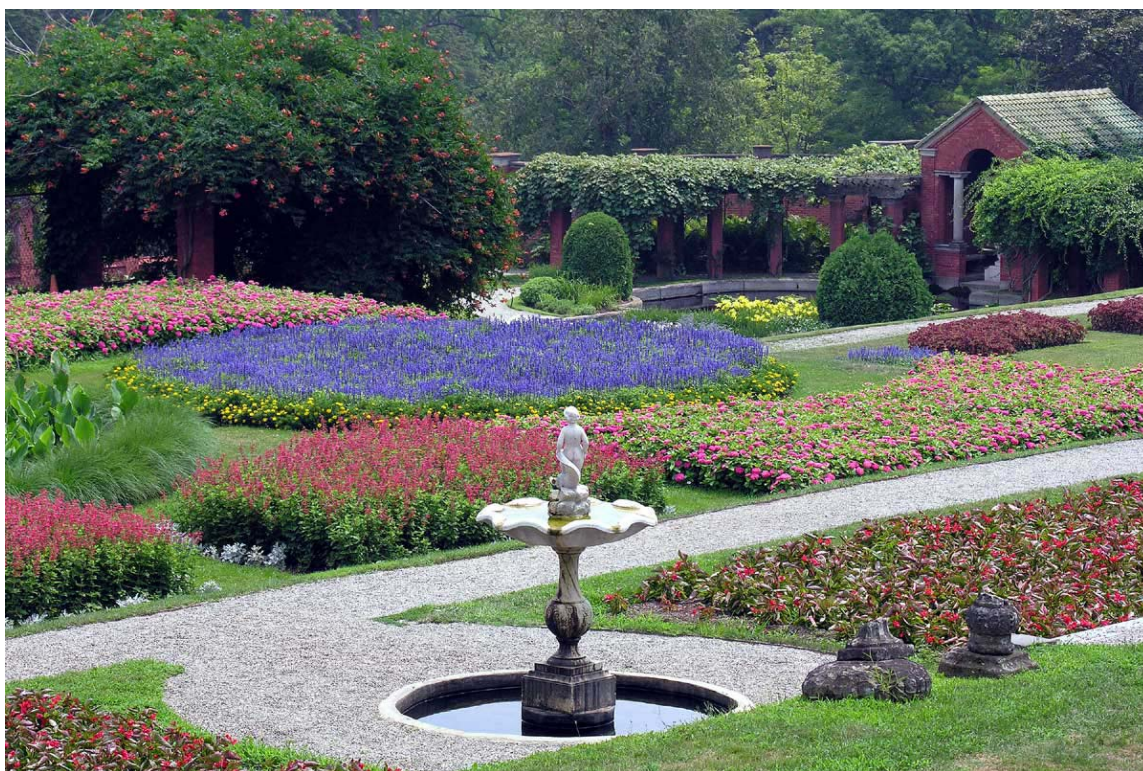

National Park Service
Cultural Landscapes Inventory

2010

Revised: 2/2025



Vanderbilt Mansion Formal Gardens
Vanderbilt Mansion National Historic Site

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Introduction

The Cultural Landscape Inventory (CLI)

The Cultural Landscape Inventory (CLI) is a comprehensive inventory of all cultural landscapes in the National Park System. Landscapes that are listed, or eligible for listing, on the National Register of Historic Places, or are otherwise managed as cultural resources and in which the National Park Service has, or plans to acquire, legal interest are included in the inventory. The CLI identifies and documents each landscape's location, size, physical development, landscape characteristics, character-defining features, and condition. Cultural landscapes have approved CLIs when concurrence with the findings is obtained from the park superintendent and all required data fields are entered into the Cultural Resources Information System (CRIS-CL) database. In addition, for landscapes not currently listed on the National Register and/or without adequate documentation, concurrence is required from the State Historic Preservation Officer, Tribal Historic Preservation Officer, or the Keeper of the National Register.

Scope of the CLI

The information contained within the CLI is compiled from primary and secondary sources and through on-site surveys of the landscape. The level of investigation is dependent upon scoping the need for information. The baseline information collected provides a comprehensive look at the historical development and significance of the landscape. Documentation and analysis of the existing landscape identifies character-defining characteristics and features and allows for an evaluation of the landscape's integrity and an assessment of the landscape's condition. The CLI also includes historic maps, drawings, and images; photographs of existing conditions; and a site plan that indicates major features. The CLI documents the existing condition of park landscape resources and identifies impacts, threats, and measures to stabilize condition. This information can be used to develop strategies for improved stewardship. Unlike a Cultural Landscape Report (CLR), the CLI does not provide management recommendations or treatment guidelines for the cultural landscape, but it may identify stabilization measures.

The Cultural Resources Information System (CRIS)

CRIS is the National Park Service's database of cultural resources on its lands, consisting of archeological sites, historic structures, ethnographic resources, and cultural landscapes. Cultural Resources Inventory System (CRIS) replaces three legacy inventory systems: ASMIS (archeology), CLI (cultural landscapes), and LCS (historic structures); and it reinstates the former ERI (ethnographic resources). This Cultural Landscape Inventory document reflects the information in a corresponding CRIS Cultural Landscape record.

Statutory and Regulatory Foundation

The legislative, regulatory, and policy directives for conducting and maintaining the CLI within CRIS are:

- National Historic Preservation Act (NHPA) of 1966 (16 USC 470h-2(a)(1)) Sec. 110
- Executive Order 13287: Preserve America, 2003. Sec. 3 (a and c)
- Secretary of the Interior's Standards and Guidelines for Federal Agency Historic Preservation Programs
- Pursuant to the National Historic Preservation Act, 1998. Std. 2
- Cultural Resource Management Guideline, 1997, Release No. 5, page 22; issued pursuant to Director's Order #28 (DO-28)

The NHPA requires the identification, evaluation, and nomination of historic properties to the National Register of Historic Places and the maintenance and expansion of an inventory of cultural resources. DO-28 requires a cyclic assessment of the current condition of cultural landscapes based on an assessment interval, with a default of six years.

Use

Beyond fulfilling legal and policy requirements, park staff can use the Cultural Landscape Inventory in the following ways:

- To learn about park cultural landscapes (all staff)
- To inform management decisions (park managers)
- To inform project planning and development (park managers, facility managers, project managers, compliance specialists)
- To monitor the condition of the cultural landscape and take measures to protect its significance and integrity (cultural resource managers, facility managers)
- To recognize the stabilization and treatment needs of landscape features and plan work within cultural landscapes to address the needs (facility managers, cultural resource managers)
- To understand the cultural value of natural systems in a cultural landscape (natural resource managers)
- To create programming and educational materials based on site history (interpretation and education specialists)
- To recognize impacts within cultural landscapes and enforce protection measures (visitor and resources protection staff)

General Information

Property Level and CLI Numbers

Inventory Unit Name:	Vanderbilt Mansion Formal Gardens
Resource Classification:	Component Landscape
CLI Identification Number:	975560
Parent Landscape:	650058
Inventory Status:	Complete

Park Information

Park Name:	Vanderbilt Mansion National Historic Site
Alpha Code:	VAMA
Park Organization Code:	1797
Park District:	VAMA
Region:	Northeast
Restricted:	Yes

Landscape Description:

Vanderbilt Mansion Formal Gardens are part of Vanderbilt Mansion National Historic Site (NHS), a 211-acre historic site in the town of Hyde Park, New York. Perched on a terrace above the Hudson River with views to the distant Catskill Mountains, the Vanderbilt Mansion NHS preserves the former home and estate grounds of Frederick and Louise Vanderbilt. The estate is one of a many built along the river by influential families who were drawn to Dutchess County for its fertile soils, outstanding views, access to the river corridor, and proximity to New York City. The property reflects the consecutive developments by several affluent landowners, including the Bards, Hosacks, Langdons, and Vanderbilts and is historically significant for its association with the Gilded Age and as an example of Country Place Era landscape design as practiced at the end of the nineteenth century. The site includes the Vanderbilt's 54-room palatial Mansion, an exceptional collection of mature specimen trees, winding drives, expansive views, and ornate formal gardens.

The formal gardens comprise a 1.8-acre walled garden complex built on a descending series of rectangular terraces. The terraces contain geometric beds of annual and perennial flowering plants, vines, shrubs, and ornamental trees, and are articulated by a system of walls, paths, steps, pergolas and arbors, fountains, and pavilions. Three buildings, the Potting Shed, Tool Shed, and Gardener's Cottage, enclose the gardens on the west and north sides. During the historic period, elaborate greenhouses occupied the upper terraces, providing an abundance of seasonal plantings for the garden beds. The gardens were meticulously maintained and presented a colorful and vibrant accent to the Mansion and estate grounds.

The earliest built features in the garden date to 1875, when the property was owned by Dorothea and Walter Langdon, Jr. The Vanderbilts purchased the property in 1895 and retained ownership until 1938. During this period they hired a succession of landscape architects to expand the formal gardens with design principles adopted from Italian and French gardens. The National Park Service assumed management of the property in 1940 with the legislated intent to explain the significance of the Gilded Age, interpret the lifestyle of the Vanderbilts as reflected by their estate, and to illustrate a phase of human interaction with the environment.

HISTORICAL OVERVIEW

Historically known as Hyde Park, the Vanderbilt Mansion estate was owned by a series of horticultural enthusiasts. The earliest among these was Dr. Samuel Bard, who acquired the property on his father's death in 1799. In addition to taking a keen interest in laying out the estate grounds and planting ornamental trees, grasses, and vines, Bard also maintained gardens and a conservatory in which he collected rare plants from around the world. Bard wrote late in his life of the enjoyment his gardens and greenhouse gave him as he spent a considerable amount of time within them, especially in the winter when the warm greenhouse and tropical plants provided a respite from the cold New York winter. The location of the gardens and greenhouse is not known, but they were likely in the vicinity of the main house.

David Hosack purchased Hyde Park from the heirs of his friend and colleague, Samuel Bard, in 1828. Like Bard, Hosack showed an enthusiasm for horticulture, having established in 1801 the Elgin Botanical Garden in New York, the first public botanical garden in the country. Like Bard, Hosack kept gardens and a conservatory in which he collected rare and exotic plants. The location of these was described as a "proper" distance south of the main house. Although the exact location of the gardens is not known, it is believed that they were located a little further north than the current gardens.

After Dr. Hosack's death, the property was purchased from his heirs by John Jacob Astor, who then gave it to his daughter and son-in-law, Dorothea and Walter Langdon, in 1840. The northern portion of the estate grounds, later known as the Sexton tract, was retained by Magdalena Hosack and then sold separately to a series of owners before being reunited with the rest of the property by Frederick Vanderbilt in 1905. Walter Langdon died in 1847, leaving Hyde Park to his many children. Over the next five years, Walter Langdon, Jr. bought the interest from his siblings so that by 1852 he was the sole owner. He also purchased other land that had been separated from the estate, including Crum Elbow Creek and the farm property on the east side of Albany Post Road. Walter Langdon, Jr.'s most significant contribution to the estate was the construction of new formal gardens and greenhouses.

Langdon commissioned John H. Sturgis and Charles Brigham to design the Tool House, Gardener's Cottage, greenhouses, and possibly the entire walled garden complex in 1874 and 1875. The gardens comprised a formal arrangement of level rectangular terraces separated by steep banks at differences in elevation of three to four feet. The gardens contained three greenhouses: a long narrow greenhouse connecting the Tool House and Gardener's Cottage, an elaborate domed conservatory on the northwestern-most terrace, and an extensive four-winged greenhouse with an attached brick potting shed. The other terraces contained turf panels and geometric planting beds and were connected by an orthogonal system of paths and steps.

The Vanderbilts purchased the estate and farm from Langdon's heirs in 1895. Unlike the previous owners, the Vanderbilts retained the existing gardens, choosing to alter and expand them rather than replace them. Over the course of their residency, the Vanderbilts employed a series of landscape architects and designers to work on the formal gardens, beginning in 1904 when they employed James L. Greenleaf to redesign the two lower terraces into an axial Italian-style garden. Greenleaf's design included changes to the surrounding wall, modifications to the grading of the terraces, and new architectural features, including new walls, pergolas, a pavilion, and pool. This work was followed in 1910 by the expansion of the gardens toward the southeast with the addition of a new rose garden. Designed by Thomas Meehan and Sons, the new rose garden spanned two terraces and included a new fountain and garden pavilion. From 1910 until 1934, the Vanderbilts employed Robert Cridland to provide periodic updates to the garden. These included a new planting plans for the rose garden and perennial gardens as well as modifications to the architectural elements.

The National Park Service acquired the 211-acre estate property west of Albany Post Road as a national historic site in 1940. The farm property east of the road was not included in the acquisition and continued to be held in private ownership. President Franklin D. Roosevelt, a friend and neighbor of Frederick Vanderbilt, was instrumental in securing the estate as a national historic site, offering his strong endorsement and guiding the process through the legislature. Shortly after acquisition, the National Park Service conducted a thorough site inventory, including a detailed tree inventory, and developed a master plan for the park, although no substantial changes to the organization or character of the landscape were carried out.

SIGNIFICANCE SUMMARY

Vanderbilt Mansion Formal Gardens, a component landscape within Vanderbilt Mansion National Historic Site, contribute to the significance of the parent landscape. Vanderbilt Mansion NHS is nationally significant under National

Register of Historic Places Criterion A, in the area of economics, for its association with the Gilded Age of American wealth in the late nineteenth and early twentieth centuries. Country estates such as the Vanderbilt Mansion NHS were the product of the economic, social, and cultural developments resulting from American industrialization following the Civil War. The site is nationally significant under Criterion C as a remarkably complete example of a gilded-age country place in terms of the architecture, room arrangement, interior finishes and furnishings, and mechanical systems of the mansion and other buildings, representing the rural domestic ideal of elite gilded-age families. Vanderbilt Mansion NHS is also nationally significant under Criterion C, under the area of landscape architecture, as a rare example of early picturesque landscape design in America and for exhibiting the distinctive characteristics of Country Place Era landscapes.

The formal gardens are a major character-defining feature of the designed landscape. Since the end of the eighteenth century, the Hyde Park estate was used to showcase the horticultural hobbies of its owners. Both Samuel Bard and David Hosack maintained conservatories and ornamental gardens filled with exotic and remarkable specimens collected from around the world. The current gardens were originally laid out in 1875 by Walter Langdon, Jr. in an enclosed rectangular arrangement that stepped down the hillside in a series of terraces. These gardens were subsequently altered and expanded by the Vanderbilts from about 1900 through the 1930s. The gardens as they appeared at the end of the period of significance in 1938 were the culmination almost sixty-five years of development that displayed important characteristics of Gilded Age estates and Country Place landscape design. The gardens represent the work of several important landscape designers and horticulturists of the period, including James L. Greenleaf, Thomas Meehan and Sons, and Robert Cridland.

The period of significance for the parent landscape spans the years from 1828, when then-owner David Hosack and landscape designer Andre Parmentier began developing the site layout, to 1938, which marks the end of the site's association with Frederick Vanderbilt and includes a number of changes to the landscape implemented during the 1930s. While the period of significance for the parent landscape begins in 1828, extant features within the formal gardens span the period between 1875, when Walter Langdon, Jr. built the first gardens at their present location, and the late 1930s.

ANALYSIS AND EVALUATION SUMMARY AND CONDITION

Vanderbilt Mansion Formal Gardens retain all seven aspects of integrity including location, design, setting, materials, workmanship, feeling, and association. The site retains its historical location, setting, and association with its former property owners, strongly evoking the historic scene through its extant features, vegetation, and landscape patterns.

Today the formal gardens comprise numerous historic features, including buildings, walls, steps and walkways, arbors and pergolas, garden pavilions, a pool and fountains, and numerous ornamental objects. In addition to these architectural elements, the gardens feature trees, shrubs, vines, and seasonal planting beds filled with annuals, perennials, and roses. While these vegetation features do not date to the historic period, they have been planted and are being maintained by the Frederick W. Vanderbilt Garden Association in a manner that enhances the historic character of the gardens. The product of these structural and vegetation features is a complex of formal gardens that help convey the significance of the landscape at Vanderbilt Mansion NHS.

Although the formal gardens are substantially intact, they are missing significant features that detract from the overall historic character. Most notably, the three large greenhouses that occupied the highest terraces of the formal gardens were removed in the 1950s and 1960s. The terraces that once held these greenhouses are today open lawn. Other missing features include small sections of wall and fence; hedges, shrubs, and other vegetation; and statues and garden ornaments. Some of this loss is reversible, as the lost vegetation features may be reinstated relatively easily, and the well-documented garden structures and ornaments may be rebuilt or replicated and replaced in the gardens. Overall, the formal gardens retain integrity and still clearly convey their historical significance through existing resources.

The condition of the landscape at the time of this report's completion is evaluated as "fair." While the majority of the gardens are in good condition and require only routine repairs and maintenance, many of the individual structures are in need of immediate stabilization and repair to prevent their further deterioration. Impacts to existing features, including exposure to elements, deferred maintenance, and invasive vegetation, continue to affect the condition of the landscape. Primary among these are many of the brick features, such as garden walls, fence and pergola piers, and pavilion facades, which exhibit moderate to severe brick spalling, erosion, and loss of mortar. Some of the structures, such as the pergola supports and metal fencing, are being impacted by overgrown vines and other vegetation.

Impacts also include eroding garden ornaments, weathering pergola timbers, invasive vegetation, uneven or loose stair treads, and corroding ironwork.

Landscape Hierarchy Description:

The Vanderbilt Mansion Formal Gardens are a component landscape of the Vanderbilt Mansion NHS cultural landscape, itself a historic district in the National Register of Historic Places. The formal gardens are a clearly defined area comprising numerous contributing features, including buildings, walls, terraces, walkways, steps, vegetation, and ornamental objects, that collectively compose the gardens' historic character. The complexity of the formal gardens landscape, the number of features, and the gardens' distinct history warrant separate documentation to adequately record their physical character. The formal gardens contribute to the significance of the parent landscape and are not individually eligible for the National Register.

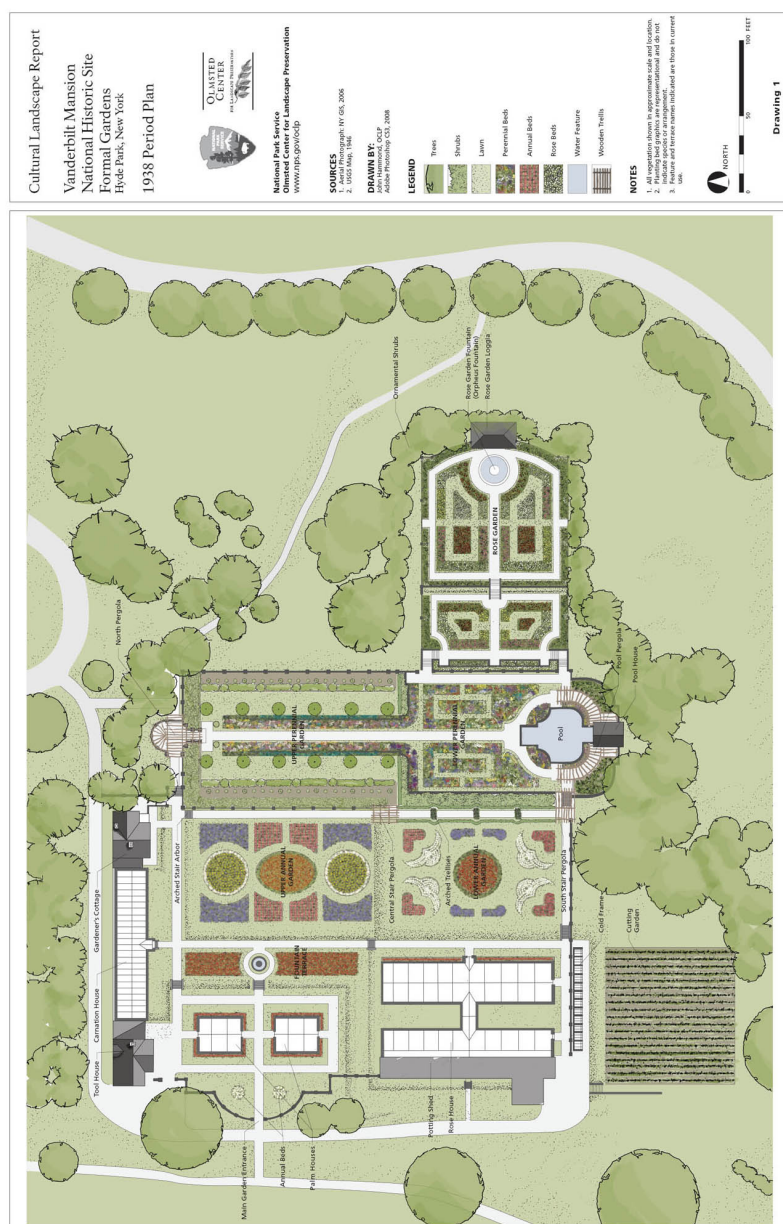
Landscape Type:

Historic Designed Landscape

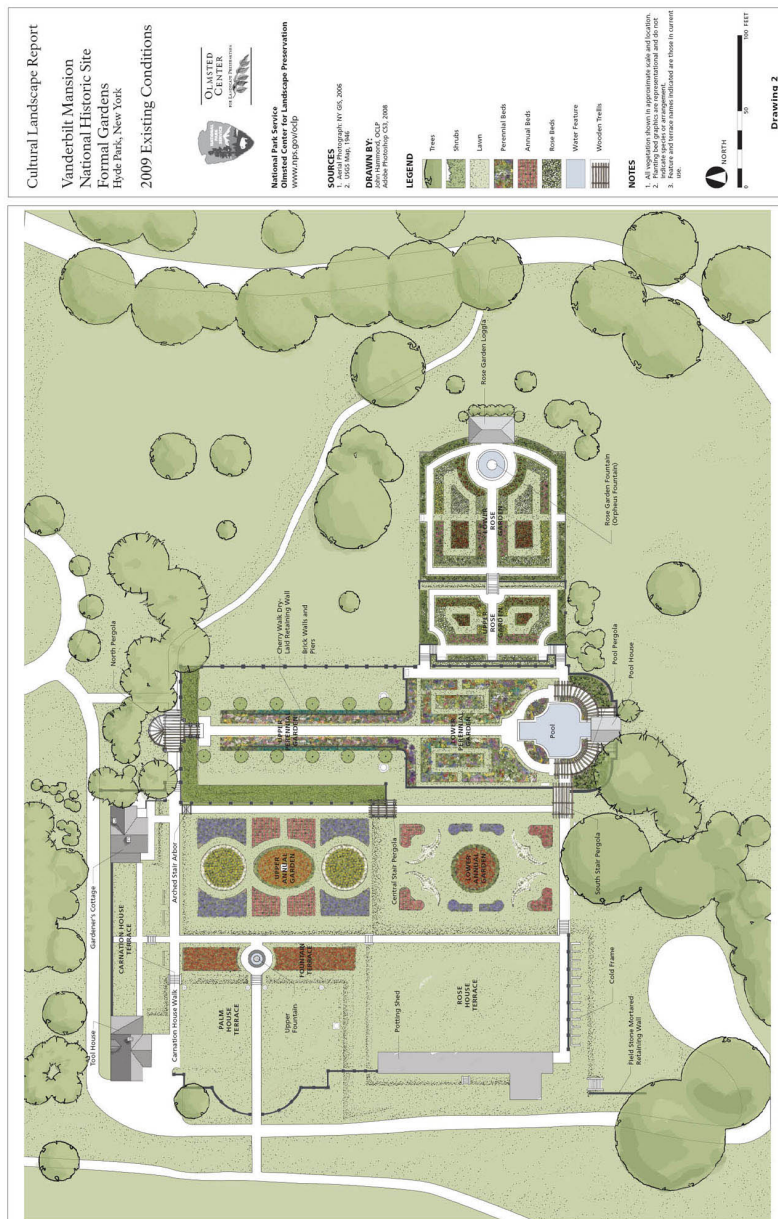
Other Names:

Other Name:	Vanderbilt Mansion	Other Name Type:	Both Current And Historic
Other Name:	Hyde Park	Other Name Type:	Both Current And Historic

Site Plan



Vanderbilt Mansion Formal Gardens Vanderbilt Mansion National Historic Site



2009 Existing Conditions for Vanderbilt Mansion Formal Gardens.

Concurrence Information

Concurrence Status:

Park Superintendent Concurrence:	Yes
Park Superintendent Date of Concurrence:	07/13/2010

Completion Status Explanatory Narrative:

The information contained in this inventory is based primarily on the "Cultural Landscape Report for the Formal Gardens, Vanderbilt Mansion National Historic Site" (CLR) by John Hammond, Brona Keenan, and Margie Brown, a draft report scheduled to be completed in 2010. Fieldwork and research for the CLR were conducted during multiple site visits in 2008 and 2009 by John Hammond, Margie Coffin Brown, and Brona Keenan. Assistance was provided by park staff, including Dave Hayes, Chief of Resources, as well as the volunteer group, Frederick W. Vanderbilt Garden Association.

Concurrence Graphic Information:

Attachment File Path

CULTURAL LANDSCAPES INVENTORY
CONCURRENCE FORM

Vanderbilt Mansion Formal Gardens
Vanderbilt Mansion National Historic Site

Vanderbilt Mansion National Historic Site concurs with the findings of the Cultural Landscape Inventory (CLI) for Vanderbilt Mansion Formal Gardens including the following specific components:

MANAGEMENT CATEGORY: Must Be Preserved and Maintained

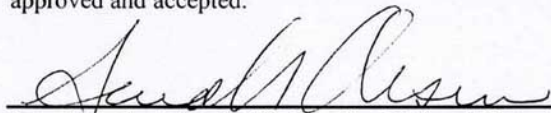
CONDITION ASSESSMENT: Fair

Good: indicates the inventory unit shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The inventory unit's cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Fair: indicates the inventory unit shows clear evidence of minor disturbances and deterioration by natural and/or human forces, and some degree of corrective action is needed within 3-5 years to prevent further harm to its cultural and/or natural values. If left to continue without the appropriate corrective action, the cumulative effect of the deterioration of many of the character defining elements will cause the inventory unit to degrade to a poor condition.

Poor: indicates the inventory unit shows clear evidence of major disturbance and rapid deterioration by natural and/or human forces. Immediate corrective action is required to protect and preserve the remaining historical and natural values.

