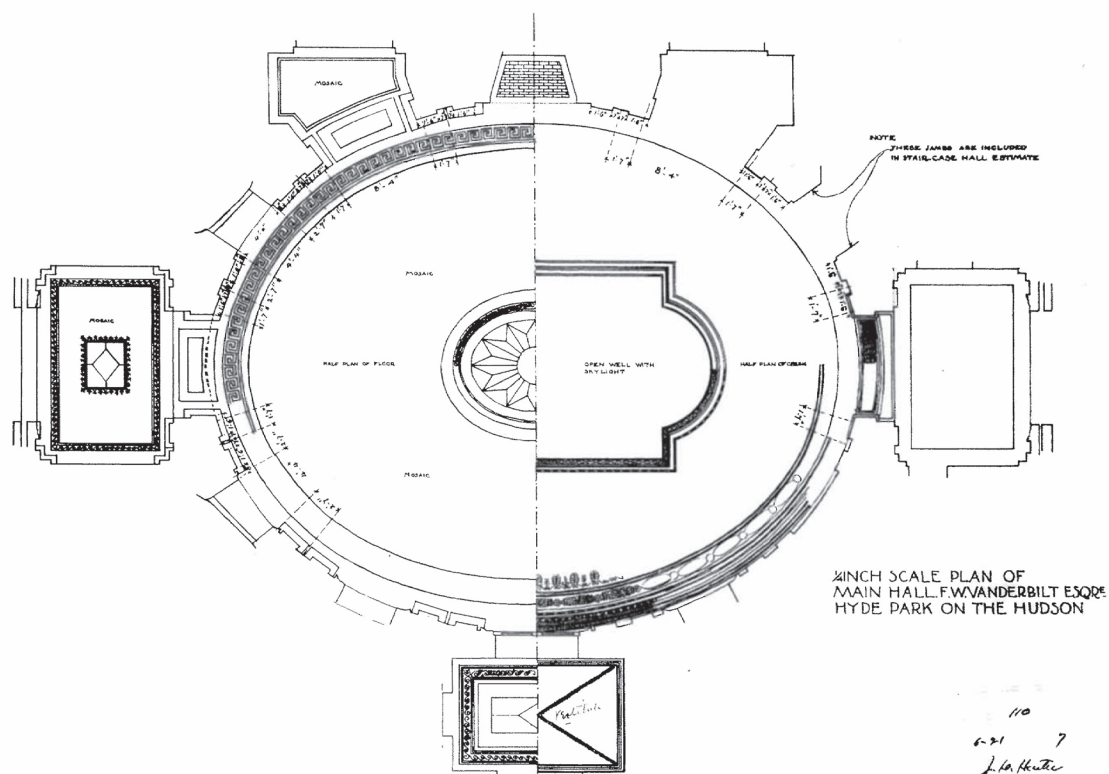


Figure 5. (Upper Image) Floor/ceiling plan for the first floor Hall by McKim, Mead & White, June 21, 1897. The detail of the center floor medallion changed in construction. Note the shape of the original ceiling opening that held a laylight. (Lower image) Detail for the ceiling of the first floor Hall by McKim, Mead & White, February 7, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #110 and #179, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copies in park archives.

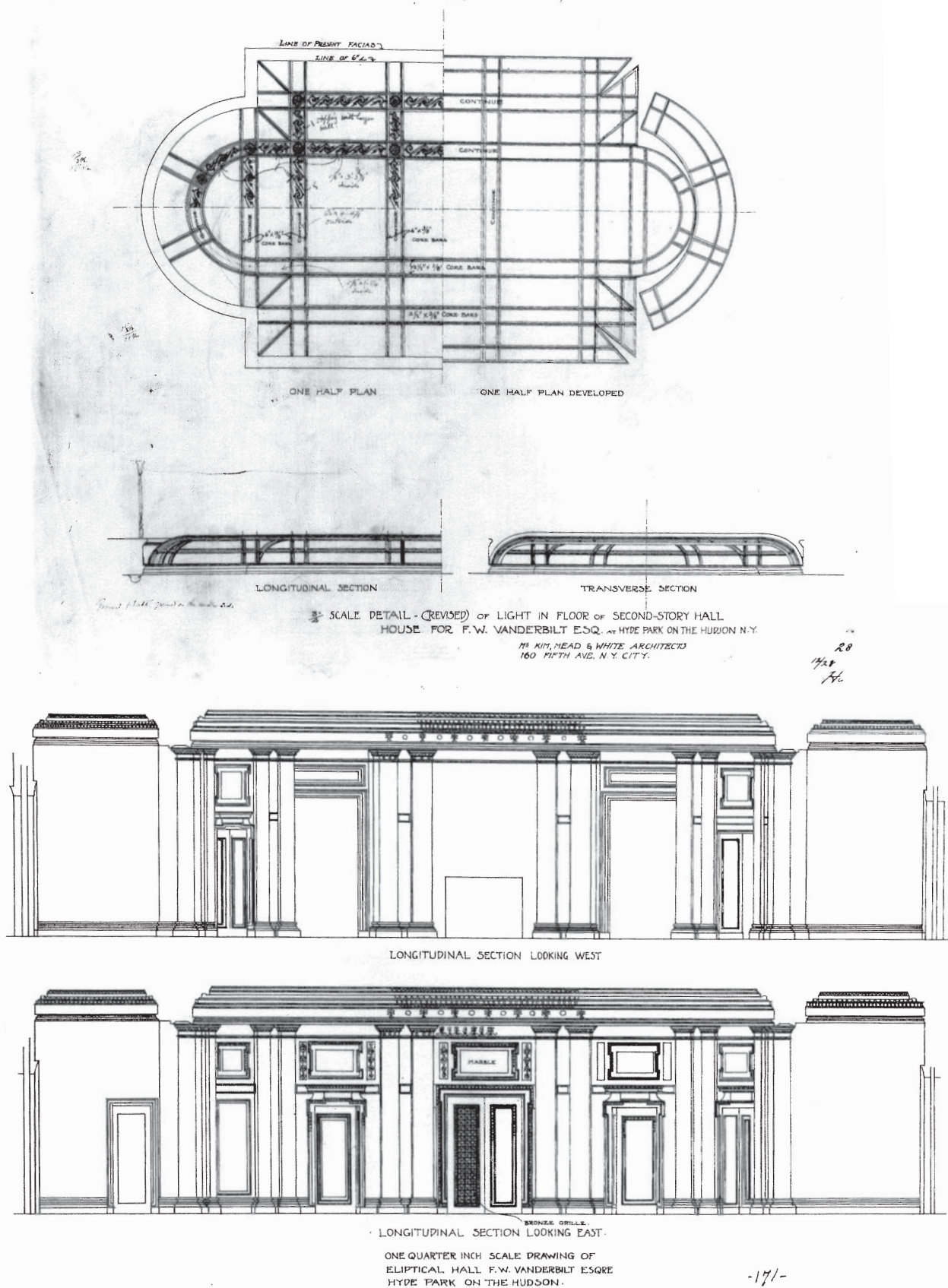


Figure 6. (Upper image) Detail for the laylight in the ceiling of the first floor Hall and floor of the second floor Hall by McKim, Mead & White, December 28, 1897. (Lower image) Longitudinal sections of the first floor Hall by McKim, Mead & White, February 19, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #28 and #171, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

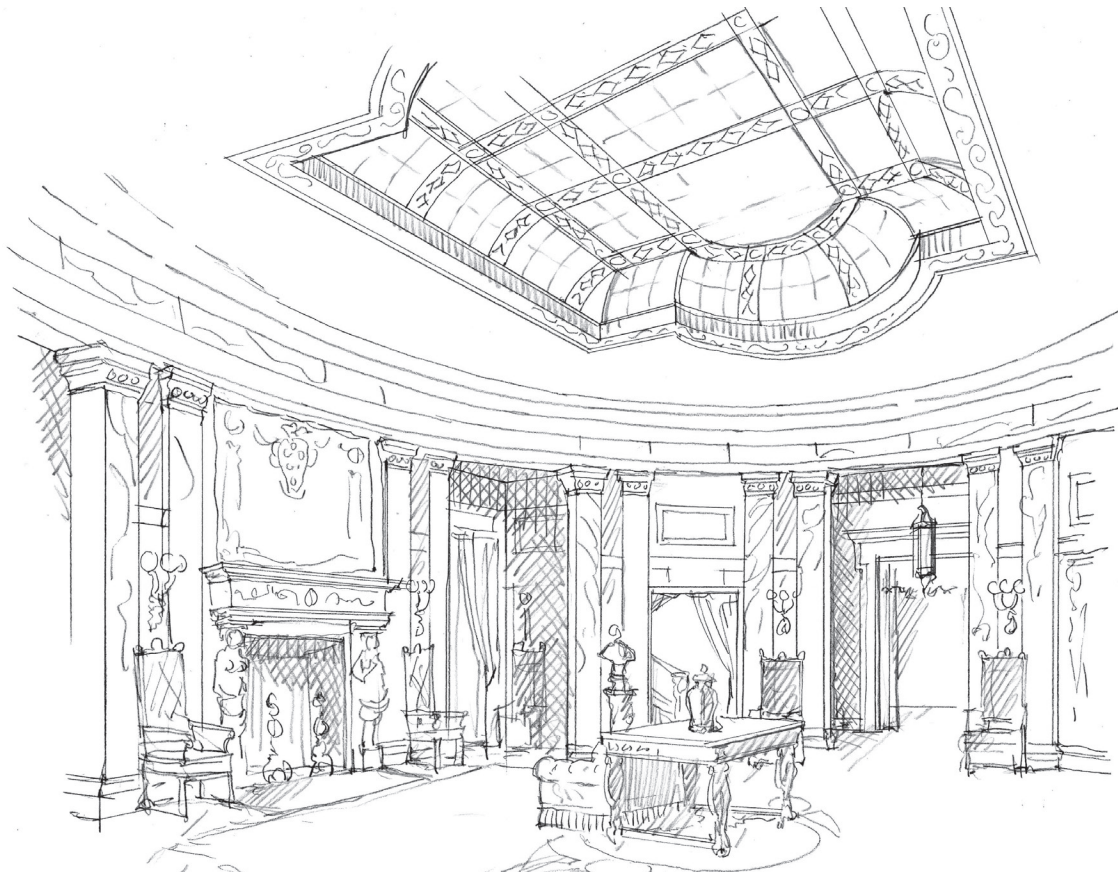


Figure 7. Sketch of the Hall with the McKim, Mead & White laylight. JGWA, 2013

above the three east doorways; they were constructed with Pompeian designs (Adamesque) – urns with minimal foliage – instead of the designed fruit-like drops found in the extant (and designed) main staircase area.

According to the McKim, Mead & White drawing of the ceiling, the original rectangular opening (with semi-circular extensions at the north and south ends) was fitted with a metal and glass laylight (see Figure 6).⁹ The ambience of that original Hall must have been darker, and more enclosed, than the Hall today, as natural light was filtered first through the roof skylight, then through a second floor laylight, and finally through the Hall ceiling laylight.

In 1906 the Vanderbilts hired architect Whitney Warren to make significant modifications to their entrance Hall that would dramatically change the space. Warren removed the laylight and opened this space up to the second floor with an elongated octagonal opening in the ceiling encircled by a massive

double balustrade (see Figure 8). At the same time, the second floor Hall received a classically-inspired coved plaster ceiling with a new flat laylight. This ceiling is visible from the Hall, increasing the drama of the first floor space.

ARCHITECTURAL INTEGRITY

The Hall has an exceptionally high degree of integrity to the Vanderbilt era. The only significant change, the ceiling opening, was made by Whitney Warren at the request of the Vanderbilts in 1906.

ARCHITECTURAL FINISHES

The following description is keyed to Figure 11.

FLOOR: The floor is laid in a mosaic of marble tiles in shades of beige, bordered by a band of white marble. At the center of the floor, an elliptical mosaic medallion is made up of a large grey center circle flanked by pairs of smaller circles, with grey trapezoid shapes filling in the edges; each element is outlined by a green marble mosaic border.

In each of the west alcoves, a central field of beige marble mosaic tiles is bordered by a white marble band.

9. McKim, Mead & White, drawing #28. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

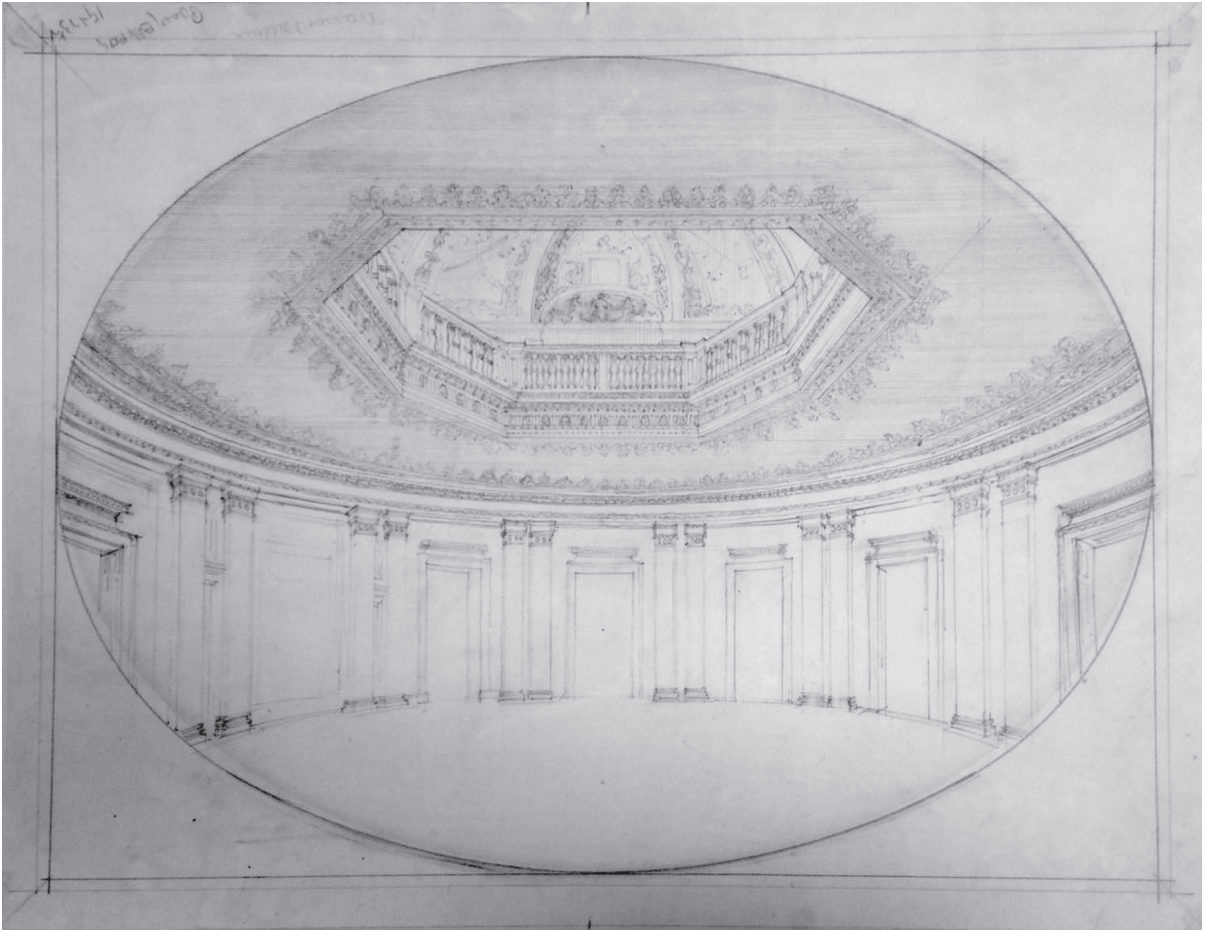


Figure 8. (Above) Whitney Warren sketch for the Hall modifications. Architectural Drawings Collection, ROVA.

(Left) Looking up through the Whitney Warren ceiling opening towards the second floor skylight. JGWA, 2017.





Figure 9. (Upper image) 1938 real estate photograph of the first floor Hall. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives. (Lower image) The first floor Hall, 1940, looking into the South Foyer and Living Room. Traudt Family Album, ROVA Archives.

WALLS: The curved walls are finished in plaster between twelve pairs of marble pilasters with white marble bases, green marble shafts, and white marble capitals.

The pilasters' white marble bases (A) are the same height as the baseboard. Their deeply molded profile contrasts with the shallow fasciae of the baseboard. The pilaster base profile is composed of a block plinth (the same height as the lowest baseboard fascia), an elliptical torus, a scotia, double astragals, a second scotia, and a half-round astragal at the top. The pilaster capitals (B) have three rosette paterae in the necking between the astragal and the capital. The capitals are in the stylized Tuscan order, adorned with an acanthus decoration in the echinus and a water leaf decoration in the abacus of the capital. At the entrances to the North and South Foyers, the pilasters are set at right angles to trim the corners, creating the effect of square columns.

A white marble band course (C) extends around the perimeter of the room above the height of the door architraves, aligning with the ornamental hoods above the doorways. Each section of band coursing has a plain recessed panel. A white marble astragal at the top of the pilaster shafts continues onto the plaster walls as a plaster band (D) and into the west alcoves.

Green marble panels (E) framed by eared molded trim are placed above the band course in the east, northwest, and southwest bays. The trim includes a filleted egg-and-dart, bead-and-reel, and a fascia, composed in either plaster or Keene's cement. Inset plaster panels in relief (F), depicting a symmetrical Adamesque design of urns with foliation, flank the marble panels at the three east doorways. The ground of each of these panels is painted a mottled light green color representing marble, while the relief designs are white, creating a cameo-like effect.

In the bays between the pairs of columns, above the astragal molding, plain horizontal panels (G) are recessed into the plaster.

The northeast bay between the pairs of pilasters is the only section of wall without a doorway. The plaster in that section is ornamented with an applied filleted cyma reversa molding forming a faux panel.

In the west alcoves, each wall facet has three tiers of panels: a vertical panel that extends up from the baseboard to approximately 10'-0" above the floor, outlined by an applied filleted and quirked cyma reversa; a center horizontal plain recessed panel; and an upper eared panel outlined by an applied molding that matches the molding around the eared green marble panels above the doorways.

CEILING: The painted plaster ceiling is 17'-10 3/8" above the floor. The predominant feature of the ceiling is Whitney Warren's long, octagonal opening.

Around the perimeter of the ceiling is a molded ornament (H) featuring relief banding of sheathed



Figure 10. The first floor elliptical Hall, looking northwest (upper image) and southeast (lower image). JGWA, 2017.

tobacco and a subtle relief of the same anthemion details (I) found in the entablature frieze. The full border profile includes, from the outside edge: a dropped bead-and-reel, relief banding of sheathed tobacco, another dropped bead-and-reel, and the anthemion relief

This same anthemion relief pattern is mirrored around the perimeter of Warren's ceiling opening. The elaborately detailed edging around the center opening begins with a carved acanthus molding (J), followed by a roped bead, and a carved foliated scroll in the soffit (K), and is bordered with bands of a carved acanthus motif (L). Plain banding and a small bead-and-reel (M) transitions the soffit (N) to the frieze (of the octagonal opening). The frieze is composed of large acanthus leaves separated by a series of eight flutes, with small acanthus leaves within and at the bottom of each flute, topped by an egg-and-dart, a small plain soffit and fascia, and a filleted cyma reversa of molded acanthus.

The plaster ceilings in the alcoves are lower than the Hall ceiling, 16'-1 3/4" above the floor, and painted light green.

BASEBOARD: The white marble baseboard (1'-2 3/4" high) is made up of a series of shallow fasciae. The baseboard profile begins with two fasciae, then

continues in a filleted cyma reversa, a fascia, and a slight curve to a fascia band at the top.

ENTABLATURE: The pilasters extend up to a deep entablature composed of a marble architrave (O) composed two plain bands, a bead, and a filleted quirked cyma reversa; a plaster frieze in an anthemion relief pattern in a cameo-like white relief on a mottled light painted green background (P) by the decorative painter Elmer Garnsey;¹⁰ and a plaster cornice (Q). The cornice incorporates, from bottom to top, a bead-and-reel, a cyma reversa molded in water leaf pattern, dentils, a bead-and-reel, an egg-and-dart, a plain bead, soffit and fascia, another bead-and-reel, and a foliated cyma recta. The entablature is continuous around the room, forming white marble soffits, each with a recessed panel, above the openings to the west alcoves and to the North and South Foyers.

The 9-1/4" high cornice in each of the west alcoves includes a bed molding of a plain fascia; a projecting architrave composed of a fascia, a bead-and-reel, a cyma reversa molded in a water leaf pattern; and a crown molding with a coved projecting fascia, a bead-and-reel, and a filleted cavetto. The cornice is painted an off-white/beige/light gray.

DOORS: The main entrance to the Hall is through a wide opening centered in the east compass point. Doorways in the west alcoves flank the fireplace open to the West Porch. The other doorways in the Hall open to the Reception Room to the southwest; the Main Stair to the northwest; a Lavatory/Coats room to the northeast; and the Office and Den to the southeast.

The east entrance and the doorways to the adjoining rooms (except for the opening to the Main stair) have 6" wide white marble two-fasciae shouldered architraves (R) that terminate with mitered returns at plinths; the plinths are the same height as the lowest fascia of the baseboard. The architrave profile includes two fasciae, a large bead, a smaller bead, a cyma water-leaf, and an outer fillet. An ornate overlintel (S) surmounts each of the openings to the Office, Den, Reception Room, and Lavatory/Cloaks Room. The hood is the same height as, and aligns with, the horizontal decorative paneled band on the walls. At the overlintels of the doors, a simple recessed panel is flanked by curved ends that sweep up to a bed molding (small fillet, a bead-and-reel molding,

10. "... 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." Frederick W. Vanderbilt to Stanford White, July 1, 1899. Stanford White Papers, Box 19:2, Avery Library, Columbia University. As cited in *Historic Resource Study* 2000/2008, fn 517.

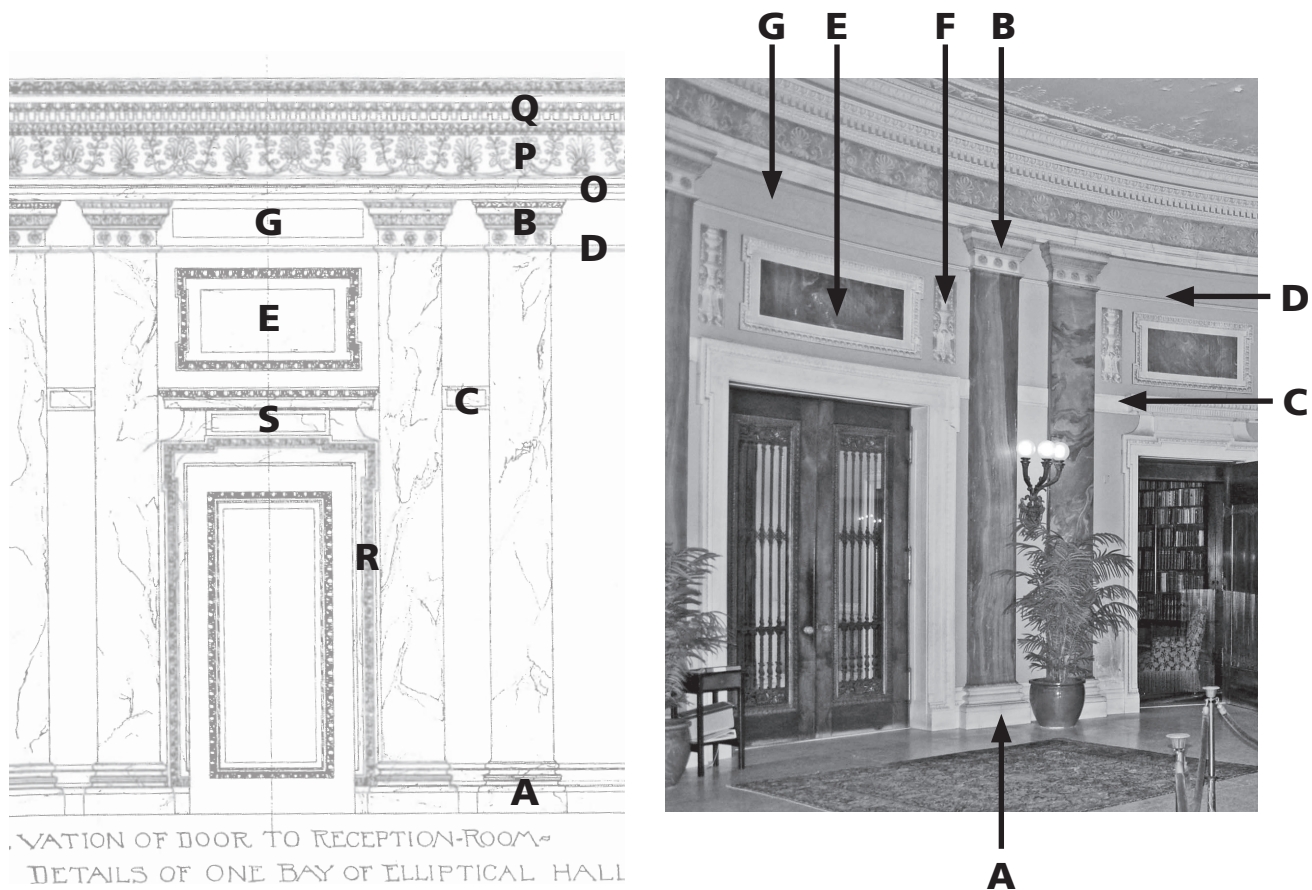


Figure 11. Architectural features and moldings in the first floor Hall (101).

WALL DETAILS

A. The **pilaster bases** are the same height as the baseboard.

B. The **pilaster capitals** are in the stylized Tuscan order.

C. The white marble **band course** that extends around the perimeter of the room aligns with the ornamental hoods above the doorways.

D. A white marble **astragal** at the top of the pilaster shafts continues onto the plaster walls (as a plaster band).

E. **Green marble panels** are framed by eared molded trim.

F. **Inset plaster panels** in relief, depicting a symmetrical Adamesque design of urns with foliation, flank the marble panels at the three east doorways.

G. **Plain horizontal panels** are recessed into the plaster.

CEILING BORDER

H-I. Around the perimeter of the ceiling is a border including, from the outside edge: a dropped bead-and-reel, **relief banding of sheathed tobacco (H)**, another dropped bead-and-reel, and a **subtle relief of the same anthemion details found in the entablature frieze (I)**. This anthemion relief pattern is mirrored around the perimeter of Warren's ceiling opening.

1906 CEILING OPENING

J-M. The trim of the center opening appears to be carved white marble, edged with a **carved acanthus molding (J)**, and followed by a roped bead and a carved foliated scroll in the **soffit (K)**, bordered with **bands of a carved acanthus motif (L)**. Plain banding and a small bead-and-reel (**M**) transitions the soffit to the **frieze (N)** of the octagonal opening.

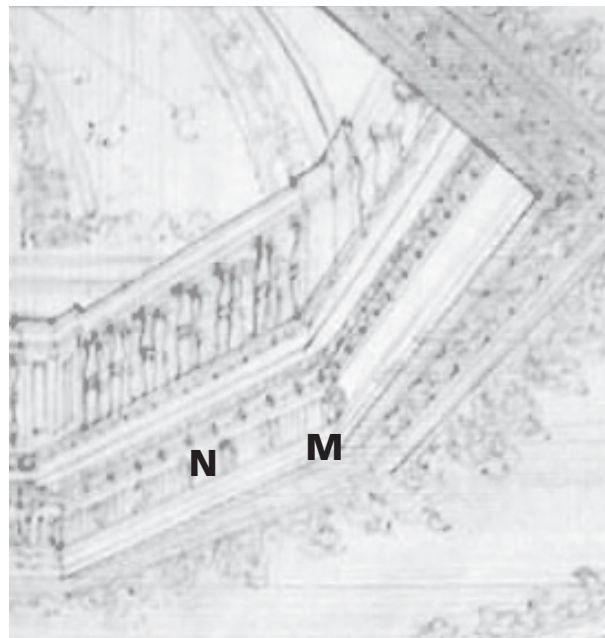
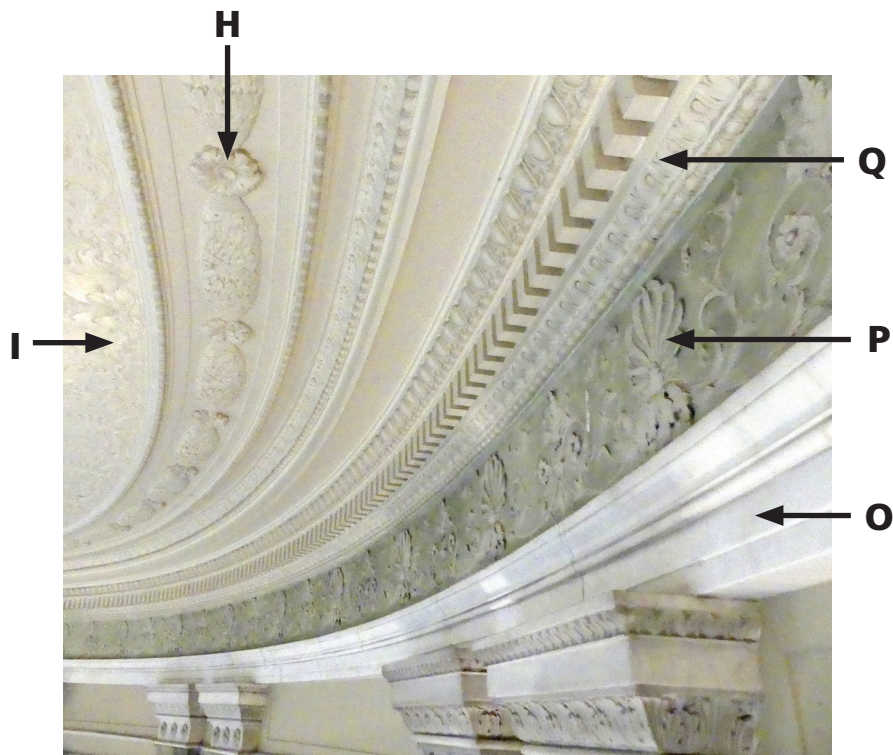
ENTABLATURE

O-Q. The deep **entablature** includes with a marble **architrave (O)**; a plaster **frieze (P)**; and a plaster **cornice (Q)**.

DOORWAYS

R. White marble two-fasciae shouldered **architraves frame the doorways** to the adjoining rooms.

S. An ornate **overlintel** surmounts each of the openings to the Office, Den, Reception Room, and Lavatory/Cloaks Room. The hood is the same height as, and aligns with, the horizontal decorative paneled band on the walls.



another fillet, and a cyma reversa header), crowned by a hood composed of a bottom flat fascia with modified triglyphs, a fillet, and a cyma reversa egg-and-dart molding topped by a plain fascia.

A 3-3/4" wide architrave, composed of (from the outside) a fascia, fillet, fillet, and congé, trims the opening to the Main Stair. Above the opening is a horizontal white marble panel that fits between the architrave and the horizontal paneled band. Plaster paterae are applied to the spaces flanking the panel.

The alcove doorways to the West Porch are framed by 9" wide two-fasciae architraves, each composed of two fasciae trimmed with an outer filleted and quirked cyma reversa. Above each of the alcove doorways is a double transom with fixed single-lights; a small cremone bolt is secured to the north sash. A separate wood frame for screen doors includes a screened transom.

East entrance doors (to Vestibule): The two stile-and-rail doors in the wide east doorway each measure 3'-0" wide x 9'-4 3/4" high x 3-1/4" thick; they are hinged to swing into the Hall. Each door has a single large glazed light. On the Hall side, the door is faced with Circassian walnut and the light is trimmed with a cyma reversa anthemion and bead-and-reel panel molding (typical to the Hall doors). The Vestibule side of each leaf appears to be varnished oak; the glazed lights are covered with bronze grilles.¹¹ Hardware: Each leaf is hung on three 9-3/4" high wide-swing bronze butt hinges that have acorn finials and five knuckles each. Bronze cover plates, each secured by two screws, cover the actual hinge plates. On the south leaf, an 8" high bronze mortise lockset includes an ornate bronze knob (bead-and-reel and laurel wreath around the edge of the knob and the rose) and a matching key cylinder on the Vestibule face; a knob with an anthemion rosette edged with a laurel leaf and an anthemion rose on the Hall face; and push buttons in the face plate. The north leaf has the strike plate and matching knobs. Small Vanderbilt-era brackets at both doors supported rods for sheers that were gathered at the top and bottom of the glazed panels on the west face of the door.

A keyhole is imbedded approximately 5'-0" from the floor in the trim supporting each glass panel at the inner stile of each door leaf on the Elliptical Hall side.

These latches secure the bronze grilles, which are hinged to provide access to clean the glass.

Southeast door (to Office): The 3'-9" wide x 8'-4 1/2" high x 2-7/8" thick stile-and-rail door has a single raised panel on the Hall side, trimmed with the typical anthemion and bead-and-reel panel molding. On the Office side, the rails are much deeper, and the shorter recessed panel is trimmed with a simple quarter-round molding. The door is hinged on the south jamb to open into the Hall. Hardware: The 6-3/4" high bronze mortise lockset includes a typical Hall knob (anthemion rosette edged with a laurel leaf and an anthemion rose) and keyhole escutcheon and cover (ornate fleur-de-lis and acorn motif) on the Hall side, and a filigreed metal strap with a grip handle on the Office side; a finial is missing from the handle. The door features two sets of hinges. The three operating bronze butt hinges each have five knuckles, two screws per hinge cover plate, and acorn finials. A purely ornamental steel and brass set includes long filigree hinges at the top and bottom of the door and a third hinge without a strap at the center, all with double ball finials.

Southwest and Northwest Alcove doors: Each opening holds a pair of glazed stile-and-rail French doors, each 3'-3" wide x 7'-9 1/4" high x 2-1/2" thick with a single light. The screen doors have been removed from the opening. Hardware: The door hardware includes an ornamental bronze cremone bolt with an oval knob on the north leaf. Each leaf has three bronze butt hinges with ball finials, five knuckles, and two screws per hinge cover plate. The screen doors were hung with pairs of 3-1/2" high bronze butt hinges with ball finials.

FIREPLACE: The fireplace mantel centered on the west wall, composed of two caryatids supporting a marble frieze and mantel shelf, was purchased by Stanford White from Heilbronner. White assembled architectural fragments to create the mantel, as was common practice. According to a letter from White to Heilbronner, the mantel was severely damaged during shipping, "so badly broken that it cost me more to repair than the mantel originally cost me in Paris."¹²

The mantel is a mix of the old elements filled in with the new repairs or additions. The older elements appear to be chipped and soiled, while the newer elements appear to be in almost perfect condition. Two antique caryatids with pier backings support integral brackets. The marble shelf has a white marble base and a frieze that appears to be cast stone made to look like marble, but which could also be older gray marble. The frieze is ornamented with a delicate

11. "3/4 Scale Detail of Bronze Grille for Vestibule Doors," 7/11/98, by Hall. McKim, Mead & White drawing # 285. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society. The grilles were produced by John Williams Foundry Co. of New York City. Founded in 1875 by John Williams, the foundry became one of the country's more prestigious manufacturers of ornamental bronze and iron work.

12. Stanford White to Heilbronner, May 29, 1899. Stanford White Papers, Box 19:2, Avery Library, Columbia University.

rinseau with cherubs and three evenly-spaced marble rondels. The two end rondels are pink and gray marble with rough cut edges, suggesting reused and older pieces; the green marble rondel at the center is more finely cut, suggesting a newer element. This center rondel has a smaller multi-sided, symmetrical medallion with a heron applied to it, apparently also of marble. The white marble cornice matches the white marble of the shelf's base.

A repeating fleur-de-lis pattern is molded on the sides of the cast-iron fireback, while a blank medallion, with a knight's armored head positioned above it and flanked by two pilasters and an arch on a foliated panel, adorns the back. A sheet-iron hood is inserted at the top of the firebox opening.

HEATING: On the east wall, there are vertical heating grates at the far sides of the pilasters flanking the east entrance. There are also heating grates in the north wall of the northwest alcove and in the south wall of the southwest alcove. The grates are feature an interlocking diaper pattern. The alcove grates are currently covered by filters, while cheesecloth covers the grates flanking the east entrance.

Lighting: The eight Vanderbilt-era bronze light brackets (VAMA 6891-6898) positioned between the pairs of marble pilasters were manufactured by E.F. Caldwell & Co.¹³ Each fixture includes a backplate with a lion's head supporting three paw-footed scrolled branches. In the two west alcoves, Vanderbilt-era single globe brackets (VAMA 6899, 6900) feature trios of putti supporting the globes; the backplate is embellished with molded tobacco leaves.

Other Vanderbilt-era electrical fittings include a metal single-switch plate mounted on the wall between the paired pilasters to the south of the main doorway, and a triple push-button switch plate on the west wall of the northwest vestibule (south of the doorway). There is a modern single-switch with a duplex outlet combined in one plate set between the paired pilasters to the north of the main doorway.

COMMUNICATIONS: Service call buttons, set in horizontal silver-plated bronze plates engraved "Butlers Pantry" and "Servants Hall," are positioned next to the two west window openings and between the paired pilasters south of the east entrance.

FITTINGS: Inspection of the tapestry above the fireplace revealed that a Vanderbilt-era metal picture rod is positioned on the wall behind the textile. The height of the tapestry made it impossible to use the rod for its suspension. Instead, the tapestry is attached to a board affixed on the wall well above the rod.

PAINT ANALYSIS

The 2018 paint investigation analyzed samples from the following locations:

- VM1-002 Wall Field (19" aff, taken behind donation box)
- VM1-003 Panel Molding (20" aff, taken behind donation box)
- VM1-004 Inside Panel (21.5" aff, taken behind donation box)
- VM1-005 Ceiling (18" ceiling height, 36" from door frame)
- VM1-006 Frieze (16'-6" aff, center of main door)

The earliest retained finish on the walls and the inside panels was a complex finish consisting of a light yellowish brown (Munsell 2.5Y 8/2-7/2) primer matching Sherwin Williams' SW 6149 "Relaxed Khaki" followed by a pale orange yellow (Munsell 10YR – 2.5Y 8/2) base coat matching Sherwin Williams' SW 6106 "Kilim Beige," topped with a moderate orange yellow (Munsell 10YR 7/6- 6/6) translucent glaze most closely matching Sherwin Williams' SW 0012 "Empire Gold" The original appearance of this finish is unknown and an exposure window reveal is recommended to gain a greater understanding of a possible faux finish. A description of the room discusses "a range of colored marbles" which suggests more than just the existing green pilasters.¹⁴

The earliest finish on the panel molding consisted of a light yellowish brown (Munsell 2.5Y 8/2-7/2) primer matching Sherwin Williams' SW 6149 "Relaxed Khaki" followed by a yellowish white (Munsell 5Y 9/1) finish matching Pittsburgh Paint's PPG 1104-2 "Abbey White." The original appearance of this finish is unknown and an exposure window reveal is recommended to gain a greater understanding of a possible faux finish. Like the walls, the molding retained three painting campaigns.

The frieze retains only the original painting campaign which consists of a yellowish white (Munsell 10YR 9/1) base coat matching Pittsburgh Paint's PPG 1084-1 "Sugar Soap," topped with a light grayish olive (Munsell 7.5Y 6/2) decorative glaze most closely matching Benjamin Moore's BM 1510 "Dried Basil." This glaze is mottled and was removed slightly from the raised decoration.

The earliest retained finish on the ceiling consisted of a pale orange yellow (Munsell 10YR – 2.5Y 8/2) primer and finish matching Sherwin Williams' SW 6106 "Kilim Beige." The ceiling retained four painting campaigns.

13. Caldwell Collection, Wall Brackets, Volume 3, 25 #c-4806, and 18 #c-5133, Cooper-Hewitt Library.

14. *Historic Resource Study* 2000/2008, 108.

SOUTH FOYER (109)

The South Foyer functions as an extension of the Hall, connecting it to the Living Room. The 13'-8" x 9'-6 1/2" space is open to the Hall to the north. A wide opening in the south wall opens to the Living Room.

ARCHITECTURAL INTEGRITY

The South Foyer retains a high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The Foyer's floor of beige and white marble mosaic tiles with a white marble border echoes the floor of the Hall.

WALLS: The walls are finished with plaster, painted a light green.

CEILING: The plaster ceiling is 17'-5 3/4" above the floor.

BASEBOARD: The white marble baseboard matches the Hall baseboard.

ENTABLATURE: The 2'-4 1/2" entablature features an anthemion frieze that matches the frieze in the Hall. The full entablature includes a two-fasciae architrave (two fasciae, a bead-and-reel, and a cyma reversa carved with a waterleaf motif); the frieze ornamented with shallow anthemion relief; a bed molding (filleted bead-and-reel, ovolo with egg-and-dart, and cavetto); and crowned with a projecting fascia, a bead-and-reel, a cyma recta, and a fillet).

DOORS: The south doorway is framed with a 1'-0 1/2" wide shouldered white marble architrave that terminates at mitered returns above marble plinths (the same height as the lowest fascia of the baseboard). Above the architrave is a projecting marble crown molding/hood. The architrave is composed of a raised fillet, a cyma reversa, a bead, a fascia, a cyma, and two fasciae. Pocket doors open to the Living Room (see that room description for a full description of the doors).

HEATING: A heating grate in the north wall, west of the opening to the Hall, is of the same design as the Hall grates. A filter currently covers the grate.

LIGHTING/ELECTRICAL: The hexagonal hall lantern suspended from the ceiling (VAMA 6913) may be one of a pair (the other is displayed in the North Foyer) purchased by Stanford White in Venice.¹⁵ It may be an antique, restored and electrified by E.F. Caldwell & Co.¹⁶ The lantern is of black-finished metal and is glazed with frosted glass. It hangs from a chain and

large link, with an animal cut within a banner attached to the link.

A vertical flush plate at the east end of the south wall includes a switch above two small outlets.

FITTINGS: The metal rods, supported by brackets attached to the east and west walls below the entablature, are important fittings. Short sections of the rods return onto the north and south walls, indicating that they were intended for tapestries, rather than pictures.

