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Vanderbilt Mansion National Historic Site
Hyde Park, New York



Vanderbilt Mansion National Historic Site Historic Structure Report

Volume V: Third Floor and Attic
October 2018

Figure 1. Third floor Guest Hall, 1940. Traudt Family Album, ROVA Archives.

VANDERBILT MANSION NATIONAL HISTORIC SITE
HISTORIC STRUCTURE REPORT

VOLUME V
THIRD FLOOR & ATTIC

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THIRD FLOOR

ARCHITECTURAL DESCRIPTION

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

The third floor extends over the entire area of the floors below. The central feature, around which all of the third floor rooms are arranged, is an enclosed lightwell that reaches from the roof skylight to the daylight in the ceiling of the second floor Hall. The third floor rooms fall into two distinct areas: the guest rooms, to the east and south of the light well; and the service area that housed the housekeeper and the female servants to the north and west of the light well. While there is a distinctive rational to circulation in the plan of the third floor, the division of the guest room space and the servants' space provides a less than perfect Beaux Arts plan.

The following description begins with the Guest Hall (301) then continues with the guest rooms, listed clockwise around the Hall. The service areas start with the Service Hall (329), followed by the small Maid's Rooms (307-310), and continuing clockwise around the Hall, finishing with the housekeeper's suite.

GUEST HALL (301)

The hall to the east and south of the light well is the Guest Hall. This irregularly configured hall provides access to the five third floor guest rooms and two bathrooms. A partition at the north end of the east wall of the light well separates this space from the housekeeper's hall and the service quarters to the north. The Guest Hall angles around the light well and then extends south in a large, 14'-0" wide by 28'-0" long rectangular space. There is a cedar closet on the west wall, directly south of the light well, and a small angled closet in the southeast corner of the north end, immediately west of the Small Pink Room.

Three drawings record McKim, Mead & White's design for the "Guest's Hall."¹ The transverse section adds no information for studying the Guest Hall space, but in the longitudinal section a note at a door architrave records that "Trim in 3d Floor, Guest Rooms, same as this." These two drawings give little sense of the evolution of the design process. The plan, on the other hand, shows some of the changes that were made (see Figure 214).

The cedar closet was an afterthought, added to the plan before the building construction began, as noted

on the "Third Floor Plan" by the notation: "Addition – Cedar Clos./ Ordered Dec. 1, 1896/ by Mr. Vanderbilt/ J.D.H.Jr."² The plan also has notations that describe the setup of shelves and drawers, exactly the way it was built.

A small triangular closet to the south was originally designed as part of the closet in the Pink Room. Pencil lines show proposed changes: a division in the closet, the addition of walls in the Small Pink Room for a closet, a new wall angle at the entrance of the Small Pink Room, and a label of "Brooms" for the proposed smaller closet with direct access to the Guest Hall. When the mansion was built, the closet division was added; no closet was added to the Small Pink Room; and the wall with the doorway to the Small Pink Room was not changed. The actual historic use of the new hall closet is unknown.

When the Vanderbilts' guests stayed on this floor, the Hall included various furnishings, a tapestry, and prints on the walls, creating a comfortable, quiet public space. That ambience changed when the third floor housed President Roosevelt's Secret Service and Military Police during World War II. The small labels above the doorways that identify the keys for those doors are presumed to date that time.

1. The McKim, Mead & White drawings that show the Guest Hall include the third floor plan (#11), a transverse section (#5), and a longitudinal section (#6). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

2. J.D.H. Jr. was James D. Hunter, Jr. From Charles Moore. *The Life and Times of Charles Follen McKim* (Boston and New York: Houghton Mifflin Co., 1929) 327. Moore's Appendix II "Office Roll of McKim, Mead & White" lists Hunter as an employee from November 1880 until his death on November 29, 1906.

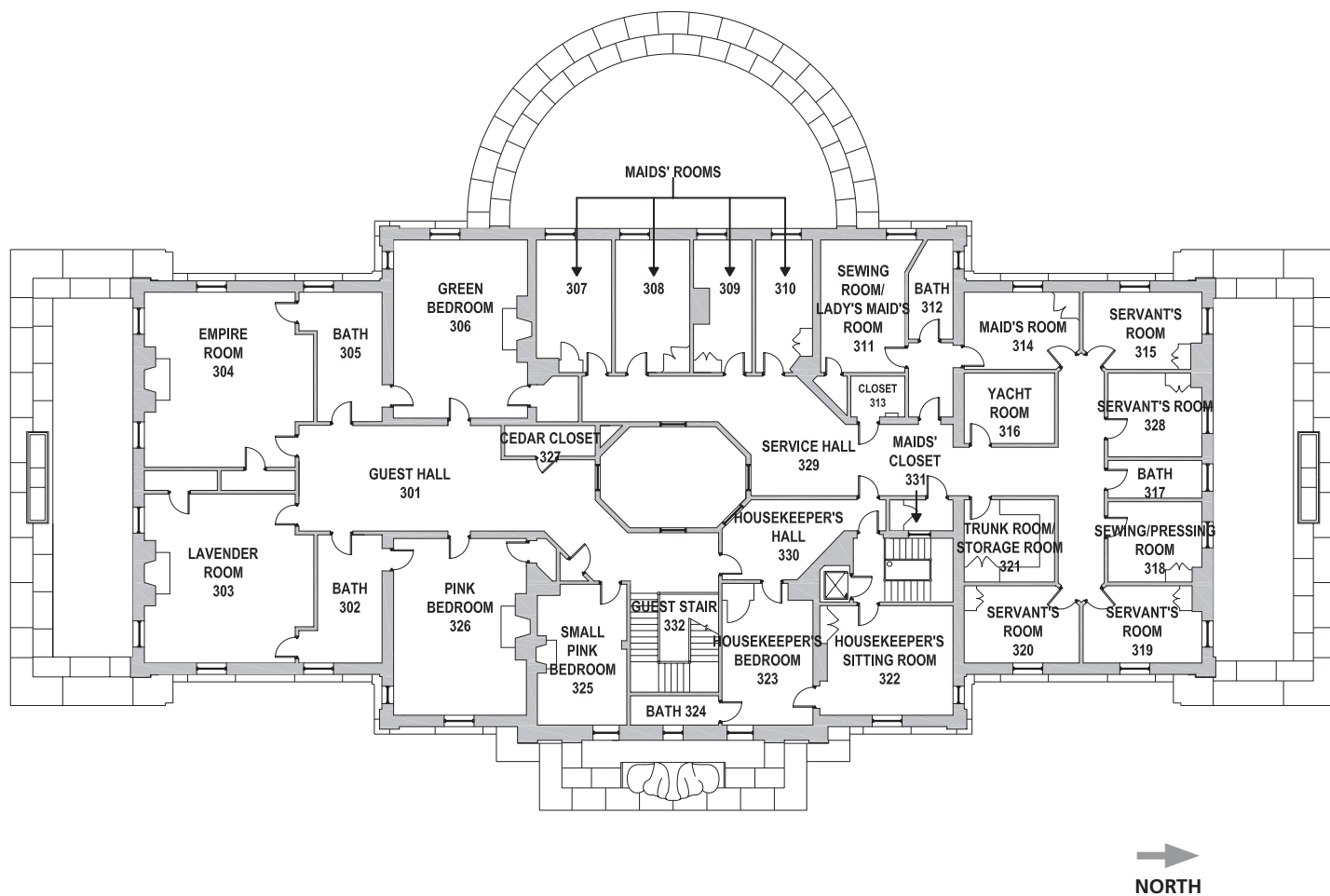


Figure 2. Vanderbilt Mansion third floor key plan. JGWA.

ARCHITECTURAL INTEGRITY

The Guest Hall was built exactly as designed with the pencil notations in the printed plan. It remains the same today other than the current painted finish. Therefore, the space retains a very high degree of architectural integrity to the Vanderbilt era.

ARCHITECTURAL DESCRIPTION

FLOOR: The 2-3/8" wide tongue-and-groove floorboards are laid north/south. The stain and finish of the flooring has aged to a honey-red color. Brass sockets along the perimeter of the wall held the fixing nails that fastened the Vanderbilt-era carpet (now in storage), which was a rose ground, wall-to-wall carpet with a bold floral trellis pattern and a rope border matching that on the Main Stair.

WALLS: The walls are trimmed with a 3'-0 1/2" high dado that continues from the stairwell; it includes an 8-1/4" high baseboard, one tier of horizontal raised panels, and a 5-7/8" high chair rail.

A small filleted and quirked cyma reversa at the top of the dado continues around the doorway and window architraves.

Above the dado, the plaster walls are finished in painted canvas. In the east stairwell, the canvas is painted off/white. The remainder of the Guest Hall canvas is painted green.

CEILING: The plaster ceiling, 11'-5 1/2" above the floor, is painted white.

The trim around the laylight at the south end of the ceiling includes a filleted cyma recta and bead on the ceiling side; a soffit carved with a molded guilloche; and a bottom scotia followed by a filleted and quirked cyma reversa in a waterleaf pattern topped by a bead on the side of the opening. The laylight's single sash has nine lights set in a symmetrical pattern. A series of small round holes exists around the perimeter of the opening above the molding, possibly for ventilation.

A laylight above the stairwell does not appear on the 1896 third floor plan, but its similar detailing indicates that it is original to construction. The operating cords for the laylight vents are secured by small bronze latches attached to nearby door architraves.

PICTURE RAIL: The wood picture rail includes (from the bottom) a cyma reversa, a small bead, and an ovolo. The molding is painted off-white.

CORNICE: The 11-1/2" high wood and compo cornice is composed of (from the bottom) a filleted ovolo, a row of dentils, a bead and reel, a quirked and filleted cyma reversa in a water leaf pattern, a soffit and fascia, a small cyma reversa, and filleted cyma recta. The cornice is painted off-white.

DOORS: At the south end of the Hall, symmetrically-placed doors in the east and west walls and in the south wall lead to the guest bedrooms and baths. A

doorway at the far north wall provides access to the Housekeeper's Hall; it is the only connection to the service quarters. The Small Pink Bedroom (325) doorway is in the east wall immediately south of the stairwell. Two other doorways lead to closets: one to the cedar closet on the north wall; and one to the closet in the angled wall adjacent to the Small Pink Room doorway.

All of the doors are framed in 8-1/4" wide three-fasciae architraves (from the outside, a raised fillet, a cavetto that ends at a bead and fillet; a fascia, a fillet and cyma reversa; two fasciae, and a bead) that terminate with mitered returns at splashboard-height plinths, painted off-white. The small labels above the doors that identify the keys were probably installed during the World War II renovations.

Two bulbous wood doorstops are mounted on the baseboard: one at the west wall for the cedar closet door; and one at the angled southeast wall at the north end of the Guest Hall for the door to the closet outside the small Pink Room.

North door to Cedar Closet: The 2'-11 3/4" wide x 7'-5 1/4" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped "AD") includes glass ball knobs and a bronze keyhole escutcheon with a teardrop cover on the Hall side; there is no keyhole or escutcheon in the closet. The door is hung on the north jamb to open to the Hall with three 5" high wide-throw bronze butt hinges with ball finials.

West door to angled closet: The 2'-10 3/4" wide x 7'-5" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). It is 1" narrower than the typical third floor guest room doors. The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped "AC") includes glass ball knobs, a bronze keyhole escutcheon with a teardrop cover on the Hall side, and an oval escutcheon on the closet side. The door is hung on the southwest jamb to open to the Hall with three 5" high wide-throw bronze butt hinges with ball finials.

WINDOWS: The two window openings in the lightwell walls have 6-1/4" wide two-fasciae architraves (composed of an outer raised fillet, a small bead, a cavetto that curves into a larger bead and fillet, a fascia, a fillet, a cyma reversa, and a narrow fascia). The windows sit directly above the dado, with the chair rail forming the sills; they are fitted with 1/1 chain-hung wood sash with frosted glass lights. The trim and sash are painted off-white.

Sash hardware at each opening includes a bronze sash fastener, a pair of bronze sash lifts on the bottom rail,

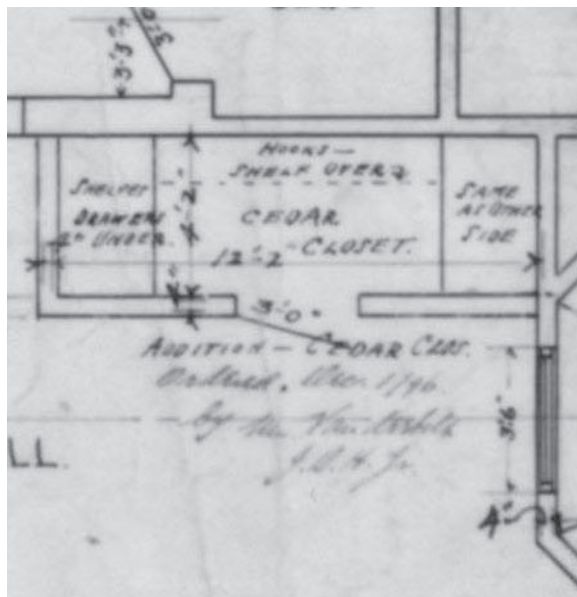
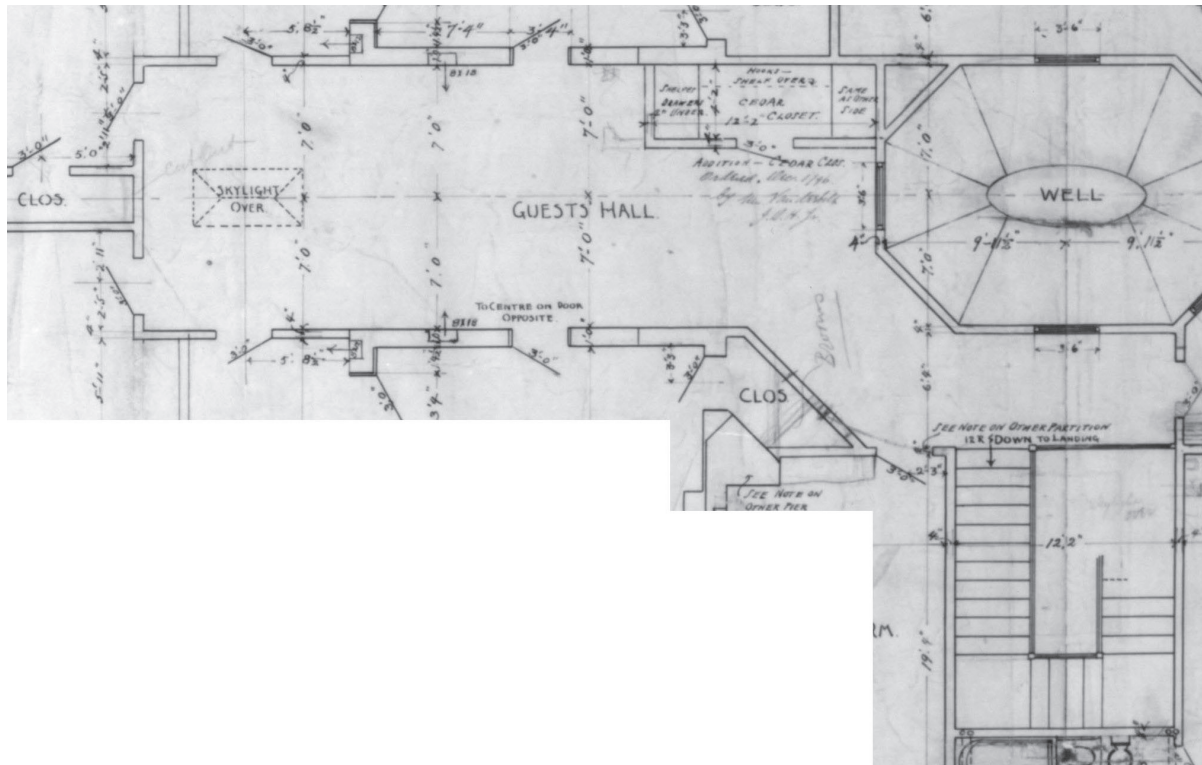


Figure 3. Detail of the Guest Hall from the McKim, Mead and White third floor plan (August 13, 1896), and detail of the notes for the cedar closet. McKim, Mead & White Architectural Record Collection, PR 42, #11, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.



Figure 4. The Guest Hall (301), looking south (upper image) and north (lower image). JGWA, 2018.

two metal pulls on the underside of the upper rail, and a bronze socket at the top rail for the sash hook.

GUEST STAIR: The spacious Colonial Revival guest stair descends in three runs to the second floor Hall (201). See the description of that Hall for a full description of the stair.

HEATING: There is no evidence for heating in the Hall.

LIGHTING/ELECTRICAL: There are three Vanderbilt-era electric bronze wall brackets: one on the west wall, across from the stair landing; one on the east wall, north of the doorway to the Pink Bedroom, and one centered on the south wall. Each fixture features two single scrolled arms. The brackets have a wreath of bound reeds with leaves imprinted in the backplate, rounded S-shaped fluted arms with minimal foliage at the origin of the arm at the backplate, and an egg-and-dart detail imprinted on the edge of the cup that holds the bulb. The upright, tulip-form frosted glass shades are each composed of six scallops with etched medallions, separated by narrow ridges.

The Vanderbilt-era suspended brass pipe fixture on the ceiling of the cedar closet has an opal glass disk

shade. It is operated by a flush-mounted switch on the east wall, north of the doorway.

CEDAR CLOSET (327): This closet was added to the plan before the mansion construction, and it was built exactly as the penciled notations on the plan specify. The 11'-9" x 3'-10 1/2" closet is lined in vertical tongue-and-groove cedar boards. Three-drawer units are built into the north and south ends of the closet. Above each unit are four tiers of deep shelves supported by wood cleats. Near the ceiling, a shelf extends along the north, west, and south walls. Seven double-J brass clothes hooks are screwed into the base of that shelf, near the front edge. A fascia board directly below the shelf supports eight additional double C-shaped brass clothes hooks. Nineteen large double-J brass clothes hooks are mounted on the ceiling in two rows.

EAST CLOSET: The triangular closet in the southeast corner of the north end was added during construction. Guests that stayed in the Small Pink Room had no other means for clothing storage, so it is likely that they used this space. The closet has a wood floor of 2-1/4" wide floorboards laid north/south. The walls and ceiling are finished in plaster painted pink. A baseboard made up of a fascia and a cap molding, painted white, trims the walls. Three tiers of triangular wood shelves are supported by wood cleats. Directly below the lower shelf is a beaded fascia board that extends along the south and east walls and supports eight metal hooks (four on each wall).

PAIN ANALYSIS

The original draft of the historic structure report included Peggy Albee's observations on the painted canvas. First, the west wall at the stair landing at the north end of the Hall was originally painted in a three-layer system of green-colored paint, and the extant off-white/light beige paint is its second finish. Second, the painted canvas in the remainder of the Hall reflects the same first finish but a second painted finish of green. And third, based on comparison to the paint samples removed from the Den's painted canvas, the original painted finish here, which was also in a three-layer system of different green colors, may have had a simulated suede finish, similar to the Den and the Office walls. Confirmation of this conclusion can only be ascertained through the removal of the existing finish within a limited test area.³

3. Peggy Albee, Vanderbilt Mansion Interior Paint Samples – Preliminary Notes, ROVA Archives.

THIRD FLOOR GUEST ROOMS

McKim, Mead & White used a consistent architectural treatment throughout the third floor guest rooms, differentiating the bedrooms through wall treatments and the fireplace mantels. The two bathrooms match the finishes in the second floor guest bathrooms.

FLOOR: The floors in the hall and guest bedrooms are finished in 2-3/8" wide tongue-and-groove floorboards. All of these surfaces were covered in wall-to-wall carpet.

WALLS: The plaster walls in the guest bedrooms have various finishes, but all feature a low wood dado, 1'-6 3/4" high, that includes a cap molding and a two-fasciae baseboard. A filleted cyma molding at the top of the dado continues around the door and window architraves.

CEILING: The plaster ceilings, covered in painted canvas, are 11'-5 1/2" above the floor.

BASEBOARD: The two-fasciae baseboard that is part of the dado is composed of (from the top) a fillet, bead, fascia, fillet, bead, ogee, and splashboard.

PICTURE RAIL: A 1-3/8" high picture rail, composed of two quirked cyma reversa moldings, is mounted directly below the cornice.

CORNICE: The cornices in the guest bedrooms are approximately 8-1/4" high and are painted yellowish-white. At the base of each cornice, a small soffit extends out and over the picture rail. It is topped by a row of dentils, a filleted cyma reversa, a cyma recta molded in a stylized acanthus leaf design, a concave soffit and small fascia, a bead-and-reel, and large filleted cavetto.

DOORS: Each doorway is framed by an 8-1/4" wide three-fasciae architrave that terminates with mitered returns above splashboard-height plinths. From the outside, the architrave is composed of a large raised fillet, a bead, a cavetto that curves into a larger filleted bead, a fascia, a fillet, a cyma reversa, and two shallow, narrow fasciae. (see Volume II, Figure 37)

The typical guest room door is a stile-and-rail door with three raised panels. The substantial panel moldings are 2-1/2" wide, composed of (from the outside) a raised fillet, a cyma reversa that curves into a filleted bead, and a smaller cyma reversa.

The typical 7-1/4" bronze mortise locksets are stamped with the mark for Mallory, Wheeler Company, and have bronze roses and glass ball knobs. Each door is typically hung on sets of three 5" high bronze butt hinges with ball finials, five knuckles, and five screws in each flange. Most of the doors have wide-throw hinges so that they can open 180 degrees.

WINDOWS: The window openings are framed by three-fasciae architraves, similar to the door architraves. Each 3" high molded sill (square-edge sill, ogee, and bead) sits above an apron with one

raised panel, trimmed with a 6" high baseboard. The baseboard includes a small molded cap and fascia; the top of the baseboard aligns with the architrave plinth.

Each of the 1/1 chain-hung wood sash includes a bronze sash fastener on the top rail of the lower sash, bronze flush sash lifts in the lower rail, sash pulls on the bottom rail of the upper sash, and a bronze socket set into the upper rail for the sash hook.

SMALL PINK ROOM (325)

The Small Pink Room is the smallest of the ten guest rooms. The 19' x 12' rectangular room has a chimney breast on the south wall. The only doorway is in the west wall, opening to the Guest Hall. An encased chase projects into the room from the north wall, and a structural pier jogs into the room at the southwest corner. The single window in the east wall overlooks the roof of the front portico (one of the least appealing guest room views in the mansion). This guest bedroom is the only one without direct access to a bathroom or closet.

The McKim, Mead & White drawings designate this room as a guest room.⁴ Few room details are labeled on the plan; with the exception of the encased chase on the north wall, the basic parameters shown in the plan are what were constructed (see Figure 216).

ARCHITECTURAL INTEGRITY

The Small Pink Room retains an exceptionally high degree of integrity to the Vanderbilt era. The room's finishes are original, including the wallpaper.

ARCHITECTURAL FINISHES

FLOOR: The 2-3/8" wide tongue-and-groove varnished floorboards are laid north/south. Near the east wall, there is a five-board-wide (2'-1") patch. Brass sockets along the perimeter of the wall held the fixing nails that fastened the Vanderbilt-era carpet.

WALLS: The typical 1'-6 3/4" high dado includes a cap molding and a two-fasciae baseboard. A small filleted cyma molding at the top of the dado continues up around the door and window architraves. The dado is painted off-white/light cream, which has probably yellowed. Above the dado, the plaster walls are

4. McKim, Mead & White third floor plan (#11), delineated by Hall and dated 8/13/[96]. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

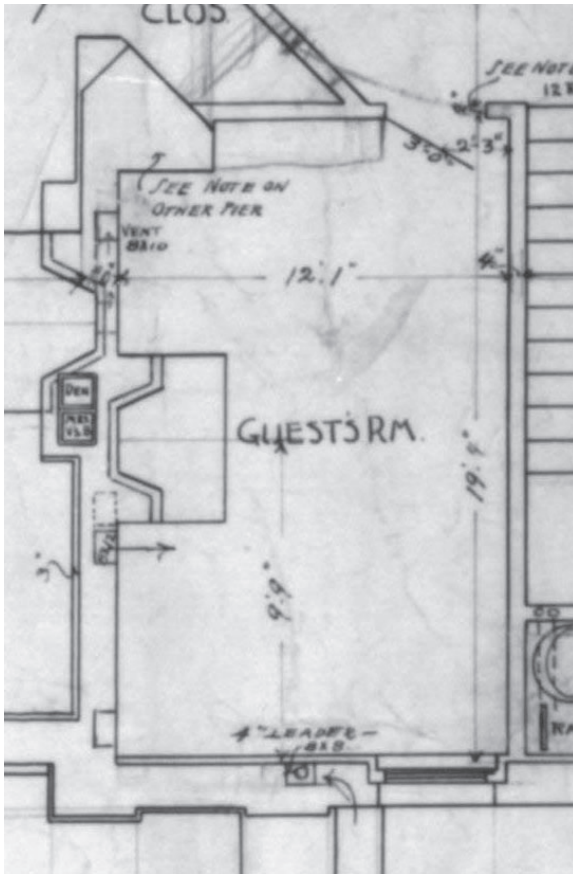


Figure 5. Detail of the Small Pink Room from the McKim, Mead & White third floor plan (August 13, 1896). McKim, Mead & White Architectural Record Collection, PR 42, #11, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.



Figure 6. The Small Pink Bedroom (325), looking east (upper image) and southwest (lower image). JGWA, 2018.

covered in Vanderbilt-era wallpaper probably dating to the original completion of the house.⁵

CEILING: The plaster ceiling (11'-5 1/2" above the floor) is covered with canvas, painted white.

PICTURE RAIL: A 1-3/8" high picture rail, typical of the third floor guest rooms, is painted off-white to match the cornice.

CORNICE: An 8-1/4" high typical guest room cornice is painted off-white.

DOORS: The doorway in the west wall, opening to the Hall, is framed by an 8-1/4" wide three-fasciae architrave (typical of the guest rooms) that terminates

with mitered returns above splashboard-height plinths. The trim is painted off-white.

A bulbous wood doorstop is mounted in the baseboard on the west wall.

East door (to 301): The 2'-11 3/4" wide x 7'-5 1/2" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "AB" and the mark for Mallory, Wheeler Co.) includes glass ball knobs and bronze keyhole escutcheons with teardrop covers. The door is hung on the south jamb to open to the bedroom with three 5" high wide-throw bronze butt hinges with ball finials.

WINDOWS: The single window opening in the east wall has trim typical to the third story guest rooms. The 1/1 chain-hung sash and corresponding hardware are typical as well. The sash and trim are painted off-white.

5. The wallpaper is patterned in an alternating stripe design, with one stripe having the quality of moiré. The colors used in the wallpaper are pink, mauve, gray, green, white and red, with printed flowers and other foliation lining two differently decorated gray stripes of different widths. These stripes alternate with a mauve/pink colored "fly-speck" moiré ground.

FIREPLACE: The fireplace on the south wall includes a hearth, firebox, mantel, and over-mantel. The hearth and firebox surround are black-veined white marble. The firebox has a brick floor laid in a herringbone pattern and a cast-iron fireback and sides in a basketweave pattern.

The painted wood mantel is composed of carved pilasters that support a bracketed mantel shelf, surmounted by a paneled overmantel. The pilasters culminate in carved consoles. Three smaller, plainer consoles, spaced evenly between the outer consoles, frame recessed panels with carved lozenge-shaped medallions. The overmantel includes two tiers of five recessed panels; in the upper tier, each panel includes an architectural archway, forming an arcade effect.

HEATING: A heating grate in the house's typical geometric design is installed on the south wall dado, to the east of the fireplace. A filter currently covers the grate.

LIGHTING/ELECTRICAL: There are four Vanderbilt-era bronze electrical wall brackets in this room. The west fixture, immediately south of the doorway, is capped, possibly removed because the door opens against the wall; the remaining backplate is cast with the typical wreath and foliation. The other fixtures, mounted on the north wall, are single brass fixtures with unfluted S-shaped arms with minimal foliation where the arm anchors to the backplate, and an undecorated bobesh. The frosted glass tulip-form shades are open to the ceiling and differ from the hall shades in that they are divided with alternating narrow pointed and wide rounded ridges. The glass shades are not etched.

There are no electrical outlets in this room.

COMMUNICATIONS: Two call buttons on the east wall, immediately south of the window, are set in a silvered bronze plate marked "Butlers Pantry" and "3rd Story."

PINK ROOM (326)

The Pink Bedroom is one of the four large guest rooms situated at the south end of the third floor. The layout of the 23'-9" x 17'-9" room generally matches the "Guest Room" on McKim Mead & White's floor plan (see Figure 218), with the main doorway centered in the west wall and a chimney breast centered on the north wall.⁶ A south doorway provides access to the bathroom shared with the Lavender Room, while a north doorway opens to a small, angular closet to the northeast. There is a single window in the east wall,

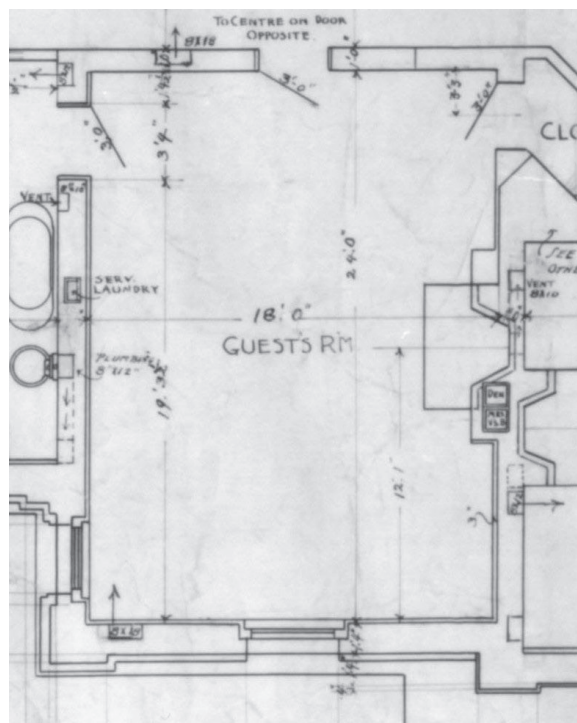


Figure 7. Detail of the Pink Bedroom from the McKim, Mead & White third floor plan (August 13, 1896). McKim, Mead & White Architectural Record Collection, PR 42, #11, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

overlooking the lawn, and a narrow window in the south wall. The primary difference between the design for the room and the existing space is in the closet; it was originally designed to be a larger closet, but the rear of the space was separated during construction to create a closet in the Hall.