The Cultural Landscape Inventory for Vanderbilt Mansion Formal Gardens is hereby approved and accepted.


Superintendent, Vanderbilt Mansion National Historic Site

7.13.10
Date

Park concurrence form, July 13, 2010.

landscapes, but the CLI takes a more encompassing approach to the properties, inventorying all above-ground features in each park in which the NPS has a legal or mandated interest.

Vanderbilt Mansion NHS was administratively listed in the National Register of Historic Places on October 15, 1966 with the passage of the National Historic Preservation Act. National Register documentation was subsequently completed in 1978 and received concurrence from the Keeper of the National Register on October 6, 1980. The areas of significance were listed on the nomination form as Economics, Architecture, and Landscape Architecture. Two one-hundred-year periods of significance were indicated on the form as "1800-1899" and "1900-" (the National Register Information System [NRIS] lists the two twenty-five-year periods of 1875-1899 and 1900-1924, with specific dates of 1896-1899). The documentation enumerated and described the major contributing resources within the site, including the Mansion, Pavilion, Gardener's Cottage, Tool House, Coach House, Power House, two Gate Houses, bridges, dams, and perimeter wall, as well as the Pool House, Loggia, and Pergola. The nomination form also listed the gardens themselves, called the Italian Gardens, as a contributing feature, and described three main garden areas: the Greenhouse Gardens on the upper terraces, the Cherry Walk and Pool Gardens, and the Rose Garden. The nomination form stated that the site is significant as an example of a Gilded Age estate exhibiting characteristic architectural features and landscape design and demonstrating an opulent lifestyle typical of the wealthiest Americans of the period.

On September 24, 1996, NPS received concurrence from the your office regarding an update to the List of Classified Structures (LCS) for Vanderbilt Mansion NHS. The update addressed a number of matters with the National Register documentation regarding the enumeration of contributing features. Specifically, the update reclassified the unit as a historic district rather than a historic site as checked in the Section 3 property classification in the 1978 documentation; enumerated five distinct contributing roads and four distinct perimeter wall sections (features that had not been individually described in the 1978 documentation); and listed the trails (collectively), the west entrance to the subway, and the boat hook at Bard Rock as contributing features. The update also describes some of the smaller-scale structures of the formal gardens that had not been described in the National Register documentation, including the dry-laid stone cherry walk wall, the north and south pergola, the piers and walls, steps, pool, and rose garden fountain.

The enclosed CLI for Vanderbilt Mansion Formal Gardens fully evaluates the cultural landscape, particularly the associated landscape characteristics and features, and finds that the Vanderbilt Mansion Formal Gardens landscape retains integrity to the areas of economics, architecture, and landscape architecture. As noted previously, some of the property's features compiled on the attached lists have already been listed, or have been determined eligible for listing, on the National Register. Based on the findings of the CLI, the NPS is proposing a period of significance that begins in 1828, when then-owner David Hosack and landscape designer Andre Parmentier began developing the estate layout, and ends in 1938, which marks the end of the site's association with Frederick Vanderbilt and includes a number of changes to the landscape implemented during the 1930s. In addition, the CLI identifies thirty-eight additional

characteristics and features related to spatial organization, buildings and structures, circulation, vegetation, constructed water features, small-scale features, and views and vistas that also contribute to the significance and historic character of the Vanderbilt Mansion Formal Gardens landscape.

We call your particular attention to the Landscape Description, National Register Information and the Statement of Significance, and Analysis and Evaluation Summary in the enclosed CLI.

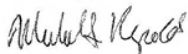
Based on the CLI, we seek your concurrence on the following:

- The cultural landscape retains integrity to the period of significance, 1828-1938.
- The areas of significance for the cultural landscape are economics, architecture, and landscape architecture.
- The categorization of contributing and non-contributing landscape characteristics and features (see attached list).

If you concur with these findings, we ask that you please sign on the space provided and return this letter to Jeff Killion, CLI Coordinator (Address: National Park Service, Olmsted Center for Landscape Preservation, 15 State Street, 6th Floor, Boston, MA 02109). We would appreciate your response at your earliest convenience.

Thank you for your attention to this inventory. Should you have any questions, please feel free to contact Mr. Killion at 617-223-5053.

Sincerely,



Dennis R. Reidenbach
Regional Director
Northeast Region

Enclosure

cc:

Superintendent, Vanderbilt Mansion National Historic Site

I concur with the National Park Service categorization of the Vanderbilt Mansion Formal Gardens landscape resources and features at Vanderbilt Mansion National Historic Site, as contributing, non-contributing, and undetermined.


New York State Historic Preservation Officer

9/17/10
Date

Paved Surfaces Outside of the Gardens

Small-Scale Features

Hydrants

Vanderbilt Mansion Formal Gardens
Vanderbilt Mansion National Historic Site



United States Department of the Interior

NATIONAL PARK SERVICE
Northeast Region
United States Custom House
200 Chestnut Street
Philadelphia, PA 19106

IN REPLY REFER TO:
H30 (NER- HPPC)

JUN 29 2010

Ruth Pierpont
Director
New York State Historic Preservation Office
P.O. Box 189
Waterford, NY 12188-0189

Dear Ms. Pierpont:

Enclosed you will find a copy of the Cultural Landscapes Inventory (CLI) for the Vanderbilt Mansion Formal Gardens landscape located within Vanderbilt Mansion National Historic Site (NHS). We seek to reconfirm our agreement on previously evaluated resources and your concurrence on the status of resources and features identified in this CLI previously unevaluated for listing in the National Register of Historic Places. The report has been prepared by a team of historical landscape architects with the National Park Service (NPS) Olmsted Center for Landscape Preservation. The CLI program and the enclosed report continue the NPS efforts to update our cultural resource inventories.

Through the CLI program, the NPS is currently in the midst of a nationwide effort to inventory its cultural landscapes. The CLI is conducted in accordance with Section 110 of the National Historic Preservation Act of 1966 (as amended). It is an inventory of baseline information for all historically significant cultural landscapes within the national park system, and it examines multiple landscape features that contribute to the significance of historic properties. The CLI process includes gathering information from existing secondary sources and conducting on-site reconnaissance of the existing landscape. The information collected provides a comprehensive look at the historical development and significance of the landscape, placing it in context of the property's overall significance. For landscapes found potentially eligible for the National Register of Historic Places, the evaluation describes their character-defining features and assesses the landscape's overall historical integrity. It also raises questions about the landscape that need further study.

It is important to note that the CLI reports are not intended as comprehensive inventory reports for any one property, although for some properties they provide fuller documentation than for others. For example, the reports do not include a full architectural description of structures, but document structures as elements of the overall landscape, and similarly documents other characteristics such as vegetation, spatial organization, and views and vistas. The CLI is one component of the NPS inventory effort that also includes cultural resource inventories for historic structures, archeological sites, ethnographic resources, and museum objects. For example, the NPS List of Classified Structures inventory includes structural features of cultural

SHPO concurrence letter, September 17, 2010 (6 pages).

NPS Cultural Landscapes Inventory – Vanderbilt Mansion Formal Garden
Vanderbilt Mansion National Historic Site
List of Contributing and Non-Contributing Landscape Characteristics & Associated Features
May 2010

Contributing Landscape Characteristics & Associated Features

The following landscape characteristics and associated features contribute to the property's historic character, though not all are considered countable resources according to the National Register of Historic Places. Those marked with an (*) are described in the National Register documentation from October 6, 1980. Those marked with a (+) were determined eligible for listing on the National Register by the New York State Office of Parks, Recreation, and Historic Preservation on September 24, 1996.

Spatial Organization

- Carnation House Terrace
- Palm House Terrace
- Rose House Terrace
- Upper Annual Garden
- Lower Annual Garden
- Upper Perennial Garden
- Lower Perennial Garden
- Rose Garden

Buildings and Structures

- * + Tool House
- * + Gardener's Cottage
- * + Potting Shed
- * + Pool House
- * + Loggia (Rose Garden Loggia)
- Arched Stair Arbor
- Central Stair Pergola (Italian Gardens – Pergola [Small])
- South Stair Pergola (Italian Gardens – Pergola [Small])
- * Pergola (North Pergola) (Italian Gardens – Pergola [Large])
- Pool Pergola (Italian Gardens – Pergola [Large])
- Cold Frames
- Brick Walls and Piers (Italian Gardens – Piers and Walls)
- Cherry Walk Wall (Field Stone Dry Laid Retaining Wall)
- Field Stone Mortared Stone Retaining Wall

Circulation

- Italian Gardens – Paths
- Italian Gardens – Steps
- Carnation House Walkway

Vegetation

- Turf Edges and Panels
- Vines
- Groundcovers
- Annual Garden Plantings
- Upper Perennial Garden Trees and Shrubs
- Upper Perennial Garden Bedding Plants
- Lower Perennial Garden Trees and Shrubs
- Lower Perennial Garden Bedding Plants
- Rose Garden Plantings
- Garden Surround Shrubs

Constructed Water Features

- Italian Gardens Pool
- Upper Fountain
- Rose Garden Fountain

Small-Scale Features

- + Sandstone Finials (Garden Ornament Fragments)
- Marble Corinthian Capitals
- Boy and Dolphin Fountain
- + Homer Terra-Cotta Faux Wellhead (Garden Ornament Fragments)
- + Wellhead and Cistern in Upper Perennial Garden (Garden Ornament Fragments)
- Antonio Galli Sculpture
- + Orpheus Fountain Sculpture (Rose Garden Fountain)
- + Dolphin Benches (Garden Ornament Fragments)

Views and Vistas

- View from Palm House Terrace
- View from North Pergola
- View from Loggia

Non-Contributing Landscape Characteristics & Associated Features

Circulation

- Tool House Wooden Deck

Small-Scale Features

- Metal and Wood Benches
- Signs

Undetermined Landscape Characteristics & Associated Features

Circulation

**Cultural Landscapes Inventory
CLI Update Certification Form
2025**

Vanderbilt Mansion National Historic Site
Vanderbilt Mansion and Formal Gardens

Vanderbilt Mansion National Historic Site concurs with the updates for the following CLIs, including:

CONDITION ASSESSMENT: Good – Vanderbilt Mansion
Good – Formal Gardens

Good: indicates the inventory unit shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The inventory unit's cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Fair: indicates the inventory unit shows clear evidence of minor disturbances and deterioration by natural and/or human forces, and some degree of corrective action is needed within 3-5 years to prevent further harm to its cultural and/or natural values. If left to continue without the appropriate corrective action, the cumulative effect of the deterioration of many of the character defining elements, will cause the inventory unit to degrade to a poor condition.

Poor: indicates the inventory unit shows clear evidence of major disturbance and rapid deterioration by natural and/or human forces. Immediate corrective action is required to protect and preserve the remaining historical and natural values.

The CLI Updates at Vanderbilt Mansion National Historic Site are hereby approved and accepted.

AMY BRACEWELL
Digitally signed by AMY
BRACEWELL
Date: 2025.02.12 14:05:05 -05'00'

Superintendent, Vanderbilt Mansion National Historic Site

Superintendent, Vanderbilt Mansion National Historic Site

Date _____

Park concurrence form, February 12, 2025.

Revision:

Revised By	Type of Revision	Revision Date	Revision Narrative
Jeff Killion	CLI Update	02/12/2025	Three levels of effort have been developed for CLI Updates: A, B, and C. Level C is limited to a condition reassessment of the landscape; Level B includes C and is a targeted update of select data fields; Level A includes C and is a comprehensive update of all data fields. This 2025 update to the Formal Gardens CLI has been conducted at a Level C effort. See Landscape Documents in CRIS-CL for correspondences with park.

Geographic Information

State and County:

State	County
New York	Dutchess County

Size (Acres): 1.8

Land Tract Number(s)

Boundary Description:

The Vanderbilt Mansion Formal Gardens at Vanderbilt Mansion National Historic Site (NHS) are enclosed by a system of brick walls and piers, metal lattice fences, and structures that clearly separate it from the surrounding landscape. The boundary of the formal gardens component landscape roughly follows these enclosing structures and includes all such structures and the areas within. In addition to the areas within the enclosing structures, the boundary includes selected areas on the outside of the walls that were historically associated with the gardens, such as the former cutting garden and the shrubs around the rose garden.

From a point of beginning at the northwest corner of the Gardener's Cottage in the northwest corner of the formal gardens, the boundary proceeds southward for a distance of approximately 48 feet to the northwest corner of the garden wall, then westward for a distance of 22 feet to the eastern edge of the paved drive, then southward following the edge of the drive (excluding the drive) for a distance of approximately 365 feet to the southern end of the stone retaining wall, then westward 135 feet, then northward 75 feet to the eastern end of the garden utility area. From there, the boundary proceeds eastward for a distance of approximately 360 feet, then northward 125 feet to the southwest edge of the gravel footpath (excluding the footpath), then follows the footpath northwestward to the paved drive along the north side of the gardens. The boundary then proceeds westward along the southern edge of the paved drive (excluding the drive) to the point of beginning.

The boundary includes all features and areas historically associated with the formal gardens, including those within the garden walls, the walls and enclosing structures, the site of the former cutting garden, and the ornamental shrubs surrounding and exterior to the rose garden. All other features, including paved drives, the gravel walkway to the northeast of the gardens, and the trees and ornamental shrubs not noted are part of the larger estate landscape and are not included within the boundary of the formal gardens.

Boundary Coordinates

Source	Type of Point	Latitude	Longitude	Narrative
GPS- UnCorrected	Point	-73.9416910811385	41.7934962215813	

Location Map:



Map showing the location of Vanderbilt Mansion National Historic Site as well as the Home of Franklin D. Roosevelt National Historic Site and Eleanor Roosevelt National Historic Site (OCLP 2009).

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Regional Landscape Contexts:

Type of Context: Physiographic

Description:

Vanderbilt Mansion NHS is perched on a high bluff overlooking the Hudson River. The Hudson Valley is part of the Great Appalachian Valley, which in turn is part of the Valley and Ridge physiographic province of the Appalachian Mountain system. The valley is bordered immediately to the west by the Shawgunk Mountains and by the Catskill Mountains. The Hudson River, a major river draining 13,400 square miles of the Adirondack and Catskill Mountains, is 325 miles long and over a mile wide in places.

The land around the Hudson River is folded into long north-south ridges, which create long, narrow terraces bordered by steep slopes that drop to the river. High bluffs along the river provide long views to the west composed of rolling hills and distant mountains. The fertile soil is rocky with numerous large shale outcroppings.

Type of Context: Cultural

Description:

Vanderbilt Mansion NHS is located within the Hudson Valley, the region along the Hudson River extending northward from New York City for more than 150 miles. The region includes the larger cities of Poughkeepsie, Albany, and Troy, as well as numerous small towns, agricultural land, and tourist destinations.

Initial settlement of the Hudson Valley in the late seventeenth and early eighteenth centuries was driven by its proximity to New York City and the ease of access afforded by the river. In 1683, Thomas Dongan, Governor of the Province of New York, began making patents of large parcels of land in order to encourage settlement of the sparsely populated territory between New York City and Albany. The large patents, often of several thousand acres, typically had narrow access to the river, a valuable asset before sufficient roads. These lands were used primarily for agricultural purposes, but by the late eighteenth century, many of the more dramatic parcels along the river were developed as estates by "gentlemen farmers." These estates had large ornate mansions, extensive pleasure grounds, ornamental gardens and conservatories, as well as substantial agricultural operations. This use of the Hudson Valley by New York's wealthy increased, peaking during the Gilded Age in the late nineteenth century when the banks of the river were home to the country's most well-known families, including Vanderbilt, Rockefeller, and Roosevelt.

Around these lavish estates, the Hudson Valley developed as a working region, with agriculture giving way to industry in the nineteenth and twentieth centuries. Industrial and transportation centers like Poughkeepsie and Kingston boomed, helping to drive the nation's industrial development. All the while, the majority of the region was characterized by farms and small towns. Today, both agriculture and industry have declined as influences on the region's economy. Hudson Valley now serves primarily as a suburb of New York City and as a tourist destination for those wishing to escape the city.

Type of Context: Political

Description:

Vanderbilt Mansion NHS is located within the town of Hyde Park in Dutchess County, New York. The town is governed by an elected Town Supervisor and a Town Board with four elected members.

Vanderbilt Mansion NHS is managed within the Roosevelt-Vanderbilt National Historic Sites management unit, which also includes the Home of Franklin D. Roosevelt NHS and Eleanor Roosevelt NHS. In addition to the three national historic sites, Hyde Park contains two historic districts – Vanderbilt Lane Historic District, which includes the Langdon and Vanderbilt farm areas and buildings, and the Main Street/Albertson Street/Park Place Historic District, which contains a number of nineteenth century buildings in the center of Hyde Park – and numerous buildings and structures individually listed in the National Register of Historic Places.

Management Information

General Management Information

Management Category: Must be Preserved and Maintained

Management Category Date: 07/13/2010

Management Category Explanatory Narrative:

The formal gardens meet the management category “Must be Preserved and Maintained” because they are part of the Vanderbilt Mansion National Historic Site, which is nationally significant, and are directly related to the park’s legislated significance.

Management Agreements:

Legal Interests:

Type of Interest: Fee Simple

Narrative:

Located in managed wilderness?: Unknown

Adjacent Lands Information

Do Adjacent Lands Contribute? No

Adjacent Lands Narrative:

National Register Information

National Register of Historic Places

Documentation Status: Entered Inadequately Documented

Documentation Narrative Description:

Vanderbilt Mansion National Historic Site (NHS) was administratively listed in the National Register of Historic Places on October 15, 1966 with the passage of the National Historic Preservation Act. National Register documentation was subsequently completed in 1978 and received concurrence from the Keeper of the National Register on October 6, 1980. The areas of significance were listed on the nomination form as Economics, Architecture, and Landscape Architecture. Two one-hundred-year periods of significance were indicated on the form as "1800-1899" and "1900-" (the National Register Information System [NRIS] lists the two twenty-five-year periods of 1875-1899 and 1900-1924, with specific dates of 1896-1899). The documentation enumerated and described the major contributing resources within the site, including the Mansion, Pavilion, Gardener's Cottage, Tool House, Coach House, Power House, two Gate Houses, bridges, dams, and perimeter wall, as well as the Pool House, Loggia, and Pergola. The nomination form also listed the gardens themselves, called the Italian Gardens, as a contributing feature, and described three main garden areas: the Greenhouse Gardens on the upper terraces, the Cherry Walk and Pool Gardens, and the Rose Garden. The nomination form stated that the site is significant as an example of a Gilded Age estate exhibiting characteristic architectural features and landscape design and demonstrating an opulent lifestyle typical of the wealthiest Americans of the period.

On September 24, 1996, the National Park Service (NPS) received concurrence from the New York State Historic Preservation Officer (SHPO) regarding an update to the List of Classified Structures (LCS) for Vanderbilt Mansion NHS. The update addressed a number of matters with the National Register documentation regarding the enumeration of contributing features. Specifically, the update reclassified the unit as a historic district rather than a historic site as checked in the Section 3 property classification in the 1978 documentation; enumerated five distinct contributing roads and four distinct perimeter wall sections (features that had not been individually described in the 1978 documentation); and listed the trails (collectively), the west entrance to the subway, and the boat hook at Bard Rock as contributing features. The update also describes some of the smaller-scale structures of the formal gardens that had not been described in the National Register documentation, including the dry-laid stone cherry walk wall, the north and south pergola, the piers and walls, steps, pool, and rose garden fountain.

According to research conducted for this CLI, the areas of significance for the site are adequately documented in existing National Register documentation. However, the period of significance as listed in the existing documentation does not adequately cover the full period that the property was associated with its significant themes. Specifically the end of the period of significance should be extended from 1924, as listed in the NRIS, to 1938 to include the later years of Vanderbilt's residency at the estate and encompass continued development of the landscape during those years. The existing documentation for the formal gardens only briefly describes the gardens and their associated buildings and major structures. The documentation does not describe these features in adequate detail, nor does it describe the numerous small-scale features, circulation system, spatial organization characteristics, or vegetation.

Eligibility: Eligible -- SHPO Consensus Determination

Concurrence Eligibility Date: 09/17/2010

Concurrence Narrative:

The New York State Historic Preservation Office concurred with the findings of the CLI on September 17, 2010. They had no editorial comments on the CLI.

Significance Level: National

Contributing: Contributing

Classification: Site

Statement of Significance for National Register of Historic Places:

Vanderbilt Mansion Formal Gardens are a site within the larger district of Vanderbilt Mansion NHS. Vanderbilt Mansion NHS is nationally significant under National Register of Historic Places Criterion A, in the area of economics, for its association with the Gilded Age of American wealth in the late nineteenth and early twentieth centuries. Country estates such as the Vanderbilt Mansion NHS were the product of the economic, social, and cultural developments resulting from American industrialization following the Civil War. The site is also nationally significant under Criterion C, in the areas of architecture, as an example of the academic neoclassical architectural style typified by the teachings of the École des Beaux Arts in Paris; and landscape architecture, as a rare example of early picturesque landscape design in America and for exhibiting the distinctive characteristics of Country Place Era landscapes.

The formal gardens are a major character-defining feature of the designed landscape. Since the end of the eighteenth century, the Hyde Park estate was used to showcase the horticultural hobbies of its owners. Both Samuel Bard and David Hosack maintained conservatories and ornamental gardens filled with exotic and remarkable specimens collected from around the world. The current gardens were originally laid out in 1875 by Walter Langdon, Jr. in an enclosed rectangular arrangement that stepped down the hillside in a series of terraces. These gardens were subsequently altered and expanded by the Vanderbilts from about 1900 through the 1930s. The gardens as they appeared at the end of the period of significance in 1938 were the culmination almost sixty-five years of development that displayed important characteristics of Gilded Age estates and Country Place landscape design. The gardens represent the work of several important landscape designers and horticulturists of the period, including James L. Greenleaf, Thomas Meehan and Sons, and Robert Cridland.

The period of significance for the district spans the years from 1828, when then-owner David Hosack and landscape designer Andre Parmentier began developing the estate layout, to 1938, which marks the end of the site's association with Frederick Vanderbilt and includes a number of changes to the landscape implemented during the 1930s. While the period of significance for the district begins in 1828, extant features and characteristics within the formal gardens span the period between 1875, when Walter Langdon, Jr. built the first gardens at their present location, and 1934, when Robert Cridland implemented a new planting plan for the upper perennial garden.

CRITERION A

The Gilded Age:

Vanderbilt Mansion NHS is significant under Criterion A as a preeminent example of a country estate from the Gilded Age of American wealth. The Gilded Age refers to the period in America between Reconstruction and the early twentieth century marked by extravagant displays of wealth and excess by the country's upper class. The rapid industrialization of the country, population expansion, and other social and economic factors lead to a dramatic polarization of wealth. Industries such as steel, oil, and railroads produced families of immense new wealth, who, eager to project an appearance of an established upper class, spent their money lavishly and conspicuously. Looking to the old European estates as models, many built extravagant estates in the country with large mansions and extensive grounds (CLR 2009:14).

Formal gardens were typically developed as featured elements of the estate grounds. Like the mansions and grounds, these gardens reflected the values and tastes of their owners and typically included formal layouts, exuberant floral displays, substantial architectural elements, and decorative art objects. As with

the design and furnishing of their houses, estate owners looked both to contemporary Europe and the classical world for design elements. Influences included Italian and French gardens, Mediterranean villas, Italian Renaissance styles, and ancient Greek and Roman art and architecture, as well as the fashionable architectural and decorative styles of the time. During the nineteenth and early twentieth century, technology had made it possible to import and maintain exotic plants, so the palette of garden designers had increased enormously. Travelling abroad had also increased which meant that clients were more receptive and enthusiastic about developing gardens which reflected a European influence.

The Vanderbilt family epitomized the patterns of the Gilded Age. A dynasty built by Cornelius Vanderbilt in the middle of the nineteenth century in the railroad industry, the family amassed great wealth over three generations. Frederick Vanderbilt, the grandson of Cornelius, inherited the railroad business and an enormous amount of money from his father, William Henry Vanderbilt. Frederick bought Hyde Park in 1895, toward the end of the Gilded Age, and proceeded to develop his grand estate. The Vanderbilts were typically in residence at Hyde Park in the spring and fall, spending winters and summers at their other residences or traveling.

CRITERION C

Gilded Age Architecture:

The Vanderbilt Mansion NHS is significant under Criterion C as an example of a Gilded Age country estate with a number of buildings and structures representative of the styles that typify the period. Notable buildings include the Mansion, Pavilion, and two Guesthouses, all designed by the firm McKim, Mead & White with Charles F. McKim as the partner in charge. McKim, Mead & White was one of America's preeminent architectural firm by the end of the nineteenth century. The buildings display academic neoclassical styling typified by the teachings of the École des Beaux-Arts in Paris, where McKim had studied. The building designs incorporate classical design elements, including those from Greek, Roman, and Italian Renaissance architecture, as well as those from earlier American and Colonial architecture. The grand scale, elaborate ornamentation, and classical references were meant to impress visitors and present an air of class and dignity, qualities that were complemented by the scenic setting, dramatic views, and carefully designed grounds.

In addition to the primary buildings designed by McKim, Mead & White, Vanderbilt Mansion NHS contains a number of buildings and structures designed by other notable architects and builders. The majority of these buildings and structures were commissioned by Vanderbilt in the early years of his residency. These include the Coach House, designed by Robert H. Robertson; the Power House and the White Bridge, designed by W. T. Hiscox and Co.; and the Rustic Bridge, designed and built by Norcross Brothers, a construction firm that contracted to build most of the other buildings on the property as well. Two buildings survive from before the Vanderbilt period. These buildings, the Tool House and the Gardener's Cottage in the formal gardens, were designed by John Sturgis in 1875. These buildings and structures display a wide range of architectural styles, including the neoclassical White Bridge, the rustic cobblestone Power House and Rustic Bridge, and the eclectic Coach House, which exhibits characteristics from American Queen Anne, Tudor revival, Romanesque, and shingle style architecture. While exhibiting widely varying design styles, all of these buildings and structures, like the McKim, Mead & White buildings, were intended to showcase the wealth, stature, and tastes of the estate's owners.

