1. NAME OF PROPERTY

Historic Name: Yaddo

Other Name/Site Number:

Designated a National Historic Landmark by the Secretary of the Interior February 27, 2013.

2. LOCATION

Street & Number: New York State Route 9P/Union Avenue Not for publication: NA

City/Town: Saratoga Springs Vicinity: NA

State: New York County: Saratoga Code: 091 Zip Code: 12866

3. CLASSIFICATION

Ownership of Property

Private: X
Public-Local:
Public-State:
Public-Federal:

Category of Property

Building(s):
District: X
Site:
Structure:
Object:

Number of Resources within Property

Contributing		**Noncontributing**	
buildings	18	buildings	3
sites	11	sites	0
structures	22	structures	7
objects	10	objects	0
Total	61	Total	10

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing: NA

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

__ Entered in the National Register
__ Determined eligible for the National Register
__ Determined not eligible for the National Register
__ Removed from the National Register

__ Other (explain): _____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic: DOMESTIC Sub: Private rural estate

Current: RECREATION AND CULTURE Sub: Artists' retreat

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Tudor Revival
Norman Revival
French Renaissance
Romanesque Revival
Renaissance Revival
Greek Revival
Italianate (Gardens)

OTHER: Bungaloid
California Style

MATERIALS:
Foundation: Stone, brick, concrete
Walls: Stone, brick, stucco, half-timbering, wood, terra cotta
Roof: Slate, metal, asphalt, wood
Other: Glass, terra cotta

Summary

Yaddo is one of the country's preeminent and best-preserved artists' retreats. It is among the earliest properties in the United States to be intentionally developed as a permanent place dedicated to support individual creative endeavors apart from academic institutions. Yaddo's singular built environment, consisting of private studio space for work, gathering space for social interaction within and across disciplines, support areas for staff, and abundant landscaped grounds, proved conducive to its intended purpose and fostered the formation of a creative community. During the period of significance (1926-1962), many of the nation's leading visual artists, writers, and composers produced groundbreaking work at Yaddo, which launched their careers and enabled them to move American culture in important new directions. Yaddo retains an unusually high degree of physical integrity relative to its appearance and use during the period of significance.

Describe Present and Historic Physical Appearance.

There are a total of 61 contributing and 10 noncontributing resources associated with the Yaddo National Historic Landmark nomination, including the extent of the entire property, which has been counted as one contributing site. All extant built features constructed prior to 1962 are closely associated with Yaddo and are identified as contributing resources. Many were developed and altered prior to the period of significance (1926-1962). Built features lacking verifiable documentation are dated with reference to periods of ownership as described in this nomination.

Development of the Property—An Overview

Present-day Saratoga County, New York, near the eastern edge of New York State north of the Mohawk River and south of the Adirondack Mountains, was used by Native Americans for hunting and fishing at the time of first European contact in the seventeenth century. The present-day City of Saratoga Springs was located within the Sixteenth Allotment granted to Rip Van Dam, one of thirteen petitioners, under the Kayaderosseras Patent granted by Queen Anne in 1708, but claims brought by the Mohawks against the patent inhibited surveying and serious settlement until the 1760s. The future Yaddo property, located within Lot Twelve of the allotment, is not known to have been settled until 1784 when it was purchased by a veteran of the Battle of Saratoga, which was fought nearby to the east.

Barhyte Period (1784-1848). A small burial ground (by 1840) and two manmade ponds were introduced during the occupancy of the family of Jacobus Barhyte (born Barheyt d. 1840), the property's first settler. These were visible features during the period of significance and remain so today. Barhyte, an immigrant from the South German states who served under General Philip Schuyler, purchased and partially cleared the larger property that included all of the nominated resources. Prior to 1820 he had dammed a mill pond, Lake Barhyte (now Lake Alan) near Old Mill Dell, the site of the mill race, and built a "rude log house" on a knoll above it. Another early associated feature was the cabin of Barhyte's slaves, Nancy and Thomas Campbell (aka Camel), on a site remote from the homestead in Bear Swamp southeast of the present Rose Garden, beyond the boundaries of the nominated property and within the present right of way of I-87. Around 1820, Barhyte built a larger house and operated it as an inn. Situated on what was then the main road from the village of Saratoga Springs to its agricultural hinterland east in the Hudson Valley (now Union Avenue), the property became known as Barhyte's Lake and Tavern offering trout fishing and dining according to brochures dating from 1835. A large cellar hole (Map # 49) between the present west and center entrances from Union Avenue overlooking Barhyte's fish pond (now Lake Christina) is likely the site of the inn.

His son, John, inherited the property upon Jacobus Barhyte's death in 1840. Except for the burial ground, the original mill and trout ponds, and cellar hole of the ca. 1820 tavern, none of the features from the Barhyte period survive. The site of the original homestead, probably within the nominated property, has yet to be

located. The archaeological potential of the original mill site appears to have been disturbed by subsequent Trask period construction (see Lake Alan, below). The archaeological potential of the Campbell cabin site, located beyond the boundaries of this nomination, was also likely disturbed or destroyed by the construction of I-87. The cellar hole may be of archeological interest, although it pre-dates the period of significance for this nomination.

Peters-Watrous Period (1848-1854). The Barhyte property was timbered by its next owners, John R. Peters and Andrew Watrous. Apart from an abandoned public right-of-way crossing the property, there are no known built features or archaeological resources associated with this period.

Childs Period (1854-1881). Upon the dissolution of the Peters-Watrous partnership, the property was subdivided and sold off in lots. Edward Childs and his son, Dr. Richard Childs, purchased the bulk of the present-day Yaddo. The major feature added during this period within the site was an Italianate style frame house on the site of the present Mansion. Yaddo's future development was also shaped by the establishment of the Saratoga Racing Association by James Morrisey in 1865 and his purchase of another part of the former Barhyte property across Union Avenue for use as a track by the 1870s. In 1871, Dr. Childs virtually abandoned the house due to financial difficulties.

Early Trask Period (1881-1899). Spencer and Katrina Trask rented Dr. Childs's run-down house for the summer of 1881, purchased the property that fall, and extensively renovated it over the winter. The Trasks named the property Yaddo and extensively developed and expanded its built features for seasonal occupancy as an Anglo-American country seat for their personal use. During this period Spencer Trask acquired some of the lots that had been subdivided off in 1854, to afford greater privacy from the expanding horse racing support facilities surrounding Yaddo. There are several important extant early Trask period features that contribute to the integrity of the property. The existing Mansion, designed by the Trasks in collaboration with architect William Halsey Wood and completed in 1893, replaced the remodeled Childs mansion after it burned to the ground in 1891. Also dating from this period are a model farm south of the Mansion, built to support dairy, meat and produce production, an ice house on the lake, and a new house for a year-round caretaker-farmer. All of these buildings remain standing, having been sensitively adapted for use by artists during the period of significance. Several important infrastructure improvements, including rebuilt and new dams and the gates along Union Avenue, also remain extant from this period. Earlier Barhyte period buildings, occupied by the Trasks caretaker prior to construction of the new cottage, appear to have been razed around this time.

Late Trask Period (1899-1922). Beginning in 1899, the Trasks' improvements anticipated the property's use as an artists' retreat after their deaths. Most of these features were introduced prior to Spencer Trask's untimely death in 1909. They include the Rose Garden and nearby Rock Garden, and additions to the model farm complex and staff quarters to accommodate a larger guest and staff population. With the exception of a greenhouse used to support the Rose Garden, the Late Trask period structures remain largely intact. The buildings were adapted as studio spaces during the period of significance, and the Rose Garden and its associated landscape features were restored in 1991 and remain open to the public. The Trasks also completed closure of an unused public right of way through the property during this period, a process they had begun earlier. Two satellite facilities on Lake George, no longer part of Yaddo, were also developed with an eye toward the artists' retreat. In 1916, Katrina Trask moved out of the Mansion, enlarging the Early Trask period caretaker's cottage (now West House) for her own use.

The Yaddo Site

Yaddo is an irregular shaped, 207.725-acre parcel located in the City of Saratoga Springs, County of Saratoga, State of New York. The land and landscape are extremely important components of the property, affording

privacy, natural beauty and a rural character that contrasts with its nearby urban context. The property, enclosed in its entirety by a chain link fence, appears to be a continuous forest where visible to the public along Union Avenue (NYS Route 9P). The fence along Union Avenue is interrupted by three access drives, each marked by formal gateways (see Entrance Gates below). Its eastern/southeasterly edge abuts the right-of-way of Interstate 87 and the southbound entrance ramp of exit 14. The southwesterly edge borders private land. The property's jagged northeasterly edge, resulting from nineteenth century subdivision, borders the land owned by the State of New York and used by the Saratoga Race Course.

The existing boundaries result from reductions in area made during the period of significance through New York State's acquisition of the property's eastern edge by eminent domain for the construction of Interstate 87 in 1960 and the sale of the North Farm, a non-contiguous parcel across Union Avenue to Skidmore College in 1949. Skidmore used the parcel for horses, constructing a stable that was subsequently removed for I-87. These developments had no visual impact on Yaddo's intrinsic rural character. The I-87 right-of-way is situated at a lower elevation in wetlands below the present Yaddo grounds and is screened from view by forested edges abutting the property. The property was listed in the National and State Historic Registers in 1978 as a contributing feature within the Union Avenue Historic District.

Geologically, the land occupied by the property was once the bed of a massive glacial lake, resulting in generally sandy soil free of glacial erratics and dramatic rock outcroppings. Nonetheless, the property's topography is variegated, with the greater part of its southeastern third area formed as a nearly level plateau from which the land drops off steeply to the north, moderately to the east, and gently to the west. Most of Yaddo's buildings are sited atop or along the eastern edge of the plateau. To the plateau's northwest, the land drops more steeply some 50 feet into a valley featuring a chain of four "lakes." Created by damming a creek in the nineteenth century, the narrow and long man-made slivers of water are each edged by the surrounding tree cover. They are named, from west to east along the flow, Lake Katrina, Lake Spencer, Lake Christina, and Lake Alan. From the lakes, the land rises gently some 40 feet toward the property's northwestern corner.

The site is forested with a diverse tree cover predominated by mature white pine and red oak, both common natives in the region. Heavily timbered in the mid-nineteenth century, the property was largely reforested in the late-nineteenth and early twentieth centuries. The forest composition today includes other species native to north central New York (hemlock, pitch pine, ash, beech, black birch, yellow birch, white birch, red cedar, black cherry, hickory, basswood, black locust, soft maple, striped maple, sugar maple, swamp white oak, scarlet oak, black oak, popple, and golden willow), as well as introduced species (balsam fir, European larch, Colorado spruce, mugo pine, Scotch pine, silver fir, white cedar, apple, European white birch, cucumber, Chinese elm, ginko, European linden, Norway maple, black poplar, sassafras, smoke tree, tulip poplar, and weeping willow.)[1] Many of the white pines have been managed in visible rows. The plantings include several mature specimen trees in the vicinity of the Mansion, Office and former farm complex which have come to be recognized by names: "Mountain King," the largest Norway spruce on the lawn northeast of the Mansion; "Elizabeth," the second largest Norway spruce, near the tennis court, named after founding director Elizabeth Ames; "Polly Pine," a large white pine north of the Garage/Office building; and "The Big Weed," a black poplar and perhaps the largest tree in terms of bulk on the grounds located on former pastureland southeast of the former dairy barn complex. Throughout the wooded areas, grounds below the trees are generally kept cleared of underbrush and blowdown, providing long forested vistas and inviting open strolls among ferns, wild ginger, and other native understory groundcover.

The continuous forest cover is broken only in several areas. Much of the plateau's eastern slope, which drops off some 80 feet toward the northeast, is cleared of trees to take advantage of splendid vistas toward the Hudson

[1] Charles A. Gerber, Senior Forester, Lumac Company, to John A. Nelson, Vice President, Corporation of Yaddo, March 24, 1994, [Yaddo Archives], based on a list prepared by Malcolm Cowley in 1972 and annotated by Charles Gerber.

Valley and Taconic and Green Mountains beyond. The north end of this slope, east of the Mansion, is planted as a sweeping grass lawn about 700 feet east-west by 200 feet wide enclosed by mature trees and terminating in a focal fountain pool at its base. South of the stand of trees along the south edge of the lawn is another clearing of about 200 feet square for the property's formal gardens, which are also bordered by trees. South and west of the formal gardens is a smaller clearing of about 100 feet square used as a cutting garden. The Trask's farm operations were originally located in the southeast corner of the property, with the dairy complex sited at the south end of the plateau's east edge. Remnants of the original pasture and crop fields continue to be managed as clearings after the conversion of the farm buildings to studios in the 1930s, including: the former orchard, with a few surviving apple trees in area about 400 feet north-south by 200 feet wide, located to the immediate east and north of the dairy; a smaller clearing of about 200 feet square kept open for service operations in former pasture south of the dairy; a long narrow greensward about 600 feet north-south by 80 feet wide within a previously wider field between West House (originally the caretaker/farmer's residence) and Southwoods; and a clearing of about 250 feet north-south by 200 feet wide around the swimming pool in the former potato field.

Circulation within the site is largely unchanged from the period of significance. The property is entered from Union Avenue through the center of three gateways on a narrow paved drive. Proceeding southward across a causeway between Lakes Christina and Alan to a fork at the base of the plateau, the drive ascends steeply at its west branch toward the Mansion and descends gently along the valley to the east. The east fork follows a nineteenth-century wall for a hundred or so feet before forking again, ascending the plateau to the east where it reunites as a loop with the west fork, or continuing along the valley to the Rose Garden, crossing a bridge at the outlet of Lake Alan, and exiting through the property's east gate. Public access to the formal gardens, open during daylight hours to the public, is routed along the east fork/valley drive route. Elsewhere, the drive is private, for use by guests and Yaddo staff. The private drive system continues as a paved surface along its original path serving the property's main buildings on the plateau. Originally paved with Roman brick near the house, the paved drive is now surfaced with asphalt. Beyond these buildings, the drive diverges at numerous points entering and circulating through the forest and around the lakes as a network of narrow dirt roads used by guests for walking and running and by facilities staff. The circulation system in its entirety is considered a contributing structure.

Signage, consisting of small wooden, hand-painted signs, directs traffic through and out the section of the drive used by the public. Elsewhere, similar signage is used sparingly, mostly to post the property against trespassing and fishing. Parking is accommodated informally within the property, with two small unimproved clearings, surfaced with dirt. The parking area used by the public at the formal gardens accommodates about 30 cars. An area of similar size located west of the Garage/Office building provides parking for staff and guests. Elsewhere, guests are permitted to park along the drive and among trees near their studios. The access drive was originally lit by lamps atop cast-iron standards between Union Avenue and the mansion. One of these standards survives and is still in use. New replacement standards, similar in character, are now placed at long intervals along the drive between the major buildings on the plateau. Yaddo's minimal development of traffic and parking facilities is highly unusual for an institution of its size and reinforces its rural character.

There are few dedicated walking trails within the property, since pedestrians use vehicular drives to access the buildings and lakes, and much of the forest floor is accessible for hiking. The major pedestrian feature is a striking rustic staircase (referenced in this document as the "ravine staircase"), built with irregular quarry-faced stone steps that descend the plateau to the valley floor north of the Mansion. It was originally connected to the Mansion by a stone dust path but is now accessed by a herd path and main access drive. Two other stone dust paths led originally from the Mansion to the Rose Gardens, one of which, partially re-surfaced with gravel, remains in use.

The entire landscape, including the balance between forest and clearings, the water course of lakes, and the internal circulation system, contribute positively to an understanding of the significance of Yaddo as an artists' retreat and possess an unusually high degree of integrity for a property of this size. For the purpose of this nomination, the entire landscape is inventoried as one contributing site, with key individual sites, such as the formal garden, included as significant sites within the property.

Inventory of Resources

Contributing and noncontributing resources within the proposed landmark boundary are described in this section of the nomination. The entries for buildings and structures feature their name(s) and approximate date of construction, followed by a description. They are referenced by their historic names where possible.

The property's contributing features retain unusually strong physical integrity, appearing as they did during the period of significance, except as noted. These features contribute positively to Yaddo's extraordinary sense of place and history.

Contributing Resources

Mansion, 1893 (Map #1)

The Mansion, the property's largest building with the highest degree of architectural finish, is the building most closely associated with Yaddo's identity as an artists' retreat. The 29,104 sq. ft. building is a load-bearing masonry structure faced with quarry-faced, coursed limestone ashlar, and stucco and half-timbering. The north end of the building, largely featuring limestone walls with half-timbered gables and dormers, is the mansion core, enclosing rooms originally used by the Trask family and guests. The service wing occupies the south end of the building, which is finished with stucco and half-timbering over masonry walls below the second story, and features brick parapets partially visible from the ground. The stucco matrix, which appears to be original, is expressive, including pebbles of contrasting color to the binder, and is rendered with an intentionally rough texture. The building is virtually unchanged from its completion in 1893 as the Trask's residence, replacing their earlier summer house on the same site. Since 1926, the Mansion has been used by guests for communal dining and gathering on the ground floor and guest bedroom and writers' studios on the upper floors. It was used seasonally until 2008, at which time the main dining room and kitchen and support areas were winterized to enable year-round operation.

The two-and-one-half-story Normanesque Mansion, built over a full basement and enclosing a full third story within its roof, is irregular in plan and massing. Located in the northeast portion of the property between the Garage/Office Building to the south and Lake Alan to the north, Yaddo's largest and most important building takes full advantage of unobstructed scenic views toward the Hudson Valley and Taconic and Green Mountains.

The Mansion is approached from the northwest by the original carriage drive leading to a porte-cochere in the northwest corner. From this vantage, the building's energetic massing conveys the impression of an intimate, rambling village overlooked by a distant keep. The Mansion presents a more formidable image to visitors to the formal gardens. Centered on a massive four-story tower rising above a spreading masonry terrace, the Mansion from the east is an imposing and unified composition at the plateau's edge. (The East Terrace buttressing the Mansion is inventoried as a separate feature and is described below).

The core's architectural character is non-archaeologically derived from Haddon Hall in Derbyshire, UK (begun twelfth century), one of England's best preserved medieval manor houses. The arrangement of the east elevation features, with a massive tower flanked by two-story bays, is suggestive of the exterior of Haddon Hall's seventeenth-century Long Gallery. A three-story engaged tower at the southeast corner transitions the

core to the two-and-one-half-story service wing. The core's roof encloses a full third story. Sloping roofs feature slate with original terne and later copper flashing. The hip roof of the four-story tower roof features copper crockets around its four sides and terminates with a decorative wrought iron weathervane composed with scrolls and a sun motif encircling the word "YADDO." Shed-roofed dormers and flat roofs, originally surfaced with standing and flush seam terne roofs, are now roofed with single-ply membranes. Original iron framed skylights are positioned above stairwells. Roof drainage is controlled by gutters and downspouts disposing at grade. Chimneys above the roof are limestone in the core and brick in the service wing. The core's limestone walls match the work in the east retaining wall. Like Haddon Hall, windows are set within projecting bays rising one or two stories in height. Yaddo's bays are highly ornate, with intricately carved wooden spandrels and lintels, and gryphon gargoyle water spouts. Unlike its English prototype, the east elevation features large undivided picture windows in the bays and masonry openings for the views. Windows include wood casements, fixed wood transoms, and wood awning sash, including diamond pane wood sash. Original, clear glazing, as well as rose-colored and opalescent stained glass, is well preserved. The Tiffany and Lamb Studios furnished the rose panes and opalescent glass with geometrical and representational figures.

In addition to the east terrace, the Mansion was planned with several sheltered porches and open sitting areas within and appended to its massing at the first- and second-story levels of each elevation. Sheltered porches have wood decking, beaded board ceilings, and wood columns and railings. An open sitting area with concrete paving enclosed by a low wall of matching stone abuts the west elevation. Utilities serving the Mansion enter at the west (telephone) and southeast (water and electric). A new mechanical enclosure for transformers screened by a wood fence and gate is located near the southwest corner.

The interiors of the Mansion largely retain their original plans, volumes, finishes and architecturally eclectic character. Above the basement the interior features fourteen fireplaces with original mantels, most located in the first floor public gathering rooms and in larger bedrooms on the upper stories. All of the flues have been closed for fire protection. Flooring is wood in most rooms, with original terrazzo used in the entrance foyer, and tile or stone in bathrooms, and wet areas in the service wings. Walls and ceilings are generally finished with cased beams in the first floor of the core. Walls are finished with very rough-rendered plaster, troweled with exaggerated swirls on the first floor and main rooms of the second floor. Elsewhere in the service wing and upper floors, walls are surfaced with smooth painted plaster, some of which has been resurfaced with gypsum wallboard and/or pressed metal. Original eight-panel doors with original hardware are typical throughout the interior.

In the basement, the brick or limestone foundation is left exposed on many perimeter walls. Original interior partitions are finished with plaster, and non-original partitions with gypsum board. Ceilings feature original matched beaded-board, where finished, or are unfinished. Floors are concrete or are earthen. The building's original lighting system, consisting of decorative sconces and chandeliers, remains largely intact in the core's common rooms, while elsewhere many incandescent fixtures have been replaced with fluorescent units.

The first floor contains six main rooms in the core and twelve rooms in the service wing. The core's rooms and main staircase are arranged along a long hall open at its west end to a foyer entered from the porte cochere. The foyer features marble wainscoting, mosaic tiles, a late-nineteenth-century fountain pool by P. Romanelli of Florence, a Tiffany stained-glass window depicting an Indian legend, and a nineteenth-century imitation of a della Robbia bas relief over the entrance door. It opens directly to the "great hall", spanning the depth of the building west to east, leading from the foyer to the east terrace, with a hearth on the north wall next to an ornate wooden staircase. The fireplace features a Tiffany mosaic of a phoenix rising from the ashes, underneath which are the Latin words, "Flammis invicta per ignem Yaddo resungo ad pacem" ("Unconquered by flames Yaddo is reborn for peace"). The staircase leads to a landing, above which is a representational stained-glass window by Tiffany Studios, considered to be modeled after a window at Oxford University.

The hall connects all of the major rooms on the first floor. A sitting room with a decorative coffered ceiling is located in the southwest corner. It has long been used by Yaddo guests for socializing before and after dinner. In the northeast corner is the music room, originally the library, intended as a memorial to two of the Trasks' four deceased children. It features stained glass with figures of a sheaf of wheat and a beehive, symbols of fruitfulness and industry and retains its original bookcases. It is now used as a small auditorium for readings, talks and musical presentations. The large dining room in the southeast corner of the core overlooks the scenic vista to the east, and is used by guests for breakfast and dinner year-round. The dining room connects with the kitchen, pantry, storage, office, mail and staff support areas to the south in the service wing; all of these areas are also winterized.

The second floor of the core and service wing is subdivided into thirty rooms including nine guest bedrooms, eight baths, three studios, and five hallways. At the level of the intermediate landing of the staircase, a short passage leads to the former bedroom suite of Spencer Trask located above the porte cochere. The large second floor bedrooms in the core are accessed from a hall open to the main stairs. The hall functions as a sitting room, connecting to a sheltered porch at its west end, and a semi private study at the east end overlooking the eastward vista through a large picture window. Katrina Trask's bedroom suite, a studio/bedroom much coveted by Yaddo's guests, is finished with elaborate carved paneling and Tudoresque trim and features exposures on three sides and a private outdoor porch. Other second floor bedrooms are generously proportioned and finished with paneled niches in projecting bays. The third floor contains twenty-five rooms, including three studios, two baths and many storage rooms. Originally for service staff, these rooms are generally small and less formally finished. A studio occupies the fourth floor of the tower with painted gothic woodwork and paneling and a cathedral ceiling. It is reached by a wood staircase with rope railings. The studio's entrance wood door is a five-horizontal panel unit with highly ornate hinges and a latch.

The building was originally heated by a coal or wood fired cast iron steam boiler in the basement and distributed by exposed cast iron radiators or fin tube elements concealed in window seats. The boilers have been replaced but the distribution system remains in service. The building was also originally equipped with a large gravity ventilation duct system located in the service wing basement, supplied with outside air under the music room floor. The system remains evident, but is no longer operational, with much of its ductwork removed, and plenums capped at the request of the local building inspector. Many of the original plumbing fixtures survive, updated with new lavatory faucets, tub and shower valves installed in 2002.

The east terrace of the Mansion, part of the original design of the house and built at the same time, provides sweeping views across an expansive rolling lawn (Map # 1a). Built above plumb limestone retaining walls, the terrace buttresses the Mansion's east foundation. The retaining walls are built of quarry-faced coursed ashlar matching the stone in the Mansion, terminating in low parapets coped with axed bluestone at the level of the first-story window sills. The terrace below the parapets, paved with flags, is leveled with the first floor at a single grade. The terrace provides outdoor access from the major rooms of the first floor and is used as an outdoor sitting area. Its plan is symmetrical, consisting of a major spine spanning the length of the east elevation (about 100 feet by 20 feet deep) and extended at the center of the eastern edge by an overlook (about 40 feet long by 10 feet deep). A break in the parapet at the overlook's east edge opens to stairs descending to the lawn below. The bluestone treads are set within limestone cheek walls that match the retaining walls. A single flight leads to a landing at the mid-point of descent, from which two perpendicular flights branch leading down to gravel paths at grade. The north path leads to "Mountain King," a mature Norway spruce furnished with a bench at its base. The south path leads to the uphill entrance to the Rose Garden used by Yaddo's guests. Visually, the terrace's successive setbacks convey structural solidity at the tower base as viewed from the far end of the lawn. The appearance and use of the terrace are unchanged from the period of significance, and it is considered a contributing feature of the house.

West House, aka "Dairy House," "Mansel Alsaada," 1891, enlarged 1916 (Map #2)

West House, a two-and-a-half-story structure with a basement and an attic, is located in the southwest portion of the site between the tennis court to the north and terminating a long axial view through a greensward from Southwoods to the south. It was built in 1891 as the Dairy House for the farm superintendent's family, replacing a Barhyte period dwelling which had occupied the site since it was relocated in the early Trask period. Intended to complement the massing of the Mansion in miniature, the stone tower, which marked the end of the original Dairy House, was an up-to-date creamery finished with marble floors, wainscoting and shelves. The building was enlarged in 1916 with a Gothic Revival addition when Katrina Trask chose to leave the Mansion for a more modest residence. Renamed Mansel Alsaada (House of Happiness), it was occupied by Katrina Trask Peabody until her death in 1922. The room directly above the Sitting Room West was her bedroom.

During the period of significance, Mansel Alsaada was renamed West House and occupied by George Foster Peabody, President of the Corporation of Yaddo, until his death in 1938. It continues in use today as year-round living and studio space for guest artists.

The appearance of West House is largely unchanged since 1916. The grounds immediately adjacent to the house include a concrete terrace to the west, a patio covered by a recent wood porch and informal groupings of shrubs and perennials to the south, and a drive to the north leading to a parking area at the east. A porch along the east façade leads to the drive. A naturalistic copse of pine trees planted in land previously cleared for farming forms a wind barrier to the northwest.

The plan is irregular, enclosing a total of 8,755 square feet. The main roof is complex in massing and surfaced with slate and copper flashings. Lower roofs are surfaced with asphalt shingles. The original 1891 core of the house, essentially a bungalow with projecting corner elements, has a rubble base of river and field stone, similar to that of the Stone Studio, which in certain areas is carried into the upper stories, which feature decorative half-timbering with stucco infill. The 1916 addition is a shingled wood frame structure above a brick foundation modified by later concrete block infill covered in a cementitious coating. One open porch at the second floor has been rebuilt with minor changes to the roof to improve pitch.

The interior finishes are formal, most surviving from the 1891 and 1916 construction episodes. There are fireplaces in the Sitting Room West, Mrs. Trask-Peabody's former bedroom, and in a first-floor closet that was subdivided from the original superintendent's office during the period of significance. All of the flues are currently closed. Except for the closet fireplace, the original mantels are intact. Walls are finished with original plaster or wallboard introduced during the period of significance, trimmed with original baseboard and picture rails in the 1891 core and more decorative original cornices, chair rails and bases in the 1916 addition. Wood moldings are painted and generally intact, while the original wood floors are generally exposed and intact as well. The building retains most original paneled wood doors and hardware.

West House is fully winterized and used year-round as accommodations and studio space for guest artists.

Pine Garde, 1927-28 (Map #3)

Pine Garde is a two-story Medieval Revival residence located in the northwest portion of the site to the north of West House. The building's hip roof massing and prominent vertical half-timbering with diagonal corner bracing are suggestive of the vernacular rural architecture of Normandy. The house was built over the winter of 1927-1928 for year-round occupancy by Elizabeth Ames, Yaddo's first Executive Director, and her sister Mrs.

Marjorie Peabody Waite. It was designed as a single-family residence by Charles S. Peabody,[2] a New York City-based architect. His uncle, Yaddo's president George Foster Peabody, underwrote most of its cost and named it after the Corporation of Yaddo's initial legal name.

The building is constructed of terra cotta block with a stucco veneer, false half timbering, and rough cut wood siding at the uppermost part of the front façade. Its irregular plan is massed below an interlocking gable and a hip roof surfaced with copper shingles and flashing. The overhanging eaves have painted beaded board soffits. The chimney is brick in Flemish bond with a corbelled cap and copper flashing.