NORTH FOYER (110)

The North Foyer is an extension of the central Hall, connecting it to the Dining Room and service stair. The 13'-9" x 9'-6" space is open to the Hall to the south. A wide doorway in the north wall provides access to the Dining Room. A narrower, lower, east doorway opens to the service stair.

ARCHITECTURAL INTEGRITY

The North Foyer retains a high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The Foyer's floor of beige and white marble mosaic tiles with a white marble border echoes the floor of the Hall.

WALLS: The walls are finished with plaster, painted a light green.

CEILING: The plaster ceiling is 17'-5 3/4" above the floor.

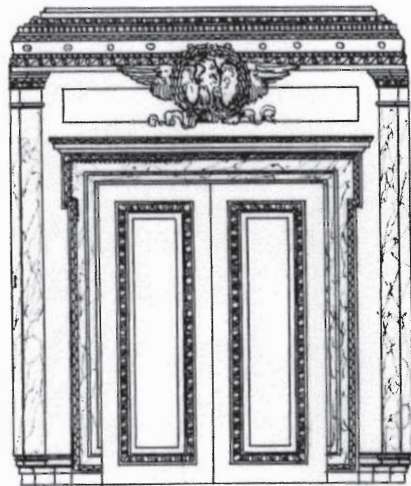
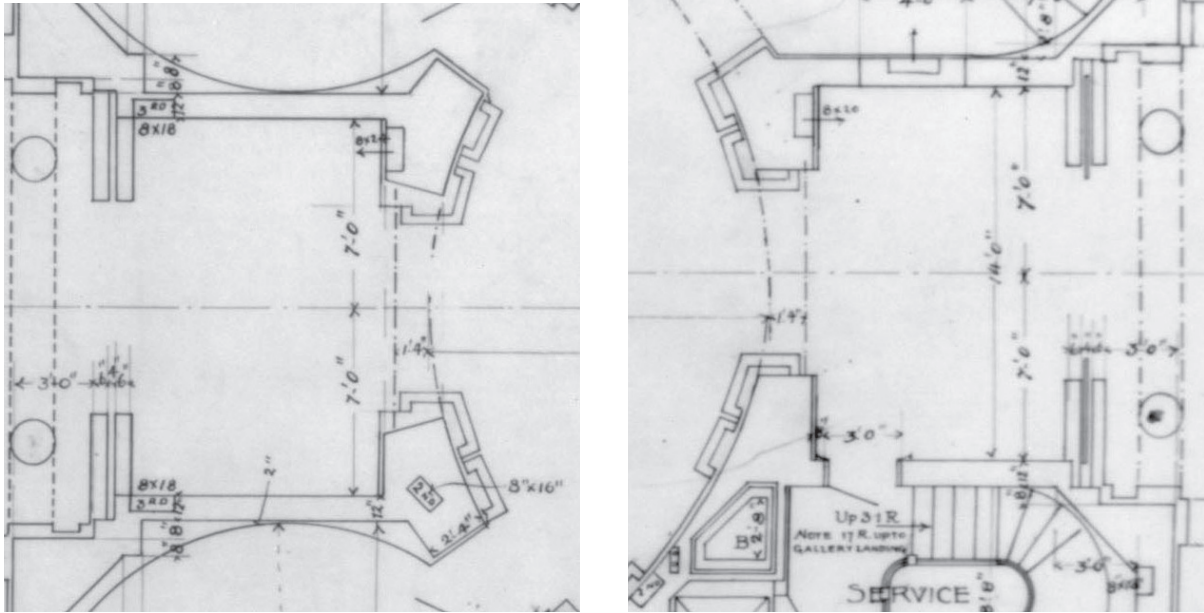
BASEBOARD: The white marble baseboard matches the Hall baseboard.

ENTABLATURE: The 2'-4 1/2" entablature features an anthemion frieze that matches the frieze in the Hall. The full entablature includes a two-fasciae architrave (two fasciae, a bead-and-reel, and a cyma reversa carved with a waterleaf motif); the frieze ornamented with shallow anthemion relief; a bed molding (filleted bead-and-reel, ovolo with egg-and-dart, and cavetto); and crowned with a projecting fascia, a bead-and-reel, a cyma recta, and a fillet).

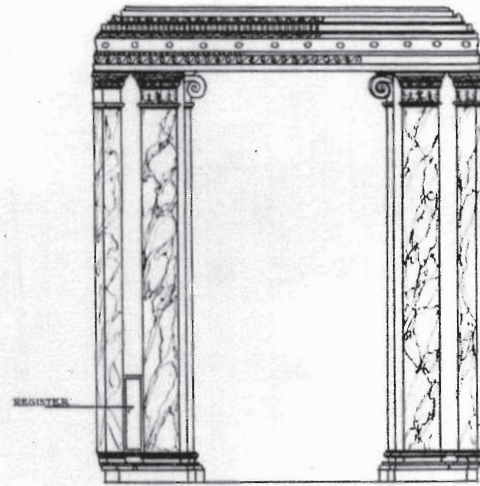
DOORS: The north doorway is framed with a 1'-0 1/2" wide shouldered white marble architrave that terminates at mitered returns above marble plinths (the same height as the lowest fascia of the baseboard). Above the architrave is a projecting marble crown molding/hood. The architrave is composed of a raised fillet, a cyma reversa, a bead, a fascia, a cyma, and two fasciae. Pocket doors open to the Dining Room (see that room description for a full description of the doors).

15. Stanford White Papers.

16. Catalog File, VAMA 6931.



LOOKING TOWARD LIVING RM.



LOOKING TOWARD HALL

1/4 INCH SCALE DRAWING OF LOBBIES
LEADING INTO DINING AND LIVING ROOMS
FROM ELLIPTICAL HALL

Figure 12. Details of the South Foyer (upper left) and North Foyer (upper right) from the McKim, Mead & White first floor plan (August 11, 1896).

(Lower image) McKim, Mead & White drawing for the North and South Foyers, June 21, 1897. McKim, Mead & White Architectural Record Collection, PR 42, #9 and #111, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

The east doorway that leads to the service stair has a 6-1/2" wide two-fasciae white marble architrave (a quirked and filleted cyma reversa, a bead, and two fasciae).

HEATING: A heating grate in the south wall, west of the opening to the Hall, is of the same interlocking design as the Hall grates. A filter currently covers the grate.

LIGHTING/ELECTRICAL: The hexagonal hall lantern suspended from the ceiling (VAMA 6914) may be one of a pair (the other is displayed in the South Foyer) purchased by Stanford White in Venice.¹⁷ It may be an antique, restored and electrified by E.F. Caldwell & Co.¹⁸ The lantern is of black-finished metal and is glazed with frosted glass. It hangs from a chain and large link, with an animal cut within a banner attached to the link.

A vertical flush plate at the west end of the south wall includes a switch above two small outlets. There is a double switch plate at the other end of the south wall.

FITTINGS: The metal rods, supported by brackets attached to the east and west walls below the entablature, are important fittings. Short sections of the rods return onto the north and south walls, indicating that they were intended for tapestries, rather than pictures.

PAINT ANALYSIS

The 2018 paint investigation analyzed samples from the following locations:

VMB-007 Upper Wall (60" aff, between the door frame and wall)

VMB-008 Lower Wall (14" aff, 17" from wall)

The earliest retained finish on the lower wall was a complex finish consisting of a pale orange yellow (Munsell 2.5Y 8/4) primer matching Pittsburgh Paint's PPG1089-3 "Chai Tea Latte," followed by a yellowish white (Munsell 5Y 9/1) base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," topped with a light olive gray (Munsell 5Y 6/2-5/2) translucent glaze similar to Benjamin Moore's BM 1525 "Cleveland Green."

The earliest finish on the upper wall was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer matching Pittsburgh Paint PPG1104-2 "Abbey White" followed by a pale orange yellow (Munsell 10YR - 2.5Y 8/2) base coat matching Sherwin Williams' SW 6106 "Kilim Beige," topped with a light yellowish brown translucent glaze which was too thin to determine the color.

17. Stanford White Papers.

18. Catalog File, VAMA 6931.



Figure 13. South Foyer, looking southeast (upper image) and North Foyer, looking northwest (lower image). JGWA, 2017.

OFFICE (102)¹⁹

The Office is positioned immediately south of the Vestibule and east entrance. The small room (11'-1" north to south and 8'-8" wide along the north wall) is irregularly shaped, with the west wall following the curve of the Hall; a chimney breast extending diagonally across the southwest corner; and circa 1915 partitions in the southeast corner enclosing a lavatory. A doorway in the curved west wall is the main entrance to this space. The original north doorway that allowed visitors direct access from the Vestibule is fixed in place; the doorknob has been removed and its location filled in.

The McKim, Mead & White plans for the renovations of the Langdon mansion provided Mr. Vanderbilt with a billiards room and den on the first floor; a stair next to the den led down to a basement or ground floor office with a private entrance.²⁰ As built, Mr. Vanderbilt settled for a den and a smaller office, directly south of the entrance Vestibule. The small room included a corner fireplace and four doorways, one in each wall: the west door to the Hall; the north door to the entrance Vestibule; the south door to the Den; and a narrow door in the east wall to a compact toilet room.²¹

The floor plan designates this room as a "Lobby." Floor plans of many Gilded Age mansions had separate, small reception rooms for ladies and gentleman, complete with small lavatory and toilet facilities, near the entrance of the house; the Vanderbilts' Newport mansion, Rough Point, had that configuration. It is possible that this small room was intended for male visitors and the corresponding room to the north of the Vestibule (labeled Lavatory and Coats on the plan) was intended for female guests.

Whatever the original intention, when the Vanderbilts commissioned Georges Glaenzer to finish and furnish the room, he planned for an office. Glaenzer produced four drawings of his design scheme (see Figure 15 and Figure 16),²² and the room appears to have been built to his designs almost exactly. His drawings show the built-in desk with tooled leather top and a built-in

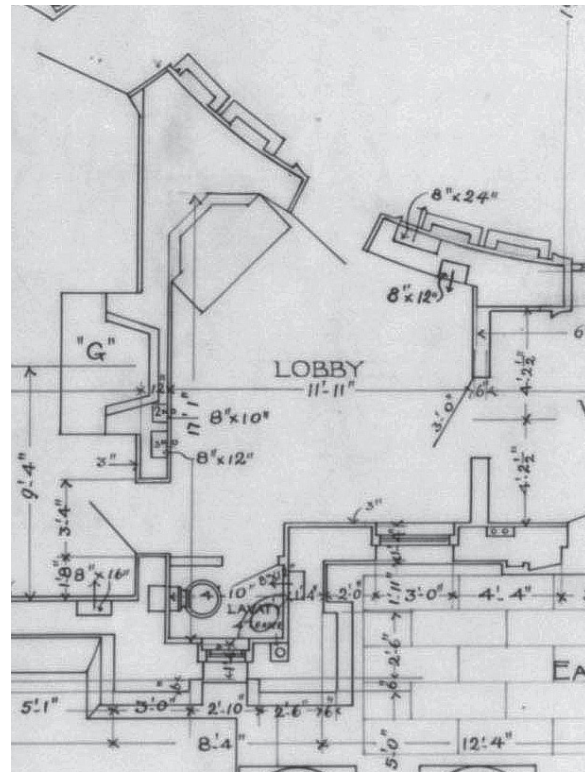


Figure 14. Detail of the "Lobby" from the McKim, Mead & White first floor plan (August 11, 1896) Note that the door swings are not as constructed. Glaenzer's built-in bench and desk are not shown. McKim, Mead & White Architectural Record Collection, PR 42, #9, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

cabinet (VAMA 993) against the east wall in front of the window—the only possible location for the desk when the north doorway was used. On the south wall of the Office, Glaenzer designed a built-in bench seat with embossed leather upholstery. The wall section above this bench was designed to be finished in rough plaster.

In 1915, the adjacent toilet room was enlarged to accommodate a larger lavatory.²³ The new partitions extended into the Office, past the south doorway. It may have been at that same time that the north doorway was fixed in place and the built-in desk moved to that wall. Built-in bookcases replaced the bench on the south wall. It was no longer possible to access the room from the entrance Vestibule. These modifications further defined this room as a private space and office for Mr. Vanderbilt (see Figure 100).

19. This introduction is excerpted from the *Historic Furnishings Report* 2015.

20. McKim, Mead & White basement and first floor plans for the modifications to the Langdon mansion. Architectural Drawings Collection, ROVA Archives.

21. McKim, Mead & White first floor plan (#9). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

22. The Georges Glaenzer drawings include # 11, Looking Towards Den; #12, East Side; #13, North Elevation; #14 West Elevation. Architectural Drawings Collection, ROVA Archives.

23. Ledger of Supplies, 6/1910-8/1916, 173–180, Vanderbilt Estate Records, ROVA Archives, as cited in *Historic Resource Study* 2000/2008, 114, fn 590.

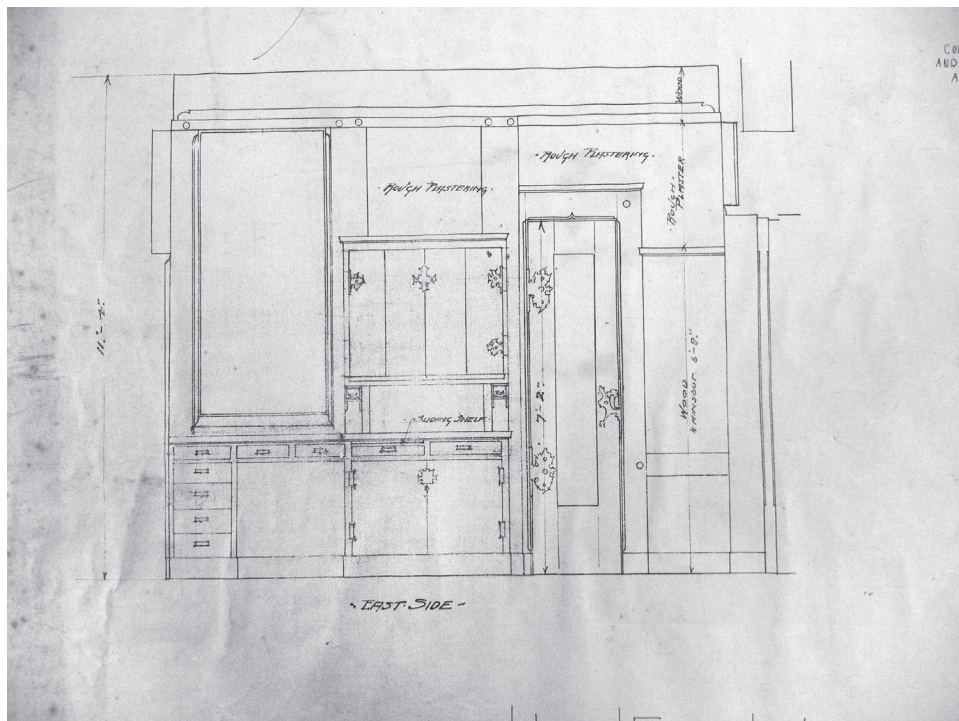
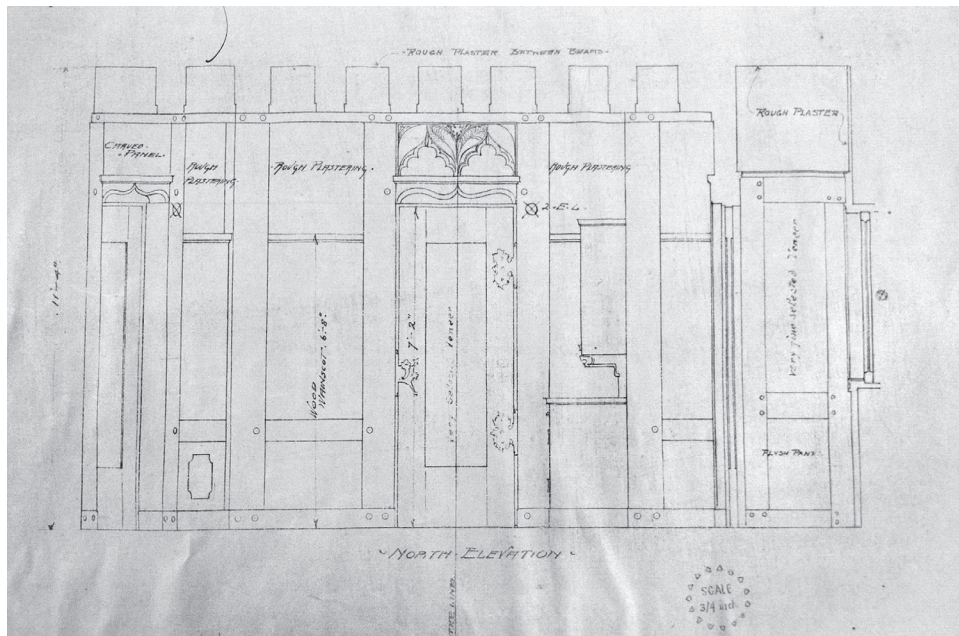


Figure 16. Detail of Georges Glaenzer's elevation of the north wall (upper image) and east wall (lower image) of the Office/Lobby. A door in the north wall provided direct access from the entrance vestibule. In the east elevation, note the desk built against the east wall. Architectural Drawings Collection, ROVA Archives.

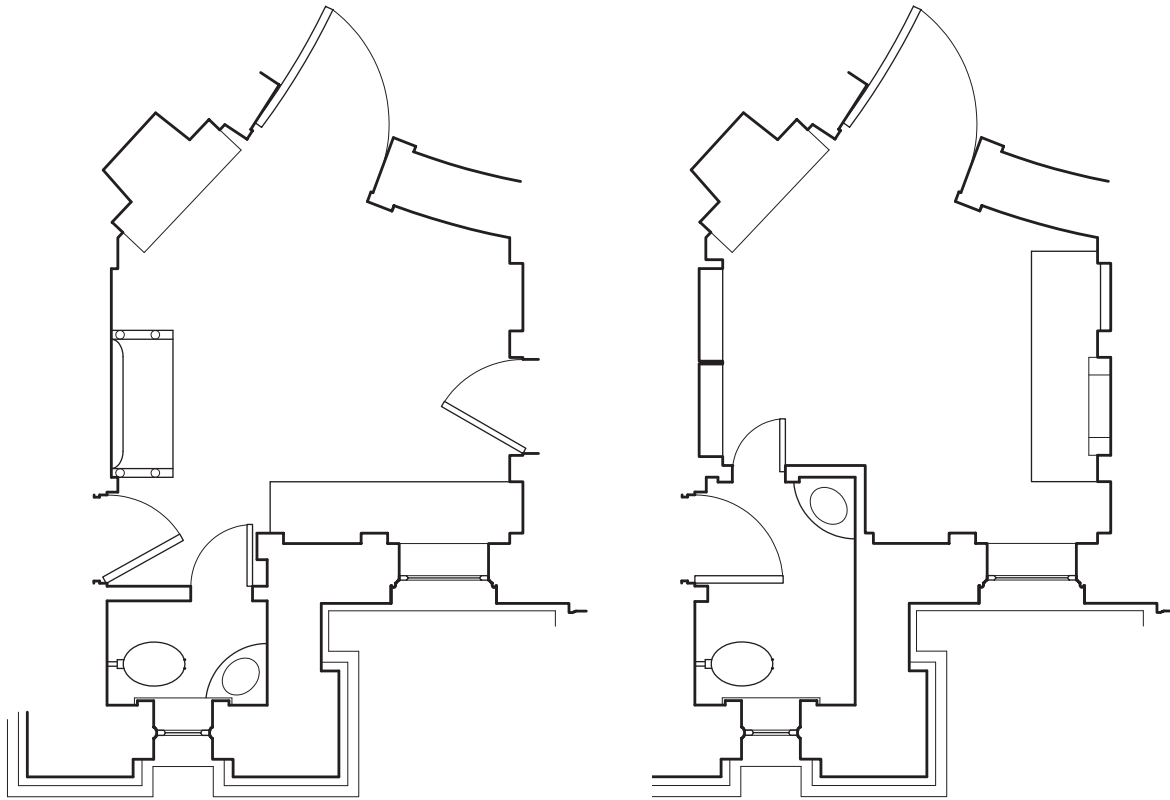


Figure 17. Plan of the Office/Lobby as originally constructed (left) and after the 1915 renovations (right). JGWA.

ARCHITECTURAL INTEGRITY

This room retains an exceptional degree of architectural integrity to the Vanderbilt era. The only change since Mr. Vanderbilt's death was the removal and loss of the small built-in storage unit from the top of the desk. The painted finishes appear to be original: mottled ochre-colored paint on upper plaster wall panels and mottled red-colored paint on ceiling plaster.²⁴

ARCHITECTURAL FINISHES

FLOOR: The 2-3/8" wide tongue-and-groove floorboards are laid north/south.

WALLS: The walls are finished with painted plaster above a 6'-8" high wainscot of Santo Domingo mahogany paneling. Large mahogany "posts" in the corners and at the doorways have simulated peg ends (wood buttons) to imitate encased posts and beams. A plain narrow band caps the wainscot.

The partitions that enclose the extension of the Lavatory are 7'-6 3/4" high and faced with paneling that matches the wainscot; some of this paneling may have been reused. At the top of the partitions is a crown molding.

Glaenger designated the upper plaster sections to be "rough plaster," but they are instead relatively smoothly finished, painted in slightly different shades of an ochre color with short irregular brush strokes, creating a mottled effect and depth to the finish. This finish appears to be original.

ENTABLATURE: At the top of the walls, an encased "girt" is embellished by a beautifully carved wood frieze of stylized sheafing.

CEILING: The ceiling is 10'-11 1/2" high, much lower than that of the Elliptical Hall, adding to the impression of a more intimate space. Closely-spaced "encased beams" extend north/south, approximately 1'-0" apart. Between the beams, the ceiling plaster is finished in a mottled red color, which appears to be the original finish. Plaster appliques, attached in a random and asymmetrical fashion to the ceiling, may represent symbols from Napoleonic heraldry, as they

24. As noted in Albee, Draft HSR: No paint samples were taken of this finish. The mottled painted finish is decorative, softens the finish while providing depth, and possibly is achieved by using a rag or brush with slightly different colors and alternating the direction of the rag application or brush stroke. This painted finish is similar to the painted finishes found in the Den, therefore it likely was executed by the same person.

include bees, griffins, eagles, and fleur-de-lis, which were used as symbols by Napoleon.²⁵

Glaenger's original drawings suggest that plaster was also to be used in the most upper part of the walls between the "beam" ends where they terminated at the north and south walls, but wood was used instead.

BASEBOARD: A plain fascia trims the base of the wainscot.

DOORS: There are two original doorways in this space: one in the angled west wall, opening to the Hall; and a north doorway that originally opened to the Vestibule. The ornate wood-carved ogee arches with solid back panels above the doors are similar to the designs in Glaenger's drawing. An ogee bracket fills the top of the north doorway.

A third opening, positioned in the south wall, originally connected this room to the Den; it now exists in the extended Toilet Room. The ornate wood-carved ogee arch above the door, matching the other original overlintel arches, can still be seen above the ceiling of the Toilet.

East door (to Toilet): This door was repositioned in 1915. The 1'-6" wide x 6'-8-1/4" high x 2" thick stile-and-rail door is hinged on the north jamb to swing into the Office. Each face has a single recessed panel trimmed with a quarter-round molding. The toilet face of the door is painted off-white; the Office face is of varnished veneered wood that matches the paneling. Hardware: The door hardware includes a 6" high bronze Yale & Townsend mortise lockset with a lever handle and decorative cast brass and steel filigreed backplate on the Office side, and a lever handle and small decorative turnkey on the Toilet side. The decorative finial is missing from the handle on the Hall side; it is believed to have been stolen by a visitor on tour. Above that lockset is a smaller 2-1/2" high mortise deadbolt with an oval turnkey on the Office side. The door is mounted with three bronze hinges, each with three knuckles in each hinge, hinge plates decorated in a relief design, four screws per mounting plate, and double ball finials. The Office face of the door includes elaborate applied cut brass and steel simulated hinge plates on the upper and lower hinges.

WINDOWS: The single window opening at the north end of the east wall includes a single-light sash that

-
25. "The bee was a favorite theme, and the semy of bees used in Napoleonic heraldry, but it was not part of the official emblems. The bees were a metaphor for a Republic of equals under a single leader. ... As decorative and heraldry elements, the bees (or a field of gules) served the same purpose as the royal fleurs-de-lis: e.g., on a chief for imperial princes, or as a decoration on the staff of a *maréchal d'Empire*." From www.heraldica.org/topics/france/frarms.htm, as cited in Albee, draft HSR.



Figure 18. The Office/Lobby, looking east (upper image) and southwest (lower image). JGWA, 2017.

slides up into a cavity. Two simple, rectangular brass sash pulls with oval recesses are flush-mounted in the bottom rail. Slide bolts at the sides of the bottom rail secure the open sash to the side jambs. The sash is filled with leaded glass in an “art nouveau” styled design, with three glass rondels situated in the upper section, as though forming the points of an equilateral triangle. These glass rondels of knights and noblemen may have been reused from dismantled European windows. A separate single-sash screen with a rectangular flush pull is mounted in the jamb of the opening.

FIREPLACE: The southwest corner chimney breast is paneled in the same mahogany as the walls. The fireplace opening is framed in stone, carved with shallow, stylized foliated motifs. Above the fireplace, a mahogany ogee arch-shaped “frieze” projects to support the shallow mantel shelf. A cupboard is concealed behind the large panel above the mantel shelf.

The hearth appears to be black stone, probably slate, cut in blocks. The firebox surround is composed of what appears to be carved limestone blocks, which may be antique, reinstalled here from some other site. The carving or molding within the blocks depicts two large birds surrounded by foliation, and the scene extends from block to block.

The angled wall is almost exactly as designed in the original Glaenzer drawings, except that the large wood panel above the mantel is hinged on the right side and opens by pressing a small brass button on the left side of the opening. The panel’s mechanism and hardware are well camouflaged.

HEATING: A metal register grate with a foliated motif is inserted in the wainscot to the north of the west doorway. Glaenzer’s elevation of this wall denotes a panel in this location labeled, “Supplied by G.A.G. [Georges A. Glaenzer],”²⁶ but there is no evidence that Glaenzer did provide the panel. A filter currently covers the grate.

LIGHTING/ELECTRICAL: The room retains three Vanderbilt-era bronze wall brackets (VAMA 6901-6903). Each fixture is composed of a bearded, hooded figure holding a shield; the shield features what may be a stylized walrus face with floriated tusks stretching to support fluted brackets for electric candles; the male figure’s legs sweep forward to create two hooks. The shades are not original to the fixtures. The fixture on the north face of the 1915 toilet room partition was relocated at that time.

A single, flush-mounted switch plate is mounted in the wall immediately to the north of the main doorway on the west wall. A later duplex outlet box is surface-

mounted to the north wall; from this box, wire mold extends south, along the east baseboard, through the toilet partition.

COMMUNICATIONS: Two call buttons below the light bracket in the north wall are set in a silver-plated bronze plate engraved “Butlers Pantry” and “Servants Hall.”

CABINETS: The built-in desk top, inset with leather, is pieced with wood at the back in order to fit into the recessed opening of the doorway, a result of the 1915 modifications. A thin strip of wood is also pieced at the west end of the desk top, but is merely perpendicular to the north wall and does not close the gap between the desk top and the angled west wall. The desk matches the Glaenzer drawings, except that the set of drawers at the east end is narrower than designed. Decorative bronze frames with integral pulls are applied to the drawers at the west end of the desk. At the east end, the drawers are smaller; the top drawer has a similar frame, while the lower drawers have delicate stirrup pulls.

Photographs from 1940 and 1964 record a now-missing built-in wood storage unit that was on the top of the desk, in the recess of the north doorway. A large central recess in the unit was flanked by four smaller recesses on each side.

A double-door closed cabinet is hung on the north wall, west of the doorway and above the desk, with two gargoyle-like “consoles” at its bottom corners. The cabinet doors are veneered to match the other veneers in the room. The bronze hinge plates feature delicate scrolled filigree; a slide bolt that fastens the doors is backed by a filigree plate. The interior of the cabinet is lined in figured maple, with cubby holes at the top and three tiers of shelves below.

A cabinet at the west end of the north wall, below the upper cabinet, has a pair of doors. Each door is hung with a lower bronze strap hinge that ends in a filigree scrolls, and with an upper butt hinge with a vertical filigree plate.

A two-bay bookcase, probably added in 1915, abuts the doorway to the toilet and are in the location of Glaenzer’s originally-designed leather bench. Both cases have enclosed backs and are attached to the south wall, extending up the full height of the wall, covering any evidence of what was originally there and prohibiting any physical investigation of the wall. The carved trim around the edges of the later bookcases is stylistically different than any other carving in the room.

Both bookcases include a lower section with one wood shelf. The upper sections step back slightly. In each bay, bronze brackets support thick plate glass shelves

26. Georges A. Glaenzer, #14 West Elevation. Architectural Drawings Collection, ROVA Archives.



Figure 19. The modified entry to the Office/Lobby Toilet Room (upper image) and the Toilet Room (114), looking east (lower image). JGWA, 2017.

OFFICE TOILET ROOM (114)

As originally constructed, this toilet room was remarkably small—4'-6" x approximately 3'-0" wide—just barely large enough for a toilet and a corner sink.²⁷ In 1915 Frederick Vanderbilt had the room enlarged, nearly doubling the length of the space and, at the same time, gaining privacy for his Office.²⁸ The 6'-6" x 4'-6" rectangular room has a doorway in the south wall, leading to the Den; a narrow doorway to the Office in the west wall; and a narrow window in the east wall.

William Rider, a carpenter, enlarged the room in 1915. A ledger in the park's collection lists the supplies and payments for this work, one of the rare instances where details exist for work in the mansion.²⁹ Rider spent ninety-eight hours on the project in January, for which he was paid \$46.06; he, and a Harry Kimlin, were paid for additional work in February. The toilet room does not now show evidence of alterations, except for a heating grate that is only half exposed and a wall crack to the west of the mirror, indicating that some materials, such as the plaster, were expertly matched with the existing finishes, while others, such as the wall and floor tile, may have been installed new in their entirety.

The beveled glass mirror on the north wall was purchased from J.L. Mott Iron Works in January of 1915; presumably the frame for \$14.66 listed on that same day was for the mirror's marble frame. A marble slab and a "basin fountain" were among the February purchases. In March, J.L. Mott supplied the glass shelf and towel rack for the north wall and the "Nickel-plate Brass Safety Match Holder Plate" (now on the east wall). There were two different entries for silver plating of the pipes and fittings.

ARCHITECTURAL INTEGRITY

This room retains an exceptional degree of architectural integrity to the Vanderbilt era. All changes occurred early in their occupancy.

ARCHITECTURAL FINISHES

FLOOR: The floor is finished in 2" square white ceramic tiles.

27. McKim, Mead & White first floor plan (#9). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

28. Before the modification, male guests had to go through the Office to use the toilet; after, they entered through the Den.

29. Ledger of Supplies, 6/1910-8/1916, 173-180, Vanderbilt Estate Records, ROVA Archives, as cited in *Historic Resource Study* 2000/2008, 114, fn 590.

WALLS: A 5'-2 1/2" high tile dado is made up of 6" square white glazed ceramic tiles with a 6" high tile baseboard and a bullnosed cap molding. Above the dado, the plaster walls are painted a light cream color.

CEILING: The plaster ceiling, 7'-4 1/4" above the floor, is painted a light cream color. A panel near the east end of the ceiling provides access to plumbing.

CORNICE: A small cavetto molding trims the walls.

DOORS: The south doorway to the Den has a plain fascia trim. The west doorway, to the Office, is framed by a 5-1/8" wide two-fasciae architrave similar to the trim in the Lavatory/Cloaks Room and the Butler's Pantry (raised fillet and filleted cavetto that curves into a filleted bead, then two fasciae).

South doorway (to Den): The 2'-5 3/8" wide x 7'-1 1/2" high x 2-1/2" thick stile-and-rail door has a single recessed panel on the Toilet side, trimmed with a quarter-round molding, and painted off-white. The Den face is stained and varnished to match the Den paneling; it has a single recessed panel with an ornately carved foliated border and an ovolo panel molding; the carvings on the top rail include grapes, vines and shields. The door is mounted to the east jamb and swings into the Toilet. Hardware: The 10" high bronze mortise lockset includes a plain bronze knob with a decorative keyhole escutcheon on the Toilet side. On the Den face is an elaborate 7" wide cut-bronze lock plate with an ornamental cast-bronze knob. The three 6" high H-hinges each have three knuckles and double-balled decorative bronze finials. Each plate is secured with four screws.

WINDOW: The east window opening contains one single-light sash that raises into the wall cavity above. A recessed bronze sash lift is flush mounted to the bottom rail. Two slide bolts on the bottom rail secured the sash when it was open; one remains on the south side of the bottom rail, while a paint ghost of the missing bolt remains on the north side. The sash and trim are painted an off-white color.

HEATING: Part of a small vent with a geometric-designed grill is visible at the top of the north wall.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric wall bracket is mounted on the north wall, centered above the mirror. It has a plain round back molded in concentric circles. The bulb is covered with a frosted fluted shade, facing down, and is operated by a pull chain.

PLUMBING: A porcelain basin is set in a marble corner slab (VAMA 7018) in the northwest corner of the room. The Meyer Sniffen "Alpha" basin matches the other basins in the mansion's bathrooms; it appears that the basin was moved from the northeast corner and reinstalled in a new marble counter.

The Vanderbilt-era J.L. Mott "Primo" toilet (VAMA 7019) on the south wall has a wood seat and lid

and a high water tank. The interlocking brass rods suspended from the tank end in a faceted glass pull.

BATHROOM FITTINGS: The beveled glass mirror listed as part of the 1915 work is set in a marble frame into the tiled wainscot of the north wall. Below the mirror is the J.L. Mott glass shelf and towel rod with nickel-plated brackets. The nickel-plated match holder purchased from J.L. Mott at the same time is mounted to the east wall. There is a clothes hook on the west wall.

PAINT ANALYSIS

Peggy Albee listed samples from the following locations:

- VAMA 01 P089 Toilet, S. wall above toilet at damaged plaster
- VAMA 01 P090 Toilet, W. wall above sink
- VAMA 01 P090 Toilet, doorway to Office, architrave, S. side

According to Albee's analysis in the original draft of the historic structure report, the comparison of paint samples from this room suggest that the Toilet Room's wall plaster was originally painted an off-white color and in 1915 also an off-white; both of these finishes were glossy. The walls now reflect one additional finish that appears to be a modern paint (post-WWII) in a tan color that has an egg-shell of semi-gloss sheen. The door architrave sample is less clear, reflecting either two or three painted glossy finishes, the last in an off-white color. If two finishes exist, the trim was new to the 1915 alteration; if three exist, it was reused during the alteration.

DEN (103)³⁰

The McKim, Mead & White first floor plan provided a space southeast of the Hall for a "Den."³¹ The 22'-2" x 18'-5" space includes an arched, semi-elliptical alcove at the west end. There are two doorways: a northwest doorway that opens to the Hall, and a doorway in the north wall that originally opened to the adjacent Office. In 1915, the lavatory shared by the Office and Den was enlarged, and the doorway now opens directly into that space. There is a window opening centered in the east wall, and a narrow opening at the east end of the south wall.

30. This introduction is excerpted from the *Historic Furnishings Report* 2015.

31. McKim, Mead & White first floor plan (#9). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

Five drawings from 1897 record Glaenzer's design (see Figure 20 and Figure 21).³² The room as completed deviates only slightly from the drawings. The most obvious difference is found in the design for the east wall, where Glaenzer drew a gun case and a cabinet with leaded glass doors flanking the east window, but instead installed bookcases with open glass shelves.

The only significant change to the room occurred when the built-in upholstered lounge was removed from the south wall, sometime before 1938. According to Glaenzer's drawings, the tapestry-covered seat featured broad, table-like flat wood arms that included attached electric lamp standards. After the seat and lighting were removed, the tapestry covered back panel remained in place, producing an odd effect on the south wall. It is not known why or when the Vanderbilts made this change, but it is possible that it coincided with the 1915 removal of the similar bench in the Office.

ARCHITECTURAL INTEGRITY

The room has an exceptionally high degree of integrity to the Vanderbilt era, including painted finishes, which appear to date to the original construction of the room. The only known change from original construction is the removal of the bench seat by the Vanderbilts.

ARCHITECTURAL FINISHES

FLOOR: The 2-3/8" wide floorboards are arranged in a herringbone pattern, bordered by wider straight slats (3" and 4" wide) along the perimeter. The floor is currently covered with a large Vanderbilt-era area rug made for the room.

WALLS: An arch, encased in mahogany to match the wood paneling, spans the room from north to south, separating the elliptical, vaulted western third of the room from the rectangular eastern space to the east. The paneled arch sports a carved owl at the underside of the apex of the arch.

The following description is keyed to Figure 25.

The north, south, and west walls are finished in plaster above a 7'-2 1/4" high wood wainscot. Carved, pilastered stiles (A), with tapered, sectioned shafts and small ionic capitals, divide the wainscot into narrow bays; the pilasters are also used at the corners of the wainscot. In each of the bays is a vertical, round-arched panel (B) with carved spandrels. The intricately carved frieze panels (C) above the arch panels—each unique—depict a fanciful array of animals (from crocodiles to monkeys to swans), putti, and scenes. It is unknown if this paneling was an imported

antique or constructed specifically for this space. A denticulated crown molding (D) caps the wainscot.

The back of the original bench seat and the framed tapestry panel above it are inset into the south wainscot. The seat back is upholstered in tapestry and is framed by carved upright ends that terminate in carved dolphins. The top surface of the carved upright ends includes small circular holes, possibly for missing finials. An upholstered tapestry panel with a carved wood frame fills the space above the seat back and the wainscot cap.

Above the wainscot, to the east of the arch, there are projecting soffits, framed in varnished wood, that extend across the north and south walls. Each soffit includes three shallow arches springing from carved consoles. In the curved west end of the room, the wall surface (and ceiling) above the wainscot is painted to look like tapestry, mimicking the landscape featured on the upholstered seatback on the south wall.

Positioned high in the north and south plaster walls are five ornamental metal pins: three on the north wall, above the taxidermy animal heads; and two on the south wall, where one of the pins supports a carved wood panel.

CEILING: The ceiling in the eastern two-thirds of the room is flat plaster, 13'-10" above the floor, with a beautifully carved center oval medallion surrounded by wood encased non-structural, faux cross-timbers. These cross-timbers have applied rosettes at their intersections, which are either composed of copper or of plaster finished in copper bronzing powders. Each "timber" terminates at a plaster mascaroon; some of these termini are figured heads; some are full figures; and the two at the west wall are acorn drops.

In the western section of the room, three vaults are composed of faux-grained molded plaster to resemble architectural framing with decoratively carved panels. The vault ribs spring from two brackets: one of a head, and one of an arm and shield.

DOORS: The northwest doorway, leading to the Elliptical Hall, is framed by three-quarter engaged Ionic columns extending up to a lintel entablature that follows the curve of the wall.³³ The entablature includes small brackets that support a frieze carved with alternating diamonds, ovals, and horizontal grooves, crowned by a cyma recta and fillet. All of this wood is stained and varnished. The columns are missing some small applied wood ornaments: a disk and diamond on the south column and a single disk on the north column).

32. The Georges Glaenzer drawings include elevations of all four walls (#6-9) and a detail of the wainscot (#10). Architectural Drawings Collection, ROVA Archives.

33. These elements were probably made at the time of construction, specifically for this doorway, due to the custom nature of the wall curve.

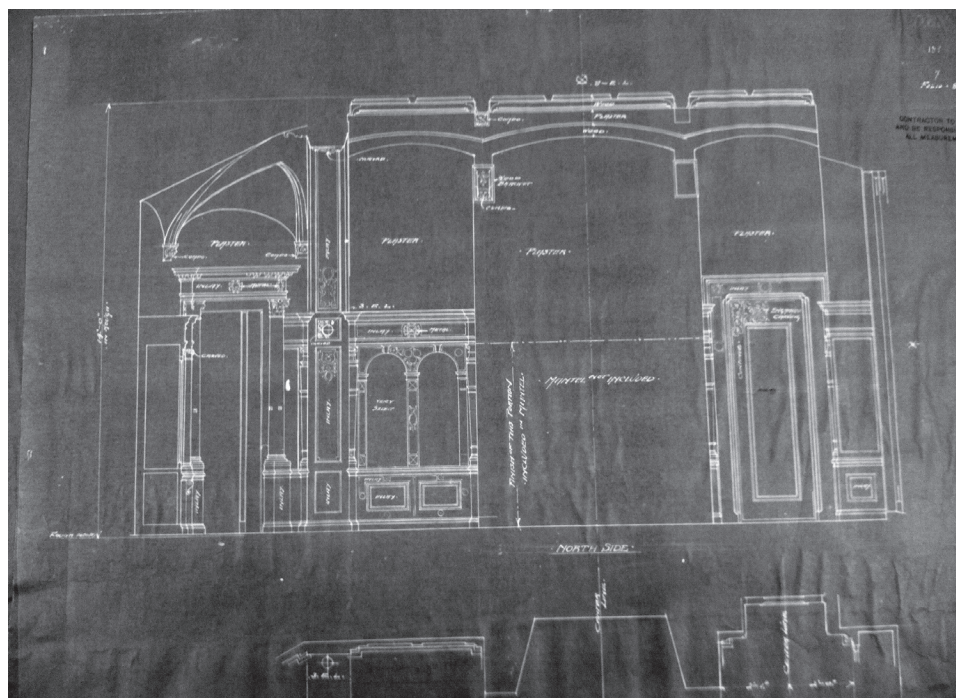
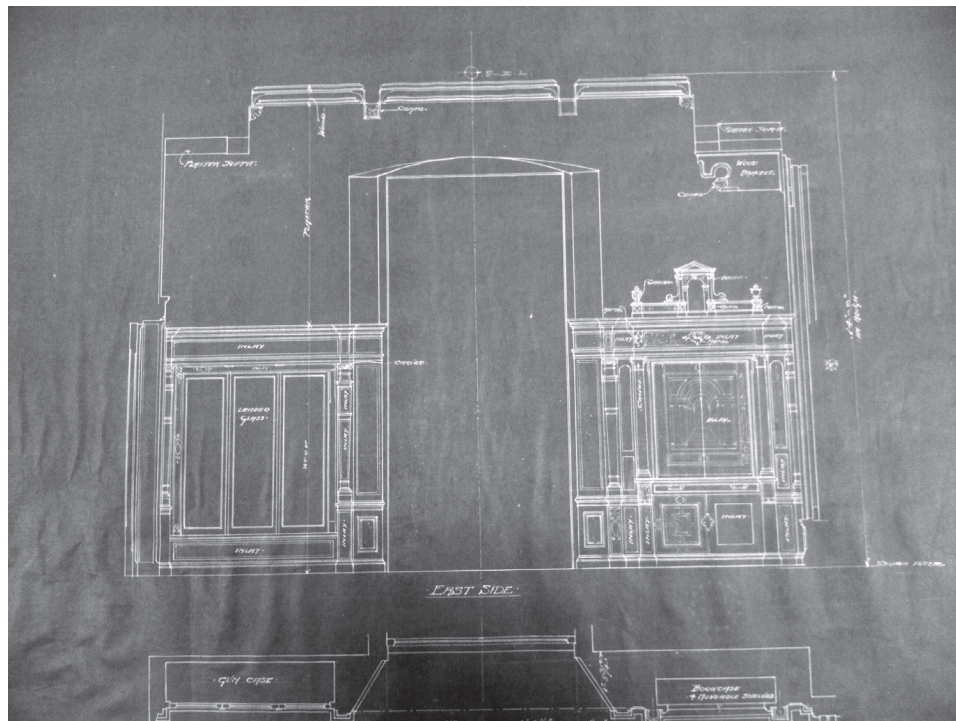


Figure 20. Georges Glaenzer's drawings for the east wall (upper image) and the north wall (lower image) of the Den. The details do not match the as-built conditions of the room. Architectural Drawings Collection, ROVA Archives.

