

National Park Service  
U.S. Department of the Interior

Vanderbilt Mansion National Historic Site  
Hyde Park, New York



## Vanderbilt Mansion National Historic Site Historic Structure Report

Volume IV: Second Floor  
October 2018

Figure 1. Mr. Vanderbilt's Bedroom, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives.

VANDERBILT MANSION NATIONAL HISTORIC SITE  
HISTORIC STRUCTURE REPORT

VOLUME IV  
SECOND FLOOR

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# SECOND FLOOR

## ARCHITECTURAL DESCRIPTION

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

The second floor plan, which extends fully over the first floor, includes a large octagonal Hall with Foyers to the north and south that lead to and family and guest bedrooms. Additional guest rooms on the third floor are accessed via a formal stair east of the Hall. The service spaces—the Service Stair, a Linen Closet, Broom Closet, and Maid’s Closet—are tucked into the northeast corner. Beyond the Service Stair is a fifth guest bedroom.

In the 2017-18 restoration of the windows, the craftsmen discovered that, at all of the primary second floor windows, the lower sash can be raised into a pocket (concealed by a hinged wood panel) at the head of the window opening. This configuration allows the taller lower sash to be raised to the level of the meeting rail to provide easy access to the metal pulls on the bottom of the upper sash.

The second floor description begins with the Hall (201) and its two Foyers (214, 215), followed by Mr. and Mrs. Vanderbilt’s private suites, the guest rooms, and the Linen Closet spaces.

### HALL (201)

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The 27'-2" x 46'-2" long, octagonal Hall functions as a central rotunda around which all of the family and guest bedrooms are arranged. Guests arrived at the Hall via the Main Stair to the northwest. Wide openings in the north and south walls lead to Foyers accessing the Vanderbilts’ bedrooms (to the south) and guest bedrooms (to the north). Two doorways in the west wall open to guest bedrooms. Centered in the east wall is the broad, spacious alcove that houses the formal stair to the third floor guest rooms; a doorway at the north end of the east wall opens to the service area. As originally designed, doorways in the angled southeast and southwest doors provided service entrances to the Vanderbilts’ private suites; the space beyond the southwest opening is now a closet.

As one ascends the handsome limestone stair and enters the second floor Hall, the formal ambience of the first floor, with its monumental fireplaces, ornamental ceilings, and paneled walls gives way to a more relaxed and smaller scaled environment. This effect was even more pronounced in McKim, Mead & White’s design for the Hall, which was, in its original form, very much an American Colonial Revival space, albeit on a larger scale than found in an eighteenth-century New England house.

Several drawings trace the evolution of McKim, Mead & White’s design for the second floor Hall (see

Figures 3-5).<sup>1</sup> Together with the surviving detailing on the east alcove stair, they provide clues to the original appearance of the Hall. The wall surfaces extended up from a paneled dado to a full cornice and a flat ceiling surface. The center of the ceiling featured an elongated octagonal opening covered

1. There are a few versions of the McKim, Mead & White second floor plan (#10). An undated plan, showing doors, gas, and registers, is noted “from the Office of Ogden Codman, Jr., Architect.” A plan revised 2/18/97 and delineated by FL Hunter, is similar to the undated plan. An early, 8/12/96 plan, delineated by Elliot, shows the lighting and switching plan and labels an open “arch” at the entrance to the Linen Room vestibule; the later plans show a closed doorway from the main Hall, which is what was built. The later plan includes a general note: “Doors Mahogany on Hall Side Only.” McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

Other drawings in the New-York Historical Society collection include a “Design for Screen around 2<sup>nd</sup> Story Well; an undated “Plan of Second Story Hall, showing proposed change in Light Well;” #28, a “3/4 Scale Detail—(Revised) of Light in Floor of Second Story Hall,” 12/28[97?], delineated by Hunter; #79, “3/4” Scale Details of Second Story Hall (transverse sections),” 3/12/97, delineated by Hall; #80, “3/4” Scale Details of Second Story Hall (longitudinal sections),” [3/21]/97, delineated by Hall; #104, “3/4” Scale Details of Door and Window Trim in Second Story,” 6/8/97, delineated by Hall.

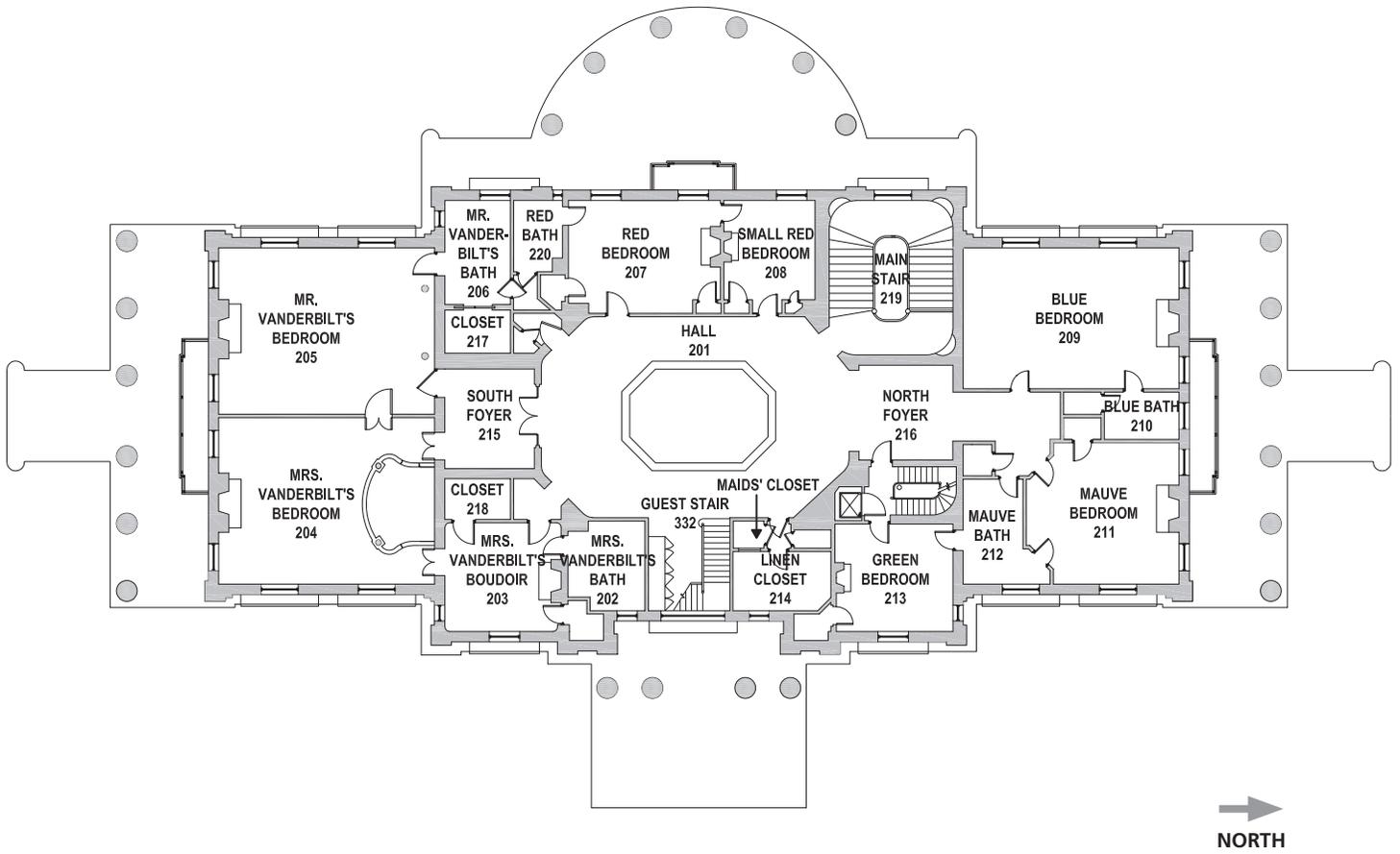


Figure 2. Vanderbilt Mansion second floor key plan. JGWA.

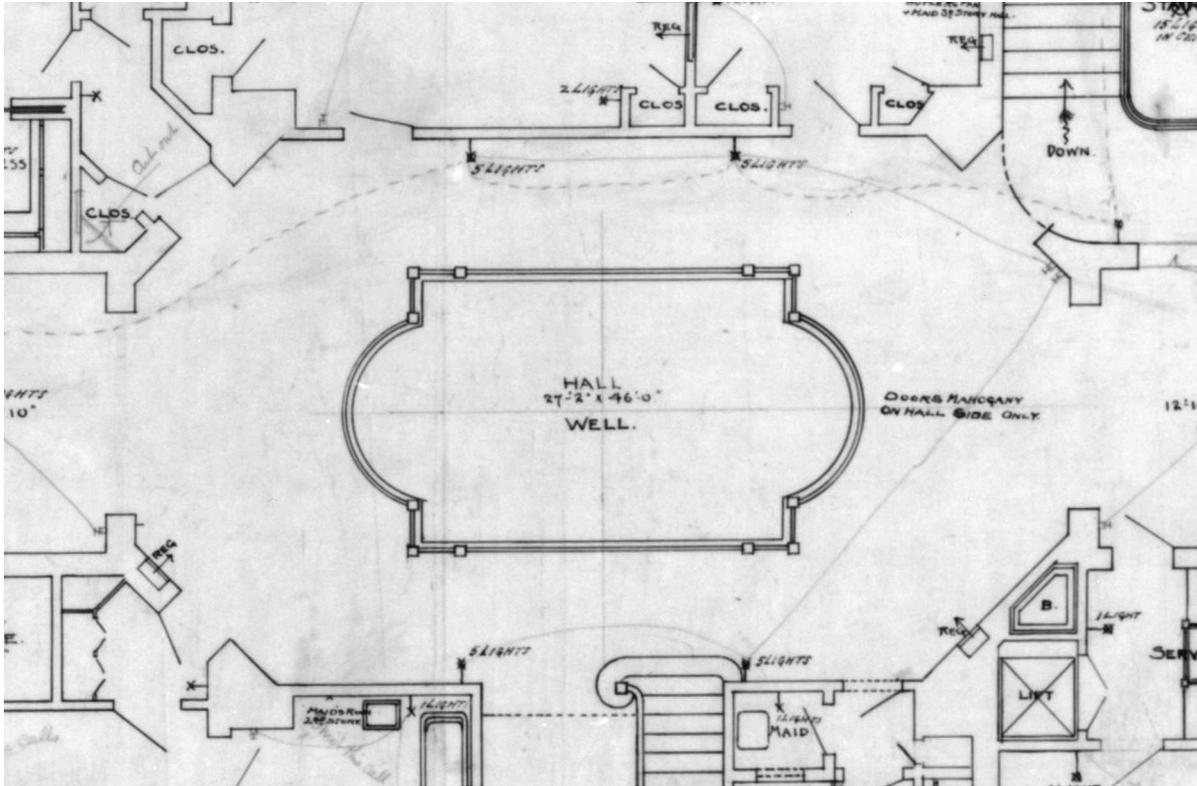


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exist today and provide clues to the conditions prior to the 1906 alteration.<sup>8</sup>

- Drawing #1, the north elevation, confirms that new trim was added to the “Opening to [the Main] Stairway;” that a former dado or wainscot was removed; that a “New Wood Base” was added; and that a “Marble Base to Balustrade” was installed.
- Drawing #2, the south elevation, notes that the “Present screen to be altered to suit new opening” at the entrance to the south foyer and shows that the former Hall ceiling was squared with a large cornice, in contrast to the extant coved and vaulted ceiling that was installed in 1906. The reference to the “present screen” is not descriptive, and although it is believed that the extant glass doorway was added, there is no evidence as to what existed there originally.

by a shallow dome-like metal and glass laylight that concealed the skylight shaft above.<sup>2</sup> The large opening in the floor was approximately the same size as the current opening but was of a more complex shape – a rectangle with projecting semicircles at the north and

8. Whitney Warren’s drawings include four elevations (#1-#4); a plan of the balustrade around the new floor opening (#5), a ceiling plan (#10), and an undated perspective drawing looking up from the first floor. Architectural Drawings Collection, ROVA Archives.

2. Drawing #28, “¼ Scale Detail – (Revised) of Light in Floor of Second Story Hall” shows the laylight framework as slightly-coved mullions, possibly metal, with a scroll design shown in the narrow sections of framework. A freehand-written note, “Ground plate ground on the under side”, suggests that glass was meant to be used. This same scroll design is depicted in the “Plan of Second Story Hall showing proposed change in Light Well drawing.”

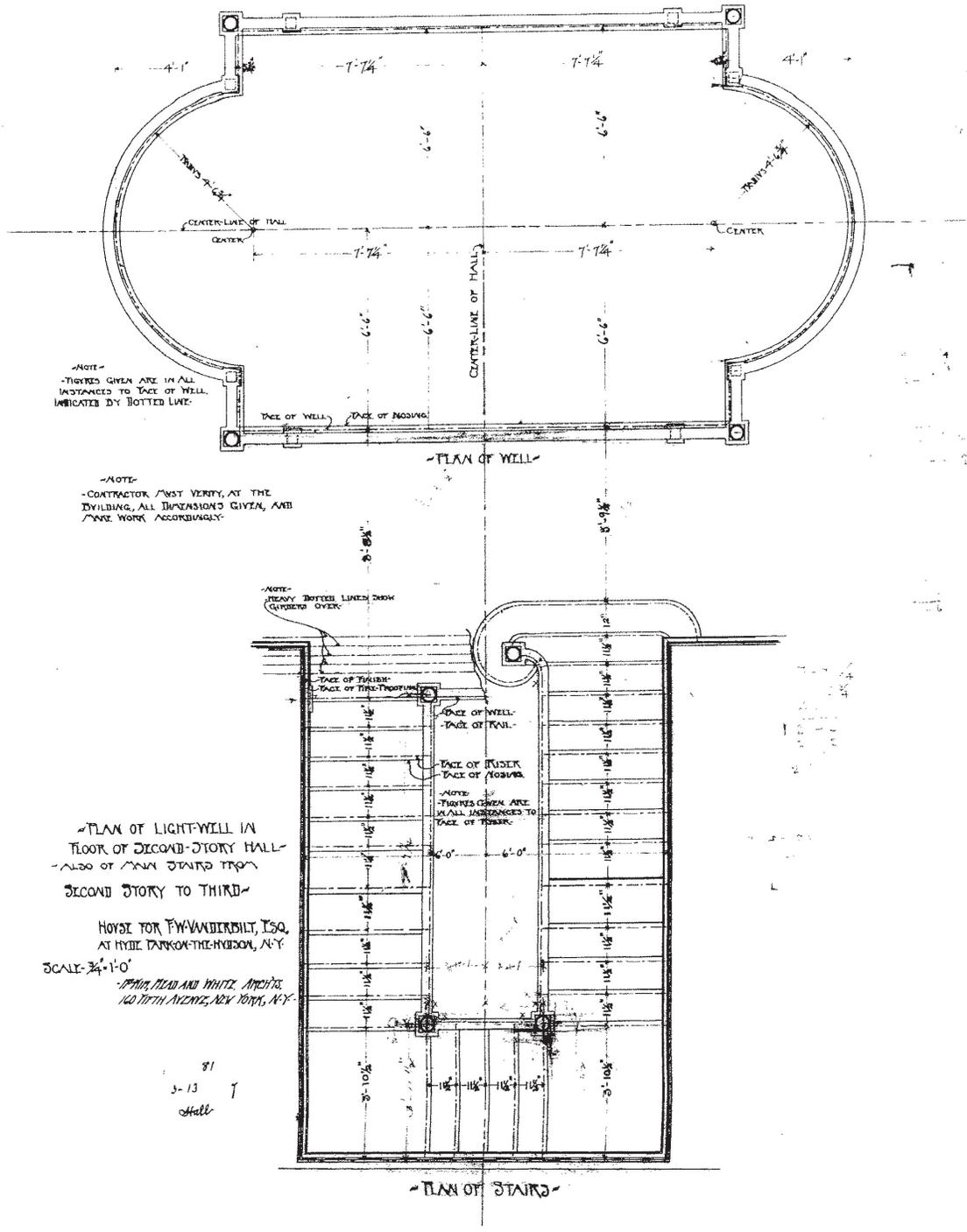


Figure 4. Plans for the well and stairs in the second floor Hall by McKim, Mead & White, March 13, 1897. McKim, Mead & White Architectural Record Collection, PR 42, #81, Department of Prints, Photographs, and Architectural Collections, The Historical Society, photographic copy in park archives.

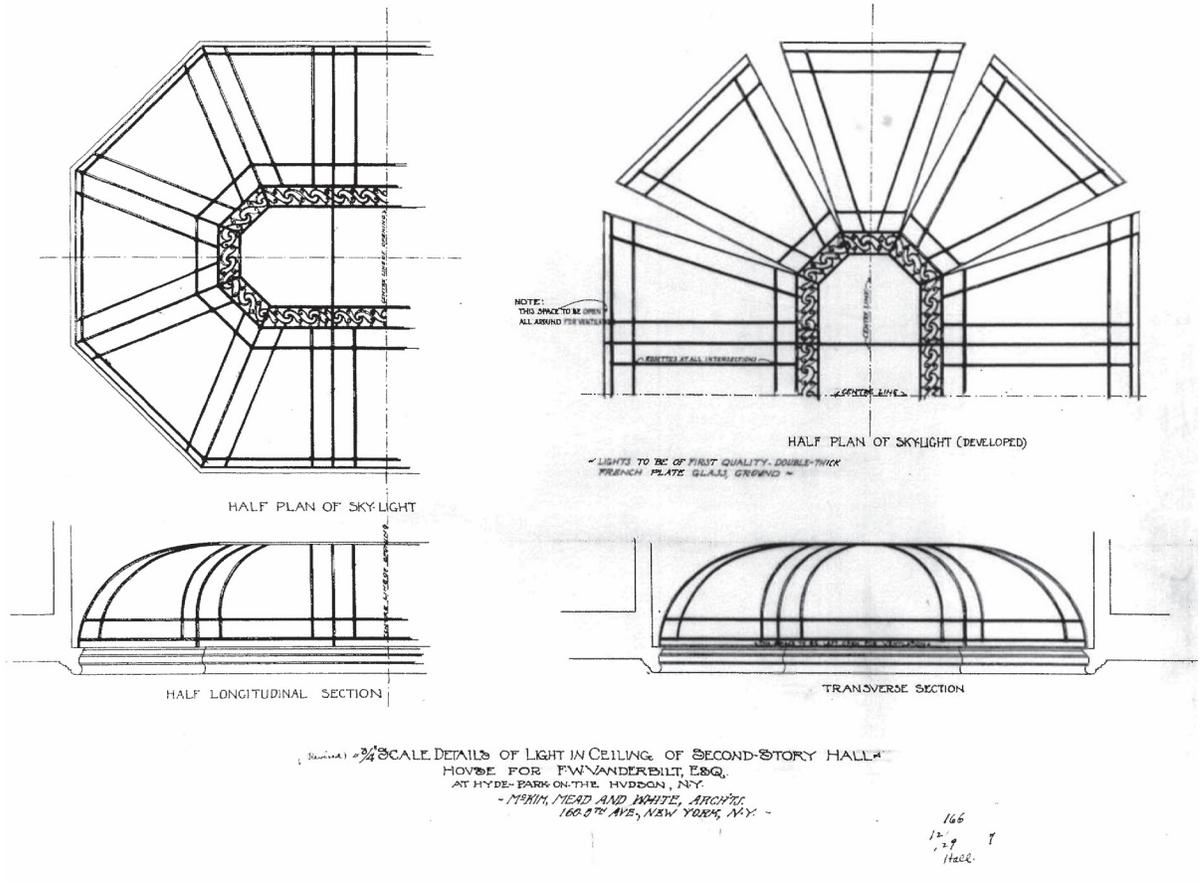


Figure 5. Section through the second floor Hall by McKim, Mead & White, March 12, 1897 (upper image) and details for the light in the ceiling of the second floor Hall (lower image), December 29, 1897. McKim, Mead & White Architectural Record Collection, PR 42, #79 and #166, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

south ends. The drawings show a wood balustrade,<sup>3</sup> identical to the Colonial Revival style handrail on the stair to the third floor, surrounding the floor opening, which was covered with an elaborate metal-framed glazed laylight that obscured the view down into the first floor Hall.<sup>4</sup> Similar treatments, with railings around a laylight, can be seen in the stairwell of The Breakers and over the second floor hall skylights in gallery at the Elms (both in Newport).<sup>5</sup>

The Vanderbilts were not satisfied with McKim, Mead & White's design. They brought in decorators, including Jules Allard et Fils, to submit ideas, but Frederick Vanderbilt wrote to Charles McKim in 1906 that "so far the problem has not been solved to our satisfaction, & I fear will not be this time." He assured McKim that there was no intent to leave him out of the design process, but that one of McKim's former employees had been commissioned to try yet again.

Yours of 5th rec'd last evening on my return from the [\_\_\_\_\_] & in reply would say that we asked Whitney Warren to suggest some plan for improving the appearance of the second floor hall by changing the treatment of the well on the opening to the hall below... My idea was that if Warren succeeded in submitting something that was pleasing to us, we would ask your opinion & if it met with your approval let him go ahead with it, & this is the way he understands it. Both my wife and I would indeed be sorry to do anything that would

3. Remnants of the railing are stored with the park's architectural reference collection. A freehand-drawn baluster was added to the ¾ scale drawing, and is similar to the balusters used for the staircase to third floor and to other unattached balusters found in storage. This design is also represented in section drawings of the interior second story and a plan, drawings #79, #80, and #81, which detail the balusters, newels, and base of the balustrade. The sections also depict a low dado or wainscot and doorway and window trim with overlintels, which matches the trim in the stairwell and in the second-story guest bedrooms. Drawing #104, detailing the Hall trim, confirms this.
4. Drawing #166 (detail of the laylight), dated 12/29/97, delineated by Hall, shows the laylight as an elongated eight-sided opening and its grillwork as radiating from a central elongated octagon. The center octagon is bordered by scrolled grillwork, with "rosettes at all intersections" of the grill. The light is framed in a deep-cove shape with a space open at its base "for ventilation." An original note records that "Lights to be of first quality- double-thick French plate glass, ground". An additional hand-written note refers to glass but is not totally decipherable. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.
5. Paul Miller to Frank Futral, August 16, 2013. Curator's Active Files, ROVA.

affect our friendly and pleasant relations, Especially [sic] as we know how interested you are in the place, & our only desire is to save you the bother and worry of detail work. Had I known you were coming back so soon I would have waited and talked the matter over with you first.<sup>6</sup>

This letter must have appeased McKim, because two days later he wrote notes to both Warren and Vanderbilt, offering any drawings to Warren that were needed, and clarifying his position to Vanderbilt.

Any drawing that Warren may require, we shall be glad to place at this disposal; so please drop the matter from your mind, and believe that I wrote you as I did simply because of my interest in your work.<sup>7</sup>

Warren's design was the most dramatic change made to the mansion and significantly changed the relationship of the first and second floor Halls. He modified the shape of the floor opening and removed the laylight from the floor. The newly formed opening, made to match the shape of the elongated octagonal opening in the second floor ceiling received a more robust balustrade composed of a double row of cast-stone Renaissance balusters and a wide, flat-top rail ideal for the placement of potted plants. This change, along with the modifications to the second floor Hall ceiling that included the creation of the handsomely detailed plaster cove and a new flat laylight to replace McKim's coved laylight, resulted in a much more dramatic and cohesive experience. The addition of the deep cove lowered the height of the wall surfaces and necessitated the removal of the open arches that connected to the North and South Foyers. The decorated arched surface set in the cove at the north and south ends of the hall visually provide a sense of the original condition. The work transformed the space from a Colonial Revival hall to a grander, Renaissance inspired space, fitting of its new role as a visual extension of the first floor Hall.

The Warren and Whetmore drawings, dated March 24, 1906, depict the majority of the same conditions that

6. Frederick Vanderbilt to Charles McKim, January 9, 1906. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.
7. McKim to Frederick Vanderbilt, January 11, 1906; and McKim to Whitney Warren, January 11, 1906. Library of Congress, Letters of Charles F. McKim, reel #7. Photocopy from VAMA General File, McKim Mead & White Folder, ROVA. Thanks to Nina Gray for sharing this research.

- Additional information found in drawing #3, the west elevation, includes “all doors & jambs to remain” and “trim and base new,” suggesting that only the old moldings were removed from the original jambs and replaced with the extant moldings.<sup>9</sup> The doorway trim and cornice were probably similar to the same elements found in the North and South Lobbies.
- Drawing #4, the east elevation, reiterates many of the same notes but adds: “balusters to be three patterns” (around the well opening); “fluting and all ornament continued” (at the interior base of well opening); “plaster [coved ceiling] ornamented – see developed plan”; and “present opening [East] must be furred down to this line” (bottom of frieze).
- Drawing #5, shows the “plan of soffit below” as a first-story reflected ceiling plan with a relief pattern around the perimeter of the well opening to match the perimeter decoration of the Elliptical Hall. It also depicts an alternating balustrade, and the difference between the “present well hole” and the “new well hole”.
- Drawing #10 is a second-story reflected ceiling plan of the new decorative plaster ceiling and the large light in the ceiling of the second-story hall. The grill work and glass at the center of the ceiling still fills an elongated octagonal opening, but the decoration is very different from the surviving McKim, Mead, & White design.

The only remaining original characteristics appear to be the overall room’s shape, the one window and all the doorway openings, probably the shape and size of the ceiling light opening, and the staircase to the third story.

The National Park Service may have replaced the carpet in the Hall as early as 1941, when new carpet was “laid through the Mansion.”<sup>10</sup>

#### **ARCHITECTURAL INTEGRITY**

There is an excellent degree of architectural integrity to the 1906 renovations. The only exception may be slight changes in paint colors.

#### **ARCHITECTURAL FINISHES**

**FLOOR:** The wood floor is covered with NPS-era wall-to-wall carpet; presumably, the floor surface is made up of typical 2-3/8" wide floorboards, laid north/south.