The landscape adjacent to the building includes an asphalt-paved entry loop drive, a concrete paved patio off the kitchen on the west side, concrete- and flag-paved walkways to the building's original south and north entrances, and foundation and walkway shrub plantings extending into the yard from the northeast and southwest corners of the house.

The residential program for the house provides 2,822 square feet of finished space, with a living room, dining room, sun room and kitchen on the first floor, bedrooms on the second, and bathrooms on both floors. Most original interior finishes survive, including plaster on wire lath walls and ceilings, ceramic tile bathroom floors, a quarry tile sunroom floor, two-inch wood strip flooring elsewhere, molded wood baseboards and architraves and single-panel doors. There are two fireplaces with yellow refractory brick surrounded by wood mantels.

The major changes to the house since its original construction have been the winterizing of the sun room in 1982, installation of a sprinkler system in hallways and rated separation between the basement and upper stories in 2001, and replacement of windows and exterior doors in 2005.

The house remained Executive Director Elizabeth Ames' residence until her death in 1977. Currently Pine Garde is used year-round as accommodations and studio space for guest artists.

Garage/Office and Stone Studios Group, 1909-1910

Garage/Office Building, aka "Garage" (Map #4)
Wood/Shop/Shed, aka "Carriage Shed" (Map # 5)
Stone Studios, aka "Stable Shed" (Map # 6)
Garage, aka "Stable Shed" (Map # 7)

The Garage/Office and Stone Studios Group are four separate abutting structures built together to enclose a working courtyard. For the purpose of this nomination they are counted as four contributing buildings. Located in the southeast portion of the site between the Mansion to the north and East House to the south, the group's major feature is the three-story Garage/Office Building, completed in 1910. It sits on the east edge of the plateau on the site of an earlier stable complex, built by the Trasks to expand service facilities in anticipation of the future artists' retreat.

The garage was planned in the manner of a bank barn as a multi-purpose building for Spencer Trask's automobile on the middle floor, living quarters for the chauffer and stable staff on the upper floor, and carriages and horses at the lower floor, which was accessed from the rear. Leveling the area behind the building required cutting into the sloping bank immediately adjacent to the garage and filling the courtyard at its east end. A long retaining wall perpendicular to the garage runs the length of the courtyard along its south edge, preserving the

[2] Charles Samuel Peabody (1880-1935), then a partner in the firm of Ludlow and Peabody, had studied at Columbia and graduated from the Ecole des Beaux Arts in Paris in 1908 before entering into a partnership with William Orr Ludlow in 1909. The firm was known for its public and commercial buildings, including projects for several other institutions supported by George Foster Peabody. Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)*. Los Angeles, 1956, p. 462.

natural prevailing grade to the south. The fill at the courtyard's east end is retained by an L-shaped wall, with entrance into the courtyard accommodated by re-grading the area northeast of the garage for a new drive. Shelters for carriages and work horses were built along the south- and shorter north-facing retaining walls within the courtyard. The sheds along the south wall are now used for storing materials, and the one along the north wall houses equipment. A stable, probably for riding horses, was constructed against the east retaining wall, outside and below the courtyard. These stables, called the Stone Studios, were converted during the period of significance and remain use as artists' studios. The garage building now houses the offices and Yaddo library, and the sheds within the courtyard are used exclusively for facility management operations.

The stucco-clad, neo-classical **Garage/Office** (Map #4) is rectangular in plan, 13,259 square feet in total. It has a hip roof with four slate-clad dormers, one on each side. The deep eaves have metal soffits overhanging the walls. The building is roofed with asphalt shingles installed with flat seam copper snow slides above the eaves. Running molded copper also trims the dormers and main cornice. The basement walls are quarry faced coursed ashlar limestone facing the former stable yard. Fenestration of the west elevation, its principal façade, is asymmetrical, featuring the original garage bays at the north end marked by a Tuscan colonnade, a large window near the center placed within a giant niche with a shallow reveal. An open porch extends along the south elevation at the third story, reached at each end by a flight of concrete stairs. A stucco surfaced chimney extends from the roof. The majority of the windows hold painted rectilinear wood, double hung sash, most with diamond panes.

On the interior, the former stables at the first-floor level are used as a maintenance crew garage and shop. Perimeter walls and ceilings at this level are finished with rough rendered plaster, with interior partitions with gypsum wallboard. Floors are textured or smooth concrete. Original doors have six-horizontal panels. The stories above have been more extensively reconfigured and refinished with gypsum drywall. The original second-story garage area is now used as the offices and the Yaddo library. The third-floor houses additional offices, a conference room and an apartment. Floors are generally surfaced with vinyl or carpeting; most doors are five- panel painted wood; and the attic within the roof is unfinished.

The **Wood Shop Shed** (Map #5) and **Garage** (Map #7) are each one-story utilitarian structures, rectangular in plan, built with random quarry-faced limestone ashlar on elevations facing away from the courtyard. The heads of the south and north retaining walls remain level as they proceed downhill, while some walls of the Stone Studios are stepped parapets coped with bluestone which follow the downhill pitch of its roof. Enclosed portions of the woodshop and Stone Studios have exposures of the retaining walls in some areas or are otherwise finished with gypsum board and have concrete floors. Elsewhere, the shed interiors are unfinished, with the retaining walls fully exposed within. The wood shop/woodshed shelters 2,509 square feet in area under a gable roof surfaced with asphalt shingles. The wood shop has painted wood double-hung sash windows, a painted paneled front door, and a wood garage door.

Stone Studios (Map # 6) is a 1,534 square foot building with an asymmetrical gable roof divided into four studios with a shared bath. The east elevation features large multi-pane wood hopper sash windows over stone spandrels flanked by paired glazed wood doorways. The asphalt shingle roof has a shed dormer above the north studio and a skylight over the south studio. Interior volumes are open to the roof. Perimeter walls are finished with exposed stone, with the studios divided by gypsum board partitions. Each studio has a chimney for a wood stove.

The 980-square foot maintenance garage has an asymmetrical gable roof. Its north wall is faced with limestone ashlar over brick or rubble stone backup. The west elevation and upper portion of the east elevation are surfaced in smooth stucco over a brick structural wall. The building is trimmed with painted wood fascia boards along

the west end gable and the front and the back of the building. Three sliding painted wood and glass barn type doors enclose the south elevation. The interior has a poured concrete floor.

East House, ca. 1903 (Map # 8)

East House is located adjacent to and south of the Garage/Office Group and north of the farm buildings now called the Archway Studio. Built during the late Trask period for the coachmen's families, it would later provide additional staff housing for the artists' retreat. After 1923, it became offices and an apartment for Yaddo's Executive Director, Elizabeth Ames, who resided there until 1928. More recently, East House has been used as three living/studio spaces for guests, and one living space for staff. The building is currently unoccupied due to an administrative reorganization in process and some physical concerns about the building.

The one-and-one-half-story, rectangular East House encloses a total area of 3,470 square feet. Like the later garage, it is sited on a slope with a full basement which is entered at grade from the east. It appears to have been built as a duplex with a symmetrical composition: four bays long north to south, three bays wide, a low-pitched gable roof interrupted by symmetrically placed opposing gable dormers, and a center brick chimney. The original side walls of the dormers are re-surfaced with scored plywood. The remaining walls are surfaced with rough-rendered stucco and faux half-timbering, which includes tightly-spaced curved verticals in the peaks of the end gables. Main and dormer roof eaves overhang the walls. The roof is surfaced with asphalt shingles above standing seam copper snow slides at the eaves. The exposed foundation walls are random rubble. Covered, open wood porches centered on the north and south elevations shelter the entrances from the grade of the service road. The north porch has been enlarged to two stories for an upstairs screened sitting area from its original one-story height. An enclosed porch shelters the east entrance to the basement. Windows hold mostly original wood 16-over-2 double-hung sash. Two openings have 20-pane casement windows.

The interiors above the basement are finished with smooth plaster walls and ceilings and 2-inch plank wood floors. Ceilings throughout the first story, as well as some walls on both floors, have been resurfaced with gypsum board. Most doors are original five-horizontal panel units. The basement retains some original matched beaded board walls and ceiling finishes. Half of the area was renovated in 1978 to provide a new guest bedroom/studio. The remaining basement houses mechanical systems and storage.

Former Dairy Court Studios Group: Barns, Stables, Silo, Dairy, Pigeon Barn, Chicken Coop, ca. 1900, remodeled 1930-1933

Chicken Coop Ruin (Map # 9)
Pigeon Barn Studio (Map # 10)
Pigeon Storage (Map # 11)
Silo (Map # 11a)
Dairy Court and Courtyard Studios (Map # 12)
Archway Studio and Sand Storage (Map # 13)

This group of former dairy and sheep buildings, now used for studios and storage, originated in the early Trask period to provide produce for the family, guests and staff during their summer stays. It was expanded to its approximate present size in the late Trask period in anticipation of increasing food production for the artists' retreat. Arranged to enclose a courtyard for livestock operations, the complex, located atop the plateau's eastern edge at its southern end, terminated the service road running south from the Mansion. It was situated at a distance convenient to staff living quarters but remote enough to isolate nuisance noise and odors. The farm continued in operation through the 1920s, but ultimately proved too expensive to operate, and the herd of cows and flock of sheep were sold. Conversion of the complex to studios began in 1930, with the renovation of the

hay barn into the "Pigeon Barn Studio" named after its dovecote. The remaining buildings were converted soon after.

Six interdependent buildings and structures comprise the present complex; each is counted as one contributing resource in this nomination. Similarities in construction detailing, including quarry-faced ashlar footings, eaves with exposed rafter tails, and predominant use of stucco and half-timbered wall surfaces, indicate that the buildings were developed in concert. Novelty siding and unfinished terra cotta block appear to have been introduced during the period of significance to adapt the agricultural complex to studio and living uses. The buildings are clustered around a level courtyard, with the prevailing sloping grade at the eastern perimeter retained by the building foundations and adjacent retaining walls.

Chicken Coop Ruin (Map #9) is the remains of a long and narrow one-story building with a continuous shed roof pitched to the east. It is constructed against the courtyard's east retaining wall, a full story below the courtyard grade. The building was mostly of frame construction on brick footings, with some concrete and earthen floors. Interior partitions constructed of brick in one room south of the center suggest that it was equipped with a heating source. Its shed roof and overhanging exposed wood rafters are collapsed, and the surviving material is beyond restoration. The ruin is considered a contributing site, because of its location on the courtyard.

The **Pigeon Barn Studio** (Map #10), the largest and most ornate building of this complex, encloses 4,000 square feet at three levels. The original one-story building is now divided into three levels and houses studio space on the first story, two bedrooms and baths in the attic, and storage and mechanical rooms in the basement. Currently used year-round, it is inventoried as one contributing building.

The barn's massive, hipped, slate roof originally terminated along its ridge in a ventilating cupola, and its windowless walls featured unusual, crazy pattern half-timbering. The existing dovecote projected from the wall above the north barn door. The building's current condition results from renovations in 1930 and 2003, during which windows and dormers were added, and limited areas of the half-timbering were eliminated. In 2003 a gable roof dormer was added to the south elevation and lunette dormers and eyebrow casements under the eaves were added to the east and west. The building has a slate roof flashed with copper and a flat EPDM rubber roof at the base of the original cupola. Its overhanging eaves feature exposed and painted rafter tails. The walls are surfaced with painted common wood shingles above the original half-timbering with stucco which survives intact on all but the north elevation. The stucco work is highly decorative, rendered in rough texture and decorated with large aggregate polychromatic pebbles. The foundation is quarry faced ashlar limestone.

The studio's original north and south barn door openings have been in-filled with painted wood panels on the south elevation and painted wood panels surrounding a smaller doorway in the center on the north elevation. Doors and windows are painted wood units, post-dating original construction but installed within the period of significance. The front door has nine lights over two panels, with a screen door at the exterior. The basement doorway has a painted Dutch door with an arched top and sixteen lights over one cross panel. On the first floor, two large north-facing window openings hold ganged window combinations with large fixed sash over awning sash. The remaining sash are hoppers in several windowpane arrangements. Attic windows are all fixed and basement sash are either fixed or hoppers.

The interior was completely renovated in 2003. The basement is divided into five storage and mechanical rooms by structural brick walls near the building's center. Perimeter basement walls feature exposed stone. Basement ceilings are finished with matched beaded board and the floors are concrete, with doors at this level unmatched. The first and second floors, originally open, are subdivided into smaller spaces finished with gypsum board

walls and ceilings. The first floor is divided into five rooms: two studios, a darkroom, bathroom, and hall. The second floor has two bedrooms and two baths. Floors are tiled in the bathroom, and wood elsewhere.

Pigeon Storage (Map #11), a long, narrow one-story building connecting the Pigeon Studio to the silo, encloses the west end of the former dairy courtyard. It appears to have been built to house stalls and is now used primarily for storage. Rectangular in plan, the frame building has a wood cupola at the center of its gable ridge. The roof has overhanging eaves with exposed, painted rafter tails and is surfaced with asphalt shingles. The storage building is clad in shiplap novelty wood siding over a quarry-faced limestone ashlar footing. Two toilets serving the adjacent Dairy Court and Courtyard Studios were constructed within Pigeon Storage's unheated and unfinished interiors in 2005. The toilets are finished with gypsum board and have tiled floors. Pigeon Storage is inventoried as one contributing building.

The **Silo** (Map #11a) is at the south end of the former stalls and to its west, outside the dairy court. It is cylindrical in form with a conical roof surfaced with flat seam metal. Its stucco-surfaced walls are protected by overhanging eaves with exposed and painted rafter tails. A small frame elevator enclosure on the east elevation breaks above the silo's eaves. Unused at present, the silo is inventoried as a contributing structure.

The Dairy Court and Courtyard Studios (Map #12) is a one-story building with a rectangular plan forming the south end of the Dairy Court. Its continuous hip roof spans two enclosed units divided by the drive leading into the courtyard. The Dairy Court Studio occupies the larger west unit, which abuts the south end of Pigeon Storage. The Courtyard Studio occupies the detached eastern unit. The roof has gable dormers above the underpass and is surfaced with asphalt shingles. Its overhanging rafter tails are exposed and painted. The walls, built over a random rubble foundation, vary in material. The walls of both studios facing the passage, as well as the north elevation of the Courtyard Studio, are constructed of red glazed 8 x 12-inch terra cotta blocks. The east elevation of the Courtyard Studio, which aligns with the dairy court's retaining wall, is finished with stucco and half-timbering similar in character to the Pigeon Studio. The remaining elevations are clad in painted wood shiplap novelty siding. Exposed portions of the foundation walls of the north, west and south elevations are parged with a cementitious coating. Windows hold fixed, hopper and awning sash. The Dairy Court Studio is divided into two studios connected with toilet facilities in Pigeon Storage. The Courtyard Studio is a single volume space. Both interiors feature plaster and gypsum board walls, beaded board ceilings, and 4-1/2-inch board floors. For the purpose of this nomination, the Dairy Court and Courtyard Studios are inventoried as one contributing building.

Enclosing the Dairy Court is the **Archway Studio/Sand Storage** (Map # 13), a one-story building with a rectangular plan bisected by a covered passage aligned with the opposite passage through the Dairy Court/Courtyard Studio. This building was also the termination of the original main approach drive, and is so-named after a bold curving cricket dormer above the passage north portal which lends an arched shape to its north portal. The Archway Studio occupies the enclosed unit of the building east of the passage. Sand is stored in a shed west of the portal which stands on concrete block footings against the east wall of the Pigeon Studio. The shed is open on its south face toward the Dairy Court. The building's continuous hip roof has a gable cricket dormer on the south elevation facing the Dairy Court. The roof is surfaced with asphalt shingles, has overhanging exposed rafter tails, and there is a skylight above the studio unit building on the north slope. The studio stands on a quarry faced ashlar foundation. The north, west and east elevations are finished with stucco and half-timbering. The south elevation facing the courtyard is clad in painted wood tongue and groove novelty wood siding. Windows in the studio hold fixed and casement sash. Interior walls and ceilings are finished with gypsum board. Floors have 4-1/2-inch wood boards. The Archway Studio/Sand Storage shed is inventoried as one contributing building.

Pinetree Studio, 1927 (Map #14)

Pinetree Studio was built in 1927 as a composer's studio and continues to be used as living and work space for guest artists. The building is one of several similar small, simple, isolated cabins sited within the forest cover. Pinetree is located in the southeast portion of the property, sited south of the former Dairy Court studios group within a loose cluster of similar studio cabins adjacent to the paved loop drive. A small level dirt area provides space for one or two cars. A primitive service access road to the fields east of the Dairy Court studios is located to the north of the building and the drive to the Meadow and Hillside Studios is located to the south. Several large mature pines are located close to the building and their branches overhang the roof.

The studio is a one-story, rectangular plan structure, three bays east-west by one bay north-south, enclosing 727 square feet. Built on cement piers, the building is clad with shiplap wood novelty siding and has a gable roof with closed eaves. The roof is surfaced with asphalt shingles. The entrance is on the west elevation, approached via a small stoop, several steps up from grade and sheltered by a pent-gable carried by brackets. Windows hold 1-over-1 double-hung wood sash. The exterior door is a three-panel with half-glass unit.

The interior contains two rooms and a bathroom, all open to the height of the rafters. Walls and ceilings are finished with gypsum board. Flooring is ±2-inch wood floorboards which are painted in the living room and carpeted in the bedroom, and tiled in the bathroom. Interior doors are a mix of flush and two painted, paneled wood doors. The studio is inventoried as one contributing building.

Hillside Studio, aka "Piggery," ca. 1909, adapted to cabin ca. 1927 (Map #15)

Hillside Studio was built as a piggery near the farm complex during the late Trask period but never put to use for that purpose. It was adapted to a cabin around 1927 as an outlying studio and continues to be used as work space for guest artists. The building is one of several similar small, simple cabins sited within the forest cover. Hillside is located in the southeast portion of the property, south of Pinetree Studio, in from the loop drive.

The studio is a one-story, rectangular plan structure, two bays east-west by four bays north-south, enclosing 413 square feet. Built on cement block piers, the building is clad with shiplap wood novelty siding and has a gable roof with closed eaves. The roof is surfaced with asphalt shingles. The entrance is centered on the west elevation, approached via a small stoop, five steps up from grade and sheltered by a small gable roof supported by brackets. Windows are double-hung wood sash. The exterior door is a five-panel painted wood unit. The interior contains two rooms and a bathroom. Ceilings are open to the height of the rafters. Walls and ceilings are finished with Homasote panels. Flooring is wood parquet. Hillside's freestanding brick hearth, originally intended to smoke hams and bacon, is unusual among the cabins. The firebox, hearth and mantel are all brick. Electric baseboard heat supplements the fireplace. The studio is inventoried as one contributing building.

Meadow Studio, ca.1927 (Map #16)

Meadow Studio was built soon after the conversion of Hillside Studio around 1927 and continues to be used as work space for guest artists. The building is one of a several similar small, simple, isolated cabins sited within the forest area. Meadow Studio is located in a small clearing in the southeast portion of the property, sited near Hillside, and set back from the service access road.

The studio is a one-story structure, close to square in plan, measuring three bays east-west by three bays north-south, enclosing 268 square feet. Built on cement piers, the building is clad with beveled wood novelty siding. Its gable roof has closed, shallow kick eaves. The roof is surfaced with asphalt shingles. The entrance is on the west elevation, approached via a concrete pad stoop sheltered by a small gable roof supported by brackets. Windows are one-over-one, double-hung wood sash. The exterior door is a five-panel unit. The interior contains

one room. Walls and ceilings are finished with Homasote. Flooring is roughly two-inch wood floorboards, which are painted. The cabin is heated by a woodstove connected to a block chimney, and the studio lacks water and sanitary connections. It is inventoried as one contributing building.

Outlook Studio, 1926 (Map #17)

Outlook Studio, built in 1926 as the first of several small, simple isolated cabins sited in the forest cover, continues to be used as work space for guest artists. It is located in the southernmost edge of an area called "Pine Grove" on a turnaround in the drive called Druid Circle, in the southeast portion of the site between Southwoods on the southwest and Hillside Studio on the east.

The studio is a one-story structure, rectangular in plan, measuring two bays east-west by three bays north-south, enclosing 230 square feet. Built on cement block piers, the building is clad with shiplap wood novelty siding. Its gable roof has closed, shallow kick eaves. The roof is surfaced with asphalt shingles. The entrance is on the south elevation, approached via a marble stoop sheltered by a gable roof supported by brackets. Window openings hold one-over-one, double-hung wood sash. The exterior door is a five-panel unit.

The interior contains one room. Walls and ceilings are finished with textured Homasote. The painted flooring is wood floorboards, roughly two-inches wide. The cabin is heated by a woodstove connected to a block chimney and lacks water and sanitary connections. The studio is inventoried as one contributing building.

Stone Tower, aka "Composer's Studio," "Acosta Nichols Tower," early Trask period, with ca. 1926 bathroom addition (Map #21)

Stone Tower, furnished with a piano, was used as a studio for musicians and other guests during the period of significance. Aaron Copland completed his *Piano Variations* here in 1930. Sited as a landscape pavilion on the causeway between Lakes Spencer and Katrina, alongside a thriving grove of hemlock trees, the rustic Romanesque revival building was constructed in the early Trask period, as a private family chapel over the estate's working ice house. Its ice house function was abandoned by the late Trask period when it proved ill-suited to the task due to poor circulation. The former chapel area was refurbished as a studio by Yaddo between 1923 and 1926.

One of the few buildings located in the property's western half, Stone Tower was initially a prominent landmark along the original main approach drive to the Mansion which traversed the adjacent causeway. After the new main entrance was introduced around the turn of the century, the Stone Tower became less frequented. Today it is one of the two most remote studio buildings, accessed by the dirt road that leads from Pine Garde to Woodland Studio. Built into the steeply sloping bank of the lake valley, separate drives provide access to the tower's main and basement levels, with the entrance to the former ice house at the lower basement level on the north side accessed by the causeway drive.

Stone Tower is a one-story building atop a basement tall enough to enclose two full levels. The building is massed with a cylindrical tower at its north end and a rectangular wing with a gable roof to the south. The tower has a bell-cast conical roof, surfaced with cedar shingles. The rugged walls are constructed of rounded riverbed and field stone rubble, divided by a quarry-faced grey limestone ashlar watertable between the basement and first story. Masonry openings are made with roughly worked fieldstone voussoirs that completely surround the round-arch openings in the windows and doors. Arched beaded-edge wood batten doors are hung with decorative wrought iron strap hinges. Wood windows hold clear, leaded glass sash, protected from animal intrusion by exterior mounted wire mesh. A small wood-frame and clapboard addition houses a bathroom.

The first-floor interior remains a single, open room, 989-feet square and open to the height of the gable roof. Flooring is quarter-sawn pine. The lower walls are surfaced with narrow beaded board wainscoting with a three-inch cap molding to about six-feet, six-inches in height, above which walls and ceilings are finished with a cementitious based textured plaster. The room features a Roman brick fireplace with a stone mantel set at about eight feet above the floor. The brick is laid in running bond. The fireplace has a large open firebox of standard refractory yellow brick equipped with a wood stove insert. The hearth floor is concrete within the firebox and finished with one-foot by one-foot by one-and-one-half-inch red limestone tiles beyond the firebox.

The bathroom retains its ca. 1926 finishes. Walls and ceilings are finished with two-and-one-half-inch beaded board running horizontally, and the floor is a concrete slab. The basement area is unfinished. The Stone Tower is a contributing building.

Woodland Studio (Map # 26)

Woodland Studio is a one-story cabin used as artist studio space. Located in a forested setting to the south of Lake Katrina at the west portion of the site, it is the most isolated of the studio cabins. Woodland is accessed by both vehicles and pedestrians by a dirt road from the Stone Tower Studio. The studio is inventoried as one contributing building.

The 262-square foot frame building is rectangular in plan with a gable roof. Constructed on concrete piers, the building is clad with clapboard and roofed with asphalt shingles. The closed overhanging eaves feature applied curved cutwork terminations at the base of the gables. The main entrance is on the northeast side of the structure, reached by a single concrete step, and sheltered below a gabled roof supported by brackets.

The interior consists of one room and a toilet. Walls and ceiling are painted gypsum wallboard. Flooring consists of four-inch, painted wood floor boards. The interior door is a six-panel, three-over-three wood unit.

Spring Water Supply System, aka "L'Allegra," 1930-33 (Map # 50)
Pump House (Map #22)
Spring House (Map # 23)
Aeration House (Map # 24)
Reservoir Building (Map # 25)

Four small structures used to supply water to Yaddo's buildings during the period of significance are located in the southwest corner of the property along the southeast shore of Lake Katrina. The system replaced the Trask period supply infrastructure necessitated by increased demand, resulting from the expansion of guest and staff accommodations and a desire to improve fire protection. Housing water collection, treatment, and distribution equipment, the buildings were used until 1985, when the property was connected to the City of Saratoga Springs water supply.

George Foster Peabody is credited with the idea of using natural springs in the wetland ravine west of Lake Katrina, which he named "L'Allegra," to feed two new concrete reservoirs. A rusted sign perforated with "L'Allegra" survives alongside the access road hanging on a galvanized pipe post. The improvements were described in 1933: "of the two concrete reservoirs, the one on the slightly higher level receives the water first, from whence it filters through the lower storage reservoir. An electric pump sends it from here to the steel tank in the bank above, from whence it is distributed to the three main residences by high pressure." Currently, the Pump House is used as winter storage for materials from the Rose Garden and the electric breaker boxes from Woodland Studio. The reservoirs and other buildings are not used and are in poor condition.

The **Pump House** (Map # 22) is a one-story, utilitarian concrete block structure, rectangular in plan, and built into the side of the hill. Its gable roof is surfaced with asphalt shingles and features exposed rafter tails. The entrance is on the north elevation. The pump house is 123 square feet in area.

The **Spring House** (Map # 23) is a low, one-story, rectangular plan, utilitarian, wood-frame building on a concrete block foundation. Its gable roof is surfaced with asphalt shingles and features exposed rafter tails. The entrance is on the north elevation. The spring house is 107 square feet in area.

The **Aeration House** (Map #24) is a low, one-story, rectangular wood-frame building on a concrete foundation. Its gable roof is surfaced with building paper over wood sub-roofing finished with metal lath and a cementitious coating. The overhang features exposed rafter tails. The entrance is on the north elevation. The structure is 87 square feet in area.

The **Reservoir Building** (Map # 25) is a low, one-story, rectangular wood-frame building on a concrete foundation. Its gable roof is surfaced with slate and features exposed rafter tails. The entrance is on the north elevation. The building is 285 square feet in area.

For the purpose of this nomination, each of the four extant buildings are inventoried as contributing structures, and the ravine known as "L'Allegra" is inventoried as a contributing site.

Formal Gardens

Rose Garden, 1899-1900 (Map # 31)
Allee, 1899 (Map #32)
Rock Garden, 1900 (Map # 33)

The Rose Garden, Rock Garden, and Allee are interrelated formal landscapes located southeast of the Mansion. Regularly open to the public without an appointment, the gardens attract over 50,000 visitors annually. The gardens embody the Trasks' seminal idea of an artists' retreat and symbolize Yaddo's changing relationship to Saratoga Springs over the years. Subject to periodic vandalism in the past when with the artists' colony was not appreciated by some in the greater community, the gardens today create a welcoming place for the public resulting from restoration efforts in 1991 and 2009, and continued maintenance by the volunteer Yaddo Garden Association. The restorations addressed needed repairs to the original garden structures and paths resulting from age and vandalism. The built features of the gardens were restored to their original appearance based on photographs. In many cases original features were re-plumbed. Replacement of deteriorated original terra cotta columns and balusters was selective and in-kind. The original bed planting was also researched and renewed to capture the original appearance of the garden with disease resistant flora suited to maintenance by volunteers.

The nearby Fountain Pool is a prominent focal element from the Mansion toward its scenic eastward view, but the formal gardens are hidden from the Mansion's view, intentionally sited off-axis and screened by mature woodlands. Planning and construction of the formal gardens commenced during the late Trask phase. The three parts of the formal gardens, the Rose Garden, Rock Garden, and Allee, together are considered a contributing site. Some features within the formal gardens are considered contributing structures or objects.

The gardens, conceived as a whole, are built within a large rectangular area of gently sloping ground at the base of the plateau, with the Rose Garden occupying the eastern half, and the Rock Garden and Allee the eastern half. The Allee is a mature allee of Norway spruce and white pine that borders the outer perimeter of the Rock Garden at its south, west, and north edges. The formal gardens' two hemispheres continue to present strong contrasts between light and shade, and the natural and man-made.

The formal gardens have three significant entrance points marked by portals and a gate. The **north portal**, used by the public (Map #31a), enters from the north on axis with the Rose Garden's lower terrace, near the Fountain Pool. The **west portal** (Map # 31b), at the northwest corner of the gardens, is used by Yaddo guests who approach from the gravel path across the lawn from the stairs of the Mansion's East Terrace, entering off-axis into the Allée. Both portals are free-standing colonnades of identical eclectic order, consisting of Italian Renaissance columns with Scamozzi Ionic capitals and fluted shafts in entasis, supporting a denticulated entablature surmounted by Grecian acroteriae at its center and four corners. The portals are constructed of glazed white terra cotta and each holds a pair of wrought iron gates painted black. The smaller, public, north portal has two columns with a frieze inscribed "S.T. K.T." in the frieze. It does not have a gate. The west portal is a pavilion consisting of two colonnades, each with four columns, supporting a roof and paved below with marble. It has a gate mounted in the center bay of the east elevation, flanked by two marble parapets detailed with Roman thermal grilles in the adjoining bays. Inscribed on its west-facing frieze is a summary of the Garden's origin:

> *Spencer Trask laid out the rose garden in honor of his wife Katrina, author, poet, woman. Goe happy rose and enterwove with other flowers, bind my love. 1899*

The **west gate** (Map # 32a) is located at the center of the west edge of the formal gardens. It consists of fieldstone piers supporting paired rustic wooden gates. The gate leaves, dating from the 1930s, are ornamented with crescent moon and pentangle motifs set on herringbone twigs. The path through this gate crosses the Allee toward the stepping stones across the Rock Garden's watercourse. The two portals and gate constitute a contributing structure.