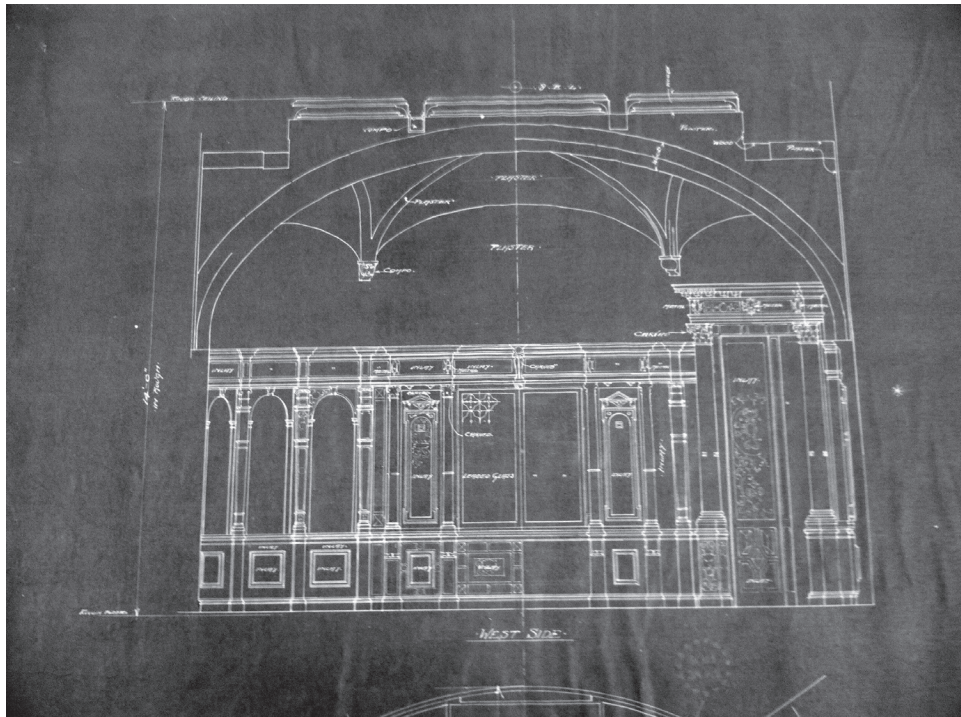
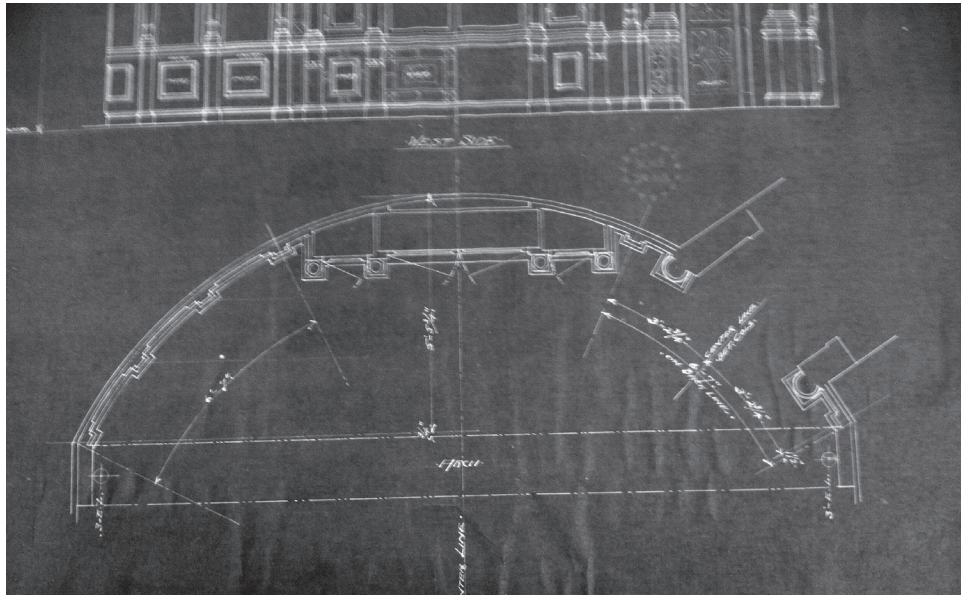


Figure 21. Georges Glaenzer's floor plan for the west end of the Den, showing the layout of the built-in bookcase (upper image); and his drawing for the west wall (lower image). Architectural Drawings Collection, ROVA Archives.



Figure 22. Sketch of the Den with the built-in bench in place. JGWA, 2014.

The north doorway, to the Toilet, is set into the paneling with a wide fascia carved with an outer ribbon edge.

Northwest door (to Hall): The massive 3'-11 1/2" wide x 8'-5 1/2" high stile-and-rail door is flat on the Hall side and curved on the Den side to follow the curve of the wall. At its widest point, the door is 4-7/8" thick. The Hall face is Circassian burled walnut, with the typical Hall anthemion and bead-and-reel panel molding framing a single raised panel. On the Den face, there is a single panel with an ornately carved foliated border and ovolo panel molding. The top rail has a different style of carving, more free-flowing and regular with a stylized ogee arch at the top. Hardware: The 6-3/4" high bronze mortise lockset includes a typical bronze Hall knob (anthemion rosette with bead-and-reel and laurel band) and escutcheon cover (fleur-de-lis and acorn). The hardware on the Den side is more ornate. A decorative rim lock of steel and cut brass with a lever handle that operates the upper mortise lock is affixed to the edge of the door. An adjacent bronze lever handle does not function. The lower bronze mortise lock functions as a lock with only a small keyhole located in the Den face of the door.

The door swings into the Den on concealed pivot hinges. Two decorative, non-operating strap hinge plates of steel and cut brass adorn the Den face.

WINDOWS: There are two window openings in this room: a wide opening in the east wall; and a narrower opening at the east end of the south wall.

The east window is set in a deep plaster reveal and fitted with a 1/1 double chain-hung sash; the upper sash is shorter than the lower sash. Each sash holds leaded glass in an Art-Nouveau design, depicting two angel faces in the upper part of the lower sash, while the upper sash depicts a whole angel with a painted face, enhanced with different textures of glass. Two simple bronze sash lifts with an ogee backplate are set in the bottom rail of the lower sash; a bronze sash fastener is attached to the top rail of the lower sash.

At the top of the shallow arched east recess is an elaborate, wrought-iron grill that includes medieval knights flanking a heraldic shield (emblazoned with squirrels) and crown.

Intricately carved wood cresting ornaments the top of the narrow south window opening, which holds a 1/1 chain-hung sash with Art Nouveau-style leaded glazing. An ornate cast- and wrought-iron hinged



Figure 23. (Upper Left) Den, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives.

(Lower Left) Den, 1940, from Alfred Hopkins, "Inventory of the Principal Articles of Furniture and Furnishings Contained in the Main Rooms on the First and Second Floors in the Residence of the Late Frederick W. Vanderbilt at Hyde Park, New York," June 5-7, 1940, Resource Management Records, ROVA Archives.

bracket incorporating oak leaves and acorns supports a curtain panel.

FIREPLACE: A chimney breast projects from the north wall. The stone hearth may be painted black. The fireplace opening is framed by a stone (sandstone?) surround that extends the full width of the chimney breast. The ashlar of the fireplace piers is laid in a regular pattern, as is each voussoir of the flat arch, which is supported by an iron plate that forms the top of the firebox opening. The stone firebox is not protected by a fireback. A Vanderbilt-era roll-up firescreen is secured to the top of the firebox opening.

Above the surround, a wood frieze that supports the mantel shelf features four deeply carved oval vignettes illustrating folkloric scenes, with plain panels at each end. The stiles between the panels are embellished with single carved figures. The plain end panels sit above large carved corbels; three smaller corbels are positioned below the stiles. This carving appears to be an antique, possibly supplied by Glaenger, and



Figure 24. Den, looking southeast (upper image) and southwest (lower image). JGWA, 2012.

salvaged from another structure. The mantel wood is dark, probably stained, and appears to be varnished.

HEATING: There is a vent with an ornamental iron grill in the base of the northeast bookcase. A filter currently covers the vent.

LIGHTING/ELECTRICAL: The most prominent light fixture in the Den is the elaborate electrified cut and stamped brass fixture with nine candle arms and a central lamp (VAMA 6904) that hangs from an ornate ceiling medallion. The central lamp body features arabesque-like tracery. Three decorative rods extend down from the center suspension plate to support the massive fixture.

Carved wood brackets on the arch separating the east and west ends of the room hold two Chinese blanc de chine porcelain Fu dogs (VAMA 945, 946). These figures were modified with the addition of metal arms that support electric bulbs. One of the arms served as a gas jet, so that the ceramic dogs could function as gas and electric light fixtures. Although the McKim, Mead & White drawings indicate that the house was going to be plumbed for gas, there is no physical evidence for anything other than electrical service. The Glaenger drawings show his intention to place electric light

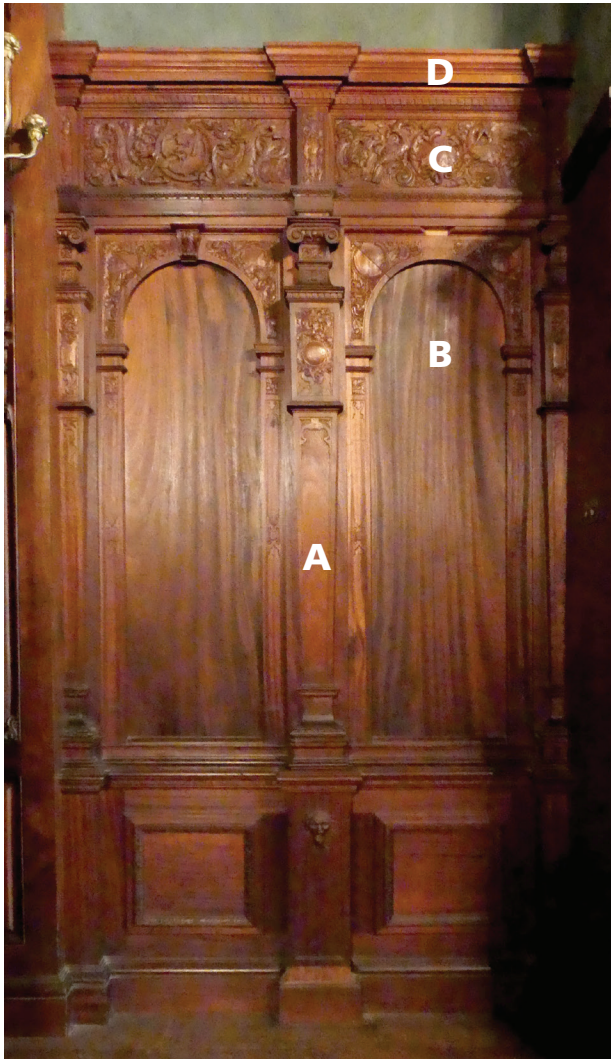


Figure 25. Den (103) wainscot. JGWA, 2018.

DEN: WAINSCOT

A. Carved, **pilastered stiles** have tapered, sectioned shafts and small ionic capitals.

B. Vertical, **round-arched panels** feature carved spandrels.

C. The intricately carved **frieze panels** above the arch panels—each unique—depict a fanciful array of animals, putti, and scenes (see lower image).

D. A denticulated **crown molding** caps the wainscot.



fixtures in these same locations, although the brackets are not shown on the drawings.³⁴

An electrified silver oil lamp, on the north jamb of the east window, may be one of the lamps listed in the 1911 silver inventory.³⁵ This “gimbal” lamp, with the pivot mechanism, was made for use on a ship.

Prior to the removal of the built-in lounge, there were two lamps incorporated into the table-like arms of that feature.

Two single light switches are mounted, one above the other, on the paneling stile behind the south column at the northwest doorway.

What may be an original duplex receptacle is flush mounted in the base of the paneling pilaster immediately west of the removed bench seat. A later duplex box is mounted to the north reveal of the east window. Wire mold connects this box to a similar receptacle on the south bookcase, and then extends to a duplex mounted on a piece of unfinished board on the base of the paneling pilaster immediately to the east of the original bench seat.

COMMUNICATIONS: Two call buttons in the west face of the chimney breast are set in a silver-plated bronze plate engraved “Butlers Pantry” and “Servants Hall.”

Casework: A built-in bookshelf, four bays wide with glazed, leaded glass doors, is centered on the west wall. The outer bays, projecting slightly from the center bays, are trimmed with colonnettes of the Composite order. An entablature that extends across the cabinet matches the height and proportions of the wainscot frieze and cap, with simpler detailing; small, vertical medallions embellish the otherwise plain frieze. The center stile of the entablature is a whimsically carved man, possibly a medieval knight without armor, leaning on a sword. In the center bays, the pair of glass doors features Art Nouveau leading; the doors are hung on pairs of ornamental bronze hinges have a decorative keyhole escutcheon on the north leaf. The narrower doors in the outer bays (fitting between the colonnettes), also with Art Nouveau-style leading, are framed by shouldered panel moldings and topped with small decorative hoods; they have small bronze butt hinges and decorative keyhole escutcheons. This cabinet was custom designed to coordinate with the paneling in this room and the main doorway surround.

Carved wood bookcases with nine thick plate-glass shelves are recessed into the east wall, flanking the window opening. The units are approximately 9'-0" high. In the north bookcase, the base includes two end drawers separated by a heating grate in a foliated pattern. The south bookcase has two wider drawers

that span the width of the case. Filigreed cast brass embellishes the drawer fronts.

PAINT ANALYSIS

Peggy Albee took a sample (VAMA 01 P092) from the wall at the east corner of the chimney wall above the fireplace, where there was damage. The sample layers included a red/brown primer, followed by a green (composed of blue and yellow pigments), a bright dark turquoise-colored layer, and finished with a green that is darker than the first. The latter appeared to have an uneven application. The mottled painted finish is decorative, softens the finish while providing depth, and is achieved by using a rag. This painted finish is similar to the ochre and red-painted finishes found in the office, however richer, therefore they likely are executed by the same person.

Albee described the finishes in the Den in the original draft of the historic structure report: “all of the woodwork (non-faux woodwork) in this room, including the paneled arch, the bookcases, the paneled wainscot, the cabinet, the colonnaded doorway, and the ceiling cross-timbers appear to be simply varnished. All walls above the bookcases, paneling, cabinet, and fireplace are plastered and painted. The east, south and north walls and flat ceiling are painted a deep forest green in a mottled (ragged) finish, achieved by using three different layers of slightly different colors of green paint applied unevenly. This technique has given the room the appearance of suede applied to the walls and ceiling. The curved west wall is painted to resemble tapestry and depicts a medieval scene.”

LIVING ROOM (104)

The 49'-4" x 31'-6" Living Room extends across the entire south end of the first floor. It mirrors in size and plan the Dining Room to the north. A wide doorway, fitted with large sliding doors, is centered in the recess in the north wall, connecting the room to the South Foyer and the Hall beyond. Directly across from that doorway is a wide glazed doorway flanked by two smaller glazed doors, leading to the south porch. There are two windows in the east wall, and a mirroring pair of windows in the west wall. The composition of the ceiling and the placement of the door openings visually divide the room into three bays or areas; this effect is enhanced by the marble fireplaces symmetrically placed at the east and west ends of the south wall, thereby anchoring the east and west bays.

When McKim, Mead and White designated a “Living Room” at the south end of the mansion, they referred to a relatively new type of space, a formal space for

34. These fixtures may have originated from one of the Vanderbilt townhouses.

35. “Silver List – F.W. Vanderbilt, Esq., Hyde Park, N.Y.,” October 1911. ROVA.

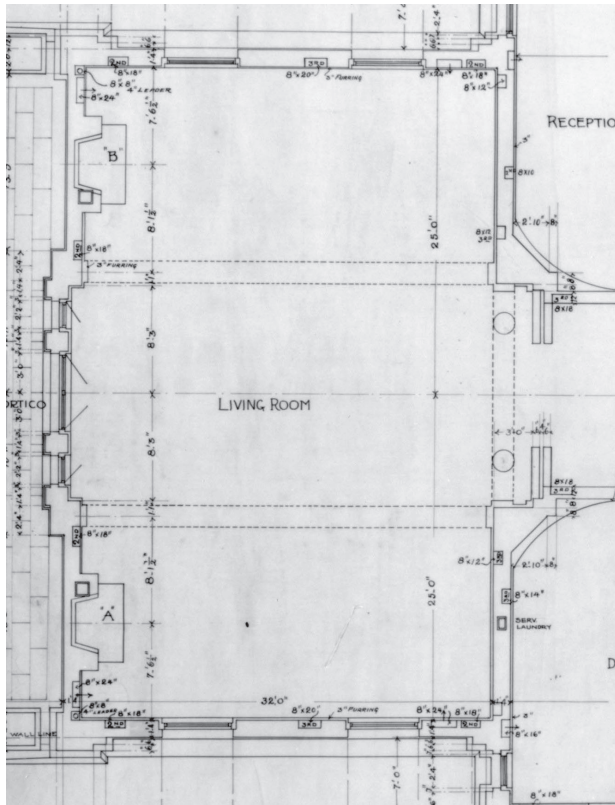
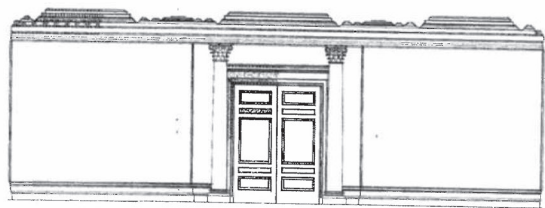
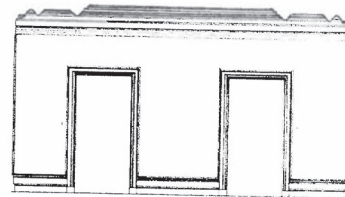


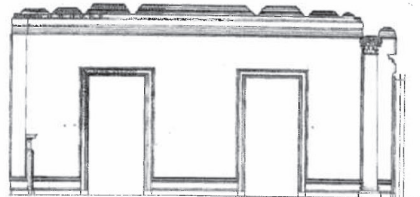
Figure 26. Detail of the Living Room plan from the McKim, Mead and White first floor plan (August 11, 1896). McKim, Mead & White Architectural Record Collection, PR 42, #9, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.



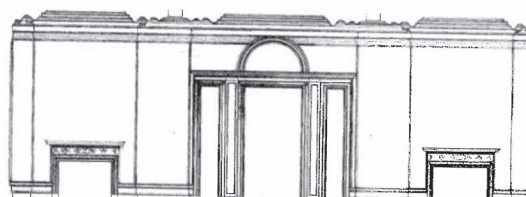
• NORTH ELEVATION •



WEST ELEVATION



• EAST ELEVATION •



• SOUTH ELEVATION •

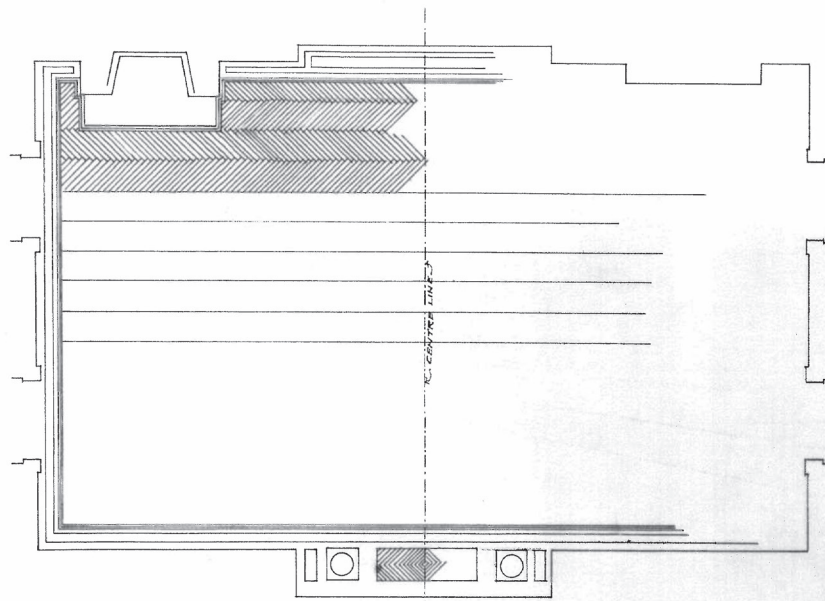
*Appl. &
A. H. H. H. H. H.*

DRAWING NO. 187
FEB. 23, 1898
M.E.C.

ELEVATION OF LIVING ROOM
HOUSE FOR F.W. VANDERBILT, ESQ.
HYDE PARK, ON THE HUDSON RIVER
SCALE: 1/4" = 1 FOOT

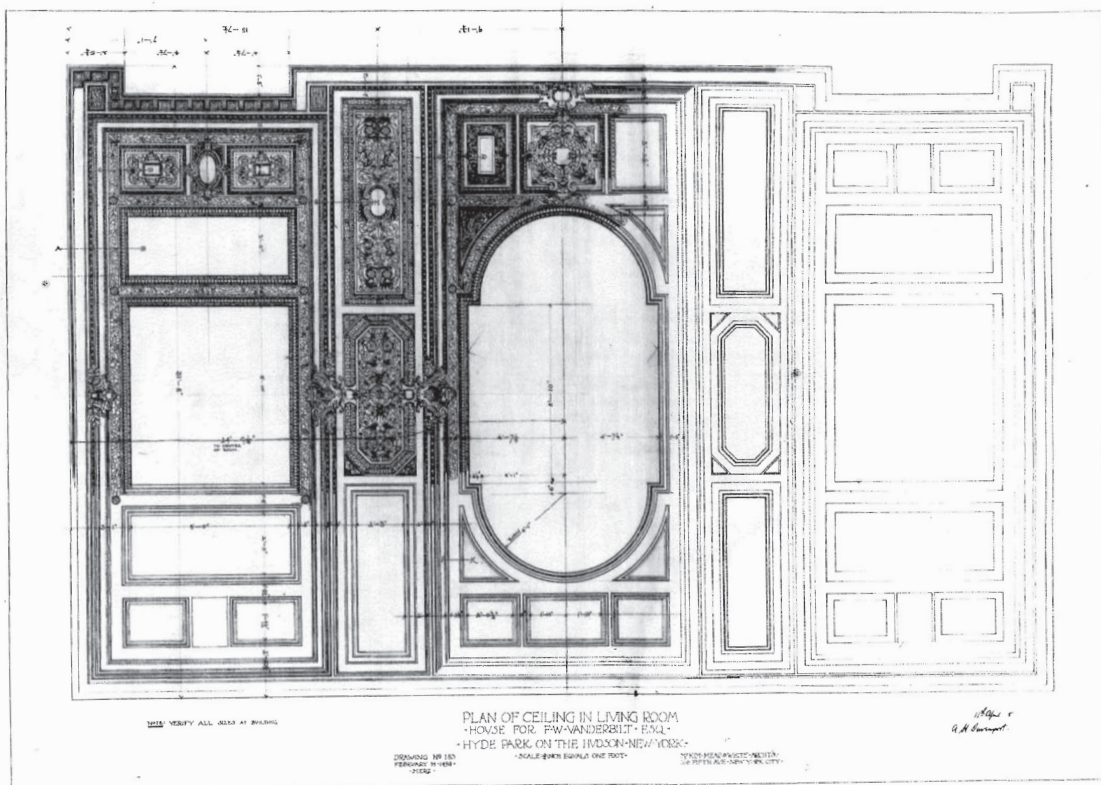
McKIM, MEAD & WHITE, ARCHT.
NO. 10 FIFTH AVENUE, NEW YORK, CITY

Figure 27. McKim, Mead and White room elevations for the Living Room, February 23, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #187, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.



FLOOR PLAN OF LIVING ROOM
HOUSE FOR F.W. VANDERBILT ESQ. AT HYDE PARK
SCALE $\frac{1}{2}$ " = 1'-0" MS KIM MEAD & WHITE ARCHTS

Drawing No. 193
Date Feb 25 1898



PLAN OF CEILING IN LIVING ROOM
HOUSE FOR F.W. VANDERBILT ESQ.
HYDE PARK ON THE HUDSON-NEW YORK

DESIGNED BY 193
FEBRUARY 14 1898
21052

SCALE WHEN SHOWN ONE FOOT
NOTES: SEE PLANETS' SECTION
OF HYDE PARK MANSION

Alfred
A. H. Barrett

Figure 28. February 25, 1898 floor plan (upper image) and February 14, 1898 reflected ceiling plan (lower image) by McKim, Mead and White. McKim, Mead & White Architectural Record Collection, PR 42, #193 and #183, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

informal uses.³⁶ Charles McKim's original concept for the design is recorded in his September 17, 1897 "Memorandum Concerning Purchases for F.W.V." provided to Stanford White.

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.³⁷

The final design generally matches the initial concept, as shown in the McKim, Mead & White drawings (see Figure 27 and Figure 28).³⁸ The paneled walls are actually finished in walnut but the flooring is oak, and marble was used for the mantels and columns. The elaborate plaster ceiling was adorned with murals by H. Siddons Mowbray, who remembered spending most of a summer at Hyde Park.³⁹

Curiously, the floor plan and south wall elevation do not seem to match proportionally. The widths of the two chimney breasts on the floor plan are narrower than those shown in elevation. The greater width shown in the elevation, 9'-3", generally agrees with the existing conditions. Another difference is seen in the detailing of the mantels as shown on the elevation. The McKim drawing shows a pair of simple Adamesque style mantels very unlike the massive, classical style marble mantels in place today (see Figure 112). The

McKim elevations also show plain walls without the paneling noted in the 1897 letter.

Soon after the completion of the room, the Vanderbilts wanted to make changes. Frederick Vanderbilt wrote to Stanford White in 1899, seeking his 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."⁴⁰

More changes were to come. In 1906, the Vanderbilts engaged the architect Whitney Warren to make modifications to this large room as well as the central Hall and the second floor Hall. Without additional architectural probes, one can only speculate on the changes made in 1906 to the McKim, Mead & White design.

Several drawings by Warren reveal his intentions for the remodeling of the Living Room (see Figure 29 and Figure 30).⁴¹ Among other modifications, the two chimney breasts were to be made wider and elaborate plaster overmantel panels were to be placed above each of the mantelpieces. The drawings also note that the mantels then in place were to remain. The mantels, as shown on Whitney Warren's chimney breast elevations, appear to be the same mantels currently in the room. If this is the case then it seems unlikely that the chimney breasts were increased in width. The drawings specify an increase of about 12" on each side, but the current width is only a few inches wider than the marble mantel shelf. Warren's work with the fireplaces may have only involved the addition of the ornate plaster overmantel panels.

The Warren chimney breast drawings also indicate that the surfaces of the chimneys and the overmantel panels were to be finished (probably faux painted) to produce the illusion of stone block masonry. Such a finish would result in an appearance similar to that found in the Dining Room, where the stone chimney breasts are in contrast with the flanking wood paneled wall surfaces. Alfred Martin, one of the Vanderbilts' butlers, remembered that the fireplaces

were marble when I first came to the mansion [1909], they were white marble but they seem to have been so outstanding that when you came

36. This introduction is excerpted from the *Historic Furnishings Report* 2015.

37. Charles McKim to Stanford White, September 17, 1897, Stanford White Papers.

38. The McKim, Mead & White drawings for the Living Room include the first floor plan (#9); Living Room floor plan (#193); elevations (#180, #187); and reflected ceiling plan (#183). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society. All of these drawings are dated 1898 with an A.H. Davenport stamp and signature dated April 11, 1898.

Drawing #180, dated 2/9/98 (delineated by Merz) is the north elevation and detailing of the door trim. This elevation may have been a schematic because the later elevation, #187 (2/23/98) eliminated pilasters on either side of the columns in the recessed doorway. The Corinthian columns drawn in both elevations were never installed.

39. Herbert F. Sherwood, ed., *H. Siddons Mowbray, Mural Painter, 1858-1928* (Privately printed by Florence Millard Mowbray, 1928), 66.

40. Frederick Vanderbilt to Stanford White, July 1, 1899, Stanford White Papers.

41. The Whitney Warren drawings include a plan (#7), details (#6), the south elevation (#8), and two sets of east and west elevations (#9, no #), Architectural Drawings Collection, ROVA Archives.

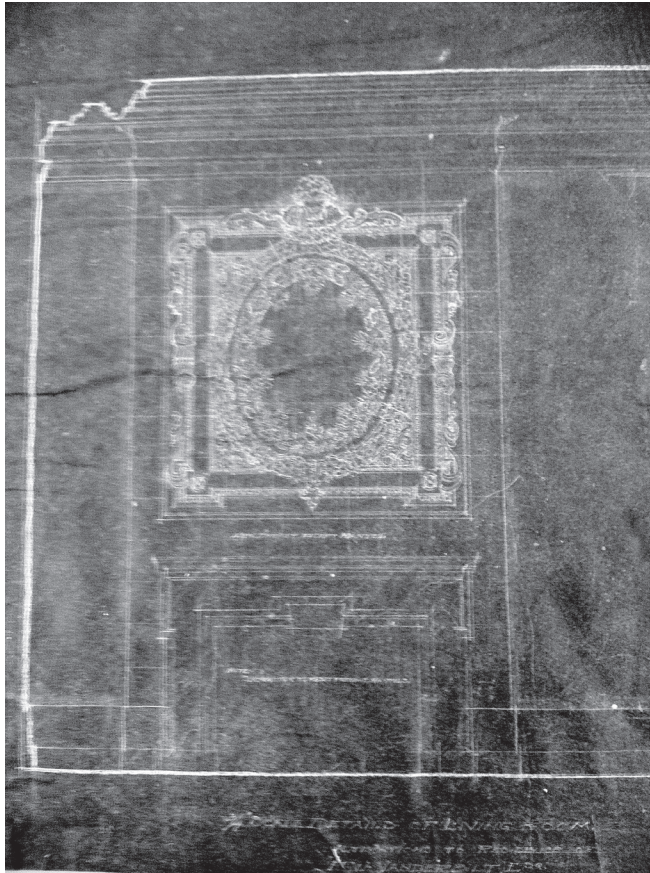
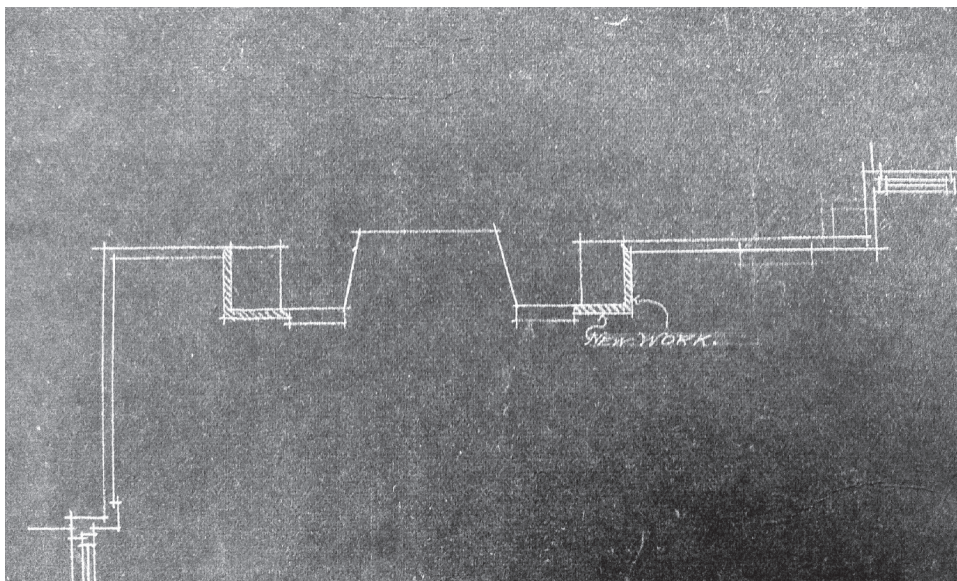


Figure 29. Warren and Wetmore elevation and plan for the southeast mantel of the Living Room. The plan shows the proposed increase in the width of the chimney breast. Close inspection of the elevation drawing reveals a pattern of lines indicating that the wall surface was to be faux-painted to simulate blocks of stone. Architectural Drawings Collection, ROVA Archives.



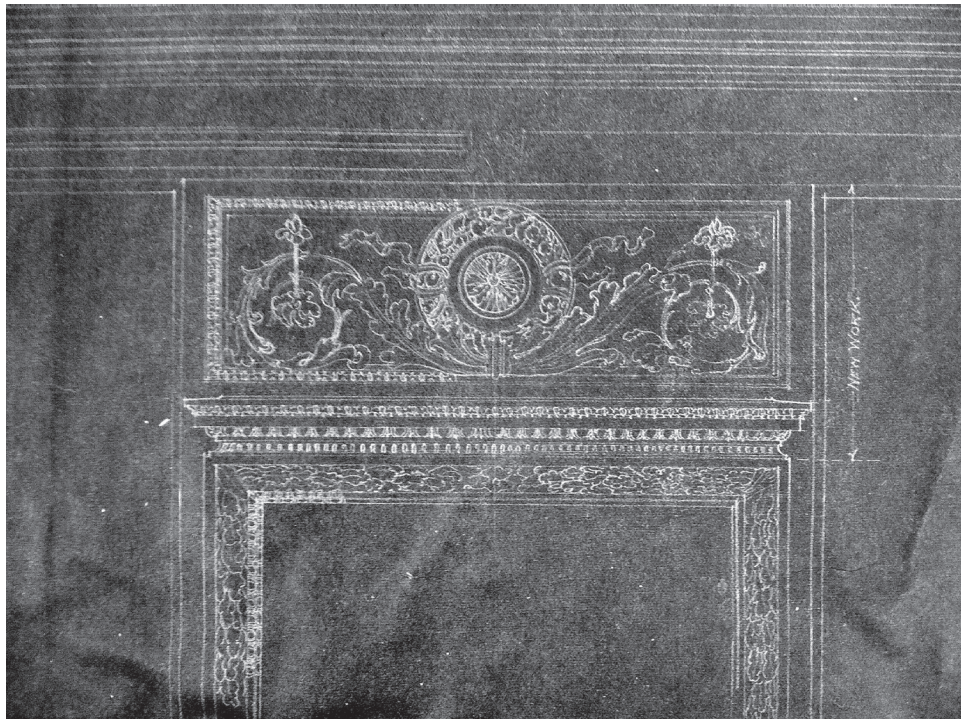
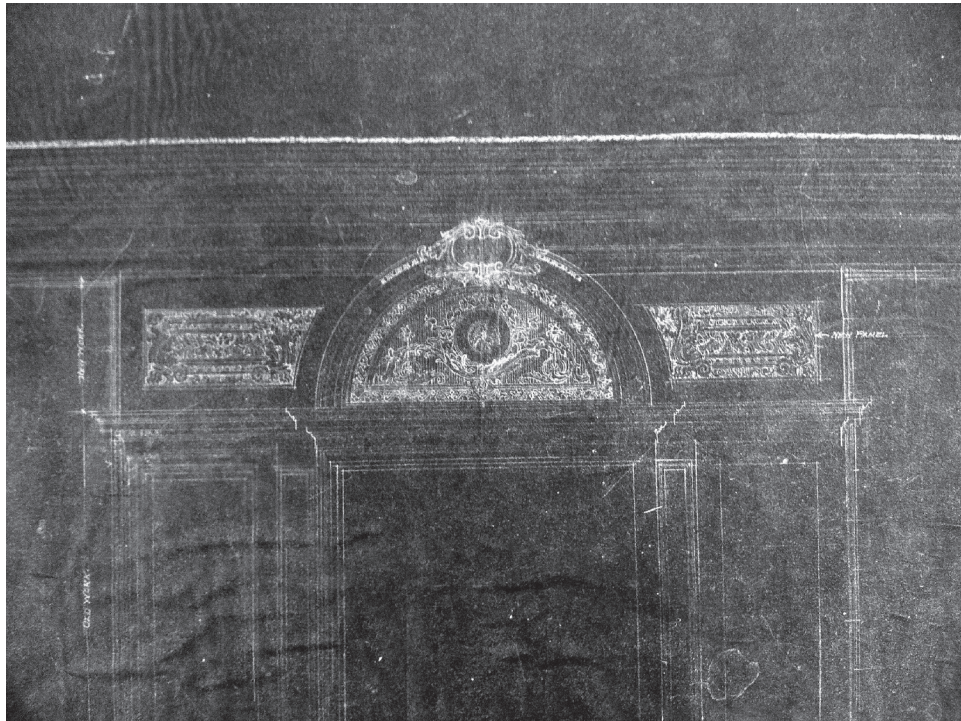


Figure 30. Warren and Wetmore elevations of the overdoors in the Living Room, showing the proposed embellishment of the surfaces above the openings. Architectural Drawings Collection, ROVA Archives.

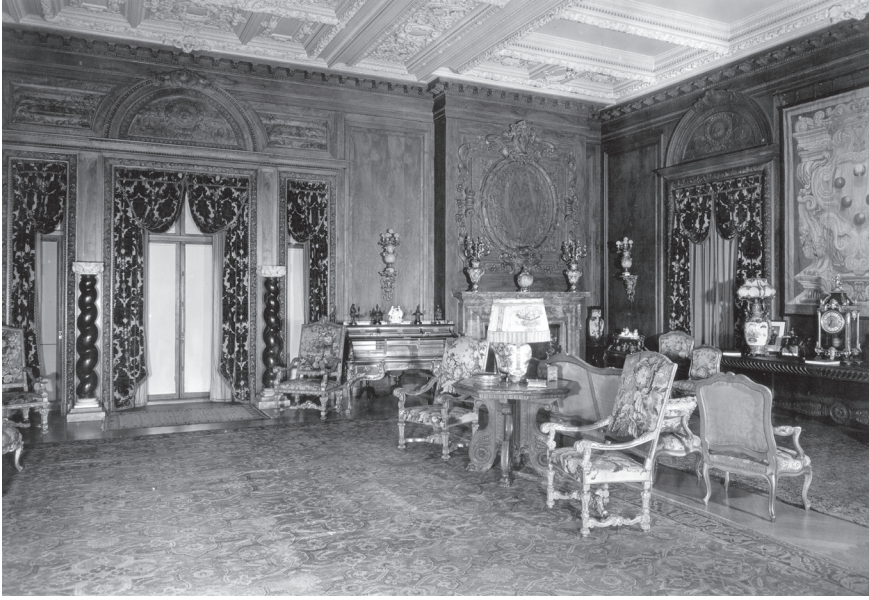


Figure 31. Living Room, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives.

into the room that so many people spoke about it so at last the family decided to do something about it so they had an expert man come up and it was pai[n]ted, they're painted [the chimney breasts] to represent wood and I don't think that you could tell the difference unless you went and felt them.⁴²

This could explain the statement made by Mrs. Van Alen that "the fireplaces are stone, but were colored by Mr. Vanderbilt as he did not like their original appearance." On the ceiling, the Mowbray canvases were removed, and the gold leaf detailing was painted over.⁴³

All of the above information indicates that the Living Room's appearance evolved over time in a manner not encountered in the other rooms of the residence.

ARCHITECTURAL INTEGRITY

The room has an exceptionally high degree of architectural integrity to 1906 and historical integrity to the end of the historic period, that is 1938. Very few architectural changes and no changes in finishes have occurred in this room since 1906; the only exceptions may pertain to electrical alterations.

ARCHITECTURAL FINISHES

The following description is keyed to Figure 33.

FLOOR: The floor is finished with 2-3/8" wide tongue-and-groove floorboards, laid in a herringbone pattern.

WALLS: The Circassian walnut paneling on the walls includes a low dado delineated by a plain fascia baseboard and a fillet chair rail. Above the rail, single large panels between the openings extend up to the cornice.

The two massive, monolithic marble columns in the north recess were chosen by Stanford White and match the columns in the Dining Room.

CEILING: Molded plaster beams divide the ceiling into symmetrically-arranged coffer (see Figure 118). The two largest beams extend north/south, aligning with the marble columns at the north entrance. Plaster moldings and panels frame what are now plain, painted panels, 11'-6" above the floor. The largest panel is at the center, composed of a rectangle with two semi-circles attached at either end, which repeats the same shape of the original laylight in the ceiling of the Hall. Two large squarish plain panels flank the center panel, which in turn are flanked by two plain rectangular panels. All are separated and surrounded by other smaller panels of varying shapes decorated in a heavy ornamented relief of foliation.