**WALLS:** The plaster walls are covered in canvas, painted a pink/beige color.

The Whitney Warren double balustrade around the opening to the first floor is built of a cementitious cast-stone material imitating marble. The substantial molded railing is supported by two rows of balusters, embellished with three alternating, heavily-foliated designs, spaced between piers and resting on a heavy two-fasciae base. The square-edge balustrade cap (trimmed with a bead, a band, a waterleaf, a flat band, a smaller waterleaf, and a wide rail) is continuous around the railing, projecting out to form squares at the corners.

The piers at the corners of the balustrade have decorative panels with foliated Pompeian designs. Narrow, plain piers are used at the center of the long east and west sides of the balustrade.

**CEILING:** Warren’s deeply coved plaster ceiling rises to a laylight. Wide bands, embellished with Pompeian motifs, frame the paneled sections of the ceiling. Large oval medallions in the northeast and southwest corners feature a winged woman; matching medallions in the northwest and southeast corners have a dancing woman playing a tambourine. All of these elements are painted a pink/beige color.

The elongated octagonal laylight is glazed with frosted glass secured by a decorative metal frame. Foliated bosses, edge trim, and foliated corner brackets ornament the frame.

At its highest point, the ceiling is 11'-4 5/8" above the carpet.

**BASEBOARD:** The 8" high McKim, Mead & White baseboard incorporates a two-fasciae splash capped with a filleted cyma and bead; this cap continues around the door architraves. The baseboard is painted off-white.

**PICTURE RAIL:** A molded picture rail aligns with the upper edge of the door architraves. The picture rail is composed of a bead above a filleted cavetto, and is painted to match the walls.

**CORNICE:** Warren’s plaster cornice, painted to match the walls, includes a filleted egg-and-dart molding bed molding under a small soffit and plain fascia, topped with a bead, and then a filleted water leaf serving as the crown molding.

**DOORS:** The primary access to the Hall is from the Main Stair, through a doorway in the northwest wall. There are two doorways in the west wall for the Large and Small Red Bedrooms; a closet doorway in the southwest wall; a Linen Closet doorway at the north end of the east wall; and the doorway to Mrs. Vanderbilt’s vestibule/closet and Boudoir in the southeast wall.

The doorways are framed by 5-1/2" wide two-fasciae wood architraves, painted off-white. Each architrave includes (from the outside) a quirked cyma recta

9. Paint analysis by Peggy Albee confirmed this alteration. The new trim may have originally been highlighted in gold leaf when installed.

10. Superintendent’s Monthly Narrative Report for March 1941, April 1941. ROVA Archives.



Figure 6. The second floor Hall, looking northwest (upper image) and south (lower image). JGWA, 2017.



Figure 7. Details of ceiling and cornice in the second floor Hall. JGWA, 2018.

profile carved in a continuing pattern of acanthus with a bead at its terminus, followed by a plain fascia, a bead-and-reel, and a plain fascia.

Wide openings in the north and south walls lead to the Foyers; these openings did not originally have doors, but the south opening now includes a pair of glazed doors and sidelights (see the South Foyer description). McKim, Mead, & White elevations show these openings as high-arched doorways with paneled jambs, but that treatment is not reflected in the floor plans.<sup>11</sup> Warren's 1906 alteration drawings suggest that some sort of "screen" was installed in the south opening; that may have been a temporary solution to give the Vanderbilt suites more privacy.

Southwest door (to closet): The 3'-3 5/8" wide x 8'-9 1/4" high x 2-1/2" thick stile-and-rail door

11. See floor plans and drawings #79, 80. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

has four panels (a horizontal recessed panel with two raised panels above and one below). The Hall side of the door is stained mahogany to match the other Hall doors; the closet side of the door is painted off-white. Hardware: The 7-1/4" high bronze lockset (stamped "W" and the symbol for Mallory, Wheeler & Co.) includes a bronze knob and teardrop keyhole cover on the Hall side, and a glass knob and teardrop cover on the closet side. The door is hung on the northwest jamb, opening into the closet, with three 5" bronze hinges with ball finials, five knuckles, and five screws per hinge plate. The hinges retain evidence for the original silver finish.

Door within closet: The door to the small closet in the southeast corner of the southwest closet matches the other closet door, but is only 2'-5 3/4" wide. The door is painted off-white. Hardware: The 7-1/4" high bronze lockset (stamped "W" and the symbol for Mallory, Wheeler & Co.) includes bronze knobs and a teardrop escutcheon on the outer face; there is no escutcheon on the interior face. The door is hung on the south jamb, opening



Figure 8. Southwest closet in Hall (upper image) and the old electrical panel in the inner closet (lower image). JGWA, 2017.

into the southeast enclosure, with three 5" bronze hinges with ball finials, five knuckles, and five screws per hinge plate.

**HEATING:** Two wall grates in geometric designs are mounted on the northeast wall and on the southeast wall, the latter to the southwest of the Boudoir doorway. Filters currently cover the grates.

**LIGHTING/ELECTRICAL:** E. F. Caldwell & Co. provided the four impressive Vanderbilt-era bronze wall brackets (two on the east wall, flanking the door opening, and two on the west wall) (VAMA 6941-6944).<sup>12</sup> A note on the Hunter drawing of the McKim, Mead & White second floor plan specifies that "Gas & Electric outlets [at side walls] to be 5'6" from finished floor;" the existing fixtures are 5'-4 1/2" above the floor (on center).

Each fixture has a round, decorative bronze backplate supporting a central vertical torch with foliated trim, which in turn supports four fluted arms. Each arm ends in a foliated light socket with a glass globe. Many of the globes on exhibit are stock replacements that are not the precise size of the originals. These fixtures were restored and rewired in 2012.

There is a double-light switch plate to the northeast of the opening to the main stair.

**SOUTHWEST CLOSET:** What is now a closet southwest of the Hall was originally designed as a passage to Mr. Vanderbilt's Bathroom and the bathroom for the Red Bedrooms. In 1903, a cedar closet with access from Mr. Vanderbilt's bathroom was installed at the west end of the passage, creating this small, irregularly shaped storage space.

The floor is covered in NPS-era red carpet. The original walls and the 15'-0 1/4" high ceiling are finished in plaster, painted yellow. An 8" high two-fascia architrave trims the original walls; the cap molding continues up and around the 5" wide door architraves. At the northeast doorway, the deep reveal is lined with recessed panels, painted off-white, that align with the panels on the door.

At the west end of the closet, an 8'-4 1/2" partition of vertical beaded tongue-and-groove boards, trimmed with a small crown molding, encloses this end of Mr. Vanderbilt's cedar closet.

The southeast enclosure has similar finishes, but the ceiling is only 9'-1 1/4" high. Three tiers of shelving on the east wall are supported by wood cleats. The middle shelf extends across the south wall. The south section of the lower shelf was removed to accommodate electrical panels on the south wall; the cleat still remains on the west architrave of the door, and the shelf is stored in the closet. Two fascia bands, each trimmed with a flush bead, run below the lowest

12. Caldwell Collection, Wall Brackets, Volume 3, 11, #c-4114, Cooper-Hewitt Library.

shelf. Four hooks are screwed into the bands; there are double hooks on the bottom surface of the lowest shelf.

An old, probably original, flush electrical panel on the south wall has a wood cover that is secured with screws and conceals a complex array of wires. To the west of that panel is a more recent electrical panel with thirteen switches.

#### **PAINT ANALYSIS**

The 2018 paint investigation analyzed samples from the following locations:

VM2-003 Lower Wall (8" aff, 25" from corner)

VM2-005 Wood Trim (6.5" aff, 25" from corner)

VM2-006 Lowest Cove of Ceiling (11'-9" aff, 46" from corner)

The earliest finish found on the lower wall appears to be a faux stone finish, in colors similar to the Main Stair, which was applied over a fabric overlay. Samples were removed from both the fabric and the plaster below. No painted finishes were found directly on the plaster. This faux finish consists of a pale yellow (Munsell 10YR 9/2) base coat matching Pittsburgh Paint's PPG 1089-2 "Magnolia Spray," topped with a light brown (Munsell 10YR 7/4) sanded finish matching Pittsburgh Paint's PPG 1086-4 "Pony Tail." The lower wall retains three painting campaigns.

The earliest finish found on the wood trim was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer and base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," topped with a pale yellow (Munsell 2.5Y 8/4-8/6) translucent glaze similar to Benjamin Moore's BM 199 "Barley." The wood trim retains two painting campaigns. It is believed that the wood trim was not changed as part of the 1906 alterations as the earliest is lead white pigment in an oil-based paint, while the second painting campaign uses the zinc white pigment.

The earliest retained finish on the lowest cove of Whitney Warren's 1906 coved ceiling was a pale orange yellow (Munsell 2.5Y 8/4) base coat matching Pittsburgh Paint's PPG 1089-3 "Chair Tea Latte" topped with a clear glaze. The cove retained three painting campaigns.

## **GUEST STAIR TO THIRD FLOOR (332)**

An alcove to the east of the central Hall houses the formal stair to the third floor guest rooms. The 12'-1" x 15'-2" alcove is open to the west, and includes a window opening in the east wall. The stair rises along the south, east, and north walls. This space is the only part of the Hall to retain the McKim, Mead & White

Colonial Revival details, including the paneled wood dado that trims the plaster walls along the rise of the stairs.

McKim, Mead & White made minor changes to the design of this area between 1896 and 1897.<sup>13</sup> The floor plans show a decrease in the width of the window opening and the addition of one riser to the first landing. The stair, as constructed, matches the 1897 drawing.

The McKim, Mead & White transverse and longitudinal sections of the hall accurately portray what was constructed.<sup>14</sup> Two notes in the transverse section suggest that McKim, Mead & White purposely designed two panels at the first landing of the stair "easily to be removed in order to give access to upper part of window," but there is no obvious, visible method to remove the panels.

#### **ARCHITECTURAL INTEGRITY**

The stair and alcove retain an exceptionally high degree of integrity to the Vanderbilt era. The only major change is the carpet installed by NPS.

#### **ARCHITECTURAL FINISHES**

**FLOOR:** The wood floor is covered in NPS-era wall-to-wall carpet. A small piece of what may be the original red cut-pile carpet remains in place at the east end of the armoire.

**WALLS:** The wall dado along the stair is composed of a molded baseboard, a tier of raised panels, and a molded chair rail. It extends between simple engaged newel posts with ogee caps. The plaster walls above the dado and in the second floor stairwell are covered in canvas and painted a pinkish beige color.

**CEILING:** This space extends up to the third floor Guest Hall. A laylight provides natural light to the stairwell (see Guest Hall [301] description). The exposed undersides of the stair are finished in plaster on lath.

**BASEBOARD:** The Whitney Warren baseboard continues from the Hall.

13. See McKim, Mead & White second floor plans. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.
14. #79, "3/4" Scale Details of Second Story Hall (transverse sections)," 3/12/97, delineated by Hall; #80, "3/4" Scale Details of Second Story Hall (longitudinal sections). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



Figure 9. The Guest Stair to the third floor guest quarters. JGWA, 2017.

**CORNICE:** The walls are crowned with a wood and compositio cornice matching the cornice of the third-story Guest Hall (see Guest Hall [301] description).

**WINDOW:** The window opening in the east wall of the stairwell, below the second rise of the stair, is framed by a 5-1/2" wide architrave, similar to the Hall doorway trim. The opening is fitted with a 1/1 double chain-hung sash with an arched upper sash. There are two recessed bronze sash lifts on the bottom rail and a bronze sash fastener on the meeting rails. The bottom of the upper sash includes a pair of metal pulls. A bronze socket for a sash hook is positioned at the top of the sash.

**STAIR:** The three-run wood stair to the third floor begins on the north wall of the east stairwell, ascending fourteen risers east to a landing. It continues with five risers south to a landing, then eleven risers west to arrive at the third floor Guest Hall. The handrail is supported by spiral-turned balusters of three different designs that match the detail shown on one of the McKim, Mead & White drawings for the Colonial Revival railing around the original

central laylight.<sup>15</sup> The railing terminates at intricately fashioned newel posts, each composed of a central spiral shaft encased by an alternating outer spiral, and adorned with large, stylized pinecone caps and drops. At the third floor, the railing continues across the opening to an engaged newel (patterned after the more intricate newels) on the north wall. On the outer stair stringer, a recessed panel is set above foliated S-scroll string brackets of molded compositio.

The 1'-0" deep treads and 6-1/2" high risers are covered in NPS-era red carpet that matches the carpet in the Hall. The bottom tread extends out to the south with a curved end.

The stair risers, treads, stringer trim, balusters, and dado are painted off-white; the newels and rail are stained and varnished. The top tread edging at the third story contains grommets that once secured carpeting, which has been removed.

**LIGHTING/ELECTRICAL:** On the staircase landings are two capped decorative bronze backplates, the locations for Vanderbilt-era electric wall brackets. The backplates are bell-shaped with egg-and-dart moldings around the rim edges and individual beads at the inner edge of the rim moldings. Each bell is decorated with tobacco or rice leaves and is secured with a finial molded into a bunch of grapes motif.

**ARMOIRE:** A Vanderbilt-era, three-bay-wide, Louis XV-style wood armoire is permanently installed against the south wall of the alcove. Each section includes a pair of paneled doors, with each door leaf supported by three ornate bronze French hinges with cone finials. Each pair of doors has a small cabinet lock and an oval bronze knob with an elaborate scroll pattern rose. The knobs are stamped "FT."

#### PAINT ANALYSIS

The 2018 paint investigation analyzed samples from the following locations:

- VM2-009 Wainscot, 3rd Floor Landing (14" aff, 40" from wall)
- VM2-010 Wall above Panel, 3rd Floor Landing (38" aff, 39" from wall)
- VM2-011 Baluster, 3rd Floor Landing (corner baluster and third rung in)

The earliest finish found on the wainscot and balusters along the stairs was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," topped with a pale yellow (Munsell 2.5Y 7/6) translucent glaze

15. See #28, a "3/4 Scale Detail—(Revised) of Light in Floor of Second Story Hall," 12/28[197?], delineated by Hunter. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

similar to Benjamin Moore's BM 199 "Barley." The wainscot retains two painting campaigns with the existing finish very similar to the original, while the baluster retains only its original finish.

The earliest finish found on the newel post of the stairs is a dark reddish brown (Munsell 2.5Y 2/4) varnish matching Sherwin Williams' SW 3109-K "Bright Cherry." The existing finish is the only finish on this element.

The earliest finish found on the wall along the stairs appears to be a faux finish, possibly to mimic the marble of the first floor, which was applied over a fabric overlay. Samples were removed from both the fabric and the plaster below. No painted finishes were found directly on the plaster. This faux finish consists of a yellowish white (Munsell 5Y 9/1) primer matching Pittsburgh Paint's PPG 1104-2 "Abbey White," followed by multiple decorative layers including, in order of stratigraphy, a moderate yellowish green (Munsell 5GY 5/4) most closely matching Benjamin Moore's BM 489 "Oak Grove" and a dark yellowish green (Munsell 10GY 4/4) most closely matching Sherwin Williams' SW 6433 "Inverness," moderate olive green (Munsell 5GY 4/4-3/4) most closely matching Pittsburgh Paint's PPG 1121-7 "Globe Artichoke," and moderate greenish blue (Munsell 2.5B 4/4) matching Benjamin Moore BM 727 "Calypso Blue."

Additional fragments of other colors were found loose in the sample which did not appear in the stratigraphy. These colors included a moderate red (Munsell 5R 5/10) matching PPG 1186-5 "Mexican Chile," strong yellowish green (Munsell 2.5GY 6/10) matching Pittsburgh Paint's PPG 1219-7 "Lichen," moderate orange (Munsell 5YR 6/6) matching Pittsburgh Paint's PPG 1069-5 "Honey Graham," and a strong yellow (Munsell 2.5Y 7/10) matching Pittsburgh Paint's PPG 1214-7 "Yarrow." An exposure reveal is recommended for this location to gain a greater understanding of the appearance of this historic finish. The wall retained either three or four painting campaigns depending upon how many layers make up the original finish.

## SECOND FLOOR SOUTH FOYER (215)

The Foyer that connects the second floor Hall with the south bedrooms is a large, 12'-10 1/2" x 13'-11 1/2" space with two doorways that open south to Mr. and Mrs. Vanderbilts' bedrooms. When Whitney Warren made the modifications to the second floor Hall, he may have also added the pair of glazed doors and sidelights in the opening between this Foyer and the

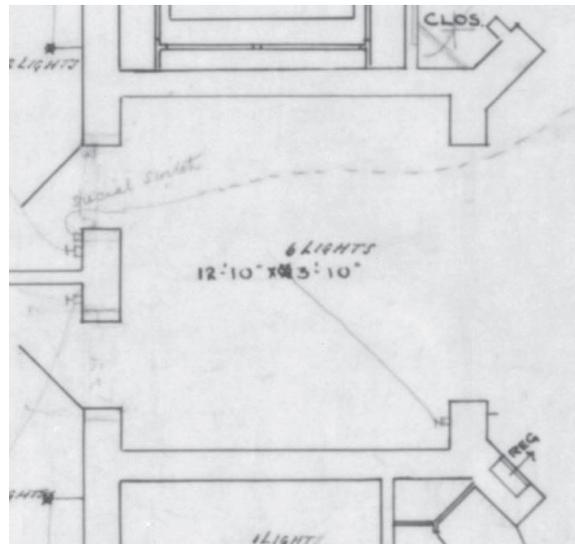


Figure 10. Detail of the South Foyer from the McKim, Mead & White second floor plan (February 18, 1897). McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

Hall to increase the privacy of the Vanderbilts' suite.<sup>16</sup> The doors do not appear in the McKim, Mead & White drawings.<sup>17</sup>

The National Park Service may have replaced the Foyer carpet in 1941, when new carpet was "laid through the Mansion."<sup>18</sup>

### ARCHITECTURAL INTEGRITY

The South Foyer retains a high degree of integrity from the period of the Whitney Warren renovations (1906).

### ARCHITECTURAL FINISHES

**FLOOR:** The wood floor is covered in carpet. The National Park Service replaced the wall-to-wall carpet in 1941.<sup>19</sup> Presumably, the floor is made up of 2-1/4"

16. Based on paint samples taken by Peggy Albee. *Historic Resource Study* 2000/2008, 132 fn 716. Whitney Warren's drawing do not show the doors.

17. The McKim, Mead & White drawings that show the South Foyer include a series of second floor plans (#10), the longitudinal section of the house (#6), and details (#79, #80). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

18. Superintendent's Monthly Narrative Report for March 1941, April 1941. Resource Management Records, Superintendent's Monthly Reports.

19. Superintendent's Monthly Narrative Report for March 1941, April 1941. Resource Management Records, Superintendent's Monthly Reports.

wide floorboards, laid north/south, like the closet off of the North Foyer.

**WALLS:** A 3'-4" high wainscot includes an 8-1/4" high baseboard, one tier of raised panels, and a 5-1/2" high molded chair rail. The small molding at the top of the chair rail continues up the edge of each door architrave. Above the wainscot, the plaster walls are finished with canvas, painted beige.

Above the door opening in the north wall, the faint outline of the original broad arch that topped the opening, prior to the 1906 modifications, is visible.

**CEILING:** The plaster ceiling, 14'-11 3/8" above the carpet, is finished with plaster, painted beige.

**PICTURE RAIL:** A wood picture rail is positioned directly below the cornice.

**CORNICE:** The (plaster?) cornice is composed of a dented bed molding (with individual beads between the dentils) and an egg-and-dart molding. Acanthus moldings ornament the corners of the bed molding. Above is a projecting fascia and a waterleaf molding.

**DOORS:** The two south doorways to Mr. and Mrs. Vanderbilt's Bedrooms are framed by shouldered 8-1/2" wide architraves that terminate with mitered returns above splashboard-height plinths. From the outside, each architrave is composed of a large raised fillet, beading, a large cavetto carved in a stylized guilloche, a large bead with a narrow fillet, a fascia, a small quirked and filleted cyma reversa, two narrow fasciae, and a flush bead. Above each architrave, a horizontal recessed panel extends up to a denticulated crown molding.

The north doorway, originally just a wide arched opening to the Hall, is fitted now with a pair of glazed French doors flanked by four-light sidelights; these may have been added by Whitney Warren in 1906. A 4-1/2" wide architrave fits inside the original opening to frame the doors and their sidelights; the trim is composed of (from the outside) an acanthus cyma recta, a bead, a fascia, a bead-and-reel, and a narrow fascia.

South doors (to 201): The opening is fitted with a pair of glazed doors, each 2'-9 1/2" wide x 8'-4" high x 1-3/4" thick. The inside edge of each door is carved in an S-shaped curve. Eight lights are separated by narrow muntins; small decorative bosses ornament the intersections of the muntins. The stile-and-rail frames are painted off-white. Hardware: A 10" high iron mortise lockset in the curved edge of the east leaf includes decorative cast-bronze lever handles and 7-3/8" high plates (now painted). Each leaf is hung on the jambs with three 4-1/2" high bronze butt hinges with acorn finials. The west leaf includes the same mortise lock, but also has a bronze Cremone bolt with an ornate oval knob on the south face.



Figure 11. The second floor South Foyer, looking south (upper image); and the North Foyer, looking north (lower image). JGWA, 2017.

**LIGHTING/ELECTRICAL:** A gilt bronze and cut-glass chandelier (VAMA 6945) holds four electric candles. It matches the fixture in the North Foyer. A NPS plate with a toggle switch and two receptacles on the north wall replaced an original switch.

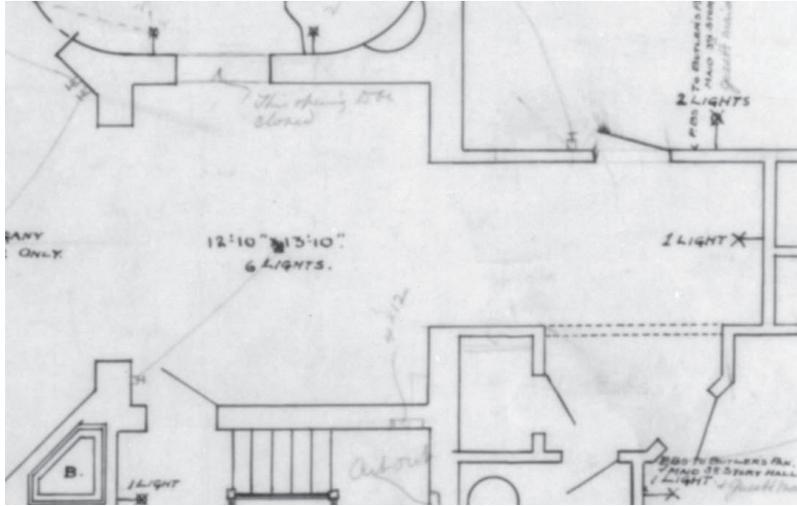


Figure 12. Detail of the North Foyer from the McKim, Mead & White second floor plan (February 18, 1897). Note the doorway in the west wall “to be omitted.” McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The Historical Society, photographic copy in park archives.

## SECOND FLOOR NORTH FOYER (216)

The Foyer that connects the second floor Hall to the north guest bedrooms begins with a nearly square space, telescoping to a narrower hall. A doorway in the east wall of the Foyer opens to the service stair. In the north hall, there is a doorway in the west wall, leading to the Blue Bedroom. An arched five-sided vestibule to the east of the hall has three doorways that provide access to the Mauve Room, its bathroom, and a closet.

In the 1896 McKim, Mead & White plan (see Figure 12)), a wide opening was sketched in at the west wall, connecting the North Foyer to the Main Stair, and a lightly penciled notation added: “To be/cut [down?] / Ordered/by F.W. Vanderbilt/25th Jan[uary] 1897.”<sup>20</sup> That opening appears in the longitudinal section as a rectangular opening. The hall to the north of the Foyer was a long, rectangular space with two closets at the north end, one accessed through the Hall and one accessed through the Blue Bedroom Bathroom. The doorways to the Mauve Room and Mauve Room Bath were to be built in the straight east wall of that hall.

Instead, the architects made the Mauve Bathroom smaller, allowing for a five-sided vestibule extending east from the north hall; the vestibule accommodated a new closet. They also eliminated the opening to the main stair, providing additional privacy to these bedrooms.<sup>21</sup>

McKim, Mead & White’s longitudinal and transverse sections through the Hall show the south opening between the North Foyer and Hall, and the connection between the Foyer and the passage to the north, were designed as arched openings with paneled jambs.

There are few clues in the Whitney Warren drawings that suggest exactly what conditions preexisted the new design or exactly what was to be built. There is slight suggestion, possibly deduced through other clues, that the upper section of the arched opening from the Second-Story Hall to the North Hall was closed in. In its place a flat arch was installed with lintel trim at the height of the new cornice, which was at the base of the new coved and vaulted ceiling in the Second-Story Hall. The installation of this coved ceiling would require lowering the arched openings of the Foyers. There is no indication in Warren’s drawings that the arch from the North Foyer to the North Hall was altered, but careful inspection of the south wall of the Foyer reveals the outline for the former arch.

The National Park Service replaced the Hall carpet in 1941, when new carpet was “laid through the Mansion.”<sup>22</sup> NPS staff repainted the woodwork in the 1970s and 1980s.<sup>23</sup>

20. McKim, Mead & White second floor plan (1896) (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

21. The 1897 Hunter plan notes “This opening to be closed.”

22. Superintendent’s Monthly Narrative Report for March 1941, April 1941. Resource Management Records, Superintendent’s Monthly Reports.

23. Frank Futral interview with Henry Van Brookhoven, “Vanderbilt Mansion Architectural Surface Restorations,” November 7, 2012. Curator’s Active Files.

## ARCHITECTURAL INTEGRITY

The North Foyer retains a high degree of integrity from the period of the Whitney Warren renovations (1906).

## ARCHITECTURAL FINISHES

**FLOOR:** The wood floor is covered in carpet. The National Park Service replaced the wall-to-wall carpet in 1941.<sup>24</sup> Presumably, the floor is made up of 2-3/8" wide floorboards, laid north/south, like the closet off of the northeast alcove.

