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CULTURAL LANDSCAPE REPORT FOR VANDERBILT MANSION NATIONAL HISTORIC SITE

Volume 1: Site History, Existing Conditions, and Analysis

Cultural Landscape Program

Division of Cultural Resources Management

North Atlantic Region

National Park Service

U.S. Department of the Interior

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CULTURAL LANDSCAPE REPORT FOR VANDERBILT MANSION NATIONAL HISTORIC SITE

Volume 1: Site History, Existing Conditions, and Analysis

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Fig. 1. View in the Grounds at Hyde Park.

"At half past one P.M. I went on shore at Hyde Park Landing . . . and then followed on foot thro' the Park gate close by the Landing--the Mansion itself was half a mile further on the brow of a bold eminence full 100 feet above the river--the ascent is gradual by broad winding walks, shaded by the richest foliage with gleams of the Hudson sparkling among the leaves - and beautiful lawns, with trees grouped in fine taste--a range of green houses and exquisite flower beds crown the ascent and sweep around a general clump of forest trees leading quite up to the house which presents a noble front to the Park . . . the Doctor took me over the grounds and pointed out their chief beauties--no expense has been spared in embellishing the splendid domain--which contains 800 acres of richly diversified surface--every feature of which has been made to contribute to the ornamental effect of the whole--and to heighten the magnificence of the River scenery which it commands . . . Pavilions occupy prominent knolls--the lawns, parterres, walks, and broad winding carriage drives are all kept in the highest order--and nothing can exceed the beauty of the forest groups and clumps of ornamental trees and shrubs which are disposed with the utmost skill over the whole place . . . after sunset the deep groves of oak and chesnut [sic] between the front lawn and the river sparkled with fire flies innumerable--these woods extend from the bottom of the ridge to the water's edge--the intervening slope is abrupt but well grassed over and is used as an enclosure for deer. The front lawn occupies the whole level plateau on the top of the ridge, and splendid old trees are left standing at intervals with seats scattered here and there from which you can survey at leisure and in the shade, the exquisite beauty of the river scenery below. A little further on a handsome Grecian Pavilion, roofed with a dome, occupies a raised spot near the main walk--and just in advance of the ridge a grassy knoll covered with tall poplars offers a pretty contrast to the heavier foliage--it is ornamental with a bust on a pedestal, and is called, [in imitation of Rousseau] L'Isle des Peupliers". Thomas K. Wharton July, 1832.

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FOREWARD

"The landscape, for those who know how to read it, is the richest historical record we possess." W.G. Hoskins, The Making of the English Landscape, 1955.

Cultural landscapes are an important part of our national heritage. As observed by W.G. Hoskins, landscapes are cultural resources because they are a record of our history, our relationship with the natural world, and our ideals of beauty and quality of life. Yet we know relatively little about the history of landscapes in the United States and only recently have preservation principles been applied to the protection and management of landscapes.

In the last several years, initiatives by the National Park Service have provided guidance on identifying, evaluating, and managing our nation's landscape resources. In 1990, we established a Cultural Landscape Program in the North Atlantic Region, as part of this nationwide effort. The goals of the Regional Cultural Landscape Program are to enhance our understanding and management of the landscape resources under our care and to provide training and professional development for staff with stewardship responsibilities. Under the direction of Nora Mitchell, the Cultural Landscape Program has, over the last two years, made significant advancements towards these objectives.

This report, the first in our new publication series, will serve as a guide to the management of the Vanderbilt Mansion National Historic Site and represents an example of our commitment to excellence in this program. The National Park Service staff from the park and the regional office, and the project consultants are to be commended on this thorough, insightful report. We hope that information shared through this publication series will also assist the wider preservation community as we all work to preserve our nation's landscape heritage.

Marie Rust
Regional Director
North Atlantic Region
National Park Service
Boston, Massachusetts

PREFACE

The establishment of this new Cultural Landscape Publication Series is an important milestone for the North Atlantic Region's Cultural Landscape Program. The series includes a variety of publications designed to provide information and guidance on cultural landscapes to managers and other preservation professionals.

The Cultural Landscape Report for the Vanderbilt Mansion National Historic Site is the first publication of this series. In this document, Volume 1: Site History, Existing Conditions and Analysis, rigorous historical research and field analysis reconstructed a detailed evolution of the landscape, established an historic context, and evaluated the landscape's significance and integrity. Volume 2: Treatment Plan, will develop site-specific management goals. These four major sections of a Cultural Landscape Report--site history, existing conditions, analysis and treatment plan--are precursors to initiating treatment. Although this methodology is transferable to all types of landscapes, each landscape's unique history requires examination to develop site-specific preservation goals.

It has been a pleasure working with the professionals from LANDSCAPES and Zaitzevsky and Associates on this report. Cooperation and substantive contributions from the park staff were instrumental to the project's success and will continue to be critical to the ultimate success of this landscape preservation effort.

Evaluation and management of cultural landscapes challenge us to view a historic property as a whole, not piece by piece. To do this successfully, the many features of the landscape must be understood in relation to each other and to their local or regional context. This cultural landscape perspective can integrate disciplines and unite professionals in the development of a preservation strategy for a historic property. In the long run, this holistic approach may be one of the most important legacies of landscape preservation.

Nora Mitchell
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and
Series Editor
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ACKNOWLEDGEMENTS

The cooperation and efforts of many individuals were required to complete this project. Thanks are extended to each individual who played a role in this work.

Invaluable to the project success were the following staff members of the National Park Service at the Vanderbilt Mansion National Historic Site and Bellefield, Hyde Park, New York: Duane Pearson, Superintendent; James Brown, Deputy Superintendent; Henry Van Brookhoven, Chief of Maintenance; David Hayes, Biologist; Ronald Galente, Supervisory Horticulturist; Steve Hanaburgh, Tree Worker; Anne Jordan, Chief Curator; Craig Jessup, Museum Specialist; Bill Urbin, Museum Technician. The Superintendent Duane Pearson, Assistant Superintendent James Brown and their able staff contributed time and effort to the project by providing information, attending meetings and reviewing each progress submittal. David Hayes served as on site primary project contact and was invaluable through the course of the project. The grounds and maintenance department heads, Ronald Galente and Henry Van Brookhoven, contributed their insights on the maintenance issues of the property and aided in the existing conditions and analysis phases. The museum service division staff members, Anne Jordan, Bill Urbin, and Craig Jessup, were instrumental in providing access to the archival materials and aiding in the review of these historic materials. Other members of the staff participated in minor ways during the course of the work and their efforts are acknowledged.

At the National Park Service, North Atlantic Regional Office in Boston, Massachusetts, Nora Mitchell, Cultural Landscape Program Director, served as the primary technical staff and project leader for the NPS, providing support and direction throughout the project.

Special thanks goes to all the helpful, informative, staff members of the many repositories searched during the early background research. They aided in these research efforts. The many repositories used in this project are listed in the Appendices, as they are too numerous to mention here.

The project team for the consultants included Patricia M. O'Donnell, Cynthia Zaitzevsky, Charles A. Birnbaum, Barbara A. Wilson and Sara Osborne. The principal authors of the report are Patricia M. O'Donnell, principal of LANDSCAPES and Cynthia Zaitzevsky, principal of Cynthia Zaitzevsky and Associates. Zaitzevsky led the project research effort and authored each of the owner period chapters and Chapter IX. The research component on the Formal Gardens, in Chapters III, V, VI and VII, was conducted by O'Donnell and Wilson. The remaining sections of the report were authored by O'Donnell, who also edited the entire volume. Charles Birnbaum played an important role from project initiation through to the early phases of analysis, and is a contributing author to the report. Barbara Wilson and Sara Osborne participated in the analysis and integrity portions of the project. Final editing, revisions, and report production was lead by Patricia O'Donnell with the able assistance of Barbara Wilson.

EXECUTIVE SUMMARY

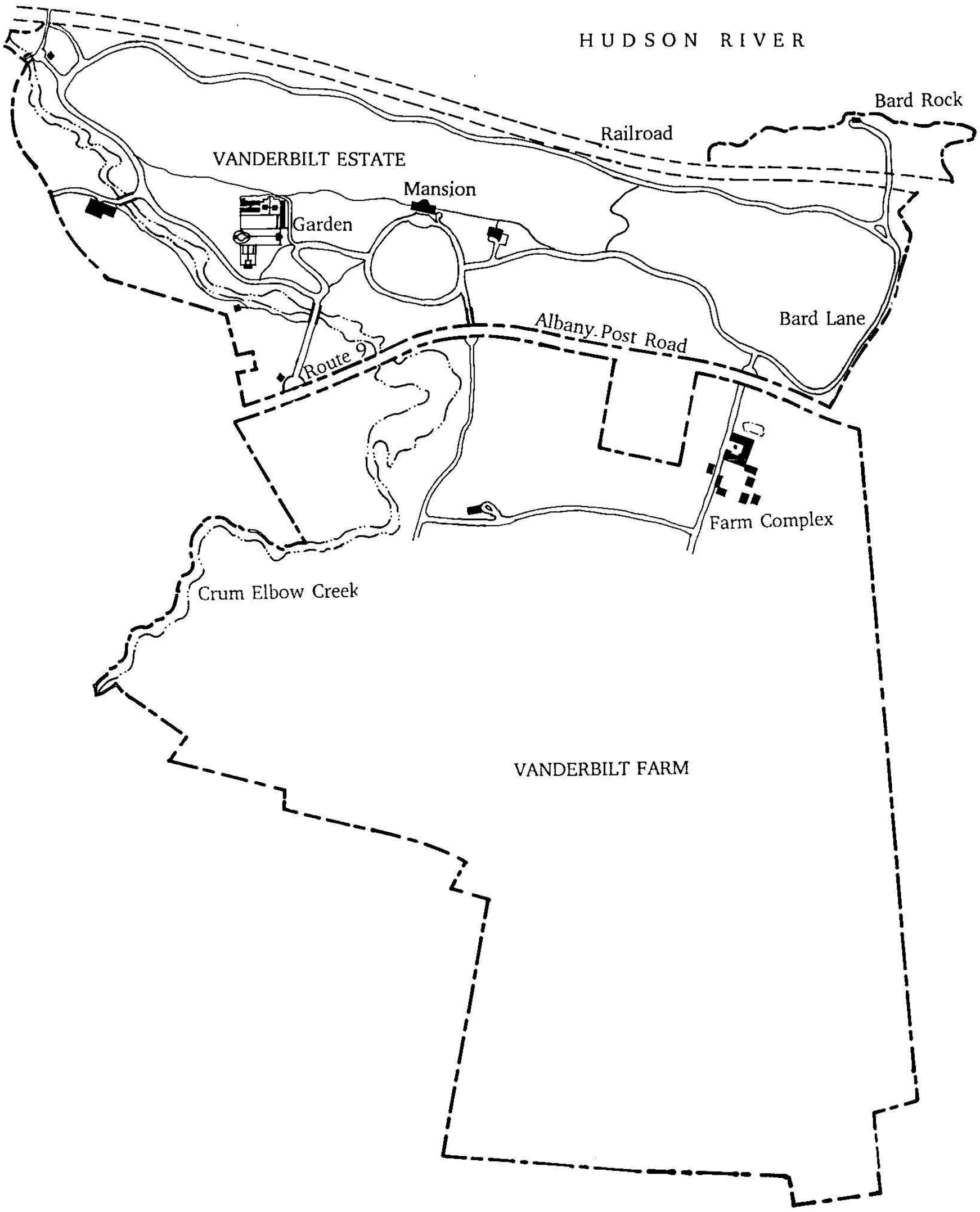
The Vanderbilt Mansion National Historic Site, located in Hyde Park, Dutchess County, New York, is a landscape with a two hundred year history. This scenic area of the Hudson River Valley was the setting for the development of the estate grounds under five generations of owners, with each owner adding to the work of the previous ones. Although there are many important cultural landscapes in the Hudson River region, they are often fragmented and incomplete as records of earlier periods or derive their importance from a single owner and era. By contrast, the Vanderbilt National Historic Site landscape demonstrates a layering of historical periods over four ownerships with an impressive continuity. The level of integrity--the extent to which the existing conditions embody those of historic importance--is also unique.

This **Cultural Landscape Report: Site History, Existing Conditions & Analysis**, for the Vanderbilt Mansion historic landscape, documents to the greatest extent possible the historic appearance of the estate landscape during the four discreet ownership periods and as it exists today. This documentation, in turn, provides a basis for an analysis of continuity and change, and a statement of significance, including integrity. Thirty exhibits and over one hundred figures augment the detailed text.

The Late Vanderbilt Property Period Plan (Exhibit 9) is shown on the following page as an orientation to the property. It includes both the estate lands on the west side of the Albany Post Road and the farm lands on the east side of the same road, a total area of over 700 acres. Detailed information about the layered history of the Vanderbilt property is provided through the exploration of each owner period in the report chapters. These owner periods are summarized as follows:

- 1764-1799, Dr. John Bard and 1799-1821 Dr. Samuel Bard, **Bard Period Property Period Plan (1764-1821)** Dr. John Bard lives in the Red House on the east side of the Albany Post Road and develops the agricultural aspects of the farm lands. Hyde Park Landing at the south end of the property functions as an active river dockage. Bard Lane and Bard Rock are developed for river access at the north end of the estate grounds. In this period the estate property to the west of the Albany Post Road is developed for the first time by Samuel Bard. Samuel Bard locates the first mansion house on the ridge with expansive river views. His interest in landscape gardening and horticulture influences the organization and planting of the estate grounds as well as the agricultural aspects of the property;

- 1828-1835, Dr. David Hosack with Andre Parmentier as landscape designer, **Hosack Period Property Plan (1828-1835)** Dr. David Hosack purchases the property from the heirs of his colleague, Samuel Bard. Hosack consults with Andre Parmentier in laying out the grounds. The pattern of the circulation system on the estate is established. Hosack and Parmentier lay out the main entry drive over Crum Elbow Creek, a drive from Hyde Park Landing on the west edge of Crum Elbow Creek, the semi-circular drive at the mansion, and the overlook drive along the north ridge. Specimen trees are planted and forested areas are cleared while retaining significant forest trees. The farm lands continue in use and the farm complex is enlarged;



Late Vanderbilt Property Period Plan showing total area of 700 acres for the farm and estate.

♦ 1840-1852, Walter S. and Dorothea Langdon, 1852-1895 Walter Langdon, Jr., **Langdon Period Property Plan (1840-1895)** Walter S. and Dorothea Langdon receive the property sold by Hosack's heirs from her father, John Jacob Astor. The northern portion (later known as the Sexton property) of the estate is retained by Magdelena Hosack and then is sold separately to a sequence of owners ending with Samuel B. Sexton. The Langdons live at Hyde Park during brief periods. Walter Langdon, Jr. inherits a share of the property and purchases the balance from his siblings. Langdon, Jr. retains the Hosack/Parmentier organization, builds a new mansion after the previous one burned, and develops a garden and greenhouse complex. He also purchases adjoining small parcels on the southern perimeter of the estate. The farm complex continues in use;

♦ 1895-1938, Frederick W. and Louise Vanderbilt, represented by two periods, **Early Vanderbilt Period Property Plan (1895-1905)** and **Late Vanderbilt Period Property Plan (1938-1941)** Frederick W. and Louise Vanderbilt purchase the estate and farm from Langdon's heirs. The former Magdelena Hosack and later Sexton property is purchased and reintegrated with the estate proper. All the Sexton structures are removed and the north overlook drive along the ridge is partially rebuilt along the Hosack/Parmentier alignment. They undertake a major construction program replacing all the structures on the estate with the exception of the Boat House at Bard Rock. The Langdon Formal Gardens are augmented during this period with new features and an extension at a lower level to the east. The gardens are designed in sequence by James Greenleaf, Meehan and Sons Nurseries, and Robert Cridland. Overall, the Vanderbilts retain the overall site organization and existing specimen tree collection. Many new plantings are added to the specimen tree collection. The farm lands continue to be productive;

♦ 1940-1992, National Park Service stewardship, represented by the **Existing VMNHS Property Plan (1990-1991)** President Franklin Delano Roosevelt is instrumental in securing the estate as a national historic site. In this process only the estate acreage west of the Albany Post Road is transferred to public ownership while the farm lands are sold separately by the Vanderbilt heir. The transition from private to public ownership is accompanied by thorough documentation of the specimen tree collection and photographic documentation of the estate, and initial master planning. No substantial changes to the organization or character of the Vanderbilt landscape are carried out. Roosevelt establishes a policy of tree replacement by type in a near location which was followed to some extent. Two small parking lots and one large parking lot are added for visitor use. Over the years the greenhouses, Boat House, Subway and Tennis Court are lost. The woodland edges and composition are altered by ecological succession, invasion of volunteer species, and limited maintenance. The essential character and organization of the landscape remains intact.

Each owner period is documented in a chapter of the report which includes text, figures, exhibits and detailed endnotes. These chapters bring together all the findings of historic research to date although they may be augmented in the future if additional sources are discovered.

The inventory of existing conditions in 1990-1992 examines the present status of the estate. The 211 acre estate grounds are detailed through a series of exhibits, photographs and accompanying text forming a baseline of information against which both past and future can be measured.

A historic context of significance investigates comparable landscapes from the early nineteenth century. Period accounts of important estate landscapes are presented, revealing the importance of the Vanderbilt estate as an extant historic landscape from the pre-1835 years. The history, periods of significance, and existing conditions components allow for a detailed analysis that investigates the overall property, the estate, the core area and the Formal Gardens. This analysis presents in written and graphic form the degree of continuity and change in the landscape. A statement of integrity summarizes the high degree to which the Vanderbilt estate embodies its historic period as revealed in the analysis process.

Several appendices augment the body of the report through the presentation of additional information on: preliminary recommendations for preservation treatment and management of the landscape, recommendations for further research, the landscape designs of Andre Parmentier; the landscaped estates described by Andrew Jackson Downing that are comparable to this property; the list of repositories consulted and outcomes; and, the published accounts of visitors to the estate during the Hosack era. A complete bibliography of published and unpublished sources is included.

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Executive Summary

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INTRODUCTION

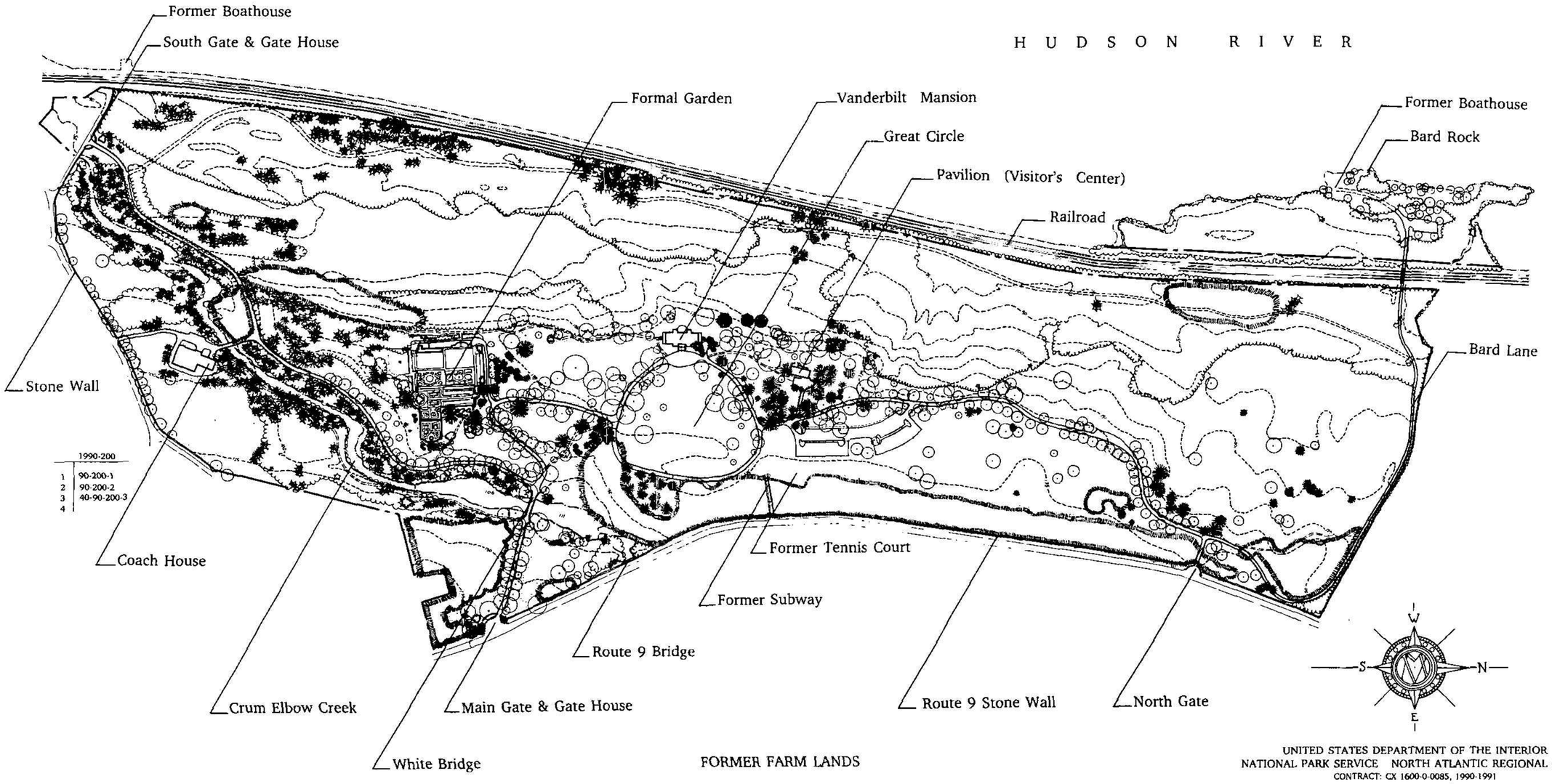
The Vanderbilt Mansion National Historic Site, (VMNHS) located in Hyde Park, Dutchess County, New York, is a landscape of remarkable natural beauty and rich historical association. Five families of owners over a period of more than 200 years have enhanced and developed the grounds, and, for the most part, they have achieved this without destroying the work of their predecessors. While the Hudson River Valley contains an abundance of important estates, some with surviving historic landscapes, many represent one period predominantly or derive their significance from association with a single famous individual (Washington Irving, Frederic Church, Franklin Delano Roosevelt, etc.). By contrast, the Vanderbilt site demonstrates a layering of historical periods and a continuity of growth unusual in this country. As a result, although the improvements of the Vanderbilts are highly visible at Hyde Park, much also remains of the Colonial, Picturesque and High Victorian contributions of the Bards, Dr. Hosack and the Langdons.

This **Cultural Landscape Report: Site History, Existing Conditions & Analysis** is intended to:

- provide detailed information about the layered history of the Vanderbilt property;
- document the existing condition of the landscape at appropriate scales;
- develop an understanding of changes over time that have affected the historic landscape;
- establish the significance of the landscape as a contributing resource to the property and as an important example of estate landscapes of the historic periods;
- determine the integrity of the Vanderbilt Mansion cultural landscape;
- form a basis for landscape preservation treatment and management decisions, both short and long term;
- provide preliminary recommendations for additional research, planning and management;
- include references on all published and unpublished sources for both historic and contemporary information.

The Existing VMNHS Key Map on the following page shows the former Vanderbilt Estate with important features labeled. This map serves as an orientation to the property. The features of the property referred to throughout the text are labeled. Several lost features are also indicated by former locations.

The methodology for the project pursues three directions that are essential to the evolution and physical history of a specific landscape: rigorous historical documentation from both written and graphic sources; thorough survey and recording of existing conditions; and detailed comparative analysis the condition of the landscape in the historic periods against the existing conditions. The two methods are complementary. The historic research informs the field investigation, by indicating former features or elements to seek. The findings of the field survey are viewed from an historical standpoint as well. Both methods contribute to the development of the analysis of



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CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION
NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

0 100 200 500 1000

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EXISTING VMNHS KEY MAP
(1990-1991)

ON MICROFILM

the cultural landscape resources, which, in turn, provides a basis for understanding the significance and integrity of the Vanderbilt landscape.

The first task of the report is to reveal the historic appearance and content of the property during discrete ownership periods. The relevant dates, property owners and plan titles for each period are:

- 1764-1799, Dr. John Bard and 1799-1821, Dr. Samuel Bard;
- 1828-1835, Dr. David Hosack with Andre Parmentier as landscape designer;
- 1840-1852, Walter S. and Dorothea Langdon, 1852-1895, Walter Langdon, Jr.;
- 1895-1938, Frederick W. and Louise Vanderbilt;
- 1940-to present, National Park Service stewardship.

The report documents as completely as possible, these eras of the landscape history. Primary and secondary sources, both written and graphic, were consulted during the research. Photographic archives were thoroughly explored and, for the pre-photographic ownerships, paintings, drawings and prints, and published and unpublished descriptions were especially important resources. In the chapters on the Bard and Hosack eras, for example, quotations from written sources, plentiful for both ownerships, are used extensively, in part as a substitute for the relatively meager pictorial record.

In the report, the overall property of about 700 acres, including the estate and farm lands, is described in a written and graphic record. For each era, a detailed, end-noted text is accompanied by historic graphic documents. Exhibits developed especially for this project also accompany the text. These exhibits include Owner Period Property Plans, Estate Plans, and Core Area Composite Plans. Derived from documentary sources, these new drawings show the development of the estate from the Bard to the Vanderbilt periods (1764 to 1938), as a sequential graphic record, in which scales and locations of features and elements are consistent. Sources for the exhibits were those sources judged to be most reliable; in the creation of the drawings, speculation was avoided. Exhibits generally portray the time frame within the owner period for which the greatest level of information is known. Features from earlier and later years during a single residency may also be shown in an exhibit, especially for those of the earlier, less well-documented periods.

The later periods of the Vanderbilt Mansion National Historic Site, from 1895 to 1941, are described and illustrated in even greater detail. Two sets of plans, dating from 1895 to 1905 and from 1938 to 1941, portray the 211-acre estate and its "core area." [The core area encompasses the Mansion and Pavilion surrounds and included the important landscape sequence from the Main Gate to the Great Circle.] These plans show topography, drainage, utilities, vegetation, paths, drives, and structures, at two critical periods, early and late, in the Vanderbilt ownership. These plans, which reveal the physical form and composition of the landscape, complement the Vanderbilt Era text, which elucidates the personalities and landscape interests of the owner.

As in all historic research, future findings may further illuminate the historic record, and alter the interpretation of a particular ownership period. This report is, therefore, a working document

that portrays the current understanding of the Vanderbilt Mansion National Historic Site landscape.

The Existing Conditions of this site are shown and articulated in Chapter VIII. This chapter describes the present estate acreage with a level of detail matching that of the Vanderbilt era exhibits and text. For example, the vegetation is portrayed more completely than in previous eras.

Chapters IX and X address the significance of the Vanderbilt landscape. First a context of similar landscapes in the early 19th century is developed to demonstrate the significance of the Vanderbilt Mansion estate landscape. Next, an analysis compares the historic and existing conditions at various scales: the entire property, the estate grounds and the core area are investigated to discern remaining historic fabric and character defining features. The integrity of the property--the degree to which it embodies its historic content today--is revealed through this analysis and clarified in a statement of integrity. A brief conclusion summarizes the project.

Following the main portion of the text are a number of useful appendices, including a bibliography, recommendations for further research, and preliminary recommendations for preservation treatment.

I: THE BARD OWNERSHIP (1764-1821)

PETER FAUCONNIER, 1704-1746

The Vanderbilt estate is located on a portion of the Fauconnier [later Hyde Park] Patent, a tract with a history going back to the first years of the 18th century. Before 1683, when Thomas Dongan became Governor of the Province of New York, there had been little interest in settling Dutchess County. Dongan instituted a policy, followed by his successor Benjamin Fletcher, of making grants or patents of large parcels of land in order to encourage settlement of the sparsely populated territory between New York City and Albany. By 1706, Dutchess County had been divided into a variety of such patents, some held by individuals and some by partnerships (Figure 1). The patents varied greatly in size. Hudson River frontage was undoubtedly prized, and these patents tended to be relatively small. The Great Nine Partners Patent, granted by Governor Fletcher in 1697, contained 234 square miles, stretching east/west across the county. There was, however, only four and a half miles of river frontage, and this was divided into nine [presumably one for each partner] long, narrow "water lots." The Home of Franklin D. Roosevelt National Historic Site and Bellefield, Administrative Headquarters for the Roosevelt-Vanderbilt National Historic Sites, are both located on Water Lot number 6.[1]

The Hyde Park Patent was granted only because of a gross error in surveying. In the early 1690s, Henry Pawling acquired the patent to 4,000 acres north of the Great Nine Partners' Water Lots. Pawling died in 1695, and it became obvious that his actual acreage far exceeded this. An accurate survey was needed. In 1704, a group of men led by Jacob Regnier and Peter Fauconnier petitioned Sir Edward Hyde, Lord Cornbury, then Governor of New York, for the difference between the actual area of land [about 10,000 acres] and the amount granted to Pawling. A year later, Lord Cornbury granted the patent to four partners, including Fauconnier. Their tract was located between the Water lots and Pawling's patent, held by his heirs. Its western border was defined by the Hudson River and its southern and eastern borders by Crum Elbow Creek (Figure 2).[2]

Only limited biographical information exists concerning Peter Fauconnier. He was a Huguenot who fled France after the revocation of the Edict of Nantes in 1685. Fauconnier went first to England where he attained responsible positions at the Court of Queen Anne and, in 1702, was appointed Secretary to Lord Cornbury, and accompanied him to New York. Fauconnier appears to have held the patent as an investment, and he made no physical improvements to the property. It was probably Fauconnier, however, who named the estate "Hyde Park" in honor of Lord Cornbury. When he died, ca. 1746, his interest in the patent passed to his daughter, Magdalene Fauconnier Valleau.[3]

DR. JOHN BARD, 1764-1799

The Bard family also had Huguenot origins. Natives of Montpellier in southern France, they moved to England, taking with them young Pierre (Peter), then six years old. By 1707 Peter Bard had emigrated to Burlington, New Jersey, where he was energetically courting his future wife, Dianah Marmion, daughter of a Philadelphia physician. It was the third son of this marriage, Dr. John Bard, who became the first of the Dutchess County Bards and the first owner of the Hyde Park Patent. He improved the site, although his activities were relatively modest compared to later

owners. By the time of his death in 1734, Peter Bard had become a prominent New Jersey magistrate.[4]

Dr. John Bard (1716-1799) apprenticed to a surgeon in Philadelphia. About 1740, he married Suzanne Valleau, granddaughter of Peter Fauconnier. Six years later, he moved to New York, where he quickly established himself as a leading physician, becoming the first President of the New York Medical Society. By 1764, he had inherited, through his wife, most of the Fauconnier patent, and, in addition, he reconstituted the original tract by purchasing parcels of land that had been sold by Fauconnier. With this ample property at his disposal, he made plans to retire from medical practice and develop the Hyde Park estate into a working farm and country seat. His son Samuel, then 22 and a medical student in Edinburgh, was eager to assist him in laying out the grounds and offered to have a plan drawn in Scotland. No records indicate that such a plan was created. Dr. John Bard's estate at Hyde Park was developed to a lesser degree than the aspirations of Samuel Bard indicated.[5]

Unlike his successors at Hyde Park, Dr. John Bard seemed to have little interest in the scenic qualities of the Hudson River and instead viewed it solely as a means of transporting goods and supplies. Shortly after 1764, he established a farm on what is now the east side of the Albany Post Road, which included a farm house, barn, an orchard of between 500 and 600 apple trees, as well as meadows, upland, etc. He also had three boat landings on the Hudson. John Bard seemed plagued by financial difficulties, and in 1768, he put the entire property up for sale. The broadside by which he advertised it is preserved at the New York Historical Society and was published by Franklin D. Roosevelt (Figure 3). It is the useful source for a description of Dr. John Bard's farm and includes, a mention of the best landing place, where the largest sloop "can lay close to a flat rock, which forms a natural wharf, and which is an exceedingly fit place for a store, as a good road may easily be made from it through the tract into the Nine Partners."[6] Such was the origin of the name "Bard's Rock."

The broadside also helps to clarify what features had <u>not</u> been introduced to the site by 1768. Although there must have been at least a wagon track to reach the landing at Bard's Rock, there was nothing that Bard could describe as a "road." The exact date of Bard's Lane is unknown, but it might have been put in at a later period in John Bard's ownership, which continued for almost 30 more years. It has been suggested that the stone wall on the south side of Bard's Lane may date from the era of either John or Samuel Bard.[7] John Bard noted in the broadside that Bard's Rock would be a good place for a storehouse, but his son was apparently the first to build such a structure. The structures of this earliest era were clustered on the east side of the Albany Post Road. Archaeological evidence may survive of Dr. John Bard's structures, but this area is in private ownership.

Dr. John Bard did not sell his entire property in 1768, but, over the next thirty years, he sold about 1,500 acres of the original 3,600. He also abandoned temporarily the idea of retiring to country life. In 1772, however, he returned and built the "Red House" near his farm complex. In view of the fact that the Red House stood until 1875, when it was torn down by Walter Langdon, it could have been photographed, but the only known representation is a small elevation and a plan of the roof inserted into a manuscript history of Hyde Park written in 1875 (Figure 4). This little sketch might have been made in an attempt to document the house before it was

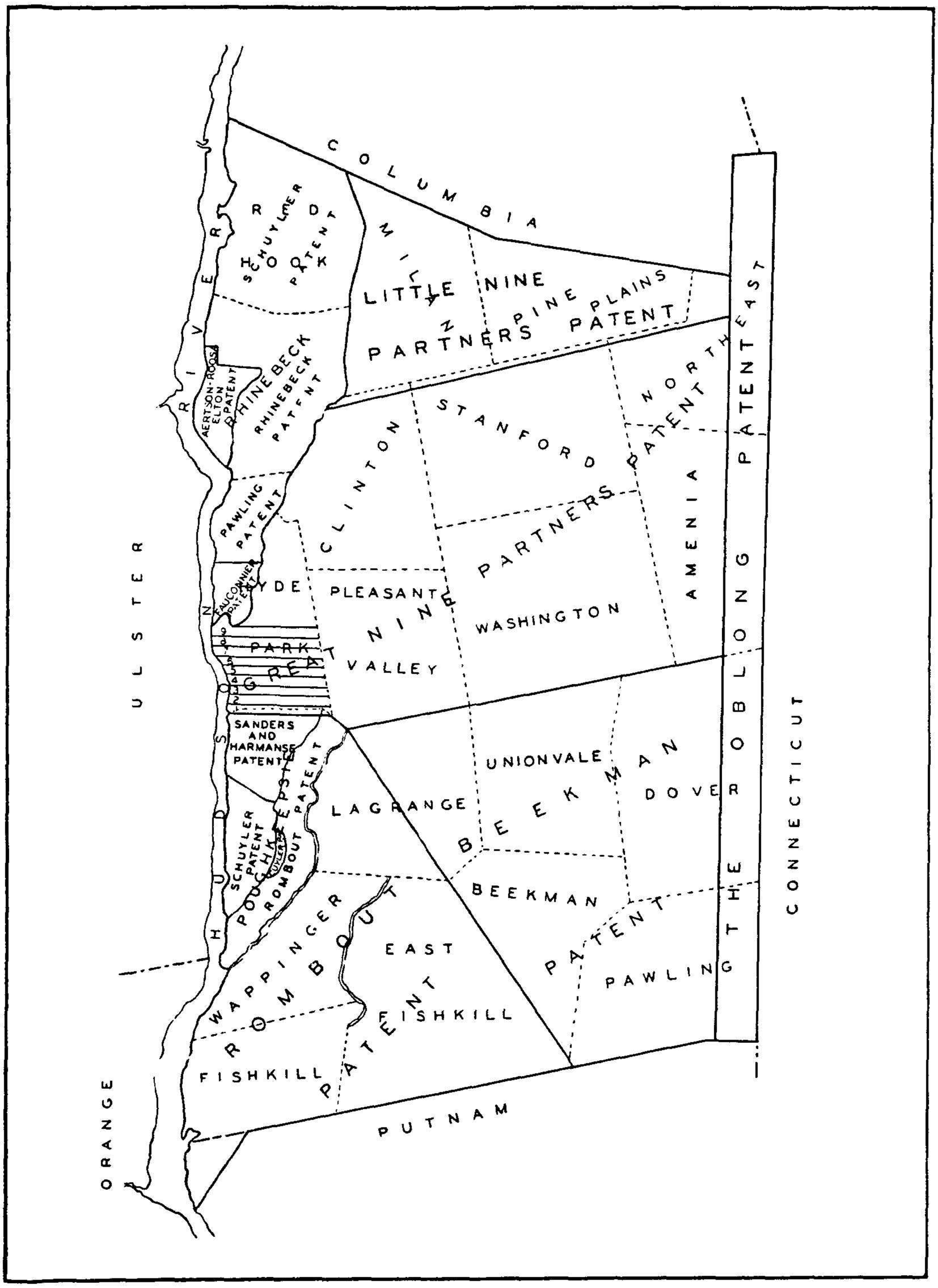


Figure 1. Map of Dutchess County, Showing 17th- and 18th-century Land Patents Superimposed on Townships of 1939. From Dutchess County Historical Society, Year Book, 1939.

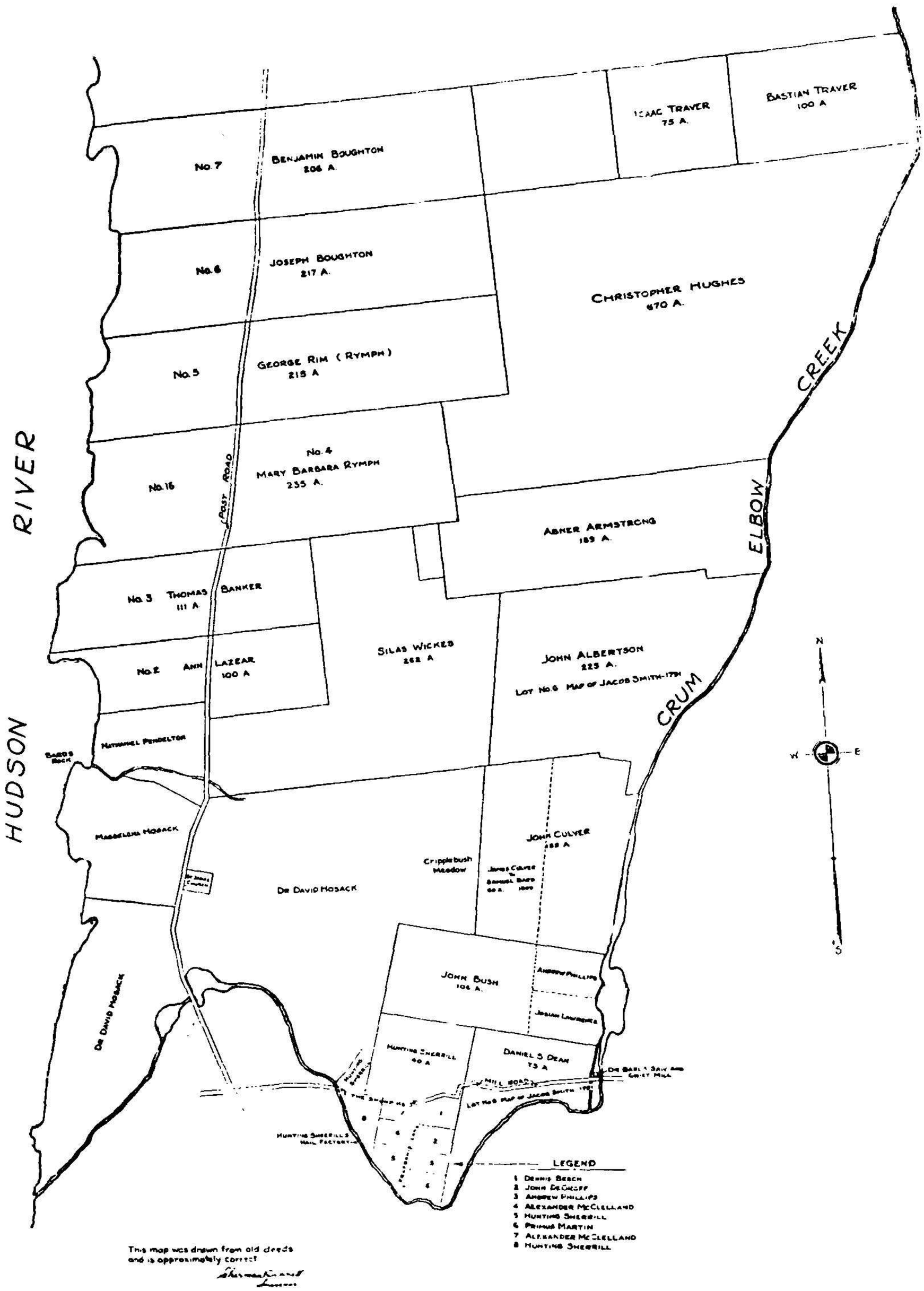


Figure 2. Map of the Hyde Park Patent, showing Sales of Land Made by Dr. John Bard and Dr. Samuel Bard. From Dutchess County Historical Society, Year Book, 1939. VMNHS, no. V-312.

NEW-YORK, May 12, 1768.

ARVERTISEMENT.

TO be ſold by the ſubſcriber, living in *New York*, either all together, or in diſtinct farms, a tract of land in the county of *Dutcheſs*, and province of *New-York*, called *Hyde Park*, or *Paulin's Purchaſe*, bounded to the northward by *Staatſburgh*; to the weſtward by *Hudſon*'s River, along which it extends three Miles and a Quarter; and to the ſouthward and eaſtward, by the *Fiſh Creek*;---containing 3600 acres. The tract in general is filled with exceeding good timber, fit for ſtaves, ſhip-timber, and lumber of all kinds, and abounds in rich ſwamps; great part of the up-land exceeding good for grain or graſs, and has on it ſome valuable improvements:---particularly to the ſouthward, A LARGE WELL IMPROVED FARM, with a good houſe, a large new barn, a young orchard of between 5 or 600 apple trees, moſtly grafted fruit, and in bearing order; between 30 and 40 acres of rich meadow ground, fit for the ſcythe; and about 150 acres of up-land cleared and in tilling order. There is belonging to the ſaid tract, three good landing-places, (particularly one on the above farm) where the largeſt *Albany* ſloop can lay cloſe to a large flat rock, which forms a natural wharff; and which is an exceeding fit place for a ſtore, as a good road may eaſily be made from it through the tract into the *Nine-Partners*, which is now a fine wheat country. The title warranted to the purchaſer.

JOHN BARD.

Figure 3. Broadside Advertising Dr. John Bard's Property For Sale, May 12, 1768. Original at the New York Historical Society, Photostat at Franklin Delano Roosevelt Library, Hyde Park, New York.

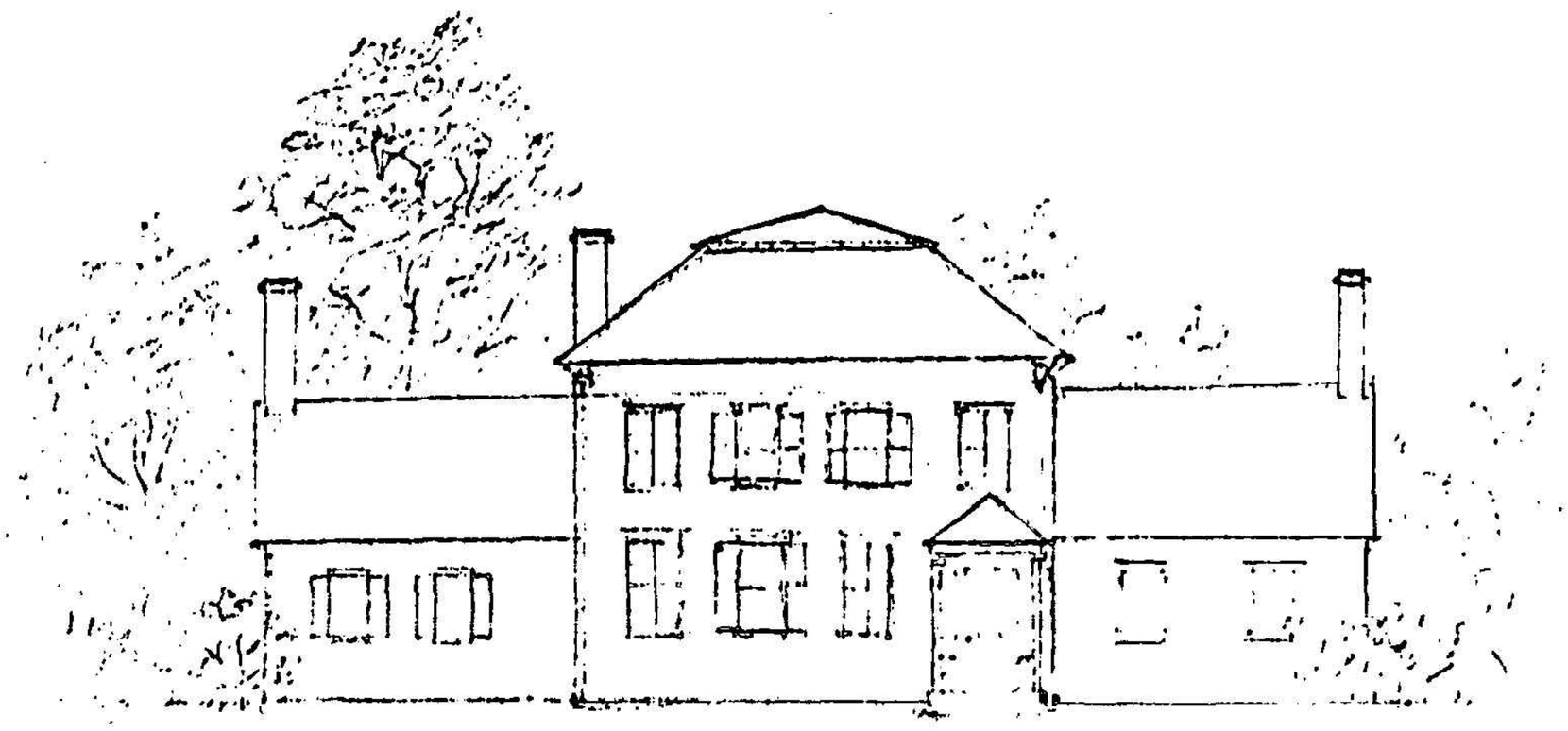


Figure 4. Elevation and Roof Plan of Dr. John Bard's Red House (reconstructed). From Edward Braman, "Genealogy and History of the Hyde Park Families," 1875. Roosevelt Library.

torn down. Financial losses from investments in mining and iron works caused Dr. John Bard to return to medical practice in New York City after the Revolution, where he formed a partnership with his son, Dr. Samuel Bard. In 1798 at the age of 83, he returned again to Hyde Park, dying there in 1799.[8]

DR. SAMUEL BARD, 1799-1821

Samuel Bard (Figure 5) was born in Philadelphia in 1742 and moved to New York with his parents four years later. After initial study at King's College [later Columbia], he left to apprentice with a London physician. From there he went to study medicine at the University of Edinburgh. In 1765, he went into partnership with his father in New York. Only a few years later, he founded a medical school at Columbia [later the College of Physicians and Surgeons] with five other European educated doctors, with which he was associated for the rest of his professional life. He published many important medical studies. In 1770, he married his cousin Mary Bard and spent much of his time at his father's estate in Hyde Park. Dr. Samuel Bard was one of the founders and the first president of the Society of Dutchess County for the Promotion of Agriculture. Before his death, Dr. John Bard had transferred all of his property to Samuel. Between 1797 and 1799, Dr. Samuel Bard built his own house overlooking the Hudson River, where he died in 1821 at the age of 79.[9]

Unlike his father, Samuel Bard was intensely interested in the aesthetic aspects of landscape gardening and estate development. The earliest documentation of this interest dates to 1763 and 1764, when John Bard began laying out his Hyde Park farm. As noted above, Samuel wrote home from Edinburgh with an extraordinary letter offering advice to his father. This letter is all the more remarkable in that it was written by a young man who had grown up in a city and who was in Europe, not on a grand tour but as a medical student. As far as we know, his apprenticeship in London and studies in Scotland would not have allowed much time for extended trips to famous gardens. Other than this, his only European experience was a sojourn of five months in a French jail after his ship was captured by privateers. On April 1, 1764, he wrote to John Bard concerning the siting of a country place:

> I heartily wish I could be with you at laying out your grounds, as I imagine I could be of some assistance, although I may find it impossible to convey my notions upon that subject in writing. From what I have as yet seen, I find those the most beautiful where nature is suffered to be our guide. The principal things to be observed in planning a pleasure ground, seem to me, to be the situation of the ground, and the storms and winds the country is most liable to. By the first, I mean, to distribute my plants according to the soil they most delight in; to place such as flourish most in a warm exposure and dry soil, upon the sunny side of a hill; while such as delight in the shade and moist ground, should be placed in the valleys. By this single precaution, one of the greatest beauties of a garden is obtained, which consists in the health and vigour of the plants which compose it. By considering well the predominant winds and storms of the country, we are directed where to plant our large trees, so that they shall be at once an ornament, and afford a useful shelter to the smaller and more delicate plants.[10]

He then went on with a classic statement of 18th-century aesthetic theory on the advisability of curving rather than straight lines:

Figure 5. Dr. Samuel Bard, Portrait, original at New York Hospital. From New York Public Library, Historical Notes of Saint James Parish, Hyde Park on Hudson, 1913. Photograph copy VMNHS, no. V-308.

> Next, I think straight lines should be particularly avoided, except where they serve to lead the eye to some distant and beautiful object--serpentine walks are much more agreeable. Another object deserving of attention seems to be, to place the most beautiful and striking objects, such as water, if possible, a handsome green-house, a grove of flowering shrubs, or a remarkably fine tree, in such situations, that from the house they may almost all be seen; but to a person walking, they should be artfully concealed until he suddenly, and unexpectedly, comes upon them; so that by the surprise, the pleasure may be increased: and if possible, I would contrive them so that they should contrast each other, which again greatly increases their beauty.[11]

He continued with comments on gardens:

> The last thing I shall mention, which, indeed, is not the least worthy of notice, is, to grow the flower garden, kitchen, and fruit garden, and if possible, the whole farm, into one, so that they may appear as links of the same chain, and may mutually contribute to the beauties of the whole.[12]

Samuel Bard concluded with the offer already mentioned to have a plan drawn in Scotland. Most amazing was this young man's realization that a topographical map was necessary to have such a plan made:

> If you could send me an accurate plan of the situation of your ground, describing particularly the hollows, risings, and the opportunities you have of bringing water into it, the spot where you intend your house, and the situation of your orchard, I would consult some of my friends here about a proper plan, and I believe I know some who would assist us, and as I cannot obtain your gardener before November, if you send the plan immediately, I shall be able to return it by him.[13]

The remarks by the young medical student on the desirability of avoiding straight lines in landscape gardening and of including an element of surprise [a key feature of the English picturesque] in the composition of scenery were written more than 20 years before Thomas Jefferson and John Adams visited English gardens together with Thomas Whately's Observations on Modern Gardening in hand. In fact, Whately's influential book was not published until 1770. However, the 22-year old Bard had clearly been doing some serious reading, possibly of William Shenstone's Works, which had just been published, and almost certainly of William Hogarth's The Analysis of Beauty, which came out in 1753. In Hogarth's book, generally considered to have marked the beginning of the rococo in art in the 18th century, there are such statements as:

> The eye has . . . enjoyment in winding walls, and serpentine rivers, and all sorts of objects, whose forms, as we shall see hereafter, are composed principally of what I call the waving and serpentine lines.[14]

We know for a fact that, by June of 1764, Samuel Bard had read Elements of Criticism by Henry Home, Lord Kames, an Edinburgh lawyer, published in 1762. On June 8, he wrote again to his father:

> . . . I have lately received great pleasure and improvement in reading Lord Kames' late work, and recommend it to your perusal, especially that part of it relating to gardening and architecture, before you go on in improving your place on the north river. He most justly condemns the cutting of gardens into formal parterres, or forcing nature in any

> respect, at the same time, points out, in a beautiful and philosophical manner, where we are implicitly to follow this amiable mistress, and when and how we may improve by modest dress, her native beauties. . . . [15]

Samuel Bard had to wait thirty-five years before he had the opportunity to put any of these principles into practice, and we have only tantalizing snippets of information concerning the development of his estate. However, his decision to situate his house on the edge of a ridge overlooking the Hudson was in itself evidence of a romantic approach to the landscape. Chosen to command panoramic views of the Hudson and the mountains beyond, the rolling meadows below, and magnificent forest trees overhanging the ridge on either side, Samuel Bard's house site was respected by all three of his successors, even though one substantial remodelling and two entirely new structures were built there. That Bard cherished his Hudson River prospect is vividly illustrated in an 1806 view of the family on the terrace at Hyde Park (Figure 6), with the whole group focussed intently on the river view and Samuel Bard gazing at it through a telescope.

In 1798, Samuel Bard retired from medicine, leaving his New York practice in the hands of his partner, Dr. David Hosack. His new house was completed early the following year. On February 13, 1799, Bard's wife Mary wrote to his son William:

> We are just come from visiting Hyde Park. The foundation is finished, one of the carpenters is gone home sick, I believe it is Elwood, that will postpone the (raising) which was to have been on tomorrow week . . . . I forgot mentioning that Mr. Dutton hoped Elwood would be back again by Monday or Tuesday and then it would make no difference in respect to the raising . . . [16]

The only known representation of Samuel Bard's house is an undated watercolor in the New York Public Library Print Room (Figure 7), showing a substantial and handsome but otherwise unremarkable mansion house typical of the last years of the 18th century. The watercolor gives little indication of landscape embellishment except for a massing of trees behind the house and one small shrub in front. The watercolor also clearly shows a semicircular drive in front of the house, but there is no way of telling how this would have been connected with the main drive, which could have been straight. Local historian Edward Braman described Bard's entrance gate as located directly opposite the house. Jacob Smith's "Map of the Town of Clinton," 1797 (Figure 8) shows the location of Samuel Bard's house (2) and also his store at Bard's Rock (10) but has no indication of internal layout. Also shown are Bard's fulling and saw mills (3), his grist and saw mill on Crum Elbow Creek (61), and a building on the other side of the Albany Post Road, which is probably the Red House (unnumbered).[17]

Other than the watercolor, the map, and the view illustrated in Figure 6, we have only Braman's description and that of a visitor to the estate when Dr. David Hosack's improvements were in the planning stage to provide information about the physical layout of Dr. Samuel Bard's estate. In June 1829, William Wilson came to Hyde Park and wrote:

> About half a mile above Hyde Park landing stands the Mansion House, not far from the brink of the descending grounds toward the river ... The stables and the office houses etc. are all on the north of the mansion.[18]

Figure 6. Samuel Bard and His Family on the Terrace of Hyde Park, 1806. Drawing by John R. Murray, colored by John McVickar. Courtesy, Mr. Brett E. Langstaff, Morristown, New Jersey.

Figure 7. Doctor Samuel Bard's House, Hyde Park, New York, Watercolor, undated. New York Public Library. Prints and Photographs Division.

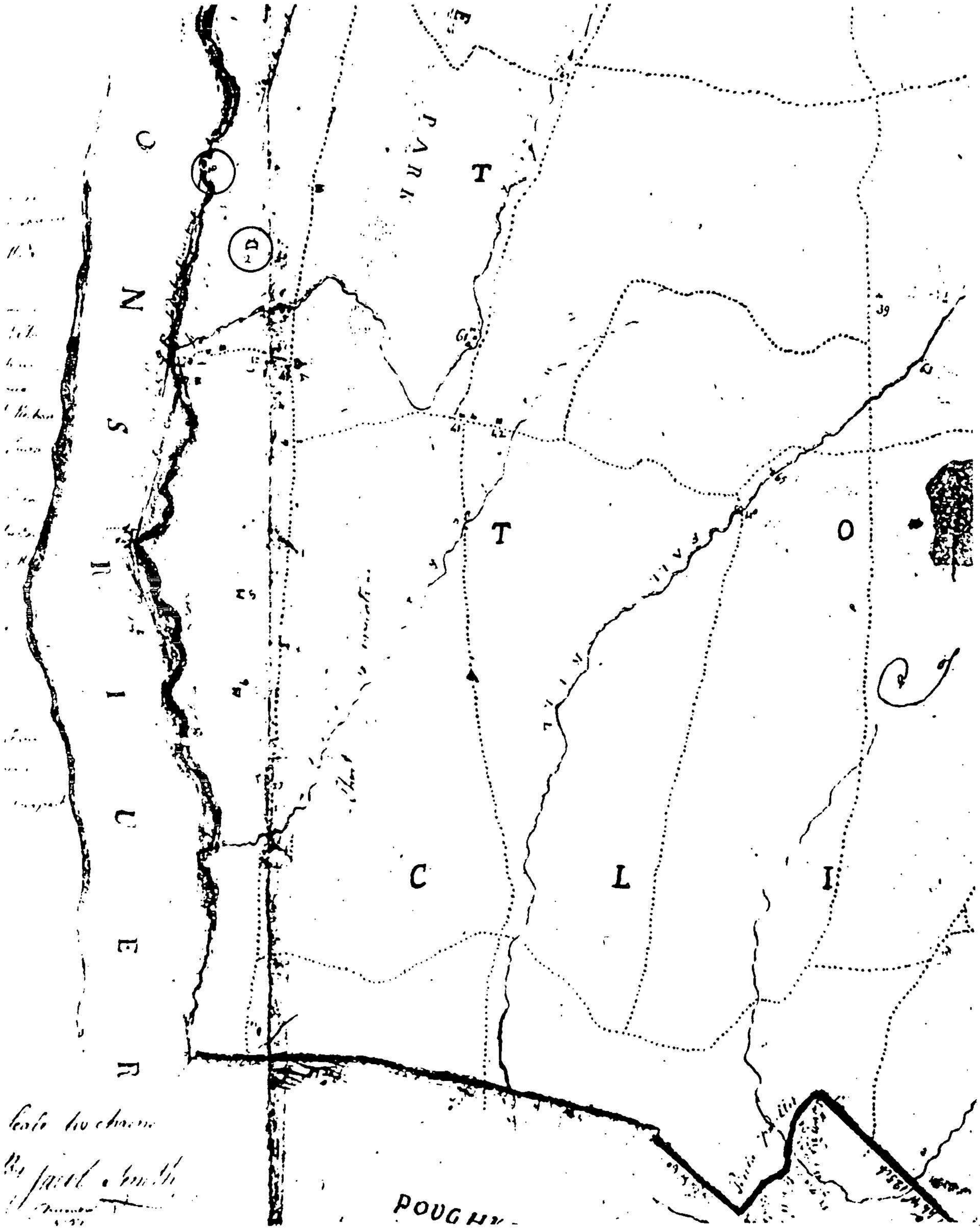


Figure 8. Jacob Smith, Map of the Town of Clinton, 1797. From Dutchess County Historical Society, Year Book, 1926.

The Bard Period Property Plan (Exhibit 1) shows the organization of the property as portrayed in secondary sources. (See Appendix F: Source List for Exhibits.) Contemporary sources revealed limited information about the internal organization of the property, such as the location of the Samuel Bard House and the Red House. Hackett's tracing of the Hyde Park Patent, shown in Figure 2, outlines the Bard ownership edged by the Hudson River on the west, by Crum Elbow Creek on the south and east and extending north a considerable distance from the estate and farm lands portrayed on Figure 1. The area shown is that which was later purchased by Dr. David Hosack, with the lighter Hosack boundary indicated on the east and north. There is no record of improvements to the estate property west of the Albany Post Road by John Bard. The organization of the entrance drive and house overlooking the Hudson River are the imprint of Samuel Bard. These and the garden area, outbuildings, Bard Lane, Bard Rock and farm buildings are all derived from the Charles Snell plan of the Bard Property developed in 1954-55 (Figure 9). Snell conducted extensive research developing this plan from the sources cited in this chapter and from maps that are no longer available. The Bard Period Plan must rely on these secondary sources since no primary ones have come to light. It portrays a schematic organization of the property. Further letters, prints and views may be secured that will enable a more exact or detailed representation of the physical attributes of this important early landscape.

Samuel Bard had a garden and greenhouse, but none of the sources mention exactly where they were sited. Particularly interesting is Wilson's description of the natural scenery between the Mansion House and the river, an account that could have been written today:

> The natural scenery along the shore line, to the distance of about a quarter of a mile from the verge of the river, is highly picturesque; . . . On the highest summit of the bank, terminating nearly a quarter of a mile from the water's edge, to a height of several hundred feet above its level, is seen the celebrated belt of forest trees that extends along the whole line; between this belt and the river, the ground is broken with many knolls, open glades, and ravines, which are lined down to the water's edge with trees. The more open compartments too, are enlivened by the interspersion of clumps and single trees.[19]

There is considerably more information about Samuel Bard's horticultural and agricultural activities, and some of his plants are also known. Shortly after the house was raised, Bard's son William received the following letter:

> Your papa begs you will inquire if any (spear?) grasses or blue grass seed, or the seed of any other grasses fit to bring the ground round about his house into a greensward is to be had in Philadelphia and if so to purchase for him as much as will sow two acres, and send it to me by the stage that I may receive it by the boats. Do my dear William be attentive to this, as you know how anxious Father is to have the ground about his house in order.[20]

About the same time, Samuel Bard wrote to his daughter Sally:

> Wednesday. Today for the first time I walk as far as my barnyard--looked at my pigs, my cattle and my workmen and proposed to Caesar to begin our hot beds. . . . I beg of you or Dr. Hosack will write to Mr. Prince at Flushing for 12 good roots of sweet scented monthly Honeysuckle to be sent immediately to you at Doctor Hosack's so that you may send them by the first boat of which you will have notice . . . [21]

Exhibit 1. Bard Property Period Plan, showing Bard ownership of future Vanderbilt estate portion of extensive holdings along Hudson River bounded by Crum Elbow Creek. LANDSCAPES.

SOURCE LIST

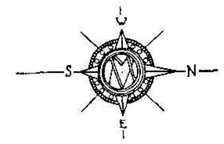
Source Code:
A brief description of the period plan is followed by the name of each source. This title is followed the repository name and by the code assigned to the source and the drawing number when applicable. The date, scale, designer/draftsperson are then listed in order, as available.

BARD PERIOD PLAN (1764-1821)

Description:
Overall estate and farm property boundary both west and east of the Albany Post Road, Crum Elbow Creek, circulation system of drives and walks, bridges, structures and water features. No vegetation is shown. Property boundary lines are shown extending to the north and east. The delineate the area of property under the subsequent owner, Dr. David Hosack, the future boundaries to the north and east are shown in a narrower line.

Sources:
Map of Hyde Park Patent, VMNHS, Photograph No. V-312, traced by Henry T. Hackett.

Map No. 1, Dr. John Bard's and Dr. Samuel Bard's Hyde Park 1746-1828, VMNHS, Drawing No V-238a. Drawn 4/10/1954, revised 1/29/1955, 1" = 200', Charles W. Snell.



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT: CX 1600-0-0085, 1990-1991

CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION
NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

0 400 800 1600

PREPARED BY
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1: BARD PROPERTY PERIOD PLAN
(1764-1821)

1764-1821

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Samuel Bard apparently had a long standing interest in tree planting. According to his son-in-law and biographer John McVickar, he had promoted the planting of locust trees as timber as early as the Revolutionary War. McVickar attributed the following undated letter to that period:

> We have been planting a fortune for our children,--a great quantity of locust seed; our farm is to be one great forest of locust trees.[22]

If McVickar's dating is correct, Samuel would have been talking about planting done on his father's farm in the 1770s.

The planting of ornamental trees was also a consuming interest to Bard. An early 20th-century historian writes: "Even Thomas Jefferson did not excel him in his quest for European trees, shrubs, vines, fruits, and vegetables that could be successfully grown on American soil."[23] It seems entirely possible that Samuel Bard planted the magnificent ginkgo that still stands to the south of the Vanderbilt Mansion. In 1897, Charles Sprague Sargent remarked that "the tree planted nearly a century ago in the garden at Hyde Park on the Hudson River, has begun to assume mature habit and shows that later generations may hope to see eastern America rival eastern Asia in its Ginkgo trees."[24] The ginkgo was introduced into this country from Asia in 1784, and the first specimens were planted in Philadelphia at William Hamilton's estate "The Woodlands" and in John Bartram's garden. These trees also survive today. Bard might have imported the ginkgo, but it seems more likely that, by 1799, Hamilton, Bartram and others would have begun to propagate them. If Samuel Bard asked his son to obtain grass seed in Philadelphia, he might also have arranged to acquire a ginkgo. Unless another correspondence comes to light, however, it will not be possible to ascertain, accurately, whether Bard or Hosack planted the ginkgo, until the tree meets its demise and annual growth rings can be counted.[25]

McVickar described Bard's "ardour" in acquiring rare plants:

> In the flowers and fruits of the garden, he became a learned and skilful horticulturist,--conversed, read, and wrote, upon the subject,--laid exactions on all his friends who could aid him in obtaining what was rare, beautiful, or excellent, in its kind,--drew from England its smaller fruits,--the larger ones from France, melons from Italy, and vines from Madeira,--managing them all with a varied yet experimental skill . . . [26]

McVickar writes also about Bard's conservatory:

> In the construction of a conservatory, he displayed much of this talent, it being the first in that northern climate, which substituted, with success, the heat of fermentation for the more expensive and dangerous one of combustion. In this, during the severity of the winter, he would often pass the greater part of the day, engaged in his usual occupation of reading and writing, or his favorite amusement of chess; and welcoming his friends who called upon him, to use his own sportive language, to the little tropical region of his own creation.[27]

Bard found such horticultural activities relaxing, according to McVickar:

> As a relaxation from business, Dr. Bard peculiarly prized the enjoyment of his garden and conservatory, which were stored with the choicest native and exotic plants.

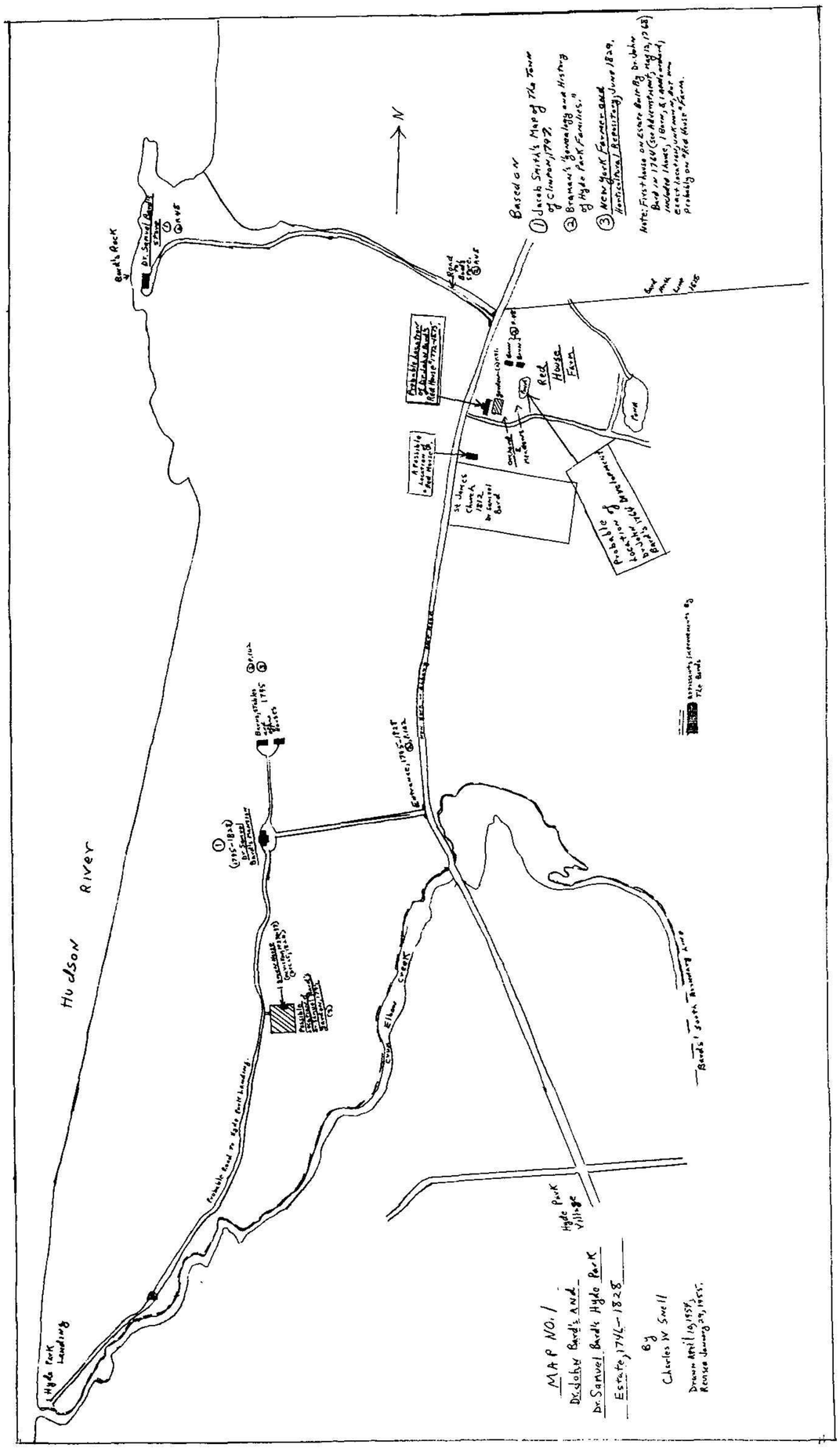

Figure 9. Charles W. Snell, "Map No. 1, Hyde Park Estate of Dr. Samuel Bard, 1746-1828, April 10, 1954, revised January 29, 1955. VMNHS, no. V-238.

> The pleasure he took in them was almost a peculiar sense: nor was it to him, as he asserted, without its moral uses. He has often told the writer, that nothing calmed and soothed his mind like a walk among his plants and flowers; and that he used it as a specific against the petty cares and anxieties of life.[28]

This enjoyment continued into the last year of Bard's life. On Christmas day 1820, he wrote to this son William:

> I walk, ride, and amuse myself, out of doors with my green-house, and in doors with my little transparent orrery; to which I am contemplating some additions and familiar illustrations.
>
> My green-house and flower-stands afford me considerable amusement. The plants flourish exceedingly: I spent two hours among them yesterday, and shall do so occasionally through the winter . . . every plant from the royal orange and myrtle to the humble crocus, in fragrance, grace and beauty, perform their part to admiration . . . they calm all my passions, sooth disappointment, and even mitigate the feelings of sorrow.[29]

[An orrery was a working model of the solar system. There are two in the Vanderbilt Mansion today.] In one of his last letters, Bard wrote:

> I . . . now begin to enjoy the spring by riding on horseback, and amusing myself in my garden . . . When it is fair over head but damp under foot, I ride my poney [sic] into the garden to give my directions, and to see my plants bursting into life, in which I take very great delight.
>
> I have several beautiful and rare plants coming forward; and I watch their progress with an interest which, by many people, would be thought trifling in a man of four score . . .[30]

Bard's agricultural activities are also well documented. As President of the Dutchess County Society for the Promotion of Agriculture, he gave much attention to the comparison of different soils and manures, improved farming implements, and foreign grasses. He encouraged the greater use of clover grass as a crop and gypsum as a manure. According to McVickar, the general adoption of clover grass and gypsum manure almost doubled the wealth of Dutchess County within a few years. On all agricultural matters, he was in constant touch with Judge Richard Peters of Philadelphia, an old friend who was also spending his retirement years in country life. Shortly after the introduction of merino sheep into this country, Samuel Bard started raising them for their fine wool, but this was not a financial success.[31]

Samuel Bard also contributed to the community in several ways, serving, for example, as President of the Dutchess County Medical Society. In 1811, he founded the Episcopal Church of Saint James in Hyde Park. The present building, however, was constructed in 1846 from plans by Augustus Cowman, who, at that time, was living in "The Cottage" on the Sexton Tract. Cowman, publisher of a Poughkeepsie newspaper, took two years off to study church architecture in England, apparently for the express purpose of designing the Hyde Park church. Although it may be coincidental, the town of Hyde Park was formed in 1821, the year of Samuel Bard's death, and was named after his estate.[32]

The Bard era of Hyde Park is one of exceptional importance, for the Bards were in the vanguard of the burgeoning American horticultural and agricultural movement. They pioneered in planting imported trees, fruits, flowers, grasses, and other new species of plants. In addition, Samuel Bard, contemporary of Thomas Jefferson, showed an early interest in new British landscape design principles, which he applied to his own estate.

CHAPTER I: END NOTES

1. William P. McDermott, "Land Grants in Dutchess County, 1683-1733: Settlement or Speculation?" Dutchess County Historical Society, Year Book, vol. 67 (1982), 140 -170; J. Wilson Poucher, "Who Were The Nine Partners?" Dutchess County Historical Society, Year Book, vol. 24 (1939), 52-57; Charles W. Snell, "Historic Structure and Grounds Report, Bellefield Mansion and Estate, Hyde Park, New York" (Denver, Colorado: National Park Service, December 1981), 7-9.

2. Henry T. Hackett, "The Hyde Park Patent," Dutchess County Historical Society, Year Book, vol. 24 (1939), 75-90.

3. John Brett Langstaff, Doctor Bard of Hyde Park (New York: E.P. Dutton and Co., Inc., 1942), 19-22; Abraham Ernest Helfenstein, Peter Fauconnier and His Descendants; With Some Account of the Allied Valleaux (Philadelphia: S.H. Burbank and Co., 1911). Langstaff cites Peter Fauconnier Papers at the Museum of the City of New York. Inquiries are being made.

4. George H. Genzmer, "The Bard Family in Dutchess County," Dutchess County Historical Society, Year Book, vol. 21 (1936), 68-72. The Bard papers at Bard College, Annandale, New York also on microfilm at the Roosevelt Library] include 18 items relating to Peter Bard, including deeds and letters to Dianah Marmion. One of these love letters (Peter Bard to Dianah Marmion, May 11, 1707) was published by Eleanor Roosevelt. See Eleanor Roosevelt, "My Day," Syndicated Column, September 14, 1938, clipping at the Bard College Library. For an account of the Bard and Hosack eras at the site, see Robert M. Toole, "Wilderness to Landscape Garden: The Early Development of Hyde Park," Hudson Valley Regional Review, Vol. 8, No. 2 (September 1991), 1-33.

5. Genzmer, "The Bard Family," 68-69; "John Bard," Appleton's Cyclopedia of American Biography (New York: D. Appleton and Co., 1898), vol. I, 164; Samuel Bard to John Bard from Edinburgh, April 1, 1764, published in John McVickar, A Domestic Narrative of the Life of Samuel Bard, New York (1822), 56-59.

6. Charles W. Snell, "The Early History of 'Hyde Park' (Vanderbilt Mansion National Historic Site), 1705 to 1894," (Typescript, 17 February 1955) at Vanderbilt Mansion National Historic Site, 4-8, 12-14. Copies of this and all of Snell's reports were also deposited at the Region One Office, then in Richmond, VA. Snell's "Early History" report was accompanied by four historical maps, all of which have been very helpful for our study: Map No. 1, "Dr. John Bard's and Dr. Samuel Bard's Hyde Park Estate, 1746-1828;" Map No. 2, "Estate of Dr. David Hosack, 1828-1840;" Map No. 3, "Walter Langdon, Jr.'s Hyde Park Estate, 1840-1895;" and Map No. 4, "Frederick W. Vanderbilt's Hyde Park Estate, 1895-1938." This draft report became the basis for Snell's series, "History of 'Hyde Park' Estate - 1705 to 1894," which ran in numbers 22 and 24 - 37 of the Hyde Park Historian between April 1955 and February 1960. Quotation from Franklin D. Roosevelt, "A Broadside of 1768 about Hyde Park," Dutchess County Historical Society, Year Book, vol. 17 (1932), 80-82.

7. VMNHS, File on Walls.

8. Samuel Bard seems to have been instrumental in persuading his father not to sell the farm. See McVickar, Domestic Narrative, 94-95. Snell, "Early History," 8; Edward Braman, "Genealogy and History of the Hyde Park Families," December 31, 1875, manuscript and typed transcript at the Franklin Delano Roosevelt Library, Hyde Park, 26 [pagination from typed transcript]; Charles W. Snell, "Map No. I - Dr. John Bard's and Dr. Samuel Bard's Hyde Park, 1746-1828," April 10, 1954, Vanderbilt Mansion National Historic Site. Based on the Braman manuscript, Snell placed the Red House directly on the Albany Post Road on the north side of what became the entrance to the Vanderbilt Farm Group. Franklin D. Roosevelt had the Hyde Park Post Office built according to the drawings in Braman, although he changed the material from red clapboard to fieldstone. Roosevelt wrote to older residents of Hyde Park attempting to pinpoint the exact location of the house and wanted to do a dig to get precise dimensions. There is no record of this having been done. See Elliott Roosevelt, ed., F.D.R., His Personal Letters, 1928-1945 (New York: Duell, Sloan and Pierce, 1950), vol. II, 956. See Franklin Delano Roosevelt, Informal Remarks at the laying of the Hyde Park Post Office Cornerstone, November 6, 1940. Quoted in Olin Dows, Franklin Roosevelt at Hyde Park (New York: American Artists Group, Inc., 1949), 136-137. The murals by Olin Dows in the Hyde Park Post Office include a representation of the Red House, although it is up high and difficult to see. [Visit by Cynthia Zaitzevsky and Nora Mitchell, April 9, 1992]. The 80 or so manuscripts relating to Dr. John Bard in the Collection at Bard Library include many mortgages and liens and give ample evidence of his financial difficulties. The Bard Collection in the Manuscript Room of the New York Historical Society has similar items.

9. Langstaff, Doctor Bard, 188-201; Snell, "Early History," 21-24; Genzmer, "The Bard Family," 69.

10. McVickar, Domestic Narrative, 57.

11. Ibid., 57-58.

12. Ibid., 58.

13. Ibid., 58. In the late 19th century, Frederick Law Olmsted often had great difficulty convincing clients of the necessity for a topographical map.

14. William Hogarth, The Analysis of Beauty (1753); Reprint ed.: Oxford: Joseph Burke (1955), 181; Thomas Whately, Observations on Modern Gardening, London: T. Payne (1770); William Shenstone, Shenstone's Works, London (1764), 2 vols.; Frederick Doveton Nichols and Ralph E. Griswold, Thomas Jefferson: Landscape Architect (Charlottesville, VA: University Press of Virginia, 1978), Chapter IV, "Influence of Landscape Garden Literature," 76-89.

15. Samuel Bard to John Bard, June 9, 1764, in McVickar, Domestic Narrative, 61. In his Elements of Criticism, Henry Home, Lord Kames treated gardening as an art within the newly popular informal style. See Geoffrey and Susan Jellicoe, Patrick Goode, Michael Lancaster, eds., The Oxford Companion to Gardens (Oxford: Oxford University Press, 1986), 307. Samuel Bard may possibly have visited Lord Kames' estate in Perthshire. See Langstaff, Dr. Bard, 81.

16. Mary Bard to William Bard, February 13, 1799, Bard Collection, Bard College Library, Annandale-on-Hudson, New York. This collection consists primarily of legal papers and contains relatively few such personal or family letters. Langstaff, Snell and other writers have often given the date of Samuel Bard's house as 1795. 1797 to 1799 seems more likely.

17. Braman, "Hyde Park Families," 56 [pagination from typed transcript]. Snell in his map no. 1 shows a straight entrance drive, citing Braman as his source. The watercolor at the New York Public Library came to the library in 1916 as part of the bequest of David McNeely Stauffer, an artist who was not even born at the time the Samuel Bard house existed in an unaltered state [i.e., before Hosack's remodelling]. Therefore, the watercolor was either copied by Stauffer from an earlier depiction or else was a view he happened to acquire [It is not signed]. Claire Feins has doubted whether the watercolor was in fact of the Bard house, since it differs so much from Hosack's house, but it was not uncommon at the time, even among the wealthy, to overlay an existing house with an entirely new elevation. See Claire K. Feins, "Dr. David Hosack at Hyde Park: A Report for the Vanderbilt Mansion National Historic Site at Hyde Park" (1950), 22, at VMNHS. Feins may also have confused the Hosack house with the later Langdon house, since she mentions photographs of the latter. There is an obvious discrepancy between the 1797 map, which shows the Bard house existing, and the letter, which indicates it didn't go up until 1799. Late 19th century maps frequently showed buildings, roads, etc. that were under construction or sometimes only planned as if they existed. It is not clear if that was the practice in the 1790s. The date, February 13, 1799, on the letter from Mary Bard to William Bard is legible and the letter was written when William Bard went to New York to study law in the office of Samuel's brother-in-law, Nathaniel Pendleton, in 1799. See Langstaff, Doctor Bard, 198.

18. William Wilson, "Notice of the Gardens at Albany, and of Dr. Hosack's Estate at Hyde Park," New York Farmer and Horticultural Repository, vol. 2, no. 6, June 1829, 149. On the basis of this article, Snell in his Map No. 1 placed Samuel Bard's garden and greenhouse to the south of his mansion, but Wilson, in this case, seemed to be describing what Hosack was intending to do rather than what was there.

19. Ibid., 149. It is unlikely that the lower meadows were as open in 1829 as they are today, but it is significant that Wilson refers to "open glades" and "open compartments."

20. (J.?) Bard to William Bard, Tues. 25th (Tues. February 25, 1799?), Bard Collection, Bard College Library. John Bard died March 30, 1799 in Hyde Park at the age of 83. Langstaff (Doctor Bard, 207) says this letter was written by Sally Bard in January 1800.

21. Samuel Bard to Sally Bard, Wednesday, February 26, 1799. Quoted in Langstaff, Doctor Bard, 200.

22. Samuel Bard, nd. Quoted in McVickar, Domestic Narrative, 184.

23. Genzmer, "The Bard Family," 70.

24. Charles Sprague Sargent, "Notes on Cultivated Conifers," Garden and Forest, Vol. 10, (October 6, 1897), 390-391.

25. Peter Del Tredici, "The Ginkgo in America," Arnoldia, July/August 1981, 150-161. In the article, Del Tredici attributes the ginkgo to Hosack's ownership, but he was unaware of the dates of Bard's ownership and the extent of his horticultural interest and has told me he thinks it possible that Bard might have planted it. [Personal communication, Peter Del Tredici, June 3, 1991.] In the late 1880s, at any rate, the Hyde Park ginkgo was attributed to Hosack's ownership. See "Plant Notes. The Ginkgo Tree", Garden and Forest, Vol. I, June 6, 1888, 173-174 and H.W. S. Cleveland, Letter to the Editor, Garden and Forest, Vol. I, July 4, 1888, 227.

26. McVickar, Domestic Narrative, 209.

27. Ibid., 209-210.

28. Ibid., 155.

29. Samuel Bard to William Bard, Christmas, 1820, in McVickar, Domestic Narrative, 236-237. A distinction is clearly made by McVickar between the greenhouse, a detached structure, and the conservatory, which would have been attached to the house. Bard would not have played chess in his greenhouse.

30. Samuel Bard to ?, nd (Spring 1821). In McVickar, Domestic Narrative, 237.

31. McVickar, Domestic Narrative, 182-183. For Richard Peters and his introduction of grasses, see Langstaff, Doctor Bard, 206-207. In his Treatise, A.J. Downing chose to include Judge Peters' estate about five miles from Philadelphia as "30 years ago, a noted specimen of the ancient school of landscape gardening." While noting Judge Peters' reputation as a "scientific agriculturist," Downing also praised "the design and culture of its pleasure grounds" with such features as "long avenues with vistas terminated by Obelisks." see A.J. Downing, A Treatise on the Theory and Practice of Landscape Gardening (New York: A.O. Moore & Co., 1841), 26-27.

32. McVickar, Domestic Narrative, 210-211; Dows, Roosevelt at Hyde Park, 66-69.
William Bard (1777-1853), Samuel's son, studied law and then became a pioneer in the life insurance business. William's son John Bard (1819-1899), together with Samuel's son-in-law, John McVickar (1787-1868) and Bishop Horatio Potter, was the founder of St. Stephen's College in Annandale-on-Hudson, now Bard College. Originally, St. Stephen's was a seminary for the Protestant Episcopal Church. See Reamer Kline, Education for the Common Good: A History of Bard College -- The First 100 Years (1860-1960) (Annandale-on-Hudson, New York: Bard College, 1960), 8-15.

II: THE HOSACK OWNERSHIP (1828-1835)

DR. DAVID HOSACK, 1828-1835

Samuel Bard's heirs retained ownership of Hyde Park for seven years after his death. When they decided to sell, Dr. David Hosack, long-time friend, fellow horticultural enthusiast and former partner of Bard, was a logical successor to the estate. He had been intimately involved in its formative years, and, as we have already seen, sometimes served as a conduit for plant materials to Hyde Park. With David Hosack's ownership, we come to the briefest but one of the most interesting and historically significant eras in the estate's history.

David Hosack (Figure 10) was born in New York on August 31, 1769, received his undergraduate degree from the College of New Jersey (Princeton) in 1789, and then studied medicine in the New York office of Samuel Bard and the Philadelphia office of Benjamin Rush. In 1791, he began practicing medicine in Alexandria, Virginia, but, in 1792, he like Samuel Bard, went to study medicine at the University of Edinburgh. [His father, Alexander Hosack, was a native of Scotland.] A year later, he went to London to study mineralogy. In 1794, he returned to this country, and, within the next few years, he became both professor of botany and professor of medicine at Columbia, later becoming a professor at the College of Physicians and Surgeons. In 1797, when Samuel Bard decided to reduce his medical responsibilities in New York to give greater attention to his Hyde Park estate, Bard took Hosack into partnership, and later turned the practice over to him altogether. In 1801, Hosack established the Elgin Botanic Garden, the first botanic garden in this country, in New York on the site of the present Rockefeller Center (Figure 11). Samuel Bard was also involved in this scientifically innovative but financially shaky operation. Hosack's third wife was a widow, Mrs. Magdalena Coster, whose large fortune enabled him first to purchase Hyde Park and then to develop it almost without regard for expense. On December 22, 1835, David Hosack died suddenly at Hyde Park.[1]

Like Samuel Bard, Hosack had decided to retire in favor of country life but to keep active to a limited extent in medical practice. On January 1, 1829, he wrote to an old friend, Dr. James Thacher of Plymouth:

> I have lately purchased a farm of 700 acres on the Hudson . . . where I propose to pass my summers--my winters will be spent in town and my time devoted to the college and to my practice as far as I can render it in consultation . . . agriculture and horticulture will now occupy the residue of my life in which I follow your example--I hope you will gratify me by a visit in the summer when we will attend to the georgics as well as to medicine.[2]

Hosack may have intended from the beginning to have an ambitious landscape scheme, but he probably gave his attention first to the enlarging and rebuilding of Samuel Bard's house. For this task, he selected Martin Thompson, formerly principal in the firm of Town and Thompson [Ithiel Town]. This firm, founded in 1826, was the first important architectural firm in New York City. Only two years later, however, the partnership dissolved, and Thompson continued on his own. Their work prior to 1829 included the Merchants' Exchange, New York (1825-1827) and Saint

Figure 10. David Hosack, M.D., F.R.S. from a painting by Sully, copied from The National Cyclopedia of American Biography, Vol. 3, New York, 1893. VMNHS, no. V-318.
Figure 11. Elgin Botanical Gardens, on the site of the present Rockefeller Center--1812. These wre the first public botanical gardens in the country, same source as Figure 10.

Mark's-in-the-Bowery (1827). Three drawings of Hyde Park by Thompson were exhibited at the National Academy of Design in 1829: "Lawn Front of the Residence of Dr. David Hosack, at Hyde Park" and one drawing each of the gate lodges. The gate lodge drawings have been lost, but the lawn elevation is preserved in the A. J. Davis Collection, Avery Library, Columbia University in the form of a week pencil sketch of the house (Figure 12), which is also shown in a redrawn form in Figure 13.[3]

In addition to the drawings, we have a description of the main house and outbuildings published by James Thacher in 1830 in the New England Farmer. The very specific nature of the description and the fact that dimensions are given suggest that Hosack showed Thacher architectural drawings:

> The mansion house at Hyde Park is elevated about 200 feet above the surface of the river. With its two wings it presents a noble front of 136 feet, and is two stories above the basement. The centre or principal building, has a piazza on both fronts; the west front is open to the Hudson, and the east looks over a spacious, beautiful lawn towards the turnpike from New York to Albany. The hall, and several apartments above and below, are warmed by heated air from a coal furnace in the basement story. The south wing contains a rich and well selected library, consisting of 4 or 5000 vols. purchased at the expense of $20,000. Here is to be found a collection of works in every branch of literature. In no private library is there a more complete collection of European and American periodical Journals; scarcely a production of merit of this description; but may be found in this collection, and the number is constantly increasing. The Dr has also in his hall and gallery, a valuable collection of paintings, by the first artists both ancient and modern.[4]

Thacher also described outbuildings:

> At a proper distance north from the house, is situated the coach house and stable, built of stone in a chaste style of Grecian simplicity, and is 61 feet in front by 40 deep.[5]

the greenhouses:

> At an equal distance south, is to be seen the green house and hot house, a spacious edifice, constructed with great architectural taste and elegance, and well calculated for the preservation of the most tender exotics that require protection in our climate. It is composed of a centre and two wings, extending 110 feet in front and from 17 to 20 feet deep. One apartment is appropriated to a large collection of pines. Among the rich display of rare shrubs and plants, are the magnolia grandiflora, the splendid strelitzia, the fragrant farnesiana, and a beautiful tree of the Ficus elastica or Indian rubber, about 8 feet high, 5 years old.[6]

and the gate lodges:

> From the turnpike road there are two gates of entrance into the premises, about half a mile from each other, and a porter's lodge is connected with each gate. The north lodge is 19 by 31 feet, with a portico projecting over the north and south fronts, each supported by 4 Grecian Doric columns. Two wings project from the sides, which serve as lodging rooms. This little building has been much and deservedly admired for its architectural beauty. The entrance gate is finished in a very neat and imposing style of architecture. Mr Thompson of New York, is the skilful architect employed in the construction of these buildings.[7]

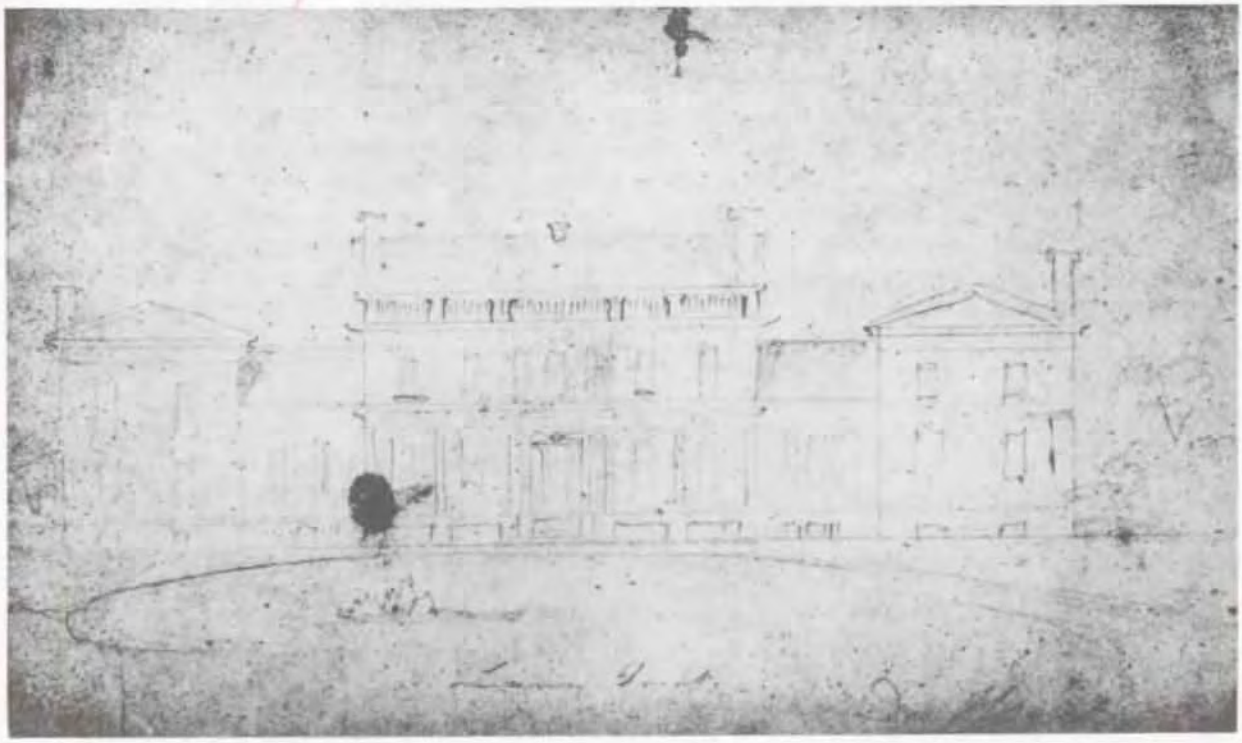

Figure 12. Sketch of Hyde Park. Martin E. Thompson, ca. 1829. Avery Architectural Library.
Figure 13. "Lawn Front of Residence of Dr. David Hosack, at Hyde Park." Redrawn from original Elevation by Martin E. Thompson, 1829, at Avery Architectural Library, Columbia. VMNHS, no. V-317A.

According to local historian, Edward Braman, Hosack also built new barns on the Red House farm and a new farm house and gardener's cottage in the same area. Dr. Hosack's manager, also described as a landscape gardener, was a Scotsman named Archibald Grieves, who lived in the Red House. Before Grieves arrived, this house was occupied by Samuel Robinson, last farmer for Bard and first for Hosack. Hosack's new vegetable garden was also part of the Red House farm. In addition, Hosack built two houses in the village of Hyde Park. There is a unclear reference in Braman in which he describes "Mr. Upjohn, Senior, the architect, then recently from England" living for a while in the Red House. Other sources indicate that immediately after his arrival in this country in 1830, Richard Upjohn went to Manlius, New York for about a year.[8]

ANDRE PARMENTIER

At the same time that he was making major renovations to the house and building numerous outbuildings, David Hosack was planning extensive changes to the landscape. To make the new design, he turned to Andre Parmentier, a nurseryman and designer who had only been in this country for a few years but who had already made a considerable impact.

Andre Parmentier was born in Enghien, Belgium, July 3, 1780 into a family active in the nursery business. His elder brother, Joseph (1775-1852) became director of Enghien, a landscaped estate owned by the Duke of Arenberg. Andre was educated at the University of Louvain but presumably learned horticulture and landscape design from his brother. He emigrated to the United States in 1824, where he established a nursery in Brooklyn. According to some sources, David Hosack offered Parmentier the superintendency of the Elgin Botanic Garden, which he declined. In the six years before he died in 1830, Parmentier became noted for his nursery and for his landscaping ability. According to A. J. Downing:

> During M. Parmentier's residence on Long Island, he was almost constantly applied to for plans for laying out the grounds of country seats, by persons in various parts of the Union, as well as in the immediate proximity of New York. In many cases, he not only surveyed the demesne to be improved, but furnished the plants and trees necessary to carry out his designs. Several plans were prepared by him for residences of note in the Southern States; and two or three places in Upper Canada, especially near Montreal, were, we believe, laid out by his own hands and stocked from his nursery grounds. In his periodical catalogue, he arranged the hardy trees and shrubs that flourish in this latitude in classes, according to their height, etc. and published a short treatise on the superior claims of the natural, over the formal or geometric style of laying out grounds. In short, we consider M. Parmentier's labors and examples as having effected, directly, far more landscape gardening in America, that those of any other individual whatever.[9]

The "short treatise" referred to by Downing was an entry on "Landscapes and Picturesque Gardens" in Thomas G. Fessenden's New American Gardener, published in 1828, which will be discussed later in this chapter. In 1828-1829, when Hosack was President of the New York Horticultural Society, Parmentier contributed frequent short horticultural "notices" to the New York Farmer and Horticultural Repository and the New England Farmer. A selection of these items is listed in the bibliography. Parmentier, although clearly a major figure in the history of American landscape design, has proven an elusive subject for scholars. Nothing is known of the southern and little of the Canadian gardens mentioned by Downing, and only a few other works

by Parmentier have been identified. Of these, Hyde Park is by far the best documented. As recently as 1903, a portfolio of Parmentier's drawings existed, but recent concerted efforts to find it have been unsuccessful.[10]

Parmentier's first landscape design in this country was his own "horticultural garden" or nursery in Brooklyn, begun in 1825. It was described in numerous articles in horticultural journals, and the plan (Figure 14) was also published repeatedly. Because of its role as a nursery, this 24-acre, triangular site offers few points of comparison with a residential design, although a curvilinear pathway system through the extensive vineyards (1) is shown. Shortly before undertaking Hyde Park, Parmentier was asked to lay out "Pelham Manor," the estate of Elisha W. King in New York. These grounds received much praise, one writer describing them as the "happiest thing" Parmentier had executed.[11] Another writer said King's estate

> . . . is likely to become one of the most ornamental on the East River, and will give an idea of the manner in which the Europeans embellish their country places. Plantations advantageously interspersed with ornamental and fruit trees, unite utility with agreeableness, and greatly augment the value of the ground. Mr. P. has very complaisantly shown us several other plans of gardens, which appear to us highly interesting.[12]

Presumably, these were Parmentier's own plans, possibly the lost portfolio. Martin E. Thompson was the architect of King's "Grecian style" house at Pelham Manor. One of Parmentier's Canadian projects has been identified as the grounds of Upper Canada College on King Street West, York (now Toronto), which may have been completed posthumously. In 1830, Parmentier's widow received payment (30 pounds) for his plan and another payment for trees and shrubs.[13] A lithograph of the College, made from an 1835 drawing, gives little more than a hint of the landscape embellishments (Figure 15). Parmentier's nursery, Pelham Manor, and Upper Canada College are all gone.

Four projects, one done for himself, seem a rather meager record for a designer as celebrated as Parmentier. Furthermore, one gets a clear impression from Downing that Parmentier's six-year career in this country was very prolific. There is also ample evidence that Parmentier sought out landscaping commissions quite aggressively, and sources mention that his rates were "very low." All of this suggests a designer eager for new work and one who may have been under some financial pressure. Parmentier came to this country with little money, and buying and stocking his horticultural garden would have been an expensive proposition.[14]

There are a few tenuous leads to other possible landscaping commissions by Parmentier. A horticultural, although probably not a design, client was Robert Underhill of Croton Point on the Hudson, for whom Parmentier laid out the first large (75 acres) vineyard in the country. [The vines did not survive long.] Elisha King, owner of Pelham Manor, was a New York alderman. In 1827, a writer describing Pelham Manor noted that the City Corporation was "contemplating" improving "the park," and, if so, Parmentier would be hired to do it. New York parks in existence in 1827 were Bowling Green, the Battery, City Hall Park, and Washington Square. Washington Square, originally a potters' field and a place for public hangings, became a public park in the 1820s. It has also been suggested that Parmentier laid out the grounds of the first Bloomingdale Asylum on land that is now part of Columbia University. Another New York commission for Douglaston Manor was recently exhibited with early sepia tone photographs.[15] Parmentier made

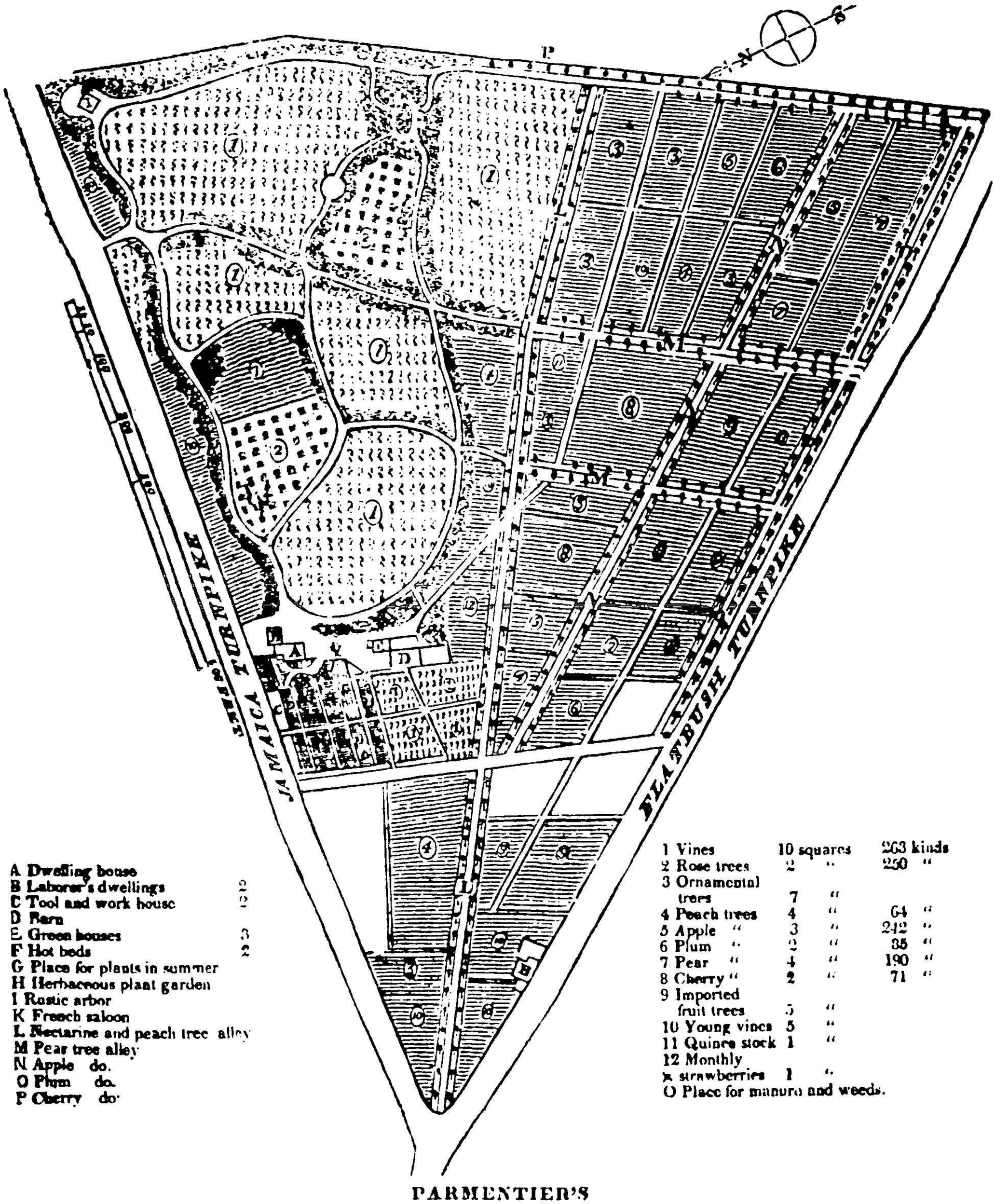

Figure 14. Plan of Parmentier's Horticultural Garden Near Brooklyn. From the New England Farmer, 1829.

Figure 15. Upper Canada College, Toronto, John Ewart, architect; Andre Parmentier, landscape designer. Lithograph made from an 1835 sketch by Thomas Young. From Arthur, Toronto: No Mean City.

two documented trips to Boston to solicit new design work--in the winter of 1828 and on July 7, 1828--but his name has not turned up in connection with any estates in the Boston area. The New York City leads, even if they could be confirmed, are all for sites that have been altered many times since. Although further research may bring to light other Parmentier projects, it now seems highly likely that Hyde Park was not only Parmentier's chef d'oeuvre but may well be his only design that survives, even in part.[16]

THE NEW LANDSCAPE AT HYDE PARK

In an important sense, the landscape designed by Parmentier for Hyde Park was not "new." There is every reason to believe that Hosack, like Bard, respected and loved the natural scenery at the site, especially its dramatic topography and magnificent trees. Relatively little was done to the wilder areas, especially near the river, and, elsewhere, the landscape was designed to blend with existing features. William Wilson was the first to note this, when he wrote:

> In every direction to the east, north and south of the mansion, the ground spreads out in one wide open highly elevated and extensive plain, which at a considerable distance easterly from the house, gently descends to a gentle hollow, through which a fine mill stream, skirted with trees winds its way gradually around toward the south westerly points of the estate, where it empties into the North River near the landing. The Doctor intends making a carriage road from the landing in a direction nearly parallel with the course of the stream, to a distance of about a quarter of a mile, where it will turn to the left and pass through part of the Park and lawn toward the mansion, affording in its course a view of the pleasure ground, green house and hot houses, etc., which are to be located to the south of the dwelling.[17]

James Thacher was one of the earliest visitors to Hosack's estate after Parmentier's plan had been executed. He also described elements of the scenery, especially trees, that had obviously been in existence before any of the improvements made by Hosack or the Bards:

> The forest trees which surround the domicile are identically the natives which are found in our forest; some of the oaks are a century in age, and all are large and so grouped and intermingled over the lawn as to present at every step the most fantastic views that can attract the pencil of the artist.[18]

Thacher stressed that the trees were natives of the forest. Although the general appearance must have been that of a designed landscape of ancient origin, Hosack and Parmentier could easily have accomplished the effect described by Thacher in a very short time simply by selectively clearing existing forest trees on the lawn and near the house. Some of the trees might also have been retained, planted or transplanted by Samuel Bard to ornament his "greensward."[19]

Although published and unpublished descriptions of the grounds of Hyde Park during Hosack's ownership abound, the visual record is much skimpier. Even more frustrating is the fact that numerous drawings and at least three maps are known to have been made, and, obviously, Parmentier must have produced a plan. All of these are lost except for one second-generation map; two sketches; one generic Currier and Ives print; a view from the estate toward the Hudson in Downing; a little sketch of a pavilion, also in Downing; a panoramic view from the Hudson

made in the early Langdon era; and the two architectural drawings at the Avery. Two maps from the Hosack era mysteriously disappeared from the Dutchess County Map Collection about thirty years ago, along with the microfilm on which they were recorded.[20]

Nevertheless, a good idea of Parmentier's plan for Hyde Park can be gained from an 1849 map of the estate (Figure 16), in spite of the fact that it dates from the early years of the Langdon ownership. The plan was apparently copied or traced by H. T. Hackett [Franklin D. Roosevelt's lawyer], and the copy at VMNHS is entitled "Drawn from Map of Property at Hyde Park belonging to Dr. Hosack (filed October 6, 1849)." There are many questions that arise concerning the 1849 map. In the first place, why was a map made at all in 1849? Neither the estate proper nor the Sexton Tract changed hands that year. Secondly, why is it described as Dr. Hosack's property when Hosack had been dead for fourteen years and the estate had been out of the family for nine years? It is clearly not a copy of a plan made earlier, for it does show changes that would date it to 1849. Probably the map was made to record small land purchases made by Walter Langdon on the southern and eastern sides of Crum Elbow Creek, parcels labelled on the Hackett tracing but not on the 1988 tracing, which is the version we have used in Figure 16.

The Hosack Property Period Plan, included in this chapter as Exhibit 2, shows the configuration of the property as developed by Hosack with Parmentier. The sources for Exhibit 2 are shown on the plan and in Appendix F: Source Lists for Exhibits. The boundary frames "the 700 acres on the Hudson" that Hosack referenced as recently purchased in 1829. A change from the Bard Property Period Plan is the addition of a small triangular parcel south of Crum Elbow Creek to the west of the Albany Post Road. This addition allowed for the development of the circuitous entry drive, replacing the straight Bard entry. This drive enters the property and drops down to a bridge over Crum Elbow Creek. After the creek crossing, drives proceed in two directions, south west following the creek toward Hyde Park Landing and west rising up toward the Mansion. Both of these are new drive segments which allowed a landscape experience, one a woodland passage with sometimes dramatic running water with enclosed views, the other a sinuous route to a pastoral landscape with grand trees and views of the Hudson River. The main entry drive passes to the east of these structures, approaching the ridge for an expansive vista of the Hudson and curving back to a north exit onto the Albany Post Road. A separate drive system served the residence to the north and the farm lands. A lesser drive or walk is also shown connecting to the Hyde Park Landing drive with a small, round structure along its course a short distance north of the intersection with the drive along the creek. This walk or secondary drive, from the Landing to the Mansion, remains from the Bard period. As the Mansion is approached a network of walks/drives provides access to the various structures. Another walk/drive segment connects to the northern residence and provides access downhill to Bard Rock. Bard Lane, along the northern property boundary, also remains from the Bard period although the double loop configuration near Bard Rock is a change.

With all of this in mind, much of the 1849 plan--in fact most of it south of the boundary line of the Sexton Tract--can be accepted as Parmentier's layout. The basic scheme and many of the details from the late 1820s have survived to this day. As has already been pointed out, Parmentier moved the main entrance further to the south, so that the drive could cross Crum Elbow Creek over a new bridge and approach the house indirectly. The visitor had another option [and still has today] of taking the drive, described by William Wilson, running alongside

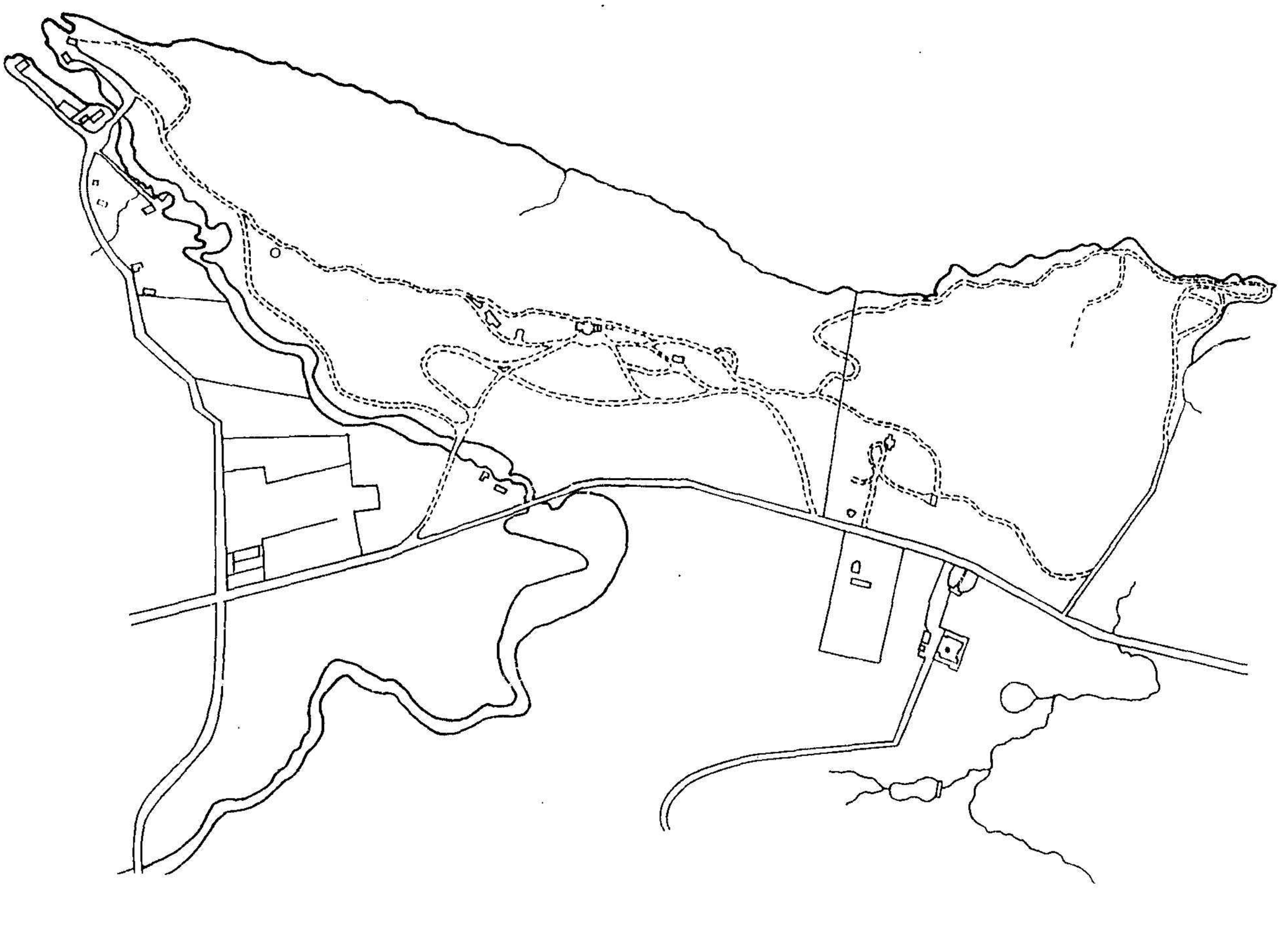

Figure 16. Lay-out of Hyde Park, 1849, showing Parmentier's Plan, with Modification of Northern Entrance Made by Walter Langdon and minor changes in the Sexton Tract. From a photocopy at VMNHS of H.T. Hackett, "Drawn from Map of Property at Hyde Park belonging to Dr. Hosack (filed October 6, 1849)." Illustrated here as traced by Rieley Associates, April 1988.

Crum Elbow Creek toward the southwestern portion of the property. More often, he would reach the house by swinging over in the direction of the gardens. Hosack's greenhouse and garden were located much closer to the house than the present gardens and would probably have encroached on a considerable part of today's south lawn. The boundaries of the garden are not shown on the 1849 map. Other roads led to the Coach House. Originally, the main road would have continued to the North Gate House near the present exit. There was also a curvilinear pathway system to take advantage of views and reach the pavilions. As is shown on the 1849 map, Walter Langdon had to alter the north exit, so that it fell within his own property. Presumably, the house shown on the map is the one built by Langdon in 1847 after Hosack's house burned in 1845. Charles W. Snell's "Map No. 2 -- Hyde Park Estate of Dr. David Hosack, 1828-1840" is a logical reconstruction of the original circulation system. (Figure 17) [21]

A few other changes associated with the separation of the Sexton Tract from the estate proper can be seen on the 1849 map. One pavilion is shown near the southern end of Langdon's property; we know that this survived into the Langdon era, since it was published in Downing's Treatise as late as the 1859 edition (Figure 18). There was an almost identical pavilion, not shown on the 1849 map, located near Bard's Rock,. This pavilion, marked "Arbor", is clearly shown on a panoramic view of the property from the Hudson in 1847. (Figure 19) At this time, the Sexton Tract belonged to Augustus Cowman [misspelled "Coeman"]. The southern pavilion does not appear on the panorama possibly because a fold in the paper occurs where it should be.[22] This panorama also reflects changes made in the early Langdon ownership, which will be discussed in the next chapter.

