

United States Department of the Interior National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Hudson River Historic District

other names/site number

2. Location

street & number east side Hudson River between Germantown & Staatsburg not for publication

city, town Tivoli, Annandale, Barrytown, Rhinecliff, Staatsburg vicinity

state New York code 36 county Dutchess, Columbia code 027, 021 zip code 12583, 12504, 12507, 12534, 12580

3. Classification

Ownership of Property

- private public-local public-State public-Federal

Category of Property

- building(s) district site structure object

Number of Resources within Property

Table with 2 columns: Contributing, Noncontributing. Rows for buildings, sites, structures, objects, Total.

Name of related multiple property listing: n/a

Number of contributing resources previously listed in the National Register 361

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. See continuation sheet.

Signature of certifying official

Date

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

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 the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

domestic, commerce/trade, social, government,
education, religion, funerary, recreation
and culture, agriculture/subsistence,
industry/processing/extraction, landscape,
transportation, other

Current Functions (enter categories from instructions)

domestic, commerce/trade, social, government,
education, religion, funerary, recreation
and culture, agriculture/subsistence,
industry/processing/extraction, landscape,
transportation, other

7. Description

Architectural Classification

(enter categories from instructions)

Colonial, Early Republic, Mid-19th Century,
Late Victorian, Late 19th and 20th Century
Revivals

Materials (enter categories from instructions)

foundation stone, brick, concrete
walls stone, brick, wood, stucco, synthetics
roof wood, metal, asphalt, slate, tile
other n/a

Describe present and historic physical appearance.**GENERAL DESCRIPTION**

The Hudson River Historic District is located on the eastern shore of the Hudson River approximately equidistant between New York City and Albany, New York. It occupies a narrow strip of the river slope between one and two miles wide in the northern Dutchess County towns of Red Hook, Rhinebeck and Hyde Park and in the town of Clermont in the southwest corner of neighboring Columbia County (fig. 1; figures and photos are grouped at the end of the text). In most places, it is contained within a visual corridor enframed by the river on the west and a low, glacial ridge that creates a horizon line that parallels the river on the east. This ridge is broken in places where streams make their course to the river. Within this district, there is a sense of openness that belies its constrained width because it is counterpointed by the persistent vision of the mountains in the west (photo 1). The wide Hudson River melds into a broad plateau that sweeps back to the verdant slopes of the Catskill Mountains. The district benefits from such a direct and imposing profile of the mountains, and its legendary country estates would lose much of their appeal without this extraordinary setting (photo 2). Thus, the Hudson River Historic District is best described as a landscape: a cultural landscape that provides insight into the Hudson Valley's unique contribution to the settlement and social history of the nation and a designed landscape situated in one of the world's most renowned natural environments, which inspired generations of artists, architects, landscape gardeners, conservationists and their patrons to achieve their aesthetic and intellectual ideals. Both historic qualities survive in a remarkable state of preservation and makes the district one of our nation's treasures.

Today, from north to south, the district is created by a repeating pattern of about 40 country seats spaced fairly regularly along the Hudson (fig. 2). Their large properties (averaging 200 - 300 acres) take up most of the space between the river and the first ridge. Oriented with their mansions overlooking the river, they are surrounded by artfully designed pleasure grounds (often interconnected by paths and carriageways), which merge into agricultural lands in the eastern reaches of the properties as they dissolve into the common rural landscape.

8. Statement of Significance

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

nationally statewide locally

Applicable National Register Criteria A B C D NHL criteria: 1,3 & 4

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)
settlement, social history, ethnic
heritage, architecture (Colonial,
Georgian, Federal, Greek Revival,
Romanesque Revival, Renaissance Revival,
Queen Anne - Eastlake, Period Revivals)
and landscape architecture

Period of Significance
1688 - 1940

Significant Dates
n/a

Cultural Affiliation
n/a

Significant Person
multiple

Architect/Builder
multiple

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Hudson Valley is one of America's cultural treasures. Threads of its rich and varied history is inextricably woven into the fabric of our national heritage. With its singular origins as a Dutch colony, its peculiar semi-feudal system of colonial government, its remarkably diverse ethnic population and its rigid class structure, the region holds a unique position in the settlement and social history of our nation. From its pivotal role in the Revolutionary War to its reluctance to accept a Federal form of government, from its towering republican heroes and creative geniuses to its imperious landlords and robber barons, the Hudson Valley has enjoyed a dominating influence in the developing American culture. It has experienced devouring periods of commercial expansion, yet it is still renowned for the vernacular intimacy of its "sleepy hollows." The continued perseverance of its traditional rural communities is as remarkable as the preservation of its aristocratic estates and gilded age mansions. These extraordinary country seats, joined with the sedate Dutch homesteads, rustic German tenant farms and industrious Yankee towns, create a landscape patterned with the evidence of human endeavor. All this is situated in the midst of sublime natural scenery, which inspired the world and launched American Romanticism. The Hudson Valley is truly a significant resource in the history of the United States.

Within this large, ever-changing region, extending from the vast New York City metropolis at the mouth of the mighty estuary to its confluence with the Mohawk River 150 miles to the north near Albany, one distinctive historic cultural landscape embodies physically and visually the full three century span of the valley's complex cultural history to an outstanding degree. The HUDSON RIVER HISTORIC DISTRICT, a 30 square-mile cultural landscape on the eastern shore of the Hudson River in Columbia and Dutchess Counties, is an amalgam of two existing National Register historic districts (the Sixteen-mile Historic District

See continuation sheet

9. Major Bibliographical References

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register (part)
- previously determined eligible by the National Register
- designated a National Historic Landmark (Clermont)
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # NY 3108, 3159, 5621-38, 6027

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

Hudson River Heritage, Inc.
POB 287, Rhinebeck, NY 12572

10. Geographical Data

Acreage of property 22,205

UTM References

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Zone Easting Northing

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Zone Easting Northing

C

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D

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See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

See continuation sheet

11. Form Prepared By

name/title Neil Larson date September, 19, 1990
organization Hudson River Heritage, Inc. telephone 518-271-1827
street & number POB 287 city or town Rhinebeck state New York zip code 12572

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BOUNDARY SELECTION

The country houses and their pleasure grounds were listed on the National Register of Historic Places at the proposed national level of significance as the 16 Mile and Clermont Estates Historic Districts. The present nomination represents a boundary increase that reconciles the houses with their traditional and more appropriate natural and historical contexts.

The boundary increase was made following a study of the area and its landscape conducted by Hudson River Heritage, a local preservation organization, in response to limitations in the fifteen year old nominations. The National Register districts' boundaries were found to exclude significant portions of lands historically associated directly with the country seats (mostly farm land), as well as areas which created a context for the estates enduring influence in structure of local society and the organization of the rural landscape. Furthermore, the significance of the superlative natural environment, as far as playing a role in the manner in which in the district was settled and shaped, was not reflected in the nominations. The importance of this scenic character, long appreciated by natives and tourists alike, was recognized soon after the historic designations when the area was designated New York's first scenic district by the state's Department of Environmental Conservation.

Using the boundaries of the scenic district, which essentially followed a natural ridge line east of the two public highways (U.S. Route 9 and N.Y. Route 9G) that paralleled the river, the study inventoried every property identified on current property tax maps and recorded their buildings and/or landscape into functional categories and historic contexts in the district's 300 year period of significance. Resources were linked to themes of social and/or design history that provided an understanding of their contribution to the cultural landscape. The horizon line of the eastern ridge was chosen as the practical visual and social envelope for the estates and their most immediate and direct design influence. Clearly, the leaseholds of many of these proprietorships, particularly in the district's early history, extended well into the interior of the counties; however, it was felt that the landscape of the river slope contained the clearest and most enduring pattern of interaction among groups and classes and embodied a persistent, conscious interest in design, both formal and common: how one's landscape looked in relation to another's and in the overwhelming context of "the view." Farther inland, the impact of social control and the natural landscape was diminished and the pattern of use,

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richness of design and maintainance in the rural landscape is decidedly different. Aside from excluding modern properties that have intruded upon the unencumbered land along the fringe of old estate lands and the loosely-zoned highways, the boundary increase extends the historic district as close to the ridge line (and the bounds of the scenic district) as feasible.

CONTRIBUTING AND NON-CONTRIBUTING PROPERTIES

The physical and visual integrity of the historic landscape is remarkable. For a rural district as large, diverse and old as this one, the preservation of the qualities that make it significant - its buildings and its landscape - is exceptional. One advantage has been the perseverance of landowners in their possession of their properties; another is the continuity of the local population, both elite and common; still another is the abiding affection that people in the region have had for the dignity of this unique (and appealing) landscape.

The declining wealth, both in the elite and the common communities, over the past 75 years has resulted in a certain attrition of historic resources. An inability to maintain the grand buildings and expansive landscapes has caused decay, ruin and reforestation. Some land has been sold for house lots; other has been acquired in quantity by real estate speculators. Growth in the indigenous community has placed a demand on housing and weekenders flock to the area to obtain a piece of the historic environment. All of this has occurred because there is an appreciation for the history and scenic beauty of the district from a variety of points of view.

Economics and, in some cases, vigilant municipal planning has effectively controlled change in the area. Still, a noticeable amount of new construction has taken place in the past thirty years. Non-contributing additions to the district are spread out. Some have filled in voids in the hamlets or have grown up on their fringes. Some estates have created small subdivisions of five lots or less to relieve their tax burdens. Most of these are aligned along the River Road or in enclaves carved out for that purpose. The ridge line which forms the eastern boundary of the district has, in its more scenic locales, particularly above Tivoli and Staatsburg, become dotted with new homes taking advantage of the view that has enthralled Livingstons and tenants alike for the past three hundred years.

Using the National Park Service guidelines, it has been computed that the district contains 1869 contributing resources

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and 701 non-contributing resources. On a property-by-property count, of the 1473 properties in the district, 301 have features that render them non-contributing. A large proportion of the non-contributing properties in the landscape are concentrated in two small subdivisions, one called Vanderburgh Cove on the Rhinebeck-Hyde Park town line and the other, Tivoli Acres, in the midst of the Village of Tivoli. The boundaries have been drawn so that Vanderburgh Cove has been excluded from the district, but the Tivoli intrusion cannot be excised. Two other large concentrations of newer houses, one located on Route 308 between Rhinebeck Village and Rhinecliff and the other along Route 9G south of Tivoli, have been cut out of the district. These, plus other smaller deletions along the district's eastern boundary has created a rather irregular district line.

In analyzing the data, the 301 non-contributing properties in the district represent 27% of the resources. However this number is misleading because many of the contributing properties are large (some are huge) and most of the non-contributing properties are small (very few are over 5 acres in size). A more accurate way to consider the impact of non-contributing features on the district is its proportion of the space, since the district is best characterized as a landscape. When one compares the acreage of the non-contributing properties (437.3) to the overall acreage of the district (over 22,000 or close to 35 square miles), less than 2% of the district does not contribute to its significance. Thus intrusions, while high in number and not invisible on the landscape, nevertheless interfere minimally with our ability to understand and appreciate the history of this extraordinary landscape and the distinction of its design features.

ORGANIZATION OF HISTORIC LANDSCAPE

There are two principal north-south roads through the district, one that is close to the river and within the confines of the country house landscape (known variously as River Road, Morton Road, South Mill Road, Old Post Road and Woods Road) and one along the eastern ridge and among the smaller farms and their communities (in most places: the Post Road, U.S. Route 9 and N.Y.S. Route 9G). For much of its route, the river road winds picturesquely through a well-manicured, ornamental landscape enframed by stone walls and a canopy of trees, providing the principal access to the country seats and their component parts (photo 3). In many places, the road serves to separate the house and its pleasure grounds from farm sections of the property. On

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the west side of the road, the stone walls are interrupted by formal entrances controlled by gates and gate houses (photo 4). Occasionally, a meadow appears in the screen of woods on the west side of the road to reveal some of the features of a property's interior, usually farm buildings or tenant houses. On the east side, fields and orchards are more the norm (photo 5).

The inland highway is the busier and more public of the two thoroughfares (photo 1). In Rhinebeck, the Post Road (now U.S. Route 9) received its name in the eighteenth century with its official designation as a regional mail route between Albany and New York City (in other places it is actually referred to as the Albany Post Road). In Red Hook and Clermont, the eastern route did not have such a regional distinction until much later when New York Route 9G was created. (Much of Route 9G in Red Hook is a new road built in the 1930s realigning or bypassing historic routes.) However, in the district context, the two highways have similar functions and are considered as one. Compared to the river road, the Post Road is more open and less ornamental as it travels through the common landscape and more heavily populated areas. A few of the country seats extend beyond this road. As a local road, it also served the first tier of farms that defined the landscape of the tenant class.

There are east-west roads connecting the Post and river roads at strategic locations and occasionally linking them with the third, most significant north-south transportation corridor - the Hudson River - where both waterborne and, later, rail transportation linked the district with the outside world (photo 6).

There are five hamlets fairly evenly spaced in the district. Three of them developed on the river as landings, responding to the demand for commerce and services. Tivoli, in Red Hook, began as a boat building center; Barrytown, also in Red Hook, was a small trans-shipment point; and Rhinecliff, in Rhinebeck, was a major transportation nexus (fig. 4). While the completion of the Hudson River Railroad in the district in 1851 immediately undermined the importance of riverborne shipping, it enhanced rather than diminished the role of these river hamlets as commercial and transportation centers. They were also significant population centers for middle and working class segments of the district population. There are two other hamlets in the district: Staatsburg, in Hyde Park, was formed later in the district's history as a railroad stop and Annandale, in Red Hook, originated as a small milling center. Both were created out of the economic endeavors of the gentry in their respective areas and both were sources of interaction between the elite and the common classes (photo 7).

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The architectural components of the district can be categorized as country seats (with the subcategories of country houses, ornamental landscapes and associated farms), vernacular farms (houses, barns, outbuildings and agricultural landscapes), rural architecture, and hamlet architecture. These components are described generally below and more specifically in the property documentation section.