**WALLS:** A 3'-4" high wainscot includes an 8-1/4" high baseboard, one tier of raised panels, and a 5-1/2" high molded chair rail. The small molding at the top of the chair rail continues up the edge of each door architrave. Above the wainscot, the plaster walls are finished with canvas, painted beige.

**CEILING:** The plaster ceiling, 14'-11 3/8" above the carpet, is finished with plaster, painted beige.

**PICTURE RAIL:** A wood picture rail positioned directly below the cornice.

**CORNICE:** The plaster cornice is composed of a dented bed molding (with individual beads between the dentils) and an egg-and-dart molding. Acanthus moldings ornament the corners of the bed molding. Above is a projecting fascia and a waterleaf molding.

**DOORS:** Three of the five Foyer doorways—one in the east wall of the Foyer, one in the west wall of the north hall, and the opening to the Mauve Bedroom—are framed by shouldered 8-1/2" wide architraves that terminate with mitered returns above splashboard-height plinths. From the outside, each architrave is composed of a large raised fillet, beading, a large cavetto carved in a stylized guilloche, a large bead with a narrow fillet, a fascia, a small quirked and filleted cyma reversa, two narrow fasciae, and a flush bead. Horizontal recessed panels extend up to denticulated crown moldings.

At the east door to the Service Stair, the architrave is only shouldered on the north side, since the south edge is butted into the corner of the space. The south jamb retains a strip of green baize fabric tacked to the wood surface for soundproofing.

The doorways to the Mauve Bathroom and the closet have two-fasciae architraves.

The wide south opening to the Hall has no trim.

Northeast door to **CLOSET:** The 2'-5 3/4" wide x 8'-4 1/2" high x 2-1/2" thick stile-and-rail door has four panels: one horizontal recessed panel with two raised panels above and one raised panel

below (typical of the second floor guest rooms). The door is finished in stained mahogany on the Hall face, and is painted a light cream color on the closet face. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "G" and the mark for Mallory, Wheeler Co.) includes a plain bronze knob on the Hall side and a glass ball knob on the closet side. The teardrop cover is missing from a damaged escutcheon plate on the Hall side; there is no keyhole escutcheon in the closet. The door is hung on the west jamb to open to the alcove with three 5" high wide-throw bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate; the bottom ball finial is missing from the upper hinge, and both finials are missing from the lower hinge.

East door (to Service Stair): This 2'-11 1/2" wide x 8'-5" high x 2-1/2" thick stile-and-rail door has four typical panels on the North Foyer side (similar to the northeast closet door). The Service Stair side has three recessed panels of varnished oak. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "D" and the mark for Mallory, Wheeler Co.) includes a bronze knob and teardrop escutcheon cover on the North Foyer side. On the Service Stair side, there is a plain brass knob with an oval key escutcheon. The door is hung on the north jamb to open to the Foyer with three 5" high bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate. There are marks on the upper rail for a closer.

**LIGHTING/ELECTRICAL:** A gilt bronze and cut-glass chandelier (VAMA 6946) holds four electric candles. This fixture matches the chandelier in the South Foyer. A NPS plate with a toggle switch and two receptacles on the south wall replaced an original switch.

**NORTHEAST CLOSET:** The closet on the south wall of the northeast east alcove has a wood floor of 2-1/4" wide floorboards, laid north/south. The plaster walls, painted beige are trimmed with a wood baseboard made up of a fascia splash and a cap molding. Four tiers of shelving on the south wall are supported by wood cleats on the east and west walls. A wood fascia positioned immediately below the lowest shelf, approximately 4'-8" from the floor, extends along the east, south, and west walls. Metal clothes hooks are mounted to the board: three on the east board, five on the south board, and three on the west board. Four double metal clothes hooks are screwed into the underside of the bottom shelf near the front edge. All of the woodwork is painted in what appears to be a light cream-colored paint that has yellowed. There are no electrical fixtures in this closet.

24. Superintendent's Monthly Narrative Report for March 1941, April 1941. Resource Management Records, Superintendent's Monthly Reports.

## MRS. VANDERBILT’S SUITE (202-204)<sup>25</sup>

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Mrs. Vanderbilt’s private suite consists of a bedroom, boudoir, and bathroom, with three closets off of the Boudoir. While planning for the remodeling of the Langdon House for the Vanderbilts, Charles McKim wrote to his friend, Thomas Newbold, that

Whether I am making a mistake in the planning of Madam’s quarters I don’t know, but tell Sallie [Newbold’s wife] that besides her bedroom, I am giving her a sitting room, a room to contain her night gowns and other linen, a maid’s room opening into the wardrobe, a bathroom and a loggia giving a south view from her sitting room. She didn’t tell me what she wanted, but she has sent me a lot of books on the Nile and called at the Taylors before my arrival to inquire when I was expected.<sup>26</sup>

The surviving plan for the Langdon modifications shows that McKim provided all but the maid’s room. Mrs. Vanderbilt’s bedroom filled the east end of the south section of the mansion (in much the same location as it is today). The entrance vestibule provided access to the closet and bathroom. Her “sitting room,” or boudoir, was arranged along the north/south axis of the house, and a semi-circular loggia at the south end of the room did indeed afford a south view from that space.<sup>27</sup> Even after the decision to abandon plans for the Langdon House, McKim kept the essence of the concept for the suite: a sitting room or boudoir, large closets, a bathroom, and a bedroom.

Mrs. Vanderbilt’s interest in French décor eventually outweighed her interest in Egyptian styles. The architect that Mrs. Vanderbilt chose to decorate her suite, Ogden Codman, was a passionate devotee of French architecture and design. The Vanderbilts were familiar with his skill in creating French interiors from his designs for the upper floors at The Breakers, the Newport cottage of Cornelius Vanderbilt II (Frederick’s older brother). Frederick and Louise again used Codman in 1917 to redecorate their New York City townhouse at 1025 Fifth Avenue.<sup>28</sup>

Codman first visited Hyde Park in January of 1896, but it was not until March of 1897 that he could write that

“It is beginning to look as if Mrs. Frederick Vanderbilt meant business. I had a letter from her today.”<sup>29</sup> A month later, he confirmed that “the Frederick Vanderbilts will keep me fairly busy.”<sup>30</sup> Edith Wharton congratulated her colleague and hoped that he might get commissions for some of the other rooms.<sup>31</sup>

In *The Decoration of Houses*, published at the same time as the Hyde Park mansion was completed, Codman and Wharton outlined their ideas for the ideal bedroom suite:

Of the various ways in which a bedroom may be planned, none is so luxurious and practical as the French method of subdividing it into a suite composed of two or more small rooms. Where space is not restricted there should in fact be four rooms, preceded by an antechamber separating the suite from the main corridor of the house. The small sitting-room or boudoir opens into this antechamber; and next comes the bedroom, beyond which are the dressing and bath rooms. In French suites of this kind there are usually but two means of entrance from the main corridor: one for the use of the occupant, leading into the antechamber, the other opening into the bath-room, to give access to the servants. This arrangement, besides giving greater privacy, preserves much valuable wall-space, which would be sacrificed in America to the supposed necessity of making every room in a house open upon one of the main passageways.

Mrs. Vanderbilt’s suite had just three rooms, with a different layout than the one recommended, but there are, as Codman and Wharton prescribed, few entrances: the doorway connecting the South Foyer to the bedroom, the wardrobe/vestibule that provides access to the boudoir, and a private doorway between Mr. and Mrs. Vanderbilts’ bedrooms. The bathroom is only accessible through the boudoir. In this arrangement, the boudoir functions as the antechamber that Codman describes, although the room is more private; the domestic staff’s access to the room is through a passage that essentially functions as a closet.

Codman provided two richly decorated rooms (his elaborate design for a marble-lined bathroom was not used). His paneling for the Boudoir and Bedroom is painted in soft pastels and highlighted with gold leaf.

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25. This introduction is excerpted from the *Historic Furnishings Report 2015*.

26. Charles Follen McKim to Thomas Newbold, June 26, 1895. Charles Follen McKim Papers, Library of Congress.

27. McKim, Mead & White second floor plan for the modifications to the Langdon mansion, Architectural Drawings Collection, ROVA Archives.

28. Codman designed the townhouse for Lloyd S. Bryce in 1906.

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29. Ogden Codman to Sarah Codman, letters 1897. Codman Papers, Historic New England (formerly SPNEA).

30. Ogden Codman to Sarah Codman, letters 1897.

31. Ogden Codman, Jr. Letters Received, Edith Wharton, Box 83, Folder 1671. Codman Papers, Historic New England (formerly SPNEA).

In both rooms, he placed painted vignettes at the top of the paneling.

The evolution of the twenty-three oil paintings, or vignettes, in the Boudoir and Bedroom is somewhat unclear. At least two of the paintings were in place in July of 1899, when the Vanderbilts decided to tone down the H. Siddons Mowbray ceiling in the Living Room. Frederick wrote to Stanford White that they wanted the ceiling mural to be “more on the style of the two that are now up in Mrs. V’s bedroom and boudoir (as to tone, I mean) which were painted in Paris for Duveen.”<sup>32</sup> The record of the Vanderbilts’ purchase of twenty-two “painted overdoors” for \$3,450 from Duveen Brothers is dated April 27, 1900, nearly a year after Frederick’s letter. Duveen recorded the sale of another overdoor, and the installation of the paintings, in September of 1900.<sup>33</sup> Mrs. Van Alen recollected that at some point during the Vanderbilts’ occupancy, Duveen replaced the initial paintings, because Mrs. Vanderbilt found Codman’s selected subject matter “unpleasant.”<sup>34</sup> Perhaps the Vanderbilts were happy with the colored tone of the painting, but not the subject.<sup>35</sup>

The current vignettes in the Bedroom are based on paintings by Nicholas Lancret, Charles-Joseph Natoire and Francois Boucher and tell the story of Cupid and Psyche.<sup>36</sup> The paintings in the Boudoir are copies of Nicholas Lancret’s *The Fêtes Champêtres*.

## MRS. VANDERBILT’S BATHROOM (202)<sup>37</sup>

Mrs. Vanderbilt’s Bathroom, immediately north of her Boudoir, is an 8'-5" x 14'-8" rectangular room with a wide, 3'-0" deep recess in the south wall. There is one doorway at the west end of the south recess, and

a narrow window opening in the east wall. A small cabinet is built into the west side of the door jamb. It is a remarkably simple room when compared to her Bedroom and Boudoir, or even when compared to Mr. Vanderbilt’s Bathroom.

The 1897 McKim, Mead & White floor plan shows all of the fixtures now in the room (see Figure 14).<sup>38</sup> The only things that were altered from McKim, Mead & White’s original drawings were the location of the door mounting to the Boudoir side of the door jamb and the little storage unit installed in the west jamb.

Ogden Codman provided a plan and renderings for an elaborate, French-inspired, marble-lined bathroom (see Figure 13).<sup>39</sup> He designed an arched niche for a bathtub on the south wall, flanked by glazed doors. Across from the bathtub, another arched niche held a carved stone wash basin and a sculpture of a cherub and swan. A gilded console table and a large mirror were centered in the west wall. The most perplexing rendering is for the east wall, where he showed two window openings set close together, but inspection of Codman’s floor plan reveals that the south opening was a false window, probably set with panes of mirrored glass.

Mrs. Vanderbilt, however, preferred a different aesthetic in her bathroom, almost Spartan in its simplicity. Ten years later, when Codman designed her bathroom for the Vanderbilts’ New York City townhouse with nearly identical finishes (reusing the previous owners’ fixtures), Mr. Vanderbilt noted that “She never has heat on in her bathroom, so a heater need not be taken into account.”<sup>40</sup>

32. Frederick Vanderbilt to Stanford White, July 1, 1899. Stanford White Papers.

33. The paintings were invoiced on April 27, 1900 and paid for in December 1900. Duveen Brothers Records, 1876–1981: Series I – Business Records 1876–1964; Reel 4, New York Sales 1901–1910.

34. Superintendent’s Memorandum, June 5, 1951. ROVA Archives.

35. According to Paul Miller, Curator of the Preservation Society of Newport County, *rose camaieu* was a very popular French tone for boudoir neo-Boucher overdoors in the *Belle Époque*. The tone and subject matter of the overdoor paintings may have been suggested to Codman by his design source for the room. Paul Miller, November 6, 2013.

36. Resource Management Records, Curatorial Division Records, ROVA Archives.

37. This introduction is excerpted from the *Historic Furnishings Report* 2015.

38. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

39. Ogden Codman renderings at Metropolitan Museum of Art, 51.644.80/9. “New Bathroom – Third Floor,” Ogden Codman Collection, Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University. Second floor plan #10 (no date), “from the Office of Ogden Codman Jr., Architect.” Photocopy from ROVA Archives.

40. Frederick Vanderbilt to Ogden Codman, July 15, 1917. Codman Papers, Historic New England; and “New Bathroom – Third Floor,” Ogden Codman Collection, Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University. The letter reveals her thoughts on the storage leading to the bathroom. She requested a shallow, built-in wardrobe outfitted with shelves in one half and space for wrappers and night clothes to hang in the other half; the doors were to be mirrored, and Mr. Vanderbilt suggested that it could be tiled like the walls. Mrs. Vanderbilt wanted a sitz bath across from the closet; it could fit “on the opposite side & still leave room for a table.”

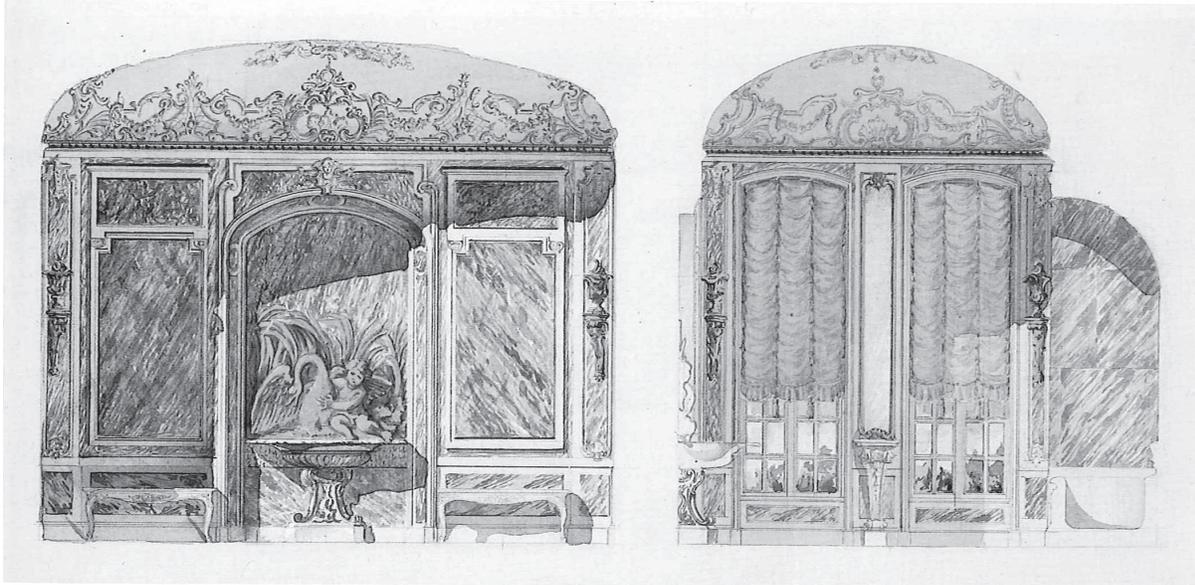
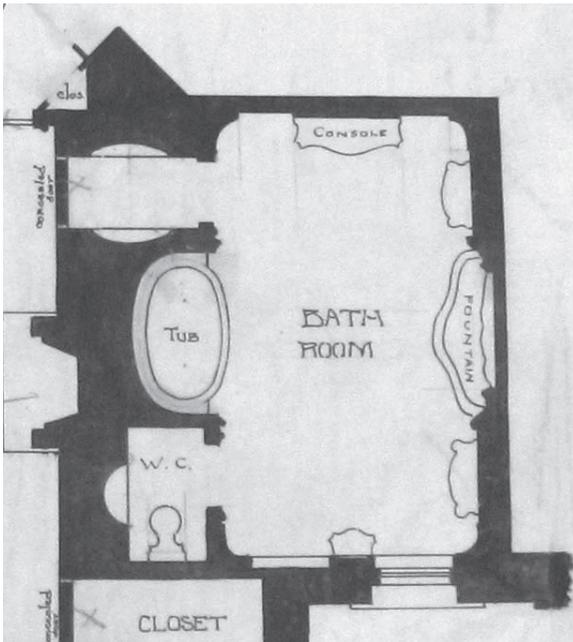


Figure 13. Two of Ogden Codman, Jr.'s renderings (above) and the floor plan (left) for Mrs. Vanderbilt's Bathroom. Metropolitan Museum of Art, 51.644.80/9; and Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.



At Hyde Park, Codman's exuberant design gave way to her favored, perhaps more sanitary, aesthetic. A copy of the McKim, Mead & White floor plan shows the bathroom in its current arrangement, with the earlier, more elaborate scheme carefully erased (see Figure 14).<sup>41</sup>

#### ARCHITECTURAL INTEGRITY

Mrs. Vanderbilt's Bathroom retains an exceptional degree of integrity to the Vanderbilt era.

#### ARCHITECTURAL FINISHES

**FLOOR:** Instead of the 2" square tiles used in the typical mansion bathrooms, 6" square white ceramic tiles finish the floor. In the deep opening to the Boudoir, the floor is finished with parquet wood strips arranged in a basketweave pattern.

**WALLS:** A 6'-0" tile dado (approximately 1'-0" higher than the typical guest bathroom dados) is made up of 6" square glazed white ceramic tiles with a 6" high tile baseboard and a molded tile cap. Above the dado, the plaster walls are covered in painted canvas.

**CEILING:** The plaster ceiling, 14'-5 1/2" above the floor, is finished in painted canvas.

41. Second floor plan #10 (no date), "from the Office of Ogden Codman Jr., Architect." Photocopy from ROVA Archives.

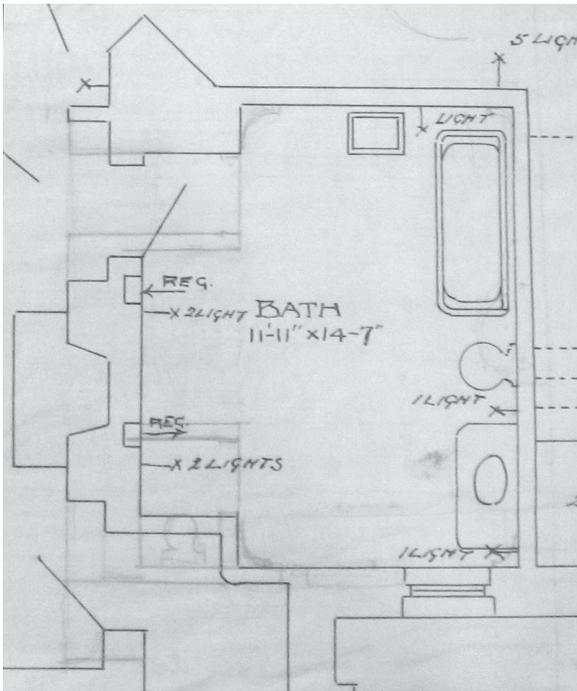
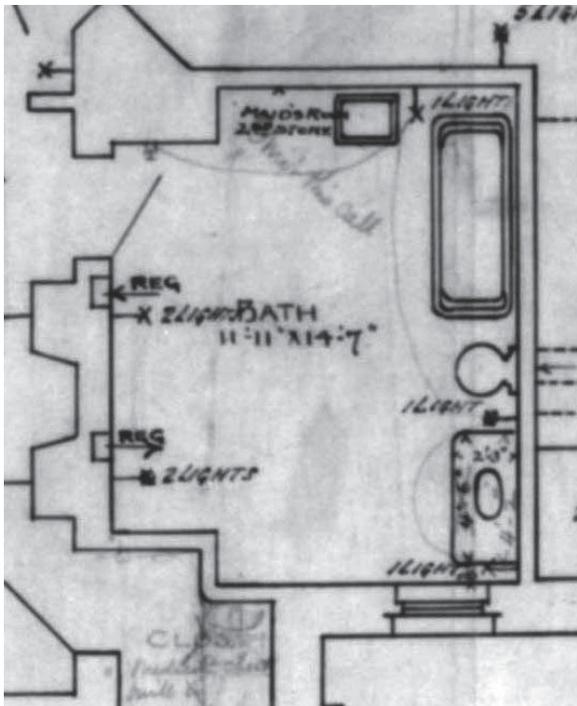


Figure 14. (Upper image) Detail of Mrs. Vanderbilt's Bathroom from the McKim, Mead & White second floor plan (February 18, 1897). The plumbing fixtures are shown in their final positions. McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The Historical Society, photographic copy in park archives.

(Lower image) Detail of bathroom plan from Codman's copy of the McKim, Mead & White floor plan. Note that his proposed plan has been erased. Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.



Figure 15. (Upper image) Mrs. Vanderbilt's Bathroom, 1940. Traudt Family Album, ROVA Archives; (lower image) Mrs. Vanderbilt's Bedroom, 2017, looking north. JGWA.

**CORNICE:** The walls are trimmed with a 3" covered plaster cornice.

**DOORS:** Two-fasciae wood architraves frame the window and doorways.

The opening to the Boudoir at the west end of the south wall is very deep and lined with recessed wood panels. On the west reveal, the paneling forms an accordion two-leaf door that opens to a narrow storage space fitted with four adjustable shelves. The doorway in the south end of this "passage" is framed by a quarter-round trim; the opening at the bathroom end of the "passage" has a typical architrave.

**WINDOW:** The window opening at the north end of the east wall is framed by a typical 5-1/4" wide architrave; the opening sits above a 3" molded wood sill. The single-light, chain-hung sash slides up into a pocket above the opening. Two rectangular recessed bronze sash lifts are mounted in the bottom rail of the lower sash. Ultraviolet film for a protective filter has been applied to the storm sash.

**HEATING:** Two heating grates, both in the typical geometric pattern found in the second story, are installed on the south wall, one immediately above the baseboard near the east corner and one near the ceiling above and slightly east of the south doorway. A filter currently covers the lower grate.

**LIGHTING/ELECTRICAL:** Two Vanderbilt-era bronze electric wall brackets flank the mirror on the north wall; two are on the south wall; and there is one on the west wall. Each has a backplate with an impressed wreath and leaves, foliage at the terminus of the single serpentine arm where it meets the backplate, and a plain bobesh supporting the lamp socket. Each shade is of frosted glass molded in a wide scallop and narrow ridge pattern, etched with plain medallions.

Other electrical fittings include a single switch plate in the west wall of the room to the north of the jamb. A blank electrical plate is mounted in the rail of the east reveal of the deep opening to the Boudoir, and there is a single switch plate in the west wall of the bathroom, north of that opening.

**PLUMBING:** The lavatory at the east end of the north wall has a marble counter and porcelain basin; the counter is supported by two brass legs (VAMA 7015). These curved legs are more decorative than the straight legs used in the other bathrooms. The basin is not marked but is similar to the “Alpha” basins in the other bathrooms, and the scrolled “Spiro” trap below the basin verifies that is from the Meyer Sniffen Company. The marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf.

Also on the north wall is a J.L. Mott “Primo” toilet (VAMA 7014) with a wood lid and high water tank. The linked brass rods from the tank end in a faceted glass pull.

The “Royal” glazed porcelain bathtub (VAMA 7013) in the northwest corner of the room has a wide, flat rim, rather than the rolled rim found in the other bathrooms. A “Royal” glazed porcelain sitz bath (VAMA 7012) is positioned near the west wall; it is stamped “ROYAL 214, RUFFORD & CO., MANUFACTURERS, STOURBRIDGE.”

**COMMUNICATIONS:** A mother-of-pearl service call button is set in an unengraved circular bronze plate on the wainscot, above the sitz bath. On Ogden Codman’s copy of the McKim, Mead & White floor plan, this button connected to the “Maid’s Room 2nd Story,” but there is no archival evidence that the lady’s maid ever had a room on this floor.

**FITTINGS:** There is no evidence for towel bars or other fittings in this bathroom.

## MRS. VANDERBILT’S BOUDOIR (203)<sup>42</sup>

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The small, elegantly finished Boudoir is a nearly square, 16' x 16'-8" room directly north of Mrs. Vanderbilt’s Bedroom. The primary entrance is through a wide doorway in the south wall to the bedroom. A secondary entrance opens from a closet/passage that connects this space to the central second floor Hall. Two doorways in the north wall open to Mrs. Vanderbilt’s Bathroom (to the northwest) and to a closet (to the northeast) that includes a small built-in safe. A doorway at the south end of the west wall provides access to a larger closet. There is a window centered in the east wall, and a narrower window in the south wall, afforded by the projection of the center front part of the house. The elegant eighteenth-century French décor of this small, private room is en suite with the adjoining bedroom.

The Boudoir includes three closets original to the construction: a northwest closet that functioned as both a closet and a passage; a southwest walk-in closet labeled “Wardrobe” on the McKim, Mead & White floor plans; and the small northeast closet that includes a concealed, built-in safe. The floor plans only show built-in cabinets in the northwest closet/passage; they do not match the cabinets that were constructed in the closet.

Several handsome drawings, including plans and elevations, document Ogden Codman’s design scheme for this intimate room (see Figure 16 and Figure 17). Codman also produced four beautifully rendered and colored wall elevations for the room.<sup>43</sup> The Boudoir varies in some details from those shown in Codman’s drawings. The west wall was to include a recessed, mirror-lined seating area centered between the doors to a closet and the Hall.<sup>44</sup> Codman’s rendering of this elevation shows an elegant carved chaise lounge positioned in the mirrored recess. His subsequent drawings eliminated the recess, and the mirror and panel treatment appear much as shown in the rendering but set on a continuous flat wall surface. The Codman wall renderings show a curved corner panel wall treatment at the north and south ends of

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42. This introduction is excerpted from the *Historic Furnishings Report 2015*.