THOMAS KELAH WHARTON: ARTIST AND DIARIST

Our best single source for the appearance of Hyde Park during the Hosack era are the diaries and sketches of an 18-year old, English born artist who stayed at the estate for a month in the summer of 1832. Thomas K. Wharton, born in Hull, England in 1814, came to the United States in 1830 with his parents who settled in Ohio. In 1832, Wharton entered Martin Thompson's office to study architecture, and it was obviously through this connection that he met David Hosack, although, by this time, the architectural work at Hyde Park was finished. Dr. Hosack took a liking to the young man and invited him for an extended stay in Hyde Park to escape the cholera epidemic then ravaging New York and to do a series of drawings of the estate. After this, Wharton seems to have abandoned the idea of an architectural career. He left Dr. Hosack's to visit Col. Sylvanus Thayer, Superintendent of West Point, where Wharton seems to have taught drawing for a brief period. In 1834 and 1835, he exhibited three landscape drawings near West Point at the National Academy of Design. Among his other known drawings are one of Reading, PA (1838) and two sketches of Natchez, MS (ca. 1850). Wharton died in New Orleans in 1861.[23]

Shortly after Wharton's arrival, he was given instructions by Hosack:

> . . . he wished me to make him several sketches to be engraved on stone to illustrate a Quarto which he is engaged upon descriptive of his place. . . . the originals . . . will be enclosed in a Portfolio and placed on the drawing room central table for the frequent inspection of his family and guests.[24]

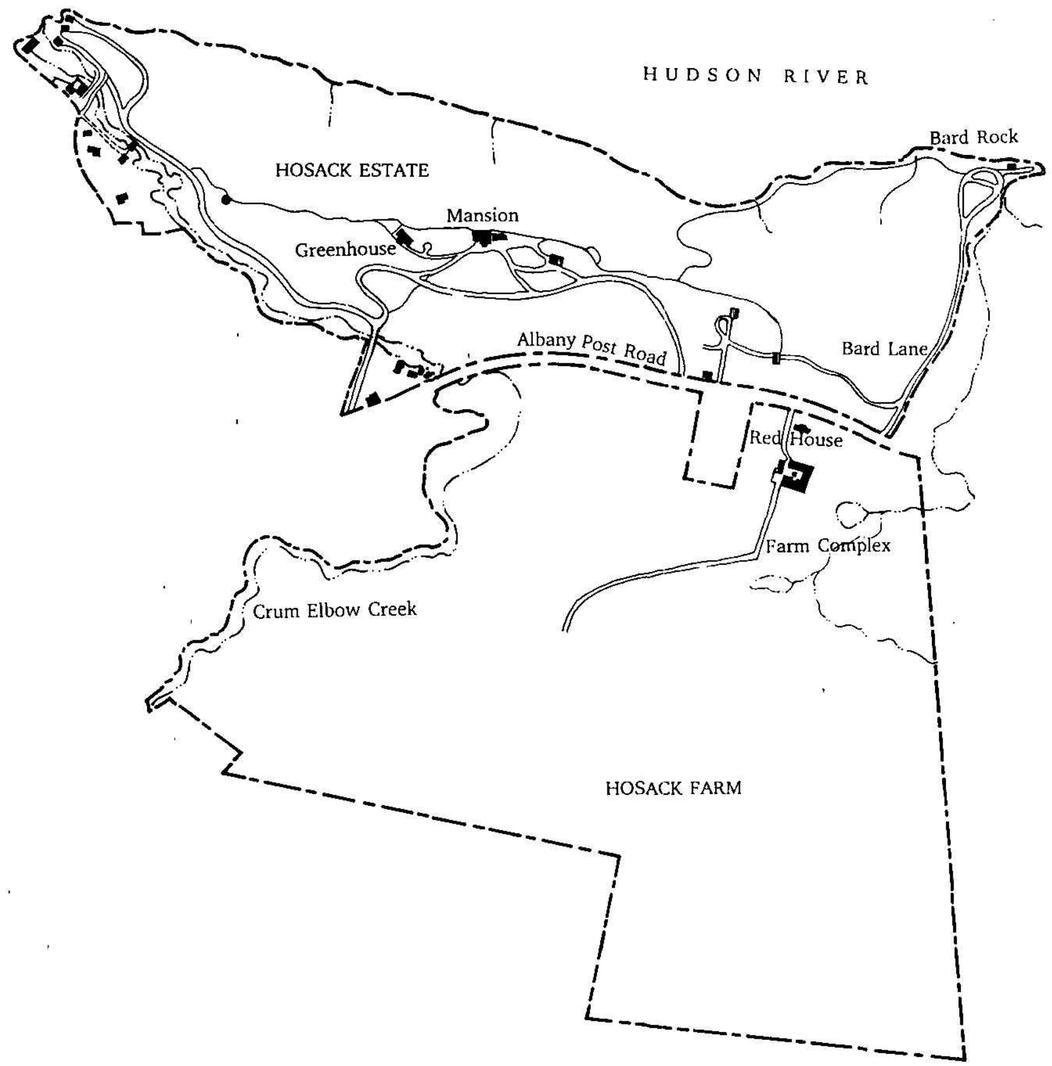

Exhibit 2. Hosack Property Period Plan, showing Hosack ownership of future Vanderbilt estate, portion of extensive holdings along Hudson River bounded by Crum Elbow Creek. LANDSCAPES.

SOURCE LIST

Source Code:
A brief description of the period plan is followed by the name of each source. This title is followed the repository name and by the code assigned to the source and the drawing number when applicable. The date, scale, designer/draftsperson are then listed in order, as available.

HOSACK PERIOD PLAN 1828-1835

Description:
Overall estate and farm property boundary both west and east of the Albany Post Road, Crum Elbow Creek, circulation system of drives and walks, bridges, structures and water features. No vegetation is shown.

Source::
Drawn from Map of Property at Hyde Park belonging to Dr. Hosack. VMNHS Drawing No. 23., originally filed 10/06/1849, traced later by Hackett.

Plan of Property Conveyed by W. W. Woodworth and A. J. Bleecker to Mrs. Magdalena Hosack being a part of the estate of the Late Dr. David Hosack. -VMNHS, 5/25-26/1840, tracing of survey map made by George Van Vliet. Copy made by Helena G. Van Vliet.

Map No.:2, Hyde Park Estate of Dr. David Hosack 1828-1840 (540 Acres), VMNHS, Drawing No. V-239a, 4/10/1950, revised 1/29/1955, 1" = 200', Charles W. Snell.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT: CX 1600-0-0085, 1990-1991

CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION
NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

0 400 800 1600

PREPARED BY
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WITH CYNTHIA ZAITZEVSKY, PhD

2: HOSACK PROPERTY PERIOD PLAN
(1828-1835)

ON MICROFILM

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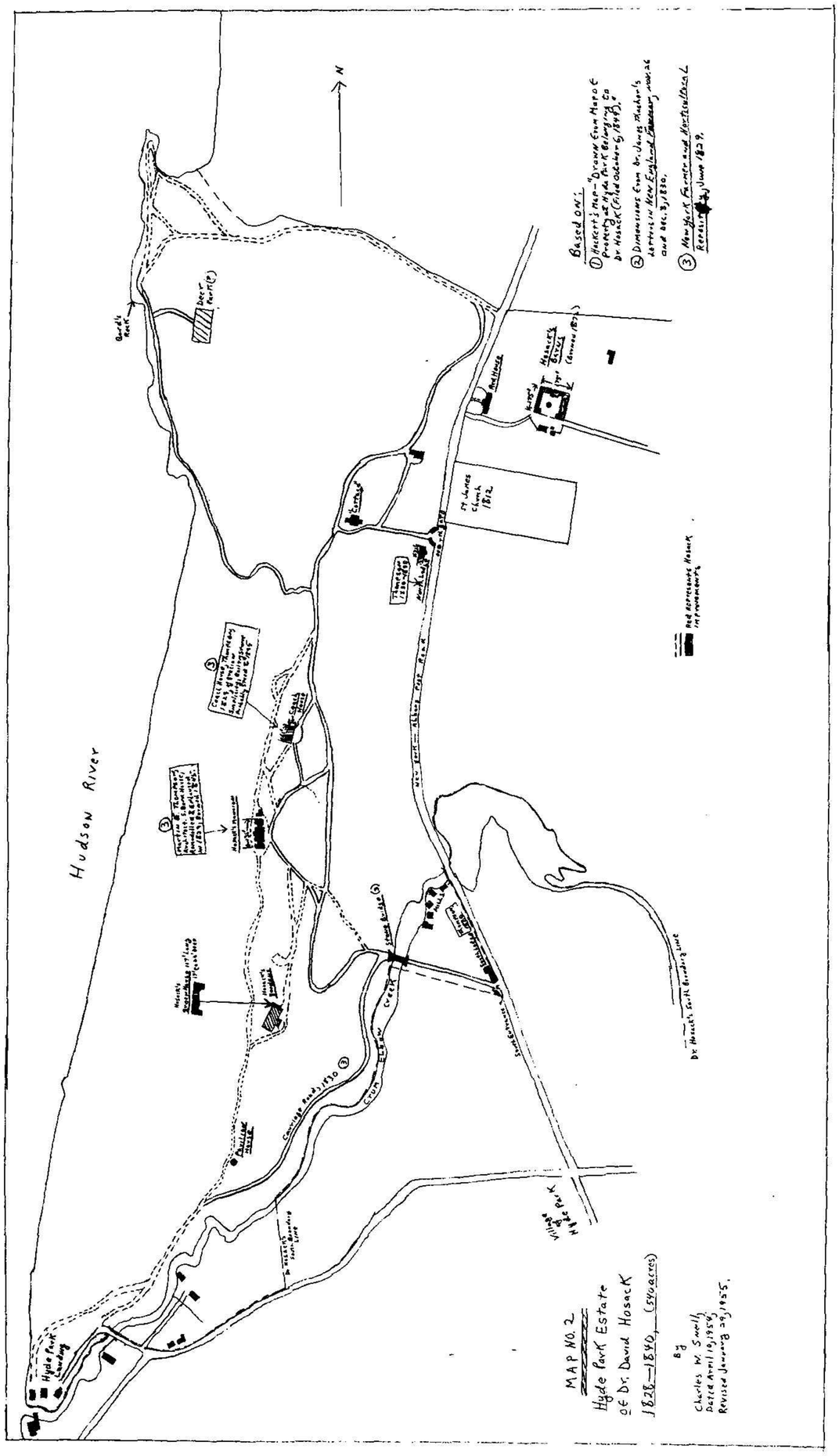

Figure 17. Charles W. Snell, "Map No. 2. Hyde Park Estate of Dr.David Hosack, 1828-1840," April 10, 1954, revised January 29, 1955. VMNHS, no. V-239.

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[Fig. 75.] where

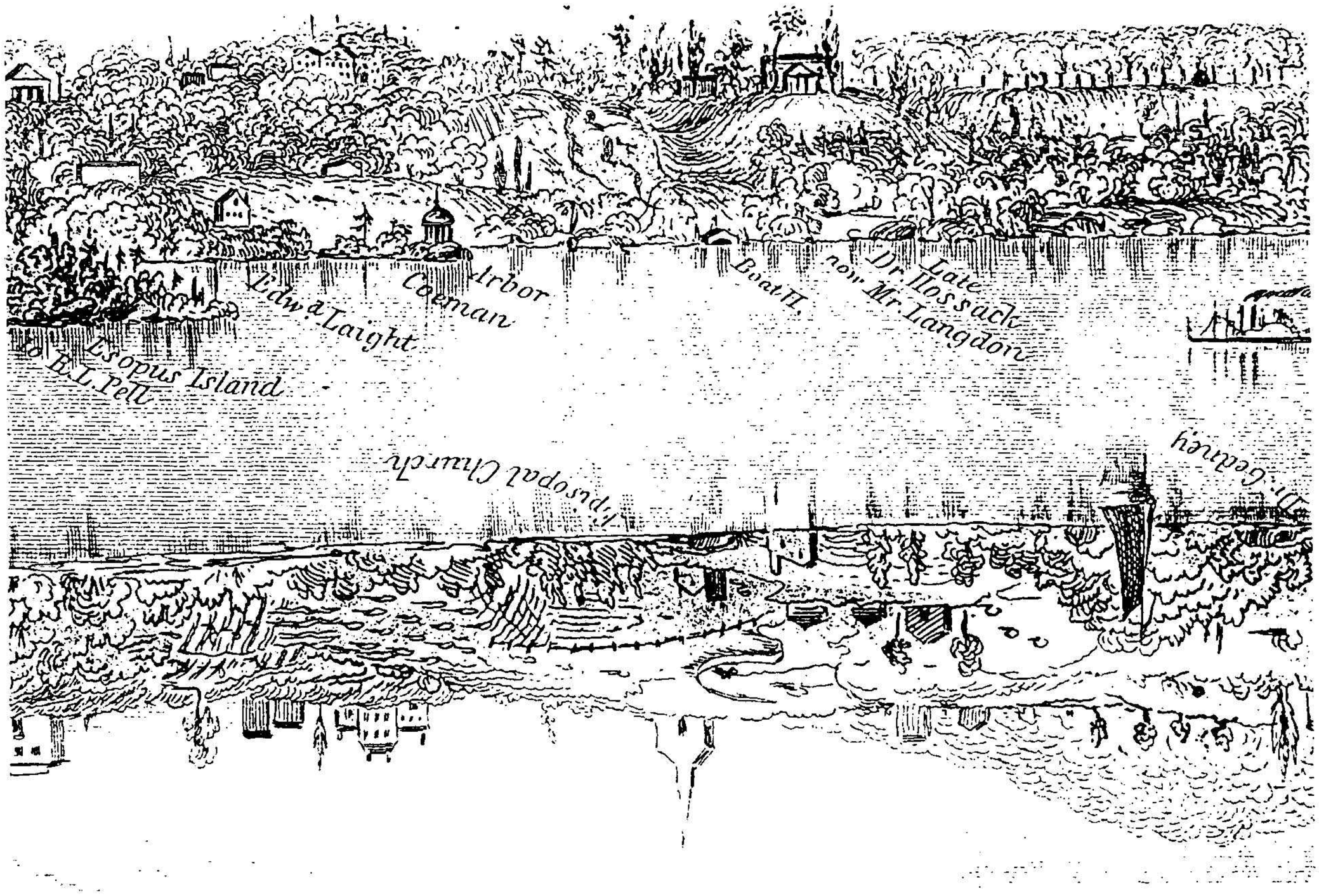

Figure 18. Pavilion at Mr. Langdon's Residence, Hyde Park. From Downing's Treatise, (1859 Edition), Fig. 75.
Figure 19. Langdon House Showing Hosack Landscaping from the Hudson. Detail of Engraving from Wade & Croome's Panorama of the Hudson River, 1847. Courtesy, Roosevelt Library.

Among his preparatory sketches and finished drawings of Hyde Park, Wharton mentions:

- "A sketch of the Pavilion on a mass of rock which projects into the river at the far north end of the estate;"
- "the pretty ornamental bridge over the Crum Elbow Creek;"
- "a large view of the scene looking up the Hudson;"
- "a drawing of the 'greenhouses';"
- "the East Front of the House;"
- "a sketch of the river Front and grounds from the high bank opposite;"
- "the last of five Quarto size drawings for the Doctor" [subject not indicated].

By July 26, Wharton had finished seven drawings and was just washing in the first tints of another large picture [subject not indicated]. By July 31, he was through and took a "farewell stroll" through the grounds.[25]

For reasons unknown, Dr. Hosack's monograph was not completed, or at least not published, and the drawings specifically referred to by Wharton seem to have disappeared. However, Wharton returned to Hyde Park in 1839 after Hosack's death and did two additional sketches, which are preserved with the diary. Wharton also wrote extended descriptions to go with each drawing. One of the drawings (Figure 20) shows a most unusual feature of the landscape, an enormous urn perched on a rise at the north end of the estate called "Euterpe Knoll." In Wharton's own words:

> Euterpe Knoll, Hyde Park
> This noble river view is from the curving walk along the ridge on the grounds of the late Dr. D. H. Hosack--leading from the principal mansion to the "cottage" at the north end of the estate--the spot chosen is just where the walk emerges from the shadow of lofty trees which border it for some distance from the house--here it winds over a high grassy hill--with a mate just opposite crowned with a tasteful "vase" of colossal proportions; and dedicated to the goddess of "Lyric Poesy"--another walk turns off to the left and steals down the hill by the woodside, then plunges into a deep shady dell, crosses a bridge and finally conducts you across a wide open glade to a "pavilion" occupying a broad table of granite projected out into the river and tufted with cedars and rich lichens--far away to the north, soar the peaks of the Catskills--the highest is the "round Top" seen to the right of the chain in the view--3500 feet above the level of the Hudson. The mountains are the engrossing feature of this superb scene, only a section of which is embraced in the view . . . "[26]

The sketch and description of "Euterpe Knoll" are especially important, because they show features that may have been removed by 1849 (See annotated period plan (Figure 22). Euterpe Knoll is not visible in the 1847 panoramic view illustrated in Figure 19. In 1839, Wharton also drew "Crystal Cove . . . a retired little nook at the southern extremity of Dr. Hosack"s estate . . . approached by thick shadowy woods which all at once opened upon a pebbly curve of shore . . .[27] (See Figure 21).

Figure 20. "Euterpe Knoll, Hyde Park." Drawing by Thomas K. Wharton, 1839. New York Public Library, Manuscripts Division.
Figure 21. "Crystal Cove, Hyde Park." Drawing by Thomas K. Wharton, 1839. New York Public Library, Manuscripts Division.

Fortunately, the descriptions in Wharton's entries of July 1832 help to fill some of the gaps left by the loss of his drawings. He arrived at Hyde Park Landing at the south end of the estate and described the vistas from this approach to the house. Later, Hosack showed him over the grounds as a whole, and, on subsequent days, he explored the place at leisure:

> At half past one P.M. I went on shore at Hyde Park Landing . . . and then followed on foot thro' the Park gate close by the Landing--the Mansion itself was half a mile further on the brow of a bold eminence full 100 feet above the river--the ascent is gradual by broad winding walks, shaded by the richest foliage with gleams of the Hudson sparkling among the leaves--and beautiful lawns, with trees grouped in fine taste--a range of green houses and exquisite flower beds crown the ascent and sweep around a general clump of forest trees leading quite up to the house which presents a noble front to the Park . . . the Doctor took me over the grounds and pointed out their chief beauties--no expense has been spared in embellishing the splendid domain--which contains 800 acres of richly diversified surface--every feature of which has been made to contribute to the ornamental effect of the whole--and to heighten the magnificence of the River scenery which it commands . . . Pavilions occupy prominent knolls--the lawns, parterres, walks, and broad winding carriage drives are all kept in the highest order--and nothing can exceed the beauty of the forest groups and clumps of ornamental trees and shrubs which are disposed with the utmost skill over the whole place . . . after sunset the deep groves of oak and chestnut [sic] between the front lawn and the river sparkled with fire flies innumerable--these woods extend from the bottom of the ridge to the water's edge--the intervening slope is abrupt but well grassed over and is used as an enclosure for deer. The front lawn occupies the whole level plateau on the top of the ridge, and splendid old trees are left standing at intervals with seats scattered here and there from which you can survey at leisure and in the shade, the exquisite beauty of the river scenery below. A little further on a handsome Grecian Pavilion, roofed with a dome, occupies a raised spot near the main walk--and just in advance of the ridge a grassy knoll covered with tall poplars offers a pretty contrast to the heavier foliage--it is ornamental with a bust on a pedestal, and is called, [in imitation of Rousseau] L'Isle des Peupliers.[28]

He also described Crum Elbow Creek, the Deer Park, and a nearby pavilion:

> This stream skirts the eastern portion of the park and is made to heighten its beauty--in one place its clear waters are gathered into a natural basin and spanned by the bridge in question forming with the mossy bank, and patches of gray rock a very sweet composition. In the afternoon commenced a large view of the scene looking up the Hudson . . . A little before sunset, as Emily Hosack and another lady and myself were standing on a walk overlooking the deer park, and admiring a pair of spotted fawns which the doctor had lately received from Long Island--a sudden and heavy rain . . . cut off our retreat to the house so we took shelter in the Pavilion close by--but we were not detained there long--the sun broke out again in 20 minutes and painted . . . the most perfect and brilliant rainbow I ever beheld . . . [29]

By referring to the annotated Hosack Property Period Plan (Figure 21) as well as Wharton's two sketches and descriptions, it is possible to piece together a fairly clear idea of how the system of pathways, scenic vistas and garden structures at Hyde Park worked. From the house, there were two choices for perambulating the grounds; each terminated in a pavilion. The route extending south from the house followed the line of the ridge, with rustic seats similar to those shown in Figure 23, a view from Downing's Treatise, scattered at intervals. From Wharton's sequence of description, the Isle (Knoll) of Poplars, with a bust of Rousseau, seems to have been located near

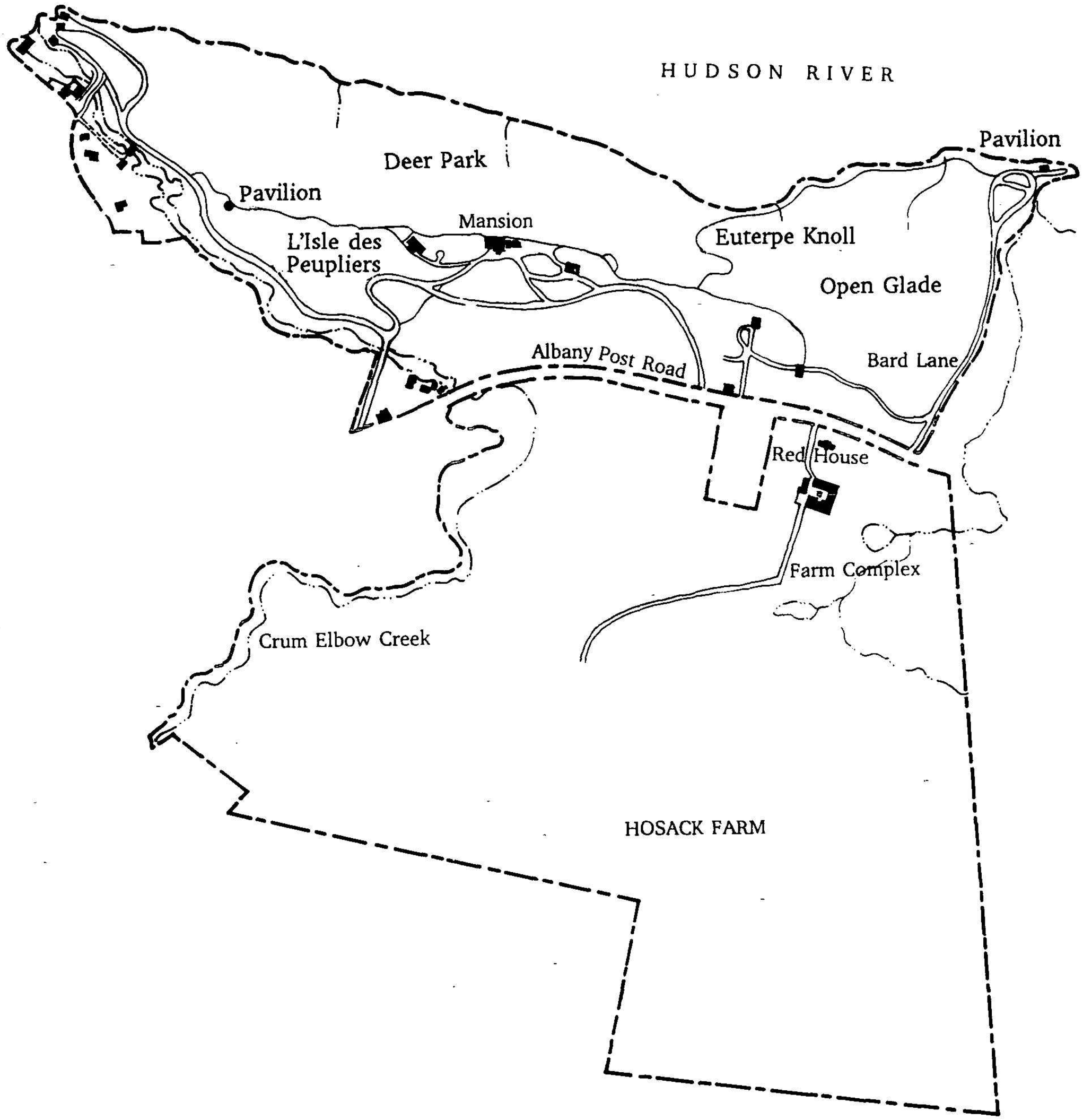

Figure 22. Annotated Hosack Property Period Plan showing features described in Thomas K. Wharton's Sketches and Diary.

In the 1847 panorama illustrated in Figure 19, at some distance along the ridge to the south (right) of the house, what appears to be a mound with something on top of it can just barely be discerned. It is conceivable that this might be the poplared knoll, but the drawing is not precise enough to establish this with any certainty.

The route extending north from the house also featured rustic seats and went behind the coach house, where, a bit further on, it formed a loop and rejoined the main path. From there, the visitor could go down a steep path [interpreted by Snell as a road] toward Bard's Rock and the other pavilion. Even before the Sexton Tract was separated from the estate, the "Cottage," built by Samuel Bard between 1800 and 1820, was occupied by the Allen family, who ran a classical school there; it seems unlikely that the pleasure route would have passed very close to the dwelling. According to Wharton, the Cottage had its own separate gardens and ornamental improvements. Wharton also indicated that Euterpe Knoll with its colossal urn was located near the junction of the path leading north from the house and the path "stealing down the hill by the woodside." However, this is difficult to reconcile with the angle on Bard's Rock and its pavilion shown in Wharton's drawing. Wharton depicts the urn just below the ridge.[30]

There are other puzzles in Wharton's account. For example, it is unclear just what he considers to be the bottom of the ridge, although he describes groves of oak and chestnut between this point and the river. The intervening slope, "abrupt but well grassed over" was used for an enclosed deer park, but again he does not specify how far this extended. When Wharton and Emily Hosack were admiring Hosack's two new spotted fawns and were caught in a sudden storm, they took refuge in a pavilion, which must have been the southern one. This indicates that the enclosure was most likely between the path leading down to Hyde Park Landing and that the path leading to Bard's Rock, rather than in the small area near Bard's Rock shown on Snell's map No. 2 (Figure 17). Wharton does not specify that the bust on the poplared isle (knoll) depicted Rousseau, but if it followed European precedents, it would have. Neither Wharton nor any other writer identifies the species of deer that Hosack kept.

In addition to his evocative descriptions of the landscape, Wharton wrote about the interior of the house, the contents of the library, various family members and friends, and the rare fruits from the greenhouse that were served at meals. He attended the Church of St. James and noted that the church yard was "embowered with the foliage of tall locusts," presumably some of those planted by John and Samuel Bard in the 1770s.[31]

Other artists are known to have visited Hyde Park during the Hosack years. On September 29, 1830, James Thacher met William Bennett, "an English gentleman, and an eminent landscape painter who has been for some time engaged in taking landscape views of some interesting objects."[32] Thacher did not say specifically that Bennett was making sketches of Hyde Park. Bennett (1787-1844) was a noted artist whose life and work are quite well documented. No sketches of Hyde Park are shown in lists of his work, although the possibility always exists that some might turn up.[33]

Another artist, William Augustus Schermerhorn, sketched at Hyde Park. Schermerhorn was probably an amateur, since there is no mention of him in standard sources. He may have been related to Hosack: On December 10, 1835, Hosack's stepdaughter, Adeline Emily Coster, married

Figure 23. "View in the Grounds of Hyde Park," ca. 1841. From Downing's Treatise (1859 edition), Fig. 1.

the southernmost pavilion, close to the edge of the ridge. Peter Augustus Schermerhorn. William Augustus Schermerhorn produced at least twenty sketches of Hyde Park in two sketchbooks, which cannot be located today. They still existed in 1950 when Claire K. Feins, a very thorough scholar, received them. Below is her description of the views:

> Among the family papers in possession of Dr. Hosack's descendants, there are two sketch books of the Hyde Park property. In this Biddle Collection, there is first a blue covered sketchbook called "Views of Hyde Park" with five illustrations of the estate, signed "drawings by Wm. Augustus Schermerhorn." These are:
>
> ♦ "Lodge at North entrance"
>
> ♦ "View from the terrace Hyde Park" looking down on river
>
> ♦ "Mansion house Hyde Park"--3/4 view
>
> ♦ "Bridge at Hyde Park"
>
> ♦ "pavilion at Hyde Park"--little summerhouse overlooking the water.
>
> The second sketch book, a brown leather-bound volume of miscellaneous American and European subjects, included eight untitled views of the bridge, one of the greenhouses, of the Hudson, of part of the grounds and summer houses, of the main house with the greenhouse to left and smaller houses to the right and foreground, of a rustic scene overlooking the water, and two sketches of the pavilion overlooking the river.[34]

William Augustus Schermerhorn might have been a brother of Peter Augustus, which would account for the sketch books being in the possession of the family in 1950. Feins does not mention any dates, but it seems likely that the sketches were made either in the last year of Hosack's life, or in the five years after his death before the estate passed out of the family. The Biddle Collection probably refers to Miss Alice Biddle, great-grand-daughter of David Hosack, whose help Christine Robbins acknowledges in her 1964 biography of Hosack. According to Feins, the Biddle collection was in Philadelphia in 1950, as was the Barnes Collection, belonging to descendants of Alice's sister, Eleanor Biddle Barnes.[35]

The other two known views of Hyde Park during the Hosack era are of limited usefulness but are illustrated here to complete the extant graphic record of these years. Figure 24 is a fairly standard sort of Currier and Ives print, probably dating from the 1830s, showing the view from the ridge looking northwest up the Hudson. It has a schematic, generalized quality that does not add any new information to what we have already seen. The other view from Downing's Treatise (Figure 23) has already been referred to. It was drawn from exactly the same point of view as the Currier and Ives but shows a rustic seat overlooking the Hudson. The tree in the foreground of both views is probably the same one. Also demonstrated by the Downing view is the continuity of the landscape from the Hosack era to at least the early years of Langdon's owner, a continuity also evident in the map illustrated in Figure 21.[36]

If all of these sketches and views, as well as the missing maps, were available today there would be little difficulty in reconstructing the appearance of the estate, ca. 1830-1840, in considerable

Figure 24. "Hyde Park, Hudson River." Currier and Ives Print, ca. 1835. VMNHS, no. V-072292.

detail. Especially frustrating is the fact that the subjects of Wharton's and Schermerhorn's views are known, and it is obvious that they would fill many gaps in understanding the estate during the Hosack period. After more than 150 years, Hosack's monograph [or notes for it] and Wharton's quarto drawings seem unlikely to reappear, but an effort could be made to locate the Schermerhorn sketchbooks.

GARDENS AND GREENHOUSES

James Thacher's 1830 description of Hosack's greenhouse with its collection of rare plants, has already been cited. An English visitor noted that the greenhouses were supervised by an English gardener, Mr. Hobbs. While the greenhouses were mentioned by other visitors, they were not very specific in their comments. Two years after Hosack's death, his collection of exotic plants was sold at auction. In 1875, local historian Braman speculated that "some of the Catalogues must be in existence yet."[37] None has turned up.

From the various writers, it is difficult to get more than a general impression of what the gardens were like. Thacher notes only that:

> Contiguous to the greenhouse is an extensive ornamental garden, in which is arranged in fine style, a beautiful variety of trees, shrubs and flowers, among which stands that glory of the forest, the magnolia glauca, bearing large white flowers, perfuming the atmosphere with a delightful fragrance.[38]

Wharton described "exquisite flower beds" near the range of greenhouses. He also more than once mentions "parterres," which, from the context, seem to be apart from the flower garden, probably in the lawn. In addition, he comments on the "Mexican Tiger flower" [unclear whether this grew outside or in the greenhouse] and notes that "amongst the larger shrubbery, the 'fringe tree' is singularly luxuriant."[39]

At some time after 1830, Edward Sayers was employed by Hosack as a gardener. It is not clear whether he succeeded Archibald Grieves, "Manager" and "landscape gardener." Before going to Hyde Park, Sayers managed the estate of J. Prince in Jamaica Plain near Boston. By 1837, Sayers had gone into business as a landscape designer, laying out "gardens and pleasure grounds in the vicinity of New York and Newark, NJ."[40] He also contributed frequently to horticultural periodicals.

Harriet Martineau offers an amusing sidelight on hazards faced by Hosack as a collector of rare plants:

> On occasions of weddings and other festivities, the villagers come up into the Hyde Park grounds to enjoy themselves; and persons who would not dream of any other mode of theft, pull up rare plants, as they would wild flowers in the woods, and carry them away. Dr. Hosack would frequently see some flower that he had brought with much pains from Europe flourishing in some garden of the village below. As soon as he explained the nature of the case, the plant would be restored with all zeal and care; but the losses were so frequent and provoking as greatly to moderate his horticultural enthusiasm.[41]

AGRICULTURE

For this aspect of life at Hyde Park, our best source is James Thacher, who devoted a large part of his essay to Hosack's farming operations. Under this heading, he described Hosack's "manufactories and mill seats" along Crum Elbow Creek and his "excellent pickerel and trout ponds." Of the 500 acres that Hosack had under cultivation, most produced hay and grain. [The entire farm would, of course, have been located on the east side of the Albany Post Road.] Hosack's stock included short horned Durham, Devonshire, Alderney and Holderness cattle, all imported. In his flock of 600 sheep, there were Merino, Saxon, Bakewell, and Welsh varieties. The deer park, which Thacher describes as being "in front of his house, on the lower band of the river," included, besides the deer, 16 Saxon bucks and a pair of Jurat goats. [The Saxon bucks were presumably also goats.] Among the farm group were barns, stables, sheds, calf and sheep pens, hog pens, poultry houses, etc. The cellar of the farmhouse (presumably the Red House) was used as a dairy, with a butter churning apparatus operated by a dog on a kind of tread mill. While at Hyde Park, Thacher supervised the construction of an apiary after his "improved plan;" this was 30 feet long and contained 40 hives. Hosack also owned what Thacher described as a "family" of stingless bees from Mexico, which he kept in his greenhouse. Thacher, who clearly had a deep interest in all things mechanical, noted that Hosack had his own resident inventor: a Mr. Hale, whose workshop was on Crum Elbow Creek and who was the originator of the patent rotary pump. This device could discharge 160 gallons of water a minute and raise it 300 feet. Dr. Hosack had one of these in his greenhouse and another in his bathroom.[42]

VISITORS' ACCOUNTS

Although the writings of Thacher and Wharton are the most extended and useful descriptions, there was an astonishing stream of visitors to the estate during Hosack's ownership. Men and women, Europeans and Americans, the famous and the merely curious--Hosack welcomed all and frequently drove them around personally. Hyde Park, along with West Point, became an obligatory stopping point on the Hudson. Many of these visitors left written accounts. [See the Appendix C for a list of Hosack visitors.]

Not all who came to Hyde Park reacted positively, especially when the landscape improvements were underway but before their effect could be seen. Many, such as John Pintard and Michael Floy, Jr., a young nurseryman with a strong religious bent, disapproved of Hosack's extravagance. The most negative comments came from Patrick Shirreff, a Scots farmer, who praised "the matchless beauties of the situation" but scathingly dismissed the "stiff, formal, naked walks" and "temples resembling meat safes." Even Shirreff, however, liked the stream with its cascade and bridge and the drive from Hyde Park Landing to the house.[43]

Other visitors from Britain were charmed, both by the estate and by Hosack himself, even the often hard to please Mrs. Frances Trollope, who wrote "it is hardly possible to imagine any thing more beautiful than this place." Harriet Martineau commented on the rolling ground between the ridge and the river, "tempting grown people, who happen to have the spirits of children, to run up and down the slopes, and play hide-and-seek in the hollows." James Stuart admired Hosack's grounds and striking views and spoke also of his politeness to servants. Hosack was apparently

a teetotaler who also abstained from tobacco. According to Wharton, his host, a bird lover, did not allow guns on the premises or any to be fired even within hearing of the estate. Yet another British visitor, Alexander Gordon, wrote: "The park is extensive; the rides numerous; and the variety of delightful distant views, embracing every kind of scenery, surpasses any thing I have ever seen in that or in any other country."[44]

ANDRE PARMENTIER AND THE FRENCH PICTURESQUE

In his brief essay on "Landscapes and Picturesque Gardens," Parmentier advocated a style of gardening that by 1828 had become the rule rather than the exception in Europe. The emphasis on curving lines and irregularly formed plantations that was so striking in the letter of the 22-year old Samuel Bard in 1764 was, coming from a 48-year old Belgian landscape gardener in the third decade of the 19th century, a fairly standard statement. Still, the picturesque garden was a relatively new phenomenon in this country. Furthermore, a careful reading of Parmentier's essay reveals a close correlation with the jardin anglais, a French permutation of the 18th-century English landscape garden that had also spread to Belgium.

By the 1770s, gardens in the style of Stowe, Stourhead and Shugborough had become a passion in France. In and around Paris, there were a number of such jardins anglais--Ermenonville, Le Desert de Retz, Mereville, the Bagatelle, and Jardin Monceau--some designed by architects and landscape gardeners, but most the creations of their wealthy owners. These gardens reflected English models but added an element of fantasy and drama that was peculiarly French. There was more emphasis on artificial as opposed to natural features, and the English use of temples, grottos, hermitages and other garden structures, which often had symbolic significance, was carried to a greater extreme. Although the French Revolution put an abrupt halt to the development of the jardin anglais, few gardens were actually destroyed. Parmentier could have visited them, would certainly have known of them, and, in any case, would have seen examples in Belgium.[45]

Parmentier was clearly an advocate of the French picturesque, although he probably modified its more extreme aspects for his American market. We know that he invited prospective clients to view his "drawings of Gardens, Rustic Bridges, Dutch, Chinese, Turkish Pavilions, Temples, Hermitages, Rotundas, etc." [This is presumably the lost Portfolio].[46] In his essay, he recommended "the judicious use of hermitages, arbors, cottages and rotundas" to add to the effect of "picturesque gardens and ornamented farms." He continued: "An elegant rotunda should be seen from a distance, and on a hill or eminence. It should make part of the establishment of a wealthy man, as well as pagodas, turrets, and Chinese towers."[47] Parmentier was able to convince Hosack to have rotundas, for both pavilions were in that style.

Although Hosack presumably drew the line at Chinese towers and pagodas, we may wonder why, in two other garden structures, he chose to honor the muse of lyric poetry and the philosopher Rousseau. The latter, however, has very clear precedents. After Jean-Jacques Rousseau fortuitously died at the home of his friend the Marquis de Girardin and was buried in his jardin anglais at Ermemonville near Paris on a poplared isle (L'Isle des Peupliers), similar memorials to Rousseau became almost a fad. They were introduced not only in France, Rousseau's native Geneva, Germany and Sweden, but there was also a black memorial and flower bed outlining a

grave at Beloeil, the estate of the Prince de Ligne in Belgium, not far from Enghien. In his essay, Parmentier denounced both tombs and cenotaphs in gardens as morbid, but a bust surrounded by poplars was presumably another matter. In Europe, there were many monuments and busts "in leafy, flowery, private parts of the garden to commemorate . . . the 'Elysee' and l'homme de la nature et de la verite," but Hyde Park may well have had the only such monument to Rousseau in America.[48]

Many aspects of the landscape at Hyde Park are prefigured in Parmentier's 1828 essay. For example, he writes that the road leading to a country house should be "gently serpentine. This winding should have a reason--that is to say--some groups of trees should be so placed as to appear to be the cause of it." Also, "The most should be made of the agreeable and interesting views which may be had in the neighboring landscape . . . " Parmentier approved of blind fences (ha has) and live hedges, and something like this may have been used to enclose the deer park. He also wrote of the need to place trees and shrubs of varying tones of green to heighten perspective effects and recommended that rows of trees should never be planted directly in front of a house.[49]

HYDE PARK: 1835-1840

On December 22, 1835, David Hosack died suddenly of a stroke, reportedly brought on by his exertions during the great fire that destroyed lower Wall Street about a week earlier. Preparations were made to sell the estate within a year, although Hosack's children deeded the cottage and about 60 acres to Mrs. Hosack, beginning the separation of the Sexton Tract from the body of the estate. Similarly, the Red House Farm was sold separately to John A. Degraff, although Walter Langdon later bought it back. Finally, in 1840, the estate proper was sold, and on May 29, 1840, Philip Hone wrote:

> Hyde Park. This splendid estate on the North River, the property of the late Dr. Hosack, has been sold by his heirs to Mr. Langdon, Mr. Astor's son-in-law for $45,000. The ground sold with it is all on the West side of the post-road and extends to the grounds attached to the cottage, which belongs to Mrs. Hosack. The creek and waterpower are reserved by the heirs. This is the finest place on the North River . . . [50]

The work of Hosack and Parmentier had restructured the estate through the articulation of a circulation system and the planting and managing of vegetation to create landscape effects. The property moved on to another owner ending the Hosack era at Hyde Park--an episode of exceptional significance in the history of American landscape architecture.

CHAPTER II: END NOTES

1. E.P., "David Hosack," Dictionary of American Biography, Vol. V (New York: 1932), 239-240. The most complete account of Hosack's life is Christine Chapman Robbins, David Hosack: Citizen of New York (Philadelphia: The American Philosophical Society, 1964). Robbins has also written "David Hosack's Herbarium and Its Linnaean Specimens," Proceedings of the American Philosophical Society, Vol. 104, no. 3, (June 1960), 295-313. An excellent account of the estate during Hosack's ownership is found in Walter L. Creese, The Crowning of the American Landscape: Eight Great Spaces and Their Buildings (Princeton, NJ: Princeton University Press, 1985), 54-59. I am also grateful to Ruthanne Chadwick Rogers for sharing with me her unpublished paper on "David Hosack, 1769-1835, Physician, Botanist, Pioneer," prepared for Eleanor McPeck's Radcliffe Seminar: History of the American Landscape, January 29, 1988. One of David Hosack's protegés (later a neighbor) was Isaac Roosevelt, grandfather of President Roosevelt, who graduated from the College of Physicians and Surgeons in 1812, although he never practiced medicine. He frequently botanized with David Hosack along the Hudson. See Geoffrey C. Ward, Before The Trumpet: Young Franklin Roosevelt, 1882-1905 (New York: Harper & Row, Publishers, 1985), 20. A full account of the Elgin Botanic Garden is found in two articles by Claire Klein (Feins): "Columbia and the Elgin Botanic Garden Property," Columbia University Quarterly, vol. XXXI no. 4 (December 1939), 272-297 and "The Rockefeller Center Property: Radio City Towers Rise from the Elgin Botanic Garden," Columbia University Quarterly, vol. XXXIII, no. 1 (February 1941), 59-75. Samuel Bard's involvement is discussed in Langstaff, Doctor Bard, 210, 243-247.

2. David Hosack to James Thacher, January 1, 1829, Manuscript Collection, Rutgers University Library, quoted in Snell, Early History, 31.

3. For Thompson, see Betty J. Ezequelle, "Martin E. Thompson," The MacMillan Encyclopedia of Architects (New York: The Free Press, 1982) Vol. IV, 207-208. Avery also has a manuscript account book of Martin Thompson, 1825-1852, which, unfortunately, is missing information for 1829-1830. Although the Thompson material is in the A. J. Davis collection at Avery, this should not be construed to mean that Davis did the drawings. Davis, whose first independent architectural commission did not come until 1829, had worked briefly for Town and Thompson, probably as an architectural delineator. See Jane B. Davies, "Alexander Jackson Davis," The MacMillan Encyclopedia of Architects (New York: The Free Press, 1982), Vol. I, 505-514. In any case, Thompson exhibited the drawings in his own name. See National Academy of Design, Exhibition Record, 1826-1866 (New York: New York Historical Society, 1943), Vol. II, 159. Philip Hone's diary confirms that Thompson's work for Hosack was "alterations and repairs" to the existing house. See Diary of Philip Hone, Entry of September 17, 1829, Manuscript Collection, New York Historical Society.

4. James Thacher, "An Excursion on the Hudson - Letter II," New England Farmer, Vol. IX, no. 20 (December 3, 1830), 156.

5. Ibid.

6. Ibid. Pines probably referred to trees producing pineapples, since Dr. Hosack served fresh pineapple from his "pinery." See Thomas K. Wharton, Diary, New York Public Library, Manuscripts Division, Entries, July 1832.

7. Thacher, "An Excursion," 156.

8. Braman, "Genealogy and History," 50 (typed version). According to Braman, Archibald Grieves later managed the estate of Mr. Van Winkle, a New York Lawyer, near Newark and then started his own nursery. For Upjohn's early life, see Everard M. Upjohn, Richard Upjohn, Architect and Churchman (New York: Da Capo Press, 1968), 28-29.

9. A. J. Downing, A Treatise on the Theory and Practice of Landscape Gardening, (New York: A. O. Moore & Co., 1859), Sixth Edition, 25. Published sources on Parmentier include James Gore King, "Andrew Parmentier," Dictionary of American Biography (New York: 1944), Vol. XXI (Supplement One), 593-594; Thomas F. Meehan, "Andrew Parmentier, Horticulturist, and His Daughter, Madame Bayer," United States Catholic Historical Society, Historical Records and Studies (New York: 1903), Vol. III, Part I, 440-454; U. P. Hedrick, A History of Horticulture in America to 1860 (New York: Oxford University Press, 1950), 225-228; and Sarah P. Stetson, "Andre Parmentier: Little-Known Pioneer in American Landscape Architecture," Landscape Architecture, Vol. XXXIX, no. 4 (July 1949), 184-186. An important unpublished source is a draft manuscript by the late Charles Van Ravenswaay on Parmentier: "Andre Parmentier, America's First Professional Landscape Gardener," August 26, 1989, in the Charles Van Ravenswaay Collection, Western Historical Manuscripts Collection, University of Missouri, Columbia. In spite of its title, the Van Ravenswaay manuscript is primarily a biography. It has considerable information about Parmentier as a nurseryman and horticulturist. Only Chapter 4 deals with Parmentier as a landscape designer, and the material is rather thin. According to those who knew him, Van Ravenswaay had difficulty finding much information about Parmentier's designs. (Charles Van Ravenswaay died in March 1990). The Van Ravenswaay Collection also includes voluminous index cards of notes and bibliographic references. Parmentier's nursery was published in "Suburban Gardens -- Parmentier's Garden," New York Farmer and Horticultural Repository, Vol. I, no. 8 (August 1828), 188-190, and in The Gardener's Magazine, Vol. VIII, (1832), 70-73. His brother's establishment in Belgium was published in "Parmentier's Garden in Holland," New York Farmer and Horticultural Repository, Vol. 2, no. 7 (July 1829), 173-174. For Enghien in Belgium, see Jellicoe et al, eds., The Oxford Companion to Gardens, 162-163. The Van Ravenswaay Collection also includes considerable information on the gardens at Enghien, which no longer exist. In the 1820s, Enghien was part of Holland. For Parmentier's obituary, see the New York Evening Post, Thursday, December 2, 1830, 2.

Parmentier's four-page Periodical Catalogue was published as a supplement to the New England Farmer. See Andre Parmentier, "Periodical Catalogue of Fruit and Ornamental Trees and Shrubs, Greenhouse Plants, etc. Cultivated and for Sale at the Horticultural and Botanic Garden of Brooklyn," Supplement to New England Farmer (1828). Besides a list of plants, it also included his essay on "Landscapes and Picturesque Gardens" and an announcement of his availability as a landscape gardener. See also Van Ravenswaay, Chapter IV, 1-2.

10. Andre Parmentier, "Landscapes and Picturesque Gardens," in Thomas G. Fessenden, The New American Gardener (Boston: J. B. Russell, 1828), 184-187; Meehan, "Andrew Parmentier," 442.

11. Van Ravenswaay, "Parmentier," Chapter IV, 9-10; Quotation from "Improvement," on "Ornamental Grounds," New England Farmer, Vol. V, no. (March 9, 1827). For references to Parmentier's nursery, see Note 9.

12. Ed., New York Farmer (Samuel Fleet), "Rural Scenery: Landscape and Picturesque Gardens," New England Farmer, Vol. 6, no. 24 (January 4, 1828), 187.

13. Van Ravenswaay, "Parmentier," Chapter IV, 8; Eric Arthur, Toronto: No Mean City (Toronto: University of Toronto Press, 1986), 61, 64, 236. Van Ravenswaay cites Eric Arthur and Pleasance Crawford of Toronto for the information about payments to Parmentier's widow (note of May 22, 1987).

14. New England Farmer, Vol. VI, no. 49 (June 27, 1828), 391; Van Ravenswaay, "Parmentier," Chapter IV, 8-9.

15. 1991 exhibition at Municipal Arts Society, New York City showed early views of Douglaston Country Club which was credited to Parmentier.

16. Hedrick, "History of Horticulture, 225; "Improvement," New York Farmer, March 9, 1827; Three Hundred Years of Parks: A Timeline of New York City Park History (New York: City of New York Parks and Recreation, ca. 1988), 4-11; Van Ravenswaay Collection: Various notes indicate that Arthur Channing Downs [a Philadelphia historian] had reason to believe the first Bloomingdale Asylum was laid out by Parmentier; Van Ravenswaay, "Parmentier," Chapter IV, 8-9 and New England Farmer, Vol. 6, no. 27 (January 25, 1828), 215 and New England Farmer, Vol. 6, no. 49 (June 27, 1828), 391. Hedrick discusses the Underhill vineyard but cites no references.

In the late 1820s, "the Park" normally referred to City Hall Park, which at the time was being improved very slowly. Washington Square was at first called "The Parade" [Commissioners' Plan of 1811] and was renamed in the 1820s. By 1830, the central area was a parade ground, but was completely surrounded by trees and shrubs, and, according to one writer, "the planting and management of the trees are, we believe, under the direction of one of our first nurserymen," possibly an oblique reference to Parmentier. See Editor (Samuel Fleet), "Public Grounds and Pleasure Gardens in the City of New York," New York Farmer and Horticultural Repository, Vol. III (July 1830), 162. See also "Speculation," "Defense of the New-York Method of Ornamenting Public Squares in answer to frivolous surmises of writers who appear to be totally ignorant of the exalted conceptions entertained on these subjects by the inhabitants of the great city of Gotham," New York Farmer and Horticultural Respository, Vol. II (January 1829), 19.

17. William Wilson, "Notice ... of Dr. Hosack's Estate, Hyde Park," New York Farmer and Horticultural Repository (June 1829), 149.

18. Thacher, "An Excursion," 156.

19. There is no record that the present lawn area on the western side of the property was planted as an open park studded with trees during John Bard's ownership, and, in any case, even his period did not go back as early as Thacher seems to suggest (ca. 1730). Such residential parks were also not common in this country until late in the 18th century. See theory advanced by Robert M. Toole, "Wilderness to Landscape Garden," 7,12. For Samuel Bard's "greensward," see the letter from (J.?) Bard to William Bard, Tues. 25th (Tues. February 25, 1799?) quoted in the previous chapter.

20. The missing maps are #66 1834 and #116 undated. Information from David Hayes, VMNHS.

21. Charles W. Snell, "Map No. 2. Hyde Park Estate of Dr. David Hosack, 1828-1840 (540 acres)," April 10, 1954, revised January 29, 1955, at VMNHS. Snell identifies the structures on Crum Elbow Creek near the main approach road as mills. On the Hackett tracing, it is difficult to distinguish between drives and paths, although the latter are slightly narrower. Snell's reconstruction makes sense, except for the path leading down to Bard's Rock, which Snell shows as a road.

22. Wade & Croome's Panorama of the Hudson River From New York to Waterford drawn from Nature and Engraved by William Wade (New York: J. Disturnell, 1847). Copy at Roosevelt Library.

23. I. N. Phelps Stokes, American Historical Prints (New York: New York Public Library, 1933), 142-143; George C. Groce and David H. Wallace, The New-York Historical Society's Dictionary of Artists in America 1564-1860 (New Haven: Yale University Press, 1957), 677-678; National Academy of Design, Exhibition Record, Vol. II, 195.

24. Thomas K. Wharton, Diary, Entries, July 1832.

25. Ibid., Entries, July 1832.

26. Ibid., 1839.

27. Ibid., 1839.

28. Ibid., Entries, July 1832.

29. Ibid., Entries, July 1832.

30. Wharton, Diary, Entries, July 1832.

31. Ibid., Entries, July 1832.

32. James Thacher, New England Farmer (December 3, 1830), 157.

33. Gloria Gilda Deak, William James Bennett: Master of the Aqua-tint View, New York: New York Public Library, 1988). This catalog lists views by Bennett of West Point in the early 1830s (Figures 16 and 33), but nothing of Hyde Park. Bennett exhibited regularly at the National Academy of Design between 1827 and 1843. Although a few views of West Point and the Catskills are listed, there is nothing of Hyde Park. See National Academy of Design, Exhibition Record, Vol. I, 30-31.

34. Claire K. Feins, "Doctor David Hosack at Hyde Park: A Report for the Vanderbilt Mansion National Historic Site at Hyde Park," 1950, at VMNHS, 21. Feins also discusses the Rev. William Allen's classical school at the Cottage in her note 28, p. 25.

35. Robbins, David Hosack, v, 198. Robbins lists Hosack family portraits (Appendix C, 199-211) but no other painting or drawing subjects. Photocopies of the Barnes Collection of manuscripts or at least a part of it, are at the New York Historical Society, Manuscripts Division. Alice Biddle was born in 1884, and it could be worth tracing her heirs in Philadelphia.

36. Downing, Treatise, Figure 1, opposite p. 29.

37. Alexander Gordon, "Notices of Some of the Principal Nurseries and Private Gardens in the United States of America, made during a Tour through the country in the Summer of 1831, with Some Hints on Emigration," The Gardener's Magazine, Vol. VIII (1832) 282; "The Estate of the Late Dr. Hosack," Magazine of Horticulture, Vol. III, no. 1 (January 1837), 36; Braman, "Genealogy and History," 56 (typed version).

38. Thacher, "an Excursion on the Hudson," 156.

39. Wharton, Diary Entries of July 1832.

40. Edward Sayers, "Green House Plants and Flowers," advertisement, New England Farmer, Vol. VIII, no. 30 (February 12, 1830), 240. (Sayers was then "gardener to J. Prince, Esq., of Jamaica Plains, Roxbury.") The Magazine of Horticulture, Vol. III, no. 9 (September 1837), 329. See also Edward Sayers, "Notes and Observations on Gardens and Nurseries in the Vicinity of Newark, N.J., New York, Hartford, and Boston," Magazine of Horticulture, Vol. III, no. , 321-329.

41. Harriet Martineau, Retrospect of Western Travel (London and New York: 1838), Vol. I, 54-55.

42. Thacher, "An Excursion on the Hudson," 156. There is an exchange of correspondence between Thacher and Hosack in 1834, in which Thacher inquires about progress "at your delightful situation at Hyde Park, whether all things answer your expectations, wishes. . . ." Hosack answered that "my seat at Hyde Park is very much improved since your visit . . . my bees have not succeeded ... my farmer nor his wife appear to understand the subject . . . they require another lesson from you ... ." James Thacher to David Hosack, February 4, 1834 and D. Hosack to Dr. Thacher, February 11, 1834, Manuscript Division, New York Historical Society, Photostats of documents loaned by John Hampton Barnes, Jr. of West Chester, PA in 1954.

43. John Pintard, September 11, 1829, in Letters of John Pintard to His Daughter (New York: New York Historical Society, 1941), Vol. III, 95. Entry of January 21, 1834, The Diary of Michael Floy, Jr., Bowery Village, 1833-1837 (New Haven: Yale University Press, 1941), 52; "Review of Patrick Shirreff, A Tour Through North America," American Quarterly Review, Vol. XVII, no. XXXIV (June 1835), 382-385.

44. Frances Trollope, Domestic Manners of the Americans (New York: Dodd, Mead and Company, 1832, reprint ed., 1927), 325; Martineau, Retrospect 54; James Stuart, Three Years in North America (New York: J.& J. Harper, 1833), Vol. III, 318-319; Wharton, Diary, Entries of July 1832; Alexander Gordon, "Notices," The Gardener's Magazine, Vol. VIII (1832), 282.

45. See Dora Wiebenson, The Picturesque Garden in France (Princeton, NJ: Princeton University Press, 1978) and William Howard Adams, The French Garden, 1500-1800 (New York: George Braziller, 1979), Chapter V, 103-138.

46. Van Ravenswaay, "Parmentier," Chapter III, 50. The source of the quotation is not given.

47. Parmentier, "Landscapes and Picturesque Gardens," 185-187.

48. Christopher Thacker, The History of Gardens (Berkeley and Los Angeles: The University of California Press, 1979), 224. For Beloeil, see Jellicoe et. al., eds., The Oxford Companion to Gardens, 50-52. If a Rousseau monument included a bust, it would have been a likeness of Rousseau, but there were many variations on this theme, including cenotaphs such as the one at Beloeil. For the influence of the French picturesque in the United States, see Blanche Linden-Ward, Silent City on a Hill: Landscapes of Memory and Boston's Mount Auburn Cemetery (Columbus, OH: Ohio State University Press, 1989), Chapter 3. Jefferson was also an admirer of French landscape architecture and visited the Desert de Retz. See Nichols and Griswold, Thomas Jefferson, 134.

49. Parmentier, "Landscapes and Picturesque Gardens," 185-186.

50. The Diary of Philip Hone, 1828-1851, Edited with Introduction by Bayard Tuckerman (New York: Dodd, Mead and Company, 1889), Entry of May 29, 1840, Vol. II, 29. Philip Hone was inaccurate in part of this statement, since it was actually John Jacob Astor who purchased the property as a gift for his daughter Dorothea. It was obviously the creek and water power that was being bought back from Hosack's heirs in 1849, although some of the parcel shown on the 1849 map (Figure 12) were from other owners.

III: THE LANGDON OWNERSHIP (1840-1894)

When the Langdon family acquired Hyde Park, there was for the first time a sharp break in the ownership of the estate. For more than 120 years, the property had been in the hands of one family (Fauconnier-Bard) and then was owned by David Hosack, who, by virtue of his friendship and medical partnership with Samuel Bard, was closely allied with the family. The Langdons also used the estate differently than their predecessors. Both the Bards and Dr. Hosack lived at Hyde Park during all but the winter months and devoted a great deal of time, energy and money to developing the estate. The Langdons, on the other hand, lived at Hyde Park only intermittently. By the mid-19th century, it had become common practice for wealthy families to have a winter home in the city, a summer one at a seaside resort such as Newport, and a third for use in the spring and fall months. The Langdons followed this pattern, but, in addition, spent years at a time in Europe. Consequently when they made improvements at Hyde Park, they did it sporadically. In an important sense, however, their very low-keyed and sometimes absentee ownership helped to ensure the continuance of a major early 19th-century estate design. For more than 50 years, the Langdons, whether by design or default, preserved the Hosack/Parmentier landscape, so that it passed to the Vanderbilts fully mature and only slightly altered.

Unfortunately, the Langdon's sporadic residence may have also affected the documentation of the estate. For example, although the Langdon ownership occurred during the heyday of the photographic era, there are few photographs of the estate during this period, most of them dating to the early 1890s, near the end of their ownership. These photographs usually feature the house and show little of the landscape. Furthermore, during the Langdon ownership, the steady stream of visitors to Hyde Park came to an abrupt halt, and the general public seems to have been excluded. In 1889, the landscape architect Charles Eliot visited the estate and did not mention meeting another human being. No correspondence to or from the Hyde Park Langdons seems to have survived, either; certainly none with architects or landscape gardeners has been located. And finally, the Langdons themselves are something of a puzzle. Although we know a great deal about their illustrious families, we know very little about Mr. and Mrs. Walter Langdon, Sr. (Dorothea Astor) and Walter Langdon, Jr. as individuals.

WALTER LANGDON, SR. AND DOROTHEA ASTOR LANGDON, 1840-1852.

Walter Langdon came from the Langdon family of Portsmouth, New Hampshire; he was the son of Woodbury Langdon and Sarah Sherburne and nephew of Gov. John Langdon. Woodbury Langdon was a member of the Continental Congress in 1779 and a justice of the New Hampshire Superior Court from 1785 to 1790. In 1812, Dorothea Astor married Col. Walter Langdon against the wishes of her father, John Jacob Astor. The marriage caused a rift between father and daughter that lasted for many years, but eventually they reconciled and Astor became fond of his son-in-law and grandchildren.[1] In 1849 John Jacob Astor purchased Hyde Park for $45,000 and immediately gave it to his daughter and her five children. We have no indication of which family member--Astor, Dorothea, or Walter, Sr.--decided to purchase the property.

Since the Sexton Tract was separated from the estate proper in 1840, one of the first things that Walter, Sr. and his wife probably did was to reconstruct the north exit road and gate so they appeared as shown in the 1849 map (Figure 16). For five years, the family lived in Hosack's

house, but in 1845 this burned, and the family rebuilt on the same site a house that was completed in 1847. The date 1847 is confirmed by the fact that, when Charles W. Snell, then Historian at Roosevelt-Vanderbilt NHS, interviewed John B. Clermont, Superintendent of Building for Norcross Brothers, in 1954 Clermont told him that he had come across the date 1847 on timbers in the course of demolishing the Langdon house.[2] According to Henry Winthrop Sargent's 1859 Supplement to Downing's Treatise, the new, "very graceful and elegant house of the composite order" was "designed and built by Platt, of New York."[3] A recent and thorough listing of architects practicing in all boroughs of New York between 1840 and 1890, taken from City Directories, does not show any architect named Platt in the City in 1845-1847. The most likely candidate from this list is a George Platt, first listed in 1854 at 327-329 4th Avenue, whose practice continued until 1873.[4]

In 1856, the German-born artist Johann Hermann Carmiencke painted a lovely view of the east facade of the new house (Figure 25), showing part of the east lawn and some large trees. The 1847 panorama (Figure 19) is the only known representation of the complete western elevation of the new Langdon house, but it is too sketchy and schematic to be useful. Also visible in this view is the new boathouse built by Langdon as well as Hosack's stone coach house, which survived into the first year of the Vanderbilt ownership. In the panorama, the slope from the ridge to the lower meadows appears virtually bare of vegetation almost to the banks of the Hudson. However, given the sketchy nature of this view, its details, especially of vegetation, should not be interpreted literally.

On August 14, 1847, Walter Langdon, Sr. died at the age of 60. At his request, he was buried on the lawn east of the house, but his son later had his remains moved to a vault in the Church of Saint James. His widow lived abroad much of the time until her death in 1874.[5]

WALTER LANGDON, JR., 1852-1894

Over a period of years Walter Langdon, Jr. (Figure 26) bought out the interest of his numerous brothers and sisters. By 1852, he was sole owner of the property. He also bought back some of the land that had been sold or retained by Hosack's heirs, purchasing Crum Elbow Creek and land to the south of it in 1849. By 1872, he had purchased the Red House Farm and Dr. Hosack's barns. Unfortunately, on October 15, 1872, the barns and their contents of hay and grain burned, although the Red House itself was saved. Shortly afterward, Langdon rebuilt the barns.[6] In 1875, for unspecified reasons Langdon tore down the Red House.

Not long after this, the Langdons left for another extended stay in Europe. On their return, they redesigned the garden and greenhouse section of the grounds. As shown in Exhibit 2, Hosack's greenhouse, although located to the south of the house, was closer to it than Langdon's greenhouses which remain today. Perhaps the growth of the specimen trees on the south lawn, including the Ginkgo and possibly the Eastern Hemlock and Weeping Beech, which may have made a relocation of the greenhouses to the south desirable. It is also possible that the building of the greenhouses in a new location began even earlier: in 1859, Henry Winthrop Sargent reported that at "Hyde Park, extensive ranges of glass have replaced the old ones of previous owners."[7] On the 1867 Beers Atlas (Figure 27), a "hot house" appears considerably to the south

Figure 25. "Hyde Park." Painting by Johann Hermann Carmiencke, 1856. From Antiques, November 1973. Owned by Berry-Hill Galleries in 1973; present whereabouts unknown. Copy at VMNHS, no. V-072192.

of the main house. In any case, Walter Langdon, Jr. and his wife Catherine Livingston Langdon began building an ambitious complex. [Elements of which remain to this day.] To design the Gardener's Cottage, Tool House and connecting greenhouse, the Conservatory, and possibly the entire walled compound, they commissioned John H. Sturgis and Charles Brigham of Boston, who were at the same time (1874) designing extensive additions to the house of Franklin H. Delano, President Franklin Delano Roosevelt's great-uncle, in Barrytown. Delano's wife Laura was the daughter of William Backhouse Astor, owner of nearby Rokeby, and was Walter Langdon, Jr.'s cousin.[8]

The Langdon's choice of Sturgis and Brigham as architects is significant. There were longstanding ties between the Sturgis and Delano families. In 1833, Warren Delano (grandfather of President Roosevelt) became a junior partner with Russell Sturgis, father of the architect John Hubbard Sturgis (1834-1888), in the China trade company of Russell, Sturgis and Company, of Boston and Manila. Sturgis and his partner, Charles Brigham (1841-1925), had both received their architectural training in the Boston office of Bryant and Gilman during the Civil War period. In 1866, Sturgis formed a partnership with Brigham and, simultaneously, left for a four-year stay in England. Several important early commissions were carried out during this period, largely by correspondence, culminating in the Museum of Fine Arts in Copley Square, Boston done between 1870 and 1876.[9] Sturgis and Brigham also did numerous designs for private houses.

The exact chronology of Sturgis and Brigham's work is not clear, but the 1874 project for Franklin H. Delano in Barrytown probably preceded the Langdon commission, which seems to have come into the firm late in 1874. The plans for the Gardener's Cottage and Tool House by Sturgis and Brigham at VMNHS (Figure 28) are undated, but their perspective view of the greenhouse (Figure 29) is dated December 9, 1874. VMNHS has, altogether, the one view of the greenhouse and five plans for the Tool House, Gardener's Cottage and greenhouse group: a plan of the entire complex with a side elevation of the Tool House; a side elevation of the cottage; a first-floor plan of all structures; and a second-floor plan of all structures; and a west elevation. On the first unnumbered plan of the whole complex, the position of the cottage and tool house seems to be reversed, possibly an early version of the scheme. VMNHS also has 4 sheets of as-built drawings of the structures done by the National Park Service in 1942.[10] The designation of the elevation in Figure 30 as the "west" elevation means that the entire complex must have been reoriented at some time between design and construction, since it actually faces south. The as-built drawings show the correct orientation.

Fragmentary references to their work at Hyde Park are found in two letters from Brigham to Sturgis. On August 16, 1875, Brigham wrote that he was going to Hyde Park the following week but did not expect to see Mr. Langdon, who was in Newport. This letter also contains a long discussion of the cost of the greenhouse, which had risen from $4,500.00 to $5,000.00. On September 6, 1875, Brigham wrote again to Sturgis saying only that the builder was "a very good man, who has done a lot of work for Mr. Langdon."[11] It is not clear from the context whether the builder was for the Conservatory, which would have been Lord and Burnham, the best known greenhouse company of the period, or for the tool house and gardener's cottage, a local mason.

Shortly thereafter, the local paper began commenting on the work at Hyde Park. On October 2, 1875, a Poughkeepsie paper printed the following article:

Figure 26. Walter Langdon, Jr. From New York Public Library, Historical Notes of Saint James Parish, Hyde Park on Hudson, 1913. Photograph copy, nd. VMNHS, no. V-321.

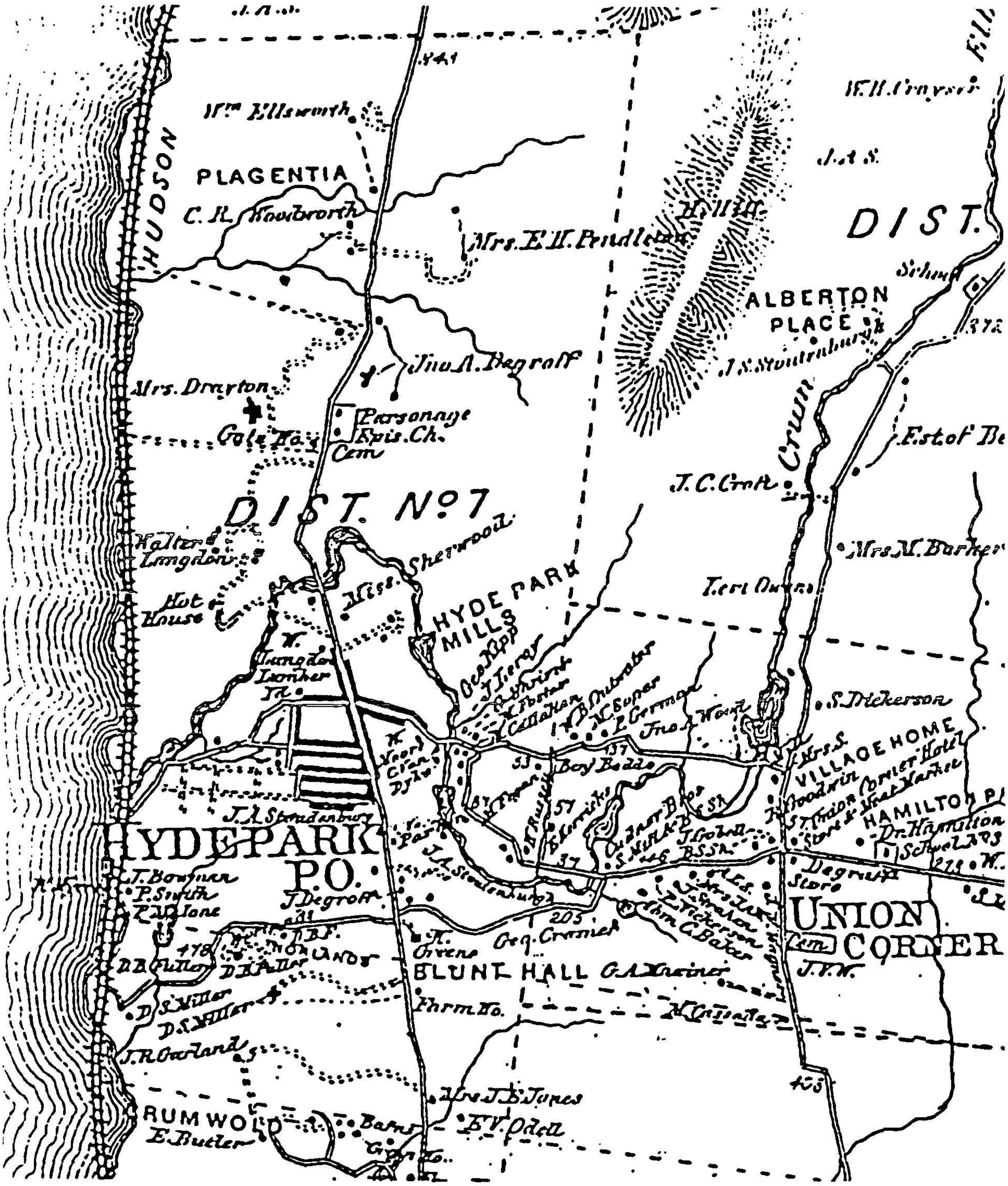

Figure 27. Frederick W. Beers, Atlas of New York and Vicinity, 1867. det.: Plate 45, Hyde Park.

> The Langdon Homestead.--Walter Langdon, Esq., is making extensive improvements on the old Langdon Homestead, at Hyde Park, Dutchess County. An addition is being built to his grapery, the gardener's cottage, and the boiler house from which the grapery is heated.
>
> Mr. Myers, a Hyde Park mason, has the contract and Messr. Alexander and John Broas, of this city are his assistants. The brick for this grapery are all to be laid in black mortar . . . [12]

The grapery was a greenhouse, not an outdoor arbor, and is indicated on a small pen and ink sketch dating to the early Vanderbilt period, as the glass structure connecting the Gardener's Cottage and Tool House (Figure 28). Only a few years after the new garden complex was built, the Langdons again left for Europe, this time for five years. Extensive preparations were made for their return, but the accounts of work done are not specific. In April 1882, the Poughkeepsie newspaper reported that: "Mr. Walter Langdon has an extra force employed in beautifying his estate previous to his return home in August." In August, his return after five years was reported.[13] The "beautifying" was undoubtedly refurbishing of grounds and buildings, since it is unlikely that new design and construction would have been undertaken in the family's absence.

Although the Langdon garden structures are well documented, the date and designer of the garden plan remain a mystery. There are no photographs of the garden from the Langdon period. No primary source has verified the garden arrangement nor suggested a landscape designer. A possible candidate for the role of landscape gardener to the Langdons is Hans Jacob Ehlers, a German born forester who laid out the grounds of Rokeby in Barrytown for William Backhouse Astor and at the adjacent Franklin H. Delano property [now Mandara], as well as designing a new plantation at Montgomery Place. Although Ehlers died in 1858 and therefore could not have planned the changes to the Langdon garden in the 1870s, he was succeeded by his son Louis Augustus Ehlers, who designed and was resident superintendent at Ferncliff, the William Backhouse Astor Jr., estate in Barrytown, and also designed numerous places in Dutchess County for the Delanos and other families.[14] No documentary evidence, however, links either of the Ehlers to the Langdon place.

The appearance of this garden and greenhouse complex in its final form is shown on an 1897 survey entitled Hyde Park Gardens, that was produced just two years after the transfer of ownership to Vanderbilt. The survey print is not reproducible but is accurately traced for this report (Figure 31). It shows the arrangement of garden beds, walks, slopes, greenhouses and buildings all framed by a surrounding brick wall. The garden beds at three levels are laid out in geometric forms--circles, squares, rectangles, octagons--in elaborate patterns typical of the bedding gardens of the period. These beds, accompanied by the Langdon structures, are possibly remnants of the Langdon period. In the development and enclosure of these gardens significant ground shaping was required, shown in the triangular forms at the edges of the various platforms, that descend to the lowest levels toward the east. This grading is especially evident in an axonometric drawing developed by the National Park Service in 1981 from the 1897 survey (Figure 32).

The relocation of the gardens, the building of a new conservatory and other garden structures and the introduction of a new enclosed garden were probably the most important changes to the landscape made by the Langdons in their 55-year ownership of Hyde Park. In all other cases,

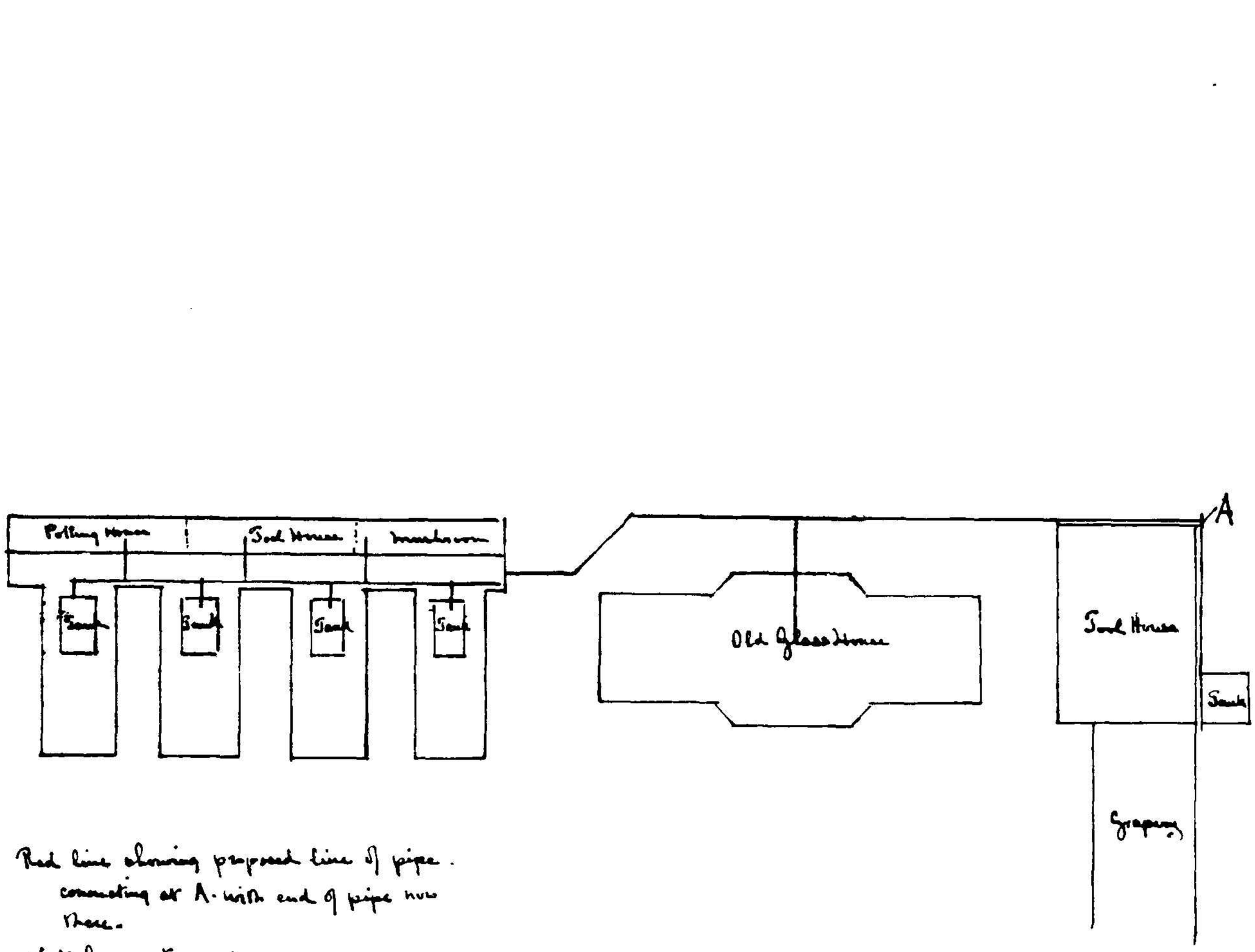

Figure 28. Sketch of greenhouse. VMNHS, no. V-175.

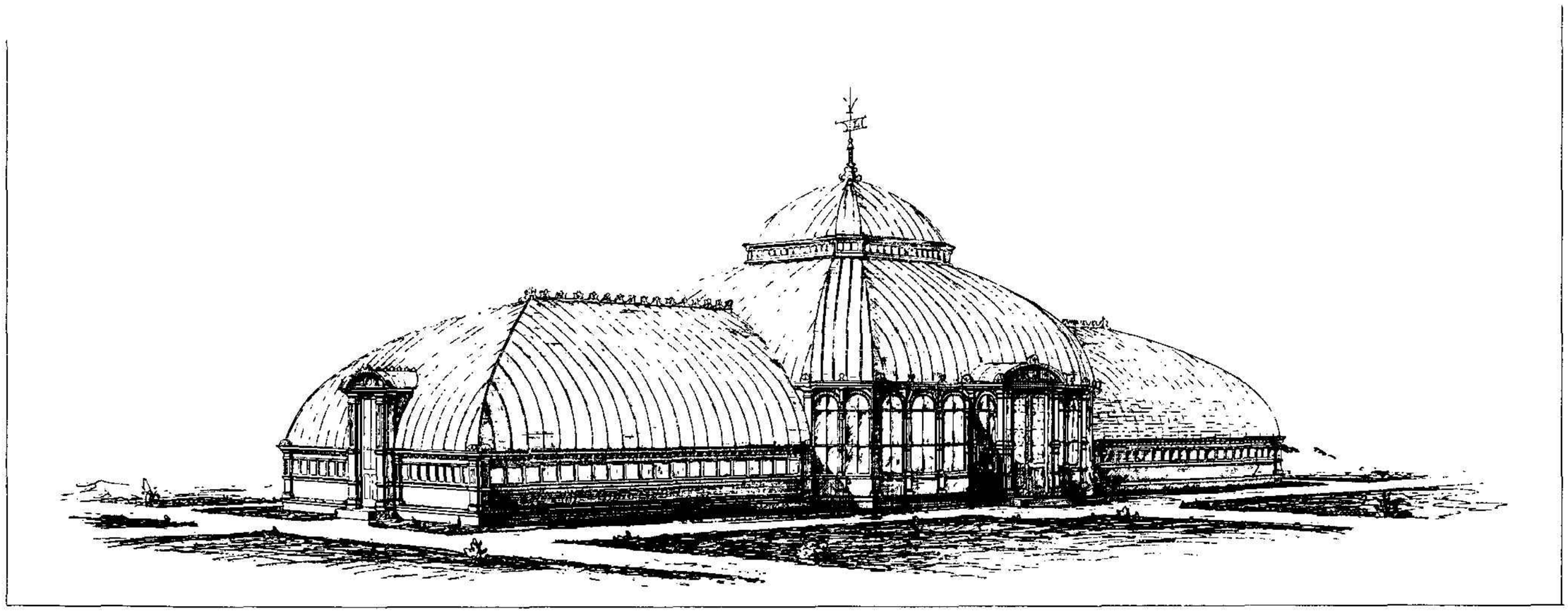

Figure 29. Perspective View of Proposed Greenhouse for Walter Langdon, Esq., Hyde Park, Dutchess Co., N.Y. Drawing, Boston, 9 December 1874, Sturgis and Brigham, architects. VMNHS, no. V-86.

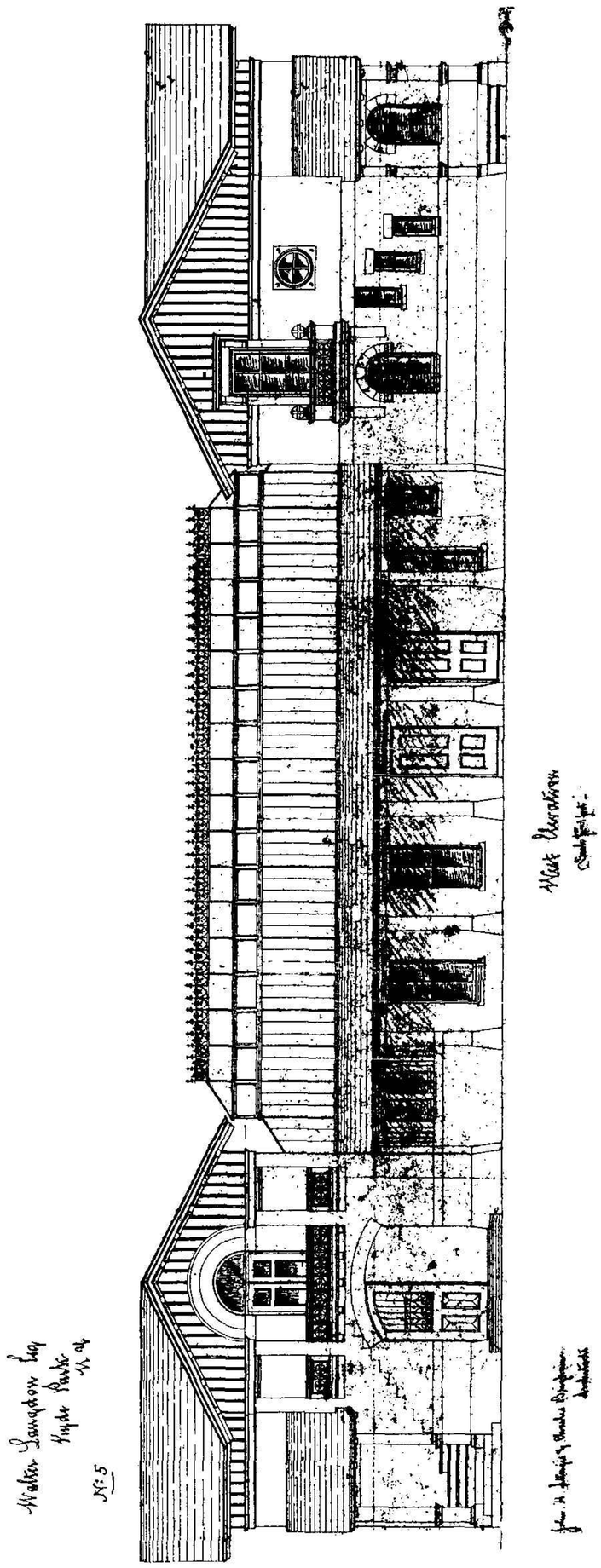

Figure 30. West Elevation of Gardener's Cottage and Tool House. Plan no. 5, Sturgis and Brigham, architects. VMNHS, no. V-84.

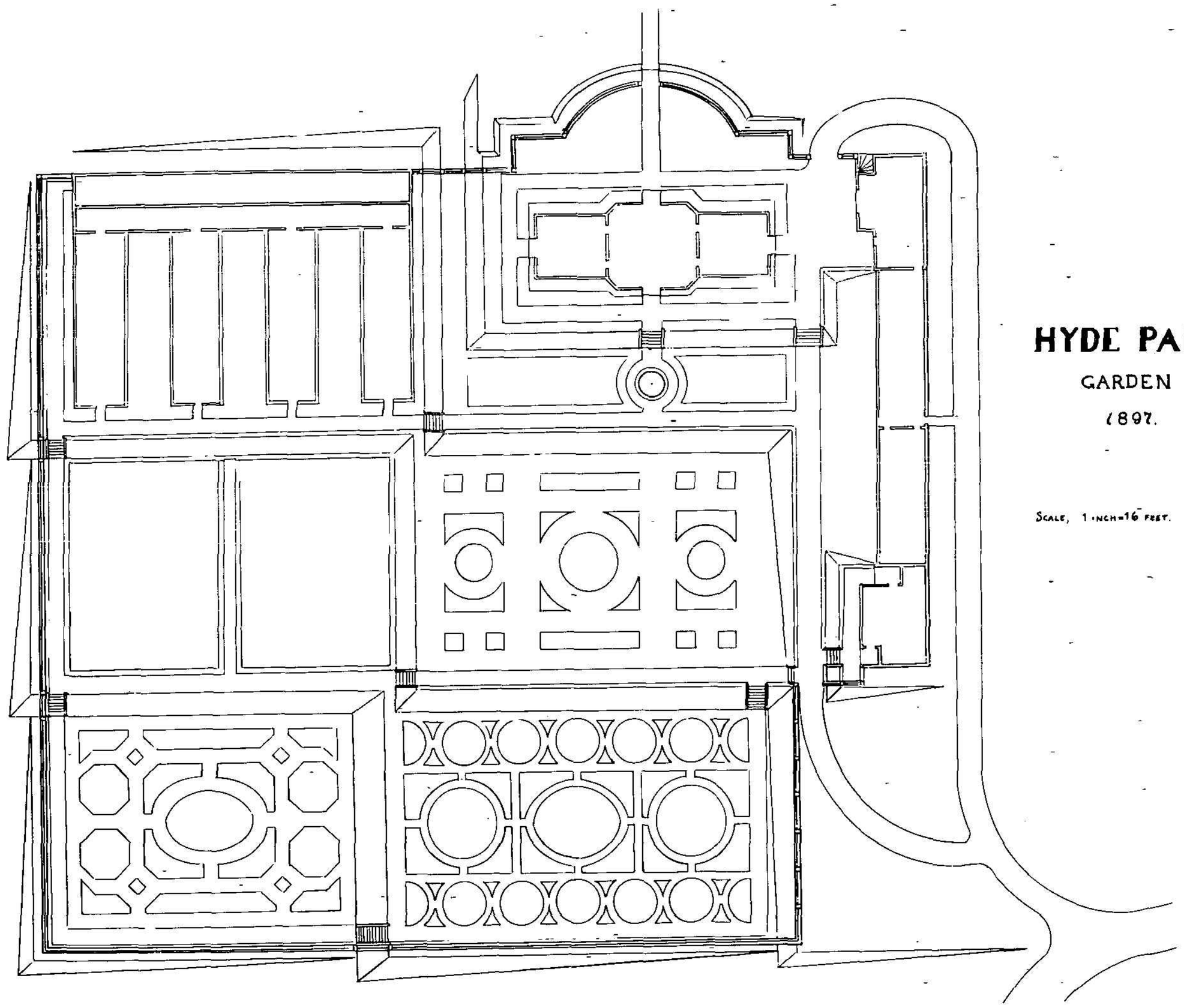

Figure 31. Hyde Park Gardens, 1897, traced by LANDSCAPES from faded blueprint of survey. VMNHS.

except for the purchasing of Crum Elbow Creek and farm lands, they were reacting to external events: the house and barns were replaced because they burned, the north exit road was changed because of a change in the boundary line, and their Hudson River shoreline was altered by the introduction of the railroad, which, by 1851, had been completed north of Poughkeepsie. By contrast, the new garden complex was undertaken on the initiative of Walter, Jr. and [presumably] his wife Catherine. It is true that, by the 1870s, a circa 1830 garden such as Hosack's, which apparently mingled flower beds, trees, and shrubs, would have been out of date and that, even by the 1850s, Hosack's greenhouse would no longer have been state-of-the-art. Certainly, the plan of the garden beds shown in Figure 31 does not reflect the implemented designs of James Greenleaf, the first of the landscape architects who successively reworked the gardens for the Vanderbilts. These changes began in 1902 and continued through the 1930s.

In September 1882, only a month after the Langdons' return from Europe, Mrs. Langdon suffered a stroke. In July 1883, the Langdons' new barns were struck by lightning and totally consumed by fire. On January 5, 1884, Mrs. Langdon died, and the following April, Langdon rebuilt the barns. From this point on, Walter Langdon, Jr. was sometimes deeply involved with affairs at Hyde Park and other times absent from the estate for extended periods.[15]

THE HYDE PARK LANDSCAPE, CA. 1841-1890

Apart from the building of new structures and gardens and the relocation of the north exit road, the landscape at Hyde Park apparently remained intact without any significant changes during the Langdon ownership. (Figure 35) The plantings matured and some were likely added, but no sweeping changes were effected. This is shown by paintings and sketches made between 1856 and 1860 that agree with both earlier written accounts and later photographs.

In addition to the painting of the east elevation of the Langdon house, J. H. Carmiencke did another painting at Hyde Park, this one of the classic view looking northwest up the Hudson (Figure 33). The picture is undated but was probably done at the same time as the other, 1856. In the right foreground is a path leading diagonally across the slope toward Bard's Rock. This was possibly the path shown in the 1849 map and also described by Wharton. Carmiencke did other paintings and sketches of Hyde Park. On July 3, 1860, William Stanley Haseltine drew a sketch (Figure 34) from almost exactly the same point of view, although a bit further back. Haseltine was standing on the approximate location of today's automobile overlook, while Carmiencke must have been further down the slope. Technically, both artists were on Sexton Tract land. The large tree to the left in both views appears to be the same. The painting and the drawing are very different in feeling but convey almost exactly the same information. [16] Additional evidence for the landscape's continuity during the Langdon period is provided by a description by Charles Eliot in 1890 that corresponds closely with one written by A.J. Downing.

In 1841, Downing wrote of Hyde Park:

> Hyde Park, on the Hudson, formerly the seat of the late Dr. Hosack, now of W. Langdon, Esq., has been justly celebrated as one of the finest specimens of the modern style of Landscape Gardening in America. Nature has, indeed, done much for this place as the grounds are finely varied, beautifully watered by a lively stream, and the views are

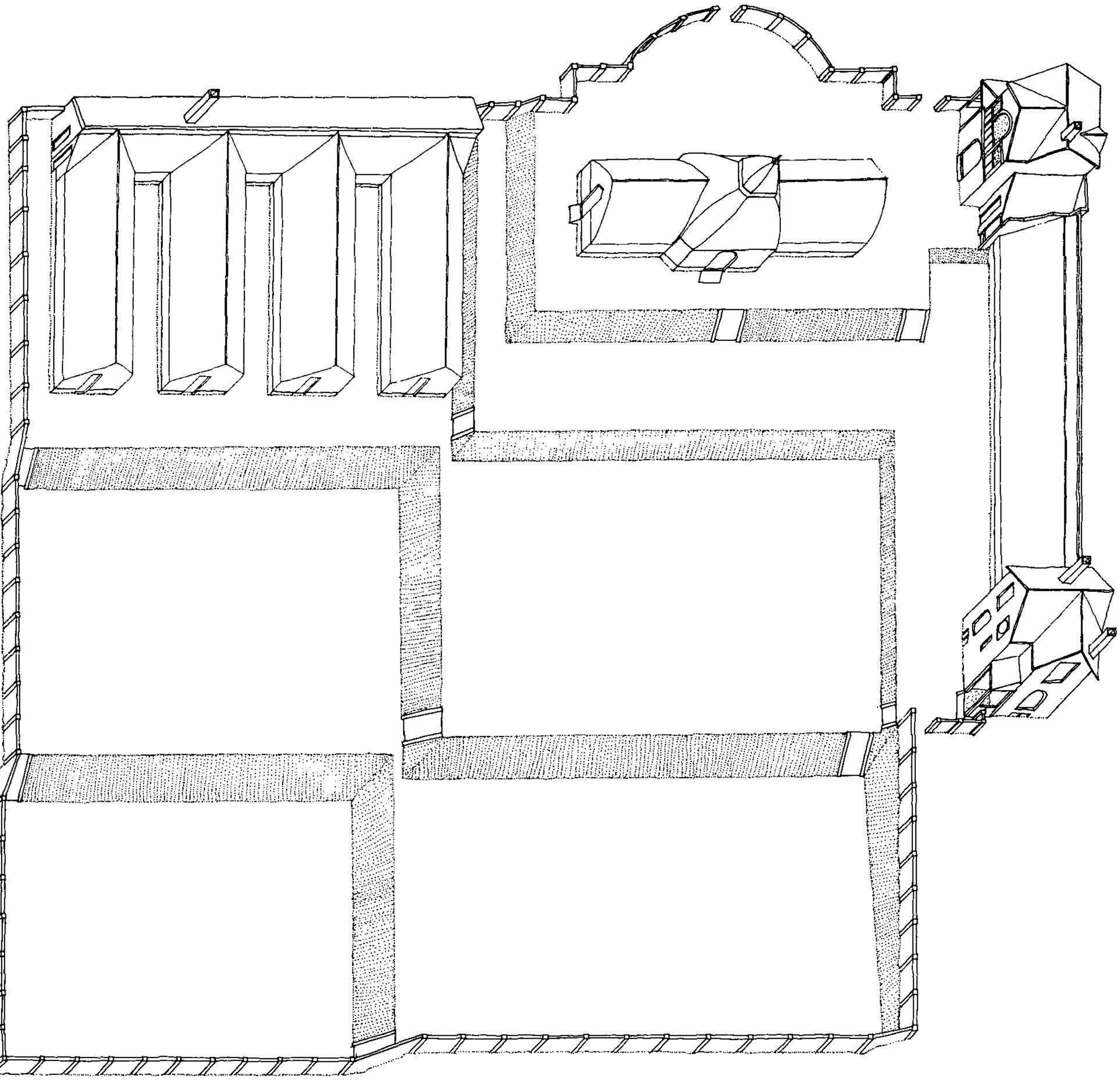

Figure 32. Axonometric of Formal Gardens from 1897, John Robbins, NPS North Atlantic Region, 1981. VMNHS

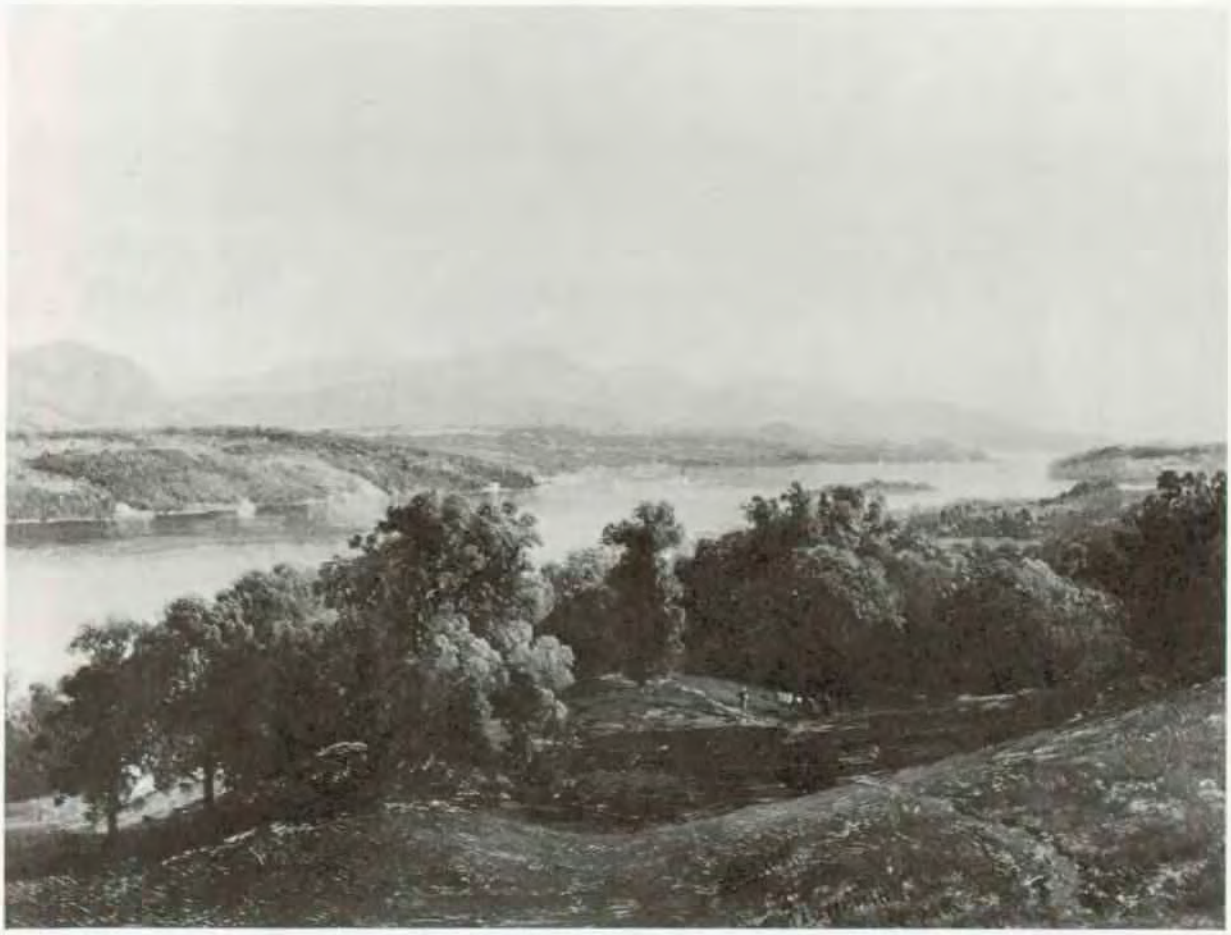

Figure 33. "Hyde Park, New York." Painting by Johann Hermann Carmiencke, ca. 1856. From Howat, The Hudson River and Its Painters, 1972. Owned by Kennedy Galleries in 1972; present whereabouts unknown.

Figure 34. "Near Hyde Park, Hudson River." Drawing by William Stanley Haseltine, July 3, 1860. Courtesy of the Museum of Fine Arts, M. and M. Karolik Collection. (neg. no. C21147).

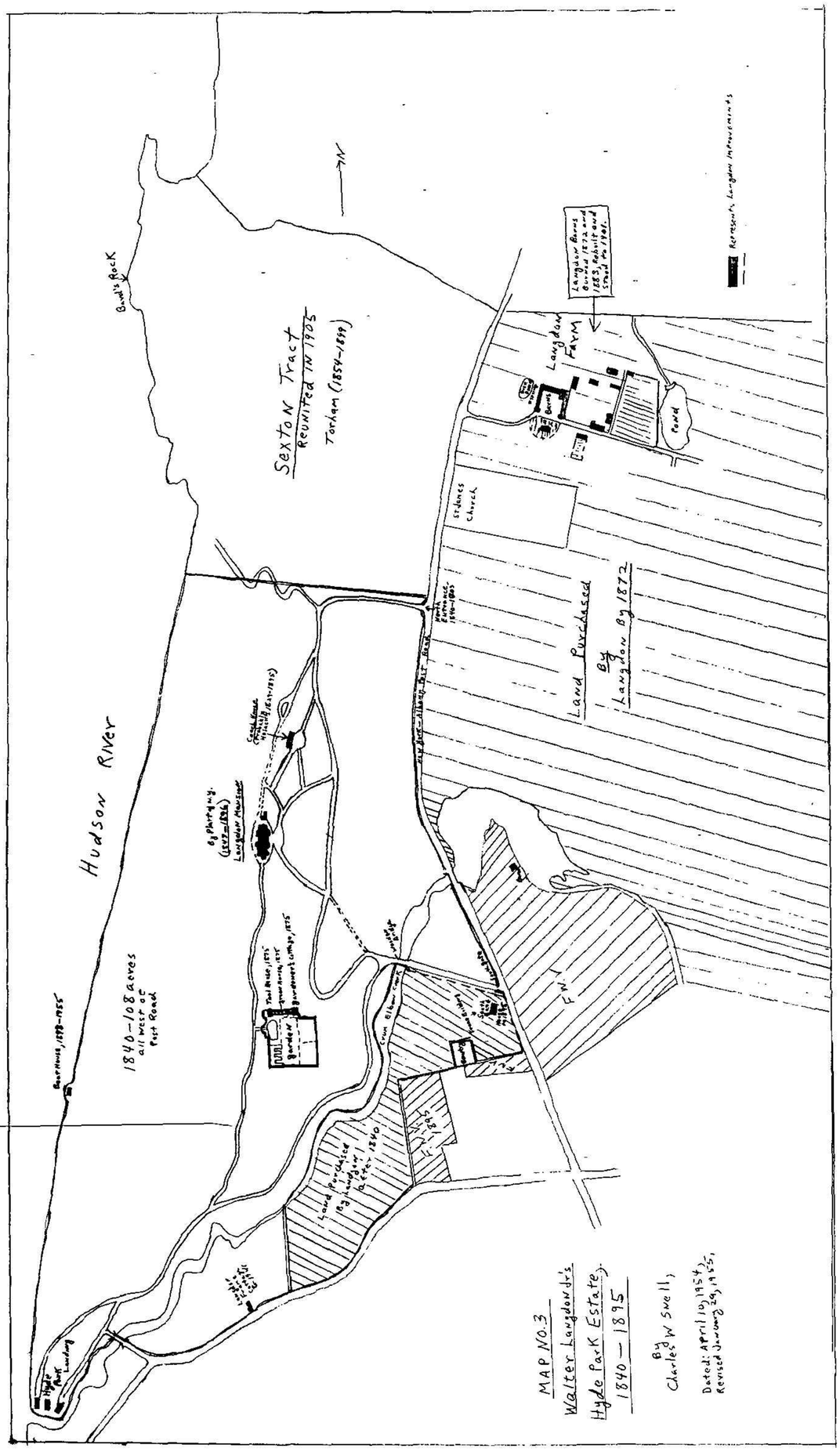

Figure 35. Charles W. Snell, "Map No. 3. Hyde Park Estate of Walter Langdon, Jr., 1840-1895," April 10, 1954, revised January 29, 1955. VMNHS, no. V-240.

> inexpressibly striking from the neighborhood of the house itself, including, as they do, the noble Hudson for sixty miles in its course, through rich valleys and bold mountains. But the efforts of art are not unworthy so rare a locality; and while the native woods, and beautifully undulating surface, are preserved in their original state, the pleasure-grounds, roads, walks, drives and new plantations, have been laid out in such a judicious manner as to heighten the charms of nature. Large and costly hot-houses were erected by Dr. Hosack, with also entrance lodges at two points on the estate, a fine bridge over the stream, and numerous pavilions and seats commanding extensive prospects; in short, nothing was spared to render this a complete residence. The park, which at one time contained some fine deer, afforded a delightful drive within itself, as the whole estate numbered about seven hundred acres.[17]

In an 1849 edition, Downing added: "since the death of Dr. Hosack, the place has lost something of the high keeping which it formerly evinced, but we still consider it one of the most instructive seats in this country."[18]

Almost 50 years later, Charles Eliot, a young landscape architect who had apprenticed with Frederick Law Olmsted, visited Hyde Park, apparently drawn by Downing's account. In 1890, Eliot published a long article on Hyde Park with two illustrations as part of his series on "Some Old American Country-Seats" in Garden and Forest. Eliot's perceptive observations make an interesting comparison both with Downing's description and the earlier diary of Thomas K. Wharton. There are numerous points of similarity between the three accounts but very few differences.

Just as Wharton had done in 1832, Eliot approached the estate from Hyde Park Landing:

> . . . but the park may also be entered from the river-side below the waterfall in Crown (sic) Elbow Creek.
>
> A bridge, which leads to a landing on the bank of the Hudson, here spans the creek, and a narrow road enters the park in very modest fashion just beyond the bridge. Beginning at this gate, a belt of woodland stretches northward for perhaps a mile along the bank of the river, occupying the summits of the little crags and knolls which here make the rocky shore, and enclosing many charming bits of rocky woodland scenery. Parallel with the river, and just east of the wood, lies a gently hollowed valley of smooth grass-land, beautifully fringed by the waving edge of the dense wood on the one hand, and on the other rising with concave lines to meet the sharply ascending curves of a high, steep and grassy bank, which, with the great trees near its summit, bounds the scene on the east.
>
> The little road which enters by the bridge commands one or two views of this bank and the long, green glade at its foot, and then it turns to follow the windings of the stream which comes dashing down over rough ledges and under shadowy Hemlocks on the right. The valley narrows until there is only just room enough for the stream and the road; and here a footpath breaks off to the left, and taking a rapidly rising open ridge, plainly indicates its intention to gain the summit of the high bank with the great trees which was lately in view. The road continues up the winding glen, passing by several pretty waterfalls; and, bye and bye, where the valley broadens and the stream is held back by a low dam, it joins the main approach-road, which here bridges the creek on its way from the Albany highway to the house. The united roads next ascend by one easy zigzag to a broad plateau of grass-land, set with numerous and variously grouped and scattered trees of noble age and stature, between the trunks of which the house soon appears in the

> distance. This level ground is both wide and long, and its strikingly simple, open and stately effect is greatly heightened by the fact that from every part of it is visible in the west, beyond and behind all the massive tree trunks, an indefinite expanse of blue distance.[19]

Accompanying the article was a sketch of the entrance front of the Langdon House (Figure 36), but, unlike the Carmiencke painting, much of the east lawn is also shown along with groupings of trees. The drawing is signed only by a monogram "EMJ." Eliot then described the ridge and the trees clinging to its edge behind the house:

> When the house is reached, by the road just described or by the footpath before mentioned, it is seen to stand close to the brink of the plateau; in other words, upon the verge of the irregular, mile-long grassy bank the visitor saw first from below. The sudden descent of this bank, and the character of the trees upon it--chiefly old Chestnuts and Oaks--are shown in the picture on page 227. [Figure 37] Some of the largest trees lean outward from the bank, and most of them grip the ground with a vigor befitting veterans who have long wrestled with the gales.[20]

Eliot then went on to describe the river view. He also mentions briefly the stables and greenhouses:

> The view from the bank near the house embraces perhaps ten miles up and down the mighty river, with the varied opposite bank, and the wooded promontories near Staatsburg; and, in the far distance, the blue ridges of the highlands below Newburgh, the dark outlines of the Shawangunks in the west, and the pale summits of the Catskills in the north. Foreground, middle distance and distance are presented here with sharp definition. This is a scene not surpassed on the upper Hudson, unless the better composition of the river view from Ellerslie should place that wonderful picture first.
>
> As the illustrations show, the house at Hyde Park is of a somewhat stiff and cold type; but it is simple and dignified; and in this respect is well fitted to its imposing site. Its south and west sides meet the grass of the park, its east side is the entrance front, and to its north-east corner is attached an ample kitchen and laundry yard, reached by a special road from the Albany highway, which, abreast of the house, has gained the level of the upland. The stables stand apart a little to the north, and the greenhouses, with an enclosed garden attached to them, lie in a similar position on the plateau to the south. Both are entirely surrounded by the open groves of the park.[21]

Eliot ends with an interesting comment on the roads at Hyde Park and other "old seats" (The Vale, Waltham, MA; Montgomery Place, Annandale-on-Hudson, NY and others in his Garden and Forest series). This statement recalls Parmentier's 1828 article on "Landscapes and Picturesque Gardens.":

> . . . the roads and paths, instead of displaying themselves and their curves as if they were the chief elements of beauty in the park-scenery, are rightly made subordinate and inconspicuous, as befits the mere instruments of convenience they really are. When they run straight across level country they are shaded by trees in rows; when they curve, as they do only for good reason, formality of planting instantly stops. They lead to their objective points with directness and without superfluous flourish.[22]

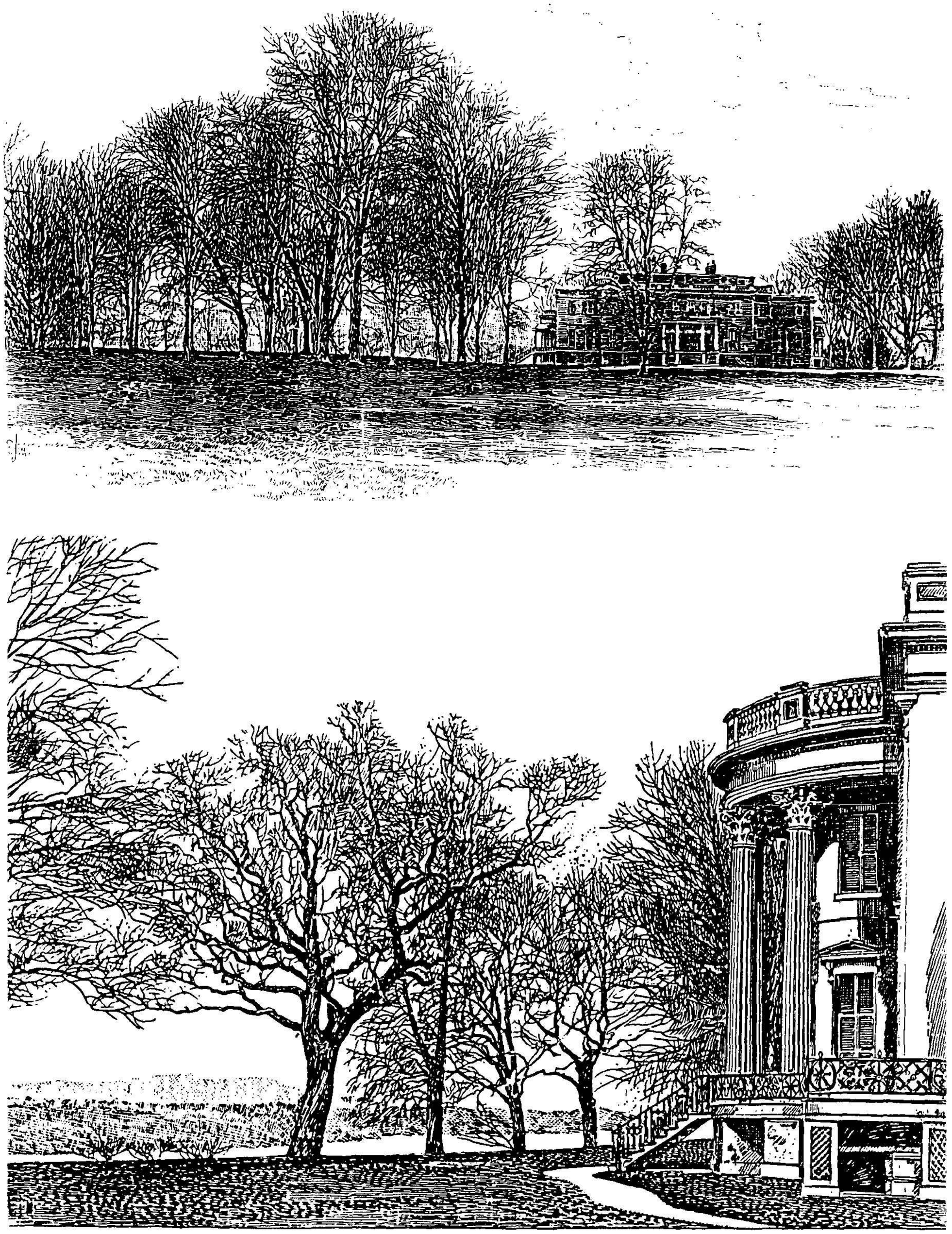

Figure 36. "Hyde Park: Entrance Front," 1889. From Garden and Forest, May 7, 1890.
Figure 37. "Hyde Park: River Front," 1889. From Garden and Forest, May 7, 1890.

THE LAST YEARS OF THE LANGDON OWNERSHIP, 1891-1895

In the late 1880s, after the death of his wife, Walter Langdon, Jr. seemed to be in residence fairly regularly during the spring and fall months. The Poughkeepsie newspaper reported, for example, that in November of 1886, he was having repairs made to buildings on the property. In the spring of 1888, he had his boat house repaired and that fall he donated a pipe organ to the Reformed Church. This activity continued into the 1890s: in June 1893, he built a new boathouse near Hyde Park Landing and the following January made additions to the hot water heating system of the main house. He also built a large new sloop for use at Hyde Park and at his summer residence at Shelter Island on Long Island. Later obituary accounts mention anonymous philanthropies by Langdon to "widows and orphans" in Hyde Park.[23]

There are two very fine photographs of the Langdon house in the Charles Sylvester Piersaull Collection (Piersaull Collection) at the Roosevelt Library (Figures 38 and 39). Piersaull was a local amateur photographer. Figure 38 shows the east elevation of the house and gives little indication of the landscape, except for a young evergreen tree planted next to the foundation of the northern wing. It also shows some remodelling done since the Carmiencke painting of 1856 (Figure 25), including a second-floor addition to the south wing and a third-floor, clapboard penthouse to the main block of the house. A second-floor addition was probably made to the north wing at the same time, but this wing does not show in the Carmiencke painting.

Figure 39, taken from the south, shows a bit of the south lawn and several large trees, including, at the far left, one of the "veterans" gripping the edge of the ridge so eloquently described by Charles Eliot. Neither of these photographs is dated, but most of Piersaull's views seem to have been taken in the early 1890s. An undated image at the Roosevelt Library (Figure 40) does not approach those of Piersaull in photographic quality but shows the property during the last years of the Langdon ownership from an interesting viewpoint. The photographer was apparently standing at the bottom of the meadow near the former boundary line of the Sexton Tract, looking southeast toward the Langdon mansion. His shot shows the lower meadows and most of the slope between the ridge and the meadows, both neatly mown and almost bare of trees. It would almost be impossible to photograph the mansion from the same point of view today because of heavy tree growth in this area.

The Langdon Property Period Plan, Exhibit 3 (see Appendix F: Source List), shows the configuration of the estate and farm late in the Langdon ownership. The boundary reflects the additions of land made by Walter Langdon Jr. along the southern edge of the property from the Albany Post Road west toward the Hyde Park Landing. Langdon also added lands to the east, extending the farm acreage. A major change reflected on this plan is the Hudson River shoreline reconfiguration caused by the construction of the Railroad. The formerly sinuous bank is straightened and Bard Lane bridges the Railroad to access the Bard Rock area. Boathouses at the south and north ends of the Hudson River frontage are shown. The circulation system developed by Hosack-Parmentier remains substantially intact with some changes around the Mansion. Changes to the Sexton Estate to the north reflect the 1890s appearance of this parcel that was owned a separately, from 1837 to 1899 (See Chapter IV). The Langdon gardens and greenhouses, as developed by Sturgis and Brigham, are shown. The footpath along the ridge to the landing remains from the Bard era and its alignment from the garden area to the Mansion overlays, to

Figure 38. East Elevation of Langdon House. Photograph by Charles Sylvester Piersaull, ca. 1890. Roosevelt Library (neg. no. 43-183-76).

Figure 39. Southern Elevation and South Lawn of Langdon House. Photograph by Charles Sylvester Piersaull, ca. 1890. Roosevelt Library (neg. no. 43-183-77).

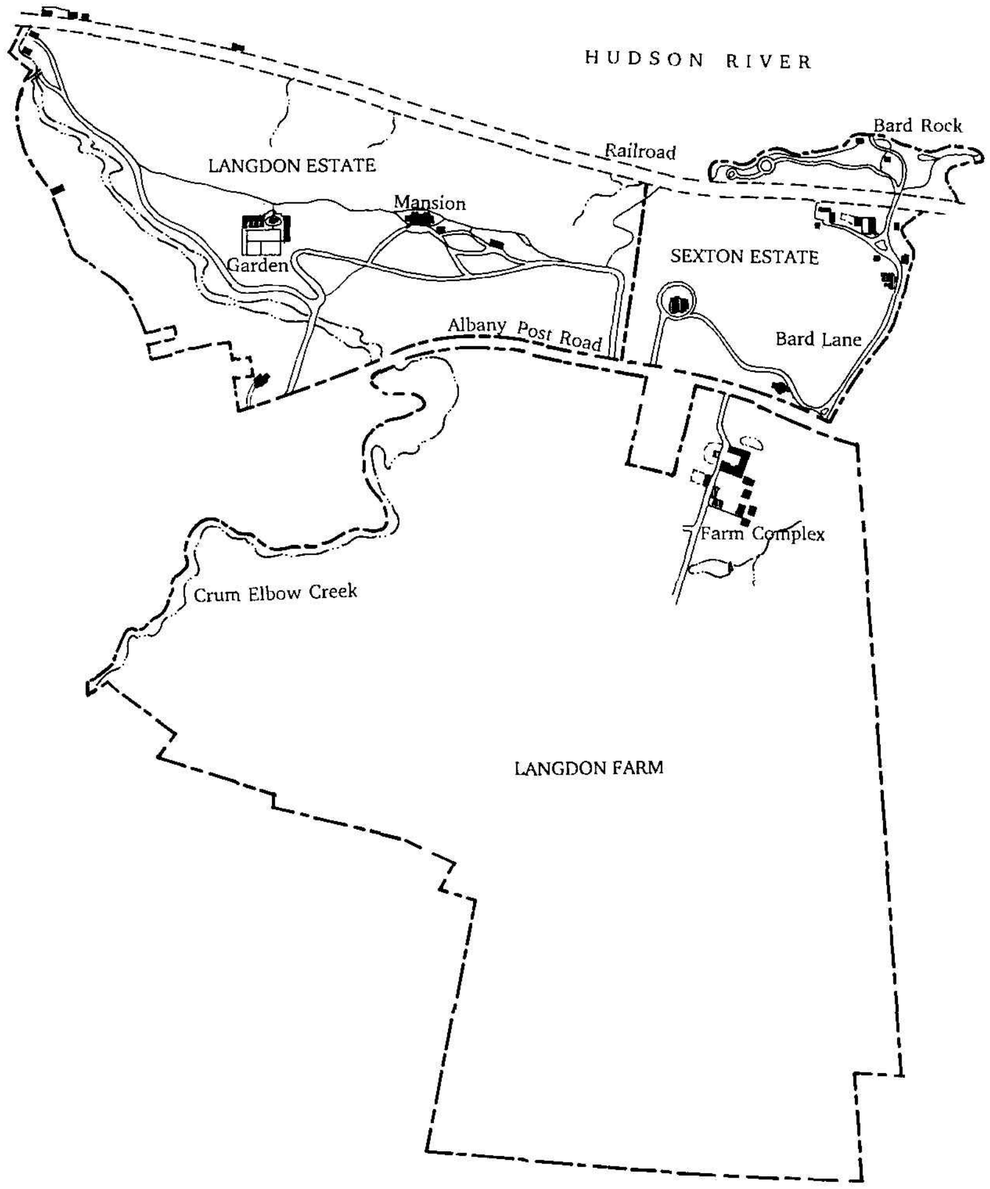

Exhibit 3: Langdon Period Property Plan, portrays the farm and estate during the late Langdon ownership. LANDSCAPES.

SOURCE LIST

Source Code:
A brief description of the period plan is followed by the name of each source. This title is followed the repository name and by the code assigned to the source and the drawing number when applicable. The date, scale, designer/draftsperson are then listed in order, as available.