In 1898, H. Siddons Mowbray painted ceiling murals for these panels; the canvases were removed in 1906 and the ceiling painted in a single color to cover the original gilding applied to various moldings.

BASEBOARD: A 6" high fascia trims the base of the dado.

CHAIR RAIL: A 2" fascia marks the top of the dado.

42. Martin interview, December 3, 1949.

43. Based on paint tests by Peggy Albee. *Historic Resource Study* 2000/2008, 125, fn 659. The surviving pieces, VAMA 3774 and 3775, included most of the central mural and a small fragment of one of the others. The east and west murals may have been given to a local theater company.



Figure 32. The Living Room, looking southwest (upper image) and south (center image); and the ceiling (bottom image). JGWA, 2017.

CORNICE: The plaster cornice was faux-grained in 1906. The cornice includes a two-fasciae architrave (A), trimmed with a bead-and-reel between the fasciae and with an anthemion molding at the top; a plain frieze (B); a filleted egg-and-dart molding (C); and brackets alternating with rosettes on the ceiling (D).

DOORS: The Living Room has a wide doorway in the north wall, leading to the South Foyer, and a triple doorway in the south wall, opening onto the South Porch.

A carved molding composed of a laurel rope (E) of intertwined fruit and foliation frames the wide north doorway. A frieze (F) of molded rinceau, flanking a centered cartouche, surmounts the rope trim, which in turn is surmounted by a corona (G). A plain wood panel (H) was installed in 1906 by Whitney Warren, between the doorway corona and the ceiling cornice.⁴⁴

At the triple opening in the south wall, the wider center opening includes a pair of single-light transoms; similar transom sash are used in the narrower flanking doorways. A crown molding spans across the top of all three openings. Above the molding, a semi-circular carved tympanum (I-J) extends up into the cornice, flanked by horizontal carved panels above the side doorways.

North doors: Two stile-and-rail doors, each approximately 4'-0" wide x 11'-1 3/8" high x 3-1/4" thick, slide into the wall cavities to the east and west. The Foyer side of each leaf is a single raised panel of burled Circassian walnut with carved panel molding in a water-leaf and bead-and-reel motif, typical of the Hall. The Living Room side of each door has five panels of burled wood: a large vertical central raised panel with carved acanthus and bead-and-reel trim; two narrow rectangular panels (whose fields feature a carved rinceau) above and below the center panel; and rectangular horizontal raised panels at the top and bottom of the door, with the same trim as the center panel. Hardware: On the Foyer side, each of the doors has an oval brass knob (edged in tiny beads) in a vertical bronze plate, recessed into the lock stile, trimmed with an egg-and-dart. Below the knob is a keyhole. The Living Room hardware includes a cast-bronze plate with an oval recessed grip, with foliated trim at the upper and lower caps and banded sheaves along the perimeter. A button in the 7-1/2" high mortised bronze keyplate operates a spring-activated rectangular pull.

South door (center): The center of the south openings holds two stile-and-rail glazed doors, each approximately 2'-8 1/2" wide x 7'-10" high and each with a single glazed panel. Hardware: On the west leaf is an ornately-cast bronze Cremone bolt with a lever handle. Each of the doors is hung

44. Whitney Warren drawing, #6, notation "New Panel."

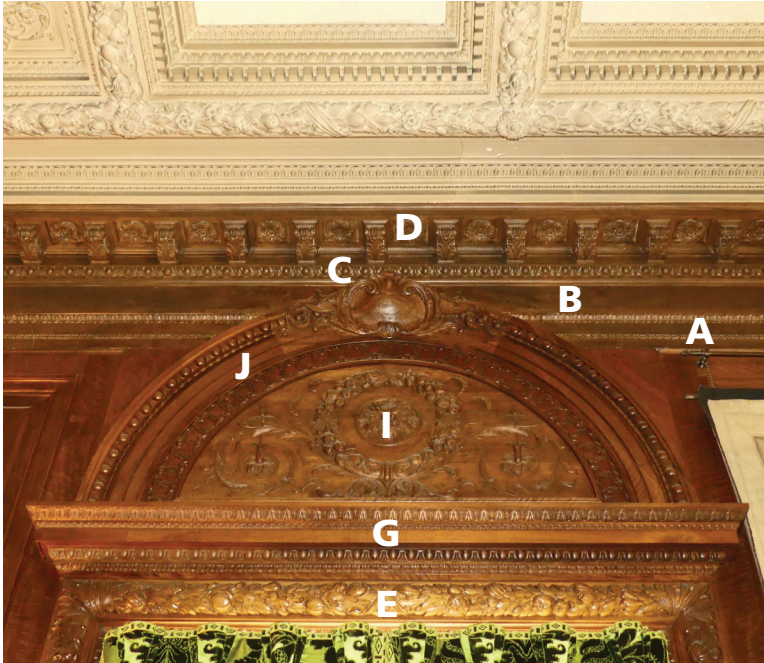


Figure 33. Living Room (104) cornice, window and doorway moldings. JGWA, 2018.

PLASTER CORNICE

- A.** Two-fascia **architrave** trimmed with a bead-and-reel between the fasciae and with an anthemion molding at the top.
- B.** Plain **frieze**.
- C.** Filletted **egg-and-dart** molding.
- D.** **Acanthus** brackets alternating with **rosettes** on the ceiling.

WINDOWS AND NORTH DOORWAY

- E.** Carved molding: **laurel rope** of intertwined fruit and foliation
- F.** **Frieze of molded rinceau**, flanking a centered cartouche.
- G.** **Corona**.
- H.** Plain wood **panel** installed in 1906 by Whitney Warren.
- I.** Carved arched **tympanum**
- J.** Carved **architrave** that arches up to a **cartouche**.



on three 2-1/2" high bronze butt hinges to swing out to the South Porch.

South flanking doors: The doors flanking the center south opening are similar to that door. Each is a 1'-8" wide x 7'-10" high door with a single glazed panel. Hardware: Each door has three 2-1/2" high bronze butt hinges and a cast-bronze Cremone bolt with a lever knob (matching the center door).

A 1'-11" wide screen doors with a wood frame remains on the interior of each of the side openings. Hardware: The hardware at each screen door includes a 2-1/2" high bronze mortise latch with a round knob on the Living Room face and a lever knob on the exterior face and small rectangular plates. Each door is hung on 3" high butt hinges to open into the Living Room.

WINDOWS: There are four window openings, two each symmetrically placed on the east and west elevations. Carved, semi-circular tympanums (I), similar to the ones at the south doorways, adorn the paneling above the openings. The openings are fitted with 1/1 double faux-grained wood sash that retain their chains. At each window, the lower sash has two ornate flush-mounted recessed bronze sash lifts in its bottom rail, similar to the grips in the sliding doors. A bronze sash fastener is attached to the top rail of the bottom sash.

Fireplaces: Two chimney breasts project from the east and west ends of the south wall. The plaster surfaces are covered in a faux painted finish to match the adjacent wall paneling. The hearths are gray marble with veins of red, white, and black. Each mantel is of purple and grey-patterned marble. Large torus moldings frame the firebox, rolling back to a shouldered architrave that supports the carved mantel shelf. At the top of each firebox, a small carved panel is centered in the inner torus moldings. The fireboxes are lined with decoratively detailed cast-iron panels. The back panel features a cartouche motif. The top of each opening is fitted with an original wire mesh roller screen.

The 1906 Whitney Warren overmantels feature oval frames, each set within a panel with crossetted corners. The frames are embellished with scrolls and garlands of fruit; at the top of each frame is a classical head. The ornately molded plaster overmantels are covered in a painted faux wood finish that matches the adjacent paneling and covers the original faux stone treatment.

HEATING: Horizontal metal heating grates of an interlocking design are installed in the dado at the north end of the west wall; west of the southwest fireplace; east of the southeast fireplace; and at the north end of the east wall. All of the grates are currently covered with filters.



Figure 34. Page from one of the E.F. Caldwell & Co. binders. The upper right photograph shows the Vanderbilt mansion's Living Room light bracket. <http://library.si.edu/digital-library/collection/caldwell/browse/LB008?page=19>.

LIGHTING/ELECTRICAL: Eight Vanderbilt-era pink marble and bronze urns with bronze foliated branches hold bulbs with glass bead shades (VAMA 4651-4658). The fixtures, supplied by E.F. Caldwell & Co. (see Figure 120),⁴⁵ are supported by bronze consoles mounted to the walls. There are two on each wall: one pair flanking the north entrance; one pair flanking the south glazed doors; and two pairs on the east and west walls. A single electrical outlet is positioned behind the base of each of the urns, providing the receptacle for each light's plug. All are installed approximately six-and-a-half feet from the floor.

Other electrical elements—all in original positions for electrical service—include a vertical bronze switch plate with four switches and one blank, located immediately east of the north doorway; a duplex receptacle in the baseboard directly below the switch plate; blank cover plates (that conceal no-longer-functioning receptacles) on the baseboards of the north wall, flanking the recess to the north doorway; and two double outlet nozzle receptacles that extend up out of the floor, east and west of the center of the

45. Caldwell Collection, Wall Brackets, Volume 3, 20, #c-4140, Cooper-Hewitt Library.

room. An original bronze plate with a pair of push button light switches, in the east jamb of the east portion of the south triple doorway is one of the few original surviving light switches; it activates the exterior fixtures on the south porch.

A later duplex receptacle is surface-mounted to the west baseboard, north of the southwest window; like the elements listed above, this appears to be the location of an original outlet recessed into the baseboard. Wire mold extends south to a surface-mounted box on the south wall, approximately 3'-0" off of the floor; and north to a receptacle box north of the northwest window opening, and then to another blank box on the north wall, approximately 3'-0" off the floor.

Similar fittings are used on the east wall, where wire mold connects two wall-mounted boxes with blank cover plates, each approximately 3'-0" off of the floor, flanking the window openings.

COMMUNICATIONS: There are no call buttons in this room and no evidence of their original existence.

PAINT SAMPLES

In the original draft of the historic structure report, Peggy Albee listed samples from the following locations:

- VAMA 01 P033 Baseboard, north wall to east of doorway
- VAMA 01 P034 North doorway architrave, east exterior molding
- VAMA 01 P035 South wall, east fireplace area, west boxed-in (1906 dwgs.) section surrounding mantel.
- VAMA 01 P036 Dado, south wall to west of mantel
- VAMA 01 P039 Exterior trim of tympanum, east wall above north window
- VAMA 01 P040 Ornament within tympanum, east wall, north window
- VAMA 01 P041 Plain spandrel to south of tympanum, east wall above north window NO WINDOW SPANDRELS???
- VAMA 01 P042 East wall above north window, cornice trim
- VAMA 01 P043 Interior decoration of tympanum, east wall above north window
- VAMA 01 P044 Fruit rope at east wall, north window trim
- VAMA 01 P097 Ceiling, W. border fillet at small square in S.W. corner
- VAMA 01 P098 Ceiling at S. wall, cornice bracket at chimney breast, 4th from west
- VAMA 01 P099 Ceiling at S. wall, cornice bracket at chimney breast, W. end bracket

VAMA 01 P100 – Ceiling, E. border fillet at small square in S.W. corner

VAMA 01 P101 Ceiling at S. wall, fillet at front face of W. chimney breast, toward mid-section

VAMA 01 P102 Ceiling at S. wall, rope molding at face of W. chimney breast

VAMA 01 P103 Ceiling at S. wall, anthemion border around rope molding at face of W. chimney breast

The 2018 paint investigation analyzed one sample from the chimney breast (60" aff, 7" from wall, taken in area of failing paint). One sample was removed from the chimney breast of the Living Room which retained two painting campaigns. The earliest finish consists of a grayish yellowish brown (Munsell 10YR 5/2) base coat matching Pittsburgh Paint's PPG 1021-5 "Thunderbird" topped with a light grayish yellowish brown (Munsell 10YR 6/2) matching Pittsburgh Paint's PPG 1021-4 "Diversion." Both of these paints were sanded with fine clear and cloudy quartz and mottled suggesting a faux stone finish. An exposure window would be required to determine the original appearance of this finish. The second finish is the existing faux wood-grained finish.

RECEPTION ROOM (105)

The 23' x 17' room is rectangular but for the east wall that curves into a shallow ellipse. A single doorway at the north end of the curved wall provides access from the Elliptical Hall. Elegantly-detailed French doors cover a large window opening centered in the west wall; similar doors cover the narrow window openings at the west ends of the north and south walls. The north French doors open to a glazed door that provided access to the west portico porch.

The feminine décor of the richly embellished Reception Room contrasts with the masculine feeling of its counterpart, the Den across the Elliptical Hall. An eighteenth-century French *salon de compagnie* was an immensely popular amenity in a Gilded Age country house.⁴⁶ In September of 1897, Charles McKim asked Stanford White to "Look up old room in Paris Style Louis XVI, and if you find anything worth while, cable," suggesting that a French salon was planned for the Hyde Park mansion from the earliest

46. This introduction was abridged from the *Historic Furnishings Report* 2015. See that report for a more thorough analysis of the development of the French salon in the Gilded Age.

stages.⁴⁷ He went on to specify that White was not to “use any part of the money for this room,”⁴⁸ perhaps indicating that Georges Glaenzer, the designer for the Reception Room, was already looking for boiserie. But no antique paneling was used in this room. Instead, Glaenzer provided a richly paneled Louis XV-style space inspired by French design sources. His renderings for the room indicate that he provided, or helped choose, the furnishings as well.⁴⁹

Two perspective drawings and one ceiling plan by Georges Glaenzer from 1897 document his design scheme for the room (see Figure 122).⁵⁰ As constructed, most of the details follow Glaenzer’s concept, but there are some noticeable differences:

- Glaenzer shows paintings on the panels above the mirrors and doorways.
- The tapestry panel centered on the curved east wall is larger in the perspective drawing.
- The existing detailing of the ornamented ceiling cove and the shape of the frame surrounding Simmon’s ceiling painting differs from Glaenzer’s drawing.
- The two Glaenzer perspective views include the placement of some furnishings as well as four wall-lights (brackets), with two fixtures flanking the overmantel mirror and two flanking the large mirror centered on the south wall. Glaenzer does not show the additional matching pairs of wall-lights now on the east and west walls.

At some point in the Vanderbilt era, the ceiling mural “Aurora and Tithonus” by the American Artist Edward

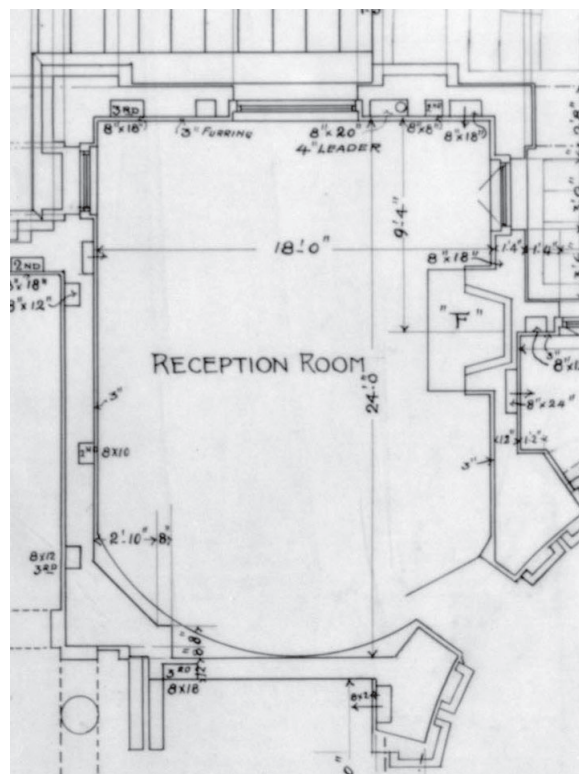


Figure 35. Detail of the Reception Room from the McKim, Mead & White first floor plan (August 11, 1896) McKim, Mead & White Architectural Record Collection, PR 42, #9, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

Simmons⁵¹ was covered in white paint. Mrs. Van Alen Bruguere claimed that the overpainting occurred in 1906, when Whitney Warren was modifying the Elliptical Hall and Living Room.⁵² The Simmons mural was discovered and then uncovered by the NPS in 1962.⁵³

ARCHITECTURAL INTEGRITY

This room retains exceptional integrity to the Vanderbilt era.

47. The first floor plan for the Langdon mansion renovation shows a reception room filling the south hyphen, acting as a foyer to the living room. McKim, Mead & White first floor plan for the modifications to the Langdon mansion, Architectural Drawings Collection, ROVA Archives.

48. Charles McKim to Stanford White, September 17, 1897, Stanford White Papers.

49. Historian Yves Carlier has suggested that the *boiserie* may be copied from a room at the hôtel de Villars in Paris. The opposing mirrors with palmette borders may have been inspired by a giltwood looking-glass carved by Nicolas Pineau and Charles Bernard dated 1731. The room may in fact be a pastiche of details found among various pattern books illustrated with the engraved plates by Jacques-François Blondel. Futral Furnishing Notes—Reception Room.

50. Georges Glaenzer, Perspective of Northwest Corner, Perspective of Southeast Corner, Ceiling Plan, Architectural Drawings Collection, ROVA Archives.

51. Edward Simmons (1852–1931) was an American artist known for his murals. Surviving work can be seen in the Thomas Jefferson Building of the Library of Congress and at the Criminal Courthouse at 100 Centre Street in New York City.

52. Memo from Acting Superintendent to Regional Director, February 19, 1962, re: telephone call from Mrs. Louis Bruguere concerning Gold Room [Reception Room] Ceiling. Resource Management Records, ROVA Archives.

53. Superintendent’s Monthly Report, May 1962, Resource Management Records, ROVA Archives.

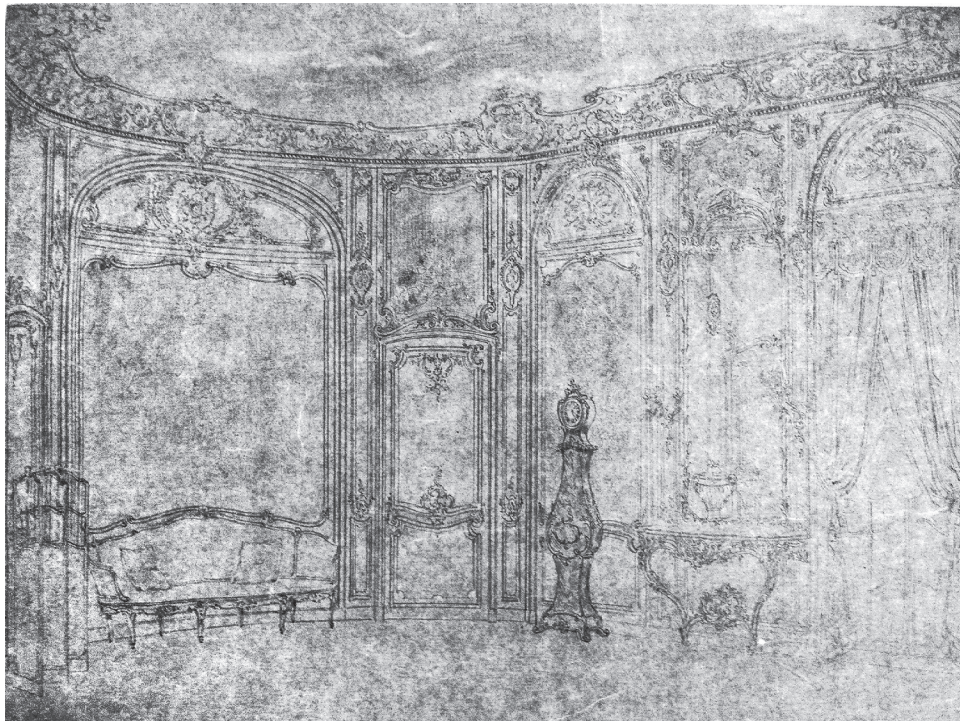
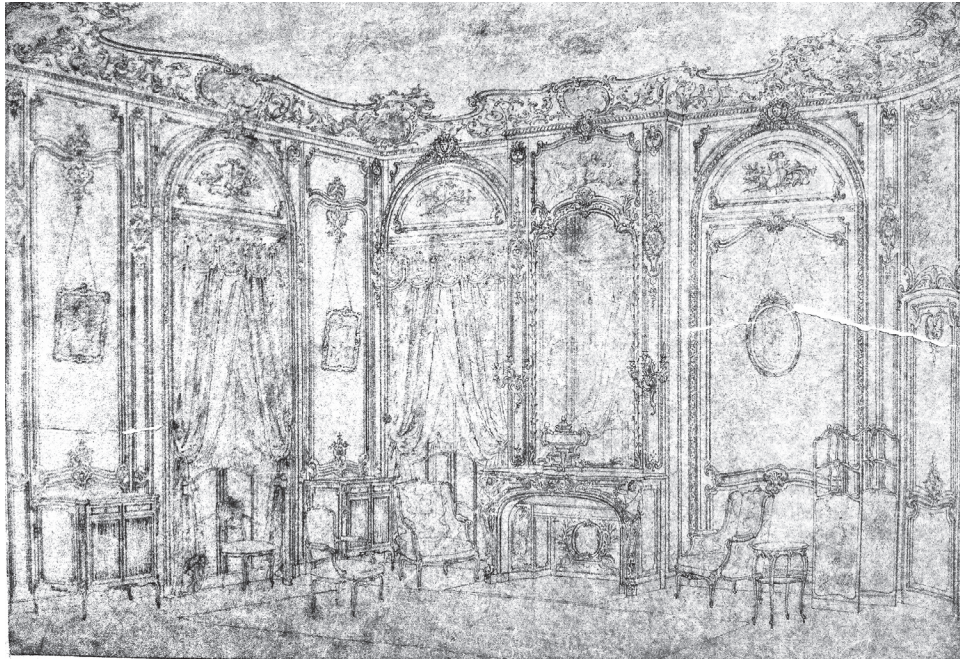


Figure 36. Georges Glaenzer renderings of the Reception Room, looking northwest (upper image) and southeast (lower image). Architectural Drawings Collection, ROVA Archives.

ARCHITECTURAL FINISHES

The following description is keyed to Figure 39.

FLOOR: The wood floor is covered with the original Vanderbilt-era wall-to-wall rose-colored carpet, secured at the perimeter by bronze fixing nails.⁵⁴

WALLS: The walls are covered in symmetrically arranged Louis XV-style *boiserie* (paneling).⁵⁵ The plaster molding outlining each panel is finished in bronzing powder, flanked by a plain trim of gilded wood. The inner panel trim is gilded, surrounding very slightly raised panels (A) with bronzed foliated plaster appliques (B) at the corner and center edges of the inner panels. Frames, finished in bronzing powder with gilded highlights, incorporate large mirrored panels centered on the north and south walls; on the east wall, an Aubusson tapestry is stretched within gilded wood panel trim (screwed into the wall) with foliated bronzed trim at the corners.

CEILING: The coved plaster ceiling includes the luminous painted canvas of “Aurora and Tithonus” by Edward Simmons, bordered by gilded, scrolling motifs enriched with birds, centaurs, baskets of flowers, and putti, all in plaster.⁵⁶ The mural is 16'-11 3/8" above the carpet.

BASEBOARD: A 4-1/2" baseboard includes a white marble fascia with dark gray, purple/red, and pink veining, and a small, bronzed wood ogee cap.

CORNICE: A fascia and egg-and-dart corona caps the top of the *boiserie* (E). The coved edge of the ceiling is painted in a bright white background and filled with bronzed figures (F), including satyrs and other allegorical figures, and foliated scroll trim, all in plaster.

DOORS: The doorway in the northeast curve of the wall provides access from the Hall. This opening appears rectangular from the Hall, but the Reception Room paneling and ornate gilded trim frame an arched doorway with a recessed tympanum. The tympanum is ornamented with a bronzed medallion



Figure 37. Reception Room, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives.

featuring musical instruments (D). A matching inoperable door is positioned in the southeast portion of the room.

Northeast door: The 3'-5" wide slightly-arched, massive stile-and-rail door is 9'-3 1/2" high at its highest point. On the Hall side, the door has the typical raised walnut panel with an anthemion and bead-and-reel panel molding; the upper rail is deeper than the other Hall doors to extend up into the arched opening. The Reception Room side is curved (4" thick at its thickest point) and decorated to look like the room paneling. The door pivots at the southeast jamb to swing into the Reception Room. Hardware: The 6-3/4" bronze mortise lockset includes the typical bronze knob on the Hall side (an anthemion rosette bordered by bead-and-reel and a laurel edging); the keyhole escutcheon is missing a cover. A foliated, elongated hexagonal bronze knob with an ornate Rococo-style rim lock (marked "ST" for Maison Sterlin in Paris) is installed on the room side of the door. Ornate bronze protective door plates (*plaques de propreté*) are positioned above and below the lock.

54. The 1938 inventory described it as "50 yards Savonnerie rose carpet rug, cut to fit room." P.J. Curry Company, "Inventory," 1938.

55. Paul Miller (Curator at the Preservation Society of Newport County) believes that the *boiserie* may be the work of Jules Allard et Fils. If so, it reflects Louise Vanderbilt's taste for retro Rococo ornament, and does not have the period fidelity of other contemporary rooms by the firm. But it can be related to similar commissions by Allard for the Townsend family in Washington (Carrere & Hastings) and the Bishop Room (Carrere & Hastings) in the Metropolitan Museum, both from 1903. "Report of Paul Miller visit, November 19, 2004," Curator's Active Files; and additional comments by Mr. Miller, November 6, 2013.

56. Vanderbilt houses traditionally have a ceiling mural with a representation of Aurora. Information from Frank Futral, Curator, ROVA, November 2014.

The key plate is painted over. The pivot hinge is secured with plates mounted in the sill and lintel.

Southeast door: This inoperable door has the same Reception Room detailing as the northeast door. Hardware: A rim lock and knob, matching those of the northeast door, are affixed to this “door.”

North door (to West Porch): The 2'-6" wide x 7'-10 1/2" high door has a single glazed light. Hardware: The door is hinged to the west jamb, opening outward, with three wide-sweep bronze butt hinges with acorn finials. There is a turnkey on the interior face.

WINDOWS: There are three window openings at the west end of the room, in the north, south, and west walls. Each opening includes glazed French doors that are framed to integrate into the paneling. The ornate gilded trim extends up above the openings to enclose a semi-circular panel that incorporates a bronzed composition medallion featuring musical instruments (like the doorways) (C). The top of each arch features an elaborately molded rococo compo cartouche with a central mask motif (D).

The exterior faces of the west and south openings include double-hung sash that match the 1/1 sash in the other first floor windows. Each leaf of the French doors includes three 3" iron and ormolu bronze butt hinges and a single ormolu bronze cremone bolt with a scroll-form knob, all probably supplied by Maison Sterlin of Paris. The north and south interior openings are both wider than the exterior openings, so mirrored panels fill in the sides of the actual outer window sash to give the impression of glazing.

FIREPLACE: Centered on the north wall is one of the room's outstanding original features: the Rouge Royal marble (Rouge de Rance from Belgium) mantel extravagantly ornamented with applied gilt-bronze mounts that feature the mark “HV,” likely the initials of the late nineteenth-century French bronzier Henry Vian.⁵⁷ The design corresponds to the mantel illustrated by Georges Glaenzer in his perspective drawing of the room.⁵⁸

The hearth is white marble with three inset contrasting pieces of a warm gray marble. The fireplace has a cast-iron fireback molded with foliation and a center medallion.

HEATING: A heating grate in a basket-weave motif is located in the west wall to the north of the French doors. A filter currently covers the grate.



Figure 38. Reception Room/Gold Room, looking northwest (upper image) and southeast (lower image). JGWA, 2018.

LIGHTING/ELECTRICAL: The Glaenzer drawings show just four brackets, flanking the mirrors on the north and south walls. When the room was finished, there were eight wall brackets (VAMA 6905-6912)—two on each wall—provided by E.F. Caldwell & Co.⁵⁹ The fixtures replicate a *bras de lumière* at Fontainebleau: serpentine foliation support three “candle” sticks each. The Vanderbilt-era frames for the tulip-shaped, silk-covered shades (shown in the 1938 photographs) are in the collection.⁶⁰

A duplex outlet is installed immediately to the west of the doorway to the Hall, approximately 3'-6" from the floor.

COMMUNICATIONS: Two call buttons near the northwest doorway are set in a silver-plated bronze plate engraved “Butlers Pantry” and “Servants Hall.”

57. Curator's Active Files.

58. The gilt bronze mounts probably represent Zephyr and Psyche. The fireplace and mounts are a direct copy of the fireplace in the Dauphin's chamber at Versailles. Futral Furnishing Notes—Reception Room.

59. Caldwell Collection, Wall Brackets, Volume 3, 8, #d-7452, Cooper-Hewitt Library.

60. The shades are not catalogued. Three of the shades still have the original silk and trim.



RECEPTION ROOM (105): *BOISERIE*

- A.** Inner, slightly raised **panels**.
- B.** Foliated plaster **appliques** at the corner and center edges of the panels.
- C.** Semi-circular **tympanum** ornamented with a bronzed **medallion** featuring musical instruments.
- D.** Rococo compo **cartouche** with a central mask motif.
- E.** Fascia and egg-and-dart **corona**.
- F.** Coved edge of the ceiling filled with bronzed plaster figures and foliated scroll plaster trim.

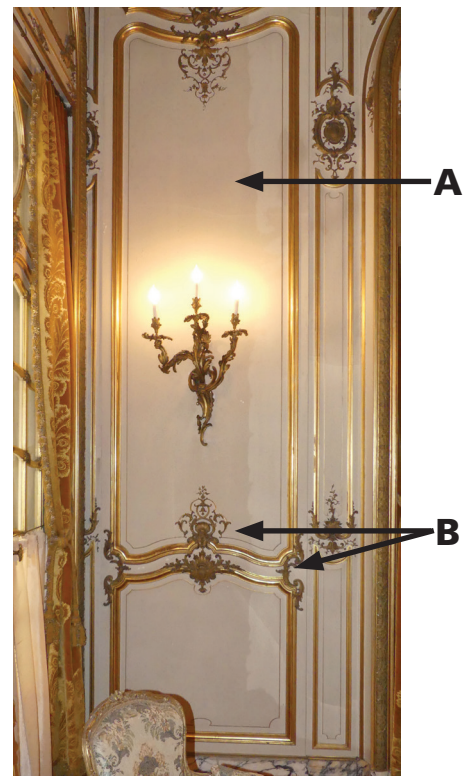
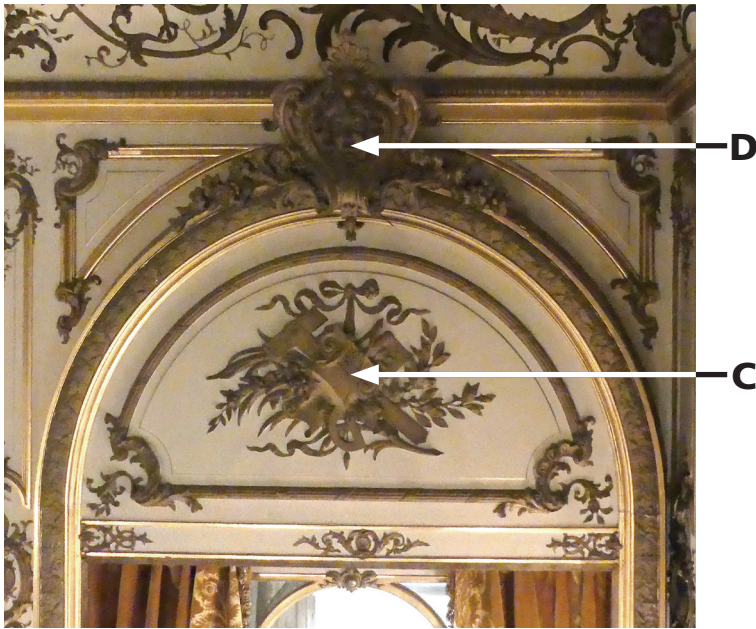


Figure 39. Reception Room (105) *boiserie*. JGWA, 2018.

FITTINGS: One small bronze knob each is mounted at the upper portions of the east panels of the north and south walls, intended for hanging art work.

PAINT ANALYSIS

In the original draft of the historic structure report, Peggy Albee listed samples from the following locations:

- VAMA 01 P037 Reception Room, curved E. wall above baseboard, behind door
- VAMA 01 P095 Reception Room, S.E. "corner" of the curved wall, dull "gilding"
- VAMA 01 P096 Reception Room, S.E. "corner" of the curved wall, bright gilding

The 2018 paint investigation analyzed samples from the following locations:

- VMR-001 Field of Wall (6" aff, in corner)
- VMR-002 Wall Gilding, Simple Line Molding, Bottom Molding (6" aff, in corner)
- VMR-003 Wall Gilding, High Relief Molding – (48" aff, in corner)
- VMR-004 Gilded Cartouche (14'-6" aff)
- VMR-005 Ceiling Gilded Ornament (sample taken behind cartouche)
- VMR-006 Ceiling Field (sample taken behind cartouche)
- VMR-007 Cornice Gilded Ornament (sample taken behind cartouche)

The room is finished in a yellowish white paint which has been coated with a glossy clear glaze and gilded ornament. The original decoration in this room was water gilding which was performed over reddish brown or orange red clay boles. No glazes were applied over the gold leaf. Most of the elements sampled have been over-painted in finishes which mimic the original. Only the high relief gilded areas on the walls retained their original finish. While most elements retained two painting campaigns, it appears that the over-painting was performed at different times as some are completed in gold leaf, while others were done in gold-colored bronzing powders in a clear glaze.

The earliest retained finish on the walls was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer and base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," topped with a thin clear glaze.

The earliest finish on the wall gilding, both simple and relief, consists of a white (Munsell N 9/) primer matching Benjamin Moore's Ready Pre-Mixed PM-1 "Super White," with a moderate reddish-brown (Munsell 2.5YR 3/4 - 4/4) bole matching Pittsburgh Paint's PPG 16-07 "Southern Wood," topped with gold leaf matching Monarch's Rosanoble 23 ¾ KT

gold leaf. No size or glaze for the original application of gold leaf was seen either in cross section or under ultraviolet illumination. The simple element sampled retained two gilding campaigns while the relief retained only the original. FTIR on the gilding sample found components of gypsum, clay (red bole) and protein (animal glue). The paint found components for lead white, gypsum, and a natural resin.

The earliest finish on the cartouche above the window consisted of a light reddish-brown (Munsell 2.5YR 5/4 - 4/4) bole layer matching Pittsburgh Paint's PPG 1060-6 "Raspberry Truffle," topped with gold leaf matching Monarch's Rosanoble 23 ¾ KT gold leaf. No primer, size or glaze for the original application of gold leaf was seen either in cross section or under ultraviolet illumination. The cartouche retained two gilding campaigns.

The earliest finish on the ceiling and cornice ornament consists of a white (Munsell N 9/) primer matching Benjamin Moore's Ready Pre-Mixed PM-1 "Super White," with a light reddish-brown (Munsell 2.5YR 5/4 - 4/4) bole matching Pittsburgh Paint's PPG 1060-6 "Raspberry Truffle," topped with gold leaf matching Monarch's Rosanoble 23 ¾ KT gold leaf applied over a clear size. Each element sampled from the ceiling retained old leaf applied over a clear size. Each element sampled from the ceiling retained an additional campaign of gold-colored bronzing powder over the original leaf.

Two different original finishes were found on the ceiling field, suggesting that there was originally some form of decoration which has been overpainted. Finish A was a yellowish white (Munsell 5Y 9/1) primer and finish matching Pittsburgh Paint's PPG 1104-2 "Abbey White." Other pieces of the sample were gilded in gold leaf matching Monarch's MO23.75RN "Rosanoble" over a reddish orange (Munsell 2.5YR 5/4-4/4) clay bole similar in color to Pittsburgh Paint's PPG 16-07 "Southern Wood" (Finish B). Some pieces were decorated with gold bronzing powder in a clear glaze over the yellowish white primer (Finish C). These may have been applied at a later date as bronzing powders were only seen on later finishes.

MAIN STAIR (219)⁶¹

The grand stair that ascends to the second floor is positioned northwest of the Hall. The only doorways are the openings to the first and second floor Halls, both in the southeast corner of the stairwell. Two window openings in the west wall—one at the first landing, and one at the third landing—provide natural light.

In order to accommodate the distance between the first and second floors, the main staircase has three intermediate landings that alternate from the west to the east and back to the west side of the space, before terminating at the second-story. Niches, filled with white marble statuary, are built into the two rounded corners of the two western landings and into the northeast corner of the second-story stair hall. The overwhelming majority of this room is composed of various types of masonry and plaster. The general coloration of the space is a monotone gray/beige color, broken only by the red reproduction carpet runner, the black wrought-iron balustrade with gilded detailing, the deep red velvet railing cover, and the white statuary.

Four drawings record McKim, Mead & White's design for the richly finished stair to the second floor (see Figure 126).⁶² Herter Brothers carried out the design.⁶³ While some of the decorative detailing changed during construction, the finished space generally matches the drawings.⁶⁴ Typical of French seventeenth and eighteenth-century architectural practice, this stair is placed in an enclosed space, separate but adjacent to the main Hall. This stair, constructed of stone with a

wrought-iron balustrade, emulates this type of French-style stair construction.

At an unknown date, the National Park Service removed and replaced the original carpet. In 2008, NPS installed a reproduction carpet, based on Vanderbilt-era fragments. Prior to the installation, the staff conservatively cleaned the stone stairs.⁶⁵

In 1949, Mrs. Van Alen expressed her displeasure that the velvet on the stair rail had been replaced.⁶⁶ That velvet has been periodically replaced with cotton velvet; a section of the Vanderbilt-era silk velvet remains at the top of the stairs.

Albert McClure made cast plaster reproductions of missing elements on two of the bronze lamp fixtures in 1954.⁶⁷ In the early 1960s or 1970s, the National Park Service painted the walls at the opening to the second floor Hall. In 1997, Williamstown Art Conservation Services undertook a cleaning test on the last panel on the south wall at the top of the staircase.⁶⁸

ARCHITECTURAL INTEGRITY

The Main Stair retains high integrity to the Vanderbilt era. Except for the stair runner replaced by NPS and the velvet handrail cover replaced by NPS and the Vanderbilts, no known changes have occurred here.

ARCHITECTURAL FINISHES

Elements of the following description are keyed to Figure 43.

FLOOR: The first story's marble floor is made up of gray, pink, and orange marble tiles arranged in a geometric pattern: an outer border (gray/beige-colored marble); a narrower inner border (pink-colored marble), and large clipped squares (orange-colored marble) with small squares (pink-colored marble) laid at the corners of the larger ones by orienting them at an angle. Brass sockets in the perimeter of the floor indicate that, despite its decorative marble patterns, it was to be at least partially covered by carpet.⁶⁹

WALLS: The walls are finished with alternating large and narrow masonry panels of plaster and compo with textured paint or Keene's cement, set above and below a marble sill (A) that visually and physically separates the first floor paneling from the second floor paneling.

61. This introduction is excerpted from the *Historic Furnishings Report* 2015.

62. The McKim, Mead & White drawings include sections through the staircase (#87, #89 [5/6/1897, delineated by JD Hunter]; a plan of the staircase showing the marble pattern at the first floor (#107); and details for the floor pattern (#164). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

63. Herter Brothers Sales Ledger 1898–1904 vol. 18, 66, Entry April 20, 1899, Norcross Brothers for F.W. Vanderbilt, Hyde Park.

64. The iron balustrade is slightly different than the one shown in the drawing. The extant first landing niches are as-designed; the intermediate landing niches are very different from as-designed, they are more similar to the first landing niches, but more elaborate than the first floor niches. The 2nd floor landing niches are very similar to as-designed, but more elaborate than drawn. The reflected ceiling plan matches the finished ceiling, except that some details in the drawings are missing from the lower cornice.

65. Information from Frank Futral, Curator, ROVA, November 2014.

66. Snell, "Administrative History," 156.

67. Snell, "Administrative History," 170.

68. Museum Division Records, ROVA Archives.

69. For an example of these fasteners, see Christopher Gilbert, *Country House Floors 1660–1850* (Leeds, England: Leeds City Art Galleries and Temple Newsom Country House Studies, 1987) no. 3, 106.