ARCHITECTURAL INTEGRITY

The Pink Room retains an exceptionally high degree of integrity to the Vanderbilt era. The room's finishes are original, including the wallpaper.

ARCHITECTURAL FINISHES

FLOOR: The 2-3/8" wide tongue-and-groove varnished floorboards are laid east/west. Brass sockets along the perimeter of the wall held the fixing nails that fastened the Vanderbilt-era carpet (now in storage).

WALLS: The typical 1'-6 3/4" high dado (painted off-white) includes a cap molding and a two-fasciae baseboard. A small filleted cyma molding at the top of the dado continues up around the door and window

6. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

architraves. Above the dado, the plaster walls are covered in Vanderbilt-era wallpaper.⁷

CEILING: The plaster ceiling is 11'-5 1/2" above the floor. It appears to be a light gray color, possibly a soiled white paint.

PICTURE RAIL: A 1-3/8" high picture rail, typical of the third floor guest rooms, is painted off-white to match the cornice.

CORNICE: An 8-1/4" high typical guest room cornice is painted off-white.

DOORS: There are three doorways in this room: one in the west wall, leading to the Hall (301); one in the south wall, leading to the bathroom (302); and one in the north wall accessing a closet. All three doorways have typical 8-1/4" wide three-fasciae architraves. The north doorway is set in a deep opening lined with paneled reveals with untrimmed recessed panels. Three threaded shaft holes in the west wall baseboard provide evidence for former doorstops.

West door (to 301): The 2'-11 3/4" wide x 7'-5 1/4" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "AE" and the mark for Mallory, Wheeler Co.) includes glass ball knobs and bronze keyhole escutcheons with teardrop covers. The door is hung on the south jamb to open to the bedroom with three 5" high wide-throw bronze butt hinges with ball finials.

South door (to 302): The 2'-11 3/4" wide x 7'-5 1/4" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "AF" and the mark for Mallory, Wheeler Co.) includes glass ball knobs and bronze keyhole escutcheons with teardrop covers. The door is hung on the west jamb to open to the bedroom with three 5" high bronze butt hinges with ball finials.

North door (to closet): The 2'-11 3/4" wide x 7'-5 1/4" high x 2" stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "AI" and the mark for Mallory, Wheeler Co.) includes glass ball knobs and a bronze keyhole escutcheon with a teardrop escutcheon on the Pink Room face; there is no interior keyhole or escutcheon in the closet. The door is hung on the west jamb to open to the



Figure 8. The Pink Bedroom (326), looking northwest (upper image) and east (lower image). JGWA, 2018.

bedroom with three 5" high bronze butt hinges with ball finials.

WINDOWS: Both the east window opening and the narrower south window opening have typical guest room architraves; the openings sit above typical sills and paneled aprons. The 1/1 chain-hung sash and corresponding hardware are typical as well. The sash and trim are painted off-white.

FIREPLACE: The primary architectural feature in the Pink Room is the fireplace centered on the north wall. The firebox has a floor of brick laid in a herringbone pattern, and is lined with a fluted cast-iron fireback and sides; the back includes a decorative casting of an arch, a sun motif, and five torches. The hearth and fireplace surround are a mottled, pinkish, rust-colored marble.

The Federal-revival wood mantel is painted yellowish-white. It features pairs of Ionic engaged colonettes flanking the marble surround and supporting a frieze and molded mantel shelf. Alternating punchwork circles and triglyphs embellish the architrave. At the center of the frieze is an oval medallion embellished

7. The wallpaper has a rose-colored ground patterned with thin white and beige-colored lines.

with oak leaf clusters, flanked by recessed panels; three holes in the medallion indicate that an additional decoration is missing. Stylized fretwork extends below the mantel shelf, which is trimmed with a tiny waterleaf molding.

HEATING: A typical geometric-design heating grate is installed in the south end of the east wall dado. Currently, the grate is covered with a filter.

LIGHTING/ELECTRICAL: There are four Vanderbilt-era bronze electric wall brackets (two on the east wall, one on the south wall, and one on the north wall near the doorway to the closet). The decorative brass fixtures have no fluting on the arm and minimal decoration (similar to the type found in the Small Pink Room (325). Each has a single S-shaped arm and an upright frosted glass shade that includes alternating large scallops and narrow ridges, with etched medallions in the large scalloped sections. Other electrical fittings include a duplex outlet flush-mounted in the south dado, to the east of the doorway, and a single switch plate flush-mounted in the west wall immediately to the north of the doorway.

COMMUNICATIONS: A double call button with a silvered bronze backplate, on the south wall, is engraved with “Butlers Pantry” and “3rd Story.”

CLOSET: The closet to the north of the room fits into the space west of a structural pier. The 2-3/8" wide floorboards are laid east/west. The wood baseboard is a plain band with a simple molded cap. The walls and ceiling are plaster, painted pink. Two tiers of wood shelves on the north wall are supported by wood cleats on the east and west walls; marks for a third shelf exist above the upper shelf. On the underside of the bottom shelf, there are three metal clothes hooks; a fourth hook is missing. Directly below the lowest shelf is a beaded board with metal hooks that extends along the west, north and east walls.

PINK/LAVENDER ROOMS

BATHROOM (302)

This bathroom, shared by the Pink and Lavender Room guests, is also directly accessed through the Main Hall. The L-shaped room is 8'-9" x 17'-5" with a 2'-6 1/2" deep extension at the east end of the south wall. A doorway in the west wall leads to the Hall; a doorway in the north wall opens to the Large Pink Room; and a south doorway opens to the Lavender Room. There is a window opening in the east wall.

The existing layout of the room matches the “Bath” shown in the 1897 McKim, Mead & White third floor

plan (see Figure 220).⁸ The bathtub was removed and replaced with two shower stalls in 1943. A ceiling fixture, switch, electrical outlet, and a wood rail with clothes hooks appear to date to that same period.

ARCHITECTURAL INTEGRITY

The bathroom retains a moderately high degree of integrity to original construction and to the Vanderbilt era. The two shower stalls, as well as the 1940s electrical fixtures and outlets, are important artifacts from the World War II period.

ARCHITECTURAL FINISHES

FLOOR: The floor is composed of two-inch square white ceramic tiles, surrounded by a border of rectangular tiles.

WALLS: The 5'-1 1/2" high tiled wainscot is composed of 6" square glazed white ceramic tiles, with a course of rounded tiles at the base, and capped by a course of bullnosed tiles. The plaster walls above the wainscot are covered in painted canvas.

CEILING: The ceiling is covered in painted canvas.

CORNICE: A 3" high plaster cove trims the top of the walls.

DOORS: There are three doorways in this bathroom: a west opening leading to the Guest Hall; a north opening to the Pink Room (326); and a south opening to the Lavender Room (303). All three doorways are framed by typical 8-1/4" wide two-fasciae architraves. The north opening is set into a deeply recessed paneled jamb.

West door (to Guest Hall): The 2'-11 3/4" wide x 7'-5 1/4" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped “AG”) includes glass ball knobs and bronze keyhole escutcheons with teardrop covers. The door is hung on the north jamb to open to the bathroom with three 5" high bronze butt hinges with ball finials.

WINDOWS: The window opening in the east wall is framed with a 5-1/4" wide two-fasciae architrave. The opening, which sits above a 3" molded sill, is fitted with a typical 1/1 chain-hung sash.

HEATING: A heating grate is installed low in the tiled wainscot on the north wall, west of the doorway. A second heating grate is installed high in the plastered

8. McKim, Mead & White third floor plan (#11), delineated by Hall and dated 8/13/[96]. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

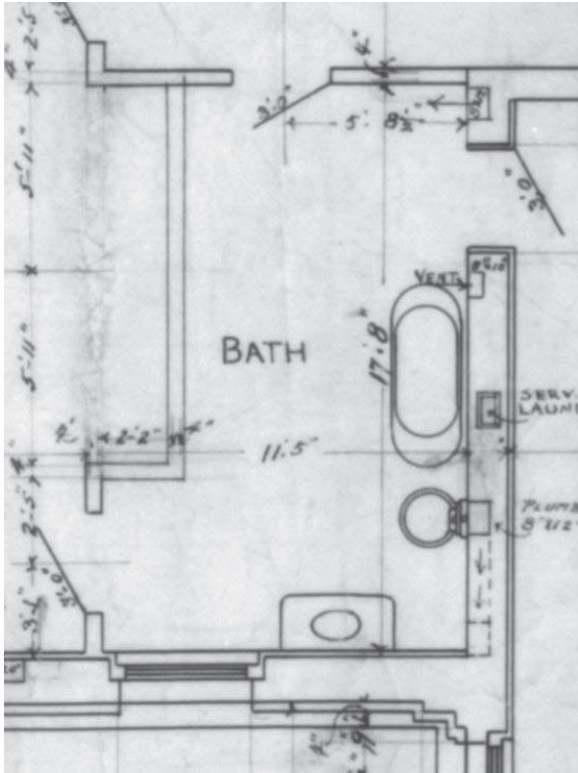


Figure 9. Detail of the southeast bathroom from the McKim, Mead & White third floor plan (August 13, 1896), showing the bathtub placement. McKim, Mead & White Architectural Record Collection, PR 42, #11, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

north wall above the shower, to the east of the doorway. Both grates feature a geometric design. A filter covers the lower grate.

LIGHTING/ELECTRICAL: Two typical single bronze brackets on the east wall, flanking the mirror, have wreathed backplates, foliated S-shaped brackets, plain cups, and upright frosted glass shades.

A ceiling fixture with a pillbox shade of opal glass appears to date to the World War II modifications. Wire mold extends from the fixture to a surface-mounted switch near the west doorway. Similar wire mold runs between an original fixture and an electrical outlet on the east wall.

PLUMBING: A Vanderbilt-era lavatory with a Meyer-Sniffen “Alpha” porcelain basin set in a white marble slab (VAMA 7006) is positioned against the east wall. The marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf.

The Vanderbilt-era J.L. Mott “Primo” toilet on the south wall (VAMA 7007) has an original high water tank and a later seat and lid (marked “Beneke”). The



Figure 10. The Pink Room/Lavender Room Bathroom (302), looking north. JGWA, 2018.

chain from the tank is made up of linked brass rods ending in a celluloid pull.

The bathtub was removed from its location near the south wall and two shower stalls installed in its place in 1943. The stalls are enclosed with sheet metal partitions and have cast-concrete floors.

FITTINGS: A 3'-5" long double towel bar on the south wall wainscot has nickel-plated ball mounts and two glass rods. Later (probably World War II era) features include a toilet paper holder on the north tile wainscot, and a wood bar, painted beige, mounted at the west end of the south wall (above the tile). The bar holds four clothes hooks.

LAVENDER ROOM (303)

The Lavender Room (named for the original color of the wallcovering) is one of the two large guest rooms that extend across the south end of the third floor. The 22'-6" x 20' rectangular room has a 2'-6" deep bed alcove in the north wall and a chimney breast centered on the south wall. Two doorways in the north wall lead to the Guest Hall and the bathroom shared with the Pink Bedroom. A doorway in the west wall opens to a

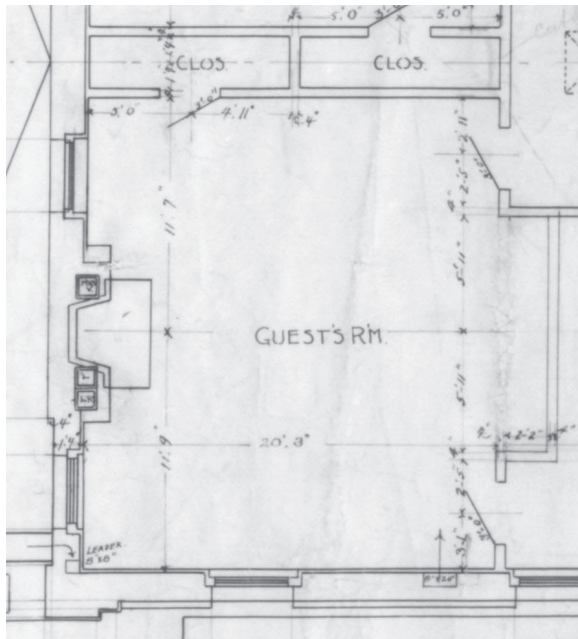


Figure 11. Detail of the Lavender Room from the McKim, Mead & White third floor plan (August 13, 1896). McKim, Mead & White Architectural Record Collection, PR 42, #11, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

southwest closet. There are two windows in the south wall and a window in the east wall.

The only McKim, Mead & White drawing that refers to this room is the plan of the third floor (where this room is designated as a guest room, see Figure 222).⁹ The installation of showers in the adjacent bathroom suggests that this room was used during the World War II era. The small labels above the doorways that identify the keys for those doors are presumed to date to that time.

ARCHITECTURAL INTEGRITY

This room retains an exceptionally high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The 2-3/8" wide tongue-and-groove varnished floorboards are laid north/south. Brass sockets along the perimeter of the wall held the fixing nails that fastened the Vanderbilt-era carpet.

WALLS: The typical 1'-6 3/4" high dado (painted off-white) includes a cap molding and a two-fasciae



Figure 12. The Lavender Room (303), looking northeast (upper image) and southwest (lower image). JGWA, 2018.

baseboard. A small filleted cyma molding at the top of the dado continues up around the door and window architraves.

Above the dado, handsome chintz Toile de Jouy fabric covers the plaster walls. A woven tape conceals the tacks that secure the fabric at the dado and cornice and around all openings. The fabric pattern, *Oiseaux et écureuils* (Birds and squirrels) was designed by Jean-Baptiste Huet for Oberkampf, ca. 1806.¹⁰ The fabric's original color, now faded to brown, inspired the room's name of the "Lavender" Room; evidence of that color survives behind the tape borders and on the matching skirt (VAMA 6584, now in storage) that was fastened to the washstand.

PICTURE RAIL: A 1-3/8" high picture rail, typical of the third floor guest rooms, is painted off-white to match the cornice.

9. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

10. Mélanie Riffel, Sophie Rouart, Marc Walter, *Toile de Jouy: Printed Textiles in the Classic French Style* (London: Thames and Hudson, 2003), 136.

CORNICE: The 8-1/4" high typical guest room cornice is painted off-white.

CEILING: The plaster ceiling, 11-5 1/2" above the floor, is covered in canvas, painted white.

DOORS: The two doorways in the north wall and the closet doorway in the west wall have typical 8-1/4" wide three-fasciae architraves.

Northwest door (to 301): The 2'-11 3/4" wide x 7'-5 1/4" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "AJ" and the mark for Mallory, Wheeler Co.) includes glass ball knobs and bronze keyhole escutcheons with teardrop covers. The door is hung on the east jamb to open to the bedroom with three 5" high wide-throw bronze butt hinges with ball finials.

Northeast door (to 302): The 2'-11 3/4" wide x 7'-5 1/4" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "AH" and the mark for Mallory, Wheeler Co.) includes glass ball knobs and keyhole escutcheons with teardrop covers. The door is hung on the east jamb to open to the bedroom with three 5" high bronze butt hinges with ball finials.

West door (to closet): The 2'-11 3/4" wide x 7'-5 1/4" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "AO" and the mark for Mallory, Wheeler Co.) includes glass ball knobs and a bronze keyhole escutcheon with a teardrop cover on the bedroom side; there is no keyhole or escutcheon in the closet. Above the typical mortise is a 5-1/4" high mortise for a deadbolt with a key cylinder on the bedroom face. The door is hung on the north jamb to open to the bedroom with three 5" high wide-throw bronze butt hinges with ball finials.

WINDOWS: The room contains three window openings: one in the east wall and two in the south wall. All three openings have typical guest room architraves; the openings sit above typical sills and paneled aprons. The 1/1 chain-hung sash and corresponding hardware are typical as well. The sash and trim are painted off-white.

The southwest window opening near the west corner has a hinged storm sash in order to provide access to operate the primary sashes to allow for some natural ventilation.

FIREPLACE: A fireplace is centered on the south wall. The firebox includes a floor of brick laid in a

herringbone pattern, and a cast-iron fireback with fluted sides, embellished with fluting and a serpent design on the back piece. Beige and tan marble is used for the hearth and the fireplace surround.

The carved wood mantel borrows details and elements from the Federal and Greek Revival styles: fluted, engaged three-quarter columns with Ionic capitals support a frieze that is carved in an alternating pattern of ovals and vertical bands of bellflowers. Above the frieze is a denticulated molded mantel shelf.

HEATING: A typical heating grate is mounted in the room's dado, on the east wall near the north corner. Currently the grate is covered with a filter.

LIGHTING/ELECTRICAL: Two Vanderbilt-era bronze electric wall brackets on the west wall, and a matching fixture on the east wall, have S-shaped fluted arms, typical oak-leafed wreathed backplates, plain bulb cups, and upright frosted shades. Two Vanderbilt-era electrical outlets with parallel blade terminals are set in backplates on the ends of the north wall, flanking the bed alcove. A single-switch plate is flush-mounted in the north wall at the west corner, immediately to the west of the doorway.

COMMUNICATIONS: A pair of call buttons on the north wall of the bed alcove are set in a bronze plate engraved with "Butlers Pantry" and "Servants Hall."

CLOSET: The closet to the west of the room has a wood floor of 2-3/8" wide floorboards laid north/south. The walls and ceiling are finished in plaster, which appears to be painted light pink; a baseboard made up of a fascia and a cap molding trims the walls. There are two tiers of painted wood shelves on the north and south walls below two tiers of shelves that extend along the north, west, and south walls. Double hooks are screwed in the underside of the third shelf. A beaded fascia board beneath that shelf has marks for clothes hooks. Seven double brass clothes hooks are mounted on the underside of the lowest U-shaped shelf. Holes in the wood and paint ghosts indicate that several other hooks are missing from the cleats that support the shelves.

EMPIRE ROOM (304)

The Empire Room fills the southwest corner of the third story. The large, 23' x 20' rectangular room mirrors the plan of the adjacent Lavender Room, with a 2'-6" deep bed alcove in the north wall and a chimney breast centered on the south wall. Two doorways in the north wall lead to the Guest Hall and the bathroom shared with the Green Room. A doorway in the east wall opens to a northeast closet. There are two windows in the south wall and a window in the west wall.

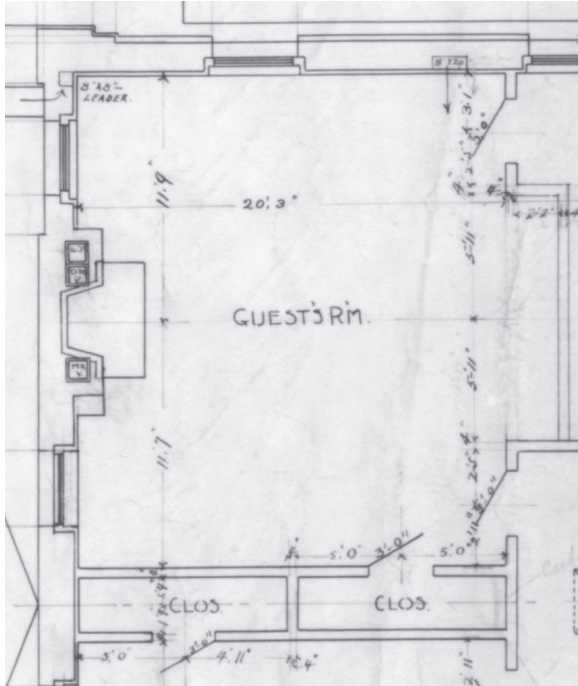


Figure 13. Detail of the Empire Room from the McKim, Mead & White third floor plan (August 13, 1896). McKim, Mead & White Architectural Record Collection, PR 42, #11, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

The only McKim, Mead & White drawings that refer to this room are the plan of the third floor (where this room is designated as a guest room) (see Figure 224) and a section that shows the west wall of the room.¹¹ The room is named for the assembled set of French Empire style furniture. According to Mrs. Van Alen, Frederick Vanderbilt purchased the furniture, had it upholstered, and decorated the room to match.¹²

There is no specific reference to this room being used during World War II, but installation of showers in the adjacent bathroom imply that it was used. The small lettered labels above the doorways are presumed to date to that time; they identify the keys used to open the doors.

11. McKim, Mead & White third floor plan (#11) and a section north/south, looking west (#6). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.
12. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, Superintendent's Monthly Reports.



Figure 14. The Empire Room (304), looking northeast (upper image) and southwest (lower image). JGWA, 2018.

ARCHITECTURAL INTEGRITY

This room retains an exceptionally high degree of integrity to original construction and the Vanderbilt period.

ARCHITECTURAL FINISHES

FLOOR: The 2-3/8" wide tongue-and-groove floorboards are laid north/south. Brass sockets along the perimeter of the wall held the fixing nails that fastened the Vanderbilt-era carpet.

WALLS: The typical 1'-6 3/4" high dado (painted off-white) includes a cap molding and a two-fasciae baseboard. A small filleted cyma molding at the top of the dado continues up around the door and window architraves.

Above the dado, the plaster walls are covered in a patterned green silk damask that has faded to a mellow gold. The top and bottom edge of the fabric wall covering is trimmed in a flat braid or galloon in an Empire design motif.

CEILING: The plaster ceiling, 11'-5 1/2" above the floor, is covered in canvas, painted off-white.

DOORS: There are three doorways in the room: one at the east end of the north wall, leading to the Hall (301); one at the west end, leading to the bathroom (305); and one in the east wall providing access to a closet.

Northeast door (to 301): The 2'-11 3/4" wide x 7'-5 1/4" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "AK" and the mark for Mallory, Wheeler Co.) includes glass ball knobs and bronze keyhole escutcheons with teardrop covers. The door is hung on the west jamb to open to the bedroom with three 5" high bronze wide-throw butt hinges with ball finials.

Northwest door (to 305): The 2'-11 3/4" wide x 7'-5 1/4" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "AL" and the mark for Mallory, Wheeler Co.) includes glass ball knobs and bronze keyhole escutcheons with teardrop covers. The door is hung on the west jamb to open to the bedroom with three 5" high bronze butt hinges with ball finials.

Northeast door (to closet): The 2'-11 3/4" wide x 7'-5 1/4" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "AP" and the mark for Mallory, Wheeler Co.) is similar to the typical guest room lockset but has replacement faceted glass knobs; the original bronze roses remain in place. There is no keyhole or keyhole escutcheon on the closet side of the door. The door is hung on the west jamb to open to the bedroom with three 5" high bronze butt hinges with ball finials.

WINDOWS: The room contains three window openings, one in the west wall and two in the south wall (mirroring the Lavender Room). All three openings have typical guest room architraves; the openings sit above typical sills and paneled aprons. The 1/1 chain-hung sash and corresponding hardware are typical as well. The sash and trim are painted off-white.

FIREPLACE: The fireplace centered on the south wall has a mottled, rust-color marble surround and hearth. The firebox floor is brick laid in a herringbone pattern; the cast-iron fireback matches the one in the Lavender Room, with fluted sides and a serpent and fluting on the backplate.

No attempt was made to match the style of the Federal Revival mantel to the "French Empire" furnishings

décor. The wood mantel includes narrow paneled pilasters with applied foliate ornament, supporting acanthus scroll brackets. The entablature has a plain frieze above an architrave carved with alternating incised lozenge and reed patterns. The frieze is flanked by paneled projections ornamented with applied urn motifs. The molded mantel shelf includes punchwork as well as waterleaf and acanthus trim.

HEATING: A heating grate, cast in the typical geometric pattern, is installed in the dado on the west wall near the north corner. The grate is currently covered by a filter.

LIGHTING/ELECTRICAL: Two Vanderbilt-era bronze electrical wall brackets on the east wall, and a matching fixture on the west wall, have S-shaped fluted arms, typical oak-leaved wreathed backplates, plain bulb cups, and upright frosted shades (with alternating wide round-arched and narrow pointed divisions and medallions with bellflowers etched in the wider divisions).

A single-switch plate is flush-mounted on the north wall immediately east of the doorway to the Hall (301). Two Vanderbilt-era electrical outlets with parallel blade terminals are set in backplates on the ends of the north wall, flanking the bed alcove.

COMMUNICATIONS: A pair of call buttons on the north wall of the bed alcove are set in a bronze plate engraved with "Butlers Pantry" and "3rd Story."

CLOSET: The closet to the east of the room has a wood floor of 2-3/8" wide floorboards laid north/south. The walls and ceiling are finished in plaster, painted light cream/beige; a baseboard made up of a fascia and a cap molding trims the walls. There are two tiers of wood shelves on the north and south walls below two tiers of shelves that extend along the north, east, and south walls. Four brass clothes hooks are installed on the underside of the bottom U-shaped shelf near the outer edge; three additional hooks are missing. Eight brass hooks are mounted on the wood support bar for the lower U-shaped shelf along the east wall, and one each are mounted on the west wall, flanking the doorway. A beaded fascia board beneath that shelf has marks for clothes hooks.

EMPIRE ROOM/GREEN BEDROOM BATHROOM (305)

This guest bathroom is connected to the Empire and Green guest rooms and is also directly accessed from the Hall. The L-shaped room is 8'-9" x 17'-5" with a 2'-6 1/2" deep jog at the east end of the south wall. It mirrors the layout of the east bathroom, with one doorway in the east wall (to the Hall); one doorway in the north wall (to the Green Bedroom); a south

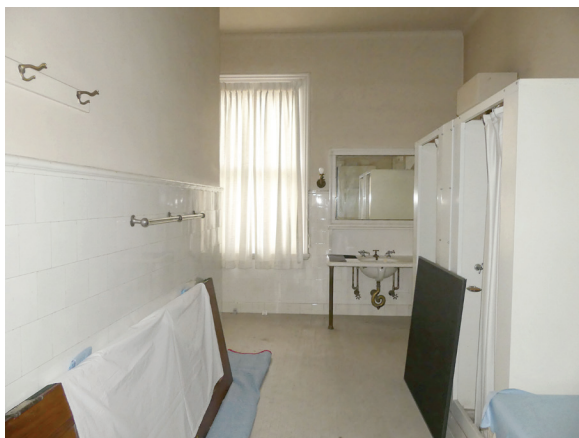


Figure 15. The Empire Room/Green Room Bathroom (305), looking west. JGWA, 2017.

doorway (to the Empire Room); and a window opening in the west wall.

The existing layout of the room matches the “Bath” shown in the 1897 McKim, Mead & White third floor plan.¹³ A 1940 photograph from the Traudt Family Album is the earliest known image of this bathroom.

The bathtub was removed, two shower stalls were installed, and electrical fittings added in World War II for the Secret Service/Military Police.

ARCHITECTURAL INTEGRITY

The bathroom retains a moderately high degree of integrity to the Vanderbilt era. The two shower stalls, as well as the 1940s electrical fixtures and outlets, are important artifacts from the World War II period.

ARCHITECTURAL FINISHES

FLOOR: The floor is composed of two-inch square white ceramic tiles, surrounded by a border of rectangular tiles.

WALLS: The 5'-11/2" high tiled wainscot is composed of 6" square glazed white ceramic tiles, with a course of rounded tiles at the base, and capped by a course of bullnosed tiles. The plaster walls above the wainscot are covered in canvas, painted beige.

CEILING: The plaster ceiling, 11'-5 1/2" above the floor, is covered in canvas, painted beige.

CORNICE: A 3" high plaster cove trims the top of the walls.

DOORS: There are three doorways in this bathroom: an east opening leading to the Hall (301); a north opening to the Green Room (306); and a south opening to the Empire Room (304). All three doorways are framed by 8-1/4" wide two-fasciae architraves. The north opening is set into a deeply recessed paneled jamb.

East door (to 301): The 2'-11 3/4" wide x 7'-5 1/4" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped with “AM” and the mark for Mallory, Wheeler Co.) includes glass ball knobs and bronze keyhole escutcheons with teardrop covers. The door is hung on the north jamb to open to the bathroom with three 5" high wide-throw bronze butt hinges with ball finials.

WINDOWS: The window opening in the east wall is framed with a 5-1/4" wide two-fasciae architrave. The opening, which sits above a 3" molded sill, is fitted with a typical 1/1 chain-hung sash.

HEATING: A heating grate is installed in the north wall wainscot near the floor, at the east corner. A second heating grate is located in the north wall near the ceiling, to the west of the doorway. Both are cast in the typical geometric design. A filter currently covers the lower grate.

LIGHTING/ELECTRICAL: Two typical Vanderbilt-era bronze wall brackets, with oak-leafed backplates, foliated S-shaped brackets, and plain bulb cups, flank the sink/mirror on the east wall. Each fixture has a single scrolled arm and an upright frosted glass shade.

A ceiling fixture with a pill box shade of opal glass appears to date to the World War II modifications. Wire mold extends from the fixture to a surface-mounted switch near the east doorway. Similar wire mold runs between an original fixture and an electrical outlet on the west wall.

PLUMBING: A Vanderbilt-era lavatory with a Meyer-Sniffen “Alpha” porcelain basin set in a marble slab (VAMA 7004) is positioned against the west wall. The marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf.