THE COUNTRY SEATS

As stated above, the cultural landscape in the district is dominated by the country seats that began appearing there in the late 1700s, with most of them being in place by 1865. A country seat required a certain amount of land for its seclusion and various functions, usually 300 - 500 acres although some approached as many as 1000, with space allocated for house, pleasure grounds and farm in a sequence extending eastward from the river in this order of priority. These country places were superimposed over an existing farm pattern that had been created by tenant and freehold farmers since the settlement of the area in the early 1700s. This pattern of small farms continued undisturbed east of the riverfront tracts. The dimensions of the country seat properties were determined by a combination of factors including location (proximity to other properties or landscape features, such as landings and roads) accessibility and topography. As such, they were conceived in the long tradition of European country houses with the house held protected at its center, gardens extending the house into the landscape, and indistinct boundaries that visually linked the private grounds with all beyond that the eye could see. The Livingstons tended to follow English models in this tradition as they shaped and reshaped their lands in the eighteenth, nineteenth and twentieth centuries. To the west, the Hudson River and the Catskill Mountains offered a sublime vista perhaps unsurpassed in the New World.

The Country Seats: The Colonial Period

The first country seat established in the district was Clermont, built by Robert Livingston Jr. c1730 (photo 8). And it was from this property that all of the other Livingston seats in this district evolved. Clermont serves as a useful model in discussing country seats in the district, both because of its design and its role in the organization of the landscape. In structuring the 16,000 acre tract he inherited from his father, Robert Livingston, Jr. set aside at least 2000 acres of the

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choicest land, the entire riverfront overlooking the Catskills, for his personal use. He then plotted out a system of leasehold farms to support the economy and the social authority of the estate. In the provincial context, the proprietorship could not be defined solely in terms of land; the estate existed only if there was human activity.

The landscape reflects this. Clermont was sited, designed, landscaped and even named in the European tradition of a country seat (fig 5). It occupied a prominent location at the gateway to its domain. Since the Hudson River was the province's lifeline and all trade and communication relied on it, Clermont's position on a bluff above the waterway was as strategic as it was scenic. The mansion was sited on the frontier as a castle might have been in the Old World; however, it was fashioned as a Renaissance country house rather than a medieval fortification. Designed in a neat, compact, Classical manner with high walls and symmetrical fenestration, the building type was to be repeated over and over as the standard for the district. Livingston was clearly conscious of the sublime character of the river landscape and it shaped his conception of his personal estate. He even named the country seat for its view, in what may be the earliest instance of this practice in the region. The grounds were laid out ornamentally, although it is difficult to know to what degree. Yet, later eighteenth century views of Clermont depict a well-established, mature landscape designed in an open, well manicured fashion reflecting the controlled manner of eighteenth century formal landscapes.

The mansion was approached from the east (probably from the internal highway in this period) by a long, straight drive that came almost directly towards the house. Most of the vista from the entrance avenue would have been open, emphasizing the expanse of and mastery over of the landscape. Later, the Romantic Movement would mitigate the precision of the Classical mentality by dividing spaces, varying textures, concealing views, twisting roads, etc. On either side of this road were the farm lands managed by Livingston; these were replaced by an ornamental landscape as came got nearer to the mansion. This staged progression from common landscape, to the gentleman's cultivated landscape, to ornamental landscape, to mansion with river/mountain backdrop is a pattern of development that is imitated in virtually all the country seats in the district.

There would have been numerous other buildings on the Clermont landscape. Such a mansion would have been accompanied by a collection of dependencies, such as a kitchen and bakehouse,

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a privy, storehouses, a dairy, animal houses, wagon sheds, slave quarters, offices, and other buildings necessary to the operation of a manor house and its household. Close by, there would be farm-related buildings and structures for animal husbandry, wheat processing and storage and craft functions. In addition to the manor's farm facility, there were probably scattered tenant or slave compounds for those employed in working on the landlord's farms and in his industries. Livingston's country seat would have been an active place. Today, most of the diverse work-related architecture has been removed and their functions consolidated into the house or other outbuildings, but many of the country houses survive with a complement of transportation-related (stables, carriage houses) and agricultural buildings (dairy barns, sheepfolds, hay houses, etc.), many being model nineteenth and early twentieth century facilities.

The Country Seats: The Neoclassical Period

Clermont remained the only seat of the Livingstons until the 1770's when Margaret Beekman Livingston began to give her ten children land in neighboring Red Hook and Rhinebeck willed to them by their grandfather, Henry Beekman, Jr. Some chose to build their homes on these parcels, others purchased (or traded for) lands along the Hudson, since they did not receive acreage with good river frontage, the prerequisite for an ideal country house. Among them, they created a dozen or more extraordinary country seats between 1775 and 1830 that represent some of the finest country house and landscape architecture in the United States. A few of the earlier ones, such as Rhinebeck House (now Grasmere) or Linwood (demolished), were conceived in the Colonial mode of Clermont, but most reveal a real sense of innovation and fashion that would have been a factor of the coming of age both of the young Livingstons and the new nation. Also pronounced in their design was a fascination with the French taste. The family appears to have been quite competitive in house design and building, both in the district and in New York City (where they usually spent the winter months but where little survives to document this exuberant period).

The major innovation in most of these Neoclassical country houses was in their plan and proportions. The abandonment of the center hall was an alteration common to virtually all of them. It was replaced variously with smaller entries and passages, and floor plans varied widely. Montgomery Place is one of the few houses in the district surviving largely intact to this period (some have been lost; most were altered in stages during later

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periods), and it maintains a plan and interior decoration indicative of the high level of design awareness in the district (photo 9). Much of this was to emphasize simply the mystery and amusement of innovation. The principal result of this replanning was an increasing design emphasis on the garden (often river) side of the plan. Also, the houses maintained their organized, symmetrical forms, although the cubic geometry of forms and volumes became a fascination here as elsewhere in the Neoclassical world. Many houses were built perfectly square with rooms that formed cubes; later curvilinear forms and spaces would capture the architects' imagination (fig. 6). Chancellor Robert R. Livingston's house at Clermont, now in ruins, was built in a truly avant-garde French design, and he clearly provided influence and assistance to his nine siblings.

Accounts of the designed landscapes of their period indicate that the precise, expansive pleasure grounds that had evolved at Clermont were still in vogue in the early nineteenth century. Many owners opened their grounds to the public on selected days; and such properties would often be called parks. A working farm, raising either cattle, horses or sheep and growing orchard products, was a standard feature of the country house landscape. The farm was often hundreds of acres and extended the cultivated look well into the eastern reaches of the district. Many of these farms included tenant farms and workers that had been passed along with the title to the property, so the gentleman was at the head of a small, private world as well as a farm. Regrettably, few of these neoclassical period houses or their landscapes survived the ravages of time and change and are still standing, much less intact. The country seats in the district exist in a context transformed by the Romantic Movement. However, documentary evidence exists that, in concert with what remains in the landscape, provides material for the study and interpretation of this important period.

The Country Seats: The Romantic Period

There is no other place in the United States that epitomizes the romantic period more truly than the Hudson Valley. It was here that many of our most renowned designers were commissioned to do some of their best work. The names of Downing, Davis, Vaux, Withers, Potter, Upjohn, Ehlers, and Hunt are linked with many of the country seats in the district, as well as others of lesser renown or more local significance. Nearly every house in the district was built, razed and rebuilt, or remodeled in this period. Formal landscapes were reshaped and replanted,

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introducing complex ornamental patterns and symbolic embellishment to the neat stretches of lawns and fields in an effort to re-establish the sense of the natural landscape.

Houses became eclectic and individualistic. The old houses grew eccentric, accumulating wings, towers, Mansarded upper stories, porches and ornament; they also acquired a certain Old World dignity by emphasizing their increasing age. Design-book examples of Picturesque architecture appeared, such as L.M. Hoyt House (photo 10), Blithewood (demolished), Linwood Hill (demolished), and The Meadows (burned), but so did large, rambling, highly ornamented mansions with foreboding names like Wyndcliffe, Wilderstein (photo 11), Ferncliff, and Rokeby. By this time (1865), the number of houses more than doubled, with over 30 gracing the banks of the Hudson. Still, most of the new properties were created by the Livingstons, carved out of older, larger family holdings as the next generation of children came of age and desired country residences of their own. More leasehold farms and common landscape were absorbed into the formal landscape of the country seats.

The additional properties served to consume more and more of the open space creating a denser and more ornamented landscape. In this period, the roadsides evolved into the elegant rural avenues that distinguish the district today; winding country lanes lined with stone walls, trees and ornamental agriculture (mostly orchards or grazing sheep) reminiscent of the English countryside. Elaborate gateways were, in a way, a public ornament, but they also expressed exclusion and separation. The interior grounds were textured with plantings; views were restricted and controlled (photo 12). Roadways and paths, decorated with rustic bridges and summer houses wove through the undulating and varied landscape. Properties were connected by these interior routes so that the family and their guests did not need to venture beyond the seclusion of their enclave for socializing (fig. 7). Farms still offered a city gentleman a source of fascination, and exceptional barns were built by the Astors at Ferncliff, the Wainwrights at Leacote and the Dinsmores at The Locusts, as well as by others (photo 13). Farming and leaseholding was still viable in this period and the rural landscape was enhanced, rather than dismembered as the settlement approached its bicentennial.

The Country Seats: The Twentieth Century

The turn-of-the-century witnessed the beginning of a decline in the vitality of country house life. The economics of the time

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discouraged many of the later Livingston heirs from much new construction and the New York social scene had shifted from the Livingstons and the Hudson Valley to the nouveaux riches and more ostentatious and exotic settings on Long Island, in Newport, the South and the West. Active recreation replaced horticulture and farming as a country pursuit, with yachting, ice boating, tennis and golf becoming highly popular. The district contains examples of some of the earliest tennis courts, golf courses and country clubs in the country. From a preservation perspective, this languid period helped to freeze many of the old houses in the district in a Victorian era, but it also introduced a few new actors into the social drama and new functions for many of the properties. Some building took place: Stanford White created an monumental mansion for Ogden and Ruth Livingston Mills by enlarging and aggrandizing Morgan Lewis's old Staatsburg House in 1895; White also designed some renovations for Rokeby, and the celebrated tennis house, or Casino, for Col. John J. Astor at Ferncliff. One of the Astor children, who had married into European nobility, hired Mott Schmidt to design a new house, now called Valeur (photo 14), and Charles Platt designed a Classical residence for the Chapmans. The Zabriskies replaced A.J. Davis's charming cottage at Blithewood with a dazzling white Renaissance palazzo designed by Hoppin and Koen. Tracy Dows commissioned architect Harrie Lindeberg to create an elaborate country seat on the 1000 acres he had amassed at Fox Hollow, the last major undertaking of its kind in the district (photo 15).

Surprisingly, in light of the amount of turn-over that has occurred in the past fifty years, with the ownership, in many cases, shifting from private to institutional use, the country houses and their landscapes remain largely intact. While new buildings have been added to the landscape, the pattern and character of the country estates have been minimally effected. In some cases, institutional use has taken its toll (Ferncliff's original main house has been replaced with a nondescript twentieth century nursing home, and both Linwood and Ellerslie have met similar fates), but in other instances, such as Massena, Blithewood, Ridgely or Fox Hollow, the houses and support buildings have been successfully adapted for new institutional uses. Although most of the country seats have been subdivided into multiple tax or ownership components, only one property, Hopelands, has been partially redeveloped into a community of suburban tract houses. Even though some of the lustre is gone due to deferred maintenance, the scope and quality of the open space and ornamental landscapes in the district is virtually

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undiminished in its integrity, with single family occupancy and agricultural activities continuing.

VERNACULAR FARM ARCHITECTURE

The Colonial Period

Outside the environs of the country seat, there began the less controlled, more random pattern of the common landscape. The small farm of approximately 100 acres (tenant or freehold) was the fundamental unit in the rural landscape. The size, location and arrangement of farms relied on a combination of factors including topography, soil quality, accessibility to roads and individual preferences. In the eighteenth century, the organization of the farm was fairly standard: the main crop was wheat and most of the farm's energy and resources were focused on clearing land for this purpose. The New World Dutch barn was central to the wheat growing process. This innovative aisle barn distinctive to the non-British ethnic groups of the Hudson Valley would have been a component of each productive farm. All the space, equipment and animal power for growing, reaping, processing and storing wheat was housed in this one building.

The voluminous barn would have dwarfed the small one-and-one-half story, one or two room plan house of the farmer. This house type survives throughout the district in examples such as the Stone Jug in Clermont, the Mohr House in Red Hook, or Steenburg Tavern and the Fredenburg House in Rhinebeck (photo 16). Most of those surviving are built in stone, as the frame examples were less permanent or resistant to later alteration. These were built by leaseholders who were refugees from the German Palatinate and originally settled on Livingston Manor by the English crown in 1710, or by their children. The houses' distinctive features are their two room plan, hillside siting and prominent functioning basement and prominent central chimney. Their chimneys have garret smoke chambers and often accommodated a built-in stove in the parlor. The entrance was frequently located on a gable end, especially in the one room plan variant. Based on the knowledge of similar houses found in other German areas of New York State, these features help to define ethnic characteristics in the vernacular architecture.

By the end of the eighteenth century, there were hundreds of small leaseholds in Rhinebeck, Red Hook and Clermont. This pattern of small farms, with less than half of their 100 or so acres in cultivation and the rest still forested, characterized the district landscape. (Robert Livingston, Jr.'s home at

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Clermont was the only country house until 1775.) Once the country seats began increasing in number, the tenants' farms along the river were either incorporated into the farm land of the country seat or, if they were in the way, tenants were relocated farther east and their farm destroyed. In the initial years, an industrious tenant was an asset to the organization, design and functioning of the country seat landscape.

Vernacular Farm Architecture: The Neoclassical Period

The Livingstons were not the only people infused with republican pride and enthusiasm in the post-Revolutionary period, nor were they the only ones prosperous enough to build new houses. Although at an entirely different economic and social level, the successful tenant farmer built his version of a Neoclassical house. The section of the district where this phase of tenant architecture is most evident is, not surprisingly, in Clermont where there are a number of tall, two-story, frame residences with five bay facades and central entrances, built by long-standing German families there such as the Lashers and Denegars (photo 17). These two story houses stand out as an anomaly in the region where one and one-half story houses were very much the norm for farmhouses. In one sense, the German tenants could have been influenced by the country house architecture or the wishes of their landlords; however, they would have been restricted (either formally or informally) in the scope of their expression by their social position. There was evidently a tenant architecture that related to class distinctions but was defined within the tenant culture. In other words, these outwardly conventional two-story, center hall houses were as ethnic as the little stone houses that preceded them and represent the developing German vernacular, which was informed by the neoclassicism that was sweeping through Germany as well as America, and through the taste of the lower classes as well as that of the elite.