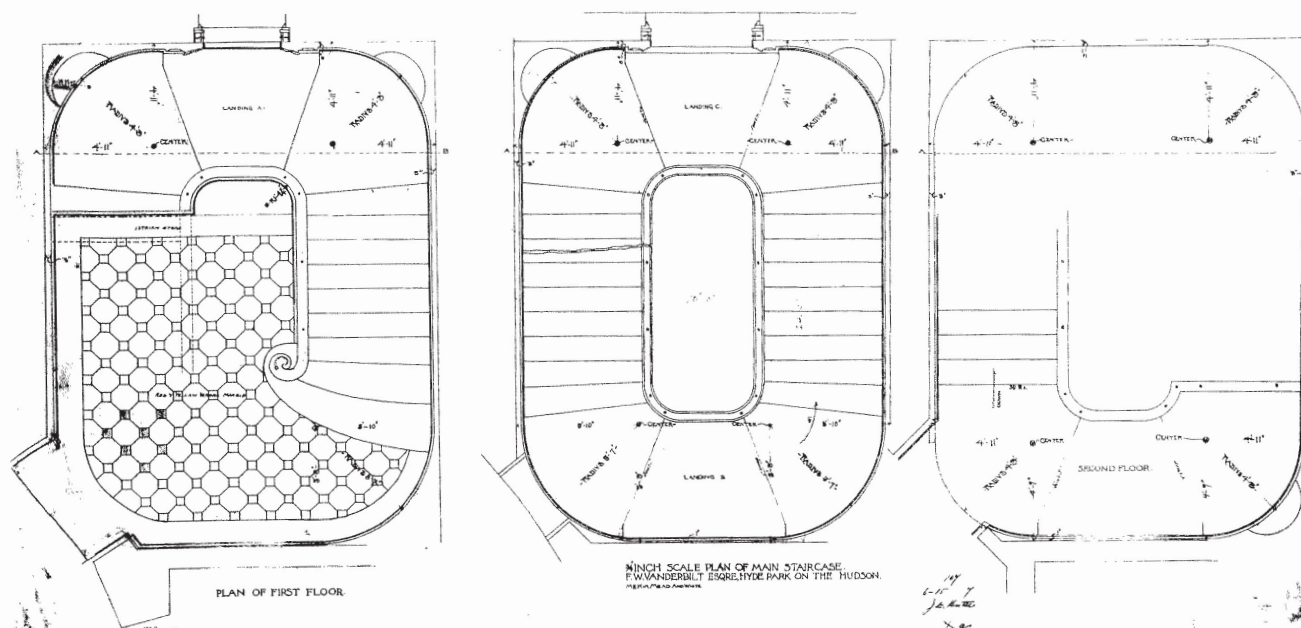
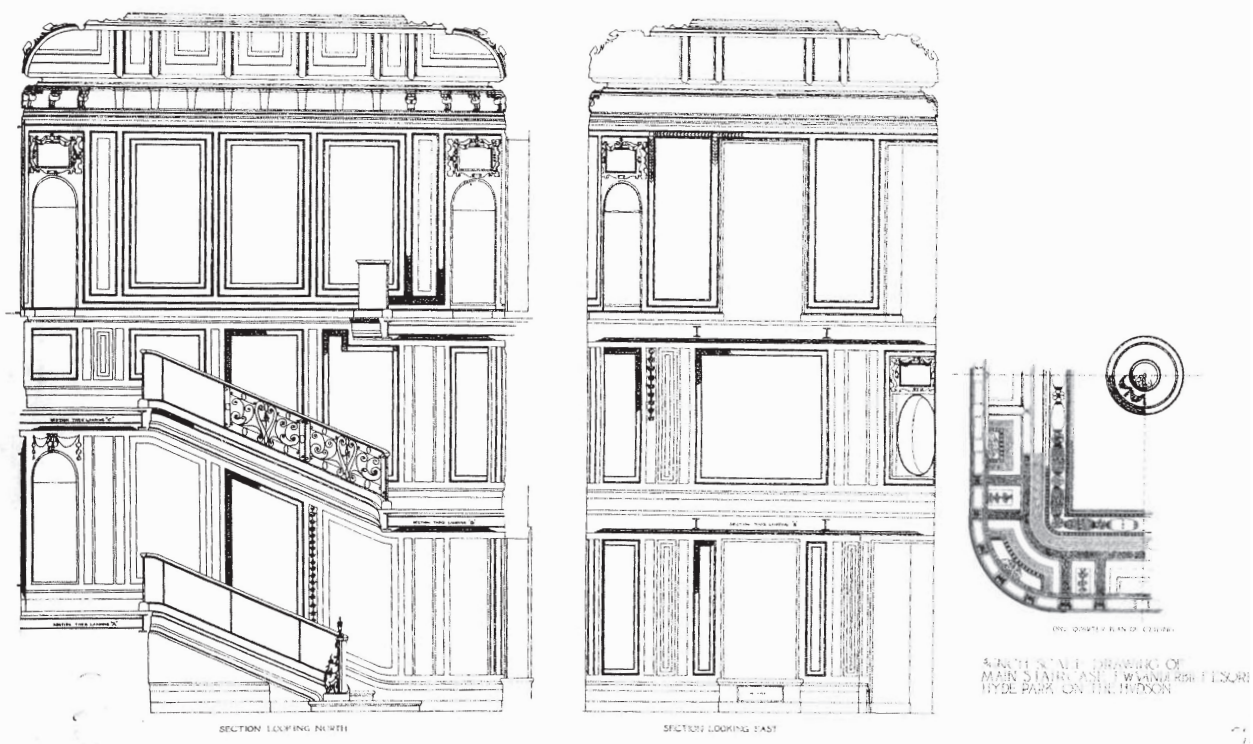


Figure 40. McKim, Mead & White drawings for the Main Stairs: elevations and details (upper image), May 6, 1897; and plans (lower image), June 15, 1897. McKim, Mead & White Architectural Record Collection, PR 42, #89 and #107, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.



Figure 41. (Upper image) Main Stair, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives. (Lower image) Main Stair, 1940. Traudt Family Album, ROVA Archives.

The larger panels (B) are trimmed with a filleted cyma reversa in a waterleaf design and a bead-and-reel. Narrow vertical, slightly recessed panels (C) flanking the larger panels are ornamented with cascading bunches of fruit in relief. Those panels become a dado at the second floor level, with another tier of paneling above extending up to the cornice.

The upper panels (D) are more formal, fully surrounded by a molding filled with a double guilloche band flanked by a bead-and-reel, and recessing into the interior of a plain panel with a plain band, a filleted egg-and-dart ovolo, and a bead-and-

reel. Bosses (E) molded into the faces of dolphins adorn the corners of the panels.

There are semicircular niches in each corner of the west landings and a single niche at the top landing. The two first-landing round-arch niches, which each contain a full-body statue, mirror each other, with rope molding around the transitional edge, coquillage in the vault of the niche, and a console at the top of the arch in place of a keystone. A molded fruit swag and garland surround a blank rectangular panel above the niche opening. The two third-landing niches are taller than their counterparts at the landing directly below and contain only busts, with the same rope molding and coquillage. A blank rectangular panel is situated above each opening, trimmed with an egg-and-dart molding and a child's face acting as the keystone, surrounded by fruit swags and ribbon. Additional ribbon and dropped swags decorate the lower sections adjacent to the niche opening. At the second story level, the niche rises from floor level. It is decorated and trimmed the same as the niches at the third landing.

CEILING: An elaborately molded coved ceiling curves up above the bracketed cornice. In the coved section, coffered panels (F) with large rosettes are delineated by ropes of fruit. Greek fretwork and egg-and-dart molding surround these larger panels. Smaller vertical panels (G), filled with molded cascading fruit, flank curved corner panels. The flat section of the ceiling is molded in relief with Greek fretwork, an egg-and-dart, oak leaves bound like cigars that are separated with rosettes, a bead-and-reel, a small fascia, and a water leaf (H). A large central medallion (I) includes a bead-and-reel edge, sheaved leaves, a fruit garland, rope molding and a rosette.

BASEBOARD: The 1'-6" high three-fasciae baseboards appear to be a type of molded cement.

CORNICE: At the top of the stairwell, the bracketed cornice supports a large, projecting torus culminating with a sheathed rope of wheat and berries. Bead-and-reel and egg-and-dart moldings provide the transition between the bracket consoles and the soffit; the bays between the consoles are inset with panels of double guilloche. The tops of the consoles are trimmed with a water leaf molded edge.

DOOR: The wide openings at the first and second floor levels are finished in white marble, each with simple recessed panels in the marble reveals. Within the stairwell, the openings are trimmed with a cement or plaster fascia and large bead.

WINDOWS: The window openings in the west wall, at the first and third landings, are fitted with 1/1 chain-hung sash. At the first landing, a three-fasciae architrave frames the opening. The third landing window trim is integrated into the wall paneling. Each sash has a bronze sash lock, and two plain bronze sash lifts (recessed ovals within plain rectangular plates)



Figure 42. The Main Stair (219). JGWA, 2017.

mounted on the bottom rail of the lower sash. At the first landing, the two sash are of equal size; while at the third landing, the upper sash is shorter than the lower sash. Small recessed bronze sockets (for sash poles) are set in the top rails of both sash at the upper landing and in the bottom sash only at the lower landing. The bottom sash of the lower landing includes a wood-framed screen with metal hand grips on the lower rail. The wood in each opening is painted a light cream color.

STAIR: The limestone stair begins with ten risers ascending to a curved landing along the west wall, and then continues with ten risers east to a curved landing; ten risers west to a curved landing; and nine risers east

to the second floor. The risers are typically 6-1/4" high, and the bullnosed treads 1'-3 1/2" deep.

The French-style cast and wrought-iron balustrade is ornamented with foliation, as well as bellflowers and spirals that are lightly highlighted in gold leaf or bronzing powders.⁷⁰ The rail supports a wood handrail covered in deep crimson velvet.

The interior limestone stringer is trimmed with plain bands, a filleted cyma reversa in a water leaf molded design and a bead-and reel. Along the exterior walls, the baseboard appears to be a type of molded cement with a limestone splash.

LIGHTING/ELECTRICAL: The stairwell is lit by ornate bronze wall brackets (VAMA 6931-6940), each with a foliated back plate and a faceted glass lantern. These Vanderbilt-era brackets were made by E. F. Caldwell & Co.⁷¹ Two of the brackets are mounted on the east wall at the first floor level. Two smaller versions are mounted on the west wall at the first landing, flanking the window opening; and two on the east wall at the second landing. Two of the larger versions are mounted on the west wall at the third landing; and on the east wall at the second floor level.

One duplex outlet is flush installed at the first story level on the southeast wall, east of the doorway to the Elliptical Hall.

PAINT ANALYSIS

The 2018 paint investigation analyzed samples from the following locations:

VM2-001 Panel Field (23" aff, 38" from niche)

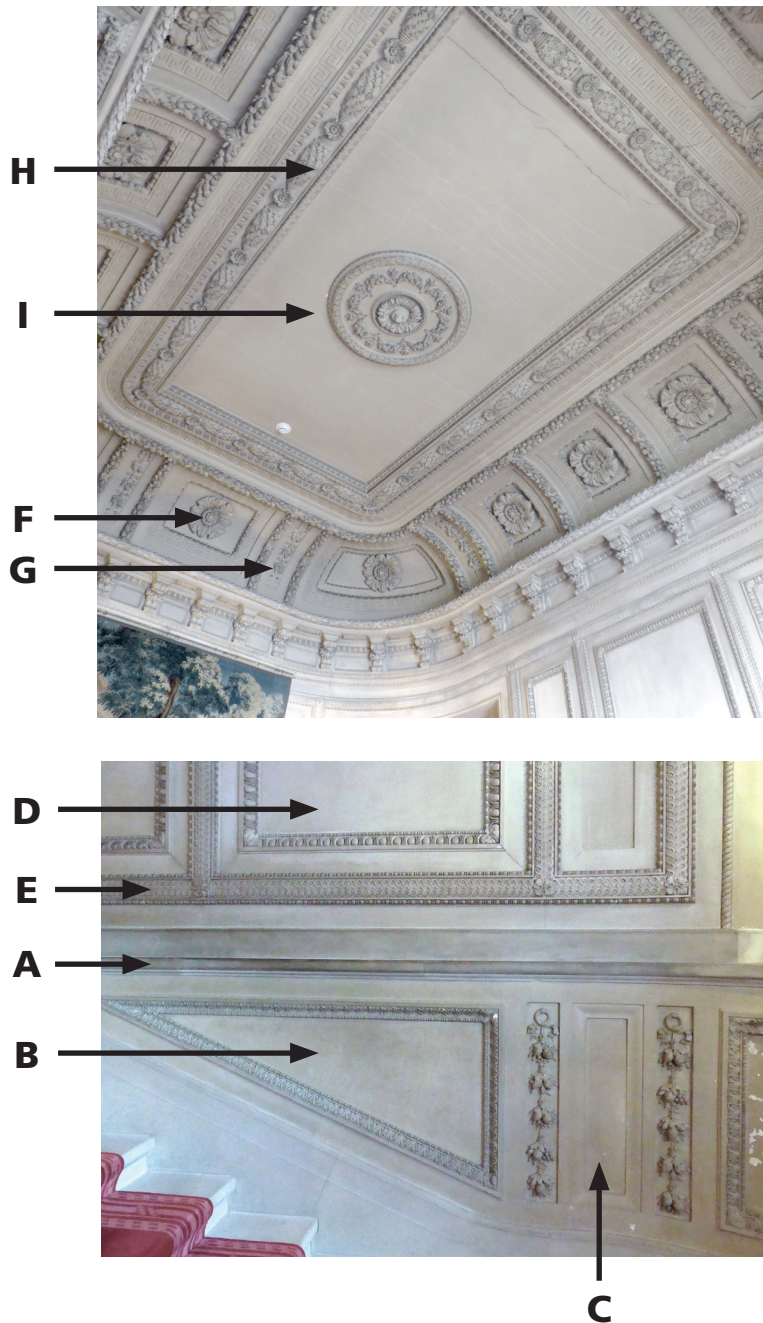
VM2-002 Raised Molding (23" aff, 43" from niche)

VM2-004 Hall/Main Stair Return (9" aff, 6" left of rolled molding)

The earliest finish on the samples removed from the walls of the Main Stair was a faux stone finish consisting of multiple layers of paint and glaze. The base coat was a pale orange yellow (Munsell 10YR 8/4) matching Pittsburgh Paint's PPG 1089-3 "Chair Tea Latte," mottled with two dark orange yellow (Munsell 10YR 6/6) translucent glazes matching Pittsburgh Paint's PPG 1089-5 "Bleached Maple" and Sherwin Williams' SW 0012 "Empire Gold." A pale yellow (Munsell 10YR 9/2) paint matching Pittsburgh Paint's PPG 1089-2 "Magnolia Spray" was also unevenly

70. While Herter Brothers was responsible for carrying out the design, it is likely that the balustrade was manufactured by John Williams Bronze and Iron Works, as the McKim, Mead and White ledgers for the mansion have multiple listings for the foundry. See Appendix 1: Transcription of the McKim, Mead & White Bill Books in the *Historic Resource Study* 2000/2008.

71. Caldwell Collection, Wall Brackets, Volume 3, 18, #c-5133, Cooper-Hewitt Library.



MAIN STAIR: PANELING

A. A marble sill separates the first floor paneling from the second floor paneling.

B. Lower panels are trimmed with a filleted cyma reversa in a waterleaf design and a bead-and-reel.

C. Narrow vertical, slightly recessed panels are ornamented with cascading bunches of fruit in relief.

D. Upper panels are framed by a **double guilloche band** flanked by a bead-and-reel, recessing into the interior of a plain panel with a plain band, a filleted egg-and-dart ovolo, and a bead-and-reel.

E. Bosses molded into the faces of dolphins adorn the corners of the panels.

MAIN STAIR: CEILING

F. Coffered panels with large rosettes are delineated by ropes of fruit. Greek fretwork and egg-and-dart molding surround these larger panels.

G. Smaller vertical panels, filled with molded cascading fruit, flank curved corner panels.

H. The flat section of the ceiling is molded in relief with Greek fretwork, an egg-and-dart, oak leaves bound like cigars that are separated with rosettes, a bead-and-reel, a small fascia, and a water leaf.

I. A large central medallion includes a bead-and-reel edge, sheaved leaves, a fruit garland, rope molding and a rosette.

Figure 43. Molding details in the Main Stair (219). JGWA, 2018.

applied. The samples removed from the panel field and molding retained their original finishes, while the return wall has been overpainted.

DINING ROOM (106)⁷²

This impressive 49'-4 1/2" x 31'-5" room extends across the entire north end of the first floor and mirrors in size and plan the Living Room to the south. A wide doorway, fitted with massive sliding doors, is centered in the recess in the south wall, connecting the room to the North Foyer and the Hall beyond. Directly across from that doorway is a wide doorway flanked by two smaller doorways, leading to the north porch. Another doorway, in the east end of the south wall, provides access to and from the Butler's Pantry. There are two windows in the east wall, and a mirroring pair of windows in the west wall. Two monumentally scaled stone fireplaces are symmetrically placed at the east and west ends of the north wall.

In the plans for the Langdon mansion renovations, the dining room was at the north end of the house, in the same location as it is today. While the butler's pantry took up the east end of the room, McKim, Mead and White provided a separate breakfast room immediately south of the dining room. The Vanderbilts gave up the breakfast room for the new design, but gained a larger dining area with space for a second, smaller, table—in effect, the east end of the existing Dining Room was used as the breakfast room.

Ten drawings from that McKim, Mead & White document the design of the Dining Room (see Figures 44-47, 49-50).⁷³ Charles McKim's original concept for the space is recorded in his September 17, 1897 "Memorandum Concerning Purchases for F.W.V." provided to Stanford White.

To have oak, herring-bone, floor, the woodwork being of mahogany, and consisting of a wainscot not higher than 4 ft., the rest of the trim being also of mahogany, very simple; walls to be covered with damask, or leather; ceiling of stucco. The columns indicated at the entrance of this room are also desirable. Two mantel

pieces 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.⁷⁴

Stanford White's discoveries in Europe changed that initial design. When completed in 1899, the room featured full height walnut paneling covering the walls and an antique coffered ceiling supplied by Stanford White, who also found the pair of marble columns. The elaborately carved stone mantels may be two listed in White's purchases: one from Heilbronner in Paris (identified as "Mantel, Dining Room") and another from Bardini in Florence.⁷⁵ The side panels on the northwest mantel are carved with the date "1539", indicating that at least part of the mantel may be antique.⁷⁶

Unlike the Living Room and central Hall, this room remains as originally completed. The only change made, near the completion of the room, was a request by the Vanderbilts to tone down the gilding applied to the wall moldings.⁷⁷

There has been some speculation that the mantels were painted because Frederick did not like the way they looked.⁷⁸ There is no evidence that these stone mantels were ever painted (although some portions have an applied finish to make all the various parts a harmonious whole⁷⁹); the more likely candidates for this reference are the chimney breasts in the Living Room which were completed in a faux stone finish as

72. This introduction is excerpted from the *Historic Furnishings Report* 2015.

73. The McKim, Mead & White drawings for the Dining Room include the first floor plan (#9); Dining Room floor plan and elevations (#176); details (#177); reflected ceiling plans (#182, #210); "Old Stone Mantel (#230); details (#240, #243), doors (#270), #287). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

74. Charles McKim to Stanford White, September 17, 1897, Stanford White Papers.

75. Stanford White Papers.

76. The northwest mantel is very close in design to one at Rosecliff in Newport, Rhode Island. The Reception Room mantelpiece at Rosecliff was known to be a copy of an antique stone fireplace mantel. It was made by Duveen in Paris via a mothermold of the original, and installed into the mansion in 1903. Trip Report by Margaret Brueker to Rosecliff Manor, Newport, Rhode Island, May 2005. Museum Division Services, ROVA Archives.

77. As noted in *Historic Resource Study* 2000/2008, 110. No specific citation is given for this information, but it appears to come from the Herter Brothers Papers at Winterthur.

78. *Historic Resource Study* 2000/2008, 111. This idea is based on an interview with Mrs. Van Alen, where she stated that "the fireplaces are stone, but were colored by Mr. Vanderbilt as he did not like their original appearance." The report on the interview does not mention which room she was referencing. Francis S. Ronalds, Coordinating Superintendent, Memorandum to the Director, June 3, 1940. ROVA Archives.

79. Margaret Brueker, "Treatment Report, VAMA Dining Room Fireplace: West Mantel," Collections Conservation Branch, National Park Service, May 16, 2005.

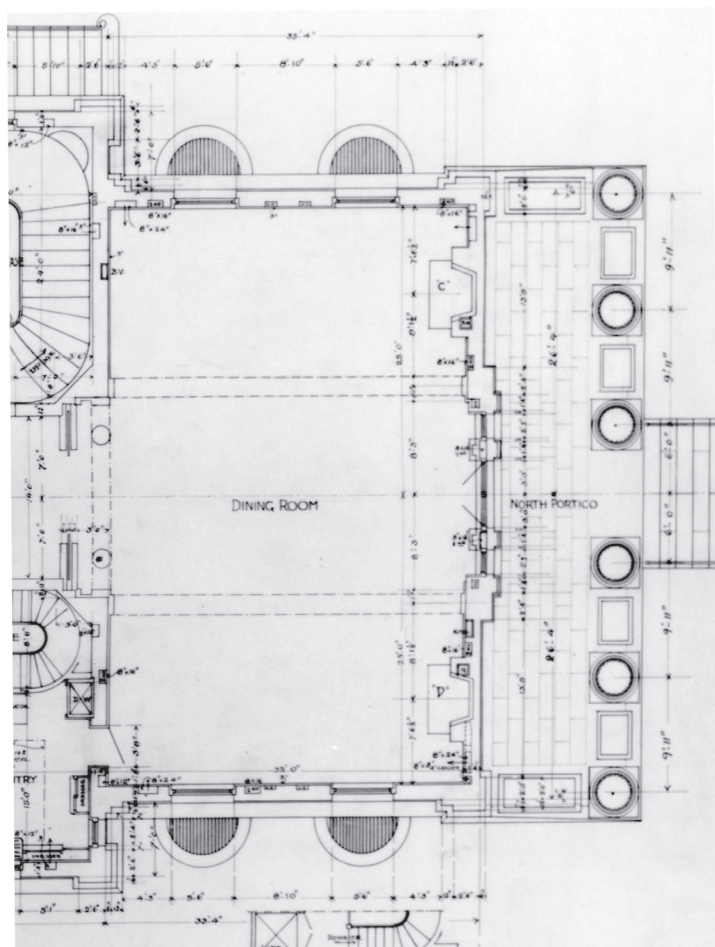


Figure 44. Detail of the Dining Room from the McKim, Mead and White first floor plan (August 11, 1896). McKim, Mead & White Architectural Record Collection, PR 42, #9, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

part of the renovations carried out by Whitney Warren in 1906.⁸⁰

The Dining Room ceiling, supplied by Stanford White and installed to fit the room by Herter Brothers, retains the original central painted panel supplied by Edward Simmons. A 2009 study found that the bulk of the ceiling, comprised of all the square coffers and surrounding decoration, and the two north-south beams, make up the imported Italian components, and that the elements contributed by Herter Brothers include the L-shaped, quarter-round, and rectangular coffers around the chimneys and the roundels, the painted surface of the two roundels, the decorative border moldings of the major and secondary beams,

and scattered replacement of, or alterations to, other decorative gilded elements (see Figure 48).⁸¹

Correspondence between Stanford White and Simmons illuminates White's involvement in the decoration of the Dining Room, as well as the Vanderbilts' role in the design. To get the Vanderbilts' approval for ceiling murals, White wrote to Simmons, asking for a painting to temporarily put up on the ceiling.

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

80. This finish apparently did not appeal to Frederick Vanderbilt and that surface was later covered in a painted faux wood grained finish to match the adjacent paneling. See the Living Room section of this report.

81. Building Conservation Associates, Inc., "Vanderbilt Mansion National Historic Site, Dining Room Ceiling conservation Condition Survey and Treatment Proposal," January 2009.

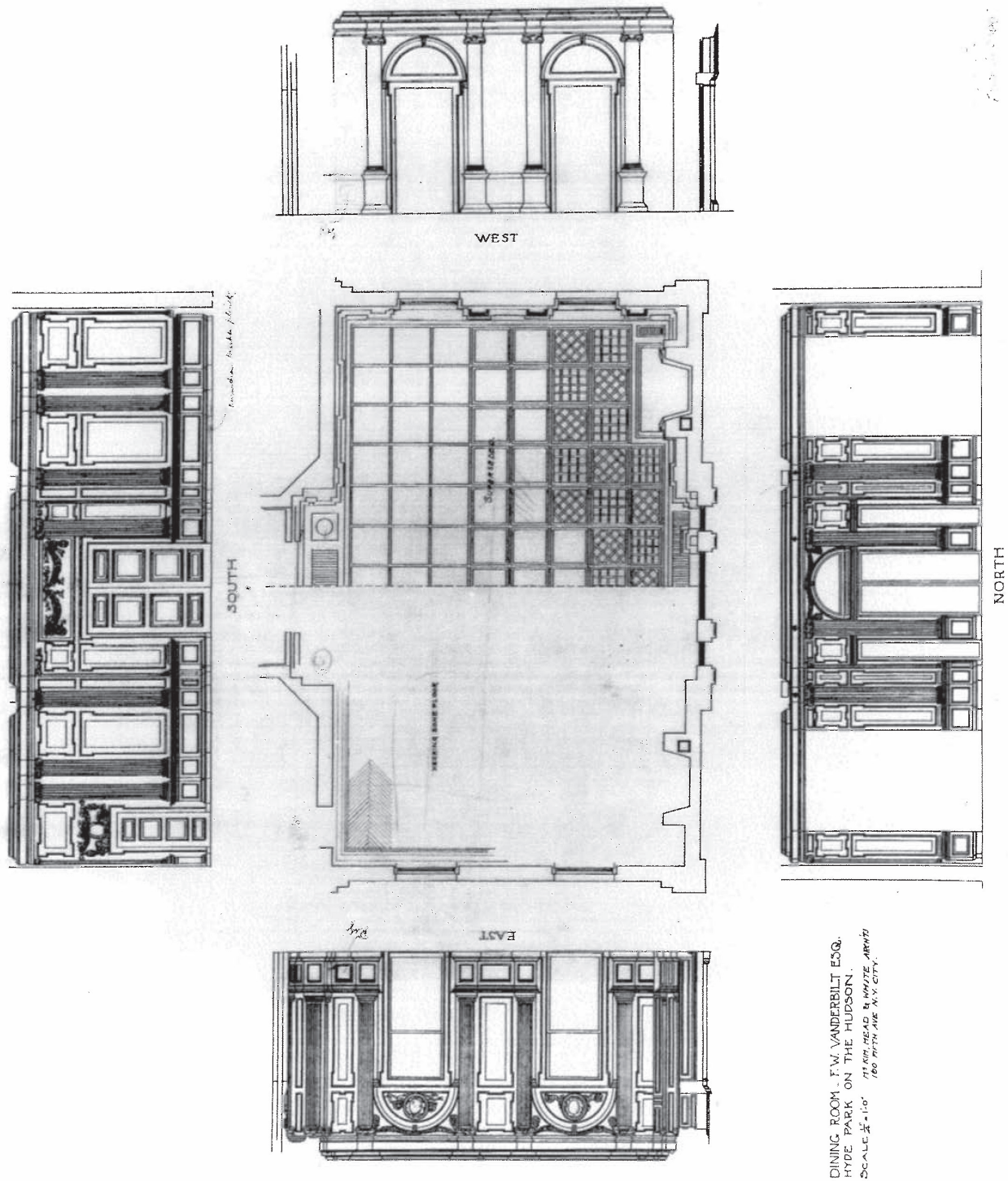


Figure 45. Elevations and plans of the Dining Room by McKim, Mead and White, April 16, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #176, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

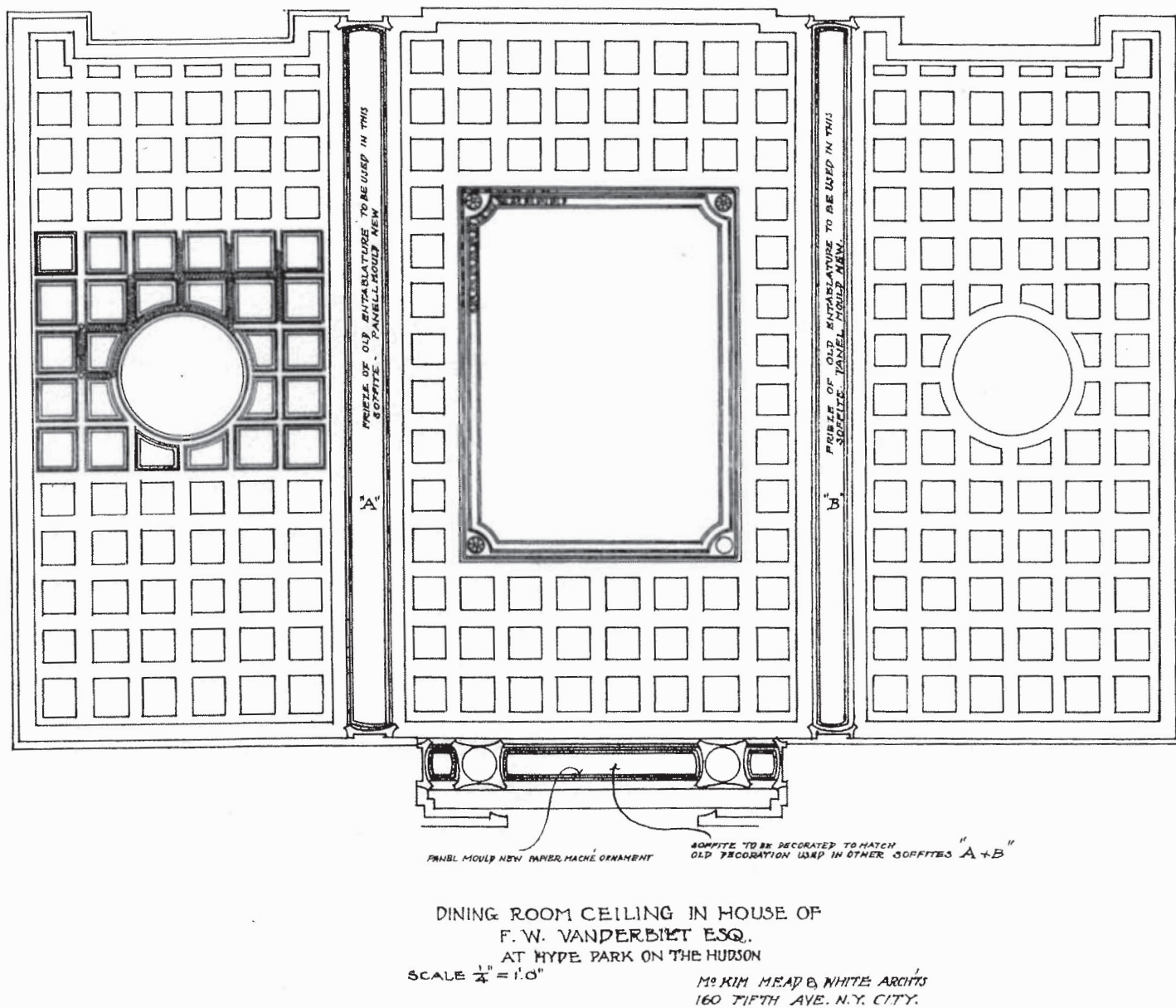


Figure 46. The Dining Room ceiling by McKim, Mead and White, February 11, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #182, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

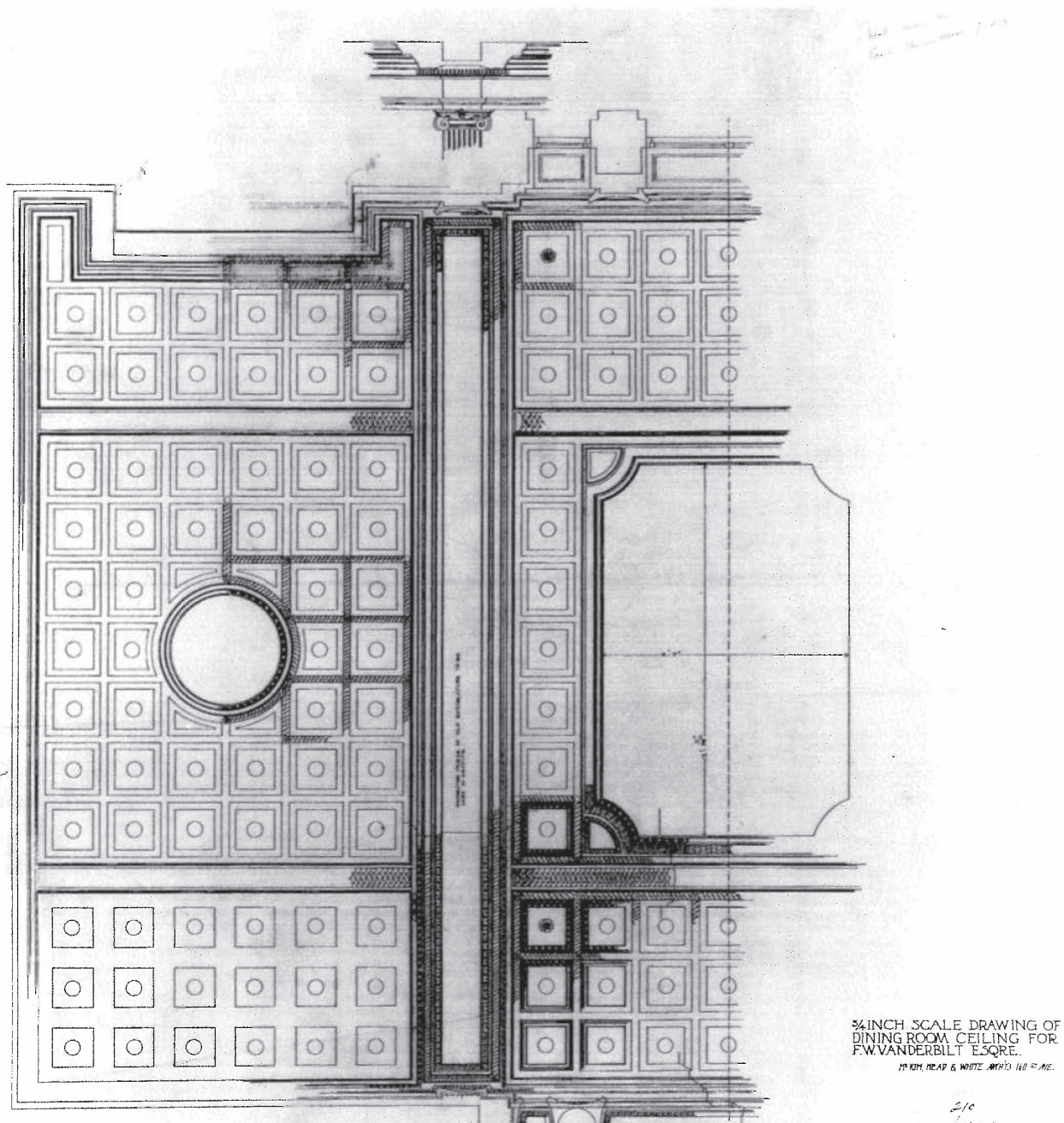


Figure 47. The Dining Room ceiling by McKim, Mead and White, March 21, 1898. This drawing shows the ceiling as completed. McKim, Mead & White Architectural Record Collection, PR 42, #210, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

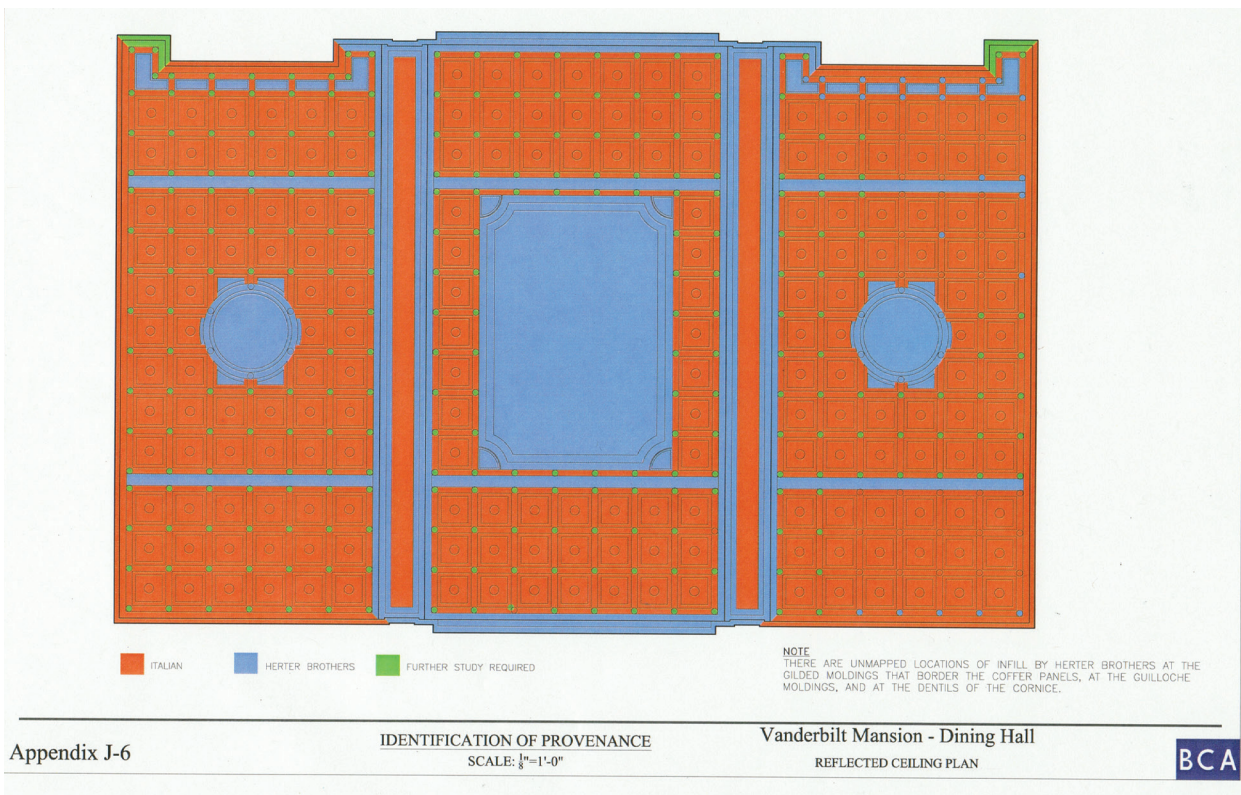


Figure 48. Photograph of the Dining Room ceiling, and a diagram showing the sections (in blue) added by Herter Brothers. Building Conservation Associates, Inc., "Vanderbilt Mansion National Historic Site, Dining Room Ceiling Conservation Condition Survey and Treatment Proposal," January 2009.

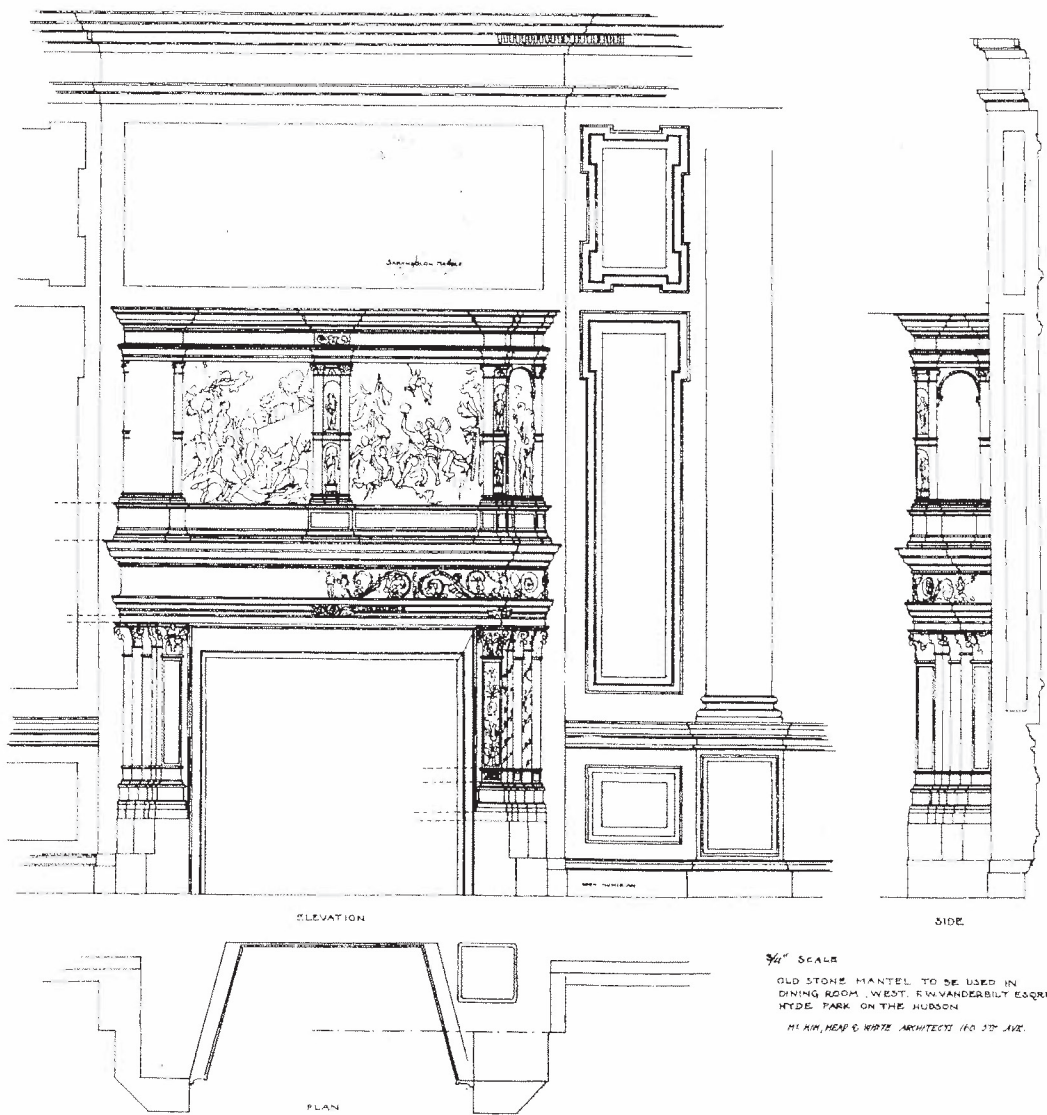


Figure 49. Detail of the Dining Room mantel by McKim, Mead and White, April 12, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #230, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

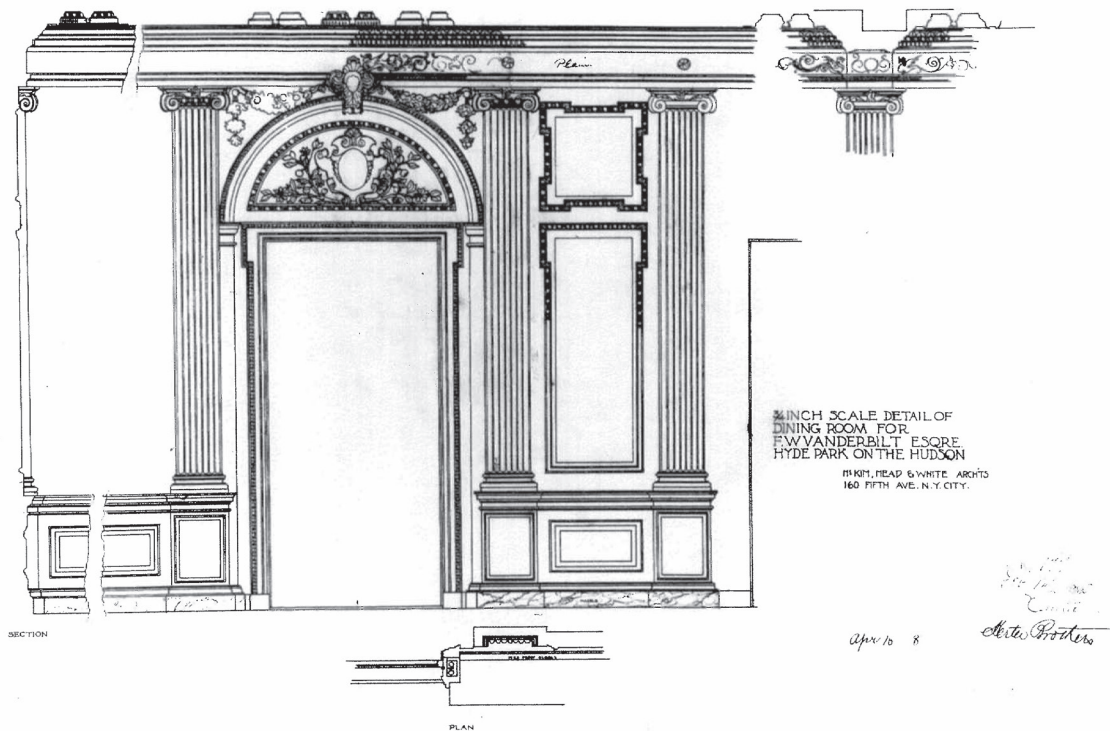


Figure 50. Detail of the windows and paneling for the Dining Room by McKim, Mead and White, April 21, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #243, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

temporary panels tacked up for Vanderbilt to look at.”⁸²

Two weeks later, White repeated his request for a sample mural.