A Vanderbilt-era J.L. Mott “Primo” toilet on the south wall (VAMA 7005) has an original high water tank and a later seat and lid (marked “Beneke”). The chain from the tank is made up of linked brass rods. The pull is missing.

The two shower stalls on the south wall were installed for Franklin D. Roosevelt’s staff in 1943, replacing the bathtub. The stalls are enclosed with sheet metal partitions and have cast-concrete floors.

BATHROOM FITTINGS: A double towel bar on the south wall has nickel-plated brackets and two glass

13. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

rods. The 1940 photograph in the Traudt Family Album shows a similar bar on the north wall, above the bathtub. A wood rail with four hooks, mounted to the south wall, appears to date to the World War II modifications; the toilet paper holder on the north wall may also date to that time.

THIRD FLOOR GREEN ROOM (306)

The third floor Green Room, situated on the west side of the Guest Hall, corresponds in plan and size to the Pink Bedroom (326) on the east side of the Hall. The 23'-9" x 17'-9" room has a chimney breast on the north wall and single windows in the west and south walls. There are three doorways: one in the east wall, opening to the Guest Hall; one in the south wall, to the bathroom shared with the Empire Room; and one in the east end of the north wall, to an ample closet.

The McKim, Mead & White drawings designate this room as a guest room (see Figure 226).¹⁴ The plan of the closet is the only discrepancy between the McKim, Mead & White design and the existing room. The floor plan shows the southwest corner of the closet with an angled corner. Instead, the west wall was jogged to square off the space.

ARCHITECTURAL INTEGRITY

This room retains an exceptionally high degree of integrity to original construction and the Vanderbilt period.

ARCHITECTURAL FINISHES

FLOOR: The 2-3/8" wide tongue-and-groove floorboards are laid east/west. Brass sockets along the perimeter of the wall held the fixing nails that fastened the Vanderbilt-era carpet.

WALLS: The typical 1'-6 3/4" high dado (painted off-white) includes a cap molding and a two-fasciae baseboard. A small filleted cyma molding at the top of the dado continues up around the door and window architraves. Above the dado, the plaster walls are covered in painted canvas, and thin wood moldings applied to the walls form a tier of faux vertical panels. Similar moldings form panels above the doors and the fireplace mantel. This is the only guest room with this treatment.

CEILING: The plaster ceiling (11'-5 1/2" above the floor) is covered in canvas, painted off-white.

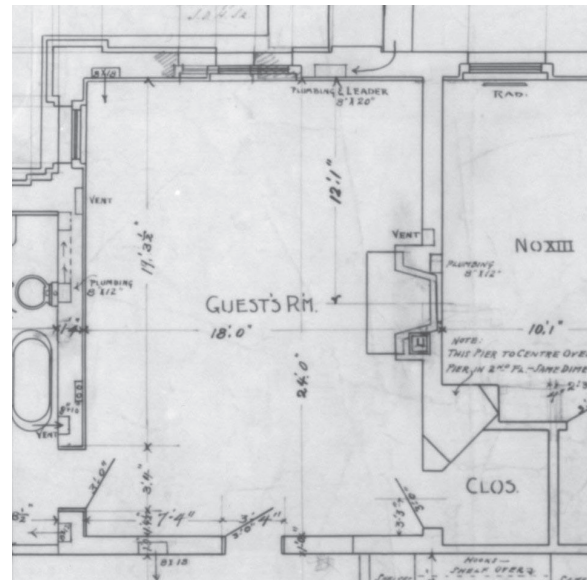


Figure 16. Detail of the third floor Green Bedroom from the McKim, Mead and White third floor plan. McKim, Mead & White Architectural Record Collection, PR 42, #11, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

PICTURE RAIL: A 1-3/8" high picture rail, typical of the third floor guest rooms, is painted off-white to match the cornice.

CORNICE: The 8-1/4" high typical guest room cornice is painted off-white.

DOORS: There are three doorways: one in the east wall, opening to the Guest Hall (301); one in the south wall, to the bathroom (305) shared with the Empire Room; and one in the east end of the north wall, to an ample closet. All three openings have typical 8-1/4" wide three-fasciae architraves.

East door (to 301): The 2'-11 3/4" wide x 7'-5 1/4" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "AN" and the mark for Mallory, Wheeler Co.) includes glass ball knobs and bronze keyhole escutcheons with teardrop covers. The door is hung on the south jamb to open to the bedroom with three 5" high wide-throw bronze butt hinges with ball finials.

South door (to 305): The 2'-11 3/4" wide x 7'-5 1/4" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high mortise lockset (stamped with "AZ" and the mark for Mallory, Wheeler Co.) includes glass ball knobs and bronze keyhole escutcheons with teardrop

14. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



Figure 17. The Green Bedroom (322), looking northeast. JGWA, 2018.

covers. The door is hung on the south jamb to open to the bedroom with three 5" high bronze butt hinges with ball finials.

Northeast door (to closet): The 2'-11 3/4" wide x 7'-5 1/4" high x 2" thick stile-and-rail door has three raised panels framed by 2-1/2" wide panel moldings (typical of the guest rooms). The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset includes glass ball knobs and a keyhole escutcheon with a teardrop cover on the bedroom side; there is no keyhole or escutcheon in the closet. The door is hung on the north jamb to open to the bedroom with three 5" high bronze butt hinges with ball finials.

WINDOWS: The room contains two window openings: one centered in the west wall and a narrower opening in the west end of the south wall. Both openings have typical guest room architraves; the openings sit above typical sills and paneled aprons. The 1/1 chain-hung sash and corresponding hardware are typical as well. The sash and trim are painted off-white. Vanderbilt-era wood valances, featuring molded swags and rosettes, remain at the windows.

FIREPLACE: The fireplace on the north chimney breast has a grey, beige, and white marble surround and hearth. The firebox floor is brick laid in a herringbone pattern. The cast-iron fireback features flutes molded into its sides and back; the back is further embellished with three torches and a stylized sunburst within an arch.

The wood mantel is in a Federal/Grecian style. Piers, ornamented with dropped garlands of carved holly, flank the surround, and support a frieze carved with horizontal beaded bands and a central oval medallion, with a mantel shelf above. Carved urns adorn the tops of the piers. Above the mantel, moldings are used to create a large central panel flanked by narrow vertical

panels. Within the center panel is a narrower molding that forms an inner panel with inset corners.

HEATING: A heating grate is installed in the west wall dado near the south corner. The cast-metal grate is in the same geometric design typical to the third story. A filter currently covers the grate.

LIGHTING/ELECTRICAL: The three Vanderbilt-era lighting fixtures installed in this room are all single bronze brackets typical to the third-story guest bedrooms. One is located on the north wall between the fireplace and closet doorway; it has no shade. Another bracket is located on the south wall to the west of the doorway to the bathroom.¹⁵

A single electrical outlet is flush-mounted in the south dado (below a call button). A single-switch plate is flush-mounted on the east wall, immediately north of the doorway.

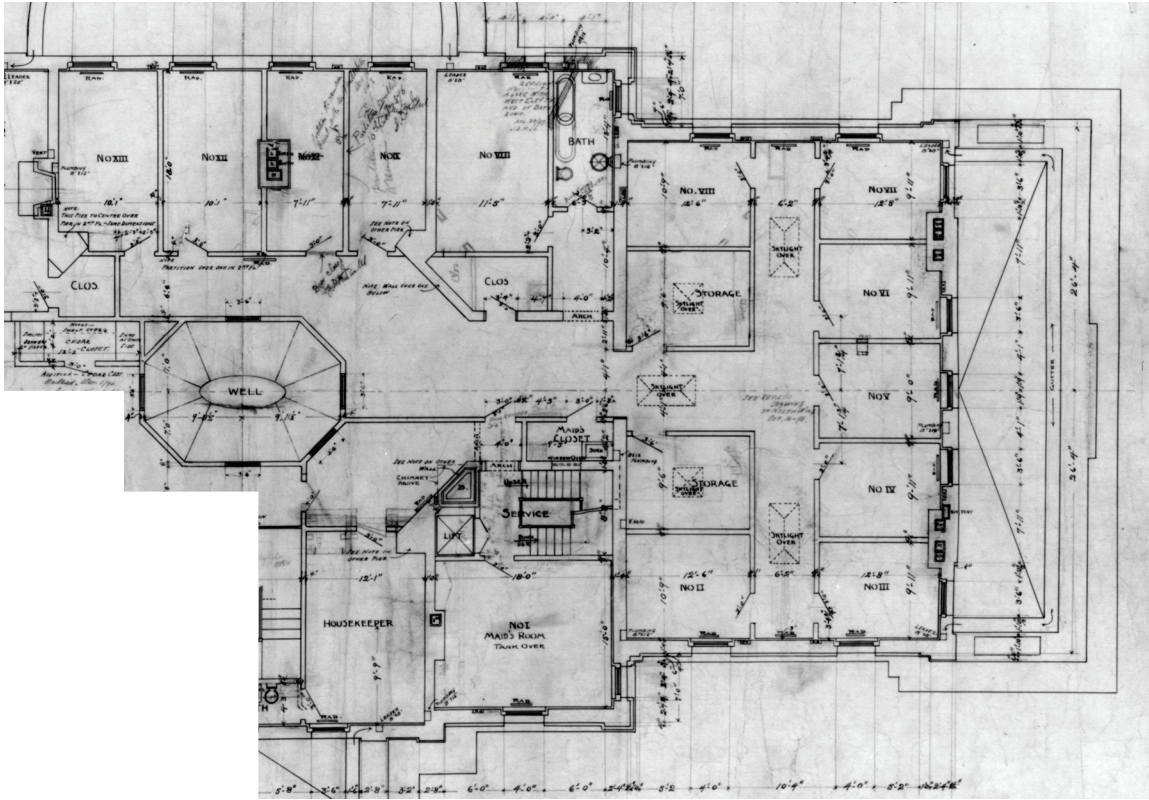
COMMUNICATIONS: Two call buttons on the south wall are set in a silvered bronze plate marked "Butlers Pantry" and "3rd Story."

CLOSET: The northeast closet fits between this bedroom and the Service Hall to the north. The 2-1/2" wide wood floorboards are laid east/west. The walls and ceiling are finished in plaster (painted beige); a baseboard made up of a fascia and a cap molding trims the walls. Inside the closet, three tiers of wood shelves extending along the north and west walls are supported by wood cleats. Directly below the lower shelf is a beaded fascia board that supports metal hooks (four hooks on the west board, six on the north bar, and six on the east bar). An additional five brass double hooks are mounted on the underside of the bottom shelf, near the outside edge.

THIRD FLOOR SERVICE AREAS¹⁶

The domain of the female household staff fills the north half of the third floor. This behind-the-scene part of the house was reached via the Service Stair that begins in the basement and winds up through the house in an open well topped by a skylight. Adjacent to this stair is an original elevator that also extends from the basement to the third floor.

15. This fixture retains a frosted glass shade incorporating the alternating wide round-arched and narrow pointed divisions, with a medallion with bellflowers etched in the wider divisions. The west fixture, between the window opening and the south corner, has a similar shade, except that its wide round-arched divisions are wider and its narrow, pointed divisions are narrower. In addition, only a plain medallion is etched in the wider sections of the shade.
16. This introduction is excerpted from the *Historic Furnishings Report* 2015.



Unlike the guest room portion at the north end of this floor, which consists of a group of similar rooms positioned around the guest hall, the servants and staff rooms are located off of three connected passages that reveal a hierarchical relationship between the occupants. Immediately adjacent to the service stair and elevator and connected to the guest hall is a spacious passage which provides access to the housekeeper's suite: her sitting room (322), bedroom (323) and a private bathroom (324).

To get to the female servants' rooms to the west and the north, one must go from the Service Stair and pass through the north end of the Housekeeper's Hall. There is no direct connection between the female servants' rooms and the guest room corridor. This placement allowed the housekeeper to keep tight control on movement to and from the female servants' rooms; it also allowed separation between the guest and servant areas of the floor.

The servants' area is in turn arranged into three areas by a hierarchy of corridors. A wide passage that wraps around the central skylight well provides access to the four equally sized maids' bedrooms that overlook the west lawn and river view. Also opening off of this passage is a walk-in closet used for the servants' linens and the Maids' Closet.

Situated in the same general area is a suite composed of a large bedroom (311) and an adjacent bathroom (312). This private area, of a greater status than the adjacent maids' rooms, is accessed through a door with a semicircular transom (later insertions in the original arched opening) that opens to an inner vestibule-like hall. A door was later inserted to include room 314 in the suite.

Another series of servants' rooms filled the far north end of the third floor. These rooms, a total of six bedrooms, one bathroom and two storage rooms, are accessed from a narrow "T" shaped corridor that is an extension of the wider corridor to the south. This corridor also houses the annunciator panel that would alert the service staff to the needs of the family, their guests, and the housekeeper.

The small bathroom (318) served all ten of the female servants that occupied the surrounding rooms but this was not the architect's original intent. The McKim, Mead, & White plan includes only a single bathroom (312), the private room off of the hall/vestibule, to serve a total of twelve bedrooms. During construction, that configuration changed, and one of the planned bedrooms was transformed into a more accessible second bathroom (317). At the same time other changes were made to the plan for this servants' area.

The rooms at each end of the east/west corridor were enlarged, resulting in a shortening of the passage. At this time, or soon after, built-in closets were added to each of the bedrooms.

The large, windowless inner area of the north portion of this floor (not suitable for occupancy) incorporates two large storage rooms (316 and 321) that receive natural light from light wells in the ceilings.

TYPICAL FINISHES

McKim, Mead & White specified the same wood trim, door types, and finishes throughout the third floor service quarters.

FLOOR: The floors are typically 2-3/8" wide tongue-and-groove varnished floorboards.

WALLS: The walls are finished with painted plaster.

CEILING: The painted plaster ceilings are 10'-10" to 11'-0" above the floor.

BASEBOARD: The typical 8" high baseboard includes (from the bottom) a fascia, a fillet, a fascia, and a filleted cyma cap. The cap continues up along the door architraves where it miters into the bottom molding of the chair rail.

CHAIR RAIL: The typical chair rail includes a 4" high central portion with 1" filleted cyma moldings at the top and bottom. The central profile consists of (from the bottom) a fascia, a projecting filleted bead, a cyma recta, a fillet, and a large fillet. At the bottom of the rail, the filleted cyma is continued up from the baseboard cap. The matching molding at the top of the rail is carried up and around the architraves.

PICTURE RAIL: The typical 2-1/2" high picture rail is made up of a fillet and a quirked ogee.

DOORS: The door openings are typically framed by 5" wide two-fasciae architraves (from the outside, a raised fillet, cyma reversa, bead, fillet, two fasciae, and a bead) that terminate at splash-height molded wood plinths. Most of the openings include two-light frosted glass transoms.

Typical doors: The stile-and-rail doors have three recessed panels (one large vertical panel above two horizontal panels) trimmed by large quirked cyma reversa panel moldings (see Volume II, Figure 37).

Hardware: The doors have bronze mortise locksets with round bronze knobs and bronze oval keyhole escutcheons. The bronze butt hinges have ball finials, five knuckles, and five screws per plate.

WINDOWS: Sash hardware includes recessed bronze sash lifts on the bottom rail and metal pulls on the bottom of the upper sash. Bronze sash fasteners are positioned at the meeting rails. Brass sockets for sash hooks are found at the top of the upper sash.

THIRD FLOOR SERVICE HALL (329)

The T-shaped third floor Service Hall connects the Service Stair, via the Housekeeper's Hall, to the bedrooms, bathrooms, and storage room in the service areas of the third floor. The hall wraps around the west and north sides of the octagonal light well, and then extends north, where it branches to a narrow octagonal east/west passage. At the south end, four doors provide access to servants' bedrooms. North of the light well, doorways open to a closet and foyer to the west and to the Housekeepers' Hall and the Service Stair to the west. The passage in the north wing has nine door openings.

The plan of the north wing's east/west passage changed during the design process. The McKim, Mead & White third floor plan shows the passage extending the full width of the wing to the outer east and west walls, but the drawing was revised.¹⁷ As constructed, the east and west rooms were enlarged with doorways in angled walls opening to the newly octagonal corridor.

Wood boards for fire extinguishers were installed in 1942. The small labels above the doors, identifying the keys to the doors, are assumed to date from that period. The National Park Service removed the Vanderbilt-era wall-to-wall carpet and replaced it with red carpet. They also repainted the walls in the 1970s and again in the 1980s.¹⁸

ARCHITECTURAL INTEGRITY

This hall retains a very high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: NPS wall-to-wall carpet covers the original 2-3/8" wide tongue-and-groove oak floorboards, which are laid north/south. Brass sockets set in the perimeter of the floor were used to secure the Vanderbilt carpet.

WALLS: The walls are finished with plaster, painted an olive color below the picture rail, and in white above the picture rail.

CEILING: The plaster ceiling, 10'-9 3/4" above the floor, is painted white. Two rectangular laylights, one in the ceiling north of the lightwell and one at the center of the east/west hall, provide natural light. Small brass

17. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

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



Figure 19. The north area of the Service Hall (329), looking west (upper image); and the central section of the Hall, looking north (lower image). JGWA, 2018.

latches on the trim of the door to the Housekeeper's Hall and on the door to the north Bathroom (317) secured the cords that operated the skylight vents.

The baseboard, chair rail, and all trim work except the picture rail are painted white.

BASEBOARD: The 8" high typical two-fasciae baseboard is painted white.

CHAIR RAIL: The 6" high typical wood chair rail is painted white.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below. It aligns with the top of the door architraves.

DOORS: Typical 5" wide two-fasciae frame all of the doorways and their transoms, with two exceptions. The entrance to the private hallway accessing rooms 311, 312, and 314, was an arched opening; the door, transom, and architrave were added later. That trim is very similar to the typical profile, but with a larger bead; the filleted cyma along the outside the architrave is a different profile than the original moldings. The two-light transom is glazed in frosted glass like the other transoms.

The doorway to room 318 also has an architrave with the larger bead.

Three of the doors are hinged to open into this hall: the east doors to the Housekeeper's Hall and to the Maid's Closet, and the west door that provides access to a closet (313). The rod transom operators for these openings are installed on the north architraves of the east doorways and on the south architrave of the west doorway.

East door to Housekeeper's Hall: The 3'-5 7/8" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical three panels framed by large quirked cyma reversa panel moldings. The door is painted white. Hardware: The typical 7" high bronze mortise lockset (stamped with "37 FLOOR 3" and "U37") includes round knobs and bronze oval keyhole escutcheons. The door is hung on the south jamb to open to the Service Hall with two 5" high bronze butt hinges with ball finials.

East door to Maid's **CLOSET:** This door matches the door to the Housekeeper's Hall, but it only 2'-11 3/4" wide. Hardware: The typical 7" high bronze mortise lockset (stamped "38 FLOOR 3" and "U38") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the south jamb to open to the Service Hall with two 5" high bronze butt hinges with ball finials.

West door to Closet (313): This door also matches the door to the Housekeeper's Hall, but it only 2'-11 3/4" wide. Hardware: The typical 7" high bronze mortise lockset (stamped "50 FLOOR 3" and "U50") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on

the south jamb to open to the Service Hall with two 5" high bronze butt hinges with ball finials.

WINDOWS: Single-fascia moldings frame window openings in the north and west facets of the light well. The openings sit above molded sills that overlap the chair rail. The 1/1 chain-hung wood sash are glazed with frosted glass and painted white; in both openings, the sash have typical hardware.

HEATING: A two column, fifteen-section, cast-iron radiator sits near the south wall at the east end of the north wing corridor. It is covered in aluminum paint and cast in an Art Nouveau design. The McKim, Mead & White plan shows a radiator near the west wall, across from the light well, but none exists in that location. A patch on the floor and holes for pipes in the baseboard immediately north of the doorway to the Housekeeper's Hall indicates the location of a later, added heating unit; the pipes for the original radiators extend through the floor, as opposed to these pipes that penetrated through the wall.

LIGHTING/ELECTRICAL: Vanderbilt-era brass electrical wall brackets (one on the north wing of the north corridor, one on the west wall across from the light well, and one near the doorway to the Housekeeper's Hall) have simple, curved upright arms and frosted tulip form shades. The backplates are ornamented with concentric circles; at the west and east fixtures, the backplates are painted off-white. Wire mold connecting the fixture near the Housekeeper's Hall to a surface-mounted duplex receptacle was probably installed in 1942.

COMMUNICATIONS: In the north section of the hall, a wood and glass annunciator (call box) is mounted to the center of the north wall. It is similar to the box in the Butler's Pantry. The labels read: "Mrs. Vanderbilt;" "Housekeeper B." (the housekeeper's basement office); "Green Room 2d. Floor;" "Mauve Room 2d. Floor;" "Blue Room 2d. Floor;" "Red Room small 2d. Floor;" "Red Room large 2d. Floor;" "Small Pink Room 3rd. Floor;" "Large Pink Room 3rd. Floor;" "Lavender [sic] Room 3rd. Floor;" "Empire Room 3rd. Floor;" "Green Room 3rd. Floor;" and "Servants Hall B." (the Servants' Hall, or dining room, in the basement). Inspection behind the box revealed a wood-lined, box-like recess in the wall surface to house the wires for the annunciator.

PAINT ANALYSIS

The 2018 paint investigation analyzed a sample (VM3-006) from the north wall, behind the annunciator.

Cross sectional analysis found an early layer of paint and glaze; it is very noticeable under ultraviolet light where the oil-based paint fluoresces yellow against the dull color of the plaster. The surface of this finish, when viewed in ultraviolet light, is rough indicating a finish coat and not a primer for the olive green finish of the next painting campaign.



Figure 20. Room 307, looking east. JGWA, 2018.

MAID'S ROOM (307)

The 17'-9" x 10' room at the far south end of the third floor Servants' Wing includes a doorway in the east wall and a window in the west wall. A structural pier projects into the southeast corner of the room.

This room, one of four similarly-sized spaces lined up along the west side of the hall, is designated "No XIII" on the McKim, Mead & White plan.¹⁹ A closet is penciled onto the plan, on the east wall, north of the structural pier, in the same location as the existing closet.

ARCHITECTURAL INTEGRITY

The room retains high integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

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

WALLS: The walls and southeast structural pier are finished in plaster, painted olive green below the picture rail, and white above the picture rail.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted white.

BASEBOARD: The typical 8" high two-fasciae baseboard is painted white. The cap molding continues up along the door architrave to miter with the bottom molding on the chair rail.

CHAIR RAIL: The typical chair rail is painted white. The molding at the top of the chair rail continues up and around the door and window architraves;

19. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

the bottom molding continues down along the door architrave to the baseboard.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below.

DOOR: The doorway and two-light transom in the east wall are framed by a typical 5" wide two-fasciae architrave. The rod transom operator is mounted to the north architrave. There is a bulbous wood doorstop on the north face of the closet enclosure.

Door (to Hall): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical three panels framed by large quirked cyma reversa panel moldings. The door is painted white. Hardware: The typical 7" high bronze mortise lockset (stamped with "54 FLOOR 3" and "U54") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the north jamb to open to the bedroom with two 5" high bronze butt hinges with ball finials.

WINDOW: The window in the west wall is framed by an architrave that matches the door trim. The opening extends down to a molded square-edge sill and plain apron just below the chair rail. A 1/1 chain-hung sash with typical hardware fills the opening.

HEATING: A one-column, ten-section, cast-iron radiator sits below the east window, the same location shown on the McKim, Mead & White plan.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric wall bracket on the west wall has a simple curved upright arm and a frosted glass tulip form shade.

COMMUNICATIONS: There is no evidence for an electric service bell in this room.

CLOSET: The wood closet sketched on the McKim, Mead & White plan was constructed against the east wall, sandwiched between the doorway and the projecting structural pier. The baseboard and chair rail continue inside the closet, indicating that the closet was added after initial construction. A crown molding trims the top of the closet. The 2'-1 1/2" wide x 7'-0" high x 1-1/8" thick stile-and-rail closet door has three recessed panels (trimmed with a panel molding on the bedroom side, and with an angled groove on the closet side). The door hardware includes a pair of 2-1/2" high bronze butt hinges with ball finials, a rim lock on the closet side, and a small bronze knob and oval escutcheon on the bedroom side. The closet is painted white to match the room's wood trim.

Inside the closet, wood cleats remain for two shelves below and two shelves above the chair rail. A wood rail with clothes hooks extends along the east and south walls. Above the rail is a wood shelf supported by wood cleats.



Figure 21. Room 308, looking west. JGWA, 2018.

MAID'S ROOM (308)

This 17'-9" x 9'-11" room includes a doorway in the east wall and a window in the west wall. A shallow chimney mass is centered in the north wall. The McKim, Mead & White plan labels the room as "No XII."²⁰ There are faint pencil sketches for a rectangular closet and an angled closet in the northeast corner of the room plan; only the angled closet was built.

ARCHITECTURAL INTEGRITY

The room retains high integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

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

WALLS: The walls are finished in plaster, painted olive green below the picture rail, and white above the picture rail.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted white.

BASEBOARD: The typical 8" high two-fasciae baseboard is painted white. The cap molding continues up along the door architrave to miter with the bottom molding on the chair rail.

20. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

CHAIR RAIL: The typical chair rail is painted white. The molding at the top of the chair rail continues up and around the door and window architraves; the bottom molding continues down along the door architrave to the baseboard cap molding.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below.

DOOR: The doorway and two-light transom in the east wall are framed by a typical 5" wide two-fasciae architrave. The rod transom operator is mounted to the south architrave.

Door (to Hall): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical three panels framed by large quirked cyma reversa panel moldings. The door is painted white. Hardware: The typical 7" high bronze mortise lockset (stamped with "53 FLOOR 3" and "U53") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the north jamb to open to the bedroom with two 5" high bronze butt hinges with ball finials.

WINDOW: The window in the west wall is framed by an architrave that matches the door trim. The opening extends down to a molded square-edge sill and plain apron just below the chair rail. A 1/1 chain-hung sash has typical hardware.

HEATING: A one column, ten-section, cast-iron radiator sits below the east window, the same location shown on the McKim, Mead & White plan.

LIGHTING/ELECTRICAL: A Vanderbilt-era electric brass wall bracket on the west wall has a simple curved upright arm and a frosted glass tulip form shade.

COMMUNICATIONS: There is no evidence for an electric bell in this room.

CLOSET: The wood closet sketched on the McKim, Mead & White plan was constructed across the northeast corner of the room. The baseboard and chair rail continue inside the closet, indicating that the closet was added after initial construction. A crown molding trims the top of the closet. The pair of 1'-9 1/2" wide x 7'-0" high x 1-1/8" thick doors has three panels in each leaf; the recessed panels on the bedroom side are trimmed with ogee panel moldings, while the flush interior panels have an angled groove. The door hardware includes pairs of 2-1/2" bronze butt hinges with ball finials, a rim lock, and small bronze knobs. The closet is painted white to match the room's wood trim.

Inside the closet, hooks are mounted onto the chair rail. A wood rail above the chair rail also has clothes hooks. Above the rail is one shelf supported by wood cleats.

MAID'S ROOM (309)

This 17'-9" x 7'-10" room includes a doorway in the east wall, a window in the west wall, and a chimney breast projecting from the south wall.

The room underwent a number of design changes before construction. The McKim, Mead & White plan shows it as "No. XI," but that number is crossed out.²¹ Notations on the north partition that separates this room from "No. IX" indicate that the partition was to be omitted, creating one large room, and this room's door would be closed up. Those changes, dated October 5, 1896, were superseded by another note that the partition was "to remain, final [illeg.] Mr. Vanderbilt." The current layout generally matches the original McKim, Mead & White unannotated plan. The closet now on the east wall is not shown on the plan, but its details match the other built-in closets on the floor.

ARCHITECTURAL INTEGRITY

The room retains high integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

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

WALLS: The walls are finished in plaster, painted olive green below the picture rail, and white above the picture rail.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted white.

BASEBOARD: The typical 8" high two-fasciae baseboard is painted white. The cap molding continues up along the door architrave to miter with the bottom molding on the chair rail.

CHAIR RAIL: The typical chair rail is painted white. The molding at the top of the chair rail continues up and around the door and window architraves; the bottom molding continues down along the door architrave to the baseboard cap molding.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below.

DOOR: The doorway and two-light transom in the east wall are framed by a typical 5" wide two-fasciae architrave. The rod transom operator is mounted to the north architrave.

Door (to Hall): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical three panels framed by large quirked cyma reversa panel

21. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



Figure 22. Room 309 looking west (upper image) and east (lower image). JGWA, 2018.

moldings. The door is painted white. Hardware: The typical 7" high bronze mortise lockset (stamped with "52 FLOOR 3" and "U52") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the south jamb to open to the bedroom with two 5" high bronze butt hinges with ball finials.

WINDOW: The window in the west wall is framed by an architrave that matches the door trim. The opening extends down to a molded square-edge sill and plain apron just below the chair rail. A 1/1 chain-hung sash has typical hardware.

HEATING: A one-column, ten-section, cast-iron radiator sits below the east window, the same location shown on the McKim, Mead & White plan.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric wall bracket on the west wall has a simple curved upright arm and a frosted glass tulip form shade.

COMMUNICATIONS: There is a Vanderbilt-era call bell above the picture rail in the northeast corner, near the door transom.

CLOSET: The painted wood closet on the east wall does not appear on the McKim, Mead & White plan, but its details are similar to the other closets in the third floor service rooms. The baseboard and chair rail continue inside the closet, indicating that the closet was added after initial construction. The closet has a paneled north face; vertical beaded boards form the south end. A crown molding that trims the top of the closet extends out over the door architrave. The pair of 1'-3 1/2" wide x 6'-11 1/2" high x 1-1/8" thick doors has three panels in each leaf; the recessed panels on the bedroom side are trimmed with ogee panel moldings, while the flush interior panels have angled grooves. The door hardware includes pairs of 3-1/2" bronze butt hinges with ball finials, a key-operated latch, and a small rectangular bronze keyhole escutcheon.