43. Codman’s drawings include elevations, floor plans, electrical plan, details of bed and sketches for furniture. Avery Architectural & Fine Arts Library, Columbia University. Watercolor elevations, Thomas J. Watson Library, Metropolitan Museum of Art. 51.644.80.

44. This was a design feature favored by Marie Antoinette, and included in her Cabinet Intérieur (Salon Doré) and Cabinet de la Méridienne at Versailles. Watercolor elevation of the West Elevation, Thomas J. Watson Library, Metropolitan Museum of Art. 51.644.80

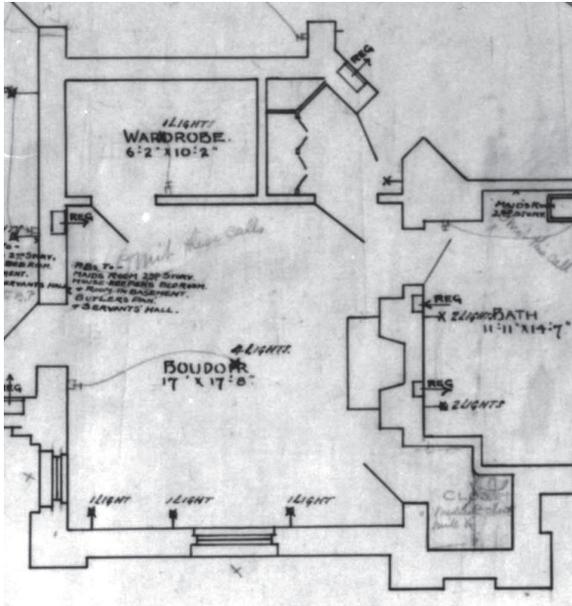
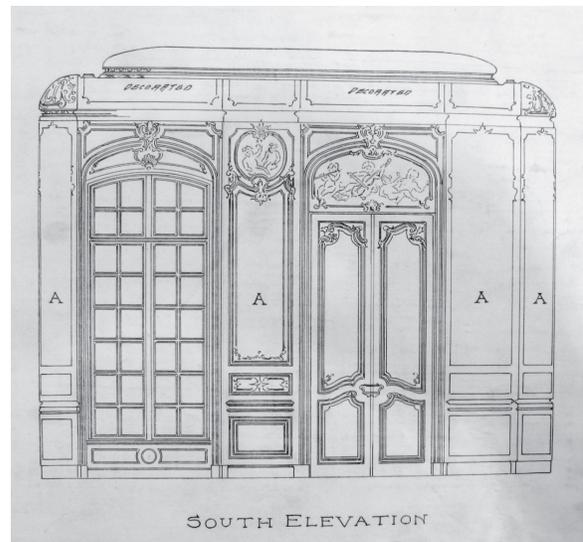
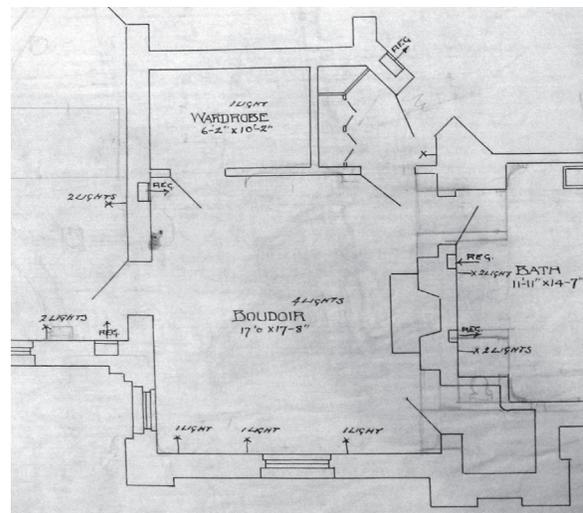
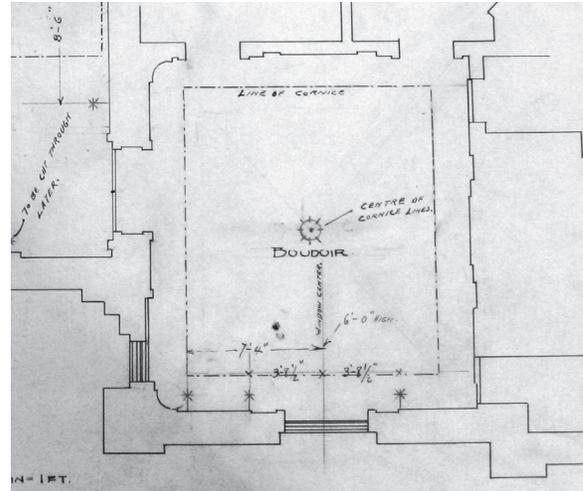


Figure 16. (Above) Detail of Mrs. Vanderbilt's Boudoir from the McKim, Mead & White second floor plan (February 18, 1897). McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The Historical Society, photographic copy in park archives.

(Upper right) Detail of undated Ogden Codman, Jr. floor plan, showing the placement of the light fixtures. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

(Center right) Detail of undated Ogden Codman, Jr. second floor plan, showing the placement of the light fixtures and heating registers. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

(Lower right) Ogden Codman, Jr. drawing of the south elevation of the Mrs. Vanderbilt's Boudoir. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.



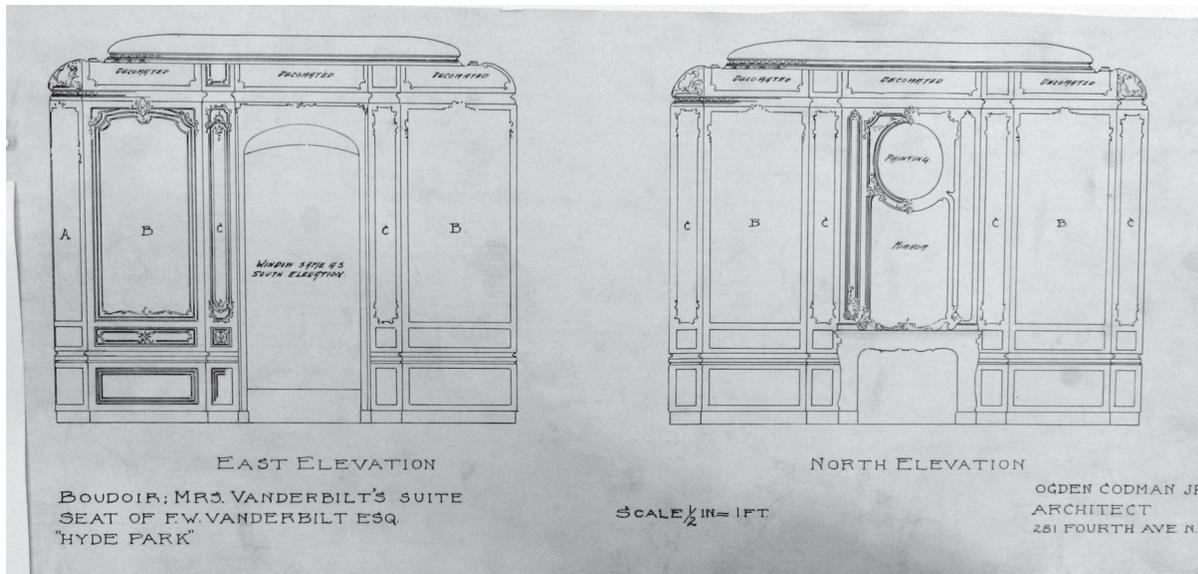


Figure 17. Ogden Codman, Jr. drawing of the east and north elevations of Mrs. Vanderbilt's Boudoir. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

the room, but as completed, the curves only exist at the south end.

One of Codman's plans for the suite specifies his proposed treatment for the north doorways and the south window. He labels each of the two north doorways with "Concealed Door", and the south window opening as having a "Glass" door leaf flanked by a western side of "Mirrors". Codman's plan of just the Boudoir labels the two north doors in the same fashion, and the south window opening as "Casement (Glass)" at the window opening paired with "Stationary (Mirrors.)" at its west side.<sup>45</sup>

#### ARCHITECTURAL INTEGRITY

The Boudoir retains an exceptional degree of integrity to the Vanderbilt era.

#### ARCHITECTURAL DESCRIPTION

The following description is keyed to Figure 167.

**FLOOR:** The parquet floor is laid in large, diagonally-set, 2'-1" squares, filled with basketweave parquetry made up of 3" wide slats and 4" squares. The Vanderbilt-era carpet is no longer in the room, but the brass sockets that held the carpet fixing nails remain along the perimeter of the floor.

**WALLS:** Rococo style wood paneling that covers the walls includes a 2'-7 1/2" high dado (A) with a

baseboard and chair rail. Above the dado is a band of raised/recessed horizontal panels (B) and an upper tier of raised/recessed paneling (C) extending up to the coved crown molding. The paneling curves around the southeast and southwest corners of the room and meets at sharp corners at the north end of the room. On the west wall, the paneling frames a large mirror centered between the two doorways; on the north wall it frames an overmantel mirror. The paneling features curves and curlicues, embellished with coquillage and foliated decorations, and highlighted with gilding and floral embellishments as well as pale lavender and green paint.

Eight painted vignettes, copies of paintings by Nicholas Lancret, adorn the top of the paneling, immediately below the cornice and concentrated on the south and west walls, with one oval vignette on the north wall, above the overmantel mirror. The paintings vary in size: small oval vignettes are placed on the south wall, between the window and the doorway, and in the southeast and southwest curved corners; a larger oval vignette is placed to the west of the south doorway; and large vignettes are used above the west and south doorways.

**CEILING:** The coved ceiling curves up behind the cornice to a flat plaster ceiling, 13'-6" above the floor.

**BASEBOARD:** A plain fascia trims the base of the dado.

**CHAIR RAIL:** A beaked cap molding marks the top of the dado.

**CORNICE:** The 1'-6 1/2" high cornice begins with a bed molding (D) composed of a flat band, surmounted by small gold-leafed dentils, a filleted cyma reversa, and a gilded egg-and-leaf foliated border trim. A large cove

45. Codman floor plans. Avery Architectural & Fine Arts Library, Columbia University. Watercolor elevations, Thomas J. Watson Library, Metropolitan Museum of Art. 51.644.80.



Figure 18. Mrs. Vanderbilt's Boudoir, looking northwest (upper image) and southwest (lower image). JGWA, 2017.

with trimmed relief panels (E) depicts representations of the arts, primarily of musical instruments. The panels are trimmed with clipped, curved corners and each is bordered by a large painted bead with gilded foliation at the corners, a plain band, and a gilded bead. A gilded holly garland and a small cove, containing panels of foliated ovals with gilded highlights, crown the large cove (F). The cornice appears to be painted in greens that are slightly darker than those used in the room but may just retain more dirt.

**DOORS:** There are five doorways in the Boudoir. The opening in the south wall, leading to Mrs. Vanderbilt's Bedroom, is trimmed with a 4-1/2" wide single fascia architrave; the outer rococo molding extends up to form an arch above the oil vignette above the doorway. Two concealed north doorways, flanking the fireplace, provide access to Mrs. Vanderbilt's Bathroom and to the northeast closet.

Two doorways in the west wall are set in segmental arched openings integrated into the paneling; they open to the southwest closet and to the vestibule that connects the Boudoir to the adjacent South Foyer.

Curvilinear, Rococo-style moldings (each 4" wide) extend up to a keystone embellished with a gilded figural head, perhaps representing the god Apollo.

See the section on the northwest vestibule below for the description of its door and trims.

Northwest door (to vestibule): The 2'-8 3/4" wide semi-arched is 7'-1" to 7'-3" high and 2" thick. It features two panels with rococo panel moldings embellished with gilded shells. The top panel curves down into the bottom panel. The door is painted to match the paneling. Hardware: A Rococo-style, chased bronze rim lock with an attached free-form foliated bronze handle is mounted on the Boudoir side of the door. Both are stamped "ST" for Maison Sterlin, the Parisian supplier for all of the Rococo-style hardware (see Figure 20).<sup>46</sup> A large corresponding striker plate is mounted to the north jamb. On the vestibule side, there is a bronze double crescent knob with a foliated design and with a small square rose, and a rectangular key escutcheon. The door is hinged on the south jamb with three blind-mounted iron "H" hinges. Each hinge has 5" high pins with two applied chased bronze knuckles and foliated finials; the narrow, 3/4" wide hinge plates have four screws each. The hinges bear the Maison Sterlin "ST" mark.

Southwest door (to closet): This door mirrors the northwest door to the vestibule, except that the closet side of the door is simpler, without floral trims or shells, and painted off-white. Hardware: The rim lock and hinges match the Maison Sterlin fittings on the northwest door to the vestibule.

Northwest door (to Mrs. Vanderbilt's Bathroom): The Boudoir side of this 3'-1" wide x 7'-5" high x 2" thick blind door is paneled to be camouflaged within the wall paneling. On the Bathroom side, the stile-and-rail door features three recessed panels trimmed with a filleted quirked ogee molding. The hinge side of the door is curved to pivot within the jamb. Hardware: On the Boudoir side of the door, there is only a free-form foliated bronze knob to match the knobs on the west doors, and a plain bronze rectangular keyhole escutcheon. A 3-1/8" x 6" curvilinear bronze rim lock on the Bathroom face includes a matching free-form knob. The keeper is mortised into the jamb. The door swings into the Boudoir on a pivot hinge at the east jamb, with metal plates in the threshold and lintel.

46. These pieces appear in the circa 1900 Maison Sterlin catalog, *Maison Sterlin, fondée en 1782: Bricard Succ. rs* [Successors]: *fabricants de serrurerie, 39 Rue de Richelieu Paris*. The lock handle is included as No. 10334 on plate 6, and the rim lock is No. 2697 on plate 145.



Figure 19. Paneling and cornice details in Mrs. Vanderbilt's Boudoir (203). JGWA, 2018.

**MRS. VANDERBILT'S BOUDOIR**

**PANELING**

The paneling features curves and curlicues, embellished with coquillage and foliated decorations, and highlighted with gilding and floral embellishments as well as pale lavender and green paint.

**A. Dado** that includes a baseboard and chair rail.

**B. Band of raised/recessed horizontal panels.**

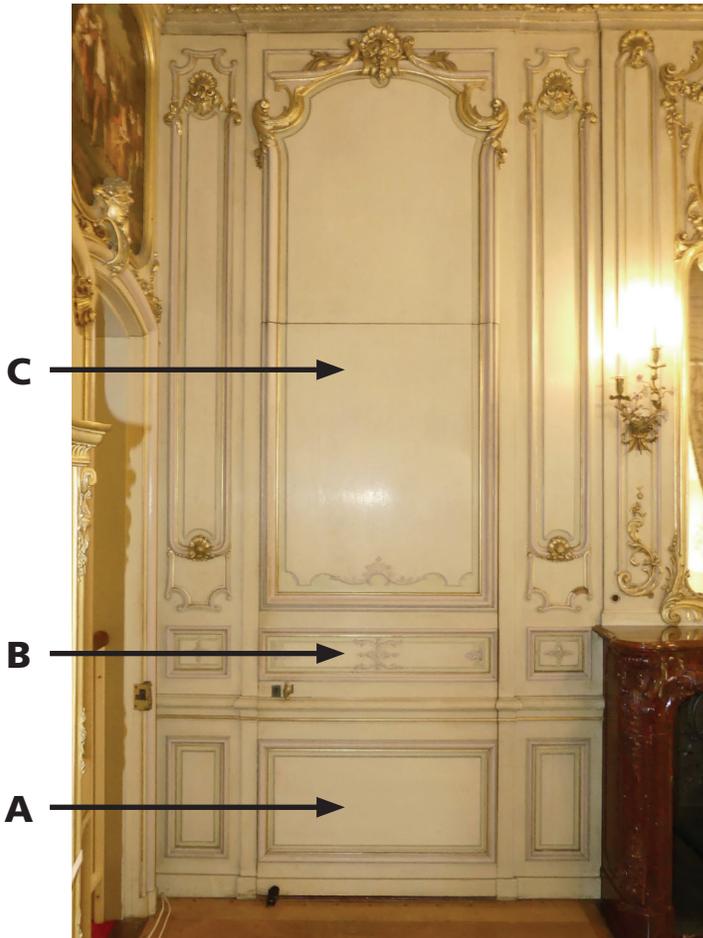
**C. Upper tier of raised/recessed paneling** extending up to the coved crown molding.

**CORNICE**

**D. Bed molding** composed of a flat band, surmounted by small gold-leafed dentils, a filleted cyma reversa, and a gilded egg-and-leaf foliated border trim.

**E. Large cove with trimmed relief panels** depicts representations of the arts, primarily of musical instruments.

**F. Gilded holly garland and a small cove**, containing panels of foliated ovals with gilded highlights.



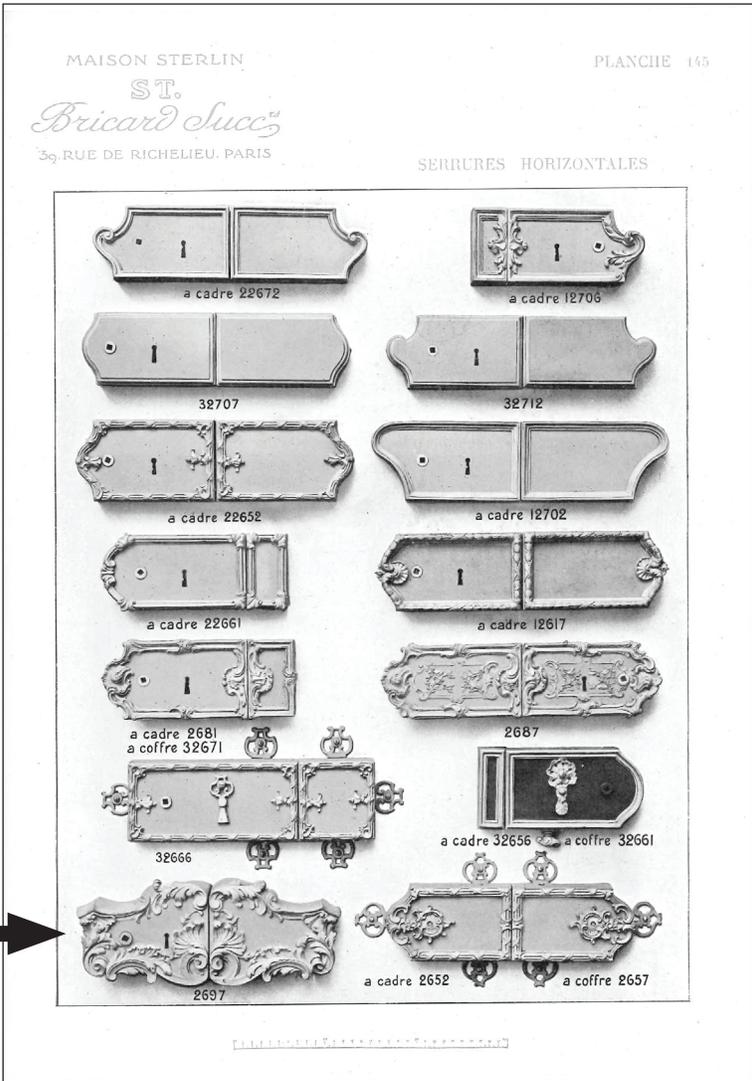
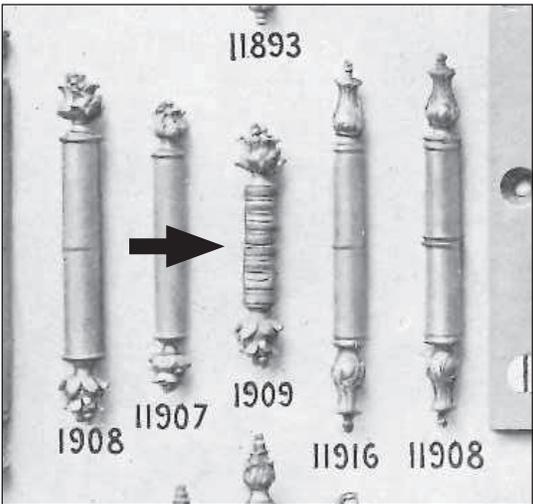
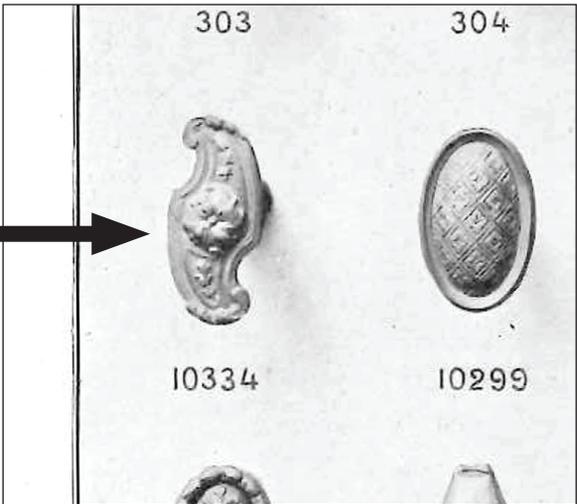


Figure 20. The hardware in the Boudoir was supplied by the Parisian firm of Bricard, Fabricants de Serrurerie. Plate 6 from the circa 1900 Bricard catalog (left) shows rim lock No. 2697. The details below from plates 108 and 145 show the lock handle (No. 10334) and the hinge (No. 1909). *Maison Sterlin, fondée en 1782: Bricard Succ<sup>rs</sup> [Successors]: fabricants de serrurerie, 39 Rue de Richelieu Paris.*



Northeast door (to northeast closet): This door mirrors the door to Mrs. Vanderbilt's Bathroom. Hardware: The door hardware matches the hardware on the door to Mrs. Vanderbilts' Bathroom.

**WINDOWS:** The two window openings—one in the east wall and a narrower opening at the east end of the south wall—are framed by single-fascia architraves matching the trim at the south doorway. Each window holds a 1/1 chain-hung wood sash, painted light yellow/green, that slides up into a pocket. The upper sash is shorter than the lower sash. Two small, recessed, bronze sash lifts are mounted into the bottom rail of the lower sash. A bronze sash fastener on the meeting rails secures the sash. The top of the upper sash includes a bronze socket for a sash hook.

At the narrow south window, Codman employed a trompe l'œil treatment to create the illusion of a wider opening. To the west of the window, a 1'-10 1/2" wide x 9'-2 1/2" high x 2" thick French door has fourteen mirrored "panes." An ornate bronze swivel support for the espagnolette handle (that was on the missing east window leaf) and three ornate bronze hinges with two foliated decorative knuckles each contribute to the impression that the mirror is half of a French door. The lower half of three hinges remain on the east jamb for a removed French door leaf. All of this hardware was produced by Maison Sterlin of Paris.

**FIREPLACE:** Centered on the north wall is a fireplace with a Rococo-style carved dark red marble mantel. The hearth is of matching marble, inlaid with three black and grey marble rectangles inset into the red marble border. The floor of the firebox is composed of brick-shaped dark smooth stone (slate or soapstone). The deep firebox is lined with an iron fireback with plain sides and molded relief back depicting Cupid making arrows on an anvil. The mantel includes a curvilinear opening. Its sides, carved with foliage, curve up to the curvilinear mantel shelf.

**HEATING:** One square-shaped bronze heating grate in the south dado, west of the doorway, has small squares in its pattern, a design unique to Mrs. Vanderbilt's Boudoir and Bedroom. A filter currently covers the grate.

**LIGHTING/ELECTRICAL:** A bronze, basket-form chandelier (VAMA 6955), trimmed in ceramic (Dresden) china flowers, is suspended from the center of the ceiling. Additional lighting is provided by four electrified French Rococo-style bronze wall brackets on the north and east walls (VAMA 6956-6959); like the chandelier, china flowers are interwoven through the fixtures.

The two undated Codman floor plans of the Boudoir<sup>47</sup> show a slightly different placement of the wall brackets. Both plans show the placement of the central chandelier, but three brackets are shown on the east wall and none on the north wall. This arrangement was probably changed during construction.

A pair of small, round, single outlets above the fireplace mantel serviced two electric candelabra that matched the other lighting devices. A horizontal single switch plate is installed in the paneling directly east of the mantel. A vertical switch plate with one receptacle placed over two switches is installed on the south wall, east of the doorway. There is a round hole to the east of that switch; it could be from another electrical fitting, or be the location of a service call button.

On the east wall, immediately south of the window, there is a small rectangular bronze plate with two push buttons; this switch controlled the two electric wall brackets above. The lower button is marked with the letters "SF," possibly an unidentified supplier.

A Vanderbilt-era bronze electric wall bracket on the north wall of the northwest vestibule has a scrolled arm and an upright shade. The southwest closet has a utilitarian ceiling fixture with a frosted glass shade; an armored cable is fed over the doorway and into a hole in the beaded board to the south of the doorway.

**COMMUNICATIONS:** There is no extant service call button in the Boudoir. The 1897 floor plan shows call buttons on the south wall, immediately west of the doorway, with connections to the "Maid's Room 2nd Story"; Housekeeper's Bedroom & Room in Basement"; "Butlers Pan."; and "Servants' Hall." The note is crossed out with an added direction: "[Omit] these calls," perhaps because the six-button call plate in Mrs. Vanderbilt's Bedroom, near the doorway between the two rooms, is easily accessible. Other than this note, and the corresponding note in the plan in Mrs. Vanderbilt's Bathroom, there is no other indication that Mrs. Vanderbilt's maid ever occupied a room in the second story.

**NORTHWEST CLOSET/PASSAGE:** The basic layout of this space is the same in the 1896 and 1897 drawings; the 1896 plan notes that the south wall storage was intended for "Hats."<sup>48</sup> The 1897 plan has no notation but is drawn in a similar manner with two sets of double closet doors.

In the northwest closet, the floor is covered with red wall-to-wall carpet. The walls are plaster, covered

47. Ogden Codman Collection, Avery Architectural & Fine Arts Library, Columbia University.

48. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

in painted canvas (painted off-white), and trimmed with a 6" high baseboard (plain fascia with a cap molding); the upper molding of the cap continues up and around the door architraves. The semi-arched east doorway to the Boudoir is framed with a typical 5" wide two-fasciae architrave (raised fillet, cyma reversa curving into a filleted bead, two fasciae, and an ogee). The narrower trim at the northwest door, to the Hall, has a single-fascia architrave (similar in profile to the east trim, but with only one fascia and a cavetto at the inside opening. All of the trim is painted off-white.