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.⁸³

By December, the Vanderbilts had decided not to use the paintings for the outer ceiling bays. White assured Simmons that he would use them in another project.

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 spandulix is forthcoming for them.⁸⁴

The National Park Service undertook a substantial amount of surface repair and in-painting of the ceiling during the 1950s and 1960s.⁸⁵ In 2008, NPS commissioned a study of the component materials and condition of the ceiling by the Building Conservation Associates (BCA), which was completed in January 2009. Over the next five years, BCA and Foreground Conservation and Decorative Arts completed four phases of work to consolidate loose and flaking paint and gilding, and to dry clean the newly stabilized surfaces. NPS has no immediate plans to wet clean the highly soiled decorative surfaces, because of the large variation in appearance that would be revealed among the antique Italian, Herter Brothers, and NPS in-painted components of the ceiling.

82. Stanford White to Edward Simmons, April 27, 1899, PB #22. Stanford White Papers.

83. Stanford White to Edward Simmons, May 8, 1899, PB #22. Stanford White Papers.

84. Stanford White to Edward Simmons, December 23, 1899, PB #22. Stanford White Papers.

85. Albert McClure, Monthly Report, March 1955 and November 1966. Resource Management Records, Curatorial Division Records, “Curatorial Monthly Reports, 1947-1966,” ROVA Archives. The scope of the ceiling stabilization is not clear from the records.

ARCHITECTURAL INTEGRITY

The Dining Room retains exceptional integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

The following description is keyed to Figure 52.

FLOOR: The floor is finished with 2-3/8" wide tongue-and-groove floorboards laid in a herringbone pattern.

WALLS: The walls are fully paneled with varnished walnut. The paneling includes a paneled dado and chair rail (A) that incorporates plinths for engaged, fluted Ionic pilasters. Between the pilasters are two tiers of raised panels with crossetted corners (B); the lower section of paneling aligns with the top of the door and window trim. These panels, and the dado panels, are rimmed with egg-and-dart and plain bead moldings, highlighted with gilding.

On the east and west walls, the pilasters flank the window openings. On the south wall, pairs of pilasters frame bays flanking the doorway, and single pilasters form corner bays. The pilasters on the north wall are set between and to the sides of the doorways, and at the east and west ends of the wall. The pilaster plinths contain recessed panels with a plain gilded band of trim. The pilaster bases that rest on the plinths are finished in either gold leaf with a varnish over-finish, or bronze powder. Their shafts are reverse fluted in the lower section (D), and transition into flutes in the upper section of the shaft with carved tulips or bellflowers in the middle (E). The reverse flutes and tulips or bellflowers are gilded in gold leaf. Some of the gold leaf was toned down with varnish per direction of the Vanderbilts.

The two massive brown marble columns in the south recess were chosen by Stanford White and match the columns in the Living Room. White/black/purple/red marble pilasters are set against the east and west walls of the recess, in line with the columns. The column and pilasters' off-white-colored marble bases, made up of torus and cove moldings, sit on brown marble plinths that extend out from the marble baseboard. The plain shafts of the columns extend up to white marble Ionic capitals; the pilaster capitals are stylized in a water leaf and egg-and-dart design.

CEILING: The ceiling is largely an antique artifact that Stanford White purchased in Italy.⁸⁶ Two encased beams that align with the marble columns at the south entrance extend north/south, dividing the ceiling into three bays. Within each bay are deep square coffers.



Figure 51. Dining Room, 1938 (upper image).
Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives.

The flanking bays include small round center panels. All of the coffers are ornamented with gilded pendants, except for the large rectangular panel in the center bay; it holds a mural on canvas, by Edward Simmons. The mural is 17'-10" above the floor. The 2008-2009 study by Building Conservation Associates found that Herter Brothers provided the edging of the encased beams, the trim around the mural, non-square coffers around the fireplace chimneys and their moldings, and most of the east-west molding.⁸⁷

The bottom planes of the two encased beams appear as decorated soffits with cornice trim. Each section has a round center panel and is further subdivided into squared and recessed flat coffers, separated by guilloche banding, and ornamented by a rosette boss at each corner. All designs within a coffer are symmetrical, with one quarter of the panel's design repeated in the other three quarters. No two coffers contain the same painted design. The guilloche trim is gilded, either with gold leaf or bronzing powder.

BASEBOARD: A 6-1/4" high brown marble baseboard trims the base of the paneling. The wood trim above the baseboard, at the base of the dado, is a beaded cyma reversa molding that has been gilded and then varnished to tone down the gold sheen, or was finished with a naturally duller bronzing powder.

CHAIR RAIL: The 6-1/2" high chair rail at the top of the dado is 3'-6" above the floor.

ENTABLATURE: At the top of the wall paneling is an entablature that includes a single-fascia architrave, embellished with a torus molded with three courses of gilded scales; a frieze; and a denticulated crown molding.

86. McKim, Mead & White drawings for the ceiling of the Dining Room (#182, #210). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

87. Study by Building Conservation Associates, and conservation by BCA and Foreground Conservation and Decorative Arts.

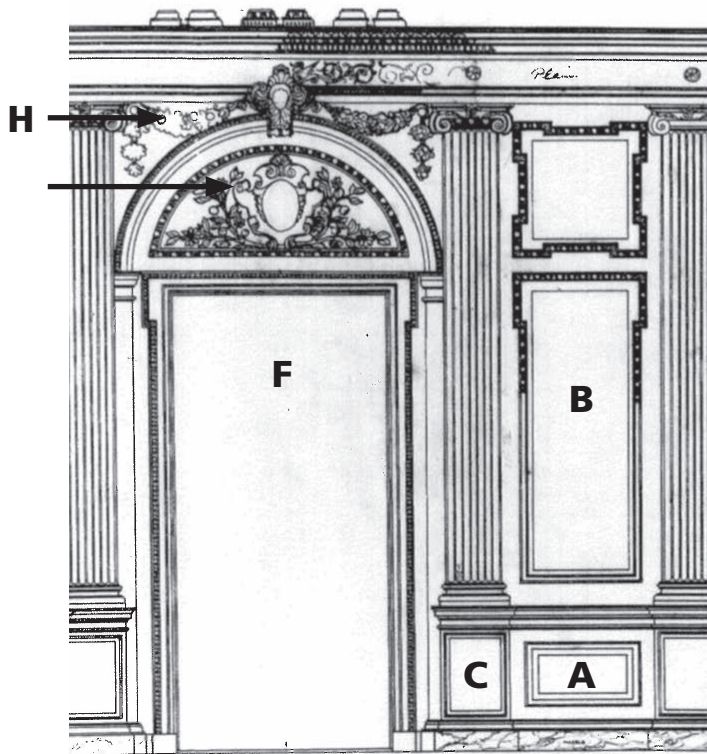


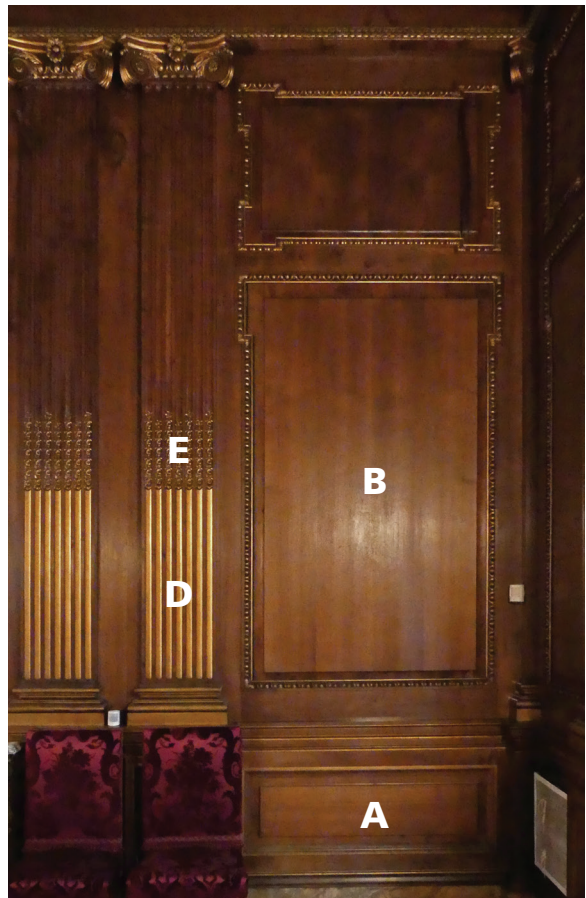
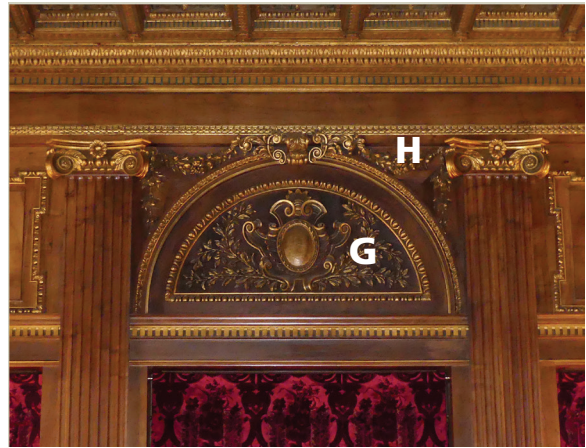
Figure 52. Dining Room (106) paneling and door/window moldings. JGWA, 2018.

DINING ROOM: PANELING

- A.** Paneled **dado** and chair rail that incorporates **plinths** for engaged, fluted Ionic pilasters.
- B.** Two tiers of **raised panels with crossetted corners**, trimmed with egg-and-dart and plain bead moldings, highlighted with gilding.
- C.** **Pilaster plinths** contain recessed panels with a plain gilded band of trim.
- D.** Pilaster shafts: **reverse flutes** in the lower section.
- E.** Pilaster shafts: **carved tulips or bellflowers** at the top of the reverse fluting.

DINING ROOM: DOOR AND WINDOW TRIM

- F.** **Shouldered architraves.**
- G.** Semi-circular **tympanum** carved with an oval cartouche and branches.
- H.** Carved **swags** drape down from a carved and gilded acanthus **scroll bracket**.



DOORS: The three north openings are set deeply between the pilasters. The center doorway holds a pair of glazed, single-light doors and two single-light transoms. It is surmounted with a semi-circular tympanum carved with an oval cartouche set amidst [laurel or olive?] branches (G). At the top of the arch, carved swags drape down from a carved and gilded acanthus scroll bracket (H). The flanking doors each have one door and transom.

The wide south doorway to the North Foyer is framed by a 6-1/2" shouldered architrave that terminates with mitered returns at marble plinths. The architrave is composed of a filleted cyma recta (with gilded or bronzed anthemion molding), a fascia, a quirked cyma, and two fasciae. The carved detailing in the rectangular panel above the opening. The carved detailing in the rectangular panel above the opening is similar to the carving in the arched panel at the north doorway.

The doorway at the east end of the south wall connects the Dining Room to the Butler's Pantry. The shouldered architrave (F) matches the one at the center south opening to the Hall. Above the architrave, a plain recessed panel extends up to a crown molding highlighted with gilding.

South doors: Two stile-and-rail doors, each approximately 4'-0" wide x 11'-1 3/8" high x 3-1/4" thick, slide into the wall cavities to the east and west. The Foyer side of each leaf is a single raised panel of burled Circassian walnut with carved panel molding in a water-leaf and bead-and-reel motif, typical of the Hall. The Dining Room side of each door has four raised panels—horizontal panels flanking two vertical panels—that are trimmed with a plain carved band, gilded anthemions, and a plain bead. Hardware: On the Foyer side, each of the pocket doors has a bronze oval knob (edged in tiny beads) in a vertical bronze plate, recessed into the lock stile, trimmed with an egg-and-dart. Below the knob is a keyhole. The Dining Room hardware includes a cast-bronze plate with foliated edge and a foliated S-shaped knob. Each leaf has a 7-1/2" mortised bronze lockset with a push button that operates a spring-operated pull in the key plate. The lock face is stamped "B&G New York."

North door (center) (to North Porch): The center of the south openings holds two stile-and-rail glazed doors, each approximately 2'-9" wide x 7'-10" high and each with a single glazed panel. The doors are faux-grained. Hardware: On the west leaf is an ornately-cast bronze Cremone bolt with an ornamental oval knob. Each of the doors is hung on three 2-1/2" high bronze butt hinges to swing out to the south portico.

North flanking doors (to North Porch): The doors flanking the center south opening are similar to that door. Each is a 1'-8" wide x 7'-10" high faux-



Figure 53. Dining Room, looking northeast (upper image) and south (lower image). JGWA, 2017.

grained door with a single glazed panel. Hardware: Each door has three 2-1/2" high bronze butt hinges and a cast-bronze Cremone bolt with an ornamental oval knob (matching the center door).

Southeast door (to Butler's Pantry): The 3'-1 3/4" wide x 8'-5" high x 2-1/2" thick stile-and-rail door has four raised panels on the Dining Room side (similar to the south pocket doors) and three recessed panels with cyma reversa panel moldings on the Pantry side. The door is hinged to the west jamb to swing into the Dining Room. Hardware: The 7-1/2" high mortise lockset (marked "B&G New York") includes a cast-bronze oblong knob and foliated backplate on the Dining Room side; and a plain knob with a 2" x 6-1/2" rectangular plate that incorporates a rectangular keyhole cover on the Pantry side. The three 5" bronze butt hinges have ball finials and retain traces of a silvered finish.

WINDOWS: The four window openings—two in the east elevation, and two mirroring openings in the west elevation—are framed by shouldered architraves (F) set within carved arches. The carved, semicircular tympanums are similar to the one above the north doorway (G, H). They contain one-over-one double hung sashes with sash chains and bronze sash fasteners, with the upper sash shorter than the lower sash. Each bottom sash has two bronze, ornately foliated, flush-mounted sash plates with recessed grips, similar to the grips in the Dining Room side of the pocket doors (see above). The sash are faux-grained.

FIREPLACE: Stanford White or Duveen Brothers provided the two stone mantels and overmantels that dominate the north wall.⁸⁸ The mantels match in general size and type of stone, but the details differ. At the northwest mantel, groups of slender composite columns support the carved frieze. The northeast mantel has carved piers that support a frieze.⁸⁹ The

height of the west mantel was increased by the insertion of additional marble to the base of the jambs.

Both mantels feature ornately carved overmantels. Bands of beige marble trim surround the large center panels of gray marble with veins and splashes of brick red and gray/off-white. These center panels are decorated with either molded cement or carved stone appliques of one shield flanked by two medallions. The images on the two shields are different from each other, as are the images found on all four medallions. While the two medallions above the western mantel represent a dog and two figures, respectively, the two eastern medallions depict two astrological signs: the crab (Cancer) and the ram (Aries).

The chimney breasts are encased in marble. Above the overmantels, the marble surfaces are ornamented with shields flanked by medallions; Stanford White may have purchased these emblems from a dealer in Rome.

The slate hearths are bordered with beige marble. The fireboxes, which may be granite, contain large cast-iron firebacks, each depicting a different scene.

HEATING: Heating grates with the same interlocking designs are installed in the south end of the west wall; the east and west ends of the north wall; and the south end of the east wall. All of the grates are currently covered with filters.

LIGHTING/ELECTRICAL: The eight gilded bronze double-branch electric light brackets by E.F. Caldwell & Co.⁹⁰ remain in place on the four **WALLS:** two on each wall, arranged symmetrically on the fluted pilasters (VAMA 6923-6930). Each bracket includes two torches, each composed of brass roses, daisies, and other foliation, extending out from a backplate depicting Bacchus. The beaded shades were constructed in 1978 based on one surviving shade,⁹¹ and then replaced again with shades that are looser, and not quite the same shape as the Vanderbilt-era shade.⁹²

A vertical switch plate with four switches is flush-mounted on the south wall, to the west side of the main entrance to the room. A bronze light switch with two push buttons is flush-mounted to the west of the center north doorway; it operates the north portico light fixtures. There are no electrical outlets in the room.

In 1949–1950, the lighting fixtures were rewired.⁹³

88. Stanford White Papers. For Duveen purchases, see Duveen Archives, Series I Business Records, 1876–1964, Reel 4, New York Sales, 1901–1910, Getty Research Institute; microfilms available at Thomas J. Watson Library, Metropolitan Museum of Art.

89. The lower section of the east chimneypiece closely matches one installed in 1903 in the library of the William Salomon house, 1020 Fifth Avenue. (Trowbridge & Livingston architects). The overmantel of the Salomon chimneypiece has the same storied panel and flanked pendant warriors as the one in Mr. Vanderbilt's Bedroom.

A fireplace pictured in the library of the House of W. L. Stow in Roslyn, NY looks nearly identical to the East chimneypiece depicting the *Judgment of Paris*. One might presume that these others were cast from the antiques now installed at Hyde Park. Information provided by Frank Futral, Curator, ROVA. For a view of the Stow fireplace, see Barr Ferree, *American Estates and Gardens* (New York: Munn and Company, 1904), 17.

90. Caldwell Collection, Wall Brackets, Volume 3, 7, #c-4139, Cooper-Hewitt Library.

91. *Historic Resource Study* 2000/2008, 112.

92. Information from Frank Futral, Curator, ROVA, May 2014.

93. Charles W. Snell, "An Administrative History of Vanderbilt Mansion National Historic Site, Hyde Park, New York 1939–1955" (unpublished manuscript, June 9, 1956) 155.

COMMUNICATIONS: A double call button is flush-mounted on the east side of the boxed section of the west fireplace. A second double call button is mounted in the paneling on the south wall, immediately to the east of the main entrance. Both plates are bronze, mounted horizontally, and engraved “Butlers Pantry” and “Servants Hall”.

BUTLER’S PANTRY (107)⁹⁴

The first floor is largely given over to the spaces used by the family and their guests for relaxation and entertainment, but the plan also finds space for the two-level Butler’s Pantry. The 14’-8” x 17’-7” room is two stories high with a mezzanine gallery supported by exposed iron I-beams. The room includes doorways in the north and west walls and a doorway to the safe in the south wall. Natural light is provided by the window centered in the east wall and a narrow window at the east end of the north wall. The dumbwaiter shaft rises up through the northwest corner of the room. At the mezzanine level, a door in the west wall opens to the Service Stair. A south doorway provides access to a large storage room. A three-sided balcony surrounds the room above, accessed by a west doorway leading from an intermediate landing in the Service Stair as well as from the dumbwaiter. The balcony, surrounding the north, west, and south perimeter of the Butler’s Pantry walls, supports a variety of cupboards for china and dish storage. The balcony also accesses a windowless room through a south doorway.⁹⁵

McKim, Mead & White placed the Butler’s Pantry in the northeast service area of the first floor, with the Service Stair to the west and the Dining Room to the north.⁹⁶ The large pantry window faces the front lawn near the main entrance to the house, providing a convenient vantage point for the butler to watch for the arrival of the family and guests.

The space as built generally matches the details drawn on the McKim, Mead & White first floor plan: the dumbwaiter in the northwest corner, the sink across the east window, and cabinets along the north, east,

and south walls (see Figure 140).⁹⁷ The plan allowed space for a refrigerator on the west wall. The primary difference is that the drawings show the safe accessed directly from the southwest doorway; instead, the pantry was built with a small closet/vestibule between the main space and the safe.

In 1942, when the sink was removed, the Butler’s Pantry was in use as a “Clerk’s Office.”⁹⁸ The National Park Service installed linoleum, perhaps as part of the 1942 work when linoleum was installed in other rooms in the mansion. Park staff continued to use the room until it was again opened to the public.

ARCHITECTURAL INTEGRITY

The Butler’s Pantry retains a high degree of integrity to the Vanderbilt era, despite the removal of the sink and the replacement of the floor covering and the light fixture by NPS in the 1940s.

ARCHITECTURAL FINISHES

FLOOR: Heavy brown battleship (heavy-gauge) linoleum, in six-foot widths, covers the wood floor. It was installed sometime after the sink was removed in 1942; the floor beneath this surface may retain evidence for the sink and for an earlier floor treatment.

WALLS: The walls are finished in plaster, painted in a light beige color. The west wall curves to follow the curve of the Service Stair. See the “Cabinets” section below for a description of the built-in storage.

CEILING: The Pantry is open to the second floor ceiling above the mezzanine, where the painted plaster finish is 17’-11 1/2” above the floor. Varnished wood stiles and rails form recessed panels at the underside of the gallery floor, which is supported by interlocking iron beams, painted black; the wood coffers are 9’-10 1/2” above the floor.

BASEBOARD: A 6-1/4” high varnished baseboard made up of a splash with a filleted ovolo cap molding trims the walls. The cap molding is carried around the door and window architraves.

DOORS: Single doorways in the north and west walls connect this room to the Service Stair and Dining Room. An opening at the west end of the south wall opens to a vestibule that leads to the safe.

Varnished 5” wide two-fasciae architraves frame the north and west doorways. The profile is similar to that of the trim used in the Lavatory/Cloaks room: a raised fillet, a cavetto that curves into a quirked bead,

94. This introduction is excerpted from the *Historic Furnishings Report* 2015.

95. There is some evidence that a small fire may have occurred in this room, found in charring on the south end panel of the north cabinet on the east wall and at the east windowsill and apron.

96. See the *Historic Furnishings Report* 2015 for analysis of the butler’s pantries in the plans for the Langdon renovation and at other Vanderbilt residences.

97. McKim, Mead & White first floor plan (#9). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

98. Andrae, “Final Report.”

two fasciae, and an ogee stop. The cap molding from the baseboard continues around the outside of the architrave. Varnished wood recessed panels line the reveals of the north doorway.

The doorway to the safe has a 2-1/4" trim (fillet, ogee, flush bead).

West door (to Service Stair): The 2'-11 3/4" wide x 8'-5" high x 2-1/2" thick stile-and-rail door has three recessed panels. On the Service Stair side, the panels are framed with a quirked ogee molding; on the Pantry side, there is a small ogee panel molding. The door is hinged on the north jamb to open into the Pantry. Hardware: The 7-1/2" high mortise lockset (stamped "Floor 1" and with a mark for the Mallory, Wheeler Company) includes bronze knobs and long oval keyhole escutcheons. The three 5" high bronze butt hinges have ball finials, five knuckles per hinge, and five screws per plate.

South doors (to safe): The opening to the space between the Pantry and the safe includes a pair of 1'-5 1/4" wide x 6'-11 3/4" high x 2" thick stile-and-rail doors. Each door has one vertical large recessed panel above a smaller recessed panel. An ogee molding trims each panel. Hardware: Each door leaf includes two small bronze butt hinges with ball finials, a small bronze knob, and a rectangular keyhole escutcheon. A small cabinet lock is mortised into the rear face of the west leaf.

WINDOWS: The two windows in the room—a large opening in the east wall and a narrower opening at the east end of the north wall—are framed by two-fasciae architraves similar to the trim at the doors. The architrave at the east window breaks at the former location of the sink and its drainage boards.

Both openings hold 1/1 sash with sash chains, with the upper sash taller than the bottom, and are secured with bronze sash fasteners. The bottom rail of each of the bottom sash has two plain bronze recessed sash lifts: they have no decoration and are smaller than those found in the Dining Room. Painted metal sash pulls are mounted to the underside of the bottom rail of the upper sashes. The top rail of each sash includes a recessed round bronze sash socket for the sash pole. The wood sashes appear to have been repainted, over faux graining.

HEATING: The warming oven on the north wall is the only apparent heating element in the room.

LIGHTING/ELECTRICAL: A fixture with an opal glass schoolhouse shade is suspended by a chain from the ceiling. This fixture may have replaced one like the Kitchen fixture, or a two-tiered fixture like the one in the Linen Closet. The current light is similar to fixtures added to the Coach House by the National Park Service.

On the west wall, immediately north of the wall cabinet, a cover plate conceals the location of an

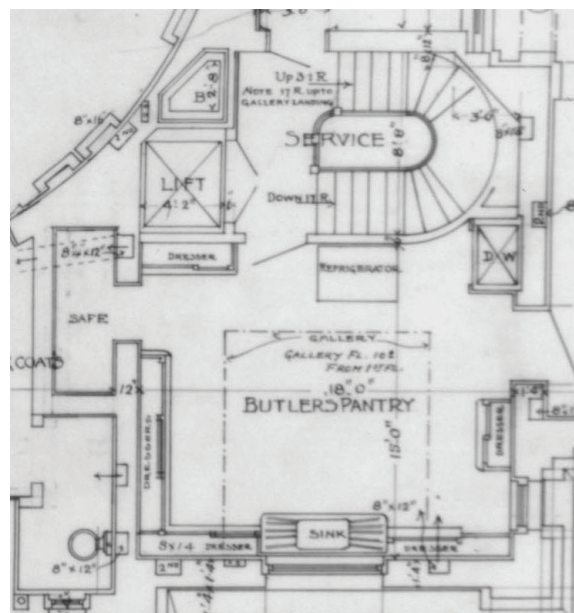


Figure 54. Detail of the Butler's Pantry from the McKim, Mead & White first floor plan (August 11, 1896). McKim, Mead & White Architectural Record Collection, PR 42, #9, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

electric wall bracket. Wire mold extends from the plate to a surface-mounted duplex receptacle.

There is a flush grounded duplex receptacle on the east wall, south of the window opening. LTX cable extends from the receptacle into the wall below. Above the switch, a cover plate is screwed to the wood paneling, approximately 6'-6" from the floor.

A blank outlet floor plate is spaced approximately 4'-0" from the east window opening.

A flush single switch plate is mounted on the north wall, at the east side of the doorway to the Dining Room.

PLUMBING: The original, Vanderbilt-era sink on the east wall was removed in 1942.⁹⁹ Surviving evidence indicates that the original sink and counter were similar in appearance to the copper pantry sink at Staatsburgh. A period instruction manual for plumbing described the options available for pantry sinks:

Pantry sinks are usually made of copper, either with oval-shaped or else with a flat bottom. Small earthenware sinks, for the butler's pantry, which are very clean and attractive in appearance, have the drawback that glass and crockery ware are more exposed in them

99. Andrae, "Final Report."

to breakage. The finest sinks are those made of German silver and of white metal. Copper sinks are usually tinned, and, for the sake of durability, the copper must have a weight of not less than 18 ounces, or better, 24 ounces per square foot. The objection against them lies in the fact that the tinning generally wears away in a short time. It is therefore doubtful if plain planished red copper sinks are not to be preferred, provided they are kept bright and polished.¹⁰⁰

The basin was set in a marble counter at 3'-0 1/2" above the floor; the counter was an extension of the north and south marble counters and had a 1'-4" high marble back splash (based on the horizontal cuts in the window trim) (see Figure 141). The splash and a wood or marble apron extended the full width of the sink counter, masking part of the window. The sink drain pipe passed through the side panel of the south cabinet; the pipe survives inside that cabinet. The positions of the hot and cold water pipes are exposed in the floor at the base of the window opening. Further evidence for conditions under the sink counter—the outline of the front face of the sink cabinet, and/or the openings for the hot and cold water pipes—must remain on the floor surface concealed by the linoleum.

COMMUNICATIONS: On the north face of the southwest cabinet, there is a DeVau intercom with a mouthpiece, earpiece, and bells. Below the intercom are three round holes, the locations for the missing mouthpieces of three speaking tubes, labeled “Kitchen,” “Mrs. Vanderbilt,” and “Mr. Vanderbilt”; the awkward positioning of these tubes directly below the intercom suggest that the tubes were in use prior to the installation of the electric intercom. A plate beneath the holes has three switches, one of which retains its original porcelain label marked “Butlers Pantry.” A call button is positioned in the wood surface beneath those switches.

A wood and glass annunciator box, like one in the third floor north passage and one formerly in the basement Servant’s Hall, is mounted to the cabinet above the intercom. The room labels are missing from the individual tabs in the box.

The telephone used by the staff was located in this room. According to Alfred Martin, before the public telephone was installed, there was only a phone line in Mr. Vanderbilt’s Office (102) that went directly to Mr. Shear’s office.

Above the southwest cabinet is a jumble of cloth-covered bell wire. The wire extends down into the upper portions of the cabinet. A small switch device



Figure 55. The Butler's Pantry, looking northeast (upper image) and southeast (lower image). JGWA, 2017.

100. William Paul Gerhard, *Sanitary Engineering of Buildings*, Vol. 1 (New York: William T. Comstock, 1899), 108.

(function unknown) is mounted to the underside of the shelf in the upper cabinet.

CABINETS: Varnished wood cabinets line the north, east, and south walls. The lower cabinets include one tier of drawers above cabinet doors. Each drawer and door has one recessed panel; the drawers include brass-finished iron pulls, while the cabinet doors have pairs of 3" bronze butt hinges with ball finials and surface-mounted bronze latches with T-shaped turnkeys.

Wood panels line the walls between the lower cabinets and the upper cupboards, which rest on carved "C"-scroll brackets. Inside each cupboard, wood shelves align with the horizontal muntins of sliding six-light glazed doors. Each door has a bronze pull with a recessed oval grip; the doors can be fastened with key-operated latches. The backs of the cabinets are lined in narrow, vertical tongue-and-groove boards. Crown moldings trim the tops of the cabinets.

On the east wall, the cabinets flanking the opening for the sink on the east wall extend to the north and south walls. The lower cabinets have marble tops with bullnosed wood edges at the sink opening. Below the marble top, there is one long drawer above a pair of doors to the south of the window. The north end is three bays wide, with a door in each bay below drawers in the center and south bay, and a recessed panel with hinges to match the doors that fits beneath the north countertop. The upper cabinets each have two sliding glazed doors.

The four-bay-wide lower cabinet on the south wall has a wood top that extends across the wall to the south doorway. Each bay includes one drawer and one door; in one bay, a pull-out work surface fits between the drawers and the doors below. The upper cabinet includes three sliding glazed doors. A two-drawer unit at the west end of the countertop fills the space between the lower and upper cabinets. Above the south doorway, a pair of doors access a small storage area in the space above the vestibule to the safe. These doors are similar to the cabinet doors, but the stiles and rails are wider.

On the north wall, a wood countertop extends across the window to the northeast cabinet. Below the countertop, two wood doors, each with a bronzed iron grid, open to a dish warmer. The galvanized sheet iron-lined cabinet includes three sheet iron shelves set on radiator pipes. West of the warmer, a wood rack is set at a slant in front of the window, below the countertop. The upper cabinet that fits between the doorway and window includes two sliding glazed doors.

On the west wall of the pantry, a floor-to-ceiling cabinet south of the doorway has one vertical door with two recessed panels, and a small door above with one recessed panel. Each door has two 3" bronze butt hinges (similar to the other cabinet hinges); the



Figure 56. Conjectural sketch of the pantry sink. JGWA, 2013.

upper door includes a bronze latch with a T-shaped turnkey, while the lower door has a small interior rimlock, rectangular key escutcheon, and small bronze knob (like the doors to the safe vestibule) and a "Yale" mortise lock with a key cylinder. Inside of the cabinet are four shelves. The upper shelf is original, but the lower shelves are later insertions. The back of the cabinet is lined in narrow vertical tongue-and-groove boards.

A cabinet hung high on the wall north of the doorway sits on carved "C"-scroll brackets. Behind the sliding four-light doors, a shelf aligns with the horizontal muntins. The space below this cabinet was left open for a refrigerator.

Dumbwaiter: The dumbwaiter shaft that fits into the northwest corner of the room is finished in varnished wood paneling that matches the cabinetry, trimmed with a crown molding that matches that of the cabinets. The paneled door to the opening in the south face slides up into the shaft. A call button is mounted on the east side of the casing. A shelf below the dumbwaiter opening rests on "C"-scroll brackets like those below the upper cabinets.

South Vestibule and Safe: In the vestibule, brown linoleum covers the floor. The varnished wood baseboard is composed of a plain band with a filleted ovolo cap. A narrower upper shelf, with three metal clothes hooks mounted below the shelf, extends across the varnished vertical tongue-and-groove paneling of the east partition. The west wall is recessed, forming a U-shape, with the south and west sections finished in plaster, painted beige, and the north section composed of plain varnished wood. A high shelf extends along the west wall, with a flat

wood bar installed below it. Three metal clothes hooks are mounted on the flat bar at the west side, and one on the north wall. Wire mold connects a surface-mounted light switch on the south wall to a bare-bulb utility fixture on the ceiling.

A 3-1/2" wide wood architrave frames the entrance to the safe in the south plaster wall. The architrave is composed of a plain fascia trimmed with a filleted ovolo. The safe is secured with an outer massive steel door, hinged on the west jamb with large, surface-mounted steel hinges with acorn finials. The door is labeled: "Herring-Hall-Marvin Co./N.Y./8685G" and painted in faux graining on both sides. When the single door is opened, it exposes an interior pair of sheet steel doors, also faux grained on both sides. Each leaf has a silvered bronze handle and surface-mounted pintle hinges.

The safe's steel-lined interior is painted beige. Four thin sheet steel shelves extend along the east, south, and west walls of the safe, and two steel drawers are suspended from the second shelf from the bottom. The shelf second from the top on the west side is broken. The safe is lit by a Vanderbilt-era bare-bulb ceiling fixture, with a brass bell-shaped shade decorated with concentric circles.

PAINT ANALYSIS

The 2018 paint investigation analyzed samples from the following locations:

VM1-009 Wall (sample taken from mezzanine level, 79" right of door frame, 1' aff)

VM1-010 Closet Wall (69" aff, in corner)

VM1-011 Ceiling (18' ceiling height, 26" from door)

The earliest finish on the walls of the Butler's Pantry was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White" topped with a dark orange yellow (Munsell 1YR 6/8) translucent glaze similar to Sherwin Williams' SW 6376 "Gold Coast." This finish was found both on the exposed wall, which retained four painting campaigns, and on the wall inside the closet which retained two. Variations of the original finish were repeated for multiple painting campaigns.

The earliest finish on the ceiling of the Butler's Pantry was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer and basecoat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," topped with a moderate yellow (Munsell 2.5Y 8/8) translucent glaze similar to Benjamin Moore's BM HC-7 "Bryant Gold." The ceiling retained four painting campaigns with the variations of the original finish repeated for the next two campaigns.

BUTLER'S PANTRY MEZZANINE AND OFFICE (112/113)

The balcony to the Butler's Pantry surrounds the north, west and south sides of the room and is fully lined with varnished wood cupboards and cabinetry, with the casing for the dumbwaiter shaft in the northwest corner. The passageway in front of the cabinets is approximately 4'-0" wide, except in front of the dumbwaiter, where it widens to the blank curved wall. The room to the south of the balcony is small and irregularly shaped, with no openings except the doorway in the north wall.

ARCHITECTURAL INTEGRITY

The mezzanine retains an exceptionally high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The 1-3/4" wide tongue-and-groove floorboards extend longitudinally along the three sides of the balcony.

WALLS: The plaster walls are painted light beige. The west wall follows the curve of the Service Stair. The metal balustrade has square, regularly-spaced metal balusters that support a varnished wood rail. The rail extends between metal newel posts with varnished wood caps.

CEILING: The plaster ceiling of the Mezzanine and Pantry is painted light beige.

DOORS: The two doorways—one in the west wall, leading to the Service Stair, and one in the south wall providing access to a store room—are framed by 5" wide varnished two-fasciae architraves.

West door (to Service Stair): The 2'-11 3/4 wide x 7'-0" high x 2-1/2" thick stile-and-rail door has three recessed panels. On the Service Stair side, the panels are framed with a quirked ogee molding; on the Pantry side, there is a small ogee panel molding. The door is hinged on the north jamb to open into the Mezzanine. Hardware: The 7-1/4" high bronze mortise lockset (stamped with a mark for the Mallory, Wheeler Company) includes bronze knobs and long oval keyhole escutcheons. The three 5" high bronze butt hinges have ball finials, five knuckles per hinge, and five screws per plate.

South door (to store room): This 2'-8" wide x 7'-0" high x 2-1/2" thick stile-and-rail door is similar to the west door but has small ogee panel moldings on both sides of the door. Hardware: The 7-1/4" high bronze mortise lockset (stamped "61" and "U72") includes bronze knobs and one long oval keyhole escutcheon on the Mezzanine face. The three 5" high bronze butt hinges have ball finials, five knuckles per hinge, and five screws per plate.



Figure 57. The Butler's Pantry Mezzanine (upper image) and Office (lower image). JGWA, 2018.

LIGHTING/ELECTRICAL: Except for the ceiling fixture and equipment related to the modern intrusion system, no electrical fixtures are located in the balcony space.

DUMBWAITER: The dumbwaiter shaft rising through the northwest corner is encased in three vertical wood-paneled sections, with a hinged wooden drop shelf at the middle section on the south face, immediately below the opening.

CABINETS: The varnished cabinets on the mezzanine include cupboards with sliding glazed doors sitting directly on lower enclosed cabinets. The glazed upper sliding doors and the hinged doors of the lower cabinets are similar to the units below in the Butler's Pantry. There is a folding wood shelf hinged to one of the north cabinets and to the southwest cabinet; a squat cupboard fits into an open space behind each of the dropped shelves.

OFFICE (113): In this space south of the mezzanine, the 2-3/8" wide floorboards extend north to south. The walls and ceiling (8'-0" above the floor) are finished in plaster; the walls and the plain baseboard are painted yellow/beige, while the ceiling is painted off-white. A typical 5" wide architrave frames the

north doorway. A small heating grate with the typical geometric pattern is installed on the west wall. There is a Vanderbilt-era brass electric wall bracket, with no shade, on the north wall (west of the doorway).

LAVATORY/COATS ROOM (108)

The Lavatory/Coats Room, northeast of the main Hall, includes two spaces: a larger room with the lavatories and coat hooks to the south, and a narrow toilet room to the north. The 7'-9 1/2" x 8'-11" to 12'-1" south room is irregularly shaped, with the west wall following the curve of the central Hall. A doorway in the curved west wall opens to the Hall, and a narrower doorway in the north wall provides access to the toilet. There is one window opening in the east wall. The L-shaped toilet room is 3'-7" x 8'-4", with a 1'-0" jog in the east end of the south wall. The only doorway is the opening in the south wall, to the lavatory. There is a narrow window opening in the east wall. Both rooms feature finishes typical of the mansion's bathrooms.

McKim, Mead & White's floor plan designates this space as "Lavatory & Coats." The room was built according to plan, except for the double-basin sink, which is shown at the west end of the south wall in the floor plan but was installed further east on the wall. The Langdon mansion renovation plans included a similar combined toilet room/cloak room.¹⁰¹

The National Park Service re-plated the plumbing fixtures and coated them with acrylic, circa 1978-79.¹⁰²

ARCHITECTURAL INTEGRITY

The Lavatory/Cloaks room has a good degree of integrity to the Vanderbilt era. It is missing some elements, such as the doorknob, the service call buttons, and the pull chain handle to the toilet.

ARCHITECTURAL FINISHES

FLOOR: The floor is finished with 2" square white ceramic tiles.

WALLS: The 5'-2" high tile dado in each space is made up of 6" square white ceramic tiles with a 6" high tile base and a bullnosed cap course. Above the dado, the

101. McKim, Mead & White first floor plan for the modifications to the Langdon mansion, Architectural Drawings Collection, ROVA Archives.

102. NPS planned to re-plate the plumbing fixtures in the other bathrooms, but those plans were cancelled after the fire at the Home of Franklin D. Roosevelt in 1982. Frank Futral interview with Henry Van Brookhoven, "Vanderbilt Mansion Architectural Surface Restorations," November 7, 2012. Curator's Active Files.

walls are finished in plaster, covered in canvas that is painted beige.

CEILING: The plaster ceiling of the Lavatory, 9'-4" above the floor, is covered in canvas, painted beige. The Toilet ceiling is only 8'-11" above the floor.

CORNICE: A 3" high coved molding trims the top of the walls in both spaces. In the Lavatory, it terminates at the west doorway to the Hall.

DOORS: The west entrance to the room is framed with a 6-3/4" two-fasciae architrave, composed of a raised fillet and a filleted cavetto that curves into a filleted cyma reversa, followed by a plain fascia, a filleted cavetto, a plain band, and a filleted bead. The doorway between the Lavatory and the Toilet has a narrower, 5" wide two-fasciae architrave similar to the trim used in the Butler's Pantry (raised fillet and filleted cavetto that curves into a filleted bead—slightly larger than the one used in the Butler's Pantry—and two fasciae). Both trims terminate with mitered returns at splashboard-height trims and are painted off-white.