Inside the closet, a wood rail above the chair rail has hooks and supports a shelf; hooks are mounted to the underside of the shelf.

MAID'S ROOM (310)

As described in the section for room 309, this room ("No. IX" on the McKim, Mead & White plan) was nearly part of a larger room that included the bedroom to the south.²² Instead, it was built according to the original plan: a 17'-9" x 7'-9" room with a doorway in the east wall, a window in the west wall,

22. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



Figure 23. Room 310, looking east. JGWA, 2018.

and a structural pier projecting into the northeast corner of the room. A closet was built on the north wall after the initial construction.

ARCHITECTURAL INTEGRITY

The room retains high integrity to the Vanderbilt era. It has the only closet on the third floor that still retains its original varnished finish.

ARCHITECTURAL FINISHES

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

WALLS: The walls are finished in plaster, painted olive green below the picture rail, and white above the picture rail.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted white.

BASEBOARD: The typical 8" high two-fasciae baseboard is painted white. The cap molding continues up along the door architrave to miter with the bottom molding on the chair rail.

CHAIR RAIL: The typical chair rail is painted white. The molding at the top of the chair rail continues up and around the door and window architraves; the bottom molding continues down along the door architrave to the baseboard cap molding.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below.

DOOR: The doorway and two-light transom in the east wall are framed by a typical 5" wide two-fasciae architrave. The rod transom operator is mounted to the south architrave.

Door (to Hall): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical three panels framed by large quirked cyma reversa panel moldings. The door is painted white. Hardware: The typical 7" high bronze mortise lockset

(stamped with "51 FLOOR 3" and "U51") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the north jamb to open to the bedroom with two 5" high bronze butt hinges with ball finials.

WINDOW: The window in the west wall is framed by an architrave that matches the door trim. The opening extends down to a molded square-edge sill and plain apron just below the chair rail. A 1/1 chain-hung sash has typical hardware.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric wall bracket on the west wall has a simple curved, upright arm and a tulip form shade. Wire mold (installed in 1942) extends down from the fixture and along the chair rail to a surface-mounted duplex receptacle on the west wall.

HEATING: A one-column, ten-section, cast-iron radiator sits near the east window, the same location shown on the McKim, Mead & White plan.

COMMUNICATIONS: An electric call bell is positioned in the southeast corner near the doorway, above the picture rail.

CLOSET: The closet at the west end of the south wall does not appear on the McKim, Mead & White floor plan, but it is similar to the other closets in the third floor service rooms. Unlike those other closets, the wood of this closet retains its original varnished wood finish.

The baseboard and chair rail continue inside the closet, indicating that the closet was added after initial construction. The west face features recessed panels; a crown molding trims the top of the closet. The pair of 1'-7 1/2" wide x 6'-11 1/2" high x 1-1/8" thick doors has three panels in each leaf; the recessed panels on the bedroom side are trimmed with ogee panel moldings, while the flush interior panels have angled grooves. The door hardware includes pairs of 2-1/2" butt hinges with ball finials, a rim latch, small bronze knobs, and a small rectangular bronze keyhole escutcheon.

Inside the closet, cleats for two shelves are positioned between the baseboard and chair rail. Above the chair rail, there are cleats for two additional shelves, a clothes rod, and cleats for another shelf at the top.

FOYER TO 311/312

This 10'-3" x 6'-2" passage includes original doorways in the east and south walls, and a later doorway in the north wall. As originally constructed, the foyer established the privacy of a bedroom (311) and bathroom (312) to the west. The arched east opening,



Figure 24. Foyer, looking towards 311/312. JGWA, 2014.

noted on the McKim, Mead & White floor plan,²³ visually set the entrance and its suite apart from the other rooms off of the third floor Service Hall. Sometime after the completion of the mansion, the arched opening was modified by the insertion of a transom and door, providing more separation from the Service Hall. At an unknown date, a doorway was inserted in the north wall, giving the bedroom to the north access to the private bathroom.

The small labels above the doorways that identify the keys for those doors are presumed to date to the World War II period when the third floor housed the Secret Service and Military Police. NPS removed the Vanderbilt-era carpet.

ARCHITECTURAL INTEGRITY

The room retains high integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The 2-3/8" wide tongue-and-groove oak floorboards are laid north/south. A later section of boards is positioned in the opening to room 314. Brass

sockets along the perimeter of the floor indicate that wall-to-wall carpet covered the floor.

WALLS: The walls are finished in plaster, painted olive green below the picture rail, and white above the picture rail.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted white.

BASEBOARD: The typical 8" high two-fasciae baseboard is painted white. The cap molding continues up along the door architrave to miter with the bottom molding on the chair rail.

CHAIR RAIL: The typical chair rail is painted white. The molding at the top of the chair rail continues up and around the door and window architraves; the bottom molding continues down along the door architrave to the baseboard cap molding. At the north and east doorways, the profile of the molding is similar, but not identical, to the original profile.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below.

DOOR: There is one doorway in each wall. The east arched doorway was originally a plain plastered arch; at some unknown date, the door and its arched two-light transom were inserted. Typical 5" wide two-fasciae architraves frame the two original doorways and two-light transoms in the south and west walls. The trim at the later north opening is similar, but with a larger bead; the opening's reveals are lined in plain wood. All of the trim is painted white.

Door (to Hall): No door is shown in this opening in the McKim, Mead & White third floor plan. The detailing of the later door is similar to the typical original doors, but the panel molding varies slightly. The 3'-6 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door is painted white. Hardware: The 7" high bronze mortise lockset (stamped "Sargent & Co." and "0186") includes round bronze knobs. On the Hall face, there is typical knob and oval keyhole escutcheon; the Foyer face has a knob, a small rectangular escutcheon, and a large slide bolt. The door is hung on the north jamb to open to the foyer with two 4-1/2" high bronze butt hinges with ball finials.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass wall bracket on the north wall, east of the doorway to room 314, has a simple curved, upright arm and a frosted glass shade. The backplate is painted white.

23. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



Figure 25. The Sewing room/Lady's Maid's Room (311), looking east. JGWA, 2018.

SEWING ROOM/LADY'S MAID'S ROOM (311)

As originally designed, room "No. VIII" was to be a rectangular room.²⁴ Instead, the plan was revised April 20, 1897 with an angled jog at the west end of the north wall, to allow the west window to be moved north, and the room was constructed according to the revision. The 17'-9" x 11'-4" room includes a window in the west wall and a doorway at the east end of the north wall.

Penciled sketches on the plan show that an angled closet was to be built in the southeast corner of the room. To the east, the adjacent closet (313) accessed from the Hall was originally intended to be a cedar closet. Additional sketched lines show the southeast corner as it was built, with the closet fitting into the south end of the hall closet (313).

According to Theresa Farley, this room was, at one time, the maid's sewing room, then later used by visitors' personal maids, in particular Mrs. Van Alen's maid.²⁵ The private entrance through the foyer and the adjacent bathroom, and the use of wall-to-wall carpet, set this suite apart.

ARCHITECTURAL INTEGRITY

The room retains high integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The 2-3/8" wide tongue-and-groove floorboards are laid north/south. Brass sockets for the Vanderbilt-era carpet remain along the perimeter of the floor.

WALLS: The walls are finished in plaster, painted olive green below the picture rail, and white above the picture rail.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted white.

BASEBOARD: The typical 8" high two-fasciae baseboard is painted white. The cap molding continues up along the door architrave to miter with the bottom molding on the chair rail.

CHAIR RAIL: The typical chair rail is painted white. The molding at the top of the chair rail continues up and around the door and window architraves; the bottom molding continues down along the door architrave to the baseboard cap molding.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below.

DOOR: The doorway and two-light transom at the west end of the north wall are framed by a typical 5" wide two-fasciae architrave. The rod transom operator is mounted to the east architrave. A similar architrave frames the doorway to the east closet.

North door (to Foyer): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical three panels framed by large quirked cyma reversa panel moldings. The door is painted white. Hardware: The typical 7" high bronze mortise lockset (stamped with "48 FLOOR 3" and "U48") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the east jamb to open to the bedroom with two 5" high bronze butt hinges with ball finials.

East door (to closet): The 2'-5 1/2" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has three recessed panels that are arranged differently than the typical doors: a long central panel is flanked by horizontal panels at the top and bottom. Hardware: The typical 7" high bronze mortise lockset (stamped with "49 FLOOR 3" and "U49") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the south jamb to open to the bedroom with two 5" high bronze butt hinges with ball finials.

WINDOW: The window in the west wall is framed by an architrave that matches the door trim. The opening extends down to a molded square-edge sill and plain apron just below the chair rail. A 1/1 chain-hung sash has typical hardware.

HEATING: A one-column, ten-section, cast-iron radiator sits below the west window, the same location shown on the McKim, Mead & White plan.

24. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

25. NPS, "Third Floor Furniture Plan, Prepared through the cooperation of Mrs. John Farley, Hyde Park, NY, May 1942." Resource Management Files, ROVA.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric wall bracket on the west wall has a simple curved, upright arm and a frosted glass tulip form shade; the backplate is painted white. Wire mold, installed in 1942, extends down from the fixture along the chair rail to a surface-mounted duplex receptacle.

COMMUNICATIONS: There is a Vanderbilt-era call bell at the top of the east wall, near the north doorway.

CLOSET: The room's triangular closet is built into a wall cavity in the east wall, carved out of the originally planned cedar closet; it dates to the original construction. The typical floorboards run east/west. The plaster walls are trimmed with the typical two-fasciae baseboard; there is no chair rail or picture rail (further indication that the closet was built as part of the original construction). There are two shelves on the angled southeast wall and a rail with hooks below. Clothes hooks are also mounted to the bottom surface of the lower shelf.

BATHROOM (312)

This was one of two bathrooms available for the staff on the third floor; the housekeeper had an additional private bath. The McKim, Mead & White plan records a number of changes to this room during the design phase.²⁶ The west end of the south wall was angled to allow a window in the adjacent room to be moved north. That change entailed moving the bathroom fixtures: on the drawing, the bathtub was shifted down to the center of the south wall, the toilet was moved from the north wall to the south wall, and the door swing was changed to accommodate those moves. Instead, the bathtub and toilet were installed on the north wall; the door swing remained the same. The lavatory remained on the west wall.

As built, the narrow room is just 6' wide with the angled wall extending across the southwest corner. A doorway opens to a vestibule to the east. There is a narrow window opening in the north wall.

The bathtub was removed, one shower stall installed, and the tank mechanism, toilet seat, and lavatory faucets were replaced for the Secret Service in 1942.²⁷ A ceiling fixture, switch, electrical outlet, and a wood rail with clothes hooks date to that same period.



Figure 26. The Bathroom (312) in the semi-private suite, looking west. JGWA, 2018.

ARCHITECTURAL INTEGRITY

The bathroom retains a moderately high degree of integrity to the Vanderbilt era. The shower stall and the changes to the electrical fittings are important artifacts from the World War II period.

ARCHITECTURAL FINISHES

FLOOR: The floor is composed of two-inch square white ceramic tiles, surrounded by an elongated tile border.

WALLS: The walls are finished in plaster, painted olive green.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted white.

BASEBOARD: The walls are trimmed with a 6" high coved tile base.

DOOR: The doorway and two-light transom in the east wall are framed by a typical 5" wide two-fasciae architrave. The rod transom operator is mounted to the south architrave.

East door (to Foyer): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical three panels framed by large quirked cyma reversa panel moldings. The door is painted white. Hardware: The typical 7" high bronze mortise lockset (stamped with "47 FLOOR 3" and "U47")

26. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

27. Andrae, "Final Report."

includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the north jamb to open to the bathroom with two 5" high bronze butt hinges with ball finials.

WINDOW: The narrow window in the north wall is framed by an architrave that matches the door trim; it sits above a molded square-edge sill and plain apron. A 1/1 chain-hung sash has typical hardware.

HEATING: A one-column, ten-section, cast-iron radiator sits below the north window, the same location shown on the McKim, Mead & White plan. An original cast-iron ventilation grate is positioned in the ceiling above the toilet.

LIGHTING/ELECTRICAL: There is a 1942 fixture above the lavatory. Wire mold connects the fixture to a surface-mounted switch near the east doorway and to a surface-mounted duplex receptacle near the lavatory. A junction box on the south wall may cover the location of the Vanderbilt-era electric wall bracket.

PLUMBING: An original lavatory with a Meyer-Sniffen "Alpha" porcelain basin set in a marble counter with a marble splash (VAMA 7009) is positioned against the north wall. Straight metal legs support the slab. The faucets were replaced in 1942.²⁸

An original J.L. Mott "Descendo" toilet (VAMA 7008) on the south wall has an original high water tank with a pull chain and a later seat and cover.

The shower stall on the north wall, installed in 1942, replaced the bathtub. The stall is enclosed with sheet metal partitions and has a cast-concrete floor.

FITTINGS: A wall mirror with a painted frame hangs on the north wall, above the lavatory. This mirror, which originated from one of the service room's oak dresser, dates to the Vanderbilt era; it is listed in the 1938 inventory. 1942 fittings include a toilet paper holder on the north wall and a short rail with two iron hooks on the south wall.

CLOSET AND ATTIC ACCESS (313)

A cedar closet was originally intended to take up the full east end of the adjacent maid's room (311). Sketched changes to the McKim, Mead & White plan show the 5'-7" x 7'-2 1/2" closet as built, with the south end used as a closet for the maid's room.²⁹ A ladder to access the attic and roof was added to the northeast corner, and the room was finished with

28. Andrae, "Final Report."

29. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



Figure 27. (Upper image) Looking down into room 313 from the attic access; (lower image), Room 316, looking northwest. JGWA, 2018.

plaster instead of cedar. The closet is accessed through a doorway in the east wall.

ARCHITECTURAL INTEGRITY

The room retains high integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The 2-3/8" wide tongue-and-groove oak floorboards are laid north/south. The flooring is either unvarnished or the varnish has worn off. NPS-installed carpet currently covers the floor.

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

CEILING: The plaster ceiling, 11'-0" above the floor, is painted light green. At the northeast corner, an opening to a shaft to the attic has a narrow metal trim. The shaft is lined with narrow vertical tongue-and-groove beaded boards.

BASEBOARD: A 8" high baseboard, composed of a splash and ogee cap, is painted white.

DOOR: The doorway and two-light transom in the east wall are framed by a plain fascia.

LIGHTING/ELECTRICAL: A modern porcelain utility fixture is mounted to the door architrave. There is no physical evidence for Vanderbilt-era lighting.

FITTINGS: A cast-iron, Vanderbilt-era, vertical ladder is mounted on the east wall to the north of the doorway to access the attic and roof hatch.

An L-shaped wood shelf extends along the west and south walls. An upper shelf is mounted to the west wall. Wood legs and cleats support the shelves.

YACHT ROOM (316)

The 8'-7" x 12'-4 1/2" room includes a doorway in the east wall. A shaft in the ceiling rises up to a skylight.

The McKim, Mead & White plan of the third floor designates this room as "Storage."³⁰ The key in the housekeeper's key cabinet for this storage room is labeled "Yacht Room," indicating that it stored items from Frederick Vanderbilt's yachts. By the time of Mr. Vanderbilt's death, the room held a treasure trove of accumulated items.³¹

ARCHITECTURAL INTEGRITY

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

ARCHITECTURAL FINISHES

FLOOR: The 2-3/8" wide oak floorboards extend north/south. If the flooring was originally varnished, the finish is worn.

WALLS: The walls are finished in plaster, painted a tan color.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted a tan color. The deep shaft leading up to the eight-light pyramidal skylight is also finished in painted plaster.

BASEBOARD: The 8-1/2" high baseboard (splash with an ogee cap molding) is painted white.

DOOR: The east doorway is framed by a plain fascia trimmed with an outside ogee (continued up from the baseboard). The rod transom operator is mounted to the north architrave.

East door (to Hall): The 3'-5 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical three panels framed by large quirked cyma reversa panel moldings. The door is painted white. Hardware: The typical 7" high bronze mortise lockset (stamped "46 FLOOR 3" and "U46") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the south jamb to open into the storage space with two 5" high bronze butt hinges with ball finials. Above the original mortise lock is a later 5" high mortised deadbolt with a key cylinder on the Hall side and a turnkey (marked "BEST MC4") on the Yacht Room side.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric wall bracket on the east wall, near the doorway, has a simple upright arm and no shade.

FITTINGS: Four tiers of Vanderbilt-era painted wood shelves on the north and west walls are supported by wood legs and cleats. Iron brackets provide additional support for the 3'-0" deep lowest shelf.

MAID'S ROOM (314)

This 11'-2 1/2" x 15'-7" room includes doorways in the angled northeast wall and in the south wall and a window in the west wall. It is one of the rooms affected by the design changes to the north wing. Room "No. VIII" was to be a smaller rectangular room, with the central hallway extending the full length of the wing east to west.³² In the revisions, the room was enlarged to the north and an angled wall with a doorway added to the northeast.

Other modifications were made to the room during the Vanderbilts' time. The closet sketched in to the northeast corner in the original plan was built in the northwest corner. At another date, a door was inserted in the south wall, connecting this room to the private foyer, bathroom, and sewing room/bedroom beyond. The DeVea intercom and the call bell were installed on the east wall.

ARCHITECTURAL INTEGRITY

The room retains high integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

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

30. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

31. P.J. Curry Company, "Inventory," 1938.

32. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



Figure 28. Room 314, looking north. JGWA, 2018.

WALLS: The walls are finished in plaster, painted olive green below the picture rail, and white above the picture rail.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted white.

BASEBOARD: The typical 8" high two-fasciae baseboard is painted white. The cap molding continues up along the door architrave to miter with the bottom molding on the chair rail.

CHAIR RAIL: The typical chair rail is painted white. The molding at the top of the chair rail continues up and around the door and window architraves; the bottom molding continues down along the door architrave to the baseboard cap molding.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below.

DOOR: The northeast doorway and two-light transom are framed by a typical 5" wide two-fasciae architrave. The rod transom operator is mounted to the east architrave. A similar architrave frames the doorway to the east closet.

The later south doorway and transom are framed by a similar trim, but with a slightly larger bead. The rod transom operator is mounted to the west architrave.

Northeast door (to Hall): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical three panels framed by large quirked cyma reversa panel moldings. The door is painted white. Hardware: The typical 7" high bronze mortise lockset (stamped "45 FLOOR 3" and "U45") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the southeast jamb to open to the bedroom with two 5" high butt hinges with ball finials.

South (to Foyer): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical three panels framed by large quirked cyma reversa panel moldings. The door is painted white.

Hardware: The 6" high bronze mortise lockset (stamped "Sargent & Co." and "0163") includes round bronze knobs and rectangular bronze keyhole escutcheons. The door is hung on the east jamb to open to the bedroom with two 4-1/2" high bronze butt hinges with ball finials.

WINDOW: The window in the west wall is framed by an architrave that matches the door trim. The opening extends down to a molded square-edge sill and plain apron just below the chair rail. A 1/1 chain-hung sash has typical hardware.

HEATING: A two-column, twelve-section, cast-iron radiator sits below the west window, the same location shown on the McKim, Mead & White plan.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric wall bracket on the west wall has a simple, curved upright arm and a frosted glass tulip form shade; the backplate is painted white. Wire mold, installed in 1942, connects the fixture to a surface-mounted duplex receptacle positioned just above the chair rail.

COMMUNICATIONS: A wood-cased DeVeau wall intercom on the east wall (behind the door) includes a mouthpiece, bells, and earpiece. Surface wiring leads to the unit and to a call bell near the ceiling.

CLOSET: The Vanderbilt-era closet extending across the northwest corner of the room is trimmed with a crown molding and is painted white. The baseboard and chair rail continue inside the closet; indicating that the closet was built after the initial construction of the mansion. The pair of 1'-9 1/8" wide x 6'-11 1/2" high x 1-1/8" thick stile-and-rail doors has three panels in each leaf; the recessed panels on the bedroom side are trimmed with ogee panel moldings, while the flush interior panels have angled grooves. The door hardware includes pairs of 2-1/2" bronze butt hinges with ball finials, a rim latch, small knobs, and an oval bronze keyhole escutcheon.

Inside the closet, there is a rail with clothes hooks and a shelf.

PAINT ANALYSIS

The 2018 paint investigation analyzed samples from the following locations:

- VM3-002 Upper Wall (37" aff, left of door frame)
- VM3-003 Wood Trim (33" aff, left of door frame)
- VM3-004 Wall above Picture Rail (9'-6" aff, at corner)
- VM3-005 Ceiling (11' ceiling height)

The Historic Resource Study report states that the walls of the Maid's Room were originally painted a high-gloss green.³³ Cross sectional analysis found an

33. *Historic Resource Study* 2000/2008

additional layer of paint and glaze below the green finishes. This earlier finish is very noticeable under ultraviolet light where the oil-based paint fluoresces yellow against the dull color of the plaster. The glaze is seen as a break across the paint layer. Two campaigns of pale orange yellow with pale yellow glaze can be seen before the pale yellowish green finishes.

SERVANT'S ROOM (315)

This 11'-2 1/2" x 15'-7" room includes a doorway in the angled southeast wall and windows in the north and west walls. As originally designed, this space was to be a smaller rectangular room, but "No. VII" was enlarged to the south and an angled wall added in the southeast corner, mirroring room 314.³⁴ Based on a pencil sketch on the plan, an angled closet was planned for the southeast corner; instead, the closet was built against the chimney breast projecting from the north wall.

ARCHITECTURAL INTEGRITY

The room retains high integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The 2-3/8" wide tongue-and-groove floorboards are covered in recent wall-to-wall carpet.

WALLS: The walls, including the chimney breast projecting from the east end of the north wall, are finished in plaster, painted olive green below the picture rail and white above the picture rail.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted white.

BASEBOARD: The typical 8" high two-fasciae baseboard is painted white. The cap molding continues up along the door architrave to miter with the bottom molding on the chair rail.

CHAIR RAIL: The typical chair rail is painted white. The molding at the top of the chair rail continues up and around the door and window architraves; the bottom molding continues down along the door architrave to the baseboard cap molding.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below.

DOOR: The southeast doorway and two-light transom are framed by a typical 5" wide two-fasciae architrave.



Figure 29. Room 315, looking north. JGWA, 2018.

The rod transom operator is mounted to the east architrave.

Southeast door (to Hall): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical three panels framed by large quirked cyma reversa panel moldings. The door is painted white. Hardware: The typical 7" high bronze mortise lockset (stamped "44 FLOOR 3" and "U44") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the southeast jamb to open to the bedroom with two 5" high bronze butt hinges with ball finials.

WINDOW: Each of the windows in the west and north walls are framed by an architrave that matches the door trim. The openings extend down to molded square-edge sills and plain aprons just below the chair rail. A 1/1 chain-hung sash has typical hardware.

HEATING: A two-column, fifteen-section, cast-iron radiator sits below the west window.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric wall bracket on the west wall has a simple upright arm and a tulip form shade; the backplate is painted white. Wire mold, installed in 1942, connects the shade to a surface-mounted duplex receptacle below, and then extends along the baseboard to a surface-mounted duplex on the north wall.

CLOSET: The Vanderbilt-era closet built onto the chimney breast at the east end of the north wall has a paneled west face and a crown molding along the top. The closet is painted white. The baseboard and chair rail continue inside the closet, indicating that the closet was built after the initial construction of the mansion. The pair of 1'-9 1/4" wide x 6'-11 1/2" high x 1-1/8" thick stile-and-rail doors has three panels in each leaf; the recessed panels on the bedroom side are trimmed with ogee panel moldings, while the flush interior panels have angled grooves. The door hardware includes pairs of 2-1/2" bronze butt hinges with ball finials, a rim latch, small knobs, and an oval

34. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

bronze keyhole escutcheon. A ghost of a deadbolt remains on one of the doors.

Inside the closet, there is a rail with clothes hooks and a shelf. Metal hooks are also fastened to the closet side of the doors.

SERVANT'S ROOM (328)

This 10'-3 1/2" x 12'-5" room includes a doorway in the south wall and a window in the north wall. A chimney breast projects from the west end of the north wall; a Vanderbilt-era closet is built against the west wall and the south face of the chimney.

Room "No. VI" was built slightly wider than the room shown on the McKim, Mead & White floor plan; revisions to the plan narrowed the center north room and moved this room's east wall further east.³⁵

ARCHITECTURAL INTEGRITY

The room retains high integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

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

WALLS: The walls, including the chimney breast projecting from the northwest corner, are finished in plaster, painted olive green below the picture rail, and white above the picture rail.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted white.

BASEBOARD: The typical 8" high two-fasciae baseboard is painted white. The cap molding continues up along the door architrave to miter with the bottom molding on the chair rail.

CHAIR RAIL: The typical chair rail is painted white. The molding at the top of the chair rail continues up and around the door and window architraves; the bottom molding continues down along the door architrave to the baseboard cap molding.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below.

DOOR: The south doorway is framed by a typical 5" wide two-fasciae architrave. The rod transom operator is mounted to the east architrave.

South door (to Hall): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical three panels framed by large quirked cyma

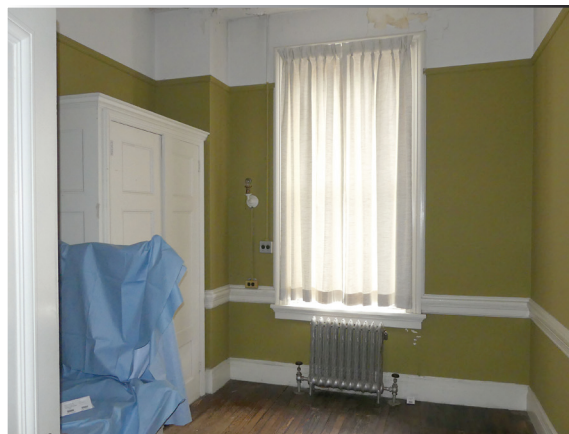


Figure 30. Room 328, looking north. JGWA, 2018.

reversa panel moldings. The door is painted white. Hardware: The typical 7" high bronze mortise lockset (stamped "43 FLOOR 3" and "U43") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the west jamb to open to the bedroom with two 5" high bronze butt hinges with ball finials.

WINDOW: The window in the north wall is framed by an architrave that matches the door trim. The opening extends down to a molded square-edge sill and plain apron just below the chair rail. A 1/1 chain-hung sash fills the opening.

HEATING: A one-column, ten-section, cast-iron radiator sits below the window.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric wall bracket on the north wall has a simple upright arm and a tulip form shade; the backplate is painted white. Wire mold, installed in 1942, connects the original wall bracket to a surface-mounted duplex receptacle just above the chair rail; rigid conduit extends down from the ceiling to a large, surface-mounted duplex receptacle near the window.

CLOSET: The Vanderbilt-era closet built onto the west wall, against the chimney breast, has a paneled south face and a crown molding trimming the top. The closet is painted white. The baseboard and chair rail continue inside the closet, indicating that it was built after the initial construction of the mansion. The pair of 1'-9 1/4" wide x 6'-11 1/2" high x 1-1/8" thick stile-and-rail doors has three panels in each leaf; the recessed panels on the bedroom side are trimmed with ogee panel moldings, while the flush interior panels have angled grooves. The door hardware includes pairs of 2-1/2" butt hinges with ball finials, a rim latch, small bronze knobs, and oval bronze keyhole escutcheons.

35. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

Inside the closet, a wood rail above the chair rail supports a shelf. Hooks are mounted to the rail and to the bottom surface of the shelf.

BATHROOM (317)

The bathroom in the north wing was originally shown on the McKim, Mead & White third floor plan as a larger room, “No. V,” equal in size and function to the maid’s rooms.³⁶ Revisions during the design process narrowed the space, resulting in the current 5'-11" x 12'-5" room with a doorway in the south wall and a window opening in the north wall.

At some point, the room became a bathroom.³⁷ The addition of this bathroom must have been necessary early in the Vanderbilts’ occupancy, as the only other staff bathroom on this floor was part of what was (or became) a private suite (312). This is the only bathroom in the house without a Meyer-Sniffen “Alpha” basin or a J.L. Mott high tank toilet.

The bathtub was removed, a shower stall installed, and the faucets, tank mechanism, and toilet seat cover were replaced for the Secret Service in 1942.³⁸ At the same time, a ceiling fixture, switch, electrical outlet, a wood rail with clothes hooks, and a fixture above the lavatory were installed. Since that time, the ceiling fixture has been removed.

ARCHITECTURAL INTEGRITY

Generally, the room retains much integrity from the Vanderbilt era, despite changes made in 1942.

ARCHITECTURAL FINISHES

FLOOR: The floor is covered in modern linoleum above a plywood subfloor. The 1943 report notes that this room had new linoleum. The current flooring probably covers a wood floor surface. The typical ceramic tile flooring found in the other bathrooms was never installed here; perhaps there was linoleum on the floor during the Vanderbilt era.

WALLS: The walls, including the chimney breast projecting from the northwest corner, are finished in plaster, painted olive green below the picture rail, and white above the picture rail.



Figure 31. Bathroom 317, looking north. JGWA, 2018.

CEILING: The plaster ceiling, 10'-11 1/2" above the floor, is painted white.

BASEBOARD: A quarter-round shoe molding was installed with the linoleum.

CHAIR RAIL: The typical chair rail extends along the west wall and over to the window and door architraves; there is no rail to the east of these openings. The trim is painted white.

PICTURE RAIL: The typical picture rail is painted olive green to match the wall surface below.

DOOR: The south doorway is framed by a typical 5" wide two-fasciae architrave. The rod transom operator is mounted to the east architrave.