The **Rose Garden** (Map #31) is planned on the principles of formal Italian terrace gardens. Arranged in three rectangular terraces following the prevailing slope of the hill, each level has a long north-south axis and a shorter east-west axis, with each axis emphasizing one or more focal elements. Entered from the lower gate, the lowest and largest terrace is laid out in paths in a simple cross plan with a circular **fountain pool** (Map # 31d) in its center. The pool is raised above grade by a marble blind-balustraded parapet and features a marble fountain basin supported on a Romanesque-revival column with a square shaft at its center. The paths divide the ground into beds planted with roses and shrubs. Grass lawn surrounds the beds' perimeters to the edges of the forest to the south and east, and a screen of conifers to the north. The fountain pool is a contributing object.

Four symmetrically placed white marble figural statues representing the seasons line the eastern edge. **Spring** (Map # 31e) holds flowers, **Summer** (Map # 31f) has fruit, **Fall** (Map # 31g) holds sheaves of wheat, and **Winter** (Map # 31h) carries pinecones. The **"Poet's Corner"** (Map # 31j) is actually a curved marble exedra bench reached by a short flight of steps cut into the lawn. It terminates the long axis of the paths at its south end, opposite the fountain pool and beyond the garden at the north end. The short east-west axis terminates in a small memorial garden to the Trask children set in an alcove carved out of the forest behind the four seasons. Its focal feature is the white marble statue of **Christalan** (Map #31i), the subject of one of Katrina Trask's verse plays, sculpted by William Ordway Partridge in 1900. The statue, symbolizing youth, chivalry, and victory over mortality, stands on a plinth inscribed with the name of each of the Trasks children atop a stepped granite base. Each statue is a contributing object.

The west view along the short axis leads the eye up the hill across the terraces, which transition as parallel grass knolls. The focal element of this vista is a curved balcony on the upper terrace surrounded with a glazed white terra cotta balustrade, semicircular in plan, built atop a curving retaining wall rising from the middle terrace. The lower garden's east-west path continues up the terraces via two short flights of white marble steps divided by a landing. At the base of the overlook the path diverges at right angles, running north or south along a path lined with jardinières and a marble curb to the far ends of the middle terrace where it reaches short flights of

marble steps ascending to the upper terrace. Centered on the balcony is a bronze **sundial** (Map # 31k) mounted to a granite slab carried by carved gryphon legs. The sundial, a contributing object, is inscribed with a poem by the Trasks' friend and a founding member of the Corporation of Yaddo's Board, the poet and clergyman Henry Van Dyke. Here is the poem as inscribed, slightly modified from the published version:

Time is
Too slow for those who wait
Too swift for those who fear
Too long for those who grieve
Too short for those who rejoice
But for those who Love
Time is
Eternity

Around the sundial, marking the hours is inscribed the following:

Hours Fly, Flowers Die, New Days, New Ways, Pass By, Love Stays.

The focal feature of the upper terrace, and the Rose Garden's crowning feature, is a long **pergola** (Map # 31l) running the length of the garden. The pergola is built of a double row of 38 terra cotta columns matching those used in the portals and carrying wood rafters with cutwork tails. The pergola is inventoried as a contributing structure.

The **Allée** (Map #32) is accessed directly from the Rose Garden beyond the north and south ends of the pergola. It consists of a straight unimproved path flanked by rows of mature white pine and Norway spruce planted in straight rows along the outer perimeter of the garden. The path is covered with dirt in deeply shaded areas and grass in partially shaded areas. The grade transition from north to south is made with a short flight of sandstone steps flanked by dolomite boulders.

The **Rock Garden** (Map #33) is a shade garden divided from the Rose Garden by the pergola and elsewhere bordered by the Allee. It is organized around a central water course connecting two fountains, around which a meandering path provides constantly changing vistas. The paths loop around the fountains, crossing the water course with large stepping stones, and connecting to the Allee path at the outer perimeter. This garden retains its natural contour, with the grade dropping in elevation from northwest to southeast, and paths have stone steps near the south end to make the transition. The water course originates in the uphill **fountain spring** (Map #33a), detailed as a pile of rocks with a single water jet imitating a natural spring flowing into a circular pool. From there the water flows in a narrow curving rock lined **stream** (Map # 33b) to the downhill **Rock Garden fountain pool** (Map # 33c), which features a statue of a nymph and dolphin. Most rocks in the garden are dolomite, characterized by irregular forms and craggy surfaces, selected by Spencer Trask for geological interest as well as appearance from his own quarry remote from the Yaddo property. The plants are shade-loving woodland and rock plants with shade and semi shade perennial beds in the lower garden. The interrelated spring fountain and water course are considered one contributing structure and the fountain pool is a contributing object.

Agricultural Spaces

Cutting Garden, Trask period (Map #52)
Orchard, Trask period (Map #53)

The Trasks' farm operations were originally located in the southeast corner of the property, with the dairy complex sited at the south end of the plateau's east edge. Remnants of the original pasture and crop fields

continued to be managed as clearings after the farm buildings were converted to studios in the 1930s; however, they are not cultivated with crops. The **former orchard** is delineated by wooded edges on the south and east. A few rows of remnant trees still remain and the grass is maintained by mowing. The orchard is considered a contributing site. The **cutting garden**, a small clearing about 100 feet square, is immediately west of the rock garden/allee. For many years the space was used to cultivate vegetables, but in time it was used to grow flowers to decorate Yaddo's interior spaces. It is also considered a contributing site.

Fountain Pool, ca. 1900 (Map #34)

The Fountain Pool (Map #34), sited on axis with the Mansion at the base of the sloping east lawn and edge of the forest, is also a prominent focal feature from within the Rose Garden's lower level as the termination of the long north-south axis viewed through the entrance portal. It is symmetrical in plan, in the shape of an elongated quatrefoil interposed on a square. Oriented with its long axis parallel to the Mansion's east elevation, the pool's basin is raised above grade by a low carved limestone curb. A bronze statue of two naiads (water nymphs), one with upraised arms, being teased awake by a cherub stands on a neoclassical bronze base at the pool's center, surrounded by water jets. The fountain pool is inventoried as a contributing object.

Holy Hill, aka "Tel Almukaddas," begun 1922 (Map #35)

Holy Hill, the highest elevation of the property, is a knoll located to the west of Southwoods chosen by Katrina Trask for her interment in 1922. Initially it was laid out with trees and flower beds, followed by the erection of an **Adirondack granite Celtic cross** the following year. Her grave is marked by a ledger stone with a bronze plaque featuring Arborvitae intertwined with a rose in bas relief. The site later became the final resting place of 'the circle of friends:' George Foster Peabody, Allena Pardee (the Corporation's first Board Secretary), Marjorie Peabody Waite, and Elizabeth Ames. All of these graves, along with a memorial to Spencer Trask (who is interred elsewhere), are marked with inscribed granite headstones encircling Katrina Trask's grave. Holy Hill is inventoried as one contributing site, and the cross is inventoried as one contributing object.

Lakes and Bridges

Lake Alan, aka "Mill Pond," begun Barhyte period, improved Trask period (Map # 36)
Lake Alan Outlet Bridge, Trask period (Map #36a)
Lake Christina, aka "Barhyte's Lake," aka "Fishing Pond" begun Barhyte period, improved Trask period (Map # 37)
Lake Christina Outlet Bridge, late Trask period (Map # 37a)
Lake Spencer, early Trask period (Map # 38)
Lake Spencer Outlet Bridge, early Trask period (Map # 38a)
Lake Katrina, early Trask period (Map # 39)
Mill Dell, begun Barhyte period, improved Trask period (Map # 40)
Peterson Cascades, 1932 (Map # 43)
John Peterson's Grave, late twentieth century (Map # 41)

The four ponds referred to as the Yaddo lakes originated as glacial depressions in a ravine that bisects the property, but were enlarged to their present size by human interventions beginning in the late eighteenth or early nineteenth century. The ravine was traversed by a stream which entered the property at the northwest corner and exited at the northeast corner. By 1820, Jacobus Barhyte had dammed the east end of the stream to create a **mill pond, later called "Lake Alan,"** (Map # 36) near a steep drop in elevation, long called the **Mill Dell** (Map # 40), establishing the region's first saw and gristmill powered by a water race at the drop. The stream became known as "Mill Brook." Prior to 1835, Barhyte subsequently introduced a second dam upstream to create another **pond for sport fishing, later called "Lake Christina"** (Map # 37).

The Barhyte dams were rebuilt in the Childs period, but the lakes attained their present configurations, when Trask introduced new third and fourth dams upstream to create two more ponds, now called **Lake Spencer** (Map # 38) and **Lake Katrina** (Map # 39). The present names of all four lakes date from 1932. He raised and graded the dams at the outlets of Lake Katrina, Lake Spencer, Lake Christina (the fishing pond) for use as causeways serving Yaddo's carriage drives, and introduced bridges at the outlets of Lake Spencer, Lake Christina and Lake Alan (the former mill pond) to control the flow. The **Spencer** (Map # 38a) and **Christina** (Map # 37a) **outlet bridges** are expressive rustic features, similar in form, constructed of fieldstone and roughly worked stone surrounding barrel-vaulted culverts. Each is a prominent visual element from long views across its respective lakes. The **Alan outlet bridge** (Map # 36a) is more formal, constructed of quarry-faced ashlar with polychromatic brick quoins, and is best viewed from the Mill Dell race. Trask also rebuilt the mill race at Mill Dell, and added races at the inlets to Christina and Alan using mortared dolomite fieldstone similar in character to the stone in the Rock Garden. The races are visible from the causeways, but best viewed from vantages in the forest.

The **Peterson Cascades** (Map # 43) are a series of three shallow fieldstone weirs built to control the runoff of effluent from the horse racing facilities upstream, beyond the property. By the 1930s, the growth of the horse racing industry was polluting and silting the lakes. The long and wide weirs, designed by Yaddo's superintendent of grounds John Peterson to contain silt basins, were introduced in a ravine draining into Lake Spencer from the northwest. The weirs are extant, but are largely silted in and overgrown with cattails. **John Peterson's grave** (Map #41), marked by a fieldstone on a knoll, overlooks the ravine and cascades that now bear his name.

The four ponds (all either manmade or modified), the Mill Dell, the Peterson Cascades, and the three culverts/bridges with their associated raceways are contributing structures. The Peterson grave is a contributing site.

Entrance Gateways and Retaining Wall, Trask period

West Gateway, early Trask period (Map #44)
Center Gateway, late Trask period (Map #45)
East Gateway, early Trask period (Map # 46)
Carriage Drive Retaining Wall, Trask period (Map #48)

The three gateways along Union Avenue consist of quarry-faced ashlar limestone piers buttressed by short curved parapet walls of matching stone. The **east** (Map #46) and **west** (Map #44) **gateways**, built of identical masonry, mark the locations of the original Barhyte access points to the property. These gateways appear to have originally carried matching, ornamental, wrought iron gates detailed with delicate volutes and foliation. The gate remains in the west entranceway. The **center gateway** (Map # 45) was added during the late Trask period when a new approach road to the Mansion was routed between Lakes Alan and Christina. This gateway retains original wrought iron lanterns mounted on the pier copings, but lacks gates, which appear to have been moved to the east gateway. They are detailed with wrought iron strapwork and plates from which the word "Yaddo" is cut out. The center gateway's piers and parapets have been reduced in height by the raised elevation up of the adjacent roadbed, which accompanied the widening of Union Avenue during the period of significance. The center gateway functions today as the main entrance, with visitors to the Rose Garden exiting through the east gateway. The west gateway is kept locked and used on occasion as a service entrance. The gateways are closely associated with the property's public identity and are each inventoried as a contributing structure.

A **masonry retaining wall** (Map #48), about 100 feet long, is built along one curving stretch of the main access road to the Mansion and Rose Garden near the south end of the causeway between Lakes Christina and Alan.

The topography here is very steep from the plateau to the floor of the ravine, requiring terracing of the roadbed toward Lake Alan as the drive ascends in elevation. Constructed of large quarry-faced ashlar blocks and coped with the same material dressed with a pitch, the wall originally stood about three feet above the roadbed, but now reads as a high curb of about 18 inches resulting from work to raise the roadbed in response to the widening of Union Avenue in the mid-twentieth century. The retaining wall is a highly visible feature and is inventoried as a contributing structure.

Ravine Staircase, Trask period (Map #47)

A dramatic winding staircase descends from the carriage drive north of the mountain down a steep bank to the floor of the lake ravine, emerging at the south end of the causeway between Lakes Christina and Alan. The staircase is constructed of roughly hewn stone blocks of irregular size and shape, following the natural contours of the bank. The staircase is inventoried as a contributing structure.

Barhyte Burial Ground, Barhyte period (Map # 42)

The small burial plot of the Barhyte family is located southwest of the Garage/Office Building and northwest of East House in a grove of mature Norway spruce. The burial ground, marked by remnants of a few original headstones and stone blocks at its corners placed during the Trask period. Although the burial ground pre-dates the period of significance, it is located centrally within the building complex and is a part of Yaddo's lore. Because it is well known and appreciated by Yaddo's guests, it is considered a contributing site.

Noncontributing Resources

Southwoods Group

Director's House, aka "Southwoods," 1966, enlarged 1970s (Map # 18)
Shed, ca. 1977 (Map # 19)
Dollhouse, late nineteenth century, sited ca. 1970s (Map # 20)

This group, consisting of a residence and two small structures, is located in an area of the property known as Southwoods, accessed by the main loop drive south of the Mansion. Southwoods (Map #18) was built in 1966 as studio space for artists and subsequently enlarged and altered in the 1970s, as an on-site residence for Yaddo's President. A small freestanding shed (Map #19) and a small folly, called the Dollhouse (Map #20), are sited on its grounds. The group appears to have been developed at the same time. They are inventoried as one noncontributing building and two noncontributing structures in this nomination based on their age.

Southwoods is a contemporary, one-story house with a partially raised basement, designed by Mascioni and Corbelletti, Architects and Engineers. Massed as a series of adjacent shed and gable roofs that step back from each other, the 2,851-square foot, irregular plan building is built on a concrete block foundation. It is clad in painted board-and-batten siding and roofed with cedar shingles. A free-standing shed-roofed shed (Map # 20) contemporary with the residence is sited nearby. Windows are aluminum casements and horizontal sliders. The interior has two bathrooms, three bedrooms, a kitchen, dining room, and living room finished with gypsum wallboard. Flooring includes wood, tile, and carpeting. Flush panel doors are used throughout.

The **Dollhouse** is a children's playhouse with a massing suggesting a cupola salvaged from a late nineteenth-century building and placed on the site in the late twentieth century. The small, one-story, one room, wood frame structure is square in plan and elevation. It stands on concrete block piers and features an overhanging hip roof and cupola supported on decorative cutwork wood brackets. The building is clad with five-inch exposure clapboard siding with a simple frieze band below the bracketed eaves. It appears to be roofed with roll asphalt sheets and aluminum flashing. The entrance on the north side has a four-panel wood door.

Swimming Pool Group

Swimming Pool and Patio, 1960s (Map # 27)
Pool Pavilion, 1960s with additions 1972 (Map # 28)

The swimming pool group is located in a large open lawn area southwest of West House. The pavilion and pool were constructed in the 1960s after the period of significance. The pavilion was subsequently enlarged in 1972. The pavilion is inventoried as one noncontributing building and the swimming pool is a noncontributing structure.

The swimming pool group is approached by a dirt drive from the east. The one-story wood frame pavilion is mid-century modern in design, built on a concrete block foundation. Its gable roof has a deep overhang that shelters part of the swimming pool patio to its immediate north. The soffits and walls above the block foundation are clad with grooved exterior grade plywood (T-111) siding on both exterior and interior faces. The east soffits are surfaced with acoustical tile over the plywood. The roof is surfaced with asphalt shingles. The windows are aluminum double hung and awning combination units within painted wood frames. The doors have two-panels surmounted by six-light glazing.

The pavilion interior contains a common game/recreation room flanked by men's and women's dressing rooms and bathrooms. The rectangular plan building encloses 1,064 square feet. The floors are painted concrete slab. The plywood walls are stained on the interior of the common room and painted in the dressing/bathrooms. Ceilings are finished with acoustical tile between exposed rafters and collar ties. Interior doors are painted wood with glazed panels and have brushed aluminum operating hardware. The common room contains a built-in kitchenette. Each bathroom is furnished with a toilet and shower stall with a precast cement base. Each dressing room is furnished with a wall-mounted lavatory.

The patio to the north of the pavilion surrounds the swimming pool. The patio paving is smooth concrete surrounded by brick paver banding. A chain link fence surrounds the patio, with a lawn strip between the fencing and the patio edge. Gates are located on the east and west sides, adjacent to the pavilion. The patio is partially sheltered by the cantilevered pavilion roof at its south end. Pool equipment is located in a low shed added in 1972 to the south of the pavilion.

Garden Maintenance Group (Map # 29, Photo 54)

Fountain Pump House, late twentieth century (Map # 29)
Garden Shed A, late twentieth century (Map # 29a)
Garden Shed B, late twentieth century (Map # 29b)

Three small, one-story, rectangular plan enclosed sheds used to house the fountain pump and maintain the rose garden are grouped together on a secluded site in the northeast portion of the property to the east of the Rose Garden. The clustered group of small buildings related by use is inventoried as three noncontributing structures for the purpose of this nomination, based on their predominant construction after the period of significance.

The **pump house** (Map # 29) housing the pump that circulates water in the fountain and garden **shed A** (Map # 29a) are site-built structures. They have gable roofs surfaced with asphalt shingles and walls surfaced with grooved exterior grade plywood (T-111). Lattice attached to the northeast side of the pump house screens a portable toilet used by Garden Association volunteers and visitors to the gardens. Garden **shed B** (Map # 29b) is a pre-fabricated unit with a gambrel roof. The garden sheds and adjacent storage yard are used and maintained by the Yaddo Garden Association.

Tennis Court, late twentieth century (Map # 51)

A regulation tennis court enclosed by chain-link fence is located in a small clearing west of the Mansion but screened from it by trees. The asphalt surface and net hardware appear to date from the 1970s. It is inventoried as a noncontributing structure based on its date of construction.

Noncontributing Building under Construction at Greenhouse Studio Site (Map # 30)

The site of the greenhouse built during the late Trask period to support the Rose Garden and associated gardens is immediately south of the Mansion lawn, adjacent to the northwest corner of the Allee. The greenhouse was replaced with a studio building sited on its footprint in 1986. That studio, demolished in August 2012, is being replaced by a new artist live/work facility, which is a noncontributing building.

Legacy and Integrity

Yaddo possesses exceptionally strong associations with persons of national significance in the development of twentieth-century American culture and their work, and exceptionally strong integrity of siting, materials, appearance and use in relation to the period of significance. The approach and internal circulation among its buildings and structures along a series of informal drives remains unchanged from its plan during the period of significance. The original visual hierarchy of buildings used by guest artists is highly visible and functional, with the support structures necessary to operate and maintain the property. This hierarchy has been preserved on the exteriors of all buildings and is respected in the few cases where new primary buildings have been introduced. The buildings survive virtually intact, retaining, with few exceptions, windows, doors, hardware, exterior wall claddings, and many interior finishes pre-existing or introduced during the period of significance.

Summary of Contributing and Noncontributing Resources

Contributing Sites (11)
Yaddo Site
Chicken Coop Ruin
Formal Gardens
Holy Hill
Mill Dell
Peterson Cascades
Peterson Grave
Barhyte Burial Ground
Orchard
Cutting Garden
Yaddo Road System

Contributing Buildings (18)
Mansion
West House
Pine Garde
Garage/Office
Wood Shop/Shed
Stone Studios
Garage (former stable)
East House
Pigeon Barn Studios

Pigeon Storage
Dairy Court/Courtyard Studios
Archway Studio/Sand Storage
Pinetree Studio
Hillside Studio
Meadow Studio
Outlook Studio
Stone Tower Studio
Woodland Studio

Contributing Structures (22)
Silo
Pump House
Spring House
Aeration House
Reservoir House
North Garden Portal
West Garden Portal
West Garden Gate
Pergola
Rock Garden Fountain Spring and Stream
Lake Alan
Lake Christina
Lake Katrina
Lake Spencer
Lake Spencer Outlet Bridge
Lake Christina Outlet Bridge
Lake Alan Outlet Bridge
West Gateway
Center Gateway
East Gateway
Carriage Drive Retaining Wall
Ravine Staircase

Contributing Objects (10)
Statues: Spring, Summer, Autumn, Winter, and Christalan
Poet's Corner (bench)
Sundial
Rose Garden Fountain Pool
Rock Garden Fountain Pool
Fountain Pool

Noncontributing Buildings (3)
Southwoods
Pool Pavilion
New Building at Greenhouse site

Noncontributing Structures (7)
Southwoods Shed

Southwoods Dollhouse
Fountain Pump House
Garden Sheds A and B
Tennis Court
Swimming Pool

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide:__ Locally:__

Applicable National Register Criteria:	A__ B__ C__ D__
Criteria Considerations (Exceptions):	A__ B__ C__ D__ E__ F__ G__
NHL Criteria:	1
NHL Theme(s):	III. Expressing Cultural Values 2. Visual and Performing Arts 3. Literature
Areas of Significance:	Art, Literature, Performing Arts
Period(s) of Significance:	1926-1962
Significant Dates:	1922-1926, 1926-1962
Significant Person(s):	N/A
Cultural Affiliation:	N/A
Architect/Builder:	Wood, William Halsey; Trask, Spencer; Peabody, Charles S.
Historic Contexts:	XXIV. Painting and Sculpture H. The 20th Century, 1900-1930 2. Art Colonies, 1915-1930

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Statement of Significance[3]

Yaddo is one of this country's oldest artists' retreats and exceptionally significant for its close association with many of the influential writers, visual artists, and musicians who shaped and imprinted American culture with a distinct national identity in the twentieth century. Beginning full operation in 1926, Yaddo provided respite, lodging, and a rich, creative, social environment for more than a thousand visual artists, writers, and composers prior to 1962 (considered the end of the period of significance for NHL purposes). "Yaddo's roster of guests," observed *The New York Times* in 1986, "might easily be mistaken for a syllabus of 20th century American culture."[4]

Yaddo was both a retreat for originating or completing benchmark individual work and an incubator for innovation and often collaboration. The nine Yaddo Festivals of American Music held on the property between 1932 and 1952 were nationally significant for premiering and pioneering dissemination of live performance recordings of contemporary American music.[5] Within the context of the National Historic Landmarks thematic framework, Yaddo has national significance under theme III Expressing Cultural Values, 2. literature. Additionally, Yaddo has national significance under theme III Expressing Cultural Values, 3. visual and performing arts. Yaddo is nominated under NHL Criterion 1 for its association with personal and public cultural and creative events that collectively made a significant contribution to and are identified with the broad national patterns of the nation's cultural history and emerging identity in the twentieth century. Yaddo's remarkable state of preservation possesses an unusually high degree of integrity from the period of significance, clearly evoking the built environment and spirit in which these momentous creative events were fostered.

Yaddo's Origin (1888-1922)

Yaddo, a product of the unprecedented wealth created during America's Gilded Age,[6] was conceived as an artist's retreat in the aftermath of the Panic of 1893 but not fully realized until the Jazz Age, which ushered in a new era of cultural expression. Yaddo's mission and scope evolved slowly during its long gestation.

The early development of Yaddo as a retreat for artists was originated by financier and philanthropist Spencer Trask (1844-1909) and his wife Katrina Nichols Trask (1853-1924), a poet and playwright. Trask amassed substantial wealth after the Civil War through investments in railroads, new technologies[7] and New York City's first electrical generating stations built by Thomas Edison's Illuminating Company. In 1881 the Trasks purchased the property that became Yaddo in Saratoga Springs, New York. It included a mid-nineteenth-century Italianate house on the site of the present mansion, as well as a late-eighteenth-century farmstead and two ponds. The property had been heavily timbered three decades earlier and needed extensive reforestation, but the site offered privacy and splendid eastward views. It was, as well, convenient to Saratoga Springs, then a fashionable, still rapidly developing resort featuring natural springs and horse racing, although the latter held little appeal to the Trasks. Having initially rented the property as a summer retreat from their residences in

[3] The Statement of Significance incorporates whole sections and much content from Micki McGee, "Creative Power: Yaddo and the Making of American Culture," pp. 1-16, and Micki McGee, "Note on the Trasks and the Founding of Yaddo, pp. 119-124, in Micki McGee, ed. *Yaddo: Making American Culture*, New York, 2008. *Yaddo: Making American Culture* is hereinafter referred to as McGee, *Yaddo*.

[4] Andrew L. Yarrow, "Artists Give Thanks for a Haven," *The New York Times*, March 26, 1988.

[5] Rudy Shackelford, "The Yaddo Festivals of American Music, 1932-1952," *Perspectives on New Music* (17:1, Autumn-Winter 1978), pp. 92-125.

[6] Coined by Mark Twain and Charles Dudley in *The Gilded Age: A Tale of Today*.

[7] Including trolley cars and wireless telegraph.

Brooklyn and Tuxedo Park, New York, they moved quickly to renovate the older house into a larger, Queen Anne style country seat during the winter of 1881. The following year, the Trasks' daughter Christina named the property "Yaddo," out of her dislike for the darkness that had befallen the family with the recent death of her oldest brother. "Call it Yaddo, Mamma," Katrina reported her to have said. "It makes poetry – Yaddo, shadow, shadow – Yaddo…sounds like shadow but it's not going to be shadow." The family spent only a few summers in the remodeled summer house. By 1889, Spencer and Katrina had buried all four of their children,[8] and the building burned to the ground in 1891.

The Trasks wasted no time replacing the ruin with the existing Mansion. Outwardly Normanesque in massing, the limestone Mansion's terraced east elevation was derived from Haddon Hall, one of England's best preserved manor houses. It was planned from the Trasks' ideas and designed in collaboration[9] with New York and Newark (New Jersey)-based architect William Halsey Wood (1855-1897), best known for his ecclesiastical work. The imposing 55-room, centrally-heated building featured stained glass windows and a fireplace mosaic depicting a phoenix rising from the ashes, both by Louis Comfort Tiffany. The mosaic is inscribed *FLAMMIS INVICTA PER IGNEM YADDO RESURGO AD PACEM* (unconquered by flame, I, Yaddo, am reborn for peace).

Unlike Haddon Hall, the east elevation is built with expansive picture windows toward the site's most impressive view. The Mansion includes a large service wing finished in faux half-timbering extending to its south. Beyond the Mansion, the Trasks made improvements typical of self-sufficient Anglo-American country estates of the late nineteenth century, adding a small model farm to produce and process their own meat, vegetables and dairy, and preserve it with ice cut on the site.[10] The half-timbered vocabulary carried through in the farm complex, which included a modern dairy and cottage for the property's year-round superintendent. By 1893 the Trasks established two more ponds by damming the mill creek upstream of the millponds, and adding a folly-like tower built of rustic field and river stone that housed a small family chapel above an ice house.[11]

By the time the Mansion was completed in 1893, however, much of the American economy was in deep depression, and Trask, having suffered financial reverses, placed the property on the market for two years.[12] With the Trask wealth[13] ultimately surviving the crisis, the childless couple was troubled that Yaddo would "pass to indifferent hands," having ruled out leaving it to an extended family member, all of whom were already well established elsewhere.[14] Moreover, Spencer, who supported progressive causes in his politics and philanthropies, wanted "Yaddo to have a larger future than any personal or family life could bring it" as recalled later by Katrina.[15]

The Trasks continued to use the house, relocating there year-round. In place of their children, they invited summer guests from the fields of arts and letters to visit and interact among one another in the manner of a casual French salon.[16] Among their visitors were clergyman and poet Henry van Dyke, educator Booker T.

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[8] Alanson (1875-1880), Christina (1877-1888), Spencer Jr. (1884-1888), and Katrina (1889).

[9] Laura Furman, "The Benign Ghosts of Yaddo," *House and Garden* (VOL/DATE), p. 77. The author was a 1971 guest at Yaddo.

[10] The idea of self-sufficiency grew out of health concerns about the food supply, especially milk, and a romanticized view of farming, even though Saratoga Springs was well equipped to provision Yaddo with food and ice at less cost.

[11] The pond work and stone tower most likely predate the 1893 mansion.

[12] Furman, p. 77.

[13] Estimated at $15 million at the turn of the century (roughly equivalent to a half-billion dollars today). McGee, "Creative Power," p. 2.

[14] Marjorie Peabody Waite, with illustrations by Penina Kishore, *Yaddo: Yesterday and Today* (Albany, N.Y.: Argus Press, 1933), p. 24.

[15] Waite, p. 24.