A bulbous wood door stop is mounted on the ceramic tiled north wall for the door from the Elliptical Hall. In the toilet room, a bulbous wood door stop is mounted on the ceramic tiled west wall.

West door (to Hall): The 3'-10 1/4" wide x 8'-5 1/4" high x 3" thick stile-and-rail door has a typical Hall face of burled Circassian walnut: a single raised panel trimmed with an anthemion and bead-and-reel panel molding. On the Lavatory side, the door is painted white and has one recessed panel with a quirked filleted cyma panel molding. It is hinged to swing in to the Lavatory/Cloaks Room. Hardware: A 7-1/4" high bronze mortise lockset (stamped "B") has the typical Hall ornate bronze knob (laurel wreath around the edges and anthemion decoration at the center and on the backplate) and fleur-de-lys keyhole escutcheon and cover. The knob is missing from the Lavatory side, but the tear-drop keyhole escutcheon and cover remain. The door is hung on the north jamb with three bronze butt hinges with ball finials, five knuckles, and five screws per plate.

Door between Lavatory and Toilet: The 2'-8" wide x 7'-4 1/2" high x 2-1/2" thick stile-and-rail door has one large recessed panel on each side, trimmed with a filleted quirked cyma panel molding. The door is painted white on both sides. Hardware: The 7-1/4" high bronze mortise lockset (stamped "V 54") has a nickel-plated knob and tear-drop shaped escutcheon on the Lavatory side, and a plain brass knob and plain oval brass keyplate on the Toilet side. The door is hung on the west jamb with two bronze hinges with ball finials, five knuckles, and five screws per plate.

WINDOWS: The window openings in the east walls of both spaces are framed by architraves that match the trim at the door to the Toilet, and sit above 3"



Figure 58. The Lavatory/Coat Room, looking west in the lavatory area (upper image) and in the toilet room (lower image). JGWA, 2018.

high molded sills. The opening in the east wall of the lavatory space is fitted with a single sash, painted off-white, that slides up into a wall cavity. The sash is filled with leaded glass in an Art nouveau pattern, with three bulls-eye glass rondels incorporated into the design near the top. The sash hardware includes two flush rectangular bronze sash lifts in the bottom rail, and two slide bolts surface-mounted to the bottom rail to secure the sash.

The narrow, small window opening in the east wall of the Toilet has a single sash, painted off-white, hung to rise into the wall cavity above, and filled with plain glass. One rectangular bronze sash lift with a rectangular depression is mounted in the bottom rail, and two slide bolts for securing the sash in an open position are also mounted on the bottom rail.

HEATING: There is a heating grate in the north wall of each room. Both geometric-designed grates are currently covered with filters.

LIGHTING/ELECTRICAL: Two Vanderbilt-era brass electric wall brackets flank the sink on the south wall. The fixtures have plain, bell-shaped backplates and single plain arms with frosted, fluted shades that face down. There is a similar fixture (without a shade) on the south wall of the toilet room. These fixtures match the bracket in the toilet room adjacent to Mr. Vanderbilt's Office.

PLUMBING: A lavatory (VAMA 7016) on the north wall has two Meyer Sniffen porcelain basins in a marble counter supported by three silver-plated legs. The marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf.

The toilet (VAMA 7017) and high water tank on the north wall of the north room have no markings (unlike the other guest room toilets, consistently marked J.L. Mott "Primo." The pull of interlocked brass rods from the water tank, and the decorative guide, are similar to the ones in the other guest rooms; the pendant drop handle is missing.

COMMUNICATIONS: A small wired opening in the tile on the south wall, east of the lavatory, is the former location for call buttons; there is a shadow of the rectangular plate on the tile.

FITTINGS: Fascia boards on the west, north, and east walls each support five nickel-plated, swivel, double-coat hooks. A board on the west wall of the toilet room includes three additional hooks. These boards are painted beige to blend with the walls.

Two towel bars with silver-plated brackets and glass rods flank the lavatory. In the toilet space, there is a small hook at the east face of the doorway jog, which likely supported the missing toilet paper holder.

FIRST FLOOR

CHARACTER-DEFINING FEATURES

This section lists first floor features that contribute to and define the historic character of the Vanderbilt mansion. For an overall introduction to the character-defining features of the mansion, see page 11 of Volume II.

The first floor plan adheres to a symmetrical Beaux-Arts floor plan. Rooms are arranged around a central elliptical hall, with monumental spaces filling the north and south ends of the plan. The service rooms (the Butler's Pantry and the Service Stair) are grouped in the northeast corner, south of the Dining Room.

The luxurious treatment of the public spaces, each decorated in a distinctive style, designate them as public rooms, displaying their owner's taste and wealth. The butler's pantry has the typical varnished wood woodwork and painted walls that visually connects this room with the basement service rooms. As the butler's "headquarters," the fine finishes of the cabinets and mezzanine mark his importance among the male staff.

As in the other floors, the volumes and shapes of the first floor rooms are all intact. Although they vary considerably in style and finish, the first floor rooms share the following character-defining features:

- varnished wood floorboards
- wood doors with bronze hardware, with detailing consistent within each room
- window openings with 1/1 chain-hung sash, hardware
- Caldwell light fixtures in the formal public rooms; brass wall brackets in service areas, toilet rooms, and Lavatory/Cloaks Room
- locations and quality finishes of the Vanderbilt-era mechanical elements (heating grates, light switches, service call buttons)

All features should be considered character-defining unless otherwise listed. The rooms are listed in the same order as in the architectural description.

FIRST FLOOR			
	ROOM #	CHARACTER-DEFINING FEATURES	NOT CHARACTER-DEFINING FEATURES
Vestibule	111	Small, contained space with high ceiling Marble finishes in green and white that introduce the finishes of the central Hall, including the green and white floor; white baseboard and chair rail; green marble dado; white marble architraves Classical detailing of plaster vaulted ceiling, embellished with ribs and tympana	Commemorative plaque

FIRST FLOOR			
	ROOM #	CHARACTER-DEFINING FEATURES	NOT CHARACTER-DEFINING FEATURES
Hall	101	The room's elliptical shape, with strong north/south and east/west axes and nearly symmetrical features and openings. The high ceiling and its 1906 opening. The Beaux-Arts cold formality of the architectural features, contrasting with the exuberance of the carved Italian Renaissance-style of the fireplace and the 1906 opening, as well as the light fixtures. The smooth, "hard" surfaces of marble, tile, stone and plaster. The muted colors of the finishes (white, gray, beige and green) on all features except for the doors. The consistent dark stain on the Circassian walnut doors, as well as the use of typically single panels trimmed with anthemion panel molding on the doors.	Recent filters on the heating grates.
South Foyer	109	Mirrors North Foyer, enhancing symmetry of the axis with the central Hall. Finishes (marble mosaic floor, plaster walls, marble architraves and trim, muted colors) that are continuous with the central Hall Deep molded entablature	Filter on heating grate
North Foyer	110	Mirrors South Foyer, enhancing symmetry of the axis with the central Hall. Finishes (marble mosaic floor, plaster walls, marble architraves and trim, muted colors) that are continuous with the central Hall Deep molded entablature	Filter on heating grate
Office	102	Small, irregular shape, with the enclosure for the Toilet Room in the southeast corner, fireplace across southwest corner, and low ceiling Relatively plain Santo Domingo mahogany woodwork contrasting with the ornately carved ogee arch carvings above the doorways and above the fireplace opening. Plaster above wainscot finished with short, irregular brush strokes; ceiling finished with a mottled red color, embellished with appliques Stone fireplace opening (only stone in the room) against mahogany paneling Built-in features, including desk positioned across north doorway; concealed cupboard in chimney breast's mahogany paneling; cabinets on north wall; built-in bookcase with plate-glass shelves Narrow window opening with leaded sash that slides up into wall pocket	Filter on heating grate Loss of small shelving unit from desk

FIRST FLOOR			
	ROOM #	CHARACTER-DEFINING FEATURES	NOT CHARACTER-DEFINING FEATURES
Office Toilet Room	114	Narrow, small room oriented east/west, expanded into Office. Typical white finishes match those of the other mansion bathrooms: glazed tile floor and dado; painted plaster walls and ceiling; cavetto molding at top of walls; painted doors Window opening with single light sash that slides up into the wall cavity Plumbing fixtures: high tank toilet; corner lavatory with porcelain basin in marble counter Bathroom fittings: beveled glass mirror in marble frame; Glass shelf and towel rod; Nickel-plated match holder and toilet paper holder	None
Den	103	Intimate space with curved west end and rectangular east end; intimacy emphasized by dark, richly carved wood paneling; walls and ceiling painted a deep green; faux tapestry on the east vaulted ceiling; and the carved wood and stone chimney breast dominating the north wall. Leaded sash in the windows Evidence for removed bench Chinese Fu dogs modified for electric bulbs Built-in bookcases of dark wood with glass shelves; built-in Gothic cabinet on east wall	Electrical fittings: wire mold, surface-mounted duplex receptacles Filter on heating grate at base of bookcase
Living Room	104	Fills south end of mansion, with clear sight view south to Dining Room; symmetrical features and openings. Varnished wood floorboards laid in herringbone pattern Formal, classical detailing: carved Circassian walnut wall paneling extending up to a faux-grained plaster cornice; richly carved window and door trim; carved moldings above window and door openings Ceiling with molded plaster beams creating coffers; coffers painted to match plaster beams Stonework contrasting with the walnut paneling: two massive marble columns; two ornate gray marble fireplace mantels Whitney Warren 1906 overmantels, finished to match wall paneling	Electrical fittings: wire mold, surface-mounted receptacles and boxes Filters on heating grates

FIRST FLOOR			
	ROOM #	CHARACTER-DEFINING FEATURES	NOT CHARACTER-DEFINING FEATURES
Reception Room	105	Curved east end and rectangular west end, mirroring the Den Formal, symmetrically arranged Louis XV-style boiserie, painted and embellished with bronzing powder and gilding; tapestry and mirrors incorporated into paneling Marble details: white marble baseboard, Rouge Royal marble mantel with gilt-bronze mounts, white and gray marble hearth Coved ceiling embellished with gilded motifs, ceiling painting by Edward Simmons Wall-to-wall carpet secured with fixing nails over varnished wood floor False doorway in southeast corner to establish symmetry Three openings at west end with French doors and hardware; mirrored treatment behind north and south doors; glazed door to north portico Bronze knobs for hanging art	Filter on heating grate
Main Stair	219	Nearly square, fully two-story space. At first floor: marble floor of gray, pink, and orange tiles, with brass sockets along perimeter (indicating intention of carpet) Semicircular niches at landings Window openings placed at center of landings Elaborate plaster and compo wall paneling with textured paint or Keene's cement, incorporating semi-circular niches at landings, and culminating in a plaster and compo bracketed cornice and elaborate molded coved ceiling Molded cement baseboard White marble trim at doorways Grand limestone stair with iron railing, velvet-covered handrail	None
Dining Room	106	Fills north end of mansion, with clear sight view south to Living Room; symmetrical features and openings (with exception of doorway to Butler's Pantry). Varnished wood floorboards laid in herringbone pattern Varnished walnut wall paneling and entablature, embellished with bronze paint and gilding, with semi-circular carved wood tympanums above doorways and windows Stonework contrasting with the wall paneling: brown marble baseboard; stone mantels; slate and marble hearths; pair of massive marble columns Richly colored, partially antique ceiling with a central mural by Edward Simmons and decoratively painted coffers	Replacement shades on historic Caldwell wall brackets Filters on heating grates

FIRST FLOOR			
	ROOM #	CHARACTER-DEFINING FEATURES	NOT CHARACTER-DEFINING FEATURES
Butler's Pantry	107	High-ceilinged space with mezzanine Varnished wood elements: floor; cabinets lining north, east, and south walls; doors and window sash; door and window trim; dumbwaiter Painted plaster walls and ceiling Iron beams supporting varnished wood mezzanine floor Marble and wood countertops Glazed sliding doors in cabinets Steel-lined safe Evidence for missing sink DeVeau intercom, location for speaking tubes, annunciator box	Linoleum on floor (NPS-era linoleum, but may replace earlier linoleum) Ceiling fixture with opal glass schoolhouse shade Electrical fittings: wire mold, surface-mounted duplex receptacles, LTX cable, blank outlet floor plate Loss of sink
Butler's Pantry Mezzanine	113	Varnished wood and painted plaster finishes match those of the Butler's Pantry Varnished wood floorboards are 1-3/4" wide (narrower than typical floors) Dumbwaiter from Kitchen Iron railing with varnished wood handrail overlooking Butler's Pantry Varnished wood cabinets with wood counters	None
Mezzanine Store Room	112	Finishes typical of service areas: varnished wood floorboards; painted walls and ceiling	None
Lavatory/ Coats Room	108	Glazed tile floor and dado Plaster walls and ceilings covered in painted canvas Painted wood door and window trim	None Filter on lower heating grate

FIRST FLOOR

CONDITIONS ASSESSMENT

This analysis of the physical condition issues found on the first floor of the mansion forms part of a full exterior and interior investigation. For a general introduction to the conditions of the mansion, see page 12 of Volume II. For a general introduction to the conditions of the mansion, see page 12 of Volume II.

The first floor contains many of the most significant interior spaces at the mansion, and a large amount of original unaltered material exists in all of the spaces on this floor. Although most of these spaces are in good condition, numerous issues arising from age and wear do occur. Problem conditions that will worsen over time as a result of worn materials or uneven protective finishes are of greatest concern, given the importance of saving as much original material as possible.

Considering the significance of these spaces, particular care must be taken when inserting new electrical infrastructure and safety devices. Some areas of concern relating to past attempts at integrating new services in the historic spaces are listed below. As on other levels of the building, all of the air duct openings on the first floor have been covered with air filters to monitor the soot generated in the mansion. These filters completely obscure the historic grilles and also limit air flow.

The Main Stair (219) extends through the first and second floor levels; it is dealt with here in the first floor section because the problems of repair are consistent throughout the space and the three intermediate landings make floor level designations somewhat misleading. Cracked mortar joints between the stone stringers can be seen at most of the curved transitions from the stair risers to the stair landings (see Figure 62). In one location the stringer itself is cracked while in another the mortar joint appears to have been renewed at some point in the past.

The following condition assessment begins in the Vestibule (111), moves into the elliptical Hall (101) and its Foyers (109, 110), and continues clockwise around the first floor.

VESTIBULE (111)

- There are hairline cracks in the ornamental, vaulted plaster ceiling and in the end panels in the vestibule.
- There are hairline plaster cracks and peeling paint on all wall surfaces in the vestibule.
- The painted finish on the plaster egg-and-dart moldings surrounding the wall panels is dirty, chipped, and peeling.
- The white marble border paving at the inner face of the outer north door leaf is heavily soiled.
- The varnished door finish at the base of the south and west doors is worn away. The finish at the leading edges of the west doors are dirty and worn to the substrate on the south leaf.
- The stone paving at the center of the vestibule is obscured by walk-off mats.

- The brass doorknob on the south leaf of the west doors is smaller in diameter and does not match the appearance of the other door knobs in the vestibule.

HALL (101)

- Widespread and advanced paint failure, which is peeling to the plaster, extends across all areas of the flat plaster ceiling (see Figure 59). Similar, though less extensive, damage exists at the molded plaster in the ceiling.
- Minor hairline cracks exist in the plaster cornice and adjacent decorative plaster.
- There is a widespread network of cracks throughout the mosaic tile floor. These cracks radiate from the decorative center of the floor, and also run around the circumference of the space.



Figure 59. There are only a few layers of paint on the decorative plaster ceiling in the entrance Hall, but extensive paint failure is present across much of the ceiling. In most areas this failure extends to bare plaster. JGWA, 2018.

- Some of the cracks in the mosaic tile floor are nearly 1/4" wide, and some are currently without grout (see Figure 60).
- There are missing individual tiles or loose tiles in isolated areas.
- None of the cracks in the flooring extend through the marble perimeter of the floor.
- There are limited areas of slightly mismatched and unevenly set replacement tiles (see Figure 60).
- The worst crack is in line with the door to the Office (102); there are roughly two dozen tiles missing along the length of that crack.

SOUTH FOYER (109)

- There are two large chips in the marble adjacent to the threshold to the Living Room (104). One of these chips has been patched.
- Peeling and crazed paint can be seen on the surface of parts of the north, east, and west walls.
- Two minor cracks extend across the middle border of the floor.
- The west leaf of the pocket doors is crooked and binds.
- There are unused anchor holes and plastic anchor sleeves in the flat plaster wall to the north of the door to the Office (102).



Figure 60. The mosaic floor in the entrance Hall (101) has a network of cracks that extend in a pattern radiating from the center of the room to its perimeter. Loss of original mosaic tiles extends along the largest of these cracks. Replacement materials do not match the original mosaic and are not set flush with the original surface. JGWA, 2018.

NORTH FOYER (110)

- There is a chip in the marble to the north of the doorway to the Service Stair along the east wall. The adjacent floor tile is slightly raised above the marble along much of the east side of the Foyer. There is some loss of mortar at the junction of the mosaic tile and the marble border.
- The outside corners of the plaster on the south wall is chipped and damaged.

- There are open and roughly patched holes in southeast corner of the Foyer, adjacent to the servants' stair door.
- A significant network of hairline cracks exists in the plaster on the south wall. This condition is less extensive on the other walls.
- The hardware is not working on the west pocket door (the pull will not come out). Neither of the pocket doors appears to operate properly.

OFFICE (102)

- There is hairline cracking of the plaster ceiling panels recessed between the ceiling beams.
- There is a surface-mounted conduit on the east wall, routed along the top of the base.
- The surface-mounted conduit is routed up the veneer wood paneling on the north and south walls to junction boxes. The veneer where these junction boxes are attached has delaminated and buckled.
- The painted plaster wall panels beneath the cornice on the north and east walls have a network of hairline cracks.
- The wood veneer panel between the window on the east wall and the toilet room has raised grain, making the panel surface uneven.
- The carved wood panel above the north door opening has a vertical crack near the center of the panel that extends the full height of the carving.
- The inset leather surface on the built-in desk along the north wall is covered with a network of cracks.
- The west door leaf of the cabinet above the desk binds on the frame at the base of the cabinet.
- The grain on the wainscot veneer of the angled west wall is raised, making the panel surface uneven.
- To the south of the west doorway, one of the veneer dowel plugs is missing.
- The veneer facing on the west door is split and raised along the grain.
- There are six broken panes of glass on the four bookcase doors on the west wall. All broken glass is located at the bottom third of the doors.
- Exposed conduit exists on the east wall and at the east end of the south wall. Three surface-mounted electrical junction boxes are attached to crude wood blocking.
- There are miscellaneous losses of material at the top edge of the overmantel and at the openwork vines in the overmantel.
- The finial above the canopy over the niche in the south wall is loose and has become misaligned.
- A hole is present in the floor where the door stop used to be. The door can now strike the adjacent column and trim.
- Minor cracks exist in some hearth stones.
- Paint loss and a chipped corner can be seen at the decorative corbels below the over mantel.
- The keystone element is missing from the arched panel to the west of fireplace.
- Evidence of settlement, open joints, and repairs are located at the north end of the bookcase and wall paneling.
- The corner is missing from the carved bracket below the light fixture on the south wall.
- There is minor paint loss from at least two locations of the arched area of painted plaster above the bookcase on the west wall.
- There are stepped cracks above the door to the Office Toilet.
- There is minor plaster damage above and to both sides of the east window.
- Minor horizontal cracks exist above the small south window.
- Water staining is visible on the sill of the south window.

OFFICE TOILET (114)

DEN (103)

- There is a series of nail holes on both sides of the door leading to the Hall (101). There is some minor loss of material and unstained exposed wood on the northeast side of the door.
- The keyhole escutcheon is missing from the panel to the west of the fireplace.
- There is a gap at the top of the engaged pilaster in the paneling to the south of the door to the Hall (101). The trim above the door was re-anchored in the past, but it has shifted.
- There is paint loss, crazed paint, and soot stains across all of the walls.
- The surface veneer of the plywood ceiling is peeling and warped.
- Some paint overlaps the top edge of the wall tiles.
- There is a crack in the wall plaster to the west of the built-in mirror.
- The silver plating on the sink faucets and drain has worn off.
- The sink basin is rust-stained.
- A field tile is cracked near the floor, in line with a crack in the plaster wall on the north wall.

- There are miscellaneous holes in the window casing. The window shade does not function; it is worn on its right side.
- There are cracks in the veneer at the top of the door to the Den (103). The top hinge on the door has been lowered 6". A wood dutchman exists at the hinge's former location.

LIVING ROOM (104)

- Cracking extends east to west between the center and east side of the room through the decorative plaster and at the center of the southernmost panel.
- There is discoloration and minor paint loss at the center of the ceiling.
- The center section of the ceiling is cracked at the perimeter with some paint failure. One minor crack extends across the central panel.
- Additional minor cracks exist in the flat panel on the west side of the room.
- There is minor paint loss at the southwest corner of the central area of decorative plaster.
- The flooring is water stained adjacent to the air vent at the northeast corner, and in front of the windows on the east wall and adjacent to the two French doors.
- Miscellaneous scratches and stains exist elsewhere on the floor. Scratching is most extensive between the windows on the west wall, in line with the window jambs.
- The faux-grained plaster cornice above the wood wall paneling contains very minor chips and cracks along with small areas of isolated paint loss.
- There is minor cracking of the faux-grained overmantels to the east side of the east chimney breast, and a large stepped crack at the mantel.
- There are continuous bands of nail holes at the jambs between the bead-and-reel ornament and the window and door stops.
- There is exposed conduit below the windows on east and west walls. This conduit lacks proper junctions. As a result, there are exposed wires at several corners.
- There are minor cracks and loss of plaster near the center of the raised "beam" between the two columns on either side of the doorway to the South Foyer (109).

RECEPTION ROOM (105)

- The carpet is unevenly faded, and there is some staining and water damage to the carpet near the doors and windows.



Figure 61. The decorative plaster in the Reception Room (105) was produced off site and installed in panels. In some areas plaster cracking appears at the junction of panels (lower image), while in others a network of apparently random cracking extends through panels (upper image). Conditions like this are common on both the first and second floor levels, and in most locations are little more than hairline cracks. JGWA, 2018.

- Paint is peeling to the north and south of the window on the west wall. These conditions are worse above the heat grille to the north of the window.
- Four cracks in the wall plaster radiate from the heat grille on the west wall (see Figure 61).
- Numerous hairline cracks extend through all moldings and panels to the south of the west window (see Figure 61). Less extensive cracking exists at the top section of the wall to the north.
- There is some minor vertical cracking between panels throughout the room.



- Diagonal cracking exists on the east wall to the north and south of the wall tapestry. There is more diagonal cracking below the tapestry.
- The original paint and gold leaf is worn. It has been replaced adjacent to the light switch by the doorway to the Hall (101).
- There are cracks in the plaster and peeling paint to the east of the mantel, at the height of the mantel shelf.
- The carpet is worn and faded at the threshold of the door to the Hall (101).
- There are miscellaneous hairline cracks through the plaster panels throughout the room.
- The interior side of the door to the Hall (101) is slightly damaged where it has come in contact with the adjacent wall bracket when the door is fully open.

MAIN STAIR (219)



Figure 62. Moisture ingress at the west portico roof level has led to damage around the niche on an intermediate landing of the main staircase. The stone stringers at both of the intermediate landings of the main staircase have cracks through mortar joints or a combination of the joints and adjacent masonry units. JGWA, 2018.

- There are hairline cracks in the ceiling
- The decorative plaster is dirty.
- Cracks exist throughout the plaster, especially at mitered joints of the running precast moldings. Some of these cracks are offset.
- The wall plaster is dirty.
- There is paint failure and friable plaster within the niche in the southwest corner and below the niche (see Figure 62).
- The wall brackets are crooked and dirty.
- There is cracked glass at the wall brackets near the opening to the Hall (101). The two wall brackets at the east wall of the second-floor landing are each missing several pieces of original beveled glass.
- The velvet handrail cover is worn.
- There is damage on the wood window sill and stops.
- The track for the insect screen is cracked at the window.
- There is a hole in the plaster at the head of the window.
- There are cracks at the underside of the stairs. At the first landing there is a 1/8" slightly offset crack. This crack runs through the stringer.
- There are open joints at both sides of the stonework below the lowest landing.
- Cracks exist at several locations where the landings join with the stringers of the stairs (see Figure 62).
- There is an open joint at the stringer of the third landing. This may have been repointed in the past.
- Peeling paint exists below the window on the west wall.



Figure 63. In some of the most formal rooms in the house, marble baseboards exist in conjunction with wood or plaster paneling or trim. Loss of sections of this baseboard can be seen in the Dining Room (lower image), where the underlying plaster can be seen. White plaster can also be seen behind several of the cracked wood panels at the upper level of the Dining Room walls (upper image), and paneled wood ceiling. JGWA, 2018.

- There are minor chips in the decorative and flat plaster.

DINING ROOM (106)

- Numerous cracks in the wood panels of the ceiling range from hairline cracks to wider than 1/2". Most of the wood panels in the ceiling are cracked in at least one location. This condition is most pronounced at the east and west rondels. Some of the cracks appear to be slightly offset. The long panel between the center and west section of the ceiling is both warped and cracked.



Figure 64. The shafts of the polished stone free-standing columns in the Living Room (104) and Dining Room (106) are made of conglomerate stone that is prone to developing fissures within the matrix of the stone. In the case of the east column in the Dining Room, this condition has led to the loss of some material and an offset diagonal crack through the shaft (upper image). Elsewhere in the Dining Room, the wood paneling is deteriorated immediately adjacent to a wall vent (lower image). Similar surface deterioration, adjacent to vents, can be seen in several locations throughout the house's interior. JGWA, 2018.

- There is chipped paint in two locations on the western transverse beam.
- There are wide splits in several of the upper raised wall panels, and white plaster can be seen behind them (see Figure 63). The crack at the west end of the south wall is particularly prominent. One of the larger lower panels to the south of the opening to the North Foyer (110) is also cracked.
- The wood finish is damaged at the chair rail and paneling adjacent to hot air grille in the east wall adjacent to the door to the Butler's Pantry (107) (see Figure 64).
- Minor crack repair and patches can be seen on the east mantel on the north wall. The largest of

these patches are mismatched, but exist only on the underside of the mantel shelf. A large chip exists at the southwest corner, at the base of the mantel.

- The marble baseboard is chipped at both the northeast and southwest corners of the room (see Figure 63).
- There are cracks in the infill panels to each side of the west mantel.
- The wires for the smoke detector and alarm are loose at the northwest corner of the room and have become detached from the ceiling.
- There is minor staining and discoloration of the wood floor, particularly adjacent to the windows and doors.
- A substantial diagonal crack exists through the column to the east of the south entry doorway. This has been patched in the past, but the patch has become offset. The crack is near the bottom of the column (see Figure 64). The column is a polished conglomerate and similar fissures, though not as pronounced, offset, or deteriorated, exist across the other three columns (one in this room and two in the Living Room [104]).

BUTLER'S PANTRY (107)

- The linoleum flooring is slightly raised at the seams with minor scuffs, scratches, and indentations across its surface. A corner of the linoleum adjacent to the east window is cracked.
- A drawer pull is missing at the cabinet between the windows in the northeast corner of the room.
- There are scuffs, staining, and patches on the west wall plaster.
- The plaster on the east wall is crazed, cracked, and soot stained (see Figure 65).
- The iron grille on the warming cabinet's east door is loose at the top where two screws are missing.

BUTLER'S PANTRY OFFICE (112)

- There is extensive paint failure at the ceiling.
- The wood floor is worn and scuffed.
- There is a rough patched area of plaster adjacent to the door, and a vertical plaster crack in line with the wall bracket to the west of the door.

BUTLER'S PANTRY MEZZANINE (113)

- There are vertical cracks in the wood panels of both of the doors in this space.



Figure 65. The upper mezzanine level of the Butler's Pantry exhibits several problems that are common to the interior. The soot staining on the east wall of the room serves to highlight the extensive network of hairline cracks through the wall plaster. The ceiling exhibits signs of extensive paint failure. JGWA, 2018.

- There is extensive paint failure across the ceiling (see Figure 65).

SERVICE STAIR

See Basement listing (Volume II, page 120).

LAVATORY/COATS ROOM (108)

- An electric wall bracket is missing from the south wall, and electrical wires project through the wall tiles just above the towel bar on the east side of the sink.
- Tarnishing and minor corrosion are visible on the sink hardware.
- There is paint failure and a cracked wood plinth at the base of the door casing to the Hall (101).
- There are hairline cracks in the plaster walls and cornice on the south wall.
- Interlayer paint failure has exposed previous paint layers on the window frame.
- The paint finish on the walls and ceilings is crazed.
- Water damage has resulted in peeling paint and loose wall covering at the southeast corner of the toilet room.
- The silver plating is worn through to the brass pipe at the toilet tank.
- The early wood toilet seat is badly cracked.
- There is paint on top of the ceramic tiles in both spaces.

- Porcelain-enameled wall grilles have been needlessly painted.
- Several of the retaining clips on the coat hooks are broken or partially missing.
- The door knob is missing from the back of the main door to the Hall (101).

FIRST FLOOR

PAINT ANALYSIS: CHARTS AND IMAGES

For a general introduction to the paint analysis of the mansion, see page 15 of Volume II.

The 2018 paint analysis by Jablonski Building Conservation, Inc., investigated samples from the Living Room, Elliptical Hall, North Foyer, Butler's Pantry, the Reception Room, and the intermediate landing and second floor landing of the Main Stair. The narratives of the findings are included at the end of the corresponding room descriptions. The following group of charts and images are included in this section:

- List of the First Floor Paint Sample Locations
- Paint ChromoChronologies and Color Matches
- Paint Sample Location images and Photomicrographs

The earliest finish found on the Living Room mantle consisted of grayish yellowish brown and a lighter grayish yellowish brown, which were mottled and sanded.

The earliest finishes found on the walls of the Elliptical Hall and the North Foyer were complex finishes consisting of paints and glazes. A description of the room includes reference to “a range of colored marbles.”¹ The room currently only displays the green marbles used on the pilasters, suggesting there may have been additional faux finishes on the plaster.

The Reception Room (Gold Room) is finished in a yellowish white paint which has been coated with a glossy clear glaze and gilded ornament. The original decoration in this room is water gilding which was performed over reddish brown or orange red clay bores. No glazes were applied over the gold leaf. Most of the elements sampled have been over-painted in finishes which mimic the original. Only the high relief gilded areas on the walls retained their original finish. While most elements retained two painting campaigns, it appears that the over-painting was performed at different times as some are completed in gold leaf, while others were done in gold-colored bronzing powders in a clear glaze.

The original finish remains exposed on the walls and raised molding of the Main Stair and is a faux stone finish created using multiple layers of pale orange yellow paints and dark orange yellow glazes. This finish was also found on the wall return leading into the Central Hall, but has since been overpainted several times.

103. *Historic Resource Study*. 2000/2008, 108.

FIRST FLOOR PAINT SAMPLE LOCATIONS	
Sample #	Description
Living Room	
VM1-001	Chimney Breast (60" aff, 7" from wall, taken in area of failing paint)
Elliptical Hall	
VM1-002	Wall Field (19" aff, taken behind donation box)
VM1-003	Panel Molding (20" aff, taken behind donation box)
VM1-004	Inside Panel (21.5" aff, taken behind donation box)
VM1-005	Ceiling (18" ceiling height, 36" from door frame)
VM1-006	Frieze (16'-6" aff, center of main door)
North Foyer	
VM1-007	Upper Wall (60" aff, between the door frame and wall)
VM1-008	Lower Wall (14" aff, 17" from wall)
Butler's Pantry	
VM1-009	Wall (sample taken from mezzanine level, 79" right of door frame, 1' aff)
VM1-010	Closet Wall (69" aff, in corner)
VM1-011	Ceiling (18' ceiling height, 26" from door)
Reception Room (Gold Room)	
VMR-001	Field of Wall (6" aff, in corner)
VMR-002	Wall Gilding, Simple Line Molding, Bottom Molding (6" aff, in corner)
VMR-003	Wall Gilding, High Relief Molding – (48" aff, in corner)
VMR-004	Gilded Cartouche (14'-6" aff)
VMR-005	Ceiling Gilded Ornament (sample taken behind cartouche)
VMR-006	Ceiling Field (sample taken behind cartouche)
VMR-007	Cornice Gilded Ornament (sample taken behind cartouche)
Main Stair	
VM2-001	Panel Field (23" aff, 38" from niche)
VM2-002	Raised Molding (23" aff, 43" from niche)
VM2-004	Hall/Main Stair Return (9" aff, 6" left of rolled molding)

Figure 66. List of the first floor paint sample locations, JBC, 2018.

**FIRST FLOOR
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES**

Sample #	VM1-001	VM1-002	VM1-003	VM1-004
Location	LR: Chimney Breast	CH: Wall Field	CH: Panel Molding	CH: Inside Panel
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	B: grayish yellowish brown F: lt. gray yellowish brown	P: pale orange yellow B: pale orange yellow G: mod orange yellow	P: light yellowish brown F: yellowish white	P: pale orange yellow B: pale orange yellow G: mod orange yellow
2 nd Painting Campaign	B: light brown D: dk gray yellowish brown G: dk gray yellowish brown	P: pale gray F: pale brown	B: yellowish white G: moderate yellow	P: pale gray F: pale brown
3 rd Painting Campaign		P: white F: pale brown	F: pinkish white	P: white F: pale brown
4 th Painting Campaign				
5 th Painting Campaign				
6 th Painting Campaign				
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
10 th Painting Campaign				
Munsell match (Earliest finish)	B: 10YR 5/2 F: 10YR 6/2	P: 10YR – 2.5Y 8/2 B: 10YR – 2.5Y 8/2 G: 10YR 7/6-6/6	P: 2.5Y 8/2-7/2 F: 5Y 9/1	P: 10YR – 2.5Y 8/2 B: 10YR – 2.5Y 8/2 G: 10YR 7/6-6/6
Commercial match (Earliest finish)	B: PPG 1021-5 F: PPG 1021-4	P: SW 6106 B: SW 6106 G: SW 0012 (closest)	P: SW 6149 F: PPG 1104-2	P: SW 6106 B: SW 6106 G: SW 0012 (closest)
Gloss	Matte			
Comments	Earliest campaign has sanded paints which are mottled to create a faux stone finish. Second campaign is a faux wood-grained finish.	Un-mounted samples have grayish yellow primer and finish (Munsell 2.5Y 8/2-7/2) matching SW 6149. We recommend that an exposure window be performed in this location.		We recommend that an exposure window be performed in this location.

KEY: B – Base coat C – Clay Bole D – Decorative Glaze F – Finish G – Glaze (Top Coat)
 L – Leaf M – Metallic Paint P – Primer R – Repair S – Size
 V – Varnish W – Water soluble paints

Figure 67. First floor paint chromochronologies and color matches, JBC, 2018.

**FIRST FLOOR
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES**

Sample #	VM1-005	VM1-006	VM1-007	VM1-008
Location	CH: Ceiling	CH: Frieze	NF: Upper Wall	NF: Lower Wall
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	P: pale orange yellow F: pale orange yellow	B: yellowish white G: light grayish olive	P: yellowish white B: yellowish gray G: light yellowish brown	P: pale orange yellow B: yellowish white G: light olive gray
2 nd Painting Campaign	P: pale orange yellow B: pale orange yellow G: grayish brown		F: light yellowish brown	
3 rd Painting Campaign	P: white F: pinkish white		P: light brown F: light brown	P: light brown F: light brown
4 th Painting Campaign	P: white F: pinkish white		R: skim coat P: pale gray F: light brown	P: pale gray F: light brown
5 th Painting Campaign				
6 th Painting Campaign				
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
10 th Painting Campaign				
Munsell match (Earliest finish)	P: 10YR – 2.5Y 8/2 F: 10YR – 2.5Y 8/2	B: 10YR 9/1 G: 7.5Y 6/2	P: 5Y 9/1 B: 2.5Y 8/2-7/2 G: too thin to determine	P: 2.5Y 8/4 B: 5Y 9/1 G: 5Y 6/2-5/2
Commercial match (Earliest finish)	P: SW 6106 F: SW 6106	B: PPG1084-1 G: BM 1510 (Closest)	P: PPG1104-2 B: SW 6106 G: too thin to determine see comments below	P: PPG1089-3 B: PPG1104-2 G: BM 1525
Gloss	Satin	Satin	Satin	Satin
Comments	Second finish is more decorative. P & B: 10YR 8/2 matching SW 6099 G: 2.5Y 7/2 matching SW 9111		Final appearance of the finish is mottled and matches SW 9116 or SW 9112 depending upon the thickness of the glaze.	JBC recommends an exposure window be performed in this location to understand this finish.

KEY: **B** – Base coat **C** – Clay Bole **D** – Decorative Glaze **F** – Finish **G** – Glaze (Top Coat)
L – Leaf **M** – Metallic Paint **P** – Primer **R** – Repair **S** – Size
V – Varnish **W** – Water soluble paints

Figure 68. First floor paint chromochronologies and color matches, JBC, 2018.

**FIRST FLOOR
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES**

Sample #	VM1-009	VM1-010	VM1-011	
Location	BP: Wall	BP: Closet Wall	B: Ceiling	
Substrate	Plaster	Plaster	Plaster	
Earliest finish (c1899)	B: yellowish white G: dark orange yellow	B: yellowish white G: dark orange yellow	P: yellowish white B: yellowish white G: moderate yellow	
2 nd Painting Campaign	P: yellowish white B: yellowish white G: dark orange yellow	P: yellowish white B: yellowish white G: dark orange yellow	P: yellowish white B: yellowish white G: moderate yellow	
3 rd Painting Campaign	P: brownish yellow B: brownish yellow G: dark orange yellow		P: pale orange yellow B: pale orange yellow G: moderate yellow	
4 th Painting Campaign	F: yellowish gray		F: yellowish gray	
5 th Painting Campaign				
6 th Painting Campaign				
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
10 th Painting Campaign				
Munsell match (Earliest finish)	B: 5Y 9/1 G: 10YR 6/8	B: 5Y 9/1 G: 10YR 6/8	P: 5Y 9/1 B: 5Y 9/1 G: 2.5Y 8/8	
Commercial match (Earliest finish)	B: PPG1104-2 G: SW 6376	B: PPG1104-2 G: SW 6376	P: PPG1104-2 B: PPG1104-2 G: BM HC-7	
Gloss	Satin	Satin	Satin	
Comments				

KEY: B – Base coat C – Clay Bole D – Decorative Glaze F – Finish G – Glaze (Top Coat)
 L – Leaf M – Metallic Paint P – Primer R – Repair S - Size
 V – Varnish W – Water soluble paints

Figure 69. First floor paint chromochronologies and color matches, JBC, 2018.

RECEPTION ROOM PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VMR-001	VMR-002	VMR-003	VMR-004
Location	Field of Wall	Wall Gilding (simple)	Wall Gilding (Relief)	Cartouche
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	P: yellowish white B: yellowish white G: clear glaze	P: white C: mod red-brown bole L: gold leaf	P: white C: mod red-brown bole L: gold leaf	C: lt reddish-brown bole L: gold leaf
2 nd Painting Campaign	P: pinkish white B: pinkish white G: clear or pale yellow	C: mod red-brown bole S: clear size L: gold leaf		C: mod red-brown bole L: gold leaf
3 rd Painting Campaign				
4 th Painting Campaign				
5 th Painting Campaign				
6 th Painting Campaign				
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
Munsell match (Earliest finish)	P: 5Y 9/1 B: 5Y 9/1 G: clear	P: N 9/ C: 2.5YR 3/4 - 4/4 L: gold leaf	P: N 9/ C: 2.5YR 3/4 - 4/4 L: gold leaf	C: 2.5YR 5/4-4/4 L: gold leaf
Commercial match (Earliest finish)	P: PPG 1104-2 B: PPG 1104-2 G: clear glaze	P: BM PM-1 C: PPG 16-07 L: Rosanoble 23 ¾ KT	P: BM PM-1 C: PPG 16-07 L: Rosanoble 23 ¾ KT	C: PPG 1060-6 L: Rosanoble 23 ¾ KT
Gloss	Satin	Metallic Sheen (high shine)	Metallic Sheen (shine is more dull)	Metallic Sheen
Comments	Glazes layers are very thin. Current glaze is heavily soiled.	Gold leaf: Monarch Rosanoble 23 ¾ KT MO23.75RN AW-19g. 99% gold .7% silver .3% copper. Gold leaf was highly burnished. No size for gold leaf is visible in cross section or under UV illumination.	Gold leaf: Monarch Rosanoble 23 ¾ KT MO23.75RN AW-19g. 99% gold .7% silver .3% copper. The leaf on these pieces were less burnished than on the straight elements. No size for gold leaf is visible in cross section or under UV illumination	Gold leaf: Monarch Rosanoble 23 ¾ KT MO23.75RN AW-19g. 99% gold .7% silver .3% copper. No size for gold leaf is visible in cross section or under UV illumination

KEY: B – Base coat C – Clay Bole D – Decorative Glaze F – Finish G – Glaze (Top Coat)
 L – Leaf M – Metallic Paint P – Primer R – Repair S – Size
 V – Varnish W – Water soluble paints

Figure 70. Reception Room paint chromochronologies and color matches, JBC, 2018.