South door (to Hall): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical three panels framed by large quirked cyma reversa panel moldings. The door is painted white. Hardware: The typical 7" high bronze mortise lockset (stamped “42 FLOOR 3” and “U42”) includes round bronze knobs and oval bronze keyhole escutcheons. Above that mortise is a 2-1/4" mortised deadbolt latch. The door is hung on the west jamb to open to the bathroom with two 5" high bronze butt hinges with ball finials.

WINDOW: The window in the north wall is framed by an architrave that matches the door trim. The opening extends down to a molded square-edge sill and plain apron just below the chair rail. A 1/1 chain-hung sash has typical hardware.

HEATING: A two-column, fifteen-section, cast-iron radiator sits below the window.

LIGHTING/ELECTRICAL: The Vanderbilt-era electric wall bracket (now missing) was on the east wall, between the lavatory and the shower stall. The ceiling fixture and the wall fixture (above the lavatory) installed in 1942 have been removed. Wire mold installed at the same time extends from the fixtures to

36. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

37. The housekeeper’s key labels do not denote this room as a bathroom, while all other bathrooms are noted as such.

38. Andrae, “Final Report.”

a surface-mounted switch and duplex receptacle on the south wall.

PLUMBING: The lavatory and toilet in this bathroom are distinctly different from the ones in the other bathrooms. The enameled cast-iron lavatory at the south end of the east wall has a pedestal base. There are no markings on the basin to identify its maker or date. The pipes appear to be newer than the ones at the other lavatories; there is a patch in the wall for an older pipe. The faucets were replaced in 1942.³⁹

The toilet at the other end of the east wall has a low tank (as opposed to the J.L. Mott high tank toilets in the rest of the bathrooms). The tank is stamped “Haines, Jones & Cadbury Co., Philadelphia.”

The shower stall on the north wall, installed in 1942, replaced the bathtub. The stall is enclosed with sheet metal partitions and has a cast-concrete floor.

FITTINGS: The toilet paper holder on the north wall was added in 1942, as was a short wood rail with hooks installed on the west wall. A mirror with a metal frame on the east wall, above the lavatory, appears to date to that period.

SEWING/PRESSING ROOM (318)

This room mirrors the room (328) to the west of the bathroom; like that space, room “No. IV” was widened when revisions to the plan narrowed the center north room.⁴⁰ As built, the 8'-8" x 12'-5" room includes a doorway in the south wall and a window in the north wall. A chimney breast projects from the east end of the north wall. The Vanderbilts added a closet to the northeast corner.

ARCHITECTURAL INTEGRITY

The room retains high integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

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

WALLS: The walls are finished in plaster, painted olive green below the picture rail, and white above the picture rail.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted white.

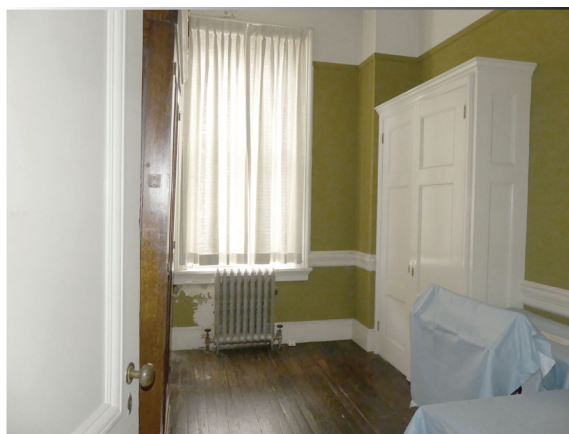


Figure 32. The Sewing/Pressing Room (318), looking northeast. JGWA, 2018.

BASEBOARD: The typical 8" high two-fasciae baseboard is painted white. The cap molding continues up along the door architrave to miter with the bottom molding on the chair rail.

CHAIR RAIL: The typical chair rail is painted white. The molding at the top of the chair rail continues up and around the door and window architraves; the bottom molding continues down along the door architrave to the baseboard cap molding. There is a patch in the south end of the west rail.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below.

DOOR: The south doorway and two-light transom are framed by a 5" wide two-fasciae architrave; its profile varies slightly from the typical trim, with a larger bead. The rod transom operator is mounted to the east architrave.

South door (to Hall): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the three panels framed by large quirked cyma reversa panel moldings; the molding profile is slightly different than the typical panel molding. The door is painted white. Hardware: The 6-1/4" high bronze mortise lockset (stamped “Sargent & Co. 043”) includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the west jamb to open to the bedroom with two 5" high bronze butt hinges with ball finials.

WINDOW: The window in the north wall is framed by an architrave that matches the door trim. The opening extends down to a molded square-edge sill and plain apron just below the chair rail. A 1/1 chain-hung sash has typical hardware.

HEATING: A one-column, ten-section, cast-iron radiator sits below the window.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric brass wall bracket on the west wall has a simple

39. Andrae, “Final Report.”

40. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

upright arm and no shade. Wire mold, installed in 1942, connects the original wall bracket to surface-mounted duplex receptacles.

CLOSET: The Vanderbilt-era closet built onto the east wall, against the chimney breast, has a paneled south face and a crown molding trimming the top. The closet is painted white. The baseboard and chair rail continue inside the closet, indicating that it was built after the initial construction of the mansion. The pair of 1'-11 1/2" wide x 6'-11 1/2" high x 1-1/8" thick stile-and-rail doors has three panels in each leaf; the recessed panels on the bedroom side are trimmed with ogee panel moldings, while the flush interior panels have angled grooves. The door hardware includes pairs of 2-1/2" bronze butt hinges with ball finials, a rim latch, and oval bronze keyhole escutcheons; the knobs are missing.

Within the closet, a wood rail with hooks on the north and east sides supports a shelf. Hooks are mounted to the bottom surface of the shelf.

SERVANT'S ROOM (319)

Like the two west rooms in the north wing the design of this room, "No. III," and the room to the south was changed before construction.⁴¹ Instead of the central hall extending to the east wall, a central partition was built to separate the two east rooms, and angled walls added to access the hall, resulting in the 11'-6 1/2" x 15'-7 1/2" room with a doorway in the angled southwest wall and windows in the north and east walls. At some point during the Vanderbilts' occupancy, a closet was built against the chimney breast on the north wall.

By the 1920s, this room was used by the first cook, a woman who assisted the chef.⁴² Roosevelt's Secret Service detail and staff, and then the Military Police, used this room as sleeping quarters in 1942-45.

ARCHITECTURAL INTEGRITY

The room retains high integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

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

WALLS: The walls, including the chimney breast projecting from the west end of the north wall, are



Figure 33. Room 319 (upper image) and Room 320 (lower image), looking north. JGWA, 2018.

finished in plaster, painted olive green below the picture rail and white above the picture rail.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted white.

BASEBOARD: The typical 8" high two-fasciae baseboard is painted white. The cap molding continues up along the door architrave to miter with the bottom molding on the chair rail.

CHAIR RAIL: The typical chair rail is painted white. The molding at the top of the chair rail continues up and around the door and window architraves; the bottom molding continues down along the door architrave to the baseboard cap molding.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below.

DOOR: The southwest doorway and two-light transom are framed by a typical 5" wide two-fasciae architrave. The rod transom operator is mounted to the east architrave.

Southwest door (to Hall): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has

41. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

42. NPS, "Third Floor Furniture Plan, May 1942."

the typical three panels framed by large quirked cyma reversa panel moldings. The door is painted white. Hardware: The typical 7" high bronze mortise lockset (stamped "41 FLOOR 3" and "U41") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the west jamb to open to the bedroom with two 5" high bronze butt hinges with ball finials.

WINDOW: Each of the windows in the east and north walls are framed by an architrave that matches the door trim. The openings extend down to molded square-edge sills and plain aprons just below the chair rail. A 1/1 chain-hung sash has typical hardware.

HEATING: A two-column, fifteen-section, cast-iron radiator sits below the east window.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric wall bracket on the east wall has a simple upright arm and a frosted glass tulip shade; the brass backplate is painted white. Wire mold, installed in 1942, connects the original wall bracket to a surface-mounted duplex receptacle.

CLOSET: The Vanderbilt-era closet built onto the chimney breast at the west end of the north wall has a paneled east face and crown molding trimming the top. The closet is painted white. The baseboard and chair rail continue inside the closet, indicating that it was built after the initial construction of the mansion. The pair of 1'-11 1/2" wide x 6'-11 1/2" high x 1-1/8" thick stile-and-rail doors has three panels in each leaf; the recessed panels on the bedroom side are trimmed with ogee panel moldings. The door hardware includes pairs of 2-1/2" bronze butt hinges with ball finials, a rim latch, knobs, and oval bronze keyhole escutcheons.

SERVANT'S ROOM (320)

This 11'-6 1/2" x 15'-7 1/2" room, in the southeast corner of the north service corridor, includes a window in the east wall and a doorway in the angled northwest wall. A Vanderbilt-era closet is built at the west end of the south wall. As originally designed, room "No. II" was a smaller, rectangular-shaped room. It was enlarged during McKim, Mead & White's design process by adding an angled northwest wall.⁴³

ARCHITECTURAL INTEGRITY

The room retains high integrity to the Vanderbilt era. The exception may be the modified closet.

43. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

ARCHITECTURAL FINISHES

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

WALLS: The walls are finished in plaster, painted olive green below the picture rail, and white above the picture rail.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted white.

BASEBOARD: The typical 8" high two-fasciae baseboard is painted white. The cap molding continues up along the door architrave to miter with the bottom molding on the chair rail.

CHAIR RAIL: The typical chair rail is painted white. The molding at the top of the chair rail continues up and around the door and window architraves; the bottom molding continues down along the door architrave to the baseboard cap molding.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below.

DOOR: The northwest doorway and two-light transom are framed by a typical 5" wide two-fasciae architrave. The rod transom operator is mounted to the east architrave.

Southwest door (to Hall): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical three panels framed by large quirked cyma reversa panel moldings. The door is painted white. Hardware: The typical 7" high bronze mortise lockset (stamped "40 FLOOR 3" and "U40") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the west jamb to open to the bedroom with two 5" high bronze butt hinges with ball finials.

WINDOW: The window in the east wall is framed by an architrave that matches the door trim. The opening extends down to a molded square-edge sill and a plain apron just below the chair rail. A 1/1 chain-hung sash has typical hardware.

HEATING: A one-column, ten-section, cast-iron radiator sits below the east window, the same location shown on the McKim, Mead & White plan.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric wall bracket on the east wall has a simple upright arm and a tulip form shade; the brass backplate is painted the same olive color as the wall surface. Wire mold, installed in 1942, extends between the fixture and a surface-mounted duplex receptacle above the chair rail.

CLOSET: The closet built against the west end of the south wall replaces an earlier angled closet in the southwest corner, similar to the one in room 314. The hardware of the current closet varies from that found in the other staff rooms; the date of the change is unknown.

The closet has a paneled east face and crown molding trimming the top. The pair of 1'-11" wide x 6'-11 1/2" high x 1-1/8" thick stile-and-rail doors differs from the typical closet doors; each leaf has four recessed panels (two vertical panels with horizontal panels at the top and bottom). The door hardware includes pairs of 3" bronze butt hinges with ball finials and a surface-mounted latch. The west side, next to the wall, retains the original varnished finish; the other sides are painted white.

TRUNK ROOM/STORAGE ROOM (321)

This storage room, to the south of the entry to the servants' north corridor, measures 8'-5 1/2" (from the west wall to the face of the east cabinets) x 12'-4 1/2". It includes a doorway in the west wall. A ceiling shaft rises up to a skylight.

The room is marked "Storage" on the McKim, Mead & White floor plan.⁴⁴ In the housekeeper's key cabinet, the key to this room is labeled "Trunk Room," but the Vanderbilt-era floor-to-ceiling cabinets that line the walls would have made it difficult to store many trunks in this space. The 1942 interpretive floor plan designates it as a linen closet.⁴⁵

ARCHITECTURAL INTEGRITY

With its Vanderbilt-era cabinets (including notations), this room retains an exceptionally high degree of integrity.

ARCHITECTURAL FINISHES

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

WALLS: The walls are finished in plaster, painted off-white.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted off-white. The shaft extending up to the eight-light pyramidal skylight is also finished with plaster and painted off-white.

BASEBOARD: A plain splash with an ogee cap molding trims the sections of walls that are not covered by cabinets. The wood molding is painted off-white.

CORNICE: A crown molding, painted off-white, extends across the exposed walls and around the cabinets.



Figure 34. The Trunk Room/Storage Room (321), looking northeast. JGWA, 2018.

DOOR: The doorway in the west wall and its two-light transom are framed by a typical 5" wide two-fasciae architrave, painted off-white.

West door (to Hall): The 3'-5 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical three panels framed by large quirked cyma reversa panel moldings. The door is painted white. Hardware: The typical 7" high bronze mortise lockset (stamped "39 FLOOR 3" and "U39") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the south jamb to open into the storage space with two 5" high bronze butt hinges with ball finials.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric wall bracket on the west wall, near the doorway, has a simple upright arm and a frosted ribbed glass tulip shade. The brass backplate is painted white.

CABINETS: Original painted wood cabinets cover the west, north, and east walls. The base cabinets include two tiers of drawers, each with one raised panel, a pair of stamped bronze pulls, and a key-operated "Yale" latch. Above the drawers, intermediate cabinets with paneled doors extend up to a band of cabinets (with pairs of paneled doors) at the ceiling. The uppermost cabinets, trimmed with a crown molding, continue around all four walls, breaking only at the door transom. All of the doors have one raised panel each,

44. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

45. NPS, "Third Floor Furniture Plan, May 1942."

are hung on pairs of 3" butt hinges, and have "Yale" key-operated latches and small bronze knobs on the right leaf of the pairs.

The west and north drawers are numbered; one of the upper drawers on the east wall is labeled:

Note - In this drawer are the pieces of olive green silk (living room sofa) and large piece of cretonne for red room - Left out by Mr. Vanderbilt Nov 1935 -to make repairs

On the east wall, two doors form a closet in the space between the cabinets and the south wall. The baseboard continues into this closet, indicating that the doors were added later in the Vanderbilt era. Each door has two raised panels and is hung on three 3" bronze butt hinges with ball finials. The south door hardware includes a key-operated "Yale" latch and a bronze pull. Inside the closet, a shelf rests on a wood rail. Hooks are attached to the rail and the bottom surface of the shelf.

MAID'S CLOSET (331)

This narrow closet to the east of the Service Hall was built as shown on the McKim, Mead & White floor plan. The 4'-2" x 9'-5" room has a doorway in the west wall and an internal window opening in the east wall that provides natural light from the Service Stair skylight.

At some point in the Vanderbilt era, a wood partition with a door was inserted to create a shallow closet on the south wall. The electrical panels, boxes, and receptacle on the east wall date to the National Park Service occupancy.

ARCHITECTURAL INTEGRITY

This closet retains a high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The floor is composed of two-inch square white ceramic tiles, surrounded by an elongated tile border.

WALLS: The 5'-1 1/2" high tiled wainscot is composed of 6" square glazed white ceramic tiles, with a course of rounded tiles at the base, and capped by a course of bullnosed tiles. The plaster walls above the wainscot are painted off-white.

CEILING: The plaster ceiling, 10'-11" above the floor, is painted white.

DOOR: The west doorway and its transom is framed by a 5" wide two-fasciae architrave, painted white.

WINDOW: The window opening in the east wall receives natural light from the Service Stair. It is



Figure 35. The Maids' Closet (331), looking northeast. JGWA, 2018.

framed by a two-fasciae surround. The opening holds a frosted glass single-light sash. The architrave and sash are painted white.

HEATING: There are no heating elements in this closet.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric wall bracket is mounted on a round wooden block on the east wall, immediately to the south of the sink. Two safety switches, an electrical panel, a duplex receptacle, and a junction box are mounted to the east wall. Wire mold connects these elements and extends over to the wall bracket. All are National Park Service installations.

PLUMBING: The original slop sink (VAMA 6889) is positioned against the east wall. It retains its original high wood water tank. The original hot and cold water faucets have been removed, and their locations capped off. They matched the faucets still in place in the second floor Maids' Closet. The chain is missing from the water tank, which provided a second source of water to flush out the sink.

FITTINGS: There is a Vanderbilt-era wire soap holder on the east wall, near the sink. It matches the holder in place in the second-floor Maids' Closet, and marks on the Kitchen wall indicate that there was a similar holder above that sink. A square wood access panel in the tile wall is positioned immediately south of the sink.

SOUTH CABINET: The later Vanderbilt-era cabinet built onto the south wall has a door with two shallow panels. Above the closet, a shelf extends the full width of the wall.

Seven hooks were attached to a wood rail on the west and south walls; six of the hooks are still in place. This condition predates the installation of the cabinet.

THIRD FLOOR HOUSEKEEPER'S HALL (330)

The third floor Housekeeper's Hall connects the housekeeper's suite, the Service Hall, and Service Stair, and at the same time separates those spaces from the Guest Wing, providing an additional buffer of privacy for the guests.

This hall is built off of the northeast side of the central octagonal light well. An angled northeast wall incorporates a structural pier and chimney, as well as accommodating the elevator shaft. North of that wall, the hall ends in a small vestibule between the Service Stair and the third floor Service Hall, where there are doorways in the east and west walls. At the south end of the hall, a doorway in the south wall opens to the Guest Wing. A large window in the southwest well looks into the light well.

The McKim, Mead & White third floor plan called for an arch between the north vestibule and the larger section of the hall, with another arch at the entrance to the stair.⁴⁶ As constructed, the details were simplified; a doorway opens to the stair (providing more privacy) and the arch was not built at the south end of the vestibule. Based on sketches on the plan, the architects considered moving the east wall of the south section of the hall further west to create a closet in the adjacent Housekeeper's Bedroom.

Although technically part of the servants' space, this space was separated by a door from the Service Hall and was given more decorative lighting fixtures, befitting the housekeeper's status. Those conditions also provided a visual transition between the guest quarters and the service area.

ARCHITECTURAL INTEGRITY

This hall retains a high degree of integrity to the Vanderbilt era.

46. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

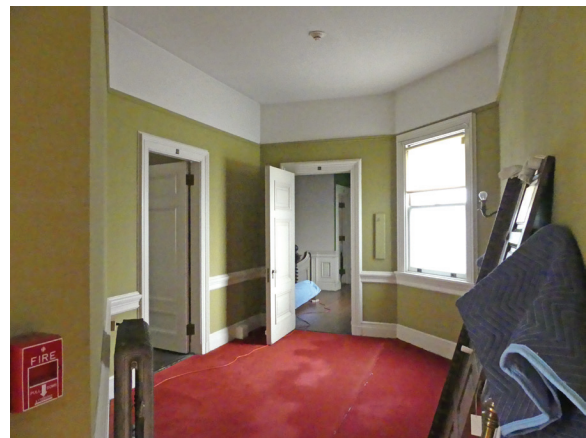


Figure 36. Housekeeper's Hall (330), looking north (upper image) and south (lower image). JGWA, 2018.

ARCHITECTURAL FINISHES

FLOOR: The 2-1/2" wide varnished wood floorboards are laid north/south. The brass sockets used to secure the Vanderbilt-era carpet are still in place along the perimeter of the floor. National Park Service-era wall-to-wall carpet now covers the floor.

WALLS: The walls are finished in plaster, painted an olive green below the picture rail and white above the picture rail.

CEILING: The plaster ceiling, 10'-10 1/2" above the floor, is painted white.

BASEBOARD: The 8" high two-fasciae baseboard is painted off-white. The cap molding continues up along the door architrave to miter with the bottom molding on the chair rail.

CHAIR RAIL: The typical chair rail is painted off-white. The molding at the top of the chair rail continues up and around the door and window architraves; the bottom molding continues down along the door architrave to the baseboard cap molding.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below.

DOOR: The four doorways—one in the south wall, one in the east wall, one at the north end of the west wall, and a mirroring doorway at the north end of the east wall—are framed by 6-1/4" wide door two-fasciae architraves. The two openings at the north end of the hall include two-light transoms; the sash operator is missing from the northeast doorway.

The northeast opening, to the Service Stair, was originally designed to be an open arch, but this plan was changed to a closed doorway during the final planning stages of the mansion or during construction.

Two wood doorstops are installed in the baseboard within the space: a bulbous one at the north wall for the Service Stair door and one ball-shaped one at the east wall for the door to the Guest Hall. Both are painted off-white/light cream.

South door (to 301): The 2'-11 3/4" wide x 7'-5 1/4" high x 2-1/2" thick stile-and-rail door is thicker than the other doors on the floor, presumable to mute noise coming from the service quarters. The Guest Hall side of the door leaf matches the other doors in the Guest Hall, with three raised panels. The other side of the door matches the typical three recessed panels in the service areas. The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped "31 FLOOR 3" and "U31") includes a glass knob and a bronze teardrop keyhole escutcheon cover on the Guest Hall side; and a round bronze knob and oval bronze keyhole escutcheon on the Housekeeper's Hall side. The door is hung on the east jamb to open to the Housekeeper's Hall with two 5" high bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate. Both sides of the door leaf are painted off-white.

Northeast door (to Service Stair): The 3'-5 7/8" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has three recessed panels framed by large quirked cyma reversa panel moldings, typical of the service area doors. The door is painted off-white on the Hall side, and is stained and varnished on the Service Stair side. Hardware: The typical 7" high bronze mortise lockset (stamped "36 FLOOR 3" and "U36") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the north jamb to open to the Housekeeper's Hall with two 5" high bronze butt hinges with ball finials. A door closer is mounted at the top of the door on the Service Stair side.

WINDOW: The window in the angled southwest wall, looking into the lightwell, is framed by an architrave that matches the door trim, and sits above a square-edged sill that overlaps the chair rail. A 1/1 chain-hung sash, glazed with frosted glass, fills the opening. The window hardware includes a pair of recessed bronze

sash lifts in the bottom rail, metal pulls set on the bottom rail of the upper sash, and a bronze sash fastener at the meeting rail. A bronze socket for a sash hook is set into the top rail of the upper sash.

HEATING: A one column, ten-section, cast-iron radiator, finished with aluminum paint, sits below the angled northeast wall, the same location shown on the McKim, Mead & White plan. The radiator is cast in an Art Nouveau design. No maker's markings are visible.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric wall bracket is typical of third-story guest quarters brackets, with an oak-leafed wreathed backplate, a foliated S-shaped bracket, and a plain cup to hold the bulb. The fixture has a glass tulip-form shade.

A duplex receptacle is surface-mounted to the bottom fascia of the chair rail on the northeast wall. Wire mold extends from the receptacle north along the chair rail and into the Service Stair.

COMMUNICATIONS: There is no evidence for an electric bell in this passage.

FITTINGS: A wood board for a fire extinguisher was installed on the south wall, probably in 1942. There is a fire-alarm pull on the east wall at the narrow north end of the Hall.

HOUSEKEEPER'S SITTING ROOM (322)

This 17'-9" x 14'-9" room, the largest of the third floor servants' rooms, is labeled "No 1 Maid's Room" on the McKim, Mead & White plan.⁴⁷ Originally, the only access to the room was through a door opening directly to the Service Stair (the only bedroom with that access). A closet is sketched into the southwest corner of the plan, to the west of a chimney flue, and a Vanderbilt-era closet was built in that location. The housekeeper's key to this room is labeled "Maid's Room."

At some point, the Vanderbilts added a door in the south wall, connecting this room to the Housekeeper's Bedroom to create a private suite for the housekeeper.

Louise Hackmeister, Franklin Delano Roosevelt's telephone operator, stayed in this room (or the Housekeeper's Bedroom) during her visits to Hyde Park in 1942-45. Together with the telegrapher, who stayed in the adjacent room, she manned the

47. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

“telephone work” for Roosevelt. Her switchboard was kept in her bedroom:

we had 24-hour service so if any calls came in late at night I'd just jump out of bed and answer them. . . we always had a line from my switchboard to the President's study and also to his bedroom and we would also have direct phones off my switchboard to the President's secretaries and to the chief in charge of the Secret Service.⁴⁸

Presumably, a new telephone cable installed for the Secret Service on January 27, 1942 went to this switchboard.⁴⁹ The cabling for that installation survives in the closet. The small labels above the doorways that identify the keys for those doors may date to that time.

ARCHITECTURAL INTEGRITY

This room retains a high degree of integrity to the Vanderbilt era. The cabling in the closet is an important artifact from the World War II period of the mansion.

ARCHITECTURAL FINISHES

FLOOR: The 2-1/2" wide varnished oak tongue-and-groove floorboards are laid north/south. A section of floorboards was installed in the later south opening.

WALLS: The walls are finished in plaster, painted olive green below the picture rail and white above the picture rail. Apparently, the room was wallpapered during the Vanderbilts' occupancy. The fragments of blue wallpaper that NPS staff found in the 1950s-60s can still be seen behind the radiator.⁵⁰

CEILING: The plaster ceiling, 11'-0" above the floor, is painted white.

BASEBOARD: The typical 8" high two-fasciae baseboard is painted white. The cap molding continues up along the door architrave to miter with the bottom molding on the chair rail.

CHAIR RAIL: The typical chair rail is painted white. The molding at the top of the chair rail continues up and around the door and window architraves; the bottom molding continues down along the door architrave to the baseboard cap molding.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below.

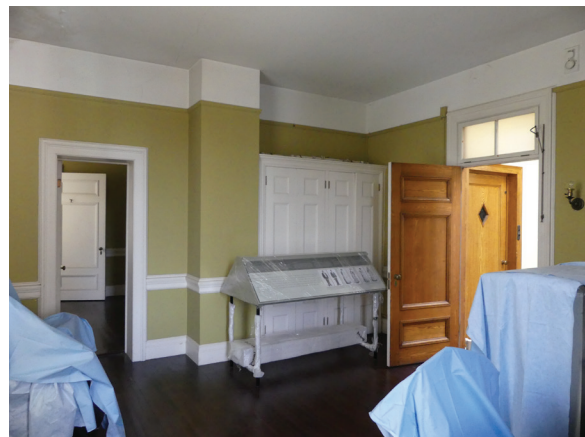


Figure 37. The Housekeeper's Sitting Room (322), looking northwest (upper image) and southwest (lower image). JGWA, 2018.

DOOR: The west doorway and two-light transom are framed by a typical 5" wide two-fasciae architrave. The rod transom operator is mounted to the north architrave.

The later south doorway has a single-fascia architrave.

West door (to Service Stair): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has three recessed panels framed by large quirked cyma reversa panel moldings. The door is stained and varnished on the Service Stair side and painted white on the other side. Hardware: The typical 7" high bronze mortise lockset (stamped "35 FLOOR 3" and "U35") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the south jamb to open into this room with two 5" high bronze butt hinges with ball finials.

WINDOW: The window opening in the east wall, and the narrow opening in the north wall, are framed by architraves that match the west door trim. The openings extend down to molded square-edge sills and plain aprons just below the chair rail. A 1/1 chain-hung sash has typical hardware.

48. Louise Hackmeister interview, September 6, 1951. Sound Records Collection, ROVA Archives.

49. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.

50. Snell, "Master Plan: Vanderbilt National Historic Site Development Outline," 17.

HEATING: A two-column, fifteen-section, cast-iron radiator sits below the east window, the same location shown on the McKim, Mead & White plan. It is finished with aluminum paint and cast in an Art Nouveau design.

LIGHTING/ELECTRICAL: Vanderbilt-era brass electric wall brackets on the east and west walls have simple upright arms and frosted glass shades. Both have concentric circles embossed in their backplates. In 1942, the east bracket was remounted to accommodate wire mold that extends to a surface-mounted duplex outlet above the chair rail, and continues to the baseboard and east to a duplex receptacle on the north baseboard

COMMUNICATIONS: Inside the west half of the built-in closet, a small cable from the Housekeeper's Bedroom enters the closet below the chair rail and terminates in a large, sausage-shaped lead bundle. This bundle matches one at a World War II era telephone switch panel in the sub-basement. The cable of bundled wires exiting that panel appear to be the same cables seen in the Housekeeper's Bedroom and this closet, indicating that this cabling serviced the switchboard during World War II. A larger cable extends from the bundle and runs along the base of the west wall, where it enters the wall next to the west doorway.

Thin, cloth-covered bell wire in the northwest corner of the closet extends up through the top of the closet and onto the west wall picture molding, terminating near the west doorway. It may have connected to the electric call bell positioned above the picture rail on the west wall.

CLOSET: A built-in closet extending between the south chimney flue and the west wall is trimmed with a crown molding. A central partition divides the closet into two sections, each with two pairs of paneled doors. The unit is trimmed with a crown molding. The room finishes, baseboard, and chair rail continue into the closet, indicating that it was built after the initial construction of the mansion. Each of the stile-and-rail doors is 1-4" wide x 6'-11 1/2" high x 1-1/8" thick with three recessed panels. The door hardware includes pairs of 2-1/2" bronze hinges, small bronze knobs, and fixed oval escutcheons; only the doors to the west closet have a small inset box lock. The exterior of the closet is painted off-white/light cream, as is are the interior sides of the door leaves and the baseboard. The chair rail, shelves, wood bar, and ceiling are painted olive.

Inside the closet, a wood rail with hooks extends along the east, south, and west sides. In the east section, there is a clothes rod and a shelf. The west section also has a shelf; two double metal hooks are mounted on the underside of the shelf.

HOUSEKEEPER'S BEDROOM (323)

The Housekeeper's Bedroom is located directly north of the main stair. The 19'-1" x 12'-1" room includes a window in the east wall, and doorways leading to the Housekeeper's Service Hall to the west; to the Housekeeper's Bathroom to the south; and to her Sitting Room to the north. The west and north walls are built off of a structural pier that projects into the northwest corner of the room. A small closet projects from the southwest corner, creating an entrance niche at the west end of the room.