Country Place Landscape Design:

Vanderbilt Mansion NHS is significant under Criterion C as an example of Country Place Era landscape design as it was practiced in the late nineteenth and early twentieth centuries. When Frederick Vanderbilt purchased the Hyde Park estate in 1895, he began updating the property to reflect his needs and tastes. While honoring the overall layout of the property and retaining the main circulation system, Vanderbilt replaced nearly every structure on the property and added a number of new buildings, drives, bridges, and dams. The arrangement and style of these changes were characteristic of the period of residential landscape design called the Country Place Era (CLR 2009:13).

The Country Place Era in American landscape design refers the period of design practice between 1880 and 1929 when the profession of landscape architecture was preoccupied with residential design commissions for the wealthy. The period spanned stylistic sub-periods, trends, and labels including Romantic, Victorian, Neoclassical, and Beaux-arts. Consistent throughout the period, however, were a

number of principles that reflected the fashions and desires of an affluent class of clientele, including privacy, grandeur, neoclassical elements, and an integration of architecture and landscape (CLR 2009:13).

The philosophy that guided country estate landscape design during the Country Place Era was summarized in the 1917 publication *An Introduction to the Study of Landscape Design*, a volume that served as the primary design textbook at Harvard University through the 1940s. As was typical of the period, the design philosophy was defined in terms of the desires of the wealthy owners:

“Each man will wish, first of all, a proper and convenient house in scale with the life which he expects to lead. He will also wish to own a piece of land which, together with the house, satisfies his sense of possession and plainly expresses his ownership. Usually a part of that expression will be some sense of boundary between what he owns and the neighboring properties. He will want a place for hospitality, for entertainment of his friends; and for himself and for his friends he will want a variety of interesting things to look at, and a number of interesting things which can be done. Further, he will wish to enjoy the expanse of free spaces, he will be glad to have a piece of property from which a distant view is obtained.” (CLR 2009:13; from Hubbard et al, “*An Introduction to the Study of...*,” 1917:248)

Vanderbilt employed some of the most prominent designers of the time to create his country estate, including the firm of McKim, Mead & White for the design of the Mansion and other buildings and landscape architect James L. Greenleaf for alterations to the formal gardens. These designers were strongly associated with the Country Place Era, working on numerous commissions for large country estates. The landscape as it was managed by Vanderbilt exhibited the characteristics typical of estates during the Country Place Era, including a naturalistic arrangement of elements, prominence and grandeur of the house, neoclassical styling of the architecture, and distinct sense of privacy (CLR 2009:14).

Today, Vanderbilt Mansion National Historic Site continues to reflect the opulence, refinement, and grand ornamentation that characterized Frederick Vanderbilt's estate. The buildings, designed by some of the most prominent architects of the age, display the grand scale and classical style typical of the estates and mansions of the time. The buildings are set in the extensive grounds with formal gardens, manicured parkland, and dramatic views. On the whole, the estate presents a showcase for Vanderbilt's fortune and a significant example of Gilded Age country estates (CLR 2009:14).

Picturesque Landscape Design:

Vanderbilt Mansion NHS is significant under Criterion C as a leading example of early American picturesque landscape design as it was practiced in this country in the early nineteenth century is the only known landscape in America designed by Andre Parmentier (1780-1830) to survive. As such, the landscape embodies the distinctive characteristics and principles that guided much of American landscape design in the nineteenth century and that continue to influence both residential and public landscape design today (CLR 2009:11).

Early development at Hyde Park was strongly influenced by perceptions of nature rooted in the ideals of the Romantic movement of the late eighteenth and early nineteenth centuries. Prior to this, nature was viewed as either savage and dangerous wilderness or as raw resources to be utilized and exploited. During the Romantic period, however, nature was often viewed as the unspoiled ideal, and proximity to nature, especially to visually dramatic scenes such as mountains and rivers, was considered proximity to God. Designed landscapes of the time both incorporated and emulated the natural features within and beyond their borders. Distant views were prized, and the built aspects of the landscape were laid out to showcase these views. Naturalistic forms were favored over geometric forms; paths and roads tended to follow organic curves, and trees and shrubs were planted in informal groupings (CLR 2009:11).

This deference to natural forms was refined further in the nineteenth century by incorporating compositional rules borrowed from landscape painters. Painters often took liberties with the landscape before them, rearranging the elements to create a more balanced and aesthetically appealing composition. Landscape painting of the period was characterized by distinct foreground, middle ground, and background elements. Landscape forms that were favored include mountains, rivers, broken forest, and open fields, with large, mature trees often featured in the foreground. Structures such as pavilions and bridges, often inspired by classical architecture, were typically placed in the middle ground, occupying high knolls or tucked near the edges of the forest. The goal was to depict an ideal nature, one that exhibited

equal parts balance and grandeur. Picturesque landscape designers applied these compositional principles to the landscape, arranging the features on the land as if they were the subject of a painting, with emphasis on views and aesthetic composition (CLR 2009:11-12).

The principles of picturesque landscape design were first developed at the grand country estates in England in the eighteenth century. By the late 1820s, the style had come to the United States, strongly influencing the design of private estates, public parks, and institutional campuses through much of the nineteenth century. One of the earliest practitioners of picturesque design principles in America was Andre Parmentier. Andrew Jackson Downing, one of the principal landscape designers and scholars of the mid-nineteenth century, wrote in 1841, "The only practitioner of [landscape gardening], of any note, was the late M. Parmentier of Brooklyn, Long Island" (CLR 2009:12; from Downing, "A Treatise on Theory..." as cited in CLR 1992:291-292). Downing elaborated:

"M. Andre Parmentier was the brother of that celebrated horticulturist, the Chevalier Parmentier, Mayor of Enghein, 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 ground, 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. ...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."

In an essay he wrote in 1828, Parmentier himself described some of the compositional techniques he espoused, including curvilinear paths, informal vegetation groupings, and carefully composed views. Illustrating his use of painting techniques for composing the landscape, Parmentier wrote:

"The plantations and groups of trees near the house should be, if possible, of a deeper green; they would extend the view and the perspective, and produce the effect of shades in a landscape-picture, where the groups of trees in front are of a darker shade, and seem to remove the perspective from the extremity of the landscape. For the same reason, the trees at the farther part of a park, or garden, should be those of a thin and light foliage." (Fessenden 1847, 184)

Consistent with the principles of picturesque landscape design, the layout of Vanderbilt Mansion NHS as established by Parmentier reflects a conscious coordination of the designed elements and the natural features. The location of the main house and the arrangement of the drives respond to topography, views, and the water features. Views from the areas around the Mansion feature open grassy areas with mature specimen trees in the foreground, rolling meadows and bands of woodland in the middle ground, and the Hudson River and mountains in the background. Trees near the Mansion and main drive areas are either solitary or in small informal groups, arranged to frame and filter longer views. Roads and paths curve gently with the contours of the land and wind through small stands of trees. Arrangement of the buildings and other features is informal, relating to natural features such as slope, vegetation, or the creek. The effect is of an idealized pastoral landscape with balanced visual composition and an emphasis on sequential experience (CLR 2009:12-13).

National Register Significance Criteria:

- A - Associated with events significant to broad patterns of our history
- C - Embodies distinctive construction, work of master, or high artistic values

Area of Significance:

Area of Significance Category: Architecture

Area of Significance Subcategory:

Explanatory Narrative:

Area of Significance Category: Economics

Area of Significance Subcategory:

Explanatory Narrative:

Area of Significance Category: Landscape Architecture

Area of Significance Subcategory:

Explanatory Narrative:

National Register Criteria Consideration:

National Register Periods of Significance (with Historic Context Themes):

Time Period: CE 1828 - CE 1938

Historic Context Theme	Subtheme	Facet	Other Facet
Creating Social Institutions and Movements	Ways of Life	Occupational And Economic Classes	
Expressing Cultural Values	Landscape Architecture	The Late Victorian Eclectic Landscape	

NRIS Information:

NRIS ID: 66000059

Primary Certification Date: 10/06/1980

State Register Documentation:

National Historic Landmarks:

National Historic Landmark? No

Theme:

Contributing:

NHL ID:

NHL URL:

Date:

Statement of Significance for National Historic Landmark:

World Heritage Site:

World Heritage Site? No

Category:

WHS ID:

WHS URL:

Date:

Is Resource within a designated National Natural Landscape: No

Chronology and Physical History

Chronology:

Year	Event	Major Event Narrative
CE 1874 - 1875	Built	In 1874, Langdon employs the architecture firm of Sturgis and Brigham to design a formal garden complex. The complex consists of two cottages (a gardener's cottage and a tool house) connected by a greenhouse, a conservatory, and enclosing walls. These architectural elements enclose a series of six terraces that stepped down the hill, each containing a formal garden of geometric beds.
CE 1895	Land Transfer	Hyde Park is purchased by Frederick W. and Louise Vanderbilt.
CE 1902 - 1904	Altered	James L. Greenleaf develops plans for an Italian style garden on the eastern two terraces of the formal gardens. The linear space is oriented along a north-south axis, about 320 feet long and 90 feet wide. The space is enclosed on the north by a pergola and on the south by an aquatic plant pool and pavilion. Framing elements include walls, piers, iron work, trellis elements, and a circulation system of walks and steps. The plantings in the Italian garden include perennial flowers and shrubs, such as flox and irises, vines, and massed evergreen shrubs. A tall trimmed cedar hedge divides the garden into two distinct spaces. The character of this garden is dense and lush.
CE 1905	Built	In 1905 plans are put forward by the Pierson-Sefton Co. for simple twin palm houses intended to replace the conservatory built thirty years prior. The two palm houses are located on the top terrace in the northwest corner of the garden.
CE 1907	Built	In 1907 the Pierson U-Bar Co., likely a successor form of the Pierson-Sefton Co., develops drawings and construction details for the greenhouse between the gardener's cottage and tool house. This greenhouse is generally referred to as the carnation house.
CE 1908	Built	The Pierson U-Bar Co. also designs a large two-wing greenhouse, called the rose house, to replace the four Langdon greenhouses on the southwest terrace.
CE 1910	Expanded	In 1910, the firm of Thomas B. Meehan and Sons designs the loggia garden, an eastward extension of the garden on a lower level that is later known as the Rose Garden. The garden features geometric planting beds, a circular fountain, and a pavilion, as well as walks, steps, and enclosing fence and piers. The planting plan developed by Meehan and Sons originally features a variety of shrubs and perennials, similar in character to the Italian garden immediately to the west.

Year	Event	Major Event Narrative
CE 1916 - 1934	Altered	In 1916, the Vanderbilts engage Robert B. Cridland as garden designer. Over nearly twenty years, Cridland develops a number of plans for the formal gardens. These plans, some of which are executed and some are not, deal primarily with the garden plantings. The overall structure of the gardens remains much as it had been established between 1875 and 1910.
CE 1916	Altered	In 1916, Cridland develops an overall plan for the gardens that includes a redesign and new plantings for nearly every garden area from the top terraces near the greenhouses to the new loggia garden. The only part of this that appears to have been executed was the lower half of the Italian garden near the pool and pavilion. The planting plan features 22 conical arborvitae shrubs and perennial plantings.
CE 1916	Altered	Sometime after he develops the overall planting plan for the formal gardens, Cridland develops a new plan for the loggia garden that specified that it be planted nearly entirely in roses. The roses, including standard roses, climbing roses, and hybrid tea roses, are arranged by color rather than by cultivars.
CE 1922	Altered	Cridland develops plans in 1922 to that alter the structural elements of the garden along the western edge of the Italian garden. These changes include wire arches, pergolas, retaining walls, and plantings. Greenleaf had designed this area as a continuous trellis wall with window openings into the Italian garden. Cridland's design features hedges that frame both sides of the walk and are joined overhead with a trellis over the steps, and a series of vine-covered wire arches.
CE 1922	Altered	Another Cridland design of 1922 involves remodeling the pergola at the north end of the Italian garden. The design reuses the brick piers developed by Greenleaf, but replaces the peaked rafters with a series of ogee curved members.
CE 1923	Altered	In 1923, Cridland develops a plan for foundation plantings at the front of the mansion. The plan features tall columnar junipers and mounded massings of yews.
CE 1934	Altered	In 1934, Cridland redesigns the Italian garden, replacing the lush evergreen shrubs with a more simplistic design. The new design comprises a double row of flowering cherries over lawns flanking the walk. Narrow beds of perennials front retaining walls along each of the lawns. The design produces a strikingly different character than the previous plantings, which had by that time become mature and overgrown.
CE 1938	Land Transfer	Frederick Vanderbilt dies in 1938, leaving his estate to his niece Mrs. James Van Alen.
CE 1940	Land Transfer	The National Park Service acquires the 211-acre estate property west of Albany Post Road as a National Historic Site in 1940. The farm property east of the road is not included in the acquisition and continues to be held in private ownership.

Year	Event	Major Event Narrative
CE 1941 - 1957	Neglected	With the beginning of World War II, inadequate resources are available to maintain the formal gardens. The garden beds become overgrown and the structures deteriorate and become safety hazards.
CE 1947	Removed	The Rose House in the formal gardens is removed.
CE 1950	Destroyed	One of the two Palm Houses in the formal gardens collapses during a storm. The glass panes in the second Palm House and in the Carnation House are removed for safety.
CE 1951	Removed	The deteriorated North Pergola in the formal gardens is dismantled and the timbers removed for safety.
CE 1954	Removed	The Carnation House and the remaining Palm House is removed.
CE 1980 - 1990	Rehabilitated	During the 1980s, the formal gardens are rehabilitated, including repairing and rebuilding of many of the walls and pergolas and reestablishing the planting beds.

Physical History:

This history of the Vanderbilt's formal gardens is partially extracted from two reports, the Vanderbilt Mansion Cultural Landscape Report prepared in 1988 by Rieley and Associates and the Cultural Landscape Report for Vanderbilt Mansion National Historic Site, written in 1992 by Patricia O'Donnell, Charles Birnbaum, and Cynthia Zaitzevsky, Ph.D. Where noted, the narrative is expanded with new information gathered from the estate purchase ledgers, photographs, and newspaper and magazine articles. The ledgers list items purchased by the Vanderbilts between 1901 and 1938. There are a number of gaps in the ledgers reviewed including the periods 1904-1905, 1918-1919, and 1928-1934. The contents of these ledgers are included in Appendix A (in the Cultural Landscape Report). The history relates the remarkable layering of garden elements, and how four subsequent property owners expanded on the work of their predecessors (CLRFG 2010:5). Graphics associated with this section are located at the end of this report.

SETTLEMENT AND THE DEVELOPMENT OF A COUNTRY ESTATE, 1705-1828

Before European settlement, the Hudson River Valley was inhabited by the Algonquian-speaking Mahican and Munsee Native American group, known collectively as River Indians. They lived in small villages along the high terrace and banks of the Hudson River, which flows southward through the northern extension of a geological region known as the Great Valley. Underlain mostly by shales and carbonate rocks, the lowland river bed contained a surficial cover of fertile alluvial deposits that were well suited for agriculture (CLRFG 2010:17).

Europeans began settling in the region in the early 1600s. In 1609, Hendrik Hudson undertook the first documented European trip up the river that was later named after him. Hudson was employed by the Dutch India Company and sailed up the river in search of an expedient route to Asia. The Dutch subsequently settled in the region in the 1610s and established a trading post south of present-day Albany. Thereafter the Hudson Valley formed the heart of the New Netherland colony operations, with present-day New York City becoming a port for supplies and defense of the upriver operations (CLRFG 2010:17).

Early property owners - Fauconnier and Bard:

The Vanderbilt estate is located on a portion of the Fauconnier Patent, a tract of land granted in 1705 to Pierre Fauconnier and three other partners by Sir Edward Hyde, Lord Cornbury, then Governor of New York. A Huguenot who left France for England, Fauconnier appears to have held the patent as an investment as there were no documented improvements to the property. It was probably Fauconnier, however, who named the estate "Hyde Park" in honor of Lord Cornbury. Upon Fauconnier's death in 1746, the property passed to his daughter, then to his granddaughter, Suzanne Valteau, who married Dr. John Bard (CLRFG 2010:17-18).

John Bard was a respected physician in New York City and, late in life, he served in partnership with his son as attending physician to President George Washington during his first term. Suzanne and John Bard acquired both Fauconnier's share of the patent as well as those owned by his partners, and by 1764, the Bards were sole owners of the 3,600-acre patent. Intending to retire from medicine and pursue an agrarian life, John Bard established a farm on the east side of what would later be Albany Post Road. The farm included a farm house, barn, and an orchard of between five hundred and six hundred apple trees, as well as meadows and uplands. He also had three boat landings on the Hudson River, including Bard Rock, a large flat rock outcrop that served as a natural wharf and was capable of landing large boats (CLRFG 2010:18).

Between 1768 and 1799, John Bard sold about 1,500 of the 3,600 acres, retaining the farm property and the portion along the river. In 1772, he built a house near his farm complex, which came to be known as the Red House. Although financial struggles prevented him from retiring to Hyde Park as planned, he kept the property as a country seat and maintained the farm. Bard finally retired permanently to Hyde Park in 1798, a year before his death. Prior to John Bard's death, their remaining land in Hyde Park was transferred to his son, Dr. Samuel Bard (CLRFG 2010:18).

Samuel Bard showed an interest in the discipline of landscape design early in his father's ownership of Hyde Park. In letters that he wrote home to John Bard while he was studying medicine in Edinburgh in 1764, Samuel excitedly implores his father to consider aesthetic attributes when laying out his estate grounds (CLRFG 2010:18).

"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." (CLRFG 2010:18; letter from Samuel Bard to John Bard, April 1 1764, quoted in CLR 1992; originally published in McVickar, 1822:57-58.)

He also describes the importance of the connections between garden areas:

“. . . 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.” (CLRFG 2010:18; originally from McVickar, 1822:58)

More practical advice included the placement of plants in the topographic and climatic conditions which suited them. Samuel writes:

“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 delight in 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.” (CLRFG 2010:19; CLRVM 1992:11; originally quoted by Snell, 1955:6)

While it does not appear that John Bard implemented any of his son's suggestions, Samuel got the chance to put his theories into practice when he inherited the land in 1799. Appreciating the scenic value of the western portion of the land overlooking the Hudson River, Samuel built a large house on the highest point of the property at the edge of the terrace. The house commanded panoramic views of the river and the mountains beyond, the rolling meadows below, and magnificent forest trees overhanging the ridge on either side. The scenic virtues of this location were acknowledged by each of Samuel Bard's successors at Hyde Park, who one by one built their mansions on the same site (CLRFG 2010:19).

In addition to the house, Samuel Bard's estate contained several outbuildings, including barns and stables and a store at Bard Rock. He also built a garden and greenhouse, though the exact location is undetermined. Bard's son-in-law and biographer, John McVickar, writes about Bard's "enjoyment of his garden and conservatory, which were stored with the choicest native and exotic plants" (CLRFG 2010:19; CLRVM 1992:20; originally from McVickar, 1822:209-210).

"In the flowers and fruits of the garden, he became a learned and skillful 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..." (CLRFG 2010:19; CLRVM 1992:20; originally from McVickar, 1822)

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 on him, to use his own sportive language, to the little tropical region of his own creation." (CLRFG 2010:19; CLRVM 1992:20; originally from McVickar, 1822)

ESTABLISHING A COUNTRY ESTATE: JOHN HOSACK AND ANDRE PARMENTIER, 1828-1935

Upon Samuel's death in 1820, his only surviving son, William, inherited the property and, eight years later, sold it to his father's former student and partner, Dr. David Hosack. (CLRFG 2010:20; originally from Feins, 1950:19) Dr. Hosack's ownership of the 700-acre property spanned only seven years, from 1828 until his death in 1835, yet it was one of the most influential with respect to the overall layout of the estate grounds. Like Samuel Bard, Hosack was an accomplished physician as well as an avid horticulturist. Hosack was a professor at the College of Physicians and Surgeons at Columbia University and established the Elgin Botanical Gardens in 1801, the first botanic garden in the United States, on the site of the present Rockefeller Center in New York City. With the ample funds from his third wife, Magdalena Coster, Hosack purchased the Hyde Park property. Hosack invested in numerous landscape improvements and welcomed visitors. Soon the site became "an obligatory stopping point on the Hudson" (CLRFG 1992:53).

Hosack consulted with the landscape gardener Andre Parmentier to lay out his estate grounds. Parmentier came from a family of French and Belgian horticulturists. Immigrating to the United States in 1824, he established a nursery in Brooklyn and was the first in this country to call himself a landscape gardener. Dr. Hosack's interest in botany no doubt led him to Parmentier (CLRFG 2010:20).

Parmentier brought with him to America the principles of picturesque landscape design that had become popular in Europe. These principles were first developed at the grand country estates in England in the eighteenth century, and by the late 1820s, the style had come to the United States, strongly influencing the design of private estates. Parmentier was one of the earliest practitioners of picturesque landscape design in America, and although the number of landscapes he designed in the country appears to be rather modest, he had a discernable impact on the practice of landscape design. Andrew Jackson Downing, in his book first published in 1841, *A Treatise on the Theory and Practice of Landscape Gardening*, states, "We consider Mr. Parmentier's labors as having effected directly far more for landscape gardening in America than any other individual whatever." (CLRFG 2010:21; cited by Rieley and Associates, 7; originally from Downing 1875:25).

Hosack's estate also contained a conservatory and gardens. The conservatory was described in 1830:

"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." (CLRFG 2010:21; CLRVM 1992:31; originally from Thacher, 1830)

and the gardens:

"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." (CLRFG 2010:21; CLRVM 1992:52; originally from Thacher, 1830)

Andrew Jackson Downing also described Hosack's gardens in his 1841 *Treatise on the Theory and Practice of Landscape Gardening*. Illustrating a planting style he calls beautiful and that he differentiates from picturesque, Downing describes the arrangement of shrubs "similar to herbaceous flowering plants, in arabesque beds, along the walks..." (Downing 1859:381). Of Hosack's gardens, he writes:

"Those who have seen the shrubbery at Hyde Park, the residence of the late Dr. Hosack, which borders the walk leading from the mansion to the hot-houses, will be able to recall a fine example of

this mode of mingling woody and herbaceous plants. The belts or borders occupied by the shrubbery and flower-garden there, are perhaps from 25 to 35 feet in width, completely filled with a collection of shrubs and herbaceous plants; the smallest of the latter being quite near the walk; these succeeded by taller species receding from the front of the border, then follow shrubs of moderate size, advancing in height until the background of the whole is a rich mass of tall shrubs and trees of moderate size. The effect of this belt on so large a scale, in high keeping, is remarkably striking and elegant.”

Not all accounts of Hyde Park were praiseworthy, however. A visitor in 1835, Patrick Sherriff writes:

“The conservatory had been dismantled a few days before our arrival, by placing the plants in the open air; the collection seemed extensive and well kept. The flower garden is small, the walks limited, and both destitute of beauty. I am aware that most of the evergreens that impart loveliness to the residences in Britain cannot withstand the rigors of an American winter, but this circumstance is no excuse for the nakedness of Hyde Park walks, the aid of many native plants having been disregarded. The matchless beauty of the situation having not only been frequently neglected, but destroyed by stiff formal naked walks and the erection of temples resembling meat safes, without a climbing plant, which the country produces in endless variety, to hide their deformity, and harmonise them in the surrounding scene.” (Shirreff et al, 1835:384)

Parmentier's role in laying out and stocking the gardens around the conservatory is unknown. Downing says that Parmentier was responsible for laying out the grounds at Hyde Park, but doesn't mention him in conjunction with his description of the gardens. Parmentier was a nurseryman and maintained a large retail nursery in Brooklyn, which was described in numerous articles in horticultural journals, and the plan was also published repeatedly. Because of its role as a nursery, the twenty-four acre triangular site offers few points of comparison with a residential design, although it did feature a curvilinear pathway system through the extensive vineyards and orchards. In light of this, Parmentier may have indeed been involved in laying out and/or supplying plants for Hosack's gardens, but the historical record does not indicate so (CLRFG 2010:21-22).

The exact location of Hosack's gardens and conservatory are also not known, but the description of them being “an equal distance south” from the main house as the coach house, which was located just north of the main house, would have placed the gardens somewhat further north than the current gardens, perhaps just south of the ginkgo tree (CLRFG 2010:22).

DEVELOPMENT OF THE FORMAL GARDENS: LANGDON OWNERSHIP, 1840-1895

Upon Dr. John Hosack's sudden death from a stroke in 1835, the Hyde Park estate passed to his wife and children, who retained the property for five additional years. In 1840, the estate was acquired by Walter Langdon through his wife Dorothea Astor Langdon and her father John Jacob Aster. Prior to the transfer, Hosack's heirs divided the property and retained the northern sixty-four acres. This portion of the property, often called the Sexton Tract for its last owner, was developed as a separate estate and remained separate from Hyde Park until it was purchased by Frederick Vanderbilt in 1905 and reunited with the rest of the estate.

The primary changes to the landscape affected by Langdon in the early years of his ownership appear to be the reorganization of the northern edge of the estate to accommodate the separation of the northern portion of the property. This included the realignment of the exit road and a new north gate. Langdon also built a new house to replace Hosack's house, which burned in 1845. The new house was built in the same location as the old one, at the edge of the terrace overlooking the Hudson River. Walter Langdon died in 1847, the same year his new house was completed, and passed the estate to his children. Over the course of several years, Walter Langdon, Jr. bought the interests of his siblings, so that by 1852 he was the sole owner (CLRFG 2010:22; CLRVM 1992:63-64; Rieley 10).

The Langdon's were occasional residents at Hyde Park and spent extended periods away from the estate, sometimes staying years at a time in Europe. Improvements to the estate were apparently made sporadically when the Langdon's were in residence. They also apparently valued their privacy, and accounts of their estate by visitors and by local press are sparse during these years. This resulted in a dearth of historical materials documenting the landscape at Hyde Park while Langdon owned the property. Documentation of the Langdon period consists of a couple of photographs of the house, fragmentary descriptions, and drawings of the structures in the formal gardens (CLRFG 2010:22-23).

The earliest record of Walter Langdon Jr.'s improvements is a supplement to Downing's treatise, written in 1859 by H. W. Sargent. He records that Dr. Hosack's greenhouses had been replaced by Mr. Langdon. No mention was made, however, of the location of either the old or new greenhouses (Downing 1959:384). On the 1867 Beers Atlas, a "hot house" appears some distance south of the Mansion. The hot house's location relative to the estate drives indicates that it was in the general location of Hosack's conservatory, north of the current gardens.