LANGDON PERIOD PLAN 1840-1894)

Description:
Overall estate and farm property boundary both west and east of the Albany Post Road, Crum Elbow Creek, circulation system of drives and walks, bridges, structures and water features and the railroad right-of-way along the Hudson River. No vegetation is shown.

Sources:
Map of Property Owned by Walter Langdon at Hyde Park and Situate South of Post Road and Map Showing Center Line of the H. R. R. R. at the Boat Landing Property Owned by Walter Langdon. Hyde Park, FDR Library Hudson River Collection, 1893, 2 chains to the inch and 30 feet to the inch, drawn by Willis Phelps, c.e.

Map of Parcel of Land No. 24S in the Town of Hyde Park required for the Hudson River Railroad - revised Location. The Property of Walter Langdon & Others Containing 3.205 Acres, FDR Library Hudson River Collection, ca. 1890s, Horizontal Scale 200 feet to an inch, Vertical Scale 25 feet to an inch, draftsperson unknown.

Map Showing Main Drive, Property of F. W. Vanderbilt at Hyde Park, VMNHS, #7448-s, October 10, 1895.

Parcel No's. 250 - 252 adjoining land of Augustus T. Cowman. FDR Library Hudson River Collection, ca. 1890s.

Map Showing Main Drive Property of F. W. Vanderbilt at Hyde Park, VMNHS, 10/1895, 1" = 40', signed LVF.

Map No. 3 Walter Langdon Jr's Hyde Park Estate, 1840-1895, VMNHS, Drawing No. V-240. Drawn 4/10/1954, revised 1/29/1955, 1" = 200', Charles W. Snell.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT: CX 1600-0-0085, 1990-1991

CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION
NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

0 400 800 1600

PREPARED BY
LANDSCAPES, WESTPORT, CONNECTICUT
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3: LANGDON PROPERTY PERIOD PLAN
(1840-1894)

1840-1894

ON MICROFILM

382/80,403
4 of 27

Figure 40. "River Bank, Walter Langdon Place." Photograph, nd. Roosevelt Library, Neg. No. NPX 42-227-16(1).

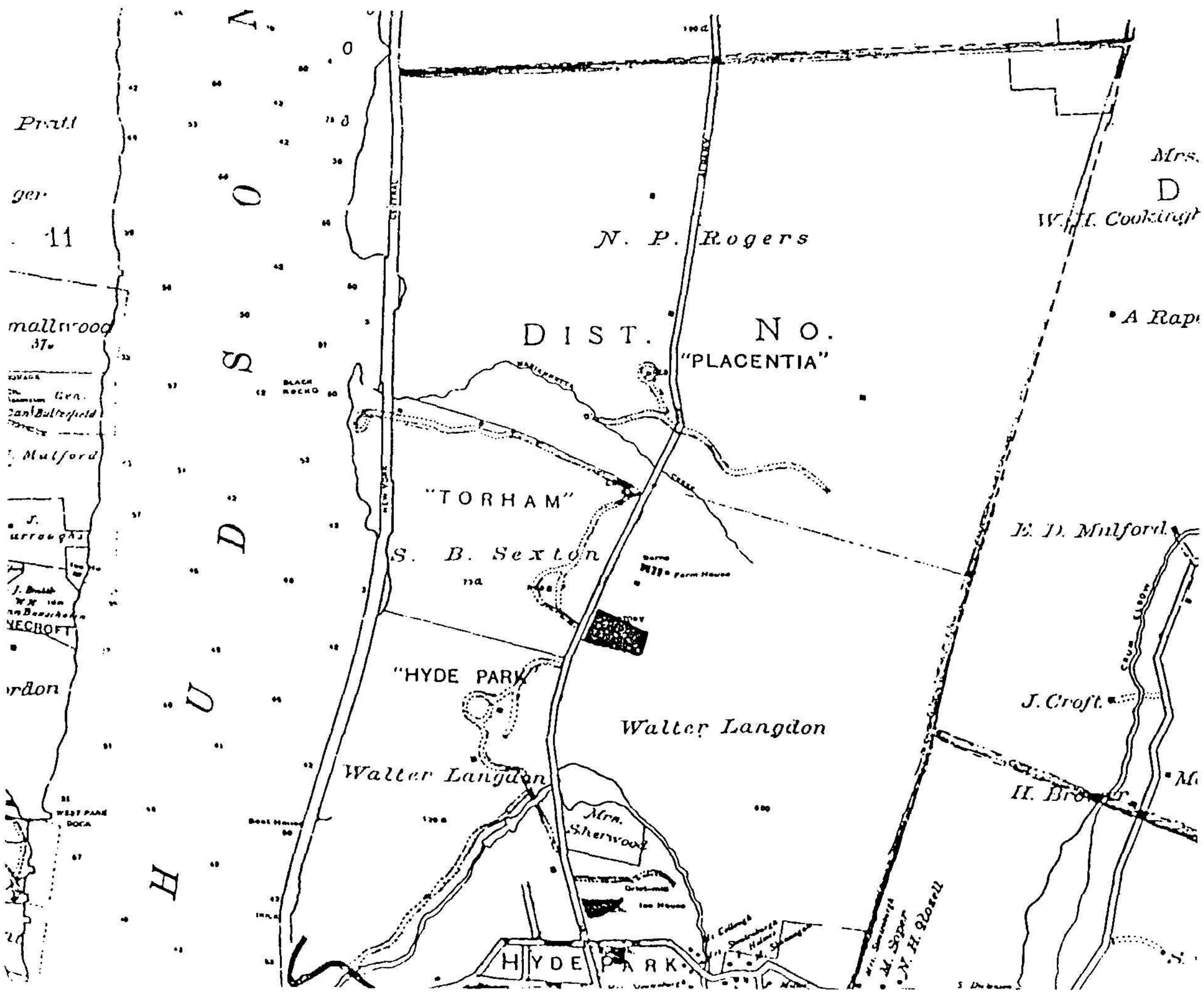

Figure 41. Frederick W. Beers, Atlas of the Hudson River Valley, 1891. Roosevelt Library.

some extent, the Hosack alignment. The walks to the north of the Mansion also partially overlay the Hosack configuration though the north drive has shifted closer to the ridge line and makes a sharper curve as it follows the north property line to the Albany Post Road exit. The Langdon farm complex shows several additional structures and two more fenced enclosures. In the general configuration of the estate and farm the Hosack-Parmentier organization of spaces remains.

On September 17, 1894, Walter Langdon, Jr. died at Long Island, an event noted by Sara Delano Roosevelt in her diary. His funeral services, held at St. James Episcopal Church, were attended by nearly all the residents of Hyde Park, including public school children. Initially, Langdon's fortune was estimated at between $1,000,000 and $2,000,000. When his will became public, however, it was discovered that he was worth considerably less. [Langdon might have suffered from the depression that began in 1893.] Langdon had no living children, and, in May 1895, his heirs sold the estate to Frederick W. Vanderbilt for $125,000.[24]

Shortly after the sale to Vanderbilt, there were several detailed descriptions of the estate in the Poughkeepsie newspapers, accounts that give the impression that reporters had not accessed the property in many years. One writer described the condition of the grounds:

> When Mr. Vanderbilt purchased it . . . , the place was somewhat neglected and run down. Mr. Vanderbilt found a beautiful park all grown up to underbrush. The lawns were covered with the wild growth that nature puts forth under forest trees, and stone walls appeared in all sorts of inappropriate places, the products of tramp labor, for Mr. Langdon was very fond of providing employment for these gentry. There were hot houses ample but empty, the stables and farm buildings were in a state of extreme dilapidation, and the stately 40-room old mansion of purest Greek architecture was painted a light pink. . . . The house was surrounded by a noble park of undulating surface, and a lovely brook with many a curve and picturesque waterfalls went brawling through the grounds. . . .[25]

Another reporter described the trees in somewhat more detail:

> The brownstone staircase led to a fine lawn, beyond which was a grove of fir trees. On the east lawn there were also as on the river side some fine trees and all through the park could be seen English elms, maples, lindens, beeches and pines with occasional tamarack, dogwood and rare specimens of South American and Japanese trees.[26]

He also mentioned outbuildings: "picturesque cottages for the servants, greenhouses, stables, barns, and a gas house," and described wooden bridges over Crum Elbow Creek.[27]

Figure 41, a detail from the Beers 1891 Atlas, shows the general boundaries and gives a very rough idea of the layout of the Langdon estate. The best map of Hyde Park in the 1890s is by W. T. Hiscox, "Map of Part of Estate of F. W. Vanderbilt, Esq., showing Locations of Pipes and Conduits," October 1897, at VMNHS. This map is large and poor in contrast, limiting clear reproduction in this report. It also shows the Vanderbilt house and pavilion.[28] All of these sources contribute to an understanding of the late Langdon period. These late 1890s sources contribute to an understanding of the landscape of the late Langdon period. This era, in general, was one of specific, detailed improvements, such as the construction of the garden and greenhouses. Yet it was also a period of benign neglect, in which major features of the landscape were retained, and, as in the case of the tree collection, allowed to mature.

CHAPTER III: END NOTES

1. Braman, "Genealogy and History, . . . ," 77-78; Arthur M. Alger, "Descendants of Philip and John Langdon of Boston, New England Historical and Genealogical Register, Vol. XXX (January 1876), 33-37; Entries on the Langdon Family, Dictionary of American Biography (New York: Charles Scribner's Sons, 1933), Vol. X, 586-590; Entries on the Astor Family, Vol. I, 397-402. Langdon family papers are located at the New Hampshire Historical Society, but these appear to concern primarily Gov. John Langdon (1741-1819), his daughter and grandson. See Thomas E. Camden, "The Langdon/Elwyn Family Papers," Historical New Hampshire, Vol. XXXVI, no. 4 (Winter 1981), 350-356. Kenneth Wiggins Porter, John Jacob Astor, Business Man (Cambridge, MA: Harvard University Press, 1931), Volume II, 1040-1041.

2. Snell, "Early History." 53, note 127. Interview Snell/Clermont, October 13, 1954.

3. Henry Winthrop Sargent, Supplement to Downing, Treatise (1859 edition), 553.

4. Dennis Steadman Francis, Architects in Practice. New York City, 1840-1900 (New York: COPAR, 1980), 62.

5. For Carmiencke, see Groce and Wallace, Dictionary of Artists in America, 110. Braman, "Genealogy and History," 78.

6. Snell, "Early History," 53-55.

7. Sargent, Supplement to Downing Treatise (1859 edition), 553.

8. Information on Sturgis and Brigham's Delano commission in Barrytown was kindly provided by Prof. Margaret Henderson Floyd of Tufts University, author of a forthcoming book on John Hubbard Sturgis. For the Franklin H. Delano property in Barrytown, see John Zukowsky and Robbe Pierce Stimson, Hudson River Villas (New York: Rizzoli, 1985), 185. Delano married Laura Astor in 1851, and the property, "Steen Valetje" (now Mandara) was a wedding gift from her father.

9. Margaret Henderson Floyd, "A Terra Cotta Cornerstone for Copley Square: Museum of Fine Arts, Boston, 1870-1876, by Sturgis and Brigham, Journal of the Society of Architectural Historians, Vol. XXXII, no. 2 (May 1973), 83-103. For Russell, Sturgis and Company, see Ward, Before The Trumpet, 67.

10. Copies of these plans were kindly made available by Margaret Henderson Floyd.

11. Charles Brigham to John H. Sturgis, August 16, 1875 and Charles Brigham to John H. Sturgis, September 6, 1875. Both from the John Hubbard Sturgis Archives, Courtesy Margaret Henderson Floyd, Weston, MA.

12. Snell, "Early History," 54. The article is apparently from the Poughkeepsie Record and is located in Vol. I of Braman Scrapbooks at the Roosevelt Library.

13. Snell, "Early History," 54, cites articles from Braman Scrapbook, Vol. II.

14. J. E. Spingarn, "Henry Winthrop Sargent and the Landscape Tradition at Wodenethe," Landscape Architecture, Vol. XXIX, No. 1 (October 1938), 30-31. This article is undocumented and thus includes no references for Ehlers, father or son. Plans by Hans Jacob Ehlers for Rokeby and for the Franklin H. Delano property are in the possession of the Aldrich family at Rokeby. For Louis Augustus Ehlers, described as a "landscape gardener and rural architect," see James H. Smith, History of Dutchess County (Syracuse, NY: 1882), 282.

15. Snell, "Early History," 55-56. Walter Langdon, Jr. was more often in residence at Hyde Park after his wife's death, the implication being that Mrs. Langdon was the one who preferred to live in Europe, although, as a Livingston, she was closely tied to Dutchess County.

16. Both views are published in John K. Howat, The Hudson River and Its Painters (New York: Penguin Books, Ltd. 1972), Plate 60 and Plate 61. A biography of Haseltine is on p. 166 and of Carmiencke on pp. 166-167. For Carmiencke, see also Janet A. Flint, Johann Hermann Carmiencke, 1810-1867, Drawings and Watercolors (Washington, DC: Smithsonian Institution, National Collection of Fine Arts, 1973).

17. Downing, Treatise (1841 edition).

18. Downing, Treatise (1849 edition).

19. Charles Eliot, "Some Old American Country-Seats. VI. -- Hyde Park," Garden and Forest, Vol. III, no. 115 (May 7, 1890), 222. The article was reprinted in (Charles W. Eliot), Charles Eliot: Landscape Architect (Boston: Houghton Mifflin and Co., 1903), 256-260, but without the illustration in Figure 25.

20. Ibid., 222.

21. Ibid., 222-223.

22. Ibid., 223.

23. Snell, "Early History," 56.

24. Ibid., 58-59.

25. Poughkeepsie Sunday Courier, July 19, 1896, p. 2, quoted in Snell, "Early History," 60. In his interview with Snell, Clermont confirmed the fact that the house had about 40 rooms and was painted pink.

26. Poughkeepsie Sunday Courier, September 15, 1895, p. 9, quoted in Snell, "Early History," 60.

27. Snell, "Early History," 61.

28. David Hayes, VMNHS, has very kindly provided us with tracings of this map.

IV: THE SEXTON TRACT (1800-1905)

The Sexton Tract, already referred to in previous chapters, takes its traditional name from Samuel B. Sexton, who purchased it in 1890 and was its last owner until it was reunited with Hyde Park proper in 1905. In 1837, David Hosack's heirs deeded the Cottage and 64.22 acres of land down to the river to Mrs. Magdelena Hosack. When in 1840 they sold the main estate to Walter Langdon, Sr., this marked the beginning of more than 60 years of ownership by separate families. There are three major sources for the Sexton Tract: the writings of local historian Edward Braman, who was related to two of the owners; a "Plan of Torham," dating probably from the turn of the century; and several photographs from the Piersaull Collection at the Roosevelt Library, dating from the 1890s.

THE BARD AND HOSACK OWNERSHIPS

The construction date of the Cottage does not appear to be recorded, but it was built by Dr. Samuel Bard sometime after the main house was completed in 1799. Bard's son-in-law, John McVickar, and his wife lived there for a time, but it is unclear exactly when. John McVickar and Eliza Bard were married November 12, 1809. According to one source, the first year of their married life was spent in Dr. Bard's home, while McVickar finished his theological studies. "Dr. Bard's home" could conceivably have meant the Cottage, since it was on Bard's grounds. A year later, however, McVickar was involved in the planning of his own home called "Inwood" as well as in the planning of the first Saint James Church, which Samuel Bard had decided to build for the community. McVickar is described as having been "something of an architect, so that the planning of his own home called Inwood, and that of the church and the erection of both went on together." McVickar became the first rector of Saint James, serving from 1811 to 1817. According to Braman, McVickar planted an avenue of maples leading from the Albany Post Road to the Cottage, a name he also claims was given to the house by the McVickars. The maples were still there as of Braman's writing (1875).[1]

When Dr. Hosack acquired the Bard property in 1828, he put in the new north drive, which led to the main house via the Cottage, and he also erected the North Gate Lodge. During the Hosack ownership, the Cottage was occupied by the Rev. William Allen, who ran a famous private classical school there. This was apparently a small boarding school, since Allen's pupils lived with the family. Although Parmentier's landscaping for Hosack extended into the Sexton Tract, it apparently did not involve the immediate surroundings of the Cottage, which, according to Thomas K. Wharton, had its own "separate gardens and ornamental improvements," perhaps left over from the Bard era.[2] Mrs. Hosack occupied the Cottage for four years until her death in 1841.

AUGUSTUS T. COWMAN, 1842-1853

In 1842, Mrs. Hosack's heirs sold the Cottage and the entire tract to Augustus T. Cowman for $14,500. Cowman has already been mentioned in connection with his role as a major donor and

possible designer for the new Church of Saint James, begun in 1844. Cowman was also a member of the Vestry of Saint James.[3] Braman has left a detailed description of the Cottage during Cowman's tenure:

> It was a plain wooden house, of moderate size, fronting south, and having a kitchen wing north of the east end. In Mr Cowman's time it was painted a light drab. The south piazza and the second story windows above it, were partly covered with a vine; while on the east, it was half concealed from the road by trellises, lilac bushes, and evergreens, planted from time to time by successive occupants. On the west, it had a fine view of the river. North of the house was a pleasant kitchen and flower garden, enclosed by a weather-beaten picket fence, and sheltered by an arbor-vitae hedge on the east side. A plain green-house, with its roof sloping well down towards the ground, stood at the north end of the garden; and it was further sheltered by a stable and carriage house,--frame buildings, painted an olive color, at the northeast. The latter buildings Mr Cowman removed to the spot where they still remain, towards the river, [where he also erected other farm buildings,] and in their place built a large brick stable and carriage house, a large building, with an immense green door in the east end. It probably cost more than the house, and looked exceedingly out of place. A walk ran along the verge of the bank, west of the house, and garden fence, and, passing some venerable cherry trees, down the hill north, to "Bard's lane". Mr Cowman built the Gothic cottage near the entrance to the lane, under the hill, for two laborers, and the conservatory adjoining it, about 1844-5. The stone wall along the road was built by Mr Cowman. The south part, with the cut cap stones, was laid by Jas. L. Wright. The remainder by one Starkey, an Englishman.--The walks, lawn, and grounds were well kept; and it was, altogether, a very pleasant place.[4]

The walk along the "verge of the bank" was probably that shown in Figure 20 in Chapter II. The "venerable cherry trees" may have been planted by Parmentier but more likely by Bard. No drawings, prints or early photographs have come to light showing the Cottage, which is out of sight in the 1847 panoramic view illustrated in Figure 19 in Chapter II. The pavilion at Bard's Rock, then owned by Cowman, is prominent in the panorama.

JOSEPH R. CURTIS, 1853-1861

After this, the property was purchased by Joseph R. Curtis, a nouveau riche New Yorker, who had made a fortune in the California gold rush. For a brief time, Curtis lived at the Cottage and only, according to Braman, decided to build a new house after a Philadelphia architect "got at him" by showing him drawings. The Philadelphia architect, whose name is not known, designed an enormous, towered Italianate mansion for Curtis on the site of the gardens of the Cottage.[5] Curtis' house is recorded in several photographs from the Piersaull collection, although all of them date from the Sexton era (1890s). Figure 42 shows the northern elevation of the house with several tall spruce trees.

The house and its surroundings were also described vividly by a friend of Curtis, who was staying with him while construction was still underway. Writing on August 24, 1854, he says:

> The place from whence I address you was formerly the well known beautiful country residence of Dr. Hosack, about a mile from the village of Hyde Park, and is now the property of a friend, who, having made his "pile" in California, has settled down here to

Figure 42. The Curtis/Sexton House, northern elevation. Photograph by Charles Sylvester Piersaull, ca. 1895. Roosevelt Library (neg. no. 43-183-184).

> enjoy his "otium cum dignitate." He is at present up to his eyes, and even over them, in stone, brick and mortar, lumber, plaster, stone and wood carved and ornamental work, masons, carpenters, plumbers and painters, in erecting for himself a new and magnificent chateau, with all the beauties of architecture and modern improvements, conveniences and luxuries. The building, which is now being roofed in, is very extensive . . . both the exterior and interior of this building will exhibit taste, talent and elegance. On the river side is a broad and large stone platform, reached by extensive stone steps, and surrounded by a stone balustrade, with a large portico of the same material, supported by pillars, and from this you enter an octagon vestibule, lighted from the roof through a dome, and communicating with the drawing-room, dining saloon, sitting parlor, library, study and conservatory. There are numerous fine and airy chambers on the floor above, besides those in the tower on the northern angle of the building, which rises to the height of 140 feet, with a large iron tank under the roof, which is to be constantly supplied from a beautiful spring on the brow of the hill by means of that little simple piece of machinery called "a ram."[6]

The same writer describes the natural beauties of the situation as well as the pre-existing landscape that could date from the Hosack era before the estate was separated:

> The great charm of this residence is the natural beauties, without any labored attempt at artificial ornament; beautiful shade trees dispersed over an extensive and elegant greensward, shrubbery of the finest kind and in excellent order; fine and neatly kept serpentine and straight walks, undulating and descending ground to the bank of the river, the surface of which is 250 feet below the ground on which the house stands; and then the never-tiring and ever-beautiful and interesting surface of the noble Hudson, with its ever moving panorama of steam and sailing vessels, pleasure yachts and little boats, and the high and bold ground on the opposite bank as far as the eye can reach up and down, all diversified with cultivated fields, orchards, woodland, and handsome country residences or neat cottages. One is never fatigued with the contemplation of this beautiful and interesting view.[7]

He also notes new gardens being planned and various outbuildings under construction:

> The grounds in the immediate vicinity of the building are, of course, in the usual derangement which necessarily attends the erection of a large new building; but when it is finished and all put up in its usual neatness and order, which it will be in a few month, with its greenhouse, hot houses, kitchen garden, fruit orchards, it will be hard to find among the many splendid country residences of this country anything to surpass Templestowe, . . . [8]

Besides renaming the property "Templestowe," Curtis engaged a landscape gardener to rework the grounds in the immediate vicinity of the house. This unidentified designer "labelled the trees in Latin and English, with little painted boards, as in a Botanical Garden or Arboretum."[9] The Curtises also had a resident gardener named Chalmers. After a few years, Curtis found he was in over his head financially and, in 1861, sold the property to Sylvie Drayton.

SYLVIE DRAYTON KIRKPATRICK, 1861-1882(1889)

Mrs. Drayton was the only child of Mortimer and Sylvie Livingston. Her father was the grandson of Governor Morgan Lewis [connected with the property that is now the Ogden Mills/Margaret

Lewis Norrie State park in Staatsburg]. She was also a granddaughter of the French naval hero DeGras. Her first husband was William S. Drayton of the Drayton family of Charleston. Mrs. Drayton apparently dropped the name "Templestowe" and called the place "Drayton House." Her second husband was R. Temple Kirkpatrick. Despite the relative length of this ownership, there is little information about it, and Mrs. Drayton seems not to have made any major changes to the house or grounds. In 1862, she paid for the building of Regina Coeli Church in Hyde Park as a memorial to William S. Drayton. [The church has been replaced by a later one.] The Piersaull collection includes a photograph of Sylvie Drayton Kirkpatrick and one of the old Regina Coeli Church. She died on the Isle of Wight in England in 1882, and, in 1889, her heirs sold the property to Hiram V. V. Braman in 1889. Braman owned the property for only a year before selling it to Samuel B. Sexton.[10]

SAMUEL B. SEXTON, 1890-1899 (1905)

Samuel Braman Sexton, son of Samuel John Mills and Caroline Braman Sexton, was born in Brooklyn in 1869. A year later, his family moved to Hyde Park. At the age of 17, he entered Columbia Law School but had to leave after two years because of poor health. He then travelled in Europe hoping to regain his health, returning to Hyde Park in 1890, where he purchased the former Curtis/Drayton-Kirkpatrick house and land. He was a member of the Vestry at Saint James Church in 1893 and was Warden from 1901-1903. He died in Augusta, Georgia in 1903.[11]

Except for the 1847 panoramic view illustrated in Figure 19 and the Carmiencke painting and Haseltine drawing shown in Figures 33 and 34 (Chapter III), all of our visual documentation for this tract dates from Sexton's ownership. These include 11 photographs in the Piersaull collection, one of which shows Sexton fishing with friends (neg. no. 43-183-250) and another which shows his yacht, "The Talisman" (neg. no. 43-183-170). Sexton appears to have been in residence on a regular basis in the spring and fall and on weekends in the winter, spending occasional summers in Europe.[12] He renamed the estate "Torham," obviously rejecting "Drayton House" and apparently not liking Joseph Curtis' "Templestowe."

The best record of the layout of the Sexton estate comes from a plan at VMNHS, "Plan of Torham, Estate of the Late Samuel B. Sexton, near Hyde Park, Dutchess County, N.Y. Containing 64.22 acres to the High Water line, exclusive of Highway and Railroad." (Figure 43). The plan was done by Benjamin Brevoort, a Poughkeepsie civil engineer, and is undated. The reference to the "late" Samuel B. Sexton would date it after 1903, and yet it shows the house, which burned in 1899. Possibly, the map was made in the 1890s, and the title block was updated later.[13]

The Torham plan does not include contours and is highly stylized, showing, for example, roads of exaggerated width that turn around the house in an exact circle. Similar but smaller circular turnarounds that do not conform to topography are shown on the land beyond the railroad tracks, suggesting some kind of a pleasure route in this area, possibly introduced by Joseph Curtis. The placement of wooded areas and individual trees also seems stylized. Nevertheless, the location of buildings is probably accurate and conforms with the Piersaull photographs, which fortunately include quite a few of outbuildings and the area near Bard's Rock.

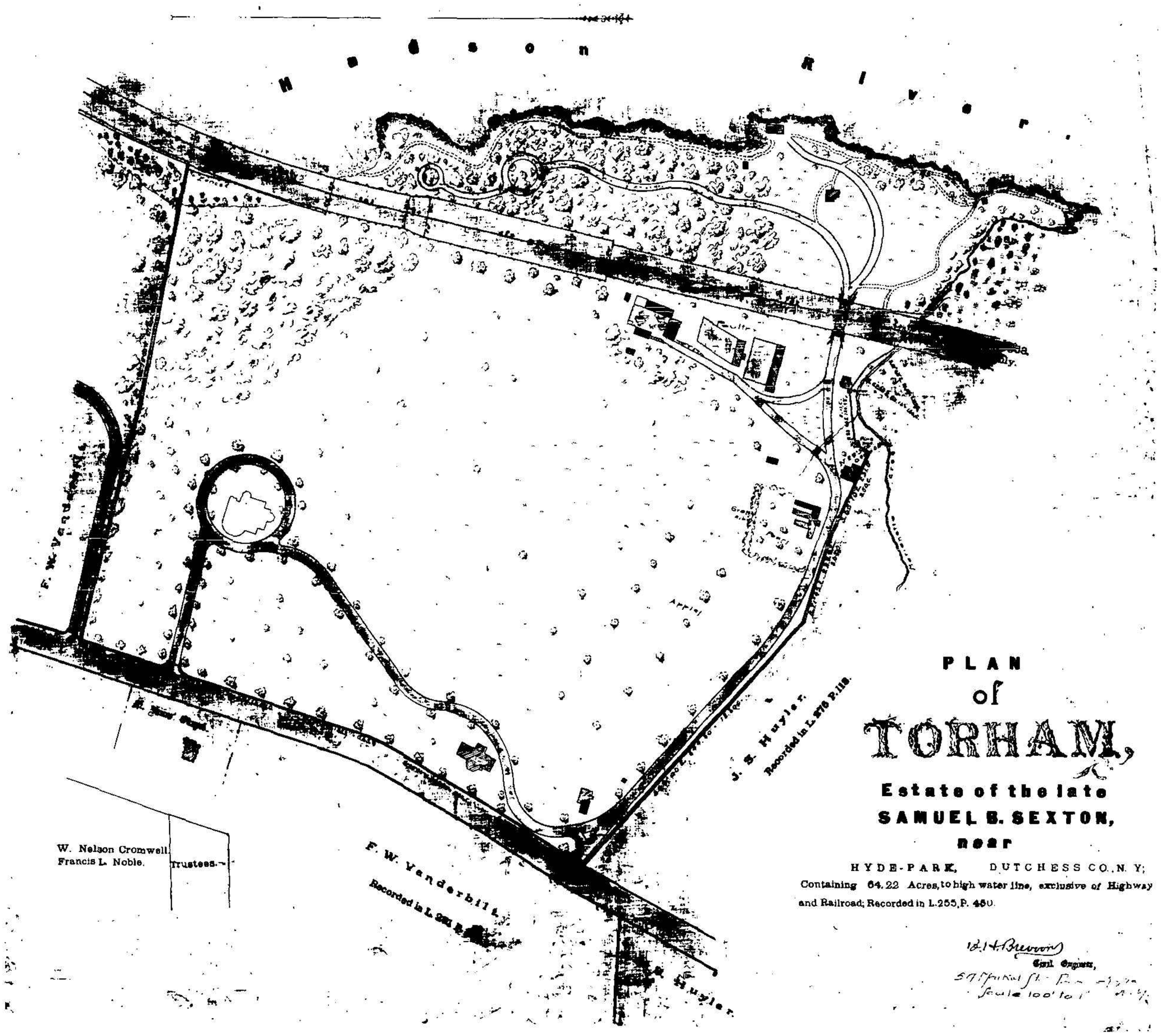

Figure 43. "Plan of Torham, Estate of the Late Samuel B. Sexton, near Hyde Park, Dutchess County." Benjamin Brevoort, Civil Engineer, nd. VMNHS, no. V-244.

Figure 44. View looking Northwest from the Sexton Tract. Photograph by Charles Sylvester Piersaull, ca. 1895. Roosevelt Library (neg. no. 43-183-163).
Figure 45. Sexton Estate Greenhouse. Photograph by Charles Sylvester Piersaull, ca. 1895. Roosevelt Library. (neg. no. 43-183-171).

Figure 46. Hay Barn and shed, Sexton Estate. Photograph by Charles Sylvester Piersaull, ca. 1895. Roosevelt Library (neg. no. 43-183-187).
Figure 47. Superintendent Tillou's Cottage, Sexton Estate. Photograph by Charles Sylvester Piersaull, ca. 1895. Roosevelt Library. (neg. no. 43-183-185).

Figure 48. Sexton's Boat House, Bard Rock. Photograph by Charles Sylvester Piersaull, ca. 1895. Roosevelt Library (neg. no. 43-183-175).
Figure 49. View Just North of Bard's Rock. Photograph by Charles Sylvester Piersaull, ca. 1895. Roosevelt Library. (neg. no. 43-183-289).

A very informative Piersaull Sexton Tract photograph is a shot looking northwest up the river (Figure 44) from a point of view roughly similar to that in the Carmiencke and Haseltine depictions illustrated in the previous chapter. Piersaull's view also shows the extensive farm, greenhouse and other outbuildings introduced first by Cowman and probably added to by Curtis and Sexton. These agree closely with the Torham map, except that the greenhouse complex seems to have more elements on the plan than appear in any of the photographs. Another Piersaull photograph (Figure 45) shows Sexton's greenhouse, with the wing facing south in Figure 44 in the foreground. A bit of the roof facing east may also be seen. VMNHS has another, probably earlier, photograph of Sexton's greenhouse, which shows only the eastern section. [Not shown]

Other Piersaull views of the Sexton outbuildings include a photograph of the interior of the greenhouse (neg. no. 43-183-186), and exterior views of the hay barn and shed (Figure 46) and Superintendent Tillou's Cottage (Figure 47). There is also an excellent view of the boat house at Bard's Rock (Figure 48). All of the wooden outbuildings appear mid-19th century in style and probably date from the Curtis or even the Cowman ownerships. Piersaull also photographed Bard's Rock, or the area near it, from a boat (Figure 49).

On September 13, 1899, Sexton's house was consumed by a fire apparently started by oil-soaked rags used for cleaning furniture and floors. The Sextons had just returned from Europe, and the house was being prepared for their arrival. Some of the contents of the house--furniture, paintings, books--were safely removed, and the outbuildings were, of course, too far away to be affected.[14] Sexton's continued activity at Saint James Church indicates that he remained at Hyde Park and may have considered rebuilding. Two years after his death, however, his heirs sold the estate to F. W. Vanderbilt and he began the process of reincorporating this area into the estate landscape as it had been in the Hosack ownership.

CHAPTER IV: END NOTES

1. Historical Notes of Saint James Parish, Hyde Park-on-Hudson, New York (Poughkeepsie, N.Y.: Privately published, 1913), 18-20. A photograph of Inwood is also in this book. From 1844 to 1862, McVickar was chaplain at Fort Columbus on Governor's Island, where a frame chapel was erected from his plans. As noted in Chapter 1, McVickar was one of the founders of Bard College. Braman, "Genealogy and History," 72.

2. Braman, "Genealogy and History," 56; New England Farmer, Vol. VIII, no. 7 (September 4, 1829), 52. Wharton Diary, Entry of July 9, 1832. On July 23, Wharton took tea at the Cottage with the Allens.

3. Historical Notes, 12, 52-53.

4. Braman, "Genealogy and History," 72-73.

5. Ibid., 73-74.

6. Snell, "Early History," 65. Snell cites Braman Scrapbook, Vol. 5, 114, which was probably a newspaper clipping that did not identify the sender or recipient of the letter.

7. Ibid., 65.

8. Ibid.

9. Braman, "Genealogy and History," 74.

10. Ibid., 75-76. Genealogical information concerning Sylvie Drayton Kirkpatrick has been provided by David Hayes, VMNHS.

11. Historical Notes, 48, with portrait. Sexton's illness is not identified, but tuberculosis is most likely for someone of his age. Fresh air and outdoor life, which is what Sexton might have sought at Hyde Park, was sometimes a recommended treatment.

12. Snell, "Early History," 66, based on his reading of the society pages of the Poughkeepsie Sunday Courier from 1890 to 1910.

13. There is a deed reference on the plan to Liber 255, folio 450, perhaps recording Vanderbilt's purchase of the tract. The other possible explanation for the appearance of the house on the plan might be that the foundations were still standing and Brevoort recorded the footprint.

14. Snell, "Early History," 67. Snell cites the Poughkeepsie Sunday Courier, September 17, 1899. He also cites the Poughkeepsie Sunday Courier, April 26, 1903, for Sexton's obituary. Charles W. Snell has recently (November 13, 1991) provided Cynthia Zaitzevsky and Landscapes with a xerox of a clipping from Braman Scrap Book, Volume V, p. 82 (Roosevelt Library), reporting on the destruction of the Sexton house.

V: THE VANDERBILT OWNERSHIP (1895-1938)

The Vanderbilt era, which lasted for 45 years, was the last in which the estate was privately owned. During this period, virtually every structure on the grounds, with the exception of the Langdon Gardener's Cottage and Tool House, was replaced. The waterway of Crum Elbow Creek was partially reshaped, there were four successive redesigns with partial implementation for the Formal Gardens, the Sexton tract was reunited with the estate proper, and the drives were partially reconfigured. Most of this extensive work, however, retained the form and content of the landscape that the Vanderbilts had inherited from the Langdons, Dr. Hosack, and, even from Samuel Bard. The Langdon, Hosack, and Sexton buildings, with the exception of the Cowman boathouse, were removed, as was the landscape setting around the Sexton mansion. In general, the Vanderbilts erected their structures as replacements for previous ones in the same locations. In a few cases, new structures were erected on sites not previously built upon, in locations on the periphery of the estate. The Vanderbilts made only minor changes to the Hosack/Parmentier circulation system, and, on the Sexton Tract they even reinstituted the old north drive on or close to its original alignment. The gardens and boundary plantations were developed and some new plantings were undertaken at the outset of this era, although the maturing trees of the Bard, Hosack and, to a lesser extent, Langdon periods were retained. Over the years additional trees were also planted.

For the Vanderbilt era, documentation is rich in some areas and distressingly limited in others. VMNHS has many plans for all of the redesigns of the gardens and a matching photographic archive. However, for other areas of the estate there are few landscape plans. Surveys during this period document the content of the landscape at several points in time and are a valuable reference. There are also numerous engineering drawings at VMNHS as well as prints of architectural plans by McKim, Mead and White. The photographic archive for the Vanderbilt ownership is extensive. Of the landscape photographs, however, there is heavy emphasis on the gardens, which are only one element of the present study. VMNHS also has an excellent movie of the estate created for real estate purposes, ca. 1938. In addition there are a limited number of early photographs from the Vanderbilt years in the Piersaull collection at the Roosevelt Library. Extensive research in other repositories has not yielded any other important source of photographs. In the McKim, Mead and White Collection at the New York Historical Society, there are more than 70 architectural drawings for the house and outbuildings, but no photographs and only a few post-design and construction-era letters.

Documentation is weakest in the area of correspondence. After Frederick W. Vanderbilt's death, his niece, Mrs. Van Alen, destroyed all of his correspondence, a practice that was followed by several of the Vanderbilts. Only a few letters have surfaced from other sources, such as some correspondence between Mr. Vanderbilt and his superintendent Herbert C. Shears. No archives for W. T. Hiscox, the engineer who played an important role in the development of landscape features and structures at the estate, has been located. Of the landscape architects who were involved in the redesign of the gardens, no archives have been discovered for James L. Greenleaf or Robert Cridland. Records of the Thomas Meehan nursery are owned privately in Philadelphia and have not been searched, and the Platt collection at the Avery Architectural Library contains nothing relating to Hyde Park. For these reasons, this chapter relies heavily on the sources noted above and newspaper accounts.

FREDERICK WILLIAM VANDERBILT

Frederick W. Vanderbilt (Figure 50) was born on February 2, 1856, the grandson of Cornelius ("The Commodore") Vanderbilt, founder of the family fortune, and the third son and seventh child of William Henry and Maria Louisa Kissam Vanderbilt. The only Vanderbilt son to attend college, he graduated from Yale's Sheffield Scientific School in 1878. He is said to have had a lifelong interest in botany and trees. Immediately after college, he entered the offices of his father's New York Central Railroad and soon learned every aspect of the business. He was also very successful in numerous personal investments.

Six months after his graduation from Yale, he eloped with the divorced wife of his first cousin Albert Torrance--Louisa Holmes Anthony, who was also 12 years his elder. The couple never had any children, and Mrs. Vanderbilt's chief interest was philanthropy. By all accounts, F. W. Vanderbilt was a retiring person. Norcross Brothers' Superintendent of Building, John B. Clermont, called him "humble and shy." His grand-nephew, Frederick Vanderbilt Field, described him as "notably timid" and added other interesting insights about life at Hyde Park. A reporter from the Poughkeepsie Sunday Courier likened him to an English country squire, "a character which he seems ambitious to cultivate since the purchase of this new toy" [Hyde Park]. Frederick W. Vanderbilt died at Hyde Park on June 29, 1938.[1]

The story of the Vanderbilt family mansions and estates has been told frequently. Between them, Frederick W. Vanderbilt and his seven siblings accounted for several commissions by top ranking architectural firms such as Peabody and Stearns, McKim, Mead and White, and Richard Morris Hunt. For landscape architecture, they heavily favored Frederick Law Olmsted, Sr. George Washington Vanderbilt, Frederick's youngest brother, had Olmsted design the estate grounds for both his North Carolina spring and fall estate, "Biltmore," and his summer place at Bar Harbor, "Point d'Acadie." Three of Frederick's sisters and brothers-in-law also sought the advice of the Olmsted firm: his sister Emily and her husband William Douglas Sloane at "Elm Court" in Lenox, Massachusetts; his sister Florence and her husband Hamilton McK. Twombly at "Florham" in Madison, New Jersey; and his sister Eliza ("Lila") and her husband William Seward Webb at Shelburne Farms in Shelburne, Vermont.

Furthermore, Frederick W. Vanderbilt had previously engaged Peabody and Stearns to design his Newport house, "Rough Point," and Olmsted to design its grounds.[2] Although F. L. Olmsted, Sr. retired in September 1895, his successor firm continued to be pre-eminent in landscape architecture with many notable estate, residential and public park designs. The absence of any involvement on the part of the Olmsted firm at Hyde Park strongly suggests that F. W. Vanderbilt considered the landscape at his newly acquired estate to be essentially complete and not in need of the comprehensive design services that were the specialty of the firm. According to the plans in the VMNHS archive, the landscape architects that Vanderbilt retained were commissioned to develop designs for the Formal Garden and the foundation plantings around the mansion, not other areas of the estate grounds.

Figure 50. Frederick William Vanderbilt. Photograph, VMNHS, no. V-245B.

CONSTRUCTION AND LANDSCAPE IMPROVEMENTS, CA. 1895-1905

During the years from 1895 to 1900 new buildings, walls, drives, waterways, dams and bridges were constructed throughout the estate. New trees were also planted. These activities proceeded simultaneously in the early years of the Vanderbilts' development of the estate, but, for purposes of clarity, they are discussed separately. Except for the Coach House, which was designed in 1897 by R. H. Robertson, all architectural design work was entrusted to McKim, Mead and White, with Charles Follen McKim as the partner in charge. Norcross Brothers were the builders, with John B. Clermont as Superintendent. All roads, bridges, dams and other work on the waterway, with the exception of the rustic bridge near the coach house, apparently were both designed and constructed by W. T. Hiscox & Co. of New York. There is no record of any landscape architect being retained until Charles Platt's name appears on a survey document dated 1901.

Drives

There is surprisingly little information about drive building and improvements during the early years of the Vanderbilt ownership. An article in the San Francisco Chronicle, published June 28, 1896, describes construction of a major new drive on the east side of the Albany Post Road:

> Across the post road is the larger part of the estate, and here the plan is to leave nature undisturbed. Since Mr. Vanderbilt has bought the place he has constructed through this portion of it a drive that adds much to its charm as well as to its accessibility. Little was necessary beyond blasting out such rocks as were in the road, cutting down a few trees, spanning the brooks and following the natural windings of a forest path. It is an ideal drive, with outcropping ledges, overreaching forest trees, masses of fern growing down to the wagon tracks and sweet wild flowers along its whole extent. As you wind along in the midst of its solitude and verdure you might imagine yourself far away in the Adirondack forest, so sweet and still is the fragrant woodland. But presently a turn in the road brings you again to the highway. The scream of the whistle on the Hudson river road is in your ears, some gay coaching party whirls past, and you realize that the age of the faun and druid is past.[3]

No plans or other records about a woodland drive on the east side of the property seem to have survived. It seems that this drive would have crossed Crum Elbow Creek. The writer may have confused the eastern and western portions of the estate since this description could suit the drive from the Coach House to White Bridge on the western side of the property. On the other hand, there appears to be road construction in the foreground of the photograph of the Howard house shown in Figure 52. Since this area is now private property, it has not been possible to visit the site and determine the viewpoint of the photograph, possibly it was part of long, loop, access road to the farm complex on the east of Albany Post Road. (Figure 51)

As for improvements to the drives on the west side of the Albany Post Road, there is evidence that this system was mapped before and after Vanderbilt improvements. It is likely that property drives were improved, although written source are not explicit. A recent oral history interview indicated that the drives were surfaced with fine crushed stone, renewed yearly, and that Bard Lane was improved by Sexton with cobblestone swales at the edges.[4] An existing conditions survey, Figure 53, dated October 10, 1895, shows the drive from the main entrance as the "present drive" curving around toward the garden as it does today, and turning up to the

Figure 51. "Wagon Heading East from Barns to Woods." Photograph of Vanderbilt Farm Road. VMNHS, No. V-590.
Figure 52. Howard House, Hyde Park, NY. Photograph by Charles Sylvester Piersaull, ca. 1896. Roosevelt Library (neg. no. 43-183-69).

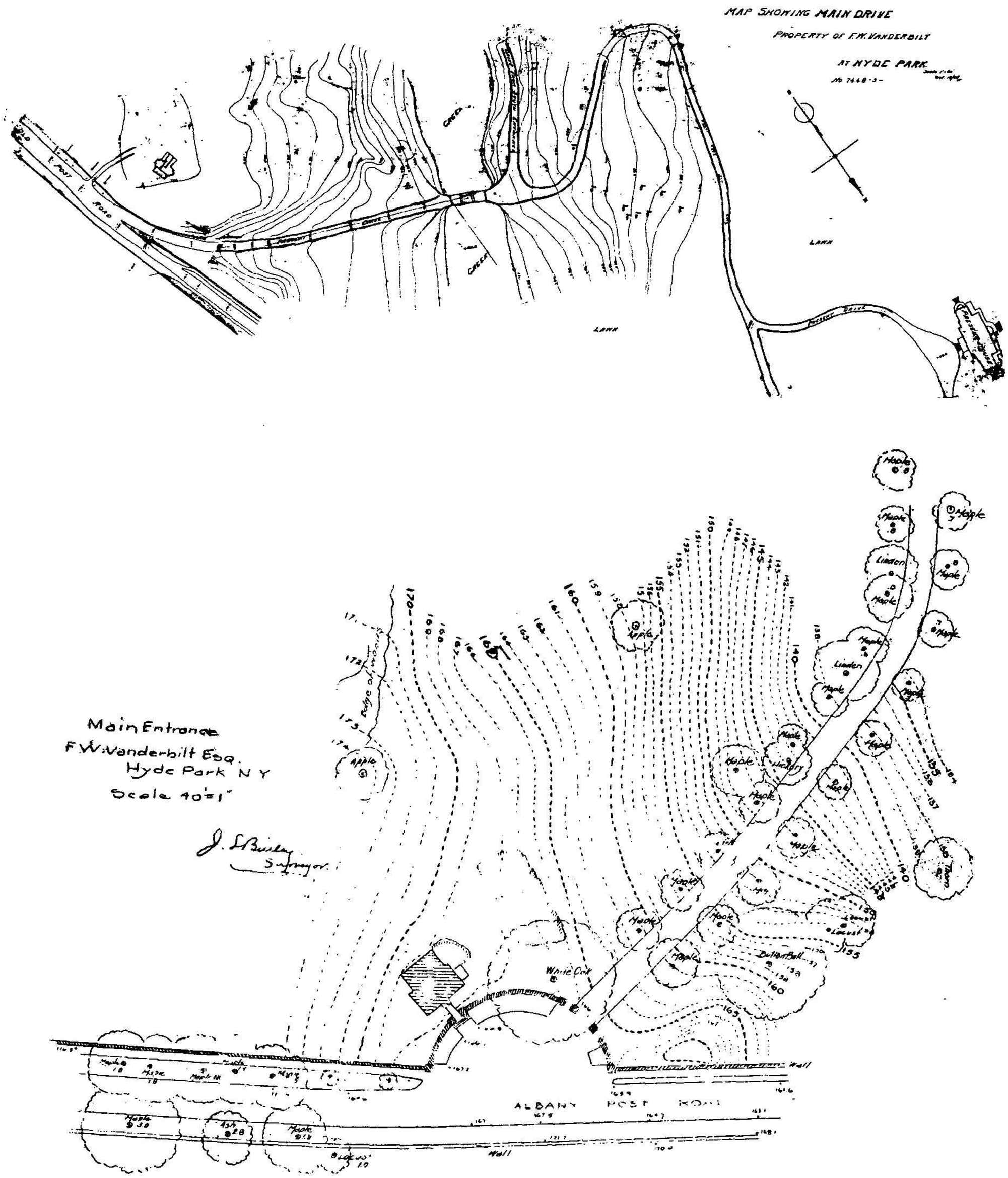

Figure 53. "Map Showing Main Drive, Property of F.W. Vanderbilt," No. 7448-3", October 10, 1895. VMNHS, no. V-192.
Figure 54. "Main Entrance, F.W. Vanderbilt Esq., Hyde Park, NY." J.L. Burley, Surveyor, VMNHS, no. V-189.

(Langdon) house. Nothing is shown beyond the house, but this portion of the drive system, showing the intersections with the drive along Crum Elbow Creek and the straight portion of the drive below the mansion semi-circle, documents the pre-Vanderbilt condition and overlays with the Hosack arrangement. This survey was undoubtedly made when the new bridge and gate house were first contemplated and clearly indicates that the intersection of the approach road with the Albany Post Road was changed from a Y-intersection to a T-intersection in the late 1890s. A post construction survey of the main entrance records existing trees and the new arrangement of the perimeter wall, entrance gates and gatehouse. (Figure 54) The drive from the main entrance gate to the White Bridge is shown in a view in the Piersaull Collection indicating a cinder or small gravel drive surface and formed concrete curbs. A detail drawing of this curb is also found in the VMNHS archive. These documents indicate that this entrance drive was realigned at the Albany Post Road intersection, edged with a new curb, and resurfaced during the early construction period. (Figures 55,56)

When the new mansion was under construction, the section of the drive going directly to the house seems to have been regularized from the serpentine sweep that undoubtedly dated from Parmentier, and the other road leading to the pavilion and past it to the north gate seems to have been straightened at the same time. According to Snell's map no. 4, the lower woodland road parallel to the railroad and river that extends from the Hyde Park Landing to the Sexton tract boundary line also dates from 1897-1898. (Figure 57) These changes are the only known alterations of the circulation system until the purchase of the Sexton Tract in 1905.[5]

Waterways, Bridges and Dams

Considerable information is available about this aspect of work at Hyde Park in the late 1890s, all of which seems to have been under the direction of W. T. Hiscox & Co. With the Vanderbilt ownership the last vestiges of industrial use of Crum Elbow Creek were removed, although the dams were rebuilt presumably for picturesque effect. The waterway on the east side of the Albany Post Road was widened sufficiently to give some observers the impression of a "lake." In the words of the writer of the 1896 San Francisco Chronicle article:

> Mr. Vanderbilt is making many improvements in the place. A large force of men is at work draining and grading, with careful instructions not to interfere with the natural beauties of the property. During the winter a beautiful pond was cleared out. About $30,000 worth of valuable muck was removed from the bottom, and the miniature lake much improved, reflects the fresh summer green of the trees that bend over it, while a small fortune in fertilizer awaits disposal in an adjoining field.[6]

Other than this widening and dredging, it does not appear that the line of the creek was altered. The Piersaull Collection includes three photographs of Crum Elbow Creek, which although undated, gives us a valuable picture of its appearance just before and possibly just after the Hiscox improvements for Vanderbilt. Of these views, one showing the bridge that formerly carried the Albany Post Road over Crum Elbow Creek is especially interesting (Figure 58). This photograph appears to have been taken from the east side of the road looking west, since the small rustic bridge in the middle distance is referred to as "Sherwood's Bridge." [The pond on the east side of the road was known as "Sherwood's Pond."] Another view, of particularly fine photographic quality, is labelled "Crum Elbow Creek Falls" and probably shows what is now

Figure 55. "Post Road wall during construction.", Photograph of Main Gate by Shears, ca. 1906. VMNHS, no. V-610.
Figure 56. White Bridge Looking East. VMNHS, no. V-2504.

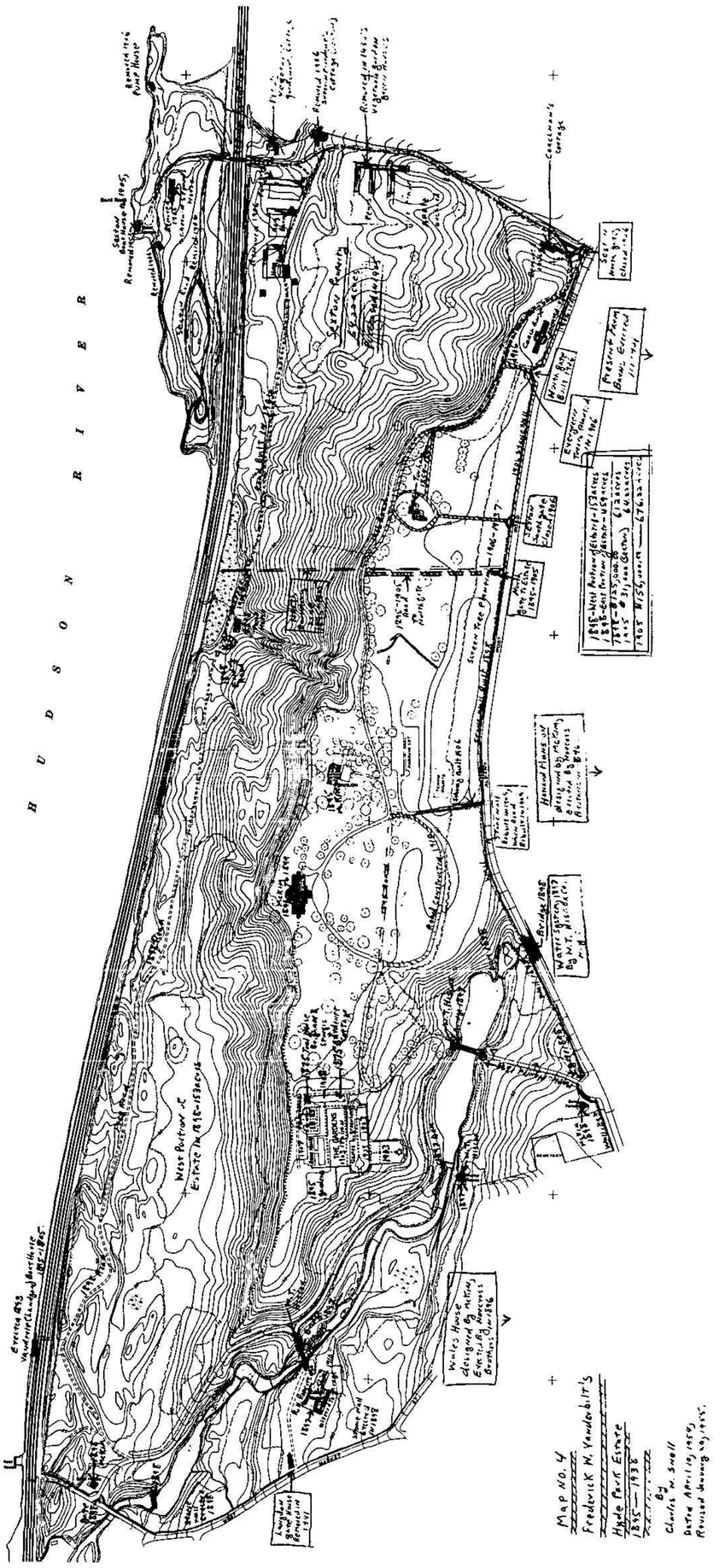

Figure 57. Charles W. Snell, "Map No. 4. Hyde Park Estate of FW Vanderbilt, 1895-1938," April 10, 1954, revised January 29, 1955. VMNHS, no. V-241.

referred to as the Lower Dam (Figure 59). Finally, there is another view of the creek northeast of the bridge at the Coach House (Figure 60). Other dams built or rebuilt during this period include the Pump House dam, the dam under the White Bridge, and the dam just to the southwest of the Albany Post Road bridge.[7]

Hiscox's most striking achievement at Hyde Park is the White Bridge, designed and constructed by his firm in 1897. Said to be one of the first steel and concrete bridges to be erected in the country, it is a Melan single-arch bridge. Whether seen from the road (Figure 61) or from the bank of the creek (Figure 62), it creates an elegant approach to the estate. Norcross Brothers designed and constructed the rustic bridge spanning the creek toward the coach house. This is a double-arched reinforced concrete bridge faced with cobble stones.[8]

Buildings

When they first purchased Hyde Park in May 1895, Mr. and Mrs. Vanderbilt intended to have the Langdon mansion merely updated and remodelled and new wings added to the north and south. There is considerable evidence that they chose McKim, Mead and White because of the similar type of project that the firm had just done for their friends Mr. and Mrs. Ogden Mills in Staatsburg just north of Hyde Park. It also seems to have been Ogden Mills who took Vanderbilt to see Hyde Park when it came on the market after the death of Walter Langdon. Only a few weeks after the Vanderbilts purchased the property, S. H. Brower and C. N. Elliot came and measured the Langdon house for McKim, Mead and White. By late September, the firm had completed a full set of drawings for remodelling the house.[9]

In the meantime, the Vanderbilts, who wanted to be in close touch with progress at the estate, needed a place to stay. The first structure to be completed was the pavilion. The Vanderbilts seem to have briefly considered salvaging the existing field stone coach house, built by Dr. Hosack, but investigations by the architects showed that its walls and foundations had deteriorated beyond repair. The old coach house can be seen to the left of the mansion in Figure 19 (Chapter II) and to the far right in Figure 39 (Chapter III) as well as in Figure 63, a photograph taken in November 1895 for John B. Clermont from the same point of view but considerably further back. This structure is also visible in photograph V-323 at VMNHS (not illustrated). According to John B. Clermont, who was interviewed by Charles Snell in October 1954, the old coach house was dynamited in the first week of September, taking care not to harm nearby trees. He also indicated that the new pavilion was put up in 66 working days between September 8 and November 24, 1895. To keep this schedule, Norcross Brothers had carpenters working elbow to elbow.[10] The pavilion, illustrated in Figure 64 in a Piersaull photograph, was to be used as "bachelor quarters" (an overflow guest house) after the main house was completed. After the NPS acquired the property, the pavilion was used for a time as an inn and now serves as a Visitor Center.

After the pavilion was completed, Norcross Brothers immediately began construction of two other houses, both designed by McKim. One of these houses was to be for Mrs. Thomas H. Howard, Mrs. Vanderbilt's niece, and her husband and was located on the east side of the Albany Post Road (Figure 51). The Howard house was built between January and September 1896. The other house, which still stands on the west side of the Albany Post Road but outside the VMNHS boundaries, was built for Edward Wales, Vanderbilt's friend and broker (Figure 65).[11]

Figure 58. "Sherwood's Bridge Over Crum Elbow Creek on Albany Post Road." Photograph by Charles Sylvester Piersaull, ca. 1895. Roosevelt Library (neg. no. 43-183-228).

Figure 59. "Crum Elbow Creek Falls," Photograph by Charles Sylvester Piersaull, nd (ca. 1895). Roosevelt Library (neg. no. 43-183-240).
Figure 60. "Crum Elbow Creek on the Estate, northeast of the Bridge at the Coach House." Photograph by Charles Sylvester Piersaull, nd (ca. 1898). Roosevelt Library (neg. no. 43-183-215).

Figure 61. The White Bridge. Photograph by Charles Sylvester Piersaull, ca. 1898. Roosevelt Library (neg. no. 43-183-216).
Figure 62. The White Bridge Seen from the Northeast. Photograph by Charles Sylvester Piersaull, ca. 1898. Roosevelt Library (neg. no. 43-183-217).

At the same time that the Pavilion was being rushed to completion, McKim, Mead and White were discovering that the Langdon house had severe structural problems, walls out of plumb, weak mortar, etc. Renovations began January 1896 but came to a halt a few weeks later. As William Rutherford Mead wrote to his partner, McKim, plans were then developed for an entirely new structure that retained the siting and general appearance of the Langdon house, especially the circular portico on the river side, which Mrs. Vanderbilt liked. The new plans were completed in August 1896, and the Langdon house was demolished the following month. Construction began immediately and was completed in 1899. Figure 66 shows the Vanderbilt house in a late stage of construction.[12]

Perhaps because McKim, Mead and White were so occupied by the main house, the architectural commission for the Vanderbilt's new coach house went to New York architect Robert H. Robertson, who was at the same time completing the main house at Shelburne Farms for Vanderbilt's sister, Lila Webb. The coach house was built by Norcross Brothers and was completed in December 1897. In March 1898, Norcross Brothers were also awarded the contract for three stone gate lodges designed by McKim, Mead and White, only two of which seem to remain. (It is not clear whether the third was ever built or where its location was to have been.) Two excellent photographs of the gate lodges shortly after construction exist, one, a Piersaull view of the sough gate lodge, showing the structure close up (Figure 67). Another (Figure 68) is one of the VMNHS photographs signed by Clermont and is a view of the River Gate Lodge off West Market Street. Since the exact same photograph is in the Piersaull collection, a strong possibility exists that Norcross Brothers hired Piersaull and that Clermont signed the photographs as the builder and not to indicate that he was the photographer. [Norcross Brothers would have needed a good local photographer, and Piersaull would seem to have been virtually the only candidate.] The gate lodges were completed by the end of the year.[13]

Also in 1898, the gates and a stone wall around the entire estate were completed. The latter was the work of a local mason, Henry Myers. The Langdon farm buildings on the east side of the Albany Post Road were also repaired. In 1897 and 1898, two pump houses were built, one the stone structure on the east side of Crum Elbow Creek near the dam, which was the work of W. T. Hiscox and which still stands, and the other on the lower road near the river and the Sexton Tract boundary line, presumably also by W. T. Hiscox.[14]

Planting of New Trees

The information available from the early period is survey data from three drawings. There are no written accounts or photographs of new tree plantings in the late 1890s The 1901 Platt/Burley Survey of the core area around the Mansion shows over fifty trees that appear to be very small and were probably planted in this period. The size of these trees is indicated by a small canopy, contrasting with the larger, more mature trees. The Platt/Burley survey is oversize and deteriorated and cannot be copied, but it was used as a documentary source. The information on the survey is recorded on Exhibits 6 and 7 which are discussed and shown in the following pages. Two small undated surveys, also by Burley, show the main and south entrances. Since these surveys show the gate lodges, they date after 1898. They record not only the Vanderbilt development of the entrances, but indicate large trees that were retained for earlier owners and a few smaller trees that may have been newly planted.

Figure 63. "Old Residence of Walter Langdon d'cd, now Property of F.W. Vanderbilt, to be removed and replaced by a Superb White Palace." Photograph signed by John B. Clermont, Norcross Brothers, November 1895. VMNHS, no. V-328.
Figure 64. The Vanderbilt Pavilion. Photograph by Charles Sylvester Piersaull, ca. 1895. Roosevelt Library (neg. no. 43-183-203).

Figure 65. "FW Vanderbilt House for Ed H. Wales. Photograph signed by John B. Clermont, Norcross Brothers, built from January - September 1896. McKim, Mead & White Architects, nd. VMNHS, no. V-178.
Figure 66. Vanderbilt Mansion, Hyde Park, NY. Photograph by Charles Sylvester Piersaull, ca. 1898. Roosevelt Library (neg. no. 43-183-208).

Figure 67. South Gate Lodge, Vanderbilt Estate. Photograph by Charles Sylvester Piersaull, ca. 1899. Roosevelt Library (neg. no. 43-183-205).
Figure 68. View of River Gate Lodge. Photograph by Charles Sylvester Piersaull, ca. 1899. Roosevelt Library (neg. no. 43-183-204). The same photograph is at VMNHS, no. V-147, signed Norcross Bros. Builders, J. B. Clermont, Supt.

DOCUMENTATION OF THE EARLY VANDERBILT PROPERTY

Exhibit 4, the Early Vanderbilt Property Period Plan shows the entire property during the first years of Vanderbilt ownership (see Appendix F: Source Lists). The property boundaries match those of the late Langdon period property plan (Exhibit 3) which also shows the separate ownership of the Sexton Estate. The one exception is the addition of a parcel to the south of Crum Elbow Creek on the east side of the Albany Post Road. The drives remain from the Hosack period with the addition of a meandering drive paralleling the railroad through the lower woodland. The access drives for the farm create a loop and an additional residence is shown apart from the farm complex.

A major alteration from the Langdon ownership reflected on this plan is the embankment and right-of-way of the New York Central Railroad, which altered access to the Hudson River and permanently reshaped the property shoreline. The Mansion, Pavilion to the north, Coach House, White Bridge and Gate Houses are all new Vanderbilt constructions. In addition, mapping for this period shows the extensive ponds and streams or wetland areas of the farm lands and these are portrayed on this exhibit. The Langdon gardens are retained, as is the Hyde Park landing Boathouse. The footpath from the Mansion to the Landing remains from the Bard period while the walks around the Mansion and Pavilion are altered to serve these destinations.

More detailed information is available for the estate in this time period than in previous ownerships. This level of information from multiple sources allows for the development of the following three plans that present the overall estate and the core area as it appeared in the 1897 to 1901 period (see Appendix F: Source Lists for Exhibits).

Exhibits 5, 6, and 7, (1897-1905)

For continuity and ease of understanding, these three exhibits follow the format and use the symbols shown on the Estate and Core Area Composite Plans for the 1938-1941 and 1990-1991 periods presented later in this report. The overall estate is shown on the Estate Composite. (Exhibit 5) The Core area--from the Main Entrance to the Mansion and Pavilion, including the important landscape of mature trees in lawn,--is shown on Exhibits 6 and 7. The elements of the plans are described, using a sequence of circulation, structures, features and vegetation. Exhibit 5 expands on the information shown on the previous Exhibit 4, by including the vegetation and topography of the era. The addition of these two bodies of information provide a more detailed understanding of the spatial qualities of the Vanderbilt-Sexton Properties at the turn of the century.

Exhibit 5: Vanderbilt-Sexton Estate Composite

The pattern of drives from the Main Entrance over White Bridge, along Crum Elbow Creek to the Landing, and uphill to the Mansion reflects the Hosack-Parmentier organization of the circulation. The drive system in its Langdon configuration is retained with minor modifications at the Main Entrance, Coach House entrance, Mansion and Pavilion. The Exhibits show the semi-circular form of the entry drive at the Mansion. This configuration was carried over from Hosack and Langdon with some modification, and pre-dates the construction of the Great Circle. It is interesting to note that the topography today still reflects the alignment of the through drive,

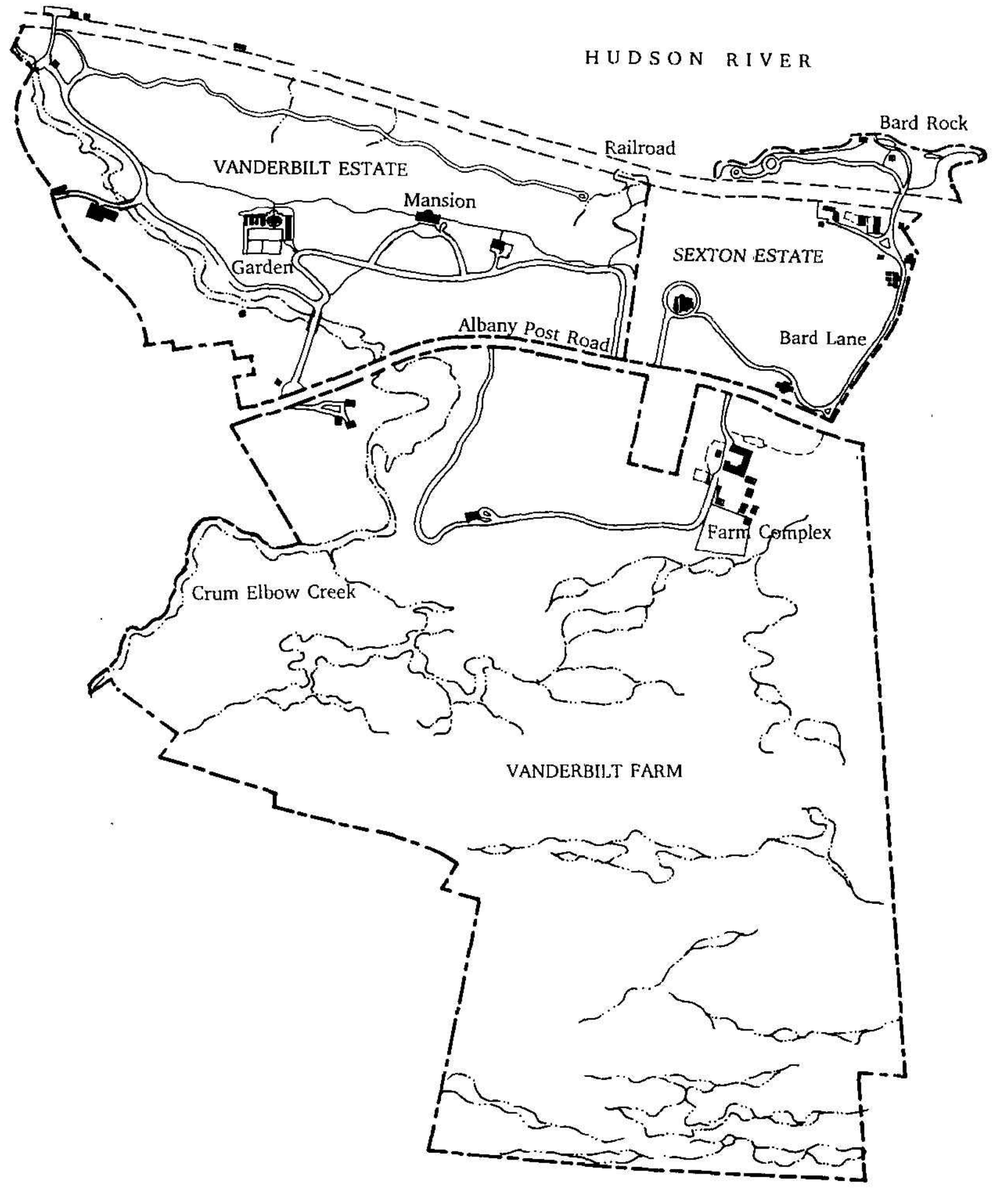

Exhibit 4. Early Vanderbilt Property Plan, showing estate from 1895 to 1905. LANDSCAPES.

SOURCE LIST

Source Code:
A brief description of the period plan is followed by the name of each source. *This title is followed the repository* name and by the code assigned to the source and the drawing number when applicable. The date, scale, designer/draftsperson are then listed in order, as available.

VANDERBILT-SEXTON PROPERTIES PLAN (1895-1905)

Description:
Overall estate and farm property boundary both west and east of the Albany Post Road, Crum Elbow Creek, circulation system of drives and walks, bridges, structures and water features and the railroad *right-of-way along the* Hudson River. No vegetation is shown.

Sources:
F.W. Vanderbilt Esq., Hyde Park, "Survey", *June 20, 1901, Scale* 20' = 1", Charles A. Platt Landscape Archt., Jay L. Burley Civil Engineer.

Map of the Eastern Portion of the Estate belonging to F. W. Vanderbilt Esq., situate in the Town of Hyde Park Dutchess County State of New York, VMNHS, 1898, revised 12/1904. *Made under the* direction of Thomas H. Howard Esq. by Owen Morris Surveyor, revised by W. G. Eliot C.E.

F.W. Vanderbilt Esq., Hyde Park, "Survey", June 20, 1901, Scale 20' = 1", Charles A. *Platt Landscape Archt., Jay L. Burley* Civil Engineer.

Map of the Western Portion of the Estate belonging to F. W. Vanderbilt Esq. situate in the Town of Hyde Park, Dutchess County, State of New York. VHS-VM, 1898, Made under the direction of Thomas H. Howard Esq., by Owen Morris, Surveyor.

Plan of Torham, Estate of the late Samuel B. Sexton near Hyde Park, ca. 1903-05, Scale 100' = 1", B.H. Brevion, Civil Engineer.

USDOI National Park Service, Design & Construction, Eastern Office, Historical Information· Survey 1897-98 Part of Master Plan, Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. NHS-VM 3016, Sheet 3 of 4, 10/1965, Scale 1" = 200', Drawn by Hanson.

Main Entrance F.W. Vanderbilt Esq. Hyde Park, N.Y., nd, circa 1898-1899, Scale 40' = 1", J.L. Burley, Surveyor.

South Entrance F.W. Vanderbilt *Esq. Hyde Park, N.Y., nd, circa* 1898-1899, Scale 40' = 1", J.L. Burley, Surveyor.

Map No. 4 Frederick W. Vanderbilt's Hyde Park Estate, 1895-1938, VMNHS, Drawn 4/10/1954, revised 1/29/1955, 1" = 200', Charles W. Snell.

Map of Part of Estate of F. W. Vanderbilt Esq. Showing Location of Pipes Conduits Etc., NHS-VM, 10/1897, 30' = 1", Drawn by W.T. Hiscox and Co., Engineers and Contractors, N.Y.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT: CX 1600-0-0085, 1990-1991

CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION
NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

0 400 800 1600

PREPARED BY
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WITH CYNTHIA ZAITZEVSKY, PhD

4: EARLY VANDERBILT PROPERTY PERIOD PLAN
(1895-1905)

1895-1938

ON MICROFILM

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5 of 27

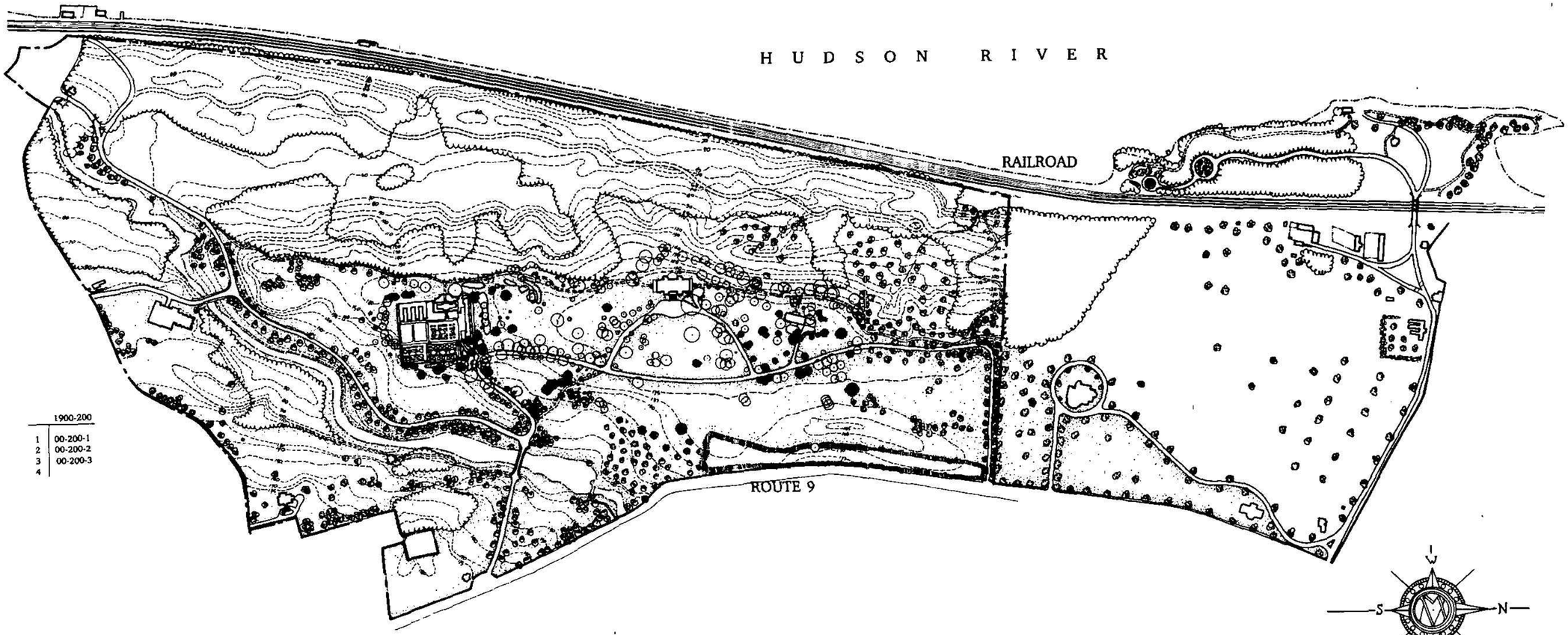
which was not substantially regraded when the southern portion of the Great Circle was developed. Documented pedestrian circulation for this period shows a system of walks reflecting both continuity and change. The footpath along the ridge from the Formal Garden to the Hyde Park Landing drive remains from the Bard era. This pedestrian walk continues northward to meet the north and south porches of the Mansion and connect to the Pavilion via a perpendicular walk to the west of the building. The low woodland drive could also be used for pleasure walking.

The Formal Garden for this date reflects the constructions undertaken by Walter Langdon Jr. and are prior to changes made by Vanderbilt. The interior garden plan for this era shows a collection of three greenhouses at the upper level. There is a pattern of pedestrian walks and steps within the Formal Garden. These all run straight, north-south or east-west with axial relationships to the garden wall enclosure and features. The actual plantings and their organization are not known. However, two trees were recorded within the garden space at this time, which would lead to the assumption that these were the only trees present. In addition, the 1901 Platt Burley Survey, which delineated shrubs and shrub masses on the estate, shows none within the garden. This would lead to the conclusion that no shrubs existed in the garden at the time of the survey.

During this period, the estate structures including the Mansion, Pavilion, entrances, gate houses, and bridges were completed and are shown. The details of these major construction projects have been previously presented.

The landscape composition for the Vanderbilt areas of Exhibit 5 derive from the 1901 core area survey and less detailed surveys of the entire property or other discreet areas (see Appendix F). The core area shows both deciduous and evergreen trees with precise canopy sizes. Many large trees (over 25" caliper) are found in the core area at this time and a number of small trees (under 12" caliper) are also shown, indicating the combination of more recent plantings and mature trees. The evergreen trees cluster in a few locations, notably around the Pavilion, around the edges of the Formal Garden, and along the pedestrian walk from White Bridge. Individual trees beyond the core area are shown as "Unknown Trees", reflecting the unlabeled survey from which they are derived. The Main Entrance Drive and the drive along Crum Elbow Creek both shows trees in informal rows and in small clusters with irregular spacing. The serpentine drive toward the house likewise shows trees in clusters and informal rows. The Main Drive from the Pavilion to the north exit is also edged with informal tree rows that increase in density along the Sexton property line. Individual trees are located in the north meadows between the ridge line and the lower woodlands. Additional groupings of informally placed trees are located near Crum Elbow Creek and the Albany Post Road frontage and along portions of the south property line. One large conifer grove is shown along the Albany Post Road frontage.

Deciduous or Mixed Woodlands, both large and small, are portrayed as shown on source documents. These woodlands are generally located along the east side of Crum Elbow Creek, below the ridge line overlooking the Hudson River on this sloping ground, and at a lower elevation paralleling the railroad. Some of these woodland areas are small and discreet but the majority of them are larger masses of tree cover. One important feature is the connection of woodland areas shown between the ridge woodlands and the railroad woodlands to the south of the Mansion. These woodlands would have blocked views of the lower meadows to the south and possibly obscured a portion of the Hudson River view.



SYMBOL KEY: PROPERTY COMPOSITE

- Primary Drive
- Secondary Drive
- Pedestrian Walk
- Wall
- Creek/River Edge
- Parking Area
- Structure
- Bridge
- Subway
- Tennis Court
- Railroad
- Property Line
- Contour
- Formal Garden

OPEN TURF:
- Lawn
- Meadow

WOODLANDS:
- Deciduous or Mixed Woodland
- Conifer Grove

TREES IN OPEN TURF:
- Deciduous Tree
- Evergreen Tree
- Unknown Tree
- Flowering Tree

TREES BY CANOPY SIZE:
- 0-12" Caliper
- 13-24" Caliper
- 25-36" Caliper
- 37-48" Caliper
- 49-60" Caliper
- 61-72" Caliper
- +73" Caliper

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT: CX 1600-0-0085, 1990-1991

CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION
NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

0 100 200 500 1000

PREPARED BY
LANDSCAPES, WESTPORT, CONNECTICUT
PATRICIA M. O'DONNELL, ASLA, APA, CHARLES A. BIRNBAUM, ASLA
WITH CYNTHIA ZAITZEVSKY, PhD

5: VANDERBILT-SEXTON ESTATES COMPOSITE
(1897-1905)

ON MICROFILM

382/80,403
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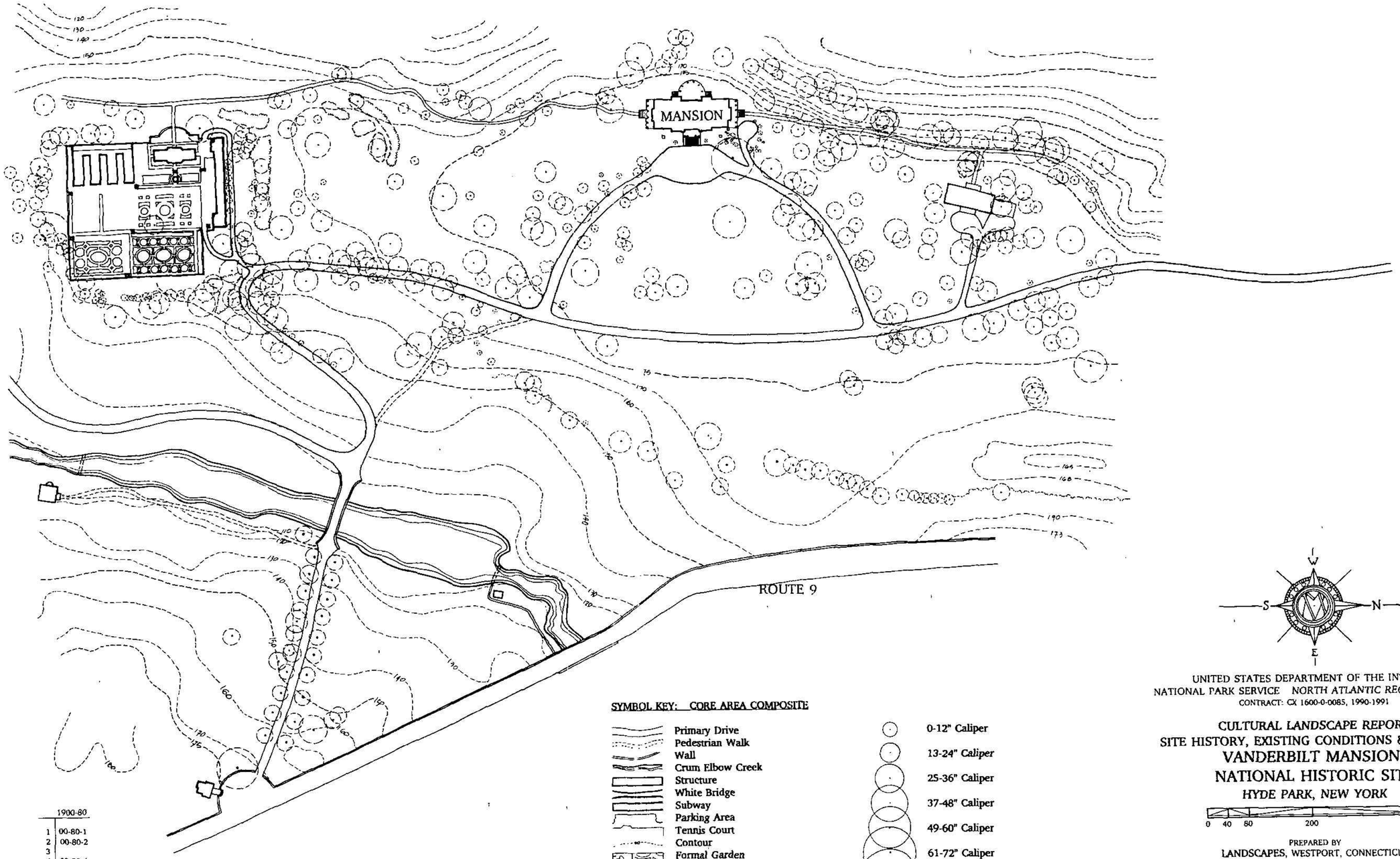
The plan of "Torham", (the Sexton Estate) coupled with the photographic documentation at VMNHS and the Roosevelt Library was used to depict the Sexton Estate configuration and landscape composition. The "Torham" drawing is somewhat stylized and may not depict tree plantings with great accuracy. In fact, plantings around the house as portrayed in Piersaull collection photographs do not precisely match the depiction on Exhibit 5. The circulation system shows a main entrance from the Albany Post Road connecting to a circular drive around the mansion and continuing along a curving route to Bard Lane and the Albany Post Road.

Bard Lane, following its Bard era alignment, extends downhill toward Bard Rock. There is a service drive connection to various outbuildings, a crossing over the railroad, and a two part drive arrangement in the Bard Rock area. One segment of this drive is elaborated with two circular areas that could have served as settings for sculpture or decorative plantings; unfortunately nothing is known about the contents of these areas. The other drive accesses Bard Rock and the Boathouse. A series of footpaths connects to these drives.

In general, the composition of the Sexton Estate shows a rather open landscape with discrete trees, large clear spaces, and a woodland area that extends from the Vanderbilt property on the west edge. The drives edges show formally and informally spaced trees along both sides. The lower meadow appears to be planted with two rows of six trees each, with related rows of three and two trees which could indicate a small orchard planting. There are also plantings around the service buildings which are generally informal with the exception of the angular hedge-like enclosure around one building and six trees along Bard Lane. The distinct difference in landscape composition between the Vanderbilt and Sexton Estates is readily apparent in Exhibit 5. Further detailing of the core area of the Vanderbilt Estate is presented in Exhibits 6 and 7.

Exhibits 6 and 7: Vanderbilt Core Area Composite and Plant Identification (1897-1905)
These two plans show the core area at this time period. The topography and circulation for this period is from the 1901 Platt/Burley survey. The circulation for the northern edge of the Vanderbilt property and the location of the perimeter wall is from the "Torham" plan. Other sources corroborate these principal ones. (See Appendix F: Source List for Exhibits.) In most areas the topography is similar to the 1946 United States Geological Survey source used for the 1940 and 1990 plans. A clear exception is the later grading for the Tennis Court, which is shown as a depression on these plans. Another is the grading at the Formal Gardens which is altered later in the Vanderbilt ownership.

While many mature trees are indicated, the **Vanderbilt Core Area Plant Identification (1897-1905)** shows over two hundred trees under 13" caliper size, with over fifty shown as very small. A large number of these are likely newly planted. By contrast slightly over one hundred trees range from 13" to 60" in caliper.[15] This landscape, with a mixture of small and large trees, creates an open quality of tree forms with a light canopy and dappled shade, rather than dense canopy cover and deep shade. In addition, the arrangement of trees varies from individual ones surrounded by lawn, to linear groupings along drives or walks and small groves planted close together. At the northeast corner of the Mansion, there is an informal foundation planting of conifers, including spruce, balsam and cedar trees in small sizes. In the foreground of these evergreens an English Elm, the largest tree on the site, is located. This tree does not appear on any other period plans, although it has been documented in at least one period photograph.



SYMBOL KEY: CORE AREA COMPOSITE

- Primary Drive
- Pedestrian Walk
- Wall
- Crum Elbow Creek
- Structure
- White Bridge
- Subway
- Parking Area
- Tennis Court
- Contour
- Formal Garden
- Shrub Group
- Shrub Group Approximated
- Tree Stump
- Tree Sprout of Former Tree

- 0-12" Caliper
- 13-24" Caliper
- 25-36" Caliper
- 37-48" Caliper
- 49-60" Caliper
- 61-72" Caliper
- +73" Caliper
- Canopy Size Approximated

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6: VANDERBILT CORE AREA COMPOSITE
(1897-1905)

ON MICROFILM

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There are twenty eight, deciduous trees within the semi-circular drive in front of the Mansion. Three individual trees, a large Oak, Purple beech, and Horse chestnut stand alone while five groupings of three and four trees each are clustered together. In the area west of the White Bridge, tree plantings along the drive and walk are dense and include numerous conifers. The plantings directly adjacent to the White Bridge were not recorded on period sources, and although later plans indicate mature trees, their presence at this time is undocumented. Evergreens are grouped near the top of the bank leaving the lower bank open. The Formal Garden is heavily enclosed by dense plantings on three sides, much more so than in 1940 or 1990.

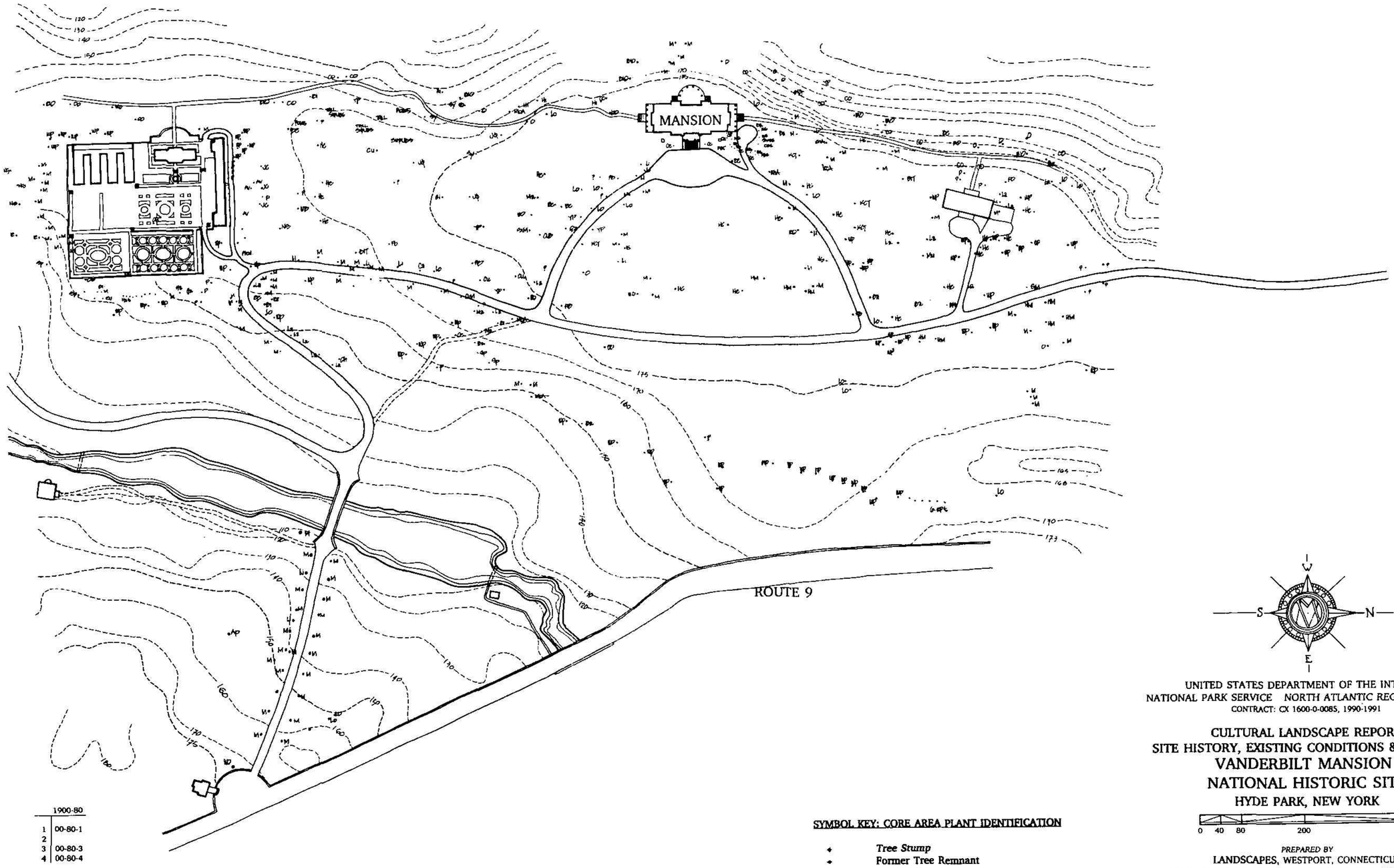
Linden and hickory appear along the entrance drive along with maples on the Burley survey. Today Sugar maples are aligned in formal rows, while the Burley survey shows a more informal arrangement, with varying tree species. Large White oak and Buttonball (sycamore) trees flank the entrance and remain today. Although some small White pine trees indicate the beginnings of a visual enclosure, Vanderbilt planted this evergreen barrier along the Route 9 property frontage more thickly during the later years of his ownership.

EVOLUTION OF THE ESTATE LANDSCAPE

This summary of changes reflects the alterations made to the property, excluding the gardens, during the period from 1900 to approximately 1925. By 1900, most of the major construction on the estate had been completed, with few exceptions. In spite of repairs made only a few years earlier to the Langdon farm buildings, the decision was made in 1901 to replace them all with a new farm group.[16] This collection of structures was a functional yet aesthetically pleasing grouping, with stone foundations and/or walls and contrasting frame construction with shingle siding. Figure 69, shows the back of the barn complex looking toward the southeast with a farm pond in the foreground. In Figure 70, the courtyard entry to the "U" shaped grouping is framed with buildings on all sides around a central clock and bell tower.

Another important change occurred in 1905, which involved both demolition and construction work. This was the acquisition of the Sexton tract, which Vanderbilt purchased in September 1905. This purchase reunited the estate grounds as they had been under the Hosack ownership. Although the house had been destroyed and never rebuilt, the outbuildings on the estate still stood: greenhouses, farm structures, Carriage House, Coachman's Cottage, Boat House, and the Superintendent's Cottage. All of these were promptly removed except for the Boat House at Bard's Rock (see Figure 48), which remained until 1953. Vanderbilt must have preferred the Sexton Boat House to Walter Langdon's further south, because he demolished the later. According to an article in the Poughkeepsie Sunday Courier of December 3, 1905, "men have been put to work upon it [the Sexton tract] for a month past putting in a condition to match Mr. Vanderbilt's present estate . . . It is to be laid out on practically the same style--on the park plan."[17]

In the course of the following year, the Langdon north gate was also removed, along with the drive that led to it. Vanderbilt's north drive was extended into the former Sexton estate along the edge of the ridge to the present north gate. The gate, with flanking stone piers, was constructed in 1906 and integrated with the perimeter stone wall.



1900-80	
1	00-80-1
2	
3	00-80-3
4	00-80-4

SYMBOL KEY: CORE AREA PLANT IDENTIFICATION

- Tree *Stump*
- Former Tree Remnant
- Existing Tree
- VMNHS Tree Inventory Number
- Tree Code by Common Name
- Tree Caliper Size in Inches

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7: VANDERBILT CORE AREA
PLANT IDENTIFICATION
(1897-1905)

ON MICROFILM

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Figure 69. Southeast view of Farm Complex and pond. Photograph by Shears. VMNHS, no. V-401.
Figure 70. Farm Complex Courtyard looking North. Photograph by Rodney M. Morgan, ca. 1940. VMNHS, no. V-3119.

Figure 71. Drive from the House to the North Gate. Photograph by Charles Sylvester Piersaull, ca. 1907. Roosevelt Library (neg. no. 43-183-227).

This new extension of the north drive followed the same basic route as Parmentier's north drive extending slightly farther north along the ridge line. Figure 71 illustrates a Piersaull view of the drive to the new north gate looking north near the point at which it curves east to the gate. Surprisingly, there are substantial trees on either side of the drive that do not appear on the map of Torham illustrated in Figure 43. Also in 1906, the lower road along the river was extended into the Sexton Tract reaching to Bard Lane. The stone wall along the Albany Post Road was similarly extended northward. In 1919, an iron fence was built atop the entire length of the Albany Post Road wall; this was removed during World War II and donated for the metal needs of the war.

In 1906 and underground drive, "The Subway" was constructed to go under the Albany Post Road to the farm lands on the other side. Although an undated plan of this exists, there appear to be no other records concerning it. In 1910, the sweep of the drive directly past the house was extended eastward to form a more circular configuration. This reconfiguration doubled the size of the Mansion lawn. [The line of the old road is still visible in the topography, especially looking due west.][18]

Tree planting, although not specifically recorded, likely continued throughout this period to a lesser degree than the initial planting effort. The screen plantings of trees along the Albany Post Road were augmented in 1906 and extended during the Vanderbilt years. The Vanderbilts retained several landscape architects to rework the gardens. One of these, Thomas Meehan and Sons, also prepared a plan for the immediate vicinity of the house. Although dated June 14, 1911, this plan shows the earlier configuration of the drive in front of the house. (Figure 72) The plan shows an unusual arrangement of walks, combining straight and curving styles, leading north and south from the Mansion. It also proposes a tunnel westward from the north wing of the house partway down the slope to what appears to be a lower terrace or arbor from which a broad view of the Hudson would be had. There is no evidence that this plan was carried out.[19]

Charles Sprague Sargent, Director of the Arnold Arboretum, visited the Vanderbilt property at least once in the years just before World War I, accompanied by two young women, Gladys Rice (later Mrs. Van Wyck Brooks) and Elizabeth Hoyt, who were studying with him with the aim of becoming landscape architects, and by his son Andrew Robeson Sargent, a landscape architect who practiced in association with Guy Lowell. They came to see a specimen, Carya pecan, tree that does not appear to be recorded elsewhere. One of the women described the occasion many years later:

> At about five o'clock on that summer afternoon we arrived before the gates of the large Vanderbilt place at Hyde Park. The gates were closed but the Professor sent Robeson to demand entrance of the lodge keeper . . . We drove in to leave our car in front of the main entrance to the house which was at present also closed. Here the professor got down and walked at his characteristic pace, slow, steady, unperturbed, toward the rear facade of the great house that hung high above the river. We followed, his train of courtiers, a few steps behind, leaving him to show us the way to the tree he had come to visit, the tree to which he wished to pay homage.
>
> 'There it is.' He pointed with his cane to a towering mass which I did not recognize, never having seen its like before. 'The finest specimen of pecan north of the Mason and Dixon

line.' The introduction made, we stood silent in a ring about this majestic creature of wood and foliage.

A sudden interruption brought discomfort to all but the professor as a man in shirt sleeves approached, his face severe, his brow set in a frown.

'You got permission from the owners to come in here?' he asked.

There was no answer. 'I'm the superintendent of this place and I have orders to keep out strangers and sightseers both, unless invited and arranged for in advance.'

Still no answer from the professor, but Robeson took a step in the man's direction. The professor held up his hand and Robeson remained where he was. Deliberately, then, with immense composure, the professor handed his cane to Elizabeth who stood close by, and took out a wallet from an inner pocket, extracting a calling card.

'Here you are, my man. Have the goodness to give this to your master and mistress on their return. And congratulate them from me on their possession of this fine example of Carya pecan.'

No further conversation interrupted the professor's study as the superintendent joined the rest of us in paying court not alone to the pecan but, vicariously, to the professor himself.[20]

The man who interrupted the group must have been Herbert Shears, superintendent of the property. The Carya pecan that was the object of their pilgrimage seems to have been located near the rear of the house, but must have been just outside the boundaries of the 1901 Platt/Burley survey, since it does not appear there.

Finally, an exchange of correspondence in 1924 between Vanderbilt and Shears gives us valuable but all too brief glimpses of how the estate was managed at that time. Horticultural activities are referred to but not discussed in detail. For example, on April 16, Vanderbilt sends a check for "the Ford Roller people" and hopes the new mower proves successful.[21] Ten days later, there are references to what sounds like a major replanting of the main entrance, which is otherwise undocumented:

> I think Cridland's estimate is more than I care to spend on main entrance planting. If nothing better turns up, I will accept the Poughkeepsie Nursery Co. bid for $400.00. I think putting in all yews anyway is too somber an effect in that place and would prefer a variety.[22]

The trees lining the main drive from the entrance gate to the White Bridge were shown on the 1901 Platt Burley survey and repeat on the 1941 NPS plan. This correspondence may reference the plantings on the drive section from the bridge up the hill toward the gardens or around the Great Circle. No yews were recorded along any section of the drive or seen in photographs, so it is unlikely that these were planted. On August 14, Vanderbilt said he was "glad to hear that the tree men finished up last week and made a good job of it." The site of this work is not specified. He also noted that he enjoyed being at Hyde Park and was sorry "not to see the peaches ripe on the trees."[23]

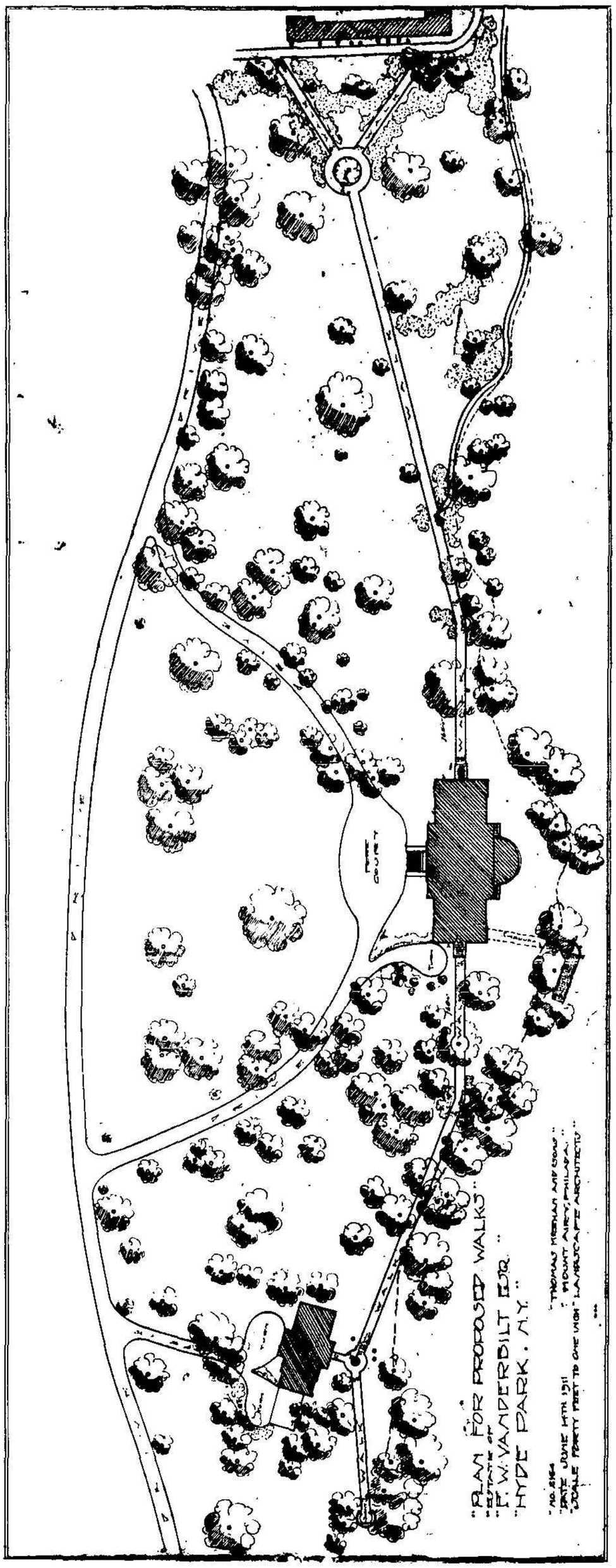

Figure 72. "Plan for Proposed Walks, Estate of F.W. Vanderbilt, Esq." June 14, 1911, Thomas Meehan & Sons, Landscape Architects, Plan No. 2164. VMNHS, no. V-169.

EVOLUTION OF THE FORMAL GARDENS

The evolution of the Formal Gardens under the Vanderbilts is an important component of the estate. In 1897 the gardens as they existed were recorded on a detailed survey (Figure 31). The Langdons had created an enclosed garden space framed by brick walls. The main entry to the space was from the west, accessed along a path from the Mansion, through symmetrical, arched walls. This entry point is centered on the main Conservatory at the highest level of the successive, descending garden terraces. Both the greenhouses and the gardens were further developed during the Vanderbilt period. The Vanderbilts retained the general organization and grading of the Langdon garden spaces, siting new greenhouses to replace former ones and retaining much of the surrounding brick wall. Major changes occurred in the eastern portion of the gardens through a series of designs for the Italian Garden and the Rose Garden.

From 1897 to 1913 three companies consulted on the replacement of the Langdon greenhouses with new designs, and, over a period from 1901 to 1934 Charles A. Platt, James Greenleaf, Thomas Meehan and Sons, and Robert B. Cridland all developed plans and oversaw construction on the Formal Gardens of the estate. An earlier report details the development and contents of the large collection of the plans generated by the final three consulting landscape architects.[24] In the current report both these drawings and extensive photographic documentation have been studied to gain an understanding of the as-built condition of the gardens during the period from 1902 to 1934. Unfortunately, much of the photographic collection is undated. Approximate dating by period has been assigned through a comparison of design plans and photographs, basically bracketing the garden evolution into designer periods.

The three design professionals, Greenleaf, Meehan and Cridland, addressed various areas of the Formal Gardens. In addition, there is good photographic evidence that the Vanderbilts and their gardeners also contributed to the planting of the gardens, deviating from or filling gaps in the plans provided by their consultants. The end result was a complex of gardens that, though reasonably consistent in style by area, was the product of at least four different artistic or horticultural personalities.

Greenhouse Design and Construction

From 1897 to 1908 the Vanderbilts replaced every greenhouse that existed when they purchased the property, yet kept the Gardener's Cottage, Tool House and portions of the walled boundaries and terracing of the Formal Gardens inherited from the Langdons. The greenhouses, of both the Langdon and Vanderbilt eras, were concentrated on the first and third garden terraces.

The VMNHS archives hold a series of plans for greenhouses. The first group of these were developed by John Scollay and Hitching & Company. The several, detailed plans of these two manufacturers appear to be the earliest ones developed but none were constructed. In 1905 plans were put forward by the Pierson-Sefton Co. of Jersey City for simple, twin Palm Houses intended to replace the more elaborate Langdon Conservatory on the first terrace of the Formal Gardens. Two alternative schemes were developed as water color drawings. The constructed Palm Houses, shown in Figure 73, differ slightly from these proposals. In this view they are pictured with the remaining four Langdon greenhouses on the third terrace to the south.

Figure 73. Langdon era greenhouses (left) and Twin Palm Houses (right). Photograph, ca. 1906. VMNHS, no. V-1269.
Figure 74. Twin Rose greenhouses and bedding gardens. Photograph taken after 1908, nd., by E. Van Osdell. VMNHS, no. V-128.

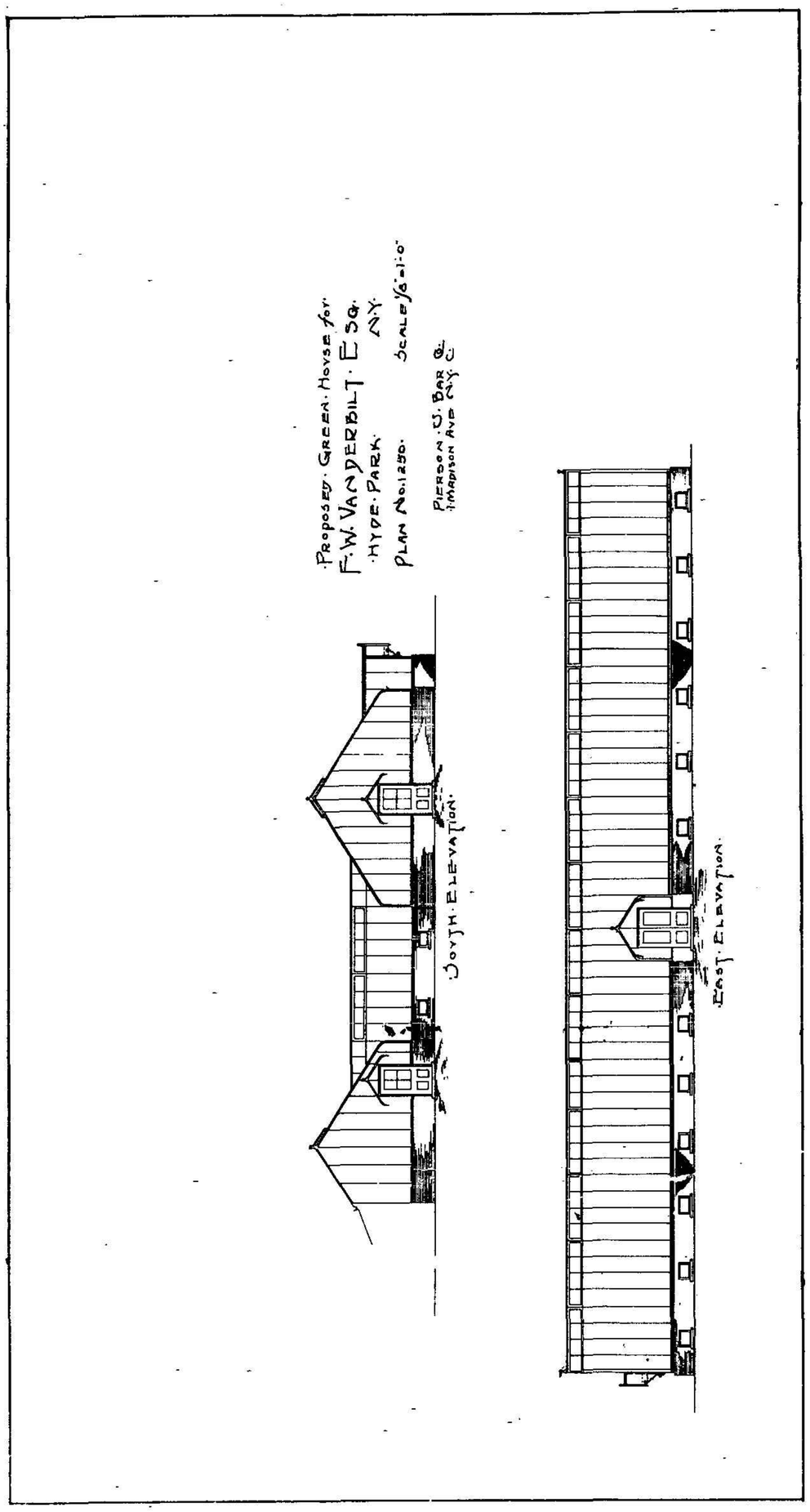

Figure 75. "Proposed Greenhouse for F.W. Vanderbilt," Plan No. 1250. Pierson U-Bar Co., Madison Avenue, N.Y.C. VMNHS, no. V-145.

In 1907 the Pierson U-Bar Co., likely a successor firm of the Pierson-Sefton Co., developed drawings and construction details for the greenhouse between the Gardener's Cottage and Tool House. This greenhouse was configured somewhat differently than the Langdon one, with a greater width and a central doorway opening to the gardens on the south side. This greenhouse was known as the Carnation House. They also developed schemes for the replacement of the remaining range of four houses to the south with a large two-winged Rose House. Elevations of this greenhouse grouping are shown in Figure 75, while a photograph of their appearance shortly after completion is seen in Figure 74. The remaining Langdon greenhouses were removed and the new Rose House and Carnation House were constructed by 1908.

Further plans were developed by Pierson U-Bar in 1913. Detailed plans for linking the twin Palm Houses were proposed with different shape structures. Pierson U-Bar schemes for a 50-foot by 18-foot house to the south of the twin rose greenhouses were also developed. Neither of the 1913 schemes was carried out. The area to the south of the Rose Greenhouses contained cold frames, the remnants of which remain, and further to the south rectangular gardens were laid out. The cold frames and propagation gardens would have been necessary for the growing of bedding garden annuals or cutting flowers for the mansion.

Upper Terrace Garden Beds

Over the course of the Vanderbilt ownership the upper terraces, edged by greenhouses, the Tool House and the Gardener's Cottage were developed as a series of bedding gardens accented with garden ornaments. These gardens are shown in a series of photographs that indicate both continuity and changes in the uses of plant materials, but show the same pattern of beds over the entire period. The earliest views, Figures 73 and 74, were presented above to show greenhouse changes. These views also show the garden beds, which were laid out by Vanderbilt gardeners, possibly under Vanderbilt direction. Views dating from 1906 to the 1930s show the same pattern of beds.

Low flowering plants edge the base of the Palm Houses in Figure 74. Dropping down from the Palm House Terrace a central fountain or birdbath is surrounded by a circular bed and is flanked by rectangular beds that take a concave semi-circular form as they intersect this center bed. These two beds are planted with a full foliage plant, possibly a shrub, about 30" high. Note the paths on both the Palm House and Rose House level that allow for viewing the gardens from above. Still lower at the second terrace level planting in geometric beds are apparent. The central bed is the most distinct and contains cannas with dark foliage in the center surrounded by pennisetum grasses. Other beds are less distinct. Two additional views of the second terrace further clarify the bed arrangement and contents. Figure 76 shows the geometric pattern of the beds formed around a central ellipse. It is a late fall view with all garden plants removed and a cover over the fountain to the left. In a companion photograph the gardens of the second terrace are in full bloom, probably in the late summer or early fall. (Figure 77) The near beds are planted with annuals, the central bed is planted with canna surrounded by pennisetum grasses.

A former staff member drew two sketches of the garden bed organization during the late Vanderbilt period from memory. (Figures 78, 79) These sketches indicate the plants he

Figure 76. Second terrace with bedding garden outlines, late fall view. Photograph ca. VMNHS, no. V-3118.
Figure 77. Second terrace with bedding gardens in full bloom, showing Gardener's Cottage and Carnation House. Photograph taken post 1908. VMNHS, no. V-103.

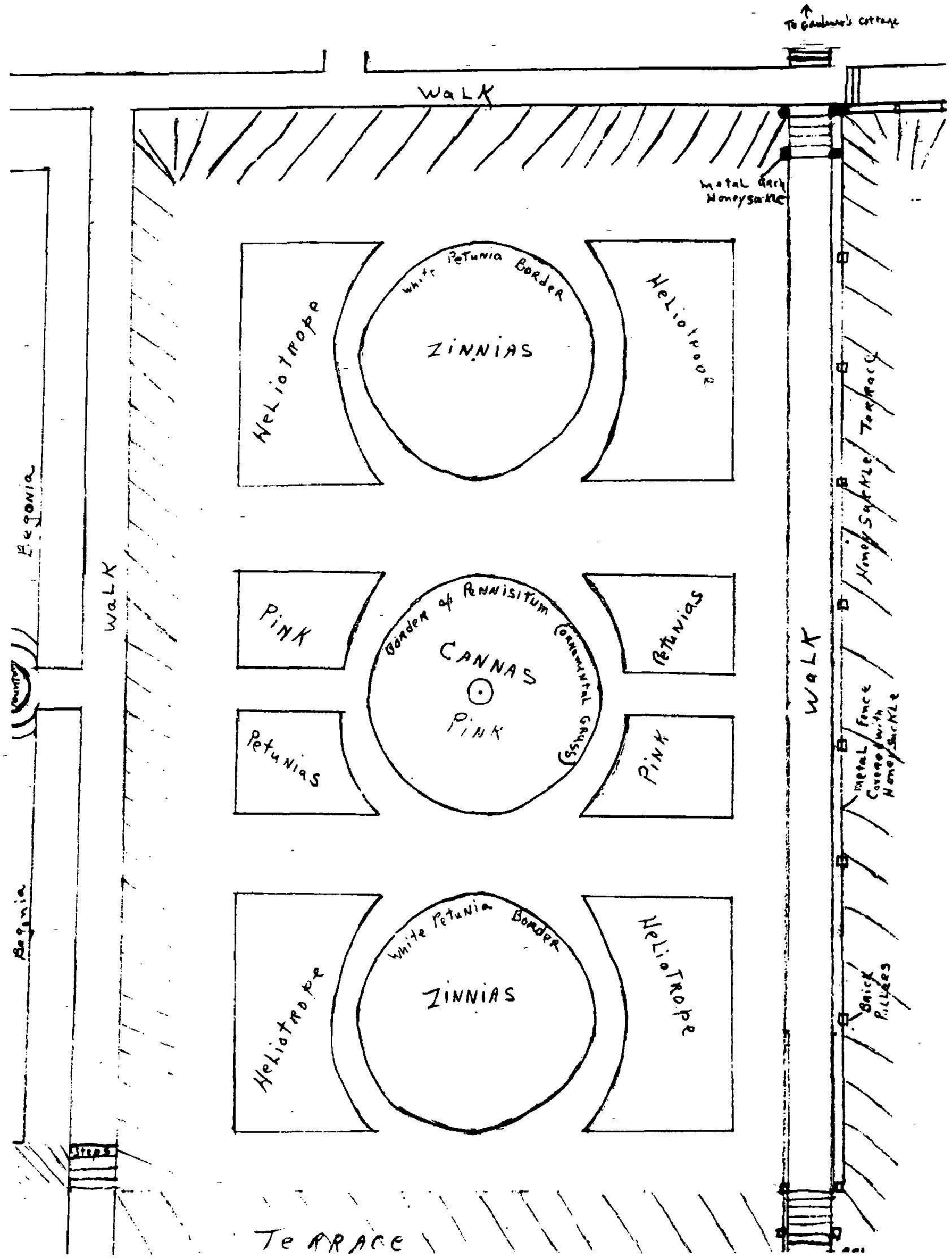

Figure 78. Sketch of Upper Terrace by Alex Knauss, Vanderbilt gardener from 1924 to 1938, drawn October 25, 1967. VMNHS.