[16] The concept of the salon as a vehicle for the exchange of ideas among invited intellectuals originated in Italy during the Renaissance and evolved in France during the eighteenth century. By the nineteenth century, Parisian salons came to include writers,

Washington, and portraitists John Singer Sargent and Eastman Johnson. The Trasks commitment to the arts went beyond these summer gatherings as well. Katrina published dozens of books of plays and verse following the death of her children, including *Christalan*, a book length poem of medieval chivalry, and *Under King Constantine*, an Arthurian tale dedicated to her husband. In 1898, Spencer was a founding member of the National Arts Club in New York, the aim of which was to "stimulate, foster, and promote public interest in the arts and to educate the American people in the fine arts."[17]

The down market economy, their lack of heirs, concern over the disposition of their estate, and the way in which they were using the property led the Trasks to a novel solution in 1899 when they decided to leave Yaddo to posterity as a permanent rural retreat for artists, writers and musicians. Composer Edward MacDowell (1860-1908) and his wife Marion, facing a similar challenge over the legacy of their New Hampshire farm with Edward's declining health, would reach a similar decision eight years later. The idea of establishing permanent retreats for artists in rural settings in the United States was then unprecedented,[18] but both decisions were likely informed by the recent establishment of the interdisciplinary American Academy in Rome, where MacDowell participated as a music advisor and Trask doubtlessly knew of through his connections. The Academy had been established in 1893 on the site of a ruinous villa at the edge of Rome to immerse Americans from multi-disciplinary fields in the classicism of antiquity. It is unknown if the MacDowells knew of the plans for Yaddo, for the Trasks' idea was not widely publicized until after their deaths, but the resulting developments of the two colonies would be intertwined, without peer, and fundamentally different from other variations of artists' colonies that developed in the United States. Both embraced some of the institutional aspects of the Academy, while sharing a belief in the greater inspirational nature of rural locales. In this regard, both Yaddo and MacDowell were echoes of an older nineteenth-century tradition and, in the case of Yaddo, a closer physical manifestation as well.

Impromptu transient artists' colonies had originated six decades earlier as a revolt against the academy in rural France around the forest of Fontainebleau. Typically founded in backwater villages with one or more underutilized, and thus affordable inns or boarding houses, the rural artists' colony had become a dominant mode of international art practice in Europe and the United States by the 1890s.[19] According to Nina Lubbren:

> Between 1830 and 1910, over three thousand artists from all over the world left the established centers of art production to live and work in artists' communities scattered across the European countryside. By 1900, eleven European states harboured between them over eighty rural artists' colonies. These sites attracted a cultural traffic that was quantitatively and qualitatively without precedent in the history of Western art. A substantial portion of all artists practicing in Europe and North America spent at least one season living and working in these communities.[20]

The rural artists' colony, with its emphasis on painting in the open under natural light—*en plein air*—started as a revolt against the classical, studio training of the Paris academy, then the center of the Western art world.[21] By

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artists and musicians, and became known to Americans traveling abroad. See Mabel Luhan Dodge House NHL nomination and McCullough, *Greater Journey*.

[17] Trask, a prominent Democrat, was also instrumental in purchasing 15 Gramercy Park, the former home of presidential candidate Samuel J. Tilden for the club in 1906 where it continues to be housed.

[18] In Russia, wealthy industrialist Savva Mamontov had adapted his estate Abramtsevo, into a summer commune emphasizing manual work in the 1870s, but it was not reported in English language periodicals. The American Academy in Rome, established in 1893 in a ruinous villa at the edge of Rome to immerse Americans in classicism, is perhaps the closest model.

[19] Nina Lubbren, *Rural Artists' Colonies in Europe, 1870-1910*. New Brunswick, NJ, 2001, page 1.

[20] Lubbren, p.1.

[21] Academic training, with its emphasis on historical and mythological subjects copied indoors from classical antiquity often under artificial light, found considerable dissent among painters in the early nineteenth century, who increasingly sought naturalistic subjects painted outside in the open, *en plein-air*. According to Michael Jacobs in his seminal survey of this type of community,

the 1870s, however, the practice, beyond revolutionizing visual art as a whole, was fully embraced by the academy, considered conducive to the creative process and essential to an artist's training. The rural artists' colony provided individual painters, as well as writers and musicians, the opportunity to work independently during the day, while gathering informally as a group in the evening to exchange ideas and criticisms among their peers.

Nearly every American painter, and some American writers and musicians of the Trasks' generation who had trained in or visited Paris had participated in such a colony, including painter John Singer Sargent, an occasional house guest at Yaddo. Among the artists' colonies best known to Americans were those at Barbizon, Grez-sur-Moine, and Giverny.[22] By the 1870s veterans of these places were replicating the model in the United States on the Monterey peninsula, California, (1875-1907),[23] at Magnolia (beginning 1877) on the Cape Ann peninsula, Massachusetts, East Hampton, New York, (beginning 1878),[24] Cos Cob, Connecticut, (1890-1920),[25] Monhegan Island, Maine, (founded 1890s), Old Lyme, Connecticut, (begun 1899), and Taos, New Mexico, (1899-1927).[26] The colony at Provincetown, Massachusetts, (1898)[27] was the first major artists' community founded by a painter trained in the United States. None of these places survive today with much resemblance to the artists' retreats of the late nineteenth century. Their "discovery" by artists prompted, in nearly all cases, subsequent resort development that displaced the colonies prior to World War I. With the exceptions of Monhegan and Santa Fe, the physical contexts of these colony sites has also been extensively altered by later development, although examples of inns used by the colonies survive as museums, for example, in Cos Cob and Old Lyme.[28]

As a property type, this first generation of American rural artists' colonies were appropriations of existing built environments, and therefore subject to broad parameters in definition. Like their French antecedents, these colonies were initially centered at an inn or boarding house capable of providing inexpensive transient housing and space for social gathering. The French colonies usually featured one or more formal gardens for group

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artists' colonies originated in the 1830s as a by-product of a revolt against the Paris academy, when a group of painters ventured into the forest of Fontainebleau, some 40 miles south of Paris, to paint *en plein-air*. The urbane artists, who were already clustered socially by language for mutual support in Paris, formed strong personal connections among themselves as minority communities in the rural locales they chose, providing convivial social support.

[22] The prototypical colony at Barbizon, established in 1830, some forty miles south of Paris in the well-preserved forest of Fontainebleau became so crowded that a group of Americans and Britons established a new colony nearby at Grez-sur Loing in 1875. The colony at Giverny in Normandy some forty miles northwest of Paris in 1885 by Americans attracted to the locale where painter Claude Monet lived and worked after 1883. For contemporary accounts of Barbizon and Grez, see R. L. Stevenson, "Forest Notes," *Cornhill Magazine* (1875-76, republished in the Works of R.L.S., vol. 4, 1896; R. L.S., "Fontainebleau: Village Communities of Painters," *Magazine of Art* (1884); R.L.S.'s cousin R. A. M. Stevenson, "Grez," *Magazine of Art* (1893); and R. Whiteing, "The American Student at the Beaux-Arts," *Century Magazine* 23 (Nov.1881-Apr. 1882). On Giverny, see Philip Hale, "Our Paris Letter," *Arcadia* 1 (September 1, 1892), 178-179; Polly King, "Paris Letter," *Art Interchange* 31 (September 1893): 65; Guy Rose, "At Giverny," *Pratt Institute Monthly* 6 (December, 1897); Charles William Learned, "An Enthusiast in Painting," *Monthly Illustrator* 3 (February 1895) 131-137; Will H. Low, "Frederick MacMonnies," *Scribner's Magazine* 18 (November, 1895): 617-628; William H. Fuller, *Claude Monet and His Paintings*. New York, 1899; Theodore Robinson, "Claude Monet," *Century* 44 (September, 1892): 696-701; Anna Seaton-Schmidt, "An Afternoon with Claude Monet," *Modern Art* 5 (January 1, 1897) 32-35; Pearl H. Campbell, "Theodore Robinson: A Brief Historical Sketch," *Brush and Pencil* 4 (September 1899), 287-289; and Theodore Robinson, "A Normandy Pastoral," *Scribner's Magazine* 21 (June 1897), p.757.

[23] Scott A. Shields, *Artists at Continent's End*. Berkeley CA, 2006.

[24] Bob Colacello, Studios by the Sea: Artists of Long Island's East End. New York, 2002; Helen A. Harrison and Constance Ayers Denne, Hamptons Bohemia: Two Centuries of Artists and Writers on the Beach, San Francisco, 2002.

[25] Susan G. Larkin, *The Cos Cob Art Colony: Impressionists on the Connecticut Shore*. New York, 2001, p. ix.

[26] Julie Schimmel and Robert R. White, *Bert Geer Phillips and the Taos Art Colony*. Albuquerque NM, 1994.

[27] Dorothy Gees Secker and Ronald A. Kuchta, *Provincetown Painters, 1890's–1970's,* Syracuse, N.Y, 1977.

[28] The Bush-Holley House in Cos Cob, and Florence Griswold House in Old Lyme.

criticism of work in natural daylight, [29] privacy for figure studies, writing or composing, [30] and as a subject itself, such as Monet's gardens at Giverny.[31] Formal gardens also served to transition the domesticated environment of the village or inn with the greater, wilder subject area beyond. Some painters, poets and composers never left the gardens. The Trasks introduced the Yaddo Gardens as an intentional vestige of this important European precedent, absent in many American artist colonies.

In many colonies, a few members eventually purchased dwellings or buildings adaptable to studio/living spaces near the colony's gathering place once their careers were established, a tendency that gave rise to a sub-category of artists' colony developed as real estate ventures in the United States. The exurban summer Cornish Colony, New Hampshire, (1885), which lacked a central gathering place, for example, was assembled and subdivided by a New York lawyer who desired interesting summer neighbors.[32] Lawrence Park, Bronxville, New York, (begun 1888), was an early example of a residential neighborhood developed for artists in a suburban context with similar hopes of improving social life.[33] Redeveloping their properties in this manner would have achieved some of the goals sought by the Trasks and MacDowells, but this was not the path taken in pursuing their legacies.

The rural artists' colony model was also adapted in the 1890s by intentional communities established within the Arts and Crafts principles espoused by English reformists John Ruskin, William Morris and C. R. Ashbee. Within this type, the closest American parallel to the Trasks' idea for Yaddo was the short-lived "Arcady" in Santa Barbara, California, (1892-1902) established by one of Ruskin's Oxford students, Ralph Radcliffe Whitehead, and his wife Jane Byrd McCall. The Whiteheads built an Italianate villa overlooking the Pacific for their private use, surrounded by small cottages and studios where young painters, craftspeople, sculptors, and musicians could visit, work, and practice the art of living a pre-industrial life in an isolated bucolic setting in defiance of increasing modernization.[34] These communities emphasized production and the sale of artistic products originating at the site, activities never pursued at Yaddo or McDowell. Subsequent Arts and Crafts communities were more intent on reforming society by changing the means of production.[35] One of the best preserved of this type of artist colony is the NHL listed Roycroft Campus in East Aurora, New York, which

[29] Jacobs.

[30] Both inns at Grez were situated in large formal gardens where the painters sketched, Strindberg wrote, and Delius composed. Jacobs, pp. 35-36. At Giverny, the private garden behind the house rented by American sculptor Frederick MacMonnies was used by members of the colony for figure painting. Gerdts.

[31] Gerdts, p. 13.

[32] Cornish Colony was developed by a New York lawyer who assembled and resold old farmland to artists, writers and politicians with the aim of establishing a "Little New York," in the rural area where his wife's family summered. Featuring grand views of the Connecticut River valley and Vermont's Green Mountains, the colony succeeded after attracting sculptor Augustus St. Gaudens to rent, then purchase, an old tavern in 1885. Other artists, including painters Thomas Dewing, Stephen Parrish, and his son Maxfield Parrish, and architect Charles Platt, among others, followed. The developer, Charles C. Beaman, a New York city lawyer, had specific motives not shared by the Trasks. Having inherited some of the property through marriage, Beaman was compelled to summer with his in-laws and desired to improve his social life. Alma M. Gilbert and Judith B. Tankard, *A Place of Beauty: The Artists and Gardens of the Cornish Colony*. Berkeley, CA, 2000, pp. 5-7, 41-123. The Trasks were likely aware of the Cornish Colony and St. Gaudens' hosting of houseguests at his summer house. The rose garden at Yaddo, pre-dating the well-known gardens at the houses of the New Hampshire colony, were less likely known to the residents of Cornish.

[33] Loretta Hoagland, Lawrence Park: Bronxville's Turn-of-the-Century Art Colony, Bronxville, 1992).

[34] Michael Perkins, *The Woodstock Guild and Byrdcliffe Arts Colony: A Brief Guide*. Woodstock, NY 1991.

[35] These were premised on a vision that handcraft arts production could remedy social injustice and urban poverty, reversing the adverse consequences of the Industrial Revolution. They were inspired by experimental prototypes in England, such as Ruskin's Guild of St. George founded in 1871 at Totley, outside Sheffield, where the goal, in part, was to revive rural handicrafts to reconnect society with the beauty of nature. Robert Hewison, *Art and Society: Ruskin in Sheffield, 1876*. 2nd ed. Sheffield, 2011. Another example was Charles Robert Ashbee's School of Handcraft established in 1888 in London's East End which he subsequently relocated to Chipping Campden in the rural Cotswolds in 1902. Ashbee's goals for the guild were to raise the standard of craftsmanship and protect the status and independence of the craftsman. Fiona MacCarthy, *The Simple Life: C.R. Ashbee in the Cotswolds*. Berkeley, CA, 1981.

began as an unplanned community in 1895,[36] when Elbert Hubbard, a writer, artist, and socialist thinker, established Roycroft Press, modeled on William Morris' Kelmscott Press, to produce fine, hand-painted books on hand-presses. Hubbard's venture soon attracted like-minded artisans who shared his Arts and Crafts vision to settle or visit, necessitating the construction of the Roycroft Inn in 1905, a building demonstrating the community's shared principles and accommodating visiting artisans and potential buyers of Roycroft goods. In 1902, the Whiteheads followed suit, relocating from California to Woodstock, New York, where they founded Byrdcliffe, an intentional, interdisciplinary community of artists and artisans intended to sustain itself through the design and manufacture of furniture, ceramics, and metalworks. Buffered by undeveloped forested land, a compound of rustic buildings housing studios and dwellings developed around the largest building, White Pines, occupied by the Whiteheads.[37] Although the colony was largely dispersed within two decades, Byrdcliffe survives today as a community of private second homes.

Within the context of the development of the artists' colony as a property type in the United States, the Yaddo-McDowell model stands apart as an intentional, permanent rural artists' colony, closer in spirit to the French model and its now vanished American offshoots than to the Arts and Crafts communities and real estate ventures. Of the two, Yaddo is the earlier in conception, with McDowell opening first. Both were permanent adaptations of existing country estates—in the case of MacDowell, their former Peterborough farm—to provide temporary, transient lodging, salon-like gatherings, and individual work space within an inspirational environment for the creation of fine art, literature, and music.[38]

In the case of Yaddo, the Trasks envisioned replicating, on a permanent basis, the self-generated, congenial bohemian environment for fine arts in the manner of the rural artists' colonies of France, instead of the hierarchical communities of the Arts and Crafts movement. Although the Mansion bore no resemblance to the inns at the French[39] or American colonies, it was well suited to adaptation for that purpose as a gathering place and dormitory for the artists. Moreover, it was surrounded by forested grounds the Trasks saw as comparable to the forest of Fontainebleau.[40] They shared with the *plein-air* adherents an aesthetic belief that nature could inspire creativity by immersion in its sights, sounds, smells and textures.[41] As such, the Trasks saw Yaddo's grounds through the lens of Fontainebleau, then held in the popular imagination to be, according to art historian Michael Jacobs, as a "sort of magical domain where one could suddenly be lifted from the realities of the

[36] As dated by the NPS, although the property dates itself to 1897.

[37] Michael Perkins, *The Woodstock Guild and Byrdcliffe Arts Colony: A Brief Guide*. Woodstock, NY 1991. See also Nancy E. Green, Byrdcliffe: *An American Arts and Crafts Colony*, Ithaca, 2004; Patricia Brecht, *Woodstock, an American Art Colony, 1902–1977* (Poughkeepsie, NY: 1977).

[38] Spencer Trask to Trustees of Pine Garde, February 1900.

[39] Ganne's and Siron's in Barbizon and Pension Laurent and Pension Chevillon in Grez are described in Jacobs, pp. 25-29 & 35-42, *passim,* respectively. Giverny's Hotel Baudy is described in Gerdts, pp. 102-113.

[40] This comparison is implicit in the language used by Katrina Trask to describe Yaddo's grounds. In the nineteenth-century imagination Fontainebleau was a transformative place of mysterious beauty suited to solitary contemplation as first described in lengthy descriptions by Etienne Pivert de Senancour in *Obermann* (1804) that soon attracted visits from artists and writers, including James Fenimore Cooper who described it in 1827 as "exceeding in savage variety" anything he had seen in his native country." There were other similarities as well. Fontainebleau was set aside as a hunting preserve in the sixteenth century by Francis I (1494-1547), an amateur poet who, as a patron of the arts, began the royal collection of the Louvre and who was then considered to be the first renaissance monarch of France. Like Yaddo, the forest physically surrounded his sixteenth-century royal chateau begun by Francis I.

[41] By the end of the nineteenth century, artists' colonies were widely recognized as being vital forces of change in the visual and other arts. Through periodical articles on the colonies, often illustrated with reproductions of paintings, the nineteenth-century reader witnessed the changing relationship between artist and environment between succeeding generations. Among the most important developments was the emergence of a kind of painting called by the French *sous-bois* (forest interior, literally underwood or undergrowth) at mid-century in the colonies of the Fontainebleau villages. Unlike earlier landscapes, which depicted the forest from without, *sous-bois* paintings attempted to capture the complete, multi-sensual character of the forest from within, resulting from a painter's total immersion in the subject. See Lubbren, pp. 98-112.

present."[42] Yaddo's potential to be such a Fontainebleau for future colonies of artists, with the Mansion serving as its inn, came quite suddenly and by surprise to Katrina, as recounted in condensed form by Micki McGee:

> As she and Spencer strolled through the woods of the estate, Katrina reported that she "felt an unseen hand laid upon me, an unheard voice calling to me."[43] The vision for the estate's future was suddenly revealed: Yaddo is not to be an institution, a school, a charity: it is to be, always, a place of inspiration, a delightful, hospitable home where guests may come and find welcome. Here will be a perpetual series of house-parties—of literary men, literary women and other artists. Those who are city-weary, who are thirsting for the country and for beauty, who are hemmed in by circumstance and have no opportunity to make for themselves an harmonious environment, shall seek it here. At Yaddo they will find the inspiration they need: some of them will see the Muses—some of them will drink of the Fountain of Hippocrene, and all of them will find the Sacred Fire[44] and light their torches at its flame.
>
> She turned to her startled husband and said, "Look, Spencer, they are walking in the woods, wandering in the garden, sitting under the pine trees—men and women—creating, creating, creating!"[45]

Within a year the Trasks incorporated Pine Garde as a trust to hold their vision of Yaddo in confidence until their deaths, when their plans for the artists' retreat would come to fruition. Pine Garde's mission was stated clearly:

> Yaddo we are glad to believe has come to be a source of fruitful help & inspiration to many, and especially to those Gifted with Creative power & who have had the impulse to use it for their fellow men. We desire to found here a permanent Home to which shall come from time to time for Rest & Refreshment authors painters sculptors musicians and other artists both men & women few in number and chosen for their Creative Gifts & besides & not less for the power & the will & the purpose to make these Gifts useful to the World.[46]

Reaching closure gave the Trasks new focus and energy to prepare Yaddo "to make it beautiful for the artists."[47] They immediately began to plan a garden, referred to in Katrina's vision, the first formal landscape feature on the grounds. Conceived as an Italian terraced garden emphasizing strong axes with classical elements, the Trasks staked out its levels in the winter of 1899, followed by Spencer personally surveying and drafting the plan. The garden was sited east of the Mansion and visually screened from it, with a series of connected outdoor spaces including a small hidden grove with a memorial to their children. The rest of the garden was intended as a place of beauty for the guests. The central Rose Garden at Yaddo, like Monet's house

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[42] Jacobs, pp. 17-24.

[43] Katrina Trask, *Yaddo,* Saratoga Springs, NY, 1923*,* p. 193.

[44] Katrina's mention of "sacred fire," a symbol of creative enlightenment associated in the nineteenth century with Druidic lore, acknowledges the popular belief that Fontainebleau was haunted by druids. This was promulgated, in large part, by the urban artists' depictions of ancient rural customs such as faggot gathering by the local villagers who were seen, according to contemporary accounts, for example, as "an almost primitive people who built their thatched houses under the trees and next to meager pastures, and who seemed to retain memories of Druidical rites in the veneration of St. Martin," quoted in Jacob, p. 18.

[45] Trask, *Yaddo*, *op. cit*.

[46] Spencer Trask to the Trustees of Pine Garde, New York, February 1900. Quoted in McGee, *Yaddo: Making American Culture*, p.122-123. Note: It is unclear what Trask meant by "useful" here. It is perhaps in response to Thorstein Veblen's critique of the aesthetics of wealth in *The Theory of the Leisure Class* published that year. Given how Yaddo developed, it does not seem to refer the Arts and Crafts movement.

[47] Waite, p. 26.

garden, featured trellised roses in formal planting beds and jardinières with multi-colored flowers. Yaddo's garden, like Monet's, was supported by a new greenhouse added at that time.

The Trasks also expanded staff housing and agricultural facilities with new support buildings in anticipation of the future increased population. For the most part, these buildings continued the half-timbered vocabulary established in the 1891 rebuilding, but with greater and more whimsical emphasis on vertical members and greater use of hipped roofs, suggesting rural vernacular French buildings instead of those of England. The exception was a neoclassical stuccoed garage, completed in 1910, sited near the Mansion and intended for Trasks' automobile, stables, and staff housing.

In 1908, the Trasks tested their idea for an artists' colony, but not at Yaddo. Six years earlier they had acquired a former tourist lodge on Lake George, forty miles to the north of Saratoga Springs, leasing the buildings for summer use as a retreat for women factory workers from Troy, New York, an industrial city south of Saratoga Springs. The Trasks built a small rustic lodge on the grounds and in the summer of 1908 made it available for a *plein air* summer school to a group from the Arts Students League of New York, including Georgia O'Keeffe.[48] The Trasks also acquired three small islands in the center of Lake George in 1906, which they joined together in 1906 and built a camp they named Triuna. Katrina Trask subsequently deeded the former tourist lodge to Wiawaka Holiday House.

The improvement of Yaddo for its future use was suspended following Spencer Trask's untimely death in 1909.[49] Having buried four children and her husband, Katrina would face yet further challenges during her remaining life. At the time of Spencer's death, the couple's fortune had not yet recovered from the Panic of 1907. In failing health, and to conserve the assets needed to endow their vision for Yaddo, Katrina relocated from the mansion to the superintendent's cottage (West House) in 1916 after enlarging it for her own use, where she continued writing plays and editorials on the importance of women's suffrage and the need for world peace.[50] In 1921 her health failed dramatically, and on February 5 she married George Foster Peabody in West House. While Peabody and Katrina shared a genuine love, the timing of their marriage suggests the more practical consideration of vesting Peabody with full authority to implement the Trasks' vision for Yaddo. Independent of legal considerations, their union marked a compelling closure to the intense relationship shared by Katrina, Peabody, and Spencer.[51] Katrina died at Yaddo on January 7, 1922.

Yaddo Takes Form (1922-1926)

It was left to George Foster Peabody (1852-1938) to execute Yaddo's incorporation and oversee the more daunting challenge of its practical realization. Peabody, a native of Georgia who had relocated with his family to Brooklyn during the Civil War, was largely self-educated,[52] but accomplished in business and finance. He

[48] Trask, *Yaddo,* p.15. See also the *New York Times*, November 12, 1898, p. SM9. Crosbyside, the tourist lodge, contained several second empire buildings used by the women retreating at Wiawaka Holiday House beginning in 1903.

[49] As recounted by McGee, "In a stroke of painful irony, the entrepreneur who had made his fortune in the expansion of America's railroads would have two fateful encounters with rail cars. In June 1909, a collision between a streetcar and an automobile in which he rode resulted in the loss of his left eye. Then, on the morning of December 31 of the same year, as Trask was en route to New York City to participate in a meeting regarding the preservation of the water resources of Saratoga Springs, his private railroad car was struck by a freight train outside New York near Croton, killing the sixty-five-year-old instantly."

[50] After Spencer Trask's death, she turned her attention to questions of social and political policies: *In the Vanguard* (New York: Macmillan, 1913), an antiwar play performed by women's clubs and church groups as World War I loomed, and *The Mighty and the Lowly* (New York: Macmillan, 1915), a sermon in which she denounced the spread of Christian socialism and advocated that love was the only answer to social inequality.

[51] Katrina privately referred to her marriage with Peabody as, "the romantic culmination of a rare triangular friendship."

[52] Biographical information from Louise Ware, *Dictionary of American Biography* 23: 520-521, 1958. Of New England ancestry, his family had been impoverished by the war. While he attended private boarding schools in Columbus Ohio and Danbury Connecticut, he referred to the library of the Brooklyn YMCA as his alma mater.

had met Trask through the Reformed Church of Brooklyn Heights, becoming a partner in Spencer Trask & Co. in 1881, where he managed most of the firm's railroad investments. Peabody amassed substantial wealth from early investment in Edison Electric Company. Peabody shared with Trask an affinity for progressive philanthropies, politics,[53] and civic causes,[54] although his main philanthropic interest was support of the education of African-Americans in the segregated south following Plessy v. Ferguson (1896).[55] Unlike the Trasks, Peabody had no demonstrable commitment to the arts before becoming Chairman of the Corporation of Yaddo. The first governing Board of Directors, apart from American sculptor Daniel Chester French,[56] was comprised of close intimates of the Trasks[57] and journalists, clergymen, educators, and a reformer.[58] Assisting the Board greatly in its initial task of implementing the Trasks' vision was the fact that by 1922 the MacDowell Colony in Peterborough, New Hampshire, had been operating successfully for 15 years.

The MacDowell Colony had begun operations under the leadership of Edward MacDowell's widow, Marian MacDowell (1857-1956), at the farm they purchased as a summer home in 1896, which her husband had found conducive to his work. With her husband in failing health, she had formed the Edward MacDowell Association and deeded the farm to it in 1907, with intentions similar to those previously articulated by the Trasks. Lacking the financial means to implement the plan, Marian MacDowell and friends raised funds through public appeals to women's clubs and music groups and enlisting the support of Andrew Carnegie, J.P. Morgan and former President Grover Cleveland. By 1921 the MacDowell Colony and its operations were widely publicized. Lacking Yaddo's large central Mansion, the MacDowell's farm house had been converted to a communal dining facility where breakfast and dinner were served. The Association had purchased two adjacent farms,

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[53] A lifelong Democrat, Peabody worked in support of Grover Cleveland's second presidential campaign (1892) and served as Treasurer of the Democratic National Committee (1904-05).

[54] Peabody succeeded Trask as Chairman of the New York State Reservation Commission at Saratoga Springs (1910-1915). Peabody also acquired land in Warm Springs GA in 1923 that he later developed as a health center with Franklin Delano Roosevelt.

[55] Peabody was an active board member of the Penn Normal and Industrial School on St. Helena Island, SC (now the Penn Center), Hampton Institute, Hampton Roads, VA (now Hampton University), and Tuskegee Normal and Industrial Institute, Tuskegee, Alabama, that were implementing Booker T. Washington's trade and skill based industrial curriculum. He also served on the boards of the American Church Institute for Negroes (an oversight board for Episcopal Church-affiliated African American schools), the Southern Education Board (the executive branch of the Conference for Education in the south to promote rural education); the General Education Board (a philanthropy founded by John D. Rockefeller in 1902 to support, among other initiatives, rural white and black schools and modernize farming practices in the South); the Negro Rural School Fund (founded in 1906 to support elementary and post graduate education among future teachers).

[56] The 72-year-old French (1850-1931), a classicist still active as a sculptor and consultant to the Metropolitan Museum of Art on sculpture acquisitions, had been a founding member of the National Sculpture Society with St. Gaudens and others in 1893 and became a member of the National Academy of Design in 1901.

[57] Besides Peabody, the Board included Katrina's brother Acosta Nichols, a friend Mia Potter Sturges, and Allena Pardee the former governess and nurse of the Trask children who continued to serve as companion and nurse to Katrina Trask. After Katrina's death, she stayed on at Yaddo becoming the keeper of Katrina Trask's papers and literary executor.