In 1874, Langdon began the development of a new complex of greenhouses and gardens. The location of the new gardens was further south than Hosack's gardens, just southwest of the main sweep of the entrance drive. Langdon commissioned architects John H. Sturgis and Charles Brigham of Boston to design new greenhouses and garden structures. Surviving drawings include one perspective drawing of a new greenhouse and several drawings of a complex of structures that included a Gardener's Cottage, a Tool House, and a greenhouse connecting them, referred to as the grapery (Figure 1). Fragmentary references to their work at Hyde Park found in two letters from Brigham to Sturgis indicate that these structures were constructed in 1875. On October 2, 1875, the Poughkeepsie Record wrote:

"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 Messrs. Alexander and John Broas, of this city are his assistants. The brick for this grapery are all to be laid in black mortar. . ." (CLRFG 2010:23; CLRVM 1992:60; from Poughkeepsie Record, quoted in Snell 1955:54)

The Sturgis and Brigham structures anchored a new complex of gardens, which also included a four-winged greenhouse, perimeter walls, and ornamental planting beds. As drawings of the gardens from Langdon's ownership period, apart from those mentioned above, have not been found, what is known of the composition of the gardens is inferred from a survey of the gardens done in 1897, two

years after Vanderbilt bought the estate, and from extant features. The Gardener's Cottage and Tool House with their connecting grapery formed the northern boundary of the gardens. The large greenhouse in the Sturgis and Brigham drawing was located just south of the Tool House, facing east. These structures together effectively formed the northwestern corner of the gardens. South of the large greenhouse was a complex of four greenhouse wings oriented east to west and connected by a long brick structure that served as a potting shed and tool storage and housed the boilers that heated the greenhouses. East of the greenhouses were four rectangular gardens that featured geometric planting beds that likely showcased the plants grown in the greenhouses (CLRFG 2010:23-24).

The gardens were constructed on a series of rectangular terraces that stepped down the hillside. The level terraces were between about one hundred and one hundred and twenty feet long and about eighty feet wide and were bounded by short steep embankments. There were six terraces, with the top terrace, which held the large greenhouse, further divided into an upper terrace and a long rectangular terrace to the east. The 1897 survey shows the arrangement of garden beds, walks, slopes, greenhouses and buildings all framed by a surrounding brick wall (Figure 2). The garden beds on three of the terraces were laid out in geometric forms—circles, squares, rectangles, octagons—in elaborate patterns typical of the bedding gardens of the period. The perimeter wall appears to have been the only dividing structure, and all of the terraces were open to each other. No trees or shrubs were recorded on the survey. An axonometric drawing of the gardens based on the 1897 survey shows the three-dimensional relationship of the terraces and garden structures (CLRFG 2010:24).

The development 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 significant changes to the landscape made by the Langdons in their 55-year ownership of Hyde Park. At the time of the Vanderbilt purchase, the Poughkeepsie Sunday Courier reported that the estate was somewhat neglected, with the hot houses “ample but empty” (Poughkeepsie Sunday Courier, 1896:2; from Snell, 1955:60). It is this foundation upon which the Vanderbilts began to build (CLRFG 2010:24).

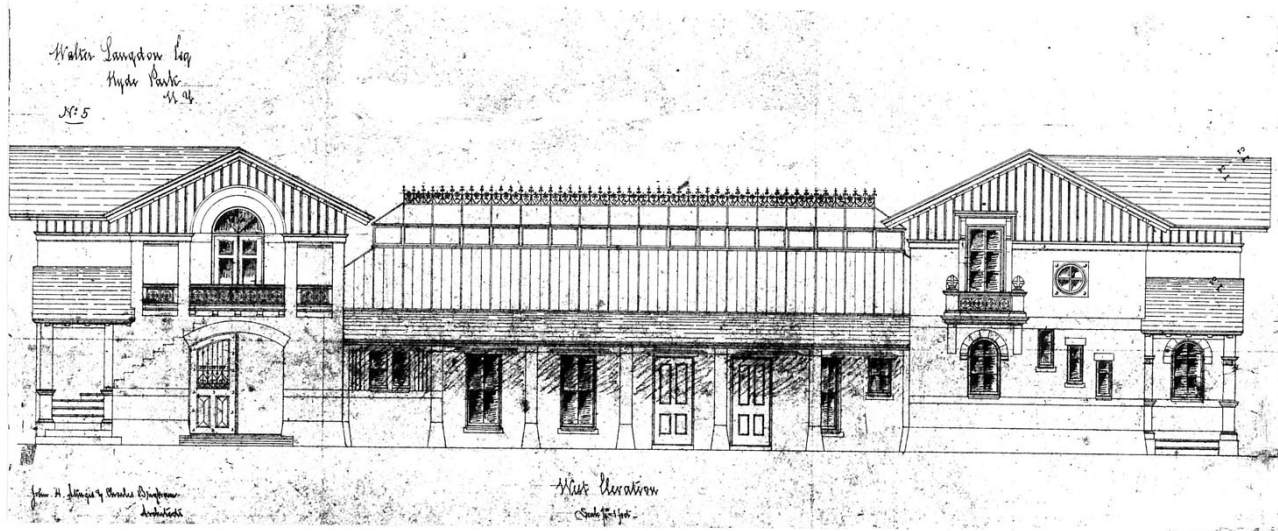


Figure 1. West Elevation of Gardener's Cottage, greenhouse known as the Grapery, and Tool House. Plan no. 5, Sturgis and Brigham, Architects, 1875 (VAMA, no. V-84).

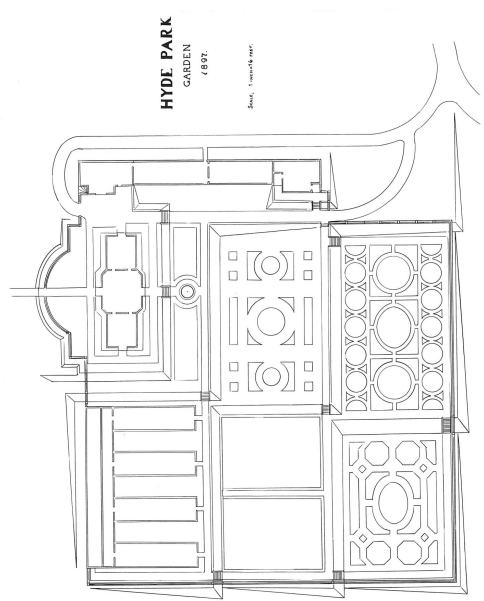


Figure 2. Hyde Park Gardens, 1897, traced by Landscapes, Inc. from faded blueprint of survey, with labels added by OCLP (VAMA).

EARLY YEARS OF THE VANDERBILT PERIOD: 1895-1902

During the four decades that Louise and Frederick Vanderbilt owned the Hyde Park property from 1895 to 1938, nearly every structure on the property was replaced, with the exception of the Gardener's Cottage and Tool House. Despite the extensive modifications to the structures, the organization and circulation of the estate remained quite similar. The enduring quality of the property was reinforced by the mature specimen trees planted by earlier owners, which by this time framed the core of the estate, preserving the picturesque style of the landscape. The principles of this style, as previously described, were implemented at Hyde Park by Dr. Hosack and Andre Parmentier and preserved during the Langdon ownership (CLRFG 2010:24).

The formal gardens initiated by the Langdons were an exception to the picturesque style. The Vanderbilts would continue to embellish the formal gardens, adding several garden structures and executing four successive redesigns of the garden beds (CLRFG 2010:24-25).

Garden Design Precedent:

As noted by Riley and Associates, the modifications made in the formal gardens by the Vanderbilts were typical of late Gilded Age gardens. These gardens reflected the values of wealthy Americans who had benefited from the country's rapid Western expansion and the application of new industrial technologies to the abundant natural resources of the vast country. Painters, sculptors, architects, and landscape architects encouraged their wealthy clients to envision America as the legitimate heir to the great cultural and political achievements of Classical Greece, Rome, and the Italian Renaissance. They turned to the design precedents of Classical and Renaissance antiquity as proper symbolic expressions of the achievements in science, commerce, industry, and democracy. During the late nineteenth and early twentieth centuries, technological improvements in transportation and greenhouse heating systems made it possible to import and maintain exotic plants, thereby increasing the palette for garden designers (CLRFG 2010:25).

Traveling abroad had become popular, which meant that clients were more receptive and enthusiastic about developing gardens with a European influence. Particularly influential was the Italian style of garden layout and design. The Vanderbilts traveled extensively both in Britain and Continental Europe and like many of their contemporaries were deeply impressed by the pleasure grounds and gardens they experienced. Back at Hyde Park, the Vanderbilts incorporated many of the design elements they had seen in Europe into their gardens (CLRFG 2010:25).

Landscape architect, architect, and artist Charles Platt, whom the Vanderbilts hired for a brief period, published his book, *Italian Gardens* in 1894, two years before the Vanderbilts purchased their estate. In the book he set forth the design principles of Italian Renaissance and Baroque villas as the proper means of creating a setting of leisured elegance for the wealthy benefactors of the Industrial Revolution. Platt did not copy Italian villas; rather he sought to adapt them to American conditions of climate, topography, vegetation, and social use. The principal features of the Italian style advocated by Platt and many of his contemporaries included geometric patterning, axial spatial organization, and reliance on proportion and interconnection of parts by sight lines. While some designers firmly held to Downing's principles, preferring "natural" lines as a counterpoint to what they saw as the harsh geometry of the city, other designers adhered to formal design principles, especially those evident in Italian gardens (CLRFG 2010:25).

The Vanderbilts, like many of their contemporaries, combined elements of both the picturesque or natural style and the European formal garden style on their estate grounds. Since Frederick and Louise Vanderbilt both had a particular interest in agriculture and horticulture, the Vanderbilts continued the Hosack/Langdon botanical tradition and maintained greenhouses on the estate. They also retained Dr. Hosack's romantic landscape, but modified Langdon's formal gardens to reflect an Italian influence, and referred to the space as the "Italian Garden" (CLRFG 2010:25-26; Rieley and Associates, 14).

Horticultural Interests of Frederick and Louise Vanderbilt:

The Vanderbilt estate was one of many properties along the Hudson River Valley that developed extensive gardens during the Gilded Age. The proximity of the valley to New York City, its inherent beauty and its rich horticultural tradition, made it very desirable to those who could afford to become gentlemen farmers. New York State was nationally known as a leader in horticulture and New York

City was the trendsetter in matters of taste. When the Vanderbilts bought the Hyde Park estate, Dutchess County was particularly well known for its horticultural enterprises and as the home of many wealthy, influential families. Announcing the Vanderbilt purchase, the local newspaper proclaimed "Another Millionaire in Dutchess" (CLRFG 2010:26; from Rieley and Associates 1988; quote from Snell, 1960:3).

Frederick was the grandson of Cornelius Vanderbilt, founder of the family fortune, and the third son and seventh child of William Henry and Maria Louisa Kissam Vanderbilt. Frederick married Louise "Lulu" Holmes Anthony who was the daughter of Charles L. Anthony, a prominent financier of New York City and Newport, Rhode Island. Louise was twelve years older than Frederick and the couple had no children. When Frederick and Louise Vanderbilt purchased Hyde Park in 1895, they had been married for seventeen years. Characterized as humble and shy, Frederick graduated from Yale's Sheffield Scientific School in 1878, was a very successful businessman, and had a lifelong interest in botany and animal husbandry. Frederick often won prizes for his horticultural displays and livestock in the annual fairs in Dutchess County and elsewhere in New York. Louise, on the contrary, was outgoing, a philanthropist and an event organizer, who used the formal gardens as a setting for gatherings such as an annual "Ice Cream Social" (Park website). Newspaper accounts cite Louise's interest in flowers and chronicle her contributions of arrangements to social and church events, as well as her role as a judge for flower exhibitions (CLRFG 2010:26).

As did many of their contemporaries, the Vanderbilts had summer homes, a townhouse in New York City, and a yacht, in addition to Hyde Park which they used primarily in spring and autumn. In general, their schedule was to take up residence in New York City in November for the social season until March or April when they would take the yacht to Palm Beach, Florida. From Easter until the Fourth of July they would remain in Hyde Park; and from the Fourth to Labor Day they would visit one of their summer estates in the Adirondacks or along the coast, or spend some time in Europe, then return to Hyde Park in the fall. Since they were in residence at Hyde Park from Easter to the Fourth of July, the formal garden beds were planted with perennials which bloomed in New York in late spring and early summer; and, since they returned to Hyde Park around Labor Day, many late-flowering perennials were included as well. This was fundamentally the schedule they maintained until Mrs. Vanderbilt died in 1926. For the next twelve years until his death in 1938, Mr. Vanderbilt remained for the most part in Hyde Park (CLRFG 2010:26-27).

The recollections of one of the estate's gardeners, Alex Knauss, provide some insights as to how the Vanderbilts made use of their garden's bounty. When the Vanderbilts were at Hyde Park, he notes that palms and decorative plants were put in the main hall, the dining room, the stair well, and around the second floor balustrade of the mansion. The greenhouse workers also delivered cut flowers to the house each morning. The butler then arranged them in vases to be placed in the main hall, drawing room, gold room, library, and all bedrooms. Outside, large bay trees were placed between the columns of the Mansion's south portico on each side of the front steps, in the formal gardens, and at the loggia on the lowest garden level. When the Vanderbilts were in residence elsewhere, flowers were shipped to them by rail along with produce from the farm. If they were on their yacht, flowers were shipped to Mr. Vanderbilt's relatives. Special displays were cultivated in the greenhouses at Christmas and Easter so that Hyde Park's churches could be decorated with palms and such flowering plants as poinsettias, begonias, daisies, and Easter lilies (CLRFG 2010:27).

Landscape Consultants for the Formal Gardens:

Over a period from 1901 to 1934 four noted landscape architects and horticulturists, including Charles A. Platt, James L. Greenleaf, Thomas Meehan and Sons, and Robert B. Cridland, all developed plans and oversaw construction on the formal gardens of the estate. Three of these design professionals, Greenleaf, Meehan, and Cridland, altered various areas of the formal gardens. In addition, there is 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 designers (CLRFG 2010:27).

Early Development of the Formal Gardens:

For the first few years after acquiring the Hyde Park estate, the Vanderbilts focused their efforts on

the house and other buildings. The Vanderbilts initially intended to renovate the Langdon house, but when it was discovered that the house had severe structural problems, they decided to rebuild it in its entirety. The new house was located in the same place as all of the previous houses, and while it resembled the Langdon house in general appearance, it featured the latest in modern conveniences, including electricity, plumbing, and central heat. In addition to the house, the Vanderbilts constructed a guest house, called the Pavilion, as well as two Gatehouses, a Coach House, two Pump Houses, and two bridges, dams, and other structures. Vanderbilt did give some consideration to the gardens during this time, commissioning a number of plans for redesigning the garden terraces and the area around the gardens and replacing the greenhouses. For whatever reason, the earliest plans for the garden were not executed, and it was not until 1902, when Vanderbilt hired James L. Greenleaf, that alterations to the formal gardens were undertaken. (CLRFG 2010:28).

Charles Adams Platt:

The first designer from whom the Vanderbilts sought professional advice was Charles Adams Platt, landscape architect, architect, artist and author of *Italian Gardens*. By 1901, when the Vanderbilts engaged him, Platt had designed several houses and gardens, including his own in Cornish, New Hampshire. The Vanderbilts apparently anticipated having Platt do rather extensive landscape alterations as they commissioned a survey of their property in 1901 by Jay L. Burley for Platt. The survey records important tree locations and clearly shows the path to the formal gardens from the south portico of the house. In addition, a pen and ink drawing done for the Vanderbilts illustrates Platt's approach to re-designing Langdon's gardens, in particular a garden to the north of the Gardener's Cottage and Tool House. The Platt collection in the Avery Library at Columbia University has no materials relating to this project, and there is no record explaining why the Vanderbilts did not continue their association with Platt. It does not appear that any of Platt's designs for the Vanderbilts were implemented, and within a year of beginning work with Platt, the Vanderbilts terminated their working relationship with him and had hired Greenleaf (CLRFG 2010:28-29).

Greenhouses:

When the Vanderbilts purchased Hyde Park, they inherited the greenhouses built by Walter Langdon, Jr. These consisted of the elaborate conservatory on the uppermost terrace, the four-wing greenhouse on the terrace to the south, and the grapery between the Tool House and the Gardener's Cottage. When the Vanderbilts turned their attention to the grounds and gardens of their new estate, their first objective appears to have been to replace the Langdon greenhouses (CLRFG 2010:29).

From 1897 to 1913 the Vanderbilts consulted with three companies on the replacement of the Langdon greenhouses with new designs. The park archives hold a series of plans for Vanderbilt's proposed greenhouses (CLRFG 2010:29).

The first greenhouse designs were prepared by Hitchings & Company, who designed the iron and glass frames, and John Scollay, who specified the layout, masonry and heating systems. The detailed plans by these two manufacturers prior to 1905 appear to be the earliest designs developed, but none were constructed. Further detail on the construction of the greenhouses is described in the next period of garden development from 1904 to 1910 (CLRFG 2010:29).

Garden Terraces:

Below the greenhouse terraces were four rectangular garden terraces that stepped down the hillside. The earliest documentation of the layout of the garden terraces is the 1897 survey produced during the second year of the Vanderbilt's ownership. As there is no record of any structural changes to the gardens during this period, it is presumed that the survey records the conditions of the gardens at the end of Langdon's ownership. It is possible, however that the bed layout represented in the 1897 survey reflects early work by Vanderbilt. The survey shows an elaborate design of circular and rectangular parterre beds on three of the terraces; the southwest terrace shows an open terrace bisected by a path (CLRFG 2010:29).

The arrangement and character of these beds during this period is not known, but it is likely that they were planted mostly or entirely with annual bedding plants. The best records for annuals used during the first ten years of Vanderbilt ownership are the estate purchase ledgers. The purchase records for 1904 indicate the following annuals may have been used in the annual terrace beds: caladium,

coleus, geraniums, nicotiana, petunias, salvia, snapdragons, stock, and verbenas (CLRFG 2010:29).

The garden terraces did not retain the 1897 configuration for long. The two lowest terraces were redesigned in 1902 by James L. Greenleaf into a long Italian Garden, with new walls, pergolas, paths, beds, and a reflecting pool. The upper terraces reflected new bed configurations by 1908, although the date these were changed is not known (CLRFG 2010:30).

JAMES GREENLEAF AND THE ITALIAN GARDEN: 1902 -1904

James L. Greenleaf, a founder of the American Society of Landscape Architects, was hired by the Vanderbilts in 1902 to design an Italian garden. At that time, he had been practicing landscape architecture for eight years in New York City, though his formal training was as a civil engineer (CLRFG 2010:30).

Greenleaf's design principles reflected a very different attitude toward nature and the landscape than that of Parmentier. Like Platt and many other designers, Greenleaf was a proponent of the Italian style. Whereas disciples of Parmentier would advocate that any sign of man's manipulation be concealed in the garden, those who favored the Italian style expected the garden to adapt to the architectural lines of the house, with a gradual transition made from architectural to natural lines the further one was removed from the house. Characteristically Italian garden effects included the use of symmetry, central walks, terraces, walls, formally clipped hedges, water, statues, and evergreen plants. Flowers were used, but the structure of the garden could stand without them. Of critical importance, however, was the sense of scale and proportion. Greenleaf relied on the simplicity, light and shadow, and geometrical spaces using classical proportions. In a letter from Italy, Greenleaf writes, "... nature is not art; nature is blind when it comes to handling things so as to mould them into lines of utility and beauty....There is no conflict between nature and art. There is no conflict between nature and design" (CLRFG 2010:30; from Rieley and Associates 1988:22, quote from Greenleaf 1930:283-286).

Greenleaf's garden philosophy had a strong influence on the development of the formal gardens, though he worked within the frame of walls established by the Langdons. While a garden in true Italian style would have been closely related to the house, the Vanderbilts, perhaps at the recommendation of Greenleaf, chose to redesign the lower level of the existing garden in the Italian style, though the garden was some 750 feet from the house (CLRFG 2010:30).

Italian Garden:

Greenleaf produced more than sixty plans for the eastern half of the formal gardens between 1902 and 1904. The new garden, referred to as the Italian garden, occupied the two easternmost terraces and included new grading and extensive new structures. The linear space was oriented along a north-south axis, about 320 feet long and 90 feet wide. Greenleaf eliminated the parterre gardens that previously filled this space (CLRFG 2010:30-31).

Greenleaf united the two terraces with an axial path that was cut into the grade so that it descended gradually from the upper end at the north to the lower level at the south. But while unifying the two terraces visually with this strong axial element, he also maintained the two distinct spaces by retaining the original bank that marked the grade change from one terrace to the next. Greenleaf further emphasized the separation with a tall cedar hedge at the top edge of the bank that served as an enclosing wall for the two spaces. The hedge was perforated with the central opening through which the path passed and with an opening at the east end of the hedge, which led through an arched trellis and down a flight of steps to the lower terrace. The axis was punctuated with an elaborate brick and wooden timber pergola at the north end and a pavilion, pergola, and reflecting pool at the south end. The space was enclosed on all sides with brick walls and iron trellis fences (CLRFG 2010:31).

A study of the dimensions of the two levels of the Greenleaf's garden indicate that he employed a classical proportioning system—manifested in the two rectangular spaces representing the upper and lower terraces of his Italian garden. With the construction of the pool house and pergola, Greenleaf extended the lower terrace to the south so that both the upper and lower terraces featured approximately the golden ratio of 1 to 1.6, a rectangle classically believed to have ideal proportions (CLRFG 2010:31).

An axonometric view of the garden's structures in the 1905 to 1907 period shows the development of Greenleaf's plans for multiple pergolas, steps, walls, and trellises (Figure 3) (CLRFG 2010:31).

Trellis Fences:

Along the top edge of the sloped banks that marked the western edge of the Italian garden, Greenleaf enclosed the garden with trellis fences and pergolas. The fences ran along the east side of the walkway on the east edge of the annual terraces, separating the annual terraces from the Italian garden below. Features included an arched stair arbor of wire mesh at the north end of the walk, a series of wooden pergolas along the lower annual terrace, and two wooden pergolas over the central stairs and south stairs. The walk above the Italian garden through these arbors and pergolas served as an alternate route to the reflecting pool and pool house, which was the focal point of Greenleaf's Italian garden. Moving along this walk south toward the pool house, a garden visitor would have had an unobstructed view of the parterres of the upper and lower annual gardens on the right. Along the left side of the walk through the upper annual garden, however, Greenleaf installed brick piers which were spanned by an iron fence. The fence was planted with vines to obscure the view from the walk into the Italian garden. Along the left side of the same walk as it passed through the lower annual garden, the fence treatment was changed. Here, Greenleaf proposed a lattice with window openings so that one could periodically peek out to overlook the Italian garden below. These elements introduced by Greenleaf provided vertical separation between the different garden areas, and also provided a sequence of views so that the whole garden was not visible from the upper terraces (CLRFG 2010:31-32).

Along the eastern edge of the lower terrace of the Italian garden, Greenleaf altered the low brick wall from Langdon's garden by raising the brick piers and spanning them with graceful iron arches to frame views of Crum Elbow Creek to the east. Greenleaf also developed details for the water supply and drainage systems within the garden. Several drain grates that match his design still function along the garden walks (CLRFG 2010:32).

North Pergola and Retaining Walls:

Greenleaf altered the area at the north end of the upper perennial garden adjacent to the Gardener's Cottage from a sloping embankment to a retaining wall providing a level walk adjacent to the building and enclosing the north end of the garden. The redesigned walk led to a new set of steps flanked by two beds, an 18 inch wide trench planted with ferns and a four-foot-wide trench for shrubs. The walk and steps led through Greenleaf's elaborate north pergola, which he designed with large, brick and stone piers topped with chestnut timbers in a peaked roof pattern (CLRFG 2010:32).

Pool House and Retaining Walls:

Greenleaf expanded the Italian garden to the south beyond the existing garden wall, creating a curved wall to encompass his Italian-style pool house and large lower pergola. The pool served as the focal point for the Italian garden, and would later capture the reflection of an Italian white marble statue of an odalisque, or concubine, standing at the edge of the water in the shade of the pool house. The elaborate forms of the pool and surrounding pergola are articulated in one of Greenleaf's plans (CLRFG 2010:32).

Cedar Hedges and Ornamental Plantings in the Italian Garden:

Greenleaf extended the effect of the garden wall with what he referred to as the "midway hedge," a formally clipped cedar hedge (probably *Juniperus virginiana*) reminiscent of the Italian cypress (CLRFG 2010:32; Miller, 2009). The hedge was placed across the Italian garden at the top of the sloped bank that separated the upper and the lower terraces, dividing the garden into two distinct spaces. The central walkway that connected the two terraces passed through a twenty-five-foot gap in the center of the hedge. The cedars were specified for installation at a large size: the two sixteen-foot-long sections of the hedge were to be more than ten feet tall, while the two end cedars that flanked the walkway were specified as eighteen feet high. The estate purchase ledgers indicate that the Vanderbilts bought over 70 cedar trees in July of 1903, which ranged from 8 to 24 feet in height (CLRFG 2010:32-33).

A diagram of plantings for east half of the gardens, dated June 29, 1903 (located at in the park archives), 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. Plants noted by Greenleaf include, "crimson rambler, multiflora, evergreen gem, Jersey beauty, gardenia, and prairie queen. Other plants are: *Clematis paniculata*, *Clematis*

jackmanni, *Euonymus radicans*, *Ivy canariensis*, English ivy, Virginia creeper, *Akebia quinata*, *Bignonia grandis*, *Ampelopsis veitchii*, Wild grape, and *Wisteria*" (CLRFG 2010:34; CLRVM 1992:146,181). The estate purchase ledgers indicate that all of the plants specified were installed with the exception of the prairie queen roses (CLRFG 2010:33-34).

Two watercolor illustrations done around the time of the completion of Greenleaf's design show the upper and lower perennial garden. In the upper perennial garden, the long central walk is flanked by two banked beds thickly planted with flowering perennials (Figure 4). On the west edge of the garden, the embankment appears to be planted with shrubs and groundcover or vines. The east edge of the garden also shows a number of small shrubs between the walkway and the garden wall. The upper and lower terraces are divided by the midway hedge, a tall formal hedge punctuated by columnar elements at the ends. The opening in the center of the hedge frames views of the reflecting pool and pergola, which is itself framed by two tall columnar cypresses (CLRFG 2010:34).