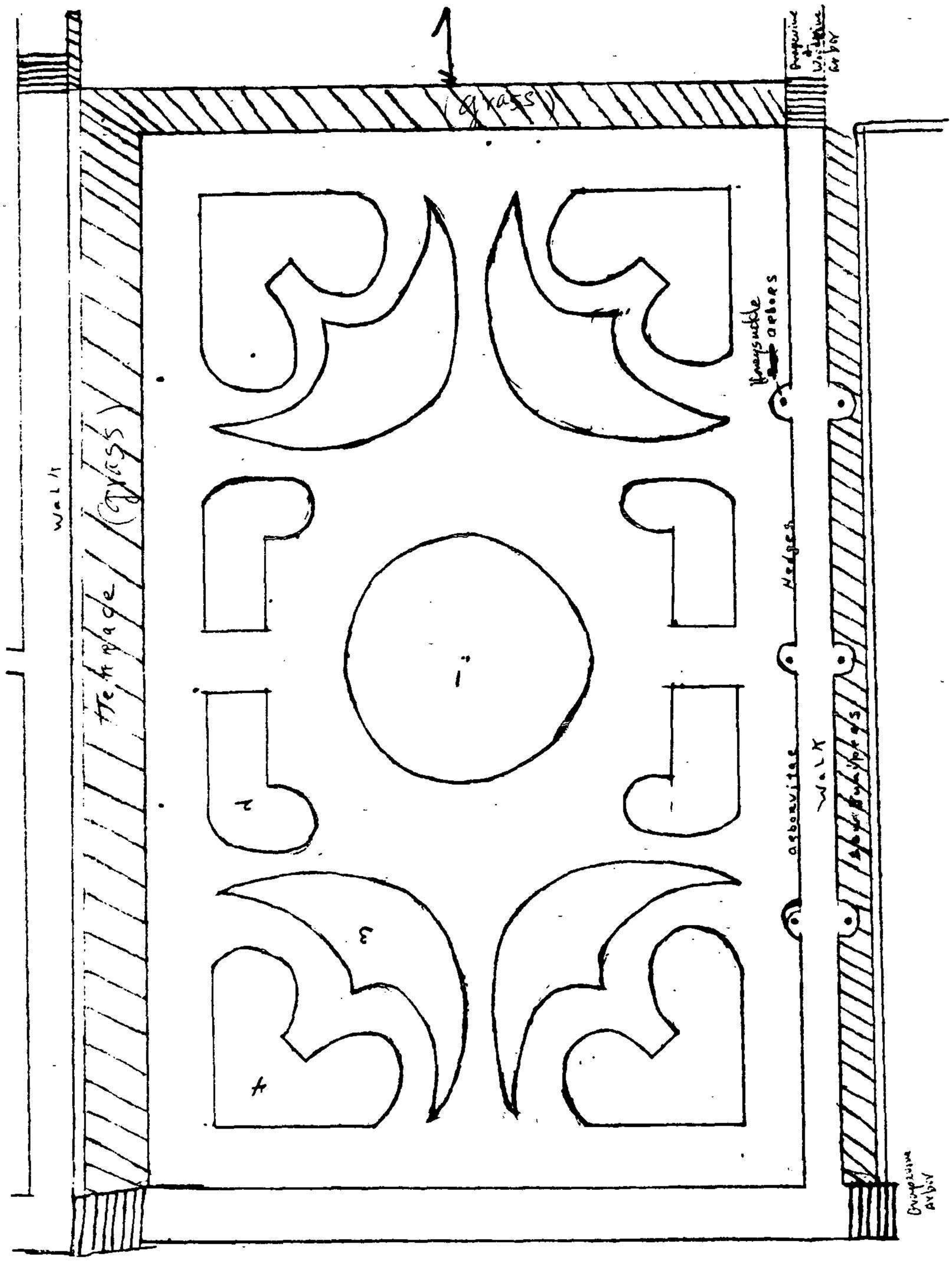

Figure 79. Sketch of fourth terrace with plant names by Alex Knauss, Vanderbilt gardener from 1924 to 1938, drawn October 25, 1967. VMNHS.

remembered: Pennisetum grass surrounded pink cannas in the center beds at both levels; pink and white petunias, heliotrope, and zinnias filled the beds on the second terrace as noted on teh sketch; and purple heliotrope (2), white petunias (3) and pink begonias (4) grew in beds on the fourth terrace. (See numbers on beds in Figure 77.) The gardener also noted that on the second terrace the beds adjacent to the fountain at the Palm House were planted to begonias and that the metal arch, metal frames, and brick pillars were planted to honeysuckle. for the fourth terrace the sketch also indicates that arborvitae hedges flanked the walk to the east, three metal vine frames over this walk were planted to roses (crossed out) or honeysuckle, and the arbor at the steps in the northeast corner was covered with grapevine and woodbine. This arrangement of plantings is verified in several late Vanderbilt period photographs, presented herein, while some earlier views diverge from this arrangement and planting.

Figure 80 is a photograph from the south end of the garden viewing northwest. The fourth terrace bedding garadens are in the foreground showing a central circle, surrounded by smaller circle wedge beds with arabesque beds beyond. They are planted to flowering annuals with white or very light color petunias in the several beds and other indistinct plants. In this early 20th century view the center, however, is not planted to canna. The relationship of this terrace, edged by steep grass slopes, to the three higher ones is also evident. Another view of the fourth terrace from the 1930s shows an early summer planting in the beds. The central bed is a larger round shape filled entirely with canna, while the arabesque beds are planted to petunias, begonias and heliotrope. While a plan for perennial plantings in different arrangement of beds was developed by Cridland in 1916, the photographs presented here and others in the collection at VMNHS demonstrate that the upper gardens remained as laid out by the Vanderbilt gardeners during the Vanderbilt period.

Charles A. Platt

The first landscape designer hired by the Vanderbilts was Charles A. Platt, then at the beginning of an illustrious career as an architect and landscape architect. In 1894, Platt published an influential book, Italian Gardens, which helped to popularize gardens in this style in the United States. By 1901, when the Vanderbilts engaged him, Platt had designed several houses and gardens, including his own in Cornish, New Hampshire and two very influential and highly publicized gardens in Brookline, Massachusetts: "Faulkner Farm" (1897-1898) for Charles F. Sprague and "Weld" (1901) for Larz Anderson.[25] The Vanderbilts apparently anticipated having Platt do rather extensive landscape alterations in the vicinity of the house, as well as in the garden, for they commissioned a survey done by Burley for Platt, of existing conditions. This survey is a primary source for the exhibits focusing on the 1895 to 1905 period. The Platt collection at the Avery Library has no materials relating to this project, and there is no record explaining why the Vanderbilts did not continue their association with Platt.

James L. Greenleaf, Landscape Architect

James L. Greenleaf, a founder of the American Society of Landscape Architects, was retained to design an Italian garden. Greenleaf produced more than sixty plans for the area east of the greenhouses between 1902-1904. This area was on a fifth platform, significantly lower than the four garden terraces to the west. The linear space was oriented along a north-south axis, about 320 feet long and 90 feet wide.

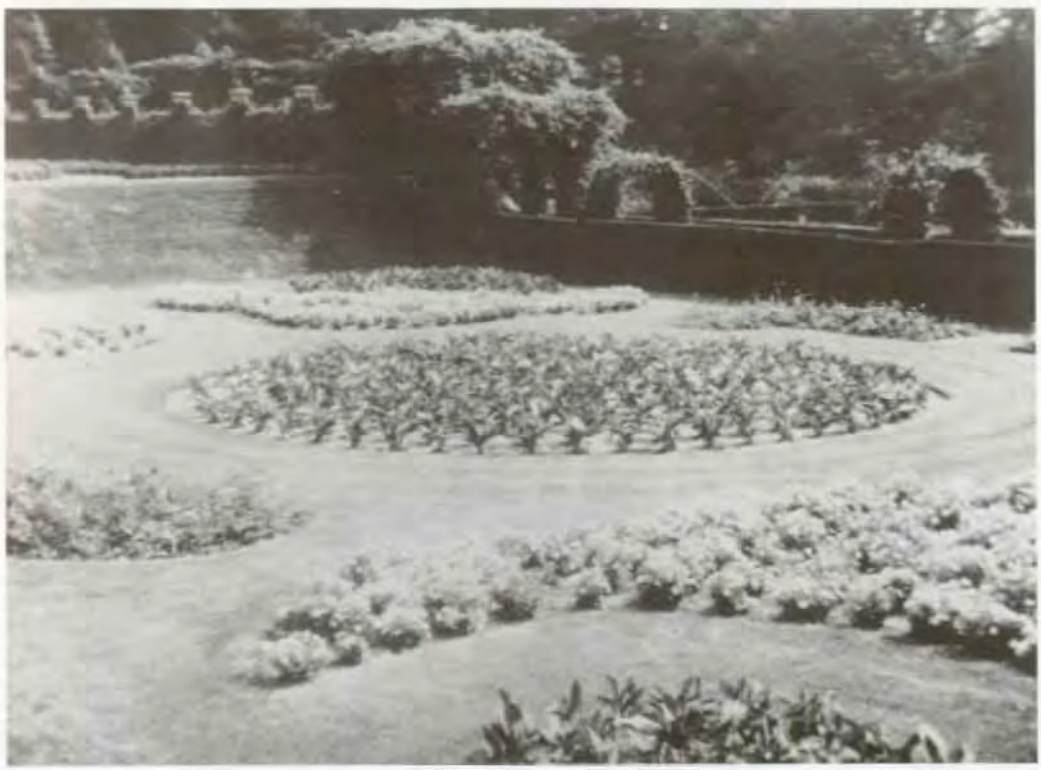

Figure 80. Fourth terrace showing arabesque beds planted to annuals, Rose House, Palm Houses and carnation House all in view. Photograph taken after 1908. VMNHS, no. V-615.
Figure 81. Fourth terrace arabesque beds showing early summer planting of annuals with trimmed arborvitae hedge and vine covered arbors and walls in background. Photograph ca. 1932 by Knauss. VMNHS, no. V-.86.

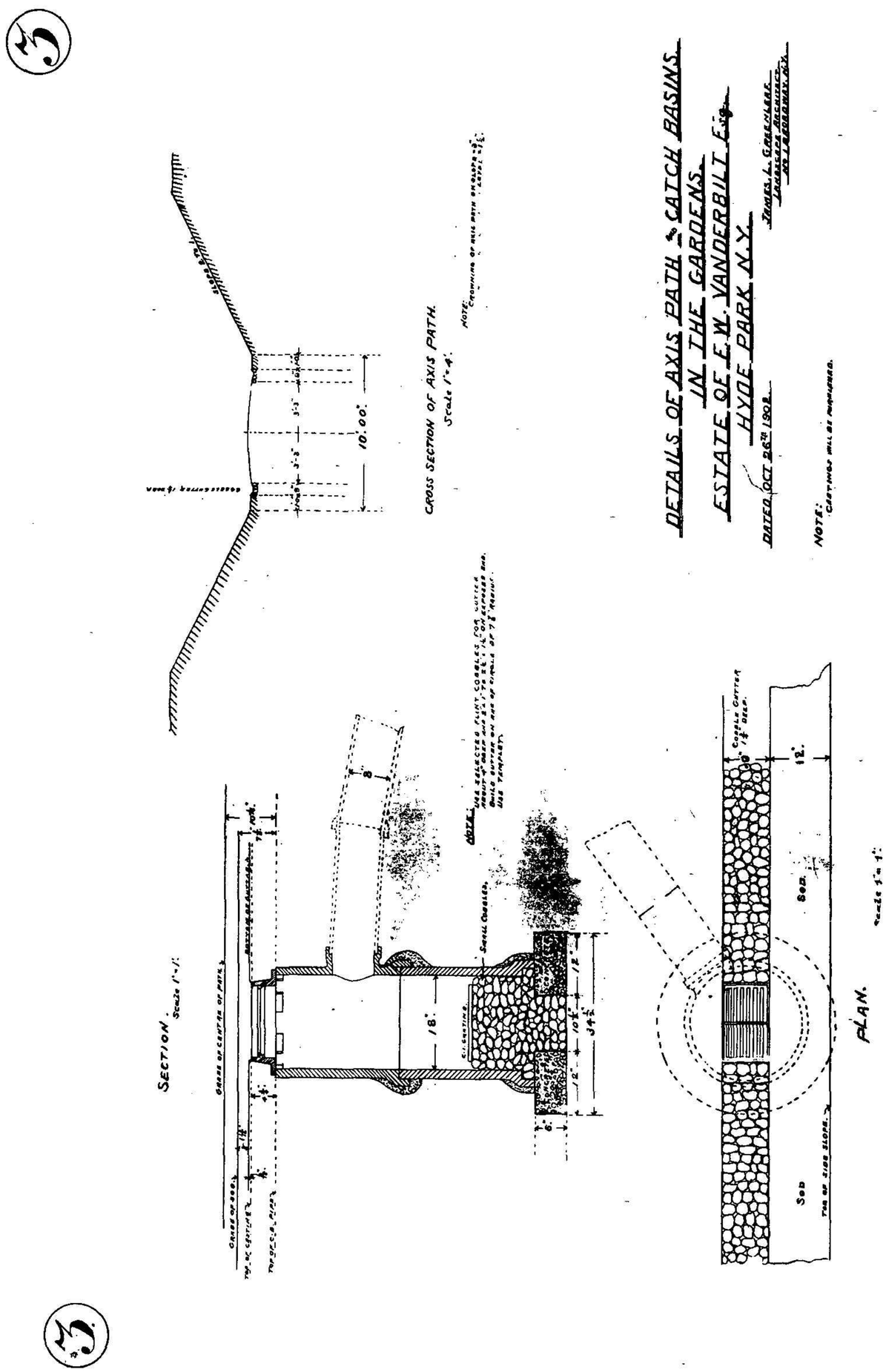

Figure 82. "Details of Axis Path and Catch Basins in the Gardens of F.W. Vanderbilt, Esq., Hyde Park, N.Y.," James L. Greenleaf, Landscape Architect, Plan #3, October 26, 1902. VMNHS, no. V-96B.

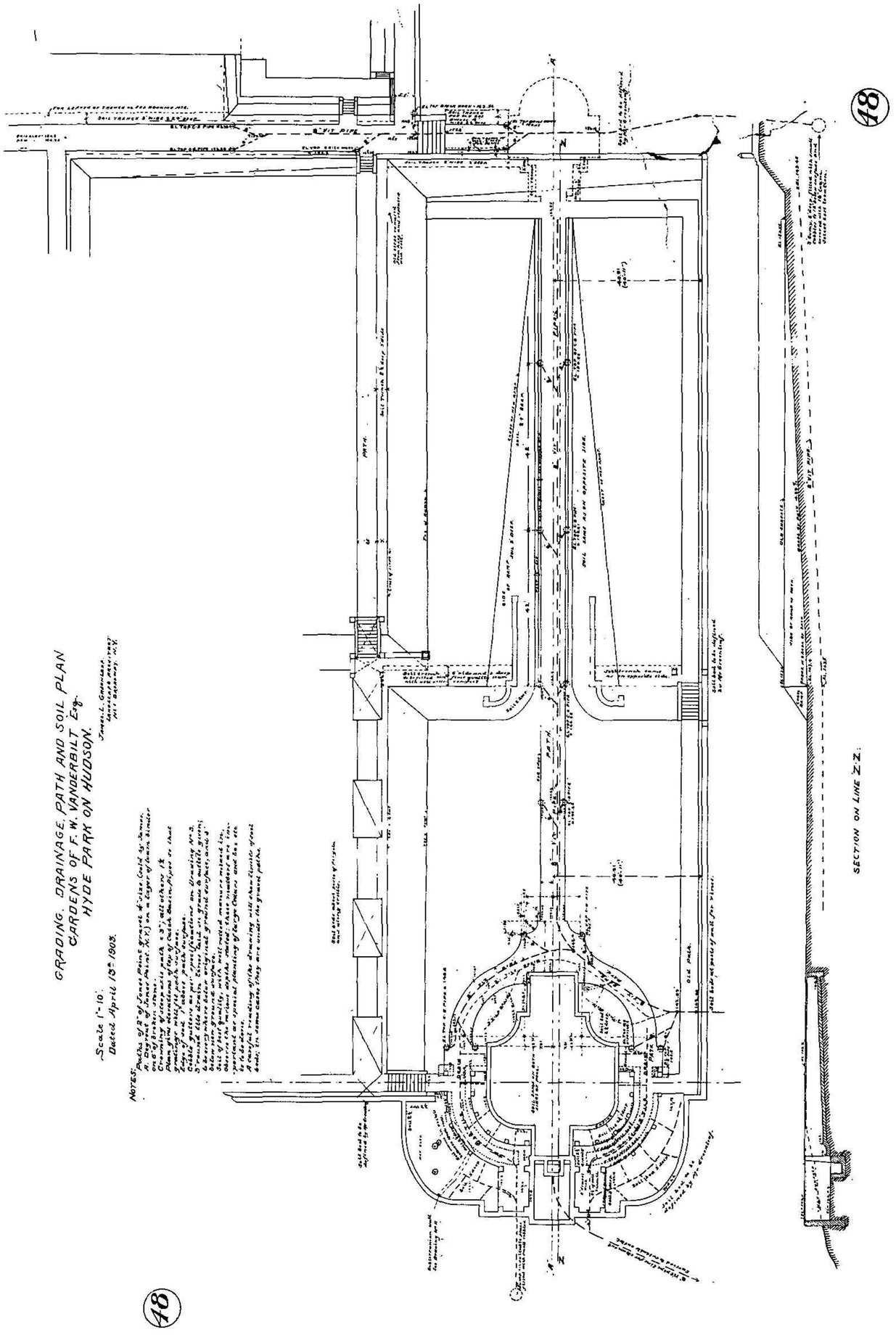

Figure 83. "Grading, Drainage, Path and Soil Plan, Gardens of F.W. Vanderbilt, Esq., Hyde Park, N.Y.," James L. Greenleaf. Landscape architect, Plan #48, April 13, 1903." VMNHS, no. V-114.

All the Greenleaf drawings are directed toward the same conceptual scheme, the creation of a highly articulated frame for the space that uses the changes of level to separate it from the other areas, developing a distinct garden in the Italian style. Greenleaf's initial plans explored the grading aspects of the space. The key elements of the design were the North Pergola; the Pool Pavilion and aquatic plant pool; the framing elements, including walls, piers, iron work, trellis elements; and a circulation system with walks and steps. Drawings show details of the iron mesh and wooden vine trellis work along the west edge of the space that separates the upper levels from the Italian Garden. At the eastern edge brick piers are spanned by graceful iron arches that provide open view frames to the east. Greenleaf also developed details for the water supply and drainage systems within the garden. (Figure 82) Several drain grates that match this drawing are apparent along the garden walks today.

Greenleaf designed the spaces at each end of the Italian Garden as transitions from the upper terraces and as circulation elements that lead to the North and Pool Pergolas. These two structures are focal features of this garden that articulate the space and provide shady, enclosed contrast to the sunny, open areas. Plan #48: Grading, Drainage, Path & Soil Plan shows the overall layout of the garden with enclosing walls, a central walk, pergolas, pool and bed arrangements. The elaborate forms of the Pool and Pool Pergola are articulated in this plan. Plan #16: Cherry Tree Walk & Pergola & Trellis, Feb. 24, 1903 shows the trellis work and pergolas in elevation and details, as does Plan #13: Details of the North Pergola. (Figures 83, 84, 85) An axonometric view of the garden's structures in the 1905 to 1907 period shows the development of these plans for varied walls and trellises, level changes, steps, pergolas and pools.[26] (Figure 86)

The area at the north end of the garden adjacent to the Gardener's Cottage was changed from a sloping embankment to a retaining wall providing a level walk adjacent to the building. The walk leads to a new set of steps that are flanked by two beds, an 18" wide trench planted with ferns and a 4 foot wide trench for shrubs which provided an enclosure absent from this end of the garden. The walk and steps lead to the elaborate North Pergola designed with large, brick and stone piers topped with chestnut timbers in a peaked roof pattern.

The completed North Pergola, without vine cover, is seen in Figure 87. This undated view shows the garden in the early Greenleaf period, circa 1904. The aquatic plant pool and a column capital ornament flanked by perennial and shrub plantings that include iris foliage, are in the foreground. A low, brick wall shapes the descending grades and the lighter cap stone of this wall is evident. The mass of planting above this wall to each end of the capstone is possibly the Crimson Rambler Rose specified on plan #63: Diagram of Plantings for East Half of Gardens, June 29, 1903. [This plan has not been illustrated due to its large size and low contrast.] A tall, trimmed cedar hedge in the midground visually divides the garden spaces so that the area between this hedge and the north end of the garden cannot be seen.

Plan #63, noted above, is the only planting plan developed by Greenleaf. It specifies the plantings of vines and climbers on the entire perimeter of the garden, although limited planting within the interior of the garden are called out. The plants noted include several roses: Crimson rambler, Multiflora, Evergreen Gem, Jersey Beauty, Gardenia and Prairie Queen. Other plants are; *Clematis paniculata, Clematis jackmanni, Euonymous radicans,* Ivy canariensis, English ivy, Virginia creeper, *Akebia quinata, Bignonia grandi, Ampelopsis veitch*, Wild grape, and Wistaria.[27]

The cedar hedge, drawn from the plant palette of Italy, is an important element of the design. It is placed across the long axis of the garden about one third of the overall length from the north end of the space, forming a dark green, vertical mass. These cedars were specified for installation at a large size: the matching pair on either side of the walk were to be 18 feet high, while the balance formed a 10 foot 6 inch high to 9 foot hedge that was 16 foot long, with a geometric pruning pattern to shape the varied heights. These hedges and the aforementioned Crimson Rambler Roses, placed in paired masses flanking the interior walls, are the only interior plants shown on the Greenleaf plan. No further information on interior garden plantings is contained in the available documents from the Greenleaf period. These gardens were likely planted by the Vanderbilt gardeners. Over the years the garden staff included head gardener Henry Allen, George Nichols, William Herrman, Alton Newman, John Moore, and Alex Knauss among others.

Additional photographs provide information on the character of the Italian Garden, interior plantings and the evolution of the gardens during the 1904 to 1916 period. An undated photograph, Figure 88, shows a woman on the central path in front of the trimmed Cedar hedge. Conical evergreens are also massed above the brick wall and along the path toward the North Pergola, and lower evergreens encroach slightly on the path. German bearded iris plants dominate the foreground planting. A view from the Pool Pergola looking to the west shows Greenleaf's wood trellis covered with vines. (Figure 89) The design provided window openings in the center of the panels to look down onto this garden from the bedding garden terraces above and these are obvious in the view. The foreground planting shows low flowering plants at the pool edge, conical shrubs, and massed perennials such as garden phlox and iris. The end of the trimmed Cedar hedge is seen on the right of the view. A ca. 1916 view of the Pool Pergola, Figure 90, shows the extensive vine cover on the brick columns and wooden rafters of the pergola. The pool contains some water lilies. Two bay shrubs in pots stand at the pool corners. The small pool beds are planted to flowering annuals or perennials, not iris as in some former views. The beds at the walk edges, however, show massed iris foliage. Together these views shows the as-built condition of the Italian garden in the 1904 to 1916 period resulting from the designs of Greenleaf and the work of the Vanderbilt gardeners, prior to changes by other design professionals.

In summary, the Greenleaf drawings date from 1902 to 1904 and include the overall concept and details for the Italian Garden enframement, pergolas, pool and selected plantings. Though modifications are developed by Cridland following this period, much of the original Greenleaf organization and detail remained through the Vanderbilt ownership.

Photographs from a transitional period, possibly 1916 to 1922, show the maturing of plantings, especially the evergreens hedges. Figure 91 is a view from the North Pergola looking south to the Pool Pergola that also demonstrates the growth of the evergreens, both low junipers along the path and various upright forms. A photograph dated to 1918, Figure 92, shows the hedge grown more loosely. This view from the Pool Pergola includes water lilies in the pool, Iris foliage and annuals in the pool edge beds and two potted shrubs, possibly bay, at the bed corners. The North Pergola retains the Greenleaf design at this time. In the 1920s and 1930s Cridland alters some elements of the Italian Garden, but in this transitional period the Greenleaf contribution matures and is likely altered by the Vanderbilt gardeners in annual planting details.

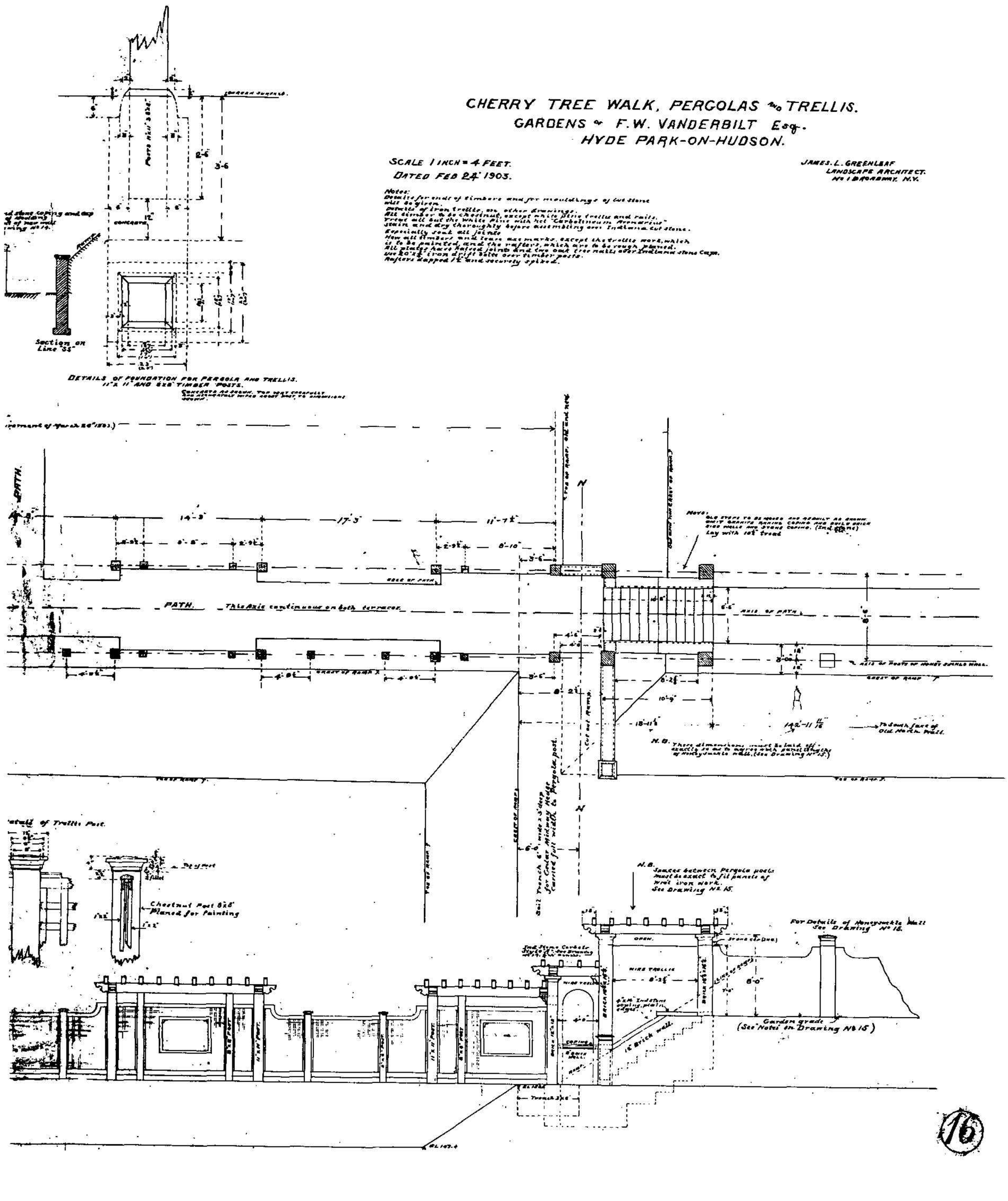

Figure 84. "Cherry Tree Walk, Pergolas and Trellis, Gardens of F.W. Vanderbilt Esq., Hyde Park, N.Y.," James L. Greenleaf, Landscape Architect, portion of Plan #16 showing plan and section of pergola on garden terraces and trellis with window openings, 1903. VMNHS, no. V-107.

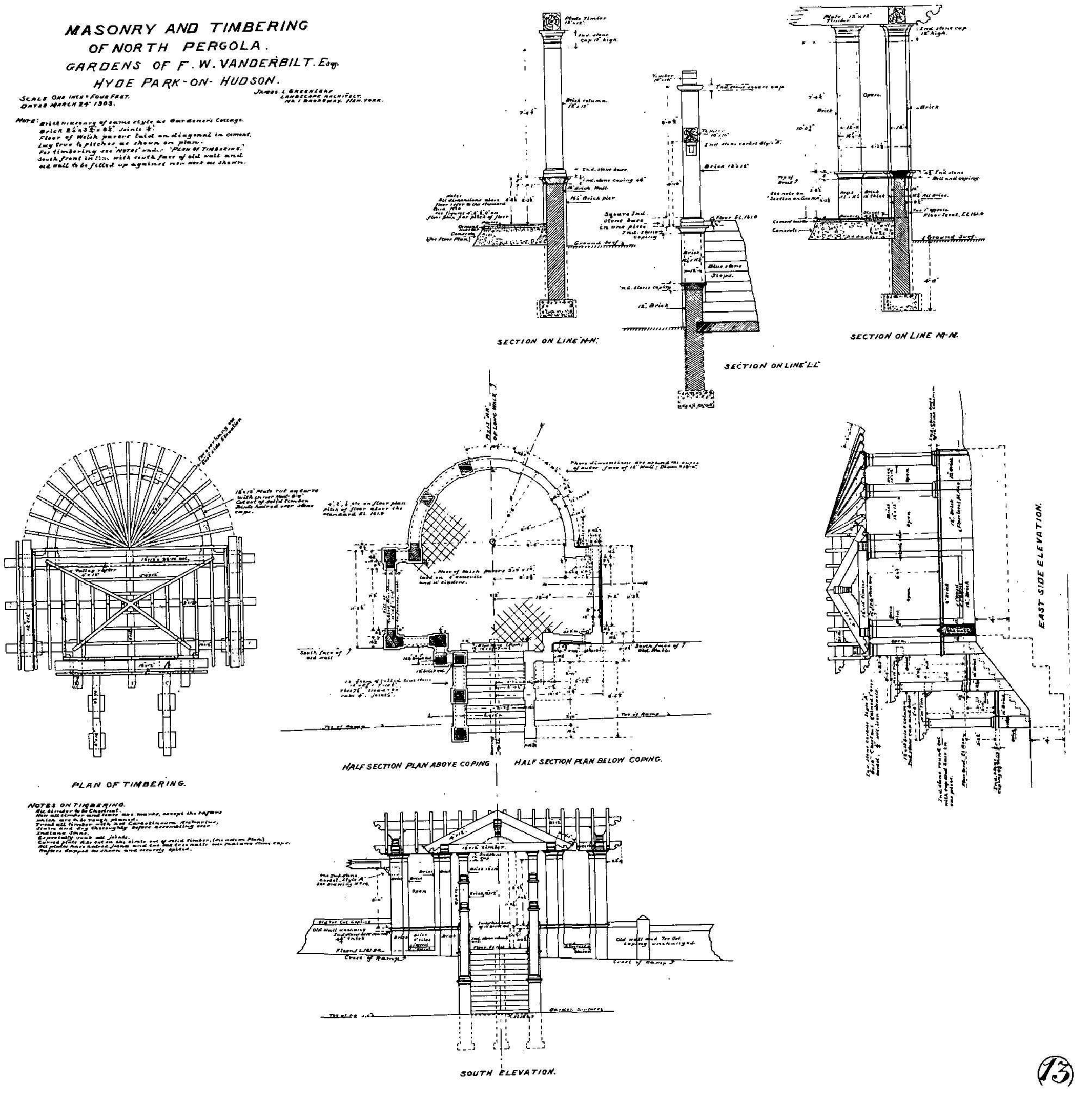

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Figure 85. "Masonry and Timbering of North Pergola, Gardens of F.W. Vanderbilt Esq., Hyde Park-on-Hudson," James L. Greenleaf, Landscape Architect, Plan #13, March 24, 1903." VMNHS, no. V-104.

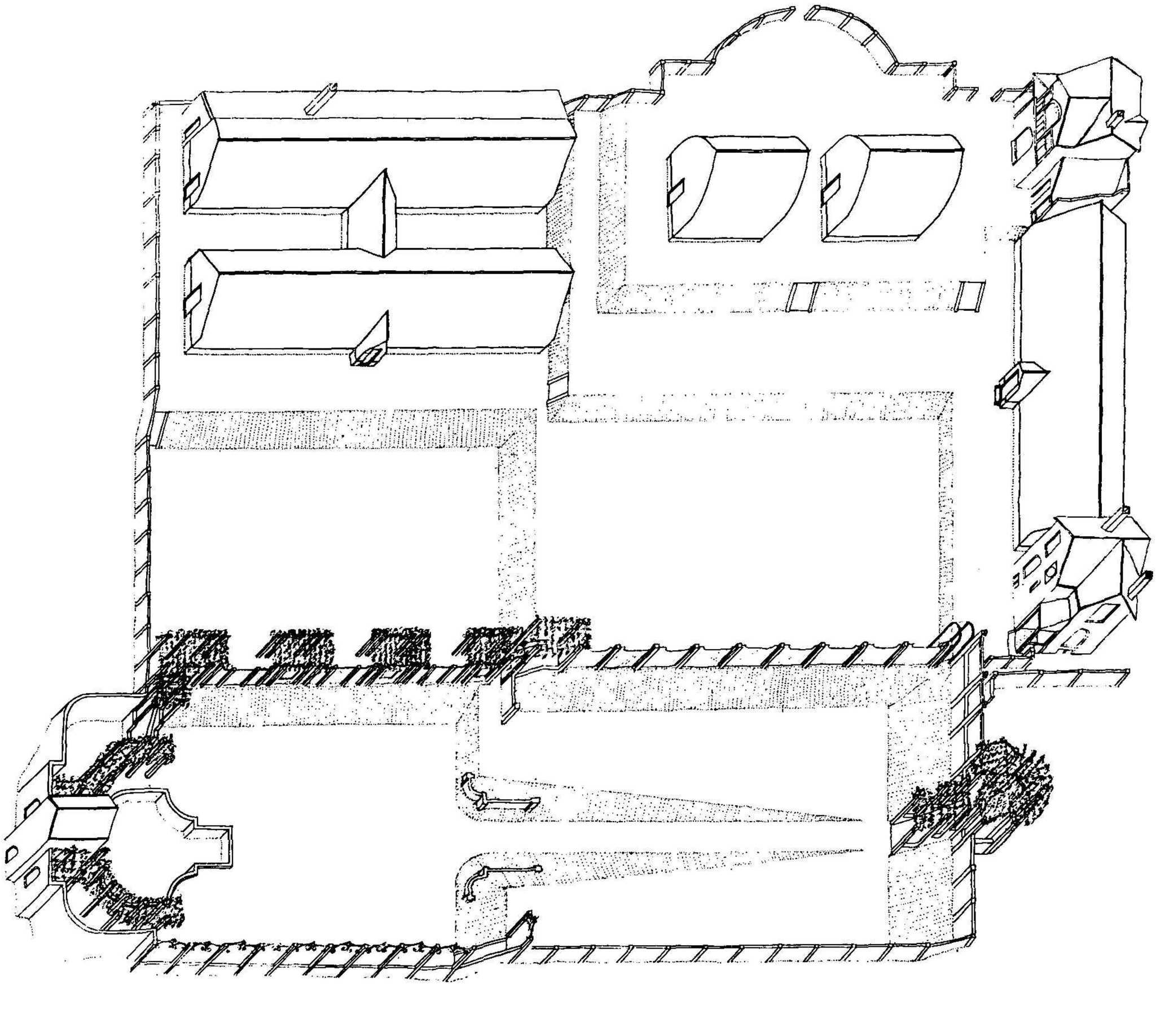

Figure 86. Axonometric of Formal Gardens 1905-1907, showing Greenleaf constructions in the Italian Gardens, Vanderbilt greenhouses on upper terraces and sloping terrace edges. John Robbins, 1981. VMNHS.

Figure 87. Italian Garden view to North Pergola without vine cover, trimmed cedar hedge, detailed plantings and pool with water lilies. Photograph circa 1904. VMNHS, no. V-673.
Figure 88. Italian Garden view to North Pergola with vine cover and trimmed cedar hedge. Photograph circa 1910. VMNHS, no. V-749.

Figure 89. Italian Garden showing vine covered trellis and plantings at pool. Photograph circa 1916. VMNHS, no. V-674.
Figure 90. Italian Garden vine covered Pool Pergola with mass iris foliage. Photograph circa 1916. VMNHS, no. V-750.

Figure 91. View of central walk and Pool Pergola of the Italian Garden, photograph circa 1918-1922. VMNHS, no. V-996.
Figure 92. Italian Garden overlooking pool with evergreens maturing, photograph circa 1918-1922. VMNHS, no. V-0806929.

Thomas Meehan & Sons, Mount Airy, Philadelphia, Landscape Architects

Greenleaf was succeeded by Thomas B. Meehan and Sons, an important Philadelphia nursery that also provided landscape architectural services. In 1910, this firm designed the loggia garden, an eastward extension of the garden on a lower level that was later known as the Rose Garden. The Meehan firm, as noted earlier, also developed a plan for the arrangement of walks around the Mansion which was not implemented. Plans 2011 and 2011A were designed in 1910 to detail the layout, grading, masonry and plantings of this addition to the Formal Gardens. The garden form is basically a rectangular extension of the Italian Garden to the southeast with a curved arch for the eastern terminus.

Plan 2011, shown as Figure 93, reflects the as built condition portrayed in photographs. This plan shows all aspects of the garden including the steps, paths, garden bed organization and an edge fence with brick piers that defines this garden extension. The garden is organized on two levels with steps descending from the Italian Gardens at its southeastern edge. These sets of ten steps each are "L" shaped, located at each end of the garden. They drop to an intermediate level with two, symmetrical garden parterres. The walks join on a central axis leading to another set of thirteen steps that descend to the lowest garden level which is organized in four parterres with a round fountain. The curving end of the garden is accented, on this plan, with a central garden seat. In photographs this is the area of the existing, small garden pavilion.

The planting list for drawing #2011 includes a large number of perennials; Peony, Daylily, Phlox, Bell flower, Columbine, Poppy, Iris, Aster, Balloon flower, Anemone, Chrysanthemum, etc. There are several varieties of each species to be planted in the garden parterres. On the lowest terrace the narrow edge beds were specified for the planting of 160 assorted roses. Adjacent to the garden fence and brick piers a sequence of twenty-four groups of massed flowering shrubs is specified. These include Viburnum, Spirea, Indian currant, Hydrangea, Barberry, Honeysuckle, Deutzia, Privet, Forsythia, Weigela, Stephanandra, Mock orange, Japanese quince, and Rhododendron, arranged around the formal garden space in a dense, informal massing from the northwest corner eastward to the southwest corner. At the two corners and behind the garden seat (pavilion) conical evergreens are placed, with Oriental spruce and Balsam occupying opposite corners, and Arborvitae surrounding the garden seat. Views of the garden dating to the post 1922 period show a dense shrub surround at the edge of this garden which would indicate that the specified shrub masses were planted. The exact relationship of the shrubs pictured and those specified in the planting list and plan has not been established but period illustrations portray some of the recommended varieties. The photographs and one postcard view of the pre-1922 period in this garden do show a combination of plants with some rose but the garden does not appear to have been planted to the wide assortment of perennials specified in the Meehan planting key.

Three clear views of this garden area date to before 1924 period, when the Orpheus fountain was installed. These views show the earlier frog fountain. Figure 94 portrays the pool and frog in the foreground looking west along the central walk and up to the higher terrace. Nearly the entire fountain basin comprises the foreground and three people stand on its opposite side. Plant materials in the beds to both sides are in partial bloom and appear to be roses. In the background the wall and brick piers are vine covered, though the decorative iron brackets spanning the piers are only partially covered.

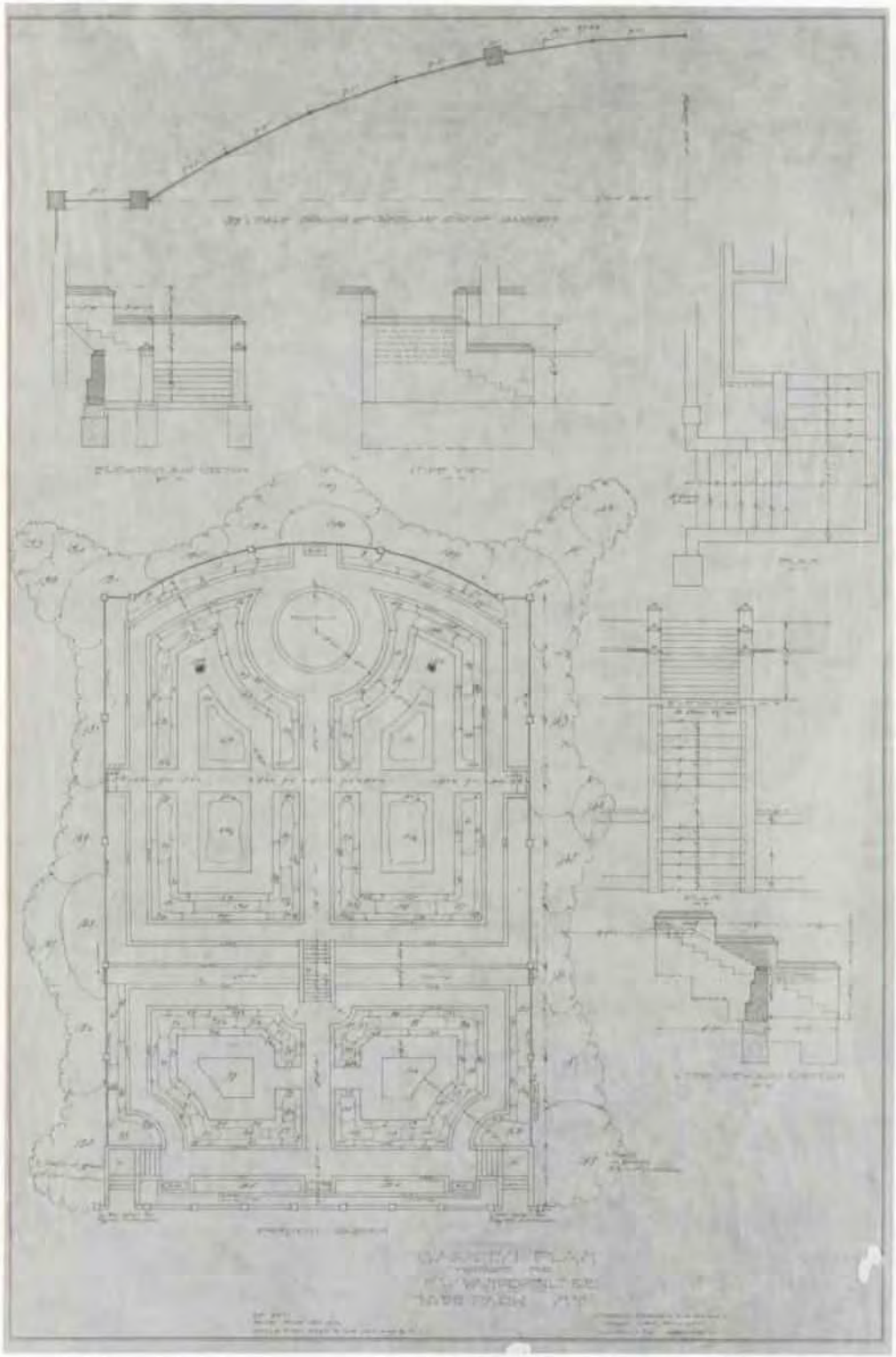

Figure 93. "Garden Plan prepared for F.W. Vanderbilt, Esq., Hyde Park, N.Y.," June 10, 1910, Thomas Meehan and Sons, Mount Airy, Philada., Landscape Architects, Plan #2011, VMNHS, no. V-170A

Figure 94. Rose Garden with Frog Fountain in foreground, shows garden beds and central steps, Photograph ca. 1918, VMNHS, no. 706.
Figure 95. Rose Garden view from central path at lower level looking east toward Garden Pavilion, note roses in beds and pair of urns. Photograph ca. 1918, VMNHS, no. V-722-92.

Looking in the other direction toward the east, Figure 95, shows a portion of the lower beds centered on the Pavilion with the Pool and frog fountain. Note that the Pavilion is flanked by a pair of pedestal mounted urns, and the brick columns that supported a surrounding fence are evident on each side of the Pavilion. In this view, dated to approximately 1918, the plants in the beds appear to all be roses, which would indicate a shift from the Meehan planting arrangements.

In summary, the Rose Garden as it is now known, was designed by Meehan and Sons, Landscape Architects in 1910. The steps, walks, garden beds, fence and piers, round fountain basin and edge shrub plantings developed at this time were carried out in accordance with plan #2011. The exact as-built contents of the garden beds is not fully known. Later planning by Cridland would influence the evolution of the garden plantings toward a garden entirely planted to roses but the grading, layout and organization developed by Meehan remained.

Robert B. Cridland, Landscape Architect, Philadelphia and Atlanta

In 1916 the Vanderbilts engaged Robert B. Cridland, who had formerly worked at the Meehan firm. Between 1916 and 1934, Cridland developed new designs for each area of the Formal Gardens, in addition to preparing plans for the Mansion foundation planting and the Wales House surround. In view of his almost 20-year association with the Vanderbilts and the fact that selected designs were carried out and altered the condition of the gardens in the late Vanderbilt period, Cridland was an important design professional for the Vanderbilt estate. His major contributions to the gardens were in gardens plantings and modification of existing structures, rather than the development of additional built elements. His work was additive. embellishing and changing the texture and quality of the garden spaces while building on the works of Greenleaf and Meehan.[28]

Cridland developed an extensive set of planting plans in 1916 for renovations to the Vanderbilt gardens (Figure 96). These plans proposed changes in plantings and layout in both levels of the Greenhouse terraces, in the portion of the Italian Garden near the Pool and Pergola and in the Rose Garden. These planting plans do not match the period photographs and do not appear to have been carried out in full although some modifications may have been made. Bed layout changes did occur in the Italian Garden.

Cridland develops an undated plan entitled "Rose Garden Arrangement for F.W. Vanderbilt Esq." after this overall plan in 1916. It may have been carried out soon after this date because photographic views show a complete planting of roses, which was recommended in this Cridland plan. Shown as Figure 97, it is a sketch that organizes the rose beds by color rather than by cultivars. In this plan Cridland calls for assorted roses in the edge beds with climbers on the fence and white climbers at each brick pier. White roses are to be planted at the face of the upper brick wall between the two steps. The two upper parterres are shown in mirror image arrangements of pink, white, yellow and red roses around the edges, five standard roses [standards are roses on a tall woody stem with the shape of a small tree]. A note to these center beds states "See plan from Wadley and Smyth for baby ramblers and bedding roses." No plan by Wadley and Smyth is in the VMNHS collection. These roses would have been full and short and were likely intended to fill in the bed below the standards. Six rose standards are also lined up on each side of the central steps at the upper level while Climbing roses and assorted Hybrid Teas are shown at the base of the wall flanking the steps. At the lower level the parterres are also

arranged in mirror image by color. Two central beds on each side are shown with five standards each and bear the same note regarding baby ramblers and bedding roses as the one above. While no specific names are given for these roses, with only colors being indicated, Cridland writes about plantings roses in masses and about rose selections in his book, Practical Landscape Gardening, published in 1916, in Chapter 9, "Hardy Borders and Rose Gardens." While there are many roses to choose from Cridland recommended only a few, robust Hybrid Teas, Hybrid Perpetuals and Climbers.[29]

A series of four photographic views show the garden between 1922 and the late 1930s. The first of these shows a mixed planting for the Rose Garden. Figure 98 is a wide view of the garden taken from the top of the southwest steps. The partially vine covered brick walls and steps are shown in the foreground. The upper parterre is planted with a dense low plant around the edge and a Canna bed in the center, while dense plantings also occupy the centers of the lower parterres, roses are evident in the remaining beds. In this view the fence and piers around the garden edges are clearly seen, with the mass of shrubs beyond. In Figure 99, the upper level of the Rose Garden is shown with the brick retaining wall, piers and iron work covered in vines. George Aird, relative of a Vanderbilt staff member, is shown standing at the central stone bench. All the beds are planted to roses. The photograph shown in Figure 100 is a wide view of the Rose Garden from the platform on the northwest steps toward the east. It is taken in early summer and shows areas of roses and surrounding hedges in full flower. Some of the Arborvitae planted behind the Pavilion are also evident in this view because they have grown beyond the height of this small building. The organization of the beds, with surrounding gravel paths and interior turf paths, is evident in this view. All plantings in beds appear to be roses, a shift from annuals at the upper level. In Figure 101, a late fall view of the garden, shows the Orpheus statue under a winter cover and the beds planted to fully to blooming roses. No standard roses are seen in the central beds, as recommended in the Cridland sketch, in this or other photographs so it is unlikely that these were planted. Rose standards require special winter care and are less cold hardy than shrub roses. Perhaps they were planted out and were killed in winter, and, as a result, they were eliminated from the garden design, or they were never planted at all.

The Italian Garden prior to 1916 is primarily the product of Greenleaf and the Vanderbilt gardeners. The 1916 Cridland plan addresses changes to the plantings for the Rose Garden, the Pergola and Pool area and the Greenhouse terraces which were only partially completed. The Rose Garden photographs reflect changes developed under an undated Cridland sketch, described above, and the Greenhouse terrace plantings were not carried out during the Vanderbilt period. Only the plantings around the pool appear to have been carried out in accordance with Cridland's design reflecting the detailed planting plan #133 and annotated final planting list, portion near Upper Pool, developed in 1916. Plan #133 is shown in Figure 96. Two views portray the evolution of the garden plantings surrounding the Pergola and Pool, beyond the low, north-south wall. The conical evergreens are keyed as Fern-leaved arborvitae, *Thuya plicata* while approximately one hundred perennials are indicated. Figure 103 shows this area with a combination of conical evergreens and perennials in two generally rectangular masses edged by turf borders. The Pergola and brick piers are completely covered with vines. The bay plants in pots are large and positioned at the pool as seen in earlier views. The juniper banks and wire arches designed by Cridland in 1922 are visible to the right. A second detail snapshot shows the beds closest to the pool looking east with one man in the pool and two in the gardens working. This view shows the plantings near the pool that are not visible in the former one. (Figure 102)

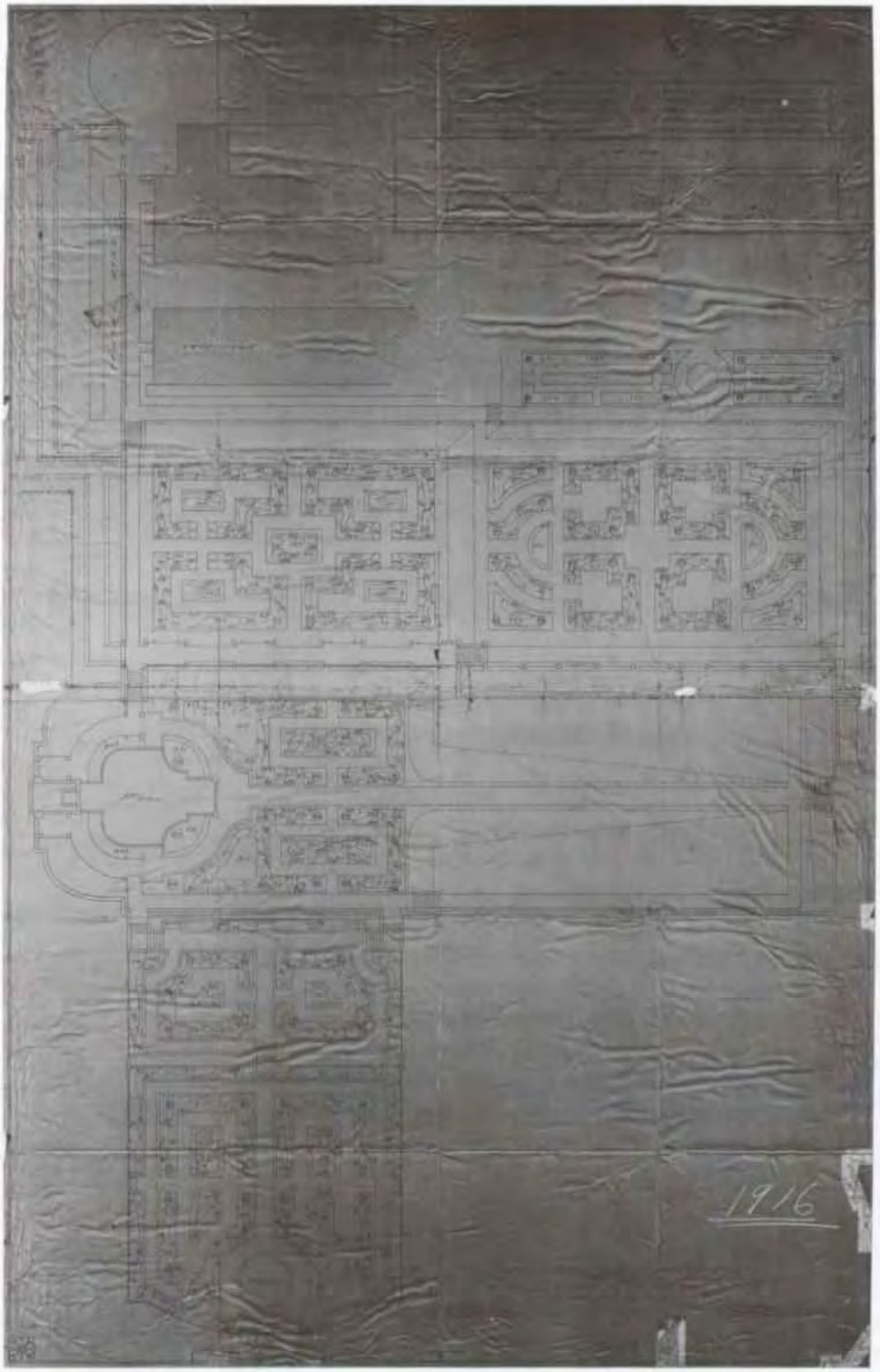

Figure 96. "Detail Arrangement of Gardens prepared for F.W. Vanderbilt, Esq., Hyde Park-on-Hudson, N.Y.," February 15, 1916, Robert S. Cridland, Landscape Architect, Bulletin Bldg., Phila. Plan #133, VMNHS, no. V-122A

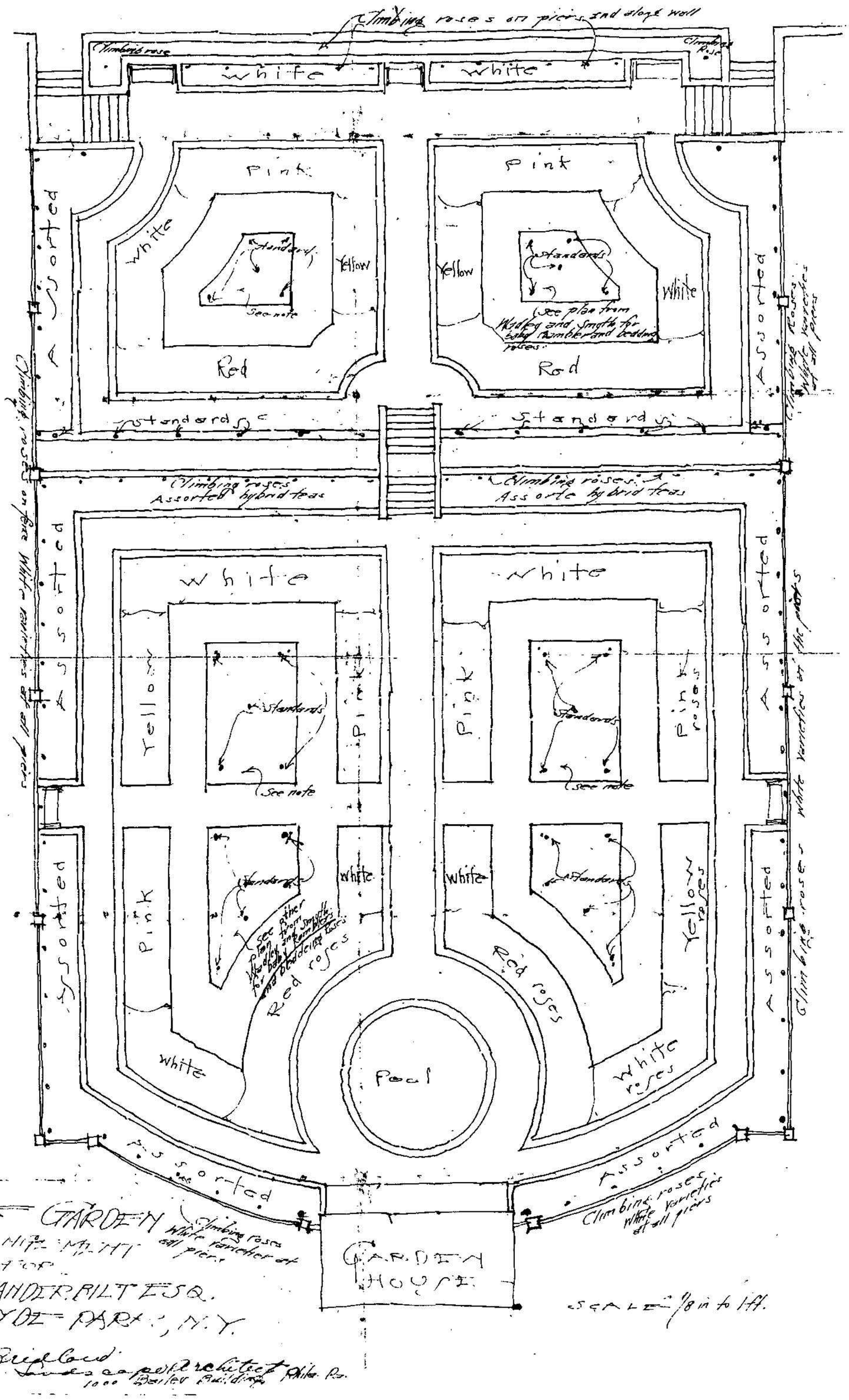

Figure 97. "Rose Garden Arrangement for F.W. Vanderbilt, Esq., Hyde Park, N.Y.," no date, Robert B. Cridland, Landscape Architect, 1000 Bailey Bldg., Phila. Pa., VMNHS, no. V-127.

Figure 100. Rose Garden early summer view with some roses and edge shrubs in bloom, roses also in upper beds, partial vine cover on Pavilion. Photograph circa late 1920s. VMNHS, no. V-587.

Figure 101. Rose Garden fall view with late bloom on roses, upper bed in foreground is cleared and raked, Orpheus fountain covered, vines removed from Pavilion. Photograph by Shears, circa 1940. VMNHS, no. V-672.

Figure 102. Italian Garden showing detail at Pool, closeup of pool beds with John Moore in Pool and two gardeners working. Photograph circa 1930. VMNHS, no. V-107.
Figure 103. Italian Garden view south along central path to Pergola and Pool, note drain grates in foreground, conical evergreens with masses perennials in beds. Photograph post-1922, circa 1930s. VMNHS, no. V-121.

In April of 1922 Cridland developed a plan that alters a portion of the garden frame and edge plantings. This plan entitled "Proposed Improvements in Formal Garden" includes elevations and plans for wire arches, pergolas, retaining walls and plantings. These elements shown along the east walk of the fourth upper terrace, downslope to a new wall along the west edge of the Italian Garden and turning at a right angle eastward to connect with the existing walls at the central north-south walk. (Figure 104) This area was previously enclosed by a continuous trellis wall with window openings, developed by Greenleaf, shown previously in Figures 84 and 89. Cridland shows hedges joining the overhead trellis over the steps that descend to the fourth terrace and framing both sides of the walk to meet the overhead trellis at the opposite end. The hedges are arranged in two straight rows but curve around three wire, vine support arches that are evenly spaced along the walk. Figure 105 shows a woman in the foreground standing against the third of these arches with the other two in view looking to the north to a set of stone steps which are sheltered by one of the pergola structures. Dense, trimmed hedges, about four feet in height, line the walk. The arches are vine covered. These vines are noted as Honeysuckle and the hedges as Arborvitae in the Knauss sketches shown previously in Figure 79. The plan also details the reshaping of the sloped banks down to the Italian Garden along this walk and adding low retaining walls to hold the banks at the lower level. This new wall connects to the steps on the south, runs north to a point opposite the Greenleaf walls that flank the central walk, and connect to this pair of walls defining a complete change of elevation in the Italian Gardens. This wall separates the Pergola and Pool area, which is at a lower elevation, from the higher level of the balance of the Italian Garden. These changes to the garden enclosure and grading were carried out and are shown in an axonometric view, Figure 106. This axonometric also shows the Meehan garden extension to the east with steps, two bedding levels and the Pool and Pavilion.[30]

Another Cridland plan was developed in 1922 for as a "Design for Remodeling Pergola." This drawing, shown in part in Figure 107, shows the retention of the brick and stone piers developed by Greenleaf with the replacement of the former peaked rafters with a series of graceful ogee curved members. This work was also carried out and is shown in several garden views. Figure 108 shows the central walk from the Pool looking toward the remodeled North Pergola. The curved members are evident as are the juniper plantings to the left. A comparison of this to earlier views indicates the removal of the tall, evergreen hedge planted by Greenleaf, but the retention of some large evergreens near the central walk. Figure 109 is taken from a closer vantage point and shows the Pergola in greater detail with masses of blooming delphinium on both sides of the walk. These delphinium plantings, likely developed by the Vanderbilt gardeners, are shown in several views and may have persisted over a period of years.

A Cridland plan for the northern end of the Italian Garden, entitled "Garden Plan", is shown in Figure 110. It is undated but is assumed to be the early 1930s since views dated to 1932 show the constructed design. This plan and the companion documents that include construction details, involve the removal of all former plantings from this portion of the Italian Garden. The plan shows a linear design. The grading is changed from slopes flanking the central walk to a pair of dry stone retaining walls. The pair of long, narrow beds in front of these walls are shown as planted to perennial cover plants, *Phlox subulata,* Nepeta, Iberis, Mazus, etc. with a band of periwinkle at the edge. Two rows of six, double pink, Japanese cherry trees are set in a rectangular lawn panel. An additional linear element in this design are two pairs of mirror image plant rows at the garden edges paralleling the Cherry Trees. The first is a row of peony, backed by hydrangea that is punctuated with five single blue flowering Hibiscus. These Hibiscus are

centered between the Cherry trees. The back row of planting contains fifteen Japanese cherry variety 'Amagana' in five groups of three and six pyramidal Arborvitae. At the south end of this area, where the brick walls frame the grades, the plan calls for and evergreen hedge across the upper level to terminate the Cherry tree row and linear plantings. This hedge was also shown in earlier Cridland plans. At the lower level clusters of paired Baptisia add an element of height to the low perennial plantings which are followed by a mass of Delphinium and Lilies. Matching Bay plants are shown at the corner of each wall and the periwinkle border extends around to the end of the bed. A linear perennial planting bed plan is shown in Figure 111. This is a detailed plan for the areas in front of the dry stone walls that is a further elaboration on the ground cover plantings shown on the former plan. The specified plantings are shown by code number and quantity cross-referencing to a planting list. While the overall design shown in Figure 110 was indeed implemented and many of the individual plants can be identified, it is still unclear whether all the specified plant materials were used.

Figure 112 shows the Cherry Walk shortly after completion. The dry stone wall and foreground of low perennials is clear as are the Cherry trees in the lawn panel. A narrow bed of low plantings, that appear to be *Vinca minor*, are beginning to spill over the stone wall. The linear ornamental shrub and tree plantings at both edges are less visible but present. It is also interesting to note the change in the background White pine trees beyond the garden area. These trees are taller and more sparse of foliage than in early 20th century garden views.

A second snapshot, from the North Pergola looking south to the Pergola and Pool shows the areas not seen in the former view. (Figure 113) The Cherry trees are slightly larger. The foreground planting appears to be more articulated with low plants along the wall until the corner points, where taller Delphinium bloom can be seen. These plantings reflect the detailed plan shown in Figure 111. Note the shaped evergreen hedge on each side and the conical Bay at the Pool corners. As in previous views the two potted Bay are shown at the pool.

Two further photographs, taken between 1932 and 1935 by the Alex Knauss[31], Vanderbilt garden staff member who took the view in Figure 113, show the foreground gardens around the Pool in the late Vanderbilt period. (Figures 114, 115) There are no reference plans to detail this area in this period. In these views the conical evergreens are removed and beds of perennials in bloom appear with interior turf walks separating planted areas. Gladiolus are placed sporadically throughout the beds punctuating the perennial masses. An aerial photograph, dating to the late 1930s, shows the Formal Gardens at peak evolution. (Figure 116) All areas are in full bloom, crisply maintained and the rows of plants in the cutting garden to the south are fully visible.

In summary, the as-built condition of the Formal Gardens has been investigated and revealed to the extent possible in this section. Each design professional, Greenleaf, Meehan, Cridland, the greenhouse companies and the Vanderbilt garden staff, contributed to the evolution of these gardens during the 1902 to 1938 period. The design of each of the three areas, upper terrace Greenhouses and Bedding Gardens, Italian Garden and Rose Garden, has been presented to clarify the form and content of these spaces as they evolved over the Vanderbilt ownership. The gardens throughout the Vanderbilt period has been clarified through the use of text and numerous illustrations separating designs from those that were actually constructed. An understanding of the gardens as they existed in the late Vanderbilt years has been portrayed as the final evolution of this discrete area of the estate.

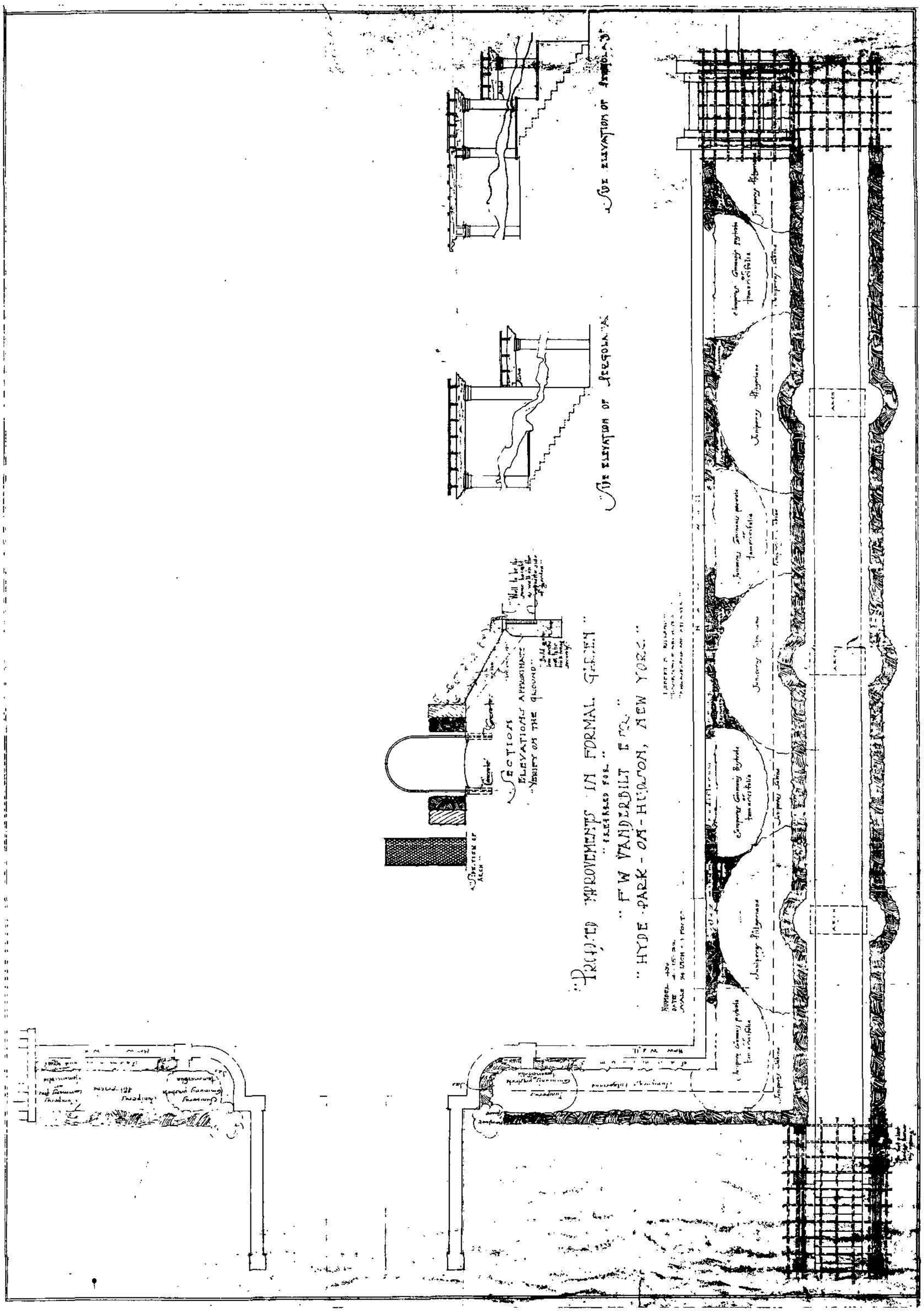

Figure 104. "Proposed Improvements in Formal Garden, for F.W. Vanderbilt, Esq., Hyde Park-on-Hudson, N.Y.," April 15, 1922, Robert B. Cridland, Landscape Architect, Philadelphia and Atlanta, No. 430. VMNHS, no. V-131B

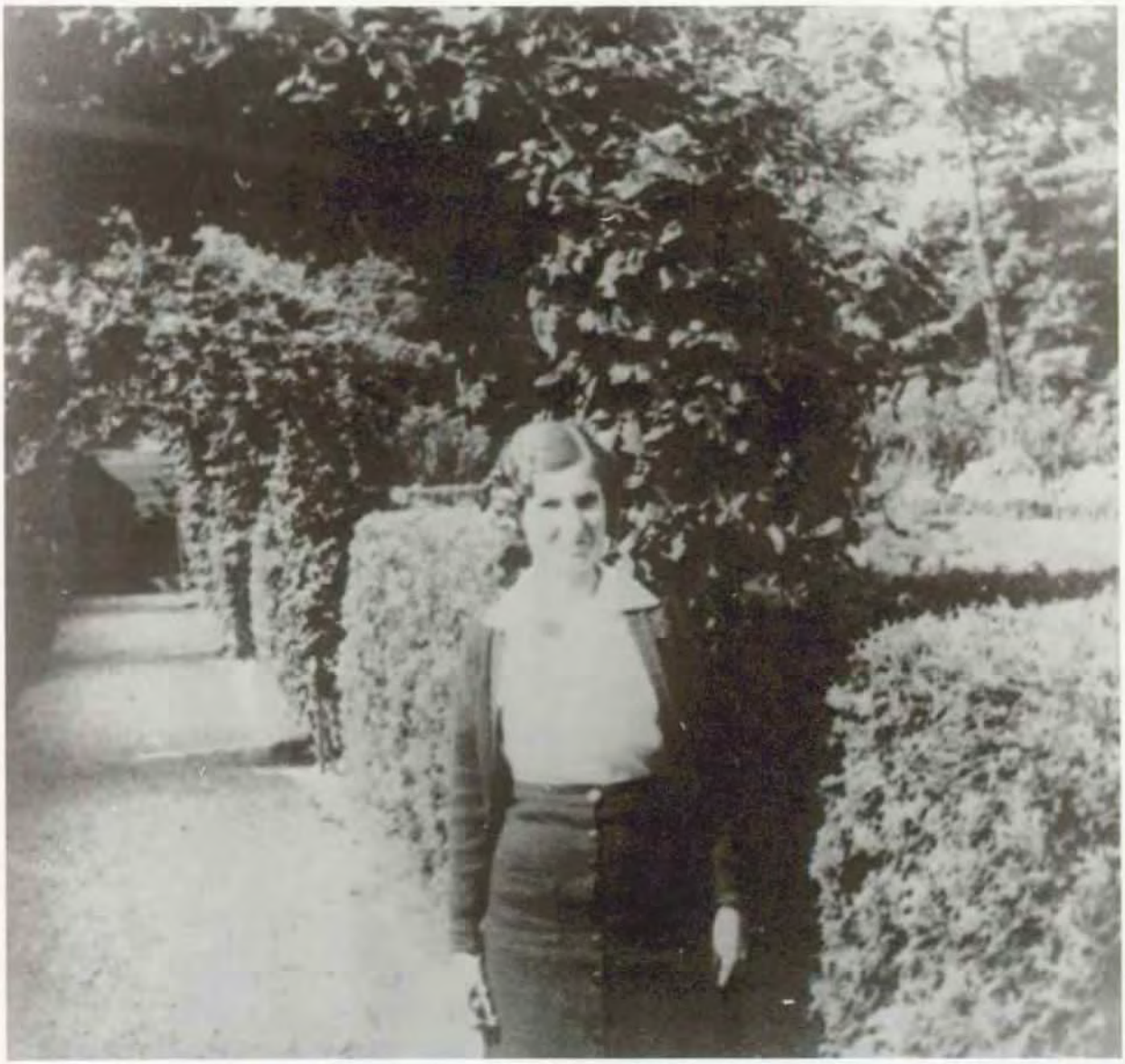

Figure 105. Hedge enclosed walk with iron mesh vine arches along eastern edge of fourth terrace showing Ms. Emily Conklin. Photograph by Froats, ca. 1939, VMNHS, no. V-747.

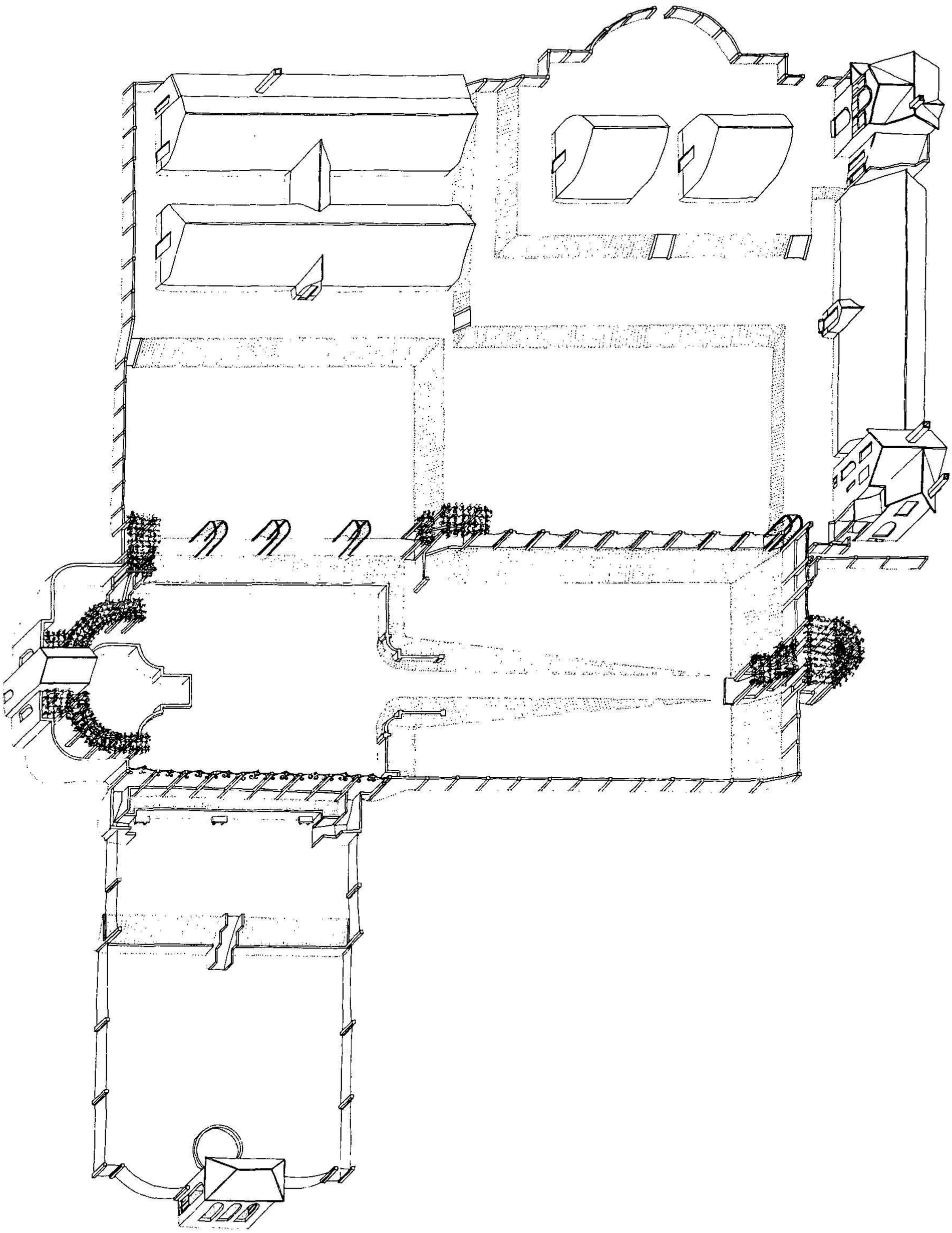

Figure 106. Axonometric of Formal Gardens 1922-1923 showing Meehan addition of Rose Garden structures and Cridland modifications to Italian Garden structures and walls, John Robbins, NPS North Atlantic Region, 1981. VMNHS.

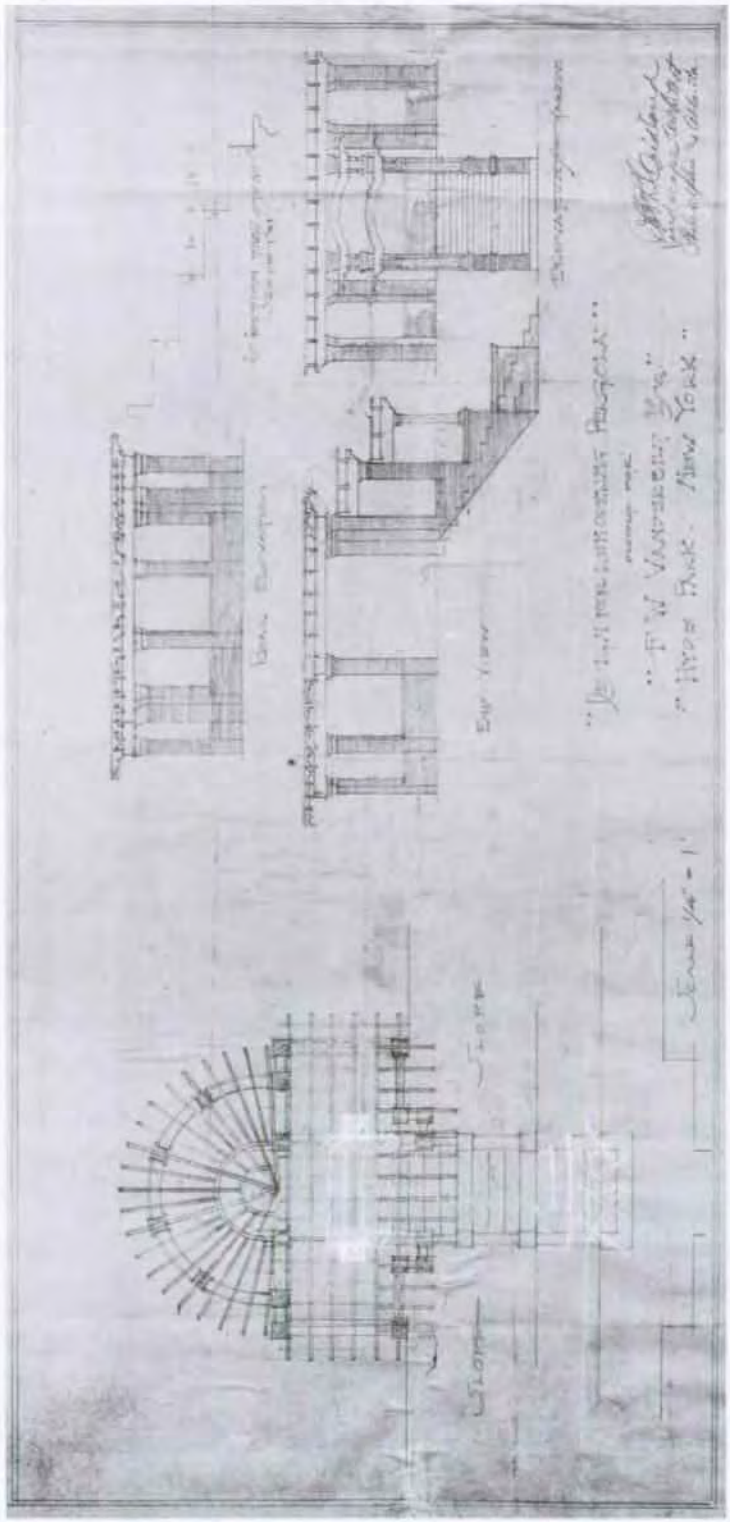

Figure 107. Design for Remodeling Pergola, for F.W. Vanderbilt, Esq., Hyde Park, New York," no date, Robert B. Cridland, Landscape Architect, Philadelphia and Atlanta, circa 1922. VMNHS, no. V-130.

Figure 108. Italian Garden looking from Pool along central walk to redesigned North Pergola, note large evergreens near walk and lower hedge, specified in plan #430, 1922, along both edges. Photograph by Newman, circa post 1922. VMNHS, no. V-120.
Figure 109. Italian Garden view along central walk shows mass Delphinium plantings and vine covered North Pergola. Photograph by Knauss, circa post 1922. VMNHS, no. V-118.

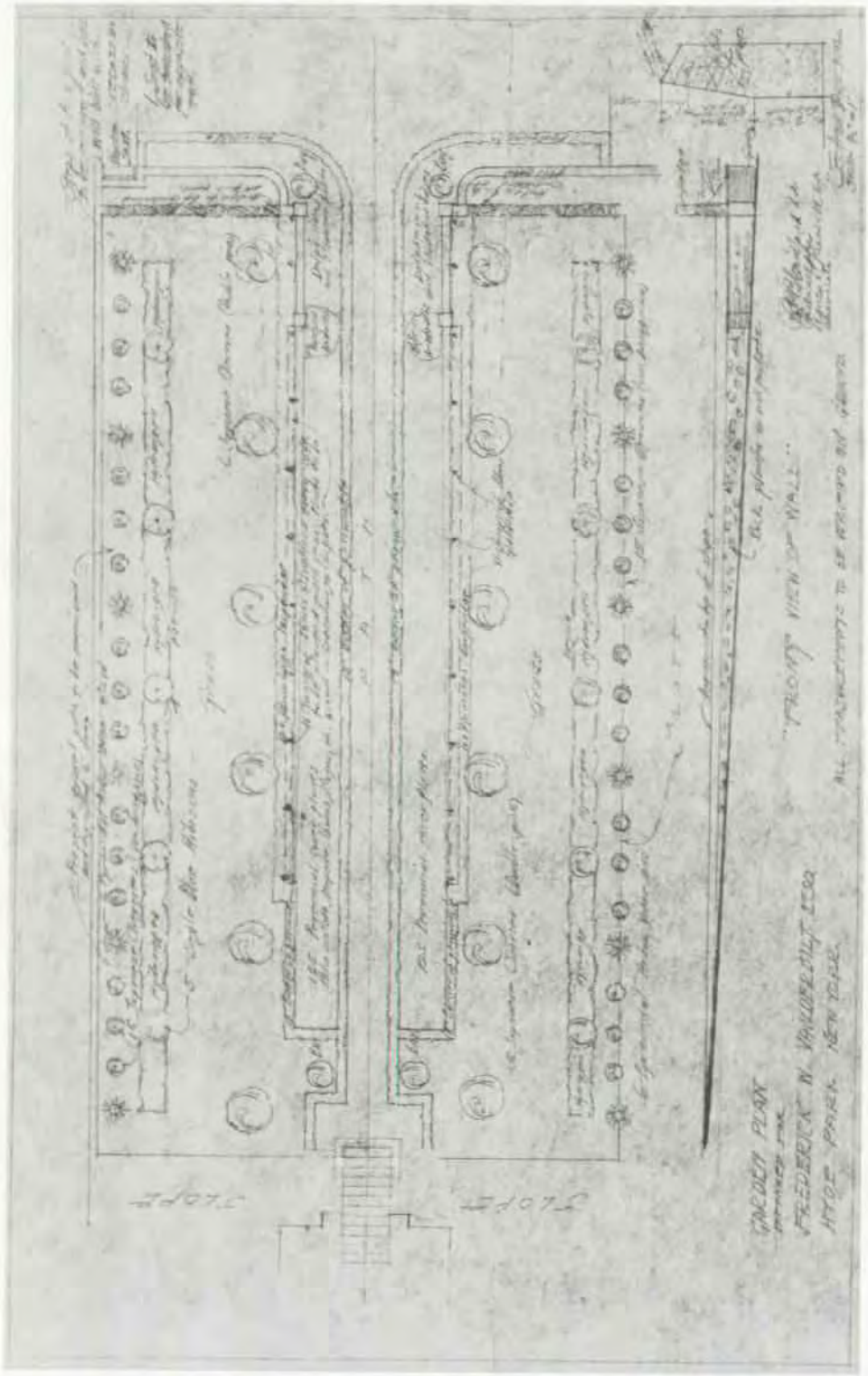

Figure 110. "Garden Plan for Frederick W. Vanderbilt, Esq., Hyde Park, New York," no date, Robert B. Cridland, LA, Philadelphia, Agnes D. Russell, Associate. VMNHS, no. V-128.

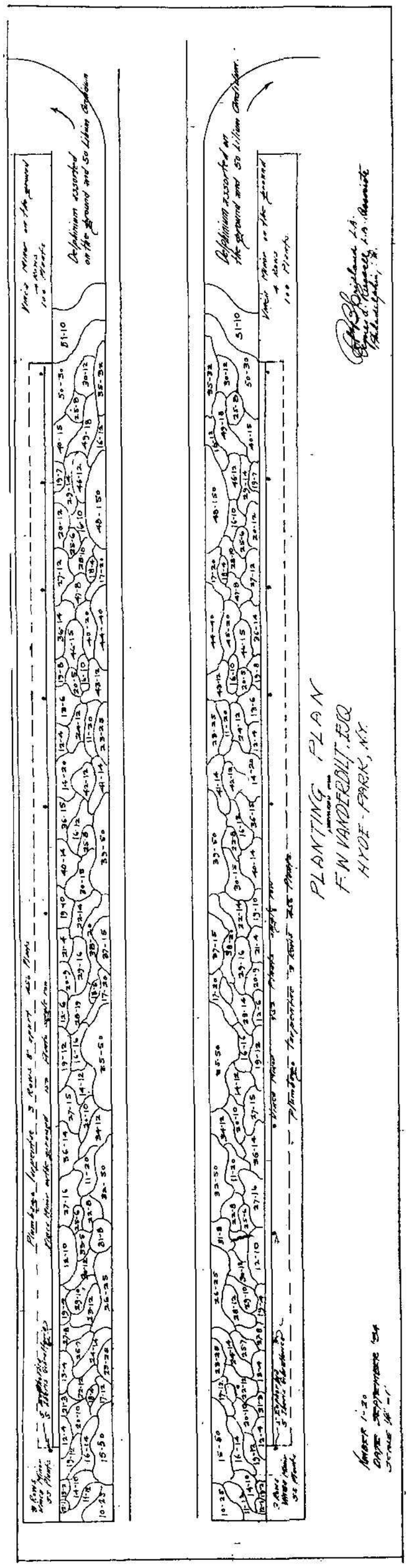

Figure 111. "Planting Plan prepared for F.W. Vanderbilt, Esq., Hyde Park, N.Y." no date, Robert B. Cridland, LA, Agnes D. Russell, Associate LA, Philadelphia. September 1934, Plan #1-20. VMNHS, no. V-119.

Figure 112. Cherry Tree Walk, Italian Garden, looking north shortly after construction of Cridland plan, shows dray stone wall, perennial, ground cover, tree and shrub plantings in linear, symmetrical design along central walk. Photograph circa early 1930s. VMNHS, no. V-3117.
Figure 113. Cherry Tree Walk view south to Pergola and Pool shows beds flanking central walk with low perennials at base and vinca minor ground cover above wall, note trimmed hedge and mass Delphinium in bloom. Photograph Knauss, circa 1932-5. VMNHS, no. V-111.

Figure 114. Pool area gardens looking northeast across central walk shows pattern of perennial and bulb planting beds with intervening turf walks. Photograph Knauss, circa 1932-5. VMNHS, no. V-109.
Figure 115. Pool area gardens looking southeast from central walk toward Rose Garden shows same perennial and bulb beds with brick piers, walls and iron work covered with vines in background. Photograph Knauss, circa 1932-5. VMNHS, no. V-110.

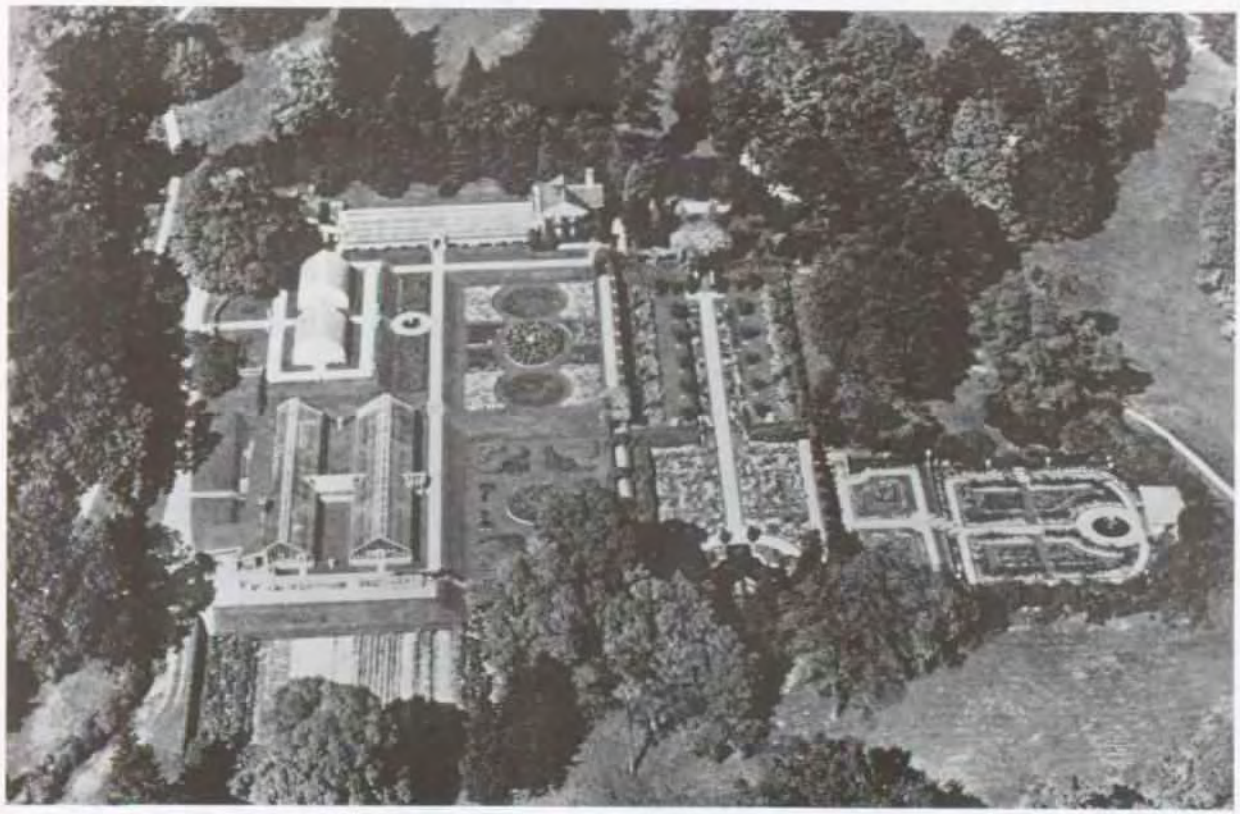

Figure 116. Aerial Photograph of Formal Gardens and surrounding area dating to the late 1930s, note cutting garden to south of greenhouses. Photograph by New York Daily News published in Dr. Bard of Hyde Park, J. Brett Langstaff, 1942.

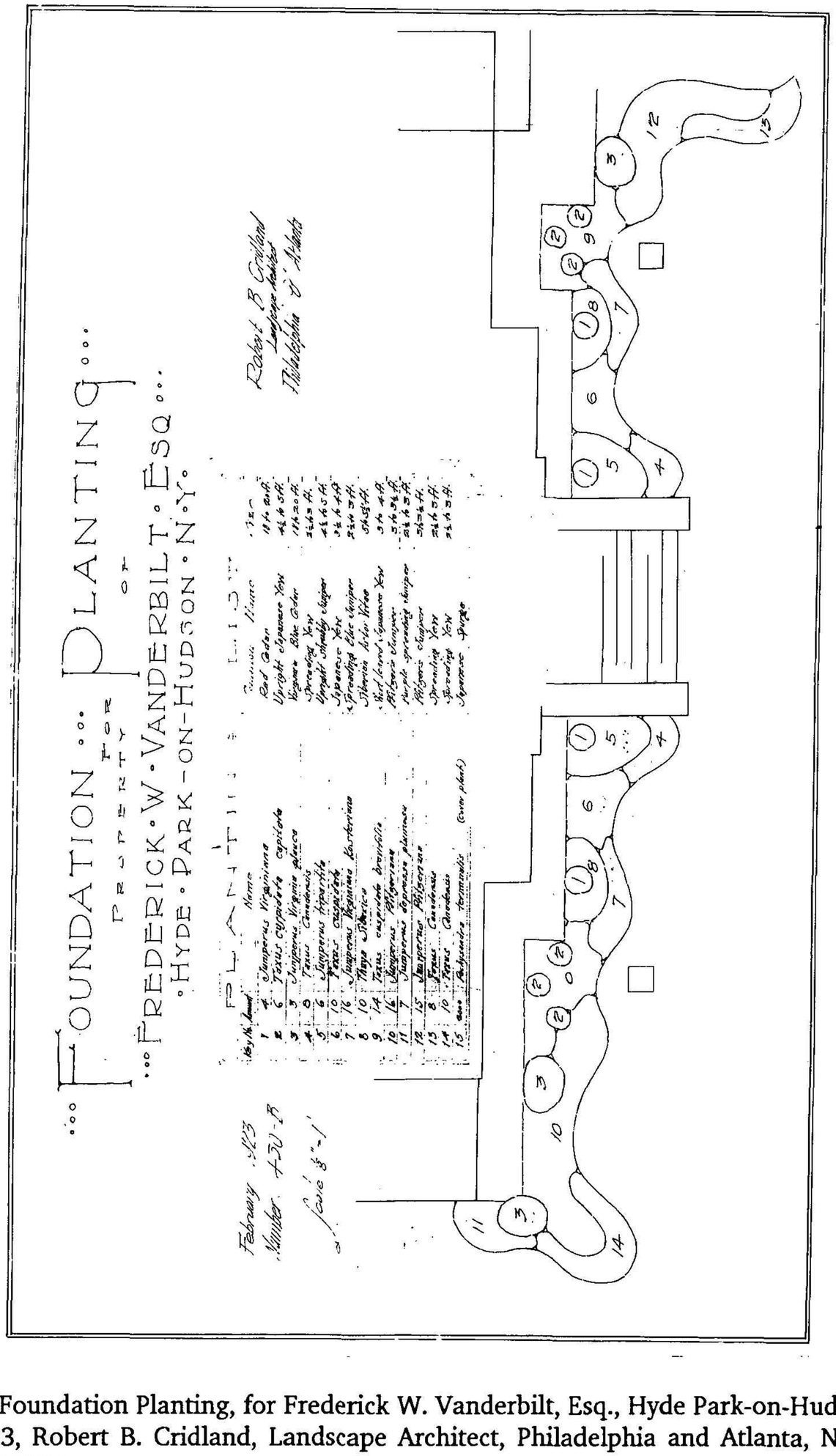

Figure 119. "Foundation Planting, for Frederick W. Vanderbilt, Esq., Hyde Park-on-Hudson, N.Y.," February 1923, Robert B. Cridland, Landscape Architect, Philadelphia and Atlanta, No. 430-B." VMNHS, no. V-120.

FINAL YEARS OF THE ESTATE, CA. 1923-1938

In the years between the death of Mrs. Vanderbilt in 1926 and that of Frederick W. Vanderbilt in 1938, there were few major changes to the estate landscape. One important change was the construction of a new stone arched bridge over Crum Elbow Creek to carry public traffic on the Albany Post Road. The earlier bridge, shown in Figure 117, was a wooden span with two supporting stone piers. The new bridge is shown under construction in Figure 118, viewing toward the west from the farm lands. This stone arch was a scenic improvement viewed from the White Bridge on the Vanderbilt estate, and it was also a safety improvement providing a wider more gently curved alignment for the heavily travelled public road.

After his wife's death, Vanderbilt is said to have spent more time at Hyde Park and probably gave close attention to the management of trees. For example, the 1941 survey of trees in the core area by the National Park Service shows a significant number of young trees, under 13 inch diameter, that were likely planted during the last twenty years of Frederick Vanderbilt's ownership. During this period, Robert B. Cridland prepared a foundation planting plan for the Mansion, which, to judge from later photographs, was carried out (Figure 119). The planting flanking the main entry steps was a massing of yews with upright spruces placed at both corners of the building. Cridland was an early advocate of foundation planting, which he referred to as "base" planting.[32]

Also during this period, Vanderbilt must have given some thought to the disposition of the estate after his death, since he had no children. His only heir was his wife's niece, Mrs. Van Alen, and he may have known that she would not wish to keep it. The story of the acquisition of Hyde Park by the National Park Service and the role played by President Roosevelt in this process belongs to the next chapter, but a quotation from letters by Roosevelt to Mr. Shears and Mrs. Van Alen during this period is of interest here. Apparently, the possibility of the estate going to the Taconic State Park Commission had been explored but did not look promising. F.D.R. wrote to Mr. Shears:

> I have one other thought which I think Mr. Vanderbilt himself considered a long time ago--twenty five or thirty years--because he mentioned it to me at that time. It was that the Yale Forestry School in which he had taken much interest, could very properly develop a forestry demonstration area at some point comparatively near to big centers of population in the East-- not for large scale forestry but rather for the type of forestry that pertains to comparatively small acreages owned by people with sufficient means to develop definite types of trees for landscaping and local wood uses. That type of forestry is what I am developing on my own place, as you may know.[33]

Yale may not even have been approached, since the National Park Service accepted the estate only a short time later.

The appearance of Hyde Park at the close of the Vanderbilt ownership is best seen in photographs and documented in surveys and plans created just after the National Park Service took over. These include, for example, a series of views taken in 1941 for the Master Plan prepared in that year, which will be discussed the next chapter.

CHAPTER V: END NOTES

1. Obituary of F. W. Vanderbilt, New York Times. (June 30, 1938), 23; Charles W. Snell, "Historical Handbook: Vanderbilt Mansion National Historic Site, Hyde Park, New York," February 3, 1955, 3-9 (at VMNHS). The Snell "Historical Handbook" cited in this and following notes is a 100-page, fully documented research report (typescript) in the archives at VMNHS and not Snell's Vanderbilt Mansion National Historic Site, New York (National Park Service Historical Handbook Series no. 32. Washington, DC, 1960, 52 pages), which is undocumented and still for sale at the Visitor Center. John Foreman and Robbe Pierce Stimson, The Vanderbilts and The Gilded Age: Architectural Aspirations, 1879-1901 (New York: St. Martin's Press, May 1991), 197-200. Frederick Vanderbilt Field, From Right to Left: An Autobiography (Westport, CT: Lawrence Hill & Co., 1983), 30. Snell cites the Poughkeepsie Sunday Courier (July 19, 1896), 2, for the last quote.

2. Foreman and Stimson, The Vanderbilts, Chapters 4,5,6,12 and 13; Charles E. Beveridge and Carolyn F. Hoffman, Compilers, The Master List of Design Projects of the Olmsted Firm, 1857-1950 (Boston: Massachusetts Association for Olmsted Parks, 1987). Much of the information in this paragraph comes from Cynthia Zaitzevsky's research in progress for an exhibition on Frederick Law Olmsted, Sr. to be held at the Canadian Center for Architecture, Montreal.

3. Laura C. Dunlap, "The New Estate of Frederick Vanderbilt, Hyde Park-on-Hudson A Veritable Paradise. Renovation of Neglected Grounds and Buildings," San Francisco Chronicle, June 28, 1896, 10. Typed copy at VMNHS. In the first few paragraphs of this article, the reporter quotes the newspaper articles cited at the end of Chapter III (the ones that appeared after the death of Walter Langdon) and gets the information garbled. This casts suspicion on the entire article, except that in commenting on recent events, she seems to have been writing from direct observation. See also Snell, "Preliminary Report," 43, citing Poughkeepsie Sunday Courier (PSC), July 19, 1896.

4. Video interview with Nina Hermann Kipp, July 7, 1992, by NPS staff. Mrs. Kipp was one of Mrs. Vanderbilt's girls. She was the gardeners daughter and lived on the estate during the Vanderbilt residency. She recalled: big boxwood trees in pots along the entrance drive; the drives were surfaced with crushed stone and were dressed with new stone yearly; the gutters were swept out by hand; that the cobblestone went all the way down the road to the river; and running up and down the cobblestone swales of Bard Lane when it rained was a pastime, noting that "It was such fun."

5. "Map Showing Main Drive, Property of F. W. Vanderbilt at Hyde Park, no. 7448-5." October 10, 1895, VMNHS. This map is initialed "MF." See also Snell, "Map no. 4." Snell does not indicate a source for the dating of the lower road.

6. Dunlap, "The New Estate." See also Snell, "Preliminary Report," 43, citing PSC, July 19, 1896, 2.

7. For the lower dams, see VMNHS, Dam Files, Property Photograph Files. The old bridge carrying the Albany Post Road over Crum Elbow Creek is also seen in a photograph illustrated in Harry T. Briggs, "The Crum Elbow Creek, Its Mills and Dams," Dutchess County Historical Society, Year Book, Vol. 34 (1949), opp. p. 52. The article is also useful for the early history of industry along the creek.

8. For these bridges, see VMNHS White Bridge file and Rustic Bridge file. VMNHS also has plans of the White Bridge by W. T. Hiscox and Co. See Edwin Dinneen, "Frederick W. Vanderbilt, Bridge Builder," Hyde Park Historian, no. 13 (April 1952). This article also identifies Owen Morris as a designer and superintendent of construction for Hiscox. See also Snell, "Preliminary Report," 47.

9. Charles W. Snell, "A Preliminary Report on the Frederick W. Vanderbilts of Hyde Park," April 1, 1954, 26 (at VMNHS). Snell's "Preliminary Report" is an 89-page, fully documented research report (typescript) prepared for the information of VMNHS interpretive staff. Foreman and Stimson, The Vanderbilts, 200,203.

10. Snell, "Historical Handbook," 19; Snell cites interview of October 13, 1954 with John B. Clermont, also Poughkeepsie Sunday Courier, December 29, 1895, 2. In October 1954, Charles W. Snell interviewed John B. Clermont, former Superintendent of Construction for Norcross Brothers. Copies of his memo to Superintendent, Roosevelt-Vanderbilt NHS, October 14, 1954 ("Report of Visit with Mr. John B. Clermont of Ruby, NY, October 13, 1954), and an account of the interview as published in the Hyde Park Historian, no. 21 (January 1955) were kindly provided to Landscapes and Cynthia Zaitzevsky by Charles W. Snell.

11. Foreman and Stimson, The Vanderbilts, 203; Snell, "Historical Handbook," 22, cites interview with Clermont and Poughkeepsie Sunday Courier, July 19, 1896, 2. In addition to the Piersaull photograph illustrated in Figure 50, VMNHS has a photograph signed by John B. Clermont of the Howard house, in which the construction dates are given (no. V-181).

12. Snell, "Historical Handbook," 24-29. The letters (originals seem to be lost) are from Charles Moore, The Life and Times of Charles Follen McKim (Boston: Houghton Mifflin Co., 1929), 268-269. For the Vanderbilt house, see also A Monograph on the Works of McKim, Mead and White, 1879-1915 (First ed., 1915; Reprint ed.: New York: Arno Press, 1977, Plates 83 and 84. According to Clermont (Snell, "Report of Visit," October 14, 1954), the Vanderbilt mansion was McKim's job and Mead never came to Hyde Park at all. Mead might well have been working on the Vanderbilt plans at the office, however. The firm had done previous commissions for the Vanderbilt family. Other work by the firm in the area include a remodelling of Rokeby in 1895 for Margaret Livingston Chanler and the Ferncliff Casino, which included indoor tennis and squash courts, for John Jacob Astor IV in 1902 (both in Barrytown). See Zukowsky and Stimson, Hudson River Villas, 178-179, 182-183.

13. Snell, "Historical Handbook," 27, 29. He cites the Poughkeepsie Sunday Courier, March 27, 1898, 7. At the same time that the Vanderbilt gate lodges were being done, McKim was designing a series of 12 gates that eventually surrounded Harvard Yard. Although the material is brick and the structure is much more open, the gate for the classes of 1887 and 1888 on the north side of Harvard Yard, with its concave curve, has some similarity to the Vanderbilt gates. See Monograph, Plate 153.

14. Snell, "Historical Handbook," 29; Charles W. Snell, "Map No. 4. Frederick W. Vanderbilt's Hyde Park Estate, 1895-1938," April 10, 1954, Revised January 29, 1955, VMNHS. Information on the walls comes from VMNHS Walls, Fences and Gates Files.

15. The 1901 Platt/Burley Survey shows tree trunks and canopies in varying sizes. These canopy sizes were compared with the sizes on source plans for 1938-40 and 1990-92 and a range of caliper inches selected. These sizes selections are somewhat speculative but are applied so that comparisons can be

made between eras. The common names in use at the time are also noted on sources for the 1895-1905 period. A complete list of these names is found on Exhibit #8 and initials that cross reference with this list are noted on Exhibit #7.

16. Snell, "Historical Handbook," 31, cites Poughkeepsie Sunday Courier, June 30, 1901, 3.

17. Snell, "Historical Handbook," 32, quotes Poughkeepsie Sunday Courier, December 3, 1905, 5.

18. Snell, Map no.4; Information on the Albany Post Road wall is from VMNHS, Walls, Fences and Gates Files. See also Snell, "Preliminary Report," 53-54.

19. Snell, Map no.4; Thomas Meehan and Sons, "Plan for Proposed Walks. Estate of F.W. Vanderbilt, Hyde Park," no.2164, June 14, 1911, VMNHS.

20. Gladys Brooks, Boston and Return (New York: Atheneum, 1962), 89-90. Mrs. Brooks gives no date for this visit, but Andrew Robeson Sargent died in 1918. Also, references to World War I first appear shortly after her account of the visit to the Vanderbilt property.

21. Vanderbilt to Shears, April 16 (1924), VMNHS.

22. Vanderbilt to Shears, April 26 (1924), VMNHS.

23. Vanderbilt to Shears, August 14 (1924), VMNHS.

24. Rieley & Associates, Rudy J. Favretti and Rueben M. Rainey, Vanderbilt Mansion National Historic Site, Cultural Landscape Report, documents the Formal Garden's design evolution but does not investigate the photographic record to determine the as-built condition of the gardens. Prepared for U.S. Department of the Interior, National Park Service, the North Atlantic Regional Office, April, 1988.

25. Keith N. Morgan, Charles A. Platt: The Artist as Architect (Cambridge, MA: M.I.T. Press, 1985), 24-64, 241-242. Between 1904 and 1909, Platt designed "Sylvania", a house, stable, garden and grounds for John Jay Chapman in Barrytown, NY. Chapman was a distant cousin of Walter Langdon, Jr. Mrs. Chapman was a sister of Mrs. C. Temple Emmet, another Platt client. See Morgan, Platt, 245.

26. Robbins, John, Architect, NPS North Atlantic Region, selected from a chronology of Axonometric views of the Vanderbilt gardens, view dated 1905-1906-1907, showing Greenleaf constructions for the Italian Garden, 1981.

27. This list of plants was taken directly from Greenleaf's plan # 63. He used a combination of common and latin names to describe the plantings and these have been recorded accurately rather than attempting to alter them.

28. For Greenleaf, see "James L. Greenleaf: a Minute on His Life and Service," Landscape Architecture, vol. 24, no.1 (October 1933), 1-4. Greenleaf's work was published extensively in Landscape Architecture and other periodicals. Nursery catalogs of Thomas B. Meehan and Sons are located in the library of the New York Horticultural Society, and an archive of the firm is owned privately in Philadelphia. For Robert B. Cridland, see Sybil H. Argintar, "Robert Cridland Gardens in Atlanta," Atlanta Historical Society, Journal (summer 1983), 25-38. Robert B. Cridland was the author of Practical Landscape Gardening (New York: A. T. De La Mare, 1916). A peculiar notice appeared in the Poughkeepsie Sunday Courier on March 15, 1903;

> ". . . a firm from Newark, New Jersey, will soon start work on the proposed Italian Garden on the Vanderbilt estate. It is said that this garden will start from a point near the river entrance to the estate and will be laid out in terraces to the highest point of the hill and that it will be a marvel of beauty when completed."

This certainly does not describe Greenleaf's work, to say nothing of the fact that Greenleaf was from New York, not Newark. No plans for a formal garden of this scale and in the described location have been located at VMNHS. See Snell, "Historical Handbook," 31 and Snell, "Preliminary Report," 51-52.

29. Cridland indicates that: the Hybrid Tea Roses General MacArthur (red), Laurent Carle (carmine), Farben Konigen and Killarney (pink), Harry Kirk and Lady Hillington (yellow), and Kaiserin Augusta Victoria (white), are good varieties; the Hybrid Perpetual Roses Ulrich Brunner (cherry red), General Jacqueminot (crimson), Magna Carta (bright pink), Mrs. R. Sharman-Crawford (deep pink), and Frau Karl Druschki (white), are good selections; and the climbers Hiawatha (ruby carmine with a white center), Crimson Rambler (crimson double), Carmine Tausendschon (semi-double pink), Christine Wright and Dorothy Perkins (double pink), Dr. Van Fleet (flesh pink), Gloire de Dijon (white shaded salmon), and Alberic Barbier (double white) are noted as good climbing roses. Cridland also refers to baby ramblers, Rugosa roses in white, red, and named varieties, Rosa multiflora, small white, and Harrison's Yellow (yellow rambler) in his sample rose garden designs.

30. A series of views of the garden evolution were developed by John Robbins, Architect, of the North Atlantic Region, NPS in 1981. Copies of them are a part of the VMNHS collection.

31. Knauss indicates that these views were taken in 1932, however, the plantings shown reflect the Cridland plan dated September, 1934 which, if installed in the fall of 1934 or spring of 1935, would have been in the condition shown in the three views in the summer of 1935.

32. Cridland, Practical Landscape Gardening, 84-91.

33. Franklin Delano Roosevelt to H.C. Shears, September 30, 1939 (also enclosed in a letter of the same date to Mrs. Van Alen), published in Elliott Roosevelt, ed., F.D.R., His Personal Letters, 1928-1945 (New York: Duell, Sloan and Pearce, 1950, vol.2, 929. Both of these letters are also quoted in full in Charles W. Snell, "An Administrative History of Vanderbilt Mansion National Historic Site, Hyde Park, New York, 1939-1955" (NPS typescript at VMNHS, dated June 9, 1956, 181 pages, revised July 19, 1956, 188 pages), 1-2.

VI: NATIONAL PARK SERVICE STEWARDSHIP (1939-1955)

SECURING THE ESTATE FOR THE NATION, 1939-1940

The letter of September 30, 1939 from President Roosevelt to Herbert Shears, indicates Roosevelt's intense interest in the Vanderbilt estate and the vigorous effort he made to preserve it. The full story of which we outline briefly below, is fascinating, and has been the subject of a section of a comprehensive study of historic preservation in the United States.[1]

Frederick W. Vanderbilt died on June 29, 1938, and his principal heir was his wife's niece, Mrs. James Van Alen ("Daisy"). Probably because of the lingering effects of the Depression, Mrs. Van Alen had difficulty finding a suitable purchaser for the property. In August 1939, she was approached by Father Divine, leader of a cult based in New York City, who wanted to buy the site for a "heaven" in which he himself would reside. [Divine had established other "heavens," including one on the west bank of the Hudson across from Hyde Park.] At the same time, Father Divine wrote directly to both President and Mrs. Roosevelt asking whether such a development would be pleasing to them. Roosevelt responded that, while any citizen had a right to purchase any property within his financial means, he had "long hoped that the estate might be made into an arboretum for the public."[2]

It was undoubtedly this turn of events that led Mrs. Van Alen to inform the President through Shears that she would be willing to give the estate to a "worthy organization" as a memorial to her uncle. Roosevelt suggested both the Taconic State Park Commission and the Yale Forestry School. From the beginning, however, he had a strong preference that the Historic Monuments Division of the National Park Service, which had been set up only a few years earlier, acquire the property.[3]

The next step was for the new acting supervisor of historic sites, Francis Ronalds, and chief forester, Lawrence F. Cook, to look at the estate. They visited it twice in October 1939, and the second time both the President and Mrs. Van Alen met them. In their account of the visit, Ronalds and Cook wrote that:

> The President received us most cordially and said that he had read our report with great interest and thoroughly approved of the idea of conserving historic sites of social and economic interest. He agreed that the Frederick Vanderbilt estate is an excellent example of a phase of American life that is now past. He also felt that the estate would be of great public interest and that if it became government property a visitor fee should be collected at the gate house. The President spent some time outlining the history of the Hyde Park area and the wealth of things of historical interest in the vicinity. He mentioned that several other estates might eventually be offered to the state or federal government.
>
> The President then drove us to the Vanderbilt estate and discussed the various buildings on the property as well as the fine specimens of trees.[4]

Roosevelt was unwilling to bypass the procedures for inspecting and approving historic sites that he himself had been instrumental in setting up. He did, however, put a certain amount of pressure on Secretary of the Interior Harold L. Ickes. Early in October, Ickes noted in his diary:

> The President telephoned me on Monday (October 2) with reference to the Vanderbilt estate at Hyde Park. Father Divine had been trying to buy this estate and so had the Greek Orthodox church, but Mrs. Van Alen, who now owns it, had refused to sell it to either . . . There is a possibility that Mrs. Van Alen will offer it to the Federal Government, and the President wanted me to send someone up to report upon its availability as a national historic site. I did have two men from the Park Service go up at once, and they have submitted a favorable report which has gone to the President, who is at Hyde Park over this week-end and who wanted it while he was there.[5]

About a month later, Roosevelt wrote a note to Ickes asking "What can I tell Mrs. Van Alen? I hope to goodness it will go through all right. F.D.R."[6]

On November 14-15, the Advisory Board of the National Park Service (hereafter NPS) passed a resolution approving in principle of the acquisition of the estate but expressing the opinion that it should be nearly self-supporting. This was a major victory considering that, in 1939, 1870 was officially the latest date for a property to be considered historically significant. Other negotiations still had to be made before the estate could become a National Historic Site. As an added incentive to the government, Mrs. Van Alen donated most of the furnishings of the house.[7]

On November 17, Roosevelt wrote to Mrs. Van Alen that the Advisory Board had approved the designation "of your uncle's place as representative and illustrative of its period, of national significance in the economic, sociological, and cultural history of the country."[8] By insisting on an entrance fee of 50 cents a visitor, Roosevelt again correctly followed his own order of February 1939 that National Historic Sites should be self-supporting. Later, however, he recommended dropping the fee to 25 cents per visitor on the grounds that there would be a large visitorship "especially . . . because of its location on one of the most largely travelled highways in the country" (i.e., Route 9).[9]

The wish for some sort of an endowment and the need to have the property self-supporting was a focus during this period. However, the estate property of 211 acres was thought of separately from the farm lands. Toward the end of November, Secretary Ickes wrote to Mrs. Van Alen's lawyer that the Vanderbilt farm could be separated from the estate proper and either be sold by her or turned over to the federal government to be sold in order to build up an endowment. Mrs. Van Alen chose to sell the farmlands separately and no property endowment was established.[10]

It was not until December 18, 1940 that Secretary Ickes officially designated the property a National Historic Site. During these intervening months, even in the thick of his campaign for an unprecedented third term, Roosevelt continued to demonstrate his intense personal concern for the future of the Vanderbilt estate. At times, he got a trifle impatient. In May 1940 he was informed that it was necessary to prove that the title to the place was clear. He responded in a letter to Ickes:

> This business about the title to the Vanderbilt place is silly . . . I appreciate the care that has to be taken with old titles . . . but, in this case, being such a well known property, there are and could be no undisclosed claimants . . .[11]

With a touch of local pride, he added:

> . . .in the County in which the property is located titles such as this are considered Grade A-1.[12]

He followed it up with another note to Ickes about a week later:

> I think it is important to put some special person on this today, send him to the Hill, and tell the Senators or conferees handling this matter that the title is all right, has been cleared, and that the appropriation is immediately necessary.[13]

Ickes responded immediately by going to the Capitol and explaining to some recalcitrant Senators that the title was clear and the estate was sufficiently "historic."[14]

In the summer of 1940, the first appointments were made for the Vanderbilt estate. National Park Service curators decided which parts of the Mansion should be on view. Gertrude S. Cooper, an old friend of the Roosevelts and their neighbor in the summer on Campobello, was named Superintendent on July 10, 1940. Roosevelt himself continued to be actively involved and went over all staff appointments. He took a great interest in design matters and had final approval of all signs for the property.[15]

During this period, interpretation of the site was an active concern. Melvin Weig, the historian at Morristown, went to Hyde Park to write a booklet on the Vanderbilt Mansion. One day, President Roosevelt drove in unannounced with his secretary, Missy LeHand, and the former ambassador to France, William Bullitt. Weig recalled that:

> The President talked first with Mrs. Cooper for a while and then we all took a ride around the property . . . The President mentioned when we stopped at one point . . . that he had read my manuscript on Vanderbilt and thought very well of it, that I had done a good job.[16]

In spite of the fact that Vanderbilt had died only recently, Weig, like most later historians, had found him a rather elusive personality. According to Weig, Roosevelt

> was a little curious however that I had very little to say about Frederick Vanderbilt, to which I responded that I hadn't been able to find out very much about Frederick. The President chuckled and muttered something about clipping the coupons and that Frederick's pockets jingled every time a New York Central train rumbled by along the Hudson below the mansion.[17]

Although the estate was not officially designated a National Historic Site until December, it opened for the first time on July 29, 1940. 1338 people visited the estate in the first 10 days, with Mrs. Cooper and Mr. Weig serving as guides.[18] High visitation rates continued, averaging 200 a day. Civilian Conservation Corps (CCC) enrollees took over as guides until professionals became available.[19] Two days later, the 50 cent fee at the gate was dropped, and a charge was made only for a tour of the Mansion. By August 20, 3500 visitors had been guided through the mansion.[20]

TRANSITION PERIOD, THE ESTATE IN 1940-1941; CONTINUED INVOLVEMENT OF PRESIDENT ROOSEVELT

Other instances of Roosevelt's involvement with setting policy for the Vanderbilt site during its first two years of operation are plentiful. Policy regarding the treatment of trees, grounds, gardens, and greenhouses was of special concern to him. For example, in July 1940 the President had a conference with First Assistant Secretary of the Interior E. K. Burlew, after which Burlew reported to Acting Director A. E. Demarary the following recommendations made by Roosevelt:

> 1. There should be a competent tree specialist to label the trees showing the variety, age, and their native location.
>
> 2. The greenhouses which are empty, he states, create a problem as empty greenhouses are unsightly. He directed that we get in touch with the Botanic gardens and have them give us some of the hardy varieties of palms to plant in the greenhouses. The palms will not require as much attention as flowers and will be decorative.
>
> 3. He suggests simple planting in the garden . . .