[58] Journalist and educator Dr. John Huston Finley (1863-1940), was then associate editor at *The New York Times* (he became editor-in-chief in 1937), having formerly been New York State Commissioner of Education (1913-1921), President of the City College of New York, and Professor of Polities at Princeton (1903-1913). Finley had also recently written a book on the overlooked contributions of French culture in early America. Edwin Knox Mitchell (1853-1934) was a scholar and theologian at Hartford Seminary, Henry van Dyke (1852-1933), a poet, writer, and close personal friend of the Trasks' who had previously been pastor of Brick Presbyterian Church in New York, professor of English at Princeton, Minister to Luxembourg and Netherlands and American lecturer at University of Paris 1908-09. Van Dyke authored many books that were popular in their time including volumes of essays on outdoor life, moralistic essays, travel sketches, poetry, and literary criticism representative of late-nineteenth-century standards of taste. Among his works was *The Story of the Other Wise Man* (1896), a parable about altruism. Reformer and author Thomas Mott Osborne (1859-1926), a former industrialist from Auburn, NY who had run his family's agricultural manufacturing company until 1903, had founded *The Auburn Daily Citizen*, a progressive newspaper, and was best known as a prison reformer. He had written *Within Prison Walls* (1912), a memoir of his voluntary incarceration for six days in Auburn Correctional, posing as a prisoner, when he was Chairman of the NYS Commission on Prison Reform. Appointed Warden of Sing-Sing in 1914, he implemented a short-lived system of internal self-government by the prisoners based on the principles of the self-governing "junior republic" system for troubled youths practiced by William Reuben George.

adapting the farmhouses as dormitories, one for men, the other for women. Some 20 rustic cabins had been built as studios around the property, many named after the music and women's clubs that paid for them. The colony, presided over by Marian MacDowell, was "joyously free of regulations," according to a 1921 feature in the popular New York weekly *The Outlook,* but had two provisos: no work at night due to the fire hazard of oil lamps, and "no one is permitted to call on anyone during work hours," being eight am to four pm. To ensure the monastic-like environment, lunch was delivered by dog cart.[59] The MacDowell Colony remains in operation today and is designated a National Historic Landmark.

Yaddo's forested grounds, lakes, gardens and more formal architecture made it a very different place from MacDowell, but under Peabody's leadership, the Board adapted many programmatic features of the MacDowell system, and in Elizabeth Ames (1885-1977) found an individual with the devotion and passion for it to succeed. She would remain executive director for the entire period of significance, retiring in 1969. Ames arrived at Yaddo in 1923 at the invitation of her sister Marjorie Peabody Waite, who was living at Yaddo and working as a research assistant for Peabody. Waite, then 18 years old, was subsequently legally adopted by Peabody in 1926. Ames, a war widow, had been born Elizabeth Ellen Knappen. A graduate of the University of Minnesota, she taught history in Minneapolis prior to her marriage to John Carroll Ames of Cleveland who was killed in World War I in 1918. Her invitation appears to have been an appointment to catalogue the contents of the Yaddo Mansion, which she pursued over the next few years.

Peabody, impressed by her organizational skills and her insights into aesthetics, appointed her executive director in 1924. Between 1924 and 1926 Ames prepared for the arrival of the first group of artists, overseeing renovations and conversions of outlying buildings to serve as studios, including new bathrooms, adapting East House for the staff office, and adding to the grounds the first of a group of simple cabin studios, similar in size to those at MacDowell, but less rustic in appearance.

Elizabeth Ames and the Yaddo Community, 1926-1962

Yaddo's first guest arrived in 1926. Between 1926 and 1962, Yaddo launched and nourished the careers of major visual artists, writers, critics, and composers, whose work established and advanced a new, distinctively American, national cultural identity through literature, the visual arts and music. As the writer John Cheever observed, "The forty or so acres on which the principal buildings of Yaddo stand have seen more distinguished activity in the arts than any other piece of ground in the English-speaking community or perhaps the entire world."[60] Yaddo shared with MacDowell the desire to nurture promising artists, writers and composers early in their career, but Ames, with the support of the Board, also desired to move American culture in a new direction through their creative work and, in the process, established a community of individuals who shared that mutual goal.

The fine arts in America were among the many components of American culture that were shaken to their core in the wake of World War I, its horrors, and the collapse of the old regime. Frederick Lewis Allen, in his popular history of the 1920s *Only Yesterday* (1931), summed up the state of American visual arts, literature and music at that point:

> With the collapse of fixed values went a collapse of the old water-tight critical standards in the arts, opening the way for fresh and independent work to win recognition. Better still, the idea was gaining ground that this fresh and independent work might as well be genuinely native, that the time had come when the most powerful nation in the world might rid itself of its cultural

[59] Herman Hagedorn, "The Peterborough Colony," *The Outlook*, 129, December 28, 1921, pp. 686-688. See also Carter Wiseman, *A Place for the Arts: The MacDowell Colony, 1907–2007,* Peterborough, NH, 2006.

[60] John Cheever was quoted in *Yaddo,* capital campaign brochure (Saratoga Springs, NY: no publisher, ca. 1980).

> subjection to Europe. It was still hard to persuade the cognoscenti that first-class painting or music might come out of America. Rejecting scornfully the pretty confections of the Academicians, art collectors went in so wholeheartedly for the work of the French moderns and their imitators that the United States became almost—from the artistic point of view—a French colony. American orchestras remained under the domination of foreign conductors, played foreign compositions almost exclusively, and gave scant opportunity to the native composer. Even in art and music, however, there were signs of change. Artists were beginning to open their eyes to the pictorial possibilities of the skyscraper and the machine… Music-lovers recognized at last the glory of the Negro spirituals . . . Finally, in literature the foreign yoke was almost completely thrown off. Even if the intellectuals . . . migrated by the thousands to Montparnasse and Antibes, they expected to write and to appreciate American literature. Their writing and their appreciation were both stimulated by Mencken's strenuous praise of uncompromisingly native work, by the establishment of good critical journals (such as the *Saturday Review of Literature*), and by researches into the American background which disclosed such native literary material as the Paul Bunyan legends and the cowboy ballads and such potential material as the desperadoes of the frontier and the show-boats of the rivers. There was a new ferment working, and at last there was an audience quite unconvinced that American literature must be forever inferior or imitative. Certainly, a decade which produced Sinclair Lewis's *Arrowsmith*, Dreiser's *An American Tragedy*, Hemingway's *A Farewell to Arms*, Willa Cather's novels, Benet's *John Brown's Body*, some of the plays of Eugene O'Neill, and such short stories as Ring Lardner's "Golden Honeymoon"—to make invidious mention of only a few performances—could lay claim to something better than mere promise for the future.[61]

In seizing this moment, Yaddo played a critical role in setting America on a course toward its own cultural identity. Key factors included Ames' tireless dedication and instincts, Yaddo's initial application process, and its attractiveness as a place of refuge and refreshment sought by artists during decades fraught with economic depression and wars.

Ames was faithful in seeing that Yaddo was guided and managed according to the Trask-Peabody legacy, but she was more than an executive director. She was instrumental in assembling the guests against whose work Yaddo's impact would ultimately be measured. She was part innkeeper, curator of a museum-quality built environment, and mother to the community, stepping in at moments of personal crises in the lives of guests, dealing with personality conflicts, offering encouragement, and maintaining a level of discipline to keep everyone productive. Like MacDowell, strict work hours were enforced (at Yaddo 9 to 4), during which times guests were compelled to stay on the grounds. Ames would chastise guests for infractions on blue notes. Some guests found her cold and imperious, to others she was a warm close friend. As recalled by Irving Stone, who worked on *Lust for Life* during his 1930 stay:

> Mrs. Ames ran a very taut ship. Among the rules was that there could be no visiting between the artists, either working in the main house or in the cabins, until four in the afternoon. By the same token no one could go into Saratoga, regardless of his needs, before four in the afternoon. There were a good many other rules . . . and my fellow guests were forever breaking one rule or another after which they got a rather terse and severe note from Mrs. Ames which was left on the angled desk on the second floor, in the library, where the daily mail was placed. After a time, the other people were so frightened at the idea that they would have a reproving note from Mrs. Ames that they were afraid to go to the desk to pick up their mail.[62]

[61] Frederick Lewis Allen, *Only Yesterday: An Informal History of the 1920s*. New York, 1931, pp. 209-210.
[62] Irving Stone to Richard Parker, September 20, 1976.

Novelist Henry Roth recalled later in life about his stay in 1938 that "I came to appreciate the magnitude and complexity of the task she had on her hands—namely, us—and taking that into consideration, how efficiently she managed, not to mention the sheer mechanics of the enterprise itself. In short she had many fine qualities, necessarily subordinated to the requirements of impersonality, which I didn't appreciate then, but do now."[63]

In addition to her dedication, Ames shaped Yaddo from its beginning by the way guests were selected. Yaddo's application process was markedly different from MacDowell's. Funded through public appeals, MacDowell welcomed publicity and maintained an open admissions policy, accepting individuals who "to some extent proved his creative ability to at least two recognized leaders in his own field. A musician must bear the indorsement (sic) as a creative (not an interpretive) artist of two musicians of National standing; a painter, of two painters…" etc.,[64] Marian MacDowell personally judged all applicants and she made the final decision into the 1920s. Shunning publicity, Ames developed a more targeted and controlled two-step invitation process that reversed the sequence. Applications, at first, were not publicized. Prospective guests were initially scouted by a trusted advisor who understood Yaddo's goals, then invited by Ames to apply. The applicant then made a case for what he or she hoped to accomplish through a residency.

The advisors were thus essential to the process, and Ames reached out to individuals from the fields of criticism and visionary thinking, including Carl Van Doren (1885-1950), his wife Irita Van Doren (1891-1966), Carl's brother Mark Van Doren (1894-1972), Alfred Kreymborg, (1883-1966), and Lewis Mumford (1895-1966). The Van Dorens were closely associated with *The Nation*, then a current affairs periodical with a strong progressive perspective. Carl and Irita had been its literary editors prior to Mark, a poet, who held the position from 1924-28 before devoting himself to teaching at Columbia. In 1926 Irita was book review editor of *The New York Herald Tribune*. Carl's *The American Novel* (1921) had launched his career as a major literary critic offering fresh interpretation of a well-trod subject.[65] Poet, novelist, playwright and literary critic Kreymborg, was founding *American Caravan,* an annual journal first appearing in 1927 featuring younger talents with unconventional manuscripts "which stand little chance of appearing through the regular magazines and publishers."[66] Mumford was one of its editors with Van Wyck Brooks (1886-1946), who would become a future advisor. Writer, theorist and cultural critic Mumford, a polymath who like Peabody had no college degree had already written three books, *The Story of Utopias* (1922),[67] *Sticks and Stones* (1924),[68] and *The Golden Day* (1926),[69] as well as essays on aesthetics, painting, technology, and cities.

Whether intended or not, Yaddo's initial admissions process had the effect of establishing a strong community of guests who shared with their advisors a similar discomfort with the cultural status quo and held progressive views on advancing a distinctive national cultural identity. For example, Mumford recommended Newton Arvin (1900-1963), then a young professor from Smith College, to Ames in 1928, when Arvin was near completion of his study of Nathanial Hawthorne that would establish his reputation in the field of nineteenth century literary criticism. Arvin, who arrived at Yaddo that June to work on his biography of Walt Whitman, brought to Ames' attention fellow Smith faculty member Granville Hicks (1901-1982), another literary critic researching nineteenth-century literature from a new perspective. Both would become future advisors to Yaddo.

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[63] Henry Roth to Richard Parker, February 19, 1977.

[64] Hagedorn, p. 687.

[65] Among other points, it helped re-establish the reputation of Herman Melville as a major writer.

[66] Quoted from the initial issue in Morton Dauen Zabel, "Poetry and the Caravan," *Poetry: A Magazine of Verse*, June, 1931, p156.

[67] An evolutionary survey of the concept from antiquity to the present.

[68] One of the first books on American architecture.

[69] A cultural history of the origin and evolution of American thought, especially transcendentalism, and a thinly veiled critique of America in the 1920s.

Also in 1928, Irita van Doren wrote Ames about a promising young poet and translator: "I haven't any candidates right off the bat, except one young man, Malcolm Cowley, for whom Yaddo would be perfect. . . . He is a poet of infrequent but distinctive verse, an excellent translator from the French . . . poor as a church mouse with no visible means of support." Cowley's prospects would improve. He went on to join the editorial staff of the *New Republic*, wrote his first book of literary criticism, *Exile's Return*, at Yaddo in 1932, and participated in shaping policies and admissions at Yaddo over the next five decades, supporting the applications of journalist Agnes Smedley, novelists Truman Capote and John Cheever and countless others. Cheever's follow-up application noted, "Other than Malcolm's word and a few published stories, I have little to recommend me."[70]

Again in 1928, Krymborg recommended Aaron Copland,[71] who arrived in July of 1930, taking up residence in the Stone Tower Studio. Like Arvin and Cowley, Copland provided Ames with important recommendations for the majority of composers prior to 1960. Mark Van Doren, recommended Lionel Trilling, who in turn nominated Alfred Kazin, who in turn proposed a young Smith College student: "The best writer at Smith, and a very remarkable girl in every way, is Sylvia Plath, she is the real thing. She is graduating in June."[72] By 1933 Carl van Doren, Mumford, Arvin, Copland, Cowley, Hicks, and sculptor Simon Moselsio (1890-1963) were all closely advising Ames. The impact of the initial process was felt throughout the period of significance, but it was replaced in the 1940s with a committee-review system thought to be more objective but involving many of the same advisors.[73]

Ames' selection process ultimately built an interdisciplinary community of guests and advisors unlike any other in the United States, inspired by the amicable surroundings and collegiality that Yaddo fostered. For many guests, Yaddo was the transformative environment imagined by the Trasks. As recalled by Harry Salpeter, a guest in 1928:

> To be away from home, and yet to be at home; to be on vacation and yet to feel, and to be able to obey, the compulsions to do one's own work; to be one of a number of guests and never to be intruded upon; to be under deep obligation and never to be made to feel the slightest sense of obligation; to be cut off from the world and yet to enjoy a sense of communal self-sufficiency; to meet a diversity of fellow-mortals and feel no sense of conflict or difference; to find that rules exist to minister to one's ease and comfort . . . to live in another man's house as if it were one's own without the responsibility of governing it and with friendly fellow guests . . . these are the things that Yaddo has given at least to one of its visitors during the present summer.[74]

Ames observed that "Yaddo brings together naturally and in amity a wide range of backgrounds and personalities, minds and interests. Probably nowhere else is this diversity of minds and experience to be found

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[70] Irita Van Doren to Elizabeth Ames, January 28, 1936, YR 238.2; Malcolm Cowley's recollection *Six Decades at Yaddo* (Saratoga Springs, N.Y.: Corporation of Yaddo, 1986) commemorated sixty years of operations. His support of Agnes Smedley's application is documented in Ruth Price, *The Lives of Agnes Smedley* (New York: Oxford University Press, 2005), p. 363. Cowley's support of Capote is documented in the admissions committee notes regarding his application, YR 234.4.

[71] "Mr. Aaron Copland, the distinguished young American composer, is most anxious to spend a couple of months at Yaddo if the idea is agreeable to you and there is room for him." "Recommendations, 1928," March 7, 1928, YR 311.

[72] Mark Van Doren to Elizabeth Ames, January 18, 1928, YR 221.32. Alfred Kazin to Elizabeth Ames, February 3, 1955, Yaddo papers, The New York Public Library.

[73] The revised process was not completely objective. For example, members of the Beats were usually refused, because admissions committee member Morton Dauwen Zabel, a long-standing editor of *Poetry* magazine, wrote disparagingly of the poets. In the 1960 admissions committee notes he listed Allen Ginsberg and Lawrence Ferlinghetti under the heading "Doubtful cases" and noted: "I recommend that they be passed over; it is fairly certain that difficulties would result from their visits. Moreover, I myself do not believe they merit consideration as writers, whatever their present reputation may be." "Mrs. Ames Role at Yaddo Wins Praise," *The Saratogian*, June 6, 1959.

[74] Harry Salpeter, "The First Reader – Yaddo," *The World*, August 14, 1928.

coming together, not for a purpose common to all, but each for its especial achievements, the contribution to the whole being a byproduct. The important contributions which our guests make to each other are spontaneous and occur because of Yaddo's unprogrammed leisure."[75] Although an artist's work may seem to be authored alone, an artwork is a social activity, situated in a dialogue with the conventions that preceded it and, if widely enough disseminated, the artworks that follow. As painter Clyfford Still wrote to Ames after a 1934 visit: "Yaddo has given me friends to paint for: you, and Dante, Jimmy, Harris, the Norrises—ever so many."[76]

Yaddo's network of associations extended beyond individual work and far beyond Saratoga Springs. Informal mentoring relationships developed, such as when Katherine Anne Porter sponsored the young and unknown Eudora Welty for a 1941 visit and wrote a critically important introduction to the younger author's first book of short stories, *A Curtain of Green.*[77] Robert Lowell and Flannery O'Connor left Yaddo together in the winter of 1949 in part so that Lowell could introduce the younger writer to his editor, Robert Giroux, whom he thought would be sympathetic to her singular vision.[78] The Yaddo community also rallied to support members in need. For example, John Cheever, Saul Bellow, Alfred Kazin, Leslie Katz, and Hilton Kramer ensured that realist novelist and political activist Josephine Herbst would not live out her senior years in poverty by facilitating support from the Rockefeller Foundation, the National Institute of Arts and Letters, and, in Kramer's case, by handling the Beinecke Library's purchase of her papers.[79]

Although never at the center of Yaddo's mission, collaborations were also an unintended positive outcome of the residency experience. The early avant-garde photographer and filmmaker Ralph Steiner, who was a guest in 1929, collaborated with Yaddo advisers Lewis Mumford and Aaron Copland (as well as with Willard Van Dyke) on the 1939 film *The City*, a visual essay articulating Mumford's vision for environmental planning. Critic and memoirist Alfred Kazin, a guest numerous times after 1942, and photographer Henri Cartier-Bresson, a guest in 1946 and 1947, published a text-and-image homage to the Brooklyn Bridge in the September 1946 issue of *Harper's Bazaar*. The two had been guests at Yaddo in 1946 when Cartier-Bresson, who had been in hiding throughout World War II, arrived in the United States for his Museum of Modern Art retrospective, an exhibition that the museum had originally imagined would be a posthumous memorial. In 1959 poet Mona van Duyn and printmaker Frederick Becker collaborated on a limited edition book, *Valentines to the Wild World*.

Perhaps the greatest number of collaborations took place in the more formal settings of the Yaddo music festivals. Despite the financial hardships of the Depression era, Ames and Yaddo's board sponsored the first Festival of Contemporary American Music in 1932. Instituted at the urging of Aaron Copland, the festival was intended to establish a place for America's classical composers to share their work and to develop a more congenial dialogue with critics who had been openly hostile to newer musical explorations. In 1937 Ames and the board again defied the economic constraints of the period by investing in a recording system that preserved many of the performances of the 1937-1940 seasons. Over the following two decades, there would be nine festivals that fostered collaborations between musicians and writers that often continued long after the festivals at Yaddo had concluded. Marc Blitzstein composed an unfinished opera based on Bernard Malamud's short story "Idiots First" (1957); Ned Rorem wrote "Conversation" (1957), a song for piano and voice based on a poem by Elizabeth Bishop; and David Diamond composed "Twisted Trinity" (1943), a cycle of songs based on texts by Carson McCullers and others.

[75] Executive Director's Report 1931, "Yaddo in 1931 and Otherwise," YR 343.

[76] Clyfford Still to Elizabeth Ames, September 17, 1934, YR,343. Still is referring to composer Dante Fiorello, novelist James T. Farrell, composer Bernice R. Morris, writer Richard B. Morris, and composer Roy Harris, fellow guests in 1934.

[77] Porter to Elizabeth Ames, April 22, 1943, YR 276.14.

[78] Paul Elie, *The Life You Save May Be Your Own: An American Pilgrimage*, New York, 2003, p. 173.

[79] Elinor Langer, *Josephine Herbst*, Boston, 1984, pp. 322, 328.

Having succeeded in isolating its guests from everyday cares through the residency program, Yaddo was not insulated from the economic and political currents beyond its gates. Maintaining the Yaddo community during difficult times required diligence and measured adjustments to operations.

During the Great Depression, commencing in its third season, Yaddo was a welcome change of scene for some, and a lifeline for others. Ames used her discretion to extend invitations and extend stays for some guests and find work for others in Yaddo's operations. Hard times stressed conversations and seating arrangements at dinner and forced the Board to re-examine some of its procedures. The farm was discontinued, and its buildings converted to studios. As the economic crisis of the Depression precipitated the rise of European fascism and World War II, Yaddo hosted individuals escaping the expansion of the German Third Reich. When the Mansion reopened for the summer of 1939, Yaddo's guest list included six refugees from Germany and Austria, including Hermann Broch, author of *The Sleepwalkers*; Rudolf Charles von Ripper, a painter and printmaker; and Richard Berman, a newspaper correspondent, who would die of a heart attack in his room at Yaddo when he learned of the German invasion of Poland.[80] By the summer of 1943, Yaddo's guests also included the Danish novelist Karen Michaelis, whose support for Jewish refugees ultimately forced her to flee the advancing German army.

The decision to integrate sparked another moment of tension and reflected Yaddo's long-standing support of white artists and writers who dealt directly with the social injustices under the Jim Crow laws. Defying the law by admitting African Americans in the upstate New York community of Saratoga Springs, a racing community with a strong Southern presence, posed real risk of social, perhaps violent reaction. Nonetheless, urged on by literary critic and longtime adviser Newton Arvin, who had been deeply troubled by the racial exclusions of the admissions advisers with whom he served, the Yaddo leadership voted to open Yaddo's doors to "Negro writers properly qualified." Yaddo bravely broke its color line in 1940, seven years before Jackie Robinson would do the same in baseball. The doors opened to African American writers, composers and visual artists. Yaddo hosted first Langston Hughes and composer Nathaniel Dett (in 1942) and later poet Margaret Walker (1943), sculptor Selma Burke (1946), sociologist and memoirist Horace P. Cayton (1946, 1947), editor and folklorist Arna Bontemps (1947, 1948), painter Beauford Delaney (1950, 1951), composer Ulysses Kay (six times between 1946 and 1971), and novelists Chester Himes (1948) and James Baldwin (1955), among others. Elizabeth Ames would take a personal interest in the integration of Yaddo and the surrounding Saratoga Springs establishments, writing to the owner of The New Worden to ensure that Langston Hughes would be welcome at this local hotel and restaurant.

The Cold War breached Yaddo's gates in the late 1940s, given its links to *The Nation* and other progressive institutions, all under FBI investigation. However, it was the presence at Yaddo of American journalist Agnes Smedley (1892-1950), who had recently been accused of espionage, that prompted a real crisis. As described by Micki McGee:

> While the term "McCarthyism*"* would not be coined until 1951, Yaddo experienced its own red scare in late 1948 and early 1949. That winter the poet Robert Lowell, along with fellow guests Flannery O'Connor, Edward Maisel, and Lowell's soon-to-be-wife Elizabeth Hardwick, sought to have Elizabeth Ames removed as Yaddo's executive director for supposedly harboring Communists and fellow travelers. The events that followed—now known as "the Lowell Affair"—were precipitated by the long residence at Yaddo of Agnes Smedley, a novelist, journalist, and China activist who was a guest almost continuously between 1943 and 1948. Smedley's renown as a journalist who had covered the rise of Mao Zedong's Revolutionary Army, along with her information-gathering activities for the Soviet Union during a period when

[80] Executive Director's Report, 1939-1940, YR 346.14.

> the Soviets and the Americans were allies, made her an early target of Cold War army and FBI investigations. Her stay at Yaddo, in turn, brought Yaddo under FBI scrutiny. On Valentine's Day 1949, two FBI agents visited Yaddo and interviewed two guests, Edward Maisel and Elizabeth Hardwick. Disturbed by the intrusion on the retreat and beginning to feel the first paranoia of his not-yet diagnosed manic-depressive illness, Lowell was seized with the idea that Yaddo must be purified by the removal of Elizabeth Ames, whom he accused of being "somehow deeply and mysteriously involved in Mrs. Smedley's political activities." The events that unfolded, including an emergency board meeting for which Lowell insisted that a typed transcript be kept as if a court proceeding were under way, represent a remarkable moment in the long annals of America's culture wars. The crisis became a cause célèbre in New York City's literary and cultural circles, with petitions circulated supporting the continued tenure of Ames and letters calling for her ouster. Ultimately, those in favor of Ames prevailed, but the costs to her were high. Personally devastated by the betrayals, she retreated to a hospital to recover from the strain, and her long-standing latitude in extending invitations as she thought appropriate came to an end as more active board oversight of the admissions and day-to-day affairs of the colony were instituted.[81]

Ames survived the challenge, although her secretary admitted to spying for the FBI.[82] The statements made in her defense expressed deep feelings of what she meant to Yaddo. "I have always felt that whatever failings she may share with the rest of the human race, Elizabeth had performed a really rare and rather great achievement in keeping Yaddo from becoming the kind of political battlefield that so many other organizations were during these years," wrote Eleanor Clark. Katherine Anne Porter added, "it is very important to remember that Elizabeth's prime article of faith on which she based her whole directorship of Yaddo, was that no one should be discriminated against because of race, color, religious or political beliefs and you remember how carefully she invited Chinese, Negroes, Jews, Hindus, all nationalities in fact, and she never inquired as to religion or politics. And if Yaddo was to have any meaning at all in terms of its own charter, she was right. And that she is being assailed on the very grounds of her virtuous and serious attempt to direct a working democracy is, I think, much to her credit."[83] In 1959 Ames received the Award for Distinguished Service to the Arts from the National Institute of Arts and Letters. Van Wyck Brooks praised her in his tribute on the occasion for her "diplomacy and adroitness in dealing with some of the problem children who are not rare in the world of the arts" and noting that perhaps half of the Institute's members, as former Yaddo guests, had "experienced Mrs. Ames's unparalleled skill, tact, generosity and understanding as the good genius of this nursery for talent."[84]

Yaddo's Contribution to Visual Arts in America (1926-1962)

Between the moment of Yaddo's conception in 1899 and inception in 1926 the visual arts scene was awash in successive creative waves of change. What has come to be called "modern" or non-traditional painting had been ushered in prior to the turn of the century but was brought into focus with The International Exhibition of Modern Art in New York, more commonly called the Armory Show of 1913. Organized by a group of progressive-minded painters and sculptors intent on leading the public taste in art rather than following it, the show challenged the aesthetic norms, introducing the critics and the public to the latest trends—symbolism, impressionism, post-impressionism, neo-impressionism, cubism, and social realism—with more than 1,500 European and American paintings and sculptures, and shocking them in the process. Despite an overwhelmingly

[81] Micki McGee, "Creative Power: Yaddo and the Making of American Culture," in *Yaddo: Making American Culture*, ed. Micki McGee (New York: Columbia University Press, 2008), 11.

[82] Ames' secretary admitted to having been an FBI informer for the past few years, sending in names and addresses of Yaddo guests whenever she heard them talking "red" and resigned.

[83] Porter to Eleanor Clark, March 22, 1949 in Isabel Bayley, ed., *Letters of Katherine Anne Porter*, New York, 1970, pp. 368-369.

[84] Quoted in "Mrs. Ames' Role at Yaddo Wins Praise," *The Saratogian*, June 6, 1959.

negative reaction, the show impressed a small group of progressive artists, intellectuals and collectors who formed the core of a new, contemporary art scene in New York. By the mid-1920s, contemporary painting and sculpture began to diverge in two competing directions, social realism questioning the status quo, and the abstraction of Cezanne and the Cubists. Yaddo's guests would be drawn from both pools, but would have a greater role in nurturing the development of abstract expressionism.

Clyfford Still (1904-1980), whose mature work is immediately distinguished by its large fields of color suggesting juxtaposed torn patches, stayed at Yaddo in 1934 and 1935, just as he was emerging as an early and important figure in the development of Abstract Expressionism. "Yaddo can give me the opportunity to complete my first series of oils," he wrote on his application at the point when his compositions began to shift from expressive figural forms toward abstraction. Relocating to the San Francisco area in 1941, Still's teaching and work helped stimulate Abstract Expressionism on the West Coast.[85] Later, Still credited Yaddo with enabling him "to begin an intensive probing of the potential of the instrument I had intuitively chosen as an open means in a field of closed alternatives." Still received the Award of Merit for Painting from the American Academy of Arts and Letters in 1970. His work is in the permanent collections of the Hirshhorn, Metropolitan Museum of Art, San Francisco Museum of Art, Albright-Knox, and many other museums. The largest body of his work, over 2,400 paintings as well as his archives, was kept intact by his estate and is now in the permanent collections of the Clyfford Still Museum in Denver (2011).

Ilya Bolotowsky (1907-1981), an immigrant from Russia and pioneer abstract painter, developed his distinctive neo-Mondrian style featuring precise geometric forms during his stay at Yaddo in 1934 when there was little support from galleries or museums. As one of the "Ten Whitney Dissenters" with Mark Rothko and Adolph Gottlieb, Bolotowsky protested the preference of the Whitney Museum for American regionalism in 1935 and was a founding member the following year of American Abstract Artists, an organization that promoted acceptance of the form of expression. Bolotowsky's mural for the Williamsburg Housing Project in Brooklyn was one of the first abstract murals done under the Federal Art Project. He later taught at Black Mountain College and SUNY New Paltz. His work was the subject of a retrospective at the Guggenheim in 1978 and is in the permanent collection of the Smithsonian.

Jose de Creeft (1884-1982) was one of the first sculptors in the United States to popularize the revival of direct carving in wood and stone, bringing it with him when he immigrated to the United States in 1929. De Creeft's work combined modern and Pre-Columbian sensibilities. He stayed at Yaddo in 1941, a year after becoming an American citizen. He was the subject of a major retrospective at the Whitney in 1961, and his work is in the collections of the Metropolitan Museum of Art, the Whitney, the Brooklyn Museum, and the Pennsylvania Academy of Fine Art. Outdoor exhibits of his work include the grey granite *Poet* (1950) in Fairmount Park, Philadelphia, and the bronze *Alice in Wonderland* (1959) in Central Park, New York.