The second watercolor shows a close-up of the pool and pool pergola. The pergola is adorned with climbing vines and flanked by Italian cypresses. Flowering plants appear to occupy the space between the pool and the pergola, and two potted flowering plants adorn the corners of the pool. The beds on either side of the pool, as well as the other beds north of the pool, are not planted with perennials, and instead appear to be open panels of turf (CLRFG 2010:34).

The two illustrations together give a striking impression of the character of Greenleaf's garden. It is open and restrained, with vegetation employed sparingly for maximum effect. The Italian influences are evident, both in the layout of the gardens and in the use of classical structures and evergreen shrubs and hedges (CLRFG 2010:34).

Curiously no photographs have been located that show the gardens as they are in the watercolor illustrations. Rather, photos show the upper perennial garden densely planted with evergreen shrubs and trees flanking the garden path. These shrubs are quite large, and by the end of the 1910s appear considerably overgrown. The lower perennial garden shows the current configuration of perennial beds in all known historic photos. There is no record of these changes to Greenleaf's design, and they were likely carried out by Vanderbilt and his gardeners, which over the years included head gardener Henry Allen, and gardeners George Nichols, William Henman, Alton Newman, John Moore, and Alex Knauss among others (CLRFG 2010:34).

Ornaments in the Garden:

Two photographs taken between 1904 and 1910 show two Corinthian capitals in the central walk. Shortly thereafter the odalisque was placed in the pool house (Figure 5). The estate purchase ledgers indicate that a white marble base was purchased in 1911 (CLRFG 2010:35).

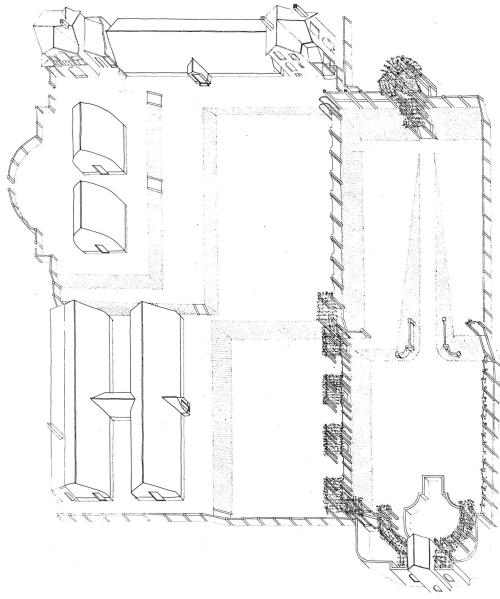


Figure 3. Axonometric of the formal gardens 1905-1907, showing Greenleaf constructions in the Italian Gardens, Vanderbilt greenhouses on upper terraces and sloping terrace edges. John Robbins, NPS North Atlantic Region, 1981 (VAMA).



Figure 4. Watercolor of the upper perennial garden in 1903 shortly after completion of Greenleaf's design. The image shows a very open character with a perennial border and cedar hedge separating the two terraces.

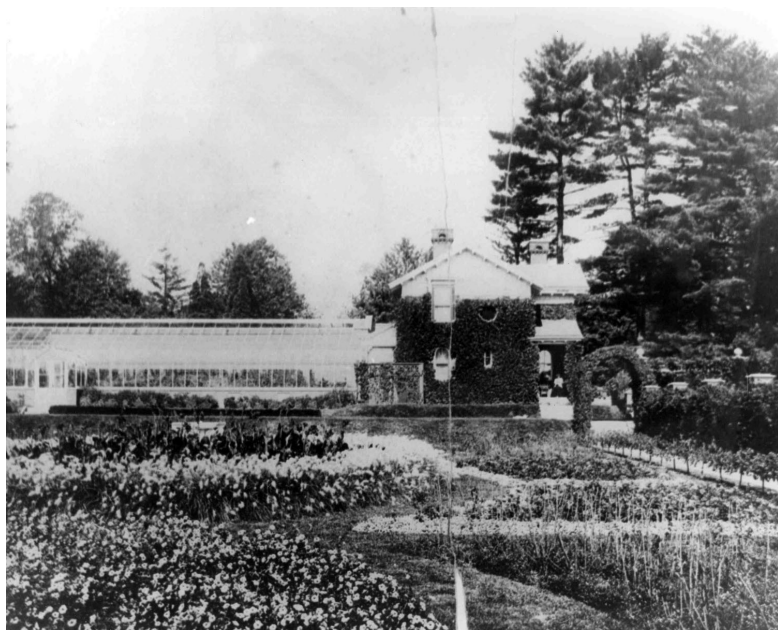


Figure 5. View looking north showing the upper annual garden, post 1908 (VAMA, V-103 Van Osdel Collection).

REPLACEMENT OF GREENHOUSES: 1904 TO 1910

During the period from 1904 to 1910, the Vanderbilts continued to carry out major design changes in the formal garden area, most notably on the upper terraces with the replacement of the Langdon greenhouses. However, changes to the gardens during this period are not well documented (CLRFG 2010:35).

Greenhouse Construction:

In 1905 plans were put forward by the Pierson-Sefton Company of Jersey City, New Jersey, who advertised themselves as horticultural builders and architects. The company proposed simple, twin palm houses intended to replace the more elaborate Langdon conservatory on the first terrace of the formal gardens (Figure 6). Two alternative schemes were developed as water color drawings. The palm houses were constructed in 1905, though slightly differently than the proposals. For the next three years, the palm houses were used in conjunction with the remaining four Langdon greenhouses at the southwest corner of the garden (CLRFG 2010:35).

In 1907 the Pierson U-Bar Company, which was based on Madison Avenue in New York City and likely a successor firm of the Pierson-Sefton Company, developed drawings and construction details for the greenhouse between the Gardener's Cottage and Tool House. This greenhouse was configured somewhat differently than the preexisting structure in the same location, with a greater width and a central doorway opening to the gardens on the south side. The structure, known as the carnation house, was completed by 1908. Carnations were a favorite of the Vanderbilts, as reflected in the estate purchase ledgers. Early 1900s records indicate that the Vanderbilts sold over 500 carnations a year, while records from the 1910s through 30s record purchase of 100 to 600 carnation plants a year of four or five different varieties (see Appendix A in the Cultural Landscape Report) (CLRFG 2010:35).

Pierson U-Bar also developed schemes for the replacement of the remaining range of four Langdon greenhouses to the south with a large two-winged rose house. The remaining Langdon greenhouses were removed and the new rose house were completed by 1908. Five years later, further plans were developed by Pierson U-Bar that were never executed. These plans included a structure to link the twin palm houses and a greenhouse to the south of the rose house complex (CLRFG 2010:35).

The area to the south of the Rose Greenhouses, outside of the walled garden, contained cold frames, the remnants of which remain, and further to the south were rectangular propagation beds and cutting gardens (CLRFG 2010:36).

Ornaments in the Garden:

By 1910 there were many ornaments in the garden. Features captured in early 1900s photographs included a Corinthian capital in the center of the upper annual garden, the boy and dolphin fountain in the fountain terrace, and several Baroque style sandstone vases on the greenhouse terrace. None of these acquisitions are documented in the estate purchase ledgers (CLRFG 2010:36).

Garden Development:

There are no drawings available which show planting designs for the garden from 1904 to 1910. As previously described, the Greenleaf drawings indicate only a few of the plant species used during this period. Photographs from this period indicate that the upper half of the Italian garden was very heavily planted with evergreen trees and shrubs. The lower half of the garden was filled with perennials and to the south of the pool house, beyond the garden wall, evergreens also framed the space. The purchasing ledgers indicate that an extensive variety of annuals, perennial, bulbs, shrubs, and trees were purchased in 1904. However, there are no records of purchases in 1905 to 1908 and only a couple of entries for carnations in 1909. In 1910, however, documentation of extensive purchases resumes including a \$75 dollar payment for a plan for the "Italian garden" (Plan 2011) by Thomas Meehan and Sons. At this time the Vanderbilts referred to the entire garden as the Italian garden. The next recorded plan for the garden was completed by Robert Cridland in 1913 (Plan 2469) (CLRFG 2010:36).



Figure 6. View looking northeast showing the upper annual garden in the foreground and the twin palm houses, tool house, and carnation house in the background, post 1908 (VAMA, no. V-104, Van Osdel Collection).

THOMAS MEEHAN AND SONS: 1910 TO 1913

In 1910 the Vanderbilts expanded the formal gardens in consultation with Thomas Meehan and Sons, a Philadelphia nursery that also provided landscape architectural services. The nursery was founded in the 1850s by Thomas Meehan, an immigrant from England who had been trained in English gardens. His nursery business thrived and, upon his death in 1901, the company was run by three of his four sons and two of his four brothers. The design services offered by the Meehan and Sons are described in their 1905 nursery catalog:

"This department carries a large staff of thoroughly trained experts in various lines, giving it an equipment unique in its completeness. It offers valuable, thorough and economical service, both in the construction and the execution of plans for every class of landscape work. An especial study has been made of the planning and construction of formal gardens, so that they conform to the architectural features as found.

"Entire charge can be taken of operations of grading, draining, roadmaking, planting, pruning, spraying, and the proper development or maintenance of private or public properties. When desired, professional service alone is given and suggestions made verbally and by special reports." (CLRFG 2010:36-37; Meehan Nursery Catalog, 1905)

It is likely that Greenleaf introduced the Vanderbilts to Meehan and Sons. It was a nursery well known at the time for its extensive inventory and quality of plant material. The estate purchase ledgers indicate that beginning in 1902 the Vanderbilts purchased over one thousand trees and ornamental shrubs from Meehan and Sons. The Vanderbilts subsequently hired the company to prepare plans for an extension of their garden. The Vanderbilts also requested a plan for the arrangement of walks around the Mansion, but these plans were never implemented (CLRFG 2010:37).

Loggia Garden (Rose Garden):

In 1910, the Meehan firm designed the loggia garden, an eastward extension of the garden on a lower level that was later known as the rose garden. Initially, two plans were prepared. Plans 2011, which was recorded in the purchase ledgers as costing \$75 dollars, and 2011A prepared in 1910 detail the layout, grading, masonry and plantings of this addition to the formal gardens. The garden form was a rectangular extension of the Italian garden to the southeast with two levels and a curved wall at the eastern terminus. The rectilinear space was centered on an east-west axis and mirrored the dimensions of Greenleaf's garden, if one included the lower perennial garden as the first level of the new space (CLRFG 2010:37).

To effectively tie the new garden to the existing garden, Meehan and Sons created two new openings in the east wall of lower perennial garden. Located at the corners of the space, the openings did not detract from the reflecting pool and pool house as the focal point. At the new openings, two sets of ten steps, each el-shaped, descended to the upper terrace of the rose garden—a fifty by one hundred foot rectangular space with two symmetrical garden parterres. The walks joined on a central axis leading to another set of thirteen steps that descended to the lowest garden level. The lowest level was organized in four parterres with a round fountain in an almost square space of approximately one hundred feet in length. The eastern curving end of the garden was accented, on the plan, with a garden seat at the terminal end of the central axis at the location where the loggia was later built (CLRFG 2010:37).

The list of plants specified by Meehan and Sons for the new rose garden (Plan 2011) is included in Appendix B (in the Cultural Landscape Report). The list includes a large number of perennials; peony, daylily, phlox, bell flower, columbine, poppy, iris, aster, balloon flower, anemone, chrysanthemum, and more. 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. The beds were designed to put on their most lavish display in the spring. Appendix B also includes a color analysis completed by Rieley and Associates in their 1988 Vanderbilt Mansion Cultural Landscape Report. The garden was designed to bloom blue, white, yellow, pink, purple, magenta, and red in the spring; blue, white, yellow and red in the summer; and blue, white, and pink in autumn (CLRFG 2010:37-38).

Perennials were a specialty of the Meehan nursery. In fact, in their 1915 catalog they advertise the "Meehan Old-Fashioned Hardy Garden Collection," for which they packaged plans and plants together as a kit. For example, Hardy Garden No. 8 cost \$5.00. This kit would include 50 plants and a plan to arrange them over an area from 100 to 1,250 square feet. The drawing used in the advertisement shows the perennial beds laid out in the same manner as those at the Vanderbilt estate (CLRFG 2010:38).

Photographs and one postcard view of rose garden from about 1920 show a combination of plants with some roses, but the garden does not appear to have been planted to the wide assortment of perennials specified in the Meehan planting key (CLRFG 2010:38).

Frog Fountain and Furnishings:

The first fountain installed in the rose garden was referred to as the frog fountain. Crafted in France in about 1890, the white marble figural fountainhead in the form of a frog was based on the gilt lead frogs of the Bassin de Latone in the gardens of Versailles, which were designed by André le Nôtre and sculpted by Gérard and Balthazar Marsy between 1668 and 1670. The frog fountain was replaced with the Orpheus fountain in 1924. No other garden ornaments were placed in the rose garden. Six benches were set along the edges of the garden as specified in the Meehan and Sons plan and photographs (CLRFG 2010:38).

Shrub Plantings Around the Gardens:

Both of Meehan's 1910 designs for the rose garden included a shrub planting around the perimeter of the formal garden outside of the garden wall. Adjacent to the garden fence and brick piers, the plans specified a sequence of twenty-four groups of massed flowering shrubs. These included 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 northeast and southeast corners of the rose garden, conical evergreens were specified, with Oriental spruce and Balsam fir occupying opposite corners, and arborvitae surrounding the garden seat at the site of the future loggia (CLRFG 2010:38-39).

Views of the garden some ten years later show a dense mass of shrubs surrounding the edge of the garden confirming that the specified shrub masses were planted. The exact relationship of the shrubs pictured and those specified in the planting list and plan is undocumented. The estate purchase ledgers do not itemize purchases from Meehan from 1910 onward. Several large payments are made to Meehan in 1910, "Extension to Italian Garden Draft (\$1147.50), (\$2686.82), (\$1237.68), and (\$800)." Again in 1912, the Vanderbilts pay Meehan for "Furnishing & Planting as per contract (\$382.25)" and "Replanting garden extension (\$71.65)." Also recorded are purchases from Meehan for fifty rhododendrons in 1910, forty mugo pines in 1912, and forty-four Hall's honeysuckle in 1914. Extensive purchases from other nurseries during this time period reflect the broad network of horticultural suppliers that provided seeds, bulbs, and plants to the Vanderbilts for their Italian garden as well as their greater estate or "park" and farm properties (CLRFG 2010:39).

Meehan Influence on the Formal Gardens:

Meehan and Sons appear to have had little influence on the existing garden elements in the upper terraces. The annual terraces were planted out as in previous years. The perennial terraces continued to mature and reflect the Greenleaf design. Photographs in the 1910s along the central walk show that the design was fully mature. By this time extensive vines covered the brick columns and wooden rafters of the pergola. The pool contains some water lilies. Two bay shrubs in pots stood at the pool corners. The small pool beds were planted with flowering annuals or perennials. The beds at the walk edges show massed iris foliage (CLRFG 2010:39).

Meehan and Sons influence was chiefly in the design of the new rose garden and the surrounding shrub plantings. Later planning by Robert Cridland would later increase the quantity of roses in the beds but the grading, layout, and organization of the garden developed by Meehan and Sons would remain (CLRFG 2010:39).

ROBERT CRITLAND: 1913 TO 1938

In the 1910s the Vanderbilts engaged Robert B. Cridland. Cridland had been employed with Thomas Meehan and Sons prior to 1913 and likely worked on the original plans for the loggia garden. Cridland was trained as an architect and published a book in 1925 entitled, *Practical Landscape Gardening*, with the dedication, "Joseph Meehan, Eminent Horticulturist, Adviser, and Friend" (CLRFG 2010:39-40).

Beginning in at least 1913 and continuing until 1934, Cridland developed new designs for each area of the formal gardens, in addition to preparing plans for the Mansion foundation planting. During his twenty year association with the Vanderbilts, his major contributions were to reconfigure and modify structural elements in the garden and to revise planting schemes rather than to develop new garden areas. Cridland's work was additive, embellishing and changing the texture and quality of the garden spaces while building on the works of Greenleaf and Meehan. During this period the Vanderbilts maintained but did not expand their estate. Mrs. Vanderbilt passed away in 1926 at the age of 82 and Mr. Vanderbilt passed away in 1938, also at the age of 82 (CLRFG 2010:40).

The estate purchase ledgers suggest that Robert Cridland was working for the Vanderbilts by 1913 according to the April 29th entry, paid to Cridland: "Prof Service Stock & Planting (\$1470) Less Planting Plan #2469 (\$72.50) Total (\$1397.50)." Again in June 1914 the Vanderbilts paid Cridland for "Visits (\$25), Plans (\$142.50) Expenses (\$10) total (\$177.50)." The same year the Vanderbilts purchased 75 maxima rhododendrons and 12 hemlocks from Cridland. In 1916 Cridland designed and oversaw construction of the loggia at the east end of the rose garden, which he called the garden house. The purchase ledgers indicate that in 1916 the Vanderbilts paid Cridland for the "Garden House (\$2932.60), Pier Caps (\$354.20), Paving (\$93.50), Stock (\$1250), and 900 Roses @ \$.40 (\$360)." Also in 1916 Cridland developed planting plans for the fountain terrace, annual terraces, a portion of the lower perennial garden terrace near the pool and pool pergola, and the rose garden below (CLRFG 2010:40).

In his book, Cridland articulated planting design principles. For color arrangements, he recommended that cool purples and blues be used in the background with warm lighter colors in the foreground for the effect of making the planting bed appear larger. He also recommended balance of form and color rather than symmetry. Lastly, he stated that evergreens, preferably pyramidal, should be placed at regular intervals and always at the corners and ends of the beds bisected by walks. Cridland's plant lists from his book are grouped according to season and color. It appears that Cridland applied the principles outlined in his book directly to the Vanderbilt's garden. In general, the plants as specified in the 1916 plan would bloom as follows:

Fountain Terrace/Upper Annual Garden:

Spring: Yellow, Pink, White

Summer: Blue/Purple, Pink, White

Autumn: Pink, White

Lower Annual Garden:

Summer: Purple, Blue, and White

Upper Perennial Garden:

Spring: Yellow, Blue, Lavender/Purple, White

Summer: Yellow/Orange, Blue, Lavender/Purple, White

Autumn: Yellow, Blue, Lavender, Pink, White

Lower Perennial Garden:

Spring: Yellow, Blue, Lavender/Purple, Pink, White

Summer: Yellow, Blue, Lavender/Purple, White

Autumn: Yellow, Blue, Lavender/Purple, Pink, White

Rose Garden:

Spring: Red/Orange, Yellow, Blue, Lavender/Purple, Pink, White
Summer: Red/Orange, Yellow, Blue, Lavender/Purple, Pink/Salmon, White
Autumn: Yellow, Pink, White (CLRFG 2010:40-41)

Annual Garden Terraces:

The configuration of the planting beds of the upper garden terraces remained similar to the configuration depicted in the 1897 survey, though as early as 1906 the small rectangular beds were eliminated and the curved beds were enlarged. The lower annual garden also remained largely unchanged during this period. The one notable change evident in historic photos is a simplification of the center beds. Early photos show smaller circular bed in the center surrounded by a perforated ring of eight beds. Sometime in the early 1920s, the smaller beds of the perforated ring were enveloped by an enlarged circular bed. An alternative layout for both the upper and lower annual gardens was included in the 1916 drawing by Cridland in which he reconfigured the upper and lower curvilinear annual beds to rectilinear beds with mixed perennials. It doesn't appear that the proposed configurations for the annual gardens were implemented during the historic period (CLRFG 2010:41).

The contents of the beds were annuals throughout the period, continuing the pattern of planting solid beds of single color and single species or a single species with a contrasting border. While the outline of the beds and the overall pattern of planting remained constant, the contents and color arrangement of the beds were varied from year to year. Based on historic photos and the estate purchase ledgers, annuals that appeared to be favored include pelargonium, petunias, heliotrope, alyssum, zinnias, and begonias. Canna was planted in the center beds of both the upper and lower annual gardens, each ringed by a border of pennisetum grass (Figures 7 and 8). These are supported by drawings done from memory by Alex Knauss, the Vanderbilts' gardener from 1924 to 1938, which show a planting scheme including many of these annuals (CLRFG 2010:41).

Path Above the Lower Perennial Garden:

In April 1922, Cridland developed plans that altered a portion of the garden frame and edge plantings between the lower annual terrace and lower perennial terrace. A plan entitled "Proposed Improvements in Formal Garden" includes elevations and plans for wire arches, pergolas, retaining walls and plantings. A second plan entitled "Pergola Plan" detailed the wooden lattice to be set on top of the existing pergolas. These elements are shown along the east walk of the lower annual garden. The hedge on the east side of the walk also turned at a right angle eastward to connect with the existing walls at the central north-south walk in the perennial gardens. This area was previously enclosed by a continuous trellis wall with window openings, developed by Greenleaf (CLRFG 2010:42).

Cridland specified hedges to frame both sides of the walk and three wire trellis structures. The hedges were arranged in two straight rows but curved around each of the three wire vine support arches that were evenly spaced along the walk (Figure 9) (CLRFG 2010:42).

North Pergola:

Another Cridland plan was developed in 1922 for as a "Design for Remodeling Pergola." Cridland retained the brick and stone piers developed by Greenleaf but replaced the former peaked rafters with a series of graceful ogee curved members. Cridland's modification in the 1920s helps to date photographs in this part of the garden. Historic photographs indicate that when Cridland's plans were implemented, the vines planted by Greenleaf were either removed or severely pruned (CLRFG 2010:42).

Upper Perennial Garden:

Around 1934, Cridland re-designed the upper perennial garden area. Cridland's plans included the replacement of overgrown evergreens with smaller flowering trees and shrubs, reshaping of the sloped banks along the central walk, adding low dry laid stone retaining walls to hold the banks, and planting perennial and bulbs on top of and below the stone walls as well as in small pockets in the wall itself (CLRFG 2010:42).

Cridland's plan for the upper perennial garden, entitled "Garden Plan," is undated but estate purchase ledger entries place the implementation of this design during 1934. This plan and the companion

documents that include construction details, specify the removal of all former plantings from this portion of the Italian garden. Cridland's plan shows a linear design for the space. The grading is changed from slopes flanking the central walk to a pair of dry laid stone retaining walls (CLRFG 2010:42-43).

Cridland specified rows of densely planted ornamental trees and shrubs. Closest to the walk were two rows of six, double pink, Japanese cherry trees set in a rectangular lawn panel. Behind the cherry trees stood two pairs of mirror image plant rows at the garden edges paralleling the cherry trees. The first row contained long plantings of hydrangea punctuated with five single blue flowering hibiscus shrubs. The hibiscus plants were centered between the cherry trees. The back row contained fifteen columnar Japanese cherry trees of the variety 'Amagana' in five groups of three, and six pyramidal arborvitae (CLRFG 2010:43).

At the southern end of the upper perennial garden, where the brick walls retained the slope, Cridland called for an evergreen hedge running east to west across the southern end of the upper level to terminate the cherry tree row and linear plantings. This hedge resembled the hedge installed by Greenleaf, which had become overgrown (CLRFG 2010:43).

At the lower level clusters of paired baptisia added an element of height to the low perennial plantings which were followed by a mass of delphinium and lilies. Matching bay plants were shown at the corner of each wall and the periwinkle border extended around to the end of the bed (CLRFG 2010:43).

A plan prepared by Cridland in September 1934 detailed the contents of the long narrow beds in front of the dry laid stone retaining walls. The beds were designed to showcase a mix of seasonal color including yellow, blue, lavender, pink, and white as described above. The plants included nine types of assorted bulbs and fifty species of perennials. An additional sixteen species were specified to be planted in wall pockets including creeping phlox, alpine aster, and sedum (Figure 10). The lower ends of the beds were punctuated with stands of assorted delphiniums, Madonna lilies, and periwinkle. While the overall design was implemented and many of the individual plants can be identified, it is unclear whether all the specified plant materials were used (CLRFG 2010:43).

Cridland also added a new retaining wall along the west and north side of the lower perennial garden, between the steps on the southeast corner and the central walk, connecting to an existing wall. The wall separated the large pergola and pool house area from the higher level of the terrace to the west. (CLRFG 2010:43).

Lower Perennial Garden:

Cridland's overall plan for the garden in 1916 included a redesign of the lower perennial garden, which was partially implemented in the 1920s (CLRFG 2010:44).

Structural elements around the lower perennial garden were also modified by Cridland. The piers punctuating the wall between the lower perennial garden and the rose garden were raised and fanciful iron arches were added between them to provide picture-frame views of the garden below (a technique similar to Greenleaf's lattice wall) (CLRFG 2010:44).

Plantings around the pool appear to have been carried out in accordance with Cridland's design reflecting the detailed planting plan and annotated final planting list, portion near the pool, developed in 1916. Two views portray the evolution of the garden plantings surrounding the large pergola and pool, beyond the low, north-south wall. The conical evergreens are keyed as fern-leaved arborvitae (*Thuja plicata*) while approximately one hundred perennials are indicated (CLRFG 2010:44).

Photographs taken between 1932 and 1935 by Alex Knauss show that the conical evergreens were removed by this time and beds of perennials in bloom appear with interior turf walks separating planted areas (Figure 11). *Digitalis* was placed sporadically throughout the beds punctuating the perennial masses. The juniper banks above the walls designed by Cridland in 1922 are also visible (Figure 12) (CLRFG 2010:44).

Rose Garden:

Cridland prepared an undated plan entitled "Rose Garden Arrangement for F.W. Vanderbilt Esq." in about 1916. Cridland also designed and oversaw the construction of the rose garden loggia (Figure 13). Cridland organized the rose beds by color rather than by cultivars. Cridland specified 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. 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 park's collection. These baby rambler 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 (CLRFG 2010:44-45).