Burlew continued, saying that the President

> . . . thinks there should be a lot of tree planting, but does not want us to get the trees from nurseries. He says there are plenty of them in the Vanderbilt woods which will be suitable.[21]

A few weeks later this was followed by a very detailed set of recommendations from the Director of the Regional Office of the NPS, which incorporated many of Roosevelt's suggestions. The recommendations relating to the grounds are:

> 1. Labeling of trees, showing variety, age, and their native location:
> Regional Forester Arnold advises that there are 41 different species or varieties of specimen trees, all but 7 of which he has identified. When flowers and/or fruits are available these also will be identified. Mr. Arnold recommended that: (a) One or two representatives of each specimen tree be labeled; (b) Age be eliminated from the tree labels unless more reliable information than is now available can be found; (c) Standard type labels mounted on easels that can be set in the ground near the tree be used; (d) The Western Museum Laboratory prepare the labels, of which a sample sketch is provided in Mr. Arnold's report.
>
> If these suggestions and recommendations are approved, we will take action immediately to get the labels produced and properly placed.
>
> 2. Activities connected with operation of the greenhouse:
> . . . It is our understanding that the Washington Office has taken steps to furnish plant material for the greenhouses prior to August 1, 1940. It is proposed to utilize approximately four employees by use of a CCC side area from SP-58, James Baird State Park, to assist in the operation of the greenhouses. An additional five enrollees will be utilized to assist in the transplanting work and other horticultural operations in the formal gardens. A CCC program has been prepared and a side area project will be set up immediately upon occupation of the main camp.

> Mr. Ludgate recommended that a foreman trained in horticulture be appointed to supervise the greenhouse and nursery activities and direct the enrollees assigned to this work . . .
>
> 3. Planting work in the gardens:
> Planting plans are now being prepared at the Mansion by Associate Landscape Architect Ewald, in close cooperation with the Superintendent. This plan will be based on the utilization of simplest materials compatible with initial cost and future maintenance. It will be forwarded for approval immediately upon completion. CCC enrollee assistance in the garden work, as mentioned above, will be used.
>
> Assistant Historical Technician Weig was instructed to arrange for a meeting with the President, as requested . . .

Item 4 of this memo does not refer to landscape matters. Regional Director Roberts continued:

> 5. Planting of trees:
> The report of the Regional Forester praises the beauty of the trees and open vistas presently existing on the Estate and suggests that no extensive reforestation planting or reversion of the open fields to forest growth be contemplated. His recommendations embrace protection of all trees from destructive agencies, replacement planting of trees found necessary to remove, and the performance of such tree preservation work as is essential. While specialized tree work would require experts, most of the tree planting and preservation work recommended would be accomplished by CCC enrollees after receiving appropriate training.[22]

Roosevelt responded in considerable detail to make recommendations about tree planting policy on the grounds:

> I have read with interest Regional Forester Arnold's report on the Vanderbilt place. I fully appreciate his suggestions that the place so far as open spaces, lawns, etc., are concerned should remain permanently in present condition. Please tell Mr. Arnold, however, that in order to attain this there should be laid down a rule as follows:
>
> When it is estimated that an existing tree has an estimated additional length of life of 25 years or less, another tree, preferably of the same variety, should be planted at once as close to the original tree as possible.
>
> The reason for this is that we do not want to lose the general character of the present plantings and it is always possible that half a dozen key trees near the house might die almost simultaneously.[23]

Secretary Burlew replied:

> Acknowledgement of your memorandum of August 12 was delayed by reason of my absence from the city. Your instructions regarding the planting of trees at the Vanderbilt Mansion National Historic Site have been transmitted to the Regional Director and to the Regional Forester, and others who may have a part in the replacement of the trees. Your instructions will be carefully observed by all concerned.[24]

Although the tree replacement program described by the President was not customary policy ca. 1940, it had some precedents, and Roosevelt also had considerable experience with forestry operations on his own property. The practice recommended by Roosevelt was followed at the Vanderbilt site, but only to a limited degree and for a brief period of time. Prevailing horticultural thought today is that two trees planted close together will be in competition for the same nutrients in the soil and that the larger and older tree will win out, leaving, when it finally dies, an unhealthy and stunted companion.

In terms of design, even slight differences of tree placement will, over a period of time, result in subtle dislocations of the scenic composition, gradual blurring of important vistas, and eventual loss of some of the original landscape character. At the Vanderbilt site, the specimen trees and tree masses are very sensitively and carefully placed. Also, trees will not always expire on a predictable schedule, since disease, lightning and hurricanes can intervene. Roosevelt obviously did not want gaps in the tree plantations, but, if carried through consistently over the past 50 years, his policy might have resulted in just the situation that he feared: "the general character of the present plantings" could have been seriously compromised through dislocations over a generation of tree plantings.[25]

Further recommendations were made by Regional Supervisor of Historic Sites, R. E. Appleton. His recommendations relating to grounds and outbuildings are as follows:

> 13. The Carriage House - A Possible Utility Building
> A large and well preserved carriage house offers ample facilities for a utility building, although it would be well perhaps if the old carriages and harness, formerly kept in this building, could be recovered . . .
>
> 14. The Boat House
> It is not believed that the National Park Service will wish to maintain the boat house along the Hudson River. The boat house is reached by an overpass road over the New York Central Railroad track. It is unlikely that visitors will be allowed to reach this portion of the estate by automobile, and certainly very few will do it by walking. It may be desirable at some future time to remove this structure.
>
> 15. Road and Trail System
> For purposes of fire protection and control, the present road and trail system should be maintained. A truck trail or road runs along the entire length of the estate along the river bottom and closely parallels the New York Central Railroad tracks. The grounds along the railroad are enclosed by a high iron fence . . .[26]

The related issues of parking and access to the site also figured largely in the reports of both Roberts and Appleman. Options were explored for limiting parking to the opposite side of Route 9 on the Vanderbilt Farm grounds. Roosevelt favored [understandably, considering his limited mobility] allowing automobiles direct access to the Mansion grounds.[27]

In September, Associate Landscape Architect Walter A. J. Ewald submitted a detailed report, which demonstrated clearly that plans at this time envisioned continuing maintenance of the greenhouses and formal garden. Quoted below are some of the most important of his recommendations:

Immediate Program
1941 Season: My recommendations for next year's show are based not alone on the consideration of display in the gardens, but on objectives to be striven for in the presentation of the entire estate to the public as an entity, of which the gardens are only one important unit.

So far as the filling of the garden with proper and continuous bloom next year is concerned, a most effective display can easily be made at a very small cost, that will in addition, serve as the initial basis upon which to build up an economical, continuing and permanent schedule of garden operation. These are, however, prerequisites that are necessary for the accomplishment of this objective . . . they are listed here for record.

1. Immediate repair of the broken glass in the two Palm Houses and the old Carnation House, which I shall call from now on the Connecting House.

2. Operation of the two boilers in the basement of the Tool House to heat the two Palm Houses, the Tool House and the Connecting House. Heat will probably have to be supplied this range of houses at least by October 1 . . . if the plants in the Palm Houses are to be saved.

3. Retention of the CCC detail, now installed at the project, as a permanent feature in the operation schedule, with a sufficient number of men allocated to the greenhouse and garden operations.

4. Appointment of a CCC Foreman, who will not only be able to assume Service responsibility as side camp Foreman for the job operation of the CCC detail, but who also knows greenhouse, annual and perennial plants, their propagation, culture and maintenance, and who has ability to read planting plans and to plant this material effectively, so that continuous seasonal garden-bloom is assured.

5. Allocation of a comparatively small amount of funds to cover the initial cost of plants, frames, and propagation boxes, sand, peat moss, fertilizer, greenhouse pole-brackets, insecticides, plant food, et cetera . . .

Permanent Program
. . . In opening these gardens to the public, the uniformly narrow path-widths and the obvious lack of direction in circulation make for confusion to the public . . . Another problem brought about by lack of direction and continuing drop of grade from the Palm Houses to the Rose Garden is the necessity for sustained interest during the garden tour and provision for rest on the return circuit. The correction of these difficulties can be brought about by minor changes of emphasis in the path circulation and minor readjustment and inter-relation of bedding arrangement . . .[28]

Ewald also made the following recommendations paraphrased below:

1. Make the path, leading to the Palm Houses from the westerly path skirting the south lawn of the Mansion, the only public point of entrance and exit to and from the gardens. 2. Widen paths and steps in the garden. 3. Revamp the Fountain Panel-Garden. 4. Redesign the beds in the sunken Bedding Garden. 5. Widen the path extending easterly in front of the connecting House and Superintendent's (Gardener's) Cottage. 6. Revamp the lower Greenhouse Garden, east of the Rose Houses and south of the upper Bedding Garden.[29]

Ewald was undoubtedly referring to his plan in progress for the planting of the perennial borders, which was completed in May 1941 and which will be discussed later in this chapter. Ewald's report continued:

> In summary, the increased widths of major circulation and the drawing power of terminal features of the gardens, enhanced by a better inter-relation of garden units within themselves, will help make the garden tour self-directing, will avoid any retracement through any particular garden and will sustain interest during the tour. Two resting places will be provided . . . A few unobtrusive signs might be provided . . . at key points in the circulation system.
>
> The Greenhouses
> Present Status
> The superstructure of the greenhouses as of August 11 is not in bad shape. A number of panes of glass are broken in the two Palm Houses and the Connecting House. An estimate of replacement cost of the glass and of labor cost for installation was secured August 11 from a local glazier . . . His figure was $35.00 for glass and approximately $65.00 for labor, or a total of $100.00. The water supply for the houses is in good working order. The benches were filled with fresh, friable soil last year.
>
> The Rose Houses have their own gravity hot-water system; the two Palm Houses, the Tool House and the Connecting (Carnation) House are served by two boilers in the basement of the Tool House. It is not contemplated to use the Rose Houses for the coming season. The Tool House boilers will have to be repaired, cleaned and tested prior to operation for the coming season.
>
> Operation
> The two Palm Houses and two benches of the Connecting House are now filled with palms and potted greenhouse plants, shipped through the Washington Office and installed July 28. Unless the glass in these houses is repaired and the boilers are put into condition so that these houses may be heated to a temperature of 55 degrees during late fall, winter and early spring, these plants will die. From advice of Mr. H. C. Shears, former Superintendent of the Vanderbilt Estate, regarding the cost of heating all the greenhouses, it is estimated that $1,200.00 worth of coal, hand-fired, will be necessary to supply the Tool House boilers this season . . .[30]

The issue of parking was then further explored:

> Parking Area
> Executive opinion was advanced that the public should be allowed to drive within short walking distance of the Mansion, that entrance should be at the main entrance gate and exit through the north gate.
>
> Accordingly, vehicular traffic has been directed along this route and cars have been parked in the Mansion forecourt or on the forecourt lawn when the forecourt and drive were filled . . . It will be seen that provision for parking is most urgent and should be given early construction priority in the spring.
>
> On the premise that parking near the Mansion will be required, investigation was made to determine where this facility could be introduced in the vicinity of the Mansion with

> minimum obtrusion into the tree-lawn character of the estate. I should actively oppose any recommendation for parking on the west side of the entrance drive, either north or south of the Mansion or Pavilion. The combination of lawn, large mature trees, that sweep down to the lawn, and the west and northwest views to the Hudson River is one of the magnificent heritages of the estate that should not be disturbed or despoiled.
>
> There is a possible location, however, that could be utilized for parking which meet functional objectives and offer little disturbance to existing entourage values. It lies on the upper shelf immediately east of the entrance drive, generally northeast of the Pavilion. This area, which is included between the existing trees that line the east side of the drive and the grade drop-off on the east side of the upper shelf, would accommodate about 70 cars. It lies immediately north of the access road to the tunnel, leading to the farm on the east side of the Albany Post Road . . .
>
> Access to the parking area could be secured by extension of the road leading to the Pavilion on the east side of the drive. This would keep the parking area to the north and out of view from the Mansion and Pavilion. Expansion of parking is possible by extension northward into the open meadow. The narrow drive leading to the Pavilion should be closed to public motor use . . .[31]

As Ewald noted, the greenhouses had been promptly stocked. On July 26, 1940, Acting Director Demaray wrote to the Director of the U. S. Botanic Gardens informing him of President Roosevelt's wish to have the Vanderbilt greenhouses filled with hardy plants. Exactly two days later, 347 plants arrived from the National Botanic Garden and 1,042 plants from the National Capitol Parks at the site to remain as part of the permanent greenhouse exhibit.[32]

Other items of correspondence underscore the interest of President Roosevelt in preserving the greenhouses and formal gardens. In part to accomplish this, a CCC camp was established at the Vanderbilt site. In connection with this, Acting Regional Director Johnson wrote:

> In accordance with the wishes of the President, it is our intention to undertake certain work on the former Vanderbilt Estate including the operation of the greenhouses and the maintenance of the formal flower gardens in the vicinity of the green-houses. It will also be necessary to undertake certain other work on the Estate grounds to assure a continued quality of maintenance compatible with an estate of this type.[33]

On August 3, 1940, Burlew wrote the following memorandum to President Roosevelt:

> I thought you might be interested in the following report I have received with reference to the Vanderbilt Mansion National Historic Site:
>
> Most of the requests made by the President have already been complied with, and progress is being made on the remainder.
>
> Three greenhouses--the two palm houses, and the carnation display house--have been filled with suitable plant material from the National Botanical Gardens and the National Capital Parks. On Sunday, July 28, 1939 plants were installed, including hardy palms, ferns, fuchsias, begonias, ivy and other suitable plant material. Steps are being taken to replace all broken glass and prepare the greenhouses for permanent operation. Planting plans for the garden are now in preparation . . .

Referring to Regional Forester Arnold's Report, the memorandum quoted by Burlew continued:

> The recommendations embrace protection of all trees from destructive agencies, replacement of trees found necessary to remove, and performance of such tree preservation work as is found essential. It is proposed that 70 labels be placed, similar to the enclosed drawing. These labels will be prepared by the Western Museum Laboratories of the Service. In the fall, a tree preservation expert will be sent to the Vanderbilt Estate to make a survey of all measures needed for the care and protection of the trees.
>
> A side camp of fifteen CCC enrollees and one foreman has been established for the area. Several enrollees will be used to assist in the operation of the greenhouses; other enrollees will assist in transplanting and horticultural work in the gardens. Additional projects are under consideration.
>
> Arrangements have been made to route traffic into the estate by way of the south gate, and out by way of the north gate. Studies for a parking area close to the Mansion are now being made.
>
> An entrance fee of twenty-five cents per person has been established. Other phases of the visitor use plan, including the manner of handling visitors in the Mansion, are being worked out by the Superintendent.[34]

On September 30, Burlew sent Roosevelt a sketch prepared by Regional Forester Arnold showing the location and names of all the specimen trees on the estate.[35] In the meantime, the site administrator was dealing with several serious problems. Mrs. Cooper wrote:

> We have . . . no proper water for internal or external use; no heat in any of the buildings; very little glass in the greenhouses; and no coal. Our borrowed typewriter has to be nursed along and we have no filing cases. Our outside work which used to be handled by 44 men is being done by 4 men and a few CCC boys . . .
>
> The CCC Camp is still on the estate and they have been largely employed in digging up a clogged sewer pipe serving the Carriage House which they are using as quarters . . .The site is breaking the law by dumping raw sewage into the river . . .[36]

THE 1941 MASTER PLAN

At the same time that these immediate and pressing problems were being dealt with and that President Roosevelt's recommendations for the site, most of which concerned the grounds, were being responded to, the ground work was underway for the first (1941) edition of the Master Plan. Initial planning began in October 1940. This Master Plan took the form of a set of drawings of the estate and Mansion interiors that both serve as a record of the early NPS condition and indicate plans for the property. It included an abbreviated history of the region and estate, as well as a series of 1940 photographs. (Figures 120, 121) From the beginning, it was decided that history would have an important place in the Plan. Melvin Weig prepared the typed inserts for the Development Outline. Extensive photographic documentation was also a part of the Master Plan: the trees were photographed by Regional Forester Fred Arnold and the gardens by Regional Chief of Planning Ludgate.[37]

Figure 120. The Estate, Part of the Master Plan, Vanderbilt Mansion National Historic Site, Drawing No. NHS-VM-2004, January, 1941, United States, Department of the Interior. VMNHS.

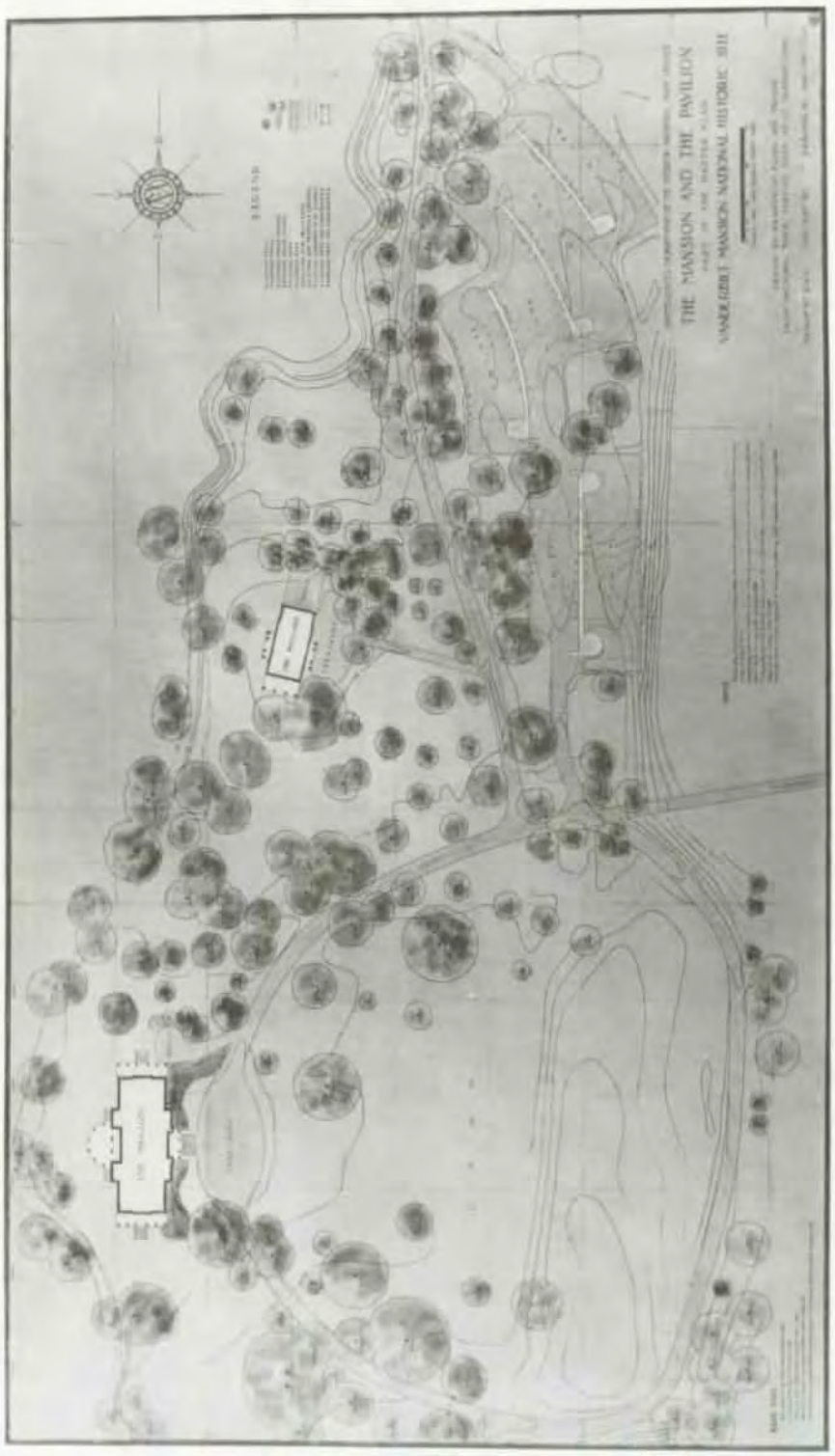

Figure 121. The Mansion and The Pavilion, Part of the Master Plan, Vanderbilt Mansion National Historic Site, Drawing No. NHS-VM-2005, January, 1941, United States, Department of the Interior. VMNHS.

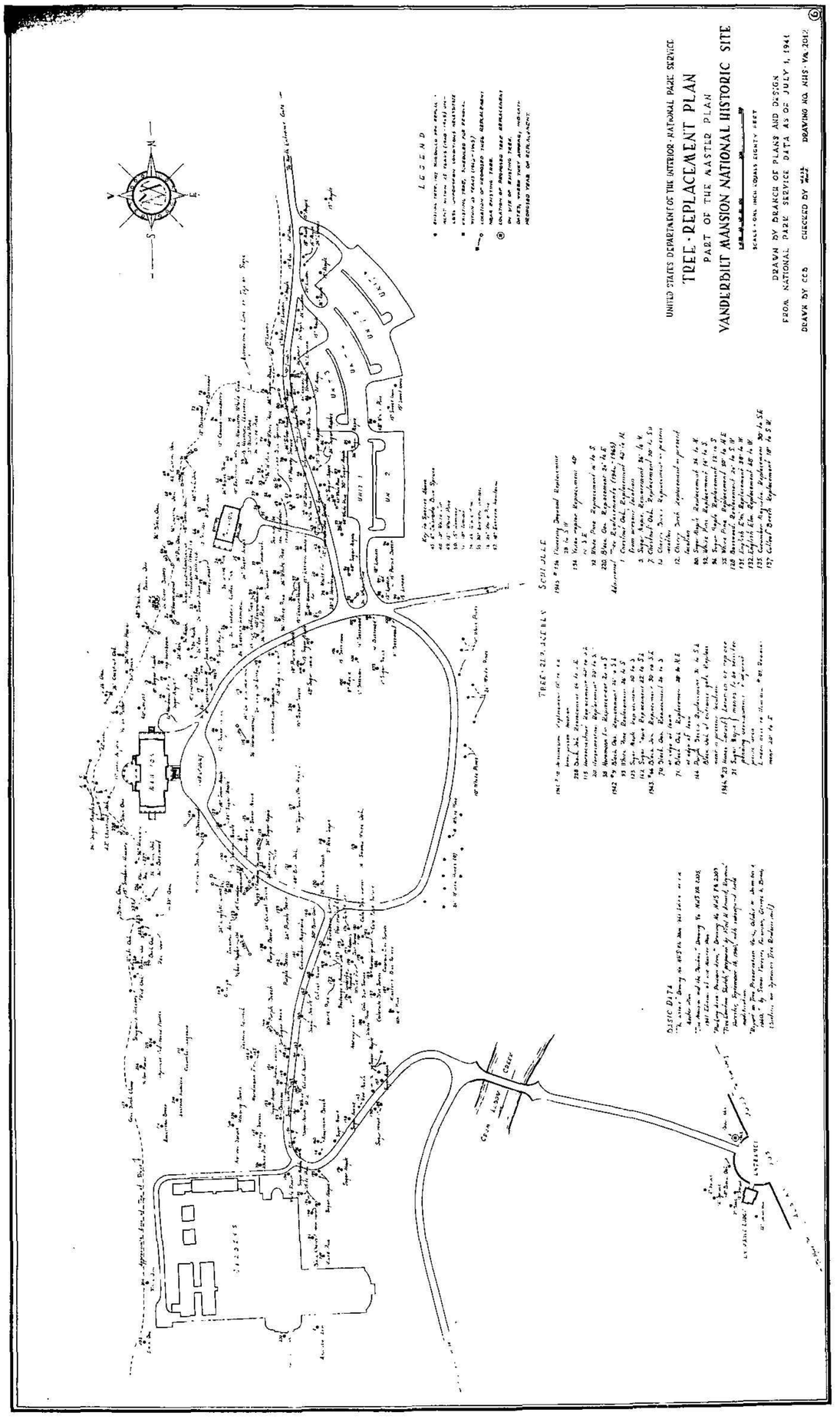

Figure 122. Tree Replacement Plan, Part of the Master Plan, Vanderbilt Mansion National Historic Site, Drawing No. NHS-VM-2012, July 1, 1941, United States, Department of the Interior. VMNHS.

Although the Master Plan was submitted for approval on April 16, 1941, several important sheets were added to it later. Of these the most important for the purposes of this Cultural Landscape Report was a Tree Replacement Plan, suggested by Regional Forester Fred H. Arnold and prepared by him. (Figure 122) This plan inventories and establishes identifying numbers for the tree collection in core area of the estate as a basis for managing these important living resources. In accordance with the ideas of President Roosevelt, this plan indicates trees that are likely to die in the near future and identifies replacement locations for trees to be planted prior to the loss of the mature tree.

This was the last master planning for the Vanderbilt site until after 1945. Further sheets and more updating might have been done in 1941-1942 had it not been for two circumstances. First, the Vanderbilt site administration had been coordinated from Morristown National Historic Site until December 1, 1941, when Vanderbilt was decoordinated and several highly qualified technicians from Morristown were no longer available to work on the Vanderbilt Master Plan. The second circumstance was, of course, the entry of the United States into World War II on December 7, 1941. Charles W. Snell, historian at the Roosevelt and Vanderbilt Mansion National Historic Sites from 1951 until August 1957, made the following interesting observations about the historical portions of the 1941 Master Plan:

> . . . the insert sheets at that time were not required to be documented and the long lapse between historians at the Vanderbilt site created a difficult situation when attempts were made to trace the original sources on which the historical portions of the Master Plan were based. Second, . . . the historical portions of the Master Plan were devoted almost entirely to the history of the village of Hyde Park, 1700 to 1894, the Roosevelt estate and St. James Church. This history was very well done but was of little practical use to the staff at the Vanderbilt site. This policy was, of course, followed at the direct orders of the Regional Office, and was undoubtedly done with an eye to pleasing President Roosevelt, whose intense interest in the local history of Hyde Park was a well known fact.[38]

For the purposes of this report, a valuable aspect of the 1941 Master Plan is its series of photographs, especially those of landscape views and individual specimen trees. General scenic views include one looking southwest across the lower meadows (Figure 123), another looking northwest across the river from the north drive (Figure 124), and a third looking west across the lawn (Figure 125). Arnold also photographed the north drive (Figure 126), a comparable view to the earlier one by Piersaull (Figure 71 in Chapter V).

Of the photographs of individual trees, some of the best are views of the Ginkgo on the south lawn (Figure 127) and a magnificent Weeping beech (Figure 128). Another interesting shot taken for the 1941 Master Plan is one of the screen planting along Route 9 (Figure 129). Although labelled "A two-storied fringe of white pines screens the Albany Post Road from the Mansion," this photograph actually shows a three-tiered screen planting of White pine. The trees in the front are small enough to have been planted in the year since the NPS acquired the site. Although it is possible, Vanderbilt, in the last few years of his life, is unlikely to have undertaken this major planting. Taken on December 1, 1940, Figure 130 was not part of the Master Plan but dates to the early NPS years. The winter view shows the vista from the lower part of Crum Elbow Creek Road northward through the opening in the trees toward the Mansion exceptionally well.

Figure 123. View looking southwest across the lower meadow, note individuals tree forms at woodland edges. Photograph by Fred Arnold for 1941 Master Plan. VMNHS, no. V-732.
Figure 124. View looking northwest across the sloping meadow and to the Hudson River from the Overlook Drive north of the Mansion. Photograph by Fred Arnold, 1941 Master Plan. VMNHS, no. V-193.

Figure 127. Large Ginkgo tree dominates the south lawn. Photograph by Fred Arnold for the 1941 Master Plan. VMNHS, no. V-738.
Figure 128. Specimen Weeping Beech with branching sweeping to the ground. Photograph by Fred Arnold for the 1941 Master Plan. VMNHS, no. V-736.

Figure 129. Close-up View of White pine screen planting along Albany Post Road shows two sizes of mature trees with young plantings in foreground. Photograph by Fred Arnold for the 1941 Master Plan. VMNHS, no. 742.

Figure 130. View from Crum Elbow Creek drive looking northeast toward the Mansion shows mixed woodland with young trees at edge and opening for view. Photograph by Brady, December 1, 1940. VMNHS, no. 224.

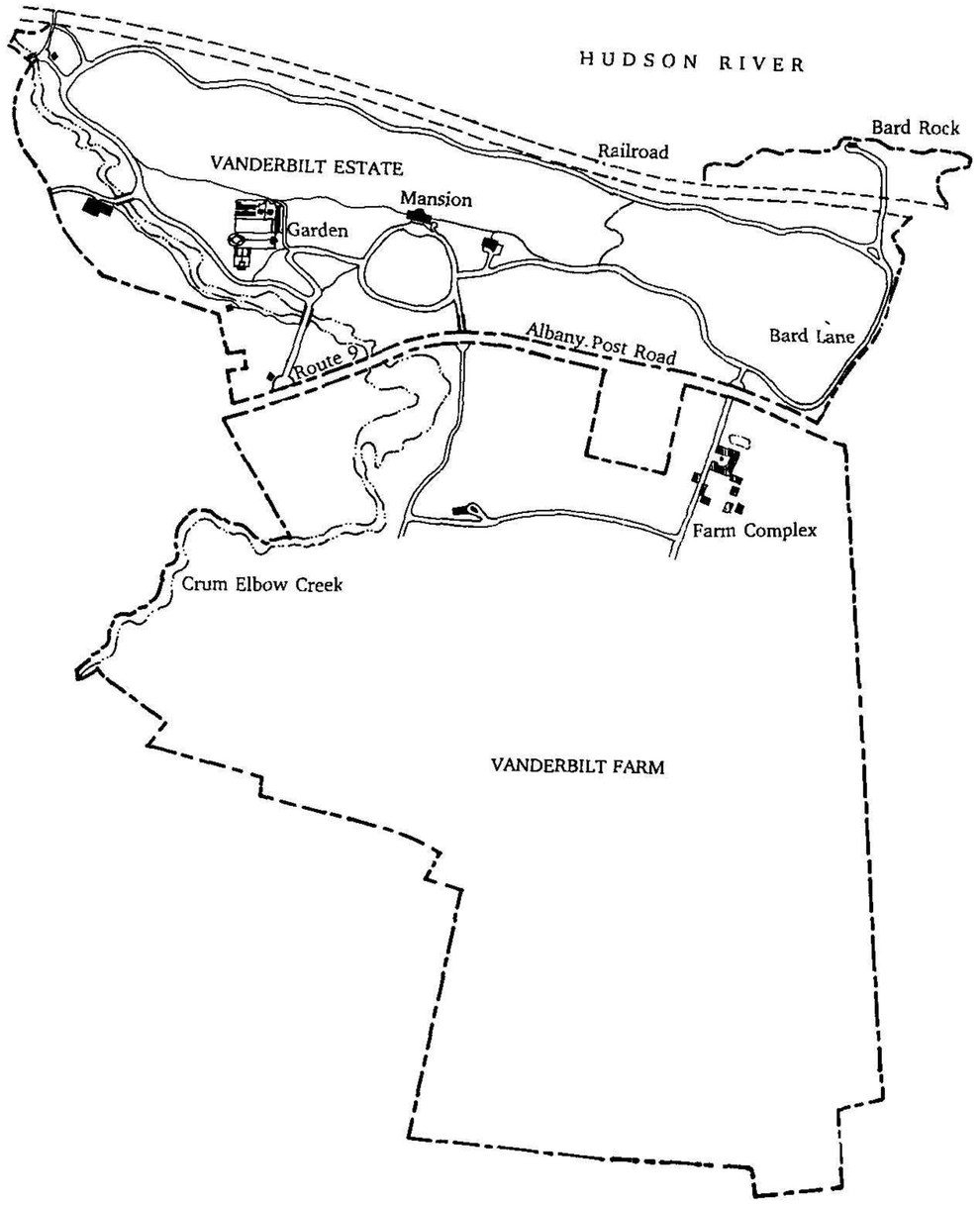

Exhibit 9: Late Vanderbilt Property Period Plan shows the entire property at the point of transition after the death of Frederick W. Vanderbilt, 1939-1941. LANDSCAPES

SOURCE LIST

Source Code:
A brief description of the period plan is followed by the name of each source. This title is followed the repository name and by the code assigned to the source and the drawing number when applicable. The date, scale, designer/draftsperson are then listed in order, as available.

VANDERBILT PROPERTY PERIOD PLAN (1938-1941)

Description:
Overall estate and farm property boundary both west and east of the Albany Post Road, Crum Elbow Creek, circulation system of drives and walks, bridges, structures and water features and the railroad right-of-way along the Hudson River. No vegetation is shown.

Sources:
USDOI National Park Service, Existing Conditions - Topo - 1946, USDOI Geological Survey, New York (Dutchess County) Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. VHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

USDOI National Park Service, Region One, Richmond Va., Vanderbilt Mansion National Historic Site, Tree Location Sketch, VMNHS, September 14, 1940, Scale 1" = Approximately 25', Fred H. Arnold, Regional Forester.

USDOI National Park Service, Vanderbilt Mansion National Historic Site, The Estate, Part of the Master Plan, VMNHS, Drawing No. NHS-VM-2004, January 1, 1941, Scale 1" = 200', drawn by RWA.

USDOI National Park Service, Vanderbilt Mansion National Historic Site, The Mansion and Pavilion, Part of the Master Plan, VMNHS, Drawing No. NHS-VM-2005, January 1, 1941, Scale 1" = 200', drawn by RWA.

USDOI National Park Service, Vanderbilt Mansion National Historic Site, The Gardens, Part of the Master Plan, VMNHS, Drawing No. NHS-NM-2006, January 1, 1941, Scale 1" = 25', Drawn by RWA and WAJE.

Main Entrance F.W. Vanderbilt Esq. Hyde Park, N.Y., nd, circa 1898-1899, Scale 40' = 1", J.L. Burley, Surveyor.

South Entrance F.W. Vanderbilt, Esq. Hyde Park, N.Y., nd, Scale 40' = 1" signed J.S. Burley Surveyor.

Property of Margaret L. Van Alen Situate East of the Albany Post Road Town of Hyde Park Dutchess County New York, FDR Library, Hackett Papers Drawing No. 15-4-17 12/1939 and 1/1940, 1" = 200', Frank S. Hopkins, Surveyor.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT: CX 1600-0-0085, 1990-1991

CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION
NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

0 400 800 1600

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WITH CYNTHIA ZAITZEVSKY, PhD

9: LATE VANDERBILT PROPERTY PERIOD PLAN
(1938-1941)

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9 of 27

ON MICROFILM

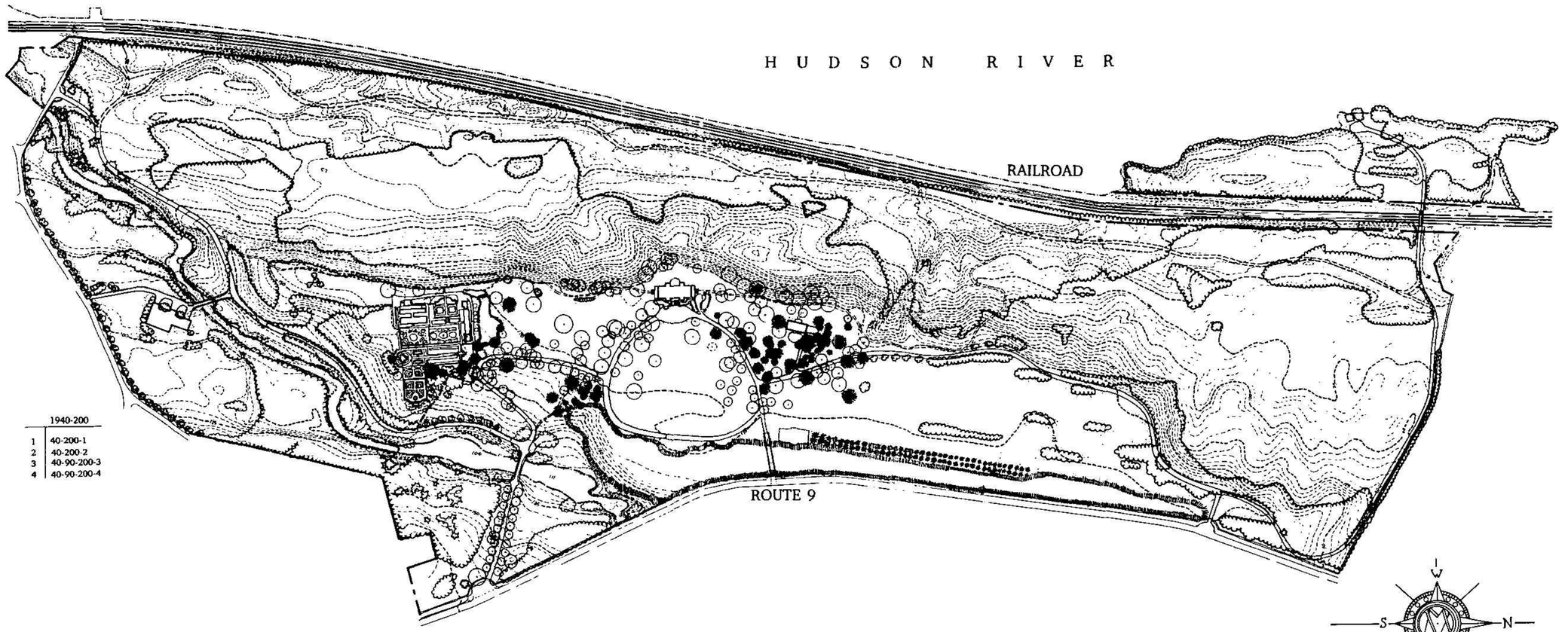
DOCUMENTATION OF THE LATE VANDERBILT PROPERTY

Exhibit 9, the Late Vanderbilt Property Period Plan, shows the entire property during the transition period from the death of Frederick W. Vanderbilt to the transfer of title and initial management by the National Park Service. Several sources were utilized in developing this exhibit (See Appendix F: Source List for Exhibits). The property boundaries match those of the early Vanderbilt period in all respects with the exception of the boundary in the northeast corner of the farm lands that jogs to include a minor parcel of additional land. The main drives remain from the Hosack period with the minor alterations of the early years. Three further circulation refinements were carried out from 1905 to 1938: the creation of the eastern portion of the Great Circle; the extension of the overlook drive to the north exit connecting to Bard Lane replicating to a great degree the alignment of this drive during the Hosack period; and the alteration of the lower woodland drive. This woodland drive was relocated downhill, on a sinuous alignment, parallel to the railroad and extended through the former Sexton Estate to meet Bard Lane. The farm lands circulation system shows some subtle changes from the early Vanderbilt period but generally provides access to the farm complex and the residence as it did in previous years. The Saint James Church parcel on the Albany Post road was enlarged to the south by Vanderbilt removing a small acreage from the farm lands and increasing the church property.

The pedestrian walk system shows what was likely an incomplete record of the system at that time. One walk, from the White Bridge to the Great Circle, continues in the alignment developed in the Hosack period; another, from an area near the Mansion and garden area to the Hyde Park Landing drive, persists along the ridge line in its Bard period alignment. A new pedestrian walk segment is shown extending from the northeast corner of the garden downhill to the southeast joining the Crum Elbow Creek drive. This walk was likely developed when the garden was extended eastward, terraced down to a lower level and planned with formal rose garden beds surrounded by paths. The walk was an extant feature in 1938. The balance of the footpaths shown on the early Vanderbilt plans do not appear on documents from this later period although the walks around the Mansion and Pavilion may have remained intact to this date (See Source List). Structures developed in the early Vanderbilt period, the Farm Complex and the Boat House at Bard Rock all remain.

Exhibits 10, 11 and 12, (1938-1941)

Additional documentation for this period, even more detailed than the sources available for the turn of the century, allowed for the development of three plans for the estate and core area. Exhibits 10, 11 and 12 follow the format and use the symbols presented in Chapter V for the 1897-1905 period. These plans portray the organization of the estate at this time. Circulation, structures, features and vegetation are detailed. The topography and vegetation shown on these three exhibits develop an understanding of the character of the estate landscape in the 1938 to 1941 period. Exhibits 10, 11 and 12 are primarily based on the surveys, plans and photographs taken during the period of the attempted sale of the property and the first two years of the National Park Service ownership. The NPS records are especially complete for the core area where the tree collection was numbered and surveyed. These sources are fully cited in the Appendix F: Source List for Exhibits.



SYMBOL KEY: PROPERTY COMPOSITE

- Primary Drive
- Secondary Drive
- Pedestrian Walk
- Wall
- Creek/River Edge
- Parking Area
- Structure
- Bridge
- Subway
- Tennis Court
- Railroad
- Property Line
- Contour
- Formal Garden

OPEN TURF:

- Lawn
- Meadow

WOODLANDS:

- Deciduous or Mixed Woodland
- Conifer Grove

TREES IN OPEN TURF:

- Deciduous Tree
- Evergreen Tree
- Unknown Tree
- Flowering Tree

TREES BY CANOPY SIZE:

- 0-12" Caliper
- 13-24" Caliper
- 25-36" Caliper
- 37-48" Caliper
- 49-60" Caliper
- 61-72" Caliper
- +73" Caliper

W S N E

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
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CULTURAL LANDSCAPE REPORT:
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10: VANDERBILT ESTATE COMPOSITE
(1938-1941)

ON MICROFILM

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Exhibit 10: Vanderbilt Estate Composite (1938-1941)
This detailed drawing shows the pattern of drives from the main entrance over White Bridge, along Crum Elbow Creek to the Hyde Park Landing and uphill to the Mansion still reflects the Hosack-Parmentier organization of circulation, but now extends along the ridge line to include the Overlook Drive and a new north entrance/exit. This alignment is the most logical for scenic views of the Hudson River and replicates closely portions of the Hosack drive and path in this area. The plans also illustrate the Great Circle. As mentioned previously, the topography inside the circle reflects the alignment of the former through drive, having not been substantially regraded when the eastern portion of the Great Circle arch was constructed. The lower woodland drive is shown in a modified location, downhill from the 1897-1905 plan. Its waving alignment parallels the railroad extending through the former Sexton Estate to meet Bard Lane at a small triangle. The extension of this drive and the Overlook Drive to the north exit are the constructions that reunite the Sexton Estate with the Vanderbilt property.

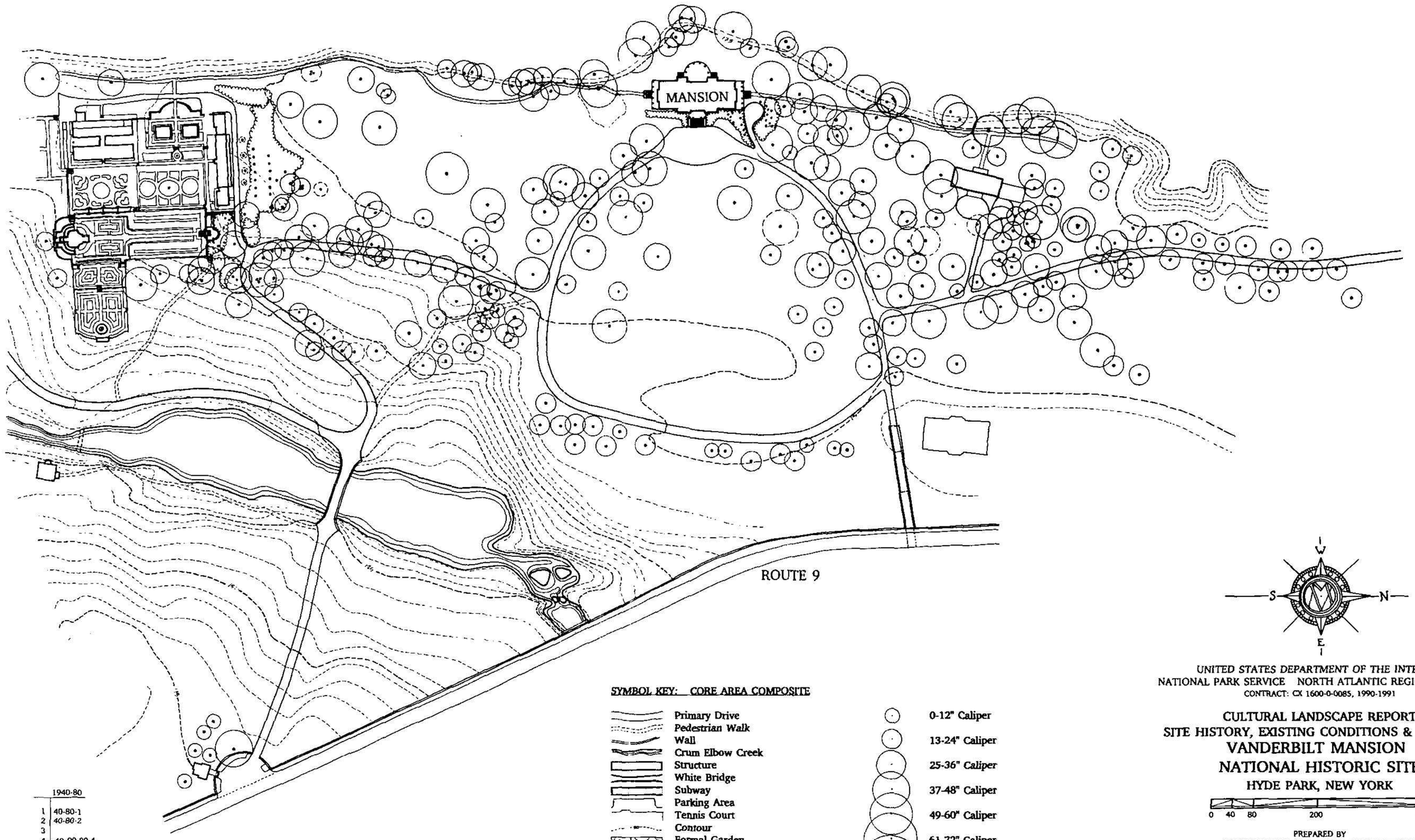
Documented pedestrian circulation for this period includes walks from earlier eras. The footpath along the ridge from the Formal Garden to the Hyde Park Landing drive remains from the Bard era. As this pedestrian walk continues northward it drops down over the ridge in a small curve and then proceeds toward the Mansion the north and south steps of the Mansion. A connection to the Pavilion is also shown on the earlier alignment. A path remaining from the Hosack and Langdon eras extends downhill toward the river joining the Overlook Drive and lower woodland one, allowing an alternate access to Bard Rock. The woodland drive likely served as a pleasure walk as well.

The Formal Garden areas are shown on Exhibit 10 and in greater detail on Exhibit 11 and 12. They reflect the Langdon framework and the series of changes undertaken by Vanderbilt with the consultation of Greenleaf, Meehan Nurseries and Cridland all contributing to the articulation of the Formal Gardens. The interior garden plan for this era show, upper terraces with a collection of five Vanderbilt greenhouses. The elaborate pattern of garden beds is accessed by a series of axial pedestrian walks and steps. The majority of the garden walks are straight and cross at right angles while the newer Rose Garden paths curve around an articulated pattern of beds. The garden bed forms are shown although plantings are not portrayed.

During this period no major construction of estate buildings was undertaken. However construction project in the landscape included: the Subway to access the farm lands to the east; the Tennis Court; and the Albany Post Road stone bridge. In addition the Sexton Mansion and all the related buildings on this estate, with the exception of the Boathouse, were demolished after the purchase of this property and its integration with the Vanderbilt property.

The landscape composition of the Vanderbilt estate derives primarily from the 1941 Master Plan documents which include a detailed tree identification plan that indicates precise canopy sizes and common name codes for both deciduous and evergreen trees. Other survey records and period photography augment the vegetation information for the late Vanderbilt, early NPS period.

Exhibit 10 shows the entire vocabulary of vegetation for the 211 acre estate grounds during this period. The categories of vegetation shown include lawn, meadow, woodlands, conifer groves and individual trees. These categories match the ones shown on Exhibit 5: Vanderbilt Estate Composite (1897-1905).



	1940-80
1	40-80-1
2	40-80-2
3	
4	40-90-80-4
5	

SYMBOL KEY: CORE AREA COMPOSITE

- Primary Drive
- Pedestrian Walk
- Wall
- Crum Elbow Creek
- Structure
- White Bridge
- Subway
- Parking Area
- Tennis Court
- Contour
- Formal Garden
- Shrub Group
- Shrub Group Approximated
- Tree Stump
- Tree Sprout of Former Tree

- 0-12" Caliper
- 13-24" Caliper
- 25-36" Caliper
- 37-48" Caliper
- 49-60" Caliper
- 61-72" Caliper
- +73" Caliper

Canopy Size Approximated

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT: CX 1600-0-0085, 1990-1991

CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION
NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

0 40 80 200 400

PREPARED BY
LANDSCAPES, WESTPORT, CONNECTICUT
PATRICIA M. O'DONNELL, ASLA, APA, CHARLES A. BIRNBAUM, ASLA
WITH CYNTHIA ZAITZEVSKY, PhD

11: VANDERBILT CORE AREA COMPOSITE
(1938-1941)

ON MICROFILM

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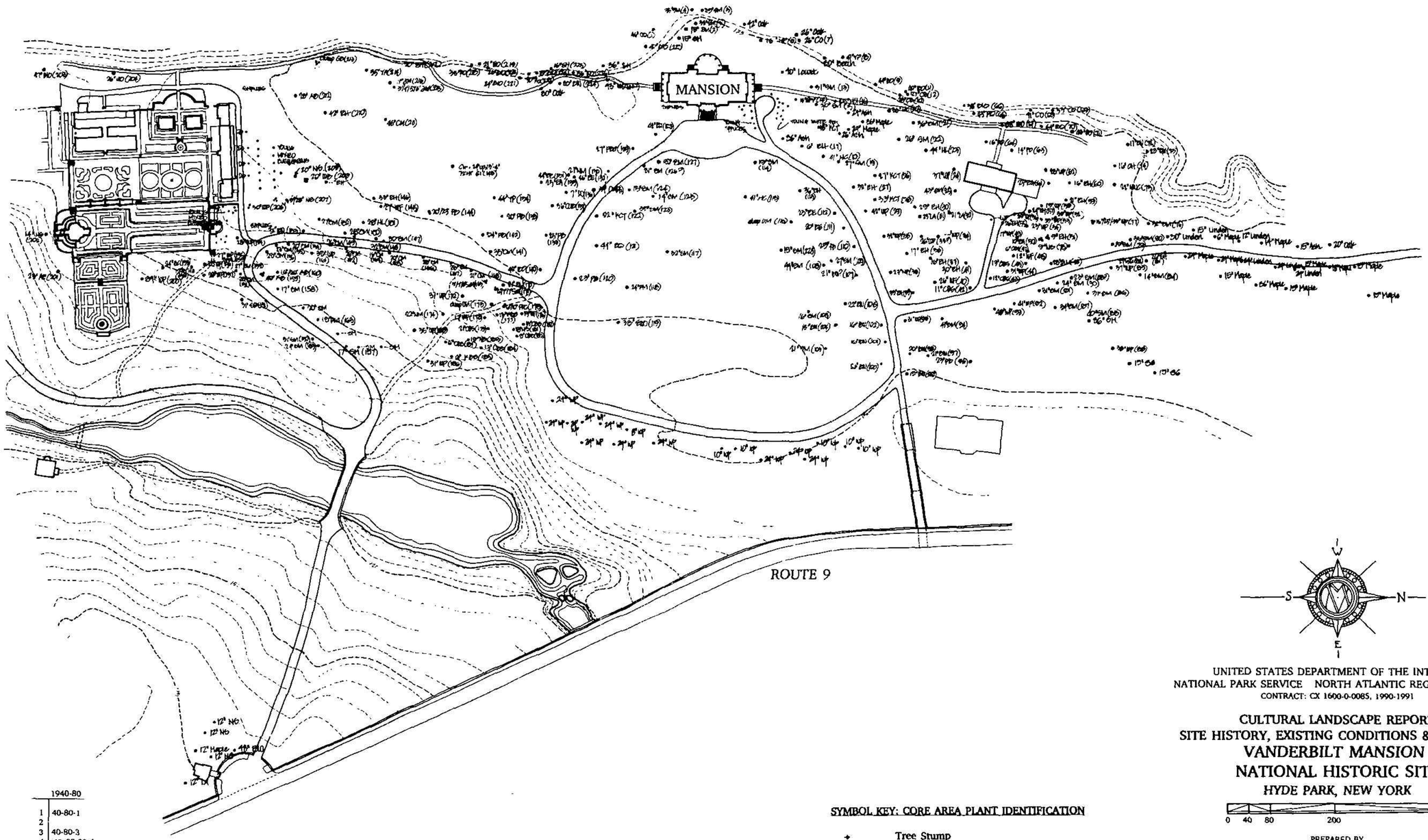
Few small trees, under 12 inch caliper, are evident in the 1938-1941 period. Large evergreen trees are clustered in specific locations, creating visual separation and enclosure for the Pavilion and separating the Formal Garden from the open south lawn. Many individual trees beyond the core area have become woodland canopy masses, reflecting growth and increased density. A double row of trees lines the Main Entrance Drive. Along Crum Elbow Creek individual trees line one side while small groupings of trees and woodland masses are located elsewhere. The serpentine drive toward the house shows trees in clusters rather than rows. The Main Drive from the Pavilion to the north exit is also edged with informal tree rows and clusters, both deciduous and evergreen. Individual trees are located at the Coach House and along a portion of the southern property boundary. All the individual trees of the Sexton Estate appear to have been removed, including those that lined the Vanderbilt Sexton property line. Both the north lawn at the upper level and the lower meadow are portrayed as open expanses with some small trees masses.

The conifer grove, along the Albany Post Road frontage, extends from the southern edge of the Great Circle to the north exit in this time period. This White Pine massing functions as a visual barrier to Route 9. Note the double row of young pines along the eastern edge of this grove. While other concentrations of conifers in groves likely existed at this time, their location and extent are not indicated in source documents and they are shown as deciduous or mixed woodlands. Deciduous or mixed woodlands, both large and small, are portrayed as shown on source documents and vary considerably from their spatial organization at the turn of the century. Nearly continuous woodlands frame Crum Elbow Creek. An irregular mass of woodlands inhabits the lower ground parallel to the Hudson River and the railroad and sweeps around to the southeast climbing the topography to the ridge. Note that the meadow areas from the south near Hyde Park Landing drive to Bard Lane are continuous, providing open views over the midground to the Hudson River. Smaller clusters of woodland are located near the Main Entrance drive and were previously mentioned in the north lawn area between the Overlook drive and the Route 9 conifer barrier.

Exhibits 11 and 12: Vanderbilt Core Area Composite and Plant Identification (1938-1941)
These plans show the plantings of the core area of the estate as they have matured during the Vanderbilt ownership. The two exhibits portray the plants and codes for the entire core area at the transition from Vanderbilt to National Park Service. Trees along the Main Entrance drive were not recorded on surveys dating to this time period. They are therefore missing from this drawing although they are shown for the 1897 to 1905 period. The primary sources for these core area plans are surveys dating to 1940-41.

Generally, trees showed growth over this forty year period. The exhibits show enlarged canopies for both large trees and the smaller ones planted at the beginning of the Vanderbilt ownership. Some trees predating the Vanderbilt era were lost during the forty-one year Vanderbilt ownership, while others continued into the National Park Service stewardship. The spatial organization of this mature and maturing tree collection in the core area created a frame for and defined the character of the separate zones of the Core Area which include the Entrance Drive sequence, the Formal Garden, the South Lawn, the Mansion and Great Lawn, and the Pavilion and tree. surround.



1940-80
1 40-80-1
2
3 40-80-3
4 40-90-80-4
5

SYMBOL KEY: CORE AREA PLANT IDENTIFICATION

- Tree Stump
- Former Tree Remnant
- Existing Tree
- (###) VMNHS Tree Inventory Number
- Tree Code by Common Name
- ## Tree Caliper Size in Inches

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT: CX 1600-0-0085, 1990-1991

CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION
NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

0 40 80 200 400

PREPARED BY
LANDSCAPES, WESTPORT, CONNECTICUT
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WITH CYNTHIA ZAITZEVSKY, PhD

12: VANDERBILT CORE AREA
PLANT IDENTIFICATION
(1938-1941)

ON MICROFILM

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For example, the South Lawn is framed by massing at the north side of the Formal Garden, a partial tree border along the ridge line between the Formal Garden and Mansion, and trees along the serpentine drive, from the White Bridge to the Great Circle. Together, these trees create a vegetation frame for the South Lawn which is a relatively open turf area dominated by the Ginkgo Tree. The Great Circle and east facade of the Mansion are similarly framed on the south east and north east sides by individual trees. A conifer mass at the eastern edge [not shown here] also provides the property with enclosure from Route 9. The Pavilion is separated from the small lawn area to the north of the Mansion by large trees which encircle this structure informally on all sides.

The details within the Formal Garden are more clearly articulated at this scale. Walks and garden beds are portrayed as well as trees at the edges. Again the planting within the gardens is not shown although it included shrubs, flowering trees, and perennials and annuals in a highly-developed composition.

This set of exhibits provides a graphic record of the transition period. They serve as a visual reference for the following text. This text describe the activities related to the estate grounds during the early years of National Park Service stewardship, and, when combined with Chapter VII: National Park Service 1955-1990, bring the estate from the late Vanderbilt ownership through the transition to National Park Service stewardship to the present.

MAINTENANCE OF GARDEN, GROUNDS AND GREENHOUSES, 1940-1945.

Garden and Greenhouses

Even in 1940, before the entry of the United States into World War II, there was considerable concern as to whether appropriations would be sufficient to heat the greenhouses so that the plants shipped from Washington would survive the winter and to continue to replace the broken glass panes. Appropriations were found for this purpose and CCC labor continued to be used for the next few years.[39]

In 1940 an inventory was taken of the plant materials in the Formal Gardens. This list is one of the only written documents providing a record of plant material from the Vanderbilt era. The list "Inventory of Perennials", (Figure 131), lists two areas of the garden, the Cherry Walk borders and the Pool-garden borders. It is interesting to note that several of the plants listed were present in large quantities; Anchusa italica, Chrysanthemums, Dianthus deltoides, Gaillardia grandiflora, Iris pumila, Myosotis palustris, and Nepeta mussini. Some single plants, like the Baptisia australis and the Delphinium chinense, likely remain from the Cridland design of 1934 and were seen in photographs from the period in masses. The subtitle on the listing, "Quantities estimated upon possible divisioning in fall or spring," indicate that these plants were intended for division and probably incorporation into a future garden planting. In May 1941, Associate Landscape Architect Walter A. J. Ewald completed his plans for the 1941 season, "Planting Guide for Perennial Borders for the Vanderbilt Gardens" (Figures 131,132). This was a plan for the redesign of the perennial beds and not an attempt to restore any of the earlier garden plans. A few peonies and evergreen shrubs are shown as existing plants on the plan, but all other plantings appear to be newly specified or are reorganization of existing stock from the inventory list and new plant orders [refer to Figure 131].

Inventory of Perennials
Vanderbilt Mansion National Historic Site
August - 1940

Note: Quantities estimated upon possible divisioning in fall or spring.
Varieties to be checked accurately from bloom.

Cherry Walk Borders

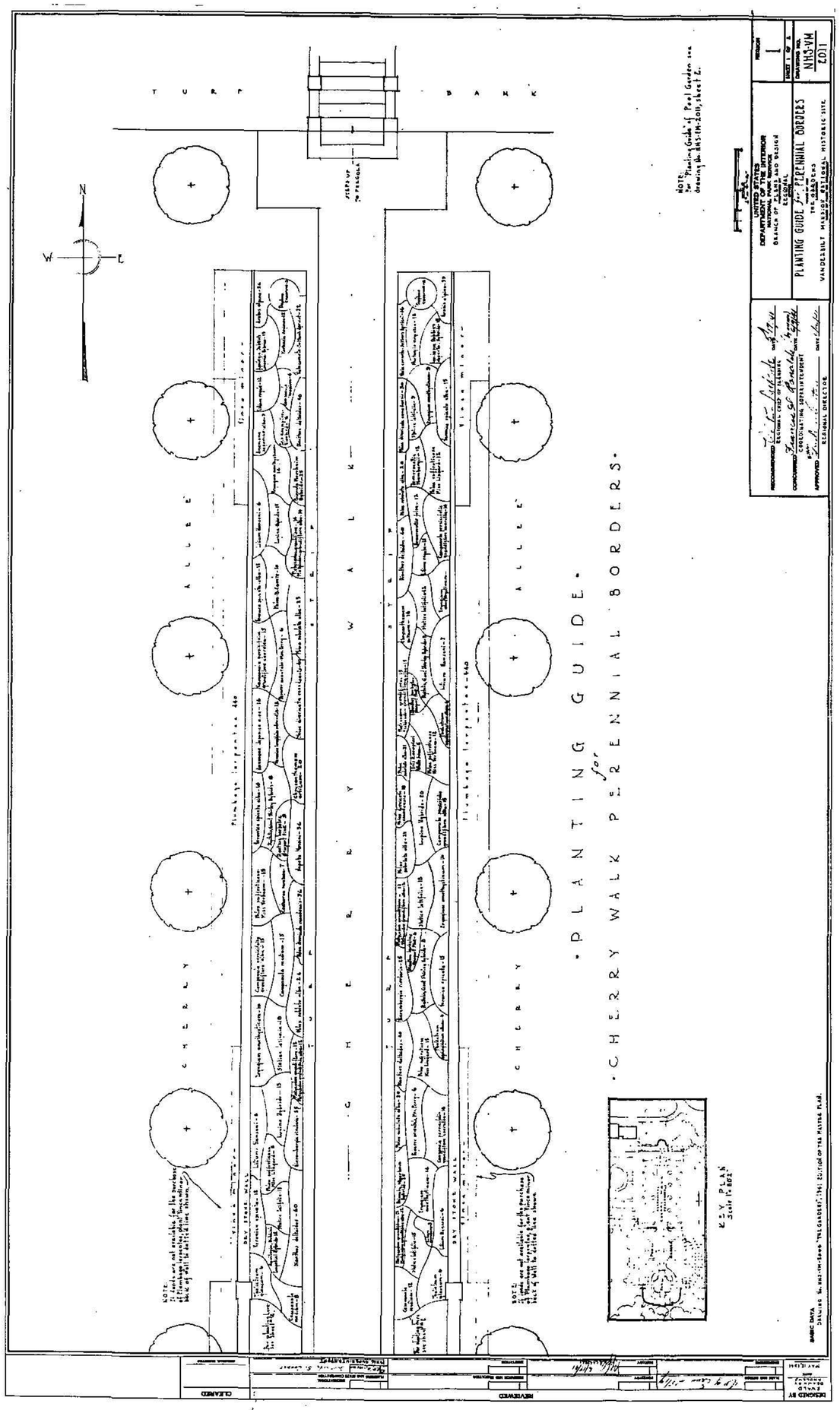
40 Achillea (yellow)
25 Achillea, Boule de Niege (white)
5 Alyssum saxatile compactum
2 Anchusa italica, Dropmore
4 Aquilegia, salmon yellow
2 Aster, Dwarf (check variety)
1 Baptista australis
12 Centaurea montana
18 Chrysanthemum maximum, Shasta Daisy
1 Delphinium chinense
30 Dianthus deltoides
50 Gaillardia grandiflora
12 Geum coccineum
1 Gypsophila paniculata (clump)
30 Iris pumila, coerulea
12 Linum perenne
50 Myosotis palustris
90 Nepeta Mussini
8 Phlox amoena
5 Rudbeckia Newmanni
2 Sedum, Aizoon
1 Sedum spectabile
4 Stokesia cyanea coerulea

Pool-Garden Borders

2 Achillea, Boule de Niege
20 Anchusa italica, Dropmore
5 Aster alpinus (check variety)
5 Baptista australis
1 Centaurea montana
80 Chrysanthemum, Hardy (check varieties):

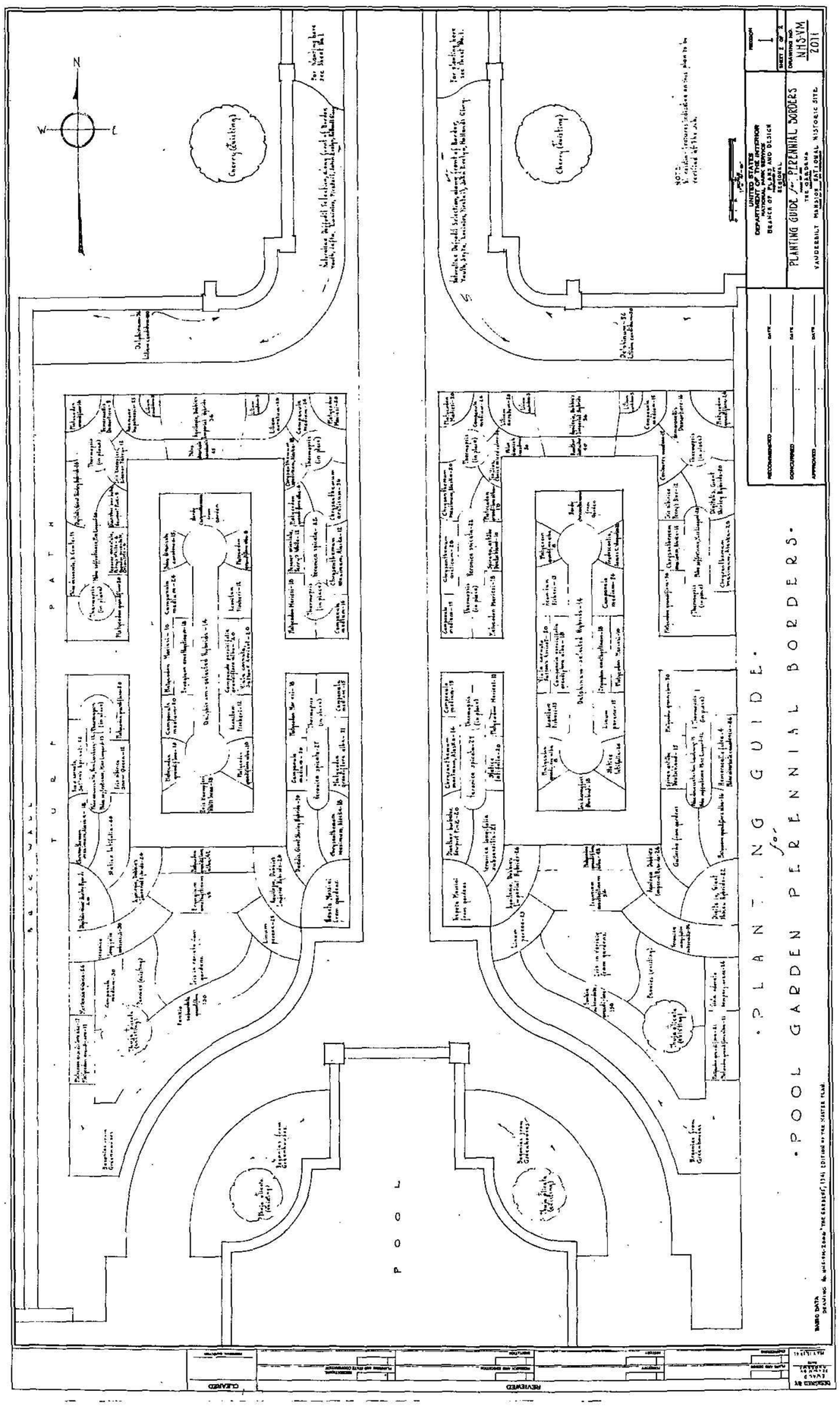
Fairy Queen (pink)
St. Illoria
Golden Queen
Golden Climax
Souer Melaine
Model

Figure 131."Inventory of Perennials, Vanderbilt Mansion National Historic Site," August, 1940, listing appears to document existing perennials in the Cherry Walk and Pool gardens that likely remained from the late Vanderbilt gardens. VMNHS.



ON MICROFILM

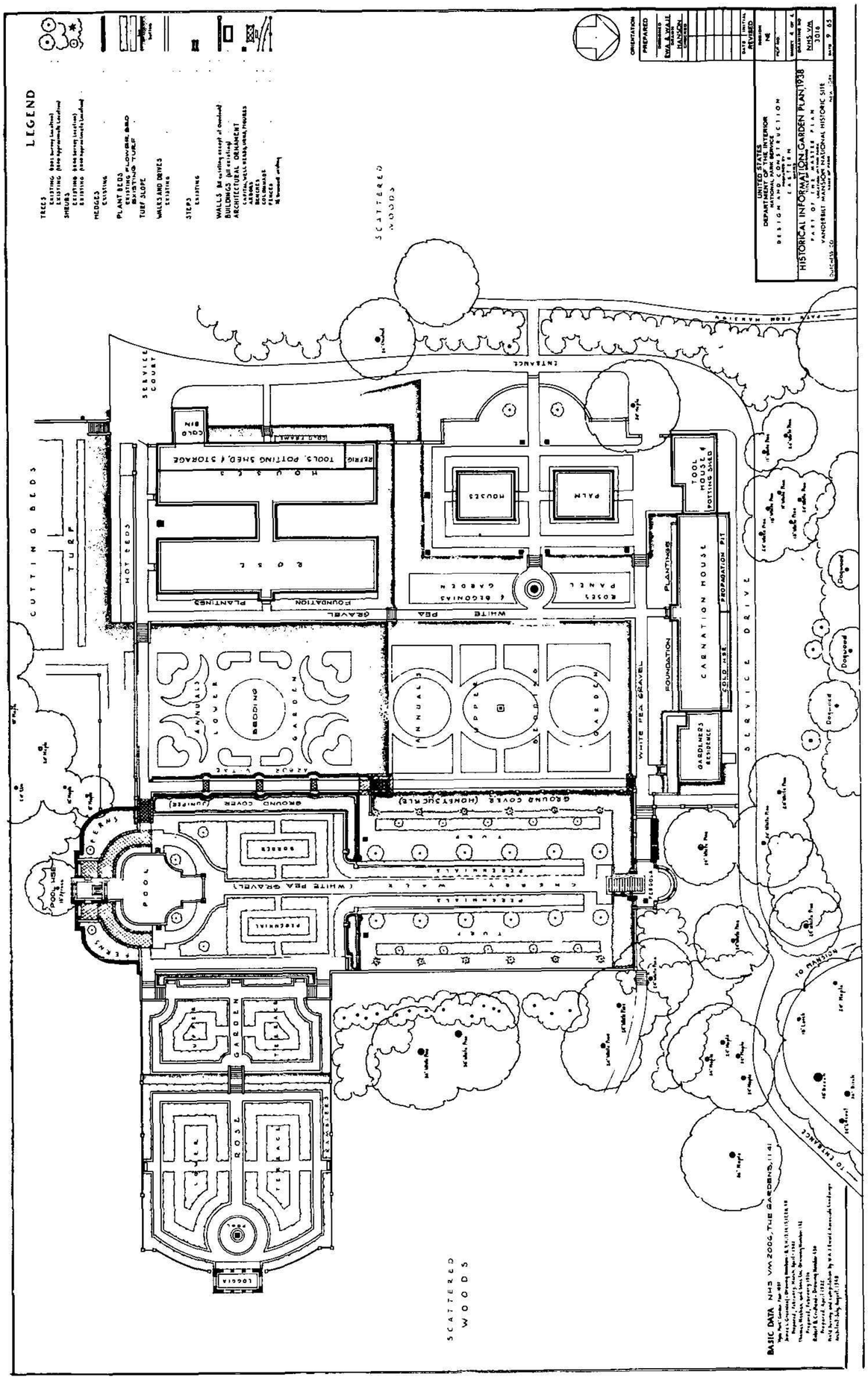
Figure 132. "Planting Guide for Perennial Borders for Gardens, VMNHS," May 15, 1941, Walter A.J. Ewald, USDOI, NPS Branch of Plans and Design. Sheet 1 of 2, NPS-VM2011, VMNHS.



ON MICROFILM

Figure 133. "Planting Guide for Perennial Borders for Gardens, VMNHS," May 15, 1941, Walter A.J. Ewald, USDOI, NPS Branch of Plans and Design. Sheet 2 of 2, NPS-VM2011, VMNHS.

Figure 134. Early NPS era view of the Italian Garden, shows garden with Cridland shrubs many herbaceous plants during this transition period, these are either remaining from Vanderbilt or recently planted under Ewald, they are more likely remaining Vanderbilt. Photograph by Shears, part of 1941 Master Plan VMNHS, no. V-674.



ON MICROFILM

Figure 135. Historical Information Garden Plan of 1938, Part of the Master Plan, Drawing No. NHS-VM-3016, September, 1965, United States, Department of the Interior. This drawing, developed from the 1941 Master Plan garden drawing, is placed here for comparison to the Ewald plans and the 1941 garden view in Figure 132, 133 and 134. VMNHS.

In keeping with the recommendations in his report of the previous fall, Ewald undoubtedly chose many of the new plants on the basis of economy and ease of maintenance. The Greenleaf, Meehan and Cridland plans had been located and donated to the site by Herbert Shears, and, according to Charles Snell, Ewald studied these closely. However, Ewald never recommended an exact replication of earlier plantings, and his own plan is a loose adaptation of the historic plans. Detailed study of each plan is necessary to resolve the exact relationship of the Ewald plan to those of Greenleaf, Meehan and Cridland.[40] Apparently Ewald's plan was installed but proved almost impossible to maintain using only CCC labor. Cecil E. Halpin, the CCC foreman, wrote the following to Superintendent Cooper:

> In regard to the preparation of beds and borders, planting and maintaining them, and care and upkeep of the greenhouses and grounds in general; with only the assistance of CCC boys, I cannot definitely assure you that a complete success of the project can be made, in spite of my knowledge and experience.
>
> Last November, I selected four boys for greenhouse work, two were instructed in firing boilers and two in caring for and watering plants. On January 15th, three of them left the service and were replaced by new boys who received the same instruction. Another change was made on March 1 and again three new boys had to be instructed in these duties. Moreover, at present, only one of the last three is still on duty. With such turnover, it is extremely difficult to operate a project of this sort.
>
> There are now three boys working in the greenhouse and five on the grounds, one of whom is a supervisor and has had no more experience in this work than the boys he supervises. The amount of work in the gardens prevents me from giving sufficient attention to the boys working on the grounds, thus very little is accomplished by them. In fact, I am trying to do work that was previously done by three or four experienced men; this is terribly discouraging and very impractical.
>
> I have endeavored to make a success of the work in the greenhouse and gardens, but it seems to me to be doubtful how much success can result from the efforts of one man doing the work of three. And planting and caring for the gardens are still greater tasks.
>
> I would appreciate it if some experienced help could be obtained for me. It is not at all practical to have CCC boys in the gardens without someone to direct them . . .[41]

In November 1941, Halpin requested 10 laborers, one gardener for the greenhouses, one gardener for the garden and one foreman at a total cost for labor of $16,800. For the second year, he requested 6 laborers, plus the two gardeners and foreman, at a cost of $12,080. Presumably, most of this labor, except for the greenhouse gardener, was seasonal. The average cost per laborer per year would thus have been $930.[42]

Meanwhile, in January 1942, Supt. Cooper was informed that her request for 2,100 person days of CCC labor for maintenance of the grounds and garden had to be drastically curtailed because of wartime conditions. She replied:

> A review of this application has not changed our opinion that 2100 man days is the minimum amount of labor which is essential to maintain this area in respectable condition . . . In our particular situation, as you know, our appropriation is so limited that it will allow only the barest necessities. We have, so far, been able to employ only one full-time

laborer and two part-time men to assist during the summer months. It will be seen that three men cannot hope to maintain 75 or more acres of grounds in any semblance of good condition.

We would further point out that unless the grounds are adequately maintained for visitor use, much of the value of the proposed development program at this area will be lost. The President has expressed his desire that the grounds of Vanderbilt Mansion National Historic Site be carefully maintained and without the use of CCC resources, it is evident that this will not be possible.[43]

She was granted the services of five veteran CCC employees as gardeners and greenhouse men for the 1942 season. CCC labor continued to be used until June 1943, when the greenhouses were shut down and the gardens were closed to the public because of lack of manpower and a cut in appropriations. It was anticipated that this would be a temporary situation, for Supt. Cooper advised planning for reconstruction and rehabilitation of the gardens and greenhouses after this period of wartime disuse.[44]

Grounds Maintenance and Tree Work

In the early years, CCC enrollees were also the main work force for tree care. Since they were unskilled in such work, they required training by Senior Foreman Forester George R. Brady from the Morristown National Historic Site. Brady was at the Vanderbilt Site in October and November 1940 teaching the CCC enrollees to prune and treat bark injuries. It was recognized, however, that skilled tree workers would be needed on a regular basis at the Vanderbilt Site. There was constant awareness that this particular program was one cherished by the President. Superintendent Cooper reported: "President Roosevelt made a short visit on Sunday, November 24. He was deeply interested in the work being done on the trees and expressed satisfaction in the progress made to date."[45]

In January 1941, standard tree labels were obtained and set out in the spring. These tree labels were used until 1953. Also in the spring of 1941, a survey was made of all specimen trees, with the condition of each noted, the year of its probable removal estimated, and the location of a replacement selected. A spraying schedule was also established. There appeared to be some delay in implementing the schedule, since, in July, Supt. Cooper dispatched a letter to the Regional Director with a copy to the President:

To date no spraying whatsoever has been done at this area and many of the important trees are literally alive with caterpillars and other insects. Elm trees are completely denuded and eaten up with pests, while many of the other species are much the worse because no attention has been given them. We need not add that the majority of the trees at Vanderbilt Mansion National Historic Site are too valuable to lose through negligence.

We are daily receiving adverse criticism from visitors who are appalled at the lack of attention which the trees on this estate have received this season and the opinion has been expressed by several visitors, that such lack of attention and care is a direct reflection on the Park Service.[46]

Insect control was carried out July 15-22, 1941 and spraying was also scheduled for 1942.

In May 1942, Chief of Forestry J. D. Coffman wrote to the Director that the trees at the Vanderbilt Site were in urgent need of attention and recommended that pruning and bracing work be done by contract. During the summer, 322 trees were pruned, 219 cables were placed in trees, wounds on four trees were dressed and four trees were removed at a total cost of $2,267.75. Appropriations for this kind of work were cut drastically as World War II advanced, although token funds were generally available. No pruning at all was done in 1945, although in August 1945, when the War was over, plans were drawn up for a tree fertilization program.[47]

Tennis Court

Shortly after the Vanderbilt site was acquired by the NPS, recommendations were made to remove the tennis court northeast of the Mansion, which had been constructed between 1938 and 1940 for the use of Mrs. Van Alen's children. Here again, President Roosevelt stepped in and at least delayed the disappearance of this feature. According to Coordinating Supt. Ronalds:

> The President told Mrs. Cooper that he would like to see the tennis court put in good condition and stated emphatically that it would be 'wicked' to destroy it.[48]

In his September 1940 report, Associate Landscape Architect Ewald commented:

> The existing En-Tout-Cas tennis court is ill-advisedly located and intrudes into the general offscape from the entrance-drive oval . . . It should either be obliterated or planted out. The latter alternative has been discussed in relation to the parking-area screen planting, in deference to Superintendent Cooper's opinion that the court should be retained as an existing feature of the estate and put in repair.[49]

When estimates came in for repairing the court, however, the price ($200) proved too high for available funding. Eventually, the tennis court was repaired and used by the concession that operated the Pavilion as a restaurant. This use seems to have been phased out after a time, although the tennis court remained (Figure 134), apparently unused and deteriorating, until it was finally removed ca. 1958.

Historical Research and Documentation

During the first half of the 1940s many important documents were acquired, and a few individuals who had been connected with the estate during the Vanderbilt years came forward. In February 1940, following a press release about the acquisition of the site, John B. Clermont, who had been Superintendent of Construction for Norcross Brothers, wrote to the head of the NPS offering his files and photographs concerning construction of the Mansion and other buildings. The letter was forwarded to Morristown and apparently lost. In 1954, Charles Snell located Mr. Clermont, then 81 years old, interviewed him and obtained the photographs and data 14 years after they had been offered to the National Park Service.[50]

The first person to collect historical information was Coordinating Supt. Francis S. Ronalds, who, in the early 1940s, interviewed Mrs. Van Alen and obtained photographs of the Mansion and the real estate film that had been produced in 1938. At Dr. Ronalds's instigation, Mrs. Van Alen contacted McKim, Mead and White in New York, who offered to sell their architectural plans of

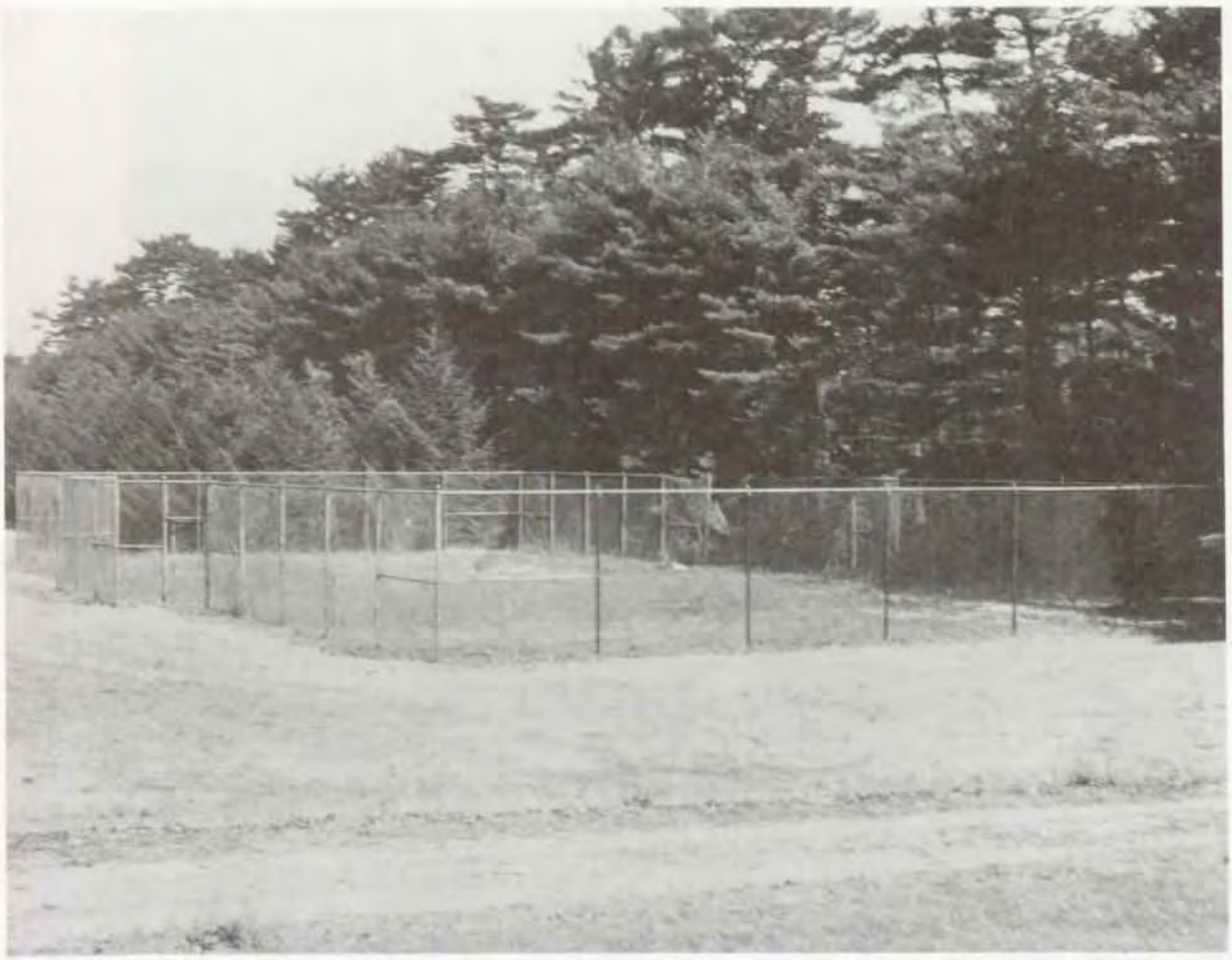


Figure 136. Tennis Court on North Lawn near entrance to Subway, court surface is overgrown with weeds in this view taken more than ten years after Vanderbilt's death, note also the three tiered White pine planting at two sides of the court. Photograph by George Palmer, ca. 1950. VMNHS, no. V-161.

the Mansion and pavilion to the NPS. Funds were not available to purchase the plans until 1949. Lack of access to the plans resulted in some errors in the architectural portions of the 1941 Master Plan.[51] As noted earlier, in 1940, Herbert C. Shears, former Superintendent of the Vanderbilt estate, who had retained the original plans for the gardens, utilities, service buildings, and some plans for the Mansion in his possession, donated them to the site. These plans were useful in the forestry and garden sections of the Master Plan but were misfiled at the Vanderbilt site from 1941 to 1954.[52]

Activities During World War II

As World War II continued, both the maintenance of the Vanderbilt Site and its use were affected. In April 1942, Supt. Cooper wrote:

> The subject of maintaining a small flock of sheep at this area has been given considerable thought recently as an expedient in solving the problem of keeping the banking west of the Mansion in trim condition. It is impossible to mow this banking and the use of sheep appears to be an ideal solution.
>
> Under the plan we have in mind, there would be no expense to us involved. There is a troop of Boy Scouts in Hyde Park which could probably be interested in maintaining and caring for the animals in return for whatever wool and meat there might be . . .
>
> I recently spoke to the President on this subject and he immediately voiced his approval of this project . . .[53]

Three ewes and a ram were delivered to the Vanderbilt site in June 1942 and grazed there for the next three seasons.[54]

Between February 1942 and April 1943, the third-floor quarters of the Vanderbilt Mansion housed Secret Service agents who guarded the President during his visits to Hyde Park. An 80-man Works Progress Administration (WPA) Veterans' Camp was established at the site from June 1943 to May 1945, the duties of which included maintaining the third floor quarters. After the Secret Service departed, the third floor of the mansion and the coach house were occupied by the U. S. Army 240th Military Police Battalion who were assigned to guard the President's Hyde Park estate between June 1943 and May 1945. Superintendent Cooper managed to enlist their help in plowing and sanding roads and raking leaves at the Vanderbilt site. In 1944, a proposal was made to turn the Mansion into a Veterans' Hospital, but nothing came of this.[55] As noted in Chapter V on the Vanderbilt ownership, the iron fence that was erected along the entire length of the Albany Post Road in 1919 was taken down in November 1942; its 50,215 pounds of iron were sold for scrap metal, and $351.50 of the proceeds were donated to the American Red Cross.

Appropriations

Since the first few years of the Vanderbilt Mansion National Historic Site coincided with World War II, appropriations were an annual crisis. Use was made of CCC enrollees as guides as well as labor. Supt. Cooper had no compunctions about making frequent direct appeals to the President, which were generally successful, although even he could not provide as many additional CCC people as she needed. She also requested the WPA work camp. In 1943,

however, the WPA camp was discontinued, necessitating the closing of the greenhouses and garden.[56]

On April 12, 1945, President Roosevelt died suddenly of a stroke at Warm Springs, GA. The next month Mrs. Cooper resigned as Superintendent, apparently under some pressure from Secretary Ickes. With her habit of reporting directly to the President, Mrs. Cooper tended to bypass the NPS chain of command. Yet, as the first woman Superintendent of a Site, Mrs. Cooper deserves a place in NPS history, and she certainly accomplished a great deal during a period of wartime and austerity.[57]

PLANNING AND PHYSICAL CHANGES TO THE SITE, 1946-1955

During the first five years of its existence as a National Historic Site, the Vanderbilt estate, because it was of special concern to President Roosevelt, received unusual attention and as much funding as could be found in difficult times. Somewhat ironically, in the first seven years after the President's death, the Vanderbilt site operated in the shadow of its newly established neighbor, the Home of Franklin D. Roosevelt National Historic Site and the Roosevelt Library. The two sites were, and are, jointly administered, and the hugely popular Roosevelt site [about 500,000 visitors a year] demanded a great deal of time and attention from the second Superintendent, George A. Palmer.[58]

Structures

A full year before the end of the war, a $63,000 budget had been projected for a postwar Repair and Rehabilitation Program for the Vanderbilt site, which included such items as the rehabilitation of lawns, gardens, and garden structures, the preservation and care of trees, and the replacing of glass in the green houses. Major work was also planned for repairing the Mansion and Mansion furnishings. The Pavilion was addressed in a similar rehabilitated as a restaurant operated by a concession during the wartime period. (Figure 135) The budget divided into $38,080 for buildings and $25,240 for grounds.[59]

It soon became apparent that the Mansion needed extensive work, as did the Coach House and the sewer and storm drains. In 1950, it was again recommended that the tennis court be removed, but no action was taken. In 1953, the Sexton boat house at Bard's Rock was taken down.[60]

Drives

The major drives were all resurfaced between 1947 and 1955. Figure 136 shows the North Overlook Drive prior to resurfacing. The view shows site visitors with a range looking out over the lower meadows and Hudson River valley. In 1947, the Crum Elbow Creek and Coach House roads were graded and resurfaced. In 1952, the main drive [which presumably included the north entrance drive] was "sealed," and it was resurfaced in 1955.[61]

Figure 137. View of west facade of Pavilion in early NPS era with lawn furniture near doorway, note trellis enclosure on left. Photograph by Tilton Rogers. VMNHS, no. V-98541.
Figure 138. View of North Overlook Drive shows gravel surface, site visitors and ranger overlooking lower meadows and Hudson River, note the simple wooden railing at the drive edge. Photograph by Stickle, October 25, 1957. VMNHS, no. V-102557

Gardens and Greenhouses

Between 1945 and 1955, decisions reached on an ad hoc basis led to the abandoning of the policy that the gardens and greenhouses should be maintained, as they were during the Vanderbilt ownership. Because of wartime funding and work force difficulties, this entire area had been closed to the public, though with the intention of bringing it back after the war. By the end of 1955, however, the garden was overgrown and full of brush and all of the greenhouses were gone.

In December 1945, Regional Director Thomas J. Allen recommended a program that would retain the Carnation House, phase out the badly deteriorated Palm Houses and Rose Houses, and retain the outlines only of the planting beds:

> The problems associated with the restoration and future operations of the formal gardens at Vanderbilt Mansion National Historic Sites were discussed in considerable detail with Superintendent Palmer during the recent visit of Regional Engineer O'Neil and Regional Landscape Architect Emerson to the site.
>
> As you know, the garden structures are in a bad state of deterioration, and the gardens have become overrun with weeds.
>
> Regional Landscape Architect is of the opinion that future costs of operating the gardens and the necessary greenhouses will involve an expenditure of funds that will exceed any likely appropriation for such purposes. It is understood that five men were employed regularly in the greenhouses, and as many as twenty more were engaged in the maintenance of the garden during the Vanderbilt regime.
>
> We have an item of $15,000 in the Major Repair and Rehabilitation Program which should suffice to repair the garden structures and renovate the gardens so they may be reopened to the public in a safe condition, but this amount would not provide for other than a restoration of the garden layout plan.
>
> Our recommendations may be summarized as follows:
>
> 1. Repair or replace the damaged garden structures, including the walks, steps, walls, pools, pergolas, loggias, and other features so the gardens may be reopened to the public.
>
> 2. Restore the patterns of the individual gardens by reseeding and maintaining each area in grass with the planting beds defined by turf borders and the design in elevation shown by evergreen materials trimmed compactly. No attempt being made to restore and maintain flowers in other than the central perennial garden, together with the climbing roses and other vines on the garden walls and structures.
>
> 3. One greenhouse, namely, the Carnation House, located between the Caretaker's Residence and the Tool House, should be rehabilitated and remain in operation to serve as a storage and overflow space for the small greenhouse now in operation at the Home of Franklin D. Roosevelt National Historic Site. By so limiting the use of the Carnation House, it is believed that the installation of an oil burning boiler would serve to replace the present antiquated handfired coal heating facilities.
>
> Question arose as to the use, or disposal of the two small Palm Houses and two large Rose Houses. All of these structures are in a very bad state of repair and will not be needed

> if the gardens are maintained in the manner recommended. The most practical solution would be offered in their complete removal, but we hesitate to make such a recommendation since the removal would alter to considerable extent the present appearance of the garden development. The only alternate would be to attempt some method of exterior restoration that would preserve the form of the structures at the most reasonable cost of installation and maintenance. Any solution other than complete removal of the houses would involve a considerable expenditure for remodelling which provision should be made in the Project Construction Program.
>
> We will reserve our opinions on the best solution of the greenhouse problem pending the receipt of a statement from the Branch of History, or a decision on the procedure to follow . . .[62]

Director Newton B. Drury promptly gave his blessing:

> We approve the three specific recommendations outlined in your memorandum, and also approve your recommendation to remove the two small Palm Houses and two large Rose Houses. The greenhouse at Vanderbilt Mansion and the greenhouse at the Home of Franklin D. Roosevelt National Historic Site should provide adequate plant materials so that the grounds can be kept in a condition similar to that when the previous owners lived there.[63]

In December of the following year, the two Palm Houses and the two Rose Houses were declared surplus property, and the Superintendent was authorized to dispose of them by bid. In April 1947, the two Rose Houses were sold and removed from the property. The names of their purchasers are not recorded. In 1947-1948, the Gardener's Cottage, Tool House, and Carnation House were reroofed, and new boilers were purchased for the Carnation House.[64]

At the end of 1951, Superintendent Palmer re-examined the policy laid down by Director Drury six years earlier and recommended that the garden structures all be removed as they were becoming a safety hazard. [This recommendation applied to the three remaining greenhouses and structures such as a pergola but not, apparently, to the Gardener's Cottage and Tool House.] Palmer's advice was as follows:

> Funds have never been available to carry out this program and the five years of intervening have taken an additional toll in the garden. The garden structures, walks and drains have deteriorated until there is a safety factor now present. I have discussed the problem with Chief Engineer Kittredge, Chief of Planning Vint and Associate Assistant Regional Director Cox.
>
> The following is our proposed methods of operation in the future: We shall remove the garden structures as they become dangerous. The pergola at the north end of the perennial garden is being dismantled now. The timbers across the top have begun to fall in and were dangerous to anyone who might disregard signs and enter the garden. As we can make the laborers available, we will cut the weeds and brush with a scythe and try to keep the elevations discernible.
>
> One of the two Palm Houses went down in the Thanksgiving weekend, 1950 storm. The glass has been removed from the other Palm House and we have planted honeysuckle to cover its frame. Chief of Planning Vint recommended the same treatment for the other

> greenhouse (the Carnation House). As a matter of safety we shall remove the glass before winter.
>
> All the men with whom I talked agreed that there was no possibility within the foreseeable future when funds would be available to restore and operate the gardens. All expressed the opinion that the immediate grounds around the Mansion and the meadows below the Mansion were of more importance than the gardens as far as maintenance funds were concerned.[65]

This change in policy was approved by the Regional Director:

> I am approving the changes in operation which you have recommended, namely; removing garden structures as they become deteriorated or dangerous, cut the weeds and brush to keep the former garden plan discernible insofar as funds are available, and salvage the scrap metal from the greenhouses for the scrap drive. We agree that good maintenance of the immediate grounds around the Mansion and the meadows below the Mansion should be continued because they are very important in the overall picture . . .[66]

By fall 1953, it appeared that the Carnation House and remaining Palm House would be removed:

> During the visits of Regional Architect Smith, Engineer Kenner and Chief Historian Kahler, I discussed the removal and demolition of the greenhouse (Carnation House) that stands between the Gardener's Cottage and the Tool House at Vanderbilt Mansion . . .
>
> The greenhouse has deteriorated to the point where it is dangerous as a result of broken and falling glass. I can foresee no time in the reasonably near future when the Service will have funds to rehabilitate and operate the house. It is possible that the frame is in sufficiently good condition that we could sell it at the present time.
>
> I wish to recommend that we remove the greenhouse and that I be given authorization to do so.
>
> For your information, of the five greenhouses originally standing here, two were sold, one Palm House blew down and the frame of one other Palm House is still standing. If permission is given to demolish the greenhouse mentioned above, there is no justification for retaining the one Palm House. I would also like to recommend that it be offered for sale at the same time the above greenhouse is advertised.[67]

The two greenhouses were sold the following spring. Again, there is no mention of the purchasers in this memo, although their names might be located in other NPS records. The greenhouses and rose houses might have been re-erected on another site, but, more likely, they were bought for their materials.

The policy concerning the gardens that had been set by Director Drury in 1945 had apparently never been followed [outlining of beds by borders]. For the entire ten-year period up to the end of 1955, there were no funds available even to remove overgrowth and cut brush in the garden area.[68]

Lawns and Meadows

In contrast to the gardens and greenhouses, considerable attention was given in the late 1940s and early 1950s to the maintenance of the open land at the Vanderbilt site. In 1948, Soil Conservationist O.B. Taylor assessed the situation and made the following observations:

> 1. Encroachment of woody plants is endangering the view for which the site is famous.
>
> 2. Lawns are deteriorating from the scarcity of plant nutrients lost to competing trees and leaching. Restoration at once will be much easier than can be expected five years from hence.
>
> 3. The lower meadow is losing its inherent charm. Corn planted in 1941 left parallel ridges, clogged drains, and a poor stand of grass. Thickets are prevalent. Fewer acres are being mowed each year. Orchard grass dominates in favorable places but it is being replaced by weeds and bushes.
>
> 4. A partially developed parking area is adversely affecting maintenance of the adjoining meadow. An incomplete drain, now a gully, extends down slope from the northern corner and is an effective barrier to power mowers. Side walls of unfilled excavations are caving in. A spoil bank is overgrown with woody plants . . .
>
> 6. Removing leaves from sixty acres of lawn by hand is an expensive operation. Various devices have been mentioned for doing the work mechanically, including a hammermill and blower, leaf burner, and cyclone loader. I doubt that the leaves can be returned to the land in a pulverized form as they fall without smothering the grass. Burning it is probably an efficient operation but wasteful of humus. I favor the development of compost from all leaves removed from the lawns by suction loaders.
>
> 7. A small power shovel and stock pile of fertilizer are needed to make a good quality compost. It should be turned at least twice yearly. Hand labor is too expensive. Few parks use vegetative wastes efficiently, and none apparently need it more than Roosevelt-Vanderbilt.
>
> 8. The lawn formerly received the attention of specialists of National reputation. Yearly care is required if their charm long survives . . .[69]

Taylor's recommendations were included in the following year's Project Construction Program (PCP) for the site. In the spring of 1949, rehabilitation of the lawns around the Pavilion was begun, and the upper meadows north of the Pavilion were regularly fertilized and mown. Brush was also removed near the Inn (Pavilion) parking lot, the first such work done since the CCC days. Beginning in 1953, a weed-killing program was instituted. Leaf removal, however, remained a problem until an air-jet delivery rake was introduced in 1948.[70]

Once progress had been made on these basic maintenance issues, the problem of removing brush from the steep banks directly below the Mansion was tackled. This was done in the winter months from 1951 through 1955 when the ground was free of snow. In 1952, a portable shoulder chain saw was purchased for this work. By 1955, the upper lawns and meadows were in excellent condition, and a substantial amount of brush had been removed from about a mile of the upper part of the ridge above the bank. There was never any funding during this period, however, to remove brush from the lower meadows, which remained overgrown.[71]

Figure 139. Tree Damage after Storm of June 11, 1946, view shows large tree that was uprooted and fell on nearby vegetation. Photograph. VMNHS, no. V-681.

Forestry and Tree Preservation

The tree replacement program instituted by President Roosevelt was apparently followed to some extent at least through 1945. In the spring of 1946, Supt. Palmer issued bids for six trees under this program, but, on June 11, 1946, a storm hit Hyde Park destroying about 60 trees and damaging more than 200 others. Supt. Palmer reported:

> In addition to the numbered trees (14 numbered trees on the Master Plan) we counted 38 down on the grounds without being able to drive through the River Road. There probably are some 60 trees down in the entire area.
>
> In addition to the trees that are down many have branches broken or tops out and will need trimming and some surgery.[72]

Photographs were taken of the storm damage (Figure 137). A week later, Regional Forester Fred H. Arnold inspected the damage:

> On the mansion grounds 15 medium to large sized shade trees were uprooted or otherwise damaged to the extent that they must be removed . . . Following their removal, trees of similar species will need to be planted to replace them.
>
> A total of 79 shade trees with branches broken by wind are in need of pruning and wound dressing.
>
> In the wooded areas, which I cruised throughout for storm damage, there are 207 trees ranging from 10 to 50 in. d.b.h. that were uprooted or broken off . . . The trees are of mixed species, but the bulk of the volume is of yellow poplar, oak (black, northern red, chestnut, and white), white pine, and sugar maple.[73]

Over the following year, the damage was cleaned up, trees pruned and timber sold. In May 1947, 30 shade trees were purchased for the Vanderbilt site. These plantings seem not to have been for trees lost in the storm but for 21 trees taken down earlier by the NPS and for nine trees earmarked to go in as part of the tree replacement program. On July 26, 1947, the newly formed Regional Tree Crew, under Foreman Bernhard A. Kolb, came to the Vanderbilt Site and spent 130 person-days treating 147 trees. The Tree Crew returned each year from 1948 through 1953, spending, on the average, just under 100 person-days a year. Tree feeding and spraying continued on a regular basis.[74]

In the early 1950s, there were several severe storms that affected the site, including hurricanes. Those causing the most damage were a wind storm in September 1951, Hurricane Hazel in 1954, and Hurricanes Connie and Diane in August 1955, which blew down two "huge" but otherwise unidentified trees. In July 1953, a large number of trees were removed because of old age.[75] No references to replacement of these trees have been found in the records.

The Master Plan, 1941-1952

As noted earlier in this chapter, work on the 1941 Master Plan was halted shortly after Pearl Harbor (December 7, 1941). Master planning was resumed again only in early 1951, when a new Road and Trail System Plan, prepared by Supt. Palmer and the Regional Landscape Branch,

was approved as part of the Plan. On August 27, 1952, Charles W. Snell's "Interpretive Sections of the Development Outline for the Vanderbilt Mansion Master Plan" were approved.[76]

Historical Research and Documentation

Historian Snell wrote a very detailed and extremely interesting account of the research done during this decade, describing, among other things, the impressive amount and quality of historical research that he himself accomplished between his arrival at the Vanderbilt site in 1951 and 1955. Snell's reports have, of course, been a rich source for this Cultural Landscape Report, but his own discussion of how the work was done and the materials that were used is a very valuable adjunct to the finished documents.

Until 1945, only a sketchy amount of research had been carried out at the Vanderbilt site, when Supt. Palmer, with the advice of Chief Historian Herbert Kahler, began to institute a standard card research system. This method was first applied to the furnishings in the Mansion. Some interviews were also done with members of Mr. Vanderbilt's family and staff. Between 1946 and 1952, the Vanderbilt site suffered somewhat in this, as in other areas, from the necessity of giving the bulk of time and resources to the Roosevelt site. For example, when Fred L. Rath became the first Historian for the Roosevelt-Vanderbilt sites in January 1946, nearly all of his time for two-and-a-half years went to the Roosevelt site, but, during this period, a wire recorder was used to record interviews with many former Vanderbilt employees.[77]

In August 1948, George Y. Wilkins was appointed as the second Historian for the Roosevelt-Vanderbilt sites, and he purchased, for $100, the original plans for the Mansion from McKim, Mead, and White. Mrs. Van Alen, now Mrs. Louis Bruguiere, was interviewed extensively beginning in 1948. In 1950, Supt. Palmer commissioned Claire K. Feins, then a graduate student at Columbia, to write a report on Dr. Hosack at Hyde Park.[78] Feins' report has been an important source for Chapter II, The Hosack Ownership, in this report.

In May 1951, when Charles W. Snell became historian for the Roosevelt-Vanderbilt National Historic Sites, he also devoted most of his time to the Roosevelt site. He directed the projects of two research aides, who collected information primarily about the Vanderbilt Mansion and its contents. In June 1953, Snell began the first serious research on the Vanderbilt site since Melvin Weig's work in the autumn of 1940. For the time being, research on the Roosevelt Site was suspended. There was a strong interest in finding out more about the site during the Vanderbilt's ownership. Since Mrs. Van Alen had destroyed all of Frederick W. Vanderbilt's personal papers before donating the property to the government, other sources had to be sought. It was decided to search the Poughkeepsie Sunday Courier for the years 1892-1924, and 30 microfilm rolls were purchased. These yielded impressive results, and the site purchased 22 additional rolls for 1924 to 1938. Snell completed reading the 52 rolls of microfilm and preparing 1,000 research cards in 703 person-hours.[79]

Snell also interviewed additional Vanderbilt employees and wrote "A Preliminary Report on the Frederick W. Vanderbilts of Hyde Park, New York" (April 1, 1954, 89 pages), based in large part on his research in the Poughkeepsie Sunday Courier. This information was incorporated into the tours given by the interpretive staff. In the course of additional research, Snell "discovered" the

Figure 140. Vanderbilt Estate at Hyde Park looking northeast, shows lower meadows with scrubby growth, manicured Great Circle North Lawn and South Lawn, farm lands with subdivision road installed. Aerial Photograph by Wright Flying Service, April 28, circa 1950s. VMNHS, no. V-70.
Figure 141. Hyde Park looking southeast, a distant view of Vanderbilt estate and surrounds. Aerial Photograph by Wright Flying Service, April 28, circa 1950s. VMNHS, no. V-71.

64 sets of original plans of buildings, grounds, and gardens donated by Herbert Shears in 1940 that had been misfiled since then in the Mansion. He also interviewed John B. Clermont on October 13, 1954 and obtained 29 photographs from him, dated 1895-1899.[80]

In addition, Snell wrote the final draft of the typescript for the "Vanderbilt Mansion Historical Handbook" dated February 3, 1955, 100 pages, a fully documented study, and a report on "The Early History of 'Hyde Park' Estate (Vanderbilt Mansion National Historic Site), 1705 to 1895" (February 17, 1955), typescript, 76 pages. The latter report incorporated earlier work done by Melvin Weig and Claire Feins, with additions by Snell himself. In 1954, additional rolls of microfilm of other local papers were purchased, and tour leaders assigned to read them. Snell estimated that between December 1, 1941 and November 1, 1955, National Park Service Historians had been able to devote only 1068 person-hours to the Vanderbilt site. This approximately half-year of work represents Snell's time from 1953 to 1955, about two-thirds of which was spent reading the Poughkeepsie Sunday Courier. It does not include Claire Feins' research, which was done on a consultant basis (fee: $100) and which also incorporated at least a year of her previous work on Hosack. This is an astonishing amount of research achieved in a surprisingly short time.[81]

CONCLUSION

In its first 15 years as a National Historic Site, much was accomplished at the Vanderbilt property. The priority given to the preservation of lawns, trees and meadows was undoubtedly wise, although funds were not always available to accomplish the projected goals. Roosevelt's tree replacement policy was not re-evaluated but seems to have been tacitly ignored after 1945. Important historic structures, such as the greenhouses and the boathouse, were allowed to deteriorate and were then removed. After 1943, maintenance essentially ceased in the formal garden, and it rapidly became overgrown with brush.

On July 1, 1955, Supt. George A. Palmer left the Roosevelt-Vanderbilt sites, and Charles Snell took over as Acting Superintendent until the new Superintendent, James B. Myers, arrived on September 1, 1955. Snell, as Acting Superintendent, prepared the MISSION 66 Prospectus for the Vanderbilt site. His eight recommendations included expanding the parking lot by the Pavilion that had been built by CCC labor in 1941, hiring a junior historian for the Vanderbilt site, and using the Pavilion as a visitor and interpretive center. He also recommended, under the heading "Preservation of the Vanderbilt Scene," that a special project be instituted whereby ten men in a two-month special project would remove the brush and trees that had grown up between 1943 and 1955 in the gardens and lower meadows.[82] Two undated aerial photographs by the Wright Flying Service of Pine Plains Airport show the estate looking east from over the river. (Figures 138, 139) These views were taken on April 28 in the early spring some time between 1941 and 1950, a good deal can be seen of the roads, the trees and the underlying topography. Of the two views, Figure 138 is by far the clearest, but Figure 139 shows the northern end of the estate and also the land on the eastern side of the Albany Post Road, where an oval drive appears. Although there were as yet no houses built, the oval is probably Circle Drive.

CHAPTER VI: END NOTES

1. Charles B. Hosmer, Jr., Preservation Comes of Age: From Williamsburg to the National Trust. 1926-1949 (Charlottesville, VA: The University Press of Virginia, 1981), Volume I, 676-680.

2. New York Herald Tribune, February 6, 1940. Clipping, VMNHS.

3. Franklin D. Roosevelt to Mrs. James Van Alen, September 30, 1939 and Franklin D. Roosevelt to H. C. Shears, September 30, 1939, in Elliott Roosevelt, ed., F.D.R.: His Personal Letters, 1928-1945 (New York: Duell, Sloan and Pearce, 1950), Vol. II, 927-929. See also Snell, "Administrative History," 1-2.

4. F. J. Cook and Ronalds to Cammerer, October 24, 1939, quoted in Hosmer, Preservation Comes of Age, Volume I, 676-677. Hosmer cites the Records of the National Park Service in the National Park Service. I have been unable to find copies of these documents or of the letters to Mrs. Van Alen and Shears in the Roosevelt Library. See Snell, "Administrative History," 3A-3B. In November 1991, Snell kindly provided Landscapes and Cynthia Zaitzevsky, through Nora J. Mitchell, National Park Service North Atlantic Region, with copies of pages 3A-D, 3F-H of his "Administrative History," as well as memos from the Superintendent, Roosevelt-Vanderbilt NHS to Regional Director, Region Five, July 11, 1956 and August 6, 1956. [Both memos were drafted by Snell and signed by Myers.] Snell also made copies of the letters cited by Hosmer, which are in the VMNHS files. The letters are probably also in central National Park Service files.

Although the Hosmer book is an easily available source for the history of the National Park Service's acquisition of the Vanderbilt site and also places this case study within the broad context of American historic preservation, the Snell "Administrative History," is cited as well in this and some of the following notes. Snell's report was written more than 25 years before the Hosmer book; it is also more detailed and [like all of Snell's work] is an outstanding example of an historical study by a National Park Service staff person. On July 6, 1956, Superintendent Ronalds and Chief Forester L. J. Cook provided Snell with photostatic copies of the Roosevelt correspondence relating to the site. Typed transcripts of the letters made by Snell are in the VMNHS files.

5. Harold L. Ickes, The Secret Diary of Harold L. Ickes. Vol. III: The Lowering Clouds, 1939-1941 (New York: Simon and Schuster, 1954), 29.

6. Hosmer, Preservation Comes of Age, Vol. I, 677. Hosmer again cites the National Archives for this note, which is dated November 9, 1939. See also Snell, "Administrative History," 3C.

7. Ibid.; See also Snell, "Administrative History," 3C and 3D.

8. Franklin D. Roosevelt to Daisy Van Alen, November 17, 1939, in F.D.R.: His Personal Letters, Vol. II, 957. See also Snell, "Administrative History," 3.

9. Ibid.; also quoted in Snell, "Administrative History," 3.

10. Hosmer, Preservation, Vol. I, 678. Cites Ickes to William G. Murphy, November 28, 1939, Records of National Park Service, National Archives.

11. Franklin D. Roosevelt, Memorandum for the Secretary of the Interior, May 3, 1940, in F.D.R.: His Personal Letters, Vol. II, 1022. The delay in the designation was due to the discovery of three slight errors in the description of the boundaries in the original deed. A new deed had to be executed. See Snell, "Administrative History," 7.

12. Ibid.; See also Snell, "Administrative History," 11.

13. Roosevelt to Ickes, May 13, 1940, cited in Hosmer, Preservation, Vol. I, 678.

14. Ibid.

15. Ibid., 679; See also Snell, "Administrative History," 12.

16. Quoted in Hosmer, Preservation, Vol. I, 679. Hosmer cites a personal interview with Weig.

17. Ibid. Weig also took at least a few photographs for this project. See VMNHS photograph files, "View of Hudson River from north Drive looking northwest," no. V-238, August 1940, from Weig Kodachrome.

18. The Eagle-News, August 11, 1940. Clipping, VMNHS. See also Snell, "Administrative History," 30.

19. "Citizens of High and Low Estate Flock to Federal Park." Undated (ca. August 1940) newspaper clipping at VMNHS.

20. Newspaper Clipping, April 19, 1942. VMNHS. See also Snell, "Administrative History," 11, 28, 30, and 31. Some dates in the newspaper article are wrong.

21. Charles W. Snell, "An Administrative History of the Vanderbilt Mansion National Historic Site, Hyde Park, New York, 1939-1955," June 9, 1956. VMNHS, 13. Cites First Assistant Secretary Burlew to Acting Director Demeray, July 2, 1940.

22. Snell, "Administrative History," 14-16. Cites Acting Regional Director H. K. Roberts to Director, July 26, 1940.

23. Franklin D. Roosevelt to Mr. Burlew, August 12, 1940. Quoted in Edgar B. Nixon, ed., Franklin D. Roosevelt and Conservation, 1911-1945 (General Services Administration, National Archives and Records Service, 1957), Volume II, 460-461.

24. Snell, "Administrative History," 29. Cites Mr. Burlew to President Roosevelt, September 12, 1940.

25. Peter Del Tredici of the Arnold Arboretum has suggested to me that Roosevelt might have been influenced by the writings of Gifford Pinchot, who followed European models of forestry. [Personal interview, Peter Del Tredici, September 18, 1991.] Roosevelt's interest in forestry stemmed from his visits to Europe, especially to Germany and the Black Forest, with his father. See "Franklin D. Roosevelt and Hyde Park, Personal Recollections of Eleanor Roosevelt," (Hyde Park, NY: Hyde Park Historical Association, nd), 8. See also Charles W. Snell, "Franklin D. Roosevelt and Forestry at Hyde Park, New York, 1911-1932" (NPS typescript, May 20, 1955, 81 pages), 1-2.

26. Snell, "Administrative History," 18. Cites Regional Supervisor of Historic Sites R. E. Appleton's "Report on visit to Vanderbilt Mansion NHS," July 18, 1940.

27. Ibid., 14-18.

28. Ibid., 22-23. Cites Walter A. J. Ewald, "Memorandum for Regional Landscape Architect: Job Status Report and Recommendations for Estate Improvement, Vanderbilt Mansion NHS, Hyde Park, NY," September 25, 1940.

29. Ibid., 23.

30. Ibid., 24.

31. Ibid., 24-25.

32. Ibid., 27.

33. Ibid., 27. Cites Acting Regional Director Fred T. Johnson to the Director, July 18, 1940.

34. Ibid., 28. Cites Burlew to President Roosevelt, August 3, 1940.

35. Ibid., 29. Cites Burlew to President Roosevelt, September 30, 1940.

36. Ibid., 33. Cites Supt. Cooper's Monthly Narrative Report for September 1940, dated October 10, 1940.

37. Ibid., 71

38. Ibid., 72-73. The history in the 1941 Master Plan was limited to the period 1700-1894 not only to please President Roosevelt but also in deference to Mrs. Van Alen's wish that the public not be informed about her uncle's life at Hyde Park, 1895-1938. She did not drop these objections until 1955, when she read a copy of Snell's manuscript for the proposed Vanderbilt Mansion NHS Historical Handbook. [Charles W. Snell to Nora J. Mitchell, November 13, 1991, forwarded to Landscapes and Cynthia Zaitzevsky and then deposited at VMNHS.]

39. Ibid., 51-54.

40.Ibid., 52.