Vernacular Farm Architecture: The Romantic Period

German-American farms in the district and region went through additional transformations in the nineteenth century. Although it is generally consistent with the popular Picturesque taste, as in earlier periods, there are elements distinctive to the vernacular houses. In particular, large, squarish, hipped-roofed farm houses with ponderous cornices began to appear at mid-century, which are reminiscent in form and design to the residential architecture found in southern Germany during the

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late eighteenth and early nineteenth centuries. Many older, colonial and neoclassical period farmhouses were restyled with central pediments on their facades, ornamental cornices and/or elaborate porches in response to this stylistic shift. As with the neoclassical period tenant houses, this romantic period architecture has been traditionally explained as a diluted imitation of the country house style. Yet, there is an alternative explanation within the context of the tenant culture and its heritage. While none of the new house forms are contained in the district, the related ornamentation is found on a number of older German houses and barns there (photos 18 & 19).

Vernacular Farm Architecture: The Twentieth Century

The Twentieth century registered little change in the common landscape. Farming remained viable and, particularly on the small scale of the tenant farms, there were neither the economic booms nor the product shifts to motivate much change. Some of the land remained in leaseholds (or in the possession of later generations of formerly leaseholding families) into the twentieth century, particularly in the zone closest to the landowners' personal estates, which provided further stability on the landscape. There was no distinctive ethnic architecture introduced in this period; new houses were mostly small pattern book, builder or catalog houses in craftsman or colonial revival styles typical of farm or rural housing in the period (photo 20).

OTHER RURAL ARCHITECTURE

The boundaries are drawn (emphasizing the eastern horizon line of the landscape) excluding much of the common landscape that continues uninterrupted for miles into the interior of the towns that contain the district. As such, aside from of the country seat architecture, farm architecture and hamlet architecture (see below) there are only a few additional examples of rural architectural types.

Schools

There are rural schools in the district, both traditional frame one-room schoolhouses along the Post Road dating from the early nineteenth century and more elite versions of the common school, such as the Morton School, attributed to A. J. Davis and designed at the behest of one of the estate families (photo 21). Later in the nineteenth century, schools were concentrated in the hamlets.

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Churches

Rural churches in the district also demonstrate the range between common and elite design. While no eighteenth century churches exist in the district (they either have been replaced by later buildings or survive outside the district boundaries, a number of distinctive religious properties survive from later periods. The Red Church on the highway (Rte. 9G) north of Tivoli in Red Hook is a plain, early nineteenth century frame church built as a Dutch Reformed Church (photo 22). Its congregation was a mix of early landlords and tenants alike. In contrast, the Clarksons built a small Episcopal chapel at the highway (Rte. 9G) entrance to their private estate in Clermont in a Rural Gothic taste that was as ornamental as it was functional (photo 23). When portions of the Livingston family discovered Methodism, a number of small rural churches were built, notably the picturesque stone Hillside Church designed by Edward Potter below Rhinebeck village on the Post Road. William Potter designed a larger but equally picturesque Episcopal Church for the Aspinwalls on the River Road near Barrytown.

Industrial Buildings

Industrial architecture in the district was limited to mills for processing grain or wool or sawing lumber. None of the buildings actually survive, but there are numerous sites with the remains of foundations, dams and impoundments along the White Clay Creek and Saw Kill in Red Hook and the Rhinebeck and Landsman Kills in Rhinebeck. These sites are noteworthy for the role they played in the economic, social and, even, geographical organization of the common landscape in the district.

Miscellaneous Rural Architecture

There is no nineteenth century commercial architecture outside of the hamlets. That which appears along the highway along the eastern side of the district relates to the twentieth century history of the road and the section. The notable types in this category are early gas stations and fruit stands. There are numerous houses dating throughout the period of significance that were not built as farmhouses and were presumably the residences of people involved in crafts, trades, labor and professional endeavors. Architecturally, they are consistent with the farm or hamlet architecture of their period; however, they tend to be more formal and compact in their organization as they do not need to accommodate the varying farming functions. The only distinctive quality of these properties is the smallness

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of their settings. These houses are situated on essentially hamlet plots in the midst of the larger scale space of fields and pastures. They are also more oriented to the road than farmhouses, as if the highway or rural lane were a village street. Barns are absent, although many still retain their small carriage house/barn, a multi-purpose outbuilding that housed the horse, carriage, hay and feed and often an array of food animals such as a cow and/or poultry. Various sheds, the privy, wood shed and possibly a smoke house or an ice house were arrayed in the rear of the lot, though many such dependencies have been lost to the attrition of time and disuse.

HAMLET ARCHITECTURE

Although each hamlet in the district developed with its own special set of conditions, they all (Tivoli, Annandale, Barrytown, Rhinecliff and Staatsburg) exist today with similar architecture that reflects their later nineteenth century period of transformation.

Overall the hamlets have a quaint Victorian look and a modest pretension. The buildings are small, mostly frame in construction and plain in ornamentation. Even though the building history spans a century or more (1800-1900), later nineteenth century embellishments to earlier, plainer houses brought the general design of the streetscapes into conformity (photo 7). They are situated on very small lots in a compact linear plan organized along a principal street.

The hamlets were exclusively populated by the middle and working class in the district. The elite resided in the country, not in hamlets, yet they still exercised tremendous influence through their payroll, patronage of local business, ownership of property, political activity and philanthropy. It is in the hamlets where most of the commemorative and public-spirited monuments of the gentry are to be found. The class uniformity in the hamlets led to a design uniformity. Houses were of the simplest form and plan, the most common type being a narrow two-story, gable front frame residence close to the street with room for outbuildings in the rear of the small rectangular lot (photo 24). This house had a side hall plan and was often augmented with a side wing and porches that spanned the entire facade. Cornices of the house and porch roofs were ornamented with pronounced overhangs and scroll-sawn bracketry. Fenestration was regular and symmetrical. Larger houses appear on larger lots that were plotted on the fringe of the hamlets. These houses usually maintained the gable front and wing configuration, but

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occasionally adopted more stylish designs; still, they avoided the larger massing of the center hall plan house (photo 25). The larger lot would allow for a greater set-back and front and side yards. Materials and decoration were consistent with the smaller houses. Brick was occasionally used. The unity and regularity of these houses contribute to a strong sense of one's being in a historic district.

Commercial buildings are concentrated in a central core area, at an intersection, if an intersection is available. Before the railroad was laid in 1849-51, there was a hub of commercial activity at the river's edge; however, the tracks effectively severed the hamlet's direct physical and economic relationship with the waterway so trade shifted to more central locations in the hamlets. The commercial buildings are consistent in scale and design; the more major ones are built of brick and are sometimes three stories tall. Smaller businesses are houses in residential-type buildings with storefronts on their first floors. Tivoli is an exception as it has some larger brick manufacturing-type buildings in its commercial core. Again, decoration was consistent with the picturesque, bracketed look of the residential architecture (photos 26 & 27).

Civic buildings, including churches, are another distinctive architectural type in the hamlets. Nineteenth century churches abound including the Episcopal churches erected by the estate families (photo 28), other Protestant churches, principally Methodist (photo 29), and Catholic churches reflecting the influx of new, ethnic hamlet dwellers in the second half of the nineteenth century (photo 30). Schools were built in the hamlets, both common public schools (photo 31) and the more elite academies (photo 32). A few of these academies were associated with the Episcopal church, notably St. Stephen's (1860) in Annandale which has become Bard College. In addition to churches and schools, the hamlets received libraries (photo 33), firehouses (photo 34), meeting halls, charity homes, etc. due to the largesse of their wealthy neighbors and patrons. The civic architecture often stands out today, not just because of its scale and iconography, but because of its elite architectural designs, no matter how restrained. This is a visual reminder of the interplay between the classes in the district. A brief description of the hamlets follows.

Tivoli

Tivoli is today the combination of a river landing known as Red Hook Landing or Hoffman's Ferry and the upland milling and

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commercial center of Madalin. The landing was renamed Tivoli the 1790's when it was laid out as a planned town by a Frenchman befriended by Chancellor Livingston. It was a narrow and precipitous strip sandwiched between river houses. Although never realized, it is notable for its association with this Neoclassical effort at town planning. Madalin arose on more practical terrain situated at a crossroads and a grist mill site. Madalin quickly became the population center. Tivoli became an active landing and boat building center, but it never attracted residential development. The two hamlets were joined together to form a village in the 1870s. It is distinguished by notable civic buildings erected by the largesse of the DePeysters who lived at Rose Hill on the river, and other benefactors. Its nineteenth century commercial core is intact and occupied with businesses, and its overall plan has been unaltered. Tivoli's housing stock is in a remarkable state of preservation and there are few intrusions. One open section of land on Woods Road (approximately 30 acres) in the hamlet has been subdivided into half-acre lots for new housing.

Annandale

Annandale is a small mill hamlet located off the river in Red Hook. The mills there were established and controlled by the Livingston family. The original overseer for them was John Armstrong, but eventually Janet Livingston Montgomery and her heirs at neighboring Montgomery Place maintained the controlling interest. For nearly the past two centuries, Annandale has been the adjunct of the Montgomery Place property. Other than the mill sites there are about a dozen historic residential and commercial buildings where the Saw Kill crosses the River Road.

The scope of the hamlet has traditionally extended along the River Road to the north where small farms and house lots focused around St. Stephen's College and Chapel, an Episcopal Seminary established in the mid 1800's through the largesse of John Bard and the architecture of Richard Upjohn. With the growth of St. Stephen's into what is now Bard College, the mill hamlet has been drawn into the sphere of the college. In spite of the development of the college campus (it absorbed three estate properties in the process), the hamlet retains its small, industrial quality and architecture. This was enhanced by workers housing designed for Montgomery Place by A.J. Davis and erected by Janet Livingston Montgomery's heirs in the 1860's.

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Barrytown

Barrytown originated as one of the eighteenth century landing points in the district. Its hillside setting, again sandwiched between two large country seats (Massena and Edgewater) allowed for limited development. Nevertheless, the commercial and labor requirements of the landing and its storehouses, hotel, railroad station and post office, together with the local estate economy contributed to its vitality. In the nineteenth century, an immense commercial ice house was built on the river here, adding to Barrytown's activity. Two parallel roads leading to the landing form the hamlet, which is composed of about forty residences and two former churches. There are, at present, no commercial buildings.

Rhinecliff

Rhinecliff is the oldest hamlet in the district, growing out of the abutting seventeenth century settlement of Kipsbergen. Its significance originated in its role as a terminus for the ferry to Kingston and a landing-place for New York City-bound sloops. Its position was enhanced when passenger train service came to the hamlet in 1851. Its commercial core is not as big as Tivoli's; however, the old road from the ferry landing is distinguished with a hotel, stores, a firehouse and a library (the latter two thanks to philanthropy). Three churches - Episcopal (burned), Methodist and Catholic - served the hamlet.

Situated on a steep hillside, there are two parallel streets running north-south forming terraces for houses. As fits the general description above, the houses are small, frame buildings on tiny lots with mostly gable front forms and picturesque decoration. The southern end of the hamlet levels off and larger lots prevail. One street parallels a bluff above the river affording dramatic views to its inhabitants. New construction has been fit into the plan on the uphill and eastern fringe of the historic hamlet.

Staatsburg

Staatsburg is the most recent hamlet in the district. It did not really exist prior to the construction of the railroad and the efforts of William Dinsmore, the owner of the estate known as The Locusts in the 1860s and 1870s. It is planned around the Old Post Road as it parallels the railroad. It has a small commercial core at its center where the station was located. There were ice houses on the river and an ice tool manufacturing company in the hamlet, both of which created jobs for the growing

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hamlet population. West of the post road were a series of related country seats (The Locusts, the Mills's estate, and L.M. Hoyt place); east and up a gradual hillside, a residential neighborhood was planned along two streets. Like the other hamlets, these houses were small and closely situated and restrained in their design. This was largely a service community.

CONCLUSION

The historic integrity of the district is remarkable and dramatic. For a rural district as large, diverse and old as this, the preservation of the qualities that make it significant -- its buildings and its landscape -- is exceptionally high. One advantage has been the perseverance of landowners in their possession of their properties; another is the continuity of the local population, both elite and common and their enduring relationship to they land; the last is the abiding appreciation people in the region have had for the history and beauty of this unique landscape.