On the McKim, Mead & White plan of the third floor, this room and its private bathroom were the only rooms assigned to the housekeeper.⁵¹ The plan designated the adjacent room as a maids' room. That room eventually became a Sitting Room for the housekeeper, after a doorway was created to connect the two rooms. This change resulted in a private suite, made all the more private by its separation from the rest of the staff rooms by the Housekeeper's Hall and Service Stair.

A closet is sketched onto the southwest corner of the McKim, Mead & White room plan. In the sketch, the east face of the closet aligns with that of the structural pier. The closet as constructed extends out further east.

ARCHITECTURAL INTEGRITY

This room retains a high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The 2-1/2" wide varnished oak tongue-and-groove floorboards are laid north/south. A section of floorboards was installed in the later north opening.

WALLS: The walls are finished in plaster, painted olive green below the picture rail and white above the picture rail.

CEILING: The plaster ceiling, 11'-0" above the floor, is painted white.

BASEBOARD: The typical 8" high two-fasciae baseboard is painted white. The cap molding continues up along the door architrave to miter with the bottom molding on the chair rail.

CHAIR RAIL: The typical chair rail is painted white. The molding at the top of the chair rail continues up and around the door and window architraves; the bottom molding continues down along the door architrave to the baseboard cap molding.

51. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



Figure 38. The Housekeeper's Bedroom (323), looking west (upper image) and east (lower image). JGWA, 2018.

PICTURE RAIL: The typical picture rail is painted olive green to match the walls below.

DOOR: The three original doorways—one in the west wall, one to the southwest closet, and one at the east end of the south wall—are framed by typical 5" wide two-fasciae architraves. The later north doorway has a single-fascia trim.

One bulbous wood doorstop, painted white, is installed on the baseboard at the south wall of the entrance niche.

West door (to Housekeeper's Hall): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has the typical service area door with three recessed panels framed by large quirked cyma reversa panel moldings. The door is painted off-white. Hardware: The typical 7" high bronze mortise lockset (stamped "32 FLOOR 3" and "U32") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the south jamb to open into this room with two 5" high bronze butt hinges with ball finials.

South door (to Housekeeper's Bathroom): The 2'-11 3/4" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has three recessed panels framed by large quirked cyma reversa panel moldings. The door is painted off-white. Hardware: The typical 7" high bronze mortise lockset (stamped "34 FLOOR 3" and "U34") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the west jamb to open into this room with two 5" high bronze butt hinges with ball finials. There is one metal hook on the bathroom side of the door, and a mark for a second hook.

Southwest door (to closet): The 2'-2" wide x 6'-11" high x 1-3/4" thick stile-and-rail door has three recessed panels framed by large quirked cyma reversa panel moldings. The door is painted off-white. Hardware: The typical 7" high bronze mortise lockset (stamped "33 FLOOR 3" and "U33") includes round bronze knobs and oval bronze keyhole escutcheons. The door is hung on the south jamb to open into the bedroom with two 5" high bronze butt hinges with ball finials.

North door: The later 2'-4" wide x 6'-11" high x 1-5/8" thick stile-and-rail door has three recessed panels, similar to the original service area doors, but framed with quirked cyma reversa and cavetto panel moldings. The door is painted off-white. Hardware: The 5-1/2" high bronze mortise lockset (stamped "Erwin Mfg. Co.") includes round bronze knobs and rectangular bronze keyhole escutcheons. The door is hung on the east jamb to open into the bedroom with a pair of 3-1/2" high bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

WINDOW: The window opening at the south end of the east wall is framed by an architrave that matches the original door trim. The opening extends down to a molded square-edge sill and a plain apron just below the chair rail. A 1/1 chain-hung sash has typical hardware.

HEATING: A two-column, fourteen-section, cast-iron radiator sits below the east window, the same location shown on the McKim, Mead & White plan. It is finished in aluminum paint and is cast in an Art Nouveau design.

LIGHTING/ELECTRICAL: Vanderbilt-era bronze electric wall brackets on the east and south walls have single floriated scrolled arms and upright frosted glass shades; these fixtures match the ones used in the third floor guest rooms, each with a round backplate with cast oak-leaf wreath, a foliated S-shaped bracket, and the plain bulb cup.

A single-switch plate is flush-mounted on the north wall of the entrance niche. Wire mold from the east wall bracket extends to a duplex receptacle surface-mounted to the east wall.

COMMUNICATIONS: Two call buttons, immediately north of the closet door trim, are set in silvered bronze plates marked “Butlers Pantry” and “Servants Hall.” A DeVeau wall intercom on the north face of the closet includes a mouthpiece, bells, and earpiece; it connects to the same device in the Butler’s Pantry and room 314 (probably the Lady’s Maid’s room). Surface wiring leads to the unit and to an electric call bell above the closet doorway.

A large telephone cable, below the chair rail of the northwest structural pier, extends from the west wall and passes into the north wall, where it terminates in the Housekeeper’s Sitting Room closet and into the west wall of that room. The cable matches wiring extant at a World War II-era telephone switch panel in the subbasement.

CLOSET: The floorboards continue into the southwest closet. The wood trims are simpler in this closet than in the bedroom; the olive-colored painted plaster walls are trimmed only with a baseboard made up of a plain splash and an ogee cap molding, indicating that the closet was installed during construction. A fascia with an outer ogee molding frames the door. Wood rails on the north and south walls support a clothes rod and a shelf; another shelf above rests on wood cleats. There are four hooks on the rails and two on the bottom surface of the lower shelf. Two additional metal hooks are mounted on the south architrave of the doorway. At the top of the closet is a rod with four small pulleys.

HOUSEKEEPER’S BATHROOM (324)

This long, 4’-3” wide bathroom matches the plan for the housekeeper’s “Bath” on the McKim, Mead & White plan, with a doorway in the north wall and a window in the east wall.⁵² The only difference is the location of the radiator, which is shown on the plan on the south wall, but was installed at the south end of the east wall.

ARCHITECTURAL INTEGRITY

This bathroom has a high degree of integrity to the Vanderbilt era; it is the only bathroom on the third floor to retain its original bathtub.

ARCHITECTURAL FINISHES

FLOOR: The floor is composed of two-inch square white ceramic tiles, surrounded by an elongated tile border.

52. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



Figure 39. The Housekeeper’s Bath (324), looking south. JGWA, 2018.

WALLS: The 5’-1 1/2” high tiled wainscot is composed of 6” square glazed white ceramic tiles, with a course of rounded tiles at the base, and capped by a course of bullnosed tiles. The plaster walls above the wainscot are painted an olive color.

CEILING: The plaster ceiling, 11’-0” above the floor, is painted white.

DOOR: The north doorway is framed by a 5” wide two-fasciae architrave, painted white.

WINDOW: The window opening in the east wall is framed by a 5” wide two-fasciae architrave that drops into the wainscot to terminate at a square-edged sill above a molded apron. The opening holds a 1/1 double chain-hung sash with typical hardware. The architrave and sash are painted white.

HEATING: A one-column, ten-section, cast-iron radiator sits at the south end of the east wall. On the McKim, Mead & White plan, the radiator is shown on the south wall. It is finished with aluminum paint and is cast in an Art Nouveau pattern.

A heating grate near the northeast corner ceiling of the ceiling features the geometric design typical to other third floor heating registers.

LIGHTING/ELECTRICAL: A Vanderbilt-era brass electric wall bracket on the west wall has a straight arm and an upright frosted glass shade. Concentric rings are embossed onto the backplate.

PLUMBING: The plumbing fixtures in this bathroom are all original to the room. In 1942, the shower head and curtain rail, along with the toilet seat, tank mechanism, and faucets were installed.⁵³

The lavatory, bathtub, and toilet are all positioned against the west wall. The Meyer-Sniffen “Alpha” porcelain basin is set in a marble counter with a marble splash (VAMA 7001). “Housekeeper Room” is handwritten on the bottom of the slab.

The J.L. Mott “Descendo” toilet (VAMA 7003) has an original high water tank. The chain from the tank ends with a metal rod pull.

The cast-iron enameled bathtub (VAMA 7000A) sits on ball-and-claw feet. Above the bathtub is the shower head and curtain rod (VAMA 7000B) installed in 1942.

FITTINGS: There is a decorative toilet paper holder on the west wall. Metal brackets above the lavatory supported a shelf. A metal towel rod is mounted to the west wall near the bathtub. A post-Vanderbilt mirror with a chrome frame is hung above the lavatory.

53. Andrae, “Final Report.”

THIRD FLOOR

CHARACTER-DEFINING FEATURES

This section lists third 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 third floor is arranged around the central octagonal light shaft. McKim, Mead & White placed the guest quarters to the south and southeast of the shaft and the female staff quarters to the north and northwest, separating the two areas with the housekeeper's suite of rooms.

The importance of the guest rooms is marked by McKim, Mead & White's painted woodwork, decorative fireplace mantels, and wallpaper finishes. The service rooms share equally uniform finishes, but with much simpler painted woodwork and painted plaster walls.

The housekeeper's suite provides a transition between the guest rooms and the service rooms, both in the plan of the suite and in subtle upgrades of her fittings (for example, her light fixtures match those of the guest rooms). As the senior female staff member, and the only senior staff member that lived in the mansion, the architects gave her a private hallway, bedroom, and bath; eventually, she also gained a sitting room.

The following list of third floor rooms are divided into two groups: Guest Rooms and Service Area. As in the other floors, all rooms retain their original volumes and positions.

THIRD FLOOR: GUEST ROOMS

The third floor guest rooms share the following character-defining features:

- Varnished wood floorboards, with carpet sockets for wall-to-wall carpet
- Low painted paneled wood dados (in the bedrooms) and painted wood trims
- Painted plaster ceilings
- Walls finished with canvas, wallpaper, or fabric (described in individual room sections below)
- Doorways with painted doors; bronze hardware
- Windows with chain-hung 1/1 painted sash; bronze hardware
- Painted carved wood mantels
- Bronze electrical wall brackets
- Locations and quality finishes of mechanical system fittings: heating grates; electrical fittings; and service call buttons

The guest room bathrooms match the second floor guest bathrooms.

Features unique to the guest rooms are listed by room below, beginning with the Hall and continuing clockwise around the Hall. Unless otherwise noted, all features should be considered character-defining. The National Park Service has expressed interest in interpreting the World War II use of some third floor rooms. The guest bathrooms could be part of that interpretive plan; therefore, in the bathroom sections, the features that are not character-defining to the Vanderbilt era but contribute to the World War II era are listed separately.

THIRD FLOOR: GUEST ROOMS				
	ROOM #	CHARACTER-DEFINING FEATURES	NOT CHARACTER-DEFINING FEATURES	WORLD WAR II FEATURES
Guest Hall	301	Hall extends north/south, southeast of octagonal light shaft Walls covered in painted canvas above painted paneled dado (higher than in bedrooms) Skylights Windows in octagonal light shaft with 1/1 chain-hung frosted sash Cedar-lined west closet with shelves, rails, hooks, bronze pipe fixture Triangular east closet with painted plaster walls and ceiling shelves, rails, hooks	None	
Small Pink Room	325	Vanderbilt striped wallpaper above dado White marble surround and hearth Painted carved wood mantel and overmantel	Filter on heating grate	
Pink Room	326	Vanderbilt rose wallpaper above dado Mottled pink marble surround and hearth Closet: painted plaster walls and ceiling; shelves, rails, hooks	Filter on heating grate	
Lavender Room	303	Toile de Jouy fabric above dado Beige/tan marble fireplace surround Backplates with spade terminals Closet: painted plaster walls and ceiling; shelves, rails, hooks	Filter on heating grate	
Empire Room	304	Green silk damask above dado Rust-colored marble surround and hearth Closet: painted plaster walls and ceiling; shelves, rails, hooks	Filter on heating grate	
Third Floor Green Room	306	“Panel” treatment above dado Grey/beige/white marble surround and hearth Closet: painted plaster walls and ceiling; shelves, rails, hooks	Filter on heating grate	

THIRD FLOOR: GUEST ROOMS				
	ROOM #	CHARACTER-DEFINING FEATURES	NOT CHARACTER-DEFINING FEATURES	WORLD WAR II FEATURES
Guest Bathrooms Pink/ Lavender Rooms Bathroom Empire/ Green Rooms Bathroom	302, 305	Tile floor and dado Painted canvas on plaster walls and ceilings Painted cove molding (cornice); painted wood trim at doors and windows Porcelain basins in marble counters; high tank toilets Bronze electric wall brackets Heating grates Marble-framed mirrors Glass towel bars with nickel-plated brackets	Filters on lower heating grates	Shower stalls Lavatory faucets Ceiling fixtures with pillbox shades Wire mold, surface-mounted switches and outlets Toilet paper holders, wood bars with clothes hooks

THIRD FLOOR: SERVICE AREAS

The third floor service rooms share the following character-defining features:

- Varnished wood floorboards
- Painted plaster walls and ceilings
- Painted wood baseboards, chair rails, picture rails, door and window trims
- Doorways with two-light transoms; painted doors; bronze hardware
- Windows with chain-hung 1/1 painted sash; bronze hardware
- Bronze electrical wall brackets
- Cast-iron radiators
- Service call equipment (bells, etc.)

Toggle switches and duplex receptacles are not character-defining, but the locations of the flush fixtures may be historic.

Features unique to the rooms are listed by room below. Unless otherwise noted, all features should be considered character-defining.

The National Park Service has expressed interest in interpreting the World War II use of some third floor rooms, particularly in the service area. The Housekeeper's Suite and the bathrooms could be part of that interpretive plan; therefore, in those sections, the features that are not character-defining to the Vanderbilt era but contribute to the World War II era are listed separately.

THIRD FLOOR: SERVICE AREAS				
	ROOM #	CHARACTER-DEFINING FEATURES	NOT CHARACTER-DEFINING FEATURES	WORLD WAR II FEATURES
Third Floor Service Hall	329	Arched west opening with frosted glass transom, door Skylights Wall-to-wall carpet on wood floor Annunciator	Fire extinguisher boards Patch for removed heater Wire mold, surface-mounted duplex receptacle	
Maid's Rooms	307-310	Arranged along hall west of octagonal light shaft Built-in closets with rails, shelves, hooks; 310 closet retains original varnished finish Call bells in 309, 310	None in 307-309 Wire mold, surface-mounted duplex receptacle in 310	
Foyer to 311/312		Doorways in all four walls, including added doorway in north wall Arched opening with frosted glass transom, door Evidence for wall-to-wall carpet	None	

THIRD FLOOR: SERVICE AREAS				
	ROOM #	CHARACTER-DEFINING FEATURES	NOT CHARACTER-DEFINING FEATURES	WORLD WAR II FEATURES
Sewing Room/ Lady's Maid's Room	311	Evidence for wall-to-wall carpet Built-in closet with rails, shelves, hooks Call bell	Wire mold, surface-mounted duplex receptacle	
Bathroom	312	Porcelain basin in marble counter, high tank toilet Heating grate Tile floor and baseboard (no tile dado)	Loss of bathtub	Shower stall Fixture above lavatory Electrical fittings: wire mold, surface mounted switch and duplex; junction box Faucets at lavatory
Closet and Attic Access	313	Painted wood baseboard (simpler than typical) Ladder to attic and roof Varnished beaded board shaft for ladder Painted wood shelves	Wire mold	
Maid's Room	314	Closet with shelves, rails, hooks Deveau intercom, call bell	Wire mold, surface-mounted duplex receptacle	
Servant's Room	315	Closet with shelves, rails, hooks	Wire mold, surface-mounted duplex receptacles	
Servant's Room	328	Closet with shelves, rails, hooks	None	
Yacht Room	316	Shelves Painted wood baseboard (simpler than typical)	None	
Bathroom	317	Pedestal base lavatory, low tank toilet	Linoleum? (note: need more physical evidence to determine if Vanderbilts used linoleum in this bathroom) Loss of original baseboard and electrical fixtures	Shower stall Faucets, tank mechanism, toilet seat cover Switch, electrical outlet, wood rail with clothes hooks. Ceiling and wall fixtures (removed)
Sewing/ Pressing Room	318	Closet with shelves, rails, hooks	Wire mold, surface-mounted duplex receptacles	
Servant's Room	319	Closet with shelves, rails, hooks	Wire mold, surface-mounted duplex receptacle	

THIRD FLOOR: SERVICE AREAS				
	ROOM #	CHARACTER-DEFINING FEATURES	NOT CHARACTER-DEFINING FEATURES	WORLD WAR II FEATURES
Servant's Room	320	Closet with shelves, rails, hooks	Wire mold, surface-mounted duplex receptacle	
Trunk Room/ Storage Room	321	Shaft and skylight Painted plain splash base Painted wood cabinets, some with Vanderbilt-era labels	None	
Maid's Closet	331	Tile floor and dado (similar to typical bathroom finishes) Internal window with frosted glass Slop sink Cabinet with shelves, hooks, (added by the Vanderbilts)	Electrical fittings: safety switches, electrical panel, duplex receptacle, junction box, wire mold	.
HOUSEKEEPER'S SUITE				
Third Floor Housekeeper's Hall	330	Northeast of octagonal light shaft Connects Guest Hall, Service Stair, Housekeeper's Bedroom, and Service Hall Wall-to-wall carpet South door has panels on south side to match Guest Hall, panels on north side to match Service Area Window with 1/1 chain-hung sash, frosted glass, hardware Bronze wall brackets		Wire mold, surface-mounted duplex receptacle
Housekeeper's Sitting Room	322	Closet Call bell Evidence for blue wallpaper behind radiator		Cabling for FDR communication system Wire mold, surface-mounted duplex receptacles
Housekeeper's Bedroom	323	Closet with rails, shelves, hooks, pulley system Service call buttons, Deveau intercom, call bell Bronze wall brackets		Cabling for FDR communication system Wire mold, surface-mounted duplex receptacle
Housekeeper's Bathroom	324	Tile floor and dado (similar to typical bathroom finishes) Porcelain basin in marble counter; high tank toilet; bathtub Heating grate		Shower head, curtain rail, toilet seat, tank mechanism Mirror above lavatory

THIRD FLOOR

CONDITIONS ASSESSMENT

This analysis of the physical condition issues found on the third 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.

The third floor is not visited by the public. As a result, it has not always received the same level of care as the first and second floors. Some of the problem conditions are a result of the insertion of infrastructure, such as electrical wiring, which has not been conducted as carefully as in the more prominent spaces in the mansion. Other problems are the result of proximity to roof leaks, or general wear over the course of time that has gone unaddressed.

Nearly all of the third floor rooms have exposed wiring for the smoke detection system. An updating of this system has led to two unused plastic-sleeved anchor holes in each ceiling where a detector was removed, but not replaced in the same location. This condition exists throughout the house but is not listed on a room-by-room basis.

Paint and plaster deterioration are prevalent throughout the third floor. The extent of this damage, as with the deterioration of flooring surface at this floor level, are a result of moisture and lack of repairs. Some of the infrastructure adjustments at this floor level were undertaken to accommodate new uses during the Second World War and should now be viewed as having their own significance, while other changes have adversely impacted original material.

The following list begins in the Guest Hall, working clockwise around the guest rooms. It continues into the Service Hall, then clockwise around the rooms, finishing with the housekeeper's suite.

THIRD FLOOR GUEST ROOMS

GUEST HALL (301)

- There are hairline cracks at the ceiling.
- There are open joints at the outside miter of the cornice.
- The laylights for both skylights are covered with foam board in the attic.
- The canvas is peeling off the wall at the southwest corner of the room.
- The woodwork exhibits paint chips, worn surfaces, and a large scrape at the south wall wainscot, and is generally dirty throughout the room.
- The flooring is generally scratched, worn, and dirty.
- The original carpet exhibited visible pest damage; it was removed and is now in storage.
- The finish on the wood thresholds is worn through to bare wood.

- There are large chips in the door casing to the Small Pink Bedroom (325).

CEDAR CLOSET (327)

- The closet is in good condition throughout.
- The floor has good original patina.

EAST CLOSET

- The plaster is cracked.
- The woodwork is dirty.
- There is an open joint at the baseboard.

GUEST STAIR

See Second Floor listing.

SMALL PINK BEDROOM (325)

- There are hairline cracks on the ceiling.
- The paint is dirty on the ceiling.



Figure 40. (Upper image) This section of wallpaper in the Small Pink Room is another example of damage from moisture infiltration. (Lower image) As is the case with many surfaces in the mansion, this section of baseboard near the east window retains its original painted finish. Although the early finish is still in sound condition it has been compromised by impact damage and holes from removed anchors. (Upper right) A large offset crack can be seen on the north wall. JGWA, 2018.

- Open joints exist at the cornice miter at the southeast corner of the room.
- A large diagonal crack is located at the north wall near the window.
- A large water stain exists on the wall at the southeast corner of the room (see Figure 40).
- The wallpaper is stained throughout the room.
- There are smaller plaster cracks on the walls throughout the room.
- The paint on the woodwork is chipped and dirty (see Figure 40).
- The finish on the floor is scratched and stained.
- An approximately 2” wide strip of flooring along the east wall does not match remaining flooring in the room.
- The shades are missing from the light fixtures.
- The door binds and does not latch properly.

LARGE PINK BEDROOM (326)

- The ceiling canvas is peeling at the edges.
- There is minor cracking throughout the ceiling.
- The paint on the ceiling is dirty.
- There are small water stains at the southeast corner of the ceiling.
- The wallpaper is stained, cracked, and peeling throughout. The worst damage is at the southeast corner of the room.
- The woodwork is dirty and its paint chipped throughout the room.
- There is an open joint and miter at the cornice in the southeast corner.
- The floor finish is dirty and exhibits light wear.
- The original carpet exhibited visible pest damage; it was removed and deaccessioned.

PINK/LAVENDER ROOMS BATHROOM (302)

- There are hairline plaster cracks in the ceiling and on each of the plaster wall surfaces above the tile wainscot.
- The ceramic wall tile remains in relatively good condition but the glaze is generally cracked. It appears that portions of the tile on the north wall, behind the retrofitted shower stalls, have been broken.
- The floor tile is dirty and stained.
- The painted finishes on the doors, door architraves, window architraves, and reveals are dirty.
- There are multiple generations of holes for window shade and curtain hardware. A deteriorated curtain hangs at the window; there is no shade.
- The electrical brackets flanking the lavatory remain energized. The original wiring may be beyond its serviceable lifespan.
- The cementitious joint at the base of the retrofitted metal shower stalls is cracked and irregular.

LAVENDER ROOM (303)

- Hairline plaster cracks exist in a perpendicular pattern at the ceiling.
- The fabric wall covering is significantly stained at the east wall, between the bathroom door and the window; stains exist below the cornice and above the base. Stains also exist above the architrave of the east window; north of the architrave at the east window; above the base on the south wall, and east and west of the fireplace. The wall covering immediately south of the east window is worn and tattered, especially above the base. The wall covering in the southeast corner of the room is stained, frayed and puckered.
- The painted finishes at the cornice, base, window architraves, and the panels beneath the windows, the window stops, the doors and door architraves are all dirty and scuffed.
- The cast-iron fireback is rusted, and the joints in the brick floor of the firebox are deteriorated.
- The wood floor is water-spotted with localized, splintered holes in the southeast corner of the room.
- The original carpet exhibited visible pest damage; it was removed and deaccessioned.
- The base in the southeast corner of the room has been removed from the south wall. It is laying on the floor in the room.
- The window shades at the south windows are awkwardly installed. The southeast shade operates



Figure 41. The guest quarters at the third floor level have suffered moisture damage. Fabric wall coverings have deteriorated in several rooms at the south end of the third floor, such as the silk in the Empire Room; and a large section of finish plaster recently became dislodged from the southwest corner of the room. JGWA, 2018.

unevenly; the southwest shade is missing its operating chain pull. The shade at the east window is missing. There are multiple generations of holes in the window reveals for shade and curtain hardware.

- The wall-mounted light brackets on the east and west walls remain energized. The wiring is likely beyond its serviceable lifespan.
- The escutcheons at the electrical connectors flanking the north bed alcove may have been disconnected, but the wiring in the junction boxes appears to be beyond its serviceable lifespan.

CLOSET

- The door binds on the wood threshold.
- There are hairline plaster cracks in the ceiling and on each of the wall surfaces. There is pronounced cracking at the juncture of the ceiling and west wall, and along the west wall below the ceiling.

EMPIRE ROOM (304)

- The ceiling fabric (painted canvas) is badly stained near the center of the room and toward the south wall. Portions of the canvas have lost adhesion. The canvas along the west wall is missing. The plaster on the ceiling has extensive hairline cracks. A 3"± diameter area of plaster in the southwest corner of the ceiling has delaminated and is missing (see Figure 41).
- The painted finishes are dirty.
- The base in the southwest corner, west of the window, is missing.
- The fabric wallcovering is badly stained in the southwest corner of the room, around the southwest window, and below the cornice on the west wall, north of the window. There is a lesser degree of staining below the cornice at the east end of the chimney mass. The wall fabric on the south wall, and at the south end of the west wall, appears worn or abraded.
- The recessed wood panel beneath the mantel is split at each end. The paint on the mantel and fireplace surround is crazed.
- There is minor rusting of the cast-iron fireback, and minor deterioration of the mortar joints in the floor of the firebox. The marble hearth is chipped at the east end.
- The fabric wall covering at the south end of the east wall is badly faded where a mirror has been removed.
- The electrical wall brackets on the east and west walls, and the escutcheons at the electrical connectors flanking the north bed alcove, have wiring that is likely beyond its serviceable lifespan.
- The chain-pull shades at the three window openings are awkwardly installed with wood mounting block spacers attached to the inner window stops. There are multiple generations of holes at the heads of the windows from shade and curtain hardware.
- The original carpet exhibited visible pest damage; it was removed and deaccessioned.
- The wood floor is scratched and scuffed with small patches of paper carpet liner adhered to the floorboards. The flooring in the southwest corner is water-stained.

CLOSET

- There are hairline plaster cracks on the ceiling and on each of the wall surfaces. There is pronounced plaster cracking at the juncture of the ceiling and north wall.
- The painted finish on the shelving and base is dirty.
- The wood flooring is scuffed.

EMPIRE/GREEN ROOMS BATHROOM (305)

- The floor tile is dirty and stained.
- There are hairline plaster cracks across the ceiling and wall surfaces above the ceramic tile wainscot.
- The ceramic tile wainscot is generally in good condition with crazed glazing.
- There are isolated chips and paint drips in and on the tile. The tile cap of the wainscot appears to have been cut back to install the retrofitted metal shower stalls on the north wall.
- There is a surface-mounted receptacle on the west wall, in the northwest corner. The retrofitted installation tapped into the adjacent wall bracket.
- The electrical wall brackets flanking the lavatory on the west wall remain energized. The wiring may be beyond its serviceable lifespan.
- The original glass towel rod on the south wall is precariously attached to the tile wainscot with wood grounds that protrude from the surface of the tile. The tile surrounding the wood grounds is cracked.
- The painted finishes at the window and door architraves, reveals, and doors are dirty.
- There are multiple generations of holes at the head of the window from window shade and curtain installations. No shade remains; a deteriorated curtain hangs at the opening.

THIRD FLOOR GREEN BEDROOM (306)

- Hairline cracks exist throughout the ceiling.
- The ceiling canvas is peeled at the northwest corner of the room.
- The plaster is friable at the northwest corner and is stained elsewhere.
- The canvas covering the walls is dirty and stained, and is peeling at the west wall.
- The woodwork is dirty and the paint is chipped throughout.
- The shades are missing from the wall brackets.
- A 1' wide strip of flooring at the northwest corner does not match the remaining flooring in the room.
- The floor is dirty and its surface is lightly worn.
- The original carpet exhibited visible pest damage; it was removed and deaccessioned.

CLOSET

- Hairline cracks exist on both the plaster walls and ceiling.
- The paint is dirty throughout.
- There is an abandoned smoke detector bracket.

THIRD FLOOR SERVICE ROOMS

SERVICE HALL (329)

SOUTH END

- There is a crack running parallel to west wall with minor losses of material at the edges.
- There are scuff marks on the east wall.
- The frosted glass in the lower sash of the east window is cracked with slight displacement, and the sash lock is partially missing and partially broken.
- An unused fire extinguisher exists on the west wall between the doors to rooms 308 and 309.

CENTRAL HALL

- There is peeling paint on the east and west walls between the picture rail and chair rail.
- There is minor hairline cracking on the ceiling.
- Reused carpet fragments stop short of the thresholds to rooms 316 and 321. There is an area of missing carpet between the doors on the east wall.
- The carpet below the skylight is stained from water and sun fading.
- The baseboard is cut for two pipes and there is an old door stop on the east wall.
- A small wall shelf is hung high on the wall on metal brackets between the east doors.
- There are horizontal cracks in the skylight shaft, both close to the top of the shaft and close to the bottom.
- There is brown staining around the horizontal crack near the bottom of the skylight shaft's north wall.
- On the walls there is peeling paint both above and below the chair rail at the corner north of the door to room 310.
- There is an east-to-west oriented crack on the ceiling above the door to room 310. There is water damage, staining, and peeling of the paint along the crack.

NORTH EAST-WEST PASSAGE

- The carpet is poorly cut at the door jambs and thresholds.
- Areas of carpet below the skylight are sun-faded and stained from red to yellow.
- There are chips in the plaster below the chair rail and at the corner.
- Chipped and raised areas of paint exist above the call box on the north wall.
- A square box was removed, leaving four anchor holes and an exposed area of early paint and a newer patch behind.
- There is a diagonal crack below the location of the call box extending to the baseboard.
- Extensive paint failure and crazing exists on many of the walls.
- An unused fire extinguisher mount exists between doors to rooms 317 and 318. The paint is chipped above the disused bracket.
- A “T” shaped crack runs east to west from the corner between rooms 314 and 315 to the skylight shaft, and then north to south across the space.
- An “L” shaped crack extends from the corner between rooms 319 and 320, east to west to a right angle above the door to room 318. There is some loss of plaster near the door to room 318.
- There is horizontal cracking near the top of the skylight shaft on all shaft walls. Minor additional cracking and paint loss also exists in the shaft.
- There is impact damage on the transom bar above the door to room 328.
- A section of missing plaster exists immediately above the call box on the north wall.