41. Ibid. Cites Cecil E. Halperin to Supt. Cooper, May 28, 1941.

42. Ibid., 53.

43. Ibid., 54. Cites Supt. Cooper to Regional Director, January 23, 1942.

44. Ibid., 54.

45. Ibid., 54-56. Quote from Supt. Cooper's Monthly narrative for November 1940.

46. Ibid., 56-57. Cites Supt. Cooper to Regional Director, July 13, 1941.

47. Ibid., 57-59.

48. Ibid., 59. Cites Coordinating Supt. Ronalds to Acting Regional Director Fred Johnston, September 16, 1940. For the tennis court, see also "Documentation of Historical Base Map, Vanderbilt Mansion National Historic Site, Drawing no. NHS-VM-2004 Revised" prepared by Charles W. Snell, assisted by Historians Edwin C. Dineen and Mary B. Weatherwax (NPS typescript, 36 pages, February 8, 1957), 20, citing memorandum of George A. Palmer, Acting Superintendent, Roosevelt-Vanderbilt NHS, to Regional Director, Region One, August 31, 1951.

49. Ibid., 25. Cites Walter A. J. Ewald, "Memorandum ...," September 25, 1940.

50. Ibid., 66. Snell learned of the existence of Mr. Clermont, when NPS Guard James Traudt informed Snell of a visit by Clermont to the site in September 1954. See Charles W. Snell, Narrative Report for September 1954; October 1, 1954, 2, VMNHS.

51. Ibid., 66-68

52. Ibid., 68.

53. Ibid., 94. Cites Superintendent Cooper to Director, April 15, 1942.

54. Ibid., 94-95.

55. Ibid., 95-98.

56. Ibid., 83-93. Snell goes into the whole matter of appropriations very thoroughly in these pages.

57. Hosmer, Preservation, Vol. II, 724-725. For Snell's positive evaluation of Mrs. Cooper, see Charles W. Snell to Nora J. Mitchell, November 13, 1991, 7-8, VMNHS.

58. Snell, "Administrative History," 100.

59. Ibid., 101.

60. Ibid., 102-108. VMNHS photo., V-404, dated 1953, appears to show the site of the boathouse after demolition.

61. Ibid., 108.

62. Ibid., 109. Cites Regional Director Thomas J. Allen to the Director, December 13, 1945.

63. Ibid., 110. Cites Director Newton B. Drury to Regional Director Thomas Allen, December 20, 1945.

64. Ibid., 110-111. Snell also mentions two lectures given in 1947 by the Rev. John Brett Langstaff, author of Doctor Bard of Hyde Park (pub. 1942), who wanted to restore Samuel Bard's garden. Langstaff, whose research was in most respects impeccable, seems to have been under the mistaken impression that the Bard and Vanderbilt gardens were in the same location and that something remained of the former.

65. Ibid., 111. Cites Superintendent Palmer to Regional Director, December 7, 1951.

66. Ibid. Cites Director to Regional Director, January 22, 1952.

67. Ibid., 112. Cites Supt. Palmer to Regional Director, October 21, 1953.

68. Ibid.

69. Ibid., 112-113. Cites Soil Conservationist O. B. Taylor, November 8, 1948. Item 5 in this report was left out by Snell.

70. Ibid., 113-114.

71. Ibid., 114.

72. Ibid., 115. Cites Supt. Palmer to Regional Director, June 12, 1946.

73. Ibid., Cites Mr. Arnold to Regional Director, July 9, 1946. "In. d.b.h." stands for inches in diameter at breast height.

74. Ibid., 115-117. Cites Supt. Palmer's Monthly Narratives for the appropriate months of these years. Although the Tree Crew, according to Snell, did not visit the site in 1954 and 1955, it returned on a regular basis after that until the early 1970s. See Note 7 to Chapter VII.

75. Ibid., 117. Again cites Supt. Palmer's monthly narratives, and for hurricanes Connie and Diane, cites Acting Supt. Snell's monthly narrative for August 1955.

76. Ibid., 143-144.

77. Ibid., 118-119.

78. Ibid., 119-120.

79. Ibid., 120-123. Snell describes using a microfilm reader of "ancient vintage," which necessitated using a magnifying glass as well. See also Charles W. Snell to Nora J. Mitchell, November 13, 1991, 4, VMNHS. The most detailed accounts of Snell's interpretive and research activities as historian at the Roosevelt and Vanderbilt Sites is found in his "Historian's Narrative Monthly Reports (Report 8 m2)," beginning with that for June 1953 and continuing through August 18, 1957, VMNHS.

80. Ibid., 123-124. Before departing for Harper's Ferry NM, WV on August 19, 1957, Snell also completed the "Administrative History" cited throughout this chapter, the "Documentation . . . Base Map," cited in

Note 48 of this chapter, and "Vanderbilt Mansion National Historic Site, Documentation of the Mansion Floor Plans" (NPS typescript, February 28, 1957, 24 pages), covering all four floors of the mansion.

81. Ibid., 124-126.

82. Ibid., 177-179.

VII: NATIONAL PARK SERVICE STEWARDSHIP (1956-1990)

PLANNING AND PHYSICAL CHANGES TO THE SITE, 1956-1970

In contrast to the years 1939-1955, when the period of acquisition is well documented and when Snell's "Administrative History" has assembled virtually every letter, memorandum and report in narrative form, there are, at present, many more gaps in the documentation for the past 35 years. This chapter will emphasize the photographic record, the evolution of the Master Plan, and such physical changes as have been documented through research findings.

An extensive photographic record was compiled at the Vanderbilt site after 1955. In 1956, a series of high quality views was taken by William Stickle, which are particularly useful because they record the site as it appeared at the close of the period covered in the previous chapter. [Stickle was the National Archives photographer for the Roosevelt Library. This series of photographs was taken to illustrate the Vanderbilt Mansion National Historic Site Historical Handbook No. 32, published in 1960.] The sets includes a view looking east from the entry drive near the Great Circle showing the drive, curb, trees, lawn and White Bridge in the distance (Figure 142), and a fine view of White Bridge from the bank of Crum Elbow Creek looking north (Figure 143). The 1956 series also includes several shots of the Lower Meadow looking southwest toward the Hudson River showing the brush growth described by Snell. There are two other undated photographs, which appear to be from this period and which are of sufficiently high quality that they might be part of the Stickle series: Figure 145, showing the lower meadow looking northwest, and Figure 146, a view of the south lawn looking toward the Mansion with the Ginkgo to the right. A portion of the Cridland foundation planting, with spruce clusters and taxus masses, which was installed in the late 1920s and removed in 1977, is visible in Figure 146.

Parking Lot

One recommendation made by Charles Snell in his MISSION 66 Prospectus was followed up on quite promptly. Late in 1958, bids were received for the construction of a 150-car parking lot. Figure 147 shows the parking lot under construction.[1]

Road and Bridge Repairs

In the early 1960s, major repair and reconstruction was done to the road and bridge system from White Bridge to the Lower Gate House. By 1961, it was evident that the White Bridge had suffered severe structural problems from water seeping into the concrete arch, a situation that was threatening the stability of the arch. The arch was waterproofed, the wing-walls supported with stone masonry, sub-surface drainage installed, and the exposed concrete repaired where needed. The road was also resurfaced over the bridge.[2]

In 1963, two major contracts totalling $36,330 were awarded, one for additional work on White Bridge. Joseph A. McCollum, Inc. of Mariton, New Jersey was chosen to repair the rails and balusters of the bridge. Louis Daniele, Inc. of Millbrook, New York was awarded the contract for reconstructing Crum Elbow Creek Road from the White Bridge to River Road and to the southern gate lodge. This project included a new base and drains, replacement of damaged curbing, and resurfacing.[3]

Figure 142. View looking east, Main Entrance Drive near the Great Circle showing drive, curb, trees, lawn and White Bridge. Photograph, 1956, by William Stickle. VMNHS, no. V-167.
Figure 143. White Bridge from bank of Crum Elbow Creek looking north, note the water level change at spillway under the bridge. Photograph, 1956, by William Stickle. VMNHS, no. V-168.

Figure 144. View of Lower Meadow from south front of Mansion looking southwest, note shrubby growth and young trees in formerly open areas. Photograph, 1956, by William Stickle. VMNHS, no. V-190.
Figure 145. Winter view of Lower Meadow looking northwest from north front of Pavilion, note the open view to the railroad and river at the river edge. Photograph, n.d. VMNHS, no. 1013.

Figure 146. South Lawn view of Gingko and Mansion note low mass of shrub planting to the left, trees obscuring south Mansion facade and partial view of foundation planting. Photograph, n.d. VMNHS, no. V-7.
Figure 147. Large parking lot on North Lawn under construction, view looking south. Photograph, 1959. VMNHS, no. V-782.

In 1964, Bard Lane was improved and the Bard Rock area upgraded and opened to the public. The Sexton Boat House had been removed more than 10 years earlier, and all that remained was a boat hook, a ring attached to Bard Rock and what appears to be a trace of the Boat House foundations. A 25-car parking lot was built as was a area of lawn with rustic benches. This proved very popular for passive recreation. [Fishing and swimming were forbidden.] Also opened to pedestrians but not to automobiles was the woodland drive running parallel to the railroad tracks. At the same time, the Coach House, with three antique cars and a carriage owned by the Vanderbilts, was opened to the public.[4]

The 1966 Master Plan

In February 1966, the Vanderbilt Mansion National Historic Site Master Plan, begun in 1940 but somewhat truncated by the advent of World War II and amended in 1951-1952 and again in 1957, was completely updated and expanded. In 1957, additions were made to the Master Plan Development Outline that included detailed documentation of the Historical Base Map. The last four sections of this dealt with the grounds: the Formal Garden (referred to in the plan as the Italian Gardens); Gates, Walls, and Fences; Roads and Walks; and Trees and Meadows.[5] The 1966 Master Plan did not have a separate narrative in report form, but there was a substantial amount of text on the sheets themselves. Considerable attention was given to landscape matters, especially vegetative cover, the preservation of vistas, and the future of the formal garden.

The sheet that dealt with historical features had a useful summary statement of the changes that had been made by the NPS over its 26-year ownership:

> Certain changes in the grounds and structures have occurred since 1940, when the area came under the administration of the National Park Service:
>
> Removal of structures was carried out for various reasons, mostly related to their structural condition and to the expense of maintenance.
>
> The tennis courts (sic) have been removed.
>
> Certain meadowlands have been lost to second growth forest.
>
> Vistas, historically maintained from the estate, have since 1938 been obscured by the growth of trees.[6]

The Master Plan recommended that structures removed in the past not be replaced, but that all existing structures be preserved. It also recommended that the open meadows be restored to their former extent and that historic vistas should be opened again.

In the 1966 edition of the Master Plan, the 1941 Tree Replacement Plan was directly addressed. A statement was made that the plan was not followed, although we have found that it was followed, at least to a limited extent, through 1945. Interestingly, the 1966 Master Plan did not criticize the 1941 policy on either horticultural or practical grounds and instead recommended that it be followed more vigorously:

> Specimen trees and shrubs were an important aspect of the estate both before and during Mr. Vanderbilt's ownership. Over 100 of these large trees and numerous shrubs have died

since 1938 and have not been replaced. A tree replacement plan was prepared in 1941 to provide a replacement for each specimen tree at least twenty-five years before the estimated date removal would become necessary. This plan included only trees, and only those trees in the general vicinity of the Vanderbilt Mansion. This plan has not been implemented. The program is unsatisfactory.

Tree and shrub replacement should be implemented and brought up-to-date, following the policy set forth by President Roosevelt on August 11, 1940: "When it is estimated that an existing tree has an additional length of life of 25 years or less, another tree, preferably of the same variety, should be planted at once as close to the original tree as possible." This program will require updating the tree replacement plan and its extension to include all specimen trees and shrubs within Site boundaries. It will also require programming of funds to purchase and plant nursery stock.[7]

In 1966, the stone walls and boundary fences on the estate were in need of repair as were the three dams on Crum Elbow Creek. These were all to be repaired, and it was also recommended that the waterways be cleaned of sediment and debris and returned to their historic appearance.

More extensive management of vegetation was advised. By 1966, the white pines along the Albany Post Road that had been planted by Vanderbilt ca. 1906 had grown too high to serve their original screening purpose. It was recommended that an understory of white pine be planted and some of the existing older trees removed.

Beyond the removal of the greenhouses, very little seemed to have been done in the formal garden since it was closed in 1943. The problem of brush and weeds emphasized by Snell had worsened. (Figures 144 and 148) The Master Plan recommended the institution of a program "preparatory to the eventual restoration and perpetuation of the gardens" that could be phased and funded over a period of years. The following priorities were outlined:

> First priority should be given to emergency stabilization, or removal, of those garden structures in danger of imminent collapse; e.g., pergola piers, sections of brick wall which lean or bulge, and decorative cast concrete urns with unstable bases.
>
> Two pools presently exist within the gardens which should receive immediate attention. They represent a hazard to visitors in their present state and should be covered or fenced to keep visitors away. The cover, if done, should consist of sections large enough to prevent removal. These emergency measures can be accomplished by park maintenance personnel with a minimum of expenditure.[8]

Before any but emergency stabilization measures were taken, it was recommended that a thorough investigation be done to determine the most efficient and economical means of accomplishing the following goals, which included eventual restoration of the planting beds:

> 1. Permanent stabilization and reconstruction of pergolas, walls and piers which are in poor condition should follow. Wooden beams supported by these piers should then be replaced.
>
> 2. Repairing, repointing and refacing of those structures still in good condition.

3. Restoration of all gravel walks and outlining all planting beds to reveal the configuration of the gardens. The original gravel walkways are still present beneath the grass.

4. Consideration should be given to methods for the eventual restoration of the reflective pools. From a practical standpoint, it might be decided that shallow pools would serve as well, yet present little hazard to visitors.

5. Gradual replanting - with the existing structures restored to good condition, a point will be reached where it should be possible to acquire assistance toward this end from organizations such as the American Society of Landscape Architects, and garden clubs. Contact with these organizations should be initiated.

Once walls and other structures are restored, routine maintenance will be required to keep them in repair. Walks will also require routine maintenance. Maintenance requirements will again increase as planting progresses, but assistance can be expected on this aspect from cooperating associations.[9]

In response to the many issues of historical authenticity raised by the Master Plan, the first of a series of requests for a study of the historic landscape was put forward in 1965 and approved in March 1966. To the best of our knowledge, nothing came of this. A similar request was made to study the formal garden and their structures, but no such study seems to have been undertaken.[10]

Requests were also made and presumably approved for clearing the vistas and restoring the meadows at the site.[11] Figure 148 was probably taken in conjunction with the latter project; it was taken in 1968 and is titled "Looking across Lower Meadows to show much needed maintenance." Figure 149 is an undated photograph, probably also taken in the late 1960s, which shows the vista from the lower part of Crum Elbow Creek Road northeast through the opening in the trees towards the Mansion. The point of view is exactly the same as in Figure 130, taken in December 1940.

Research was also requested for the three dams on Crum Elbow Creek. Although listed on the "Historical Research Study Proposal" forms, requests were also made in 1969 for restoration and rehabilitation projects in addition to the meadows and vistas: grounds restoration, rehabilitation of garden circle trail, and the replanting of the formal garden.[12] The "garden circle trail" was not further identified or described.

PLANNING AND PHYSICAL CHANGES TO THE SITE, 1971-1991

In the early 1970s, extensive photography was done at the Vanderbilt site, most of it by Fred Van Tassell. In 1972, all of the specimen trees were photographed, both with and without leaves, and the images mounted on index cards. A sample pair is illustrated here in Figures 150 and 151, which show Tree No. 119, a swamp white oak at the east end of the Great Circle, in April and August. Van Tassel also photographed the meadow areas, as shown in Figure 152, a 1972 view labelled "Leech Field by Lower Road."

Figure 148. "Looking Across Lower Meadows to Show Much Needed Maintenance." Photograph by W. J. Mulligan, March 1968. VMNHS, no. V-1117.
Figure 149. View north from Landing Drive along Crum Elbow Creek toward Mansion showing sinuous forest edges and vista. Photography n.d. VMNHS, no. V-1113.

Early 1970s Garden Wall Repairs

In the early 1970s work began on the walls of the Formal Garden. Over a two year period the walls around the North Pergola were repaired. A mason, named Dominick Castagna, from the NPS Headquarters worked in the summer months with VMNHS staff assisting to restore brick walls. They used the old bricks and renovated the two wall sections to the east of the pergola and two to the west. Figure 153, shows the walls as the reconstruction begins. This project moved ahead based on the continued deterioration of these features and the 1966 Master Plan recommendation to repair, repoint, and reface these garden structures.

1973 Archaeological Survey

In August 1973, Dick Ping Hsu, now North Atlantic Regional Archaeologist for the National Park Service, performed an archaeological survey of both the Roosevelt and Vanderbilt sites. Hsu's brief report identified destroyed features of which some trace remained, either above or just below the surface of the ground. Listed are a structure and brick lattice fence northeast of the Mansion that appear on photographs V-323 and V-328 [Not shown in this report]. In the opinion of the archaeologist, this probably dated from the Langdon era and was most likely taken down sometime in the late 1890s, since it appears in some of the construction photographs of the Mansion.[13]

Several of Hsu's observations concerned the Sexton Tract. Here, he located the line of the drive to the Sexton house on a ridge in the ground but could not find the circular drive that surrounded it. [Both can be seen in good aerial photographs taken in early spring.] The archaeologist was able to identify the rise in the ground where the house was situated but could find no evidence of the foundation. [According to Hsu, the cellar and foundation of the Sexton House might have been completely removed but traces could still remain in the soil layers under the surface.] In 1973, the foundation of the Sexton Coachman's Cottage (20 feet X 25 feet) was still visible at the northeast corner of the site just south of Bard Lane. Similarly, Hsu also discovered broken bricks, glass and ceramics from the Sexton Superintendent's Cottage just inside the north property line at the juncture of Bard Lane and the road paralleling the railroad. 200 feet west of this was the Vegetable Gardener's Cottage, of which the cellar foundation and steps remained. These are still visible today along with some plantings.

Hsu also found some late 19th-century artifacts at the site of the Sexton Boat Captain's Cottage east of the path to Bard Rock. He commented on the difference between a new section of wall at the Sexton estate [presumably the wall along Route 9] and the older portions, but, to the best of our knowledge, both were built by Vanderbilt although at different times. [Hsu's accompanying map could clarify the exact location of some of these features.] Hsu also pointed out two trash dumps that could yield artifacts.[14] Hsu found no evidence of any prehistoric sites at the Vanderbilt estate but recommended future archaeological work near the Bard Rock area and the dump.[15]

Landscape Management and Preservation, 1973

Very limited work had been carried out in the Formal Garden since it was closed down in 1943. In 1973, Horticulturist Ronald Galente supervised the delineation of approximately one-third of the planting beds and walks by the YCC, a summer youth employment program. The next year

the Rose Garden beds were also delineated by edging and turning the soil, but they were not planted. This change is vividly shown in two photographs of the Rose Garden taken by Van Tassell in the early 1970s. A collection of early 1970s views shows the deteriorated state of the garden just prior to the undertaking of several projects. Figure 154 shows the terrace garden in 1970, in which no trace of the flower beds can be seen. There is some a barrier around the fountain, but the brushy overgrowth described by Snell and others has been removed. In Figure 155, an aerial photograph of the same garden photographed in 1976, shows a repaired fountain and the outlines of the flower beds and paths are delineated as recommended in the 1966 Master Plan. Also in 1973, cleanup of the Cherry Walk area was performed under contract.[16] This project apparently did not involve new planting. Figure 156 shows the Italian Garden prior to renovations. The bed outlines are missing, grass has overtaken the walks, but the Cridland retaining walls and the remaining portions of the Pergola and Pool are evident.

In the same year, twelve new planters for White Bridge were cast in a mould made from the one surviving original and were installed on the bridge and planted with flowering herbaceous plants. Live flowers were also placed in the original planters on the west portico of the Mansion. Bay trees in pots were put on each side of the main entrance to the Mansion as had been the practice during the Vanderbilt era.[17] The roof of the rustic stone Power House was also repaired and recovered with slate. Figure 157 shows the Power House in 1975, after this work was done.[18]

In May 1973, National Park Service Chief Historical Architect Hugh C. Miller from the Washington office visited the Vanderbilt site and commented:

> The mansion has been greatly enhanced from the somewhat seedy appearance when I was last there in the early 1960s. The present management and staff are very knowledgeable, aware of their problems, and seem to be approaching solutions with utmost concern for the intangible qualities of the resource.[19]

He also noted the roof replacement at the Power House and added that the Coach House roof needed repair. According to Miller, there was a program for maintaining the garden structures, but "Mr. McTernan is having difficulty in obtaining bricks of similar color and texture." Concerning the grounds, Miller wrote that he had discussed the possibilities for interpretation and enhancing the resources of the gardens at the Vanderbilt estate, saying: "The Park Management recognizes the quality of the resources and is concerned at this time with preserving the basic qualities--a limitation of funds and staff for landscape maintenance."[20]

The 1976 Master Plan

In January 1976, a team from the Denver Service Center of the National Park Service with outside consultants prepared an updated Master Plan, which was titled "Final Master Plan." This document, which is very different from any of its predecessors, is primarily a broad management program with little in the way of specific recommendations for the landscape. Among the landscape-related items listed were: "the selective topping and removal of trees to maintain vistas; conscious balancing of open meadows, lawns, specimen trees, and shrubs; removal of dead trees and brush; and cleaning of ponds and waterfalls . . ."[21] It was also recommended that an understory of pines be planted along the Albany Post Road.

Figure 153. Brick wall and North Pergola pier repair in progress in Formal Gardens. Photograph by Don McTernan, July 1975. VMNHS, no. V-2839.
Figure 154. View of Rose Garden from steps showing deterioration of foreground brick work, invasive plants in garden and loss of garden circulation and beds. Photograph by G.S. Chambers, 1964. VMNHS, no. V-935.

Figure 155. Italian Garden view to south from North Pergola steps, shows remaining Cridland stone walls, empty Pool and vine covered Pergola, and other built elements, but no remaining plantings or garden beds. Photograph by Fred Van Tassell, 1970. VMNHS, no. V-1307.
Figure 156. Aerial View of estate with Formal Gardens in foreground, shows repaired brick work, replaced central walk in Italian Garden, replaced walks in Rose Garden and lack of beds on upper terraces. Photograph by Reichert, September 5, 1976. VMNHS, no. V-71592D.

The report continued:

> The formal gardens cannot be restored to their early 20th century magnificence, but a partial effort can be made. Rehabilitation of gravel paths, walls, and piers could establish the basic outlines. Next could come the identification of more detailed features by use of ground cover or grass patterns. Other low-maintenance features that act as focal points could be restored, such as arbors, trellises, pergolas, etc.
>
> Later stages could introduce a selected number of planting beds, to illustrate the types of plants used in the prime historic period.[22]

The use of volunteer assistance in this project was recommended. Although the roof of the Power House had been repaired a few years earlier, its complete restoration was a strong recommendation of this Master Plan. Restoration/rehabilitation of the Coach House was also advised. Finally, the period 1900-1917 was emphasized as "the focal point for all development, restoration, and interpretation."[23]

Removal of the Foundation Planting

In 1976, inquiries were made to experts in historic landscape architecture concerning the planting around the Vanderbilt Mansion. While motivated by a concern to be as historically accurate as possible, this investigation resulted in the removal of a feature that was in itself historic: the foundation plantings designed by Robert Cridland in 1923. The correspondence reveals that their was an incomplete understanding of the landscape designs carried out for the Vanderbilts.

Donald H. McTernan, then Chief Curator of the Roosevelt-Vanderbilt National Historic Site, wrote to the Association for Preservation Technology Bulletin representative, John L. Stewart, Period Landscape Architect, of Ottawa, Canada, about these plantings which the site determined had become overgrown. Stewart's reply was published in the APT Bulletin. Accompanying the letter were two photographs: one showing the Mansion, ca. 1905, with only two small coniferous trees framing the entrance (Figure 158) and the other showing the Cridland planting overgrown in 1972 (Figure 159).[24] There are additional views at VMNHS that show the plantings in various forms from the 1920s to 1970s but these were not included. (Figure 160) While acknowledging that the foundation plantings were historic, Stewart's advice was to remove the overgrown plantings. The fact that the foundation plantings were designed by Cridland was not, apparently, known by the site or communicated to Stewart. In any case, the 1976 Master Plan had stipulated 1900-1917 as the period for restoration, a fact that was communicated to Stewart. While Stewart recommended that the shrubs be removed, he also advised that cuttings be taken for propagation, in the event of future replacement of the planting.

Denis P. Galvin, Acting Regional Director, next sought permission from the New York State Historic Preservation Officer to remove the plantings, quoting lengthy sections of Stewart's letter. A xerox of part of the 1901 Platt/Burley Survey was enclosed and was described as "the original 1901 design and planting scheme of Landscape Architect Charles A. Platt." Naturally, there were no foundation plantings on this survey, which was not a design but a survey showing existing trees dating from the Langdon and Hosack eras.[25] Permission was received and the shrubs removed but no propagation of the plants were made. There were several local press articles that covered this change.[26]

Figure 157. Cobblestone Power House on the banks of Crum Elbow Creek after repair work. Photograph by Fred Van Tassell, March 19, 1975. VMNHS, no. V-2781.
Figure 158. East Facade of Vanderbilt Mansion showing two conifers and marble ornaments. Photograph, circa 1905. VMNHS, no. V-2112.

Figure 159. East Facade of Vanderbilt Mansion showing Cridland foundation plantings in mature from. Photograph, circa 1940s. VMNHS, no. V-18.
Figure 160. East Facade of Vanderbilt Mansion showing Cridland foundation plantings overgrown and covering the lower portion of the windows. Photograph, 1972. VMNHS, no. V-1980.

Recent and Current Property Maintenance Activities and Staffing

VMNHS is managed by the a NPS crew that is dedicated to four properties, F.D. Roosevelt National Historic Site, Eleanor Roosevelt National Historic Site, Bellefield Mansion (NPS Headquarters) and VMNHS. All properties receive proportional attention. Henry Van Brookhoven, Chief of Maintenance, oversees two crews: Roads and Grounds; and Buildings and Utilities. Ronald Galente, Superintendent of Horticulture, oversees the Roads and Grounds crew. This crew includes varying skill levels of staff with seven full-time positions, one permanent part-time and four to six seasonal workers. This crew maintains the roads and grounds of all four properties. Both crews are supported by an extensive collection of equipment including a back hoe, a bucket truck, several dump trucks, tractors with tow behind mowers, a sprayer, an aerator and a stump grinder. Light equipment includes mowers, power trimmers, a self propelled aerator, and the like. This equipment is relatively new and well maintained.

VMNHS, with approximately 80% of the specimen trees and 65% of the managed turf, receives a proportionally higher level of tree and turf management. In recent years, some limited outside contracts for tree pruning of large specimens have augmented staff capabilities. However, budget constraints do not permit sufficient tree care, and frequently maintenance activity is in response to emergency conditions. For example, the Rose Garden paths were seeded over with grass by the staff in 1977-78. This was done in an effort to reduce the maintenance for this portion of the Formal Gardens. Staffing is not sufficient to address the range of needed activities. It is estimated that a minimum of doubling the crew size would begin to address the level of deferred maintenance on the properties.

Formal Garden Rehabilitation

A set of plans and axonometric views were also produced in 1981 for the Formal Gardens by John Robbins, of the North Atlantic NPS office. The plans depict the structures of the historic periods starting from 1897 to current. The plan called "Gardens of Frederick W. Vanderbilt, Hyde Park-on-Hudson, New York, Restoration of Structures, Walls and Other Features," [Not shown in this report] shows the 1897 structures, greenhouses, enclosing wall, and steps for the Formal Gardens. The bed patterns were not shown nor were the paths. Figure 161, an axonometric of the current, 1981, Formal Gardens shows the Gardener's Cottage, Toolhouse, enclosing walls, interior walls, steps, pergolas, and pools. The bed patterns and path system are not shown.

By 1981, further work began on the Formal Gardens. Dominick Proce, project supervisor, supervised the contract with DWK Inc. to restore the masonry walls, drainage system, steps and pergola. The pool was resurfaced at this time but the pump and filtration system was installed through the efforts of the Frederick W. Vanderbilt Garden Association in 1990. New timber was used to rebuild the North Pergola following the 1922 Cridland plans and to rebuild the Pool Pergola according to the 1902-03 Greenleaf plans. New bricks were used in repairing the remaining wall sections. Many of the steps were reset to provide safe access through the garden. This project addressed several aspects of the recommendations of the 1966 and 1976 Master Plan for permanent stabilization of the pergolas, walls and piers, as well as restoration of the reflective pools. Remaining work included replanting of the gardens.

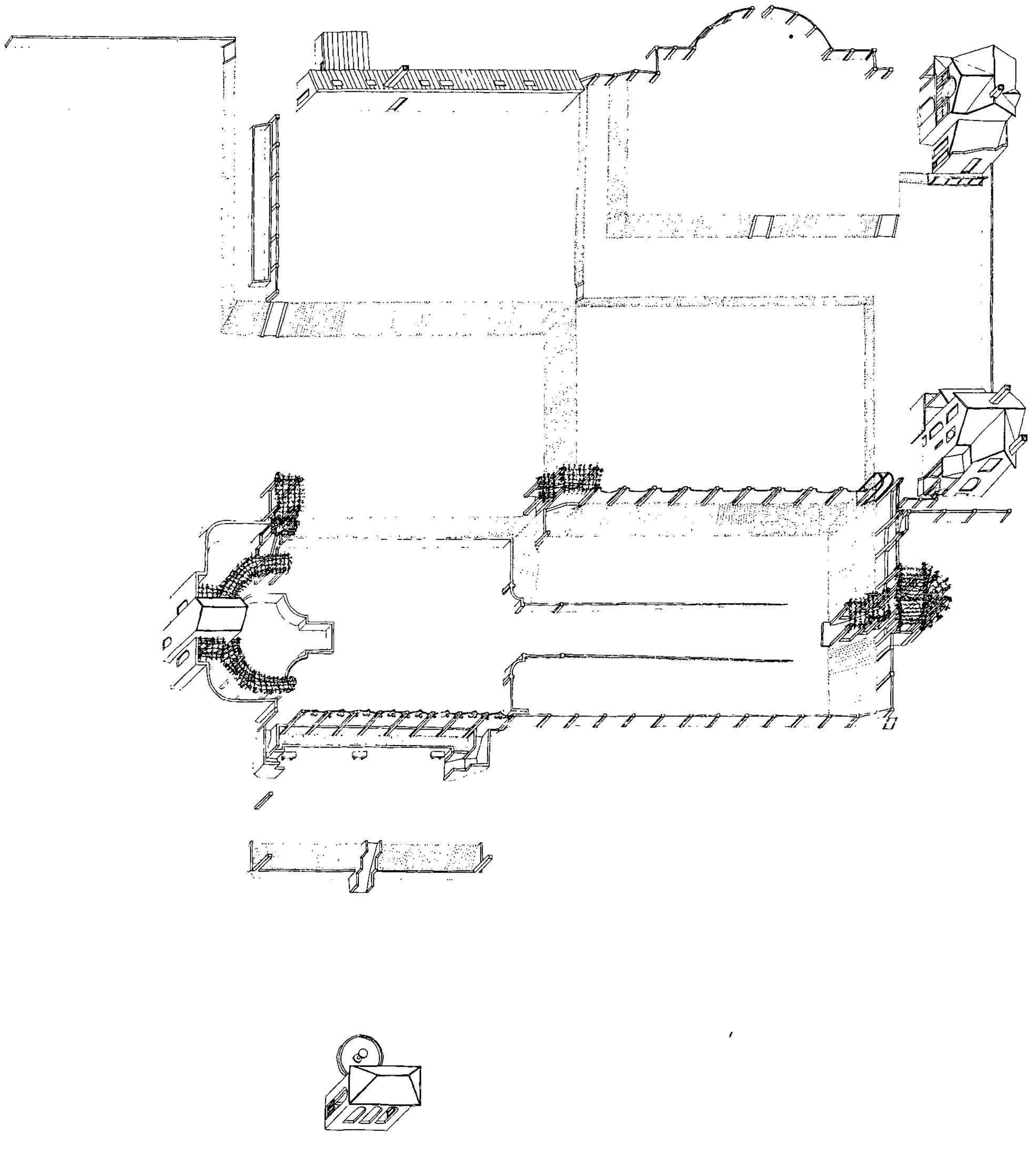


Figure 161. Axonometric of Formal Gardens showing repaired North Pergola, Pool Pergola and two pergolas at upper terrace steps. John Robbins, 1981. VMNHS.

The 1976 Master Plan had recommended that volunteer groups become involved with the formal garden. A few years later, such an organization was formed: The Frederick W. Vanderbilt Garden Association, Inc., headed by Martha Stuart. In an April 1984 newspaper article, Mrs. Stuart revealed that she had been hoping to bring back the Vanderbilt formal garden for at least 15 years.[27] This volunteer group raised funds for the needed work. Extensive replanting of perennials, annuals and roses was done by this group. The beds were laid out under NPS staff supervision. Currently tri-weekly sessions of the over 60 member group provide all the maintenance for these gardens. The general maintenance of the area during the growing season has been carried out totally by the volunteer group. Work starts in the early spring and continues through the fall. As a part of continuing work on the Formal Gardens, early in 1990 water and electric lines were laid and pool renovations continued.

The basis for the perennial garden plantings is Walter A.J. Ewald's May 1941 "Planting Guide for Perennial Borders" (Figures 132 and 133). Apparently, it was assumed that Ewald's plan recorded existing conditions in 1941. After a careful review, it appears that this was a new design and planting plan that included only a few plants that remained from the Vanderbilt garden (peonies and evergreen shrubs). Charles Snell noted that Ewald had carefully studied the Greenleaf, Meehan and Cridland plans. The extent of his reliance on these sources and his method of interpreting them have yet to be determined. Ewald's report, cited in Chapter VI, indicates that the garden plans were developed to be showy, but relatively easy to maintain with maintenance by CCC workers in mind. The Rose Garden is currently planted with 1,200 donated Jackson & Perkins roses. These roses do not reflect the cultivars planted in earlier eras. The annual garden beds on the third and fourth greenhouse terraces essentially replicate the geometric and arabesque designs of the Vanderbilt period. These reflect the designs seen in historic photographs and oral accounts. They are planted with showy flowering annuals for display.

Recent Research and Documentation

In April, 1988, the firm of Rieley and Associates, with Rudy J. Favretti and Reuben M. Rainey, completed a historic study of the formal garden area within the brick wall surround.[28] This report consists of a discussion of period garden styles during the various ownerships of the Vanderbilt estate and a general chronology of the garden drawings. The large collection of garden plans in the VMNHS archive were identified and copied onto mylar for this project. The report does not, however, resolve the issue of which plans were actually executed nor document existing conditions when the NPS took over in 1940.

In September 1990, the NPS contracted with the present team--LANDSCAPES of Westport, Connecticut: Patricia M. O'Donnell, ASLA, APA and Charles A. Birnbaum, ASLA, historic landscape architects; and Cynthia Zaitzevsky & Associates, Cynthia Zaitzevsky, Ph.D., historian, of Brookline, Massachusetts--to carry out a detailed Cultural Landscape Report covering the entire Vanderbilt property, to include all eras of its history, a record of existing conditions, landscape analysis, historic context, integrity of the remaining estate and historic significance.

CONCLUSION

Over the past fifty years, the NPS has accomplished many important projects and projected farsighted plans. Planning has been an ongoing process, incorporating new research and new approaches. A constant problem, from 1940 to the present, is staffing and budget limitations that have required a targeting of maintenance and stabilization activities to the most critical resources, while other significant resources receive less than adequate attention. Deferred maintenance, exacerbated over a period of years, has resulted in the loss or alteration of important elements of the Vanderbilt property: the formal garden plantings; the greenhouses; incremental losses to the specimen tree collection; the blurring of woodland edges by volunteer tree encroachment; and the other factors.

CHAPTER VII: END NOTES

1. "Parking Lot Planned at Vanderbilt Site," Poughkeepsie New Yorker, November 20, 1958, VMNHS, Clipping File.

2. "White Bridge at the Vanderbilt Mansion . . .," Poughkeepsie New Yorker, nd (Summer 1961), VMNHS Clipping File.

3. "$36,330 in Contracts Set For Work at Vanderbilt Site," Poughkeepsie Journal, nd (Summer 1963), VMNHS Clipping File.

4. "Vanderbilt Officials Find Success in Opening of River, Coach House Sections," Poughkeepsie Journal, October 24, 1964, VMNHS, Clipping File.

5. "Documentation of Historical Base Map, Master Plan Development Outline," Feb. 1957, VMNHS.

6."Vanderbilt Mansion National Historic Site. Master Plan," February 1966, VMNHS.

7.Ibid. The memories of John Bond, Chief Historian at FDRNHS from 1963 to 1966 seem to bear out the statement in the 1966 Master Plan that little tree replacement was done. According to Bond, the Eastern Tree Crew under Barney Kolb, described in Chapter VII, continued in operation until the early 1970s, but the main responsibility of the eight-person crew was to "get rid of damaged timber." What replanting was done seems to have been contracted out. Bond is trying to get us in touch with Joe Montclosky, a retired crew member. See Charles (Birnbaum) to The Record, August 27, 1991, re Eastern Tree Crew, VMNHS; cites telephone interview with John Bond.

8. Ibid.

9. Ibid.

10. "Historical Resource Study Proposal: Historical Landscaping of the F. W. Vanderbilt Estate," October 26, 1965; "Historical Resource Study Proposal: Vanderbilt Gardens and Related Structures," October 26, 1965; VMNHS.

11. "Historical Resource Study Proposal: Vista Clearing," February 28, 1969; "Historical Resource Study Proposal: Restore Historic Meadows," February 28, 1969, VMNHS.

12. Four Historical Resource Study Proposals: "Research for Upper, Lower and Middle Dams;" "Grounds Restoration;" "Rehabilitate Garden Circle Trail;" and "Planting Scheme in Formal Gardens," VMNHS.

13. Dick Ping Hsu, "Archaeological Survey of Roosevelt-Vanderbilt National Historic Sites," August 1973, 1, VMNHS.

14. Ibid., 2-3. The accompanying map has been located at VMNHS but was not available to us at the time of writing.

15. Ibid., 3.

16. Vanderbilt Mansion National Historic Site, "Annual Report," 1973, 3, VMNHS. The work supervised by Galente (delineation of planting beds and walks) was presumably supervised by the park staff and done by YCC.

17. Ibid.

18. Ibid.

19. Historical Architect Hugh C. Miller to Chief, Park Historic Architecture, May 7, 1973, concerning a trip to Roosevelt-Vanderbilt National Historic Sites and Saint-Gaudens National Historic Site, Saint-Gaudens National Historic Site Building Files.

20. Ibid.

21. "Final Master Plan, Vanderbilt Mansion National Historic Site," January 1976, 22, VMNHS.

22. Ibid.

23. Ibid. The choice of the years 1900-1917 as the period for the estate seems to reflect an assumption that the United States' entry into World War I affected Vanderbilt or his management of the property. The 17-month period between the U.S.' entry into World War I and the armistice is not likely to have impacted staffing at the Vanderbilt estate.

24. John L. Stewart to Donald H. McTernan, APT Bulletin, Vol. VIII, no. 3 (1976), 75-77.

25. Denis P. Galvin, Regional Director, to Mr. Frederick Rath, Deputy Commissioner for Historic Preservation, November 15, 1976, VMNHS.

26. "Park Told to Remove Shrubbery," Poughkeepsie Journal, November 19, 1976; "Vanderbilt Shrubs Removed," Hyde Park Townsman, March 9, 1977, VMNHS Clipping File.

27. "Martha Stuart hopes to Restore Vanderbilt Gardens," Poughkeepsie Journal, August 20, 1984, VMNHS Clipping File.

28. Rieley and Associates, Rudy J. Favretti and Reuben M. Rainey, "Vanderbilt Mansion National Historic Site Cultural Landscape Report," April 1988, VMNHS.

VIII: EXISTING CONDITIONS

The field survey process and findings, in text and plans, are fully detailed in this section. Current conditions on the property form the tangible basis for understanding the site and its history.

A series of twentieth century maps and aerial photographs contributed to the field work and the subsequent development of exhibits. Figure 162 is a 1990 aerial view that was used, along with several others, to accompany the investigation of existing conditions. These exhibits represent VMNHS at the overall property scale, the estate holdings and the core area. The initial project intent was to portray two detailed areas of the landscape at a scale of 1" = 20': the area around the Mansion, including foundation plantings and the Great Circle, and the area within the walls of the Formal Garden. Extensive field work clarified the characteristics of the Vanderbilt landscape and altered the approach to the detail areas. As a landscape sequence the following area, termed the Core Area, was found to be cohesive and important: from the Main Entrance drive, crossing White Bridge, proceeding along the serpentine drive, to the Great Circle and Mansion area, and around to the Pavilion. This area includes the South Lawn, the facades and lawn areas around the Mansion and the landscape surrounding the Pavilion. The broad open lawns of this landscape with trees spaced singly, in clusters, and in formal rows, are a character-defining feature that contributes to the entire property's historic significance. This core area also expresses the chronological layering of the property, and the vision of its historic designers and owners.

This core area, encompassing and extending beyond the originally intended two areas, was determined as the appropriate portion of the Vanderbilt Mansion landscape to examine at a detailed scale of 1" = 80'. This core area was documented at the beginning and end of the Vanderbilt period and after twenty-five years of NPS ownership. The source drawings for much of this area, with the exception of the Main Entrance Drive, included individual tree names and locations for three times in the 20th Century: 1901, 1940 and 1965 (see Source List.) Index cards accompanying the 1940 plan for two hundred and ninety trees were also utilized in documenting tree information, by location, size and common name.

Field work was conducted in the fall of 1990, and additions and revisions continued through the 1991-92. Circulation systems, structures and vegetation were recorded. Individual trees were field-identified, updating the 1940 and 1965 NPS tree surveys. The landscape composition of woodlands, shrub area, turf, meadow, etc. was defined through observation and examination of aerial photographs dating from 1935 to 1980.

The field survey of the 211 acre estate and, at a finer level of detail for the core area, are recorded on Exhibits 14, 15, 16 and 17, with a source list on Exhibit 18. Exhibits 16 and 17 are of the core area, full size at a scale of 1" = 80' (included here at 1" = 300',) and show the Main Entrance, White Bridge, Serpentine Drive, Formal Garden, Great Circle, Mansion, Pavilion and landscape surrounds. This area also contains the specimen tree collection that is a character-defining feature of the Vanderbilt Mansion National Historic Site landscape. Exhibit 14 shows the entire VMNHS property, with the former farm lands not included as part of the NPS property. Exhibit 15, reduced here to 1" = 750', portrays this portion of the property in detail, including circulation, topography, structures and vegetation.

Figure 162. Aerial View of Vanderbilt Mansion National Historic Site, 1990. Dutchess County Offices.

EXHIBIT 14: EXISTING VMNHS PROPERTY PLAN

Exhibit 14, Existing VMNHS Property Plan, is a companion to each of the property plans developed for the owner periods (see Appendix F: Source List). It portrays the area of the property now in NPS stewardship which no longer includes the farm lands on the east side of Route 9. During the Bard, Hosack, Langdon and Vanderbilt periods, the farm lands to the west of the Albany Post Road allowed the property to function as a self-sufficient complex. While these agricultural lands were not a part of the acreage that became the Vanderbilt Mansion National Historic Site, the entire estate portion is retained and can be fully interpreted.

The circulation system from the main entrance over White Bridge, along Crum Elbow Creek to the Hyde Park Landing, uphill to the Mansion and Great Circle, north along the overlook drive to the north exit and connecting with Bard Lane continues to reflect the Hosack-Parmentier organization. The exceptions to this 1831 dating are those added by Vanderbilt as previously discussed, the drive segment accessing the Subway removed by NPS, and the large parking lot added to the north lawn and the small parking area developed near Bard Rock.

Existing pedestrian circulation includes two walks from earlier eras, partial remains of walks from earlier eras, and more recent additions. The Bard era footpath along the ridge from the Formal Garden to the Hyde Park Landing drive remains. Near the Formal Garden the path alignment is blurred by overgrown shrubs. As this pedestrian walk continues northward it makes a few small loops around trees and shrubs and bypasses the former segment that drops down over the ridge. It then proceeds toward the Mansion where it meets the building's south steps, as it did during the Vanderbilt period. The path then connects to the drop off area of the drive in front of the Mansion. The path to the Pavilion is on a new alignment from the same main drop off area and leads to both entrances of the Pavilion. A existing path extending from the Power House to the Coach House was recently renovated. A portion of a Hosack-era walk remains which once connected the Mansion to the river's edge [possibly Euterpe Knoll]. Seven [bluestone] steps, approximately 36 inches wide, lead down the hill from the North Drive just north of the parking lot. The path is clearly visible for only about fifty feet. Modern sidewalks serve the NPS parking lot. The Hosack Parmentier footpath from White Bridge to the Great Circle remains. The woodland drive is used as a pedestrian way by some property visitors and it provides service access. A new path was developed providing access from the North Entrance Drive to Bard Lane. It passes through an evergreen grove, bypassing the major curve in Bard Lane.

The Formal Garden organization shown also reflects the Langdon and Vanderbilt framework. The interior garden plan is lacking all former greenhouse structures although the potting shed remains. Annual bedding gardens and the Italian garden and the Rose Garden have been planted by the Vanderbilt Garden Association in association with NPS staff. The elaborate pattern of garden beds is accessed by a series of axial pedestrian walks, turf areas and steps. The walks reflect the late Vanderbilt organization with some minor changes.

These exhibits follow the format and use the symbols presented in Chapter V for the 1897-1905 period and Chapter VII for the 1938 to 1941 period. The vegetation information is separated into several categories of woodlands, individual trees, lawn, meadow, shrubs and gardens. The vegetation categories are described in detail below.

VEGETATION CATEGORIES

Exhibits 5: Vanderbilt-Sexton Estates Composite (1897-1905), 10: Vanderbilt Estate Composite (1938-1941), and 15: Existing Estate Composite (1990-1991) each portray the landscape composition of the property at their specific time period. A detailed group of vegetation categories was developed to portray the complexity of the landscape. The vegetation of the Vanderbilt site can be readily divided into two categories: Woodlands--which have extensive tree canopy and Open Turf areas--which are lawn and meadow with free standing specimen trees. Categories under each of these headings are delineated as shown in the symbol keys on the exhibits. The landscape categories portrayed on the Estate Composite Plans for these three periods are as follows:

Woodlands

Deciduous Woodland or Unknown Composition Woodland: Areas of deciduous trees with conifers nearly absent. Trees in these areas include: sentinels; grand old trees, 45 to 75 caliper inches, that tower over their neighbors; trees 10 to 25 caliper inches, comprising major portions of the canopy; younger trees, under 10 inches, often of single invasive or nuisance species, such as Norway maple or Tree of heaven, although regeneration of Red oaks, and Sugar maples is also evident.

In the Property Composite plans for 1900 and 1940 source materials did not allow for a clear determination of forest type. The same symbol used for Deciduous Woodland on the 1990 plan is used to indicate Unknown Composition Woodland on these earlier plans.

Conifer Grove: Groves of White pine, Hemlock and to a lesser extent Spruce are found in various areas of the property, most notably along the Route 9 frontage to serve as a visual and sound barrier.

Mixed Forest: Areas containing a mix of deciduous and coniferous trees and mostly evergreen shrubs, primarily along the banks of Crum Elbow Creek. Forested areas contain sentinel trees that are obviously of early vintage and rise above the canopy of the forest. Within forested areas it is not possible to determine and locate these sentinel trees within the large mass of vegetation. These trees are infrequent and often are mature and in decline.

Shrubs

Individual shrubs and shrub masses: Areas of shrubs that are large enough to portray at the property composite scale are shown. Shrub plantings in the Vanderbilt property are concentrated around the Formal Gardens. Shrubs, notably broad leaved evergreens, are located along the banks of Crum Elbow Creek and included in the definition of Mixed Forest with understory.

Open Turf

Lawn: Areas of level or nearly level lawn that are frequently mown by machine. The area within the Great Circle and the expansive greensward looking south from the south porch are two examples.

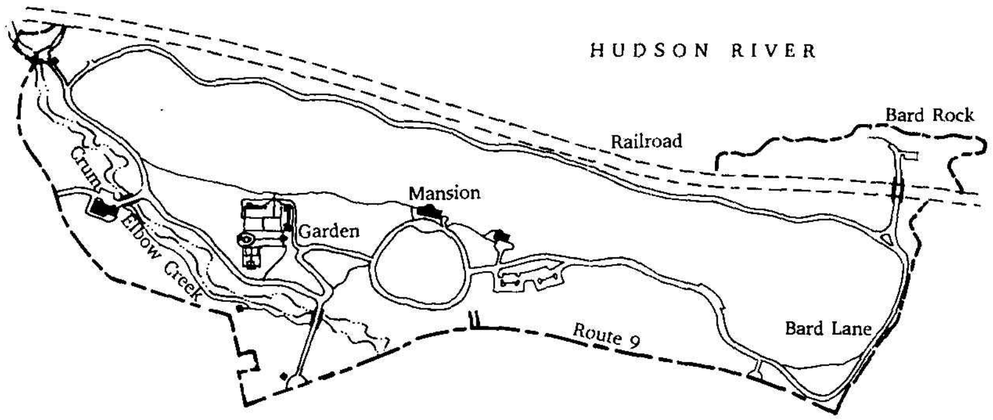


Exhibit 14: Existing VMNHS Property Plan, (1990-1991) shows the estate property in its current configuration including circulation system, structures, water features and railroad. The former farm lands are lost to private development. LANDSCAPES

SOURCE LIST

Source Code:
A brief description of the period plan is followed by the name of each source. This title is followed the repository name and by the code assigned to the source and the drawing number when applicable. The date, scale, designer/draftsperson are then listed in order, as available.

EXISTING VMNHS PLAN (1990-1991)

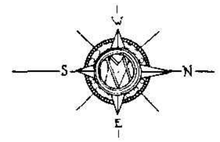
Description:
The remaining estate property boundary west of the Albany Post Road, Crum Elbow Creek, circulation system of drives and walks, bridges, structures and water features and the railroad right-of-way along the Hudson River. No vegetation is shown.

Sources:
USDOI National Park Service, Existing Conditions - Topo - 1946, US Geological Survey, New York (Dutchess County), Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. VHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

USDOI North Atlantic Region, Cultural Landscape Report, Vanderbilt Mansion National Historic Site, 15: Existing Estate Composite (1990-1991), LANDSCAPES.

Aerial Photographs from Dutchess County 1980 and 1990, Scale 1" = 200'.

Site Reconaissance, 1990-1991 LANDSCAPES, Patricia M. O'Donnell and Charles A Birnbaum.



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT CX 1600-0-0085, 1990-1991

CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION
NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

0 400 800 1600

PREPARED BY
LANDSCAPES, WESTPORT, CONNECTICUT
PATRICIA M. O'DONNELL, ASLA, APA, CHARLES A. BIRNBAUM, ASLA
WITH CYNTHIA ZAITZEVSKY, PhD

14: EXISTING VMNHS PROPERTY PLAN
(1990-1991)

1990-1992

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ON MICROFILM

Meadow: Sloping areas of meadow grasses and wildflowers mown by machine or by hand. These areas are generally below the ridge on the slopes facing the Hudson River.

Trees in Open Turf

Deciduous Tree: In each of the Open Turf areas on the plan free standing trees are informally, and less often, formally arranged. They stand singly and in clusters. These trees are shown as individuals with trunk dots in the center. The canopy circle for each tree is drawn to a size relating to the size of the trunk in caliper inches. Larger canopies are generally older trees, allowing for some variations in growth rates by species and culture. Deciduous trees are generally found as single elements or small group configurations. Along the entry drive and the scenic drive trees are sometimes organized in formally spaced rows. This formal spacing, while not exact or monocultural, is apparent on the 80 scale and 200 scale plan. Formally spaced trees are shown with the same symbol as specimen trees.

Evergreen Tree: Evergreen trees in lawn are important elements of the Vanderbilt Mansion landscape. They alter visual access to surrounding spaces and are therefore shown differently from deciduous trees, as dark masses. Evergreen trees are clustered in the area around the Pavilion, for example, blocking and framing views to the Mansion.

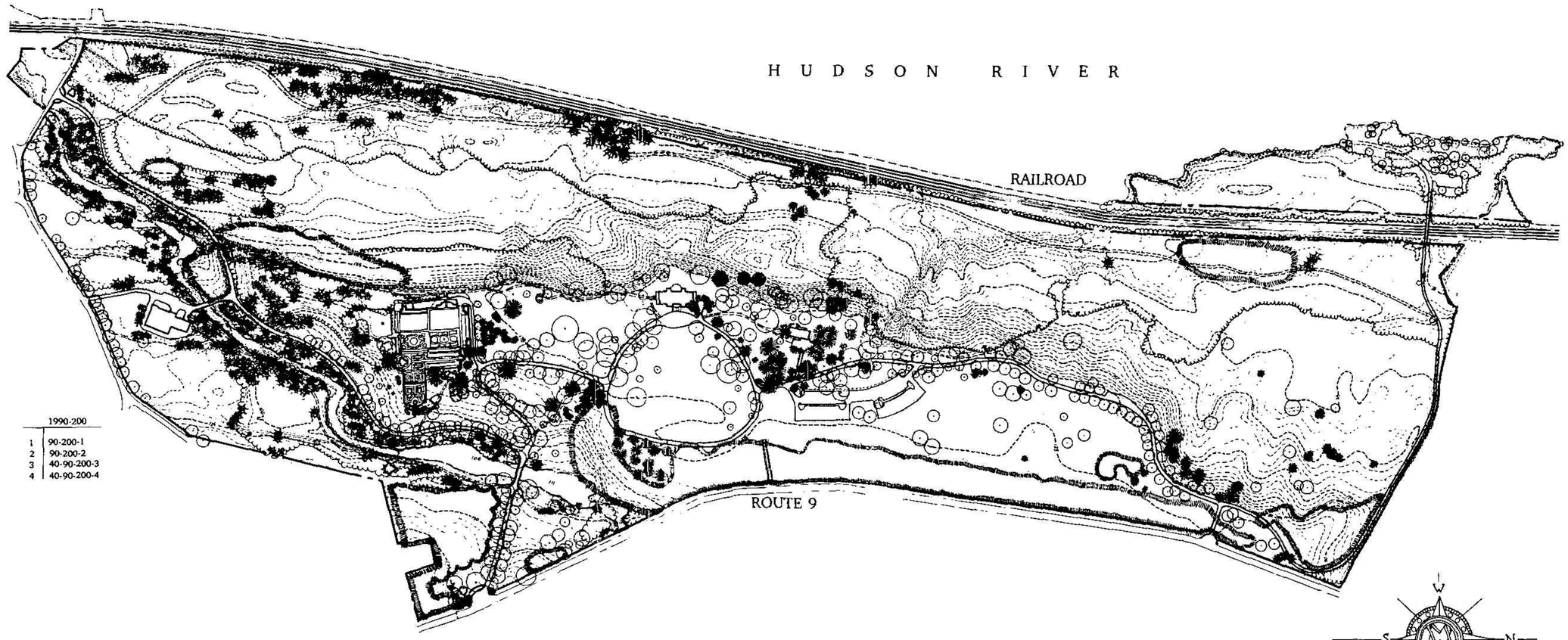
Unknown Tree: Individual trees, when shown on one source without corroboration are indicated with a different symbol than the deciduous or evergreen trees noted above. These trees are not labeled as to common or Latin name or type. They are shown in the location indicated on the source, although some source drawings from earlier years appear to be somewhat stylized and inexact.

Flowering Tree: Although infrequent, flowering trees are found on the Vanderbilt property. Dogwood and Redbud near the Formal Gardens represent the greatest concentration of flowering trees.

Limited areas of wetlands are found on the property, occurring predominately on sloping ground uphill from the railroad. These relatively small areas are not shown. One wetland that appears along the railroad tracks resulted from the alteration of the Hudson River shoreline. While wetland areas occur on the property from small springs and seeps, their small size and lack of previous mapping did not allow for recording.

EXHIBIT 15: EXISTING ESTATE COMPOSITE

Exhibit 15, includes boundaries, topography, circulation, structures, features and vegetation (see Appendix F: Source Lists). In developing the drawing, topography has been shown at two different intervals on two separate pin bar layers, for ease of combination and graphic clarity. The property line, Hudson River edge, railroad, Route 9 and 25 foot contour intervals. Another layer is comprised of the buildings, drives, walks, parking lots, perimeter walls and Formal Garden walls, pool and minor structures. A third includes all vegetation annotation and a fourth shows 5 foot contour intervals.



SYMBOL KEY: PROPERTY COMPOSITE

- Primary Drive
- Secondary Drive
- Pedestrian Walk
- Wall
- Creek/River Edge
- Parking Area
- Structure
- Bridge
- Subway
- Tennis Court
- Railroad
- Property Line
- Contour
- Formal Garden

OPEN TURF:
- Lawn
- Meadow

WOODLANDS:
- Deciduous Woodland
- Mixed Woodland
- Conifer Grove

TREES IN OPEN TURF:
- Deciduous Tree
- Evergreen Tree
- Unknown Tree
- Flowering Tree

TREES BY CANOPY SIZE:
- 0-12" Caliper
- 13-24" Caliper
- 25-36" Caliper
- 37-48" Caliper
- 49-60" Caliper
- 61-72" Caliper
- +73" Caliper

W S N E

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
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CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
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15: EXISTING ESTATE COMPOSITE
(1990-1991)

ON MICROFILM

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Entrances

The Main Entrance from Route 9, the South entrance, the Coach House Entrance and the North Exit all serve as access/egress points. The Main Entrance is grand, defined by a semi-circular wall with dressed stone piers and an elaborate iron gate. These large iron gates show obvious signs of weathering, rust and metal deterioration requiring maintenance action in the near term. Historic views indicate that a planting bed with shrubs and small trees was located in front of the stone wall but the only remnant of this planting is a small grass verge and two Spruce trees. (Figure 163) The entrance ensemble is completed with a dressed stone Gate Cottage designed by McKim, Mead and White, matching the stone of the walls and gate piers.

The South Entrance has a more modest stone wall with gate piers, also semicircular in form, flanked on the west by a dressed stone Gate Cottage, similar to that at the Main Entrance and also a McKim, Mead and White design. (Figure 164) This wall is deteriorated and is currently shored up with plywood and lumber bracing on the inside as a safety measure until a stabilization project can be undertaken. The Coach House Entrance is also a wall opening with more modest stone piers, near the large Coach House. The North Exit is near the north end of the property on Route 9. It is semicircular in shape with a centered iron gate, appointed with stone walls and dressed stone piers. The perimeter stone walls extend from these points along the south and east property lines and include a stone parapet wall on the bridge over Crum Elbow Creek carrying route 9. While many areas along the course of this wall are sound, structural failure and deterioration are apparent in specific locations. While repair needs are evident, expert inspection may reveal the need for some reconstruction and stabilization to much of this extensive wall system. The north property line is defined by a more rustic stone wall. Entry piers and dressed stone walls at each three points appear basically sound but require a remortaring to fill joints and prevent further deterioration. Again, an expert inspection may reveal additional requirements for the maintenance of these elements.

Vehicular Drives, Bridges and Parking

The Main Entrance drive down to the White Bridge is asphalt, and has been retopped several times. In this process the Vanderbilt era integrated concrete curb and gutter has been covered with asphalt so that a meager cub remains. The deteriorated curb system drains improperly causing some scouring and erosion on the adjacent turf. This problem continues downhill to cause erosion at each corner of the White Bridge where grading and drainage have changed over time and are causing erosion into Crum Elbow Creek. (Figure 165) In June of 1992 a short term solution was effected through the installation of a formed asphalt curb that will control runoff. (Figure 166)

The estate drive system is extensive. Entry and exit segments link to the main drives. The pattern of drives, from the main entrance over White Bridge, along Crum Elbow Creek to the Hyde Park Landing (Landing Drive), uphill to the Mansion and along the Overlook drive to the north exit and Bard Lane forms the vehicular circulation system and primarily reflects the Hosack-Parmentier site organization with Vanderbilt period modifications. These drives are surfaced with asphalt which replaced earlier gravel/cinder surfaces. Figure 167 shows the drive along Crum Elbow Creek with a view through the White bridge. A portion of Bard Lane, framed by sloping topography, is shown in Figure 168. The woodland drive follows a sinuous alignment, developed in the Vanderbilt years, paralleling the railroad and meeting Bard Lane at a small triangle. This unpaved drive segment is passable but deteriorating.

Figure 163. Main Entry showing four stone piers with decorative iron gates and semi-circular dressed stone wall, note the single spruce tree on the right of the entry. June, 1992. LANDSCAPES
Figure 164. View of portion of South Entrance Gate showing iron gate, dressed stone pier and wall and dressed stone Gatehouse in background, note spalling and rising damp deterioration on stone wall. June, 1992. LANDSCAPES.

Figure 165. Main Entry Drive showing deteriorated curbs and scouring at drive margins. October, 1990. LANDSCAPES.
Figure 166. Main Entry Drive showing temporary solution of asphalt formed curb, to address drainage problems caused by deteriorated concrete curb. June, 1992. LANDSCAPES.

Figure 167. Landing Drive along Crum Elbow Creek with view of White Bridge. June, 1992. LANDSCAPES.
Figure 168. Bard Lane framed by steep topography, note large tree on right which is a Black locust and may remain from the Bard era. June, 1992. LANDSCAPES.

Three bridges--the cast concrete White Bridge, the cobblestone-faced Coach House Bridge and the steel railroad bridge--are found on the property. The White Bridge is showing a loss of surface material and deterioration. This bridge has been identified for a major capital improvement to upgrade structural integrity and public safety. The other two bridges appear sound.

The main visitor parking lot is located north of the Great Circle near the intersection of the Overlook Drive. (Figure 169) It is a large asphalt area with two double loaded aisles. The paving and concrete curbs are in good condition with minor wear apparent. This parking lot visually infringes on the open character of the North Lawn because of its size and its location on a level area higher than much of the surrounding land. It accommodates site visitors adequately and is close to the Pavilion Visitors Center. A second small, angled parking facility is located on the Overlook Drive at a viewpoint. (Figure 170) This facility allows visitors to enjoy the view and people often sit or picnic on the grass nearby. After the North Exit this drive becomes the access way to Bard Road, known as Bard Lane. Bard lane follows the northern property line, crosses the railroad over a bridge and terminates at a third parking lot. A view of the railroad tracks from the Bard Lane Bridge is shown in Figure 171. This lot was built in the 1970s and accommodates a maximum of twenty-five cars and provides vehicular access to the Hudson River. Figure 172 is a view of the rock outcrops and river edge at Bard Rock. A drive trace extends near the site of the former Boathouse. The vehicular and pedestrian circulation systems in the Bard Rock area were more articulated in the past and are currently in a deteriorated state.

Pedestrian Paths

The pedestrian path system is comprised of several segments linking destinations and one historic remnant. First, the Power House path, a dirt trail, begins at the southeast corner of the White Bridge, passes the Powerhouse and continues to the Coach House. A second, dirt path to the northwest of White Bridge traverses the entry slope reaching the Great Circle near the Main Drive intersection. This path segment is documented to the Hosack era. Another dirt and gravel path is found near the rose garden area of the Formal Garden. It extends from the northeast corner to the Crum Elbow Creek drive and traverses the east garden slope. A fourth segment, a connection between the Mansion and Formal Garden, is made along a ridgeline, via a dirt and gravel path from the south facade of the Mansion to the northwest garden entrance. This path has been realigned around a few non-historic trees and shrubs and has been relocated above a small, deteriorated segment from the Vanderbilt era that dropped over the ridge line through a flowering shrub planting. The grading of this path is apparent but is being overgrown by neighboring and invasive plant materials. Stabilization of this alternate path may be required in the near future to retain its alignment and remaining ornamental plantings. From the Formal Gardens southward a dirt footpath follows the crest of the ridgeline dropping down to meet the Landing Drive. (Figure 173) This path appears to date to the Bard era and served as a river landing accessway. It is somewhat deteriorated and unclear, in part because of the overgrown shrubs and sapling trees along the west garden frontage and forest encroachment. Another dirt path segment, dating from the NPS era, begins near the North Exit, extending through an evergreen grove to provide access to Bard Lane. The Mansion and Pavilion are linked by an asphalt path from both east and west Pavilion facades that continues to the north facade of the Mansion. (Figure 174) This path is on a new alignment not reflecting the Vanderbilt circulation in this area. Another new pedestrian link is from the parking lot to the Pavilion, utilizing, in part, the former Pavilion driveway. In general the dirt paths would benefit from stabilization. The paved paths are in generally good condition.

Figure 169. Main visitor parking lot view looking south from exit shows one of two double loaded aisles. June, 1992. LANDSCAPES.
Figure 170. View over Lower Meadows with Overlook Drive parking area on right. June, 1992. LANDSCAPES.

Figure 171. Railroad tracks looking south from Bard Lane Bridge, note the concrete posts and iron fence along the Vanderbilt property edge on the left. June, 1992. LANDSCAPES.
Figure 172. Bard Rock at the Hudson River showing rock outcrops, note the vertical element in the center of the view, it is a remaining iron boathook. June, 1992. LANDSCAPES.

Figure 173. Dirt footpath that extends uphill along the crest of the ridgeline from the Landing Drive along Crum Elbow Creek to the Formal Gardens, it appears to date from the Bard era. June, 1992. LANDSCAPES.

Figure 174. Asphalt path from the Visitor Center (Pavilion) to the Mansion on a new alignment, note the interpretive sign on the right and the bollard and rope to define path edges. June, 1992. LANDSCAPES.

Remnants of an historic path segment, mentioned previously, were located 165 feet south of the Overlook Drive parking area in an area mapped as a path in the Hosack era. VMNHS staff members discovered a several stone steps that were linked by a remnant path extending downhill for a distance before traces of it were lost.

Buildings, Minor Structures, Formal Gardens, Objects, Water Features

All the extant buildings from the Vanderbilt estate, including two Gate Houses, the Coach House, cobblestone Powerhouse, Potting Shed, Tool House, Gardener's Cottage, Mansion and Pavilion remain, with the exception of the Boat House. The Mansion is positioned in the location chosen by each successive owner since Samuel Bard, placing on the ridge overlooking the Hudson River, taking advantage of sweeping, dramatic river views.

Much detail about the Formal Gardens has been included previously in chapters V, VI and VII. This important area has been recaptured, to a great extent, through various project and ongoing volunteer efforts. (Figure 175) Minor structures and water features are found within these gardens and include a Garden Pavilion, two large pergolas, two small pergolas, flights of stone and brick steps, brick piers and related iron work, a low stone wall, two ornamental pools and a perimeter brick wall. All of these elements have been repaired or reconstructed in the past twenty years and are in good condition. The brick and wooden pergola and the formal pool of the Italian Garden were reconstructed under contract in 1981-1982. Surface loss of material on the brick piers and walls is apparent and requires attention. The Formal Gardens also contains sculptural elements and portions of former garden ornaments. For example, the Orpheus fountain in the Rose Garden Pool is missing an arm and shows some surface deterioration. These remnants of a larger collection each show deterioration and may require stabilization or consolidation.

The National Park Service has not developed additional buildings or minor structures during its tenure. However, all the greenhouses have been lost; the Boat House has been removed; the Subway has been blocked since the farm lands are no longer a part of the property; and the Tennis Court has been lost although the grading was still apparent.

Topography

The topography of the property is varied. From the Main entry gate the landform drops down gently to Crum Elbow Creek. The Crum Elbow Creek ravine traverses the property as a distinctive topographic feature. As the Main Drive continues toward the Mansion, a plateau, encompassing the south lawn up to the Formal Garden, the Great Circle and the north meadow, is reached. At the ridge line to the west of the Mansion the plateau terminates and transitions to the steep slopes descending toward the Hudson River. Expansive river views from this area are a character-defining feature of Vanderbilt landscape. The rolling meadows below the ridge exhibit varied topography with mounds and gullies. (Figure 176) In some locations drainage has caused erosion, especially directly west of the Mansion where an underground drain and surface drainage have combined to create an unsightly gully. The causal drainage problem requires attention which will allow for the repair of the surface grading.

Figure 175. View of the Formal Gardens from the former Palm House Terrace looking southeast, shows bedding gardens in foreground, pergolas over steps and the Pool and Pergola at the lower level. June, 1992. LANDSCAPES.

Figure 176. View of lower meadows looking north near the Overlook Drive parking area, showing sloping topography characteristic of the property. October, 1990. LANDSCAPES.

Vegetation

The vegetation of the former estate is divided in categories by type. Areas of lawn with hundreds of specimen trees and area of woodland are arrayed on Exhibit 15 of the 211 acre original estate. This plan also shows individual deciduous, evergreen, and flowering trees ranging in canopy size from under 12 inches caliper to over 73 inches. The tree collection in the core area is another character-defining feature of the VMNHS property. Replacement of trees over the past fifty years has been guided by a policy of placing the same species in close proximity to the lost tree. This policy has offset trees from their original locations, shifting the organization and overall composition of the landscape subtly over time. Mature trees in decline are apparent in the landscape. In some cases rooted limbs remain from lost trees. These limbs adapted to the parent tree and have contorted, reclining shapes, unlike the upright forms of the parent tree or replacement trees. In general, the core area landscape is a collection of many mature trees that require special care to extend longevity. While maintenance is addressing the tree collection further efforts are needed to stabilize and conserve the grand trees of the property (Figures 177, 178).

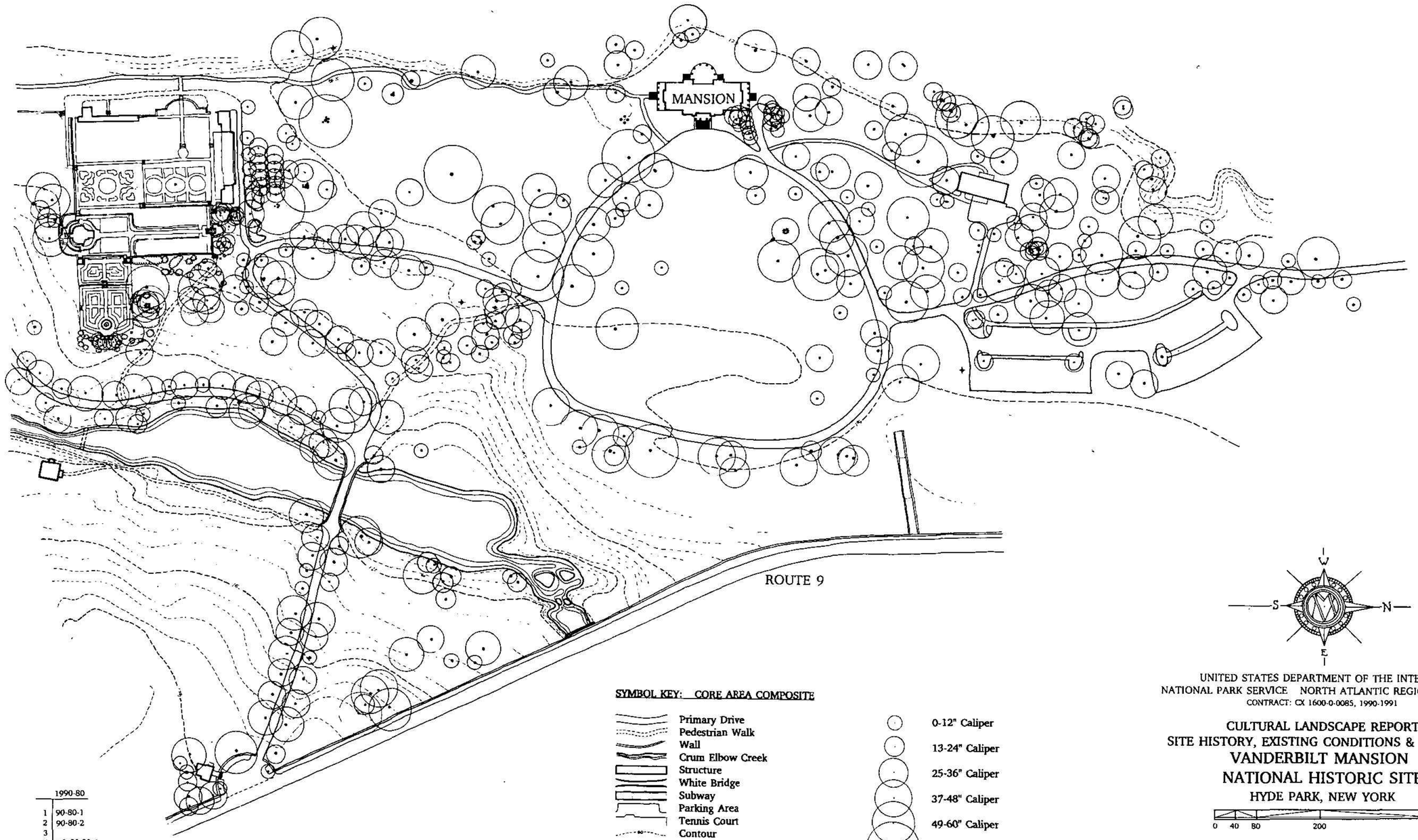
Specimen trees are clustered on the plateau surrounding the Mansion, Pavilion, and Formal Garden. They also lined the Main Drive. Smaller trees attest to the replacement of lost trees over time during the NPS stewardship. The maturity and density of the landscape composition is clearly portrayed in Exhibit 15. Within the forest, trees over 60 inches in caliper, indicating great age, are also found, but are not shown as individual trees. The remaining sentinel trees represent the long lived species present in the VMNHS woodlands in the historic period and as a link to the past, should be cataloged in greater detail in the future.

The Conifer Groves found to the west of the Main Entrance, along the eastern property line, and in six smaller groves are a distinctive feature of the landscape. These are threatened by maturation, disease [especially Hemlocks with the current infestation of wooly adelgid]. A current program of high power spraying of individual hemlock trees and groves with insecticidal oil is reducing wooly adelgid damage. Pest management will, however, require an ongoing maintenance commitment.

The White Pine Grove on the Route 9 frontage provides a visual barrier. These trees have matured; their lower areas are bare, providing views into the property. As this triple row of trees ages a sequence for replacement of the buffer needs to be developed.

A small evergreen grove along the Woodland Drive is a feature that appears to date from the NPS era. Trees are planted in rows at close spacing. The lower portions of the foliage have died out from crowding. As the health of this grove fails, it should be removed and not replaced.

The Mixed Woodland is concentrated along the Crum Elbow Creek ravine and along the railroad line in several smaller areas. The Deciduous Forest is characteristic of the lower woodlands extending both near the ridge line and along the railroad in large areas. The forested areas of the lower meadows are Deciduous Woodlands abutting meadows. Most of the lower meadow forest edges are populated with young volunteer growth. This edge growth has altered the density, openness and visual permeability of the lower woodlands. Historic documentation indicates that the view from the ridge near overlook drive was one of individual trees shading the



1990-80

1	90-80-1
2	90-80-2
3	
4	40-90-80-4
5	

SYMBOL KEY: CORE AREA COMPOSITE

- Primary Drive
- Pedestrian Walk
- Wall
- Crum Elbow Creek
- Structure
- White Bridge
- Subway
- Parking Area
- Tennis Court
- Contour
- Formal Garden
- Shrub Group
- Shrub Group Approximated
- Tree Stump
- Tree Sprout of Former Tree

- 0-12" Caliper
- 13-24" Caliper
- 25-36" Caliper
- 37-48" Caliper
- 49-60" Caliper
- 61-72" Caliper
- +73" Caliper

Canopy Size Approximated

W S N E

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT: CX 1600-0-0085, 1990-1991

CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION
NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

0 40 80 200 400

PREPARED BY
LANDSCAPES, WESTPORT, CONNECTICUT
PATRICIA M. O'DONNELL, ASLA, APA, CHARLES A. BIRNBAUM, ASLA
WITH CYNTHIA ZAITZEVSKY, PhD

16: EXISTING CORE AREA COMPOSITE
(1990-1991)

ON MICROFILM

382/80,403
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indicates that the view from the ridge near overlook drive was one of individual trees shading the lower road, not of a dense woodland stand. Woodland areas have not only lost definition, but also have increased in area, limiting former views. Vanderbilt-era photographs of the southern meadow also show a more articulated edge sweeping around the canopies of individual trees. This definition has been lost over the decades of NPS stewardship but could be recaptured through a carefully conceived vegetation removal and management program.

Plans for 1897-1905 and 1938-1941, utilize these landscape categories. As noted in these descriptions, the information portrayed reflects the level of available data, utilizing the same graphic symbols for all comparable cases. In this way the 1990-1991 plan and earlier eras can be readily compared. A comparative analysis between periods is developed in Chapter X.

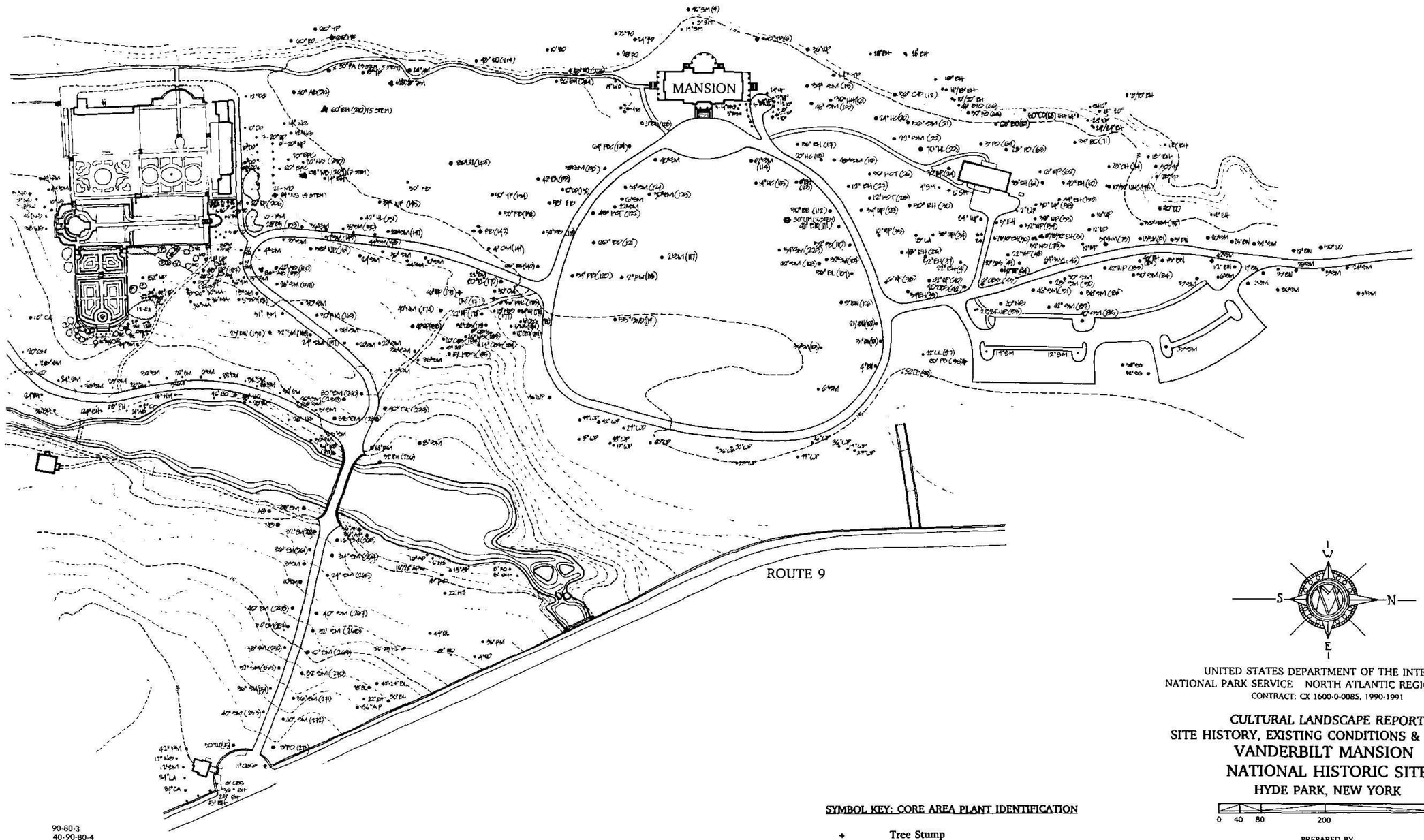
EXHIBIT 16: EXISTING CORE AREA COMPOSITE AND
EXHIBIT 17: EXISTING PLANT IDENTIFICATION (1990-1991)

These exhibits include the Route 9 perimeter edge, the area of the entry drive ensemble, Formal Garden, Great Circle and the plateau and pedestrian circulation surrounding the Mansion and Pavilion (see Appendix F: Source Lists). The drawings terminate just outside the northern edges of the parking lots, and extend around the southern perimeter of the Formal Garden walls. The drawings also portray the entry drive sequence and the planting around White Bridge.

Utilizing the NPS tree surveys dating from 1940, 1941 and 1965, all individual trees, formal rows of trees and limited groupings of shrubs were located and identified in the field. These detailed plans provide common names and tree numbers for reference in developing the accompanying plant list and verifying field locations. The documentation on these plans includes the tree numbering system initiated in 1941, still found on a significant number of trees today. Some of the information shown on the plans, however, is management related, suggesting removals and replacements. The existing conditions were recorded with reference to these plans, but reliance on what exists at the present.

Exhibit 16, Existing Core Area Composite

Exhibit 16, Existing Core Area Composite (1990-1991), depicts the Core Area circulation, structures, topography, and vegetation (see Appendix F: Source Lists). The Core Area circulation system portrays not only the alignment of the drives and paths but also the subtleties of their configurations. For example, the curving form of White Bridge, the elliptical shape of the Mansion court and the shape of the Pavilion court are all clearly shown. All pedestrian walks, both paved and unpaved, are shown in a solid double line. The six walk segments are readily apparent. Three of these link the parking lot and Pavilion, the Pavilion and Mansion and the Mansion and Formal Garden. Two segments traverse the slope from the plateau to Crum Elbow Creek linking the Great Circle with White Bridge and the Formal Garden with the Coach House Drive. The final pedestrian walk links White Bridge and the Power House and extends beyond toward the Coach House. The landform of the entry sequence, dropping 50 feet to Crum Elbow Creek and climbing again to the plateau is revealed by the close contours of the Crum Elbow Creek ravine. The relatively flat plateau area, edged by the ridge to the west is also clearly seen in the lack of contour intervals on the plateau. The contours resume at the ridge showing the start of the slopes facing the Hudson River.



90-80-3
40-90-80-4

SYMBOL KEY: CORE AREA PLANT IDENTIFICATION

- Tree Stump
- Former Tree Remnant
- Existing Tree
- VMNHS Tree Inventory Number
- Tree Code by Common Name
- Tree Caliper Size in Inches

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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT: CX 1600-0-0085, 1990-1991

CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION
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17: EXISTING CORE AREA PLANT IDENTIFICATION
(1990-1991)

ON MICROFILM

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The current organization of the Formal Garden is articulated within the garden wall. The buildings and landscape structures within the Formal Garden are also readily discernable. They include two brick structures joined by the former foundation wall of the Carnation House, the brick portion of the former Rose House, a "C" shaped pergola and ornamental pool, and the Rose Garden shelter and adjacent circular fountain. The edges of the garden are framed by a series of brick walls and metal frames for vine supports.

The Formal Garden is currently planted with roses in the Rose Garden; perennials, cherry trees and selected shrubs on the Cherry Walk; and annuals for seasonal display surrounded by turf on the former Greenhouse level. All the individual shrubs and shrub masses shown on this plan are located around the Formal Garden. These include familiar deciduous types, such as mock orange, privet, lilac and euonymous. Many of these shrubs have sapling trees and invasive vines within their spread. Isolated yews, trimmed in globe shapes, are placed around or flank fire hydrants near the Pavilion and the Mansion. These plantings disrupt the flow of the landscape and are antithetical to the character of the historic plantings.

The specimen tree collection is the dominant vegetation of the Core Area, framing the spaces and creating visual relationships. In Exhibit 16, the trees are shown by canopy size, ranging from less than 12 inches to more than 73 inches in caliper. Deciduous and evergreen trees are portrayed the same. Trees generally line the entry drive on a less-than-precise spacing and distance from the curb, rather than being placed in continuous rows. The western half of the Great Circle is planted openly as a frame for the Mansion, while the eastern half is nearly void of individual trees, and is instead a grove of White pine. The Pavilion surround shows the most dense cover of tree canopy.

Two trees stumps, both from European beech trees that were removed in 1990-1991, are shown to the southwest and northeast of the Great Circle. The first of these had a ring count of approximately 134 years, the second a count of approximately 98 years. Four tree sprouts, two from the older European beech, one near the Pavilion from a Sugar maple and multiple sprouts of a Cucumber magnolia are found along the pedestrian walk near the Great Circle intersection. These tree sprouts are rooted remnants of former specimen trees, with reclining, angled trunks.

Exhibit 17, Existing Core Area Plant Identification

Exhibit 17, Existing Core Area Plant Identification (1990-1991), is a complement to Exhibit 16. It contains additional information on the plant collection: the common name code, tree caliper size and, when applicable, the VMNHS tree inventory number (see Appendix F: Source Lists). Because the legibility of this information would often be compromised by the canopy circles, only tree trunks are shown. Shrubs and shrub masses are given a letter code within or adjacent to the shrub. This plan will aid in management of the tree collection and, in Chapter X, provides the basis for a greater understanding of the change in Core Area vegetation over time.

Based on the understanding of the reference surveys and the existing conditions, additional plans at this scale have been developed for 1897-1905 and 1938-1941. Information on extant trees from these times is given on each plan to the level of available documentation. Historic common names, used on the reference surveys, are maintained for 1897-1905 and 1938-1941. While the common names used for 1938-1941 generally match those used for 1990-1991, the 1897-1905

names often do not. Each is portrayed according to the historic record, with 1990-1991 utilizing current terminology. This sequence of terminology is used for clarity of the historic record. A potential for confusion between contemporary and historic plans is resolved by directly overlaying the plans for each era. When trees align and clearly illustrate an increase in canopy size, they are the same tree. In some cases the same location is shown but the canopy decreases in size, indicating a replacement. For the 1897-1905 and 1938-1941 plans, when the tree name is not known or the size of the canopy is estimated based on the source drawing, a dashed canopy outline is used indicating a less specific level of information. Exhibits 14, 15, 16, and 17 provide a detailed graphic record of the existing conditions at VMNHS.

CONCLUSION

The existing conditions on the Vanderbilt Mansion Historic Site appear, on the surface to be good. The site is well maintained in the high visitation areas. Upon closer inspection, many areas are in need of short and long term maintenance attention. Limitations of the work force have resulted in deferred maintenance and budget constraints have postponed needed capital improvement projects. Some resources are deteriorating to the point where stabilization will be required as an emergency measure to retain the feature or element. Long range planning is being developed, with reference to this report, on the cyclic replacement of trees in the Core Area. In general, the existing conditions present a typical range from good to poor conditions requiring a range of intervention and ongoing maintenance effort.

IX: HISTORIC CONTEXT & EVALUATION OF PERIODS OF SIGNIFICANCE

INTRODUCTION

The Vanderbilt Mansion National Historic Site is listed on the National Register of Historic Places. The most recent amendment of the National Register nomination form for VMNHS, approved October 23, 1980, includes landscape architecture as an area of significance, along with architecture and economics. However, the discussion of landscape architecture is limited to a brief paragraph under Item 8: Significance and a short description of the Italian Garden (Formal Gardens) under Item 7: Description. The evolution of the site as a whole is not addressed; the character defining features of the landscape are not identified; and an historic context for the property is not developed. In Chapter VIII of this report, the existing conditions of the landscape are described in detail. This description of existing conditions, and other portions of this report, can serve as the basis for an amended Item 7, Description, for the National Register Form.

The purpose of this chapter is twofold. By placing the estate in an historical context, identifying the character-defining features of the Vanderbilt landscape in each of its periods of ownership and then evaluating the significance of the landscape, this chapter, together with Chapter X, contributes to the development of a Cultural Landscape Report: Treatment Plan.[1] Secondly, by assessing the property as a work of landscape architecture according to the National Register criteria, and establishing an historic context for the landscape, this chapter may also be used in developing an amendment to the existing National Register form, and to evaluate the site as a potential National Historic Landmark.

Landscape significance is addressed using National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation; National Register Bulletins 16 and 16A: Guidelines for Completing National Register of Historic Places Forms; and National Register Bulletin 18: How to Evaluate and Nominate Designed Historic Landscapes. A source specific to historic landscapes is the Draft Guidelines for the Treatment of Historic Landscapes, distributed May, 1992.[2] An evaluation of the periods of significance is addressed within this framework. In updating the existing National Register Form in the area of landscape architecture, this chapter can serve as the basis for an amended Item 8: Significance. The significance section of a National Register form generally begins with a summary of the history of the property. However, the evolution of the site during each successive ownership is explored in detail in Chapters I through VII of this report and will not be recapitulated here. Instead, the appropriate earlier chapter will be referenced in the corresponding section.

Based on the analysis of significance, the landscape of the Vanderbilt Mansion National Historic Site appears to meet Criterion C of the National Register because it "embodies the distinctive characteristics of a type and period" of American landscape architecture and also because it "possesses high artistic value."[3] The type of historic landscape represented by the Vanderbilt site is that of an estate or plantation ground.[4] The Vanderbilt landscape is most significant for the plan designed and executed by Andre Parmentier for Dr. David Hosack between 1829 and 1830. The Parmentier plan is a leading example of an early picturesque style of landscape design introduced from European sources [either by European born landscape designers, by well-travelled owners of estates, or adapted from books], which became popular in this country between ca. 1825 and the Civil War, when it was gradually supplanted by more Victorian and gardenesque

styles of landscape development. The picturesque style was particularly suited to the naturally romantic scenery of the Hudson River Valley, which became the part of the nation where picturesquely landscaped estates and cottage grounds were most concentrated, although they were found in most areas of the northeast. Estate landscapes designed in several styles, including the picturesque, form the historic context in which the Hosack/Parmentier era of VMNHS will be evaluated. This context includes landscapes developed primarily in the northeastern United States during the same period.

SUMMARY OF HISTORIC CONTEXT

The periods of significance for this property originate with the Hosack ownership and the landscape gardening influence of Andre Parmentier. In spite of his brief period of practice in the United States, Andre Parmentier was a highly significant exponent of the picturesque style of landscaping and was recognized as such by A. J. Downing. His period of activity (1824-1830) came before Downing, who began publishing in the late 1830s, published the first edition of his Treatise on the Theory and Practice of Landscaping in 1841, and began designing landscapes himself in 1842. Because of the importance of Downing's Treatise in popularizing and disseminating the picturesque style of landscape gardening, this book will be examined closely, especially the "Historical Notices" section. In Appendix E, the thirty-nine properties, dating from the 1820s and 1840s, described in detail by Downing are reviewed for their current status. These properties were developed as landscaped estates in weveral styles including the picturesque. Not suprisingly most of these properties are entirely lost, partially extant or overlaid with later landscape features. Although no single, recent scholarly book is devoted exclusively to the period, ca. 1825 - ca. 1865, of American landscape architecture or to Hudson River Valley residential and estate landscape design, numerous chapters of books and articles deal with the subject and are sufficient to establish context for this key period of the Vanderbilt landscape.

The later periods of ownership of the site (Langdon, Vanderbilt and early National Park Service, including the policies of President Roosevelt) also made significant contributions to the landscape. These will be treated as historic adaptations of the original landscape, by which "a property can be significant not only for the way it was originally constructed or crafted, but also for the way it was adapted at a later period, or for the way it illustrates changing tastes, attitudes, and uses over a particular span of time."[5] These later eras are also significant in their own right. During the Langdon and Vanderbilt ownerships, important contributions were made to the significance of the property by later designers, including architects John H. Sturgis and Charles Brigham (Walter Langdon, Jr. era); landscape architects James Greenleaf, Thomas B. Meehan and Sons, and Robert B. Cridland (Vanderbilt era); architects McKim, Mead and White (Vanderbilt), and engineers W. T. Hiscox & Co. (Vanderbilt era). Both the Langdons and Vanderbilt were also important in that, to a large extent, they acted as stewards of the landscape that they had acquired from the Hosack era and did not radically alter the overall organization of the estate and its chaaracter defining features, but rather enhanced and added to it.

The Vanderbilt Mansion National Historic Site lies just south of the recently designated Hudson River Heritage Historic District, a National Landmark, which includes the east side of the Hudson River between Germantown and Staatsburgh. This Landmark District has multiple areas of significance, including landscape architecture, and comprises almost 3,000 [about 2,000

contributing] properties in an area of over 30 square miles. Within this district, the dominant theme and major boundary justification derives from the fact that the area comprises an unbroken string of country estates built by the heirs of Judge Robert Livingston and his wife Margaret Beekman, which survive in an intact rural landscape. (National Register of Historic Places, Registration Form, Hudson River Heritage Historic District, n.d., 1990-1991). Although the Vanderbilt Mansion National Historic Site has a different genealogy (Fauconnier, Bard, Hosack, etc.) and lies just outside the district, it has much in common with the properties in the Hudson River Heritage Historic District, and these properties can also be considered part of its context.

In grouping and describing the character-defining features for each owner period, those outlined in the Draft Guidelines, noted above, are used as a framework. They have been grouped into four headings in reponse to this property, to include aspects regarding the siting of main house and other major buildings. The house and other buildings are not considered as architecture per se but as space defining elements. Each owner period section concludes with a discussion of the significance of that period.

BARD ERA CHARACTER-DEFINING FEATURES AND SIGNIFICANCE (1764-1821)[6]

Dr. John Bard, 1764-1799

Most of our information about the physical layout of the property during this era comes from a broadside dated May 12, 1768, in which John Bard offered it for sale (Figure 3). Since Dr. Bard's "Red House," built in 1772, stood until 1875, we can be confident of its location on the east side of what is now the Albany Post Road just north of Saint James' Church. The broadside clearly indicates that his improvements were agricultural rather than ornamental in nature and were primarily on the east side of the road: a farm house, barn, a large apple orchard (500-600 trees), 30-40 acres of meadow, and 150 arable acres. On the west side, within the present-day boundaries of the site, there were three landing places on the Hudson, one of them described as being "on the above farm."[7] This suggests that some of the meadow and farmland may have been on the west side. The landing mentioned specifically was at what has become known as Bard's Rock. Bard stated that a "good road" could be made leading to it but he had not made such a road himself.

We know little about what changes John Bard made in the last three decades of his ownership after his decision not to sell in 1768. The original farmhouse described in 1768 must have been a fairly modest structure, since it was replaced four years later by the Red House. Bard's Lane dates from the John Bard ownership, although due to a lack of detailed historic maps for these years, we cannot be sure of its precise alignment; the stone wall on its northern side, may, on the basis of physical evidence, date from this period as well. Other than these, there seem to have been no major modifications and certainly no redesign of the land during the later part of Dr. John Bard's tenure. In the 1770s, John Bard and his son Samuel planted quantities of locust trees [Black locust was widely used for fence posts at this time] widely over the entire property.

To summarize what is known about this very early ownership, the character-defining features were as follows:

Circulation/Topography: Little known from this era, except for Bard's Lane (extant) and the landing at Bard's Rock (extant, although not used as a landing). Not specifically described in any historical sources but probably did not vary greatly from the topography today.

Spatial Relationships/Siting of Buildings/Surroundings: Insufficient evidence to establish what these might have been. Farm House, built by 1768 on east side of what is now the Albany Post Road (lost); Red House, 1772, also on east side (lost). Rural and sparsely populated area (lost); Views of Hudson River and mountains on other side of Hudson River (extant).

Vegetation/Natural Systems/ Water Features: A large apple orchard (lost); widespread planting of Black Locust trees near Bard's Lane that may date from this period or be selfsown from Dr. John Bard's locusts. Hudson River and Crum Elbow Creek. Both still extant, but the edge of the Hudson River has changed and the alignment of the Crum Elbow Creek may have been slightly altered.

Landscape Structures/Minor Buildings/Site Furnishings and Objects: Stone wall along Bard's Lane may date from this era (extant). No other information.

Dr. Samuel Bard (1799-1821)

When Dr. Samuel Bard took over the ownership of the estate from his father, he made very significant changes to its physical layout, and many of his decisions were ones that have left their imprint on the property to this day. Unfortunately, there was no detailed map of the property made in this era and only two views, both of the house or the area near the house. There are fairly detailed written accounts, however, that describe certain features of the property as well as Bard's agricultural and horticultural activities. The lack of a detailed map or plan means that there are some ambiguities about things such as the circulation system, tree and other plantings, and the exact location of the garden.

Samuel Bard's most important decision was to relocate the residential part of the estate, including his garden and greensward and probably other ornamental features, to the western, riverside portion of the property. Most, if not all, of the agricultural aspects of the estate were confined to the eastern part of the property. Along with this, there were many documented physical changes, which are listed below.

The character-defining features from the Samuel Bard ownership were:

Circulation/Topography: Bard's Lane continued into this era (extant). Main approach to the house said to have been straight (lost). Not specifically described in any historical sources but probably did not vary greatly from the topography today.

Spatial Relationships/Siting of Buildings/Surroundings: The siting of the main house on a plateau of high ground at the edge of a ridge establishes the broad views over the Hudson River from this point. This placement remains over time, contributing to the spatial relationships of the property. The development of the path along the ridge to the south and descending to the Hyde Park Landing establishes another organization of space that remains and is of importance. A new mansion house built near the edge of the ridge at/or very near the site of the present Vanderbilt

Mansion (Samuel Bard Mansion lost; Siting of Mansion House extant). The Red House was retained. Samuel Bard also built the Cottage on what later became the Sexton Tract. Rural and sparsely populated area (lost). Vistas of the Hudson and lower meadows, probably maintained by cutting and clearing (extant to a large extent but some vistas have shifted or become closed up over the years.)

Vegetation/Natural Systems/Water Features: (a) exotic trees and shrubs, possibly including the Ginkgo on the south lawn. (Ginkgo still extant; other trees may remain from this era but not in quantity); (b) Ornamental garden with rare plants (lost); (c) Fruit trees and grape vines, many exotic (lost); a "greensward" near the main house, probably in front of it, where there is still a lawn. Samuel Bard had an extensive farm and grew clover grass, in addition to keeping Merino

sheep (lost). Hudson River and Crum Elbow Creek. Both still extant, but the edge of the Hudson River has changed and the alignment of the Crum Elbow Creek may have been slightly altered. Crum Elbow Creek (extant).

Landscape Structures/Minor Buildings/Site Furnishings and Objects: Stone wall along Bard's Lane carried over into this era. Samuel Bard also built a greenhouse (lost); stables and outbuildings to the north of the house (specific structures lost, although the extant Vanderbilt Pavilion is still located to the north of the house); a store house at Bard's Rock (lost). None known

Bard Era (1764-1821) Significance

At least in the northern part of the United States, it is rare to find an estate of the Bard era still extant in which the landscape has survived with any degree of integrity. In most cases, not only has the landscape been lost, but there is very little hard documentation to establish with certainty what it was like. There are exceptions, of course, but most of them are southern plantations: Mount Vernon, Monticello, Middleton Place, and a handful of others. The more usual situation occurs when an 18th-century house survives, usually because of its historical associations, but its grounds are drastically reduced in size. In addition, the 18th-century landscaping is ususally obscured by 19th-century overlays and sometimes by early 20th-century restorations. Some houses of this era and from the Federal period have been moved from their original locations [generally in order to save them] and then have been outfitted with period gardens (Boscobel). Along the banks of the Schuylkill River in Philadelphia, a group of 18th- and early 19th-century houses of rich architectural quality have survived because of their incorporation into Fairmount Park.[8] Nevertheless, the original landscaped grounds of these houses [or what remained in 1876, when most of the park was laid out] were obliterated by the redesign of the land for a park. This was the fate of Belmont, the home of Samuel Bard's friend Judge Richard Peters, the landscape of which was praised by Downing as a "noted specimen of the ancient school of landscape gardening." (see Appendix E) His house still survives in a landscape, but it is not Judge Peters' landscape.

As a result, there are very few landscapes, either surviving or else lost but well documented, with which the Bard era design of the VMNHS grounds can be compared. The Vale, the Theodore Lyman property in Waltham, Massachusetts, was laid out beginning in 1793 by an English gardener, according to some of the then current English principles of landscape gardening recommended by Samuel Bard to his father in 1764.[9] As has been explained in Chapter I, John

Bard did not follow Samuel's advice, and, by the time more than 30 years later, that Samuel Bard was in a position to install an English landscape garden, he seems to have chosen a simpler version of this landscape type. In the Hudson River Valley, only Clermont in Tivoli, New York, the seat of the Livingston family, has origins as old as the Bard property.[10] While there may be remnants of earlier landscaping at Clermont, much of what surrounds the house today appears to be early 20th century.

If the Bard era landscape still existed in some degree of integrity, it would certainly be significant, but the point is largely a moot one, since what remains from the earliest ownership at VMNHS is fragmentary.

HOSACK ERA CHARACTER-DEFINING FEATURES AND SIGNIFICANCE (1828-1835)[11]

When David Hosack purchased the property from the Bard estate, he acquired a site that he already knew well through his personal and professional association with Samuel Bard. Although his plans for the grounds were the most comprehensive to be executed during the site's long history and transformed it almost totally, there were certain elements of Bard's layout that he chose to retain. He elected to keep Bard's mansion house, although he had architect Martin Thompson design a new facade for it. Hosack obviously felt that this site was the best one from which to obtain the most striking vistas of the Hudson and the lower valley. Also, although he built a new coach house and stable, he maintained them in a position north of the house that approximated Samuel Bard's siting of such outbuildings. Hosack erected his own hothouse and greenhouse, which were located to the south of the house symmetrically with the coach house arrangement to the north. Whether this also reflected Bard's siting of garden structures we do not know. Hosack also maintained the practice of keeping the farm section of the estate on the eastern side of the Albany Post Road, and he kept the Red House. He also retained the Cottage on what later became the Sexton tract. In addition, numerous writers mention "ancient" forest trees on the lawn and near the house, which must have been kept from the Bard era.[12] The most dramatic alteration made by Hosack to the site was the redesign of the grounds by Andre Parmentier, between 1829 and 1830, which has been described in detail in Chapter II.

The character-defining features from the Hosack ownership were:

Circulation/Topography: The only element that Hosack retained from earlier eras was Bard's Lane. Parmentier created a new curvilinear system of paths and drives in the entire western half of the property, including a new carriage road from Hyde Park Landing alongside Crum Elbow Creek (Figures 15 and Exhibit 2). Most of this system is extant. Not specifically described in any historical sources but probably did not vary greatly from the topography today.

Spatial Relationships/Siting of Buildings/Surroundings: The changes made by the Parmentier plan created additional spatial relationships within the landscape. The development of the entry drive, descending the grade and crossing over Crum Elbow Creek organized a spatial sequence of entry that remains. The development of the drive along the west side of Crum Elbow Creek provided a further spatial sequence in relation to the creek. The placement of the north drive near the ridge provided additional views to the west over the Hudson River that added to the views from the Main House. Hosack retained Bard's Mansion House and simply had Martin Thompson

remodel it (site of house extant, house lost). He also kept Samuel Bard's Cottage (lost). Hosack added new barns, a farm house and a gardener's cottage on the Red House farm (all lost). Rural area (lost) but becoming somewhat more populated than in the Bard area. There is no documentation as to whether Parmentier maintained more or less the same vistas of the Hudson that were present in the Samuel Bard ownership, but there were certainly new elements in the foreground of those vistas (pavilions, urn, Deer Park, etc.) The vistas remain, but those elements are lost.

Vegetation/Natural Systems/Water Features: Hosack planted additional exotic trees and shrubs and also continued to maintain the native trees that had apparently been used for landscape effect by Samuel Bard. If the Ginkgo was not planted by Bard, it was introduced by Hosack. The Black locusts planted by John and Samuel Bard would also have remained. The only specific ornamental tree mentioned by a visitor at this time was a Fringe tree (presumably lost). In addition, Hosack planted an extensive new garden to the south of the house (lost) and the "exquisite flower beds and parterres," apparently outside the garden mentioned by Thomas K. Wharton (lost).[13] His lawns were also mentioned. Presumably, they were close to the house like Samuel Bard's. Hosack also added a Deer Park that occupied much of the lower valley and made extensive additions to the farm part of the estate, including a dairy, a flock of 600 sheep and an apiary (lost). Hudson River (extant). Crum Elbow Creek: some sources suggest that Parmentier slightly realigned the Creek (extant). Crum Elbow Creek may have been slightly realigned (extant).

Landscape Structures/Minor Buildings/Site Furnishings and Objects: Hosack added domed pavilions of neoclassical design, one at Bards's Rock and the other along the ridge to the south of the house (lost). He also built his own greenhouse (lost). In addition, he put up two new entrance lodges, designed by Martin Thompson, at the northern and southern entrances to the estate (lost) and a new ornamental bridge over Crum Elbow Creek at the main entrance (lost). Parmentier's plan included a knoll with a large urn (Euterpe's Knoll) to the north of the house, another knoll with poplars, and a bust on the ridge to the south of the house (lost). There were also numerous rustic benches throughout the grounds (lost).

Hosack Era (1828-1835) Significance

The Hosack era landscape of the Vanderbilt Mansion National Historic Site is important as one of only four known works by Andre Parmentier (1780-1830) and the only one that survives even in part (see Appendix C). Parmentier is significant chiefly as a very early practitioner of the picturesque style of landscape gardening and one of the most important influences in introducing it to the United States before the writings of A. J. Downing had popularized the style more widely. Parmentier's reputation rests to a large degree on Downing's tribute, which appeared in the first (1841) edition of the Treatise:

> The only American work previously published which treats directly of Landscape Gardening, is the American Gardener's Calendar, by Bernard McMahon of Philadelphia. The only practitioner of the art, of any note, was the late M. Parmentier of Brooklyn, Long Island.
>
> M. Andre Parmentier was the brother of that celebrated horticulturist, the Chevalier Parmentier, Mayor of Enghien, Holland. He emigrated to this country about the year 1824, and in the Horticultural Nurseries which he established at Brooklyn, he gave a specimen of the natural style

> of laying out grounds, combined with a scientific arrangement of plants, which excited public curiosity, and contributed not a little to the dissemination of a taste for the natural mode of landscape gardening.
>
> During M. Parmentier's residence on Long Island, he was almost constantly applied to for plans for laying out the grounds of country seats, by persons in various parts of the Union, as well as in the immediate proximity of New York. In many cases he not only surveyed the demesne to be improved, but furnished the plants and trees necessary to carry out his designs. Several plans were prepared by him for residences of note in the Southern States; and two or three places in Upper Canada, especially near Montreal, were, we believe, laid out by his own hands and stocked from his nursery grounds. In his periodical catalogue, he arranged the hardy trees and shrubs that flourish in this latitude in classes, according to their height, etc., and published a short treatise on the superior claims of the natural, over the formal or geometric style of laying out grounds. In short, we consider M. Parmentier's labors and examples as having effected, directly, far more for landscape gardening in America, than those of any other individual whatever.[14]

Besides being an outstanding example of Parmentier's work, the Hosack-era landscape at VMNHS is part of the broader context of American residential landscape design in the middle third of the 19th century. During these years, residential landscapes, especially in the northeastern part of the country, were increasingly designed in the picturesque style. Since Downing's writings were both a catalyst in this shift of taste and a reflection of it, the "Historical Notices" section of the Treatise is discussed below, and the specific properties mentioned are listed in Appendix B.

Andrew Jackson Downing (1815-1852) was born in Newburgh, New York, the son of local nursery owner Samuel Downing. In 1832 [two years after the death of Parmentier], Andrew left school to join his older brother Charles in the management of the Downing nursery. The partnership lasted until 1837, when Andrew took over on his own. In 1838, Downing married Caroline De Wint and built a Tudor style villa in Newburgh from his own designs. Downing began his career as a writer early (1832) with brief horticultural notices in such periodicals as the New York Farmer and Horticultural Repository. Gradually, however, Downing began to write longer articles dealing with horticultural and landscape taste. In 1841, he published the Treatise, followed in 1842 by Cottage Residences, which featured many architectural designs by Alexander J. Davis. In 1845, he published The Fruits and Fruit Trees of America. The following year, he became the editor of a new monthly magazine, The Horticulturist, modelled after J. C. Loudon's Gardener's Magazine. His editorials in this publication were extremely influential. In 1846-1847, he sold his Newburgh nursery. Later books included The Architecture of Country Houses (1850). In the same year that this book was published, Downing travelled to England, where he met architect Calvert Vaux [later the partner of Frederick Law Olmsted], whom he persuaded to emigrate to the United States as his partner. Downing's landscape design commissions, which had begun in 1842, culminated in 1851 with a design for the Public Grounds [the area today known as the Mall] in Washington, DC, done in collaboration with Vaux. At about the same time, Downing designed the grounds of "Springside" in Poughkeepsie, New York, for Matthew Vassar. After a long period of neglect, restoration is beginning on "Springside," one of the few designs by Downing to survive with major features intact. Further important design commissions would surely have followed had Downing not died in July 1852 in a river boat fire on the Hudson. In 1853, Rural Essays was published posthumously with an introductory memoir of Downing by G. W. Curtis.[15]

Downing's Treatise is not only the first of his books to be published but also the one that deals most fully with residential landscape design. Clearly derived from the writings of J. C. Loudon, this book is valuable as a whole, but for the purposes of this report, we are concerned primarily with its opening section, "Historical Notices." The first pages of this section are general: Downing discusses the history of landscape gardening, primarily in Europe, and emphasizes the distinctions between what he calls the "Ancient, Formal or Geometric Style" and the "Modern, Natural, or Irregular Style." As representatives of the former, his examples are primarily Italian and French, while his discussion of the "modern natural" style focuses on English landscape design from the mid-18th century to his own day. Downing further subdivides the "modern, natural" style into the "Beautiful" as exemplified by the works of Capability Brown and the "Picturesque" as popularized through the writings of Uvedale Price and seen in the landscapes of Humphrey Repton and other late 18th- and early 19th-century landscape designers. In the second section of the Treatise, "Beauties and Principles of the Art," Downing elaborates further on the Beautiful and the Picturesque and illustrates both. These ideas were already common currency in England and are accepted by historians today, but, in 1841, they were new to most of Downing's American readers.[16]

In the concluding section of the "Historical Notices," Downing moves on to specific examples of the "ancient" and "modern" styles in the United States. In the first (1841) edition of the Treatise, Downing includes only thirteen American examples. The very first of these to be described, right after the tribute to Parmentier, is Hyde Park, which Downing cites as "one of the finest examples of the Modern Style of Landscape Gardening in America." He then discusses four other estates in detail, including Blithewood [the Donaldson estate in Annandale], two unidentified Livingston estates in Annandale, one of which must have been Montgomery Place, and the other the John R. Livingston estate, later Massena, and Lemon Hill in Philadelphia, which he includes as one of the most familiar examples of the older "geometric" style. [Even at the time Downing wrote, the landscaping at Lemon Hill was "nearly destroyed and obliterated."] Eight other estates are mentioned briefly: the Van Rensselaer Manor in Albany and the properties of J. P. Cushing, Watertown (Belmont), Massachusetts; John Lowell, Roxbury, Massachusetts; Col. T. H. Perkins, Brookline, Massachusetts; Theodore Lyman, Waltham, Massachusetts; the Wadsworth family in Geneseo, New York; Daniel Wadsworth in Hartford, Connecticut; and the Count de Survilliers in Bordentown, New Jersey.[17]

In the second (1844) edition of the Treatise, the general discussion of the ancient and modern styles was considerably compressed and deals primarily with the history of horticulture in the United States. In this edition, however, the list of American residential properties has expanded to almost three dozen entries, most of them described in detail, including the original thirteen. It is these descriptions of plus or minus thirty-five estates that remain constant, with only minor changes, through the later editions of the Treatise, including the sixth (1859) edition, which is duplicated, with references, in Appendix B of this report. Downing's desire in expanding this list seems to have been to be more comprehensive, not more up to date. Some of the new additions are further examples of the "ancient" style, such as Judge Peters' estate in Philadelphia and Clermont in Tivoli, New York. Only a very few of the new properties were so recent that they would have been laid out between 1841 and 1844.[18]

Appendix E clearly demonstrates that, while there has been a fairly high rate of survival among the houses on the estates that Downing describes, only a few of the properties still retain

landscaping from ca. 1841 or earlier with any degree of integrity. The landscaping at Clermont appears to be mostly early 20th-century today, and this site Downing included as example of the "ancient" style. In Waltham, Massachusets, significant, but much reduced portions of the 1790s landscaping of the Lyman estate remain; this estate Downing admired as an example of the earlier "beautiful" phase of the "modern" style. Excluding the Hosack estate, Downing's list of preeminent examples of the later "picturesque" style includes among surviving properties only Montgomery Place, landscaped mostly in the 1840s, and very fragmentary but interesting remnants at Blithewood, which may also date from the 1840s. A few landscaped estates survive in altered settings but ones that still include some 1840s features (Pine Bank in Jamaica Plain, Massachusetts), and a few remain with restored landscaping (Sunnyside, Tarrytown, New York). In spite of the alterations and additions to the landscape that occurred over the next two ownerships, the Parmentier/Hosack landscaping may still be seen today with essential features intact. It thus is not only a rare survivor from the litany of picturesque landscapes described by Downing, but it is also the earliest.

LANGDON ERA CHARACTER-DEFINING FEATURES AND SIGNIFICANCE (1840-1894)[19]

Walter Langdon, Sr., and Dorothea Astor Langdon (1840-1852)

The ownerships of both the Langdons and the Vanderbilts were periods in which some features were subtracted from the Hosack/Parmentier landscape (including, eventually all of Hosack's structures) and others were added but all without destroying the underlying framework of the ca. 1828-1830 design. Furthermore, most of the additions were positive and have significance of their own. For these reasons, the emphasis here will be on changes, although, for the sake of completeness, continuing features from earlier eras will be mentioned. In 1840, the Sexton Tract was sold separately, and some of Walter Langdon's earliest changes reflected this.

The character-defining features from Walter Langdon, Sr.'s dozen years of ownership were:

Circulation/Topography: Walter Langdon, Sr. maintained the Hosack/Parmentier circulation system, except for the reconstruction of the north exit road and gate. Not specifically described in any historical sources but probably did not vary greatly from the topography today.

Spatial Relationships/Siting of Buildings/Surroundings: The spatial relationships established in the Hosack era carried over into the ownership of Walter Langdon, Sr. The north dirve was altered to accomodate the Sexton Tract removing some views to the Hudson from the drive along the ridge. Walter Langdon's new house, built in 1845 after Hosack's burned, was located on the same site. Area still rural but properties being broken up and new houses built. Hosack's vistas of the Hudson were probably not changed.

Vegetation/Natural Systems/Water Features: Little information is available about Walter Langdon, Sr.'s activities in this era. It can be assumed that he maintained the trees planted by the Bards and Hosack and that he also maintained a garden (lost). The edge of the Hudson River Shoreline was altered by the introduction of the railroad in 1851 (extant). Crum Elbow Creek remained as in the Hosack era (extant). Crum Elbow Creek may have been slightly realigned (extant).

Landscape Structures/Minor Buildings/Site Furnishings and Objects: Walter Langdon, Sr. appears to have retained Hosack's main entrance lodge and ornamental bridge (both lost). The two domed pavilions lasted until at least 1847. Langdon added a new boathouse (lost). Euterpe Knoll disappeared by 1847. The poplared knoll may have lasted a bit longer. There is no information on benches.

Walter Langdon, Jr. (1852-1894)

Walter Langdon, Jr.'s activities were more numerous and included the repurchase of Crum Elbow Creek, Red House and Dr. Hosack's barns (1849 and 1872).

The character defining features from Walter Langdon, Jr.'s ownership were:

Circulation/Topography: No recorded alterations to the earlier system, except for a path to the new garden (extant). Shown on period plans in part. Did not vary greatly from earlier eras with the exception of the garden area. Different in detailed areas only from the topography today.

Spatial Relationships/Siting of Buildings/Surroundings: The spatial relationships established by the Parmentier plan continued in this era with little change. The extension of the property ownership to the south added views into the estate lands from the south along Market Street. The development of the garden enclosure, on six successive terraces, created a new series of small-scale spaces with both internal and external views. Walter Langdon, Jr. retained his father's house. After repurchasing Hosack's farm group in 1872, he built new barns when Hosack's burned. In 1875, he tore down the Red House. More estates were being broken up and new houses built such as Joseph Curtis's new Italianate Mansion on what later became the Sexton Tract. Vistas toward the Hudson seem to have been essentially unchanged.

Vegetation/Natural Systems/Water Features: Replanting of specimen trees (many still extant) and the institution of a plan for the garden beds, as shown in the 1897 survey (lost). The edge of the Hudson River shoreline was altered by the introduction of the railroad in 1851 (extant). Crum Elbow Creek remained as in the Hosack era (extant). Crum Elbow Creek remained essentially as it was in the Hosack era.

Landscape Structures/Minor Buildings/Site Furnishings and Objects: The most important change made by Walter Langdon, Jr. to the landscape was the introduction of a new and relocated Formal Garden complex with a gardener's cottage and a toolhouse designed by Sturgis and Brigham; a garden enframement and wall plan identical to that still present on the north, west and south sides (1874); and a series of greenhouses (lost). None known.