SEE ACCOMPANYING PROPERTY APPENDICES FOR INFORMATION ON
INDIVIDUAL COMPONENTS AND RELATED DATA

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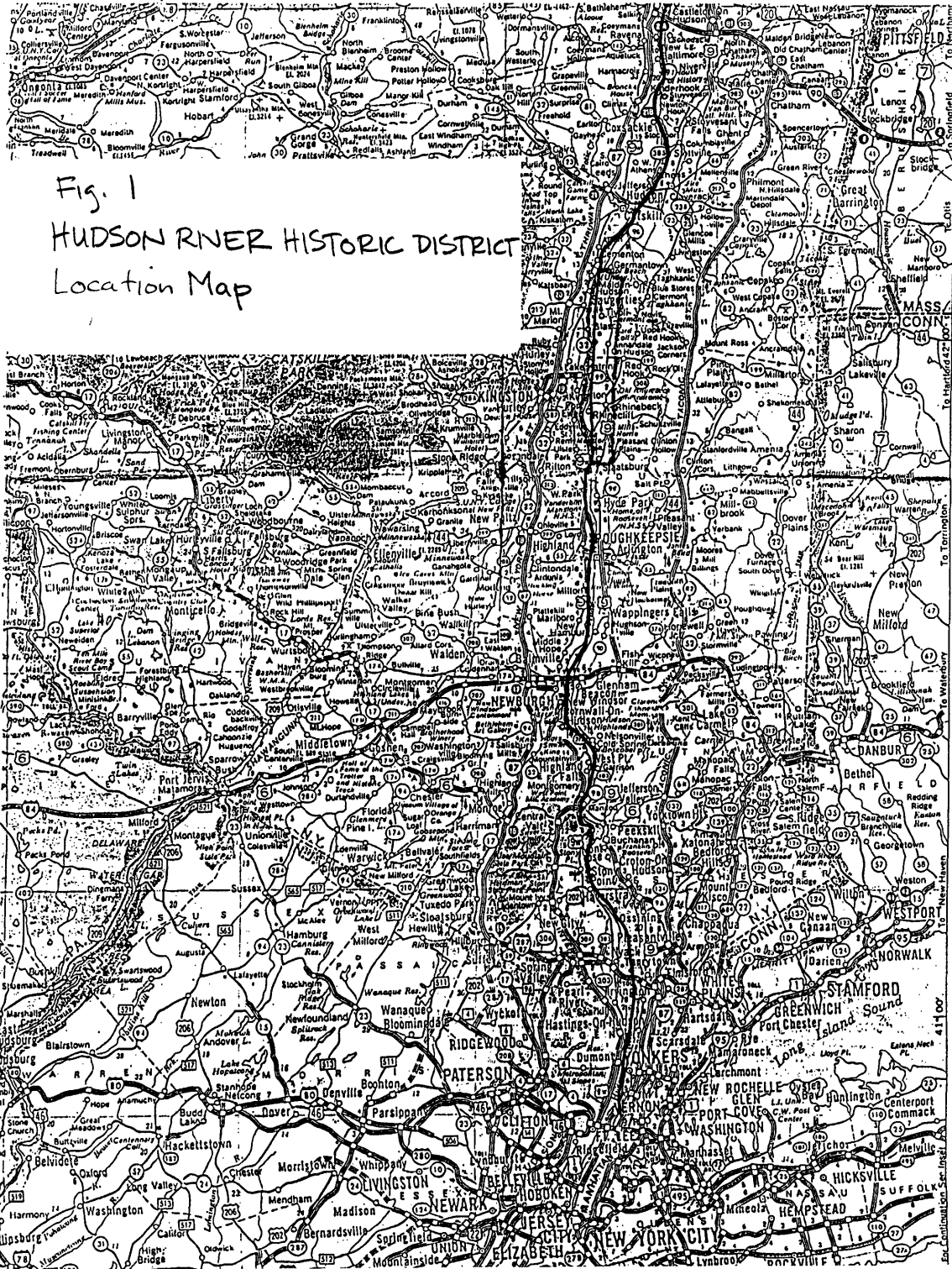


Fig. 1
HUDSON RIVER HISTORIC DISTRICT
Location Map

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21

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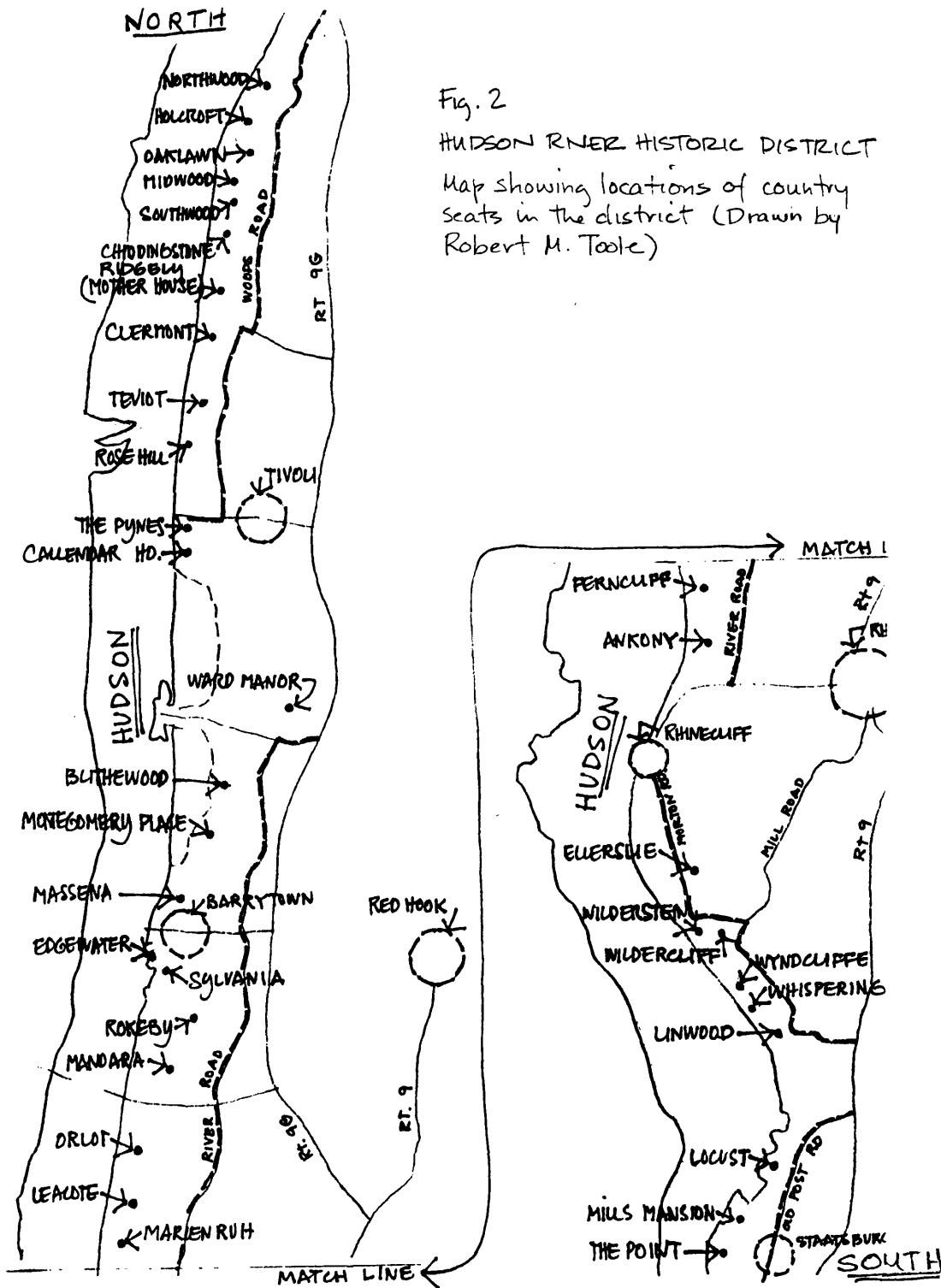


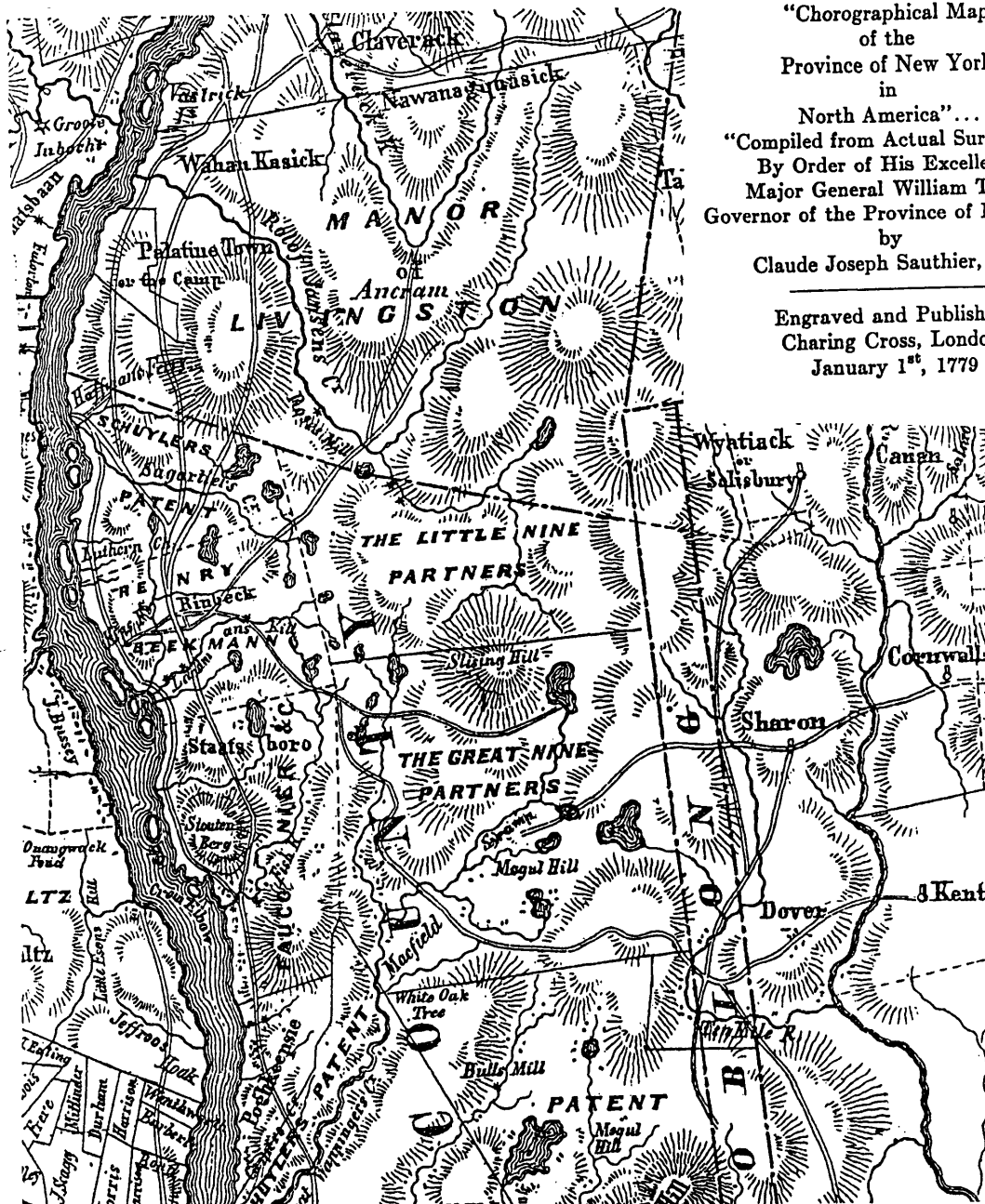
Fig. 2
HUDSON RIVER HISTORIC DISTRICT
Map showing locations of country seats in the district (Drawn by Robert M. Toole)

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Fig. 3
HUDSON RIVER HISTORIC DISTRICT
Location in reference to
land grants



This
Map of Dutchess County
was taken from the
"Chorographical Map
of the
Province of New York
in
North America"...
"Compiled from Actual Surveys:.
By Order of His Excellency
Major General William Tryon
Governor of the Province of New Y
by
Claude Joseph Sauthier, Esq^r
Engraved and Published
Charing Cross, London
January 1st, 1779

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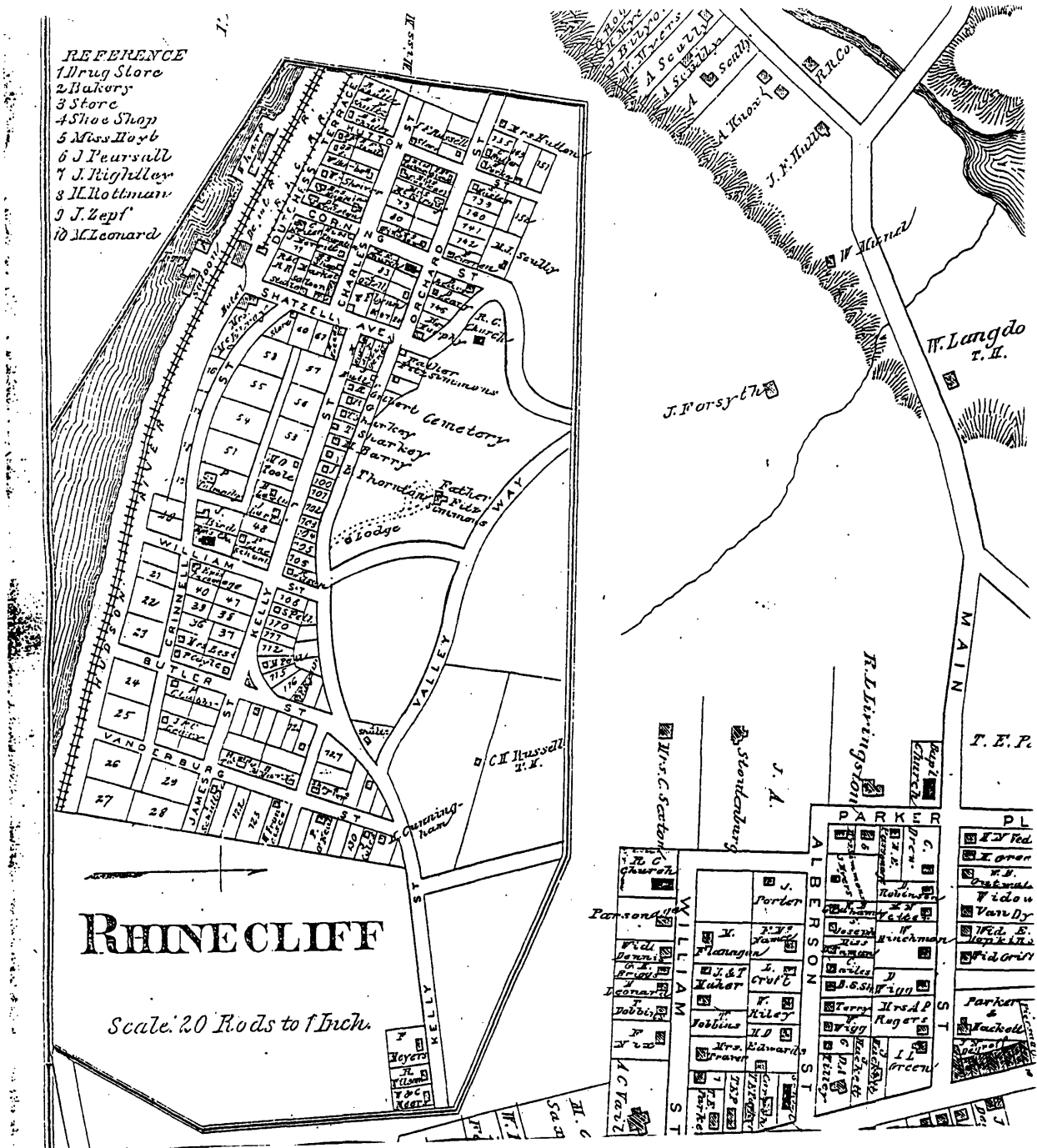


Fig. 4
HUDSON RIVER HISTORIC DISTRICT
Map of Rhinecliff (1876) illustrating
hamlet planning.