The door positioned in the north doorway is now stored in the southwest closet. The 3'-3 3/4" wide x 8'-5" high x 2-1/2" thick stile-and-rail door matches the other doors opening from the Hall (one horizontal recessed panel with a raised panel below and two raised panels above. The door hardware includes the typical 7-1/4" high bronze mortise lockset (marked "Y") with glass knobs and oval escutcheons, as well as three 5" bronze butt hinges with ball finials.

A two-bay-wide cabinet, 1'-10" deep, extends across the south wall. The lower section of the cabinet has three horizontal drawers with brass pulls in each bay. Above the drawers, wood panels on the east and west walls with dowel holes indicate that the upper section held adjustable shelves. Vertical tongue-and-groove beaded boards line the back of the upper section. A fixed wood shelf at the top of the unit aligns with the top of the doorway architraves and with a beaded wood fascia that extends along the east, west and angled north walls. A spiral turned wood pole at the front of the shelf includes a series of moveable pins, bent into hooks, that held a curtain to conceal the shelf area.

There are ten double hooks on the base of the fixed shelf. Two triple hooks are mounted to the beaded fascia board on the north and east walls, and the brackets remain on the west and northwest bands for similar hooks.

**SOUTHWEST CLOSET:** The southwest walk-in closet is the largest of the closets, and it held most of the clothing. The pole and pulley system in the upper part of the closet allowed garments to be hoisted out of the way when not required. Variations of hardware and paint ghosts from former cabinetry are evidence that the Vanderbilts made modifications.<sup>49</sup> An original

49. Herter Brothers made alterations for a "Wardrobe set up off Dressing Room," in 1903, but is far likelier that this entry from their account books refers to the cedar closet off of Mr. Vanderbilt's Bathroom. From Herter Brothers Account Books. Courtesy, the Winterthur Library: Joseph Downs collection of Manuscripts and Printed Ephemera, No. 85x225, v. 9, Store Account, [order]No. 11800, 1903, p. 8; and v. 13, [order #] 2821, November 1903, p. 36, and December 1903, pp. 52 and 8[1]. From research provided by Nina Gray.



Figure 21. The northwest vestibule into Mrs. Vanderbilt's Boudoir (upper image) and the pulley system in the southwest closet (lower image). JGWA, 2017.

cabinet remains on the south wall. A similar cabinet that was on the east wall was removed, and an L-shaped configuration with glazed doors installed.

The large (6' -2" by 10' -2") southwest walk-in closet, labeled "Wardrobe" in the McKim, Mead & White floor plans, has a floor of 2-3/8" wide floorboards laid east/west. Sockets along the east and south edges of the floor (for carpet nails) indicate that the closet had wall-to-wall carpet; while no grommets are visible in front of the west or north cabinets, they might be found underneath them near the perimeter of the space. The plaster walls and ceiling are covered in painted canvas (painted off-white). The wood baseboard includes a plain fascia and a cap molding. A two-fasciae architrave trims the semi-arched doorway in the east wall. Cabinets line the south, west, and north walls. All of the trim is painted off-white.

The original south cabinet has a lower section of paneled doors. Above that, the cabinet is lined with vertical beaded tongue-and-groove boards enclosed with two pairs of four-light glazed sliding doors. A deep crown molding trims the top of the cabinet. The original west bay of the cabinet is now concealed by the later Vanderbilt-era cabinet constructed across the west wall. Inside, six triple clothes hooks are mounted to the underside of the top of the cabinet; a series of hooks on the back wall may have held parasols.

The later L-shaped cabinet along the west and north walls is higher than the south cabinet and is built around that unit. It, too is lined with vertical beaded boards. There are two sliding three-light glazed doors on the north section, and three similar hinged doors on the west section. Within the cabinet, a single shelf is mounted high enough to allow clothes to be hung beneath. There is evidence on the east wall, next to the north cabinet, for an earlier unit much like the one on the south wall.

A flat wooden slat attached to the east wall, north of the doorway, near the springline of the segmental arch, has evidence of three large triple hooks, as well as paint-ghost evidence of the crown molding from the earlier cabinet.

Near the top of the closet, seven wood poles extend east/west. The two outer poles support clothes hooks, while small pulleys are mounted to the five inner poles. Directly above the poles is a wood fascia with additional hooks.

**NORTHEAST CLOSET:** Mrs. Vanderbilt's valuables were stored in the safe in this closet. Cabinets along the north wall are penciled in on the McKim, Mead & White 1897 floor plan, along with a faint note that may read "Vanderbilt [or Medical?] chest built in."

The L-shaped northeast closet has similar finishes to the southwest closet: 2-3/8" wide floorboards laid east/west; plaster walls and ceiling covered in canvas (painted off-white); a fascia and cap molding

baseboard; and a two-fasciae architrave at the south doorway. The deep reveal of the doorway is lined with recessed panels. Two tiers of cabinets on the north wall, in the northeast corner of the closet, have pairs of paneled doors. The lower cabinet holds a safe, while the upper cabinet has a single shelf. The lower cabinet is flush with the niche's front edge; the upper cabinet is slightly recessed back and does not extend up to the ceiling. The interior sides of the upper cabinet have recessed panels.

Two beaded fascia boards with clothes hooks extend along the walls, approximately 5'-0" above the floor. Three hooks are on the lower board and two on the upper board on the west wall; both of the boards on the north wall have three hooks; two hooks are on the lower board and one on the upper board on the east wall; and three are on the lower and two on the upper board on the south wall.

There is a blank electrical plate on the west jamb of the lower cabinet.

## MRS. VANDERBILT'S BEDROOM (204)<sup>50</sup>

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Mrs. Vanderbilt's extravagant Louis XV-style bedroom is situated in the southeast corner of the second floor. It is adjacent to and connects to Mr. Vanderbilt's Bedroom to the west. Though equal in size, these two impressive bedrooms are very different in style and ambience.

The 24'-2" x 30'-7" room has two windows in the south wall and two windows in the east wall. Two doorways in the north wall open to the South Foyer and to the Boudoir. In the west wall, there is a private doorway to Mr. Vanderbilt's Bedroom, and the southwest window opens to an exterior balcony that connects to his bedroom. A false door near the south end of the west wall establishes the symmetry of that surface. Ogden Codman further emphasized the ordered symmetry of the room by changing the locations of the west doorways to mirror the window openings in the east wall.

McKim, Mead and White floor plans, and a number of drawings, including plans and elevations, by Ogden Codman, record his design for this important

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50. This introduction is excerpted from the *Historic Furnishings Report* 2015.

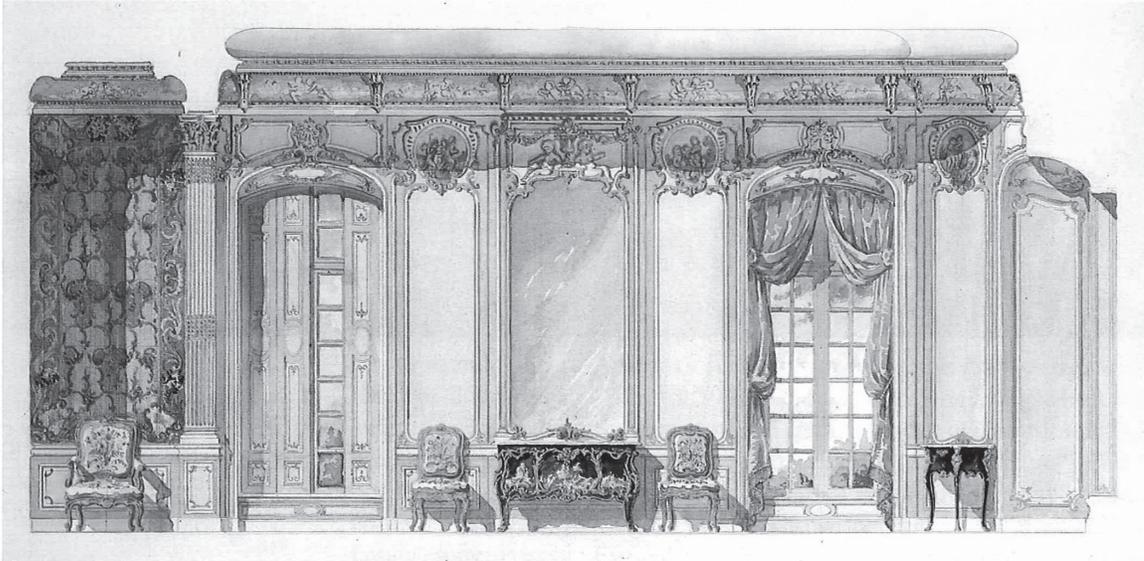


Figure 22. Ogden Codman, Jr. rendering of the east elevation of Mrs. Vanderbilt's Bedroom, Metropolitan Museum of Art, 51.644.80/16.

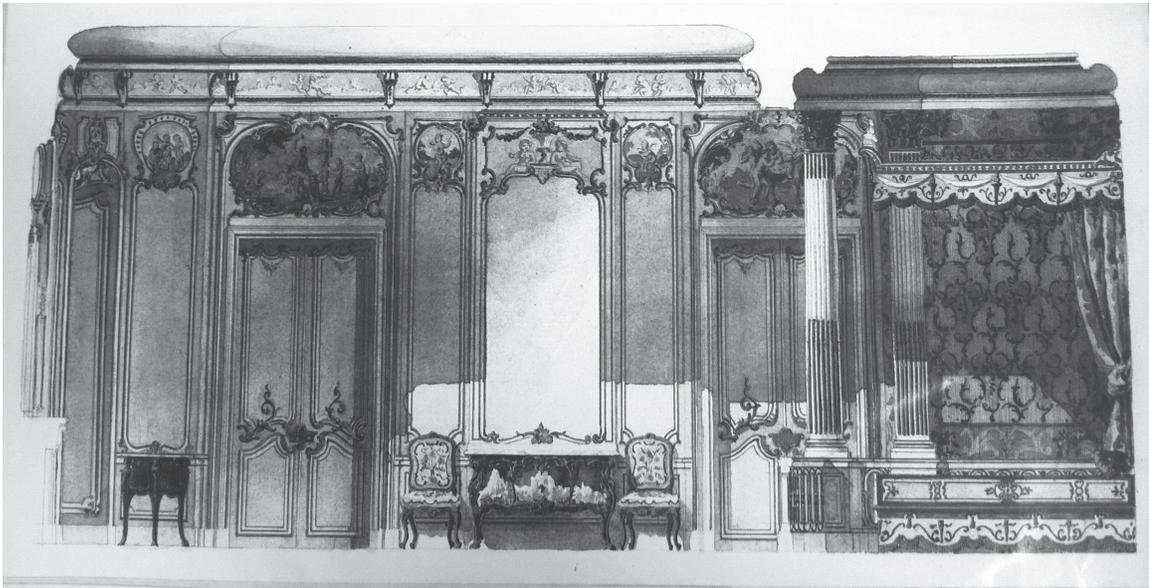


Figure 23. Ogden Codman, Jr. rendering of the west elevation of Mrs. Vanderbilt's Bedroom, showing the proposed furnishings. Note the full-length canopy above the bed. Metropolitan Museum of Art, photographic copy in park archives.

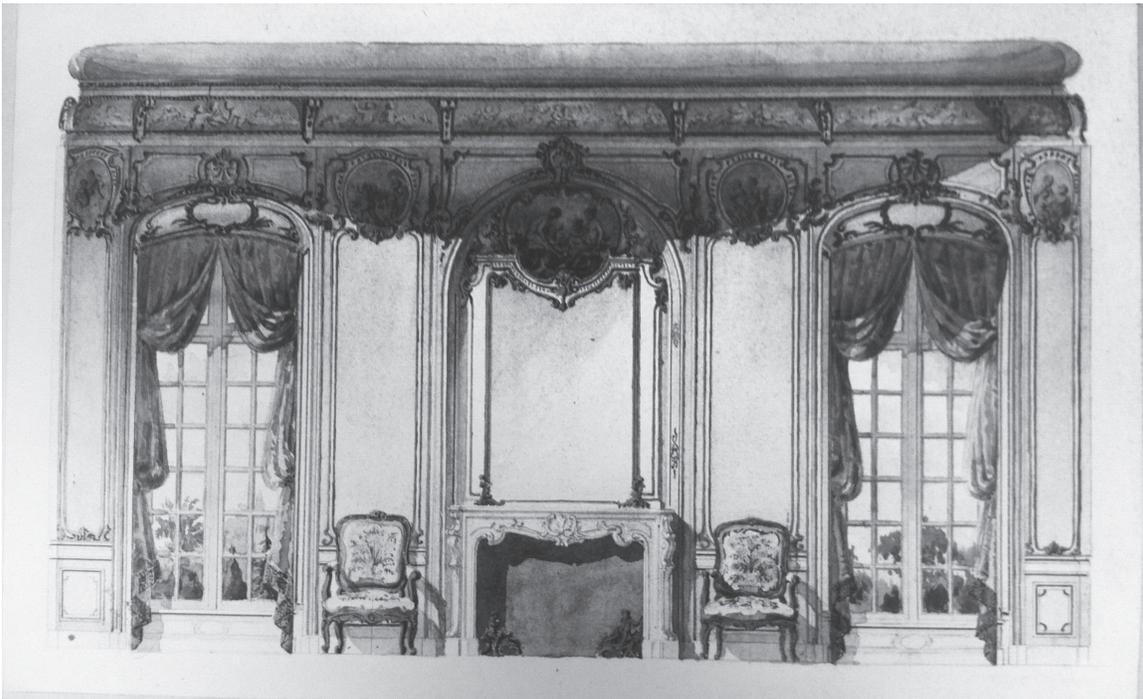


Figure 24. Ogden Codman, Jr. renderings of the north (upper image) and south (lower image) elevations of Mrs. Vanderbilt's Bedroom, showing the proposed furnishings. Upper image, Metropolitan Museum of Art, 51.644.80(2). Lower image, Metropolitan Museum of Art, photographic copy in park archives.

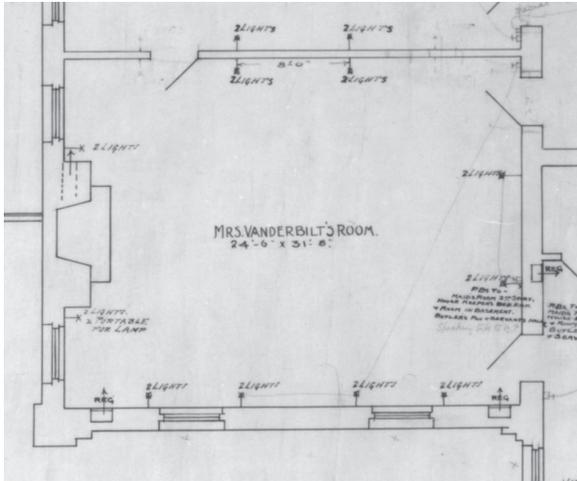


Figure 25. Detail of Mrs. Vanderbilt's Bedroom from the McKim, Mead & White second floor plan (February 18, 1897). McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The Historical Society, photographic copy in park archives.

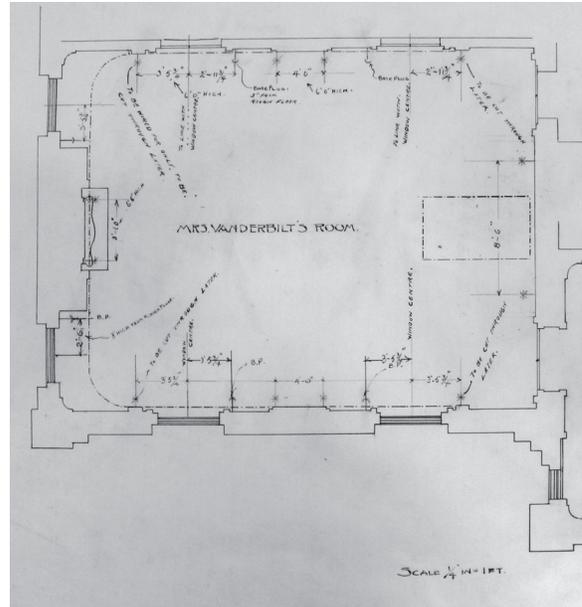


Figure 27. Ogden Codman, Jr. floor plan showing the lighting plan for Mrs. Vanderbilt's Bedroom and Boudoir. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

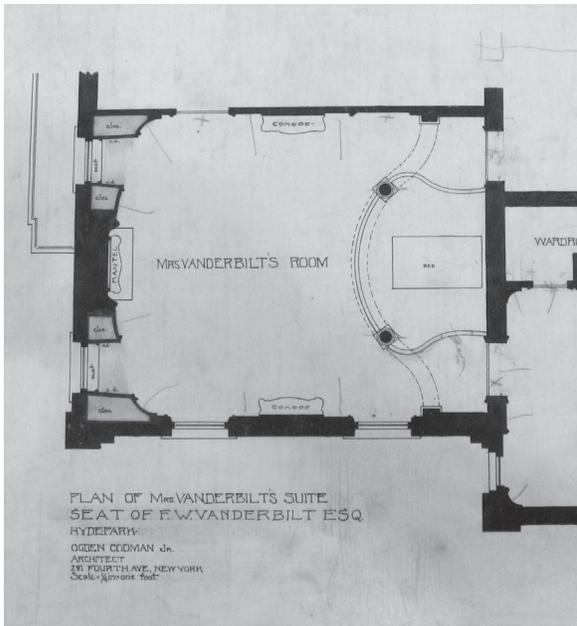


Figure 26. Detail from Ogden Codman, Jr. floor plan for Mrs. Vanderbilt's suite. This plan includes the bed and two commodes. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

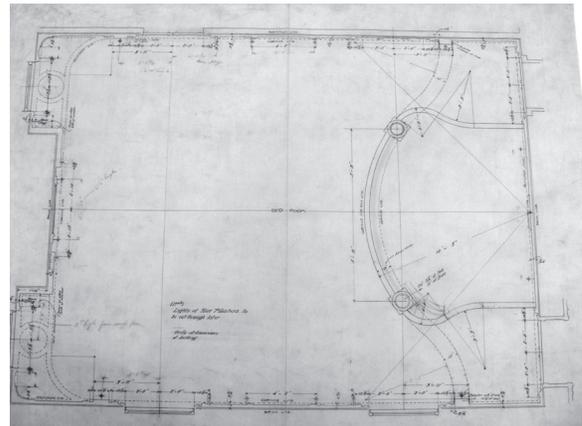


Figure 28. Ogden Codman Jr. floor plan, detailing the railing around the bed in Mrs. Vanderbilt's Bedroom. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

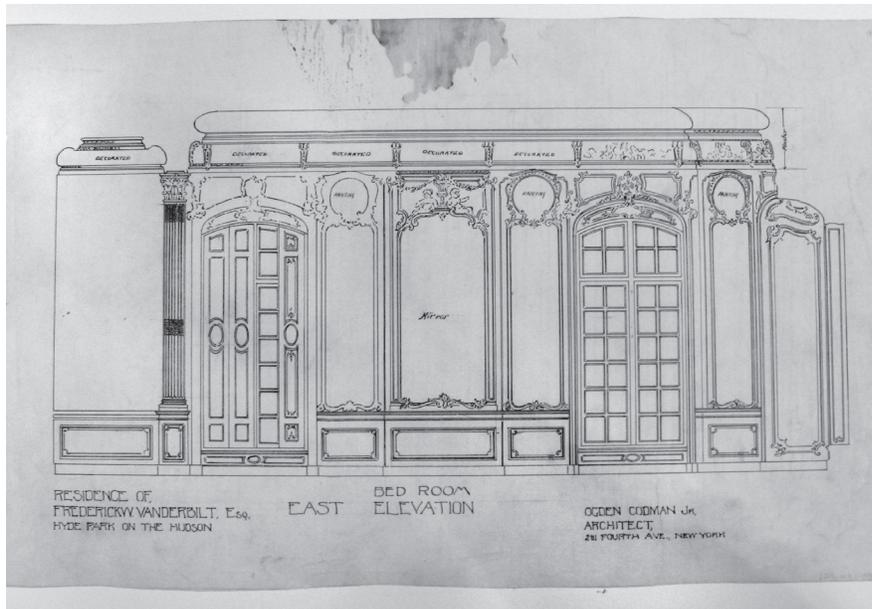


Figure 29. Ogden Codman, Jr. drawing for the east elevation of Mrs. Vanderbilt's Bedroom. Some details differ from the room as actually constructed. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

room.<sup>51</sup> Additionally, Codman produced four elegantly rendered and colored wall elevations (see Figure 23 and Figure 24).<sup>52</sup>

The basic layout of the space is the same in the 1896 and 1897 McKim, Mead & White floor plans. The only two discernible differences between the two drawings are the slight decrease of room's dimensions and the relocation of the doorway between Mr. and Mrs. Vanderbilt's Bedrooms slightly to the north in the 1897 plan (to establish symmetry with the east windows).

The bedroom as constructed varied in some details from those shown in Codman's drawings. Significant changes in the design include the absence of the small paned French casement sash in the four window openings and a different resolution of the treatment of the south end of the room. Codman's plans and renderings show curved corners at the south end of the room that follow the curves of the entablature. As

constructed, the south windows are set in recesses that extend south beneath the entablature.

Codman's drawings refined McKim, Mead & White's basic layout for Mrs. Vanderbilt's Bedroom (see Figures 25-28). Two of the suite plans include the bed enclosure. One of these and the third suite plan include the ceiling soffit at the south end of the room and in front of the east window openings. The one plan that shows only the Bedroom provides the geometry for building the curved bed enclosure and curved dividing soffit. This latter plan depicts the reflected ceiling of the southern soffits in front of the window openings.

Codman's unlabeled elevation is the east elevation (see Figure 29) and appears to be an alternative to detailing the southern end of the eastern wall; it is the only section of the drawing that is detailed and differs from its detailed counterpart in that it shows the southern pilaster while the other does not. It also shows a narrower soffit above the south window.

In the detailed elevations, the frieze is labeled as "Decorated" around the entire perimeter of the room, while what was actually constructed within the space of the bed enclosure is plain. The washes are almost exact replicas of the detailed elevations, but they provide complete detail, including the scenes in the vignettes, the folds in textiles, and additional furnishings. One difference between the two sets of drawings is that the frieze in the cornice within the bed enclosure is depicted as plain in the washes, which is what was built.

Codman and Wharton's study of historic French design and architecture in *The Decoration of Houses* notes the "fashion of raising the bed on a dais

51. There are three versions of the McKim, Mead & White floor plans: an undated plan, showing doors, gas, and registers, is noted "from the Office of Ogden Codman, Jr., Architect; an 8/12/96 plan was delineated by Elliot; and a plan revised 2/18/97 was delineated by FL Hunter. The Codman drawings are not dated, and some are not labeled. They include three plans of Mrs. Vanderbilt's suite, one of which includes the Bath; one unlabeled east elevation with minimal detailing; two sketched perspectives of the bed and canopy; an elevation of the bed headboard "Bed for Mrs. Vanderbilt's bed room at Hyde Park N.Y.;" and numerous sketches for the furnishings. Ogden Codman Collection, Avery Architectural & Fine Arts Library, Columbia University.

52. Watercolor elevations, Thomas J. Watson Library, Metropolitan Museum of Art. 51.644.80.



Figure 30. Mrs. Vanderbilt's Bedroom, 1940. Traudt Family Album, ROVA Archives.

separated from the rest of the room by columns and a balustrade. . . introduced in France at the time of Louis XIV."<sup>53</sup> While Mrs. Vanderbilt's bed is not set on dais, the impressive treatment of her bed with columns and balustrade may be unique among America's Gilded Age bedrooms. More typical would be the placement of a partially canopied bed on a raised platform, as seen at Mrs. Ogden Mill's bedroom at Staatsburgh.<sup>54</sup> Mrs. Edith Kingdon Gould slept on an antique full tester bed (*lit à la duchesse en imperial*) on a raised platform. But at Hyde Park, Louise Vanderbilt (and perhaps Codman) could indulge in the creation of an

53. Codman and Wharton, *The Decoration of Houses*, 175.

54. Mrs. Alva Vanderbilt's bed at Marble House in Newport is also set on a dais; it is a reconstruction based on her daughter Consuelo's reminiscences. Information from Paul Miller, November 6, 2013.

authentic French state bed chamber complete with sumptuous, gilded paneling and balustrade.

The room received a number of repairs in 1950-51.<sup>55</sup> Architectural details that had been damaged by roof leaks in the southeast corner of the room were reworked, using latex molds of the decorative work. Sheets of heavy plexiglass were installed to protect the silk covering the walls at the north end of the room.<sup>56</sup> The following year, the rest of the painted overdoor canvases were restored.<sup>57</sup> A large section of the bed railing, near the doorway (within visitors' reach), was repainted and regilded. NPS staff cleaned the wall paneling with distilled water and cotton. When the cartouche paintings were removed for conservation, NPS staff added specially treated aluminum backs in the cavities to slow the accumulation of dirt and contaminants from the wall voids.<sup>58</sup> At some point, the room was rewired with an additional outlet, presumably for an air conditioner. The wall brackets on the north and south walls were remounted on wood back plates.

#### ARCHITECTURAL INTEGRITY

The Bedroom retains an exceptional degree of integrity to the Vanderbilt period and original construction.

#### ARCHITECTURAL FINISHES

The following description is keyed to Figure 180.

**FLOOR:** The parquet floor is laid in large diagonal squares, filled with basketweave parquetry made up of 3" wide slats and 4" squares, similar to the floor in the Boudoir.

A Savonnerie carpet (VAMA 643), supplied by Duveen and manufactured by Hamot of Paris was installed over the floorboards in 1913. Frederick Vanderbilt mentioned it in a letter to Ogden Codman: "I had one made by Hamot in 1913 for my wife's bedroom at Hyde Park that you did. They took two years & a half to make it (finished and laid in 1913)."<sup>59</sup> The appearance of the carpet selected by Codman is unknown.