Jacob Lawrence (1917-2000) stayed at Yaddo in 1954 and 1955 after recovering from a nervous breakdown and while working on his acclaimed 30 painting series *Struggle: From the History of the American People.* A painter known for depicting representational themes of social iniquities and racial injustice with dynamic cubism, sharp angles, and bold colors, Lawrence had established his reputation with an earlier series *...And the Migrants Kept Coming* (1940-41),[86] depicting the twentieth-century Great Migration of African Americans from the rural south to the urban north he had experienced as a child. In part a response to McCarthyism, *Struggle* juxtaposed significant moments in the nation's past, such as *No. 10, Crossing the Delaware*, depicted in expressive, almost abstract compositions against caption-like quote fragments to illustrate "the heroic efforts

[85] Daniel M. Mendelowitz, *A History of American Art*. New York, 1970, p. 444.
[86] Also known as *The Migration of the Negro* in contemporary accounts.

of the American people to gain freedom and maintain constitutional rights and civil liberties."[87] The series marked a departure for Lawrence from his almost exclusive African American subjects. Lawrence had a career retrospective at the Whitney in 1974 that traveled to St. Louis, Birmingham, Seattle, Kansas City, and New Orleans, and his work is in many public permanent collections. He was elected a Fellow of the American Academy of Arts and Letters in 1995 and awarded the U.S. National Medal of Arts in 1990. Lawrence said of his own work at the end of his career, "I paint the things I know about, the things I have experienced. The things I have experienced extend into my national, racial, and class group. So I paint the American scene."[88]

Milton Avery (1893-1965), a painter who maintained a consistent style, was criticized early in his career as too abstract and later as too representational. He stayed at Yaddo in 1955 with his wife Sally, also a painter. His compositions featuring figures in ambiguous space are considered today as a transitional bridge between the simplification of Matisse and American abstract expressionism. Avery's paintings are in many permanent public art collections including the Hirshhorn, National Gallery of Art, National Portrait Gallery, The Phillips Collection, The Smithsonian, Museum of Modern Art, Metropolitan Museum of Art, the Brooklyn Museum of Art, the Modern Art Museum of Fort Worth, the Walker Art Center, and many other American museums, as well as the Tate (London) and National Gallery of Australia (Canberra).

Beauford Delaney (1901-1979), an early abstract painter whose street scenes of Greenwich Village in the 1930s presaged the development of Abstract Expressionism, was a poor and struggling painter when he stayed at Yaddo in 1950, despite having had his first two solo shows. At Yaddo, "working in a cottage in a bucolic setting, temporarily free of rent and many other problems, his work changed. His Greenwich Village street scenes… gave way to a freer use of color."[89] Post-Yaddo, and having re-located to Paris, Delaney returned to representationalism, resulting in a distinctive expressionistic portrait style he is best remembered for today. In 1978, the Studio Museum of Harlem's first "Black Master" exhibition was a major retrospective of his work. In reviewing it, *Art News* hailed the singularity Delaney's vision as "the expression of a capable realist won over to abstraction through his fascination with light."

Nell Blaine (1922-1996), one of the youngest Abstract Expressionist painters and a founding member of the Jane Street Gallery, an early artists' cooperative in SoHo, stayed at Yaddo in 1957 and 1958. After contracting polio the following year, she eventually regained use of her hands to paint for her remaining life. Her work is in permanent collections of the Hirshhorn, National Museum of Women in the Arts, Metropolitan Museum of Arts, Whitney Museum of Art, National Academy of Design, and other museums.

Pat Adams (born 1928), known for her closely detailed, mixed-media abstract work, and penchant for challenging prevailing trends, first painted at Yaddo in 1954 and many times since then. "In the 1950s, when much of New York was doing large Pollock or deKooningesque gestural abstractions … Pat Adams was making small works, like *Ribbon of Breath* (1954), a watercolor and gouache in rainbow-colored, swelling and interlacing forms, closer to Klee and Kandinsky than to the heavy handed bravado of the New York School," wrote critic Lance Esplund in a review of a retrospective of her work from her time at Yaddo to 2004.[90] Her work is in the Whitney and the Metropolitan Museum of Art permanent collections.

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[87] Romare Bearden and Harry Henderson, *A History of African-American Artists from 1792 to the Present* (New York: 1993), p. 309.

[88] Jacob Lawrence, "Philosophy of Art," statement made at the request of the Whitney Museum on purchasing *Depression* from the *Hospital* series in 1950, quoted in Bearden and Henderson, p. 314.

[89] Bearden and Henderson, p. 282, summarizing a catalogue of Delany's career retrospective in 1978.

[90] Lance Esplund, "After Nature, But Never Imitative, *The New York Sun*, January 13, 2005.

Yaddo's Contribution to American Music and Theater (1926-1962)

Yaddo Festival of Music.[91] During the period of significance, the Yaddo Festival of Contemporary American Music (later the Yaddo Music Festival) served to highlight the institution's exceptional contribution to the performing arts in America. The nine festivals presented between 1932 and 1952 provided 137 American composers direct participation in the series. At least 18 of them went on to win the Pulitzer Prize, including nine of the first 11 ever awarded for music composition. All but two individuals recognized in the *Harvard Dictionary of Music* (1972) as the 30 leading twentieth-century American composers born before 1919 had their music presented by Yaddo, and even the occasional ones that Yaddo missed, such as Gian Carlo Menotti, attended the festival as visitors.

The idea of the music festival originated during discussions between Aaron Copland and fellow composer Theodore Chanler (1902-1961) from Boston while both were in residence. The two shared a mutual concern for the difficulty of introducing contemporary American music to concert audiences in New York and Boston. Copland and Chanler saw a role for Yaddo to promote American music to Americans through a festival where new compositions could be presented and discussed among professional musicians. Copland felt that composers could write music specifically for Yaddo, to be played at Yaddo. At Chanler's urging, he suggested the idea to Elizabeth Ames, who secured approval for the project from the Board of Directors.[92]

Ames gave Copland free rein but set limits, including a budget. She insisted that the festival be neither a high-society occasion nor aimed at the local community. Together, she and Copland devised a hierarchical mailing list of one hundred invitees in keeping with the Yaddo tradition. The list was topped by fellow composers, critics, and conductors, after which came "friends" of Yaddo, and finally directors of northeastern orchestras and venues. The list excluded concert promoters or publicists even though the concerts had the obvious potential to secure future engagements for composers.

The programs for the first two Yaddo Festival of Contemporary Music were fully shaped by Copland's energy, vision and musical preferences. Early on he enlisted fellow composers Roger Sessions (1896-1985) and Virgil Thomson in the project. Sessions, who had been living in Italy and Germany for years, had continued to visit the United States annually for performances of his music. From 1928 through 1931, the two had co-sponsored the Copland-Sessions Concerts, which presented nine events every year, eight of them in New York and one in Paris. As Copland later put it, "What had started with the Copland-Sessions Concerts in an attempt to promote the younger generation of composers, I hoped might continue at Yaddo."[93] Copland also personally reached out to the very youngest generation of composers still in their teens (Henry Brant and Vivian Fine) and early twenties (Paul Bowles and Israel Citkowitz).

The first week-long Festival began on April 30, 1932, with concerts scheduled for Saturday morning and evening, and Sunday afternoon, as well as a "Conference for Critics and Composers" on Sunday morning. The weekend concerts and a public discussion featured eighteen composers (Robert Russell Bennett, Marc Blitzstein, Louis Gruenberg, Roy Harris, and Walter Piston, among others), with the remaining four days of the conference dedicated to musicians only.

The 1932 Festival made national news, for its review of the six songs by Charles Ives, the oldest person in the opening concert, and among the first favorable mention of his work, being "the first time [Ives] heard applause, not cat-calls." Oscar Levant, a phenomenal piano prodigy, became an award-winning Broadway and Hollywood

[91] This entry is adapted from Tim Page, "The Trailblazer: Aaron Copland and the Festivals of American Music," in McGee, *Yaddo*, pp. 31-40.
[92] Minutes of the Meeting of the Yaddo Board of Directors, TCK date, YR 343.
[93] Aaron Copland and Vivian Perlis, *Copland:1900-1942, New York, 1984*, p. 178.

composer, actor, author, and television star. In 1932, somewhat impulsively, he proclaimed his ambition to compose seriously. Copland met him through Gershwin, whose jazz-inspired traces of ragtime and blues are heard throughout Levant's *Sonatina*, which received its premiere at the Festival.

The selection of composers for the Second Festival was again made mostly by Copland, this time working with a committee made up of Walter Piston, Randall Thompson and others. The 1933 program took greater artistic risks, inviting such radical modernists as George Antheil and Henry Cowell, and offering audiences a broader cross-section of music of the era, The Second Festival's public forum intended to explore "the relationship between Composers and Interpretative Artists."

As Copland set to work on the Third Festival, concerns were raised by musicians and critics about his reliance on artists who had studied with the French composer, conductor and teacher Nadia Boulanger (1887-1979), or, as the otherwise sympathetic critic Paul Rosenfeld put it, "too many Coplandites." Copland himself was working at Yaddo on his *Short Symphony* (Symphony no. 2) when Ames informed him that the board had decided that the festivals needed a new direction. A group consisting of Luening, Porter, Richard Donovan, and the harpsichordist Ralph Kirkpatrick overhauled the festival, omitting the words "contemporary" and "American" from its title. From then on, each festival was called a "Music Period," and all composers and interpretative artists belonged to the "Yaddo Music Group."

The Yaddo Music Group shaped itself closer to Yaddo's mission, comprising an interpretative contingent including a twenty-two-piece chamber orchestra, pianists, vocalists, and a separate string quartet. There was a new emphasis on personal communality. Three weeks before the public festival, all interpreters and composers lived and worked together, with, as Luening later stated, two noble aims: "to establish an intimate and informal relationship between composers and performers as they prepare for concerts," and to eliminate those "aspects of competition and professionalism and to make music for its own sake." The new idea worked, as interpreters read through composers' works and learned in the process. In 1936, for example, the players sight-read sixty new pieces, of which twenty-seven were chosen for public presentation.

A singular contribution to contemporary American music was the production of study records by the Yaddo Music Group during those weeks. Quincy Porter suggested the venture, after state-of-the art recording equipment had been installed in the Trask Mansion. Of varying technical quality, the extant 162 recordings were not intended for retail sale, but were traded at cost to universities, libraries, associations, and other institutions, permitting students and composers to hear many scores that, up to that point, could have been studied only visually. A staggering forty-nine records were issued in the 1936 Music Period, with another fifty-four records in 1938, much of which had never before been heard outside of a single Yaddo performance. The recordings made a significant contribution to America's understanding of its musical culture at mid-century.

The grounds for Copland's 1932 press battle with critics was partially remedied as Yaddo-affiliated American composers themselves became critics, of whom Virgil Thomson was by far the most prolific. Thomson wrote volumes of daily criticism, paving the way for Bowles, Henry Cowell, Elliott Carter, and Arthur Berger and other composers to freelance for the *New York Herald Tribune* to supplement their income. Cowell promoted American music overseas, as well. Before his attachment to Yaddo, he had been the first American composer invited to the Soviet Union, founding the Pan-American Association of Composers, *New Music Quarterly*, and a record company offshoot, the last two of which involved other Yaddo festival participants. When Cowell faced a dire personal crisis—he was arrested, convicted, and then imprisoned on what was delicately called a "morals charge"—Luening, Riegger, and the Central Music Committee secretly came to his rescue, voluntarily running his magazine and record company in the interim.

By the time of the 1938 performances, the festivals had clearly established that there was a place in America for contemporary music. The *New York Times*'s music critic, Howard Taubman, injected a plea to ornery concertgoers: "Like it or not, [contemporary music] represents our time, and its direction should be of as much concern as trends in other pursuits."[94] Also in 1938, New York's WNYC radio instituted the Yaddo festivals' live concert broadcasts, bringing thirty-nine new compositions to a huge audience in the largest metropolitan area in the country. By 1940, concerts from the Trask Mansion were aired nationwide on the NBC radio network. Thus, listeners tuned into American contemporary music on the same stations more famously associated with Arturo Toscanini.

The next festival did not take place until 1946, featuring pieces by Carter, Louise Talma, and Lou Harrison, as well as the debut of a new generation at Yaddo, including Jack Beeson; Peter Mennin, who later served as president of the Juilliard School for twenty years; and Vincent Persichetti, who helped to lead Julliard's composition department for four decades.

With its mission, structure, and design, Yaddo was never intended to be a public institution and over time presenting the festivals raised many issues. Finances were a concern, along with the number of guests and visitors and the press coverage and public exposure that had become intrusive. Nevertheless, the festivals had promoted contemporary American composition in a way few institutions approached before or after, taking into consideration and anticipating how the nation had transformed in the early 1950s. With peacetime prosperity, "Music Appreciation" was taught in grade schools, and the G.I. Bill afforded a higher level of education and the hope that a better educated public would result in greater respect for the arts. The new decade brought with it tremendous advances in technology that assisted composers in realizing their work, opening up a new frontier in musical language.

The board decided to conclude Yaddo's musical performances in 1952, after twenty years of music, with a joyous celebration. Copland came back to Yaddo, as did other members of the "Boulangerie:" Chanler, Diamond, Finney, Harris, Sessions, and Thomson. Nearly one hundred musicians participated, with a total of thirty American composers. By 1952, many of the young adults who had taken bows at the first and second festivals had achieved considerable fame. The Pulitzer Prize for composition had been awarded only since 1943, but eight winners were scheduled for the celebration. In keeping with the festival's original purpose, a dozen composers came from the youngest generation, and there were Yaddo debuts by Irving Fine, Nikolai Lopatnikoff, Robert Evett, and Ben Weber, who had grown up in a society much more accepting of American music, thanks to the elders with whom they shared the stage.

The Yaddo Music Festivals set out to present a snapshot of American music in the 1930s and 1940s and managed instead to present a panoramic vista. They gave composers the opportunity to hear their own music, and that of their peers, to learn and teach, share and debate, form associations, and arrange for one another to have music published, recorded, and performed. Looking back on the press coverage of the first season, Irving Kolodin wrote: "One may be sure that there will be adequate press coverage of this year's festival, that there will be no occasion for complaints about 'neglect.' Many of the same men and women are gathered here again, but if the air is less charged with excitement, the reason is simple. Yaddo has accomplished its pioneering mission and now can reap in confidence the fruits it sowed in rebellion."[95]

Composers and Theater Artists associated with Yaddo between 1926 and 1962 whose work attained national significance included:

[94] H. Howard Taubman, "Saratoga's Fortnight of Music," *New York Times,* September 12, 1937, p. X5.
[95] Rudy Shackelford, "The Yaddo Festivals of American Music, 1932–1952," *Perspectives of New Music* 17, no. 1.

Virgil Thomson (1896-1989), an American composer and critic considered by Aaron Copland to be "the Father of American Music" for his role in encouraging a national sound in classical music, served as an advisor to the Yaddo Festivals of Music. Thomson was not a resident guest at Yaddo until after the period of significance, but he shaped its musical legacy by recommending for residencies many of the artists he had met in Paris while studying with Nadia Boulanger. Thomson's settings of the traditional *Stabat Mater* and Gertrude Stein's *Capital, Capitals* premiered at Yaddo in 1932. The latter, a witty dialogue among four cities, confirmed Thomson as one of the primary links with expatriate American cultural figures in Paris who were instrumental in the development of an American musical identity. Having composed for theater and film in the 1930s, Thomson advocated mainstreaming classical music within American culture as music critic for the *New York Herald-Tribune* through 1954. His film scores for *The Plow That Broke the Plains* and *The River* were sponsored by the United States Resettlement Administration, and remain popular program pieces today. He won the Pulitzer Prize for Music (1949) for his film score for *Louisiana Story* and was awarded the National Medal of Arts (1988). Thomson's papers are in the permanent collections of the Music Library of Yale University and the Smithsonian Institution's Archives of American Art.[96]

Aaron Copland (1900-1990), the influential composer and tireless proponent of American music in the twentieth century, stayed at Yaddo on three occasions. His 1930 residency launched the Yaddo Festival of Contemporary Music and affirmed the composer's leadership among his generation of American musicians. Ten years earlier Copland had been among the first American musicians to study with the illustrious musical pedagogue Nadia Boulanger (1887-1979) in her Paris apartment and was her first student of composition.[97] Boulanger had witnessed the assimilation of American jazz into contemporary French compositions in the 1920s and believed the United States was poised to lead the world in music.[98] Copland's jazz-infused early work, including *Symphony for Organ and Orchestra* (1925) and *Piano Concerto* (1926), had received international acclaim for its fresh sound, hailed as "the voice of America of our generation" by his peers,[99] and earning the young composer a Guggenheim fellowship (1925-1927). In 1930 Copland accepted an invitation to spend the summer at Yaddo to finish his first major work for piano.

The *Piano Variations*, eleven minutes in length, consists of twenty variations and a coda. It was not composed in the consecutive order of its finished state … I worked on the variations individually, not knowing exactly where or how they would fit together…. One fine day when the time was right, the order of the variations fell into place. That time was not to come until we left Bedford Village for Yaddo, the beautiful estate in Saratoga Springs that had been endowed as an artists' colony where Gerald [Sykes],[100] [Harold] Clurman and I had been invited to spend the summer of 1930. It was there I derived, from the sixty-two pages of sketches, the seventeen page score of the *Piano Variations*.[101]

His residency also provided him a respite from the deepening Great Depression, in which, as he later recalled, "the artist is always the first to suffer, particularly in America, where he does not have the respect enjoyed by

[96] Anthony Tommasini, *Virgil Thomson: Composer on the Aisle*, New York, 1999.

[97] Boulanger imparted to her students a disciplined technical education and strong encouragement to pursue a sound based on their native cultures. Her most prominent American students included composers Roy Harris, Walter Piston , and Samuel Barber, and organist and critic Virgil Thomson, as well as scores of other American students who referred to themselves as the Boulangerie.

[98] Jan Swafford, Charles Ives: A Life With Music. New York, 1996, p. 373.

[99] Virgil Thomson, a fellow member of the Boulangerie and guest at Yaddo, recalled "The piece that opened the whole door to me was that *Organ Symphony* of Aaron's. I thought that it was the voice of America of our generation. It spoke in the same way Kerouac did thirty years later…." Quoted in Copland and Perlis, *Copland*, p.104.

[100] Copland dedicated the Piano Variations to writer Gerald Sykes with whom he shared a rented house who helped him coordinate the final score. Copland and Perlis, *Copland*, pp. 172-173.

[101] Copland and Perlis, *Copland*, p. 174.

creative artists abroad."[102] Besides completing the *Piano Variations*, Copland immersed himself in the first Yaddo Festival of Contemporary Music planned for the following year.

Marc Blitzstein (1905-1964), an American composer, stayed at Yaddo five times during his career. His first and last visits were the most significant. After studying with Nadia Boulanger in Paris and composing chamber pieces, Blitzstein changed direction to write a pro-union Brechtian opera, *The Cradle Will Rock* (1937) which he began during his 1931 residency. The attempt by the Works Progress Administration (WPA), which commissioned the piece, to shut down its 1937 production directed by Orson Welles was a landmark event in twentieth-century American cultural censorship.[103] During his last residencies in 1961 and 1962, he was at work on two operas left incomplete at the time of his murder in Martinique in 1964. One, a setting of tales by fellow Yaddo guest Bernard Malamud, and the other, *Sacco and Vanzetti*, had been commissioned by the Ford Foundation and optioned by the Metropolitan Opera. Both were completed posthumously by composer Leonard Lehrman. He probably worked on his adaptation of Bertolt Brecht's *The Threepenny Opera* (1954) during his residency in 1952.

Vivian Fine (1913-2000), a prominent composer and performer and a protégé of Aaron Copland, produced over 140 works over her 68-year career. After her professional debut as a composer at age sixteen with performances in Chicago, New York, and Dessau, the 18-year-old Fine moved to New York, becoming a member of Copland's Young Composers Group and spending the summer of 1932 at Yaddo, where she performed her dissonant *Four Polyphonic Pieces* for piano at the second Festival of Music. She helped launch the American Composers Alliance in 1937, serving as its vice-president from 1961 to 1965. In addition to her career as a composer, Fine was a well-known performer, premiering works of Charles Ives, Copland, Brant, Cowell, Rudhyar, and others from 1937 to 1946. Fine's work for voice included settings of the poetry of Walt Whitman and Emily Dickenson and her chamber opera, *The Women in the Garden*, used the writings of Dickenson, Virginia Woolf, Isadora Duncan and Gertrude Stein in imaginary conversations. She was a recipient of a Guggenheim Fellowship and was elected to the American Academy and Institute of Arts and Letters (1980). Her manuscripts are in the permanent collections of the Library of Congress.

Roy Harris (1898-1979) completed his first *Symphony* (1933), during his Yaddo residency that year. A week after its first performance under Koussevitsky, the composition became the first symphony by an American composer to be commercially recorded. His *Piano Sonata*, aka *Sonata, Op. 1* (1928) was performed at the first Yaddo Music Festival. Harris' distinctively patriotic music of the 1930s, beginning with his compositions associated with Yaddo and culminating in his *Symphony No. 3* (1939*)*, combined American folk tunes and jazz rhythms with Renaissance polyphony. Born in a log cabin in Oklahoma, he was raised in California, where he studied with Arthur Bliss and Arthur Farwell, who was researching Native American (then called "Red Indian") music. Through Aaron Copland's recommendation, he spent 1926-1929 in Paris studying with Nadia Boulanger, resulting in his first significant work, *Concerto for String Sextet*, aka *Concerto for String Quartet, Piano, and Clarinet*, which was performed at the second Yaddo Festival of Music. Harris was also influential as a teacher at many institutions. His students included William Schuman, H. Owen Reed, John Donald Robb, Robert Turner, Lorne Betts, George Lynn, John Verrall, and Peter Schickele (best known as the creator of P.D.Q. Bach). After marrying pianist Johana Harris in 1936, the couple organized concerts and performed in festivals and broadcasts, promoting American folksong. In 1958 Harris was among the composers deployed by the State Department as a "cultural ambassador" to the Soviet Union. He also co-founded the International

[102] Ibid., p. 184.

[103] The play presented a scathing critique of corporate greed in the depths of the Depression. Citing budget cuts, the WPA as the play's producer padlocked the Maxine Elliott Theatre in New York, including all costumes and sets, days before it was to open. Welles and Blitzstein enlisted John Houseman to step in as producer, renting the much larger Venice Theater nearby. As an end run around union rules, the company opened the show, performing a reading of the play from the audience, with Blitzstein at solo piano and the audience seated on the stage.

String Congress to combat what was perceived as a shortage of string players in the U.S., and co-founded the American Composers Alliance. Harris' last major commission for the American Bicentennial in 1976 addressed the themes of slavery and the Civil War.[104] Harris' body of work is substantial, including 18 symphonies, as well as over 170 works, many for amateurs, written for band, orchestra, voice, chorus, and chamber ensembles.

David Diamond (1915-2005), a composer of tonal, mostly modal classical compositions characterized by distinctive wide-spaced harmonies, composed his *Concerto for Chamber Orchestra (*aka *Concerto for Small Orchestra)* and *First Symphony* during his respective stays at Yaddo in 1939 and 1940. His most acclaimed work was produced in the decade after his residency and performed at the Yaddo Music festivals. *Twisted Trinity* (1943), a song cycle, included texts by fellow Yaddo guest Carson McCullers. Championed by Koussevitzky, Bernstein, Ormandy and Mitropoulos, he also composed the musical theme heard on the CBS Radio Network broadcast "Hear It Now" (1950-1951) and its televised successor "See It Now" (1951-1958). In the 1960s Diamond taught at Julliard, where his students included Robert Black, Kenneth Fuchs, Daron Hagen, Adolphus Hailstork, Anthony Iannaccone, Philip Lasser, Lowell Liebermann, Alasdair MacLean, Charles Strouse, Francis Thorne, and Eric Whitacre. Diamond was a recipient of three Guggenheim Fellowships and a National Medal of Arts (1995).

Ulysses Kay (1917-1995), having recently completed his studies at Columbia University, stayed at Yaddo in 1946 and 1947. A nephew of New Orleans jazz legend King Oliver, Kay studied with William Grant Still, Howard Hansen, and Paul Hindemeth before serving in the Navy as a musician during World War II. At Yaddo, Kay worked, respectively, on his *Suite for Strings* (1947), which premiered in Baltimore in 1949, and *Concerto for Orchestra* (1948), which premiered in Venice in 1953. *Suite for Strings* was the first performance of Kay's work by a major symphony orchestra. He subsequently moved to Rome to study at the American Academy, returning to the U.S. in 1953 to compose while serving as a consultant to Broadcast Music, Inc. (BMI) and later as a teacher. As a composer, Kay produced some 140 compositions, mostly neoclassical in nature, for orchestra, chorus, chamber ensembles, piano, voice and band, as well as scores for television and film. In his later work he explored African American spirituals and other subjects, including in his opera *Frederick Douglass* (1979-1985). Kay was one of the first African American guests invited to Yaddo.

Leonard Bernstein (1918-1990) stayed at Yaddo in the summer of 1952 at a point of transition in his career. Having found his voice in 1944 with his critically acclaimed ballet score for *Fancy Free* and his *Jeremiah Symphony,* his composing had been sidelined by accepting invitations as guest conductor (1944-1952), teaching, and marriage in 1951, as well as founding an arts festival at Brandeis. At Yaddo he devoted his time "to continue work on a one act opera" *Trouble in Tahiti*, set in one day in the life of an unhappily married couple, which premiered at Brandeis that June and was adapted for television in November.[105] The performance marked the composer's first contact with the new medium that he would soon put to use to educate the American public in music appreciation in ways his predecessors had never imagined. His first televised lecture, about Beethoven's Fifth Symphony, was assisted by the former NBC Symphony Orchestra. It would air on the CBS *Omnibus* in 1954, followed by others through 1958, and succeeded by the Young Peoples Concerts (1958 - 1972).

Lee Hoiby (1926-2011), a renowned pianist, launched his career as one of America's leading composers of operatic works at Yaddo in 1957 where he completed *The Scarf* (1957). The one-act opera, his first, was performed at the first Italian Spoleto Festival and produced at the New York City Opera the following season. He probably worked on his second opera *Natalia Petrovna* (1964), subsequently revised as *A Month in the*

[104] Dan Stehman. *Roy Harris: An American Musical Pioneer.* Boston, 1984, pp. 145-146. The Bicentennial Symphony was not well received, likely due to the Nation's celebratory mood.

[105] His application also mentioned "a symphonic piece," most likely *Serenade for Solo Violin, Strings, Harp and Percussion (after Plato's Symposium),* published in 1954.

Country (1980), during his second stay in 1959. Hoiby had trained in his native Wisconsin with Rudolph Kolisch, Arnold Schoenberg's son-in-law who was a refugee from Nazi Germany, the Danish virtuoso Gunnar Johansen, and Darius Milhaud. He also played in an ensemble using garage-made instruments led by eccentric American hobo composer Harry Partch before relocating to Philadelphia to study composition with Gian Carlo Menotti, working as his assistant on the simultaneously successful productions of Menotti's operas *The Medium* (1946), *The Consul* (1950), and *The Saint of Bleecker Street* (1955). Hoiby's best known work is a setting of Tennessee Williams's *Summer and Smoke* (1971), with libretto by Lanford Wilson), declared at its premier to be "the finest American opera to date" by Harriet Johnson of the *New York Post.* Among his other compositions for voice is his setting of Martin Luther King, Jr.'s *I Have a Dream* (1991) for baritone and orchestra, songs of Emily Dickinson, Wallace Stevens, and Walt Whitman.

Ned Rorem (born 1923), a prolific Pulitzer prize-winning American composer and diarist best known for his song settings, stayed at Yaddo in 1959 and 1960 where he added substantially to his catalog of work. His songs include settings of texts by Walt Whitman, Theodore Roethke, Edith Sitwell, Wallace Stevens, Robert Frost, and Elizabeth Bishop. "Half of my work over the past twenty years would possibly have never existed without Yaddo," he wrote in 1980.

Harold Clurman (1901-1980), one of America's greatest theatre directors and drama critics, first stayed at Yaddo in 1930, the year before he co-founded the Group Theater in New York City with Lee Strasberg and Cheryl Crawford. The Group Theater pioneered what would become a naturalistic "American acting technique" based on the method acting principles of Constantin Stanislavski. The Group came to include many of the century's leading actors, directors, and playwrights before it folded in 1940, including Elia Kazan, John Garfield, Clifford Odets, Sanford Meisner, Lee J. Cobb, and fellow Yaddo guest Marc Blitzstein. After World War II, Group veterans formed the Actor's Studio, continuing method acting among an even larger group of film and stage artists.[106] Clurman, born on the lower East Side to Jewish immigrants from eastern Europe, was introduced to method acting while studying at the University of Paris in the 1920s, where he shared an apartment with Aaron Copland. The two also shared a dissatisfaction with the state of their chosen fields and set out to reform them on their return to New York. "The theater must say something," wrote Clurman, "It must relate to society. It must relate to the world we live in." Clurman was leading weekly lectures about modern social issues and founding a theater when he arrived at Yaddo in 1930.