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PLATE 86

CLERMONT, TIVOLI-ON-HUDSON: WEST FRONT

No. 54 ON MAP

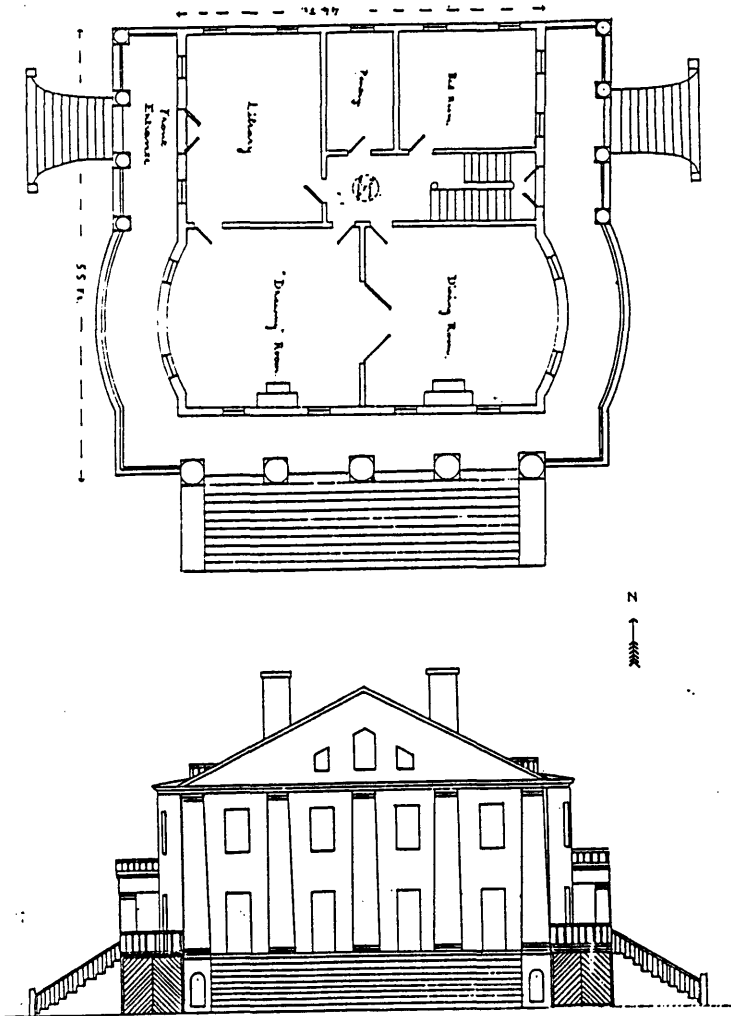
Fig. 5

HUDSON RIVER HISTORIC DISTRICT
View of Clermont (From Eberlein
and Hubbard's Historic Houses of
the Hudson Valley, 1942)

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Ellerslie.
Home of Hon. William Kelly
Near Rhinebeck, N.Y.
First Floor Plan and South Façade.

Scale 1/4" = 1'-0"
Drawn by William Kelly, a carpenter,
Nov. 6, 1810.

#8

4 1/2 inches

X

Fig. 6
HUDSON RIVER HISTORIC DISTRICT
Ellerslie, plan and elevation, c1810
(From Dutchess County Hist. Soc. Collections)

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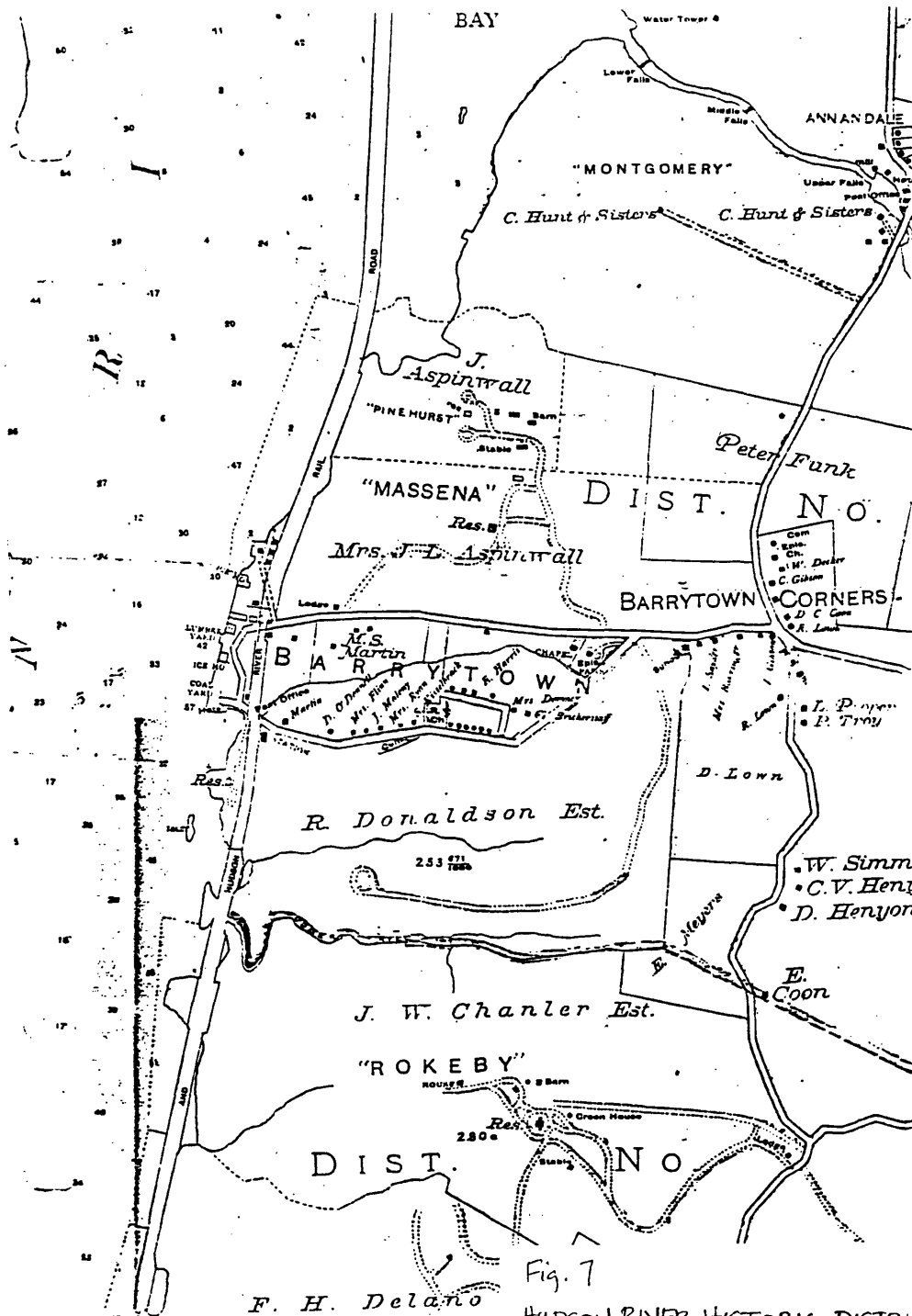


Fig. 7

HUDSON RIVER HISTORIC DISTRICT
Portion of 1891 Atlas of Hudson River
Showing plans of properties in the
Barrytown vicinity

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Map RH6174-07	504952 524738	527947 540942	
Map RH6175	563359	670384	919389
Map RH6175-03	309089 328108	340148 393207	
Map RH6175-04	600045	622007	653062
Map RH6175-17	149064		
Map RH6175-18	332157 332175 334131 334141 335084 335111 335121 336097 337041 337050 337058 340073 343176 344158 345130 345141 346114 347044 347106 348082 348093 349059 354045 361064 361137 361159 362145 363046 363126 364184 365094	366172 372050 372127 373136 373160 374145 376067 376102 377088 379076 382109 387118 387185 390133 391141 393165 395151 398116 401133 403167 407214 408198 409115 412131 412148 416207 418113 422130 424168 424217 425183	426145 427035 431112 432129 437198 439059 439143 439223 440105 441181 442112 442165 444125 452106 452140 455123 460199 463104 464186 465035 468171 470157 471103 471141 472124 484005 485010 495082
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Map RH 6275	none		

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Map RB6170	272090		
Map RB6170-01	none		
Map RB6170-03	none		
Map RB6170-18	275186		
Map RB6171	145562	200668	258637
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	155580	202633	312780
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	175631	238630	

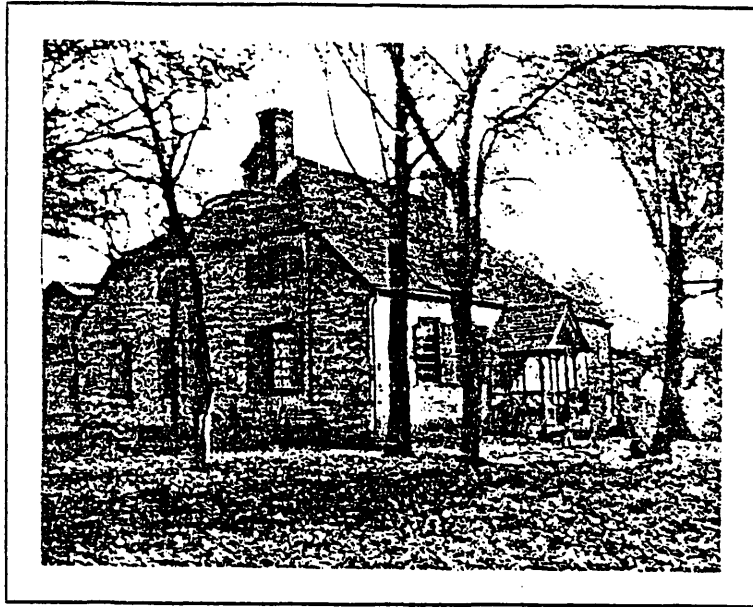
TOWN OF HYDE PARK

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Map HP6066-02	none		
Map HP6067-02	none		
Map HP6067-04	877299	950369	986400
	902323	951351	990431
	908323	969382	999354
	941339	981401	
Map HP6167-01	none		
Map HP6167-03	004397	038323	110412
	004409	042344	112399
	009282	047340	122423
	010273	080362	126405
	014194	090361	127425
	020375	110354	131358
	022436	110369	137404
	027482	110406	203477
Map HP6168-03	373049	434281	

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THE KIP-HEERMANCE-BEEKMAN-LIVINGSTON HOUSE, RHINEBECK.
The spot at the left under the eaves over the last window is the disputed loophole.

Fig. 8
HUDSON RIVER HISTORIC DISTRICT
Historic view of Beekman house, now
in ruins. (From C.G. Hine's The Old
Post Road, 1903)

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HOW TO USE PROPERTY DOCUMENTATION AND BUILDING LIST

Due to the size of the district, the property data is organized around county property tax maps. The district is divided into four towns (Clermont, Red Hook, Rhinebeck and Hyde Park) and then into the property tax map sections for each of those towns. Thus, the portion of the district in the Town of Clermont is further divided into 3 sections, Red Hook (including the Village of Tivoli) has 19 sections, Rhinebeck has 14 sections and Hyde Park has 6 sections. Each of these 42 sections has a detailed base map picturing the site plans of the properties within the section. The tax parcel numbers of these properties, together with a town designation and section map number, serves as the unique reference for a particular property. For example, the New York State Historic Site known as Clermont in Columbia County is identified as C 190-01 or as tax parcel #01 on section map #190 in the Town of Clermont (C). Or, a small residential property in the hamlet of Rhinecliff in the Town of Rhinebeck is identified as RB 6069-06-406808; that is tax parcel #406808 on section map #6069-06 in the Town of Rhinebeck (RB).

Each section map is accompanied by a building list that enumerates the properties on it by tax parcel numbers. The sections for each towns are grouped in a binder by their section numbers. Therefore, a property identified on a map can be located in the building list by seeking its tax parcel number in the ordered listing of parcel numbers under the appropriate section heading in the binder for the town in which it is located. Conversely, a description found in the building list can be located in the district by seeking its parcel number on the appropriate section map (parcel numbers increase west to east and south to north). A property located in the field must be identified on the section map before it can be found in the building list; the building list contains a street location (most of these properties do not have street addresses) to aid in finding the location of the property on the section map and/or the field. While this method of organization appears complicated, it is the most efficient way to interrelate the properties in the district and in their various representations (text, map, photographs, field). It will also make it compatible as a data base with existing computer systems and facilitates its introduction into a geographical information system.

A listing of non-contributing properties follows.

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DATA TALLIES

TOWN OF CLERMONT TALLIES

Properties:

Map #	Total Properties	C	NC	NC acres
C 168	6	6	0	0
C 179	55	51	4	13.9
C 190	30	19	11	13.5
Total	<u>91</u>	<u>76</u>	<u>15</u>	<u>27.4</u>

Resources:

MAP #	Bldg	Contributing			Obj	Non Contributing			
		Bldg	Stru	Site		Bldg	Stru	Site	Obj
C 168	20	3	4	0	1	0	0	0	
C 179	69	13	13	0	36	0	0	0	
C 190	23	4	12	0	23	0	0	0	
Total	<u>112</u>	<u>20</u>	<u>29</u>	<u>0</u>	<u>60</u>	<u>0</u>	<u>0</u>	<u>0</u>	

TOWN OF RED HOOK TALLIES

Properties:

Map #	Total Properties	C	NC	NC acres
RH 6072	1	1	0	0
RH 6072-02	15	13	2	2.1
RH 6172	34	28	6	14.0
RH 6172-01	44	41	3	10.4
RH 6173	60	51	9	20.8
RH 6173-15	10	9	1	1.0
RH 6174	42	35	7	19.4
RH 6174-01	7	6	1	4.2
RH 6174-02	24	22	2	2.5
RH 6174-06	53	43	10	10.8

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RED HOOK TALLIES

Properties: (cont.)