55. For a full discussion on these repairs, see the *Historic Furnishings Report 2015*.

56. Snell, "Administrative History," 157-158; Albert McClure, Monthly Report, November 1950, December 1950, "Curatorial Monthly Reports, 1947-1966."

57. Snell, "Administrative History," 158-159.

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

59. Frederick Vanderbilt to Ogden Codman, August 11, 1917. Ogden Codman, Jr. Correspondence, Historic New England (formerly SPNEA).



Figure 31. Mrs. Vanderbilt's Bedroom, looking north (upper image) and southeast (lower image). JGWA, 2018.

**WALLS:** The distinguishing feature of the room is the treatment at the north end where the imposing bed is enclosed by an undulating, ogee-curved balustrade. Two fluted columns support a frieze and entablature that follows the curve of the balustrade at the south end and then curves back to the east and west walls. Integral gates in the east and west sides of the balustrade provide access to the bed enclosure. Between the balustrade's base and rail is an open, stylized guilloche design. All of these elements are painted green with gold leaf highlights.

The frieze and entablature of the bed enclosure meet the east and west walls at pilasters; to the north of these pilasters, the walls are covered in silk in a repeated pattern of foliation and coquillage, in green, gold, cream, and red colors, above a paneled dado. To the south, the dado is incorporated into Rococo style wood paneling, with one tier of raised vertical panels. Another set of pilasters marks the transition from the east and west walls to the south curved corners.

The columns and pilasters' simple piers (C) feature raised, molded panels. The shafts above the piers have gilded carved moldings: at the base of each shaft is

an egg-and-dart topped by a deep scotia and ribbon molding (D); above the base, gilded arrises transition into slender vases holding alternating floral motifs of two designs (E); and the fluted upper sections contain inverted gilded bellflowers (F). The gilded capitals are in the Composite style (G).

The dado panels (A) are more decorative than the pilaster piers, with detailed moldings, gilded elements, and centered raised panels with their corners cut out to the interior of the panel, leaving cavettos trimmed in gilded foliated designs. The piers and dado are painted in three shades of green with a gilded bead at the inner edge of the raised molding.

The vertical paneling above the dado (B) combines raised and recessed panels painted in predominantly greens, accented with light green/yellows, gray/purple, and gold leaf. Each panel is framed by a heavy bulbous molding with an inner gilded cavetto that transitions into a foliated motif at the upper and lower end of each panel and forms rounded corners. All panels in the room are trimmed with a bull-nose molding and gilded inner edge.

At the slightly-raised center panels flanking the three mirrors, and at the panels flanking the fireplace projection, the lower trim undulates; the upper trim is scalloped with added unglilded foliation. The two largest panels at the southern ends of the east and west walls are similar in design but more ornate, with a centered coquillage flanked by foliation at the lower edge, and cut-out corners at the top that curve back to the center of the panel.

The rounded, southern corners of the room are embellished with narrow curved, raised panels. These raised corner panels have an inverted scallop with gilded foliation at their lower edge. The narrow panels flanking the south windows display a single scallop that transitions to foliation. Both of these types of panels transition to the top of the panel with a gilded foliated design.

Fifteen painted vignettes (taken from paintings by Charles-Joseph Natoire and François Boucher) are framed by gilded Rococo frames. The vignettes are set at the top of the door openings, the fireplace, and the narrow panels that flank the windows, door openings and fireplace. Their trim is painted green and highlighted in gold leaf.

Large mirrors are set into the center panels on the east and west walls. Each mirror is surrounded by elaborate gilded trim and topped by two large putti flanking a basket/urn in high relief. The putti support carved garlands of flowers emanating from a center basket/urn. Another mirror is integrated into the panel above the fireplace mantel; it is surrounded by heavily molded and gilded rococo trim, set within a slightly recessed arch.

**CEILING:** The slightly cove-edged ceiling is 14'-4 1/2" above the carpet and painted light green.

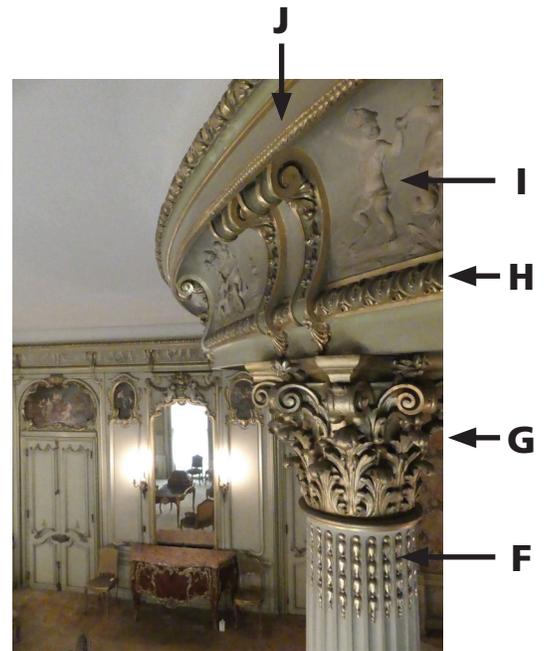
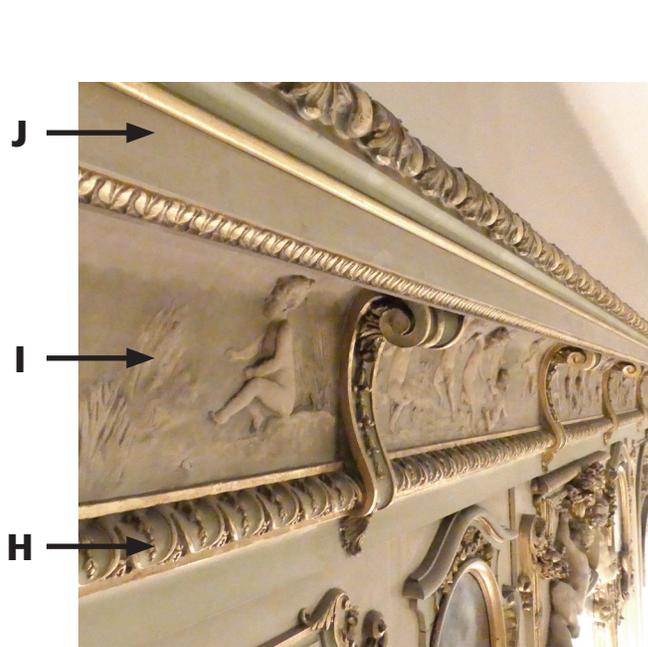
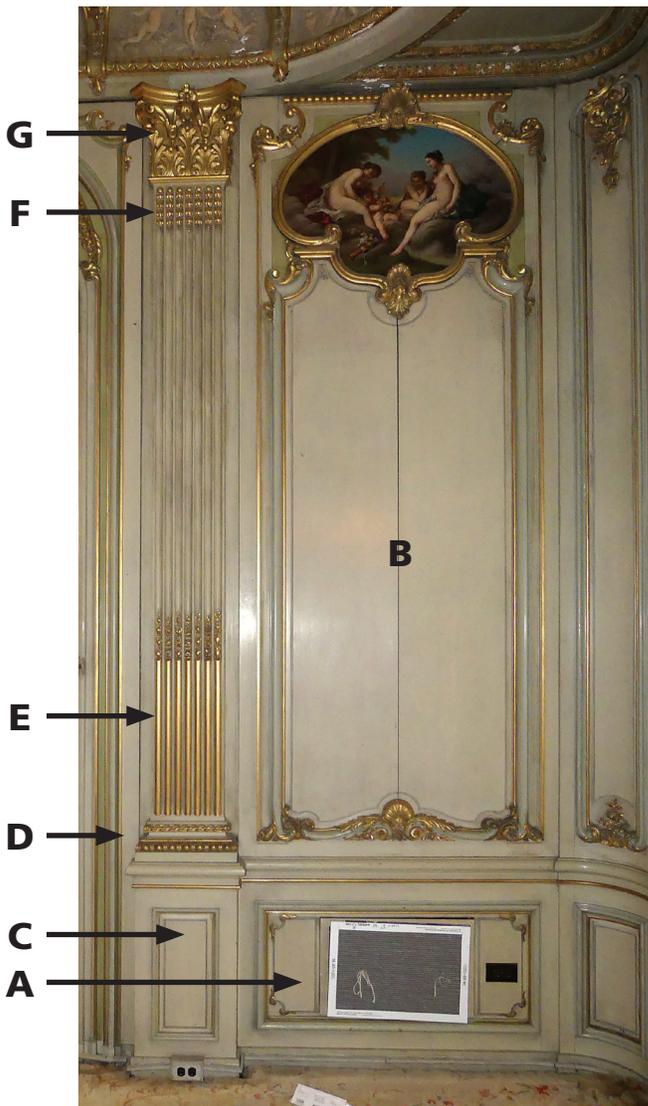


Figure 32. Molding details in the Mrs. Vanderbilt's Bedroom (204). JGWA, 2018.



**PANELING**

**A.** The **dado panels** have detailed moldings, gilded elements, and centered raised panels with their corners cut out to the interior of the panel, leaving cavettos trimmed in gilded foliated designs.

**B.** The **upper paneling** combines raised and recessed panels, each framed by a heavy bulbous molding with an inner gilded cavetto that transitions into a foliated motif at the upper and lower end of each panel and forms rounded corners.

**COLUMNS/PILASTERS**

**C.** The columns and pilasters' simple **piers** feature raised, molded panels.

**D.** Each **shaft** rises from a **base** of an egg-and-dart topped by a deep scotia and ribbon molding.

**E.** At the **bottom of the shafts**, gilded arrises transition into slender vases holding alternating floral motifs of two designs.

**F.** The **fluted upper sections** of the shafts contain inverted gilded bellflowers.

**G.** The **gilded capitals** are in the Composite style.

**ENTABLATURE**

**H.** The **bed molding** consists of a plain fascia topped by a gilded waterleaf-like molding.

**I.** The **frieze** features scenes of putti in high relief separated by gilded consoles that support the corona.

**J.** The **corona** is composed of a gilded rope molding, topped by a short fascia, a gilded bead, a band, and an egg-and-foliated bead.

**BASEBOARD:** A plain fascia trims the base of the dado.

**CHAIR RAIL:** The chair rail at the dado and at the top of the pilasters piers is composed of a bottom gilded bead, a plain band, and a large projecting bulbous cap molding.

**ENTABLATURE:** The entablature that curves around the bed enclosure continues along the east and west walls to the south end of the room, where it curves to extend across the chimney breast, forming soffits above the south windows.

The entablature begins with a bed molding (H) of a plain fascia topped by a gilded waterleaf-like molding. A decorative frieze (I) includes scenes of putti in high relief separated by gilded consoles that support the corona. These scenes have a painted green background, with the relief figures in light green/whites, similar to some Wedgwood designs. The corona (J) is composed of a gilded rope molding, topped by a short fascia (painted green), a gilded bead, a band (painted a slightly different green), and an egg-and-foliated bead.

In the north enclosure, the large cove above the bed molding, painted light green, has molded trim, including a gilded sheathed and foliated rope molding painted in shades of green and highlighted in gold leaf.

**DOORS:** Two doorways in the north wall flank the bed enclosure. What appear to be two door openings in the west wall, leading to Mr. Vanderbilt's Bedroom, mirror the locations of the east windows. Only the northwest doorway has a corresponding opening in his bedroom; the southwest doorway is there to comply with the strict symmetry of the room. The 4" wide curvilinear molding that frames each doorway is painted and gilded to integrate with the paneling.

Northwest door (to South Foyer): The opening to the South Foyer holds a pair of 2'-0" wide x 8'-2" high x 2-1/4" thick doors. The bedroom side of each door leaf is embellished with an upper and lower panel that curve up towards the lock rail and around the lock and keeper. On the Foyer side, finished in mahogany, there are four panels (one horizontal recessed panel with one raised panel below and two above) to match the other Hall doors. The east door leaf was removed to allow for better viewing of the room. Hardware: A massive, Louis XV-style cast-bronze rim lock on the west leaf, embellished with delicate floral scrolls, is mirrored by the matching keeper on the east leaf (now removed). On the west leaf are two cast-bronze ornamental Cremona bolts with strikers mortised in the threshold and header. The knob for the lower lock is positioned low on the inner stile; the knob for the upper lock is at eye level. The hall side of the door has an ornate bronze lever knob. Each leaf is hinged to open into the Bedroom on three foliated hinges with decorative foliated bronze and steel finials that

match the hinges used in the Boudoir. The hinges are stamped "ST" for Maison Sterlin of Paris, and match No. 1909 of plate 108 in the Bricard catalog.<sup>60</sup> When the east leaf was removed, the hinge plates were also removed from the door jamb.

Northeast door (to Boudoir): On the Bedroom side, this pair of doors mirrors the northwest doors. The panel detailing on the Boudoir side is painted to complement the paneling in that room. Hardware: These doors have the same rim lock, keeper, bolts, and hinges as the northwest doors, with the Cremona bolts and rim lock positioned on the west leaf to mirror the northwest hardware. On the Boudoir side, there is a free-form bronze knob and a rectangular key escutcheon in the west leaf.

West door (to Mr. Vanderbilt's Bedroom): The northernmost of the two doors in the west wall holds a pair of door leaves that match the doors in the north opening to the Foyer. The paneling on the west face matches the paneling on the bedroom face. Hardware: The bedroom side of the door features a bronze rim lock, keeper, and modified Cremona upper and lower bolts, all matching the hardware on the doors to the Foyer. On the west face, there is a small, free-form knob,<sup>61</sup> a square rose, and a rectangular keyhole escutcheon.

Southwest door (false door): This inoperable door matches the other west door. Hardware: The hardware on the bedroom side of the door matches the hardware on the other doors.

**WINDOWS:** Two window openings in the east wall mirror the location of the west doorways. Each of these openings have ornately carved decorative tympana. The two south openings flanking the chimney breast have less ornate paneling, with an application of subtle variations of green paints and gilding. All four openings hold 1/1 chain-hung wood sash, with the upper sash shorter than the lower sash. All of the sash are painted light green and slide up into an overhead pocket. The lower sash all have small, plain, recessed bronze sash lifts; no pulls are mounted on the upper sash. The sash are secured with bronze sash locks on the meeting rails; the southwest sash lock is missing the upper portion of the latch.

**FIREPLACE:** The fireplace on the south wall has a carved Rococo style marble mantel. The hearth is designed in reverse colors to the hearth in the Boudoir, with greenish-gray marble framing three red marble rectangles. The firebox floor appears to be brick-shaped slate tile; the cast-iron fireback depicts an allegorical scene with cherubs and figures.

The green and gray marble mantel includes a curvilinear opening. Its sides, carved with coquillage and foliage, curve up to a curvilinear mantel shelf.

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60. *Maison Sterlin*, circa 1900.

61. *Maison Sterlin*, circa 1900, no. 10334.

**HEATING:** Three bronze heating grates—two in the east wall dado and the third on the west side of the fireplace wall—have never been painted. The small square-shaped pattern is unique to Mrs. Vanderbilt's suite of rooms. Filters now cover all three grates.

**LIGHTING/ELECTRICAL:** The eight Vanderbilt-era Louis XV-style bronze wall brackets (one pair on each wall) (VAMA 6960-6967) were supplied by E.F. Caldwell & Co.<sup>62</sup> Each fixture features a backplate shaped as a cherub holding two foliated, curvilinear "candlesticks." The brackets on the north and south walls are mounted on later National Park Service wood back plates.

Visible Vanderbilt-era electric outlets are on the west wall, beside the mirror; on the west face of the chimney breast; at the far south end of the east wall, next to the heating grate; and in the top of the dado behind the west side of the bed. A Vanderbilt-era bronze plate electric switch, with on-off push buttons, is situated on the east front face of the chimney breast, next to the mantel. There is also a single-switch plate east of the bed, immediately to the west of the call buttons, and a blank plate is located immediately east of the bed; both are flush-mounted through the fabric wall covering.

A modern electrical box/blank plate, surface-mounted to the east dado, below the central mirror, may be the location of an original electric outlet. From that box, wire mold extends south, along the floor, to a duplex outlet surface-mounted to the baseboard of the south pilaster. It then continues along the wall to another surface-mounted outlet on the dado west of the southeast window.

**COMMUNICATIONS:** The notes for the call button on McKim, Mead & White's 1897 plan included the "Maid's Room 2nd Story;" "Housekeeper's Bedroom & Room in Basement;" "Butlers Pan.;" and "Servants' Hall." These locations changed slightly before the six-button silvered bronze call plate, east of the bed, was installed. The plate is labeled "Butlers Pantry;" "Ser. Hall/3rd Story;" "Housekeeper;" "Ser. Hall Base;" "Maid;" and "Housekeeper/3rd Story." Mrs. Vanderbilt could also communicate with the housekeeper via a bronze and tin speaking tube in the north wall, west of the east doorway. A freestanding call button, marked "B.P." and "Maid," is wired to the small box on the nightstand.

**FITTINGS:** The shallow, gilded gesso and wood bed canopy centered at the north wall matches Codman's sketch in detail but not in size; he originally proposed a full-length canopy covering the bed. The central cartouche is flanked by cherubs; carved plumes top the outer scrolled corners. The uppermost trim band

is filled with alternating details of equally-spaced textured striations and vertical recesses.

#### PAINT ANALYSIS

The 2018 paint investigation analyzed samples from the following locations:

- VMV-001 Ceiling Field (14'-5" ceiling height, in corner cove above the frieze)
- VMV-002 Gilded Cornice (12'-6" aff, 6" from corner, lower band)
- VMV-003 Cornice Frieze (12'-8" aff, 6" from corner)
- VMV-004 Column Shaft above Ornament (68" aff, side of pilaster at wall)
- VMV-005 Column Shaft below Ornament (37" aff, side of pilaster at wall)
- VMV-006 Column Capital (12'-3" aff, 2-4" from wall on side of pilaster)
- VMV-007 Field of Wall (33" aff, at corner)
- VMV-008 Gilded Molding around Painting above Door (9'-6" aff, 10" from corner)
- VMV-009a Door Frame (at base of frame, 5 different colors)
- VMV-009b Door Frame – Medium Yellowish Green and Light Greenish Gray)
- VMV-010 Wainscot (4" aff, at corner)
- VMV-011 Ornament on Pilaster Shaft (38" aff, side at wall)

FTIR was performed on two samples from this room: VMV-002 Gilded Cornice and VMV-007 Field of Wall. The analysis of VMV-002 found gypsum and clay in the yellow bole; and lead white, and a drying oil in the paint. The gilding is gold leaf. Due to the small sample size, not all layers of sample VMV-007 could be successfully isolated. The primer and the base coat were isolated and each contained lead white and drying oil. The grayish yellow glaze could not be isolated, but the make-up of the glaze was determined by examining the sample in ultraviolet light. The glaze fluoresces brightly in a bluish white indicating that it is a plant-based resin varnish.

The earliest retained finish on the non-gilded areas of the walls and columns of Mrs. Vanderbilt's Room was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer and base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," followed by a grayish yellow (Munsell 2.5Y – 5Y 7/2) translucent glaze similar to PPG 11-19 "Distant Valley." This finish was found on the wall field, the wainscot, the upper and lower portions of the columns shaft, and the main body of the door frame. With the exception of the upper portion of the column, all areas sampled retained two painting campaigns, with the second finish a subtle variation on the original

62. Caldwell Collection, Wall Brackets, Volume 3, 17, #c-5074, Cooper-Hewitt Library.

finish. The exposed finish on the upper portion of the columns is the original finish.

The gilded frames on the wall retain only their original finish which consists of a yellowish white (Munsell 5Y 9/1) base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," followed by a dark orange yellow (Munsell 10YR 6/8) bole similar in color to Sherwin Williams' SW 6376 "Gold Coast," and 24 KT gold leaf matching Monarch's Fine Gold MO.24.00FG. No glaze was seen in cross section or UV light.

The yellow portion of the door frame was originally finished in a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer matching Pittsburgh Paint's PPG 1104-2 "Abbey White," followed by a grayish yellow (Munsell 5Y 7/2) base coat matching Sherwin Williams' SW 6157 "Favorite Tan," topped with a clear glaze.

The greenish portion of the door frame was originally finished in a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer Pittsburgh Paint's PPG 1104-2 "Abbey White," followed by a grayish yellow (Munsell 2.5GY 7/2) base coat matching Sherwin Williams' SW 7727 "Koi Pond," topped with a clear glaze.

The earliest finish on the ornament of the column shaft was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer and base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," followed by a grayish yellow (Munsell 2.5Y – 5Y 7/2) translucent glaze similar to PPG 11-19 "Distant Valley," topped with 22 3/4KT gold leaf matching Monarch's "Dark Gold" MO22.75DD over a deep orange yellow (Munsell 10YR 6/10) bole matching Sherwin Williams' 6670 "Gold Crest." It appears that the full column was painted and glazed prior to the application of the gilding. The original finish remains exposed.

The column capitals retain only their original finish. There were two distinct finishes seen on different pieces of the sample. Both pieces had a yellowish white (Munsell 5Y 9/1) primer and basecoat matching Pittsburgh Paint's PPG 1104-2 "Abbey White." Some pieces had a dark orange yellow (Munsell 10YR 6/8) bole similar to Sherwin Williams' SW 6376 "Gold Coast," topped with 24KT gold leaf matching Monarch's MO24.00FG "Fine Gold."

Other pieces of the column sample had a light olive brown (Munsell 2.5Y 5/4-5/6) clay bole similar to Pittsburgh Paint's PPG1096-6 "Timber Beam," below a gold leaf matching Monarch's MO23.50RG "Red Gold."

The original finish remains exposed on the cornice. The finish on the non-gilded areas consists of a yellowish white (Munsell 5Y 9/1) primer matching Pittsburgh Paint's 1104-2 "Abbey White," followed by a light olive brown (Munsell 2.5Y 5/4) decorative layer matching Pittsburgh Paint's PPG 1096-6 "Timber Beam," and a grayish yellowish green (Munsell 2.5GY

7/2) decorative layer matching Pittsburgh Paint's PPG 11-30 "Lively Ivy," topped with a glaze that was too thin to determine. The light olive brown and grayish yellowish green decorative layers had been mottled and manipulated.

The gilded areas of the cornice also had the yellowish white (Munsell 5Y 9/1) primer matching Pittsburgh Paint's 1104-2 "Abbey White," followed by a deep orange yellow (Munsell 10YR 6/10) bole similar to Sherwin Williams' SW 6670 "Gold Coast," topped with 23 3/4 KT gold leaf matching Monarch's MO23.75RN "Rosanoble."

The original finish remains exposed on the frieze and consists of a yellowish white (Munsell 5Y 9/1) primer matching Pittsburgh Paint's 1104-2 "Abbey White," followed by a grayish yellow (Munsell 5Y 7/2) base coat matching Pittsburgh Paint's PPG 11-19 "Distant Valley," topped with a light olive brown (Munsell 2.5Y 5/2) translucent glaze similar to Sherwin Williams' SW 2820 "Downing Earth." A dark yellow translucent glaze was seen on one piece of the sample, but was too small to match. The glazes on this element are heavily soiled and may require adjustment in the field.

The earliest finish on the ceiling of Mrs. Vanderbilt's Room was a pale yellow (Munsell 2.5Y 9/4) primer and finish matching Pittsburgh Paint's PPG 12-10 "Millet." The ceiling retains four painting campaigns with the second finish being very similar to the original.

## MR. VANDERBILT'S BEDROOM (205)<sup>63</sup>

Mr. Vanderbilt's large, impressive, bedroom is situated in the southwest portion of the second floor. The 24'-3" x 31'-2" room includes pairs of windows in the south and west walls, all with views of the Hudson River. The primary entrance to the room, in the north wall, opens from the South Foyer. A matching concealed doorway at the east end of the north wall opens to Mrs. Vanderbilt's Bathroom. In the east wall is another concealed doorway that connects this room to Mrs. Vanderbilt's Bedroom. The dominant architectural features are the massive carved stone mantel centered on the south wall, the built-in bed alcove on the north wall, the built-in dresser centered on the west wall, and above all the ornate beamed ceiling with a massive central boss.

McKim, Mead & White provided the shell of the room, and the room shown in their second floor plans in 1896-97 matches what was constructed, except for a

63. This introduction is excerpted from the *Historic Furnishings Report* 2015.

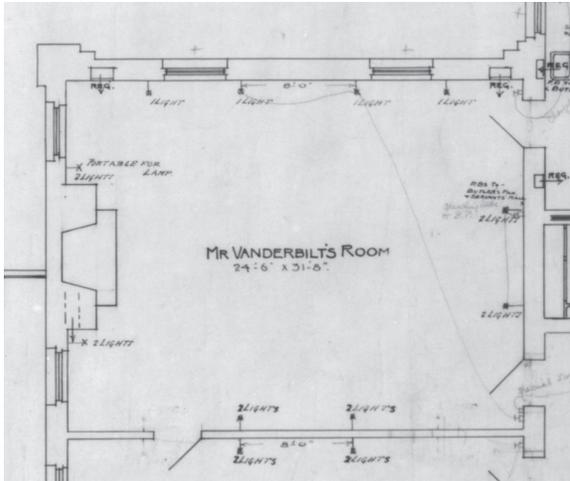


Figure 33. Detail of Mr. Vanderbilt's Room from the McKim, Mead & White second floor plan (February 18, 1897). McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

slight change in size and placement of the doorway to Mrs. Vanderbilt's Bedroom (see Figure 33).<sup>64</sup>

Nine drawings by Georges Glaeuzer from 1897 (see Figure 34 and Figure 35) document his decorative scheme for Mr. Vanderbilt's Hyde Park bedroom, which Glaeuzer designated "Bedroom No. 1."<sup>65</sup> As constructed, some of the details vary from Glaeuzer's drawings. A significant piece of furniture designed by Glaeuzer, a large cabinet to be centered on the east wall, was apparently never produced. All of the window architraves were simplified and some pilasters were omitted; one on the east wall was simplified prior to construction. The extant east wall flat vertical bands are a much less ornate deviation from the original design (see Room No. 1, Drawing #3), which survived with only an upper decoration of medallion and lion's head.