MAID'S ROOM (307)

- There are hairline plaster cracks on the ceiling and wall surfaces.
- There is significant peeling paint on the south wall surfaces, and isolated areas of peeling paint on other wall surfaces.
- There are holes (2) drilled near the center of the ceiling with anchors for fasteners.
- The wood floor is scuffed and abraded, especially above the west wall.
- The painted finish at the window architrave and reveal is dirty and peeling. There are multiple generations of holes for window shades and curtains at the head of the window opening.
- The operating rod for the transom above the door is bent and partially pulled out of the stile of the transom.



Figure 42. Numerous areas of plaster and paint deterioration exist at the third floor level. These areas are concentrated near, but are not limited to, the exterior walls. A second common condition at the third floor level is cracking across the plaster ceilings. The upper image shows a location where water has migrated along the course of a crack. These are largely unrelated issues, but the course of water through cracks has worsened the deterioration of the plaster in numerous locations. JGWA, 2018.



Figure 43. The floors on the third floor have suffered from water and sun-related deterioration, but other conditions have had an impact. Wear and cracking of the floorboards can be seen in several areas, as can patches that were likely necessitated by water damage. The lower image shows a threshold worn to bare wood. This condition will only worsen without a protective coating on the wood. JGWA, 2018.

- The leading edge of the closet door binds on the plinth of the architrave.
- The east wall of the closet has hairline plaster cracks.

MAID'S ROOM (308)

- There are hairline plaster cracks across the ceiling and wall surfaces.
- There is significant diagonal plaster cracking at the west end of the north wall.
- The paint on the plaster surface of the chimney mass, near the center of the north wall, is peeling.
- There are two holes drilled near the center of the ceiling with anchors for fasteners.
- There is a localized area of friable plaster associated with a plaster crack in the southwest corner of the ceiling.

- There is stepped plaster cracking at the east end of the north wall.
- The floor finish is scuffed and abraded. The floor finish below the window, at the north end of the radiator, is worn down to the wood substrate.
- The transom rod at the east door is bent.
- The leading edges of the door leaves at the northeast closet bind against one another.
- The painted finishes at the window reveal are dirty and crazed. There are multiple generations of holes for shades and curtains at the head of the window opening. No shade remains, only deteriorated curtains.
- The wiring at the electrical wall bracket on the west wall has been replaced.



Figure 44. (Upper image) Many of the historic light fixtures were damaged in an effort to retrofit them to work with a modern system of exposed wire conduit. This is particularly prevalent at the third floor. **(Lower image)** In several locations steam radiators have leaked as a result of deteriorated steam release valves. This image shows surface rust and floor damage that resulted from such a leak. JGWA, 2018.

MAID'S ROOM (309)

- There is a 2' x 3' patch of replaced flooring at the northwest corner of the room. The remaining flooring is in fair condition.
- There is moisture staining below the window.
- A 1/8" wide crack extends diagonally from the top of the window down toward the chair rail on the south wall adjacent to the window. This crack is displaced and offset.
- A smaller diagonal crack runs parallel above the larger crack listed above.
- There is a crack between the wall and ceiling above the window at the west wall.
- Diagonal cracks to the east of chimney breast extend from ceiling down to chair rail.

- There is extensive paint failure on and around the chimney breast.
- There is extensive moisture-related blistering of the paint at the ceiling with efflorescence along the lines of the cracking.
- There are cracks running east to west from the center of the west wall.
- The window sill is worn and damaged due to the window being used for roof access.
- The radiator appears to have been resized as there is 8" of additional pipe on the south side of the unit.

MAID'S ROOM (310)

- There is water staining below the bleeder valve at the north end of the radiator.
- There are minor scuffs and splintering across the wood flooring.
- Extensive paint failure extends to bare plaster on the north wall. This is located mostly 7' from the floor to just below the picture rail; this condition extends to the angled walls at the northeast corner.
- Paint failure exists below the chair rail at in a 2' area at the west end of the north wall.
- There is minor crazing of the paint on the other walls in the room.
- A large crack runs north to south across the room.
- A large area of water damage and cracking extends from the south jamb of the window east to west, and turns north to south near the center of the room.
- There are minor hairline cracks elsewhere across the ceiling.
- There is paint failure at the baseboard behind the radiator, below the window, and some paint failure on the plaster wall above.
- Water staining exists on the chair rail below the cracks to the south of the window.
- Two round electrical conduits cut through the picture rail.

SEWING ROOM/LADY'S MAID'S ROOM (311)

- There are a significant number of splinters and deep scratch marks from items being dragged across the floor.
- The wood threshold is worn to bare wood.
- There are angled cracks above the picture rail on the west end of the south wall.
- Minor crazing exists mostly on the west and south walls.

- There is peeling paint below the windows and extensive peeling 7' above the floor on the north wall.
- A north-to-south oriented crack with a line of peeling paint extends along the west wall.
- A small east to west oriented cracks is located near the window and extend to a larger north/south crack.
- There is badly peeling paint above the window and along top of angled wall.
- There is water staining on the top of the chair rail at the center of the wall.
- There is extensive paint failure and surface rust above and below the steam bleeder valve on the radiator.

BATHROOM (312)

- The tile floor is cracked north to south from the southwest corner of the metal shower. There is some loss of material on 5-6 of the tiles.
- The base tiles were removed from the wall behind the shower.
- There is an uneven patch in the wall at the high tank fill pipe of the toilet.
- Numerous deep hairline cracks exist on the south wall.
- Extensive crazing and paint failure cover the angled south/west wall.
- Moisture-based paint failure exists at the northwest corner of the room.
- Extensive paint loss and peeling covers the western half of the room.
- There is moisture staining at the northwest corner of the room.
- Hairline cracking exists across the whole ceiling.
- The light fixture in the ceiling is detached.
- There is cracking and loss of material at the outside jamb edge of the door leaf.

CLOSET AND ATTIC ACCESS (313)

- The floor is covered in bound carpet segments over pine with an early stain.
- The pine threshold is worn and bare wood in spots.
- The walls are scuffed and dinged around the metal ladder at the northeast corner.
- There is very minor crazing of the wall paint.

- The paint is peeling to the west side of the ceiling hatch; all other areas are intact.
- There is some plaster loss around the trim for the hatch.
- The wood trim to the hatch in the ceiling is water-stained.
- The trim to the north of the hatch is dropped out of position at one end and is loose.
- Two 6" sections of baseboard are missing below the access door in the north wall of the shaft.

MAID'S ROOM (314)

- The floor finish is worn by the corner cupboard and corner door (north).
- Splinters and deep loss of material exist to the south of the radiator along the west wall.
- There are additional surface splinters near the south door.
- There is a water stain near the center of the room.
- There is raised paint along the east wall and some loss of paint at the south wall, east of the door.
- Minor hairlines cracks exist at all other walls.
- There are minor cracks and some loss of surface plaster at the south wall.
- An area of minor paint loss exists below the window.
- The ceiling is crossed by hairline cracks that are oriented east to west.
- There are exposed wires around the call and bell at the southeast corner of the room.
- The historic wall bracket was cut to accommodate exposed electrical conduit and a junction box to the north of the window.
- An area of patched damaged wood exists at the door frame west of south door.

SERVANT'S ROOM (315)

- The wall-to-wall service carpet is inaccurately cut and not attached to the floor.
- There is some paint and minor plaster failure at the walls in the northwest corner of the room.
- Water staining exists above the west window.
- There are cracks above the cupboard on the north wall.
- There is minor crazing on the walls but no raised areas of plaster.

- One crack extends across the center of the room east to west, and then from above the cupboard north to south half way across the room.
- There is a 1/16" crack at the junction of the wall and the ceiling.
- Above the west window is an area of water staining.
- The wall bracket is cut for two conduits on the west wall.
- A flexible metal conduit exists above the chair rail on the west and north walls.

SERVANT'S ROOM (328)

- There is a 5' long patch of replaced flooring oriented north to south, in line with the east pipe of the radiator.
- The finish of the floor is worn near the cabinet. There are some checks and splinters and raised grain elsewhere on the floor.
- The walls are generally in good condition with only very minor crazing.
- Above and below the east side of the window is heavy paint loss and damage to the plaster due to water. There is also evidence of water having run down the baseboard fairly recently.
- Two north-to-south oriented cracks run across the ceiling in the room. One is located in the south half of the room, and the other is at the north end of the room.
- There are minor east-to-west hair lines.
- There is extensive paint loss at the north half of the ceiling, especially at the window and in the northwest corner.
- The wall bracket canopy is cut to accommodate an exposed conduit. The picture rail is also cut for the conduit.

YACHT ROOM (316)

- The floor is worn at the center directly below the skylight from water and sun exposure.
- The rest of the floor exhibits mild wear and a matte finish stain.
- The walls are covered with an earlier paint finish that is peeling only on the south wall, where it is peeling only to 6' above the floor. There are minor areas of crazing above the 6' level on the south wall.
- On the ceiling there is a large crack parallel to the west wall.
- Another crack extends to the north end of the skylight and stops at an east-to-west crack from northwest corner of skylight.

- The ceiling is covered with the same early paint as walls.
- Cracks extend through the vertical walls of the skylight shaft south wall. A horizontal crack is located near the top of the shaft.

BATHROOM (317)

- The floor is covered in rolled vinyl, which is worn around the toilet and sink, and poorly cut at the door frame. The flooring is raised at the threshold. Thumb tacks are used to secure the threshold edge.
- There are numerous hairline cracks on all of the walls. These are raised and accompanied by a loss of finish coat on the east and west walls.
- There are numerous holes and losses of plaster on the east wall to accommodate electric equipment and conduit.
- There are several hairline cracks with raised paint on the ceiling.
- The baseboard at the east wall is cut around the water pipe to the sink and is pulled away from the wall at the shower.
- The picture rail is cut for the conduit just east of the door.
- The south and east walls house six junction boxes.
- The toilet flange is broken around the bolt to the floor and there is rust at the metal sink over flow.

SEWING/PRESSING ROOM (318)

- There is raised grain on the stained pine flooring and numerous splinters and gaps around the tongue-and-grooves at the north end of room. A 1/4" deep piece of floorboard has been lost near the window.
- There is a cut around the historic flooring for a radiator pipe repair.
- There is loss of both the finish and scratch coat of the plaster at the west corner of the room, below the window on the north wall, and above the picture rail in the northwest corner.
- Loss of paint associated with water infiltration can be seen at the damaged wall and baseboard.
- Minor paint loss exists adjacent to the window.
- Cracks extend north to south and east to west across the ceiling of the room.
- There is some minor loss of plaster from water damage to the northwest corner.
- The wall bracket canopy is cut for exposed conduit and the chair rail is also cut to accommodate a blank junction box on the west wall.

- The window sill is checked and has been cut to accommodate the cast iron radiator.

SERVANT’S ROOM (319)

- The worn pine floors exhibit raised grain, and some splintering of the surface and loss of material.
- There is a poorly matched patch in the wood flooring in the northeast corner of the room.
- Minor hairlines cracks exist, particularly on the east wall.
- There is peeling paint above the cabinet on the north wall.
- A 1/16” crack extends across the center of the room.
- There are no blinds, but the hardware for them is in place.
- There is some old water damage on the floor south of the radiator.

SERVANT’S ROOM (320)

- The floor is worn and exhibits raised grain, but there is no splintering.
- To the south of the radiator is old damage to the corner of the floor, and there is some splintering in line with this water damage along the east wall.
- Vertical cracks exist on the south wall near east corner. The south wall exhibits loss of finish plaster along its length.
- There is peeling paint at the east wall above the picture rail to the south of the window.
- Minor cracks in the ceiling are generally oriented east to west.
- There is badly peeling paint at the southeast quadrant of the ceiling.
- The chair rail to the north of the window was cut to allow electrical conduit.
- The historic wall bracket canopy is cut to allow for two surface conduits.

TRUNK ROOM/STORAGE ROOM (321)

- The floor shows signs of water staining and there is damage below the skylight.
- The floor finish in this room is lighter than most of the rooms on this floor.
- There are some deep scratches on the floor from items being dragged.
- The walls are mostly obscured by cabinets, but these have no backs, and the plaster is sound behind.

- An area of paint failure starts 6’ above the floor on the south wall.
- Large cracks extend from the northwest and southwest corners of the skylight opening, running north to south.
- Smaller crack runs east from the northeast corner of the shaft.
- Continuous horizontal cracking starts 2” from the top of the light shaft and extends to all four walls of the shaft.

MAIDS’ CLOSET (331)

- The tile on the floor is cracked near the base of the sink.
- There is a 16” x 20” section of poorly matched replacement tile.
- There is a crack from the south door jamb across the floor, east to west.
- There is a 1’ crack near the closet door.
- There are exposed nail holes around the casing of the interior window.
- The western jamb of the built-in cabinet has shifted and is loose at the base. This makes the door difficult to latch.
- A modern electric panel was cut into the east wall, and twenty-eight of the historic tiles were cut.
- Exposed conduit is cut through the cap tiles above.
- Holes exist in the wall adjacent to the light bracket backplate, and there is a new and rough unpainted patch at the wall above the cabinet.
- There is a crack at the north side of the door (in line with the jamb) that extends up to the ceiling on west wall.
- On the east wall there is a smaller crack extending down from the ceiling above the water tank.
- There is minor crazing on the north wall.
- In the ceiling a crack runs east to west from the north of the door jamb on the west wall.
- A rough and oversized hole for plumbing is cut through the east wall and has been used to accommodate electric conduit and piping.
- There are paint splashes on the sink bowl and adjacent tiles.

SERVICE STAIR

See Basement listing (Volume II, page 120).

HOUSEKEEPER'S SUITE

HOUSEKEEPER'S SITTING ROOM (322)

- The floor is generally in good condition, but there are a small number of areas where the wood has splintered to expose bare wood.
- The walls are water stained at the southeast corner, mostly along the east wall, where there is peeling paint and water drip marks.
- There is peeling paint above the door from the hall at the west wall.
- There is minor cracking of the plaster on all walls.
- A crack above the door to the Housekeeper's Bedroom (323) runs diagonally across the wall to the chimney breast.
- A crack to the east of the chimney breast extends north to south across the ceiling.
- A smaller crack with raised paint at its edges runs parallel to the east wall.
- The picture rail is cut for an electric box to the south of the door to the hall.
- An electrical conduit cuts through the chair rail to the north of the east window.
- Water staining and extensive loss of paint from the wood trim has resulted in some areas of bare wood around the east window.
- The wall bracket on the east wall has been cut in two locations to accommodate surface conduit. The bracket is not adequately attached to the wall and is loose.

HOUSEKEEPER'S BEDROOM (323)

- There is significant water damage (peeling paint, staining and friable plaster) from the center of the ceiling to the north and east walls. Similar damage has occurred on the wall surfaces at the northeast corner of the room and near the center of the east wall. There is a network of hairline plaster cracks on the remaining wall and ceiling surfaces.
- The wood floor is scuffed and abraded. There are water spots on the flooring in the east half of the room. There are areas of splintered flooring in the southeast corner of the room.
- The painted wall and trim surfaces, particularly at the east end of the room, are dirty.
- The southeast door binds on the jamb at the head of the door. The door does not latch.
- The west door binds on the threshold.

- The painted finishes on the doors, jambs and base are peeling and chipped.
- The painted finish at the window architrave and reveal is dirty and abraded.
- There is a surface-mounted receptacle adjacent to the north window architrave, with surface-mounted conduit routed to the wall bracket on the east wall.
- The electrical wall brackets on the south and east walls are energized. The wiring may be beyond its serviceable lifespan.
- The southwest closet door does not latch.
- There is heavy telephone cabling for FDR's communications staff surface-mounted to the chair rail at the northwest corner of the room. The cable is routed through holes drilled in the north and west walls.
- The electric bell (mounting board and mechanism) above the door of the southwest closet has been painted.

CLOSET

- There is a significant crack in the ceiling plaster at the juncture with the west wall.
- The finish on the wood floor is worn.

HOUSEKEEPER'S BATHROOM (324)

- There is a network of hairline plaster cracks extending across the ceiling and all four wall surfaces above the ceramic tile wainscot. There is diagonal plaster cracking on the north and south end walls.
- The paint on the exposed steel drain pipe near the northwest corner of the room is peeling.
- The ceramic tile floor is dirty and stained. There are hairline cracks through the field of tile and stepped cracking at the tile joints surrounding the toilet.
- There are paint drips on the tile wainscot; the glaze is crazed. Holes drilled in the tile above the lavatory for bathroom accessories have been filled with a non-matching grout.
- The pendant supporting the shower curtain rod over the tub is broken.
- The porcelain lavatory bowl is cracked.
- The wiring for the light bracket may be beyond its serviceable lifespan.
- The paint on the door architrave is peeling.
- The painted finish at the window architrave and reveal is dirty, abraded and peeling. There are multiple generations of holes for window shade and curtain hardware. No shade remains; only a deteriorated curtain.

THIRD FLOOR

PAINT ANALYSIS: CHARTS AND IMAGES

The 2018 paint analysis by Jablonski Building Conservation, Inc., investigated samples from one of the maid's rooms (314) and from the north wall of the Service Hall. 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 retained finish found in the Maid's Room was a complex finish consisting of a pale orange yellow topped with a pale yellow glaze. This finish was found on the upper floor and the wood trim. A similar finish, in a slightly darker shade was used for the wall above the picture rail and the ceiling.

The earliest retained finish found in the Service Hall behind the bells corresponded with the second painting campaign in the Maid's Room and was a pale orange yellow.

THIRD FLOOR PAINT SAMPLE LOCATIONS	
Maid's Room – Rm. 314	
VM3-002	Upper Wall (37" aff, left of door frame)
VM3-003	Wood Trim (33" aff, left of door frame)
VM3-004	Wall above Picture Rail (9'-6" aff, at corner)
VM3-005	Ceiling (11' ceiling height)
Service Hall	
VM3-006	Behind Bells

Figure 45. List of the third floor paint sample locations, JBC, 2018.

**THIRD FLOOR
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES**

Sample #	VM3-002	VM3-003	VM3-004	VM3-005
Location	MR: Upper Wall	MR: Trim	MR: Wall above Rail	MR: Ceiling
Substrate	Plaster	Wood	Plaster	Plaster
Earliest finish (c1899)	P: pale orange yellow B: pale orange yellow G: pale yellow	B: pale orange yellow G: pale orange yellow	P: pale orange yellow F: pale orange yellow	F: pale orange yellow
2 nd Painting Campaign	P: pale orange yellow B: pale orange yellow G: pale yellow	P: pale orange yellow B: pale orange yellow G: pale yellow	F: pale orange yellow	P: pale orange yellow F: pale orange yellow
3 rd Painting Campaign	P: pale yellowish green F: pale yellowish green	P: yellowish white F: yellowish white	P: pale orange yellow F: pale orange yellow	P: pale orange yellow F: pale orange yellow
4 th Painting Campaign	P: grayish yellow F: grayish yellow green	P: yellowish white F: yellowish white		
5 th Painting Campaign	F: pale orange yellow	P: white F: white	P: white F: white	P: white F: white
6 th Painting Campaign	P: pale gray F: light olive	P: white F: white	P: white F: white	P: white F: white
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
Munsell match (Earliest finish)	P: 10YR 9/2 B: 10YR 9/2 G: 2.5YR 8/4-8/6	B: 10YR 9/2 G: 2.5YR 8/4-8/6	P: 10YR 8/4 F: 10YR 8/4	F: 10YR 8/4
Commercial match (Earliest finish)	P: PPG1089-2 B: PPG1089-2 G: BM 199	B: PPG1089-2 G: BM 199	P: PPG1089-3 F: PPG1089-3	F: PPG1089-3
Gloss	Satin	Glossy	Eggshell	Eggshell
Comments	Second finish P: 10YR 9/2 matching PPG1089-2 F: 2.5GY 8/2 matching BM 486			

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 46. Third floor paint chromochronologies and color matches, JBC, 2018.

**THIRD FLOOR
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES**

Sample #	VM3-006			
Location	SH: Wall behind Bells			
Substrate	Plaster			
Earliest finish (c1899)				
2 nd Painting Campaign	F: grayish yellow			
3 rd Painting Campaign	P: pale yellowish green F: pale yellowish green			
4 th Painting Campaign	P: grayish yellowish green F: grayish yellowish green			
5 th Painting Campaign	F: pale orange yellow			
6 th Painting Campaign	F: light olive			
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
10 th Painting Campaign				
Munsell match (Earliest finish)	F: 2.5Y 8/4			
Commercial match (Earliest finish)	F: PPG12-29			
Gloss	Eggshell			
Comments	The earliest finish on this sample is the same color and fluoresces the same way as the second painting campaign in the Maid's Room. The box for the bells may have been installed before the walls were painted and then removed for subsequent painting campaigns.			

KEY: **B** – Base coat **C** – Clay Boile **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 47. Third floor paint chromochronologies and color matches, JBC, 2018.

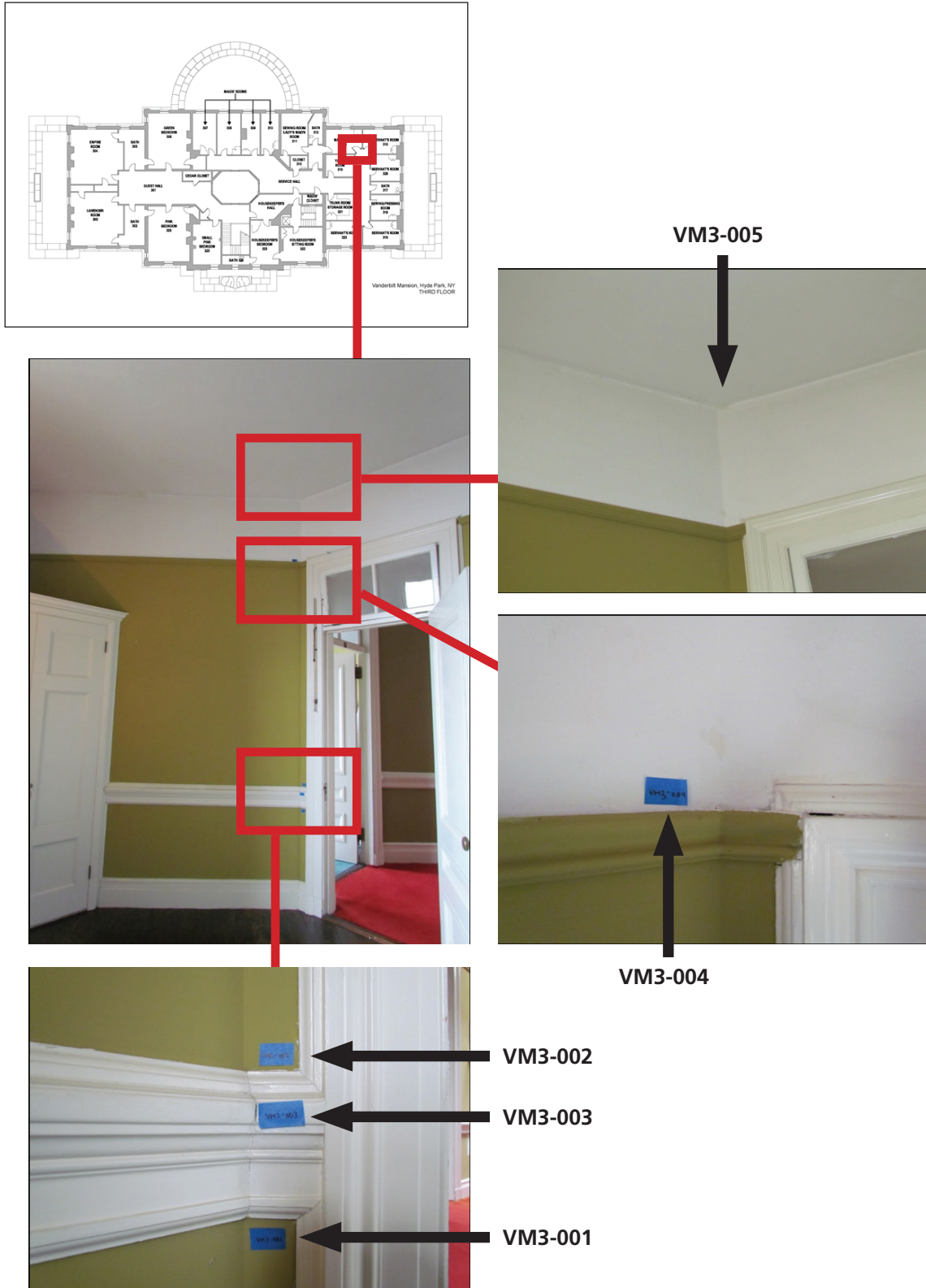
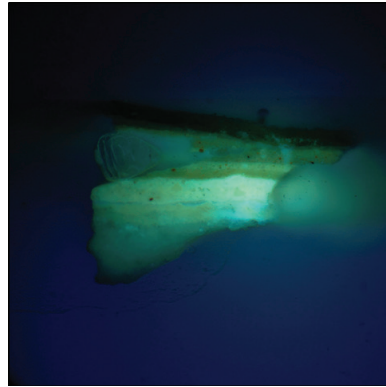
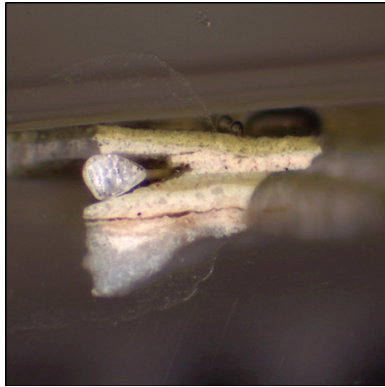
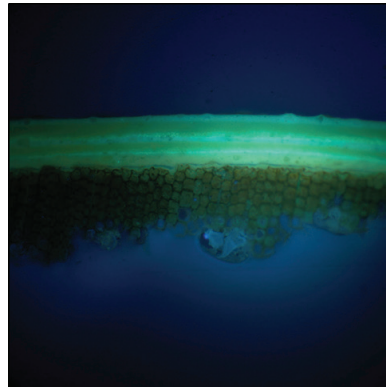
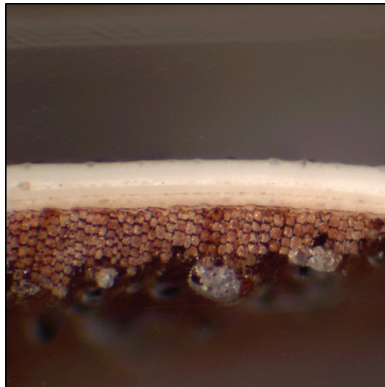


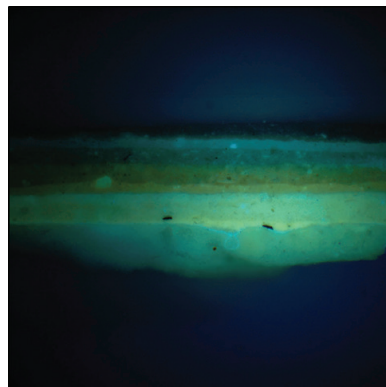
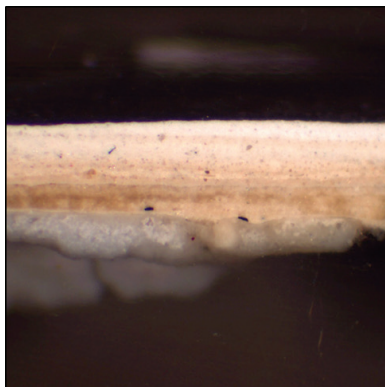
Figure 48. Locations of paint samples from a third floor Maid's Room (314). JBC, 2018.



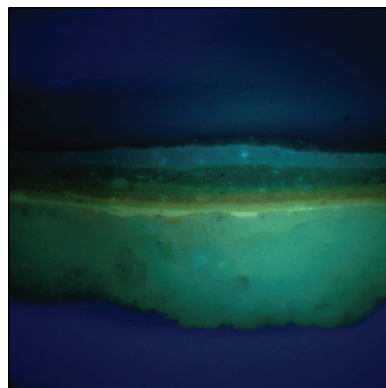
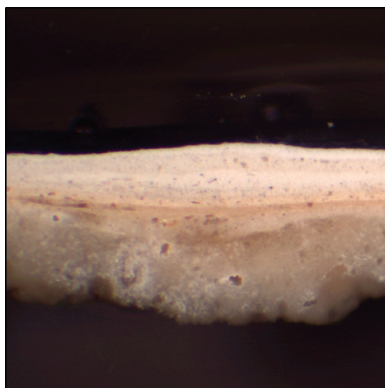
VM3-002



VM3-003



VM3-004



VM3-005

Figure 49. Photomicrographs of paint samples from a third floor Maid's Room (314), 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.