Cridland's undated drawing for the loggia garden specifying rose plantings most closely corresponds to historic photos and to entries in the purchase ledgers. This plan, or something similar, appears to have characterized this terrace for about twenty years, from its inception in the 1910s until the end of the historic period. While some of the earlier photos show perennials on the upper terrace and roses on the lower terrace, suggesting a possible phased implementation of the switch from perennials to roses, later photos show the entire loggia garden planted with roses. Cridland's plan does not specify rose varieties, but only indicates the color and form of the roses to be planted. A separate plan has hand-written notes (in handwriting different than Cridland's) identifying rose varieties that correspond to the colors indicated by Cridland. These notes may have been added by one of the gardeners or by Vanderbilt himself. The varieties do, however, correspond to rose varieties Cridland recommends in his book, *Practical Landscape Gardening*. The rose varieties indicated on the unattributed plan include (CLRFG 2010:45-46):

Red:

Crimson Baby Rambler
Hadley
Gruss an Teplitz

White:

White Baby Rambler (Catherine Zeimet)
Kaiserin Augusta Victoria
Mrs. Herbert Stevens

Pink:

La Tosca
General MacArthur
Jonkheer J. L. Mock
Viscountess Folkstone
William R. Smith
Mme. Abel Chatenay
Mme. Jules Grolez
Farbenkonigen

Yellow:

Harry Kirk
Lady Hillingdon
Mrs. Aaron Ward
Mme. Ravary

Although the initial order for the roses in 1916, "900 Roses @ .40 (\$360)," does not indicate variety, purchases in subsequent years for small quantities of roses are consistent with the varieties indicated on the hand-written plan. These were likely replacements for roses planted in 1916 and support the

assertion that the rose garden was indeed planted according to Cridland's specifications and in the varieties indicated on the second unattributed plan (CLRFG 2010:46).

Shrub Plantings Around the Gardens:

A drawing done by Cridland in April 1917 shows additions to the perimeter planting around the rose garden. Since Meehan and Sons initiated the planting, it was either a style begun there by Cridland, or a style he adopted from them. He writes of this technique in his book:

"The outside line of the garden on the lawn side should always be hidden with foliage. A mixed plantation of flowering shrubs, with a few pyramidal evergreens at the corners, is very effective . . . The flowering shrubs outside the garden, lifting their heads above the garden enclosure, add a charm to the scene quite in tune with the floral effects within, and the sinuous outline of the border plantation is in perfect harmony with the naturalistic aspect of the garden from without. At desirable viewpoints, the planting should be low so that a glimpse may be had of the lawn, plantations or distant scenes." (CLRFG 2010:46; originally from Cridland 1925:163, 170)

Cridland recommended in general upright shrubs that "... produce their greatest wealth of bloom toward the top," and specifically mentioned lilacs, Japanese snowball, deutzia, honeysuckle, and privet, which were included in his specifications for shrub planting around the Vanderbilt formal gardens (CLRFG 2010:46; originally from Cridland 1925:170). Other species included in Cridland's planting plan included viburnum, spirea, hydrangea, barberry, stephanandra, forsythia, weigela, mock orange, yew, Virginia creeper, and English ivy. At the corners Cridland specified nine Oriental spruce and eleven arborvitae (CLRFG 2010:46).

The purchase ledgers indicate that the Vanderbilts acquired numerous shrubs through Cridland between 1916 and 1919 including 36 rhododendron in 1916, unspecified quantities of nursery stock in 1917, 100 Japanese barberry in 1918, and many additional evergreen trees and shrubs in 1918 and 1919. Some of these shrubs may have been installed around the formal gardens while others many have been incorporated into Cridland's foundation planting for the mansion (CLRFG 2010:46).

Garden Ornaments:

Numerous garden ornaments are visible in photos from this period. The sculpture of the odalisque in the pool house remained, as did the boy and dolphin fountain on the fountain terrace. The frog fountain in the rose garden was replaced in 1925 with a much larger fountain featuring Orpheus with a dolphin. A large carved marble vase was located between the two wings of the rose house on the south edge of the gardens and was likely matched by a second one between the wings on the north side of the rose house, as visible in the 1938 aerial. The Corinthian capitals, initially placed near the reflecting pool were moved to the upper annual terrace and the north side of the rose house as captured in c. 1940s photograph (CLRFG 2010:47).

Formal Gardens in 1933:

At the time of Frederick W. Vanderbilt's death in 1938 the gardens and greenhouses were in excellent condition with a staff of several gardeners. The layout of the garden beds at this time is shown in an aerial photograph, axonometric drawing, and period plan. While most of the garden beds contained design modifications by Cridland, the overall framework of the garden terraces, walls, and associated structures remained intact from the early 1900s. Unfortunately, the exact planting bed contents are undocumented in 1938. However, two years later the National Park Service inventoried the contents of the garden beds and prepared a Master Plan in the following year, which will be discussed the next section (CLRFG 2010:47).



Figure 7. View looking northeast showing the lower annual garden, circa 1922 (VAMA, no. V-87, Alex Knauss Collection).

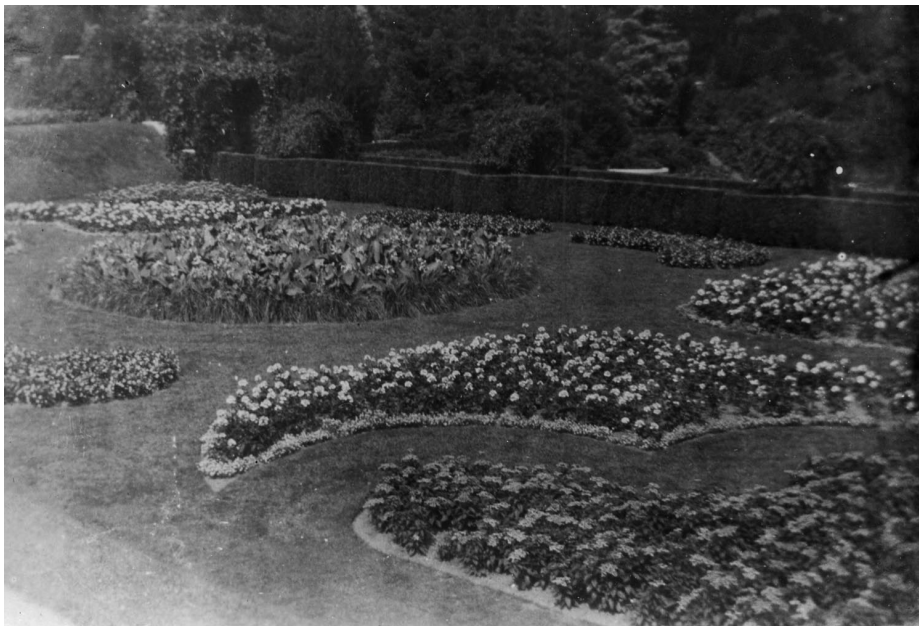


Figure 8. View looking northeast showing the lower annual garden, post 1922. Sometime in the 1920s the center bed was planted as a solid circle with canna and a pennisetum border (VAMA, no. V-47, Alex Knauss Collection).



Figure 9. View looking north showing Cridland's arborvitae hedge and wire trellis arches between the lower annual and lower perennial gardens, circa 1939 (VAMA, no. V-747, Lean Froats Collection).



Figure 10. View looking south showing the upper perennial garden as redesigned by Cridland with rows of flowering cherry trees, dry laid stone retaining walls and mixed perennial beds, 1930s (VAMA, V-111, Alex Knauss Collection).



Figure 11. View looking northeast showing the lower and upper perennial garden beds, circa 1930s. The arborvitae were removed from the lower beds and the cherry trees were planted above the upper beds around 1934 (VAMA, no. V-109, Alex Knauss Collection).



Figure 12. View looking south showing the pool house and statue of an odalisque, with iris in the foreground, post 1904 (VAMA).



Figure 13. View looking east showing the rose garden loggia flanked by ornamental vases with the frog fountain at center, circa 1922. Shrubs planted outside the perimeter fence are barely visible (VAMA, no. V-41, Alex Knauss Collection).

POST-VANDERBILT YEARS, 1938-PRESENT

When Mr. Vanderbilt died in 1938, the Hyde Park estate was bequeathed to Mrs. Vanderbilt's niece, who in turn donated it to the United States government in 1940, largely due to the influence of Franklin Delano Roosevelt. He took an active interest in acquiring the estate for the American people, and continued to make suggestions and recommendations as the house and grounds were prepared to be opened to the public. Implementing Roosevelt's outline for development proved difficult, however, because of limited funds (CLRFG 2010:47).

The development of the house and grounds for public use and enjoyment began in 1940, and the estate was opened in July of that year. The Regional Landscape Architect and the Regional Supervisor of Historic Sites made the initial recommendations. They noted that the greenhouses and formal gardens had already begun to decline in the two years since Mr. Vanderbilt's death as only three men were employed to care for the gardens and grounds. Roosevelt's request, however, that the greenhouses be restored to their original purpose and usefulness and the gardens maintained with simple planting initiated a discussion about their rehabilitation and upkeep (CLRFG 2010:47-48).

An inventory of the contents of the formal gardens completed in August, 1940 is the only written document that records the contents of Vanderbilt gardens. Shortly thereafter, as part of the 1941 Master Plan, Associate Landscape Architect Walter A. J. Ewald completed a "Planting Guide for Perennial Borders for the Vanderbilt Gardens" (CLR 1992:225). Initially the Civilian Conservation Corps (CCC) helped maintain the gardens. The use of CCC labor was soon curtailed by World War II and the maintenance of the greenhouses and gardens proved to be "extremely difficult . . . terribly discouraging and very impractical" (CLRFG 2010:48; CLR 1992:213-214; Snell cites letter from Halperin 1941).

The formal gardens were closed to visitation in 1943 and gradually dismantled throughout the next two decades. In 1946, the rose and palm houses were put up for sale as surplus property. Only the rose house sold in 1947. In 1950, one palm house was destroyed, and all glass was removed from the remaining palm house. The dismantling of the timber framing of the pergolas occurred in 1951, and 1954 saw the removal of the remaining palm and carnation houses (CLRFG 2010:48).

When the Park Service initiated the Mission 66 program in the 1950s, the park developed a master plan. The plan records that the Gardener's Cottage was used as quarters for employees, and the Tool House served its original purpose. The greenhouses, however, were removed. The report also noted that between 1940 and 1956, visitation increased from 15,822 to 105,662 (CLRFG 2010:48).

The gardens continued to suffer from insufficient resources and languished through the 1950s and 1960s (Figure 14). Efforts to stabilize the garden structures in the 1970s slowed the deterioration, but it wasn't until the 1980s with the establishment of the Frederick W. Vanderbilt Garden Association that marked improvement happened. Work began in earnest with the restoration of the pergolas, trellises, and walls. The Frederick W. Vanderbilt Garden Association was formally established in 1984 and continued to restore the gardens to their former elegance. This work continues to the present (CLRFG 2010:48).



Figure 14. View looking northeast showing the damaged Potting Shed with stockpiled elements including columns and bluestone steps, circa 1970s (VAMA, no. 71592).

Uses

Functions and Uses:

Major Category	Category	Use/Function	Historic	Current	Primary
Domestic (Residential)	Estate Landscape	Estate Landscape	Yes	No	Yes
Landscape	Leisure-Passive (Park)	Leisure-Passive (Park)	No	Yes	Yes

Public Access:

Public Access: Unrestricted

Public Access Narrative:

Vanderbilt Mansion is open year-around from sunrise to sunset.

Associated Ethnographic Group

Ethnographic Study Status:

Ethnographic Narrative:

Analysis & Evaluation of Integrity

Analysis and Evaluation of Integrity Narrative Summary:

Significant landscape characteristics identified for the Vanderbilt Mansion Formal Gardens include spatial organization, buildings and structures, circulation, vegetation, constructed water features, small-scale features, and views and vistas. Many of these characteristics have associated with them features that contribute to the site's overall historic significance and identity, as well as features that do not contribute or are undetermined. The analysis that follows is taken directly from the draft report, "Cultural Landscape Report for the Formal Gardens, Vanderbilt Mansion National Historic Site."

Although the gardens underwent a period of decline and deterioration after the end of the historic period, restoration efforts and ongoing work have brought them back into a condition and state of cultivation that recalls much of the character of the historic period. Today the formal gardens comprise numerous historic features, including buildings, walls, steps and walkways, arbors and pergolas, garden pavilions, a pool and fountains, and numerous ornamental objects. In addition to these structural features, the gardens feature trees, shrubs, vines, and seasonal planting beds filled with annuals, perennials, and roses. While these vegetation features do not date to the historic period, they have been planted and are being maintained by the Frederick W. Vanderbilt Garden Association in a manner that enhances the historic character of the gardens. The product of these structural and vegetation features is a complex of formal gardens that help convey the significance of the landscape at Vanderbilt Mansion NHS.

As a contributing resource to the larger Vanderbilt Mansion NHS property, the Vanderbilt Mansion Formal Gardens must retain the essential physical components, patterns, and relationships present during the historic period that help the nominated property convey its significance. To determine if these essential elements are still evident in the formal gardens, the landscape characteristics and features present during the period of significance (1828-1938) are compared with current conditions. The physical features of the gardens' architectural features, as well as the patterns of spatial organization, circulation, vegetation, and views and vistas present during the period of significance remain, contributing to the gardens' ability to convey the significant associations. Today the formal gardens remain a striking example of a formal pleasure garden of a late-nineteenth and early-twentieth-century.

INTEGRITY

The Vanderbilt Mansion Formal Gardens retain all seven aspects of integrity including location, design, setting, materials, workmanship, feeling, and association.

Location:

The location of the formal gardens has not changed since their initial development in 1875, and their extent and footprint have remained the same since the last expansion with the construction of the rose garden in 1910.

Design:

The essential elements of the design of the formal gardens has remained the same or has been reestablished since the period of significance. Like that of the larger mansion property, the design of the formal gardens evolved from its initial construction in 1875 through the end of the period of significance in 1938, with much of the previous design retained and embellished in each successive modification. Today, the overall structure of the gardens, stepped terraces, enclosing walls, buildings, circulation system, and major structures remain as they were in 1938. The most substantial change in the design of the gardens is the loss of the greenhouses, which were removed during the 1950s. While the garden beds were lost after the end of the period of significance, they have been reestablished in their historic configurations. Despite the changes, the formal gardens retain the integrity of their design.

Setting:

Setting is the character of the physical environment of a property. Historically, the Vanderbilt estate was surrounded by agricultural land, forests, open meadows, and rural communities. Open views across the Hudson River were of largely undeveloped rolling land rising toward the distant Catskill Mountains. Today, the area around Vanderbilt Mansion is more developed and populated than it was in 1938, but it remains largely

rural with substantial forested and agricultural areas. The setting for the formal gardens is the estate property itself, which retains its historic character. During the historic period, the formal gardens were surrounded by trees and shrubs to create an enclosed setting and limiting the views out of the gardens. Today, many of the shrubs have been lost, but the extant shrubs and tall trees visible over the garden walls continue to create a sense of enclosure. Overall, the formal gardens retain integrity of setting.

Materials:

Materials are the physical elements that were combined or deposited during the period of significance in a particular pattern or configuration to give form to the property. Much original fabric remains in the formal gardens. The existing historic brick in the buildings, walls, and pergolas and the bluestone steps and pavers are strongly evocative of the historic character. Many architectural elements have been repaired or replaced in kind with salvaged historic material or compatible new material. Some original vegetation remains, particularly vines, but much has been replaced in kind or with similar varieties and cultivars. Overall, enough original material remains to retain material integrity to the period of significance.

Workmanship:

Workmanship is the physical evidence of the crafts and methods of construction used during the specified historic period of significance. The historic workmanship of the formal gardens is evident in the extant architectural features, the sculpted terraces, and in the reestablished planting beds. Overall, the high level of workmanship is still evident from the period of significance.

Feeling:

Feeling is the expression of the aesthetic or historic sense of a particular time resulting from the presence of physical features that, taken together, convey a property's historic character. The formal gardens are evocative of the sense of place created by at the turn of the century during the Country Place Era. Most of the significant features and the setting remain from the historic period to convey the feeling of the elaborate pleasure gardens. The loss of greenhouses and the use of non-historic plants in the planting beds diminish the feeling of the gardens, yet overall the property retains integrity of feeling.

Association:

Association is the direct link between the property and an important historic event or person. Although the property is no longer a private home, evidence of the site's association with the Vanderbilts is readily available through the designed landscape and ornate gardens.

The following section presents an analysis of landscape characteristics and their associated features and corresponding List of Classified Structures names and numbers, if applicable. It also includes an evaluation of whether the feature contributes to the property's National Register eligibility for the historic period (1828-1938), contributes to the property's historic character, or if it is noncontributing, undetermined, or managed as a cultural resource.

Landscape Characteristic: Spatial Organization

Historic Condition:

In 1875, Walter Langdon, Jr.'s gardens comprised a series of terraces enclosed by a brick wall. The overall footprint of the gardens was nearly square and was divided into six almost equal rectangular terraces, with three across the north and three across the south. The highest or northwestern terrace was further divided into two terraces, and another long narrow terrace extended across the gardens on the north, making a total of eight terraces. The level terraces were separated from each other by four-foot-high sloped embankments stepping down the hillside from the highest terrace in the northwest corner to the lowest terrace in the southeast corner. Orthogonal pathways led along the edges of the terraces and descended the gardens from one terrace to another via ten sets of bluestone steps (CLRFG 2010:167).

The buildings and greenhouses were concentrated on the upper terraces along the north and west sides of the garden. On the long northern terrace, two brick buildings – the Tool Shed and the Gardener's Cottage – were connected by a long greenhouse, known as the Grapery. On the northwesternmost terrace was a large, ornate conservatory, and to the south of that was a set of four joined greenhouses. The other terraces featured geometric planting beds. The entire garden was enclosed by a low brick wall with peaked terra-cotta tile caps and spherical finials (CLRFG 2010:167).

When Vanderbilt bought the property, he retained the basic structure of the gardens while replacing many of the greenhouses and making alterations to the overall garden design. Between 1904 and 1908, he replaced all of the greenhouses with new ones in their original locations. Also in 1904, Vanderbilt hired landscape architect James L. Greenleaf to redesign the two easternmost terraces into an Italian garden. Greenleaf regraded the two terraces to create a sloping central path lined with planting beds (CLRFG 2010:167).

In 1910, the Vanderbilts hired Meehan and Sons to design the loggia garden, an eastern extension of the garden on a lower level that was later known as the rose garden. Beginning in 1913 and continuing until 1934, the Vanderbilts retained Robert Cridland, an architect who initially worked for Meehan and Sons. Cridland added the loggia in the rose garden, redesigned Greenleaf's upper terrace, and reconfigured most of the planting beds within each garden space (CLRFG 2010:167).

Post Historic and Existing Conditions:

The garden terraces remain and are in good condition. Three buildings remain and are in good condition but the greenhouses are gone. Most of the walls and pergolas remain but many are in fair to poor condition. Some sections of the boundary wall are missing to the south of the lower annual garden and around the rose garden (CLRFG 2010:168).

The formal gardens are sited on the southeast aspect of a broad sloped terrace above the Hudson River. The distinct topography of the walled garden consists of a series of nearly flat terraces with steep banks and retaining walls that contrast with the undulations of the surrounding of the hillside. The difference in elevation from the upper terrace to the lowest garden level is 35 feet. The Gardener's Cottage, the Tool House, the Potting Shed, and the upper and lower annual gardens occupy the highest terraces; the perennial gardens are on the middle terraces and the rose garden is on the lowest elevation (CLRFG 2010:118).

The garden is enclosed by low brick walls capped with terra-cotta tiles or by a temporary mesh fence. Each garden is divided by elements including stairs, embankments, low walls, and pergolas. Structurally, the grassy banks, low walls, and stairs that maintain the terracing are sound, and show only minimal signs of slippage or damage. A series of stone stairs connect each terrace to a network of pea stone pathways circumnavigating the garden. Verticality is achieved with the addition of a series of brick columns, trellises, and pergolas, most of which are draped with vines. The vertical architectural elements contrast with the low horizontal plantings on most of the terraces (CLRFG 2010:118).

Immediately beyond the garden, the remaining clusters of mature trees and shrubs contrast with the

formality of the walled garden, though most of the plantings are gone. Some of the shrub plantings are overgrown and misshapen and no longer frame the garden (CLRFG 2010:118-119).

Upon entering the garden gate at the west one arrives at the upper level that consists of the palm house terrace, with the carnation house terrace to the north, and the rose house terrace to the south. Once dominated by an extensive range of productive glasshouses, the palm house terrace is now laid over with turf, only slight furrows are discernable, and hint at what archaeology remains. Eroded fragments of the ornamental elements that once line the pathways on the palm house terrace lay in situ. The Potting Shed is all that remains on the terrace that contained the rose house complex. The Tool House and Gardener's Cottage define the extent of the carnation house terrace. A concrete pathway once located in the carnation house now is exposed and cracked and a vine now colonizes the north boundary wall (CLRFG 2010:119).

Connecting from the gate on the western edge of the palm house terrace, a path traverses the terrace and arrives at a flight of steps to terminate at the fountain terrace and a fountain featuring a putti with a dolphin, often referred to as the boy and dolphin or palm house fountain, which is flanked by two rectangular rose beds (CLRFG 2010:119).

Beneath this terrace a pea stone pathway skirts around the upper and lower annual terraces, which contain two large geometric cutwork parterres, affording an elevated viewing platform for the low block summer display. An ornately carved Early Roman Empire Corinthian capital set on a plinth of unmortared stone adorns the central bed of the upper annual garden (Figure 15). Glimpses of the perennial garden beyond are seen through foliage draping the wire trelliswork connected by brick piers on the east side of the upper annual garden. The proportion and relationship of this terrace has altered with the removal of the hedge line that visually screened the lower perennial garden to the east (CLRFG 2010:119).

Connected by a flight of steps and framed by a timber pergola, the pea stone path sweeps past a bed of ferns to enter in the north pergola. After a turn in the pergola, a straight central path creates an axial link between the upper and lower perennial gardens. The symmetry is reinforced by the pool house, flanking borders, allée of cherry trees, and north pergola. At the center of the upper perennial garden, symmetrically shaped perennial planting beds are located either side of the pathway with a turf band. Two short retaining walls connect to a low fieldstone wall and associated narrow beds that define the main axis. The focal point of the lower perennial garden is the pool, sculpture of an odalisque, and pool house. The upper beds are also framed by an antique wellhead and cistern, which terminate the rows of cherry trees (CLRFG 2010:119).

Below the east side of the lower perennial garden, the split-level rose garden extends eastward. A pair of el-shaped stairs gives access to this area which is planted with a profusion of modern and old fashioned rose varieties, arranged in mirror shaped geometric beds, defined by grass panels and circumnavigated by narrow pea stone paths. The broad central pathway is terminated by an Italianate loggia complete with a fountain pool (CLRFG 2010:120).

The formal garden is located on a natural southeastern slope to maximize the effect of the terracing and exposure to sun. Ramps and levels step down the hillside toward the south and east boundary walls. The terraced levels provide natural site drainage. By allowing the drainage more time to permeate the ground, less water runs off site. The water eventually drains into Crum Elbow Creek, east of the walled garden and finally into the Hudson on the western limit of the property (CLRFG 2010:120).

Most of the spatial relationships within the formal gardens remain as they were designed during the Langdon period and modified and expanded during the Vanderbilt Period. Defining elements that have been lost are the greenhouses and sections of the boundary wall by the lower annual garden and surrounding the rose garden (CLRFG 2010:168).

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Carnation House Terrace	146177	Contributing			Location	60594	No
Palm House Terrace	146169	Contributing			Location	60594	No
Rose House Terrace	147213	Contributing			Location	60594	No
Upper Annual Garden	146171	Contributing			Location	60594	No
Lower Annual Garden	146167	Contributing			Location	60594	No
Upper Perennial Garden	146181	Contributing			Location	60594	No
Lower Perennial Garden	146183	Contributing			Location	60594	No
Rose Garden	146185	Contributing			Location	60594	No

Landscape Characteristic Graphics:



Figure 15. View south of the upper annual terrace beds. The path along the eastern side of the terrace is lined with brick pillars that support wire lattice panels and vines (OCLP, September 2008).

Landscape Characteristic: Buildings and Structures

Three buildings and numerous structures enclose and organize the formal gardens. The three buildings – the Gardener's Cottage, the Tool House, and the Potting Shed – date to Walter

Langdon's garden in 1875, as do the perimeter garden walls. Other structures, including garden pavilions, arbors and pergolas, walls and fences, and brick and limestone piers, were added or modified periodically throughout the Vanderbilt period.

Along the edge of the upper terrace, the palm houses, rose house, and carnation house are gone. The Potting Shed, the only remaining remnant of the greenhouses, is currently used as for tool storage. It is likely coeval with the Langdon era garden wall. The Potting Shed is in poor condition; the west wall is failing and is currently supported with a temporary brace, and the east wall is undermined by the boiler pit. (CLRFG 2010:120).

A series of metal arbors and pergolas, made of timber, brick and stone, traverse the pathways and lead to different levels of the terracing. Walkways and bluestone stairs connect different garden rooms. Two large built structures, the pool pavilion with its associated pool and pergolas, dominate the south end while, a large brick, timber and limestone semi-circular pergola towers above the upper perennial garden. The pastel colored, triple-arched rose garden loggia sits at the most easterly boundary of the terraces (CLRFG 2010:120).

A number of built elements, gates, vine arbors, brick piers and fences are missing from the formal gardens. These are all recorded in the historic photographs and plans of the garden. Several areas of brick walls and piers are showing substantial surface erosion and loss of mortar. Many of the red clay finials have been broken off of the red clay cap stones. Other cap stones are misaligned, allowing water ingress in the walls. Two segments of brick wall are missing: the wall along the south edge of the gardens along the lower annual bed and a short section beside the Gardener's Cottage. Another section of wall is missing from the rose garden. Brick piers and metal fence panels previously enclosed the rose garden, providing a boundary between the rose garden and dense shrubbery beyond. The loss of these structures had led to a loss of integrity in the overall special dynamics of the area. Some of the timber associated with the various pergolas is deteriorating and needs immediate replacement (CLRFG 2010:120-121).

The garden drainage system was constructed in the early years of development of the formal gardens. A series of drain covers are located near the pathways. Many are blocked and broken. The weep holes that are present in some of the retaining walls of the terraces and garden structures appear to be functional. Excess water drains downhill to the margins of Crum Elbow Creek. The water supply for the annual gardens consists of a series of irrigation heads located in the planting beds. In the fern beds, beside the pool house irrigation heads are also visible; elsewhere spigots are available. In the rose garden soaker hoses are placed on the planning beds (CLRFG 2010:121).

Tool House:

The Tool House, together with the Gardener's Cottage, is one of the defining structural elements built during the Langdon ownership that were retained during the Vanderbilt period. The two-story Italianate building is located in the northwest corner of the gardens on the highest terrace. (CLRFG 2010:120).