Yaddo's Contribution to American Literature (1926-1962)

Writers, including critics, poets, novelists, dramatists, scholars and philosophers, were by far the largest group of guests at Yaddo during the period of significance and remain so today. American's post-World War I materialistic culture, satirized in Sinclair Lewis' *Main Street* (1920) and *Babbit* (1922), provided limited domestic appreciation and market for writers seeking to present new perspectives or subjects apart from mainstream taste, and left many of the nation's promising writers as expatriates in Paris. In the four decades after the war, fiction and poetry written in the United States underwent a revolution, addressing serious domestic social issues, autobiographical narratives of Americans from diverse backgrounds, and new directions in psychological interior investigation. Yaddo was a major crucible in this transformation, intentionally nurturing writers who were among the major agents of literary change.

At the time Yaddo opened its gates, literary criticism was already well into its second decade of re-examining America's literary past in the context of changing its present culture, led by Van Wyck Brooks, one of Yaddo's

[106] Including Ann Bancroft, Marlon Brando, Robert de Niro, John Goodman, Gene Hackman, Dustin Hoffman, Anne Jackson, Sidney Lumet, Norman Mailer, Paul Newman, Jack Nicholson, Al Pacino, Geraldine Page, Arthur Penn, Sean Penn, Sidney Poitier, Anthony Quinn, Jerome Robbins, Eli Wallach, Joanne Woodward, and many others.

first advisors.[107] Among Yaddo's first guests were other critics who published pioneering re-evaluations of the work of long-forgotten writers (Melville, Hawthorn, and Whitman among them) in relation to American society and politics. For Brooks, critics had a central role in this process. In his 1918 book *Letters and Leadership*, he called for a criticism that would, in Matthew Arnold's words, "make an intellectual situation of which creative power can profitably avail itself."[108] Observing that a young generation of Americans was deficient in creative power, but had "more creative desire than it knows what to do with," Brooks called for a criticism that would support the country's youthful inventive energies.[109] Yaddo helped remedy the problem Brooks identified by supporting countless critics and scholars from both the literary and visual arts. Newton Arvin, Lionel Trilling, Malcolm Cowley, Alfred Kazin, and Philip Rahv played an integral part in what Brooks called "creating a usable past"—one from which a future American literary culture, not just viable, but vital, could be built.[110]

Yaddo also heeded Brooks' advice by nurturing promising writers from diverse backgrounds early in their careers. Taken as a whole, the cumulative product of Yaddo's writers during the period of significance demonstrated perspectives, dialects, and stories from within American culture that were previously unheard in mainstream publication. Yaddo's substantial contribution to the body of minority narratives, an American literary tradition dating back to the nineteenth-century slave narrative, included major works of autobiographical fiction addressing the struggles of women (especially in the South), assimilation of immigrant groups within the majority culture, and the Great Migration north of rural African Americans. Most told realistic stories in recognizable accents. By the 1960s, a distinctly American voice with many dialects was heard within the mainstream of American fiction.

In poetry, the modern sensibility ushered in with *The Waste Land* (1921) was already taking hold when Yaddo's first poets arrived, many continuing Eliot's metaphysical manner while rejecting its religious themes in favor of social change. After World War II, Roethke and Lowell, among the most influential poets of their generation, innovated a new confessional mode during their stays at Yaddo.

Writers of national significance who were associated with Yaddo during the period of significance include:

Louise Bogan (1897-1970), the Irish-American daughter of a millworking family from Maine and future Poet Laureate to the Library of Congress (1945), was among Yaddo's first guests. Bogan had moved to New York in 1920 and soon became part of a literary circle including William Carlos Williams, Malcolm Cowley, Lola Ridge, and Edmund Wilson. Struggling to support herself as a single mother, she had written reviews for periodicals and had published her first book of poetry *Body of This Death* (1923). After Yaddo, where she most likely worked on poetry for her second volume *Dark Summer* (1929), she became poetry editor for *The New Yorker.*

Stanley Kunitz (1905-2006) was the son of a Jewish immigrant dressmaker from Worcester, Massachusetts, and twice Poet Laureate Consultant in Poetry to the Library of Congress (1974 and 2000). Kunitz stayed at Yaddo in 1928, two years after graduating from Harvard and prior to his first collection of metaphysical poems, *Intellectual Things* (1930). As editor (1928-1943) of *The Wilson Bulletin: A Magazine for Librarians* (later *Wilson Library Bulletin*) he would later oppose censorship.

[107] Beginning with *The Wine of the Puritans* (1909) where Brooks argued that American materialism was established by colonial Puritan values. In *The Ordeal of Mark Twain* (1920), Brooks scolded the American public for making it all but impossible for one of the nation's greatest writers to fully realize his genius.

[108] Van Wyck Brooks, *Letters and Leadership*, New York, 1918, pp. 62-63.

[109] Ibid., p. 63.

[110] Van Wyck Brooks, "On Creating a Usable Past," *Dial* 64, 1918, pp. 337-341.

Lola Ridge (1871-1941) first visited Yaddo in 1928. A semi-invalid and an anarchist whose early poetry depicting New York life was influenced by Imagism, Ridge was a charismatic and a central figure in the left in the 1920's and 1930's and kept a salon in Greenwich Village. William Carlos Williams called her "that Vestal of the Arts, a devout believer in the humanity of letters."[111] She dedicated her book *Firehead* (1929), a psychological tale of the crucifixion inspired by the Sacco-Vanzetti case, "To Yaddo."

Evelyn Scott (1893-1963) was a novelist, playwright and poet raised in Tennessee, whose early fiction criticized middle-class conventions, especially those imposed on women in the post-Civil War South. She stayed at Yaddo in 1929, the year of publication of *The Wave* (1929), her most critically acclaimed novel, and "On William Faulkner's *The Sound and the Fury,*" an essay circulated with advance copies of the breakthrough novel by the then unknown Faulkner. Structured with many short-story length vignettes, *The Wave* focused on the Civil War as an event within nearly a hundred individual lives. After her stay at Yaddo, *The Winter Alone* (1930), a volume of poetry, was published. Her papers and manuscripts are in the permanent collections of the University of Tennessee, Knoxville, and the University of Texas at Austin.

Albert Halper (1904-1983), the son of Lithuanian immigrants born on Chicago's West Side, was a writer whose conversational fiction was characterized as proletarian novels, a label for his work he objected to. After moving to New York in 1928, Halper stayed at Yaddo in 1930 prior to publication of the work that established his reputation as a major voice during the Depression. *Union Square* (1933), depicting the economic pressures on working men, artists and agitators in New York and satirizing the radicalism it produced, was a best seller and Literary Guild selection. It was followed by *On the Shore* (1934), semi-autobiographical sketches of growing up in Chicago, and *The Foundry* (1934), about workers in a Chicago electrotype foundry prior to the stock market crash.

Malcolm Cowley (1898-1989) was an editor at *The New Republic* (1929-1934) who served as an advisor to Yaddo in its earliest years and stayed there in 1931 and 1932, where he wrote poetry and portions of *Exile's Return: A Narrative of Ideas* (1934). Based on his experience as an expatriate in Paris, the book evolved from a conference led by Cowley on the subject at Yaddo in 1932. *Exile's Return* was hailed by Van Wyck Brooks as "an irreplaceable literary record of the most dramatic period in American literary history," and remains one of the major analyses of the post-World War I generation of writers. "The continued existence of Yaddo is vital to the artists who come here as well as for the wider audience that appreciates the works of art created here," wrote Cowley. After Yaddo, Cowley founded the League of American Writers with other progressives, including Archibald MacLeish, Upton Sinclair, Langston Hughes, Carl Van Doren, John Dos Passos and others, which attempted to persuade the United States government to support the republicans in the Spanish Civil War. After a brief tenure in the U.S. Office of Facts and Figures in the early 1940s, Cowley became literary advisor to Viking Press, where he began to edit new portable editions of selected works by Hemingway (1944), Faulkner (1946), and Hawthorne (1948).

Lionel Trilling (1905-1975) and his wife Diana Trilling stayed at Yaddo in 1931, where he worked on his much praised biography of *Matthew Arnold* (1939). Trilling renewed interest in the English poet and critic's *Civilization in the United States* (1888), which was based on impressions during two lecture tours. In the book Arnold praised America for its industry, conduct and equality, while criticizing the nation's inflated self-congratulatory image of itself, concluding that the nation lacked what is "interesting" in civilization: distinction and beauty.

Waldo Frank (1889-1967) a critic who wrote fiction in a mystic, introspective poetic style, considered himself to be "a philosophical social revolutionary." Frank stayed at Yaddo in 1932 prior to publication of *The Death*

[111] William Carlos Williams, *The Autobiography of William Carlos Williams* (New York: New Directions, 1951).

and Birth of David Markand (1934) about an American businessman who deserts his comfortable life to seek faith and understanding. Along with Van Wyck Brooks, Frank had previously founded *The Seven Arts* (1916-1917), a short-lived journal intended to foster native talents and points of view and encourage free expression, contributors to which included Frost, Dos Passos, Dreiser, and Mencken.

John Cheever (1912-1982) was a writer best known for short stories about characters in middle-class suburban America whose ordinary lives he imbued with mythic purpose. Cheever was a frequent guest and occasional employee at Yaddo beginning in 1934, during which time he wrote stories that began to be published in *The New Yorker* in 1935 and were later included in his collections *The Ways Some People Live* (1943) and *The Enormous Radio* (1953). Cheever also worked at Yaddo on his first long work of fiction, *The Wapshot Chronicle* (1957), a novel about a New England family during the first half of the twentieth century, which earned him a National Book Award (1957) and his portrait on the cover of *Time*. Cheever continued to visit Yaddo after the period of significance, where he began and finished his fourth novel, *Falconer* (1977). Cheever won a Pulitzer for short stories in 1979.

James T. Farrell (1904-1979), a major Depression-era voice of social realism in the tradition of Drieser, worked on his Studs Lonigan trilogy during his stay at Yaddo in 1934. Filled with Proustian stream of consciousness passages in urban dialect rooted in his experience growing up Catholic on Chicago's South Side, the novels trace the education (*Young Lonigan*, 1932), moral disintegration (*The Young Manhood of Studs Lonigan*, 1934), and demise (*Judgment Day*, 1935) of a young man who becomes involved with the mob. The nickname of writer Louis "Studs" Terkel (1912-2008) was taken from the Farrell character.

Alfred Kazin (1915-1998) was one of the leading figures of post-World War II criticism, a period characterized by direct, subjective and often personal consideration of subjects, instead of objective theoretical analysis. Kazin's stays at Yaddo mark this evolution, during which time he completed *On Native Grounds* (1942), an influential study of American prose since Howells, and later worked on his autobiographical *A Walker in the City* (1951) and *Starting Out in the Thirties* (1965), using his coming of age in Brownsville, then a neighborhood of Jewish immigrants in Brooklyn as a window on the cultural and social atmosphere of the 1930s. "Thanks to Yaddo I was able to finish a first book," Kazin recalled. "Saratoga and Yaddo were full of ghosts…If you responded gratefully to the Victorian hovering over your writer's prison, a few winters' weeks of solitude put you chapters ahead, gave you back to yourself."

Langston Hughes (1902-1967) stayed at Yaddo during the summers of 1942 and 1943. A writer and social activist best known for his poems and plays associated with the Harlem Renaissance, Hughes innovated a new form of verse employing African American folk or jazz rhythms. Hughes and his circle promoted the depiction of real experience of African Americans, emphasizing lives of struggles, joy, laughter and music, and breaking with the previous generation of Harlem writers whose work they considered too Eurocentric. "My seeking has been to explain and illuminate the Negro condition in America and obliquely that of all human kind."[112] Prior to staying at Yaddo, Hughes had published his first collection of short stories, *The Way of White Folks* (1934), a series of vignettes of humorous and tragic encounters between whites and blacks, and had traveled to the Soviet Union and Spain, the latter as a correspondent covering the civil war. Hughes published *Shakespeare in Harlem* (1942), an anthology of poems, around the time of his first stay. His stories about a character he called Jesse B. Semple, often called "Simple," offering the everyday musings on topical subjects of a black man in Harlem began appearing in print in 1943. Subsequently, Hughes was a recipient of the NAACP's Springarn medal for distinguished achievements by an African American (1960), a National Institute of Arts and Letters award

[112] Arnold Rampersad, *The Life of Langston Hughes*, vol. 2, New York, 1988, p. 418.

(1961), and was featured by the USPS in the Black Heritage series of postage stamps (2002). His papers are in the permanent collections of the Beinecke Library at Yale.

Robert Lowell (1917-1977) was the sixth Poet Laureate Consultant in Poetry to the Library of Congress (1947-48) during his first two stays at Yaddo, where he worked on poems for his collection *The Mills of the Kavanaughs* (1951). Written at a time of great turbulence in Lowell's life, during his divorce from his first wife and remarriage to writer Elizabeth Hardwick, abandonment of his adopted Roman Catholic faith, and the onset of manic-depressive illness that continued for the rest of his life, *Kavanaughs* was a series of dramatic interior monologues. It paved the way for his subsequent influential anthology of free verse, *Life Studies* (1959), a benchmark in the confessional poetry movement. Lowell won Pulitzer Prizes in 1947 and 1974 for poetry for *Lord Weary's Castle* (1947) and *The Dolphin* (1973), the National Book Award (1960) for *Life Studies*, and the National Book Critics Circle Award for *Day by Day* (1977).

Katherine Anne Porter (1890-1980), during her five residencies beginning in 1940, wrote her novel *Ship of Fools* (1962). "A moral allegory about the voyage of life, and according to the author, the way in which 'evil is always done with the collusion of good,' treated by means of presenting a variety of people—most of them Germans on the eve of Hitler's accession."[113] The novel was highly praised by the press. On the last page is the epitaph: "Yaddo, August 1941/ Pigeon Cove, August 1961." After an impoverished childhood in rural Texas and Louisiana and a divorce at age 25, Porter began writing while recuperating in a sanitarium for misdiagnosed tuberculosis. Barely surviving the 1918 flu epidemic, Porter spent a restless thirty-two years in personal upheaval and near constant motion, during which time she supported herself by writing and teaching in California, Missouri, Michigan, and Texas. The stability of Yaddo, and the close friendships she developed there with Eudora Welty and Elizabeth Ames, was essential to her completing *Ship of Fools*. Porter wrote an introduction for Welty's *A Curtain of Green*, and Welty later published a collection of photographs which included some of Porter at Yaddo.[114] *Ship of Fools* became a best seller and helped her publish *The Collected Short Stories* (1965) which earned her a Pulitzer Prize and National Book Award in 1966 and a Gold medal Award for Fiction from the American Academy of Arts and Letters in 1967.

Eudora Welty (1909-2001) wrote a short story, "First Love," at Yaddo in the year she emerged as an important writer with the publication of her critically acclaimed first collection, *A Curtain of Green* (1941). Set mainly in her native Mississippi, her detailed narratives and characters, often grotesque, were drawn from her experience as a publicity photographer with the WPA in the depressed thirties while traveling rural back roads. She continued to take photographs into the 1950s at Yaddo and elsewhere. While at Yaddo, Katherine Anne Porter wrote an introduction for *A Curtain of Green*, and Welty later published a collection of photographs which included some of Porter at Yaddo.

Carson McCullers (1917-1967), wrote all of her novella, *The Ballad of the Sad Café* (1951) and most of her novel *The Member of the Wedding* (1946) during her 12 residencies at Yaddo beginning in 1941. A native of Georgia, McCullers wrote of the un-recovered, post-Civil War South in deep decline. Besides working on *Ballad* during her first summer, she also wrote the short story, "The Jockey," absorbing the Saratoga Racetrack ambiance immediately next door and based on visiting the bar in the Worden Hotel in Saratoga where she met the jockey about whom she wrote. After showing it to fellow guest and writer, Edward Newhouse, he took it to New York to show to Gus Lobrano, then fiction editor of *The New Yorker,* where it was published. Composer David Diamond, another regular guest, set some of her text to a song cycle. McCullers adapted *Member* to a play, directed by fellow Yaddo guest Harold Clurman, staged in New York in 1950.

[113] Hart, p. 668.

[114] Welty also published, "My Introduction to Katherine Anne Porter" in *The Georgia Review*, Spring/Summer 1990, which described in detail their interaction during their shared time at Yaddo.

McCullers appropriately dedicated *Member* to Elizabeth Ames, for the novel became a struggle for her to complete, and Ames, who became a close personal friend, assisted her through the ordeal. A Guggenheim allowed her to spend the entire year at Yaddo, where she regularly read aloud drafts of *Member* to Ames, sometimes repeatedly, and at one point Ames complied with her request to review seven different versions. Finally, one night around eight o'clock, Ames heard a knock at the door of Pine Garde.

It was Carson. "Here is the manuscript, Elizabeth—I have finished it." Mrs. Ames said she took up the manuscript and began to read, and at 2:30 a.m. she wearily put it aside, knowing at last, "that it was perfect." When Elizabeth Ames walked over for breakfast that morning, she tucked the manuscript inside her bag. Carson was watching for me to come into the dining room…I walked up behind her as she sipped her coffee, the cup rattling when she attempted to put it down. "You have done it, my dear," I said, handing her back the manuscript. As I spoke she tipped over her glass of water and laid her head down upon the table with a great sigh. It was all over. Her child, in a sense, had been born.[115]

"The peace and atmosphere of Yaddo is not like any place I have ever known," she wrote to Ames. "Yaddo is precious to me. I shall never forget this last summer when I was so happy there. It will be as though a part of me is there." In her unpublished autobiography she stated that Yaddo "was to become a haven to me for a number of years."[116]

Kenneth Fearing (1902-1961) was a poet, novelist and founding editor of the *Partisan Review*, a quarterly journal originally concerned with social issues. His verse, published in *The New Yorker* and other periodicals prior to anthologies, satirized disintegrating middle class life. His *Afternoon of a Pawnbroker, and other Poems* (1943) is "Dedicated to Elizabeth Ames, the Executive Director of Yaddo."

Theodore Roethke (1908-1963) worked on his breakthrough book of poetry *The Lost Son and Other Poems* (1948) during his stay at Yaddo in 1947. Best known for his poignant poetry using plant imagery of growth and decay drawn from his childhood experiences working in his German immigrant father's greenhouse, Yaddo offered him a place of refuge to recuperate from a mental breakdown. In *Lost Son* Roethke immersed himself in the conflicts of his childhood. Roethke scholar Richard Allen Blessing considered *Lost Son* as representing, "...the transformation of Theodore Roethke from a poet of 'lyric resourcefulness, technical proficiency and ordered sensibility' to a poet of 'indomitable creativeness and audacity'... difficult, heroic, moving and profoundly disquieting… one of the most remarkable in American literary history."[117] Roethke won the National Book Award in 1965 for *The Far Field.*

Flannery O'Connor (1925-1964), a writer best known for her short fiction, worked on her first novel *Wise Blood* (1952), a post-World War II story of alienation that concerns the return of a GI to his home in the South, during her stays at Yaddo in 1948 and 1949. After her diagnosis with lupus in 1950, she too returned home at age 35, completing another novel and two dozen short stories prior to her premature death. *Wise Blood* was adapted to film in 1979, directed by John Huston.

Truman Capote (1924-1984) worked on his first novel *Other Voices, Other Rooms* (1948) "about a homosexually inclined boy painfully groping toward maturity"[118]and, while there, befriended Carson McCullers, Agnes Smedley, Marguerite Young, John Malcolm Brinnin, Newton Arvin, Howard Doughty, and Katherine Anne Porter, all of whom were significant players in his life. He dedicated *Other Voices, Other Rooms* to Arvin. Capote was remembered as having charmed the other guests. "I remember him as being

[115] Virginia Spencer Carr, *The Lonely Hunter.*
[116] Carson McCullers quoted in *Yaddo*, capital campaign brochure, op cit.
[117] Richard Allen Blessing, *Theodore Roethke's Dynamic Vision* (Bloomington, IN: 1974).
[118] Hart, p. 133.

absolutely enthralling that summer, high-spirited, generous, loving," recalled Young. "We all thought he was a genius." Arvin, a distinguished critic, author and professor of American literature at Smith College, was also smitten with the young writer at Yaddo, assigning him books to read which led to stimulating discussions and long walks around the Yaddo grounds as well as to love. Capote in turn said, "Newton was my Harvard."

William Carlos Williams (1883-1963), a pediatrician who was one of the major poets of the twentieth century, strove to finish his ambitious structureless poem *Paterson* (4 vols., 1946-1951) at Yaddo during his stay in 1950. Williams' distinct style of poetry that he called "Objectivism" was written in vernacular American speech, marked by observation, and similar to the way he considered a physician works on a patient, "upon the thing before him, in the particular to discover the universal." *Paterson* featured long quotations from autobiographical and archival sources about the history, physical context and mythic importance of one of the nation's most significant industrial centers at the moment of its decline. Williams wrote to a friend from Yaddo, "You really ought to experience this place. Contrary to what you believe, it's very nearly a cloister and convent where work is the rule which everyone obeys. There is absolute silence here all day, from 9 to 4 in the afternoon. Everyone closely confines himself, writer, painter or composer and slaves his head off. I too work every day consuming reams of paper trying to complete a first draft of *Paterson IV* before I leave. In a week I've blocked out Part I of the 3 parts. I won't finish but without this period of concentration I don't know how I should have been able to complete the task for another year."[119]

Saul Bellow (1915-2005) was a guest at Yaddo in 1952, where he worked on *The Adventures of Augie March* (1953)[120] for which he received his first National Book Award.[121] Bellow's semi-autobiographical narratives distilled universal experiences of cultural assimilation and adjustment within twentieth-century American urban society. Bellow characterized Yaddo as "a first class refuge and one of the most tranquilizing establishments I know."[122] When *Henderson the Rain King* (1959) was published, Bellow said that Yaddo was "where it actually had its birth."[123] He subsequently received a Pulitzer Prize (1976, for *Humboldt's Gift*), the Nobel Prize for Literature (1976), a Congressional National Medal of Arts (1988), and the National Book Foundation's Medal for Distinguished Contribution to American Letters (1990).

James Baldwin (1924-1987) was one of the major writers at mid-century who gave intellectual impetus to the civil rights movement for racial equality through his essays and novels, including *Go Tell It on the Mountain* (1953, which he dedicated in print "For Elizabeth Ames—with much affection and much respect"), *Notes of A Native Son* (1955), and *Another Country* (1962). During his stay at Yaddo in 1955 he worked on his second novel, *Giovanni's Room* (1956). The novel marked an important departure from the mainstream of Baldwin's work in its Paris locale, use of all white characters, and open discussion of homosexuality. *Giovanni's Room* remains an important milestone in gay literature.[124]

Bernard Malamud (1914-1986) began his third novel, *A New Life* (1961), during his stay in 1958, the year *The Magic Barrel* was published, his prize-winning, first collection of short stories exploring the search for hope and meaning in poor urban settings. With Saul Bellow, Philip Roth, and Henry Roth, all fellow Yaddo guests, he was one of the great American Jewish authors of the twentieth century, who, according to Bellow in

[119] *The Selected Letters of William Carlos Williams.*

[120] James Atlas, *Saul Bellow: A Biography*. New York, 2000, p. 173.

[121] He was the only three-time recipient of National Book Awards for fiction, subsequently for *Herzog* (1964) and *Mr. Sammler's Planet* (1971).

[122] Bellow to Richard Stern, quoted in Atlas, *Bellow*, p. 245.

[123] "Yaddo," Saratoga Springs, NY, ca. 1980.

[124] E.g., it is featured in John Irving's *In One Person* (2012). Thomas Mallon, "Both Ways," *The New Yorker*, May 7, 2012, p. 75.

his eulogy to Malamud, "discovered a sort of communicative genius in the impoverished, harsh jargon of immigrant New York."[125]

Dorothy Parker (1893-1967), a poet, critic, satirist, one of the first editors of *The New Yorker* and a member of the Algonquin Roundtable, stayed at Yaddo in 1958, late in her career after having been blacklisted by the House Un-American Activities Commission during the McCarthy era.

Sylvia Plath (1932-1963) stayed at Yaddo in 1959 with her husband, poet Ted Hughes, who walked the grounds together and rowed in Yaddo's "weedy little lake." Plath composed over a third of the intense, candid, and personal poems included in *The Colossus & Other Poems* that summer at Yaddo, including "Yaddo: The Manor Garden," about a morning walk on the grounds near the Mansion.

> Woodsmoke and a distant loudspeaker
> Filter into the clear
> Air, and blur.
>
> The red tomato's in, the green bean;
> The cook lugs a pumpkin
> From the vine
> For pies. The fir tree's thick with grackles.
> Gold carp loom in the pools.
> A wasp crawls
>
> Over windfalls to sip cider-juice.
> Guests in the studios
> Muse, compose.
>
> Indoors, Tiffany's phoenix rises
> Above the fireplace;
> Two carved sleighs
> Rest on orange plush near the newel post.
> Wood stoves burn warm as toast.
> The late guest
>
> Wakens, mornings, to a cobalt sky.
> A diamond-paned window,
> Zinc-white snow. [126]

Plath kept a journal and wrote in it regularly which was later published and heavily abridged as *The Journals of Sylvia Plath* by Hughes as Consulting Editor. *The Unabridged Journals of Sylvia Plath, 1950-1962*, edited by Karen V. Kukil, was published later with the journal entries for Yaddo unabridged, describing Plath's emotions there and containing drawings she made of unusual Yaddo furnishings.

Gwendolyn Brooks (1917-2000), Poet Laureate Consultant in Poetry to the Library of Congress (1985), stayed at Yaddo in 1962, the year in which she was invited by President John F. Kennedy to read her work at a Library of Congress poetry festival. At Yaddo she worked on her collection *Selected Poems* (1963). Born in Kansas and

[125] Quoted in Morris Dickstein, "The Complex Fate of the Jewish American Writer." In *Ideology and Jewish Identity in American and Israeli Literature,* ed. Emily Miller Budrick. Albany: SUNY Albany Press, 2001.
[126] Sylvia Plath, *The Colossus and Other Poems* (New York: Knopf, 1962), 3.

raised in Chicago, Brooks' poetry chronicled the inner lives of urban African Americans who had relocated to the north during the Great Migration.

Among the visual art produced at Yaddo by other prominent guests prior to 1964 were "The South" (1934) a controversial etching vividly depicting a lynching by printmaker Philip Reisman, social realist urban street scenes by printmakers Nicolai Cikovsky and Agnes Tait in the 1930s, and precisionist prints by Louis Lozowick who would later participate in the Federal Arts Program of the Works Progress Administration. Henry Roth, Hannah Arendt, Elizabeth Bishop, Jean Stafford, Nelson Algren, Wallace Stegner, and Patricia Highsmith were among the literary guests who produced important work at Yaddo, including Highsmith's novel *Strangers on a Train* (1948), adapted to film by Alfred Hitchcock in 1951.

Yaddo after 1962

Since 1962, Yaddo's contributions to American culture have remained immeasurable and on-going. Yaddo continues to maintain its unique place "which has no exact parallel in the world of fine arts," as predicted by *The New York Times* in 1926 when it opened. Forward looking by nature, Yaddo has always been equally aware of the importance of its own past. In 1999, on the centennial of its inception, The Corporation of Yaddo made public its first eight decades of archival records, including correspondence, photographs, artworks, application files, and ephemera by transferring it to the New York Public Library. To mark its singular legacy and commitment to its conservation, Yaddo and the New York Public Library presented an exhibition "Yaddo: Making American Culture" at The New York Public Library (October 24, 2008-Feburary 19, 2009). The exhibition drew more than 70,000 visitors, breaking attendance records at The New York Public Library, and receiving favorable notices in the press. A 2009 article in the *American Art Review* noted, "With this exhibition, Yaddo's pivotal role in shaping twentieth-century American culture is revealed."[127] Charles McGrath of the *New York Times* wrote, "Yaddo has served as the birthplace for an astonishing portion of America's artistic heritage."[128]

In concert with this event, libraries, museums, and other public and private institutions nationwide with collections associated with Yaddo's guests participated in the celebration by presenting exhibitions featuring Yaddo in 2008 and 2009. The scope of Yaddo's reach is evident in the participating institutions: Harvard University, Houghton Library (Robert Lowell, Elizabeth Bishop); University of Maryland Libraries (Katherine Anne Porter); Stanford University, Green Library (Denise Levertov, Tillie Olsen, Wallace Stegner); Arizona State University, Hayden Library (Agnes Smedley); Northwestern University Library (Harvey Breit); Pennsylvania State University Libraries (Janet Frame, Kenneth Burke, Malcolm Cowley, Philip Roth, Julia Kasdorf, Thomas Rogers, Peter Schneeman); Smith College, William Allan Neilson Library (Lola Ridge, Sylvia Plath, Ted Hughes, Constance Carrier, Newton Arvin); Georgia College & State University (Flannery O'Connor); Syracuse University (Granville Hicks); Mississippi Department of Archives and History, Eudora Welty Education and Visitors Center (Eudora Welty); the Grolier Club of New York (rare books, artwork, and ephemera related to Yaddo's history from a private collection); and the Saratoga Springs Public Library (Yaddo history, locale, and environs).

[127] "Yaddo: Making American Culture," in *American Art Review*, vol. XXI, no. 1, January-February 2009.
[128] Charles McGrath, "Shadows of Yaddo," in *New York Times,* October 24, 2008, p. C27.