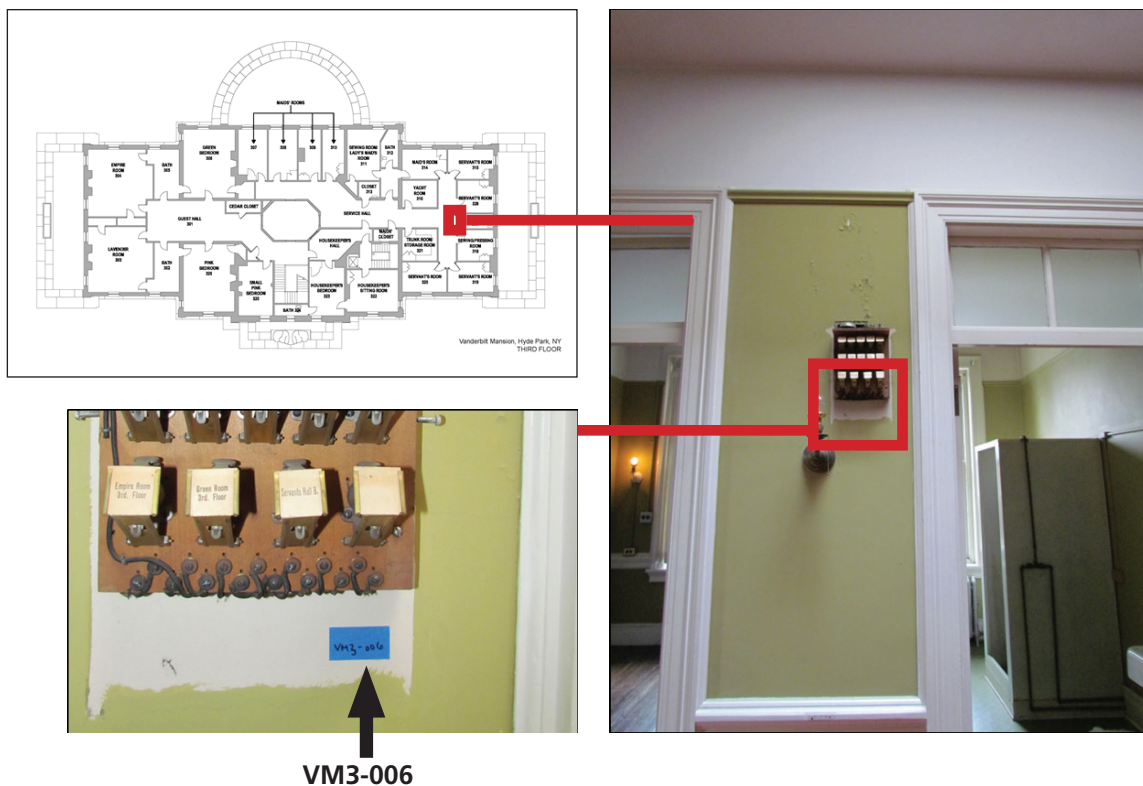


Figure 50. Locations of paint samples from behind the annunciator on the north wall of the Service Hall. JBC, 2018.

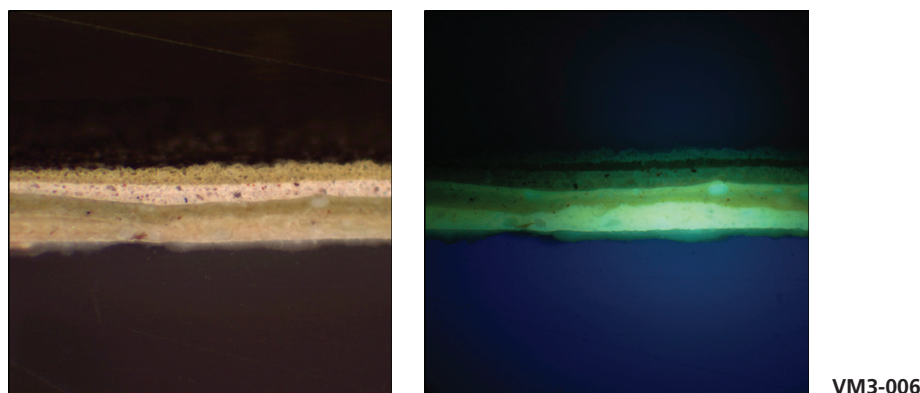


Figure 51. Photomicrographs of the paint sample from behind the annunciator, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.

ATTIC

ARCHITECTURAL DESCRIPTION

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

The attic that extends over the entire mansion is a largely unfinished, but accessible, space. The octagonal light shaft for the second floor Hall skylight is at the center of the attic, with six distinct spaces arranged to the east and west of the shaft. The north and south wings are large open areas. The description begins with the northwest space that includes the attic access ladder, then continues around the attic by room number.

TYPICAL FINISHES

FLOOR: The floor (presumably unfinished concrete slab) is covered with insulation and plywood.

WALLS: The walls are typically brick, laid up in common bond (one header to every five to six stretcher courses). Along the perimeter exterior walls is an approximately 2'-0" high stone course for the mansion cornice.

SKYLIGHTS: Skylight shafts extending up through the roof are enclosed with plaster on corrugated metal lath, supported on wood framing. Some of the wood appears to be reused; there are pieces fastened together and some members have lath and plaster marks.

CEILING: The exposed concrete slab roof, supported by steel I-beams, forms the ceiling. In some areas, the steel rebar grid embedded in the concrete is exposed. Vertical rebar ties the steel I-beams to the floor structure below.

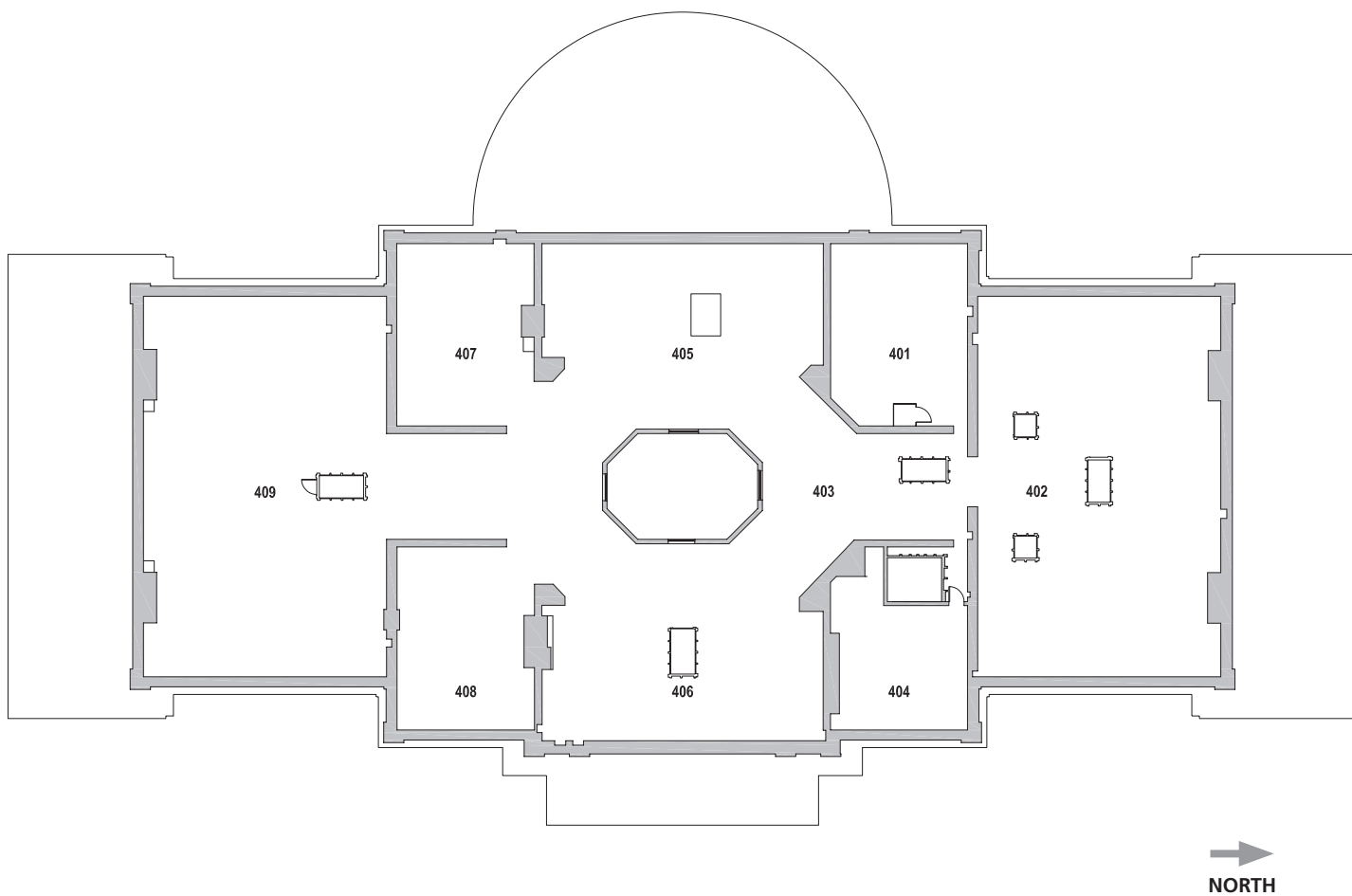


Figure 52. Vanderbilt Mansion attic key plan. JGWA.

ATTIC ACCESS (401)

The space in the northwest corner of the main block of the house includes the entrance to the attic: a steel ladder rising through a shaft on the west wall. The 18'-0" x 24'-0" room is rectangular, with an angled wall in the southeast corner and a small opening at the north end of the west wall to access the rest of the attic.

ARCHITECTURAL INTEGRITY

This space retains a high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The concrete floor is covered in insulation and plywood.

WALLS: The walls are brick, laid in common bond, with one header courses every five to six stretcher courses. The stone course for the cornice extends along the west wall.

The shaft with the access ladder is enclosed with varnished vertical beaded tongue-and-groove boards; the slats are 3" wide. The varnished, finished face of the boards face into the shaft.

CEILING: The poured concrete ceiling (6'-5" above the plywood at the east wall) is supported by two steel I-beams extending north/south; notes on the west beam record roof leaks through the years. Two small beams, north and south of the access partitions, extend to the west beam.

DOORS: The doorway in the north face of the access partitions has a makeshift wood frame. The narrow opening at the north end of the west wall, 1'-10" wide and 4'-1" high, is simply an opening in the brick wall; stretcher bricks form the lintel.

Access shaft door: This board-and-batten door is made up of vertical beaded boards (cut out from the partition) fastened to a Z-shaped wood batten. A note is written in pencil script on a door batten: "1907 Roof painted by Golden & Halpin finished December 11th Eighteen gallons of paint — painted by order of Mr. Shears Nov. 15th 1907 — John Reeves successor to E.B. Gosse." Hardware: The door hardware includes a pair of 4-1/2" iron butt hinges with ball finials, and a 3-1/2" wide x 4" high rim lock with brown mineral knobs.

HEATING: There are no heating elements in this room.

LIGHTING/ELECTRICAL: An incandescent porcelain utility fixture is mounted to the east wall. Metal conduit extends from the fixture through the east opening; additional conduit extends from the fixture along the east wall, into the ladder well, and continues into the south section of the attic.

PLUMBING: An iron pipe from a roof drain in the southwest corner of the room connects to a drain



Figure 53. Attic access in room 401 (upper image), and 401, looking southwest (lower image). JGWA, 2017.

extending through the south wall, then continues through the west wall towards the vertical drain in the Service Stair.

EQUIPMENT: Lightning protection cables from the roof are connected to the roof drain.

NORTH ATTIC (402)

This large (32'-0" x 51'-1") space above the mansion's north wing includes an opening in the south wall and two chimneys rising along the north wall. Three skylight shafts extend up through the space.

ARCHITECTURAL INTEGRITY

This space retains a high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The concrete floor is covered in insulation and plywood.

WALLS: The walls are brick, laid in common bond, with one header courses every five to six stretcher courses. The stone course for the cornice extends along the west, north, and east walls. Two brick chimneys on the north wall corbel out to the south, broadening as they rise towards the roof.

The three skylight shafts (a long rectangular shaft at the center of the room and two smaller shafts to the south) that provide natural light to rooms in the service quarters have typical finishes: plaster and corrugated metal lath supported by wood frames.

CEILING: The poured concrete ceiling (5'-10 1/2" above the plywood at the south wall) is supported by two massive steel I-beams extending north/south. Three smaller beams extend to the west from the western I beam; three similar beams extend east from the eastern I-beam. Vertical rebar connects the I-beams to the concrete floor.

Handwritten notations from the original construction is visible on some of the beams. A note on the southwest east/west beam reads "8x18 #78."

DOORS: The center section of the south wall is open to the space to the south.

HEATING: A modern exhaust duct extends to a roof ventilator near the southwest corner of the space; the duct is capped off. The inline, belt-drive exhaust fan by Cincinnati Fan and Ventilator Company is no longer in service.

LIGHTING/ELECTRICAL: The space is lit by a fluorescent strip fixture on the south wall and by porcelain utility fixtures on the ceiling. Rigid conduit stretches across the ceiling to feed the fixtures.

Other electrical elements include a panel and duplex receptacle on the south wall. A corrugated metal trough with cables extends down through a vertical trough in the south wall.

PLUMBING: Iron pipes from roof drains in the northeast and northwest corners of the roof angle towards the south wall, where they connect and continue through the south wall towards the vertical drain in the Service Stair. Another drain near the



Figure 54. North attic (402), looking northwest (upper image) and looking towards the west end of the north wall (lower image). JGWA, 2017.

center of the north wall bends towards the north wall where it continues down through a brick niche.

EQUIPMENT: Lightning protection conductors from the roof are connected to the roof drains.

CENTRAL ATTIC (403)

The center section of the attic connects the north and south ends of the attic, and opens to the spaces to the east and west. The large octagonal light shaft at the center of the space includes window openings in its north, south, east, and west faces.

ARCHITECTURAL INTEGRITY

This space retains a high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The concrete floor is covered in insulation and plywood. To the south of the octagonal light shaft, the floor steps up 5-1/2" to accommodate the higher ceiling in the third floor guest rooms. Small sections of



Figure 55. Center attic (403), looking southeast towards the octagonal light shaft (upper image) and looking northeast from south of the light shaft (lower image). JGWA, 2017.

the floor also step up at the northeast and northwest corners of the shaft.

WALLS: The outer walls are brick, laid in common bond, with one header course every five to six stretcher courses. To the northeast and northwest, broad angled walls with pigeonhole corners face the octagon; narrower angles are used to the south. The northeast angled wall corbels up from the floor.

The hollow 11" x 11" terra-cotta fireproof tiles used to build the octagonal light shaft are laid up with wide, rough mortar joints.

A skylight shaft rising up through the north end of the space has typical finishes: exposed corrugated metal lath and plaster supported by wood framing.

CEILING: Massive I-beams, extending north/south, mark the east and west sides of this space. On the west beam, handwritten labeling dating to the original construction reads, "189/35-0/20x15/I beam 41/Roof #43." Large I-beams extend east/west at the north and south ends of the octagonal shaft. Smaller beams span between the large beams along the east and west sides of the shaft, and other small beams extend into the north and south ends of the space. The poured concrete ceiling is 6'-5" above the plywood at the north end of the octagonal shaft.

WINDOWS: The window openings in the north, south, east, and west facets of the octagonal light shaft are trimmed with plain fascia with interior flush beads. Each opening is filled with a 1/1 chain hung sash. Chicken wire reinforces the sash glazing.

HEATING: An exhaust fan duct enters from the east and continues through the northeast corner of this space to a ventilator in the north area. A similar ventilator at the south end connects to a duct that extends east.

LIGHTING/ELECTRICAL: The space is lit by porcelain utility fixtures on the ceiling and on the north skylight shaft. Receptacles are mounted to the east wall of the area south of the octagonal shaft and on the north face of the north skylight shaft. Rigid conduit stretches across the ceiling to feed the fixtures.

CISTERN AND ELEVATOR EQUIPMENT (404)

Unlike the other open areas of the attic, this 18'-0 1/2" x 24'-1" room at the northeast corner of the main block of the house is filled with historic mechanical features. The Vanderbilt-era domestic water tank (cistern) fills more than half of the east half of the space. A large skylight shaft for the Service Stair nearly fills the west end of the space, creating a narrow passage along the north wall, and between the shaft and the cistern, that leads to the elevator equipment in the southwest corner. A doorway is positioned between the two passages. Two hipped skylights are positioned above the tank and above the elevator equipment.

ARCHITECTURAL INTEGRITY

This space retains a high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The concrete passage floor is covered in raised plywood, set above insulation. In the southwest corner, a concrete platform supports the elevator equipment.

WALLS: The outer brick walls are laid in common bond, with one header course every five to six stretcher courses, painted white. Unfinished, exposed hollow terra-cotta fireproof tiles enclose the east and west sides of the skylight shaft. The actual shaft is formed of corrugated metal lath and plaster supported on wood framing.

The elevator equipment is set below a skylight, and the walls to the south and west of the equipment are finished in plaster on brick.



Figure 57. (Upper image) Area north of the central light shaft, looking northeast towards the opening to 404. (Lower image) 404, looking south, with the water tank on the left, the skylight shaft on the right, and the elevator equipment straight ahead. JGWA, 2017.

CEILING: The poured concrete roof deck that slopes towards the east is supported by a large I-beam extending north/south near the center of the space. Smaller I-beams at the south end of the space are used to frame around the hipped skylight for the elevator equipment. Insulation foam covers a hipped skylight centered over the water tank.

DOOR: A low doorway, north of the northeast corner of the skylight shaft, encloses the space with the cistern and elevator equipment. The opening has a 2-1/2" wide molded steel frame.



Figure 56. Water tank (upper image) and elevator equipment (lower image) in 404. JGWA, 2017.

DOOR: The 1'-11 1/2" wide x 4'-10" high x 1-3/4" thick steel door has a single recessed panel on each face. Hardware: Door hardware includes 5" high mortise lockset with bronze-finished iron rectangular plates and round knobs. The door is hung on the south jamb to open to the west passage with two bronze-finished iron 4-1/2" high butts with ball finials.

ELEVATOR EQUIPMENT: The machine, motor, and governor for the geared traction elevator are positioned in their original location, on the concrete platform in the southwest corner of the room. The equipment was fully restored in 2010.

Instructions for the Otis Automatic Electric Elevator are mounted to the west wall behind the equipment.

LIGHTING/ELECTRICAL: Porcelain utility fixtures fed with rigid conduit are mounted to the north and south walls. Other electrical elements include the control system, panels and switches for the elevator equipment, mounted to the east and south walls of the main skylight shaft. Corrugated flexible conduit extends north from the equipment along the east wall of the shaft.

PLUMBING: The Vanderbilt-era large cast and rolled sheet-iron water tank that fills the east end of the room retains its large copper float, delicate float arm, cast-iron pipe, and chain. The four-by-five bay tank is 3'-10" deep and 14'-8" in length. It is set on four steel I-beams that extend north/south.

Domestic pipes and overflow pipes on the south wall extend to the top and bottom of the water tank. Holes were cut in the south and west sides of the tank for the iron pipe collecting rainwater from the roof drains; the pipe enters through the south wall and turns to continue into the skylight shaft, connecting to the vertical drain pipe in the Service Stair.

CENTRAL WEST ATTIC (405)

The 37'-0" long space west of the central light shaft is open to the east. A chimney is positioned near the center of the space.

ARCHITECTURAL INTEGRITY

This space retains a high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The concrete floor is covered in insulation and plywood.

WALLS: The walls are brick, laid in common bond, with one header courses every five to six stretcher courses. The stone course for the cornice extends along the west wall. A brick chimney near the center of the space corbels out at the base to broaden as it rises to the roof; it serves the fireplace in the first floor elliptical Hall and the fireplace in the Large and Small Bedrooms.

CEILING: At the east end of the space, a massive steel I-beam extends north/south. Five smaller I-beams extend east/west to support the concrete ceiling; two of the beams are immediately north and south of the chimney. Vertical rebar connects the I-beams to the concrete floor. Handwritten notations from the original construction, left on the southernmost east/west beam, identify the beam as "18x9 10x25 #44 Roof [?]." The beams to the north bear similar notes, and are consecutively numbered 45, 46, and so on.

LIGHTING/ELECTRICAL: The space is lit by a porcelain utility fixture on the ceiling. Rigid conduit stretches across the ceiling to feed the fixture.

PLUMBING: An iron pipe collecting water from the roof drains extends through the north and south walls. A drain pipe from the roof bends down towards the south wall



Figure 58. Central west attic (405) (upper image), looking southwest. Central east attic (406), looking east (enter image) and south (bottom image). JGWA, 2017.

At the north end of the stone course in the west wall, a small copper trough was installed to collect rainwater leaking through the edges of the roof.

CENTRAL EAST ATTIC (406)

The 37'-0" long space east of the central light shaft is open to the west. A skylight shaft is positioned near the center of the space.

ARCHITECTURAL INTEGRITY

This space retains a high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The concrete floor is covered in insulation and plywood.

WALLS: The walls are brick, laid in common bond, with one header courses every five to six stretcher courses. The stone course for the cornice along the east wall turns to extend to the east end of the north wall. A brick chimney in the south wall corbels out at the northwest corner of the base to broaden as it rises to the roof, then corbels again at near the ceiling; it serves the fireplaces in the Den and Office.

Two chimney masses are incorporated into the north brick wall. The west chimney serviced the original boilers in the sub-basement. The east chimney serves the fireplace in the second floor Green Bedroom.

The rectangular skylight shaft (positioned over the Guest Stair) near the center of the space has typical features: exposed corrugated metal lath with plaster, supported by wood framing.

CEILING: At the west end of the space, a massive steel I-beam extends north/south. Four smaller I-beams extend east/west to support the concrete ceiling; two of the beams are immediately north and south of the skylight shaft. Vertical rebar connects the I-beams to the concrete floor.

HEATING: An exhaust fan duct enters the room from the south, wrapping around the south wall and extending through the roof. A similar duct along the north wall connects to a vertical duct at the north end of the east wall.

LIGHTING/ELECTRICAL: The space is lit by a porcelain utility fixture on the ceiling. Rigid conduit stretches across the ceiling to feed the fixture.

PLUMBING: Two roof drain pipes at the east wall connect to an iron pipe that enters through the south wall and continues through the north wall, towards the drain in the Service Stair. At the north end of the stone course in the east wall, a small copper trough was installed to collect rainwater leaking through the edges of the roof.

EQUIPMENT: Lightning conductors drop down from the roof along the roof drains.

SOUTHWEST ATTIC (407)

The 18'-1" x 24'-0" space southwest of the central light shaft is open to the northeast. A chimney projects out from the north wall.

ARCHITECTURAL INTEGRITY

This space retains a high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The concrete floor is covered in insulation and plywood; this floor is 5'-1/2" higher than in the north end of the attic (to allow for the increased guest quarters ceiling height).

WALLS: The walls are brick, laid in common bond, with one header courses every five to six stretcher courses. The stone course for the cornice along the west wall turns to extend along the west end of the south wall; another stone is positioned in the south wall below the upper course. A brick chimney on the north wall corbels out from the base to broaden to the south as it rises towards the roof. This chimney serves the Reception Room fireplace and the third floor Green Bedroom fireplace.

CEILING: Two large I-beams extend north/south to support the concrete ceiling, which ranges from 5'-10" high at the east wall to 4'-3" high at the west wall. Three smaller I-beams extend west from the west beam. Vertical rebar connects the I-beams to the concrete floor. At the east end of the space, small iron slats are placed north/south.

LIGHTING/ELECTRICAL: The space is lit by a porcelain utility fixture on the ceiling. Rigid conduit stretches across the ceiling to feed the fixture. Other elements include a box on the north chimney breast, with cabling running north into the adjacent room.

PLUMBING: An iron roof drain near the west wall connects to an iron pipe collecting water from the roof; that pipe extends straight through the north wall and bends to extend through the brick section of the south wall.

SOUTHEAST ATTIC (408)

The 18'-1" x 24'-1" space southeast of the central light shaft is open to the northwest. A wide chimney projects out from the north wall, and a much narrower chimney is centered in the south wall.

ARCHITECTURAL INTEGRITY

This space retains a high degree of integrity to the Vanderbilt era.



Figure 59. Southeast attic (408), looking southeast (upper image); and south attic (409), looking southwest (center image) and north (bottom image). JGWA, 2017.

ARCHITECTURAL FINISHES

FLOOR: The concrete floor is covered in insulation and plywood; this floor is 5-1/2" higher than in the north end of the attic (to allow for the increased guest quarters ceiling height).

WALLS: The walls are brick, laid in common bond, with one header courses every five to six stretcher courses. The stone course for the cornice along the east wall turns to extend along the east end of the south wall. The brick chimney on the north wall is also laid in common bond. Part of the chimney (1-1/2 wythes deep) projects south, stepped down to fit beneath the east beam.

The narrow chimney in the south wall served the stoves in the two basement laundry rooms (B06, B07).

CEILING: Two large I-beams extend north/south to support the concrete ceiling, which ranges from 5'-9" high at the west wall to 4'-7" high at the east wall. Two smaller I-beams extend east from the east beam. Vertical rebar connects the I-beams to the concrete floor.

HEATING: An exhaust fan duct runs through the south wall and out through the northwest opening.

LIGHTING/ELECTRICAL: The space is lit by a porcelain utility fixture on the ceiling. Rigid conduit stretches across the ceiling to feed the fixture.

PLUMBING: An iron pipe that collects water from the roof drains continues through the south and north walls towards the primary drainpipe in the Service Stair.

SOUTH ATTIC (409)

This large (32'-0" x 50'-1") space above the mansion's south wing includes an opening in the north wall and two chimneys rising along the south wall. A skylight shaft (for the Guest Hall [301]) near the north end of the space has a doorway in its south face.

ARCHITECTURAL INTEGRITY

This space retains a high degree of integrity to the Vanderbilt era.

ARCHITECTURAL FINISHES

FLOOR: The concrete floor is covered in insulation and plywood, 5-1/2" higher than the north end of the attic to accommodate the higher ceiling in the third floor guest quarters.

WALLS: The walls are brick, laid in common bond, with one header courses every five to six stretcher courses. The stone course for the cornice extends along the west, south, and east walls. Two brick chimneys on the south wall corbel out to the north,

broadening as they rise towards the roof. They also step down at the west and east edges to widen as they extend down through the floor.

The skylight shafts near the center of the north end of the space has typical finishes: plaster and corrugated metal lath supported by a wood frame.

CEILING: The poured concrete ceiling (5'-8" above the plywood at the north wall and 4'-6 1/2" high at the south wall)) is supported by two massive steel I-beams beams extending north/south. Four smaller I-beams extend east/west between the large beams; two of these beams are positioned at the north and south ends of the skylight shaft. Vertical rebar connects the I-beams to the concrete floor.

DOORS: A doorway in the south face of the skylight shaft is framed by a plain wood trim.

DOOR: The 1'-10 3/4" wide x 4'-5" high x 1" thick door has a wire grid mesh panel. Screening is attached to the lightwell side of the panel with sheathed copper wiring. Hardware: Door hardware includes two 3" high iron butt hinges on the west jamb (allowing the door to swing into the attic) and a small brass latch.

PLUMBING: An iron pipe from a roof drain in the southwest corner of the roof extends straight through the north brick wall; a similar pipe extends straight north from the southeast roof drain.

LIGHTING/ELECTRICAL: The space is lit by porcelain utility fixtures on the ceiling. Rigid conduit stretches across the ceiling to feed the fixtures.

EQUIPMENT: Lightning protection conductors from the roof are connected to the roof drains.

ATTIC

CHARACTER-DEFINING FEATURES

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

The attic is made up of open spaces arranged around the central octagonal light shaft. The northeast room, with a skylight shaft, cistern, and the elevator equipment, is the only space that is concealed. The unfinished masonry and terra-cotta tile walls, exposed framing for the roof slab, and unfinished floors all designate the attic as utilitarian space.

The overall volume and finishes of the attic are historic. The elements that are not character-defining relate to changes to the mansion's drainage, mechanical, and electrical systems. All features should be considered character-defining unless otherwise noted.

ATTIC	
CHARACTER-DEFINING FEATURES	NOT CHARACTER-DEFINING FEATURES
Large open areas to north and south, areas arranged east and west of central octagonal shaft Skylight shafts rising through attic Varnished beaded boards enclosing access ladder shaft, with board-and-batten door I-beams supporting concrete roof slab with rebar connecting through floor; original construction notations on I-beams Hollow terra-cotta tile for central octagonal skylight shaft and for skylight shaft over Service Stair Wood framing, corrugated metal lath, and plaster of other skylight shafts Brick laid in common bond for walls Stone course in exterior walls Brick chimneys Domestic water tank Vanderbilt-era elevator equipment	Electrical and mechanical equipment (except for refurbished elevator equipment) Roof drainage system Insulation Lightning cables Holes in cistern for roof drainage system

ATTIC

CONDITIONS ASSESSMENT

This analysis of the physical condition issues found in the attic 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.

At the attic level, the problem conditions fall into two general types: those relating to moisture ingress, and areas of debris buildup. As one of the least visited parts of the mansion, problems at the attic level can go unnoticed more easily than in other parts of the building. Given that this is the first area where roof related water ingress will manifest itself, it is important that conditions at the attic level be tracked carefully.

- In 401, there is debris throughout the space
- In 402, moisture has dripped from the ventilator and stained the floor.
- An offset crack (extending east to west) exists through the concrete roof deck just south of the central skylight.
- There are burned out light bulbs and debris throughout the attic.
- Open mortar joints exist at the brick above the opening into the hallway to the elevator room.
- A large square hole was cut in the west wall of the original metal cistern to accommodate the 1940s roof drain.
- The glass in the lightwell windows is soiled.
- Some roof leaders are propped up on CMU blocks in some locations as adequate pipe hangers were never installed.
- There is unsecured and loose wiring throughout the attic. Some of this is abandoned, while some appears to be live wiring.
- The fire alarms throughout the attic are covered with plastic. They will not function properly as a result.
- The laylights at the two skylights that serve the Guest Hall (301) are covered with foam.



Figure 60. (Upper image) Evidence of leaks, or water pooling as a result of condensation, can be seen on the plywood flooring under several roof vents. (Lower image) A large offset crack exists through the roof deck to the south of the central skylight. This damage to the roof deck appears to have occurred a long time ago. JGWA, 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