A different mantelpiece was installed than was drawn on Glaeuzer's plans, and it appears to be composed of antique and new marble elements, similar to what McKim, Mead & White were doing in the Reception Hall and Dining Room. On the whole, the carved or compo ornament that Glaeuzer designed, as well as the documented ceiling design, is what was installed.

64. McKim, Mead & White second floor plans (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.  
 65. McKim, Mead & White second floor plan (#10). The Georges Glaeuzer drawings include elevations of the four walls (#1-#4), a ceiling plan (#5), and details (#22-24, #33). Architectural Drawings Collection, ROVA Archives.

The masculine Renaissance Revival detailing of this room, with its dark wood and tapestry, is in bold contrast to the feminine, light-painted wood and gold leaf Louis XV décor of Mrs. Vanderbilt's adjoining bedroom. An "Antique Style" dining room by Glaeuzer from circa 1894, for a house on West 73rd Street in New York City, is similar to this room. Dark wood contrasts with the fabric covered walls, and Solomonic columns, similar to those framing Mr. Vanderbilt's bed, flank the mantelpiece.<sup>66</sup>

NPS installed plexiglass panels over the tapestry wallcovering near the doorway to protect it from visitors. The floor was sanded and stained in 1958.<sup>67</sup> The windows were restored in 2017.

#### ARCHITECTURAL INTEGRITY

Mr. Vanderbilt's Bedroom retains an exceptional degree of integrity to the Vanderbilt era.

#### ARCHITECTURAL FINISHES

**FLOOR:** The plain wood floor is made up of 2-1/2" wide tongue-and-groove floorboards laid north/south. A border of two slats extends around the perimeter of the room and around the bed alcove, the built-in west dresser, and the fireplace hearth.

**WALLS:** Glaeuzer covered the upper walls of the bedroom with eighteenth-century French verdure tapestries (VAMA 6797), cut from larger tapestries to fit above the paneling. Based on initials integrated into the weaving, these tapestries are attributed to Guillaume Werniers' workshop in Lille, France.<sup>68</sup> The tapestries are fastened to wood battens and secured along the edges with 1" wide flat slats that are finished to match the paneling.

Below the tapestries, a dark wood dado (A) includes a baseboard, recessed panels, and a chair rail ornamented with carving and compo decorations. Wood pilasters at the ends of the east and west walls extend up to the cornice.

The dado's recessed burling panels are framed with carved, stylized anthemion trim. Simply-carved foliage extending up to bellflowers ornaments the stiles between the panels. The dado forms the plinth of each pilaster, embellished with a cherub's head at the center of the chair rail. The shafts of the pilasters are recessed panels adorned with animals, medallions, and carved contorted faces. They extend

66. "Progress of Decorative Art in America," *Godey's Magazine*, 129 (October 1894), 362.  
 67. Memorandum from Albert McClure, Museum Curator to Superintendent, June 9, 1958, "Mr. Vanderbilt's Bedroom."  
 68. Jean P. McMillan, "The Tapestry Collection at the Frederick William Vanderbilt Estate, Hyde Park, New York."

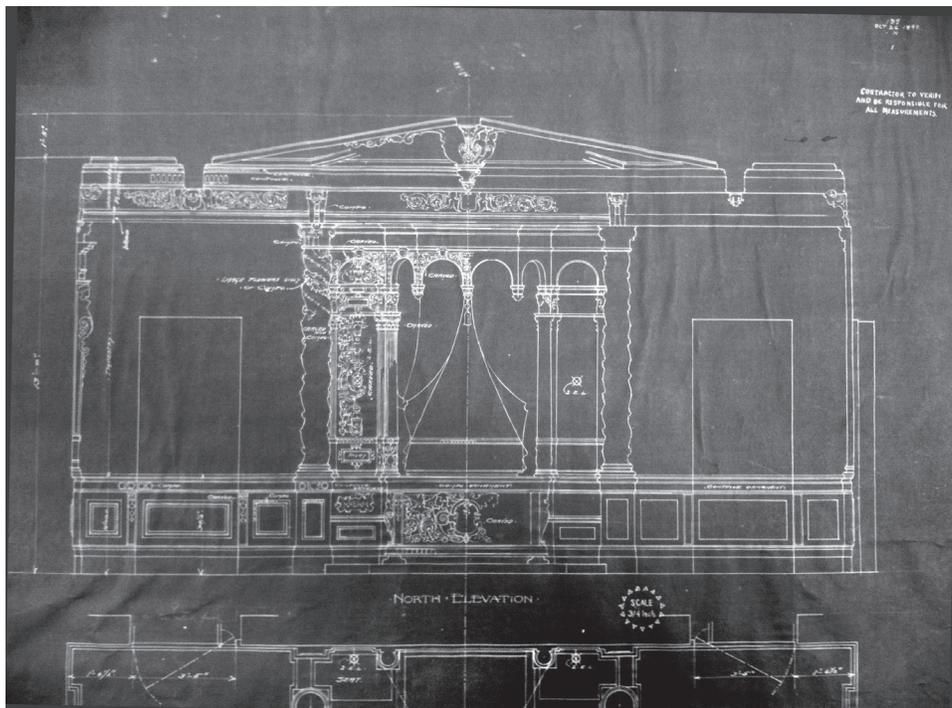
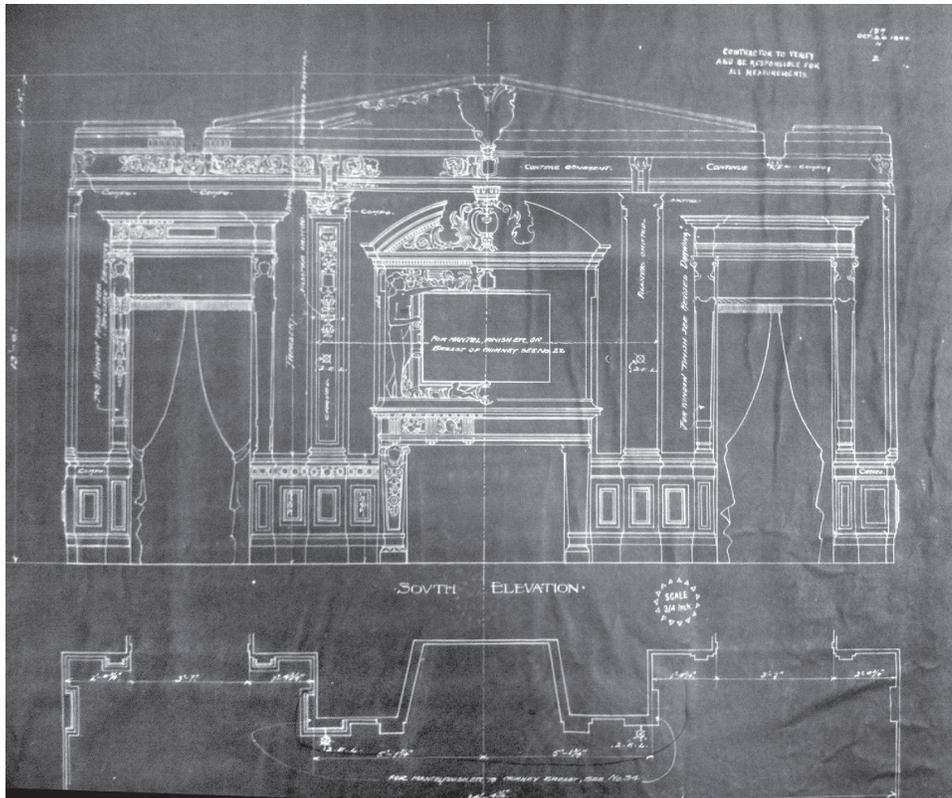


Figure 34. Georges Glænzler drawings of the south and north elevations of Mr. Vanderbilt's bedroom, October 1897. Architectural Drawings Collection, ROVA Archives.

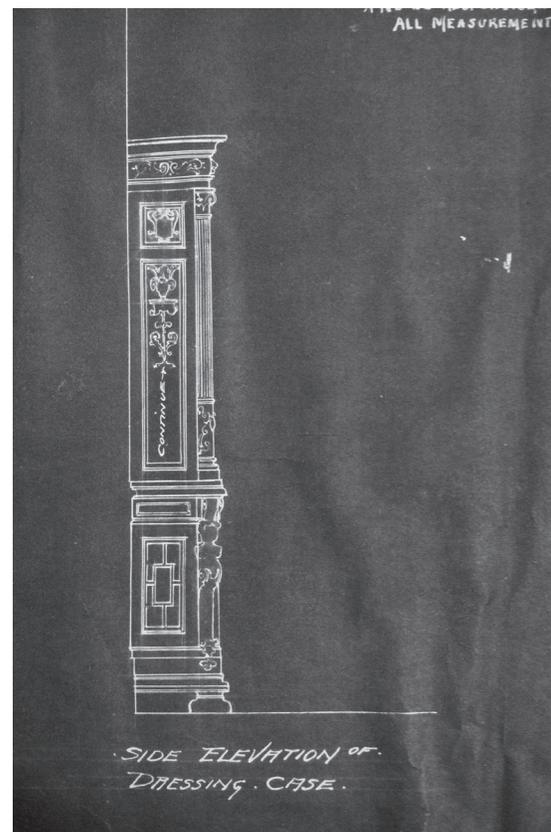
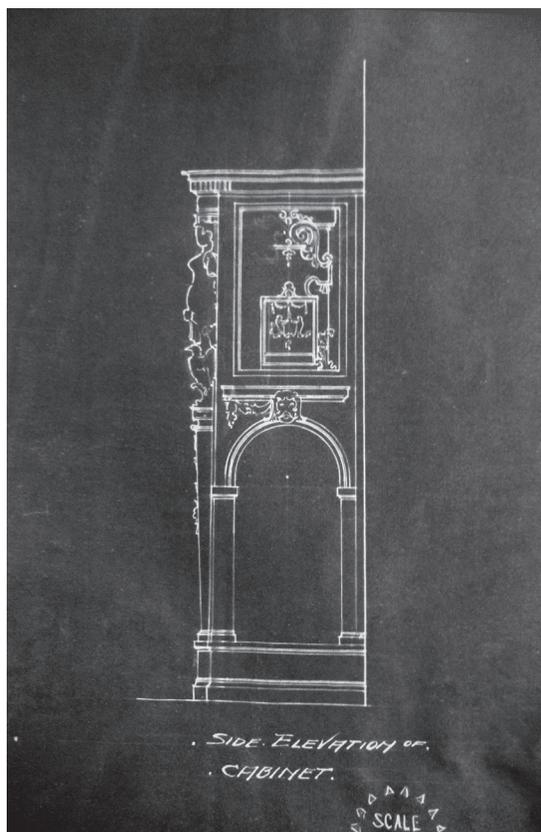
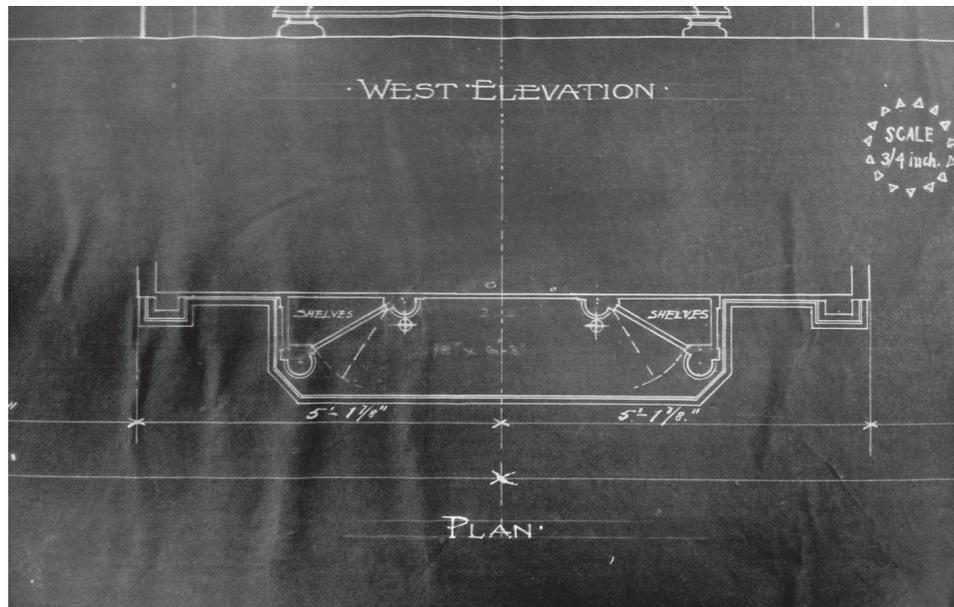
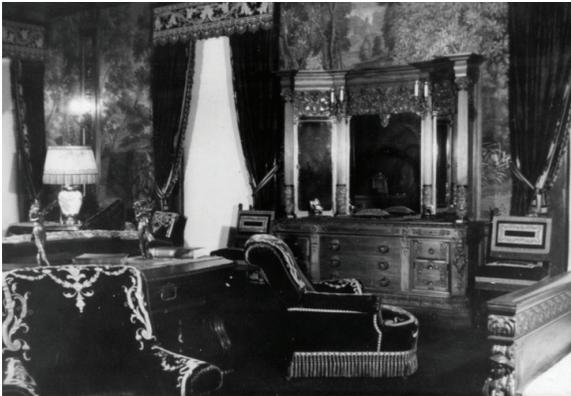


Figure 35. Georges Glaenger drawings of the proposed built-in furniture for Mr. Vanderbilt's bedroom. The lower left drawing is for a cabinet that was to be centered on the east wall. Instead, a buffet (possibly Herter) from the New York City townhouse was placed in that location. Architectural Drawings Collection, ROVA Archives.



**Figure 36. (Upper image) Mr. Vanderbilt's Bedroom, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives. (Lower image) Mr. Vanderbilt's Bedroom, 1940. Traudt Family Album, ROVA Archives.**

up to capitals of molded and faux-grained plaster/compo, each formed into a stylized Composite order and embellished with a cherub centered in a swirl of volutes and swags.

On the east wall, two flat vertical bands extend from the dado to the cornice on the east wall, approximately 5'-0" from the center of the room, to support the expanse of stretched tapestry wall covering across the wall. At the top of each band is a medallion, a lion's head, and foliation.

The following description of the bed is keyed to Figure 187.

Mr. Vanderbilt's bed on the north wall is an elaborate combination of carved headboard, footboard, and connecting rails, within a backdrop of carved panels, pilasters and columns, and beneath a shallow carved wood canopy. The room's dado (A) provides the foundation of the backdrop. It steps forward to form plinths for two Solomonic columns (B) that mark the outer edges of the composition. Partially gilded, carved garlands wrap around the heavy spiral shafts up to gilded Corinthian capitals that support a paneled soffit, finished in faux graining, that extends across the north wall. At the back wall surface, the outer edge of the bedstead is delineated by carved pilasters (C) that match the other room pilasters, set directly behind the Solomonic columns.

Glaenzler organized the backdrop between these pilasters into three bays: a wide center bay that includes the headboard and canopy, and narrower flanking bays, separated by engaged columns set against matching pilasters. Each bay is further organized into five distinct decorative tiers: a bottom tier that includes the carved headboard, the column plinths, and panels in the outer bays; a second, taller, tier that is the height of the engaged columns and their capitals; a third tier of paneling above the columns; a fourth tier that includes a carved frieze and the bed canopy; and the fifth tier, composed of an entablature extending up to the soffit.

The carved headboard (D), ornately carved and supported by caryatids at each end, fills the center bay's lowest tier. Wood rails connect the headboard to the similarly carved footboard. The headboard is flanked by the plinths (E) of the engaged columns, which are deeply carved with an urn scrolled foliation. Squat panels (F) in the outer bays have minimal top and bottom moldings; each is ornamented with a center tablet of an oval medallion set into a rectangular frame.

At the second level, the shafts of the fluted columns (G) are set against fluted pilaster backings and extend up to simplified Corinthian capitals. In the outer bays, tall vertical panels (H) are ornately carved in the Renaissance style, with flowing foliation, swags, and a face.



Figure 37. Mr. Vanderbilt's Bedroom, looking northwest (upper image) and southeast (center image); view of the ceiling (bottom image). JGWA, 2017.

In the third tier, rams' heads (I) support the springline of the canopy; the outer bays are capped by minimally decorated squat panels (J) flanked by their own squat pilasters that rest on the capitals of the outer pilasters. The only decoration in each squat panel is a rectangular tablet; the pilaster faces are decorated with scrolled foliage.

The fourth tier includes a frieze (K) above the paneling, ornately carved with two heavily robed putti, a central crowned head, foliage and coquillage. The shallow bed canopy (L) projects over the bed with carved Roman arches (one each in the two angled sides and a double arch at the front). The spandrels are heavily carved. Rosette drops embellish the terminus of each arch.

The fifth tier, the entablature (M), includes a narrow bed molding, a projecting bowed frieze, and a crown molding of a filleted cavetto and an ovolo. A Spanish velvet panel (VAMA 517) hangs from inside the canopy in the center bay, falling behind the headboard and obscuring the center panel.

Most of the bed elements are wood. A few components are made of a composition material; these include the chair rail's Norman rose molding, the capitals of the outer pilasters, and the foliage in the spiral columns and their capitals, over which gilding is applied.

Between the bed and the projecting dado that supports the Solomonic columns are low, built-in nightstands, ornamented with corner spindles. The west cabinet includes a door, while the east cabinet has three drawers.

On the opposite wall, soffits, similar to the north soffit, span between the chimney breast and the east and west walls, in front of the south window openings. The base of each soffit features plain, slightly recessed, compo faux-grained panels.

**CEILING:** The consoles projecting from the entablature (see "Cornice" description below) frame and divide the perimeter flat ceiling into twelve panels of white plaster decorated in relief with centered medallions and heraldry images, foliage, swans, birds of prey, cherubs, mermaids and griffins. The designs are not mirror images from the east to west or north to south sides, but they are similar. The consoles also extend to an inner plaster "plate" that repeats the shape of the room as well as supports the "framing" for a slightly hipped center ceiling.

The square center hipped section of the ceiling is ribbed, ascending slightly to a massive center boss. The plaster ribbing, also faux-grained, divides this ceiling section into eight pie-shaped panels, with the four corner panels having squared outer corners. These center panels have freer depictions of figures than the perimeter panels, including angels, putti, mermaids, a face with a crown, foliage, swags, ribbons, and urns, and here opposite panels are the

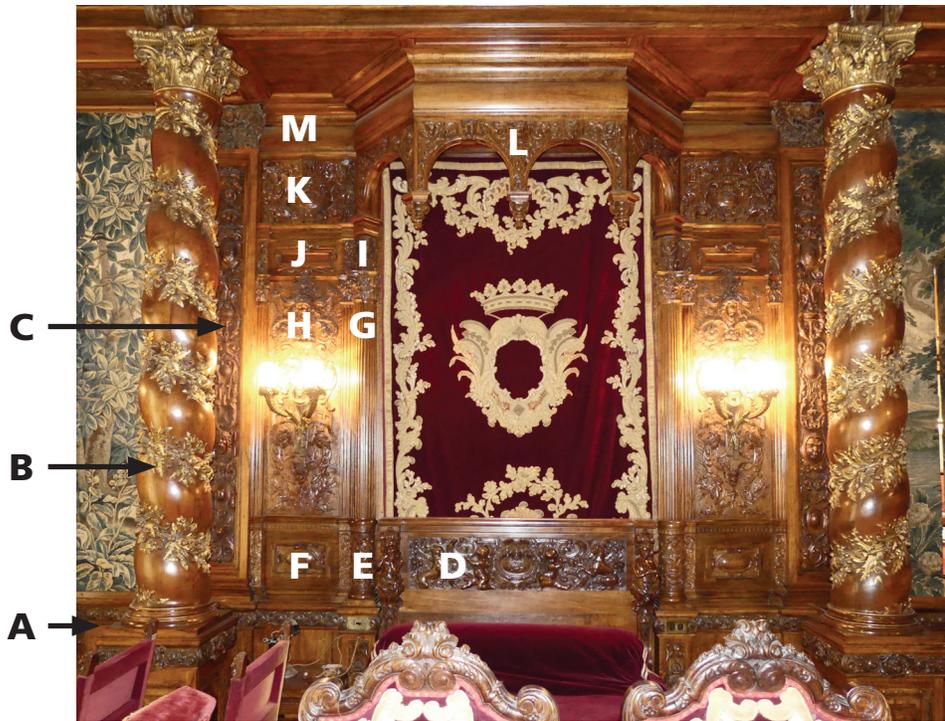


Figure 38. Detail of Mr. Vanderbilt's bed. JGWA, 2018.

- A. Dado** forms foundation of bed backdrop
- B. Solomonic column** with gilded Corinthian capitals.
- C. Engaged pilasters** and capitals.

The bed backdrop is divided into five tiers:

**Tier 1**

- D. Carved headboard.**
- E. Plinths of the engaged columns** flanking the headboard.
- F. Squat panels in the outer bays**, each ornamented with a center tablet of an oval medallion set into a rectangular frame.

**Tier 2**

- G. Fluted shafts of engaged columns** set against fluted pilaster backings, extending up to simplified Corinthian capitals.
- H. Tall vertical panels** ornately carved in the Renaissance style.

**Tier 3**

- I. Rams' heads** support the springline of the canopy
- J. Squat panels** flanked by their own squat pilasters that rest on the capitals of the outer pilasters.

**Tier 4**

- K. Frieze** ornately carved with two heavily robed putti, a central crowned head, foliation and coquillage.
- L. Bed canopy.**

**Tier 5**

- M. Entablature.**

same. Decorative compo bosses hang at the termini of the consoles where they meet the encased plate for the hipped ceiling, except at the corners of the encased plate, where no bosses exist, and the plate is decorated the same as the corona and cymatium of the cornice. Since the plate floats inside the perimeter of the room and therefore both sides are exposed, the lighter hip framing germinates from the interior side of the plate at the location of each boss. The hip framing is heavily decorated with foliated scrolls and mascarons extending from the large center drop but is plain at the outer terminus.

The large central molded plaster boss resembles an upside-down crown with added cherubs and surrounding foliation. The scrolling and boss appear to have been originally highlighted in gold leaf or bronzing powder, but this detailing was purposely antiqued or may be obscured by dirt.

The ceiling ranges in height from 13'-0" above the floor at the perimeter, to 14'- 1 3/8" above the carpet, near the central boss.

**BASEBOARD:** The shallow two-fasciae baseboard at the bottom of the dado has a simple band cap.

**CHAIR RAIL:** The chair rail at the top of the dado includes a continuous compo motif, painted or stained to resemble wood, in a chain of paterae with intertwining guilloche.

**CORNICE:** The cornice entablature begins with a flat band and a small filleted and quirked cyma reversa molding extending to the rinceau frieze with oval medallions and animal faces executed in compo and faux-grained. Consoles supported by alternating double ram's heads and simple scrolled foliated brackets separate the frieze panels and cornice sections and support the ceiling framing. The corona, composed of flutes or continuous triglyphs, and the cymatium composed of an egg-and-dart and two band moldings, are executed in plaster or compo and are also faux-grained.

**DOORS:** The two openings in the north wall and the door in the east wall are camouflaged by the wood dado and the tapestry that continue across the doors.

Northeast door (to South Foyer): The 3'-11 1/4" wide x 8'-4 1/2" high x 2-1/4" thick stile-and-rail door in the opening to the South Foyer is made to resemble a double door on the Foyer side, to match the double doors to Mrs. Vanderbilt's Bedroom, by a small bead carved down the center of the door. Each "leaf" has four panels, similar to the other Hall doors. The mahogany is stained and varnished. Hardware: The 6-3/4" high bronze mortise lockset includes ornate cast-bronze lever handles of two different designs, and an oval key escutcheon on the Foyer side; the cover is missing from the escutcheon, which is broken. There is a keyhole on the bedroom side, but no escutcheon. The pin-

type hinge, concealed in the west stile, pivots in a threshold and header plate into the bedroom.

Northwest door (to Mr. Vanderbilt's Bathroom): The 3'-3" wide x 8'-4 1/2" high x 3' thick stile-and-rail door has four panels (typical of the second floor guest rooms), painted white, on the bathroom side. Hardware: The 6-3/4" high bronze mortise lockset includes an ornate cast-bronze lever handle and an acorn-and-lily keyhole cover on the bedroom side; the bathroom side has a spherical glass knob and bronze keyhole escutcheon. The pin-type hinge, concealed in the east stile, pivots in a threshold and header plate into the bedroom.

East door (to Mrs. Vanderbilt's Bedroom): The 3'-11" wide x 8'-1 1/2" high stile-and-rail door has flush, plain panels on the east face. Hardware: This door was locked at the time of the survey. Presumably, it has the same mortise lock and pivot hinge as the other two doors. On the bedroom side is an ornate cast-bronze lever handle and a keyhole without an escutcheon (similar to the northeast door to the South Foyer). The other side of the door has a matching handle and a key escutcheon with a bronze acorn-and-lily cover.

**WINDOWS:** There are two window openings in the west wall and the two narrower openings flanking the chimney breast in the south wall. At each window, the opening in the paneling is larger than the actual window opening. The draperies mask the difference in the openings widths, making the windows appear larger than they really are. Narrow wood moldings embellished with cascading garlands frame the larger openings, then shallow wood reveals step back to plain varnished frames. Fasciae of various widths are used to fill in the extra space at the sash.

All four openings hold 1/1 chain-hung wood sash, with the lower sash taller than the upper sash. The sash are faux-grained to match the woodwork in the room. Rectangular bronze sash lifts (squared with minimal edging) are recessed into the bottom rail of the lower sash, which can be slid up into an overhead pocket. The southeast window and southwest window in the west wall each have metal pulls in the bottom rails of the upper sash. The sash are secured with bronze sash fasteners on the meeting rails.