Historic Condition:

The Tool House and Gardener's Cottage were part of the formal gardens complex that was designed by Sturgis and Brigham for Walter Langdon, Jr. in 1874-1875. Originally these two buildings had a greenhouse that spanned the distance between them, referred to as the grapery. In 1907, Vanderbilt had this greenhouse replaced with a new one, thereafter called the Carnation House. The Carnation House is no longer extant, but the Tool House and the Gardener's Cottage remain. The Tool House is the westernmost of the two structures (CLRFG 2010:168).

Post-Historic and Existing Condition:

The Tool House remains today a prominent element of the gardens (Figure 16). Architecturally, the Tool House has changed little since the historic period. The two-story brick building is currently being used by the Frederic W. Vanderbilt Garden Association as office, meeting space, and storage. The building was stabilized in 1974. Building access is by concrete ramp that leads to double doors on the ground level and by three bluestone steps that lead to the upper level. Some spalling is present in the bluestone, but overall the steps are in good condition (CLRFG 2010:168).

Gardener's Cottage:

The Gardener's Cottage is located on the highest terrace of the garden, opposite and just east of the Tool House.

Historic Condition:

The Gardener's Cottage was the easternmost of the two structures built by Sturgis and Brigham in 1875. During the Vanderbilts' tenure, the building served as the residence of the Head Gardener. Historic photos show the facade of the building covered with ivy and vines up to the top of the brick. An el-shaped wooden fence (also covered in vines and ivy, screened the western door of the cottage (CLRFG 2010:169).

Post-Historic and Existing Condition:

The Gardener's Cottage remains today with few alterations since the historic period (Figure 17). Notably, the wooden fence has been removed and the façade is no longer covered in vegetation. Today the Gardener's Cottage is used as park housing. The steps and landing at the entrance to the Gardeners Cottage entrance are in good condition (CLRFG 2010:169).

Potting Shed:

The Potting Shed is a long narrow one-story brick building located on the western edge of the gardens. The building is approximately 113 feet long from north to south and 13 feet wide with a cold bin addition on the west side. The building has doors on the east and south facades and a door and five boarded-up windows on the west façade (CLRFG 2010:169).

Historic Condition:

The Potting Shed in the southwest corner of the gardens was originally part of the four-winged greenhouse complex built by Walter Langdon, Jr. and was likely built in about 1875 in conjunction with the perimeter walls. When Vanderbilt replaced these greenhouses with his own two-winged greenhouse in 1908, the brick potting shed portion was retained. The brick portion comprised the western half of the western wing of the greenhouse. The cold bin extension on the west side of the potting shed was added about the same time as the greenhouse replacement or shortly thereafter. When the greenhouse was removed, the brick portion was retained and is extant today (CLRFG 2010:169).

Post-Historic and Existing Condition:

The Potting Shed still occupies the western edge of its otherwise open terrace. The brick is extensively weathered and severely eroded in places. On the west façade are a small concrete pad (historic) and a wooden and metal bench (non-historic).

Pool House:

The Pool House is located at the southern end of the perennial garden adjacent to the reflecting pool. It is contiguous with the two curved brick walls and flanking pergolas. The structure is an open-sided brick enclosure with a gable roof and limestone Doric columns flanking the north entrance.

Historic Condition:

The roofed Pool House on the southern end of the Italian garden was part of the Greenleaf plan for the garden in 1906. Most photos of the Pool House show its current configuration with the flanking pergolas. In about 1911, a statue of an odalisque made by Antonio Galli was installed in the pool house overlooking the pool and Italian garden. The statue does not appear in the earliest photos of the Pool House but does feature prominently in all later photos. Historic photos consistently show what appear to be grape vines growing from the pergolas and covering much of the façade, particularly the gable end above the north opening (CLRFG 2010:169).

Post-Historic and Existing Condition:

The Pool House remains today in its original location composed of original or compatible materials (Figure 18). The bricks show moderate to severe weathering and erosion as well as green algae growth and other discoloration. Small-scale post-historic repairs are visible as newer and slightly different color bricks. A number of holes are visible in the roof tiles allowing water ingress. Although some are cracked, the red earthenware tiles on the floor are largely in good condition. Although the façade is free of vines, vines from the adjacent pergolas have worked underneath some of the roof tiles around the margin of the roof (CLRFG 2010:169-170).

Rose Garden Loggia:

Historic Condition:

The drawings completed by Thomas Meehan and Sons in 1910 for the eastern extension of the formal gardens did not include a structure at the eastern end. In 1916, when Robert Cridland devised a new planting plan for the garden extension, he added the loggia, which was called the garden house at the time. The loggia features prominently in pictures of the rose garden throughout the historic period, and its location at the foot of the garden overlooking the fountain is a focal point of the garden. Some of the historic photos show limited vines growing on the corners of the façade of the loggia, though none of the photos show the façade completely covered in vines nor do any show vines growing on the roof (CLRFG 2010:170).

Post-Historic and Existing Condition:

The Rose Garden Loggia remains today and still reflects much of its historic character (Figure 19). The stucco facade, timber supports, limestone columns, and bluestone floor are all in good condition. The iron railings show signs of corrosion and rust, but are kept painted to protect them. The façade of the loggia is free of any vines (CLRFG 2010:170).

Arched Stair Arbor:

Historic Condition:

The arched stair arbor was part of Greenleaf's design for the garden in 1903. Spanning the steps from the Gardener's Cottage to the upper annual garden, the arbor was constructed of metal mesh to accommodate climbing vines and was integrated into the iron mesh fence that extended down the eastern side of the upper annual garden. Historic photos show the arched stair arbor completely covered in vegetation so that the metal structure is not visible (CLRFG 2010:170).

Post-Historic and Existing Condition:

The arched stair arbor remains today in its original location over the steps between the Carnation House terrace and the upper perennial garden (Figure 20). The metal mesh shows some rust, and mature vines that are growing within the metal work may cause substantial damage to the structure (CLRFG 2010:170).

Central Stair Arbor:

Historic Condition:

Part of the Greenleaf design in 1903 included four timber pergolas along the walk between the lower annual garden terrace and the lower perennial garden terrace. The two pergolas in the middle of the walk were later removed, but the two pergolas over the steps were retained. The pergolas consist of brick piers with timber arbors above. The central stair pergola spanned the steps between the upper and lower annual gardens, and was integrated into the metal mesh fence along the eastern edge of the upper annual garden (CLRFG 2010:170).

Post-Historic and Existing Condition:

The central stair pergola shows signs of weathering and deterioration in both the brickwork and in the wood. The pergola is completely obscured by the trumpet vine growing on it (CLRFG 2010:171).

South Stair Pergola:

Historic Condition:

The south stair pergola was part of the 1903 Greenleaf design. Originally, the pergola not only covered the steps, but extended a short way up the walk, forming an el shape. The portion covering the walk was removed along with the other two portions over the walk in 1922 (CLRFG 2010:171).

Post-Historic and Existing Condition:

The south stair pergola is at the south east corner of the lower annual garden connecting to the pool house pergola. Like the central stair pergola, this is a wooden lattice arbor supported by brick columns with limestone capitals. The pergola is completely covered with trumpet vine (CLRFG 2010:171).

North Pergola:

Historic Condition:

In 1903, James L. Greenleaf designed a pergola for the north end of his Italian garden. The pergola consisted of a brick wall and large brick and stone piers topped with a peaked chestnut timber arbor. In about 1922, Robert Cridland redesigned the timber arbor for the pergola with a flat top and ogee curved members at the southern steps (CLRFG 2010:171).

Post-Historic and Existing Condition:

The pergola at the north end of the upper perennial garden is a semi-enclosed structure with low brick walls and brick columns supporting a timber lattice arbor. The arbor is open to the west toward the Gardener's Cottage and to the south down a flight of steps into the perennial garden. The north pergola was rehabilitated in the 1970s, and the brickwork was repaired and the timber arbor replaced. Today, the north pergola is in overall good condition with some moderate weathering of the bricks and some aging of the timber supports. The pergola is completely covered in trumpet vines (CLRFG 2010:171).

Pool Pergola:

Historic Condition:

The pool pergola or south pergola was part of Greenleaf's design for the Italian garden in 1903. The two-part pergola was a part of a system of pergolas that included the north pergola and the four pergolas that spanned the path on the west side of the lower Italian garden (CLRFG 2010:171).

Post-Historic and Existing Condition:

The pool pergola at the southern end of the lower perennial garden is a two-part timber pergola that wraps around either side of the aquatic plant pool. The curved pergolas meet in the middle at the pool pavilion. The brick piers show extensive erosion and mortar loss. The east half is covered in grape vines and the west half is covered in trumpet vine (CLRFG 2010:171).

Cold Frames:

Historic Condition:

During the historic period, a row of cold frames lined the outside of the garden wall to the south. The cold frames were part a larger cutting garden area dedicated to the cultivation of plants. The Vanderbilt's garden staff used the cold frames for raising seedlings, which would eventually be planted out in the cutting gardens or in the formal gardens (CLRFG 2010:172).

Post-Historic and Existing Condition:

The cold frames are partially extant (Figure 21). The covers which would have protected the seedlings from frost on cool spring nights are no longer present. FWVGA uses the cold frames for potted plants (CLRFG 2010:172).

Brick Walls and Piers:

Historic Condition:

The perimeter brick wall was part of the formal gardens complex that was designed by Sturgis and Brigham for Walter Langdon, Jr. in 1874-1875. The wall enclosed the entire garden, descending the steep banks of the terraces. The wall was approximately 3½ feet high and was composed of segments of horizontally coursed brick wall between brick piers. Each wall segment featured inset rectangular panels of split-face brick, creating visual and textural interest. The wall was capped with terra-cotta coping tiles.

When James L. Greenleaf redesigned the lower two terraces of the gardens in 1903, he altered part of the perimeter wall and added new walls and fencing. The section of wall along the northern side of the upper perennial garden was rebuilt to accommodate the north pergola. The new wall shared design characteristics with the original wall, including the terra-cotta coping, which was likely reused. The piers extended above the height of the wall and supported timber bracing between them. The piers were capped with stone. A similar treatment was applied to the portion of the wall along the eastern edge of the lower perennial garden. The vertical piers were extended upward and supported ornamental ironwork between them. These created framed views toward the east. New fence sections were added along the top of the banks between the annual garden terraces and the perennial garden terraces. The northern half of these comprised brick piers supporting panels of metal lattice fencing. These piers were also capped with stone. The southern half was a painted wooden fence of chestnut posts supporting a wooden lattice fence panels. At the southern end of the lower perennial garden, Greenleaf designed a tall curved brick wall creating an alcove in which the pool and pool house were built.

In 1910, Thomas Meehan and Sons designed a new fence as part of the new rose garden on the eastern end of the gardens. The fence featured brick piers and metal lattice panels. New walls also included retaining walls and wing walls for the steps leading down into the rose garden.

Retaining walls were also added to the lower perennial garden by Robert Cridland in 1922.

Post-Historic and Existing Condition:

After the death of Frederick Vanderbilt in 1938, the garden wall was not maintained and its condition deteriorated. Rehabilitation efforts in the 1970s and 1980s resulted in the rebuilding of much of the brick garden walls and piers. Some sections of the garden wall and some of the freestanding piers are in poor condition with erosion of bricks and loss of mortar.

Cherry Walk Wall (Field Stone Dry-Laid Retaining Wall):

Historic Condition:

When Robert Cridland redesigned the upper perennial garden in 1932, he installed two dry-laid stone retaining walls flanking the central path to accommodate the change in grade as the path descends to the lower perennial garden. The low, banked walls were six inches high at the northern end and three feet high at the southern terminus. Pockets were left at random heights and intervals to accommodate the planting of small perennials and rock plants (CLRFG 2010:175).

Post-Historic and Existing Condition:

The dry-laid retaining walls remain today and are in good condition. The walls have been repaired periodically using original materials (CLRFG 2010:175).

Field Stone Mortared Retaining Wall:

Historic Condition:

The high mortared fieldstone wall running north to south along the west perimeter of the former cutting garden likely dates to the Langdon period or earlier, but no documentation has been found (CLRFG 2010:176).

Post-Historic and Existing Condition:

The mortared wall remains today and is in good condition (Figure 22) (CLRFG 2010:176).

Features marked with an * below are described in the National Register.

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Tool House *	146007	Contributing	1351		Location	60524	Yes
Gardener`s Cottage *	146009	Contributing	7503		Location	60507	Yes
Potting Shed *	146011	Contributing	40839		Location	60543	Yes
Pool House *	146013	Contributing	7505		Asset	1480024	Yes
Loggia (Rose Garden Loggia) *	146015	Contributing	7506		Location	60547	Yes
Arched Stair Arbor	146017	Contributing			Asset	1423820	Yes
Central Stair Pergola	146019	Contributing	40852		Location	60544	Yes
South Stair Pergola	146021	Contributing	40852		Asset	1423825	Yes
Pergola (North Pergola) *	146025	Contributing	7507		Location	60546	No
Pool Pergola	146027	Contributing	7507		Location	60546	No
Cold Frames	146029	Contributing	40841		Location	80773	Yes
Brick Walls and Piers	146031	Contributing	40844		Asset	1423826	Yes
Cherry Walk Wall (Stone Dry Laid Wall)	146033	Contributing	40846		Asset	1480025	Yes
Field Stone Mortared Retaining Wall	146035	Contributing	40845		Asset	45719	No

Landscape Characteristic Graphics:



Figure 16. View north of the Tool House, constructed in circa 1875, which is now used by the Frederick W. Vanderbilt Garden Association as its meeting and office space (OCLP, October 2008).



Figure 17. View northeast of the Gardener's cottage, constructed in circa 1875, which now serves as a park staff residence (OCLP, October 2008).



Figure 18. View east of the pool and pavilion in the lower perennial garden. The pool contains water lilies and is flanked by beds containing iris and other perennials (OCLP, June 2008).



Figure 19. View east of the loggia at eastern lower edge of the rose garden. A central walkway framed by rose beds leads to the now empty pool in front of the loggia (OCLP, September 2008).



Figure 20. View looking south showing the arched stair arbor and wire trellis fence along the upper annual terrace (OCLP, September 2008).



Figure 21. View looking east showing the cold frames along the outer side of the south wall of the garden near the former greenhouse site. The cold frames are used by FWVGA for young plants (OCLP, June 2008).



Figure 22. View looking northwest showing the mortared stone retaining wall along the former cutting garden (OCLP, October 2009).

Landscape Characteristic: Circulation

Within the formal gardens, the circulation system allows for walking along the edges of the terraces and through the gardens from one level to another via sets of bluestone steps. Access into the garden is by a few openings in the garden wall (CLRFG 2010:176).

Garden Paths:

Historic Condition:

During the Langdon period of ownership, the formal garden included a grid of walking paths from one terrace to the next. The Vanderbilts expanded the network of paths and steps to incorporate new garden spaces, the terraced rose garden. The three designers retained by the Vanderbilts, Greenleaf, Meehan and Sons, and Cridland, used techniques that were commonly employed in Italian gardens, notably diverging and reconnecting paths along a central axis with a terminal focal point. Transitions between garden spaces were by sets of steps.

In Greenleaf's Italian Garden, a central walk extended from the North Pergola to the reflecting pool in c. 1903. Paths diverged around perennial beds but rejoined by the reflecting pool and in the pool house. A reflecting pool and white marble odalisque served as the focal point. In the rose garden designed by Meehan and Sons 1910 and completed by Cridland between 1913 and 1916, paths diverged and reconnected along a central axis. A loggia and circular pool with a fountain served as focal points. Secondary axes aligned with garden benches at the perimeter of the garden (CLRFG 2010:176).

During the historic period, the primary entrance for garden guests was by the central path on the palm house terrace. From this high point, one could descend from level to level, discovering each garden room. Greenhouse staff used several other secondary entrances which provided direct access to the Tool House, Gardener's Cottage, and Rose House (CLRFG 2010:177).

Post-Historic and Existing Conditions:

The garden paths appear to have changed little since the historic period. The alignment and width of the paths is the same today as it was in 1938.

Garden Steps:

Historic Condition:

Several sets of bluestone steps between the palm house terrace, rose house terrace, carnation house and annual terraces date to the Langdon period of ownership, c. 1875. The steps in the perennial garden were reconfigured as part of Greenleaf's design for the Italian garden. Greenleaf may have also reconfigured the steps above along the east side of the annual gardens. The steps in the rose garden were part of Meehan and Son's addition of the rose garden in 1910 (CLRFG 2010:179).

Post-Historic and Existing Conditions:

The garden steps remain today as they were at the end of the historic period. Some of the flights of steps were removed, replaced, or modified during the various garden redesigns during the historic period. Today many of the steps show signs of shifting, heaving, and settling, and some are unlevel or uneven.

Carnation House Walkway:

Historic Condition:

The concrete walkway between the Tool House and Gardener's Cottage was originally the interior central aisle in the glass greenhouse that extended between the two buildings. Although the walkway may have been carried over from Langdon's 1875 greenhouse, it was likely constructed in 1907 when the Vanderbilts replaced the "grapery" structure with their own Carnation House (CLRFG 2010:181).

Post-Historic and Existing Conditions:

The concrete walkway extends approximately 95 feet east to west between the Tool House and the Gardener's Cottage (Figure 25). The walkway is approximately three feet wide and is predominantly poured Portland cement concrete, although there is a short section of bluestone near the center of the sidewalk. The walkway is in fair condition with a few cracks and some sections heaving and uneven (CLRFG 2010:182).

Paved Surfaces Outside Of The Gardens:

Historic Condition:

Several paved areas are located close to the Tool House and Gardener's Cottage, but outside of the garden wall to the north and west. The origin of the concrete pad located on the north side of the Tool House with three manholes and parking barriers is unknown. A remnant concrete pad beyond the southwest corner of the Gardener's Cottage is possibly a footing for a porch. It is partially exposed and in fair condition. The origin of a bluestone paver on the north side of the Carnation House wall near the fuel intake is unknown (CLRFG 2010:182).

Post-Historic and Existing Conditions:

The concrete pad with the three manhole covers has some slight heaving but overall is in good condition as are the other paved areas (CLRFG 2010:182).

Tool House Wooden Deck:

Historic Condition:

The wooden deck on the east side of the Tool house would have been inside the Carnation House during the historic period (CLRFG 2010:182).

Post-Historic and Existing Conditions:

The deck is now rotting and the railings are loose (CLRFG 2010:182).

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Italian Garden - Paths	146159	Contributing	40859		Location	60589	No
Italian Garden - Steps	146161	Contributing	40849		Asset	1423819	Yes
Carnation House Walkway	146163	Contributing			Asset	1147716	No
Tool House Wooden Deck	146157	Noncontributing – Compatible					No
Paved Surfaces Outside of the Gardens	146165	Undetermined					No

Landscape Characteristic Graphics:



Figure 23. View east of the upper perennial garden central walk framed by perennials and cherry trees. The perennials obscure dry laid field stone retaining walls (OCLP, June 2008).



Figure 24. View north of pea stone walkway and granite steps between the annual and fountain terraces. A tent that protects the boy dolphin fountain during the winter months has not yet been removed for the summer (OCLP, June 2008).



Figure 25. View northeast of the Tool House and site of the former Carnation House. Three steps that formerly led into the center of the Carnation House are visible on the left (OCLP, June 2008).

Landscape Characteristic: Vegetation

For the successive owners of the property, exotic and showy vegetation has always been a defining characteristic. Both the park-like setting of the larger property and the formal gardens and greenhouses were developed with an interest in horticulture and display. The Vanderbilts established a complex, ornamental landscape through the annual acquisition of plants for the garden beds and greenhouses. The Vanderbilts added ornamental trees and flowers to the formal garden spaces to create a largely geometric, classical landscape (CLRFG 2010:182-183).

Without the Vanderbilts large dedicated gardening staff, the gardens fell into disrepair after the death of Frederick Vanderbilt in 1938 and most of the plants in the garden beds were lost. Exceptions were some of the most tenacious vines, which without maintenance consumed the wooden elements of the pergolas. Most of the plant material in the gardens has been added since the mid 1980s, when the F. W. Vanderbilt Garden Association was established and resumed a high level of maintenance for the gardens (CLRFG 2010:183).

Turf Edges and Panels:

Historic Condition:

Throughout the formal gardens, turf frames the garden beds and holds the terrace slopes. During the historic period, turf framed a number of garden beds around the greenhouse buildings including the Carnation House, Palm Houses, and Rose House. Upon the removal of the greenhouses, the entire area became broad panels of turf (CLRFG 2010:183).

Post-Historic and Existing Conditions:

The footprints of the former Carnation House, Palm House, and Rose House are maintained as turf panels. However the outlines of the former structures are still evident. The turf holds the steep slopes of the terrace in place. In the few spots where the turf is weak, erosion is present (CLRFG 2010:183).

Vines:

Historic Condition:

During the historic period, vines covered the facades of buildings, garden walls and fences, pergolas, and overhead arbors. Both Greenleaf and Cridland specified multiple types of vines to soften architectural elements in the garden (CLRFG 2010:183).

Post-Historic and Existing Conditions:

Many vines are thriving in the garden and ascend brick walls, wooden trellises, and wire lattices (Figure 26).

Groundcovers:

Historic Condition:

During the historic period, groundcovers thrived in the garden, filling beds along the edges of the upper perennial garden and surrounding the field stone wall. Most notably, Cridland specified vinca groundcover and plumbago to line the edges of the bed along the upper perennial garden. (CLRFG 2010:184).

Post-Historic and Existing Conditions:

Groundcovers are present in the upper perennial garden. (CLRFG 2010:184).

Annual Gardens:

Historic Condition:

The annual gardens are documented on the 1897 survey of the gardens and likely existed during the Langdon period of ownership. Of all of the garden spaces, the annual terraces remained unchanged except for minor changes to the number and shapes of the garden beds. Historic photographs show that each bed was typically planted with one species, though occasionally low flowering plants, such as alyssum, were used to border and fill the beds filled with another species such as pelargoniums. Plantings were always symmetrical on either side of each garden, with contrasting colors between the beds. (CLRFG 2010:184-185).

Post-Historic and Existing Conditions:

The annual garden beds currently reflect the configuration at the end of the historic period (Figure 27). One exception is the overall size of the crescent shaped beds in the lower annual garden, which are now smaller than during the historic period (CLRFG 2010:185).

Upper Perennial Garden Trees and Shrubs:

Historic Condition:

At the end of the historic period, the upper perennial garden contained an abundance of trees and shrubs, which were planted in accordance with Cridland's plan in the 1930s. Three rows of trees and shrubs were mirrored on each side of the central axis. These included a row of "pink flowering cherries," a row of single blue hibiscus with hydrangea in between, and a row of columnar flowering cherries 'Amagawa' interplanted with arborvitae. At the southern end of the upper perennial garden Cridland specified a hedge of arborvitae and a bed of juniper (CLRFG 2010:185).

Post-Historic and Existing Conditions:

Most of the dense planting of shrubs specified by Cridland are not extant. The "pink flowering cherries" were replanted in the spring of 2009 with 'Okame' pink flowering cherries (CLRFG 2010:185).

Upper Perennial Garden Bedding Plants:

Historic Condition:

Greenleaf's design for the upper perennial garden consisted of dense evergreens and shrubs, which persisted for most of the historic period and eventually became quite overgrown. In the 1930s, Cridland redesigned the upper perennial garden with long beds flanking the central walk (CLRFG 2010:185).

Post-Historic and Existing Condition:

The existing beds are filled with an assortment of perennials, some of which are the same as the historic period and others that have been introduced. Some of the recent introductions are too tall and not representative of the historic period (CLRFG 2010:185).

Lower Perennial Garden Trees and Shrubs:

Historic Condition:

In 1916, Cridland redesigned the lower perennial garden incorporated arborvitae and juniper in his scheme. Arborvitae were added to each bed as vertical dark green forms surrounded by an assortment of colorful perennials. Within five years however, the arborvitae dominated the garden and all but four were removed. The four that were retained were one in each of the beds flanking the pool and one in each of the beds on the other side of the walkway. Cridland implemented further changes in 1922 when he specified junipers on the slopes on the north and west sides of the lower perennial garden. These shrubs persisted through the end of the historic period (CLRFG 2010:186).

Post-Historic and Existing Conditions:

The four arborvitae in the lower perennial garden were recently replanted by the F. W. Vanderbilt Garden Association. The junipers are no longer present (CLRFG 2010:186).

Lower Perennial Garden Bedding Plants:

Historic Condition:

James Greenleaf laid out the lower perennial garden in c. 1903 with geometric beds of mixed perennials. Within ten years, Greenleaf's Italian garden was overgrown. The Vanderbilts employed Robert Cridland to redesign and rejuvenate the garden. Cridland developed a planting plan that included over fifty different species and varieties. Historic photographs suggest that Cridland's plan was implemented (CLRFG 2010:186).

Post-Historic and Existing Conditions:

The current bed configuration is similar to that specified by Cridland and present during the historic period. The form of the plant masses differs though, as Cridland specified bands of similar perennials and the current configuration consists of some bands and some clumps. The existing beds also have bare areas, where perennials have failed (CLRFG 2010:186).

Rose Garden Vegetation:

Historic Condition:

The Vanderbilts commissioned Meehan and Sons to add the rose garden to the east side of the formal gardens in 1910. The original planting scheme included perennials on the upper terrace and 160 assorted roses on the lower terrace. Three years later the Vanderbilts hired Robert Cridland, who had previously worked for Meehan and Sons, to add the loggia structure and modify the earlier design. Cridland specified 900 roses to fill the upper and lower rose garden terraces and

designated colors for each bed. Cridland did not specify varieties, however, his 1920 book, Practical Landscape Gardening, include a list of recommended roses (CLRFG 2010:187).

Post-Historic and Existing Conditions:

The F.W. Vanderbilt Garden Association currently maintains the rose garden with roses that differ in variety, form, and color. The layout does not conform to the symmetrical arrangement and large color blocks specified by Cridland (Figure 28) (CLRFG 2010:187).

Garden Surround Shrubs:

Historic Condition:

Meehan and Sons specified the addition of ornamental shrubs around the outside of the walled garden as part of their design for the rose garden in 1910. Several years later, Cridland specified further additions to the shrub planting. The abundance of shrubs surrounding the eastern walls of the garden is visible in a 1930s aerial photograph (CLRFG 2010:187).