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Concert of Saturday Evening, at 8:30 [September 18, 1937]. 11 sound discs.
Concert of Sunday Morning, at 10:30 [September 19, 1937]. 15 sound discs.
Concert of Sunday Afternoon, at 2:30 [September 19, 1937]. 10 sound discs.
Concerts of Sunday, September 11, 1938. 12 sound discs.
Concert of Saturday Evening, September 7, 1940. 6 sound discs.
Concert of Sunday Morning, September 8, 1940. 14 sound discs.
Concerts of Sunday, September 11, 1938. 12 sound discs.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
X Previously Listed in the National Register: Contributing property, Union Avenue Historic District, Saratoga Springs, NY
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
__ Recorded by Historic American Buildings Survey:
__ Recorded by Historic American Engineering Record:

Primary Location of Additional Data:

__ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
__ Local Government
__ University
__ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: Approximately 207.725 acres

UTM References:	Zone	Easting	Northing
A	18	600810	4769760
B	18	601650	4769130
C	18	600910	4768080
D	18	600070	4768720

Verbal Boundary Description

Yaddo is an irregular shaped, 207.725-acre parcel located in the City of Saratoga Springs, County of Saratoga, State of New York. The entire property, enclosed by a chain link fence, is encompassed by the nomination. The property is bordered on the west by Union Avenue (NYS Route 9P) and on the eastern/southeasterly edge by the Interstate 87 right-of-way and the southbound entrance ramp of exit 14. The southwesterly edge borders private land. The property's jagged northeasterly edge borders land owned by the State of New York and used by the Saratoga Race Course.

Boundary Justification

The boundaries conform exactly to the extent of the property as it was configured at the end of the period of significance following New York State's acquisition of its eastern edge by eminent domain in 1960 for the right of way of Interstate 87 and the sale of a non-contiguous parcel to Skidmore College in 1949. Both sites are irreversibly altered from their original appearance by construction of I-87 and its interchange with Route 9P.

11. FORM PREPARED BY

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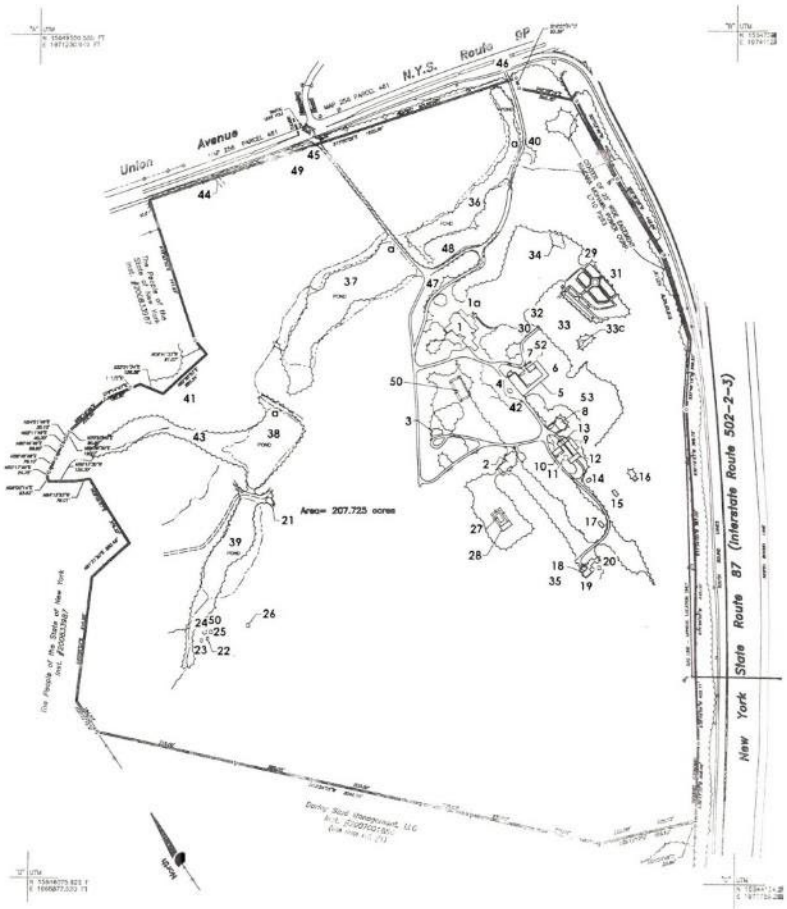
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NATIONAL HISTORIC LANDMARKS PROGRAM



CONTRIBUTING

1 Mansion
1a East Terrace
2 West House
3 Pine Garde
4 Garage/Office
5 Wood Shop/Storage
6 Stone Studios
7 Garage
8 East House
9 Chicken Coop Ruin
10 Pigeon Barn Studio
11 Pigeon Storage
12 Dairy Court/Courtyard Studios
13 Archway Studio/Sand Storage
14 Pinetree Studio
15 Hillside Studio
16 Meadow Studio
17 Outlook Studio
21 Stone Tower Studio
22 Pump House
23 Spring House
24 Aeration House
25 Reservoir Building
26 Woodland Studio
31 Rose Garden
32 Allee
33 Rock Garden
33c Fountain Pool
34 Fountain Pool
35 Holy Hill
36 Lake Alan
36a Lake Alan Outlet Bridge
37 Lake Christina
37a Lake Christina Outlet Bridge
38 Lake Spencer
38a Lake Spencer Outlet Bridge
39 Lake Katrina
40 Mill Dell
41 John Peterson's Grave
42 Barhyte Burial Ground
43 Peterson Cascades
44 West Gateway
45 Center Gateway
46 East Gateway
47 Ravine Staircase
48 Carriage Drive Retaining Wall
49 Cellar Hole (Barhyte period)
50 "L'Allegra"
52 Cutting Garden
53 Orchard

NON-CONTRIBUTING

18 Southwoods
19 Shed
20 Dollhouse
27 Swimming Pool
28 Swimming Pool Pavilion
29 Garden Maintenance Sheds
30 Greenhouse Site
51 Tennis Court

YADDO SARATOGA SPRINGS, SARATOGA COUNTY, NY NATIONAL HISTORIC LANDMARK NOMINATION SITE PLAN

Wesley Haynes Historic Preservation Consultant
September 5, 2012 not to scale



Photo 1
Mansion, north elevation from approach drive
Camera facing southeast



Photo 2
Mansion, east elevation with service wing at left from approach lawn
Camera facing northwest



Photo 3
Mansion, music room
Camera facing northeast



Photo 4
Mansion, dining room
Camera facing northeast to entrance hall



Photo 5
Mansion, fourth floor bedroom-studio in tower, formerly used by Katrina Trask
Camera facing northwest
Truman Capote wrote much of *In Cold Blood* here.



Photo 6
West House, north (front) elevation from main approach drive
Camera facing southwest, with the original 1891 section in foreground
Mansel Alsaada (1916) is at the far right.



Photo 7
Pine Garde, south (front) and east elevations, from loop drive in front of house
Camera facing northwest



Photo 8
Garage-Office Building, south and east elevations, including south elevation of retainaing wall that forms the rear wall of former stables, and east elevation of the Stone Studios
The building is now used as a wood shop and for wood storage.
View from former orchard toward northwest



Photo 9
East House, south and east (rear) elevations
View from edge of former orchard toward northwest



Photo 10
Chicken coop ruins (far left), Archway Studio (center), and Pigeon Studios (right), north elevations.
Camera facing southwest of East House.



Photo 11
Pigeon Storage (left, east elevation), Pigeon Studios (center, south and east elevations),
and sand storage shed/Archway Studio (right, south elevation)
View across former dairy court toward northwest



Photo 12
Meadow Studio (center) and Hillside Studio (right), north and west elevations
Photo to southeast from corner of Pinetree Studio



Photo 13
Stone Tower Studio, north and west elevations, view from across Lake Katrina toward southeast
The studio was built as a chapel above an ice house to store ice cut from the lakes. Later, it was occupied by prominent guests, including Aaron Copland. The causeway with a dirt drive, between lakes Katrina and Spencer, is in foreground at left.



Photo 14
The west portal to the formal gardens, west elevation
Camera facing southeast from the lawn, just off the gravel path from the Mansion



Photo 15
The Four Seasons, along the east edge of the Rose Garden, lower level
Camera facing northeast from the lower level



Photo 16
The upper terrace of the Rose Garden
Camera facing northwest from the lower terrace

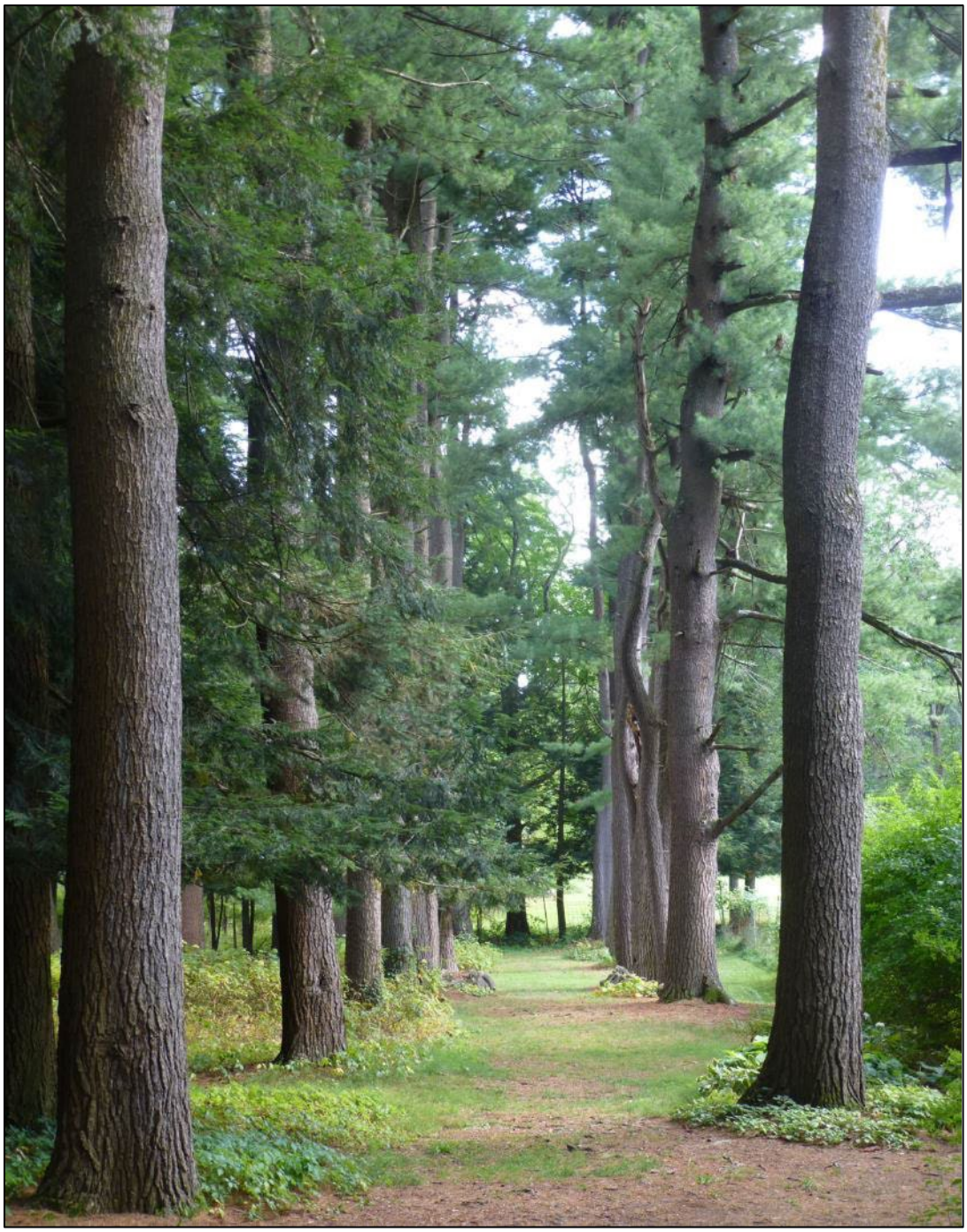


Photo 17
Allée, south of the Rock Garden
Camera facing west



Photo 18
The fountain pool at the base of the Mansion's sloping east lawn
West elevation facing the Mansion; view from east terrace, camera facing east

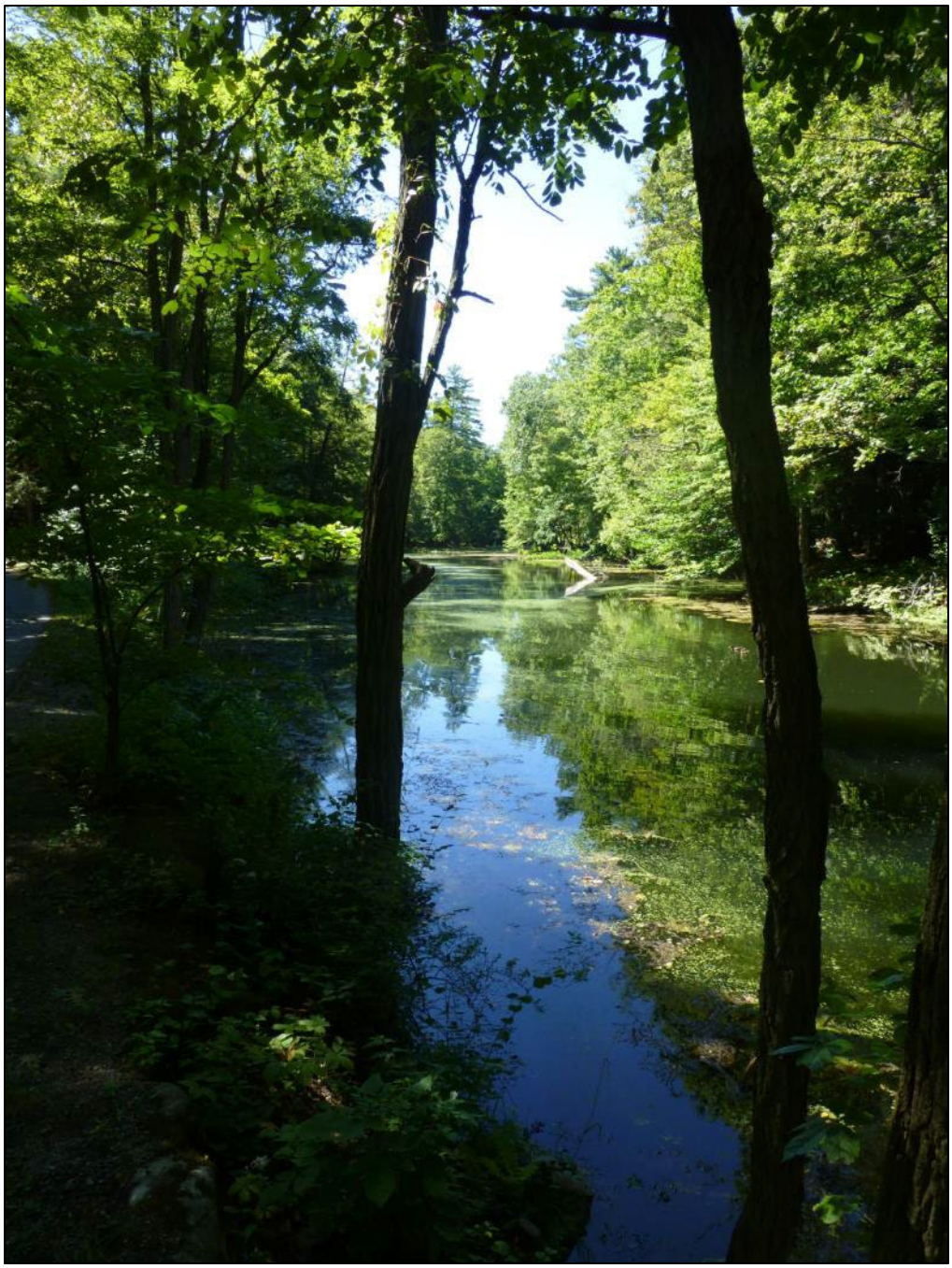


Photo 19
Lake Alan, originally a mill pond
Camera facing northwest from the outlet at Mill Dell,
the site of a late eighteenth or early nineteenth century mill race.



Photo 20
The rustic bridge at the outlet of Lake Christina
Camera facing east from a dirt drive along the north bank

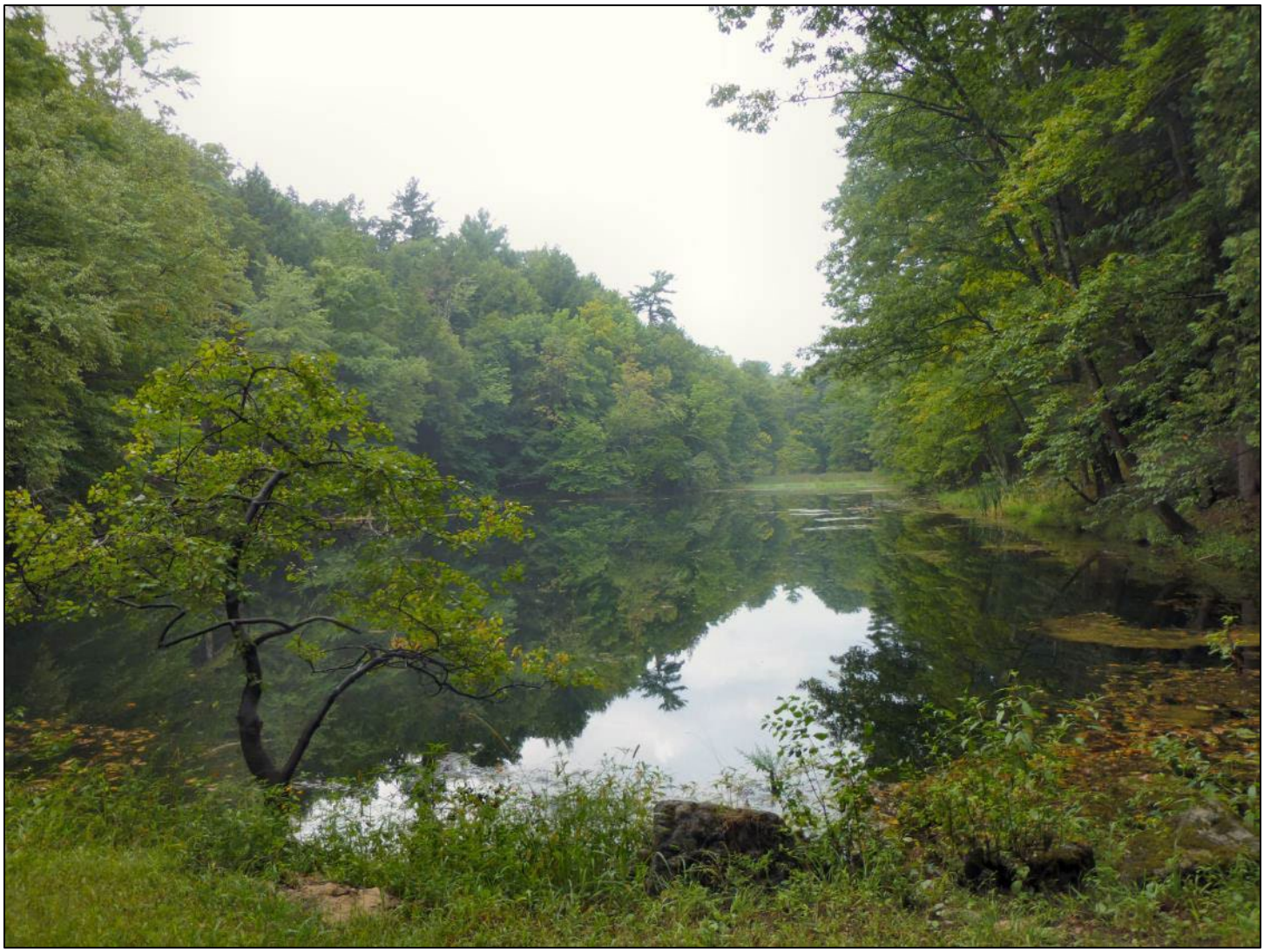


Photo 21
Lake Katrina
Camera facing west from the carriage drive on the causeway between lakes Katrina and Spencer



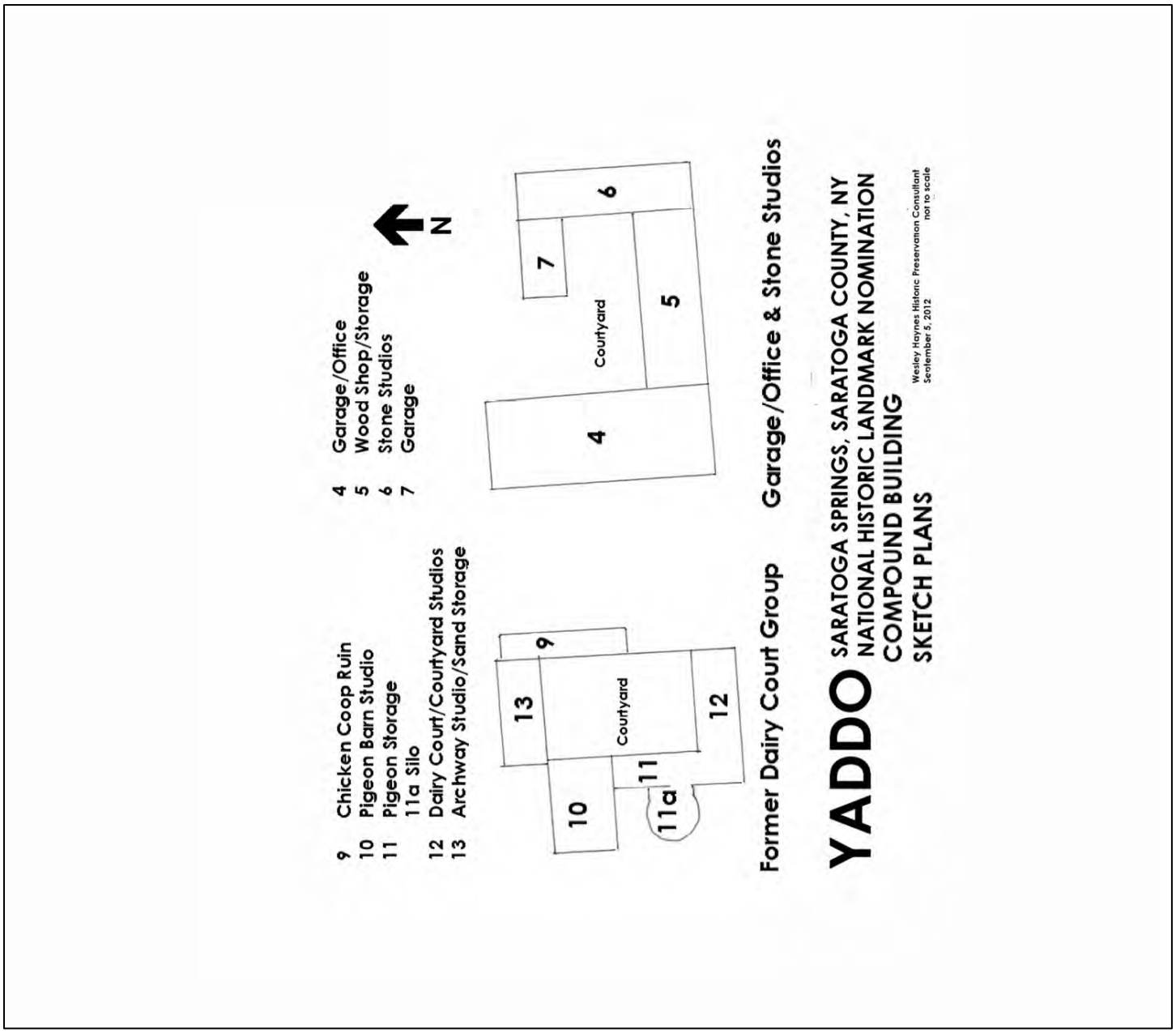
Photo 22
West entrance gateway
Camera facing north toward Union Avenue

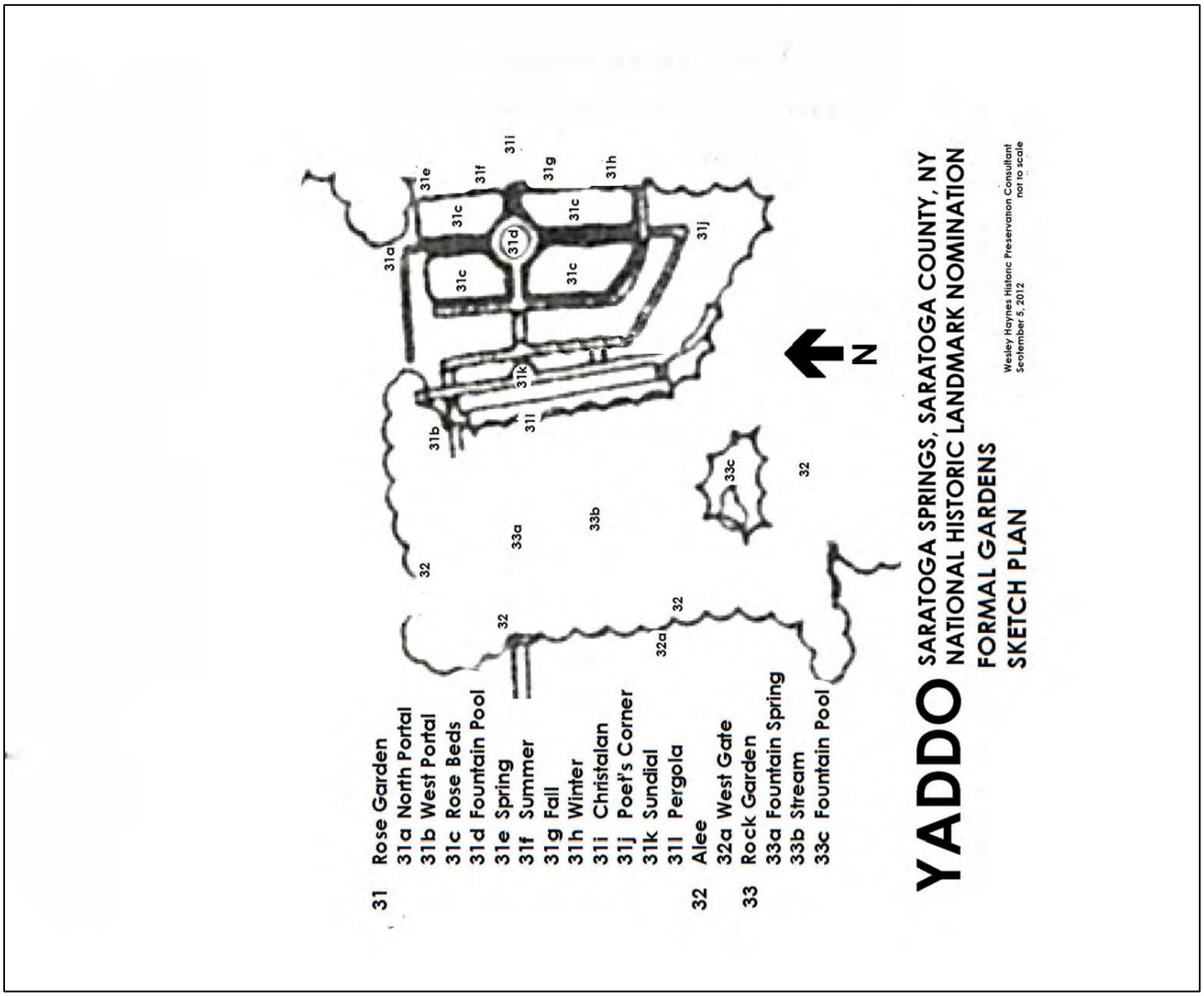


Photo 23
Ravine steps descending the plateau bluff to the lake valley near the main entrance
Camera facing southwest from an entrance drive



Photo 24
Southwoods, the largest noncontribuing builidng on the property
(built after the period of significance)
East (left) nad north (right) elevations, camera facing southwest


4 Garage/Office
5 Wood Shop/Storage
6 Stone Studios
7 Garage
9 Chicken Coop Ruin
10 Pigeon Barn Studio
11 Pigeon Storage
11a Silo
12 Dairy Court/Courtyard Studios
13 Archway Studio/Sand Storage
N
Courtyard
Courtyard
Former Dairy Court Group
Garage/Office & Stone Studios
YADDO SARATOGA SPRINGS, SARATOGA COUNTY, NY
NATIONAL HISTORIC LANDMARK NOMINATION
COMPOUND BUILDING
SKETCH PLANS
Wesley Haynes Historic Preservation Consultant
September 5, 2012
not to scale


YADDO
SARATOGA SPRINGS, SARATOGA COUNTY, NY
NATIONAL HISTORIC LANDMARK NOMINATION
FORMAL GARDENS
SKETCH PLAN
Wesley Haynes Historic Preservation Consultant
September 5, 2012
not to scale
N
31 Rose Garden
31a North Portal
31b West Portal
31c Rose Beds
31d Fountain Pool
31e Spring
31f Summer
31g Fall
31h Winter
31i Christalan
31j Poet's Corner
31k Sundial
31l Pergola
32 Alee
32a West Gate
33 Rock Garden
33a Fountain Spring
33b Stream
33c Fountain Pool