Map #	Total Properties	C	NC	NC acres
RH 6174-07	39	35	4	4.9
RH 6175	50	46	4	8.8
RH 6175-03	27	23	4	24.4
RH 6175-04	29	26	3	6.9
RH 6175-17	14	13	1	1.0
RH 6175-18	139	49	90	44.3
RH 6175-19	43	42	1	0.5
RH 6275	1	1	0	0
TOTAL	<u>632</u>	<u>484</u>	<u>149</u>	<u>176.0</u>

Resources:

Map #	Contributing				Non Contributing			
	Bldg	Stru	Site	Obj	Bldg	Stru	Site	Obj
RH 6072	3	0	1	0	0	0	0	0
RH 6072-02	10	0	4	0	7	0	0	0
RH 6172	50	15	17	0	19	1	0	0
RH 6172-01	53	1	5	0	9	0	0	0
RH 6173	92	8	13	0	62	5	0	0
RH 6173-15	11	1	2	0	0	0	1	0
RH 6174	24	3	19	0	28	0	0	0
RH 6174-01	18	3	3	0	5	0	0	0
RH 6174-02	20	4	14	0	6	0	0	1
RH 6174-06	47	1	0	0	16	0	0	0
RH 6174-07	37	0	4	0	10	0	0	0
RH 6175	51	11	21	0	28	0	0	0
RH 6175-03	28	9	13	0	21	0	1	0
RH 6175-04	28	5	12	1	7	0	0	0
RH 6175-17	13	0	4	0	1	0	0	0
RH 6175-18	44	0	7	0	76	1	23	0
RH 6175-19	52	0	3	0	2	0	0	0
RH 6275	0	0	1	0	0	0	0	0
TOTAL	<u>581</u>	<u>61</u>	<u>143</u>	<u>1</u>	<u>297</u>	<u>7</u>	<u>25</u>	<u>0</u>

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TOWN OF RHINEBECK TALLIES

Properties:

Map #	Total Properties	C	NC	NC acres
RB 6068	23	16	7	26.6
RB 6069	66	50	16	63.7
RB 6069-06	187	155	32	23.9
RB 6070	26	25	1	2.8
RB 6070-04	16	16	0	0.0
RB 6070-18	29	20	9	12.3
RB 6071	4	4	0	0.0
RB 6072	0	0	0	0.0
RB 6168	52	48	4	7.2
RB 6169	45	28	17	26.8
RB 6170	6	5	1	10.9
RB 6170-01	8	8	0	0.0
RB 6170-03	0	0	0	0.0
RB 6170-18	4	3	1	1.5
RB 6171	45	32	13	19.1
TOTAL	<u>511</u>	<u>410</u>	<u>101</u>	<u>194.8</u>

Resources:

Map#	Contributing				Noncontributing			
	Bldg	Stru	Site	Obj	Bldg	Stru	Site	Obj
RB 6068	21	5	5	0	15	0	0	0
RB 6069	39	9	9	0	30	1	0	0
RB 6069-06	133	6	42	0	56	0	1	0
RB 6070	27	7	11	0	10	0	0	0
RB 6070-04	20	1	2	0	5	0	0	0
RB 6070-18	18	1	3	0	10	0	0	0
RB 6071	19	9	5	0	3	0	0	0
RB 6072	0	0	0	0	0	0	0	0
RB 6168	51	9	10	1	20	1	0	0
RB 6169	28	11	9	1	28	2	0	0
RB 6170	7	1	2	0	9	0	1	0
RB 6170-01	5	0	1	0	10	0	0	0
RB 6170-03	0	0	0	0	0	0	0	0
RB 6170-18	2	0	2	0	5	0	0	0
RB 6171	57	12	5	0	28	0	0	0
TOTAL	<u>427</u>	<u>71</u>	<u>106</u>	<u>2</u>	<u>229</u>	<u>4</u>	<u>2</u>	<u>0</u>

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TOWN OF HYDE PARK TALLIES

Properties:

Map #	Total Properties	C	NC	NC acres
HP 6065-02	1	1	0	0
HP 6066-02	0	0	0	0
HP 6067-02	4	4	0	0
HP 6067-04	63	52	11	12.9
HP 6167-01	15	15	0	0.0
HP 6167-03	134	110	24	25.0
HP 6168-03	22	20	2	2.2
TOTAL	<u>239</u>	<u>202</u>	<u>37</u>	<u>40.1</u>

Resources:

Map #	Contributing				Noncontributing			
	Bldg	Stru	Site	Obj	Bldg	Stru	Site	Obj
HP 6065-02	0	1	0	0	0	0	0	0
HP 6066-02	0	0	0	0	0	0	0	0
HP 6067-02	16	1	2	0	0	1	0	0
HP 6067-04	47	6	6	1	22	1	1	0
HP 6067-01	30	8	4	1	1	0	0	0
HP 6167-03	136	5	9	2	42	0	1	0
HP 6168-03	27	10	4	0	8	0	0	0
TOTAL	<u>256</u>	<u>31</u>	<u>25</u>	<u>4</u>	<u>73</u>	<u>2</u>	<u>2</u>	<u>0</u>

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NONCONTRIBUTING PROPERTIES (listed by map and parcel numbers)

TOWN OF CLERMONT

Map C168	none		
Map C179	11	57	
	37.2	63	
Map C190	05	23.2	28
	20	24	35
	21.1	25	37
	22	26	

TOWN OF RED HOOK

Map RH6072	none		
Map RH6072-02	917976	920922	
Map RH6172	308627	396655	431679
	353615	407585	436686
Map RH6172-01	057902	093905	149851
Map RH6173	500490	776903	801911
	600832	798633	806938
	714735	800926	808959
Map RH6173-15	555347		
Map RH6174	605549	665558	859822
	611589	817693	
	635554	830762	
Map RH6174-01	220000		
Map RH6174-02	792847	795832	
Map RH6174-06	428762	456895	483773
	444803	472969	484760
	450833	474830	
	450872	475836	

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TOWN OF RHINEBECK

Map RB6068	762782 777764 782735	831877 836813 871722	991742
Map RB6069	500930 504818 548799 576862 611805 656849	835024 836008 841036 934116 978149 978263	980340 989375 990400 998208
Map RB6069-06	325809 344843 345850 350794 353844 354803 360929 373979 378863 378887 378936	379944 381872 382783 384753 388770 389997 393897 397752 405929 410751 422752	439998 440878 452869 458867 467869 470885 482878 482932 487951 498975
Map RB6070	979968		
Map RB6070-04	none		
Map RB6070-18	385007 421028 432055	437098 452001 468153	468153 477188 294174
Map RB6071	none		
Map RB6072	none		
Map RB6168	450478 496951	509934 540639	
Map RB6169	002419 009434 018449 022472 022744 074508	080517 170755 340895 360044 360895 374900	375888 378025 446023 461062 490925

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and the Clermont Estates Historic District) plus newly inventoried and evaluated areas contiguous to these districts that as a whole illustrates New York's unique contribution to the formation and development of our American culture.

NATIONAL SIGNIFICANCE

The HUDSON RIVER HISTORIC DISTRICT, as a district of exceptional value and quality in illustrating the heritage of the United States in history, architecture, and culture and possessing a high degree of integrity, meets three principal criteria for National Landmark status. In order of importance these are:

First, the district is nationally significant for its association with events that outstandingly represent the broad national patterns of United States history and from which an understanding and appreciation of those patterns may be gained (Criterion 1). There are three principal areas where the criterion is best applied: settlement, social history and ethnic heritage.

Second, the district is composed of integral parts of an environment that collectively create an entity of exceptional historical and artistic significance and illustrate a significant aspect of our national culture (Criterion 5). The two areas in which the criterion is best interpreted are architecture and landscape architecture; there is significance in both formal and vernacular contexts.

Third, the district represents a great ideal of the American people (Criterion 3). Its role in the emergence and continued expression of American Romanticism is an aspect of its history that transcends an event and is better interpreted as an ideal.

HISTORICAL CONTEXT

Historically, the district represents the core of two major Hudson Valley landholdings established in the seventeenth century - Robert Livingston's "Clermont" and the Beekman family's "Rhinebeck" - and the pattern of life and culture imprinted there over the ensuing 300 years (fig. 1). This pattern was introduced when the English Province of New York was organized around a series of patents and manors. These land grants were envisioned as self-contained and largely self-sufficient agrarian colonies based on a European plantation system, a hierarchical occupational, economic and social network which was manifested in the landscape by the country house of the landlord serving as the focal point in a rural community defined by satellite tenant and freehold farms in the countryside.

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Fig. 1
HUDSON RIVER HISTORIC DISTRICT
Location in reference to
land grants

This
Map of Dutchess County
was taken from the
"Chorographical Map
of the
Province of New York
in
North America"...
"Compiled from Actual Surveys...
By Order of His Excellency
Major General William Tryon
Governor of the Province of New York
by
Claude Joseph Sauthier, Esq^r

Engraved and Published
Charing Cross, London
January 1st, 1779



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In Rhinebeck, Col. Henry Beekman's house in Kipsbergen (demolished, now a National Register listed archeological site just north of present-day Rhinecliff) was the center of commerce as well as authority. From his position at the river landing, Beekman controlled the processing, sale and transportation of his tenants' agricultural goods in addition to their land and social behavior. Robert Livingston's seat at Clermont (now a New York State Historic Site and a National Historic Landmark) was the focal point of life within his domain: however, the situation of the house was more aloof from the tenant's daily life than Beekman's, as it did not relate to a landing or mill site. Livingston may have been more aristocratic in his demeanor, yet both men were actively committed to the economic development of their lands. When Henry Beekman's daughter Margaret was wed to Robert Livingston's son Robert ("The Judge") in 1742, the two holdings were open their way to becoming one, and a local dynasty was created.

The farms of tenants and freeholders were carved out of productive areas in the lands east of the river along regional transportation routes that either existed (such as the Albany Post Road or the Salisbury Turnpike, both old Indian trails) or were in development at the time of settlement. The landholders did not plan communities; rather, they created parcels by survey where expedient and economical. If centers developed, it was largely due to how leaseholds ultimately assembled themselves and found concentration in good agricultural zones. Tenant houses were modest in scale, which together with their distribution displayed the social hierarchy of the plantation in the landscape, and they were constructed in a plan and form that reflected the general German origin of the tenant class. The underclasses were largely restricted to agricultural, craft and laboring positions in the society and class interaction was limited to zones (such as mills, stores and landings) and rituals (such as rent day or annual work days for the landlord).

Following the Revolution, the pattern of life in Clermont and Rhinebeck changed in many ways. Steady population growth and a prosperous agricultural market contributed to an increasingly cultivated landscape with tidy farmsteads overtaking the wilderness. Tenant architecture was evolving from its Medieval, ethnic look to a larger scale and a more formal Classical appearance embodying the values of the age as well as the success of the farmer. Community centers formed both in the farming areas, where church spires were a focus within the farm network, and in commercial zones. The success of settlement, agriculture and trade led to the formation of hamlets at principal

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intersections of roads, at mill seats and at landing places on the Hudson River. The district contains a number of hamlets most of which are landings (Rhinecliff, Barrytown, Tivoli); but there is one mill seat (Annandale) and a highway/railroad center (Staatsburg). The hamlets became areas where the underclass advanced their position in the nineteenth century as their trades and skills gave them a certain independence even though the landed classes still controlled the pivotal land and industries. The river hamlets were cosmopolitan places that capitalized on the many opportunities offered by the river. They were "boom towns" in contrast to the "sleepy hollows" in the farm interiors. When the railroad interfered with this traditional connection in the 1850s, much of the river culture began to disappear only to be replaced by that of the train and the equally vigorous activities it brought.

Yet, while citizens enjoyed the democratization of the political and legal processes in the new republic, economic and class distinctions made in the colonial period remained relatively intact, particularly as expressed through land ownership. Over the years, the underclass assumed increasing control of the local economy and government; however, vestiges of the bipartite society remained irrevocably expressed on the land and in traditions of social interaction. The continued generational growth of the Beekman-Livingston family together with the loosening of the rules of primogeniture resulted in a transformation of the manorial landscape.

Margaret Beekman, in the disposition of her father's estate in Rhinebeck and Red Hook, allocated each of her nine younger children a share of the vast holding (her oldest son, Chancellor Robert R. Livingston, inherited the Clermont lands from his father). By doing this she created an entirely new kind of landscape - one without a single proprietary function, but rather a loosely allied association of small country estates. Inspired by the family's abiding appreciation for the beauty of the river and its vistas, the Livingston children chose the river shore for their personal lands. Dozens of elegant country houses were erected in the late eighteenth and early nineteenth centuries by the Livingston heirs, diminishing the role of the manor house as a focal point in the local society and alternatively establishing a 20-mile long private enclave of elite families.

This proliferation and diversification contributed to the breakdown of the owners' ability to control the land and introduced a new pattern of separation and formality in class relations. It also introduced the arts of architecture and landscape design into the district. Where once there were two

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manor houses in a working landscape carved out of wilderness, there appeared dozens of country seats replete with extensive grounds that incorporated interior eastward views to create the sense of an orderly and civilized world. Later, as the Romantic sense captured the consciousness of the gentry, these houses and their grounds would be reshaped in a picturesque mode and serve as the model for genteel living throughout the nation.

This pattern of physical separation, economic dominance and class distinction continued for the next century and actually persists in social interaction today. While additions and changes have occurred on both sides of the estate walls, the historic patterns are only reinforced through their redefinition and refinement of these social and occupational relationships. Typical of the organic nature of this social contract, the measure of change is best described in terms of generations rather than other evolutionary contexts. The landscape and its elements have matured in their growth just as each succeeding year brings new rings and new branches to a venerable old tree.

SIGNIFICANCE

- I. The Hudson River Historic District is significant for its association with events that represent the broad national patterns of United States history. There are three principal areas where this criterion is best applied: settlement, social history and ethnic heritage.

Settlement

The district was one of the earliest locations of organized European settlement in New York and the eastern colonies of North America. It is composed of the riverfront sections of two seventeenth-century land grants, Clermont (part of Robert Livingston's "manor" granted in 1686 and willed to the lord's namesake son in 1728) and Rhinebeck (granted to Henry Beekman and others in 1694), which both proprietors sought to populate primarily through leaseholds. To this end, they enticed many German immigrants to lease farms on their lands following the failure, in 1710, of the English attempt to establish a government-run plantation to produce naval stores at Livingston Manor. It was here that the unusual combination of a colonial government bent on preserving a traditional, autocratic English social system of grantees committed to preserving title to their exceptionally large landholdings (seeing their good fortune in the social position their land gave them), and of desperate German farmers anxious for land and independence but apparently with little

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Architecture

In a remarkable concentration, the district contains a surprising number of architectural specimens that are exceptional in the history of architecture in the United States. This is as true for the traditional farm architecture of the German leaseholders as for the lavish country seats of the gentry, and their interrelationship in the landscape creates a district with a transcendent significance.