Langdon Era (1840-1894) Significance

The Langdon era additions are significant as part of the ongoing evolution of the estate. The loss of the Sexton tract was an unfortunate event but one that was partly compensated for by Vanderbilt's re-purchase in 1905. Over the course of the Langdon ownership, all the Hosack era garden pavilions, urns, busts and seats were lost. The new garden and its enframement was a positive addition designed by the major Boston architectural firm of Sturgis and Brigham. Sturgis and Brigham's best known project from the early years of their partnership was the Museum of

Fine Arts in Copley Square, Boston (1870-1876, demolished). The firm also designed numerous private houses, although they are not known to have done any other garden structures.[20] The Langdon's tree replanting or replacement policy was also highly important and continued, in principle, through the early NPS/Roosevelt era.

VANDERBILT ERA CHARACTER-DEFINING FEATURES AND SIGNIFICANCE (1895-1938)[21]

Frederick William Vanderbilt (1856-1938) was one of eight children of William Henry and Maria Louisa Kissam Vanderbilt. He graduated from the Yale Sheffield Scientific School in 1878 and had a lifelong interest in horticulture and forestry. His business career was spent managing the New York Central Railroad, established by his grandfather, Cornelius "The Commodore" Vanderbilt, and extended by his father.[22]

Early in this ownership, Vanderbilt replaced structures, generally putting them in approximately the same area as comparable Hosack/Langdon structures. In 1905, Vanderbilt purchased the Sexton tract and reconsolidated it into the estate, removing all buildings, except for the boathouse on Bard Rock. Character-defining features from this era were:

Circulation/Topography: Without radically altering the Hosack/Parmentier plan as modified by Langdon, Vanderbilt augmented it by building a new north entrance and entrance road along the ridge after the acquisition of the Sexton Tract (extant). He also enlarged the circle in front of the mansion and reconfigured the related road (extant), and he built a subway to connect the estate proper with the farm group (extant, but blocked and nonfunctioning). The topography did not greatly change from earlier eras, with the exception of new drive segments, new pedestrian paths, and grading changes in the Formal Garden area. Generally stable overall.

Spatial Relationships/Siting of Buildings/Surroundings: The view relationships from the Mansion mirrored those of earlier eras. Many new structures were introduced by Vanderbilt creating their own visual relationships generally within the near surround. Vanderbilt rebuilt the north drive along the ridge, recapturing and extending the former Hosack drive and gaining expansive views of the Hudson river scenery to the west. The changes in the Formal Gardens were refinements of the Langdon garden which extended the concept of garden rooms into three distinct areas: the Greenhouse Terraces, the Italian Garden and the Rose Garden. The enclosure of views within each of these spaces was an important element of the design, as was a certain amount of visual contact between spaces and out to the surrounding landscape. In general, the spatial relationships of the entry sequence, Crum Elbow Creek Drive, and pedestrian paths of the Hosack era were carried through the Langdon ownerships, and remained fairly intact.

Vanderbilt's new mansion house, designed by McKim, Mead and White, was located on the site of all previous houses since Samuel Bard. The Pavilion, also by McKim, Mead and White, was sited on the north of the mansion near the location of outbuildings during previous eras. The Coach House, designed by Robert H. Robertson, was sited at the southern border of the property, just across the rustic bridge. No building had been located there previously, but the Coach House did not displace any important earlier landscape elements.

During the Vanderbilt era, the surrounding neighborhood became more built up and increasingly suburban. Vistas to the Hudson River were altered to a degree by development in the view,

Vegetation/Natural Systems/Water Features: Vanderbilt did considerable tree replacement (most extant), and he planted a screen of White Pine along the Albany Post Road (extant). He also introduced foundation planting at the Mansion from designs by Robert Cridland (lost). Vanderbilt engaged landscape architects James Greenleaf, Meehan and Sons, and Robert Cridland to prepare successive plans for the evolution of the Formal Garden, including the Meehan/Cridland Rose Garden. Crum Elbow Creek and the Hudson remained essentially the same as in the Langdon eras, except for the introduction of new dams and bridges over Crum Elbow Creek (extant). Vanderbilt appears to have retained Crum Elbow Creek, as possibly realigned by Parmentier with the exception of widening the portion of the creek on both sides of White Bridge. He also added two pools to the Formal Gardens.

Landscape Structures/Minor Buildings/Site Furnishings and Objects: Vanderbilt eventually replaced all of Langdon's greenhouses (Vanderbilt greenhouses lost) but retained the Sturgis and Brigham Gardener's Cottage and Tool House as well as the Langdon garden enframement except on the east side (extant). Greenleaf-Cridland pergolas remained. The Meehan steps and walls of the Rose Garden terraces and the Orpheus Fountain Pool and Pavilion were added by Vanderbilt and are still extant. The enclosing fence and brick piers are lost.

Outside the Formal Garden, the landscape structures added by Vanderbilt included the White Bridge, the rustic bridge and a series of dams, all designed by W. T. Hiscox and Co., a new stone wall along the Albany Post Road, including the former frontage of the Sexton Tract, two new gatelodges, a farm group, and Power House (all extant, except for the farm group of which some elements remain).

Furnishings are to be limited to the sculptures, benches, pergolas, etc., in the Formal Garden.

Vanderbilt Era (1895-1938) Significance

The new structures, roads, walls, bridges, tree plantings, and successive reworkings of the Formal Garden done during the Vanderbilt era are significant as part of the ongoing adaptation of the site to later needs and uses. None of them violated the basic parti of the Hosack/Parmentier plan, and some replaced elements lost in the Langdon era. Additionally, the Formal Garden redesigns are significant as part of the increasing interest in elaborate, formally planned gardens typical of the era.[23] McKim, Mead and White are well known as the leading American architectural firm at the turn of the century. The engineering firm of W. T. Hiscox and Co. does not seem to have been studied, but the White Bridge is significant as one of the first steel and concrete bridges to be erected in the country. Of Vanderbilt's three landscape architects, James L. Greenleaf, one of the founders of the American Society of Landscape Architects, is the best known, but he, Meehan and Sons, and Robert B. Cridland have received little scholarly attention. A complete historical context for early 20th-century American landscape architecture has yet to be established, but these firms will probably emerge as important ones.

EARLY NATIONAL PARK SERVICE AND ROOSEVELT ERAS CHARACTER-DEFINING FEATURES AND SIGNIFICANCE (1938-1945).[24]

This era is chiefly significant for President Roosevelt's involvement in the acquisition of the property and the institution of his tree replacement program.

Circulation/Topography: Remained the same, with the exception of the addition of a visitor parking facility.

Spatial Relationships/Siting of Buildings/Surroundings: The character-defining elements of the estate remained intact, except for the sale of the entire farm portion of the estate, prior to NPS acquisition. Buildings, chiefly the Mansion and the Pavilion, were restored during this period.

Vegetation/Natural Systems/Water Features: The Formal Garden deteriorated during World War II. Crum Elbow Creek remained unchanged. Some trees have been replaced, in offset locations, while others have been lost and still others have been introduced or have self-sown onto the property. In the woodlands in particular, invasive species have begun to encroach.

Landscape Structures/Minor Buildings/Site Furnishings and Objects: The eventual loss of all of the greenhouses. The Tennis Court remained, after some repairs, although it was later removed.

NATIONAL PARK SERVICE EXISTING CONDITIONS (1990-1992) CHARACTER-DEFINING FEATURES AND SIGNIFICANCE

Circulation/Topography: The circulation system in terms of roads is basically the same as in the Vanderbilt era, except that a one-way traffic pattern has been instituted. The subway has been blocked, but still remains. Some paths have been added, lost and blurred as described previously in detail, while new path segments have been added. The topography has not been altered from earlier eras, with the exception of additional parking areas and leach field construction.

Spatial Relationships/Siting of Buildings/Surroundings: Remain the same as in the Vanderbilt era except for some shifts due to tree encroachment in the lower valley. In the Formal Gardens partial loss from the Vanderbilt era even with some restoration. There are no change in siting of buildings from the Vanderbilt era, although several structures have been lost altering former spatial relationships. The surrounding neighborhood has become even more built up than in the Vanderbilt era, and, to the south, strip development has claimed much of Route 9. This has not, however, affected the vistas from the Vanderbilt site which are buffered by vegetation. Vistas to the west over the Hudson River have been altered by continued development but a generally green appearance along the river prevails.

Vegetation/Natural Systems/Water Features: Numerous trees were lost in storms and hurricanes but often generally replaced. Tree encroachment in the lower valley has been a maintenance problem for most of the NPS era. The plantings in the Formal Garden declined and were eventually removed altogether. A new planting has recently been made according to a 1940 plan. Crum Elbow Creek and the Hudson remain the same as in the Vanderbilt era. A round fountain and a pool at the Pergola were repaired during this era and are currently functional.

Landscape Structures/Minor Buildings/Site Furnishings and Objects: Vanderbilt greenhouses and the Sexton boathouse were taken down. Most farm group structures have been lost. Some sculptures and pergolas in the Formal Garden were lost and more recently replaced or restored. The Tennis Court was removed.

CONCLUSION

The analysis and statement of integrity presented in Chapter X details the remaining historic fabric revealing the durability of the Hosack-Parmentier plan, portions of the Langdon Garden organization, and the built elements and landscape accretions of the Vanderbilt era to the current NPS stewardship. A final statement of significance closes Chapter X.

CHAPTER IX: ENDNOTES

1. Historic preservation treatments include a range of levels of intervention that may be undertaken to preserve or support use of historic resources. These treatments may include stabilization, preservation, rehabilitation, restoration and reconstruction, as defined in national guidance such as the Secretary of the Interior's Standards for Rehabilitation, and, recently, in the Draft Guidelines for the Treatment of Historic Landscapes. The VMNHS Cultural Landscape Report: Site History, Existing Conditions, Analysis, provides that basis for developing and approach to the treatment of the Vanderbilt estate landscape, which will be undertaken in the future.

2. Technical Services Branch, Preservation Assistance Division, Draft Guidelines for the Treatment of Historic Landscapes, National Park Service, Washington, D.C., May, 1992, character defining features of historic landscapes are described on pages 9-10. These include topography, vegetation, natural systems, circulation, structures, site furnishings and objects, water features, spatial relationships and surroundings.

3. U. S. Department of the Interior, National Park Service, National Register Bulletin 15, 17.

4. U. S. Department of the Interior, National Park Service, National Register Bulletin 18, 2.

5. National Register Bulletin 15, 19.

6. For the evolution of the site during the Bard ownership, see Chapter I of this Cultural Landscape Report.

7. Franklin D. Roosevelt, contributor, "A Broadside of 1768 about Hyde Park," Dutchess County Historical Society, Year Book, vol. 17 (1932), 80-82.

8. Roger W. Moss, The American Country House (New York: Henry Holt and Company, 1990), Chapter 3, "Villas on the Schuylkill." Chapter 2, "the First American Country Houses," which deals mostly with southern plantations, is also useful.

9. Samuel Bard to John Bard, April 1, 1764, in John McVickar, A Domestic Narrative of the Life of Samuel Bard (New York: 1822), 57-58.

10. Moss, The American Country House, 127-129.

11. For the evolution of the site during the Hosack ownership, see Chapter II.

12. James Thacher, "An Excursion on the Hudson - Letter II," New England Farmer, Vol. IX, no. 20 (December 3, 1830), 156.

13. Thomas Kelah Wharton, Diary, New York Public Library, Manuscript Division, Entries of July 1832.

14. A. J. Downing, A Treatise on the Theory and Practice of Landscape Gardening Adapted to North America (New York and London: Wiley & Putnam, 1841), 21-22.

15. George B. Tatum, "Introduction: The Downing Decade (1841-1852)," in George B. Tatum and Elisabeth Blair MacDougall, eds., Prophet With Honor: The Career of Andrew Jackson Downing, 1815-1852 (Washington, DC: The Athenaeum of Philadelphia and Dumbarton Oaks Research Library and Collection,

1989), 1-42; Harvey K. Flad, "Matthew Vassar's Springside: 'The Hand of Art, When Guided by Taste'," in Prophet With Honor, 219-257.

16. A. J. Downing, Treatise, 2-20.

17. Ibid., 22 -

18. Downing, Treatise, second edition (New York and London: Wiley and Putnam, 1844), 31-46. See also George B. Tatum, "Nature's Gardener," in Prophet With Honor, 43-80.

19. For the evolution of the site during the Langdon ownership, see Chapter III.

20. For more information on Sturgis and Brigham, see page 45 of Chapter III and note 9 to that chapter.

21. For the evolution of the site during the Vanderbilt ownership, see Chapter V. The Sexton Tract is discussed in Chapter IV.

22. See page 65 of Chapter V and note 1 to that chapter.

23. For a detailed discussion of American gardens during this period, see Mac Griswold and Eleanor Weller, The Golden Age of American Gardens: Proud Owners, Private Estates, 1890-1940 (New York: Henry N. Abrams, Inc., 1991).

24. For the evolution of the site during the early National Park Service era, see Chapter VI.

X. HISTORIC LANDSCAPE ANALYSIS, STATEMENT OF INTEGRITY & STATEMENT OF SIGNIFICANCE

INTRODUCTION

The previous chapters have summarized research findings from each owner period and have detailed the significance of the Vanderbilt property. The evaluation of significance developed in the previous chapter has focused on the Hosack-Parmentier period (1828 to 1835), as the most important period of landscape development for the estate. The subsequent Langdon and Vanderbilt ownerships added valuable accretions that also contribute to the significance of the VMNHS landscape. The character-defining features of topography, vegetation, natural systems, circulation, landscape structures, site furnishings and objects, water features, spatial relationships, siting of major buildings, and surroundings have been used to organize the discussion of significance in each owner period.

With this discussion as background, the analysis process explores the property owner periods in relationship to each other. The character-defining features that can be portrayed graphically, including vegetation massing, circulation, landscape structures, spatial relationships and building siting, shown on the exhibits at various scales. The analysis moves from the overall property scale of some 700 acres of the Hosack era, to the 211 acre estate of the NPS, and then to the core area of Entry Drive to Great Circle. The first series of Exhibits (19 to 24), portrays the remaining character-defining features from each owner period at the property scale. Exhibit 25 shows the estate area through three twentieth century periods as an overlay on plans presented in earlier chapters. Remaining character-defining elements of circulation, vegetation massing and siting of the Main House and other major buildings are noted, and they reveal the spatial relationships from the relevant periods. These include Hosack drives and path; existing and remaining Vanderbilt drives, structures, entrances and walls; and woodland and conifer grove edges for each period. The chronology of plantings in the Core Area from 1897 to 1991 is illustrated in Exhibits 26, 27 and 28. Exhibits 27 and 28 show the canopy tree layers for three twentieth century periods as overlays revealing the retention, loss, replacement or introduction of trees. The analysis Exhibits and other historic and contemporary views, complement the text in this chapter.

A statement of integrity, based on the physical evidence presented in the analysis Exhibits, photographic record and text, concludes the chapter with a discussion of the extant character-defining features of the VMNHS landscape. Historic integrity is defined as "the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period."[1] This definition implies that a series of comparisons should be between the historic periods and the present. The analysis process makes these comparisons of the character-defining elements of the landscape graphically, and verbally. The primary historic period for the landscape of the Vanderbilt property is the Hosack ownership, during which the organization of the landscape, its circulation system, and specimen tree collection was established by Dr. David Hosack and Andre Parmentier. The subsequent Langdon and Vanderbilt periods develop within this framework. Seven qualities are recognized as contributing to historic integrity: location, design, setting, materials, workmanship, feeling, and association. These seven qualities are addressed for the Hosack-Parmentier period and the subsequent Langdon and Vanderbilt ownerships.

HISTORIC PROPERTY ANALYSIS

Exhibits 19 to 24 are analysis drawings that highlight the continuity of the property, both estate and farm lands (see Appendix F: Source Lists). The rich history of the VMNHS leaves a legacy of extant character-defining features that date from each owner period. The character-defining features that appear in several eras, especially the circulation system, are readily apparent. Each individual feature of each owner period was discussed in the owner chapters, presented in Chapter IX: Historic Context & Evaluation of Periods of Significance, and this discussion is not reiterated here. For Exhibits 19 to 24 only circulation, topography, spatial relationships, siting of major buildings and property boundaries features will be considered. Exhibits 25 to 28 concentrates on other features: vegetation, natural systems, water features. The overall property plans for each period are compared to the previous ones. This method is used because it indicates the incorporation of features of the previous owner with each subsequent one as a cumulative effect of developing the landscape that exists today, reflecting that incremental development effected by each owner. This analysis follows the line of reasoning that historic landscapes are dynamic resources, changing over time, and that recognizes changes occurring after the primary historic period may have value in their own right. This accretion and valuing of owner alterations is applicable to the Vanderbilt estate.

EXHIBIT 19: PROPERTY PERIOD PLANS COMPARISON (1764-1992)

Exhibit 19 displays all six property period plans. When seen together the overall organization of the property can be visually compared for the overall property boundary, circulation, structures and spatial organization.

EXHIBIT 20: HOSACK PROPERTY (1828-1835) ANALYSIS REMAINING BARD

Exhibit 20 portrays the circulation, structures, and spatial relationships that remain from the Bard ownership during the Hosack period (see Appendix F: Source Lists).

Circulation/Topography: To the south, the path along the ridge descending toward Hyde Park Landing is indicated. This route, following the site topography, is shown in the Bard period and is extant today. Although variations in historical maps indicate some shifts in position, and the construction of the South Entrance Drive may overlay portions of this foot and cart path, its origins date to the Bard Period.

The topography on the north edge of the property reveals only one location for the portion of Bard Lane that intersects the Albany Post Road. As the lane proceeds to the east toward Bard Rock the grades become more level and alignment variations from Bard to Hosack are shown. Bard Lane and Bard Rock are indicated as remaining Bard period elements.

Spatial Relationships/Siting of Buildings/Property Boundaries: The Bard greenhouse and its access road were removed from the South Lawn. The area became more open, a large grassy expanse.

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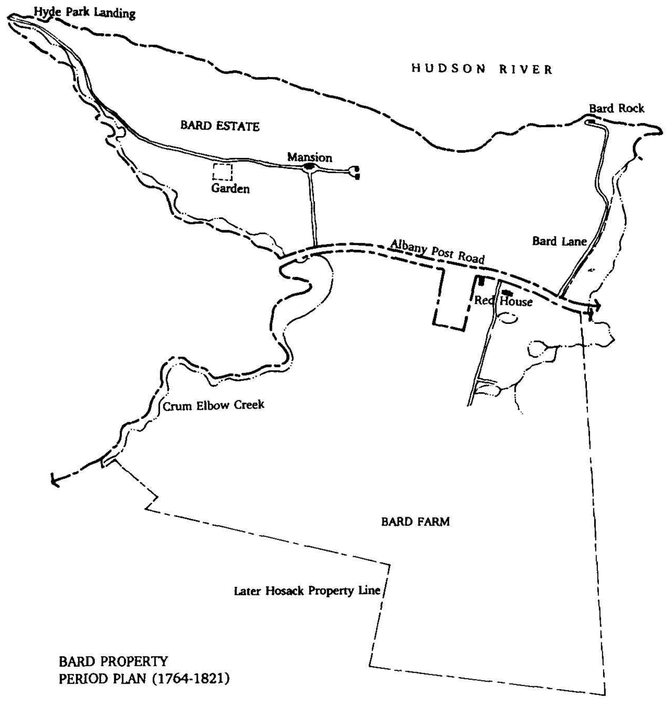
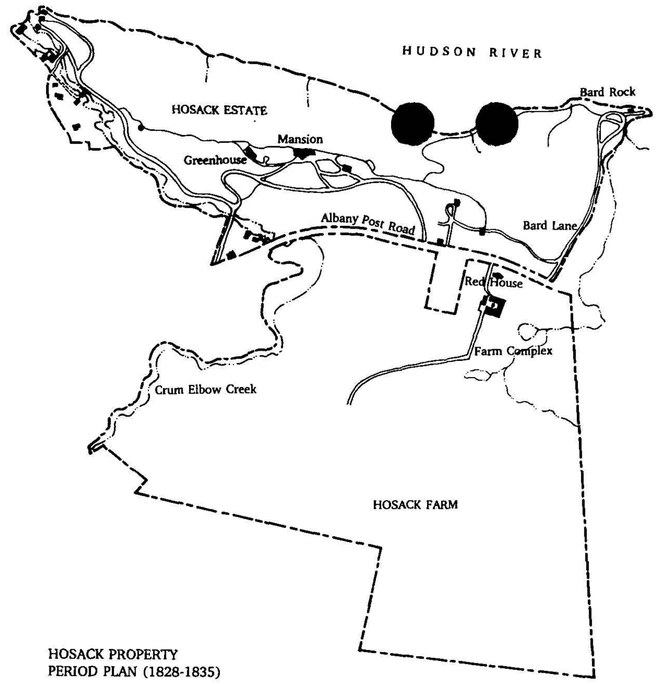
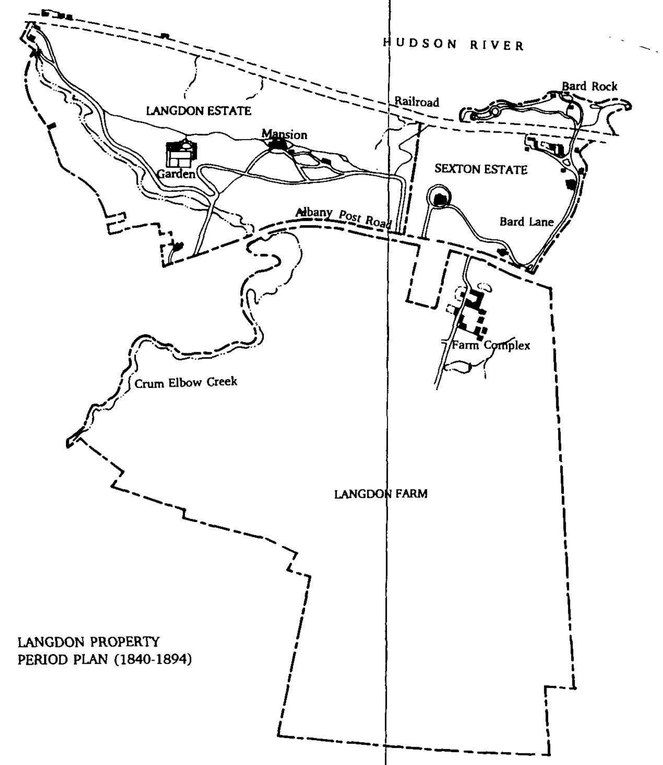


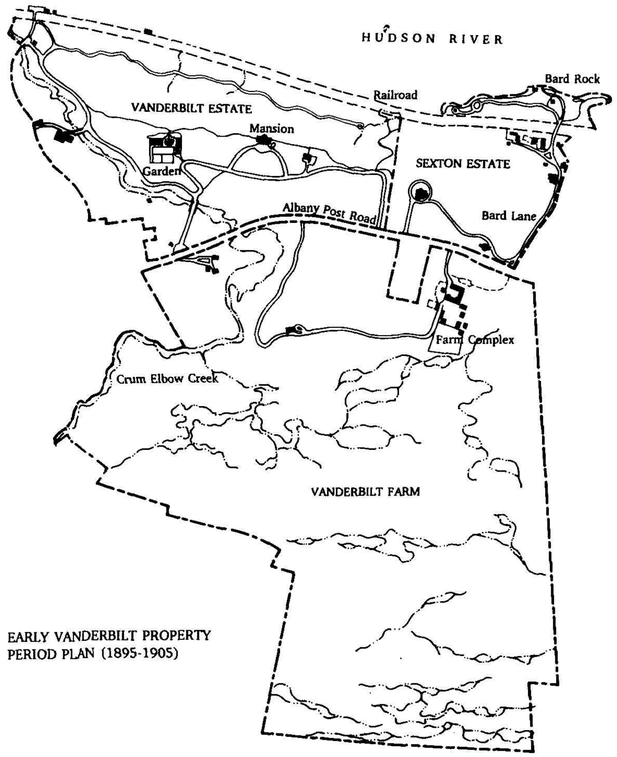
BARD PROPERTY
PERIOD PLAN (1764-1821)



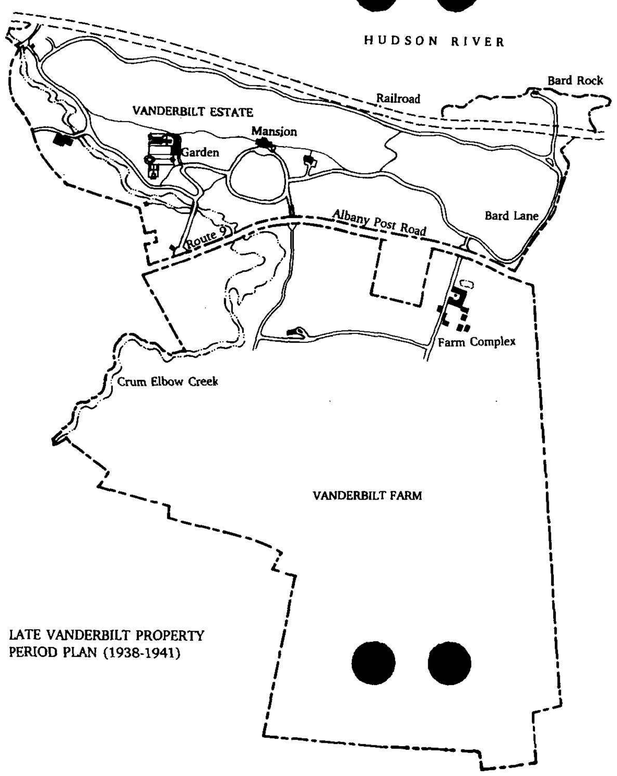
HOSACK PROPERTY
PERIOD PLAN (1828-1835)



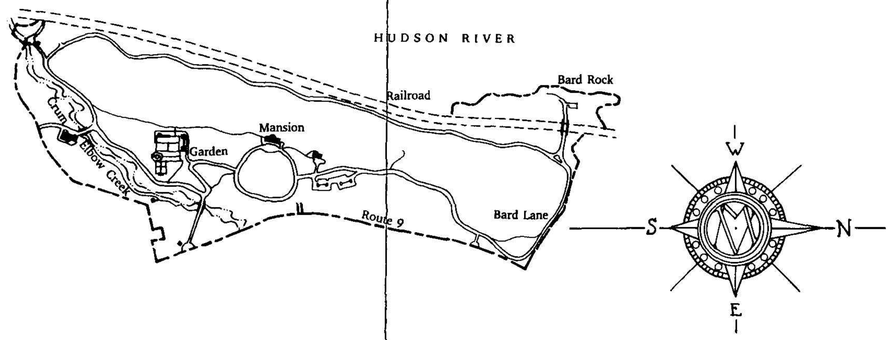
LANGDON PROPERTY
PERIOD PLAN (1840-1894)



EARLY VANDERBILT PROPERTY
PERIOD PLAN (1895-1905)



LATE VANDERBILT PROPERTY
PERIOD PLAN (1938-1941)



EXISTING VMNHS
PROPERTY PLAN (1990-1991)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT: CX 1600-0-0085, 1990-1991

CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION
NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

0 100 200 500 1000

PREPARED BY
LANDSCAPES, WESTPORT, CONNECTICUT
PATRICIA M. O'DONNELL, ASLA, APA, CHARLES A. BIRNBAUM, ASLA
WITH CYNTHIA ZAITZEVSKY, PhD

19: PROPERTY PERIOD PLANS COMPARISON
(1764-1991)

ON MICROFILM

Hosack enlarged and rebuilt Bard's house, which would appear under the Hosack Mansion on this plan. Each successive main dwelling was placed in essentially the same position. Samuel Bard's chief legacy to the Hyde Park landscape was his choice of house site and his preservation of the natural scenery between the house, the ridge on which it sits and the Hudson River. This establishes one of the important spatial relationships of the estate. Hosack remodelled Bard's house, which Langdon also lived in until it burned, when he built a new house. It is known that the Vanderbilts put up their house on the exact site of the second Langdon house, and therefore it is surmised that the Samuel Bard house site is the Vanderbilt Mansion site.

The Red House, residence of Dr. John Bard, remains through the Hosack period. Bard Rock, a natural feature and destination, is also highlighted with a circle indicating its continuity. Bard Rock functioned as a private access point for the property, separate from the Hyde Park Landing at the southern end of the property. From Bard Rock broad views of the Hudson River and river banks are achieved. All additional structures were added by Hosack.

Hosack enlarged the property boundary to the south. Importantly, a triangular wedge of property was added along the Albany Post Road providing space for the reorganization of the main entry drive that crosses Crum Elbow Creek and proceeds uphill to the Mansion site. Additional acreage was also added along the southwestern property edge.

Landscape Structures/Minor Buildings: The new area along the southwestern property edge is shown to include several minor structures during the Hosack period. The Bard greenhouse was removed from the South Lawn and the new greenhouse complex and Formal Gardens were built by Hosack.

EXHIBIT 21: LANGDON PROPERTY (1840-1894) ANALYSIS REMAINING BARD/HOSACK

Exhibit 21 portrays the elements within the Langdon estate and farm and the Sexton tract that were extant at the end of this period (see Appendix F: Source Lists).

Circulation/Topography: The Hosack Period (1828-1835) sets the overall circulation pattern and organization of the property including the Main Entrance and South Entrance Drives, the semi-circular drive segment that provides access to the Main House and the North Overlook Drive. The drive organization around the Main House shows some shifts, especially to the southwest portion of the semi-circle, between the Hosack and Langdon era. Other drive segments appear to align and are shown as continuous from Hosack to Langdon. These shifts may actually be caused by discrepancies in mapping rather than actual changes on the property. The Farm complex drive remains from the Hosack period.

The pedestrian path from the Crum Elbow Creek Bridge was developed under Hosack and is retained in the Langdon period. The path along the ridge from the Main House to the South Entry Drive remains from the Bard era as does a path segment from the Main House north. A short segment of a path remains from the North Drive connecting down towards the river.

Elements of the highly developed Sexton Tract are also shown. These include major and minor structures and circulation throughout the tract, including portions of Bard Lane providing access

to Bard Rock which remains. The north entry drive to the Sexton Estate aligns with the former Magdelena Hosack house.

Since the Langdons retained the Hosack circulation most of the circulation elements are shown as remaining. One area of exception is the Formal Garden, developed by Walter Langdon Jr. to the south of the Hosack greenhouse. The circulation system within the Formal Gardens changed as the buildings within the walled enclosure were altered. Many changes to the topography occurred to allow for the development of the multi-level garden.

Spatial Relationships/Siting of Buildings/Property Boundaries: The Langdons lived in the Hosack Main House and later rebuilt it after a fire. An outbuilding to the north of the Main House and the Farm Complex also continue to this period from Hosack.

Langdon adds additional estate property to the south enlarging on the acreage secured by Hosack. Farm lands were also added to the east.

The spatial organization changed dramatically within the Formal Gardens. The walls framed the garden creating total enclosure, as did the many garden structures and buildings.

Landscape Structures/Minor Buildings: The major legacy of the Langdon years at Hyde Park is the Formal Garden, with Gardener's Cottage, greenhouses and Tool House, designed and constructed in 1874-1875.

EXHIBIT 22: EARLY VANDERBILT PROPERTY (1895-1905) ANALYSIS REMAINING BARD/HOSACK/LANGDON

Exhibit 22 portrays the elements within the estate and the Sexton tract that were extant in the 1895 to 1905 period (see Appendix F: Source Lists).

Circulation/Topography: The Hosack Period (1828-1835) sets the overall circulation pattern and organization of the property including the Main Entrance and South Entrance Drives, the semi-circular drive segment that provides access to the Main House, and the North Overlook Drive.

As in the Langdon period, the Mansion drive organization varies somewhat, especially in the northwest portion of the semi-circle, with that segment shown as a Vanderbilt realignment. Other drive segments appear to align and are shown as continuous from Hosack through Langdon to Vanderbilt. A segment of the Farm complex drive remains from the Hosack period.

The pedestrian path from the Crum Elbow Creek Bridge, developed under Hosack, is retained. The path along the ridge from the Main House to the South Entry Drive remains from the Bard era as does a path segment from the Main House north from a combination of Hosack and Langdon. The path that connected the Formal Garden, Mansion and Pavilion remains. This may include a carefully designed path segment that dropped over the ridge into an enclosed shrub planting composition, or this small episode may date from the Vanderbilt ownership. Another path segment, descending through the meadow, overlaps the Langdon period path.

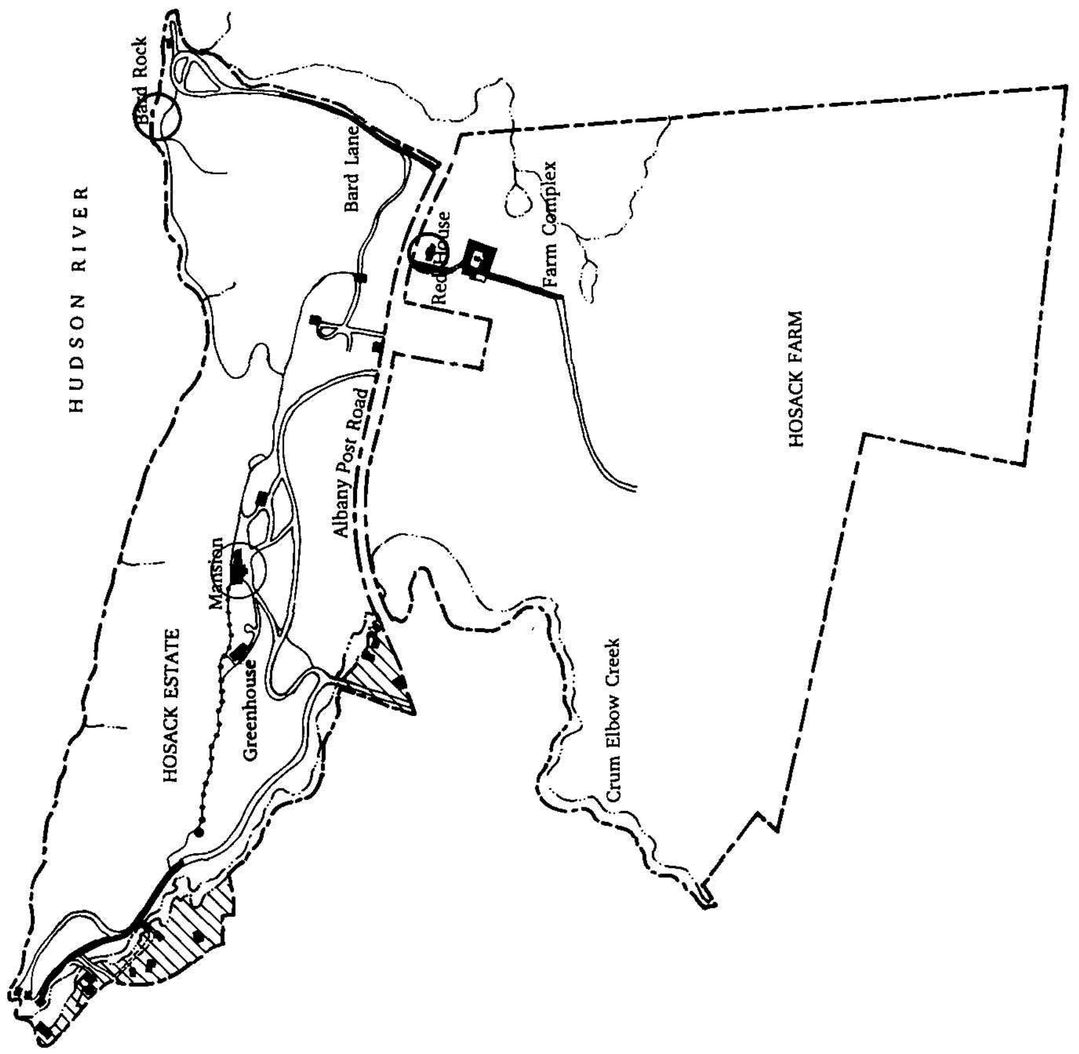


Exhibit 20: Hosack Property (1828-1835) Analysis Remaining Bard. LANDSCAPES.

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Spatial Relationships/Siting of Buildings/Property Boundaries: The Langdon house was demolished by Vanderbilt and the current Mansion is sited in the same location. Interestingly, the building to the north of the Main House, built by Vanderbilt, also appears to overlay the location of a Hosack and a Langdon structure. The Farm Complex, as organized by Hosack, also continues to this period.

The Sexton Tract continues from late Langdon to early Vanderbilt showing continuity of both drives and structures, including portions of Bard Lane and the Bard Rock area.

Vanderbilt added a modest amount of additional property to the estate to the south, slightly altering the property line. Minor additions to the farm land acreage on the eastern edge are also noted.

EXHIBIT 23: LATE VANDERBILT PROPERTY (1938-1941) ANALYSIS REMAINING BARD/HOSACK/LANGDON

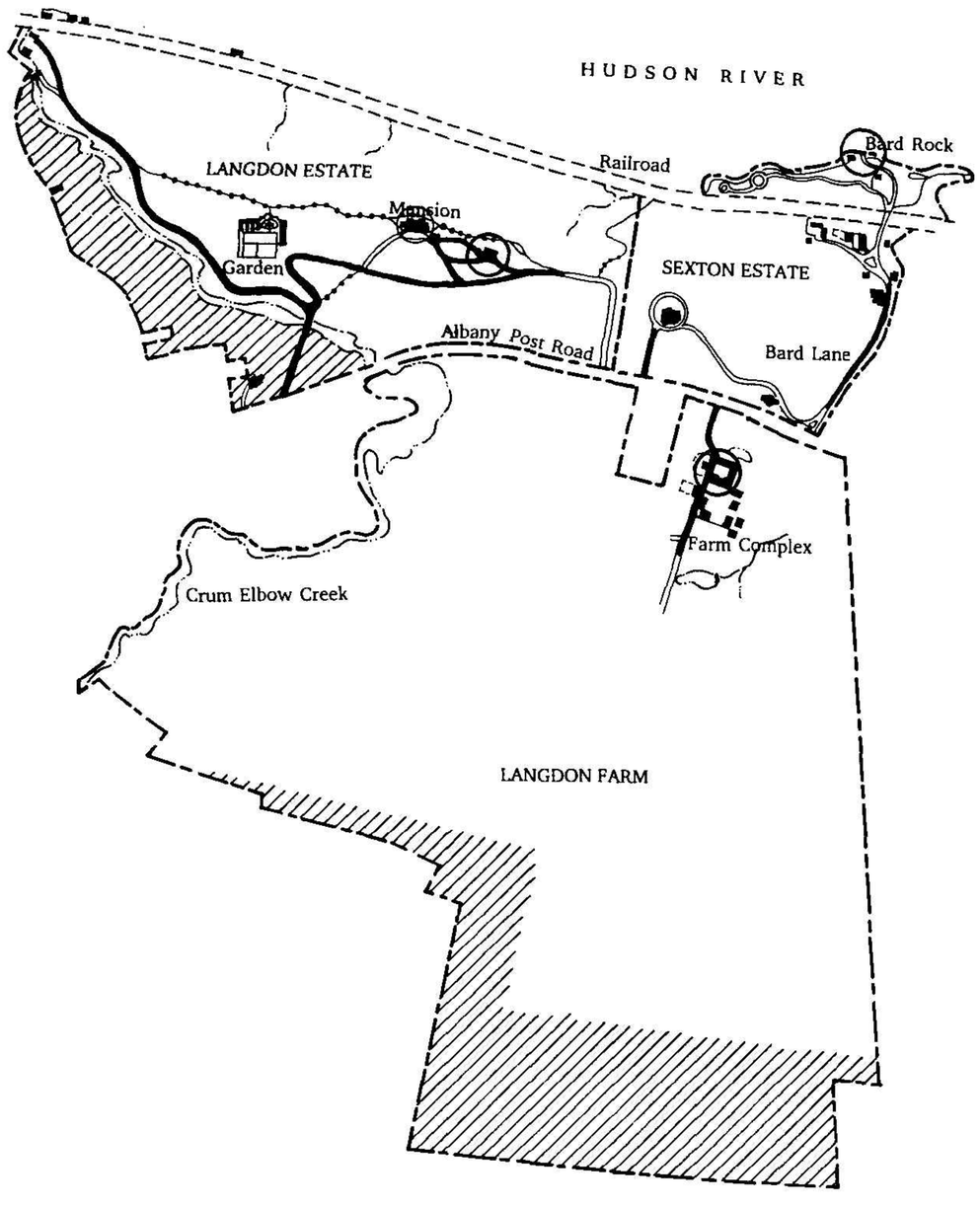
Exhibit 23 shows the Late Vanderbilt Period (see Appendix F: Source Lists). This era is the final one in private ownership.

Circulation/Topography: The drive system reveals many segments remaining. The overall framework dating from the Hosack period, the semi-circle at the Mansion refined in the early Vanderbilt period, and Bard Lane all remain. The eastern edge of the Great Circle, adjacent Subway, and a segment of the extension of the North Overlook Drive date to the late Vanderbilt period and are shown as new. The construction of the Lower Meadow Drive onto its present alignment is also a new Vanderbilt feature.

There was continuity in the pedestrian path system, several segments were documented to the period. The Hosack/Parmentier path from White Bridge remains, as does the Bard era path from the Formal Garden to the Hyde Park Landing Drive. A segment from the Formal Garden toward the Mansion is also indicated, as well as the segment from the North Overlook Drive to the river edge. A pedestrian path traversing the slope near the Rose Garden also appears for the first time.

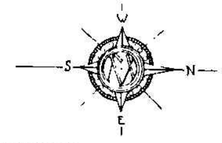
Spatial Relationships/Siting of Buildings/Property Boundaries: There is continuity in all estate structures from the early Vanderbilt period, except for the Boat House, which dates from Sexton tract ownership. The Farm Complex remains in the same location as the Hosack period with buildings in the main court refurbished and other structures of early Vanderbilt origin added. Minor additions to the east edge of the farm lands are shown.

Landscape Structures/Minor Buildings: The circle around the Formal Garden indicates continuity, and also change. The Langdon framework of surrounding walls and initial grading remains, but Vanderbilt carries out alterations and additions by replacing the greenhouses, developing the North Pergola, Pool and Pergola, and constructing a garden to the east, the Rose Garden and altering plantings and bed configurations in all areas.



SYMBOL KEY: ANALYSIS

- Remaining Drives
- Remaining Paths
- Remaining Structures
- Additional Property



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT CX 1600 0 0085, 1990 1991

CULTURAL LANDSCAPE REPORT:
SITE HISTORY, *EXISTING CONDITIONS & ANALYSIS*
VANDERBILT MANSION
NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

0 400 800 1600

PREPARED BY
LANDSCAPES, WESTPORT, CONNECTICUT
PATRICIA M. O'DONNELL, ASLA, APA, CHARLES A. BIRNBAUM, ASLA
WITH CYNTHIA ZAITZEVSKY, PhD

21: LANGDON PROPERTY (1840-1894)
ANALYSIS REMAINING BARD/HOSACK

Exhibit 21: Langdon Property (1840-1894) Analysis Remaining Bard/Hosack. LANDSCAPES.

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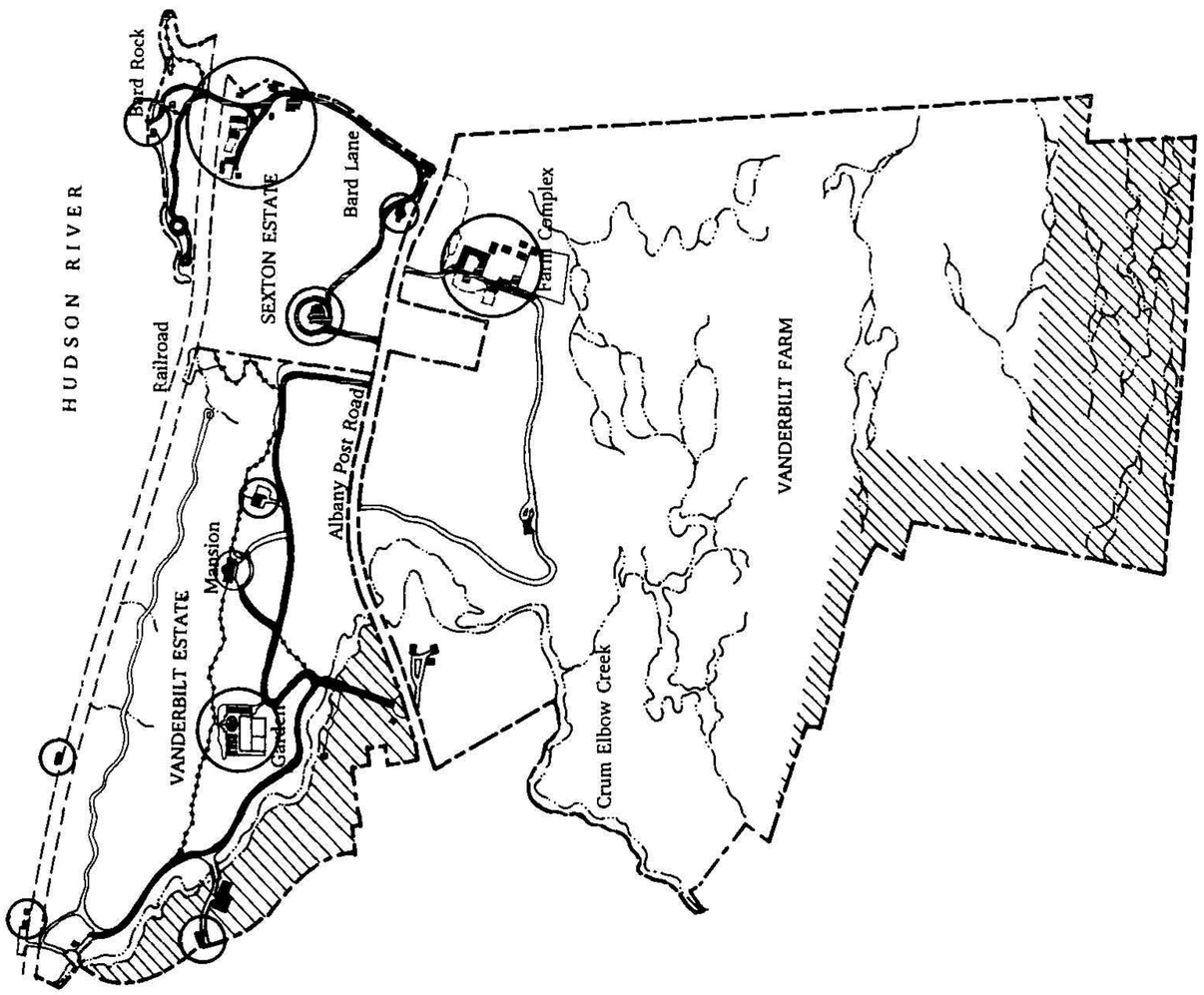

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Exhibit 22: Early Vanderbilt Property (1895-1905) Analysis Remaining Bard/Hosack/Langdon. LANDSCAPES.

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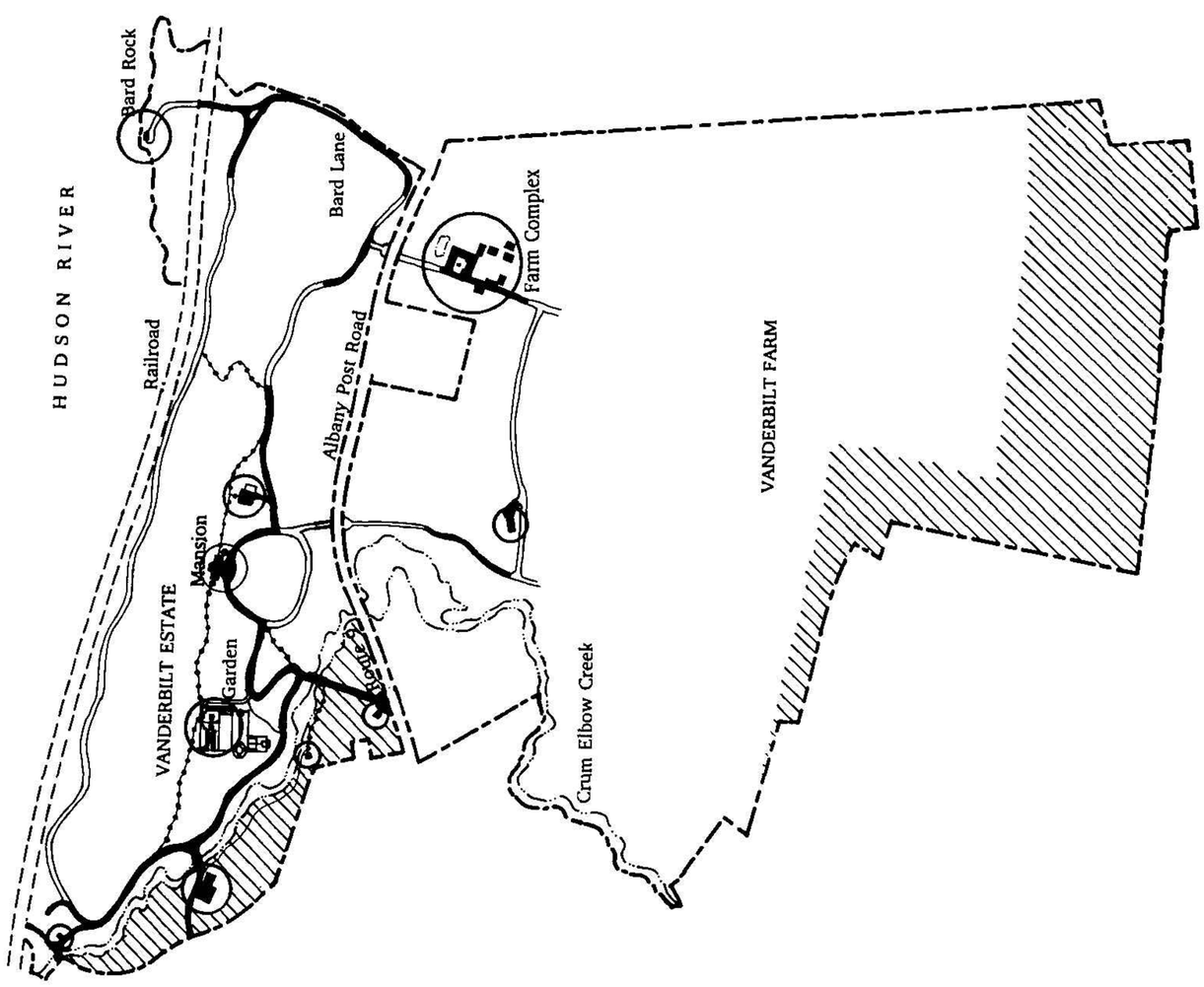

Exhibit 23: Late Vanderbilt Property (1938-1941) Analysis Remaining Bard/Hosack/Langdon. LANDSCAPES.

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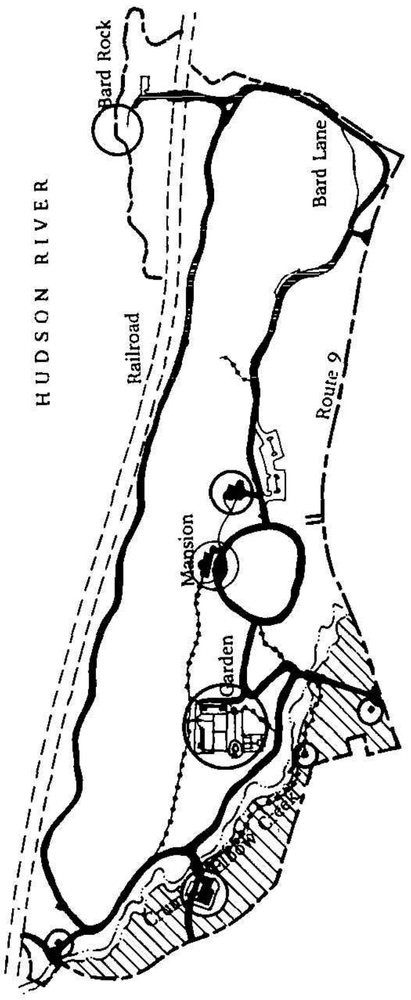

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Exhibit 24: Existing VMNHS Property (1990-1991) Analysis Remaining Bard/Hosack/Langdon/ Vanderbilt. LANDSCAPES.

EXHIBIT 24: EXISTING VMNHS PROPERTY (1990-1991) ANALYSIS REMAINING BARD/HOSACK/LANGDON/VANDERBILT

The Existing VMNHS period portrays a significant change in the landscape with the loss of all the farm lands on the east side of the road (see Appendix F: Source Lists). The estate acreage remains.

Circulation/Topography: The circulation system from previous owners shows nearly complete continuity, excepting the loss of the Subway drive segment and the link to the lost Boat House. Changes to vehicular circulation include parking at a large visitor parking lot at the south end of the North Lawn, an angled parking bay on the North Overlook Drive, a small parking lot in the Bard Rock area and another small parking lot at the Coach House.

The pedestrian paths from the Formal Garden to Hyde Park Landing Drive, from the White Bridge to Great Circle, and from the Formal Garden remain. The path segment from the Powerhouse to the Carriage House remains, as does a segment from the North Overlook Drive towards the river. Segments of the circulation between the Pavilion, Mansion and Formal Garden are recent additions.

Spatial Relationships/Siting of Buildings/Property Boundaries: Exhibit 24 reveals graphically, that the landscape framework of the property established in the Hosack Period is still extant today in the current circulation system and spatial relationships. The main buildings, landscape structures, entry gates, perimeter wall and other visible features, dating to the early and late Vanderbilt Periods, function as an overlay on the Hosack framework.

EXHIBIT 25: ESTATE COMPOSITE ANALYSIS 1895-1905/1938-1941/1990-1991

Exhibit 25 compares the estate acreage in three periods, early Vanderbilt, late Vanderbilt and existing conditions at a more detailed scale than the previous exhibits. Exhibit 25 juxtaposes these three plans to compare the character-defining features of circulation/ topography, vegetation/ natural systems/ water features, spatial relationships/siting of buildings, and landscape structures/ minor buildings/site furnishings. The remaining Hosack drives and paths are shown for each era. Vanderbilt drives, structures, entrances and perimeter wall are highlighted. To gain an understanding of the spatial configuration of the overall site as it relates to dense plantings, the woodlands and conifer groves are highlighted. The few lost Vanderbilt elements--the Tennis Court, Greenhouses and Subway--are boxed on the 1990-1991 plan. On the existing conditions plan the additions made by the National Park Service are distinguished from those of the historic periods. This exhibit, combining three periods of the historic estate landscape, brings to light both the continuity and change within the VMNHS estate landscape. It also provides a basis for a discussion of the Core Area landscape which is addressed in the following sections.

Circulation/Topography: The underlying organization of the landscape is remarkably intact, as indicated by the remaining Hosack drives. Source maps show some variations from the Hosack period to the present but in general the framework of the estate remains. Many drives are constrained to their precise locations by topography. However, some variations in alignments on

relatively level ground may have occurred, as in the western half of the Great Circle. Still much of the overall circulation is shown as remaining from Hosack, including the path from the White Bridge to the Great Circle. These remaining Hosack elements are consistent for each period shown.

Other portions of the drive system date to Vanderbilt. These include the eastern half of the Great Circle, although the grading for the previous Hosack alignment bisecting the circle remains, as do the Coach House entry and the extension of the North Overlook Drive.

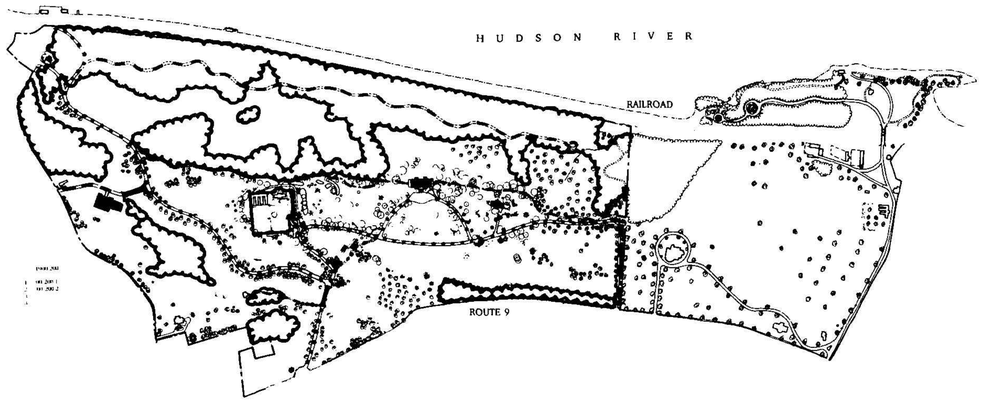
The additions to the landscape during the fifty year National Park Service stewardship shown on the 1990-1991 plan include the parking lots and one path. The lots are located near the Pavilion at the south end of the North Lawn, at the North Overlook, at Bard Rock, and at the Coach House.

Vegetation/Natural Systems/Water features: The changes in the location of woodlands and conifer groves can be studied with these plans. Estate composite plans for three periods were included in earlier chapters of this report and are the reference for shifts in woodland and meadow relationships. The evidence for these variations is drawn primarily from surveys and, in later years, from aerial photographs. In general, the areas covered by woodlands and conifer groves increase over time. The edges of these dense plantings shape the visual relationships of the landscape. Through each period the level of information about the nature of the plantings, is refined as well, with the 1990-1991 plan showing the greatest differentiation by type, and the 1895-1905 plan showing the least.

Historic photographs from the early NPS era and the 1938 real estate movie indicate a more refined treatment of the Woodland Edge than presently exists (Figures 177, 178). Oblique aerial views from the late Vanderbilt period reveal the distinct canopies of mature trees against a mown meadow edge (Figures 179, 180). The Lower Meadows were maintained by mowing, probably by machine on gentle slopes and by hand on steeper portions several times a year during the Vanderbilt period. Figure 181 shows a view of the Lower Meadows just below the Mansion with both tall and recently mowed portions of the slope. Intensive hand labor was not available in the 1940s, as views from this era attest. A collection of annotated 1948 photographs record the encroachment of woody vegetation into the meadow areas and the influence of this encroachment on the view of the Hudson River. (Figure 182, 183) In Figure 183, a broad view to the west from the Overlook Drive in the early NPS era, is a contrast to a contemporary view father south shown in Figure 184 which indicates a closure of the forested areas north of the Pavilion.

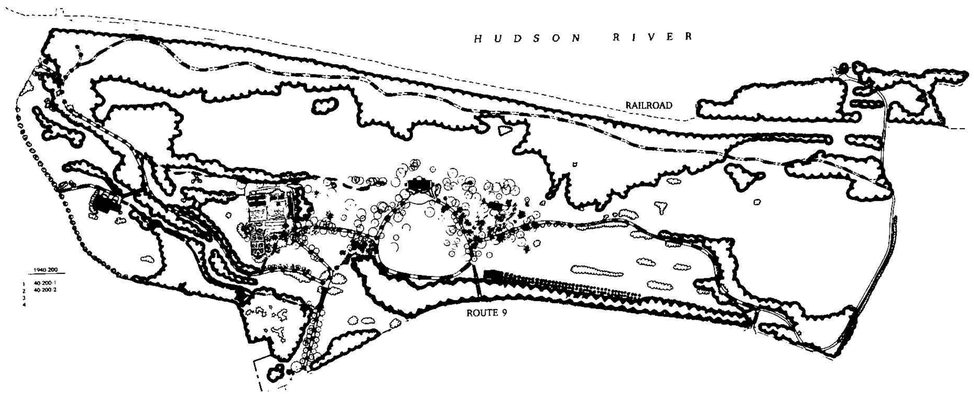
Current maintenance practices provide for at least annual mowing of the Lower Meadow to limit woody growth. Hand labor in the steeper portions near the ridge line is less readily available and has resulted in a significant growth of invasive woody plants, predominantly *Ailanthus altissima* (Tree of heaven).

Since the existing conditions limit maintenance of the meadows to a mowable edge, the distinct edges of individual mature trees, visible as a rounded series of edge lines around canopies of trees of the Vanderbilt era, has been compromised to some extent, by edge growth of saplings and young volunteers trees, with the mature specimens behind them. It is likely that the broader



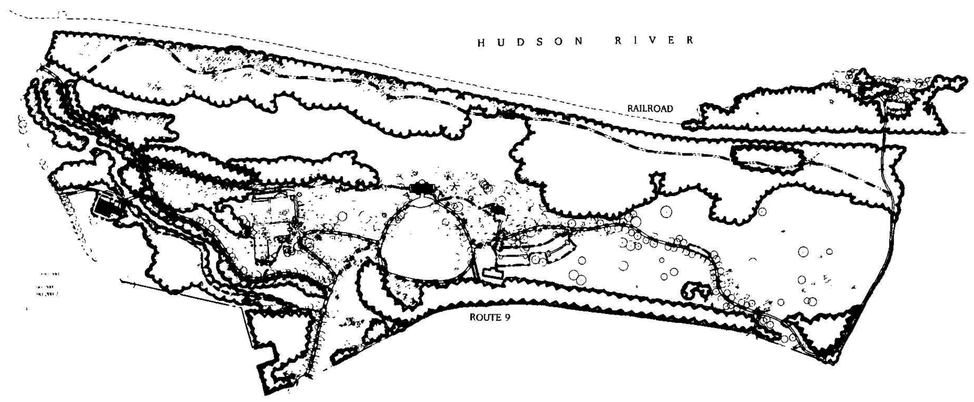
EARLY VANDERBILT ESTATE (1895-1905)
SYMBOL KEY

- Remaining Hosack Drives/Paths
- Remaining Langdon Gardens/ Greenhouses
- Existing Vanderbilt Drives/Paths
- Existing Vanderbilt Structures
- Existing Woodland Edge
- Existing Conifer Grove Edge



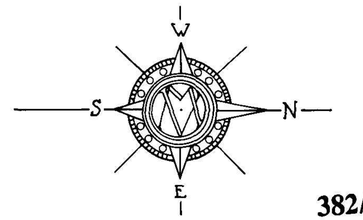
LATE VANDERBILT ESTATE (1938-1941)
SYMBOL KEY

- Remaining Hosack Drives/Paths
- Existing Vanderbilt Drives/Paths
- Existing Vanderbilt Buildings/ Bridges/Tennis courts
- Existing Woodland Edge
- Existing Conifer Grove Edge



EXISTING VMNHS ESTATE (1990-1991)
SYMBOL KEY

- Remaining Hosack Drives/Paths
- Remaining Vanderbilt Drives/Paths
- Remaining Vanderbilt Structures
- Lost Vanderbilt Features
- Existing Woodland Edge
- Existing Conifer Grove Edge
- Additions National Park Service



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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT: CX 1600-0-0085, 1990-1991

CULTURAL LANDSCAPE REPORT: SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

0 100 200 500 1000

PREPARED BY
LANDSCAPES, WESTPORT, CONNECTICUT
PATRICIA M. O'DONNELL, ASLA, APA, CHARLES A. BIRNBAUM, ASLA
WITH CYNTHIA ZAITZEVSKY, PhD

25: ESTATE COMPOSITE ANALYSIS
1895-1905/1938-1941/1990-1991

ON MICROFILM

Figure 177. View of Lower Meadows to the south showing sinuous woodland edge, circa 1950s. VMNHS.
Figure 178. Early spring view from similar position shows current woodland edge with some encroachment of young woody growth. Spring, 1991. LANDSCAPES.

Figure 179. Aerial view of Mansion area with Great Lawn and portion of Lower Meadows showing spatial organization of open areas and woodlands. Photograph by Henry Reichert, September 5, 1976. VMNHS, no. V-71592C.
Figure 180. Aerial view from same sequence shows density of vegetation around Pavilion and closure of woodlands to the north. Photograph by Henry Reichert, September 5, 1976. VMNHS, no. V-71592E.

Figure 181. View of portion of Lower Meadow below Mansion showing rough grass in different mowing regimes. Photograph by Fred Tassell for 1941 Master Plan. VMNHS, no. V-2194.
Figure 182. "The lower meadow of Vanderbilt Mansion is losing its inherent charm. Note prevalent trend of plants towards thickets." Photograph dated April 29, 1948. VMNHS, no. 711A.

Figure 183. "Encroachment of woody plants is shutting out the view from Vanderbilt Mansion." Photograph April 29, 1948. VMNHS, no. 711B.
Figure 184. View of Lower Meadows north of Pavilion showing long grasses in foreground and mown area of meadow with entire woodland enclosure to river edge and to north. June, 1992. LANDSCAPES.

meadow was mowed by machine and edges were trimmed by hand in the Vanderbilt era. Current practices rely on machine mowing. The Woodland edges have encroached on the Lower Meadows, resulting in more enclosure and less openness. This situation is especially evident when the Carmiencke oil painting of a view from the North Overlook Drive (Figure 33), is compared with the existing conditions, seen in Figure 185. In the painting an irregular row of trees is seen along the lower drive, light penetrates behind the trees into an open landscape. The current condition shows dense, dark woodland of some depth with little light penetration indicating that the density of the railroad edge woods has significantly increased. By contrast, early NPS views of Crum Elbow Creek appear similar to the current conditions, with little change noticed. Mixed deciduous and evergreen forest grows along the banks of the creek as it did in the past. (Figure 186)

Spatial Relationships/Siting of Buildings: All the extant structures on the property date to the Vanderbilt era, with the exception of the Toolhouse and Gardener's Cottage constructed under the Langdon ownership. The main, south and north entrances were all developed in the Vanderbilt era and remain intact. Stone perimeter walls along the Albany Post Road and Market Street entrances are shown as existing and remaining from the Vanderbilt ownership.

The historic and contemporary views, when coupled with Exhibit 25, reveal the subtle and more definitive changes in the spatial configuration of the estate. For example, the view to the north from the Mansion and Pavilion has been blocked by additional growth of trees as shown in Figure 184, while in a historic photo from the 1940s (Figure 187), the view is considerably more open. The growth of the evergreens and enlargement of the conifer barrier along the Albany Post Road is an other obvious change. Vanderbilt planted additional White pines to create this barrier, as seen in the double row of small evergreens on the 1938-1941 plan, while additional trees were added by NPS making a triple layer of different age plantings along portions of this frontage. Figure 188 shows the grove today at the edge of the North Lawn, as a maturing pine tree edge. Some areas are open at the ground plane, allowing views through the intended barrier.

The landscape surrounds of several outlying structures have also changed over time. The Carriage House, currently lacking vegetation at the facade (Figure 189), was formerly planted with a pair of Spruce trees (Figure 190). The South Gatehouse is shown in a 1950s view with limited broadleaf evergreen plantings, and the gate posts and wall are partially covered with vines, probably English Ivy (Figure 191). The current view shows the south entry walls braced with plywood supports awaiting stabilization and the ivy cover has been removed (Figure 192). Another significant change is seen in the loss of nearly all plant materials from the inside edge of the Main Entrance walls. Figure 193 shows the mixed evergreen planting of hemlock, spruce and taxus that formerly grew here. Remaining today are just two Spruce trees, the balance of the plantings having been removed and much of the former planting bed has been covered over with pavement (Figure 195).

Landscape Structures/Minor Buildings/ Site Furnishings: The specific lost elements from Vanderbilt ownership are limited to the Tennis Court, the grading of which remains visible, the Subway drive, with visible remnants in the walls and closed passage, and the greenhouses, with little visual trace. These three areas are outlined in the 1990-1991 plan. Garden sculptures and furniture are gone.

Figure 185. View of rolling topography of Lower Meadows to the north from the Overlook showing dense woodland at the railroad edge. June, 1992. LANDSCAPES
Figure 186. View of Crum Elbow Creek margins with mixed plantings, circa 1940s, which is very similar to current conditions. VMNHS, no. V-46.

Figure 187. Lower Meadows to the north showing more open quality. Photograph circa 1940. VMNHS, no. V-240.
Figure 188. North Lawn showing dense White pine barrier along Route 9 frontage. June, 1992. LANDSCAPES.

Figure 189. View of Coach House with two large spruce trees in front. n.d. VMNHS, no. V-3120.
Figure 190. Current view of Coach House, shows mowed lawn areas in front of building, no spruces. June, 1992. LANDSCAPES.

Figure 191. River Gate House, showing intact wall and low foundation plantings. Photograph by Stickle, 1956. VMNHS, no. V-153.
Figure 192. River Gate House showing existing conditions. Wall in need of repair and overgrown foundation plantings. June, 1992. LANDSCAPES.

Figure 193. Main Entrance Gate from 1940s, view showing soft edge plantings in foreground. VMNHS, no. V-3104.
Figure 194. Main Gate House. Current view, only one tree shown and the former planting bed area is paved over. June, 1992. LANDSCAPES.

EXHIBITS 26, 27, 28: ANALYSIS OF THE CORE AREA LANDSCAPE

The core area of the property, from the Main Entrance to the Great Circle and Pavilion surrounds, embodies several character-defining features of the property. The specimen trees themselves, especially those that are presently extant, are a character-defining feature. Additional features include the topography, pedestrian and vehicular circulation, landscape structures, remaining site furnishings, water features, spatial relationships, scenic views, and siting of main buildings within the area. Many of these features are affected by the form, location and scale of the specimen tree collection.

Historic accounts from the Bard and Hosack periods indicate that the estate developed an impressive collection of specimen trees even during these early years. For example, Bard may have planted the Ginkgo on the south lawn, now over 80 inches in caliper dimension. Other trees of similar size on the estate may also date to the Bard era. The tree collection is concentrated in the Core Area and is the subject of an analysis for the 1898 to 1991 period. Specific evidence of the type and location of trees from earlier eras is lacking, but for these three periods surveys with tree identification and sizing information was located.

Because this tree collection ia a character-defining element of the estate, Exhibit 26 highlights the extant trees that likely date to the Hosack period or before. An accurate determination of the precise ages of the large trees can only be determined by coring and counting rings or by counting rings when the trees die and are removed. Some of the Bard and Hosack trees must have begun to age and die during the Langdon ownership, and it seems likely that there may have been replacement planting, or even new plantings, during both Langdon and Vanderbilt ownerships. One European beech tree, removed during the fall of 1990, showed a count of 135 rings. This important tree was one of a cluster framing the mansion to the south, just outside of the Great Circle. It would have been planted around 1855, during the early years of Walter Langdon Jr.'s ownership. Since exact age cannot accurately be determined until a tree dies, the counting of annual rings on a systematic basis is recommended when a tree is removed. This approach will allow the tree plantings to be dated to individual ownerships. The following exhibits divide the older trees into categories by size, which is generally a dependable approach but lacks the exactitude of knowing precise ages. Exhibits 26, 27 and 28 demonstrate the continuity and change within the core area specimen tree collection over a period of approximately 100 years.

EXHIBIT 26: CORE AREA COMPOSITE ANALYSIS, 1895-1905/1938-1941/1990-1991

Exhibit 26, Core Area Composite Analysis, 1895-1905/1938-1941/1990-1991, follows the format of Exhibit 25 in grouping all three periods together. It portrays the large caliper, mature trees, in an attempt to identify those likely remaining from the Hosack era. The edge of Crum Elbow Creek is also highlighted to reveal the Vanderbilt era enlargement of the water surface on both sides of the White Bridge. The Late Vanderbilt and Existing VMNHS outlines for the water edges are matching, while the Early Vanderbilt plan shows a smaller creek outline.

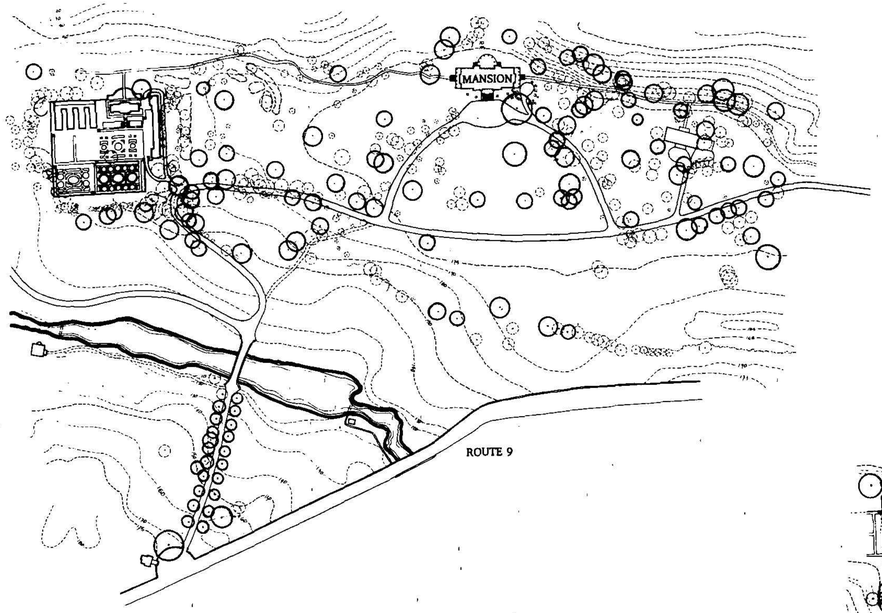
On Exhibit 26 trees shown on period surveys in larger sizes and along the main drive are categorized as potentially remaining from the Hosack period. The main drive trees were included because Hosack developed the entry drive alignment, and it is likely that he lined the drive with trees. Early Vanderbilt Core Area trees are shown on the period surveys with a relative canopy size, but with no indication of actual caliper inches. They are shown in a dashed line with canopy size approximated. These turn of the century tree sizes may be inconsistent with the later ones. However, the judgement of trees potentially remaining from Hosack was based on their relatively large size in 1901 and the comparison to the later two plans shows which trees have remained over the entire time period.

While small trees are shown in light lines, all the larger trees are highlighted, by edging with a wider line, on the 1895-1905 plan. Trees ranging from 37 inches caliper to 72 inches caliper are highlighted on the 1938-1941 plan to indicate trees of considerable age at this time. Likewise, large trees are highlighted on the existing conditions plan, again from 37 inches to more than 73 inches caliper.

The three periods, when viewed together, reveal a pattern of larger trees in the following areas: along the entry drive [no information for the middle period was available for this era]; clustered around the north edge of the Formal Garden; in open groups and as individuals on the south lawn edged by more dense plantings along the adjacent drive; framing the western half of the Great Circle; densely grouped between the Mansion and Pavilion; and planted openly along the ridge line from the Mansion to the Pavilion. The trees of the 1895-1905 plan that have matured and remain today are blacked in on the 1990-1991 plan to indicate that they likely remain from the Hosack period. While based on size rather than exact age information, this grouping indicates that forty-two trees within this character-defining specimen tree landscape may remain from the Hosack-Parmentier development of the landscape or, in a few cases, possibly from the Bard era. This categorization effectively places the initial development of the specimen tree collection in the Hosack years.

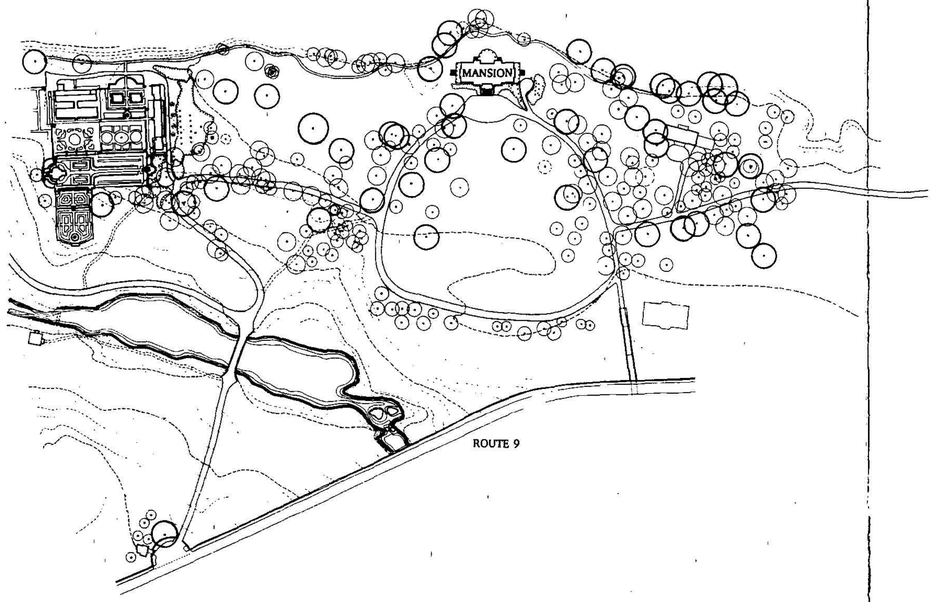
Another interesting observation is that the overall density of the landscape and pattern of tree plantings has remained relatively constant over time. There are more large trees in the landscape today than were present in 1901, but the organization of plantings shows continuity. For example, in each era the south lawn is an open space with specimen trees in lawn while the entry drives edges are more densely planted. The current condition appears, in plan view, to be more dense than the 1895-1905 plan, due in part to maturation, but the numerous young trees also reveal canopy openings. For the Core Area, the 1938-1941 and the 1990-1991 plans are similar in relative density, due to the losses of large canopies when trees die and are replaced with smaller trees.

One exception to the pattern is the tree plantings along the ridge near the Mansion, which have decreased in the 1990-1991 plan. This area is important to the framing of the Hudson River view and trees lost along the ridge may not have been replaced to retain the open river views.



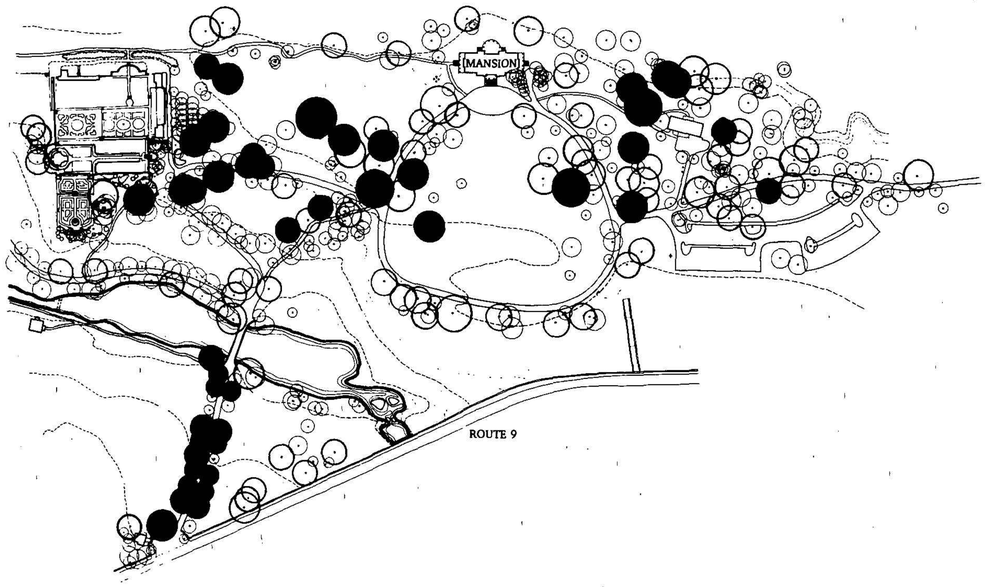
EARLY VANDERBILT CORE AREA (1895-1905)
SYMBOL KEY: Trees likely remaining from Hosack

- 13-24" Caliper
- 27-36" Caliper
- 37-48" Caliper
- 49-60" Caliper
- Small Trees
- Crum Elbow Creek Edge



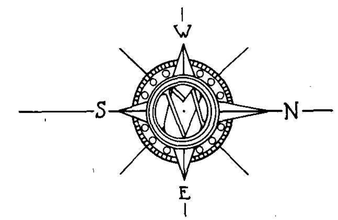
LATE VANDERBILT CORE AREA (1938-1941)
SYMBOL KEY: Mature Trees over 37" Caliper

- 37-48" Caliper
- 49-60" Caliper
- 61-72" Caliper
- Small Trees
- Crum Elbow Creek Edge



EXISTING VMNHS CORE AREA (1990-1991)
SYMBOL KEY: Mature Trees Over 37" Caliper

- 37-48" Caliper
- 49-60" Caliper
- 61-72" Caliper
- +73" Caliper
- Trees- likely remaining from Hosack (Platt/Burley Surveys, 1898-1901)
- Small Trees
- Crum Elbow Creek Edge



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NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT: CX 1600-0-0085, 1990-1991

CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION
NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

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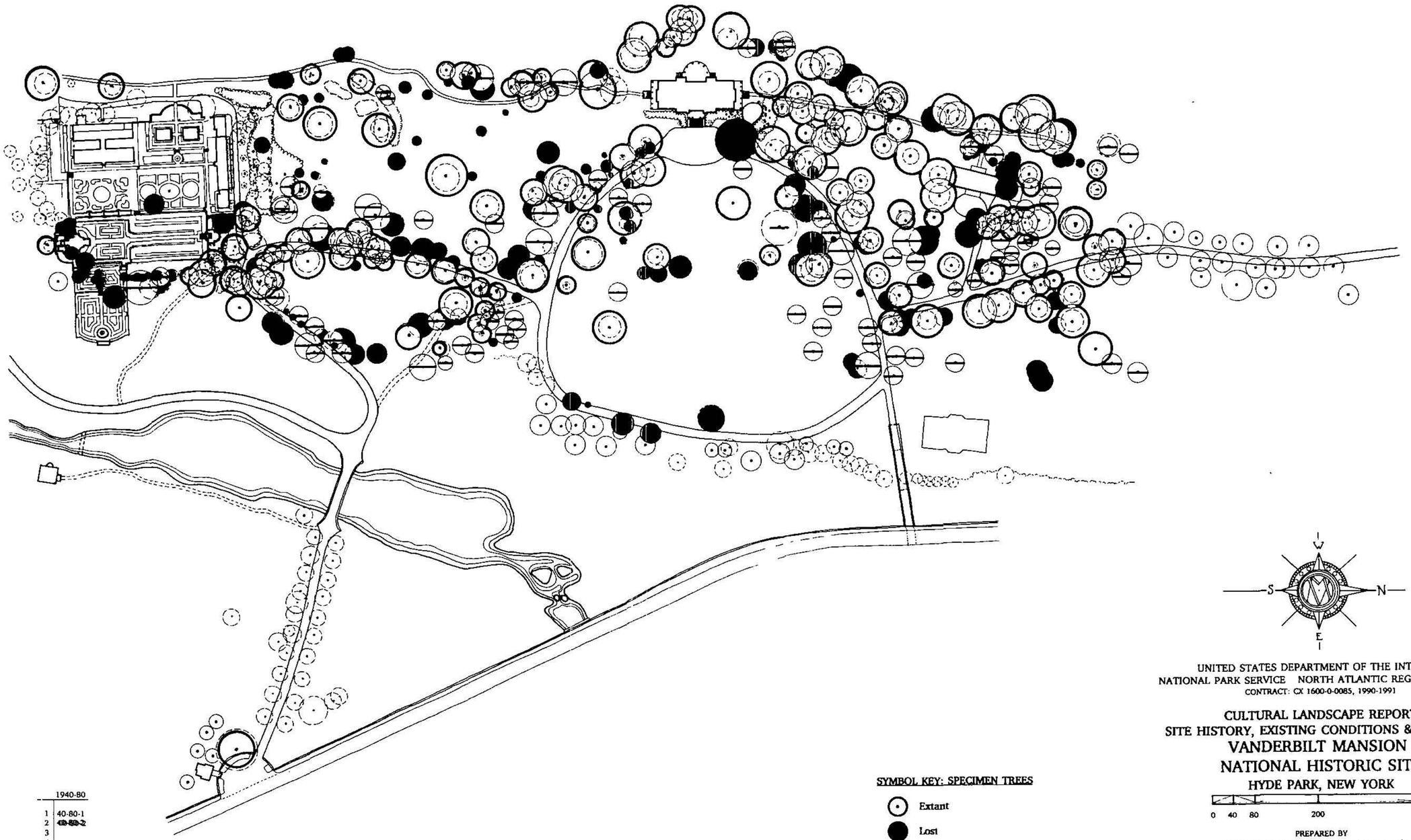
PREPARED BY
LANDSCAPES, WESTPORT, CONNECTICUT
PATRICIA M. O'DONNELL, ASLA, APA, CHARLES A. BIRNBAUM, ASLA
WITH CYNTHIA ZAITZEVSKY, PhD

26: CORE AREA COMPOSITE ANALYSIS
1895-1905/1938-1941/1990-1991

ON MICROFILM



	1940-80
1	40-80-1
2	~~40-80-2~~
3	
4	
5	40-80-5

SYMBOL KEY: SPECIMEN TREES

- Extant
- Lost
- Introduced
- Existing Trees, Known Size
- Existing Trees, Approximate Size

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27: VANDERBILT CORE AREA ANALYSIS
SPECIMEN TREE COLLECTION (1895-1941)

ON MICROFILM

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EXHIBIT 27. CORE AREA ANALYSIS, SPECIMEN TREE COLLECTION (1897-1941)

Exhibit 27 shows two layers of planting information, the 1898-1905 and the 1938-1941 layers. In Exhibits 27 and 28, where both layers are present, the symbol key shows the continuity or change in tree plantings through the use of six categories; Lost, Extant, Introduced, Replaced, Self-sown, and Partial Remaining Sprout. In Exhibit 27 only the first three categories are used; Exhibit 28 uses all six. On both exhibits existing trees, of known and approximate size, are also shown in the key for clarity.

On Exhibit 27 trees circled with a heavy line are Extant and indicate the continuity of the landscape over this four decade period. These trees generally show an increase in size with two canopies in concentric locations. One hundred and forty-eight trees fall into this extant category. The largest tree on the South Lawn, the Ginkgo, possibly dating from the Bard period and extant today, is a witness tree, a symbol on the continuity of the specimen tree collection on the property over two centuries (Figure 195).

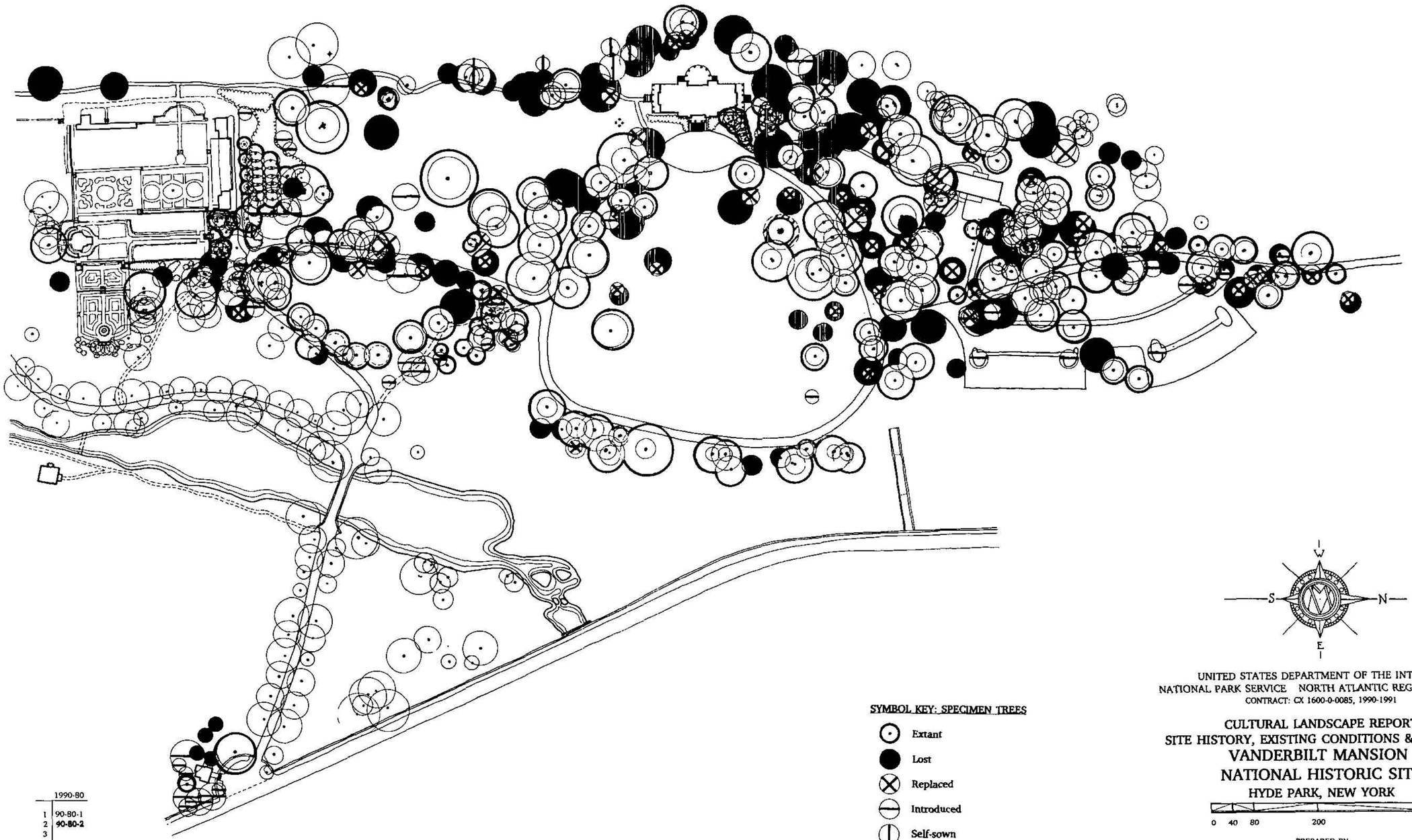
The Lost category shows the trees and shrub masses that were removed during this period by blacking in all or a portion of the canopy so that trees in other categories are not obscured. These plants are scattered throughout the Core Area, forming no particular pattern. One hundred and forty-six lost trees are shown.

Introduced trees, shown with a heavy horizontal line, are readily apparent. For example, concentrated tree introductions are shown in evergreen plantings along the pedestrian path near the Great Circle. Many trees were introduced on the north side of the great Circle and around the Pavilion. It is also known that the evergreen buffers of predominantly White Pine were introduced along the east edge of the Great Circle, although exact tree locations for both of these eras were not on the source maps. Therefore, these introductions of tree massing are not colored on this plan. Only five trees were introduced along the path between the Mansion and Formal Garden, while sixteen trees were planted within the Great Circle during this period. An additional twenty tree introductions are shown beyond the Great Circle in the vicinity of the Pavilion. Overall, a total of eighty-six introduced trees are indicated.

There are no replacement trees. The replacement category is comprised of trees that are newly planted in the same or nearby locations with the same species as the lost tree. This practice only began in the NPS stewardship era.

There are a limited number of trees that are not categorized because of ambiguity. These are sometimes cases where the canopy size remains nearly identical, making it unclear if a tree was removed and has grown back to a same size in forty years or if it remained extant and failed to increase in size. Because information on the entry drive trees is lacking for the 1938-1941 period, these trees appear on the composite from the 1901 survey and on the 1990-1991 field record but cannot be compared or categorized. These cases are simply shown as existing trees.

The evergreen shrub and tree plantings at the Mansion foundation were also introduced during this period. The plantings around the Mansion for this period are well recorded in historic photographs. Figure 196, dating to the Early Vanderbilt period, shows the mansion with four



	1990-80
1	90-80-1
2	90-80-2
3	
4	
5	90-80-5

SYMBOL KEY: SPECIMEN TREES

- Extant
- Lost
- Replaced
- Introduced
- Self-sown
- Partial Lost/Sprout
- Existing Trees, Known Size
- Existing Trees, Approximate Size

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UNITED STATES DEPARTMENT OF THE INTERIOR
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CULTURAL LANDSCAPE REPORT:
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28: VANDERBILT CORE AREA ANALYSIS
SPECIMEN TREE COLLECTION (1938-1991)

ON MICROFILM

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potted plants along the south facade, two on the main steps and two small evergreen trees planted at grade, flanking these steps. Figure 197, of the current conditions, shows no evergreens flanking the steps or potted plants along the south facade. Figures 198, dating to the Late Vanderbilt Period shows a planting of shrubs along the main facade of the Mansion with small spruce trees and shrubs in beds extending from the corners of the structure. The current conditions, Figure 199, shows no plantings along the facade. These views, coupled with the Cridland planting plan and historic surveys, are the sources for understanding the nature of this foundation planting, which is now lost.

EXHIBIT 28: CORE AREA ANALYSIS, SPECIMEN TREE COLLECTION (1938-1991)

The comparison of the 1938-1941 trees and the 1990-1991 trees is achieved in Exhibit 28. Three new categories are introduced: Replaced, Self-sown and Partial Lost/Sprout. Since information on the trees along the entrance drive and around Crum Elbow Creek is missing for the 1938-1941 period, these trees appear on the plans but can not be compared or categorized.

A count of one hundred and ninety-three extant trees, including the foundation trees at the Mansion, indicates that a substantial portion of the tree collection remains through this period. Although aging, many trees in the Core Area are of great stature and importance.

While one hundred and twenty-five trees are shown in the Lost category, forty-five of these are also shown as replaced. These replacements were infrequently made in exact locations, while the more frequent practice was to offset the new tree from the stump of the removed tree by five to twenty-five feet. Eighty lost trees were not replaced. Three trees that died during the NPS tenure have formed sprouts from the original tree. These are categorized as Partial Lost/Sprouts since the trees can not be considered entirely lost.

In addition thirty-four trees are indicated as Introduced. These trees, planted during the NPS stewardship, do not appear to have an historic precedent. The five self-sown trees along the ridge on the western edge of the Core Area were not planted by NPS and appear to be volunteers.

Much of the shrub collection, although extant, has fared poorly over time with the current aged shrubs in poor condition, often containing invasive tree saplings within their root balls. Six round trimmed Taxus shrubs were introduced as plantings around two fire hydrants. They are especially obtrusive in the lawn areas where they are placed. As in the previous exhibit, trees and shrubs that are not categorized did not have a clear record for both periods compared and are therefore not shown definitively.

THE FORMAL GARDENS

Topography: The Formal Gardens that originated during the Langdon Period were developed as a series of enclosed terraces in response to the natural, rolling topography of the area. Initially, a series of five terraces were formed within a brick wall enclosure. During the Vanderbilt period, further changes were made to this area and to the rolling topography with the addition of two

Figure 195. Large Ginkgo on South Lawn, over 80 inches in diameter, this tree was planted by Bard or Hosack, as one of the first in the United States. June, 1992. LANDSCAPES.

Figure 196. Mansion South Facade showing potted plants placed around building and lack of any foundation plantings. Photograph early 1900s. VMNHS no. V-3007.
Figure 197. Mansion South Facade showing existing conditions without potted plants or foundation plantings. June, 1992. LANDSCAPES.

Figure 198. Mansion Main Facade showing dense foundation plantings and potted plants along driveway. Photograph ca. 1930s. VMNHS, no. 3107.
Figure 199.Main Facade showing the existing conditions, after the removal of all foundation plantings. June 1992. LANDSCAPES.

pergolas, two pools, interior grading changes and an entire garden extension to the east. These topographic changes took place in the Langdon and Vanderbilt periods and remain today.

Spatial Relationships: The spatial relationships of the Formal Gardens were established in the late Langdon period and extended in the Vanderbilt ownership. The landscape structures, greenhouses and pergolas, the edge elements including walls, fences, trelliage and hedges, two water features, and vegetation all functioned to define and contain the Formal Gardens. An extension of the original walled enclosure effectively created three distinct garden spaces, the Greenhouse Terraces, the Italian Garden and the Rose Garden. These three spaces were intact at the close of the Vanderbilt period but are only partially extant today.

The upper greenhouse terraces framed by the Tool House, Gardener's Cottage, Palm Houses and greenhouses changed with the replacement of the four Langdon greenhouses with Vanderbilt greenhouses. These greenhouses were lost by the mid-1950s and the spaces they created are empty and lacking definition today. During the past fifty years the former garden hedges were also lost, as were portions of the edge walls or fences. In the 1970s and 1980s portions of these enclosing elements, notably the Italian Garden walls, North Pergola and Pool Pergola, were reconstructed.

Vegetation: The garden walks, bed definition and period plant materials used in the three gardens areas were lost during the NPS era. In the 1980s garden walks were constructed with a good, but not complete, degree of accuracy. Beds were redefined, under the same construct and potentially require some refinement. Recent efforts by the Vanderbilt Garden Association have reinstated the garden bed arrangement on the Greenhouse terraces using an oral history record. The Italian Garden plantings are based on an NPS era plan, not the final Cridland plantings for this area. The Rose Garden organization, walks, and garden beds have been constructed with accuracy but the roses are donations of current varieties and do not reflect those extant at the late Vanderbilt period.

Site Furnishings and Objects: Small scale objects were once located throughout the Formal Gardens. Several sculptural elements were placed in the Upper Greenhouse Terrace along the edge of the paths. A small fountain or reflecting pool with a central figurine was located just to the east of the Palm Houses. In the Italian Garden a large sculptural element was placed in front of the pool. This was eventually moved to the center of one of the annual beds in the Greenhouse Terraces. Eventually a statue was placed in the Pool Pergola. This statue remains today. In the Rose Garden the first fountain contained a frog; in 1924, it was replaced with the Orpheus statue that exists today in some disrepair. Several benches were placed throughout the gardens with a few of these remaining at the present.

Water Features: Water features were the main focal points of two of the Formal Gardens. A small circular pool with a frog fountain jet previously mentioned was part of the Rose Garden. A larger, water lily and reflecting pool was constructed during the early Vanderbilt years at the south end of the Italian Garden. The pools in the Italian Garden and the Rose Garden have been repaired in recent years.

The Formal Gardens are detailed features of the Vanderbilt property developed during the Langdon and Vanderbilt ownerships. They are a significant feature of the property, as decorative gardens were a component of the landscape from the Bard and Hosack periods. They also indicate a continuity of this type of land use. The Formal Gardens and their series of greenhouses deteriorated from 1940 to the 1970s when efforts to repair and reconstruct these elements proceeded. Some features of the Formal Gardens have been recaptured while others await future efforts. In general the integrity of the Formal Gardens has been upgraded in the past two decades.

STATEMENT OF INTEGRITY

The physical evidence presented in the analysis exhibits, photographic record, and text is the basis for a detailed discussion of the integrity of the Vanderbilt Mansion landscape. As stated in the introduction to this chapter, historic integrity is defined as "the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period."[2] The Hosack-Parmentier landscape development from 1828-1830 sets the dates for the primary historic period of this property. During this period the organization of the landscape, its circulation system, and specimen tree collection was established by Dr. David Hosack and his Belgian landscape designer, Andre Parmentier. The additions made during the Langdon and Vanderbilt periods are integrated within this framework. The seven qualities of integrity; location, design, setting, materials, workmanship, feeling and association are addressed below for both the historic Hosack-Parmentier period and for the subsequent Langdon and Vanderbilt ownerships that together comprise the historic character of the property.

The questions to be answered in discussing the integrity of the Vanderbilt Mansion National Historic Site landscape are drawn from National Register Bulletin #18[3]. Stated in specific terms relevant to this landscape, they are:

- To what degree does the estate landscape convey its character as a country seat of a wealthy gentleman, and in the case of Hosack, with interests in horticulture, landscape design and scenic beauty?

- To what degree has the original fabric of the Hosack-Parmentier design and the fabric added by Langdon and Vanderbilt remained to the present day?

- Are changes in the landscape irrevocable or can they be corrected so that the estate retains integrity?

Although the farm lands have been lost, the focus of the design effort was the estate grounds to the west of the Albany Post Road. This acreage remains intact, which gives integrity of location. Upon entering the Vanderbilt landscape today the visitor is struck with both the grandeur and the informal qualities of the landscape. Designed in accordance with the principles of the early picturesque style, the entry drive carries the visitor downward and over a creek to experience the romantic scenery of a small valley on a drive aligned by Parmentier. The route proceeds uphill on a winding course, shaded by native trees. The passage is focused on the near scenery while the destination is obscured. The passage along the South Lawn introduces the

specimen tree collection within a more open area and allows glimpses of the Mansion. The Great Circle, a semi-circle in the Parmentier layout, is framed in deciduous specimen trees. The Mansion, sited near the edge of the ridge, overlooking the sloping meadows and Hudson River, remains the focus of the experience today, as in Hosack's time. The north Overlook Drive provides expansive Hudson River views to the north. Descending to Bard Rock along Bard Lane, the visitor experiences views across the rolling topography of the Lower Meadows. At Bard Rock the Hudson River dominates the visual experience.

When taken as a whole, the landscape retains its original design intent. The landscape still retains its historic character as a grand estate in the picturesque style to the contemporary visitor. The feeling of the place as a grand estate and its association with Vanderbilt are readily apparent. The historic use of the property as an estate ground is immediately clear today. The present appearance of the estate, with a few minor exceptions such as parking lots, signs, and fire hydrants, is much as it was in the Vanderbilt era. The historic character of the property is intact and contributes to its integrity.

The strongest basis for an evaluation of integrity is the deciphering of identifiable components of the original design. In this chapter numerous exhibits have been presented to reveal these identifiable components including the continuity of topography, vegetation, natural systems, circulation, landscape structures, some site furnishings and objects, water features, spatial relationships, siting of major buildings and the scenic vistas to the surroundings. The intact estate property and the extant visual relationships to the Hudson River establish integrity of setting. The estate landscape is defined and remains, framed by the Albany Post Road perimeter wall, the Market Street Wall and the property lines that coincide with or slightly exceed Hosack's. The Parmentier vehicular circulation system, with some Vanderbilt additions, remains intact and provides the route from which to experience the entry into the landscape. Portions of the pedestrian circulation also remain from Parmentier and Bard, with some Vanderbilt additions, and provide for the close-range experience of the landscape. Changes in topography also appear to be limited, with the natural and manipulated topography dating to the Hosack-Parmentier period overlaid by specific Langdon and Vanderbilt changes.

Considerable period vegetation has been retained. The specimen tree collection in the core area has been demonstrated to date, in part, from the Hosack era and to have been managed by subsequent owners and stewards to retain this collection. The policy of tree replacement with the same species in exact or nearby locations, followed to an extent under NPS stewardship, has contributed to the retention of integrity for the specimen tree collection. The continued mowing of the Lower Meadows has retained, to a great extent, the spatial configuration of the woodlands and conifer groves, contributing to the integrity of the Hudson River view relationships as well as to the integrity of the spatial organization of the property itself.

Much of the historic spatial organization and quality of the property during the Hosack ownership has been retained. The actual built elements of the property, including drive surfaces, bridges, and major and minor buildings, primarily date to the Vanderbilt ownership. Within the Formal Gardens, the Gardener's Cottage, Tool House, and portions of the original enclosure date to the Langdon ownership. Additional garden features date from the Vanderbilt period and are partially intact today.

Overall the estate property conforms, in great part, to the spatial organization, vegetation massing, and topography established by or present during the Hosack-Parmentier period. Features added by Langdon and Vanderbilt have value in their own right, and contribute to the historic character of the property. They also exhibit high-quality workmanship that also contributes to integrity. There are no extant site furnishings from the Hosack ownership or the Langdon ownership and only remnants of the Vanderbilt era site furnishings and objects remain. These elements do not sufficiently detract from the overall character of the estate to limit integrity. The missing character-defining features of the Hosack era have been retained to a great degree. They are overlaid with Langdon and Vanderbilt additions that are harmonious with the character of the property. The property has integrity of design. The condition of the extant landscape is generally good with some deterioration and deferred maintenance evident to the trained eye.

The property has not been compromised by irrevocable changes. While some additions and losses to the property have been identified, they do not significantly compromise the integrity of the whole. In addition, these losses and additions are potentially reversible, which would allow for their correction in order to further reinforce the integrity of the property. The character-defining features of the landscape from the Hosack-Parmentier, Langdon and Vanderbilt periods are substantially intact today indicating a high degree of integrity overall with opportunities for repair, reconstruction, and replacement in the future to increase integrity.

STATEMENT OF SIGNIFICANCE

Criteria For Significance

Based on the analysis of significance discussed in Chapter IX, the landscape of the Vanderbilt Mansion National Historic Site appears to meet Criterion C of the National Register because it "embodies the distinctive characteristics of a type and period" of American landscape architecture, because it "possesses high artistic value," and because it is the "work of a recognized master". The type of historic landscape represented by the Vanderbilt site is that of an estate or plantation ground. The Vanderbilt landscape is most significant for the plan designed and executed by Andre Parmentier for Dr. David Hosack between 1829 and 1830. Parmentier is an attributed master in the field of landscape architecture, as indicated by Downing (see Chapter IX and Appendix E). This attribution has come to light in recent research, and adds a dimension to the early years of landscape gardening in America. Few examples of Parmentier's work have been documented (see Appendix C) and only the Hyde Park landscape remains intact.

The landscape of the Vanderbilt Mansion National Historic Site is significant as a nationally important cultural resource in its own right. Previous documentation has focused on the Vanderbilt era structures and the importance of the property during the Vanderbilt ownership. This cultural landscape report has documented the importance of the earlier periods of occupancy, especially the landscape design of Hosack-Parmentier period.

Historic Context

The Hosack-Parmentier landscape is a leading example of an early picturesque style of landscape design introduced from European sources which became popular in this country between ca. 1825 and the Civil War, when it was gradually supplanted by more Victorian and gardenesque styles

of landscape development. A limited number of early picturesque style estate landscapes were developed during this thirty year period. The picturesque style was particularly suited to the naturally romantic scenery of the Hudson River Valley. This region became the part of the nation where picturesquely landscaped estates and cottage grounds were concentrated. Of the thirty-nine landscapes described by Downing in the Treatise, the only remaining example of the early picturesque, that is substantially intact, is the Vanderbilt landscape (see Appendix E). This rarity makes the property all the more unique.

Periods of Significance: Introduction

The landscape of the Vanderbilt Mansion National Historic Site is a remarkable resource that still reflects the eras of its four distinctive owners and evokes their attitudes toward the ideal country estate. Over a period of more than 150 years, the Bards, Hosack, the Langdons, and Frederick W. Vanderbilt all left their mark, although Hosack's was the most lasting in terms of the landscape. The Langdons and Vanderbilt preserved the landscape and added compatible features. As it exists today, the Vanderbilt Mansion National Historic Site is a rare environment that represents a strong original design, embellished by later owners to embue qualities from each owner period to the landscape.

Bard Period of Significance

Although physical remnants of this era, (1764-1821), are few, the Bard ownership of the property places it among the earliest estates of the Hudson River Valley. Samuel Bard's horticultural and agricultural activities were significant, especially his founding and presidency of the Dutchess County Society for the Promotion of Agriculture and his experiments in growing grass crops and breeding sheep. Both John and Samuel Bard planted large quantities of black locust trees. Samuel Bard also made a lasting contribution by siting his house at the point where the most magnificent views of the Hudson River could be gained. His early interest in 18th century English landscape design and theory, although not applied immediately at Hyde Park, shows him to have been in the forefront of landscape taste of the time.

Hosack Period of Significance

The Hosack era (1828-1835) is the first period that is historically significance to the form and content of the landscape. It was David Hosack who, with the help of Andre Parmentier, gave the Hyde Park landscape the basic framework that still survives. Like John and Samuel Bard, he combined a medical career with an intense avocational interest in horticulture, eventually retiring to devote all his energies to country life in Dutchess County. Hosack's time as a gentleman farmer was all too brief, only seven years, but he and Parmentier together created a masterpiece of picturesque landscape design, utilizing Parmentier's knowledge of the latest Belgian and French styles and techniques. Choice plant materials from Parmentier's Brooklyn nursery were undoubtedly used, but designer and client elected to keep many large native trees already on the site and integrated them into a new design. In addition to other features, Crum Elbow Creek became an aesthetic element in the landscape as the design was constructed. A deer park was introduced in the lower valley, as were scenic walks and landscape embellishments such as Euterpe Knoll and the Isle de Peupliers. In addition, Hosack farmed actively.

Langdon Period of Significance

The ownerships of Walter Langdon, Sr. and Jr. produced fewer major changes to the landscape of Hyde Park, maintaining the Hosack/Parmentier plan. Some new specimen trees were planted. During this era, there were important architectural changes, especially the replacement of Hosack's house after a fire with a new structure, but on the same site and also in a neoclassical design. Gradually, all of Hosack's garden structures were removed and replace, as was the supposed garden located on the south lawn. The most important contribution of this ownership was Walter Langdon, Jr.'s new garden, slightly further south than Hosack's and framed by a brick wall. The Formal Gardens included a Gardener's Cottage and a Tool House, designed by Sturgis and Brigham, which remain, and extensive greenhouses which are lost.

During the Langdon era, there were significant changes to the northern part of the property, which later became known as the Sexton Tract. This portion of the property was sold separately by Hosack's heirs, and, for more than 60 years, had an independent history. Important structures, especially the house built by Joseph Curtis, along with greenhouses, barns, a boat house, and cottages, were introduced to this area.

The siting of some important structures occurred during this period, this included the rebuilding of the Mansion and the new garden and greenhouse complex. Substantial numbers of trees were added to the property as well, without eliminating the Parmentier design. The Langdon period retained the basic Hosack-Parmentier landscape design with a few, compatible changes.

Vanderbilt Period of Significance

The Vanderbilt era extended from 1895 to 1938. The successive owners of the Sexton Tract imposed landscape plans of their own, which, like their structures, were obliterated when the tract was reintegrated with the main site by Frederick W. Vanderbilt in 1906.

Frederick W. Vanderbilt preserved the landscape in large part as he found it, while replacing nearly every structure, adding a new house, Pavilion, gate lodges and the White Bridge. Some drives were realigned and the Great Circle in front of the house created. Vanderbilt also employed four major professionals in the field of landscape architecture: Charles A. Platt, James L. Greenleaf, Thomas Meehan and Sons, and Robert Cridland, the last three of whom successively redesigned the Formal Gardens.

The Vanderbilt era witnessed the reintegration of the Sexton property, the retention of the Hosack-Parmentier landscape design and of contributions of Walter Langdon Jr. There were notable changes in the circulation system, Formal Gardens, tree collection and major buildings.

National Park Service Period of Significance

The Vanderbilt Mansion National Historic Site was one of the earliest to be established under the National Park Service, and the more than 50 years of NPS ownership is an important chapter in its history. The involvement of President Roosevelt in the acquisition of the property and his close personal interest in its management until his death in 1945 is also notable. Roosevelt established policies that have been in affect for many years, especially his tree replacement program.

The landscape from the Hosack-Parmentier era still remains with the overlay of changes by the subsequent owners, Langdon and Vanderbilt. The changes to the landscape has been an additive process, which has retained the original Parmentier landscape forms.

Summary

The chronology of continuity within the Vanderbilt landscape portrayed in the analysis exhibits and addressed in the text indicates that the Hosack-Parmentier landscape is substantially intact. The continuity of circulation from the Hosack period is unique and important. The extant Langdon and Vanderbilt structures and features are also of cultural value. The continuity of the specimen tree collection is unique as well, although some losses without replacement are evident, these and other losses can be replaced. The documentation of extant historic features, coupled with the retention of feeling and association from the historic period, forms the basis for the assertion that the estate has a high degree of integrity. Therefore, both a high degree of both significance and integrity are demonstrated by the Vanderbilt estate landscape.

CHAPTER X: ENDNOTES

1. National Register Bulletin 16A: How to Complete the National Register Registration Form, U.S. Department of the Interior, National Park Service, Interagency Resources Division, 1991, page 4.

2. National Register Bulletin 16A: How to Complete the National Register Registration Form, U.S. Department of the Interior, National Park Service, Interagency Resources Division, 1991, page 4.

3. National Register Bulletin #18: How to Evaluate and Nominate Designed Historic Landscapes, J. Timothy Keller, ASLA and Genevieve P. Keller, US/DOI National Park Service, Interagency Resources Division.

CONCLUSION

The process of developing this cultural landscape report for the Vanderbilt Mansion National Historic Site has been one of excitement and discovery. This is a unique property with a special place in American history.

The landscape of the Vanderbilt Mansion National Historic Site is significant as a nationally important cultural resource in its own right. Previous documentation has focused on the Vanderbilt era structures and the importance of the property during the Vanderbilt ownership. This Cultural Landscape Report for the Vanderbilt Mansion National Historic Site has documented the importance of the earlier periods of occupancy, especially the landscape design of Hosack-Parmentier period.

Limited features remain from the landscaping of the Bard ownership, although the siting of the main house on the ridge overlooking the Hudson River was a precedent set by Samuel Bard that proved to be lasting. The organization of the Hosack/Parmentier landscape remains surprisingly intact in spite of the loss of all structures from this period. Parmentier's circulation system still exists. The tree massings and view relationships were perpetuated, to a great extent, by later owners. The Ginkgo tree and selected others dating to the 1830 period survive. The smaller garden temples, sculptures, urns, etc., from Parmentier's plan are gone. Hosack drives and path remain and plantings have reached full maturity. Parmentier's system of roads remains to a surprising degree, especially at the southern end of the estate, as can easily be seen in this exhibit. The present entrance and bridge are on the same location. Crum Elbow Creek, the line of which Parmentier may have altered, follows the same course shown on the 1849 map. Patrick Shirreff also described artificial cascades, although whether these correspond to the present falls is hard to say.[1] The road following the creek to Hyde Park Landing is virtually identical. The north drive and entrance were, of course, altered first by Langdon and then by Vanderbilt, although the Vanderbilt North Drive, still in place today, corresponds quite closely to Parmentier's. Also, Vanderbilt substantially enlarged the oval lawn in front of the house by moving the road further east, but even this does not seem to have violated Parmentier's basic scheme for displaying the house and may have enhanced it. Remnants of Parmentier's pedestrian path system also remain.

The most significant features remaining from the Langdon years are the garden structures. The contributions from the Vanderbilt ownership are primarily the Mansion, Pavilion, White Bridge, and other structures. The greenhouses from this period were taken down early in the National Park Service era, and the garden fell to neglect. Within the past few years, restoration efforts have been in progress in the garden, but it is unclear which of the designs is meant to be reinstated. Further, the important farm portion of the estate was lost by being sold separately in the late 1930s. The parking lot has also compromised the integrity of a portion of the grounds.

Clearly, the new structures erected by the Vanderbilts have made significant changes but, not ones that compromised the ca. 1830 landscape. The Coach House was moved across the stream to the southern boundary of the estate, but the Vanderbilt Pavilion was erected in almost the same spot as an earlier Hosack structure. The Langdons moved the garden and greenhouse complex further south, surrounded it with a wall, and built new garden structures. Most importantly, the scenic

vistas and general landscape quality, planned in the early picturesque style by Parmentier is very evident today.

The chronology of continuity within the Vanderbilt landscape portrayed in the analysis exhibits and addressed in the text indicates that the Hosack-Parmentier landscape is substantially intact. The continuity of circulation from the Hosack period is unique and important. The extant Langdon and Vanderbilt structures and features are also of cultural value. The continuity of the specimen tree collection is unique as well, although some losses without replacement are evident, these an other losses can be replaced. The documentation of extant historic features, coupled with the retention of feeling and association from the historic period, forms the basis for the assertion that the estate has a high degree of integrity. Therefore both significance and integrity are demonstrated by the Vanderbilt estate landscape.

The individual chapters on owner periods illuminated the personalities and their influences on this Hudson River property over a period of more than two centuries. The findings of the existing conditions investigation and the analysis process revealed the remarkable degree to which the estate is intact and reflects the Hosack-Parmentier design and the subsequent Langdon and Vanderbilt additions. The integrity of the landscape has been demonstrated. The statement of significance reveals the importance of this landscape to the nation as a unique survivor of an earlier style. This document answers many questions and while some remain, especially from the earlier eras of estate development, the information gathered herein is a firm foundation for future efforts toward informed preservation and wise management of the Vanderbilt Mansion National Historic Site. It will aid in targeting preservation and maintenance activities and in broadening the interpretation of the property to the visitor which is addressed in the Appendix A: Preliminary Recommendations for Historic Landscape Treatment & Management.

CONCLUSION: ENDNOTES

1. Patrick Shirreff, A Tour Through North America, 384.

APPENDIX A: PRELIMINARY RECOMMENDATIONS FOR HISTORIC LANDSCAPE TREATMENT AND MANAGEMENT

The site history, existing conditions documentation, significance, analysis and integrity components of this Cultural Landscape Report form a basis for the development of landscape preservation treatment and maintenance guidelines. The closing task of this report is to address these next steps through the presentation of Preliminary Recommendations. These recommendations address specific areas of the estate and are accompanied by Exhibit #29: Existing Property Preliminary Treatment Units. Recommendations for further historic research, site documentation, planning and management activities are also included. The following sections provide initial recommendations as a framework for developing a more detailed and inclusive approach to the preservation and management of the Vanderbilt landscape in the future.

As indicated in the previous chapters, the Hosack-Parmentier period is of historic significance with the Langdon and Vanderbilt ownerships adding an overlay of features that retain the earlier site organization and content. In anticipating any treatment the extant historic features and character defining qualities of the VMNHS landscape are to be safeguarded.

EXHIBIT #29: EXISTING PROPERTY PRELIMINARY TREATMENT UNITS

The Vanderbilt property is portrayed on this exhibit as a series of nine sub-areas. These nine areas were developed by considering the landscape features, topography, visual enclosure and view relationships, and potential treatment units. The nine sub-areas begin at the main entry proceeding in a logical progression through the property. A brief description of each area is followed by the relevant preliminary recommendations. The recommendations include research, planning, treatment and management aspects. The overriding preservation treatments recommended for the property is conservation, stabilization, and repair of historic features. In a few cases restoration or reconstruction of lost features may be appropriate to present a more complete visitor and interpretive experience of the property. These alternative approaches to preservation treatment will be fully presented and explored in future phases of the project that will lead to a preservation treatment plan. The following is a preliminary organization of property units and discussion of elements that may be the subject of a preservation treatment.