RECEPTION ROOM **PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES**

Sample #	VMR-005 mounted	MVR-005 un-mounted	VMR-006	VMR-007
Location	Ceiling Ornament	Ceiling Ornament	Ceiling Field	Cornice Ornament
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	P: white C: orange red bole S: clear glaze L: gold leaf	C: orange red bole S: clear glaze L: gold leaf	P: yellowish white C: orange red bole S: clear glaze L: gold leaf	P: yellowish white G: clear glaze C: orange red bole S: clear glaze L: gold leaf
2 nd Painting Campaign	G: clear glaze with gold-colored bronzing powder	G: clear glaze with gold-colored bronzing powder	F: yellowish white	G: clear glaze with gold-colored bronzing powder
3 rd Painting Campaign			P: pale yellow F: pale yellow	
4 th Painting Campaign				
5 th Painting Campaign				
6 th Painting Campaign				
Munsell match (Earliest finish)	P: N 9/ C: 2.5YR 5/4-4/4 S: clear glaze L: gold leaf	C: 2.5YR 5/4-4/4 S: clear glaze L: gold leaf	P: 5Y 9/1 C: 2.5YR 4/3-4/4 S: clear size L: gold leaf	P: 5Y 9/1 G: clear glaze C: 2.5YR 5/4-4/4 S: clear glaze L: gold leaf
Commercial match (Earliest finish)	P: PPG 1104-2 C: PPG1060-6 S: clear size L: Rosanoble 23 ¾ KT	C: PPG1060-6 S: clear size L: Rosanoble 23 ¾ KT	P: PPG 1104-2 C: PPG16-07 S: clear size L: Rosanoble 23 ¾ KT	P: PPG 1104-2 G: clear glaze C: PPG 1060-6 S: clear glaze L: Rosanoble 23 ¾ KT
Gloss	Metallic Sheen	Metallic Sheen	Metallic Sheen	Metallic Sheen
Comments	Gold leaf: Monarch Rosanoble 23 ¾ KT MO23.75RN AW-19g. 99% gold .7% silver .3% copper.	Gold leaf: Monarch Rosanoble 23 ¾ KT MO23.75RN AW-19g. 99% gold .7% silver .3% copper. White primer seen on mounted sample, not seen on un-mounted samples. Not all pieces have additional layer of bronzing powder.	Gold leaf: Monarch Rosanoble 23 ¾ KT MO23.75RN AW-19g. 99% gold .7% silver .3% copper. Note: not all pieces of sample had gold leaf. Some had two layers of yellowish white followed by gold flake paint, while others had just the yellowish white paints. This suggests there was some form of decoration on the ceiling.	Gold leaf: Monarch Rosanoble 23 ¾ KT MO23.75RN AW-19g. 99% gold .7% silver .3% copper. Clear glaze after yellowish white primer is thickly applied.

KEY: B – Base coat C – Clay Bole D – Decorative Glaze F – Finish G – Glaze (Top Coat)
 L – Leaf M – Metallic Paint P – Primer R – Repair S - Size
 V – Varnish W – Water soluble paints

Figure 71. Reception Room paint chromochronologies and color matches, JBC, 2018.

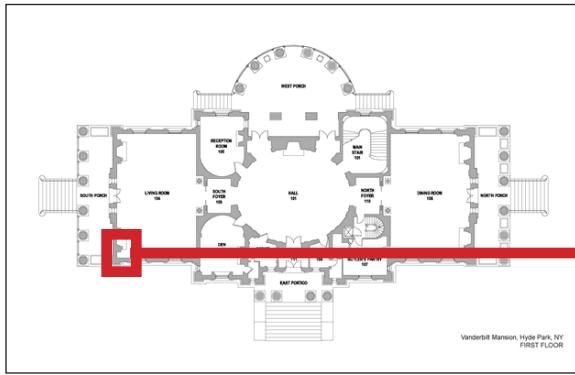
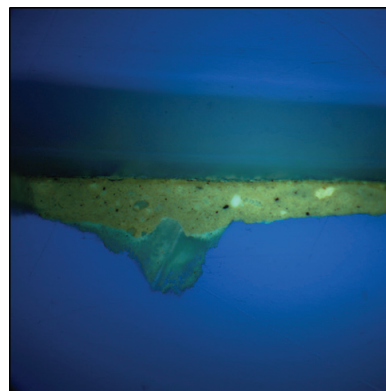
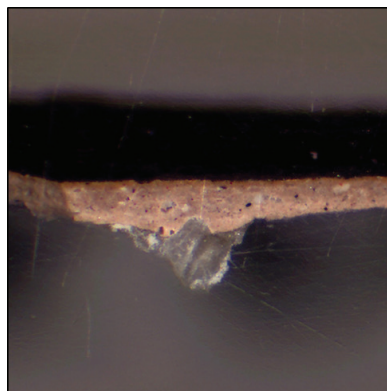


Figure 72. Location of paint sample from the Living Room. JBC, 2018.



VM1-001



VM1-001

Figure 73. Photomicrographs of paint sample from the Living Room, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.

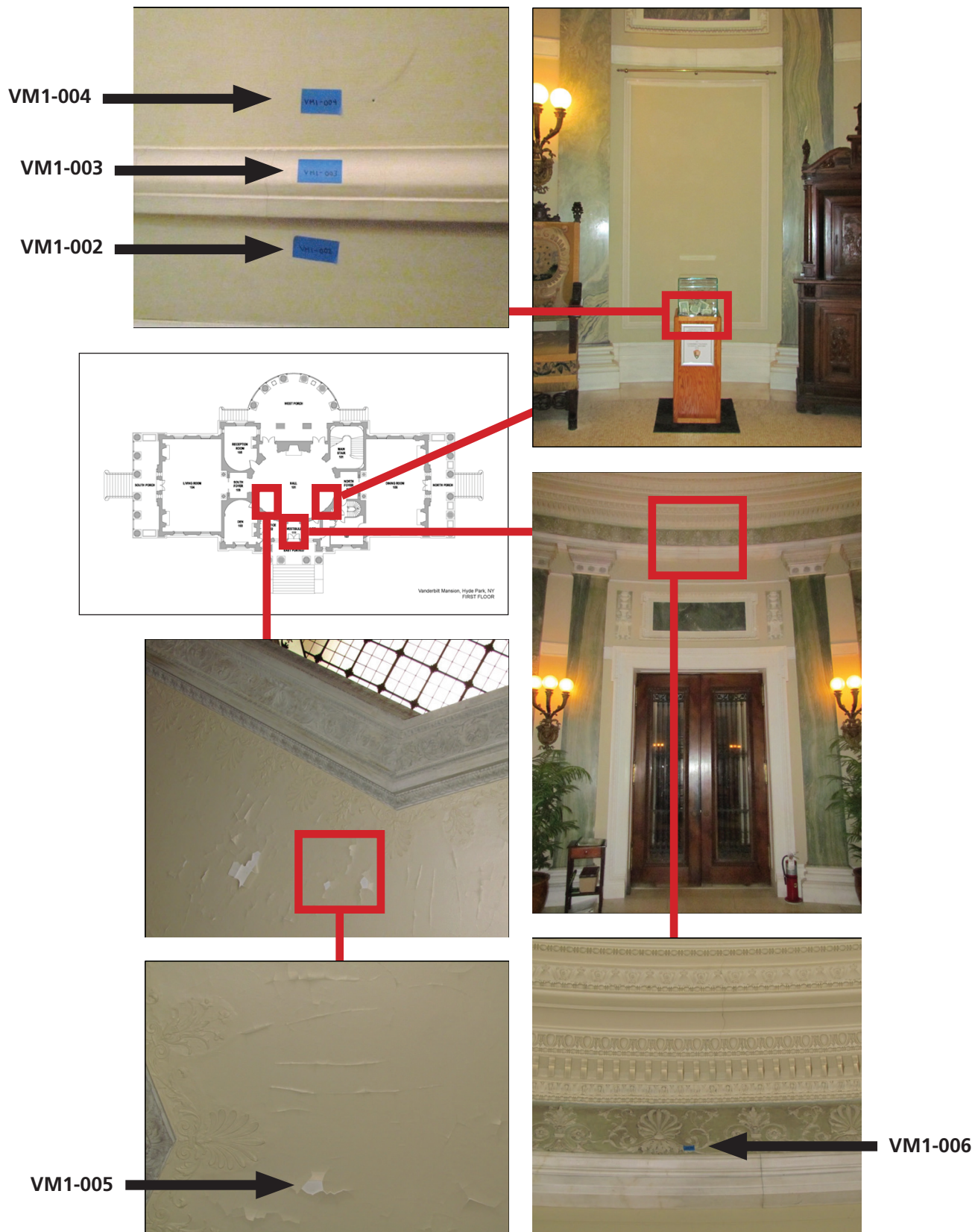
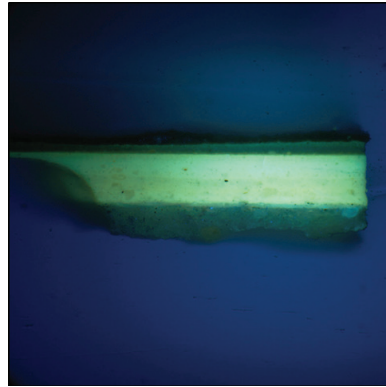
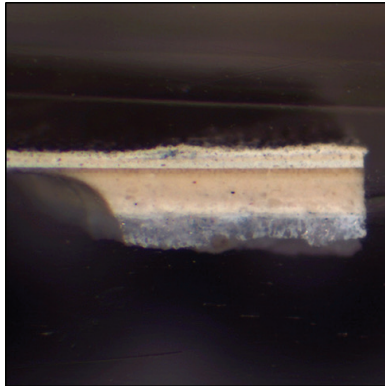
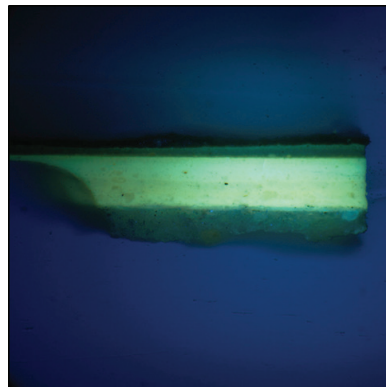
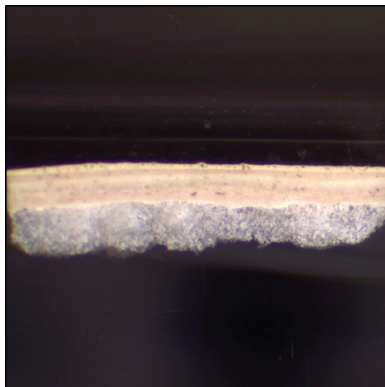


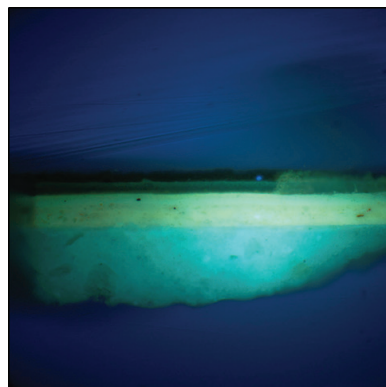
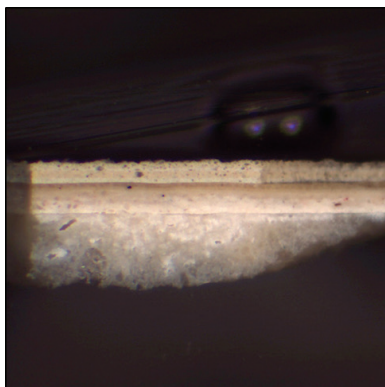
Figure 74. Locations of paint samples from the first floor Hall. JBC, 2018.



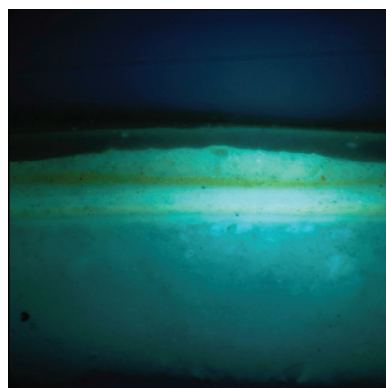
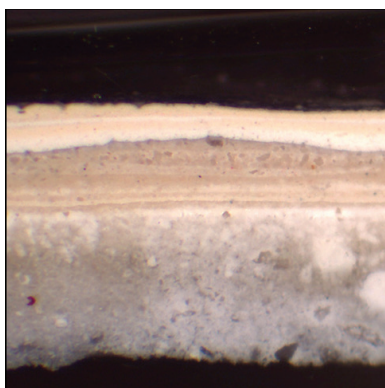
VM1-002



VM1-003

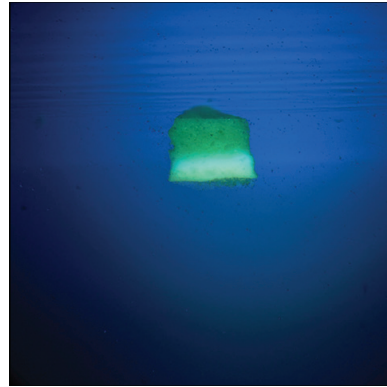
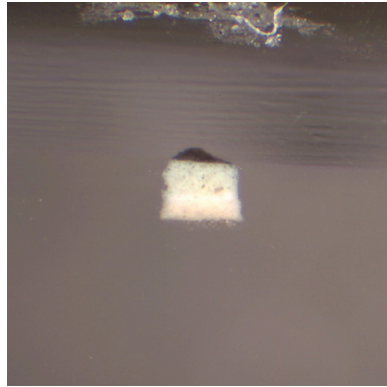


VM1-004



VM1-005

Figure 75. Photomicrographs of paint samples from the first floor Hall, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.



VM1-006

Figure 76. Photomicrographs of paint sample VM1-006 from the first floor Hall, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.

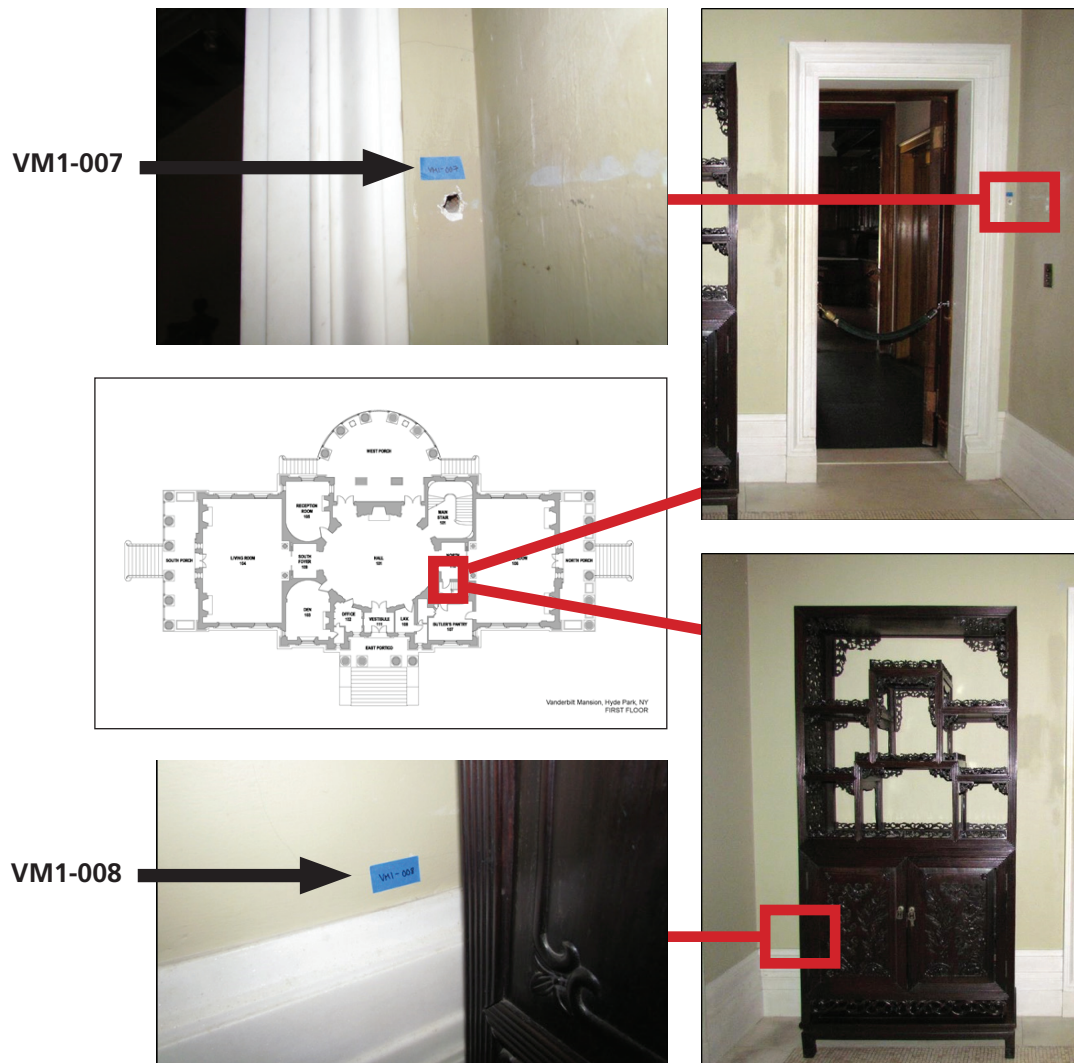
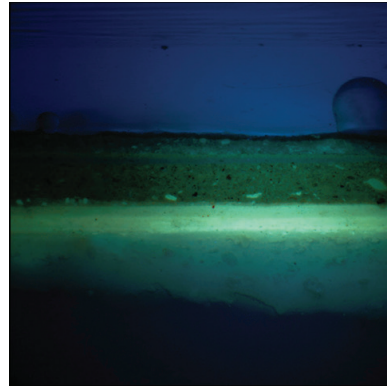
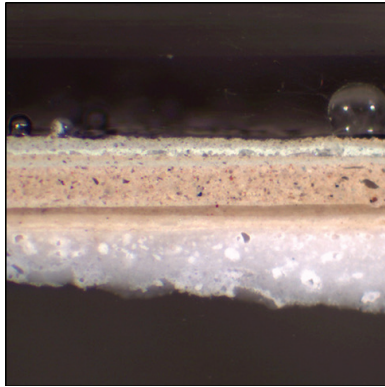
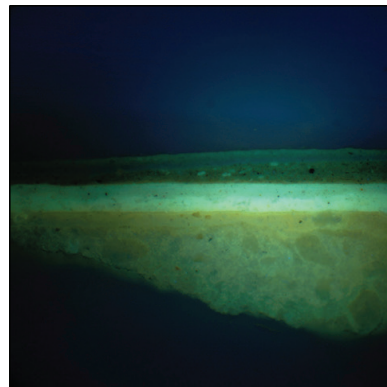
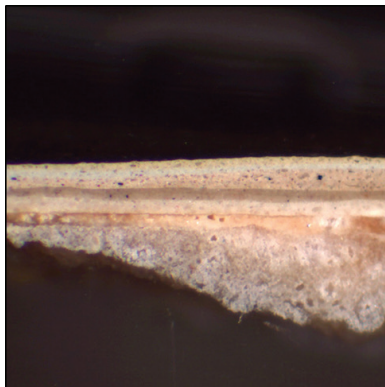


Figure 77. Locations of paint samples from the North Foyer. JBC, 2018.



VM1-007



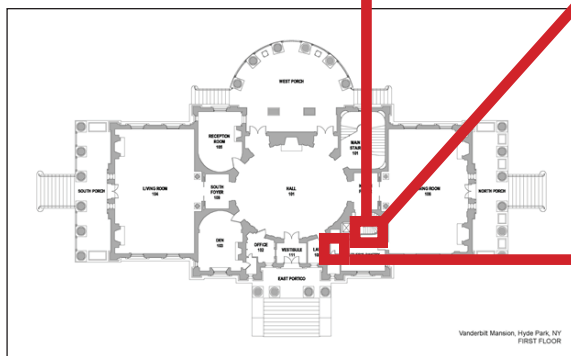
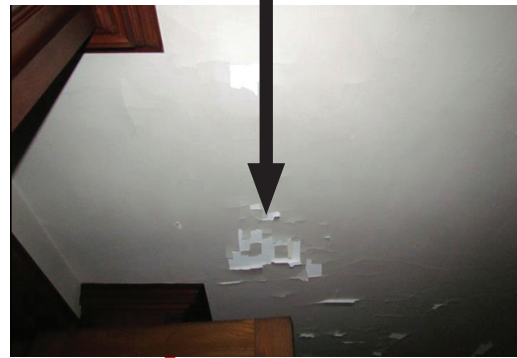
VM1-008

Figure 78. Photomicrographs of paint samples from the North Foyer, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.

VM1-009



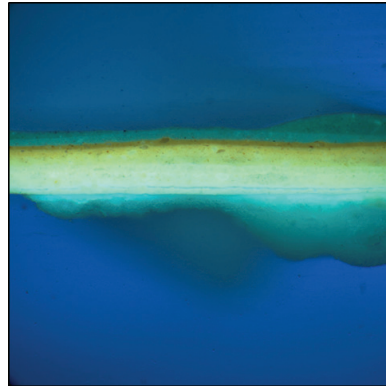
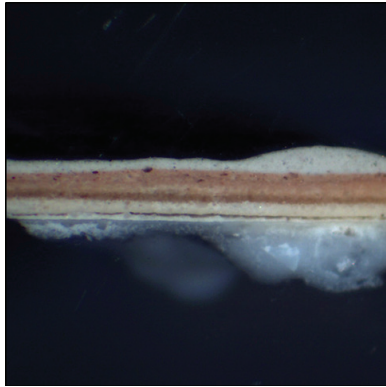
VM1-011



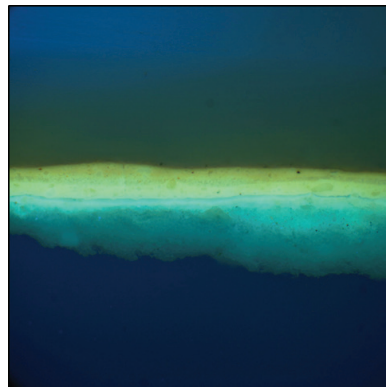
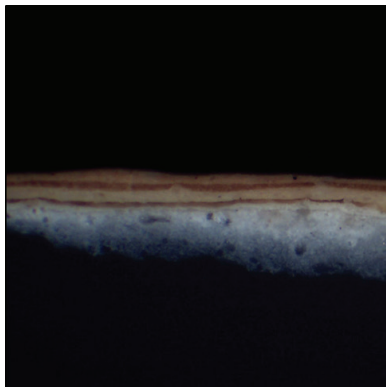
VM1-010



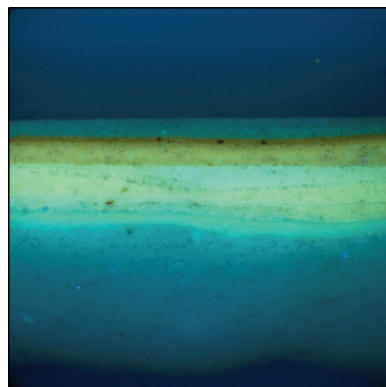
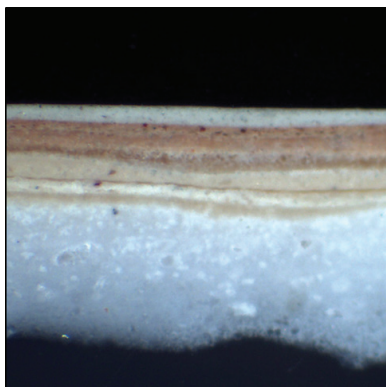
Figure 79. Locations of paint samples from the Butler's Pantry. JBC, 2018.



VM1-002



VM1-010



VM1-011

Figure 80. Photomicrographs of paint samples from the Butler's Pantry, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.

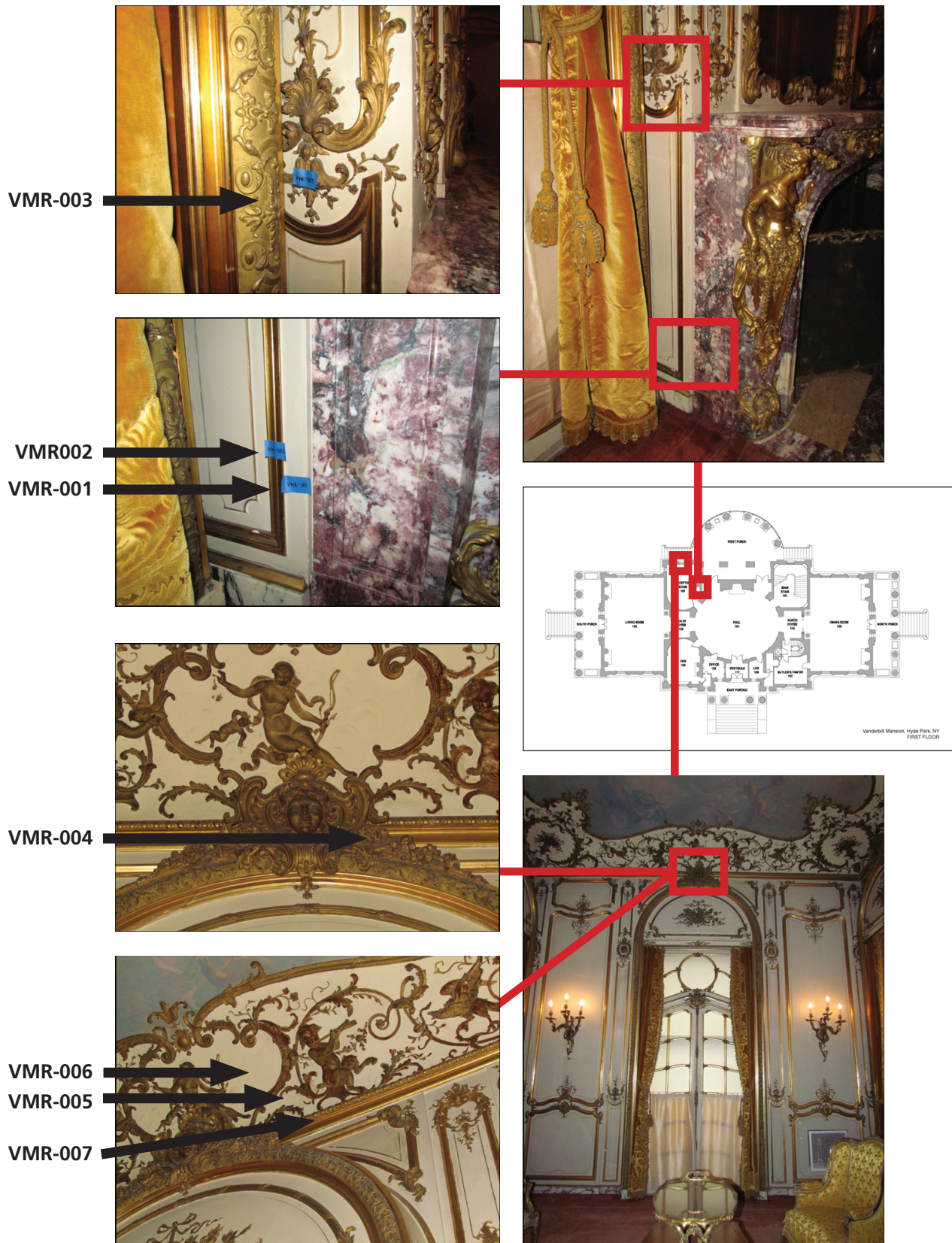
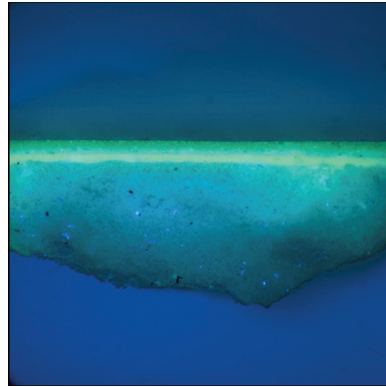
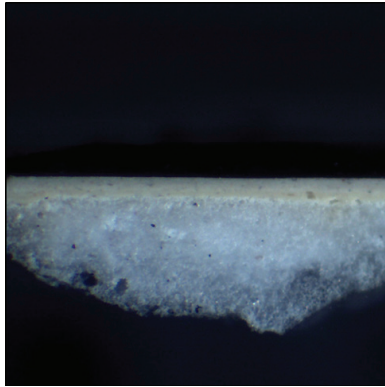
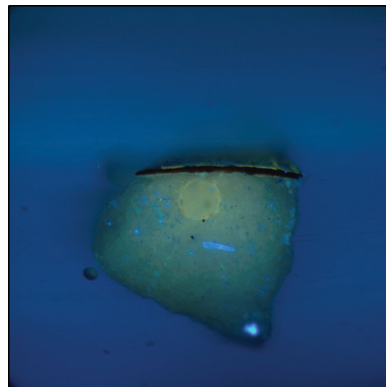
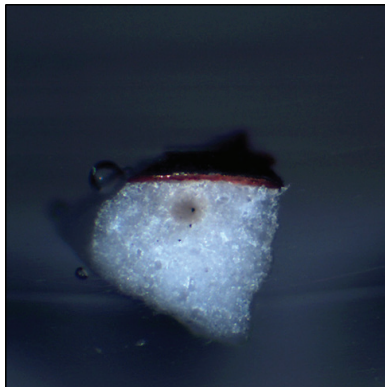


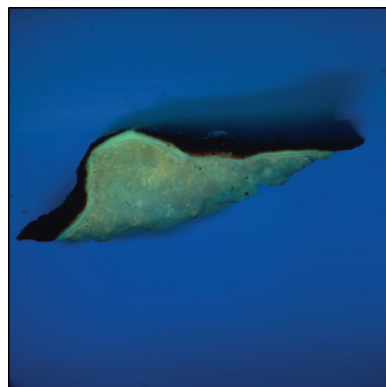
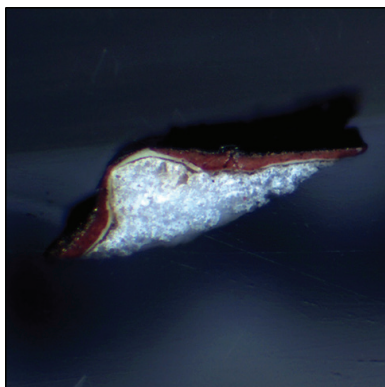
Figure 81. Locations of paint samples from the Reception Room. JBC, 2018.



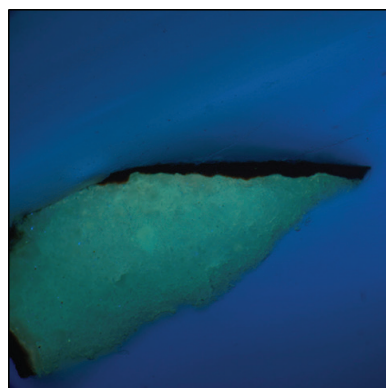
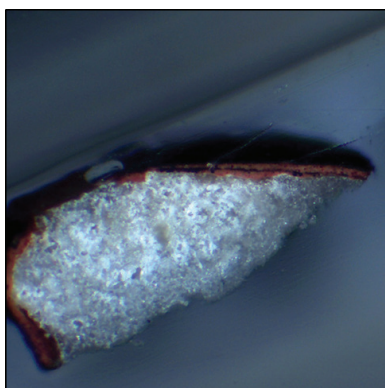
VMR-001



VMR-002

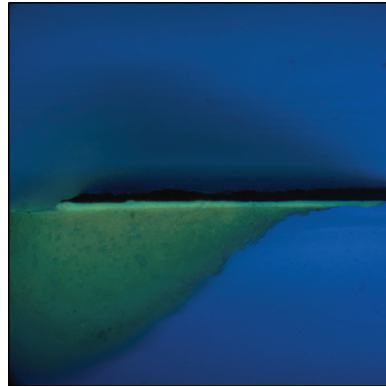
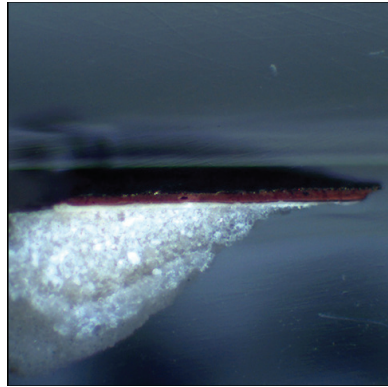


VMR-003

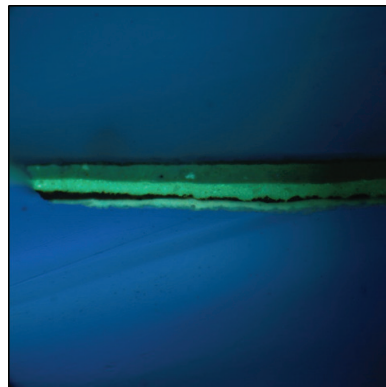
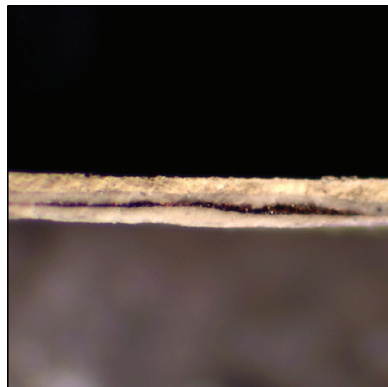


VMR-004

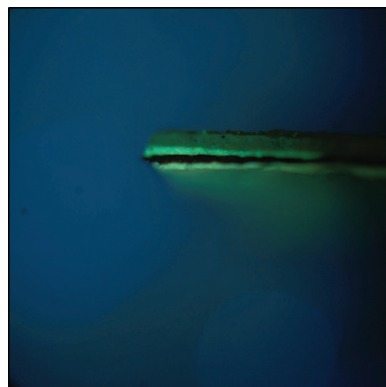
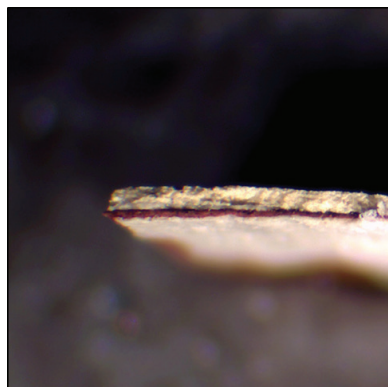
Figure 82. Photomicrographs of paint samples from the Reception Room, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.



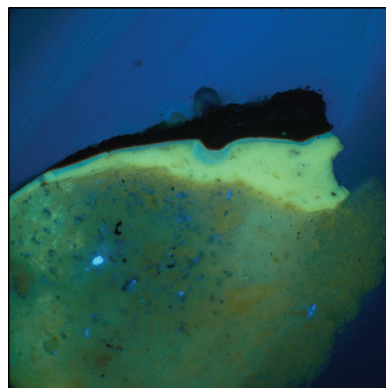
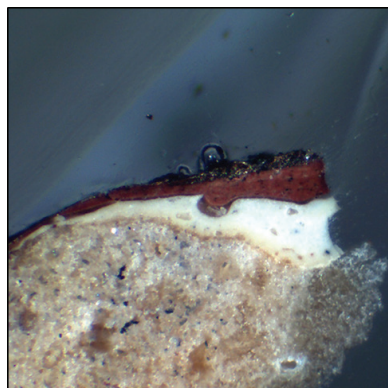
VMR-005



VMR-006



VMR-006A



VMR-007

Figure 83. Photomicrographs of paint samples from the first floor Hall, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.

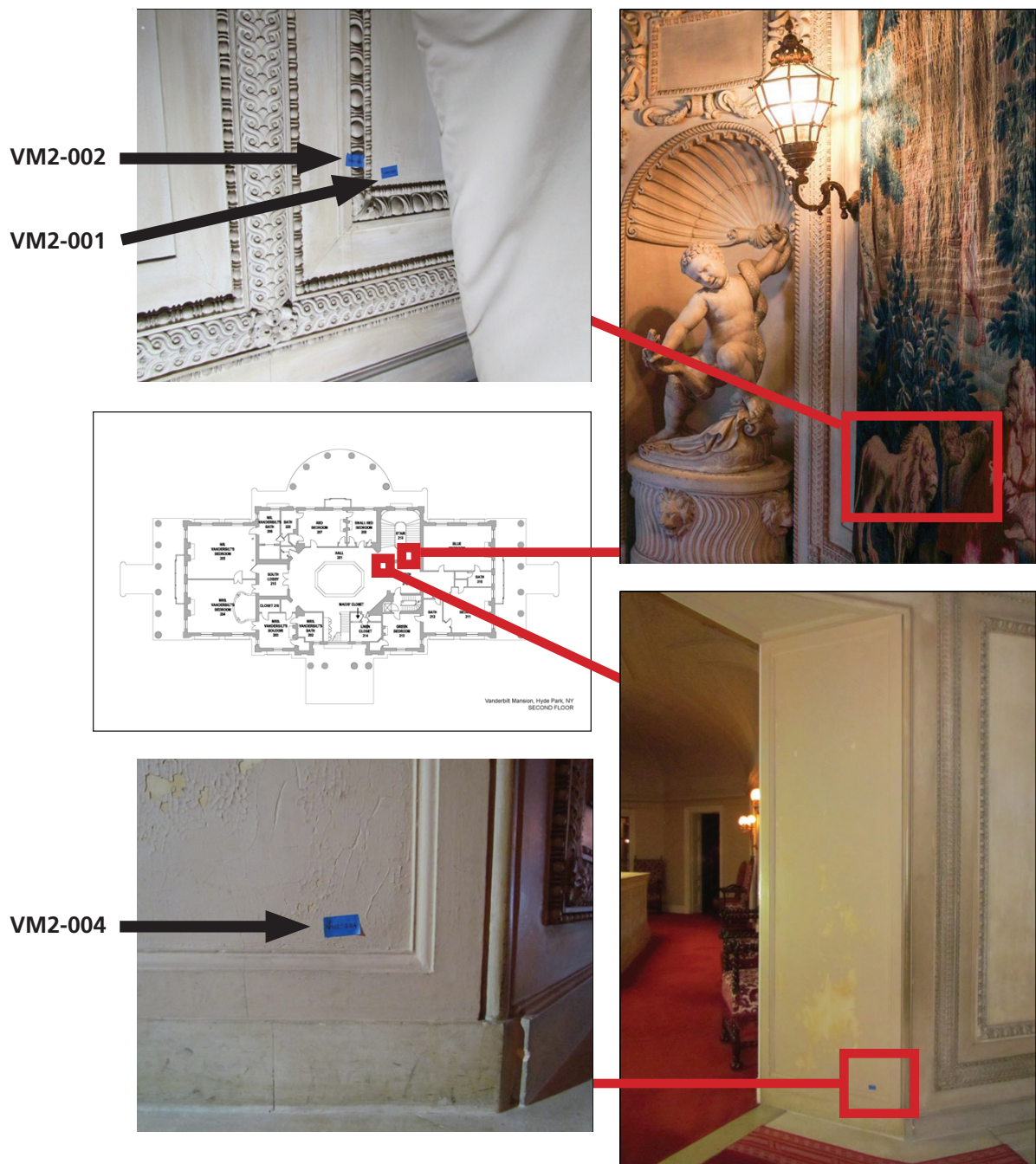
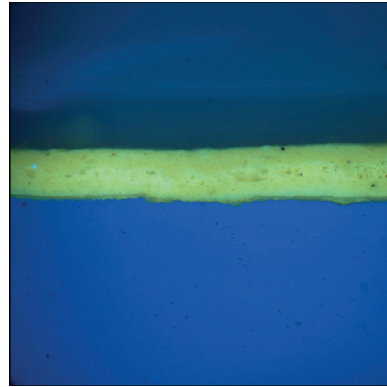
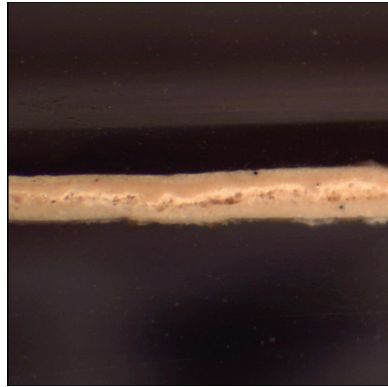
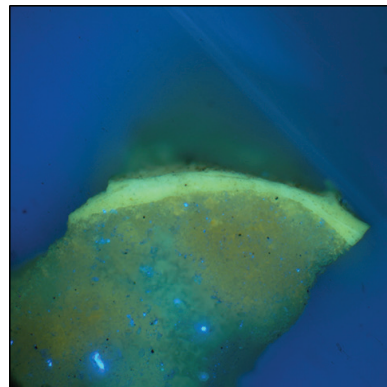


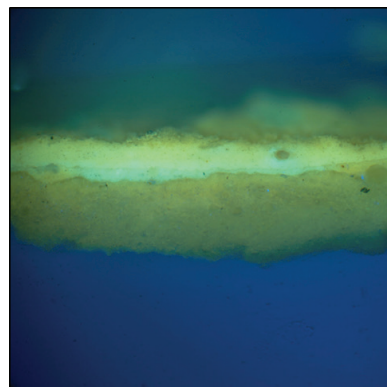
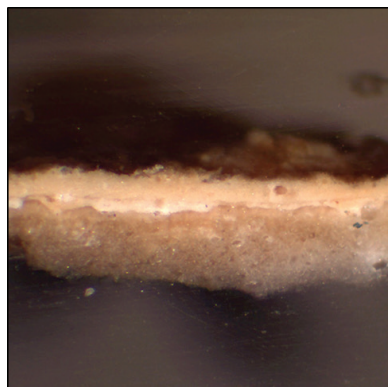
Figure 84. Locations of paint samples from the Main Stair. JBC, 2018.



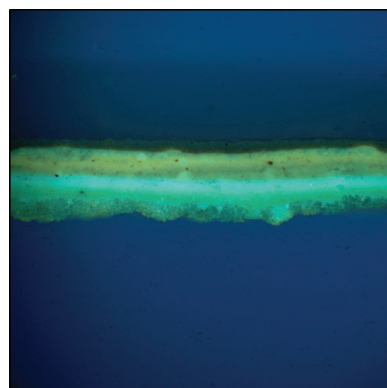
VM2-001



VM2-002



VM2-004A



VM2-004B

Figure 85. Photomicrographs of paint samples from the Main Stair, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.



As the nation's principal conservation agency, the Department of the Interior has responsibility for most of our nationally owned public lands and natural resources. This includes fostering sound use of our land and water resources; protecting our fish, wildlife, and biological diversity; preserving the environmental and cultural values of our national parks and historic places; and providing for the enjoyment of life through outdoor recreation. The department assesses our energy and mineral resources and works to ensure that their development is in the best interests of all our people by encouraging stewardship and citizen participation in their care. The department also has a major responsibility for American Indian reservation communities and for people who live in island territories under US administration.

National Park Service
U.S. Department of the Interior



Vanderbilt Mansion National Historic Site
Hyde Park, New York