Taken individually, the country houses are outstanding examples of formal architectural taste - - and there are stellar examples from each stylistic period from federal to modern. In the full cultural context of the district, however, they have an even greater significance as landmarks in a cultural landscape. The farms are equally significant because they also contribute to our understanding of and appreciation for America's vernacular heritage. Not only is there a relationship between formal and vernacular in the local context, but just as the design of country houses responded to ideas about taste and lifestyle on a national scale, these farms and their architecture embodied the evolution from medieval traditions to nineteenth-century progressive movements in farm design. In both cases, architectural forms were introduced in the district that were innovative and influential in the society-at-large.

Country house architecture in the Hudson Valley, and particularly as represented in the district, was continually at the forefront of prevailing eighteenth, nineteenth and twentieth century American trends, such as Georgian, Federal, Neoclassical, Picturesque, and English Country House Revival. The estate proprietors invited designers, architects and tastemakers, many renowned both here and abroad, to participate in a never-ending competition of avant-garde, high style houses. In the enlightenment tradition of their peers worldwide, the landed elite also experimented with the design of all aspects of their estates: farm, tenant, village and landscape with an enthusiasm for progress and innovation. They considered themselves patrons of husbandry introducing scientific agriculture, new advances in fruit culture, sheep and cattle breeding, fertilizers, etc. to the general populace (their tenants). The gentry was also involved in the formation of local and state agricultural societies and farm journals to disseminate new information and encourage new practices in their tenantry.

Vernacular builders were innovative as well, particularly in their agricultural buildings. The Hudson Valley Dutch barn, the mainstay of the lucrative wheat production in the region, was a

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concern about land ownership or living in a democratic society. These circumstances combined to create a distinctive chapter in the history of American settlements.

Social History

The district represents the unusual transference of a declining European ducal system of government and the class society that it fostered. While leaseholds were not particularly rare in other parts of the Province or nation, the scale, pervasiveness and anti-democratic nature of its application in the Hudson Valley sets New York apart in this regard. Even in the colonial period, the restrictive society in the valley was the subject of confusion and scorn. Many settlers avoided the region, expecting certain individual rights and freedoms with their land. The stubborn persistence of this contradictory social view into the twentieth century has largely shaped the relationships among the people and toward the land. This illuminates the complexity of American social traditions.

Ethnic Heritage

The district represents a significant facet of German-American history in the United States. The events involved in the English government's venture to bring German refugees to Livingston Manor and the subsequent settlement of many of these German families on lands included in the district is crucial to understanding the origins and character of this large component of the American population. They became one of the Hudson Valley's principal populations when they began arriving there in 1710 and as German immigrants continued to be attracted to the settlement for the next 200 or more years. In spite of the class system and leaseholds they found in New York, the Germans established a lasting and distinctive culture that formed the basis for future colonies in other parts of the state and nation. Their impact on the common landscape, the farms, the vernacular architecture, the religion, the economic and the social structure, has proven every bit as permanent and distinguished as that of their landlords. Their role in the history of the district is pivotal to interpreting its significance fully.

II. The district is composed of integral parts of an environment that collectively create an entity of exceptional historical and artistic significance and illustrate a significant aspect of our national culture. The two areas in which the criterion is best interpreted are architecture and landscape architecture. There is significance in both formal and vernacular contexts.

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distinctive New World phenomenon. Because they were determined to define their own identity in a rapidly changing and class-bound society, the vernacular builders developed their own unique designs, emphasizing the continuity of the ethnic and agrarian traditions favored in their value system. While they responded to changes in the world, a local view of society prevailed. Ironically, this was perfectly harmonious with the gentry's image of a pastoral landscape. Visual tranquility in the environment belied the social divisions that existed beneath the surface.

The remarkable survival of two-and-one-half centuries of rural housing and farm buildings provides a rare context for the study of vernacular architecture in the Hudson Valley as well as providing important comparative data for understanding architecture on a national scale. Ethnicity in architecture, the origins of building types, design features such as forms, plans, materials and methods of construction, and the evolution of design in the local context, provides historic data about house and home. These houses are landmarks as well and, as such, they are often the primary documents of human activity.

Landscape Architecture

Landscape design in the district is equally significant and varied. The formal landscape and the vernacular landscape combine to form a historical document full of interpretive data. The unique and extraordinary history of the Hudson Valley, from its settlement to its present complex refinement, is remarkably preserved in this common landscape. There are formal features that represent both the socio-political roots of estate landscape in its original plantation plan and its development through enlightenment and romantic ideals which are significant on a national level. These include the distinctive contributions of landscape architects and designers. There are also vernacular features that reflect the social organization of the tenant society, the rural lifestyle of the common people, and the changing agrarian patterns in a rapidly changing region.

III. The district represents a great ideal of the American people. Its role in the emergence and continued expression of American romanticism is an aspect of its history that transcends an event and is better interpreted as an ideal. The primeval appeal of the Hudson's extraordinary landscape, combined with a growing disillusionment with progress during the period of industrialization that began in the late 1700s, inspired the consciousness of the United States. The region has

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been legitimately put forward as the source of the Romantic Movement in the New World. The district represents the forces behind those origins as well as the emotional and aesthetic results brought on by this cultural change. This trend began with enlightenment theories about the landscape in the late eighteenth century. As landholding patterns and social relationships on the old plantations shifted, romantic thought found expression in literature, works of art, architecture, and landscape architecture and subtly but significantly transformed the environment. Romanticism is one of the district's most significant contributions to the nation, and its manifestation on the landscape is one of the nation's treasures.

In addition, a number of the properties in the district are associated with the lives of persons significant in the history of the United States: Robert R. Livingston, a member of the Continental Congress, U.S. Minister to France and negotiator of the Louisiana Purchase; Revolutionary hero/martyr General Richard Montgomery; Robert Fulton, the artist and inventor; Freeborn Garrettson, the Methodist evangelist; U.S. Vice-President Levi Morton; "Queen of Society" Caroline Astor; and Eleanor Roosevelt. The district's history is rich with notable personalities in government, religion, the military, commerce, invention, and the arts. A select listing follows: (The property with which each is associated follows the listing in parentheses.)

Aldrich, Margaret Livingston Chanler. civic reformer.
a founder of the Women's National Municipal League
(precursor of the League of Women Voters), an
instigator of the Woman's Army Nursing Corps, decorated
by Congress as "the Angel of Porto Rico" for service
during the Spanish American War. (Rokeby)

Aldrich, Richard. writer.
musicologist, journalist, New York Times music critic.
(Rokeby)

Arendt, Hannah. writer
scholar, moralist (Bard College)

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Armstrong, General John. writer, soldier, public servant.
Staff officer, Continental Army; Adjutant General
(Pennsylvania); U.S. Senator from New York; U.S.
Minister to France; Brig. General commanding the
defenses of New York; U.S. Secretary of War during the
War of 1812; author of books on varied topics. (Ward
Manor, Blithewood, Rokeby)

Aspinwall, John Lloyd. businessman.
Partner in the New York City shipping concern of
Howland & Aspinwall. (Massena)

Astor, Caroline S. socialite, patron of the arts
"The Queen of Society," originator of "the 400."
(Ferncliff)

Astor, John Jacob (Jr.). businessman, philanthropist.
CEO of Astor realty interests (American half) in the
fourth generation, died on Titanic. (Ferncliff)

Astor, Vincent. businessman, philanthropist.
CEO of Astor realty interests (American half) in the
fifth generation, owned and published Newsweek
magazine. (Ferncliff)

Astor, William. businessman, philanthropist.
CEO of Astor realty interests (American half) in the
third generation (Ferncliff)

Astor, William B. businessman, philanthropist.
"Landlord of New York" and wealthiest U.S. citizen
following his father's (John Jacob Astor) death, CEO of
Astor realty interests in the second generation.
established Astor (now New York Public) Library and an
orphanage (later St. Margaret's Home) and Christ
(Episcopal) Church in Red Hook. (Rokeby)

Bard, John. philanthropist.
Founder of St. Stephen's College (now Bard College).
(Blithewood)

Beekman, Henry. public servant, businessman.
Member of New York Provincial Assembly, principal
landlord and economic developer of Rhinebeck and Dutchess
County. (Kip-Beekman-Heermance house site)

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Bell, Bernard Iddings. educator, theologian.
Episcopal priest, innovative educator who was the
president of St. Stephen's College, now Bard College.
(Bard College)

Benson, Egbert. public servant.
First Attorney General of New York State, U.S.
Congressman from New York, Federal Judge. (Tivoli)

Chanler, John Winthrop. public servant.
Member N.Y.S. Assembly, U.S. Congressman from New York
City (Rokeby)

Chanler, Lewis Stuyvesant. public servant.
Lt. Governor of New York, nominee for governor, pioneer
defender for penniless defendants of capital crimes.
(Rokeby)

Chanler, Robert Winthrop. artist, public servant.
Painter, Sheriff of Dutchess County. (Rokeby)

Chanler, William Astor. sportsman, public servant.
U.S. Congressman from New York City, African
explorer, race horse breeder. (Rokeby)

Chapman, John Jay. writer.
Essayist, critic, poet, political reformer; Edmund
Wilson remarked that he was America's best essayist and
letter writer since Emerson. (Sylvania)

Chapman, Victor E. soldier.
Shot down and killed July 1916 while flying for France
in the Lafayette Esquadriille, proclaimed a hero as his
death incited enthusiasm for U.S. involvement in World
War I. (Sylvania)

Crosby, Ernest. writer
Prominent American folloe-wer of Tolstoy
(Grasmere)

Cruger, John Church. businessman, patron of the arts.
Sponsored J.C. Stephen's pioneering archeological
expeditions to the Yucatan, which revealed the riches
of the Mayan civilization. (Cruger's Island)

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Day, Dorothy. writer, civic reformer
Radical left-wing labor organizer, Catholic social
worker and newspaper editor; founder of the Catholic
Worker Movement, established one of its "farms" at Rose
Hill in Tivoli in the 1960s. (Rose Hill)

DeKoven, Reginald. musician.
Composer of "O Promise Me" and "Robin Hood," as well as
other popular works. (Callendar House)

Delafield, John Ross. soldier, attorney
Brig. General of New York National Guard; early leader in
the scenic and historic preservation movement.
(Montgomery Place)

Delano, Franklin H. businessman.
Shipping executive. (Steen Valetje)

Delano, Lyman. businessman.
Railroad president. (Steen Valetje)

Delano, Warren. businessman.
Coal company owner, horse breeder. (Steen Valetje)

DePeyster, John Watts. soldier, philanthropist.
General in N.Y.S. Militia, antiquarian, sponsor of
civic improvements in New York City and Tivoli.
(Rose Hill)

Dewey, John. educator, writer.
Philosopher, writer, faculty member at St. Stephen's
College. (Bard College)

Dinsmore, William B. businessman, sportsman.
Founder of American Express Co., early golf enthusiast.
(The Locusts)

Donaldson, Robert. businessman, patron of the arts.
Cotton Merchant, patron of A.J. Davis and A.J. Downing.
(Blithewood, Edgewater)

Dows, Olin. artist.
Renowned muralist, administrator of WPA artist's
programs. (Fox Hollow, Glenburn)

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- Fulton, Robert. artist, inventor.
Portrait painter, developer of steam-powered boat.
(Tivoli, Clermont)
- Garrettson, Freeborn. theologian.
Methodist evangelist, proponent of abolitionism and
pacifism. (Wildercliffe)
- Hull, Helen Huntington. patron of the arts.
Founder of Musicians' Emergency Relief Fund and patron
of performing artists. (The Locusts)
- Hunt, Gaillard. public servant.
Federal official, historian. (Ridgely)
- Hunt, William H. public servant.
Federal Judge, Secretary of the Navy, Minister to
Russia. (Ridgely)
- Huxley, Aldous. writer.
British novelist, lived at Foxhollow in late 1930s.
(Foxhollow)
- James, Henry. writer.
Novelist, visitor in youth to uncles' home Linwood;
made references to Rhinebeck in his writing. (Linwood)
- Kelly, William. public servant, businessman.
merchant, nominee for N.Y.S. governor in 1860.
(Ellerslie)
- Kendall, Sargent. artist.
portrait painter, sculptor. (Barrytown)
- Lewis, Morgan. public servant, soldier.
Governor of New York, Chief Justice of New York, Maj.
General commanding N.Y.S. Militia during War of 1812.
(Staatsburgh House, now "The Mills Mansion")
- Livingston, Edward. public servant.
Mayor of New York City, U.S. Congressman, U.S. Senator,
U.S. Secretary of State, U.S. Minister to France,
Codifier of the laws of Louisiana, drafter of an
internationally acclaimed penal code advocating
abolition of capital punishment. (Montgomery Place)

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- Livingston, Edward P. public servant.
Lt. Governor of New York, member of the N.Y.S. Board
of Regents. (Clermont)
- Livingston, John R. businessman.
New York City real estate investor, proprietor of
patriot iron foundries and gunpowder works during the
Revolution, partner in steamboat monopoly. (Massena)
- Livingston, Johnston. businessman.
A founder of Wells Fargo Express Co. and American
Express. (Callendar House)
- Livingston, Margaret Beekman, businesswoman.
One of the wealthiest women in the colonies during the
Revolution, shrewd manager of her own estate in land
and of her large family of children and in-laws active
in the patriot cause. (Clermont)
- Livingston, Montgomery. artist
landscape painter in the Hudson Valley romantic
tradition. (Idele, Clermont)
- Livingston, Peter R. public servant.
Chairman of New York Constitutional Convention of 1824
which significantly democratized the governance of the
state. (Grasmere)
- Livingston, Judge Robert R. public servant.
Provincial judge, ardent patriot. (Clermont)
- Livingston, Robert R., Jr. public servant, patron of the arts.
Chancellor of New York, Representative to the Continental
Congress and a member of the committee that drafted the
Declaration of Independence, U.S. Minister to France and
negotiator of the Louisiana Purchase, administered the
presidential oath to George Washington, sponsor of
Fulton's steamboat development, founder of the National
Academy of Arts. (Clermont, Idele)
- Matthews, William. writer, philosopher, public servant.
Influential early theorist in private and corporate
philanthropy, social service administrator.
(Ward Manor)