Post-Historic and Existing Conditions:

Only a few remnant shrubs remain from these plantings, and these have become overgrown and choked with vines and invasive plants. A row of junipers around the rose garden pavilion are overgrown and in poor health (CLRFG 2010:187).

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Turf Edges and Panels	146077	Contributing			Asset	1423830	Yes
Vines	146081	Contributing			Asset	1423827	No
Groundcovers	146083	Contributing			Asset	1423827	No
Annual Garden Plantings	146085	Contributing			Asset	1423827	No
Upper Perennial Garden Trees and Shrubs	146087	Contributing			Asset	1423828	No
Upper Perennial Garden Bedding Plants	146089	Contributing			Asset	1423827	No
Lower Perennial Garden Trees and Shrubs	146091	Contributing			Asset	1423828	No
Lower Perennial Garden Bedding Plants	146093	Contributing			Asset	1423827	No
Rose Garden Plantings	146095	Contributing			Asset	1423827	No
Garden Surround Shrubs	146097	Contributing			Asset	1423828	No

Landscape Characteristic Graphics:

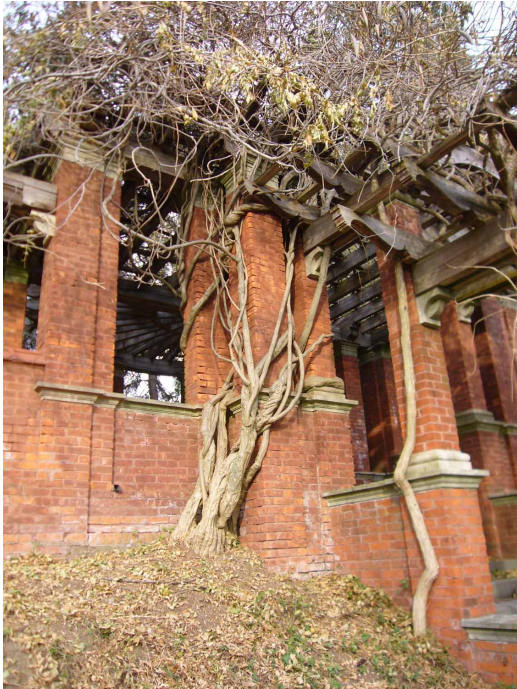


Figure 26. View northeast of the north pergola and mature vines. A weep hole in the wall at left allows water to drain from the interior of the pergola (OCLP, November 2008).



Figure 27. View south of the upper annual terrace edged by a pea stone walkway and trellis structure. The trellis consists of brick piers with limestone capitals that support a wire lattice and vines (OCLP, June 2008).



Figure 28. View southeast of the rose garden and loggia (OCLP, June 2008).

Landscape Characteristic: Constructed Water Features

Designed water features play a key role in defining the spatial organization of the formal gardens. A water feature existed on the fountain terrace during the Langdon period of ownership. The Vanderbilts added two water features, the reflecting pool in Greenleaf's Italian garden and a circular pool with a fountain in the rose garden. These features contribute to the character and elegance of the gardens (CLRFG 2010:187).

Italian Gardens Pool:

Historic Condition:

The reflecting pool at the south end of the Italian garden was built as part of the Greenleaf design in 1903 (CLRFG 2010:188).

Post-Historic and Existing Conditions:

The flatted spade shaped pool is edged with limestone and in good condition. The pool recently had a false bottom/platform installed to reduce the depth of the water for safety reasons (CLRFG 2010:188).

Upper Fountain:

Historic Condition:

The upper fountain is located in the long narrow terrace directly east of the palm house terrace. Plans for the Langdon gardens in 1876 show a fountain in this location, but it is unknown if the existing fountain dates from this time, or if it was replaced during Vanderbilt's ownership (CLRFG 2010:188).

Post-Historic and Existing Conditions:

The upper fountain is in good condition and is operational during the spring, summer, and fall and protected in situ during the winter(Figure 29).

Rose Garden Fountain:

Historic Condition:

The circular fountain pool at the eastern end of the rose garden was part of the Meehan design for that garden. Originally the fountain had a frog fountainhead at its center that spurted water from its mouth. The frog was replaced in the 1925 by a statue of Orpheus, which remained in the garden until 2005, when it was removed to storage to protect it from further deterioration (CLRFG 2010:188).

Post-Historic and Existing Conditions:

The pool stands empty. The pool is cracked and no longer water tight (CLRFG 2010:188).

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Italian Gardens Pool	146099	Contributing	40847		Asset	1423800	Yes
Upper Fountain	146103	Contributing			Asset	1423802	No
Rose Garden Fountain	146101	Contributing	40848		Asset	1423803	Yes

Landscape Characteristic Graphics:



Figure 29. View east of the brecciated stone Italian garden fountain (Upper Fountain) on the terrace overlooking the upper annual garden. (OCLP, October 2008).

Landscape Characteristic: Small Scale Features

Small-scale features encompass the minor built features that provide aesthetic detail and function, such as garden ornaments, benches, signs, and hydrants. The Vanderbilts incorporated numerous classical elements to the gardens including fountains, ancient Roman Corinthian capitals, vases, and well heads. All of these elements complimented the overall Italian-inspired landscape design (CLRFG 2010:188-189).

Historic Condition: Some of the earliest images of the gardens indicate that ornaments were part of the Vanderbilt's gardens. By 1904, the Corinthian capitals were placed along the central walkway in Greenleaf's Italian garden. These were later moved to the upper annual garden and greenhouse terrace. By 1906, Baroque style sandstone vases lined the walks of the greenhouse terrace and the boy dolphin fountain was partially installed on the fountain terrace. By 1911, the Vanderbilts installed the odalisque in the pool house and commissioned Meehan and Sons to install the frog fountain as part of the new rose garden. In 1925 the frog font was removed and the Orpheus fountain installed in its place. A photograph dated c. 1922 shows two tall ornamental vases by the rose garden loggia, but these were moved to the greenhouse terrace before the Orpheus fountain was installed. Benches were installed in the garden in the 1920s or 30s. By the 1930s, but possibly earlier, a terra-cotta wellhead and marble cistern were placed on either side of the central walk in Greenleaf's Italian garden (CLRFG 2010:189).

Post-Historic and Existing Conditions: Many of the garden ornaments have deteriorated and some have been placed in museum storage such the pair of vases, the original benches, and the Orpheus fountain. Some have been replaced with replicas, such as the benches. Other pieces remain in the landscape but are in poor condition, such as the Baroque style sandstone vases that stand along

the edge of the Palm House terrace. Now only fragments of the pieces remain. The garden ornaments are considered one feature collectively but are described below for management purposes (CLRFG 2010:189).

Marble Garden Vase:

Historic Condition:

The existing garden vase was historically located between the two wings of the rose house on the south side. An aerial photo from the late 1930s appears to show another object, possibly a matching vase, between the wings on the north side of the terrace (CLRFG 2010:242-243).

Post-Historic and Existing Conditions:

Only one vase survives today and is currently in storage. The top is separated from the base and there is minor damage and loss (CLRFG 2010:242-243).

Sandstone Finials:

Historic Condition:

A total of six sandstone finials decorated the palm house terrace during the historic period. These finials were of two similar designs. Four identical finials marked the central entrance walkway between the two palm houses, with two flanking the path to the west of the houses and two flanking the path to the east at the top of the steps leading down to the fountain terrace. Two finials of a slightly different design marked the eastern corners of the terrace so that they, along with the two at the top of the steps, formed a line along the eastern edge of the terrace. The finials were large, between four and five feet tall and twenty-four inches across at their widest point (CLRFG 2010:244).

Post-Historic and Existing Conditions:

Today the finials remain on the palm house terrace, but are badly weathered and are in a number of pieces (Figure 30). It also appears that there is significant loss of material, and it is unclear how many complete finials could be assembled from the pieces and of which design (CLRFG 2010:244).

Marble Corinthian Capitals:

Historic Condition:

Two Corinthian capitals were located in the formal gardens during the historic period. Photos from early in the period show the two capitals along the center line of the walkway in the lower perennial gardens near the reflecting pool. It doesn't appear that the capitals were there for very long, since the majority of the photos of the perennial gardens do not show the capitals. One of the capitals was moved to the central circular bed in the upper annual garden, where it remained for the rest of the historic period. The second capital appears in an aerial taken in the late 1930s on the south edge of the palm house terrace. It is likely that the capital was moved here at the same time the first capital was moved to the annual bed.

Post-Historic and Existing Conditions:

Both capitals remain today in their historic locations. In the upper annual garden, the capital is situated at the center of the middle bed, mounted on a bluestone slab and raised on stacked bricks, so that during the growing season about two-thirds of the capital is visible above the tall plantings. Comparison to historic photos indicates that this is similar to its historic configuration. The capital shows some weathering and damage. On the palm house terrace, the other capital is mounted on a bluestone slab directly on the ground. No historic photos show this capital to verify this configuration, but it is likely at least similar to historic conditions. The bluestone paver on which the capital rests is unlevel and one side is covered with turf grass (CLRFG 2010:244-245).

Boy and Dolphin Fountain:

Historic Condition:

The white marble fountain featuring a figure of a boy, or putto, with a dolphin in a scallop shell basin was located on the fountain terrace below the palm house terrace. It is not known when the fountain was acquired; the fountain does not appear in earlier photos of the gardens, such as the circa 1905 photo of the greenhouses, but appears in a photo taken a few years later after the construction of the rose house (CLRFG 2010:245).

Post-Historic and Existing Condition:

Today the boy and dolphin statue remains in its historic location (See Figure 29). The fountain figure, shell basin, and base show only light to moderate weathering. The fountain still functions

and is operated during the summer and protected during the winter (CLRFG 2010:245).

Homer Terra-Cotta Faux Wellhead:

Historic Condition:

The historic condition and location of the Homer wellhead is not known for sure. This wellhead does not appear in any historic photos before the 1970s, but since no photos show the interior of the north pergola, it is likely that the wellhead located in the pergola during the historic period (CLRFG 2010:245).

Post-Historic and Existing Conditions:

The late nineteenth-century Italian terra-cotta faux wellhead, located in the north pergola, features scenes depicting the death of Homer in bas relief. The wellhead is in good condition and shows only light to moderate weathering. A large chunk is missing from the base of the wellhead (CLRFG 2010:245).

Wellhead and Cistern In Upper Perennial Garden:

Historic Condition:

Two decorative objects, a late-nineteenth-century terra-cotta wellhead with ornamental wrought-iron overthrow and an antique Roman marble cistern, were located at the south end of the upper perennial garden. Although it is not known when these objects were placed in the garden, the overthrow of the wellhead is visible in a photo taken around 1922, and both objects are visible in photos from the 1930s (CLRFG 2010:245-246).

Post-Historic and Existing Conditions:

The wellhead and cistern remain in their historic locations at the southern end of the upper perennial garden (Figure 31). Both objects are mounted on octagonal concrete pads. The wellhead is in overall good condition, although the overthrow exhibits rust and the wellhead has small vines growing on it. The Roman cistern has been patched and repaired numerous times, including marble patches of antique origin as well as more recent concrete repairs. The cistern contains metal pins that are corroding (CLRFG 2010:245-246).

Antonio Galli Sculpture:

Historic Condition:

The mid-nineteenth-century Italian white marble sculpture of an odalisque by Antonio Galli is located within the pool house at the south end of the lower perennial garden overlooking the reflecting pool (Figure 32). The sculpture was not installed in 1903 when the pool house was built, but it appears in photos from at least the 1910s. A 1911 entry in the purchase ledgers for a marble base for the "Italian Garden Statue" may have been for this sculpture. Often referred to affectionately as Barefoot Kate, the sculpture was featured prominently in the garden for much of the historic period (CLRFG 2010:246).

Post-Historic and Existing Conditions:

Today, the sculpture remains in its historic location overlooking the pool. The sculpture shows signs of damage, including a broken fan, broken finger, and other chips and staining (CLRFG 2010:246).

Orpheus Fountain:

Historic Condition:

The fountain, featuring a statue of Orpheus with a dolphin in a scallop shell fountain basin, adorned the rose garden fountain from 1925 until it was removed to storage in 2005 (CLRFG 2010:246).

Post-Historic and Existing Conditions:

At the time the fountain was removed in 2005, it was showing signs of extensive erosion and damage (Figure 33). The fountain is currently in storage and the fountain basin is empty (CLRFG 2010:246).

Dolphin Benches:

Historic Condition:

Six cast stone dolphin benches were originally located in the rose garden upon its completion in 1910. Three were placed along the top retaining wall along the western edge, one each against the north and south fence on the lower terrace, and one at the eastern terminus of the garden. When the rose house was added in 1916, the bench that had been placed there was moved, but it is not

known whether it was moved somewhere else in the garden or removed entirely. There is no record of a dolphin bench elsewhere in the garden (CLRFG 2010:243).

Post-Historic and Existing Conditions:

Today the original benches are in storage, and six replicas are in the garden. Four are currently located in the rose garden with three along the top retaining wall and one along the south fence, all in their historic locations. One bench is located in the recess at the northeast corner of the lower perennial garden, and one is near the south stair pergola in the southwest corner of the lower perennial garden. There is no record indicating a bench in this last location during the historic period (CLRFG 2010:243).

The four replica benches in the rose garden should be retained in their current location. If the fence around the rose garden is reconstructed in its historic configuration, the bench near the south stair pergola should be moved to the north fence of the rose garden opposite the bench on the south fence (see Task BS-3). If the fence is not reconstructed, or if the fence is reconstructed with a gate at this location to maximize access to the garden, all benches should be retained in their current location (CLRFG 2010:243-244).

Metal and Wood Benches:

Historic Condition:

Not applicable.

Post-Historic and Existing Conditions:

Many benches have been added to the garden in the past twenty to thirty years. These are metal and wood benches that are painted green. A total of eleven benches of this type are currently in the formal gardens, most arranged around the upper terraces.

Signs:

Historic Condition:

Not applicable.

Post-Historic and Existing Conditions:

Five signs display historic photographs and describe the history of the gardens.

Hydrants:

Historic Condition:

Not applicable.

Post-Historic and Existing Conditions:

A vintage hydrant, origin unknown, stands outside the garden wall, adjacent to the north side of the Tool House. A second hydrant, more contemporary in appearance, stands on north of the Gardener's Cottage on the north side of the road (CLRFG 2010:191).

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Sandstone Finials	146121	Contributing	40838		Asset	1423805	Yes
Marble Corinthian Capitals	146123	Contributing			Asset	1480028	Yes
Boy and Dolphin Fountain	146125	Contributing			Asset	1423802	No
Homer Terra-Cotta Faux Wellhead	146127	Contributing	40838		Asset	1423813	Yes
Wellhead&Cistern, Upper Perennial Garden	146129	Contributing	40838		Asset	1423814	Yes
Antonio Galli Sculpture	146131	Contributing			Asset	1423811	Yes
Orpheus Fountain Sculpture (179IFOUN)	146133	Contributing	40848		Asset	1423803	Yes
Dolphin Benches (179IORNA)	146135	Contributing	40838		Asset	1423812	Yes
Metal and Wood Benches	146137	Noncontributing – Compatible			Asset	1423815	Yes
Signs	146117	Noncontributing – Compatible					No
Hydrants	146147	Undetermined					No

Landscape Characteristic Graphics:



Figure 30. View south of sandstone pieces that were once part of late nineteenth-century Baroque style vases. The objects line the eastern edge of the palm house terrace (OCLP, November 2008).



Figure 31. View southwest of cast faux wellhead with decorative wrought iron overthrow. The bas relief contains unfurling acanthus fronds, masks, and heraldic shields. The wellhead is set on an octagonal concrete base (OCLP, June 2008).



Figure 32. View south of the Italian white marble sculpture of an Odalisque. The feather fan in her right hand was broken off by vandals (OCLP, June 2008).



Figure 33. The shell of the Orpheus fountain in the lower rose garden is cracked and in need of repair (OCLP, June 2008).

Landscape Characteristic: Views and Vistas

During the historic period there were expansive views across the Hudson River Valley from the upper terraces of the garden. Most views, however, were directed inward to the garden spaces. Key framed vistas from inside the garden included the open view of the upper and lower annual garden terraces, the concealed views of the upper and lower perennial garden terraces, and several framed vistas within the perennial garden and rose garden (Figure 34). The multiple pergola structures frame vistas as one moves from one garden space to the next (CLRFG 2010:192).

View from Palm House Terrace:

Historic Condition:

The upper terraces were laid out during the Langdon period to be observed collectively from above. The palm house terrace offers a high vantage point to look out over the parterre beds of colorful flowers (CLRFG 2010:192).

Post-Historic and Existing Conditions:

The view across the upper and lower annual gardens is extant.

View from North Pergola:

Historic Condition:

The north pergola, designed by Greenleaf in 1903 offered a vantage point for a view south along the central axis of the perennial garden toward the pool and pool house. The north pergola also offered views to the east and north of the surrounding estate (CLRFG 2010:192).

Post-Historic and Existing Condition:

The view south along the central walk in the perennial garden is extant. The views north and east from the pergola are partially obscured by the surrounding trees (CLRFG 2010:192).

View from Loggia:

Historic Condition:

The loggia, designed by Cridland in 1913 offered a vantage point for views west of the rose garden and north, east, and south of the surrounding landscape, including Crum Elbow Creek (CLRFG 2010:192).

Post-Historic and Existing Conditions:

The view west of the gardens and the views to the surrounding landscape are extant (Figure 35) (CLRFG 2010:192).

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
View from Palm House Terrace	146152	Contributing					No
View from North Pergola	146154	Contributing					No
View from Loggia	146150	Contributing					No

Landscape Characteristic Graphics:



Figure 34. View east of the brick piers and wire scrolls that frame the view of rose garden from the lower perennial garden (OCLP, September 2008).



Figure 35. View east from the arched window of the rose garden loggia. Note the narrow footpath that extends from the garden toward Crum Elbow Creek to the east across the road (OCLP, October 2008).

Condition

Assessment Interval (Years): 6

Next Assessment Due Date: 02/12/2031

Condition Assessment and Impacts

Condition Assessment: Good

Assessment Date: 02/12/2025

Condition Assessment Explanatory Narrative:

The overall landscape is well-maintained and in good condition.

Condition Assessment: Fair

Assessment Date: 09/21/2021

Condition Assessment Explanatory Narrative:

Provisional. This assessment was made in consultation with park staff. A comprehensive update of this CLI has been delayed due to Covid-19 travel restrictions and staffing shortages. Planning and scheduling this update will be in coordination with the Historic Structures Inventory.

Condition Assessment: Fair

Assessment Date: 07/13/2010

Condition Assessment Explanatory Narrative:

The formal gardens generally meet the current definition of "fair" condition: it shows clear evidence of minor disturbances and deterioration by natural and/or human forces, and some degree of corrective action is needed within the next three to five years to prevent further harm to its cultural value. If left to continue without the appropriate corrective action, the cumulative effect of the deterioration of many of the landscape characteristics will cause the formal gardens to degrade to a poor condition.

The primary impacts to the resources of the formal gardens is weathering and erosion of the brick features, including the walls and pergola piers. Many of these features show significant loss of mortar, erosion of brick facing, cracked or settling bricks, and encroachment of climbing vegetation. These impacts threaten the stability of the structural features in the garden, and corrective action is needed soon to prevent further damage or failure of the features. Other impacts to the formal gardens include shifted or uneven steps, weathered pergola timbers, invasive vegetation, minor wear from visitation, and general deferred maintenance.

Impacts

Type of Impact: Exposure to Elements

Other Impact:

External or Internal: Internal

Impact Narrative: Structural features within the formal gardens are deteriorating from exposure to the elements. Specifically, brick structures have weathered and eroded, showing significant loss of mortar, spalling and eroded bricks, settling, and cracking.

Date Identified: 09/02/2010

Type of Impact: Exposure to Elements

Other Impact:

External or Internal: Internal

Impact Narrative: The Orpheus fountain basin is badly damaged, exhibiting cracked, spalling, and crumbling concrete and the intrusion of vegetation. The basin no longer holds water. Timely repairs are needed to prevent further damage from erosion and freezing water.

Date Identified: 09/02/2010

Type of Impact: Vegetation/Invasive Plants

Other Impact:

External or Internal: Internal

Impact Narrative: Vines growing on the pergolas are overgrown, obscuring the features beneath them and damaging the structures.

Date Identified: 09/02/2010

Type of Impact: Vegetation/Invasive Plants

Other Impact:

External or Internal: Internal

Impact Narrative: Non-historic invasive plant species are growing within the garden, obscuring features, out-competing desired vegetation, and changing the historic character of the garden. Primary among these species is the tree-of-heaven(*Ailanthus altissima*) growing on the slopes in the upper perennial garden.

Date Identified: 09/02/2010

Treatment

Stabilization Measures

Treatment Documents

Treatment Type: Rehabilitation

Treatment Completed: No

Document Type: General Management Plan

Title:

IRMA Link:

Narrative:

Currently a General Management Plan is being developed to coordinate the management of the three parks under the Roosevelt-Vanderbilt National Historic Site management unit: Vanderbilt Mansion National Historic Site, The Home of Franklin D. Roosevelt National Historic Site, and Eleanor Roosevelt National Historic Site. The General Management Plan has identified three alternatives for the management of the sites. The first alternative, called the No-Action Alternative, includes efforts consistent with the preservation of the existing resources. The second alternative, Action Alternative One, primarily involves the restoration of the resources to historic uses and conditions, while the third alternative, Action Alternative Two, includes recommendations consistent with adaptive reuse and rehabilitation of the buildings and landscape. The draft General Management Plan indicates that Action Alternative Two is the preferred alternative, and this treatment plan has been developed in accordance with that preferred alternative. The General Management Plan is scheduled to be finalized in the summer of 2010 (CLRFG 2010:202).

In support of the General Management Plan and the preferred treatment alternative of rehabilitation, a Cultural Landscape Report (CLR) for Vanderbilt Mansion NHS was completed in 2009. The CLR includes a number of treatment recommendations for the stabilization and rehabilitation of landscape features (CLRFG 2010:202):

PMIS 144020

Rehabilitate Vanderbilt Cold Frames, \$12,248.00. The project to rehabilitate the cold frames on the south side of the Rose House Terrace includes repointing the brickwork, repair of the masonry sill rims, and reproduction of the wood and glass covers. The historic cold frames are still used by a park cooperator for their original intended purpose. They were not included in the early 1980's restoration work in the Italian Gardens and are in very poor condition. This project needs to be completed to insure their survival and renew their service life for an important cooperator program.

PMIS 161802

Repair Italian Garden Pathways, \$34,504.57. This project will repair the Italian Garden gravel walks. It includes removal of non-historic materials to the level of the historic walkways, re-edging the walkways with metal edging, and adding materials compatible with the historic surface throughout the 3.5 acre formal garden and 3 formal approach paths. The gardens are a focal point of the site and are seen by thousands of visitors each year. This project will result in a more accurate portrayal of the gardens and a safe walking surface.

PMIS 143946

Rehabilitate the Historic Loggia, \$42,319.00. This project involves the rehabilitation of the historic Vanderbilt Loggia. It includes patching the concrete base, selective repairs to and repainting of the stucco walls, repairs to the wooden roof framing and repair of the original tile roof. This structure has suffered years of deterioration as a result of deferred maintenance. It is a key structure within the formal gardens and is a popular public site. These repairs are necessary to keep this historic structure intact and serviceable.

PMIS 161844

Rehabilitate the Large Pergola, \$89,135.03. This project involves the complete rehabilitation of the south pergola. It includes repair, repointing, and selective replacement of the brickwork and stone capitals of the walls and support columns, relaying the loose and shifted stone and brick stairs, repair of the tile floor, and selective replacement of the cypress trellis supports. This structure was incompletely rehabilitated as part of the early 1980's Italian Garden restoration. Deferred maintenance and built-in defects from incomplete work have led to

rotting of wooden portions and partial failure of the masonry portions of the structure. This structure is a key part of the visitor experience and needs to be rehabilitated to safe useable condition.

PMIS 29690

Restore Fountains & Structures Of The Italian Gardens, \$250,000.00. This project involves the restoration/rehabilitation of the deteriorated historic garden walls, piers and masonry appurtenances of the 3.5 acre Vanderbilt Formal Gardens, a core feature of a nationally important cultural landscape and one of the primary public use areas of the site. Specifically, the project would restore several historic brick retaining walls that are currently falling, rebuild collapsed brick support piers in the lower rose garden, and restore the masonry of the main fountain and basin at the Loggia in the rose garden. This project will: (1) preserve a core historic feature of a site where the cultural landscape is as important as the structures and collections and correct some critical deferred maintenance conditions; (2) enhance the visitor experience by restoring key structures in the garden, (i.e. rose garden fountain and piers), and thereby presenting the garden in a more historically accurate condition; (3) abate some minor visitor safety problems before they become major issues, (i.e. cracking support walls and stairways); and (4) Support the preservation efforts of the Vanderbilt Garden Association, a volunteer group that as of last year had contributed over 70,000 hours of volunteer time in the maintenance of the horticulture of the garden.

PMIS 161874

Rehabilitate the Large Pergola, \$286,797.82. This project is intended to rehabilitate failing portions of the pool pergola. The work includes repointing and 60% replacement of the brick wing walls, replacing the rotted cypress supports, repairing the tile roof and wood framing, replacing the equipment room door, and replacing the electric panel and pump. This area is in poor condition as the result of deferred maintenance and the decision not to replace deteriorated brick in a rehab project done over 25 years ago. The cypress elements are rotted to the point of collapse and the roof is no longer intact. The emergency repairs in 2008 are only a stop-gap measure.

Approved Treatment Costs

Cost Narrative:

Treatment Type: Bulk Import TBD

Treatment Completed: No

Document Type: Cultural Landscape Report

Document Date: 2011-01-01

Title: Cultural Landscape Report for Vanderbilt Mansion
Formal Gardens

IRMA Link: <https://irma.nps.gov/DataStore/Reference/Profile/2283910>

Narrative:

Approved Treatment Costs

Cost Narrative:

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Landscape Documents:

File Name	Date	Attachment Type
CL-FMSS_crosswalk-VAMA_FormalGarden-updated.xlsx		Other Report
VAMA_Vanderbilt Mansion-Formal Gardens_CLI Update Notes_2025.pdf		

Source