1. Main Entry Ensemble

This treatment unit includes the main entry gate and gatehouse, the perimeter wall along Route 9, a portion of Crum Elbow Creek, entry drive segments to White Bridge and to the Great Circle, White Bridge and the related topography and plantings.

The Main Entry Gates stonework and ironwork are deteriorating and require stabilization and repair. The former landscape of this area should be more fully documented and replanting in accordance with the historic record considered. The Route 9 wall at Crum Elbow bridge is leaning and unstable. Stabilization and repair work on this section of the perimeter wall should be undertaken.

Subtle variations in tree species, forms and ages have altered the Hosack-Parmentier Main Entry Drive landscape. A more thorough study of the historic condition should be undertaken and the findings should contribute to the reinstatement of this tree composition. The Vanderbilt entry drive curb was a distinctive integrated curb gutter. A series of pavings have obscured the form of the curb, the concrete is deteriorated, and a formed asphalt curb has been recently installed as a near term measure to control drainage. The original concrete curb should be replaced in-kind in the future.

The condition of White Bridge requires monitoring. Upgrading of the structure and weight capacity will be required in the near future. When the project is undertaken it should address the safety needs while retaining the maximum amount of historic bridge fabric possible. This may be achieved by reconstructing the bridge deck while repairing the side walls and facades.

Stabilization of the pedestrian paths to the Powerhouse and the Great Circle from opposite corners of White Bridge should be considered. The tree plantings along approach drive on the west side of White Bridge require additional plantings to more closely reflect the known plantings of the Vanderbilt period.

2. Formal Garden and Landscape Surround

This area includes the garden proper and the surrounding landscape frame which was created as a part of the garden setting. A clear determination of the as-built condition during the Vanderbilt ownership period is the basis for future garden treatment efforts. Working with Vanderbilt Garden Association, the gardens of the Vanderbilt period could be reconstructed based on the selected as-built condition. The spatial representation of greenhouses, through partial or full replacement, framing or on grade floor plans, or another method should be considered to evoke scale relationships and massing of structures within garden spaces.

To the southeast of the garden on a slope a mass planting of Redbud trees is apparent through a tangle of volunteer growth. Further research into the late Vanderbilt period may uncover documentation of this planting. The remaining flowering trees should be conserved and stabilized through removal of invasive plants and necessary tree maintenance to restore vigor. The remnant shrub plantings found on the east, north, and west sides of the garden outside the brick wall require substantial renewal, through removal of invasive plants and necessary cyclic maintenance.

3. Hudson River Ridge at Mansion and Pavilion

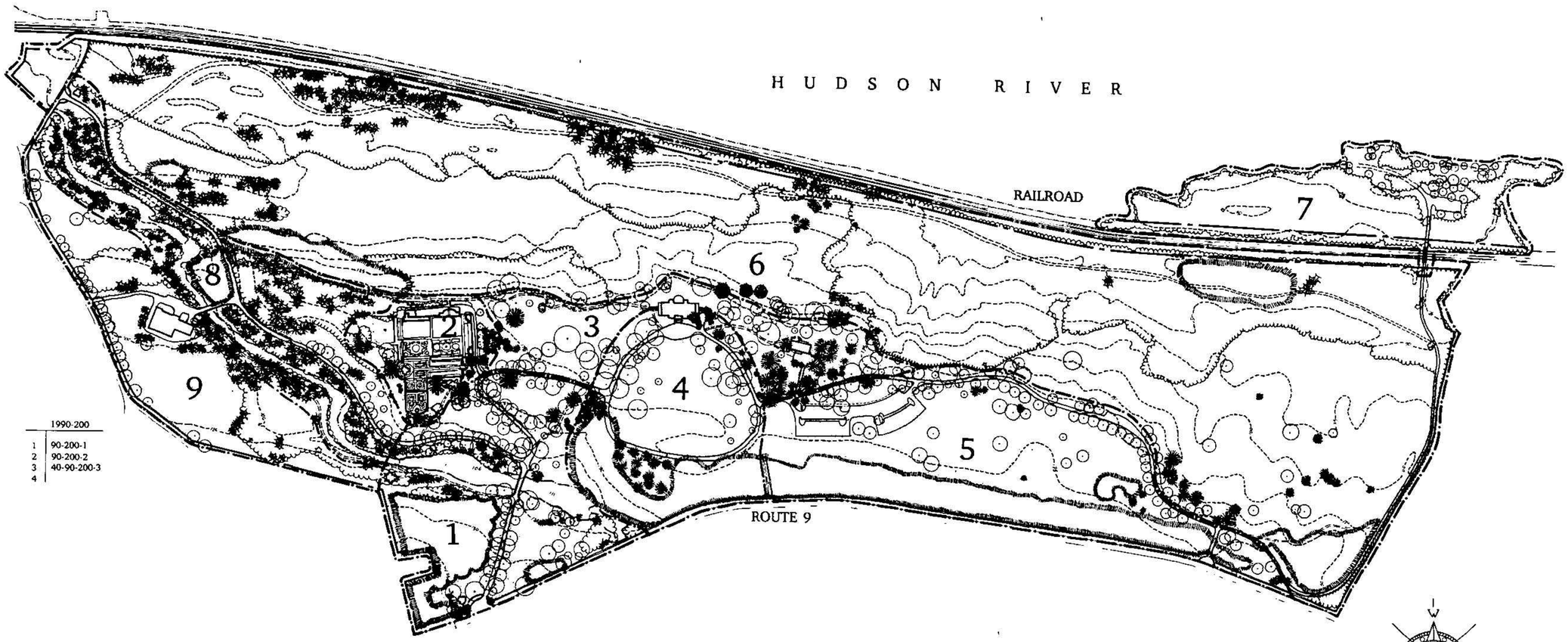
This area includes the South Lawn, crescent around the Mansion and areas around the Pavilion. It is the Hudson River view area from these principal structures.

The pedestrian path system, altered in recent years, should be considered for rehabilitation to reflect late Vanderbilt period. The reinstatement of the fenced enclosure at the Pavilion, which spatially defined the area and could be adapted for various uses, should be considered. Tree and shrub plantings require refinement, especially in relation to the Hudson River views. Plantings should be modified or augmented based on historic documentation, by type and location to reflect the historic period and frame Hudson River views in the near ground. Earlier extant trees, such as the Ginkgo, Weeping beech and Hemlock on the South Lawn should be conserved and interpreted.

4. Great Circle

The area of the Great Circle defines the approach and view relationships of the Mansion. It includes the drive, and the landscape within and directly adjacent to the Great Circle.

The refinement of plantings by type and location should be undertaken to reflect the historic period. Introduced trees should be removed and replaced, as appropriate, with historic ones. The Great Circle grading should remain and the former bisecting drive alignment, seen in the could be an element of the site interpretation program. The eastern side of the Great Circle is bounded by maturing White pine trees. A cyclic replacement strategy for this visual barrier needs to be developed and when agreed, carried out.



PRELIMINARY TREATMENT UNITS

1 Main Entry Ensemble
2 Formal Garden and Landscape Surround
3 Hudson River Ridge at Mansion and Pavilion
4 Great Circle
5 North Lawn and Overlook Drive
6 Lower Meadows, Woodlands and Bard Lane
7 Bard Rock
8 Crum Elbow Creek and Woodlands
9 Carriage House Meadows

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE NORTH ATLANTIC REGIONAL OFFICE
CONTRACT: CX 1600-0-0085, 1990-1991

CULTURAL LANDSCAPE REPORT:
SITE HISTORY, EXISTING CONDITIONS & ANALYSIS
VANDERBILT MANSION
NATIONAL HISTORIC SITE
HYDE PARK, NEW YORK

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1990-1992

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The Mansion foundation plantings that were extant through the Late Vanderbilt period and the early NPS stewardship should be considered for reinstatement based on further research and documentation. The Cridland plan and historic photographs provide a basis for this work.

5. North Lawn and Overlook Drive

This unit includes the North Lawn from the Great Circle to the North Exit Gate. The Overlook Drive follows the ridge line along the west edge of this area.

The North Lawn is currently maintained as close mown turf. At least one 1940s view shows a taller meadow. Further investigation of the historic condition of this area should be undertaken. Field research indicated that trees were likely lost and later plantings made in this area. Additional research to clarify historic conditions of turf and plantings would be valuable in reinstating the historic condition.

The view relationships to the Hudson River along this drive are a character defining feature of the landscape. A thorough inventory trees along the Overlook drive is needed. Historic research of the former appearance should be conducted to clarify the spacing, composition and related visual sequence. As these are accomplished a tree renewal and planting plan, based on historic period evidence, can be developed. These trees should be incorporated into the tree numbering and management system.

Ways to lessen the visual impact of the large parking lot and the angled parking bays on the Overlook drive should be investigated. Alternatives that allow for a greater sense of openness and historic appearance may be available. The Vanderbilt Tennis Court area and Subway are still visible. These features could be enhanced for greater recognition and/or interpreted to site visitors.

6. Lower Meadows, Woodlands and Bard Lane

This is the largest single unit of the property. It encompasses the Lower Meadow and Woodlands from the ridge line to the railroad fence.

As indicated in the discussion of vegetation change, the relationship between the meadows and woodlands has altered over time. More aggressive management of invasive vegetation, on steep slopes at the ridge line, and at all woodland edges would be required to reinstate the Vanderbilt condition. Areas or priority in this effort would be those most impacting Hudson River views. Further research and documentation of the meadow/woodland relationships will be required.

The forest composition in these lower woodlands, especially influx of undesirable species such as Norway maple, needs to be monitored. Control in early stages of growth, rather than attempting to recapture a more desirable forest composition later, is advised. Forest management could favor seeding and renewal of existing older tree types, such as Oak and Tulip tree.

The former Sexton tract, as a separate, highly developed estate, should be incorporated into the visitor experience of this area through the interpretive program. Bard Lane is one of the earliest features of the property. As an important Hudson River landing route this feature should be interpreted.

7. Bard Rock

The Bard Rock area is the portion of the property between the Hudson River and the railroad. Bard Rock, an important remnant of the early river landing uses, should be studied in greater detail for the potentially ornamental landscape composition of earlier eras. The former remaining boat hook is a

feature that could be conserved. An approach to the treatment, management and interpretation of Bard Rock and Bard Lane that relates to the Bards as the first owners of the property should be developed.

As in the Lower Meadows and Woodlands, invasive species need to be monitored and controlled in the Bard Rock area.

8. Crum Elbow Creek and Woodlands

The character of this creek and adjacent ravine defines it as a separate unit of the property. The area encompasses Crum Elbow Creek, the framing slopes and the South Entry Drive and Gatehouse.

Again the monitoring of this mixed woodland composition is required. The composition is unique to the property and has high scenic value. There are some areas of erosion along the creek, caused in part by human use, that require stabilization of soils. The incorporation of the individual trees along the drive into tree numbering and management system. The location and type of these trees should reflect the historic period.

In the future one project may include conducting further research on the setting around the South Entry Gate and Gatehouse, with the intent of reinstating the historic setting. The condition of the South Entry Gate ensemble is unstable. Stabilization and repair should be conducted when possible.

9. Carriage House Meadows

The area from the Crum Elbow Creek Woodland to the perimeter wall along this property frontage is included in this final property unit.

This area is a predominantly open meadow. The historic condition of this landscape was less open. Further research into the historic condition of the area is needed. Treatment and management of the landscape should reflect the Vanderbilt period condition.

The Spruce trees formerly in front of the Carriage House should be reinstated. The parking area, added in recent years, should be made as visually recessive as possible.

The condition of the perimeter wall should be monitored with stabilization or other treatments proceeding as needed.

PLANNING AND MANAGEMENT

Preliminary recommendations for planning activities and maintenance undertakings are included within the discussion of property units as these are affected. In addition general recommendations for planning would encourage the completion of the Cultural Landscape Report and the undertaking of appropriate treatments that are outlined in as expeditious a manner as possible. The nature of the Vanderbilt property as a collection of specimen trees and forest with important vegetation and valuable landscape features demands a timely approach to treatment as well as effective management. One near term planning step would involve upgrading the status of the Vanderbilt property to National Landmark based on the significance of the landscape.

In addition, based on the findings of this project an expanded landscape interpretation program should be undertaken by the staff to portray the importance of the landscape to site visitors.

More funding is needed for management personnel to adequately maintain the landscape and features of the property, as indicated in the individual area text, numerous projects have been deferred and are approaching critical intervention need. In addition, the staff efforts to monitor and care for specimen trees should be encouraged and extended to include the additional drive edge trees and free standing specimens of the property beyond the Core Area. Historic tree replacement can now be guided by evidence of earlier periods and should be funded and undertaken in the near future.

APPENDIX B: RECOMMENDATIONS FOR FURTHER RESEARCH

CHAPTERS I-VII

Computerization of the archives and other records at VMNHS would greatly aid in future research on the site.

CHAPTER I. THE BARD OWNERSHIP

Although most physical traces of the Bards' improvements are gone, the very early date and importance of the estate as a Colonial and Federal landscape make it highly desirable to pursue energetically leads for further information. Also, David Hosack would have been unlikely to have purchased the estate had it not been for his friendship with Samuel Bard and his admiration for the property.

Most of the leads for further research on this period come from the bibliography of John Brett Langstaff's Doctor Bard of Hyde Park, published in 1942. Langstaff clearly had access to a greater collection of Bard manuscript materials than is available today. There were still important collections in the possession of Bard's descendants. The drawing of Samuel Bard and his family on the terrace of Hyde Park, illustrated as our Figure 6, was published in Langstaff's book; it has been recently located in the Kedge Collection, Morristown, New Jersey (privately owned). In 1942, Langstaff stated that he had been able to read all of the original letters published in John McVickar's Domestic Narrative of the Life of Samuel Bard (1821). At about the same time that Langstaff was doing his research, the Bard collection now at Bard College was donated by John Augustin Sands, a great-grandson of Samuel Bard. This collection is also on microfilm at the Roosevelt Library. It does not contain all of the original letters in McVickar's Domestic Narrative. The manuscripts collection at the New York Historical Society has additional Bard materials, but the provenance of these is not known. Other Bard and McVickar papers were donated by John Brett Langstaff to General Theological Seminary in New York City. The contents of these collections should be reviewed for further insight into the Bard era at Hyde Park.

John Augustin Sands also donated papers of Peter Fauconnier to the Museum of the City of New York. Telephone inquiries to the museum have been unproductive and are without clear indication of the presence or type of materials in the collection. A follow-up letter may bring results. Although the estate was unimproved at the time Fauconnier owned it, he might have described the property--which would be extremely interesting as a pre-design condition--or the collection might include maps.

CHAPTER II: HOSACK OWNERSHIP

This ownership is the most significant in the history of the Vanderbilt landscape, and any loose ends in the research should be pursued aggressively. In particular, every effort should be made to locate the two sketchbooks by William Augustus Schermerhorn, which in 1950 were in the possession of Miss Alice Biddle of Philadelphia. Miss Biddle's heirs should be traced. The Schermerhorn sketches covered a wide variety of subjects and, if located, would enable us to have a much more complete picture of the estate during Hosack's ownership than we now have. In connection with this, Claire Feins is being sought, through Hunter College where she was an undergraduate and Columbia University where she earned a master's degree in 1939. Christine Chapman Robbins, author of a biography of Hosack, is no longer living. The New York State Library should be checked for Schermerhorn materials.

A search should also be made for the large drawings described by Thomas K. Wharton in his diary although these have not been viewed or located in recent years.

An extensive effort should be made to find any other letters or manuscripts by David Hosack relating to Hyde Park. There is no central location for Hosack papers. Instead, they are found in a number of repositories. Feins might be able to help us with this. Wharton wrote as if Hosack's monograph on Hyde Park was in progress, and notes for it or a draft might exist somewhere.

A strenuous effort should also be made to locate the missing maps at the Dutchess Country Map Collection that date from the Hosack era, as well as the 1849 map traced by Hackett. Although we have xeroxes of it and it was traced for the 1988 Rieley and Associates Report, the Hackett tracing itself has disappeared from VMNHS archives since our project began in November 1990. Every effort should be made to locate it.

Research should also be continued on Parmentier, although Charles Van Ravenswaay's efforts were very thorough. All leads to attributed Parmentier landscapes, however tenuous, should be checked, since it is likely that Parmentier material and even references to his activities can be found only in local collections or in the ownership of descendants of clients.

We have located the Martin Thompson Account Books in the Avery Library, but the years that would cover his work for Hosack are not documented. We understand that Jeffrey Carter of Montgomery Place may be a Thompson descendent.

This particular time period should receive the most thorough possible research.

CHAPTER III: LANGDON OWNERSHIP

Further research should be done on this era. More biographical information about the Langdons would be useful, as well as further documentation for their garden design and tree planting. It is very likely that many of the extant trees at the site date from the Langdon era. Research into gardeners and foresters Hans Jacob Ehlers and Louis Ehlers might yield important results. The Langdons must also have had a resident superintendent, who might have left some kind of records.

CHAPTER IV: SEXTON TRACT

The information on the Sexton Tract is quite complete, although more photographs or plans would always be helpful.

CHAPTER V: VANDERBILT OWNERSHIP

More information is needed to guide the reconstruction of the Formal Garden, and to determine the appropriate period or periods of importance. Additional details need to be researched to enhance the reconstruction. Correspondence could also reveal the design intent of professionals, Greenleaf, Meehan and Cridland. Of these Cridland is most important as the last and most longstanding consultant on not only the formal gardens but the foundation plantings for the Mansion, and potentially other areas.

Information should be sought about the engineering firm, W. T. Hiscox of New York City.

Correspondence from Frederick W. Vanderbilt is almost totally lacking. Records should be sought elsewhere especially the diaries and letters of Vanderbilt's sister, Lila Vanderbilt Webb at Shelburne Farms, Vermont.

Further research is needed in the area of staffing, techniques and levels of intensity of property maintenance. Additional research will be required in conjunction with specific preservation treatments as these are developed.

CHAPTERS VI/VII: NATIONAL PARK SERVICE STEWARDSHIP

There is ample documentation for this period, although it is in various locations at VMNHS. A systematic study of the years 1956-1990 should be undertaken that would complete Snell's "Administrative History," 1939-1955. It is a great help to have all of the most important documents gathered together into a report. Further research is also needed in the area of property maintenance and tree replacement activities. Additional research will also be required in conjunction with specific preservation treatments as these are developed.

APPENDIX C: DOCUMENTED LANDSCAPED DESIGNS BY ANDRE PARMENTIER (1780 - 1830)

PARMENTIER'S HORTICULTURAL GARDEN, BROOKLYN.

Date: 1825
Architect: Unknown.
Status 1992: Demolished.
Sources: "Suburban Gardens - Parmentier's Garden," New York Farmer and Horticultural Repository, Vol. I, no. 8 (August 1828), 188-190; The Gardener's Magazine, Vol. VIII (1832), 70-73.

ELISHA W. KING EST., PELHAM MANOR, NEW YORK.

Date: 1827
Architect: Martin Thompson.
Status 1992: House and landscape apparently no longer extant.
Sources: (Samuel Fleet), "Rural Scenery: Landscape and Picturesque Gardens," New England Farmer, Vol. 6, no. 24 (January 4, 1828), 187.

DR. DAVID HOSACK EST., HYDE PARK, NEW YORK.

Date: 1828-1830.
Sources: See Chapter II, Cultural Landscape Report, Phase I.

UPPER CANADA COLLEGE, YORK (NOW TORONTO), CANADA.

Date: 1829-1830.
Architect: John Ewart.
Status 1992: The college and its grounds are no longer extant.
Sources: Charles Van Ravenswaay, "Andre Parmentier, America's First Professional Landscape Gardener," August 26, 1989, Charles Van Ravenswaay Collection, Western Historical Manuscripts Collection, University of Missouri, Columbia, Chapter IV, 8; Eric Arthur, Toronto: No Mean City (Toronto: University of Toronto Press, 1986), 61, 64, 236.

For horticultural clients of Parmentier and design attributions, see Chapter II, Cultural Landscape Report, Phase I, 23-24.

APPENDIX D: HYDE PARK; VISITORS TO ESTATE DURING HOSACK ERA, 1828-1835(40)

[Dates shown are those of visits not publication of visits.]

WILLIAM WILSON. 1829. (New York Farmer and Horticultural Repository, June 1829.)

A TOURIST. 1829. (New England Farmer, Sept. 4, 1829).

JOHN PINTARD. September 1829.

JAMES STUART. July 1830. English or Scots.

PHILIP HONE. September 1830.

FRANCES TROLLOPE. (1830?) English.

JAMES THACHER. September or October 1830.

WILLIAM BENNETT. September or October. English emigre landscape painter. Thacher met him at Hyde Park.

ALEXANDER GORDON. Summer 1831. English.

JARED SPARKS. August 1831.

WASHINGTON IRVING. 1832.

THOMAS KELAH WHARTON. July 1832. English emigre artist.

CAPT. THOMAS HAMILTON. 1833. English.

PATRICK SHIREFF. Summer 1833. English.

MICHAEL FLOY. January 1834. Nurseryman.

HARRIET MARTINEAU. 1834. English.

CHARLES AUGUSTUS MURRAY. 1836. English.

A. J. DOWNING. January 1837.

A. J. DOWNING. 1841 and later. Treatise entries in early part of Langdon ownership.

PHILIP HONE. 1840. Notes sale of Hosack property.

FITZ-GREENE HALLECK. 1830s. Poet.

WILLIAM AUGUSTUS SCHERMERHORN. (date?) Artist.

APPENDIX E: LANDSCAPED ESTATES DESCRIBED BY A. J. DOWNING IN A TREATISE ON THE THEORY AND PRACTICE OF LANDSCAPE GARDENING (1859 Edition) "HISTORICAL NOTICES"

PREFACE

The quotations from A. J. Downing's Treatise on the Theory and Practice of Landscape Gardening are taken from the sixth edition published by A. O. Moore, New York in 1859. Between 1841 and 1879, sixteen different editions or printings of this book were issued, most of them after Downing's death in 1852. Downing himself made changes in the second and fourth editions in the "Historical Notices" section. [There is no third edition.] These consisted of adding some new estates and expanding the entries on others. Montgomery Place, for example, was not referred to by name until the second (1844) edition. Some illustrations were also added or removed in later editions. The text proper of the 1859 edition is virtually the same as the second (1844) and fourth (1849) editions, since the editor of the 1859 edition, Henry Winthrop Sargent, made his changes in a separate Supplement, which is all Sargent's text. [Properties mentioned only in Sargent's Supplement are not included in this Appendix.] The 1859 edition of the Treatise has been used both because of its completeness and its ready availability; two modern reprints have been made of this edition, one published by Theophrastus Publishers in 1977 and the other by Dover Publications, Inc. in 1992. The first and second editions (1841 and 1844) have been consulted at the Massachusetts Horticultural Society and the fourth (1849) edition at the Francis Loeb Library, Harvard University. For the publishing history of this extraordinarily influential book, see Henry-Russell Hitchcock, American Architectural Books (Minneapolis, MN: University of Minnesota Press, 1962), 33-34.

This is also the place to clarify the confusion that has often arisen, even among historians, between the landscaped estates described by Downing in his Treatise and projects actually designed by him. In some cases Downing's nursery may well have supplied plants to the owners of some of these estates. This was certainly true at Montgomery Place. However, Downing clearly did not view the Treatise as a way of promoting his own work. Downing's career as a landscape designer, which did not begin until 1842, a dozen years after Parmentier's death, is discussed in Tatum's article, "Nature's Gardener," listed below.

The architecture of this period has been studied much more completely than the landscape architecture and over a longer period of time. For this reason, many of the books and articles cited below are primarily works of architectural history. Frequently, however, these have information on the landscaping of the properties and/or include illustrations that show landscaping.

This Appendix is intended to be self-contained, and, for this reason, the sources for each property are at the end of each entry. Page numbers referring to the 1859 edition of the Treatise follow each quotation.

Frequently Cited Sources:

Harold Donaldson Eberlein and Cortlandt Van Dyke Hubbard, Historic Houses of the Hudson Valley, New York: Architectural book Publishing Company, Inc., 1942; Reprint ed. New York: Dover Publications, Inc., 1990.

Martha J. Lamb, The Homes of America, New York: D. Appleton and Company, 1879.

Roger W. Moss, The American Country House, New York: Henry Holt and Company, 1990.

George B. Tatum, "Nature's Gardener," in George B. Tatum and Elisabeth Blair MacDougall, eds.,

Prophet With Honor: The Career of Andrew Jackson Downing, 1815-1852, Washington, DC: The Athenaeum of Philadelphia and Dumbarton Oaks Research Library and Collection, 1989.

John Zukowsky and Robbe Pierce Stimson, Hudson River Villas, New York: Rizzoli, 1985.

I. COUNTRY ESTATES DATING FROM 25-30 YEARS AGO

Woodlands. William Hamilton, Philadelphia, Pennsylvania.

> The introduction of tasteful gardening in this country is, of course, of a very recent date. But so long ago as from 25 to 50 years, there were several country residences highly remarkable for extent, elegance of arrangement, and the highest order and keeping. Among these, we desire especially to record here the celebrated seats of Chancellor Livingston, Wm. Hamilton, Esq., Theodore Lyman, Esq., and Judge Peters.
>
> **Woodlands**, the seat of the Hamilton family, near Philadelphia, was so long ago as 1805, highly celebrated for its gardening beauties. The refined taste and the wealth of its accomplished owner, were freely lavished in its improvement and embellishment; and at a time when the introduction of rare exotics was attended with a vast deal of risk and trouble, the extensive green-houses and orangeries of this seat contained all the richest treasures of the exotic flora, and among other excellent gardeners employed, was the distinguished botanist Pursh, whose enthusiastic taste in his favorite science was promoted and aided by Mr. Hamilton. The extensive pleasure grounds were judiciously planted, singly and in groups, with a great variety of the finest species of trees. The attention of the visitor to this place is now arrested by two very large specimens of that curious tree, the Japanese Ginko (sic) (Salisburia), 60 or 70 feet high, perhaps the finest in Europe or America, by the noble magnolias, and the rich park-like appearance of some of the plantations of the finest native and foreign oaks. From the recent unhealthiness of this portion of the Schuylkill, Woodlands has fallen into decay, but there can be no question that it was, for a long time, the most tasteful and beautiful residence in America. (pages 25-26)

Date of House: 1742; rem. 1787-90.

Architect: Unknown.

Date of Landscape: ca. 1786-1813.

Landscape Designer: William Hamilton; with George Isham Parkyns(?)

Status 1992: House remains. The two original Ginkgo trees were cut down in the mid-1980s. Now surrounded by Woodlands Cemetery.

Sources: Moss, 76, 83-84; Karen Madsen, "To Make His Country Smile," Arnoldia, Vol. 49, no. 2 (Spring 1989), 14-24.

Belmont. Judge Richard Peters. Philadelphia, Pennsylvania.

> The seat of the late Judge Peters, about five miles from Philadelphia, was, 30 years

ago, a noted specimen of the ancient school of landscape gardening. Its proprietor had a most extended reputation as a scientific agriculturist, and his place was also no less remarkable for the design and culture of its pleasure-grounds, than for the excellence of its farm. Long and stately avenues, with vistas terminated by obelisks, a garden adorned with marble vases, busts, and statues, and pleasure grounds filled with the rarest trees and shrubs, were conspicuous features here. Some of the latter are now so remarkable as to attract strongly the attention of the visitor. Among them, is the chestnut planted by Washington, which produces the largest and finest fruit; very large hollies; and a curious old box-tree much higher than the mansion near which it stands. But the most striking feature now, is the still remaining grand old avenue of hemlocks (Abies canadensis). Many of these trees, which were planted 100 years ago, are now venerable specimens, ninety feet high, whose huge trunks and wide spread branches are in many cases densely wreathed and draped with masses of English Ivy, forming the most picturesque sylvan objects we ever beheld. (pages 26-27)

Date of House: 1755.

Architect: Unknown

Date of Landscape: 1755-1828

Landscape Designer: Unknown.

Status 1992: House remains on west side of Fairmount Park. There is no original landscaping left.

Sources: Marie G. Kimball, "The Revival of the Colonial: Philadelphia Restores Its Old Houses on the Schuylkill," Architectural Record, Volume 62, no. 1 (July 1927), 2-5; Alice B. Lockwood, ed., Gardens of Colony and State, Vol. I (New York: Charles Scribner's Sons, 1931), 343-344.

Lemon Hill. Henry Pratt, Philadelphia, Pennsylvania.

Lemon Hill, half a mile above the Fairmount waterworks of Philadelphia, was, 20 years ago, the most perfect specimen of the geometric mode in America, and since its destruction by the extension of the city, a few years since, there is nothing comparable with it, in that style, among us. All the symmetry, uniformity, and high art of the old school, were displayed here in artificial plantations, formal gardens with trellises, grottoes, spring-houses, temples, statues, and vases, with numerous ponds of water, jets-d'eau, and other water-works, parterres and an extensive range of hothouses. The effect of this garden was brilliant and striking; its position, on the lovely banks of the Schuylkill, admirable; and its liberal proprietor, Mr. Pratt, by opening it freely to the public, greatly increased the popular taste in the neighborhood of that city. (page 27)

Date of House: 1799.

Architect: Unknown.

Date of Landscape: 1799 - .

Landscape Designer: Unknown.

Status 1992: House extant. Part of land incorporated into Fairmount Park. No early 19th century

landscaping remains.

Sources: Moss, 26; David Schuyler, The New Urban Landscape: The Redefinition of City Form in Nineteenth-century America (Baltimore and London: The Johns Hopkins University Press, 1986), 102-103.

Clermont, Livingston Estate, Tivoli, New York.

> On the Hudson, the show place of the last age was the still interesting **Clermont**, then the residence of Chancellor Livingston. Its level or gently undulating lawn, four or five miles in length, the rich native woods, and the long vistas of planted avenues, added to its fine water view, rendered this a noble place. The mansion, the greenhouses, and the gardens, show something of the French taste in design, which Mr. Livingston's residence abroad, at the time when that mode was popular, no doubt, led him to adopt. The finest yellow locusts in America are now standing in the pleasure-grounds here, and the gardens contain many specimens of fruit trees, the first of their sorts introduced into the Union. (pages 27-28)[1]

Date of House: (1730-1777); 1778; late 19th century additions.

Architect: Unknown.

Date of Landscape: 18th c.; gardens--early 20th c.

Landscape Designer: Unknown.

Status 1992: House remains, although with many late 19th c. additions. Old Locust trees are on the property still. 20th c. gardens are being restored. Age of present drives uncertain. Now a New York State Historic Site.

Sources: Charles Eliot, "Some Old American Country-Seats. IV. Clermont," Garden and Forest, vol. 3 (March 12, 1890), 122, 127; Eberlein and Hubbard, 94-105; Moss, 128-129; Zukowsky and Stimson, 198-199.

Waltham House (The Vale), Theodore Lyman, Waltham, Massachusetts.

> **Waltham House**, about nine miles from Boston, was, 25 years ago, one of the oldest and finest places, as regards Landscape Gardening. Its owner, the late Hon. T. Lyman, was a highly-accomplished man, and the grounds at Waltham House bear witness to a refined and elegant taste in rural improvement. A fine level park, a mile in length, enriched with groups of English limes, elms, and oaks, and rich masses of native wood, watered by a fine stream and stocked with deer, were the leading features of the place at that time; and this, and Woodlands, were the two best specimens of the modern style, as Judge Peters' seat, Lemon Hill, and Clermont, were of the ancient style, in the earliest period of the history of Landscape Gardening among us. (page 28)

[1] Another house on the property, also called Clermont, stood from 1794 until it burned in 1909.

Date of House: 1793; Rem. 1882 - .

Architects: Samuel McIntyre; Hartwell & Richardson

Date of Landscape: 1793 - .

Landscape Designer: William Bell

Status 1992: House extant with late 19th-c. additions and remodellings. Garden and greenhouse remain with some of the grounds, although the park area is greatly reduced and not maintained as such. Owned by the Society for the Preservation of New England Antiquities.

Sources: Charles Eliot, "Some Old American Country Estates. II. Lyman Place," Garden and Forest, Vol. 2 (May 8, 1889), 218-219, 221, 223; Lockwood, ed., Gardens of Colony and State, Vol. II, 52-56.

II. MIDDLE PART OF THE HUDSON

> There is no part of the Union where the taste in Landscape Gardening is so far advanced, as on the middle portion of the Hudson. The natural scenery is of the finest character, and places but a mile or two apart often possess, from the constantly varying forms of the water, shores, and distant hills, widely different kinds of home landscape and distant view. Standing in the grounds of some of the finest of these seats, the eye beholds only the soft foreground of smooth lawn, the rich groups of trees shutting out all neighboring tracts, the lake-like expanse of water, and, closing the distance, a fine range of wooded mountain. A residence here of but a hundred acres, so fortunately are these disposed by nature seems to appropriate the whole scenery round, and to be a thousand in extent.
>
> At the present time, our handsome villa residences are becoming every day more numerous, and it would require much more space than our present limits, to enumerate all the tasteful rural country places within our knowledge, many of which have been newly laid out, or greatly improved within a few years. But we consider it so important and instructive to the novice in the art of Landscape Gardening to examine, personally, country seats of a highly tasteful character, that we shall venture to refer the reader to a few of those which have now a reputation among us as elegant country residences. (pages 28-29)

Hyde Park, David Hosack, now Walter Langdon, Hyde Park, New York.

> **Hyde Park**, on the Hudson, formerly the seat of the late Dr. Hosack, now of W. Langdon, Esq., has been justly celebrated as one of the finest specimens of the modern style of Landscape Gardening in America. Nature has, indeed, done much for this place, as the grounds are finely varied, beautifully watered by a lively stream, and the views are inexpressibly striking from the neighborhood of the house itself, including as they do, the noble Hudson for sixty miles in its course, through rich valleys and bold mountains. But the efforts of art are not unworthy so rare a locality; and while the native woods, and beautifully undulating surface, are preserved in their original state, the pleasure-grounds, roads, walks, drives and new plantations, have been laid out in such a judicious manner as to heighten the charms of nature. Large and costly hot-

houses were erected by Dr. Hosack, with also entrance lodges at two points on the estate, a fine bridge over the stream, and numerous pavilions and seats commanding extensive prospects; in short, nothing was spared to render this a complete residence. The park, which at one time contained some fine deer, afforded a delightful drive within itself, as the whole estate numbered about seven hundred acres. The plans for laying out the grounds were furnished by Parmentier, and architects from New York were employed in designing and erecting the buildings. For a long time, this was the finest seat in America, but there are now many rivals to this claim.

Sources: See Phase I. Cultural Landscape Report.

The Manor of Livingston (later The Hill), Seat of Mrs. Mary Livingston, Hudson, New York.

The Manor of Livingston, lately the seat of Mrs. Mary Livingston (but now of Jacob Le Roy, Esq.), is seven miles east of the city of Hudson. The mansion stands in the midst of a fine park, rising gradually from the level of a rich inland country, and commanding prospects for sixty miles around. The park is, perhaps, the most remarkable in America, for the noble simplicity of its character, and the perfect order in which it is kept. The turf is, everywhere, short and velvet-like, the gravel-roads scrupulously firm and smooth, and near the house are the largest and most superb evergreens. The mansion is one of the chastest specimens of the Grecian style, and there is an air of great dignity about the whole demesne. (page 30)

Date of House: 1788-9; 1801.

Architect: (Attributed in 1942 to an Italian architect.)

Date of Landscape: by 1841.

Landscape Designer: Unknown.

Status 1992: The house and at least a substantial amount of land remained in 1942. Present status unknown.

Sources: Eberlein and Hubbard, 107-109, 114-115.

Blithewood, R. Donaldson, now John Bard, Barrytown (now Annandale), New York (later Andrew C. Zabriskie).

Blithewood, formerly the seat of R. Donaldson, Esq., (now John Bard, Esq.), near Barrytown, on the Hudson, is one of the most charming villa residences in the Union. The natural scenery here, is nowhere surpassed in its enchanting union of softness and dignity--the river being four miles wide, its placid bosom broken only by islands and gleaming sails, and the horizon grandly closing in with the tall blue summits of the distant Kaatskills. The smiling, gently varied lawn is studded with groups and masses of fine forest and ornamental trees, beneath which are walks leading in easy curves to rustic seats, and summer houses placed in secluded spots, or to openings affording most lovely prospects. In various situations near the house and upon the lawn, sculptured vases of Maltese stone are also disposed in such a manner as to give a refined and classic air to the grounds.

As a pendant to this graceful landscape, there is within the grounds scenery of an opposite character, equally wild and picturesque--a fine, bold stream, fringed with woody banks, and dashing over several rocky cascades, thirty or forty feet in height, and falling altogether a hundred feet in a distance of half a mile. There are also, within the grounds, a pretty gardener's lodge, in the rural cottage style, and a new entrance lodge by the gate, in the bracketed mode; in short, we can recall no place of moderate extent, where nature and tasteful art are both so harmoniously combined to express grace and elegance. (pages 30-31)

Date of Houses: 1835; 1900-1901.

Architects: A. J. Davis; Hoppin & Koen.

Date of Landscape: by 1841; garden, early 20th c.

Landscape Designers: Unknown; unknown.

Status 1992: The Blithewood site is now incorporated into Bard College. The Zabriskie house and garden remain. From the earlier, Downing era, a hexagonal gatehouse and entrance drive lined with pines are extant. Also, the lawn in front of the Zabriskie house has many hemlocks, maples, and black locusts that may date back to the 1830s.

Sources: Louise Shelton, Beautiful Gardens in America (New York: Charles Scribner's Sons, 1915), 101, Plate 49; Zukowsky and Stimson, 192-195; Tatum, 67-68.

Montgomery Place, Mrs. Edward Livingston, Annandale, New York.

Montgomery Place, the residence of Mrs. Edward Livingston, which is also situated on the Hudson, near Barrytown, deserves a more extended notice than our present limits allow, for it is, as a whole, nowhere surpassed in America, in point of location, natural beauty, or the landscape gardening charms which it exhibits.

It is one of our oldest improved country seats, having been originally the residence of Gen. Montgomery, the hero of Quebec. On the death of his widow it passed into the hands of her brother, Edward Livingston, Esq., the late minister to France, and up to the present moment has always received the most tasteful and judicious treatment.

The lover of the expressive in nature, or the beautiful in art, will find here innumerable subjects for his study. The natural scenery in many portions approaches the character of grandeur, and the foreground of rich woods and lawns, stretching out on all sides of the mountain, completes a home landscape of dignified and elegant seclusion, rarely surpassed in any country.

Among the fine features of this estate are the wilderness, a richly wooded and highly picturesque valley, filled with the richest growth of trees, and threaded with dark, intricate, and mazy walks, along which are placed a variety of rustic seats. This valley is musical with the sound of waterfalls, of which there are several fine ones in the bold impetuous stream which finds its course through the lower part of the wilderness. Near the further end of the valley is a beautiful lake, half of which lies cool and dark under the shadow of tall trees, while the other half gleams in the open sunlight.

> In a part of the lawn, near the house, yet so surrounded by a dark setting of trees and shrubs as to form a rich picture by itself, is one of the most perfect flower gardens in the country, laid out in the arabesque manner, and glowing with masses of the gayest colors--each bed being composed wholly of a single hue. A large conservatory, an exotic garden, an arboretum, etc., are among the features of interest in this admirable residence. Including a drive through a fine bit of natural wood, south of the mansion, there are five miles of highly varied and picturesque private roads and walks, through the pleasure-grounds of Montgomery Place. (pages 31-33)

Date of House: 1804-05; rem. 1843-1867.

Architects: Unknown; A. J. Davis.

Date of Landscape: 1835-36; ca. 1847-8; 1849 (Arboretum); 1922-40.

Landscape Designers: Unknown; Hans Jacob Ehlers; Violetta White Delafield (owner).

Status 1992: Site now belongs to Historic Hudson Valley. House extant and being restored. 20th-century gardens being restored. Coach House by Davis remains. Avenues, drives, and configuration of lawn reflect original ca. 1840s landscaping. Cataract remains. Conservatory, arboretum, and 19th-c. flower gardens (all on lawn) are gone. Trees on lawn appear fairly young. Double row of Black locusts on west terrace is 19th c. but post-1847 [don't appear in A. J. Davis watercolor of that date].

Sources: Lamb, 100-104; Eberlein and Hubbard, 84-88; Moss, 129-138; Tatum, 67-68; Zukowsky and Stimson, 190-191; A. J. Downing, "A Visit to Montgomery Place," The Horticulturist, vol. II, no. 4 (October 1847), 153-160 (reprinted as part of Pleasure Grounds, below); Charles Eliot, "Some Old American Country Seats. V. Montgomery Place," Garden and Forest, vol. 3 (March 19, 1890), 139-143; Jacquetta M. Haley, ed., Pleasure Grounds: Andrew Jackson Downing and Montgomery Place, with illustrations by Alexander Jackson Davis (Tarrytown, NY: Sleepy Hollow Press, 1988); Julia Schaller Ross, "Montgomery Place: The Twentieth Century Gardens" (Tarrytown, NY: Historic Hudson Valley, ca. 1988).

Ellerslie, William Kelly, Rhinebeck, New York.

> **Ellerslie** is the seat of William Kelly, Esq. It is three miles below Rhinebeck. It comprises over six hundred acres, and is one of our finest examples of high keeping and good management, both in an ornamental and an agricultural point of view. The house is conspicuously placed on a commanding natural terrace, with a fair foreground of park surface below it, studded with beautiful groups of elms and oaks, and a very fine reach of river and distant hills. This is one of the most celebrated places on the Hudson, and there are few that so well pay the lover of improved landscape for a visit. (pages 33-34)

Date of Houses: 1846-1847; 1885.

Architects: Richard Upjohn; Richard Morris Hunt.

Date of Landscape: ca. 1848.

Landscape Designer: Unknown.

Status 1992: House burned 1950. Estate is now the site of the Holy Cross School.

Sources: Zukowsky and Stimson, 180; The Horticulturist, Vol. VII, no. 5 (January 1857), 22-23.

The Locusts, William Emmet (later William B. Dinsmore), Staatsburgh, New York.

> Just below Ellerslie are the fine mansion and pleasing grounds of Wm. Emmet, Esq.,-- the former a stone edifice in the castellated style, and the latter forming a most agreeable point on the margin of the river. (page 34)

Date of Houses: 1835; 1871-2; 1941.

Architects: Unknown; unknown; John Churchill.

Date of Landscape: 1835-57; ca. 1871-2.

Landscape Designers: James Downing (no relation to A. J. Downing); unknown.

Status 1992: House extant; grounds much reduced but still feature some 19th- century plantings.

Sources: Zukowsky and Stimson, 168-171; James H. Smith, History of Dutchess County, New York (Syracuse, NY: D. Mason & Co., 1882). Smith's history includes an extensive series of engravings of the Locusts.

Mrs. Gardiner Howland, New Hamburgh, New York.

> The seat of Mrs. Gardiner Howland, near New Hamburgh, is not only beautiful in situation, but is laid out with great care, and is especially remarkable for the many rare trees and shrubs collected in its grounds. (page 34)

Status 1992: This property has not yet been identified, but it may be Tioronda in Beacon, New York, with a house built for Joseph Howland in 1859 by Frederick Clarke Withers and enlarged by Richard Morris Hunt in 1872. See Zukowsky and Stimson, 123.

Wodenethe, Henry Winthrop Sargent, Fishkill Landing (Beacon), New York.

> **Wodenethe**, near Fishkill landing, is the seat of H. W. Sargent, Esq., and is a bijou full of interest for the lover of rural beauty; abounding in rare trees, shrubs, and plants, as well as vases, and objects of rural embellishment of all kinds. (page 34)

Date of House: ca. 1828.

Architect: Unknown.

Date of Landscape: 1840-1882; gardens, early 20th century.

Landscape Designer: Henry Winthrop Sargent; Unknown.

Status 1992: House demolished, ca. 1955. Some plantings are said to remain on the site. Part of Craig House Sanitarium, which also occupies Tioronda.

Sources: Zukowsky and Stimson, 122; Henry Winthrop Sargent, "Supplement" to 1859 edition of Downing's Treatise, 439-442; The Horticulturist, Vol. VI, new series (October 1856), 445-449; The American Garden, New Series, Vol. I, no. 1 (September 1874), 8-9; Shelton, Beautiful Gardens, 101, Plates 50 and 51; J. E. Spingarn, "Henry Winthrop Sargent and the Landscape Tradition at Wodenethe, Landscape Architecture, Vol. XXIX, no. 1 (October 1938), 24-39; Peter Del Tredici, "The Ginkgo in America," Arnoldia, July/August 1981, 150-161.

Kenwood, formerly J. Rathbone, near Albany, New York.

> **Kenwood**, formerly the residence of J. Rathbone, Esq., is one mile south of Albany. Ten years ago this spot was a wild and densely wooded hill, almost inaccessible. With great taste and industry Mr. Rathbone has converted it into a country residence of much picturesque beauty, erected in the Tudor style, one of the best villas in the country, with a gate-lodge in the same mode, and laid out the grounds with remarkable skill and good taste. There are about 1200 acres in this estate, and pleasure grounds, forcing houses, and gardens, are now flourishing where all was so lately in the rudest state of nature; while, by the judicious preservation of natural wood, the effect of a long cultivated demesne has been given to the whole. (page 34)

This property has not yet been identified.

Van Rensselaer Manor House, Albany, New York.

> The Manor House of the "Patroon" (as the eldest son of the Van Rensselaer family is called) is in the northern suburbs of the city of Albany. The mansion, greatly enlarged and improved a few years since, from the designs of Upjohn, is one of the largest and most admirable in all respects, to be found in the country, and the pleasure-grounds in the rear of the house are tasteful and beautiful. (pages 34-35)

Date of House: 1765; alterations, 1840-1844.

Architects: Unknown; Richard Upjohn.

Date of Landscape: By 1841.

Landscape Designer: Unknown.

Status 1992: House dismantled and moved to the campus of Williams College in 1893, torn down in 1974. Original site in Albany was at the intersection of Broadway and Tivoli Street in Albany and has presumably been developed.

Sources: Lamb, 32-36; Eberlein and Hubbard, 139-140, 142; Zukowsky and Stimson, 214-215.

Beaverwyck, formerly William P. Van Rensselaer, Rensselaer, NY.

> Beaverwyck, a little north of Albany, on the opposite bank of the river, was formerly the seat of Wm. P. Van Rensselaer, Esq. The whole estate is ten or twelve miles square, including the village of Bath on the river shore, and a large farming district. The home residence embraces several hundred acres, with a large level lawn, bordered by highly varied surface of hill and dale. The mansion, one of the first class, is newly erected from the plans of Mr. Diaper, and in its interior--its hall with mosaic floor of polished woods, its marble staircase, frescoed apartments, and spacious adjoining conservatory--is perhaps the most splendid in the Union. The grounds are yet newly laid out, but with much judgement; and six or seven miles of winding graveled roads and walks have been formed--their boundaries now leading over level meadows, and now winding through woody dells. The drives thus afforded, are almost unrivalled in extent and variety, and give the stranger or guest, an opportunity of seeing the near and distant views to the best advantage. (page 35)

Date of House: 1839.

Architect: Frederic Diaper.

Date of Landscape: 1839-1842.

Landscape Designer: Unknown.

Status 1992: Grounds reduced. House used as a theological seminary since 1912.

Sources: Zukowsky and Stimson, 216-217.

Sunnyside, Washington Irving, Tarrytown, New York.

> At Tarrytown, is the cottage residence of Washington Irving, which is, in location and accessories, almost the beau ideal of a cottage ornee. The charming manner in which the wild foot-paths, in the neighborhood of this cottage, are conducted among the picturesque dells and banks, is precisely what one would look for here. (page 35)

Date of House: Unknown; ca. 1832; 1847; 1896.

Architects: Unknown; Washington Irving with George Harvey; Unknown; Unknown.

Date of Landscape: ca. 1832-1859.

Landscape Designer: Washington Irving.

Status 1992: 1896 wing removed in 1960 and house and grounds restored by Historic Hudson Valley, then Sleepy Hollow Restorations.

Sources: Lamb, 152-154; Eberlein and Hubbard, 7, 18, 22; Zukowsky and Stimson, 78-79; Moss, 143-144, 145.

Mr. Hoag's Cottage (earlier Mr. Sheldon's), Tarrytown, New York and Robert B. Minturn's estate, Hastings, New York.

> A little below, Mr. Sheldon's cottage (now Mr. Hoag's), with its pretty lawn and its charming brook, is one of the best specimens of this kind of residence on the river. At Hastings, four or five miles south, is the agreeable seat of Robt. B. Minturn, Esq. (pages 35-36)

These properties have not been identified.

III. NEW YORK STATE OUTSIDE THE HUDSON RIVER VALLEY

John Hunter Estate, Hunter's Island, New York, New York.

> About twelve miles from New York, on the Sound, is Hunter's Island, the seat of John Hunter, Esq., a place of much simplicity and dignity of character. The whole island may be considered an extensive park carpeted with soft lawn, and studded with noble trees. The mansion is simple in its exterior, but internally, is filled with rich treasures of art. (page 36)

Status 1992: Hunter's Island became part of New York City's Pelham Bay Park in 1883 and is now attached to Pelham Neck and the mainland. Hunter's Island was visible from the estate of Elisha King, landscaped by Parmentier and probably located on Pelham Neck.

Sources: A photograph of the mansion on Hunter's Island (Plate XXII) and a series of maps are included in Lockwood Barr, Ancient Town of Pelham, Westchester County, State of New York (Richmond, VA: The Dietz Press, 1946). See also Elliot Willensky and Norval White, The AIA Guide to New York City (New York: Harcourt, Brace, Jovanoch, Publishers, 1988), 549-550.

James Munroe, Esq., Westchester County, New York.

> The seat of James Munroe, Esq., on the East river in this neighborhood, abounds with beautiful trees and many other features of interest. (page 36)

This property has not been identified.

William H. Aspinwall, Esq., Staten Island, New York.

> The Cottage residence of William H. Aspinwall, Esq., on Staten Island, is a highly picturesque specimen of Landscape Gardening. The house is in the English cottage style, and from its open lawn in front, the eye takes in a wide view of the ocean, the Narrows, and the blue hills of Neversink. In the rear of the cottage, the surface is much broken and varied, and finely wooded and planted. In improving this picturesque site, a nice sense of the charm of natural expression has been evinced; and the sudden variations from smooth open surface, to wild wooden banks, with rocky, moss-covered flights of steps, strike the stranger equally with surprise and delight. A charming greenhouse, a knotted flower-garden, and a pretty, rustic moss-house, are among the interesting points of this spirited place. (page 36)

This property has not been identified, but, from the description, it must have been located in a part of Staten Island that has been completely subdivided.

Hartford House, Wadsworth family estate, Geneseo, New York.

> The seat of the Wadsworth family, at Geneseo, is the finest in the interior of the state of New York. Nothing, indeed, can well be more magnificent than the meadow park at Geneseo. It is more than a thousand acres in extent, lying on each side of the Genesee river, and is filled with thousands of the noblest oaks and elms, many of which, but more especially the oaks, are such trees as we see in the pictures of Claude, or our own Durand; richly developed, their trunks and branches grand and majestic, their heads full of breadth and grandeur of outline. These oaks, distributed over a nearly level surface, with the trees disposed either singly or in the finest groups, as if most tastefully planted centuries ago, are solely the work of nature; and yet so entirely is the whole like the grandest planted park, that it is difficult to believe that all is not the work of some master of art, and intended for the accompaniment of a magnificent residence. Some of the trees are five or six hundred years old. (pages 36-37)

Date of House: 1835.

Architect: Unknown.

Date of Landscape: 1835 and later.

Landscape Designer: Unknown.

Status 1992: House and some of land extant.

Sources: Moss, 26-28.

IV. CONNECTICUT AND MAINE

Montevideo, Daniel Wadsworth, Esq., Hartford, Connecticut.

> In Connecticut, Monte Video, the seat of Daniel Wadsworth, Esq., near Hartford, is worthy of commendation, as it evinces a good deal of beauty in its grounds, and is one of the most tasteful in the state. (page 37)

Date of House: 1809

Architect: Daniel Wadsworth.

Date of Landscape: 1809-1848.

Landscape Designers: Daniel Wadsworth and John Trumbull.

Status 1992: House demolished, late 1950s. State of landscape undetermined, but most of the land has remained as one property.

Sources: Richard Saunders with Helen Raye, Daniel Wadsworth, Patron of the Arts (Hartford, CT: Wadsworth Athenaeum, 1981.)

Sachem's Wood, James Hillhouse, Esq., New Haven, Connecticut.

> The residence of James Hillhouse, Esq., near New Haven, is a pleasing specimen of the simplest kind of Landscape Gardening, where graceful forms of trees, and a gently sloping surface of grass, are the principal features. (page 37)

Date of House: 1829

Architect: A. J. Davis.

Date of Landscape: ca. 1830.

Landscape Designer: Unknown.

Status 1992: House demolished 1943. The Hillhouse Quarter of New Haven is an attractive suburban district near Yale but has no landscaping on the scale indicated in the Treatise.

Sources: Jane B. Davies, A. J. Davis and American Classicism (Tarrytown, NY: Historic Hudson Valley, 1989), 37-38. The drawing by Davis (1839) on p. 38 shows the landscape as described by Downing.

Whitney Estate, New Haven, Connecticut.

> The villa of Mr. Whitney near New-Haven, is one of the most tastefully managed in the state. (page 37)

This property has not been identified.

Gardiner Estate, Gardiner, Maine.

> In Maine, the most remarkable seat, as respects landscape gardening and architecture, is that of Mr. Gardiner, of Gardiner. (page 37)

This property has not been identified.

V. ENVIRONS OF BOSTON

> The environs of Boston are more highly cultivated than those of any other city in North America. There are here whole rural neighborhoods of pretty cottages and villas, admirably cultivated, and, in many cases, tastefully laid out and planted. The character of even the finest of these places, is, perhaps, somewhat suburban, as compared with those of the Hudson river, but we regard them as furnishing admirable hints for a class of residence likely to become more numerous than any other in this country--the tasteful suburban cottage. The owner of a small cottage residence may have almost every kind of beauty and enjoyment in his grounds that the largest estate

> will afford, so far as regards the interest of trees and plants, tasteful arrangement, recreation, and occupation. Indeed, we have little doubt that he, who directs personally the curve of every walk, selects and plants every shrub and tree, and watches with solicitude every evidence of beauty and progress, succeeds in extracting from his tasteful grounds of half a dozen acres, a more intense degree of pleasure, than one who is only able to direct and enjoy, in a general sense, the arrangement of a vast estate. (pages 37-38)

Col. Thomas Handasyd Perkins Est., Brookline, Massachusetts.

> The seat of Col. Perkins, at Brookline, is one of the most interesting in this neighborhood. The very beautiful lawn here, abounds with exquisite trees, finely disposed; among them, some larches and Norway firs, with many other rare trees of uncommon beauty of form. (page 38)

Date of House: ca. 1800; ca. 1865; 1895.

Architect: Unknown; unknown; R. Clipston Sturgis.

Date of Landscape: 1800 - ; 1916-1917.

Landscape Designer: Thomas H. Perkins; Olmsted Brothers.

Status 1992: House demolished ca. 1865 and replaced by a later one, which in turn burned and was replaced by the present house designed by R. Clipston Sturgis. The gardens and greenhouses are gone, and the acreage is greatly reduced. A substantial amount of land is left, however, that somewhat reflects Perkins' setting. The outlines of a garden designed by Olmsted Brothers for a later owner remain.

Sources: Marshall Pinckney Wilder, "The Horticulture of Boston and Vicinity," in Justin Winsor, ed., The Memorial History of Boston, Vol. IV (Boston: Ticknor and Company, 1881), 625; Lockwood, ed., Gardens of Colony and State, Vol. I, 42-45.

Theodore Lyman Est., Brookline, Massachusetts.

> At a short distance is the villa residence of Theodore Lyman, Esq., remarkable for the unusually fine avenue of Elms leading to the house, and for the beautiful architectural taste displayed in the dwelling itself. (page 38)

Date of House: 1844-1846.

Architect: Richard Upjohn.

Date of Landscape: 1844 - .

Landscape Designer: Unknown.

Status 1992: this property was subdivided at some time after 1931 and the house demolished. Nothing remains of Lyman's avenue or other landscaping.

Sources: Lamb, 194-196; Wilder, "Horticulture," 626-627.

Broomley Vale, John Lowell Est., Roxbury, Massachusetts.

> The seat of the Hon. John Lowell, at Roxbury, possesses also many interesting gardening features.*
>
> * We Americans are proverbially impatient of delay, and a few years in prospect appear an endless futurity. So much is this the feeling with many, that we verily believe there are hundreds of our country places, which owe their bareness and destitution of foliage to the idea, so common, that it requires "an age" for forest trees to "grow up."
>
> The middle-aged man hesitates about the good of planting what he imagines he shall never see arriving at maturity, and even many who are younger, conceive that it requires more than an ordinary lifetime to rear a fine wood of planted trees. About two years since, we had the pleasure of visiting the seat of the late Mr. Lowell, whom we found in a green old age, still enjoying, with the enthusiasm of youth, the pleasures of Horticulture and a country life. For the encouragement of those who are ever complaining of the tardy pace with which the growth of trees advances, we will here record that we accompanied Mr. L. through a belt of fine woods (skirting part of his residence), nearly half a mile in length, consisting of almost all our finer hardy trees, many of them apparently full grown, the whole of which had been planted by him when he was thirty-two years old. At that time, a solitary elm or two were almost the only trees upon his estate. We can hardly conceive a more rational source of pride or enjoyment, that to be able thus to walk, in the decline of years, beneath the shadow of umbrageous woods and groves, planted by our own hands, and whose growth has become almost identified with our own progress and existence. (pages 38-39)

Date of House: ca. 1785; ca. 1802.

Architect: Unknown; John Lowell.

Date of Landscape: ca. 1802-1840.

Landscape Designer: John Lowell.

Status 1992: House and grounds no longer extant. The site is now occupied by the Bromley-Heath housing project.

Sources: "Obituary Notice. Hon. John Lowell," Magazine of Horticulture, Vol. VI, no. 4 (April 1840), 159; Wilder, "Horticulture," 621; Francis S. Drake, The Town of Roxbury (Roxbury, MA: 1878), 394.

Perkins, Est., Jamaica Plain, Massachusetts.

> **Pine Bank**, the Perkins estate, on the border of Jamaica lake, is one of the most beautiful residences near Boston. The natural surface of the ground is exceedingly flowing and graceful, and it is varied by two or three singular little dimples, or hollows, which add to its effect. The perfect order of the grounds; the beauty of the walks, sometimes skirting the smooth open lawn, enriched with rare plants and shrubs, and winding by the shadowy banks of the water; the soft and quiet character of the

> lake itself,--its margin richly fringed with trees, which conceal here and there a pretty cottage, its firm clean beach of gravel, and its water of crystal purity; all these features make this place a little gem of natural and artistical harmony, and beauty. Mr. Perkins has just rebuilt the house, in the style of a French maison de campagne; and Pine Bank is now adorned with a most complete residence in the latest continental taste, from the designs of M. Lemoulnier. (pages 39-40)

Date of Houses: 1806; 1848; 1870.

Architects: Unknown; Jean Lemoulnier; John Hubbard Sturgis and Charles Brigham.

Date of Landscape: 1806-1892; 1892-1895.

Landscape Designers: Unknown; Frederick Law Olmsted & Co.

Status 1992: Third house has been gutted by fire, but the shell still stands. The site was incorporated into Jamaica [now Olmsted] Park, a link in the Boston park system designed by Olmsted. The Perkins landscaping, including Pines, Sycamores, Beech trees, entrance drive, and topographical features ("dimples") were mostly retained by Olmsted in the park plan. Only remnant nineteenth century landscape remains in the park today.

Sources: Lamb, 190-192; Wilder, "Horticulture," 625-626; Cynthia Zaitzevsky, Frederick Law Olmsted and the Boston Park System (Cambridge, MA: Harvard University Press, 1982), 88-91 (illustrates all three houses).

Thomas Lee Est., Jamaica Plain and Brookline, Massachusetts.

> On the other side of the lake is the cottage of Thomas Lee, Esq. Enthusiastically fond of botany, and gardening in all its departments, Mr. Lee has here formed a residence of as much variety and interest as we ever saw in so moderate a compass--about 20 acres. It is, indeed, not only a most instructive place to the amateur of landscape gardening, but to the naturalist and lover of plants. Every shrub seems placed precisely in the soil and aspect it likes best, and native and foreign Rhododendrons, Kalmias, and other rare shrubs, are seen here in the finest condition. There is a great deal of variety in the surface here, and while the lawn-front of the house has a polished and graceful air, one or two other portions are quite picturesque. Near the entrance gate is an English oak, only fourteen years planted, now forty feet high. (page 40)

Date of House: Unknown.

Architect: Unknown.

Date of Landscape: By ca. 1836; ca. 1870 - 1927.

Landscape Designer: Unknown; Charles Sprague Sargent.

Status 1992: Incorporated into "Holm Lea," est. of Charles Sprague Sargent, ca. 1870-1927. Property subdivided at his death. House no longer extant. Some plantings remain from Sargent's era but not Lee's.

Sources: "Notes on Gardens and Nurseries, Country Residence of T. Lee, Esq., Brookline, Magazine of Horticulture, Vol. VI, no. 3 (March 1840), 106-108; "Wilder, "Horticulture," 626.

> The whole of this neighborhood of Brookline is a kind of landscape garden, and there is nothing in America, of the sort, so inexpressibly charming as the lanes which lead from one cottage, or villa, to another. No animals are allowed to run at large, and the open gates, with tempting vistas and glimpses under the pendent boughs, give it quite an Arcadian air of rural freedom and enjoyment. These lanes are clothed with a profusion of trees and wild shrubbery, often almost to the carriage tracks, and curve and wind about, in a manner quite bewildering to the stranger who attempts to thread them alone; and there are more hints here for the lover of the picturesque in lanes, than we ever saw assembled together in so small a compass. (pages 40-41)

James Arnold Est., New Bedford, Massachusetts.

> In the environs of New Bedford are many beautiful residences. Among these, we desire particularly to notice the residence of James Arnold, Esq. There is scarcely a small place in New England, where the pleasure-grounds are so full of variety, and in such perfect order and keeping, as at this charming spot; and its winding walks, open bits of lawn, shrubs and plants grouped on turf, shady bowers, and rustic seats, all most agreeably combined, render this a very interesting and instructive suburban seat. (page 41)

Date of House: 1821; 1870: 3rd story and mansard roof added.

Architect: Unknown; unknown.

Date of Landscape: 1821-1836; 1840-1868.

Landscape Designers: Mr. and Mrs. James Arnold, with their gardeners, including a Mr. Jones.

Status 1992: House extant, now the Wamsutta Club; the original 11-acre grounds are reduced and no longer reflect Arnold's picturesque landscaping of the 1840s. It was Arnold's bequest to Harvard that established the Arnold Arboretum.

Sources: "Notes on Gardens and Gardening in New Bedford, Mass," by the Editor, Magazine of Horticulture, Vol. VI, no. 10 (October 1840), 361-363; Lockwood, ed., Gardens of Colony and State, Vol. II, 109-111; Society of Architectural Historians and Victorian Society (New England Chapters), New Bedford Walking Tour Notes, October 24, 1982, 2.

VI. NEW JERSEY

Point Breeze, Joseph Bonaparte Est., (Count de Survilliers, formerly King of Spain), Bordentown, New Jersey.

> In New Jersey, the grounds of the Count de Survilliers, at Bordentown, were very extensive; and although the surface is mostly flat it has been well varied by extensive plantations. (page 41)

Date of House: ca. 1800; 1820.

Architect: Unknown; Unknown.

Date of Landscape: ca. 1816- ca. 1832.

Landscape Designer: Unknown.

Status 1992: House demolished. Site now occupied by the Divine Word Seminary (Roman Catholic). Status of c. 1820 landscaping unknown. Seminary still has extensive grounds.

Sources: Moss, 103-105; Owen Connelly, The Gentle Bonaparte: A Biography of Joseph, Napoleon's Elder Brother (New York: The MacMillan Company), 249-254.

Nathan Dunn Est., Mount Holly, New Jersey.

> At Mount Holly, about twenty miles from Camden, is Mr. Dunn's unique, semi-oriental cottage, with a considerable extent of pleasure ground, newly planted, after the designs of Mr. Notman. (page 41)

Date of House: 1837-1838.

Architect: John Notman.

Date of Landscape: 1837-1838.

Landscape Designer: John Notman (?)

Status 1992: House "altered beyond recognition" (Greiff). Grounds presumably no longer extant.

Sources: Constance M. Greiff, "John Notman," in Adolf K. Placzek, ed., MacMillan Encyclopedia of Architects (New York: The Free Press, 1982), Vol. 3, 306-308.

VII. ENVIRONS OF PHILADELPHIA

George Sheaff Est., near Philadelphia, Pennsylvania.

> About Philadelphia there are several very interesting seats on the banks of the Delaware and Schuylkill, and the district between these two rivers.
>
> The country seat of George Sheaff, Esq., one of the most remarkable in Pennsylvania, in many respects, is twelve miles north of Philadelphia. The house is a large and respectable mansion of stone, surrounded by pleasure-grounds and plantations of fine evergreen and deciduous trees. The conspicuous ornament of the grounds, however, is a magnificent white oak, of enormous size, whose wide stretching branches, and grand head, give an air of dignity to the whole place. Among the sylvan features here, most interesting, are also the handsome evergreens, chiefly Balsam or Balm of Gilead firs, some of which are now much higher than the mansion. These trees were planted by

Mr. Sheaff twenty-two years ago, and were than so small, that they were brought by him from Philadelphia, at various times, in his carriage--a circumstance highly encouraging to despairing planters, when we reflect how comparatively slow growing is this tree. This whole estate is a striking example of science, skill, and taste, applied to a country seat, and there are few in the Union, taken as a whole, superior to it.*

*The farm is 300 acres in extent, and, in the time of De Witt Clinton, was pronounced by him the model farm of the United States. At the present time we know nothing superior to it; and Capt. Barclay, in his agricultural tour, says it was the only instance of regular, scientific system of husbandry in the English manner, he saw in America. Indeed, the large and regular fields, filled with luxuriant corps, everywhere of an exact evenness of growth, and everywhere free from weeds of any sort; the perfect system of manuring and culture; the simple and complete fences; the fine stock; the very spacious barns, every season newly whitewashed internally and externally, paved with wood, and as clean as a gentleman's stable (with stalls to fatten 90 head of cattle); these, and the masterly way in which the whole is managed, both as regards culture and profit, render this estate one of no common interest in an agricultural, as well as ornamental point of view. (pages 41-42)

This property has not yet been identified.

Mrs. Camac Est., near Philadelphia, Pennsylvania.

Cottage residence of Mrs. Camac. This is one of the most agreeable places within a few miles of Philadelphia. The house is a picturesque cottage, in the rural gothic style, with very charming and appropriate pleasure grounds, comprising many groups and masses of large and finely grown trees, interspersed with a handsome collection of shrubs and plants; the whole very tastefully arranged. The lawn is prettily varied in surface, and there is a conservatory attached to the house, in which the plants in pots are hidden in beds of soft green moss, and which, in its whole effect and management, is more tasteful and elegant than any plant house, connected with a dwelling, that we remember to have seen. (page 42)

This property has not yet been identified.

Stenton, The Logan Est., Philadelphia, Pennsylvania.

Stenton, near Germantown, four miles from Philadelphia, is a fine old place, with many picturesque features. The farm consists of 700 acres, almost without division fences--admirably managed--and remarkable for its grand old avenue of the hemlock spruce, 110 years old, leading to a family cemetery of much sylvan beauty. There is a large and excellent old mansion, with paved halls, built in 1731, which is preserved in its original condition. This place was the seat of the celebrated Logan, the friend of William Penn, and is now owned by his descendant, Albanus Logan. (page 43)

Date of House: 1728-1731.

Architect: Unknown.

Date of Landscape: ca. 1731 - .

Landscape Designer: Unknown.

Status 1992: House extant, located within a small park bounded by Courtland, Sydenham, Wyoming and 18th Streets near Germantown.

Sources: Foundation for Architecture, Philadelphia, Philadelphia Architecture: A Guide to the City (Cambridge, MA: MIT Press, 1984), 23.

Alexander Brown Est., near Philadelphia.

> The villa residence of Alexander Brown, Esq., is situated on the Delaware, a few miles from Philadelphia. There is here a good deal of beauty, in the natural style, made up chiefly by lawn and forest trees. A pleasing drive through plantations of 25 years' growth, is one of the most interesting features and there is much elegance and high keeping in the grounds. (page 43)

This property has not yet been identified.

John R. Latimer est., near Wilmington, Delaware.

> Below Philadelphia, the lover of beautiful places will find a good deal to admire in the country seat of John R. Latimer, Esq., near Wilmington, which enjoys the reputation of being the finest in Delaware. The place has all the advantages of high keeping, richly stocked gardens and conservatories, and much natural beauty, heightened by judicious planting, arrangement and culture. (page 43)

This property has not yet been identified.

VIII. CONCLUSION

> At the south are many extensive country residences remarkable of trees of unusual grandeur and beauty, among which the live oak is very conspicuous; but they are, in general, wanting in that high keeping and care, which is so essential to the charm of a landscape garden.
>
> Of smaller villa residences, suburban chiefly, there are great numbers, springing up almost by magic, in the borders of our towns and cities. Though the possessors of these can scarcely hope to introduce anything approaching to a landscape garden style, in laying out their limited grounds, still they may be greatly benefited by an acquaintance with the beauties and the pleasures of this species of rural embellishment. When we are once master of the principles, and aware of the capabilities of an art, we are able to infuse an expression of tasteful design, or an air of more correct elegance even into the most humble works, and with very limited means.
>
> While we shall endeavor, in the following pages, to give such a view of modern Landscape Gardening, as will enable the improver to proceed with his fascinating

operations, in embellishing the country residence in a practical mode, based upon what are now generally received as the correct principles of the art, we would desire we would desire the novice, after making himself acquainted with all that can be acquired from written works within his reach, to strengthen his taste and add to his knowledge, by a practical inspection of the best country seats among us. In an infant state of society, in regard to the fine arts, much will be done in violation of good taste; but here, where nature has done so much for us, there is scarcely a large country residence in the Union, from which useful hints in Landscape Gardening may not be taken. And in nature, a group of trees, an accidental pond of water, or some equally simple object, may form a study more convincing to the mind of a true admirer of natural beauty, than the most carefully drawn plan, or the most elaborately written description. (pages 43-44)

APPENDIX F: SOURCE LIST FOR EXHIBITS

SOURCE CODE:

A brief description of the period plan is followed by the name of each source. This title is followed the repository name and by the code assigned to the source and the drawing number when applicable. The date, scale, designer/draftsperson are then listed in order, as available.

BARD PERIOD PLAN (1764-1821)

Description:
Overall estate and farm property boundary both west and east of the Albany Post Road, Crum Elbow Creek, circulation system of drives and walks, bridges, structures and water features. No vegetation is shown. Property boundary lines are shown extending to the north and east. The delineate the area of property under the subsequent owner, Dr. David Hosack, the future boundaries to the north and east are shown in a narrower line.

Sources:
Map of Hyde Park Patent, VMNHS, Photograph No. V-312, traced by Henry T. Hackett.

Map No. 1, Dr. John Bard's and Dr. Samuel Bard's Hyde Park 1746-1828, VMNHS, Drawing No V-238a. Drawn 4/10/1954, revised 1/29/1955, 1" = 200', Charles W. Snell.

HOSACK PERIOD PLAN 1828-1835

Description:
Overall estate and farm property boundary both west and east of the Albany Post Road, Crum Elbow Creek, circulation system of drives and walks, bridges, structures and water features. No vegetation is shown.

Sources:
Drawn from Map of Property at Hyde Park belonging to Dr. Hosack. VMNHS Drawing No. 23., originally filed 10/06/1849, traced later by Hackett.

Plan of Property Conveyed by W. W. Woodworth and A. J. Bleecker to Mrs. Magdalena Hosack being a part of the estate of the Late Dr. David Hosack. -VMNHS, 5/25-26/1840, tracing of survey map made by George Van Vliet. Copy made by Helena G. Van Vliet.

Map No. 2, Hyde Park Estate of Dr. David Hosack 1828-1840 (540 Acres), VMNHS, Drawing No. V-239a, 4/10/1950, revised 1/29/1955, 1" = 200', Charles W. Snell.

Source Code:
A brief description of the period plan is followed by the name of each source. This title is followed the repository name and by the code assigned to the source and the drawing number when applicable. The date, scale, designer/draftsperson are then listed in order, as available.

LANGDON PERIOD PLAN 1840-1894)

Description:
Overall estate and farm property boundary both west and east of the Albany Post Road, Crum Elbow Creek,

circulation system of drives and walks, bridges, structures and water features and the railroad right-of-way along the Hudson River. No vegetation is shown.

Sources:
Map of Property Owned by Walter Langdon at Hyde Park and Situate South of Post Road and Map Showing Center Line of the H. R. R. R. at the Boat Landing Property Owned by Walter Langdon. Hyde Park, FDR Library Hudson River Collection, 1893, 2 chains to the inch and 30 feet to the inch, drawn by Willis Phelps, c.e.

Map of Parcel of Land No. 24S in the Town of Hyde Park required for the Hudson River Railroad - revised Location. The Property of Walter Langdon & Others Containing 3.205 Acres, FDR Library Hudson River Collection, ca. 1890s, Horizontal Scale 200 feet to an inch, Vertical Scale 25 feet to an inch, draftsperson unknown.

Map Showing Main Drive, Property of F. W. Vanderbilt at Hyde Park, VMNHS, #7448-s, October 10, 1895.

Parcel No's. 250 - 252 adjoining land of Augustus T. Cowman. FDR Library Hudson River Collection, ca. 1890s.

Map Showing Main Drive Property of F. W. Vanderbilt at Hyde Park, VMNHS, 10/1895, 1" = 40', signed LVF.

Map No. 3 Walter Langdon Jr's Hyde Park Estate, 1840-1895, VMNHS, Drawing No. V-240. Drawn 4/10/1954, revised 1/29/1955, 1" = 200', Charles W. Snell.

VANDERBILT-SEXTON PROPERTIES PLAN (1895-1905)

Description:
Overall estate and farm property boundary both west and east of the Albany Post Road, Crum Elbow Creek, circulation system of drives and walks, bridges, structures and water features and the railroad right-of-way along the Hudson River. No vegetation is shown.

Sources:
F.W. Vanderbilt Esq., Hyde Park, "Survey", June 20, 1901, Scale 20' = 1", Charles A. Platt Landscape Archt., Jay L. Burley Civil Engineer.

Map of the Eastern Portion of the Estate belonging to F. W. Vanderbilt Esq., situate in the Town of Hyde Park Dutchess County State of New York, VMNHS, 1898, revised 12/1904. Made under the direction of Thomas H. Howard Esq. by Owen Morris Surveyor, revised by W. G. Eliot C.E.

F.W. Vanderbilt Esq., Hyde Park, "Survey", June 20, 1901, Scale 20' = 1", Charles A. Platt Landscape Archt., Jay L. Burley Civil Engineer.

Map of the Western Portion of the Estate belonging to F. W. Vanderbilt Esq. situate in the Town of Hyde Park, Dutchess County, State of New York. VHS-VM, 1898, Made under the direction of Thomas H. Howard Esq., by Owen Morris, Surveyor.

Plan of Torham, Estate of the late Samuel B. Sexton near Hyde Park, ca. 1903-05, Scale 100' = 1", B.H. Brevion, Civil Engineer.

USDOI National Park Service, Design & Construction, Eastern Office, Historical Information- Survey 1897-

98 Part of Master Plan, Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. NHS-VM 3016, Sheet 3 of 4, 10/1965, Scale 1" = 200', Drawn by Hanson.

Main Entrance F.W. Vanderbilt Esq. Hyde Park, N.Y., nd, circa 1898-1899, Scale 40' = 1", J.L. Burley, Surveyor.

South Entrance F.W. Vanderbilt Esq. Hyde Park, N.Y., nd, circa 1898-1899, Scale 40' = 1", J.L. Burley, Surveyor.

Map No. 4 Frederick W. Vanderbilt's Hyde Park Estate, 1895-1938, VMNHS, Drawn 4/10/1954, revised 1/29/1955, 1" = 200', Charles W. Snell.

Map of Part of Estate of F. W. Vanderbilt Esq. Showing Location of Pipes Conduits Etc., NHS-VM, 10/1897, 30' = 1", Drawn by W.T. Hiscox and Co., Engineers and Contractors, N.Y.

VANDERBILT MANSION NATIONAL HISTORIC SITE:
SOURCE LIST FOR EARLY VANDERBILT-SEXTON PROPERTIES AND VANDERBILT CORE AREA (1897-1905)

Reading the Drawing and Source Codes:

Pin Bar Layer Code: 00-000-0
Two Digit Year Code is listed first.
Scale of the full size plan, either 200' or 80', is listed next.
Sheet number of the pin bar layer of the scale and year is listed last.

Source Code:
Pin Bar Layer Code is the heading for each section. All sources used in developing the layer are then listed. A brief description of the layer drawing is followed by the listing for each source. This source listing includes: the title; the repository name or abbreviation; the reference code or the plan/map/photograph number; the date; the scale; the designer/draftsperson or individual. These are listed in order, as available.

00-200-1

Description:
Circulation and Built Elements including drives, walks, parking, structures, bridges, walls, Formal Garden outline and Crum Elbow Creek outline, property boundary, railroad right-of-way and tracks.

Sources:
Map of the Western Portion of the Estate belonging to F. W. Vanderbilt Esq. situate in the Town of Hyde Park, Dutchess County, State of New York, VMNHS, 1898, Made under the direction of Thomas H. Howard Esq., by Owen Morris, Surveyor.

Map of Part of Estate of F. W. Vanderbilt Esq. Showing Location of Pipes Conduits Etc., VMNHS, 10/1897, 30' = 1", Drawn by W.T. Hiscox and Co., Engineers and Contractors, N.Y.

F.W. Vanderbilt Esq., Hyde Park, Survey, VMNHS, June 20, 1901, Scale 20' = 1", Charles A. Platt Landscape Archt., Jay L. Burley Civil Engineer

Map Showing Main Drive Property of F. W. Vanderbilt at Hyde Park, VMNHS, 10/1895, 1" = 40', signed LVF.

Main Entrance, F.W. Vanderbilt, Esq., Hyde Park, N.Y., c. 1900, 1" = 40', J.L. Burley, Surveyor.

Plan of Torham, Estate of the late Samuel B. Sexton near Hyde Park, ca. 1903-05, Scale 100' = 1", B.H. Brevion, Civil Engineer

USDOI Map No. 3 Walter Langdon Jr's Hyde Park Estate, 1840-1895, VMNHS, Drawing No. V-240. Drawn 4/10/1954, revised 1/29/1955, 1" = 200', Charles W. Snell.

USDOI Map No. 4 Frederick W. Vanderbilt's Hyde Park Estate, 1895-1938, VMNHS, Drawn 4/10/1954, revised 1/29/1955, 1" = 200', Charles W. Snell.

USDOI National Park Service, Design & Construction, Eastern Office, Historical Information- Survey 1897-98, Part of Master Plan, Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. NHS-VM 3016, Sheet 3 of 4, 10/1965, Scale 1" = 200', Drawn by Hanson.

NPSDOI, Historic Photographs of Vanderbilt and Sexton estates by Charles Sylvester Piersaull, Negative number series 43-183-163 through 43-1883-240, Franklin Delano Roosevelt Library, Hyde Park.

00-200-2

Description:
Landscape Composition for the entire property, including deciduous, mixed and evergreen woodlands, individual trees, shrub groups, individual shrubs, meadows and lawns.

Sources:
Map of the Western Portion of the Estate belonging to F. W. Vanderbilt Esq. situate in the Town of Hyde Park, Dutchess County, State of New York, VMNHS, 1898, Made under the direction of Thomas H. Howard Esq., by Owen Morris, Surveyor.

F.W. Vanderbilt Esq., Hyde Park, Survey, VMNHS, June 20, 1901, Scale 20' = 1", Charles A. Platt Landscape Archt., Jay L. Burley Civil Engineer.

Plan of Torham, Estate of the late Samuel B. Sexton near Hyde Park, ca. VMNHS, 1903-05, Scale 100' = 1", B.H. Brevion, Civil Engineer.

Map of Part of Estate of F. W. Vanderbilt Esq. Showing Location of Pipes Conduits Etc., VMNHS, 10/1897, 30' = 1", Drawn by W.T. Hiscox and Co., Engineers and Contractors, N.Y.

NPSDOI, Historic Photographs of Vanderbilt and Sexton estates by Charles Sylvester Piersaull, Negative number series 43-183-163 through 43-1883-240, Franklin Delano Roosevelt Library, Hyde Park.

00-200-3

Description:
Topography with contours at irregular intervals, Crum Elbow Creek Edge.

Sources:
Map of the Western Portion of the Estate belonging to F. W. Vanderbilt Esq. situate in the Town of Hyde Park, Dutchess County, State of New York, VMNHS, 1898, Made under the direction of Thomas H. Howard Esq., by Owen Morris, Surveyor.

USDOI National Park Service, Design & Construction, Eastern Office, Historical Information - Survey 1897-98, Part of the Master Plan, VMNHS, Drawing No. NHS-VM 3016, 9/1965, 1" = 200', Drawn by Hanson.

00-80-1

Description:
Core Area, Circulation and Built Elements including drives, walks, parking, structures, bridges, walls, Formal Garden organization and Crum Elbow Creek outline.

Sources:
Map of the Western Portion of the Estate belonging to F. W. Vanderbilt Esq. situate in the Town of Hyde Park, Dutchess County, State of New York, VMNHS, 1898, Made under the direction of Thomas H. Howard Esq., by Owen Morris, Surveyor.

F.W. Vanderbilt Esq., Hyde Park, Survey, VMNHS, June 20, 1901, Scale 20' = 1", Charles A. Platt Landscape Archt., Jay L. Burley Civil Engineer
Plan of Torham, Estate of the late Samuel B. Sexton near Hyde Park, VMNHS, ca. 1903-05, Scale 100' = 1", B.H. Brevion, Civil Engineer.

Hyde Park Gardens, 1897, 1" = 16', no signature, shows Langdon Greenhouses and Gardens with elaborate bed layout.

NPSDOI, Historic Photographs of Vanderbilt and Sexton estates by Charles Sylvester Piersaull, Negative number series 43-183-163 through 43-1883-240, Franklin Delano Roosevelt Library, Hyde Park.

00-80-2

Description:
Tree locations and canopy by size.

Sources:
F.W. Vanderbilt Esq., Hyde Park, Survey, VMNHS, June 20, 1901, Scale 20' = 1", Charles A. Platt Landscape Archt., Jay L. Burley Civil Engineer

Main Entrance, F.W. Vanderbilt Esq., Hyde Park, N.Y., VMNHS, circa 1898-99, Scale 40' = 1", by J.L. Burley, Surveyor.

00-80-3

Description:
Tree locations with common name and caliper size.

Sources:
F.W. Vanderbilt Esq., Hyde Park, Survey, VMNHS, June 20, 1901, Scale 20' = 1", Charles A. Platt

Landscape Archt., Jay L. Burley Civil Engineer.

Main Entrance, F.W. Vanderbilt Esq., Hyde Park, N.Y., VMNHS, circa 1898-99, Scale 40' = 1", by J.L. Burley, Surveyor.

00-80-4

Description:
Topography with contours at irregular intervals.

Sources:
Map of the Western Portion of the Estate belonging to F. W. Vanderbilt Esq. situate in the Town of Hyde Park, Dutchess County, State of New York, VMNHS, 1898, Made under the direction of Thomas H. Howard Esq., by Owen Morris, Surveyor.

CORE AREA PLANT IDENTIFICATION LIST 1897-1905 DECIDUOUS, FLOWERING AND CONIFEROUS TREES

Platt/Burley Survey is annotated with common names only, therefore no botanical names are used for this era.

CODE	COMMON NAME
Av	Arborvitae
Ba	Balsam
Be	Beech
Bi	Birch
BlO	Black Oak
BlS	Black Spruce
BlT	Black Thorn
Ca	Catalpa
Ce	Cedar
CO	Chestnut Oak
Cu	Cucumber
CuM	Cutleaf Maple
Do	Dogwood
Ee	English Elm
He	Hemlock
Hi	Hickory
HM	Hard Maple
Ir	Ironwood
JC	Japanese Cherry
La	Larch
Li	Linden
Lo	Locust
M	Maple
Ma	Magnolia
MoA	Mountain Ash
Mu	Mulberry
NS	Norway Spruce
O	Oak

Oo	Osage Orange
P	Pine
PB	Purple Beech
RO	Red Oak
SiM	Silver Maple
Sp	Spruce
Sy	Syringa
WA	White Ash
WO	White Oak
WO	White Pine
YP	Yellow Poplar

SHRUBS

CODE	COMMON NAME
Eu	Euonymus
Ha	Hawthorn
JQ	Japanese Quince
Li	Lilac
	Tall Shrubs
	Roses

VANDERBILT PROPERTY PERIOD PLAN (1938-1941)

Description:
Overall estate and farm property boundary both west and east of the Albany Post Road, Crum Elbow Creek, circulation system of drives and walks, bridges, structures and water features and the railroad right-of-way along the Hudson River. No vegetation is shown.

Sources:
USDOI National Park Service, Existing Conditions - Topo - 1946, USDOI Geological Survey, New York (Dutchess County) Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. VHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

USDOI National Park Service, Region One, Richmond Va., Vanderbilt Mansion National Historic Site, Tree Location Sketch. VMNHS, September 14, 1940, Scale 1" = Approximately 25', Fred H. Arnold, Regional Forester.

USDOI National Park Service, Vanderbilt Mansion National Historic Site, The Estate, Part of the Master Plan, VMNHS, Drawing No. NHS-VM-2004, January 1, 1941, Scale 1" = 200', drawn by RWA.

USDOI National Park Service, Vanderbilt Mansion National Historic Site, The Mansion and Pavilion, Part of the Master Plan, VMNHS, Drawing No. NHS-VM-2005, January 1, 1941, Scale 1" = 200', drawn by RWA.

USDOI National Park Service, Vanderbilt Mansion National Historic Site, The Gardens, Part of the Master Plan, VMNHS, Drawing No. NHS-NM-2006, January 1, 1941, Scale 1" = 25', Drawn by RWA and WAJE.

Main Entrance F.W. Vanderbilt Esq. Hyde Park, N.Y., nd, circa 1898-1899, Scale 40' = 1", J.L. Burley, Surveyor.

South Entrance F.W. Vanderbilt, Esq. Hyde Park, N.Y., nd, Scale 40' = 1" signed J.S. Burley Surveyor.

Property of Margaret L. Van Alen Situate East of the Albany Post Road Town of Hyde Park Dutchess County New York, FDR Library, Hackett Papers Drawing No. 15-4-17 12/1939 and 1/1940, 1" = 200', Frank S. Hopkins, Surveyor.

VANDERBILT MANSION NATIONAL HISTORIC SITE: SOURCE LIST FOR VANDERBILT PROPERTY AND CORE AREA (1938-1941)

Reading the Drawing and Source Codes:

Pin Bar Layer Code: 00-000-0
Two Digit Year Code is listed first.
Scale of the full size plan, either 200' or 80', is listed next.
Sheet number of the pin bar layer of the scale and year is listed last.

Source Code:
Pin Bar Layer Code is the heading for each section. All sources used in developing the layer are then listed. A brief description of the layer drawing is followed by the listing for each source. This source listing includes: the title; the repository name or abbreviation; the reference code or the plan/map/photograph number; the date; the scale; the designer/draftsperson or individual. These are listed in order, as available.

40-200-1

Description:
Circulation and Built Elements including drives, walks, parking, structures, bridges, walls, Formal Garden outline and Crum Elbow Creek outline.

Sources:
USDOI National Park Service, Existing Conditions - Topo - 1946, USDOI Geological Survey, New York (Dutchess County) Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. NHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

USDOI National Park Service, Vanderbilt Mansion National Historic Site, The Estate, Part of the Master Plan, VMNHS, Drawing No. NHS-VM-2004, January 1, 1941, Scale 1" = 200', drawn by RWA.

USDOI National Park Service, Vanderbilt Mansion National Historic Site, The Mansion and Pavilion, Part of the Master Plan, VMNHS, Drawing No. NHS-VM-2005, January 1, 1941, Scale 1" = 200', drawn by RWA.

USDOI National Park Service, Design & Construction, Eastern Office, Historical Base Map, Part of the Master Plan, Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. NHS-VM 3008A, Sheet 1 of 1, 9/1965, Scale 1" = 200', Drawn by McClure.

USDOI National Park Service, Design & Construction, Eastern Office, Historical Information- Garden Plan 1938, Part of the Master Plan, VMNHS, Drawing No. NHS-NM-3016, Sheet 4 of 4, 9/1965, Scale 1" = 25', Drawn by Hanson.

USDOI National Park Service, Design & Construction, Eastern Office, Historical Information- Archit. Photos, Part of the Master Plan, Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. NHS-VM 3016, Sheet 1 of 4, 9/1965, No Scale, shows seven major buildings and their surrounds.

USDOI National Park Service, Design & Construction, Eastern Office, Historical Information- Gardens Photos, Part of the Master Plan, Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. NHS-VM 3016, Sheet 2 of 4, 9/1965, No Scale, shows ten views of Formal Garden area and greenhouses.

40-200-2

Description:
Landscape Composition for the entire property, including deciduous, mixed and evergreen woodlands, individual trees, shrub groups, individual shrubs, meadows and lawns.

Sources:
USDOI National Park Service, Existing Conditions - Topo - 1946, USDOI Geological Survey, New York (Dutchess County) Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. NHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

USDOI National Park Service, Region One, Richmond Va., Vanderbilt Mansion National Historic Site, Tree Location Sketch. VMNHS, September 14, 1940, Scale 1" = Approximately 25', Fred H. Arnold, Regional Forester.

USDOI National Park Service, Tree Replacement Plan, Resource Management Plan, VMNHS, Drawing No. NHS-VM 3018, Sheet 2 of 2, 10/1965, Scale 1" = 80', Drawn by Hanson.

Aerial Photograph, VMNHS, Neg. No. 8520-127, Flown 10/23/1935, Fairchild Aerial Surveys, Inc. New York City.

South Entrance, F.W. Vanderbilt, Esq., Hyde Park, N.Y., VMNHS, circa 1898-99, Scale 40 = 1", by J.L. Burley, Surveyor.

Main Entrance, F.W. Vanderbilt Esq., Hyde Park, N.Y., VMNHS, circa 1898-99, Scale 40' = 1", by J.L. Burley, Surveyor.

40-90-200-3

Description:
Property boundary, Hudson River edge, twenty-five foot contour intervals, Crum Elbow Creek Edge, railroad right-of-way and tracks.

Sources:
USDOI National Park Service, Existing Conditions - Topo - 1946, USDOI Geological Survey, New York (Dutchess County) Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. NHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

USDOI National Park Service, Resources Management Plan, VMNHS, Drawing No. NHS-VM 3018, Sheet 1 of 2, 9/1965, Scale: 1" = 200'.

Property of Margaret L. Van Alen Situate East of the Albany Post Road Town of Hyde Park Dutchess County New York, FDR Library, Hackett Papers Drawing No. 15-4-17 12/1939 and 1/1940, 1" = 200', Frank S. Hopkins, Surveyor.

40-90-200-4

Description:
Five foot contours.

Sources:
USDOI National Park Service, Existing Conditions - Topo - 1946, USDOI Geological Survey, New York (Dutchess County) Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. NHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

40-80-1

Description:
Core Area, Circulation and Built Elements including drives, walks, parking, structures, bridges, walls, Formal Garden organization and Crum Elbow Creek outline.

Sources:
USDOI National Park Service, Vanderbilt Mansion National Historic Site, The Mansion and Pavilion, Part of the Master Plan, VMNHS, Drawing No. NHS-VM-2005, January 1, 1941, Scale 1" = 200', drawn by RWA.

USDOI National Park Service, Vanderbilt Mansion National Historic Site, The Gardens, Part of the Master Plan, VMNHS, Drawing No. NHS-NM-2006, January 1, 1941, Scale 1" = 25', Drawn by RWA and WAJE.

USDOI National Park Service, Existing Conditions - Topo - 1946, USDOI Geological Survey, New York (Dutchess County) Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. NHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

USDOI National Park Service, Design & Construction, Eastern Office, Historical Base Map, Part of the Master Plan, Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. NHS-VM 3008A, Sheet 1 of 1, 9/1965, Scale 1" = 200', Drawn by McClure. Includes aerial photograph of Formal Garden and surrounds.

USDOI National Park Service, Design & Construction, Eastern Office, Historical Information- Garden Plan 1938, Part of the Master Plan, VMNHS, Drawing No. NHS-NM-3016, 9/1965, Scale 1" = 25', Drawn by Hanson.

Site Reconaissance, 1990-1991, LANDSCAPES, Patricia M. O'Donnell and Charles A Birnbaum.

40-80-2

Description:
Tree locations and canopy by size.

Sources:
USDOI National Park Service, Region One, Richmond Va., Vanderbilt Mansion National Historic Site, Tree Location Sketch. VMNHS, September 14, 1940, Scale 1" = Approximately 25', Fred H. Arnold, Regional Forester.

USDOI National Park Service, Tree Replacement Plan, Part of Master Plan, VMNHS, Drawing No. NHS-VM 2012, July 1, 1941, Scale 1" = 80', Drawn by CCB.

Site Reconaissance, 1990-1992, LANDSCAPES, Patricia M. O'Donnell and Charles A Birnbaum.

40-80-3

Description:
Tree locations with common name and caliper size.

Sources:
USDOI National Park Service, Tree Location Sketch, VMNHS, September 14, 1940, Fred H. Arnold, Regional Forester, Scale 1" = ±25'.

USDOI National Park Service, Tree Replacement Plan, Part of Master Plan, VMNHS, Drawing No. NHS-VM 2012, July 1, 1941, Scale 1" = 80', Drawn by CCB.

Site Reconaissance, 1990-1992, LANDSCAPES, Patricia M. O'Donnell and Charles A Birnbaum.

40-90-80-4

Description:
Five foot contours.

Sources:
USDOI National Park Service, Existing Conditions - Topo - 1946, USDOI Geological Survey, New York (Dutchess County) Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. NHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

CORE AREA PLANT IDENTIFICATION LIST 1938-1941 DECIDUOUS, FLOWERING AND CONIFEROUS TREES

CODE	COMMON NAME, BOTANICAL NAME
AB	American Beech, Fagus grandifolia
AE	American Elm, Ulmus americana
AP	American Plane Tree, Platanus occidentalis
BAA	Black American Arborvitae, Thuja occidentalis
BL	Black Locust, Robinia pseudoacacia
BlO	Black Oak, Quercus velutina
BO	Burr Oak, Quercus macrocarpa
BW	Basswood, Tilia glabra
Ca	Catalpa, Catalpa speciosa
CB	Cherry Birch, Betula lenta
CuB	Cutleaf Beech, Fagus sylvatica lanceolata

CBS	Colorado Blue Spruce, Picea abies glauca
CH	Common Hackberry, Celtis occidentalis
CM	Cucumber Magnolia, Magnolia acuminata
CO	Chestnut Oak, Quercus montana
Do	Dogwood, Cornus florida
EA	European Ash, Fraxinus excelsior
EE	English Elm, Ulmus procera
EH	Eastern Hemlock, Tsuga canadensis
EaL	Eastern Larch/Larix decidua
EL	European Linden, Tilia europaea
ERC	Eastern Red-Cedar, Juniperus virginiana
GB	Grey Birch, Betula populifolia
Gi	Ginkgo, Ginkgo biloba
HC	Horsechestnut, Aesculus hippocastanum
HH	Hop Hornbeam, Ostrya virginiana
HL	Honey Locust, Gleditsia triacanthos
JM	Japanese Red-leaved Maple, Acer palmatum atropurpureum
KCT	Kentucky Coffee Tree, Gymnocladus dioica
KBS	Kosters Blue Spruce, Picea pungens 'Glauca'
La	Larch, Larix decidua
NF	Nordman Fir, Abies nordmanniana
NM	Norway Maple, Acer platanoides
NS	Norway Spruce, Picea abies
NWC	Northern White-Cedar, Thuja occidentalis
PB	Purple Beech, Fagus sylvatica purpurea
PFC	Pea Fruited Cypress, Taxodium ?
PO	Pin Oak, Quercus palustris
RM	Red Maple, Acer rubrum
RO	Red Oak, Quercus rubra
SG	Sweet Gum, Liquidambar styraciflua
SH	Shagbark Hickory,
SM	Sugar Maple, Acer saccharum
ScM	Schwedler's Maple, Acer platanoides 'Schwedleri'
SiM	Silver Maple, Acer saccharinum
WO	Swamp White Oak, Quercus bicolor
UM	Umbrella Magnolia, Magnolia tripetala
YP	Yellow Poplar (Tulip Tree), Liriodendron tulipifera
WB	Weeping Beech, Fagus sylvatica 'Pendula'
WF	White Fir, Abies concolor
WO	White Oak, Quercus alba
WP	White Pine, Pinus strobus

SHRUBS

CODE	COMMON NAME, BOTANICAL NAME
Ha	Hawthorn
Li	Lilac
MO	Mock Orange, Philadelphus coronarius
RR	Rosebay Rhododendron, Rhododendron maximum

EXISTING VMNHS PLAN (1990-1991)

Description:
The remaining estate property boundary west of the Albany Post Road, Crum Elbow Creek, circulation system of drives and walks, bridges, structures and water features and the railroad right-of-way along the Hudson River. No vegetation is shown.

Sources:
USDOI National Park Service, Existing Conditions - Topo - 1946, US Geological Survey, New York (Dutchess County), Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. VHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

USDOI North Atlantic Region, Cultural Landscape Report, Vanderbilt Mansion National Historic Site, 15: Existing Estate Composite (1990-1991), LANDSCAPES.

Aerial Photographs from Dutchess County 1980 and 1990, Scale 1" = 200'.

Site Reconaissance, 1990-1992 LANDSCAPES, Patricia M. O'Donnell and Charles A Birnbaum.

VANDERBILT MANSION NATIONAL HISTORIC SITE: SOURCE LIST FOR EXISTING CONDITIONS PLANS, PROPERTY AND CORE AREA (1990-1991)

Reading the Drawing and Source Codes:

Pin Bar Layer Code: 00-000-0
Two Digit Year Code is listed first.
Scale of the full size plan, either 200' or 80', is listed next.
Sheet number of the pin bar layer of the scale and year is listed last.

Source Code:
Pin Bar Layer Code is the heading for each section. All sources used in developing the layer are then listed. A brief description of the layer drawing is followed by the listing for each source. This source listing includes: the title; the repository name or abbreviation; the reference code or the plan/map/photograph number; the date; the scale; the designer/draftsperson or individual. These are listed in order, as available.

90-200-1

Description:
Circulation and Built Elements including drives, walks, parking, structures, bridges, walls, Formal Garden outline and Crum Elbow Creek outline.

Sources:
USDOI National Park Service, Existing Conditions - Topo - 1946, USDOI Geological Survey, New York (Dutchess County) Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. VHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

USDOI National Park Service, Tree Replacement Plan, Resource Management Plan, VMNHS, Drawing No. VHS-VM 3018, Sheet 2 of 2, 10/1965, Scale 1" = 80', Drawn by Hanson.

Aerial Photographs, Dutchess County, 1980 and 1990, Scale 1" = 200'.

Site Reconnaisance, 1990-1991, LANDSCAPES, Patricia M. O'Donnell and Charles A Birnbaum.

90-200-2

Description:
Landscape Composition for the entire property, including deciduous, mixed and evergreen woodlands, individual trees, shrub groups, individual shrubs, meadows and lawns.

Sources:
USDOI National Park Service, Tree Replacement Plan, Resource Management Plan, VMNHS, Drawing No. VHS-VM 3018, Sheet 2 of 2, 10/1965, Scale 1" = 80', Drawn by Hanson.

USDOI National Park Service, Existing Conditions - Topo - 1946, USDOI Geological Survey, New York (Dutchess County) Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. VHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

Aerial Photographs, Dutchess County 1980, Scale 1" = 200'

90-80-3 and 90-80-4, Core Area Plans, Plant Identification and Plant Canopy pin bar layers, Scale 1" = 80', 1990/1991.

Site Reconnaisance, 1990-1991, LANDSCAPES, Patricia M. O'Donnell and Charles A Birnbaum.

40-90-200-3

Description:
Property boundary, Hudson River edge, twenty-five foot contour intervals, Crum Elbow Creek Edge, railroad right-of-way and tracks.

Sources:
USDOI National Park Service, Existing Conditions - Topo - 1946, USDOI Geological Survey, New York (Dutchess County) Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. VHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

USDOI National Park Service, Resources Management Plan, VMNHS, Drawing No. NHS-VM 3018, Sheet 1 of 2, 9/1965, Scale: 1" = 200'.

40-90-200-4

Description:
Five foot contours.

Sources:
USDOI National Park Service, Existing Conditions - Topo - 1946, USDOI Geological Survey, New York (Dutchess County) Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. VHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

90-80-1

Description:
Core Area, Circulation and Built Elements including drives, walks, parking, structures, bridges, walls, Formal Garden organization and Crum Elbow Creek outline.

Sources:
USDOI National Park Service, Existing Conditions - Topo - 1946, USDOI Geological Survey, New York (Dutchess County) Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. VHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

USDOI National Park Service, Tree Replacement Plan, Resource Management Plan VMNHS, Drawing No. VHS-VM 3018, Sheet 2 of 2, 10/1965, Scale 1" = 80', Drawn by Hanson.

USDOI National Park Service, The Gardens Part of the Master Plan, VMNHS, Drawing No. NHS-NM-2006, 1/1/1941, Scale 1" = 25', Drawn by R.W.A. and W.A.J.E.

Site Reconaissance, 1990-1991, LANDSCAPES, Patricia M. O'Donnell and Charles A Birnbaum.

90-80-2

Description:
Tree locations and canopy by size.

Sources:
USDOI VMNHS Tree Location Sketch, September 14, 1940, Scale 1" = ±25', Fred H. Arnold, Regional Forester.

USDOI National Park Service, Tree Replacement Plan, Resource Management Plan VMNHS, Drawing No. VHS-VM 3018, Sheet 2 of 2, 10/1965, Scale 1" = 80', Drawn by Hanson.

Aerial Photographs from Dutchess County 1980 and 1990, Scale 1" = 200'.

Site Reconaissance, 1990-1991, LANDSCAPES, Patricia M. O'Donnell and Charles A Birnbaum.

90-80-3

Description:
Tree locations with common name and caliper size.

Sources:
USDOI National Park Service, Tree Location Sketch, VMNHS, September 14, 1940, Fred H. Arnold, Regional Forester, Scale 1" = ±25'.

USDOI National Park Service, Tree Replacement Plan, Resource Management Plan, VMNHS, Drawing No. VHS-VM 3018, Sheet 2 of 2, 10/1965, Scale 1" = 80', Drawn by Hanson.

Aerial Photographs from Dutchess County 1980 and 1990, Scale 1" = 200'.

Site Reconaissance, 1990-1991, LANDSCAPES, Patricia M. O'Donnell and Charles A Birnbaum.

40-90-80-4

Description:
Five foot contours.

Sources:
USDOI National Park Service, Existing Conditions - Topo - 1946, USDOI Geological Survey, New York (Dutchess County) Vanderbilt Mansion National Historic Site, VMNHS, Drawing No. VHS-VM 3015, Sheet 1 of 2, 9/1965, Scale 1" = 200'.

CORE AREA PLANT IDENTIFICATION LIST 1990-1991 DECIDUOUS, FLOWERING AND CONIFEROUS TREES

(Tree Names in brackets () indicate species nomencature from 1940s)

CODE	COMMON NAME, BOTANICAL NAME
AB	American Beech, Fagus grandifolia
AP	American Plane Tree, Platanus occidentalis
BAA	Black American Arborvitae, Thuja occidentalis
BL	Black Locust, Robinia pseudoacacia
BlO	Black Oak, Quercus velutina
BO	Burr Oak, Quercus macrocarpa
BW	Basswood, Tilia americana (Tilia glabra)
Ca	Catalpa, Catalpa speciosa
CB	Cherry Birch, Betula lenta
CuB	Cutleaf Beech, Fagus sylvatica lanceolata
CBS	Colorado Blue Spruce, Picea abies glauca
CH	Common Hackberry, Celtis occidentalis
CM	Cucumber Magnolia, Magnolia acuminata
CO	Chestnut Oak, Quercus prinus (Quercus montana)
Do	Dogwood, Cornus florida
EA	European Ash, Fraxinus excelsior
EE	English Elm, Ulmus campestris (Ulmus procera)
EH	Eastern Hemlock, Tsuga canadensis
EaL	Eastern Larch/Larix decidua
EL	European Linden, Tilia europaea
ERC	Eastern Red-Cedar, Juniperus virginiana
Gi	Ginkgo, Ginkgo biloba
HC	Horsechestnut, Aesculus hippocastanum
HH	Hop Hornbeam, Ostrya virginiana
HL	Honey Locust, Gleditsia triacanthos
JM	Japanese Red-leaved Maple, Acer palmatum atropurpureum
KCT	Kentucky Coffee Tree, Gymnocladus dioica

KBS	Kosters Blue Spruce, Picea pungens 'Glauca'
NF	Nordman Fir, Abies nordmanniana
NM	Norway Maple, Acer platanoides
NS	Norway Spruce, Picea abies
NWC	Northern White-Cedar, Thuja occidentalis
PB	Purple Beech, Fagus sylvatica purpurea
PFC	Pea Fruited Cypress, Taxodium ?
PO	Pin Oak, Quercus palustris
RM	Red Maple, Acer rubrum
RO	Red Oak, Quercus rubra
SG	Sweet Gum, Liquidambar styraciflua
SM	Sugar Maple, Acer saccharum
ScM	Schwedler's Maple, Acer platanoides 'Schwedleri'
SiM	Silver Maple, Acer saccharinum
WO	Swamp White Oak, Quercus bicolor
UM	Umbrella Magnolia, Magnolia tripetala
YP	Yellow-Poplar (Tulip Tree), Liriodendron tulipifera
WB	Weeping Beech, Fagus sylvatica 'Pendula'
WF	White Fir, Abies concolor
SWO	White Oak, Quercus alba
WP	White Pine, Pinus strobus

SHRUBS

CODE	COMMON NAME, BOTANICAL NAME
MO	Mock Orange, Philadelphus coronarius
P	Privet, Ligustrum vulgaris
Ha	Hawthorn, Crateagus species
Rm	Rosebay Rhododendron, Rhododendron maximum
We	Weigela, Weigela species
Ye	Yew, Taxus species

LIST OF REPOSITORIES CONSULTED AND OUTCOMES

HYDE PARK AND DUTCHESS COUNTY, NEW YORK

Vanderbilt Mansion National Historic Site, Hyde Park, New York.
Archives contain: Photographs, Plans, Reports, Building Files and miscellaneous other files, newspaper clippings, letters from F. W. Vanderbilt to Herbert Shears, correspondence and memoranda relating to National Park Service ownership, real estate video, ca. 1939.

Franklin Delano Roosevelt Library, Hyde Park, New York.
The Hudson River Valley Collection has many useful materials relating to the early history of the estate, including several manuscripts by Edward Braman, maps, etc. The Roosevelt Library also has the invaluable Charles S. Piersaull photograph collection and a few other photographs, as well as the Wade and Croome 1847 Panorama. The library has a microfilm of the Bard Manuscript Collection at Bard College. The President's Secretary's Collection has some materials relating to Hyde Park, but the original Roosevelt letters concerning the acquisition of the Vanderbilt estate appear to be in the National Park Service Archives, which is part of the National Archives.

Bard College Library, Annandale-on-Hudson, New York.
The Bard Collection of manuscripts has a few items relating to Drs. John and Samuel Bard, but most of the manuscripts have to do with the John Bard who was a founder of Bard College.

Adriance Library, Poughkeepsie, New York.
The local history section has some newspaper clippings that are relevant. The library has complete runs of Poughkeepsie newspapers, but these are not indexed. However, Charles Snell went through these very thoroughly in the 1950s. The Adriance Library has the Helen Wilkinson Reynolds Papers, which have not been checked. At Adriance, I was told that the Vassar Branch would not have anything relating to Hyde Park.

Dutchess County Historical Society.
The Society has no photographs or papers directly relating to the project. They do, however, have early Atlases of Dutchess County and a complete series of the Dutchess County Historical Society Yearbook.

Hyde Park Free Library, Hyde Park, New York.
We have not visited the library, since we understand that it would not have anything early enough for our needs. In Phase II we intend to make a telephone call re photographs just to be on the safe side.

Dutchess County Map Collection, Poughkeepsie.
David Hayes has checked this and found references to maps of the Hosack era. The maps, both as originals and on microfilm were missing from the collection.

Hyde Park Historical Association, Hyde Park, New York.
We have not been able to contact this association but understand that it does not have collections.

NEW YORK CITY

New York Historical Society.
The John Jacob Astor Collection in the Manuscript Room has nothing at all relating to Astor's son-in-law, Walter Langdon, Sr. The Stanford White collection, which is on microfilm, has nothing relating to Vanderbilt. The McKim, Mead and White Collection in the Prints, Photographs and Architectural Drawings Division has architectural drawings for the mansion and pavilion, but no photographs and only two late

letters of very minor significance. The Manuscript Room also has the complete diary of Philip Hone, which has references to Hosack in the abridged published version. There was insufficient time to read all of this lengthy diary on microfilm to pick up additional references.

The Manuscript Room at NYHS has some Bard items that do not duplicate those at Bard College and the FDR Libraries. The only relevant item is a draft legal opinion dated February 19, 1787 on Dr. Samuel Bard's title to lands at Hyde Park. NYHS also has miscellaneous Hosack manuscripts, including photostats of documents loaned by John Hampton Barnes, Jr. of West Chester, Pennsylvania in 1954. This includes an exchange of correspondence between Hosack and Dr. James Thacher of Plymouth, Massachusetts.

New York Botanical Garden.
This library has numerous catalogues from Meehan Nurseries in Philadelphia. They have some issues of the New York Farmer and Horticultural Repository and The New England Farmer but not complete runs. They have an unpublished biography of Hosack, by Dr. Chauncey D. Leake, dated 1920 and revised in 1920, that emphasizes Hosack's medical achievements. Their catalogue lists a pamphlet about Andre Parmentier, which they could not find. I have come across references to the fact that this library has the minutes of the New York Horticultural Society but did not search these. We have not contacted the Cary Arboretum and am not sure what they would have in the way of historical materials.

New York Horticultural Society.
Telephone inquiry. The librarian here told me that they had nothing that the New York Botanical Garden Library did not have and that theirs was a much smaller library. The present New York Horticultural Society is a different organization from the one by the same name that was founded in 1818 and disbanded around the turn of the century.

Museum of the City of New York.
A telephone inquiry re Peter Fauconnier papers cited by John Brett Langstaff proved inconclusive. A letter has been written. The museum also has completely indexed glass plate negatives of work by McKim, Mead and White, which we have not checked.

New York Public Library.
The manuscript room has the Diary of Thomas K. Wharton and two of his sketches of Hyde Park. The Prints and Photographs Division has the watercolor of the Samuel Bard house (our Figure 7). The main reading room has complete runs of The New York Farmer and Horticultural Repository and the New England Farmer on microfilm.

Avery Architectural Library, Columbia University.
The A. J. Davis Collection has two drawings by Martin Thompson for the Hosack house. The Platt Collection has nothing relevant to our project. The Martin Thompson Account Books are missing the years relevant to Hosack. There are McKim, Mead and White photograph albums and newspaper clippings at Avery, which we have not checked.

Butler Library, Columbia University.
Telephone inquiry. Special Collections does not have Hosack papers.

The Catalog of Landscape Records in the United States, Wave Hill.
Telephone inquiry to Catha Rambusch re Parmentier, Greenleaf, the Meehan firm and Robert Cridland. It was she who directed me to the Van Ravenswaay Collection for Parmentier, but the Catalog had only published sources for the other three.

Hunter College and Columbia University Alumni Offices.
Telephone inquiries re Claire Feins. Neither would give an address by phone but Hunter indicated that they had heard from her recently. A letter has been sent.

BOSTON AND VICINITY, MASSACHUSETTS

Harvard University Libraries, including the Loeb Library of the Harvard Graduate School of Design.
Have nearly all published sources but no photographs or unique materials.

Boston Public Library
Has most published sources but no unique materials.

Museum of Fine Arts, Boston
Print Department has the Haseltine drawing of 1860.

New England Historic Genealogical Society Library, Boston
Negative for Langdon family and Walter Langdon, Sr. and Jr.

Massachusetts Horticultural Society Library, Boston
Has most published horticultural sources, although not complete runs of New York Farmer and New England Farmer. No unique materials.

John Hubbard Sturgis Archives, Weston, Massachusetts.
Fragmentary references to Sturgis and Brigham commissions for Langdon.

PHILADELPHIA, PENNSYLVANIA

The Athenaeum
Telephone inquiry. They have a few biographical references to Robert Cridland, which they offered to send but which so far have not been received.

Historical Society of Pennsylvania
Telephone inquiry to Manuscript Room. Their card catalog lists eight items under John Bard, twenty-five items under Samuel Bard, and thirty items under David Hosack. Most of these are letters.

Pennsylvania Horticultural Society
Telephone inquiry to the library. They have no information on Robert Cridland or the Meehan firm, other than some Meehan catalogues.

Thomas Meehan and Co. Archive.
Privately owned. Telephone inquiry to a friend of the owner. I do not know the size or nature of this collection, but it does not seem to have been explored by historians.

OTHER

New York State Library, Albany, New York.
A telephone inquiry re photographs did not yield any results.

Inventory of American Paintings, Smithsonian Institution
Washington, DC.
A telephone inquiry as to whether they have references to the two paintings by Carmiencke that were on the market in the 1970s or any works relating to the Vanderbilt site by William Bennett, Thomas K. Wharton, William Stanley Haseltine, or William Augustus Schermerhorn has not yet produced any results.

Library of Congress, Washington, DC.
The Olmsted Associates Collection in the Library of Congress has no correspondence relating to Hyde Park under the file for "Rough Point" [the Frederick W. Vanderbilt property in Newport, Rhode Island, landscaped by Olmsted].

Charles Van Ravenswaay Collection, Western Historical Manuscripts Collection, University of Missouri, Columbia, Missouri.
The collection includes a draft of Van Ravenswaay's unpublished book on Parmentier and voluminous notes. Xeroxes of pertinent chapters of the book and the notes were sent to me after telephone and letter inquiries.

New Hampshire Historical Society, Concord, New Hampshire.
Telephone inquiry. Has Langdon family papers, but these concern primarily Gov. John Langdon (1741-1819), his daughter and grandson.

The Kedge Collection, Morristown, New Jersey.
Privately owned by Mr. Brett Langstaff. Has a few manuscript materials relating to Dr. Samuel Bard and the Rev. John McVickar, also the drawing of Samuel Bard and his family on the terrace of Hyde Park (our Figure 6). The owner is the son of Bard's biographer and is himself a Bard and McVickar descendant on his mother's side.

Parmentier Family Archive, Saint Joseph Convent, Brentwood, New York.
Negative for anything relating personally to Andre Parmentier. The collection has mostly materials relating to his daughter.

Shelburne Farms Archive, Shelburne, Vermont.
Telephone inquiry. Their cataloging has not progressed to the point that they can determine whether or not there are relevant materials, however, the cataloging is ongoing, and we will be in touch with Shelburne Farms during Phase III.

Canadian Center for Architecture, Montreal
Telephone inquiry to the Associate Curator of Photographs indicated that their (very large) photograph collection had nothing on the Vanderbilt estate. The CCA library has no references to the projects by Parmentier in or near Montreal described by Downing.

PEOPLE

J. Winthrop Aldrich, Rokeby, Barrytown, New York.
Extremely helpful on all aspects of Dutchess County history, especially the Astor family and the Langdon ownership of Hyde Park.

Peter Del Tredeci, Arnold Arboretum.
Helpful suggestions regarding the Gingko tree, the Hickory tree visited by Charles Sprague Sargent and two young women students, ca. 1915, and Roosevelt's tree replacement program.

Mr. and Mrs. Brett Langstaff, Morristown, New Jersey.
They have been extremely generous in allowing us to consult the Bard materials in the Kedge Collection.

Stephanie Mauri, Hyde Park, New York.
Extremely helpful on all aspects of local history. Forwarded a number of materials and leads to local sources.

Keith Morgan, Professor of Art History, Boston University.
Is working on a monograph on Charles Eliot. I inquired about further information on Charles Eliot's visit during the Langdon ownership, but he was not able to find anything.

Charles W. Snell, 2311 Churchill Road, Silver Springs, Maryland, 20902.
Historian at Vanderbilt and other NPS historic sites, retired. Telephone inquiry. He was extremely helpful on early Park Service years and his own research in the 1950s. His review of the draft report and additional references have been invaluable.

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