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- Menjou, Adolphe. actor.
Hollywood movie star, previously a butler for the
Astors. (Ferncliff)
- Mills, Ogden. businessman.
Financier, manager of far-reaching family investments.
(Mills Mansion)
- Mills, Ogden Livingston. businessman, public servant.
Financier, U.S. Secretary of the Treasury. U.S.
Congressman, nominee for governor of New York.
(Mills Mansion)
- Montgomery, Richard. soldier.
Continental Army General, killed leading the Battle
for Quebec, 1775. (Grasmere)
- Morgan, Miss Ruth. civic reformer.
Spearheaded numerous initiatives in civic reform
nationally, in New York City, and Dutchess County.
(Norrie Park)
- Morton, Levi Parsons. businessman, public servant.
banker, U.S. Congressman, U.S. Minister to France, U.S.
Vice President, Governor of New York. (Eilerslie)
- Obolensky, Prince Serge. businessman, soldier.
Hotel administrator and promoter for his brother-in-law,
Vincent Astor, survivor of the Romanoff Court and pre-
Revolution Russian nobility, decorated paratrooper in
World War II, married Alice Astor. (Valeur)
- Olin, Stephen H. educator, theologian, writer.
Prominent Methodist Clergyman, president of Wesleyan
University (Connecticut), travel writer. (Glenburn)
- Phipps, Gladys Mills. philanthropist, sportswoman.
"First Lady of American Turf," donor of Mills family
property to New York State. (Mills Mansion)
- Ryan, Allan A., Jr. businessman, public servant.
President of Royal Typewriter Co., proprietor of Ankony
Farms, a preeminent Aberdeen Angus breeding operation,
N.Y.S. Senator. (Ankony)

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Roosevelt, Eleanor. civic reformer, public servant.
Humanitarian, diplomat, First Lady, reformer. (Oak Lawn)

Ruppert, Jacob. businessman.
Preeminent brewer in New York City. (Linwood)

Redmond, Roland Livingston. patron of the arts.
Lawyer, president of the Metropolitan Museum of Art,
trustee of New York Public Library and Pierpont Morgan
Library. (The Pynes)

Shober, Francis E. clergyman, public servant.
U.S. Congressman, Rector of St. John's Episcopal Church
in Barrytown. (The Oaks)

Stevens, John Cox. sportsman.
Commodore of the New York Yacht Club, owner and skipper
of the Yacht "America," initial winner and namesake of
the America's Cup. (Blithewood)

Tillotson, Thomas. soldier, public servant.
Surgeon General in Continental Army, N.Y.S. Secretary
of State. (Linwood)

Wainwright, Charles S. soldier.
Brig. General in the Union Army, diarist, gentleman
farmer. (The Meadows)

Wharton, Edith. writer.
Novelist and visitor to an aunt at Wyndclyffe, used the
district as a locale frequently in novels. (Wyndclyffe)

Wolfe, Thomas. writer.
Lived in a gate house at Foxhollow while writing Look
Homeward, Angel. (Foxhollow)

Zabriskie, Andrew C. businessman.
Industrialist, western mining developer, "Borax King,"
nominee for Congress from Dutchess County. (Blithewood)

PERIOD OF SIGNIFICANCE

The period of significance for the district extends from
1688 (the date of earliest land grant) to 1940, and includes the
final stage of country house development in the twentieth
century.

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Clermont State Historic Site, Columbia County
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UTM References

Saugerties, N.Y. Quadrangle

A 18/591590/4662180
B 18/591520/4661140
C 18/591080/4661410
D 18/591640/4660800
E 18?591320/4659740
F 18/590820/4659920
G 18/590860/4659450
H 18/591700/4659720
I 18/591620/4656860
J 18/590960/4656890
K 18/590590/4656280
L 18/591640/4656060
M 18/591510/4655280
N 18/591240/4655170
O 18/591260/4653720
P 18/591690/4653740
Q 18/591460/4652940
R 18/590780/4651530
T 18/590000/4650250
YY 18/588480/4658860
ZZ 18/589630/4663600

Kingston East, N.Y. Quadrangle

S 18/590700/4650100
U 18/590260/4649910
V 18/589840/4648930
W 18/590460/4648840
X 18/590200/4648440
Y 18/590080/4646430
Z 18/591540/4645540
AA 18/590710/4643710
BB 18/589710/4645040
CC 18/589870/4643430
DD 18/589500/4642790
EE 18/588630/4643900
FF 18/588220/4642210
GG 18/587260/4641960
HH 18/589340/4642140
II 18/590180/4641870
JJ 18/590220/4638620
KK 18/590050/4638230
LL 18/590510/4637880
OO 18/590080/4636470
PP 18/589280/4636750
XX 18/587480/4648070

Hyde Park, N.Y. Quadrangle

MM 18/590280/4636010
NN 18/589930/4635950
QQ 18/589060/4635950
RR 18/590320/4635820
SS 18/589940/4635200
TT 18/589770/4633340
UU 18/589240/4633090
VV 18/588510/4631680
WW 18/587240/4631300

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BOUNDARY JUSTIFICATION

The Hudson River Historic District is a cultural landscape that provides visual and material evidence of the Livingston family's long and distinctive history in the Hudson Valley, and it embodies the persistence and evolution of New York's proprietary society from colonization to the twentieth century. The district is a large area encompassing over 35 square miles of rural space on the eastern shore of the Hudson River in the northern Dutchess County towns of Red Hook (including the Village of Tivoli), Rhinebeck and Hyde Park and in the town of Clermont in the southwest corner of neighboring Columbia County (see fig. 1; also see Verbal Boundary Description). Boundaries were determined to reflect three principal characteristics of the landscape: its series of interrelated country seats, its dramatic setting in the Hudson River environment and the physical organization of the historic rural community.

1. A SERIES OF COUNTRY SEATS. The dominant feature in the district, both physically and culturally, is the uninterrupted string of country seats built by the heirs of Judge Robert Livingston of Clermont and his wife, Margaret Beekman of Rhinebeck, beginning in the late eighteenth century (fig. 2). The district extends from the northernmost of the Clermont estates, at the Town of Clermont's border with Germantown, south to Staatsburg, which was the limit of the Livingstons' expansion below Rhinebeck into Hyde Park. Country seats proliferate along the east side of the Hudson both north and south of the district; however, nowhere do they exist in the concentration or express the social and architectural unity of the Livingston-associated properties, nor do they survive in so intact a rural landscape.

2. A VISUAL ENVIRONMENT. The district is also defined by the visual environment of the Hudson River's eastern shore. Each of the country seat tracts was delineated so that it would have river frontage. The sublimeness of the westward view was the principal factor in determining the orientation and distribution of the properties and their mansions. While the river has always formed the legal western boundary for the properties, they could effectively claim the enormous vista as their own. Hence, the district's western boundary coincides with the county lines that follow the river's channel even though the whole width of the river and the Catskill range beyond are instrumental to the conception of the landscape.

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Looking eastward from the mid-river boundary, the district landscape originates with a bluff along the river that rises abruptly to a plateau extending between one and two miles inland before a glacial ridge interrupts the vista. This eastern ridge serves to define a distinct landscape entity with a focus on the scenery, commerce and social interaction of the river slope. Within this context, there is a unity of relationships; beyond the ridge to the east, farms and communities are focused inwardly and away from the river's influence and the diminishing directness of its control over everyday life is evident in the more random organization of the landscape.

3. A CULTURAL LANDSCAPE. Within this visual envelope, the landscape also maps the social organization in an ongoing proprietary culture, and its boundaries can be justified in these terms as well. The Livingstons' home properties extended eastward from their river frontage in a series of landscape transitions from house to pleasure grounds to farm. These lots were superimposed over an existing pattern of small farms established by tenants and freeholders early in the eighteenth century as Henry Beekman, Robert Livingston and other patent holders sought to populate the Province. Some of these early farmers were displaced by the new country seats built following the Revolutionary War, but many of the farms were preserved in the agricultural back sections of the new gentrified lots and beyond along the eastern ridge where the common landscape begins and continues unimpeded for many miles into the interiors of Columbia and Dutchess counties. The district contains a number of early tenant farms and farmhouses that were either incorporated into later estates as picturesque objects or continued as independent farms with the descendants of leaseholding families. In Clermont in particular, the landscape along the ridge includes enclaves of farms dating back to tenant days, giving a further sense of the social interaction between landlord and tenants. Thus, the district contains all the class components surviving in close proximity, which heightens their significance because of their evident inter-relationships.

The Livingstons were the most successful of all of New York's (and probably the nation's) early proprietors in maintaining control over their land, and to this day, the estates - even if the Livingstons themselves have lost their influence - still dominate the composition and character of the landscape. The class hierarchy is clear in a comparison of the scale and location of landscape areas and features. The largest amount of land is devoted to the elite. This land is in the choicest

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location and much of it is devoted to leisure and recreation. Outlying sections of these holdings were maintained as model farms to extend control into the rural landscape. Beyond the extremities of the estate, freehold and tenant farms, much more limited in size and pretention, took position in the hierarchy. The proprietor controlled the economy as well as the land. Mill sites, stores and landings were important points of exchange and they belonged to the landlord, and he held leases and mortgages on most of the farms in the surrounding countryside. With all his endeavors, he supported many workmen, hired hands and craftsmen. Their workplaces, abodes, churches and places of congregation fill out the landscape, eventually creating the hamlets within the district.

The boundaries of the Hudson River Historic District were carefully drawn to include this significant collection of country houses in their historical, social, visual and rural contexts. The visual and historic role of the landscape was a pivotal factor in conceptualizing the district. In cases where non-contributing buildings or structures were present, the significance of the property in forming the visual context of the cultural landscape often governed the decision to include the property as a contributing feature. Along the eastern ridge, the boundary was often adjusted to exclude properties that had lost their historic integrity due to recent construction or land use.

Overall, properties were considered contributing if they retained an integrity of landscape features that related to categories considered significant to the district: components of a designed landscape; all or part of an agricultural field (including those in a fallow state), both in an country seat and a independent farm context; industrial sites; hamlet and village lots, both occupied or unoccupied; farm communities; and natural features, either related to the physical (such as, a gorge) or the visual (part of a view) environment.

Buildings were considered as components of these property types. If they were contributing, they strengthened the integrity of the property, such as farm buildings, village houses, or gardeners' cottages on country seats. If they were modern or old but irrevocably altered, the importance of the landscape features were considered more carefully. A non-contributing building on a tract-house landscape would likely be considered non-contributing; however, a 10 year-old house on a 15 acre farm tract, not in use but intact in the landscape, would likely be considered contributing. Historic maps were used to identify the traditional use of the property and the associations of its ownership, then its present condition and function was assessed in comparison to it.

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VERBAL BOUNDARY DESCRIPTION

The Hudson River Historic District is bounded on the west by a county line running down the center of the Hudson River separating Dutchess and Columbia Counties from Ulster County. It is bounded on the north by the municipal boundary separating the towns of Clermont and Germantown. On the south, the district terminates at the southern boundary of Margaret Lewis Norrie State Park. The eastern boundary is an irregular boundary determined to both reflect the prominence of the eastern horizon in framing the district landscape and recognize the level of intrusion of modern development that has occurred along the two public highways that parallel the ridge.

See the U.S.G.S. quadrangle maps for an overall boundary description, or the four town index maps - Clermont (C), Red Hook (RH), Rhinebeck (RB), Hyde Park (HP) - for a magnified representation, or the property maps with the building lists for precise delineation and justification.

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LIST OF PHOTOGRAPHS

All photographs taken by John Oddy between January 1, 1989 and August 31, 1990, unless otherwise noted. Negatives on file at Hudson River Heritage, Inc., POB 287, Rhinebeck, NY 12572.

1. View of Clermont Farms, looking west from NYS Hwy. 9G, in Clermont (Photo by Neil Larson, April 1990)
2. View of Hudson River, looking south, in Rhinebeck near "Wyndclyffe"
3. River Road, looking north, in Red Hook, near "Montgomery Place" (Photo by Neil Larson, April 1990)
4. A "Ferncliff" gate house, River Road in Rhinebeck
5. View of orchards east of River Road in Red Hook, near "Montgomery Place" (Photo by Neil Larson, April 1990)
6. View on Jug Road, looking west, in Clermont (Photo by Neil Larson, April, 1990)
7. Streetscape looking north on Montgomery Street in Tivoli (Photo by Neil Larson, April 1990)
8. "Clermont" mansion, west facade, in Clermont
9. "Montgomery Place" mansion, east facade, in Red Hook
10. The Hoyt house, east facade, in Staatsburg
11. "Wilderstein" mansion, south facade elevation, in Rhinebeck
12. View of Hudson River, looking west from "Montgomery Place"
13. "Ferncliff" barns, looking north
14. Astor/Obolensky mansion, now "Valeur," north facade in Rhinebeck
15. "Fox Hollow" mansion, east facade, in Rhinebeck

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16. Fredenburgh house, east elevation, in Rhinebeck
17. Farm house, NYS Hwy. 9G, near Tivoli
18. Farm house, Old Post Road, in Rhinebeck
19. Barns associated with Rhinebeck farm house pictured in #18 above
20. Bungalow farm house in Clermont
21. Morton School in Rhinebeck
22. Red Church and cemetery near Tivoli
23. Clarkson Chapel in Clermont (Photo by Neil Larson, April 1990)
24. House in Staatsburg
25. House in Tivoli
26. Commercial building (Hughes's Store) in Staatsburg
27. Hotel Rhinecliff in Rhinecliff
28. St. Margaret's Episcopal Church in Staatsburg
29. Former Methodist Church in Rhinecliff
30. Sacred Heart Catholic Church in Barrytown
31. Staatsburg Free School (now in private ownership)
32. Trinity School in Tivoli
33. Morton Memorial Library in Rhinecliff
34. Watts de Peyster Memorial Fireman's Hall in Tivoli