**FIREPLACE:** The fireplace on the south wall has a marble hearth and a molded bronze surround. At the hearth, two pieces of green marble are surrounded by a piece of large-grained gray marble in the center and at the border, and fine-grained dark gray marble at its inner edge.

The mantel, of carved white marble with fine gray veins, begins with wide piers that flank the surround. Double foliated consoles at the top of the piers support a carved frieze and a heavy mantel shelf. The frieze rests on a single-fascia architrave; at the center of the frieze is a plain panel with carved cherubs and

griffins to either side. The molding above the frieze includes a bronzed or gilded anthemion topped by a cyma recta and the square edge of the mantel shelf. The surround is set on marble plinth blocks.

The overmantel may be composed of pieces from different sources. The central panel is framed by a gilded molding and carved with a marine battle from the story of Ulysses. Carved, partially nude soldiers, the same height as the central panel, are positioned on either side of the panel. A deep entablature ends at the room's consoled frieze.<sup>69</sup>

The bronze firebox surround is ornamented with bead-and-reel, flutes, anthemions, and paterae at the corner blocks; it is set on marble plinth blocks. The large masonry firebox has splayed sides. A wire mesh roller screen is mounted to the top of the opening.

**LIGHTING/ELECTRICAL:** The ten Vanderbilt-era bronze electric wall brackets in the room (VAMA 6947-6952) were supplied by E.F. Caldwell & Co. Six of the brackets (arranged in pairs on the north, east and west walls) have central medallions that each support two foliated and rib torches with tasseled rope drops. In each pair, one of the back plates is a medallion with an Elizabethan woman's head, and one has a Roman(?) man's head in high relief. The bobesh of each fixture is molded fruit emanating from the rim of the torches. The bulbs are covered in glass bead shades. All were recently conserved.

The fixtures flanking the fireplace have single, scrolled, foliated torches, each with a bearded face at the base of the scroll and overhanging grapes, corn and other foliations at the spout. Each bobesh supports a round, cut-glass globe. These fixtures have been removed for conservation.

The built-in dresser centered on the west wall includes an additional pair of bronze two-branch electric candle fixtures. The electric candle sockets are supported in outstretched arms of a cherub-like figure on an ornate backplate. Each socket includes a turn switch.

Single-switch plates are flush mounted in the south chair rail, east of the fireplace; and on the north chair rail, west of the bed. A triple plate is mounted through the tapestry at the west end of the north wall. There are three flush-mounted duplex receptacles: two in the south chair rail (one west of the fireplace and one

east of the southwest window); and one in the north chair rail, east of the bed. A single high-voltage duplex box is flush-mounted in the baseboard on the east side of the chimney breast. A duplex box is surface-mounted to the east baseboard.

**COMMUNICATIONS:** Three call buttons on the south wall, west of the mantel, are set in a bronze plate engraved "Butlers Pantry" "Servants Hall," and "Butlers Room." A similar set of buttons are located on the north wall, east of the door to the Hall. A wood call button attached to a cord rests on the west built-in nightstand; its buttons are marked "BP," "S" and "P."

## MR. VANDERBILT'S BATHROOM (206)

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Mr. Vanderbilt's Bathroom is the most impressive of the bathrooms in the house, with marble finishes and trims instead of the ceramic tile and wood trims found in the other bathrooms. The 12'-10" x 10'-11" rectangular room includes three doorways: one in the south wall, opening to the bedroom; one in the north wall, to the cedar closet; and a wide pocket door opening in the east wall to a large, 6'-4" deep clothes press (217). Windows in the west and south walls provide natural light.

Three McKim, Mead & White floor plans record the design for the room.<sup>70</sup> In the 1897 plan, the room's size was altered slightly and a sitz bath added to the south wall (see Figure 39). The plans show an angled passage from the southwest corner of the central Hall to the Red Bedroom bathroom and this bathroom. This juxtaposition of two bathroom doorways, especially with one leading to the bathroom dedicated to the master of the house and the other to a guest bathroom, would be unusual, given the era where personal privacy was sacrosanct.<sup>71</sup> The passage was closed in 1903, when Herter Brothers

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69. An overmantel in the library of the William Salomon house at 1020 Fifth Avenue, New York (next door to the Vanderbilts' townhouse at 1025 Fifth Avenue), had a chimney hood that was an almost exact match to the one in Mr. Vanderbilt's Bedroom. According to Paul Miller, Curator of The Preservation Society of Newport County, the interiors were by Jules Allard & Sons, who supplied the chimneypiece. Paul Miller to Frank Futral, February 2, 2009. The Salomon house also featured a fountain similar to the one located on the west portico at Hyde Park.

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70. McKim, Mead & White second floor plans (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

71. Physical evidence from the Large Red Room Bath was examined by Peggy Albee to establish whether its second access through the shared anteroom was ever constructed: all examined evidence supports that it never was built. (Or, if the doorway was built, it was closed very early in the life of the house, during the first painted finish in the Red Room Bath. And while the same ceramic tile was most likely available, it had to have been installed by an expert mason who left no visible trace of the alteration.) The installation of the cedar closet encapsulated any evidence that might have confirmed the existence of the second doorway to the Red Room Bath.

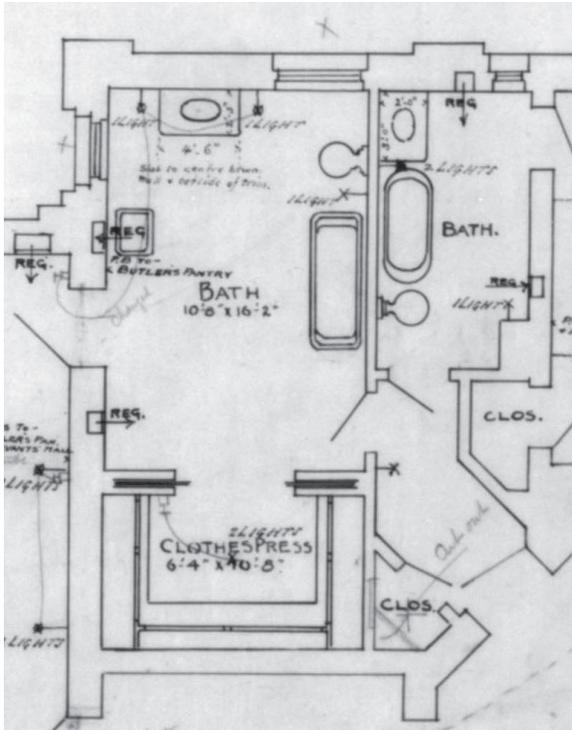


Figure 39. Detail of Mr. Vanderbilt's Bathroom from the McKim, Mead & White second floor plan (February 18, 1897). Note the passage that connected his bathroom to the second floor hall. McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The Historical Society, photographic copy in park archives.



Figure 40. Mr. Vanderbilt's Bathroom, 1940. Traudt Family Album, ROVA Archives.

installed a "Wardrobe set up off Dressing Room,"<sup>72</sup> the cedar closet created in the original passage built to supplement the original walk-in "Clothes Press" to the east.

At an undetermined date, possibly 1903, Mr. Vanderbilt added cabinets above the original built-in storage units in the walk-in closet. He also removed the sitz bath.<sup>73</sup>

#### ARCHITECTURAL INTEGRITY

The Bath retains a high degree of integrity to the Vanderbilt era. It is assumed that Mr. Vanderbilt removed the sitz bath.

#### ARCHITECTURAL FINISHES

**FLOOR:** This is the only bathroom in the house to have marble finishes. The floor consists of a center field of grey/green marble bordered by a narrow band of white, in turn surrounded by a wide band of gray/beige/brown, and an outer border of white.

**WALLS:** The 6'-6" white marble dado includes a plain fascia at the base and a small cap molding. Above the dado, the plaster walls are covered in canvas, painted yellow/gold.

**CEILING:** The plaster ceiling, 15'-0" above the floor, is painted white.

**BASEBOARD:** A 7-1/4" high plain marble fascia trims the base of the dado.

**CORNICE:** The plaster cove at the top of the walls is 3" high.

**DOORS:** The three original doorways—one in the south wall, one in the north wall, and a wide opening in the west wall—are framed by 5" wide two-fasciae white marble architraves that extend down to plain baseboard-height plinths. Each architrave is composed of a raised fillet, a cyma reversa, and two fasciae. The deep reveal in the south doorway is lined with white marble.

North doors (to cedar closet): The entrance to the cedar closet holds two doors. The outer original door is a typical 2'-9 1/2" wide x 8'-5" high x 2-1/2" thick stile-and-rail door with four panels (a horizontal recessed panel with two raised panels above and one below). The door is painted white. Hardware: The 7-1/4" high bronze lockset

72. From Herter Brothers Account Books. Courtesy, the Winterthur Library: Joseph Downs collection of Manuscripts and Printed Ephemera, No. 85x225, v. 9, Store Account, [order]No. 11800, 1903, p. 8; and v. 13, [order #] 2821, November 1903, p. 36, and December 1903, pp. 52 and 8[1]. From research provided by Nina Gray.

73. It was gone by 1940 when the earliest photograph of the room was taken. Traudt Family Album, ROVA Archives.



Figure 41. Mr. Vanderbilt's Bathroom, looking west (upper left); into the cedar closet (lower left); and east (above). JGWA, 2017.



(stamped "U" and with a mark for the Mallory, Wheeler Company) on the outer door has spherical glass knobs and bronze teardrop escutcheon covers. It is hung on the west jamb, opening into the Bathroom, with three 5" bronze hinges with ball finials, five knuckles, and five screws per hinge plate.

**Cedar door:** The interior cedar door is made up of narrow vertical beaded boards applied to a 2'-4 3/4" x 8'-4 1/2" high x 1-5/8" stile-and-rail frame. **Hardware:** The cedar closet door is secured with an iron-cased "Yale and Towne Mfg. Co." surface latch. Above the latch is a "Best" modern cylinder lock. The door is hung on the west jamb with three 4" iron butt hinges that have ball finials, five knuckles, and five screws per plate. It opens into the Bath.

**Doors to Clothes Press:** The sliding doors in the opening to the Clothes Press could not be pulled out of the pockets at the time of this survey. **Hardware:** Each leaf includes a 7-1/4" high silvered bronze sliding door mortise lock. The recessed hand grip plates also have the silvered finish.

**WINDOWS:** The window opening in the west wall, and the narrower opening at the west end of the south wall, are framed by two-fasciae marble architraves, similar to the door trim, that extend down to baseboard-height molded plinths. In the west opening, the 1/1 chain-hung sash sit above a low molded sill and apron. The south opening, with a similar sash, extends down to a sill at the floor. In each window, the upper sash is shorter than the lower sash. The sash are secured with a bronze sash fastener on the meeting rails. Other hardware includes plain bronze recessed lifts in the bottom rails of the lower sash, and painted metal pulls on the underside of the upper sash. Recessed bronze sockets for sash hooks are positioned at the top of the upper sash. All of the sash are painted white.

**PLUMBING:** A typical Meyer-Sniffen marble sink with a porcelain basin (VAMA 7010) sits against the west wall, supported by two bronze (nickel-plated or silver-plated) legs. The marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf.

The J.L. Mott “Primo” toilet (VAMA 7009) on the north wall has a wood seat and lid, with brass linked rods and a faceted glass pull suspended from the high water tank. The “Royal” “48007” porcelain bathtub (VAMA 7011) on the north wall sits on glazed ceramic block feet.

This is the only bathroom in the house that includes a shower from the Vanderbilts’ occupancy. The Meyer Sniffen shower at the east end of the bathtub is made up of what appear to be silver-plated pipes forming a half-cylindrical cage. The shower head includes a shower and a needle spray edged in filigree; chain pulls allowed the user to adjust between the sprays. The apparatus is fastened directly to the bathtub with brass pipes. As described in the Meyer Sniffen catalog, “the feature of this shower and needle spray is the arrangement of the complete apparatus within the bath. The curtain is so adjusted that the spraying of wall or floor is entirely obviated.”<sup>74</sup>

The McKim, Mead & White 1897 floor plan shows a sitz bath on the south wall. There are now three round metal floor plates in that location, indicating that a fixture was removed from that location; presumably, it matched the existing “Royal” sitz bath in Mrs. Vanderbilt’s Bathroom. It does not appear in the 1940 photograph of the bathroom.

**BATHROOM FITTINGS:** A typical double towel bar, with nickel-plated brackets and glass bars, is mounted to the north wall above the bathtub. There are three metal clothes hooks in the marble cap molding of the wainscot, north of the east doorway.

**LIGHTING/ELECTRICAL:** Two Vanderbilt-era bronze electric wall brackets flank the mirror on the west wall; there is an additional Vanderbilt-era fixture on the north wall. Each has a backplate with impressed leaf and sheathed wreath ornamentation; a single scrolled arm with minimal foliation; a plain bobesh; and an upright frosted glass shade. In the cedar closet, a similar fixture is mounted to the south wall, near the doorway. An original pipe-suspended brass electrolier in the clothes press has two scrolled arms with bare bulbs. The plain frosted glass, bell-shaped shades face toward the ceiling, and are molded in repeating wide scallops separated by narrow ridges.

**COMMUNICATIONS:** A small mother-of-pearl call button is set in a round bronze plate on the south wall, above the former location of the sitz bath (like the call

button in Mrs. Vanderbilt’s Bathroom). According to the McKim, Mead & White floor plan, this button connected to the Butler’s Pantry.

**“CLOTHES PRESS” (217):** This original walk-in closet to the east of the bathroom has 2-3/8” wide floorboards laid north/south. Built-in wood cabinets extending along the north, east, and south walls are painted off-white. The units include paired doors (both hinged and sliding) above a single tier of drawers. The hinged doors have 3” bronze nickel-finished butt hinges with ball finials, and bronze knobs and rectangular keyhole escutcheons. The pair of sliding doors in the south cabinet have recessed bronze hand grips and a single small keyhole escutcheon for the cabinet lock. The lower doors each have simple bronze pulls.

At an unknown date, Mr. Vanderbilt added unpainted beaded board cabinets above the lower units. These doors have pairs of small bronze butt hinges with ball finials and simple bronze cupboard latches.

**CEDAR CLOSET:** The north doorway to the cedar closet includes two doors: one typical four-paneled door, and a cedar door. The closet is fully lined with cedar boards. Cedar cleats support three tiers of shelves on the east wall. Two metal hanger bars are mounted at different heights; an additional shelf is hung above the lower bar.

## THE SECOND FLOOR GUEST ROOMS<sup>75</sup>

McKim, Mead & White planned for seven guest rooms in the Langdon mansion renovation, all on the second floor. The design for the mansion that was finally built provided three additional guest rooms, for a total of ten: five on the second floor and five additional rooms on the third floor.<sup>76</sup> The earliest photographs of these rooms, in the Traudt Family Album, were taken in 1940.

Apparently, the Vanderbilts initially considered different treatments for the guest rooms. Five drawings by Georges Glaenger for the Mauve Bedroom show the room embellished in the English Adam style, complete with a handsome bedstead set in a shallow alcove. Instead, the Vanderbilts chose to use McKim, Mead & White’s uniform interpretation of eighteenth-century English Georgian detailing for all of the guest rooms, differentiated through color—blue, mauve, green, or red—that carried through to the wallcoverings, some of the textiles, and decorative objects.

74. Meyer-Sniffen Co. Limited, *Illustrated Catalogue “D”* (New York: The Engineering Press, 1895), 35.

75. This introduction is excerpted from the *Historic Furnishings Report 2015*.

76. There were additional guest rooms for male visitors in the nearby Pavilion.

The first major renovations of the rooms occurred in 1935, a few years before Mr. Vanderbilt's death. He commissioned Mrs. Van Alen to purchase new wallcoverings for the rooms.<sup>77</sup> The work was extensive enough that he moved to a room on the third floor during the renovations.<sup>78</sup>

The bedrooms share the following typical finishes:

**FLOOR:** The floors are finished in 2-1/2" wide tongue-and-groove floorboards.

**WALLS:** The guest bedrooms feature a low wood dado, 1'-8 3/4" high, that includes a cap molding and a two-fasciae baseboard. A 1" filleted cyma molding at the top of the dado continues around the door and window architraves. The upper plaster wall surfaces are finished with wallpaper.

**CEILING:** The plaster ceilings, painted white, are 14'-4 1/2" above the floor.

**BASEBOARD:** The 11" high single-fascia baseboard that is part of the dado is composed of a filleted bead and fascia above a cap molding (filleted bead, cyma reversa, fillet) and plain splash board.

**CORNICE:** The substantial wood and compo cornices in the guest bedrooms are approximately 2'-0 3/4" high. At the base of each cornice is a small molding, surmounted by a two-fasciae architrave; the upper fascia is embellished with Greek key fretwork, and the ovolo at the top is a filleted egg-and-dart. The crown molding projects slightly out to form a soffit, and is composed of a small fascia, a bead-and-reel, and a cyma recta.

**DOORS:** Each doorway is framed by an 8-1/2" wide three-fasciae architrave that terminates with mitered returns above splashboard-height plinths. From the outside, each architrave is composed of a large raised fillet, beading, a large cavetto carved in a stylized guilloche, a large bead with a narrow fillet, a fascia, a small quirked and filleted cyma reversa, two narrow fasciae, and a flush bead.

The typical guest room door is an 8'-5" high stile-and-rail door with four panels (one horizontal recessed panel with two raised panels above and one below) (see Volume II, Figure 37).

Door Hardware: The typical 7-1/4" bronze mortise locksets have bronze roses and glass ball knobs. Each door is typically hung on sets of three 5" high bronze butt hinges with ball finials, five knuckles, and five screws in each flange; the hinges retain traces of silver plating. Many of the doors have

wide-throw hinges so that they can open 180 degrees.

**WINDOWS:** The window openings extend down to low sills at the floor, and are framed by three-fasciae architraves, similar to the door architraves. Like the door trim, the architraves terminate with mitered returns at splashboard-height plinths.

The openings are fitted with 1/1 chain-hung wood sash. Typically, the upper sash is shorter than the lower sash. Each lower sash includes a pair of recessed bronze lifts in the bottom rail, and slides up into an overhead pocket. Each upper sash has a pair of pulls on the bottom surface of the sash. The sash are secured with bronze sash fasteners on the meeting rails. The top of the upper sash typically includes a recessed bronze socket for a sash hook.

## LARGE RED BEDROOM (207)

The 17'-8" x 22'-9" Large Red Bedroom is rectangular in plan, with a closet to the southeast, a closet projecting from the northeast corner, and a chimney breast projecting from the north wall. A structural pier protrudes into the southeast corner of the room. A doorway in the east wall opens directly from the second floor Hall. Doorways at the west end of the north and south walls connect this room to the Small Red Bedroom and to the bathroom that the two guest rooms share. Two windows in the west wall overlook the Hudson River.

The McKim, Mead & White second floor plan (see Figure 42) refers to the space as a "Bedroom."<sup>79</sup> There are no other known drawings for this room.

In 1935, Mr. Vanderbilt sent Mrs. Van Alen to Europe to find wallpaper to match the paper in the Red, Blue, and Mauve Bedrooms. According to her account, she found "the same wallpaper pattern that had been placed in the rooms in 1898."<sup>80</sup> Damaged wallpaper on one wall was replaced in 1993, and the wallpaper on the west wall and part of the south wall was replaced in 1999 with paper reproduced by NPS (not embossed).<sup>81</sup>

77. George A. Palmer, Superintendent, Memorandum, May 18, 1948, 3. Resource Management Records, Superintendent's Monthly Reports.

78. Frederick Vanderbilt to Lila Webb, April 27, 1935. Shelburne Farms Archives, Lila Osgood Webb Family Papers.

79. McKim, Mead & White second floor plans (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

80. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, Superintendent's Monthly Reports.

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

## ARCHITECTURAL INTEGRITY

The Red Bedroom retains high integrity to the Vanderbilt era, with the exception of the recent replaced wallpaper.

## ARCHITECTURAL FINISHES

**FLOOR:** The typical 2-3/8" wide tongue-and-groove floorboards are laid north/south. Brass sockets for fixing nails along the perimeter of the floor held the Vanderbilt-era wall-to-wall red carpet, supplied by W. & J. Sloane.<sup>82</sup> The carpet was recently replaced by NPS.

**WALLS:** Above the typical low wood dado (painted a light cream color), the plaster walls are covered in wallpaper (a cream-colored floral and ribbon pattern on a rose-colored ground). The wallpaper that Mrs. Van Alen found in 1935 matches the original. A damaged section of the wallpaper on the west wall was replaced in 1993.<sup>83</sup>

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

**CEILING:** The plaster ceiling, painted white, is 14'-4 1/2" above the floor.

**CORNICE:** The typical 2'-0 3/4" high cornice is painted a light cream color.

**DOORS:** The two doorways symmetrically placed in the south wall, the entrance in the east wall, and the doorway to the Small Red Bedroom at the west end of the north wall are framed in typical three-fasciae wood architraves embellished with guilloche ornaments. At the east opening, the architrave is shouldered, and crowned with a horizontal recessed panel and a denticulated crown molding.

The northeast closet has a narrower architrave than the other doorways, only 6" wide. Its profile is somewhat similar to the trim in the service areas: a raised fillet, a bead, a cavetto curving into a filleted bead, a fascia, a fillet and cyma, and a fascia.

Bulbous wood doorstops are mounted to the dado baseboard: one on each of the walls of the southeast corner jog; and one on the west wall (for the bathroom door).

East door (to 201): The 3'-3 3/4" wide x 8'-5" high x 2-1/2" thick stile-and-rail door has four panels: one horizontal recessed panel with two raised panels above and one raised panel below (typical of the second floor guest rooms). The door is finished in stained mahogany on the Hall face; it is painted a light cream color on the bedroom face. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "V" and the mark for Mallory, Wheeler Co.) includes a plain bronze knob and

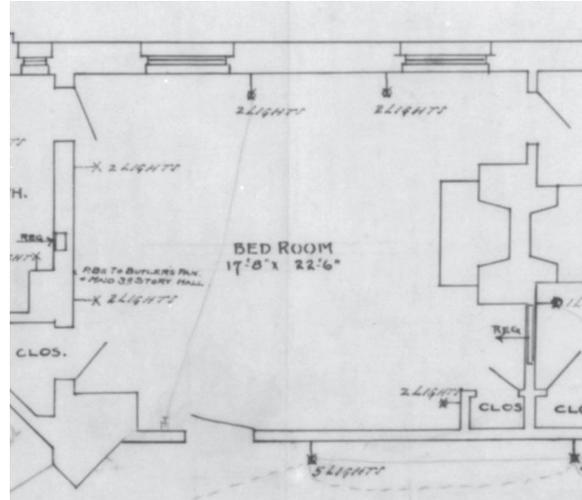


Figure 42. (Upper image) Detail of the Large Red Bedroom from the McKim, Mead & White second floor plan (February 18, 1897). McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives. (Lower image) The Large Red Bedroom, 1940. Traudt Family Album, ROVA Archives.

teardrop escutcheon cover on the Hall side; and a glass ball knob and teardrop escutcheon cover on the bedroom side. The door is hung on the south jamb to open to the bedroom with three 5" high wide-throw bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate. The hinges retain evidence of a silver finish.

Southeast door (to southeast closet): This door matches the east door, except that it is only 2'-7 3/4" wide. The door is painted a light cream color. Hardware: The typical 7-1/4" high bronze mortise lockset (stamped with "T" and the mark for Mallory, Wheeler Co.) includes a glass ball knob and teardrop escutcheon cover on the bedroom side; there is no corresponding hardware on the closet side. The door is hung on the east jamb to open to the bedroom with three 5" high bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate. The hinges retain evidence of a silver finish.

82. *Historic Resource Study 2000/2008*, 143.

83. *Historic Resource Study 2000/2008*, 144.



Figure 43. Large Red Bedroom, looking south (upper image) and north (lower image). JGWA, 2017.

Southwest door (to 220): This door mirrors the southeast door. Hardware: The 6-1/2" high bronze mortise lockset includes glass ball knobs and turnkeys. The door is hung on the west jamb to open to the bedroom with three 5" high bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

Northeast door (to closet): This door matches the east door but is only 2'-0" wide. The door is painted a light cream color. Hardware: The typical 7-1/4" high bronze mortise lockset (stamped with "S" and the mark for Mallory, Wheeler Co.) includes glass ball knobs. There is a bronze teardrop escutcheon cover on the bedroom side, but none on the closet side. The door is hung on the north jamb to open into the bedroom with three 5" high butt hinges with ball finials, five knuckles, and five screws per hinge plate. The hinges retain evidence of a silver finish.

**WINDOWS:** The two window openings symmetrically placed in the west wall have shouldered architraves trimmed with guilloche ornament, and denticulated hoods, similar to the trim at the east door. Each

opening is fitted with a 1/1 chain-hung sash. The upper sash is shorter than the lower sash. Each lower sash includes a pair of recessed bronze and lifts in the bottom rail, and slides up into an overhead pocket. Each upper sash has a pair of metal pulls on the bottom rail. The sash are secured with bronze sash fasteners on the meeting rails. The top of the upper sash includes a recessed bronze socket for a sash hook.

**FIREPLACE:** The primary architectural feature is the fine white marble mantel on the north wall. This may be the "small marble fireplace with figure frieze" that Stanford White purchased in Rome for \$600.<sup>84</sup> The mantel has a plain surround flanked by pink and grey-veined marble columns with black marble bases. The columns support a frieze, carved with twelve classical figures, and a mantel shelf. The plain marble sections of the mantel may be later additions.<sup>85</sup>

The hearth is also white marble. The floor of the firebox is brick. Dark gray stone slabs form the sides and back of the firebox.

Heating; A horizontal heating grate in the north dado is of the typical geometric pattern, painted white. It matches the location specified on the McKim, Mead & White floor plan.

**LIGHTING/ELECTRICAL:** The Vanderbilt-era bronze electric brackets include a pair of single-arm fixtures flanking the bed canopy on the south wall; a single-arm fixture on the partition enclosing the northeast closet; and a pair of two-arm fixtures on the west wall, between the windows. Each fixture has a wreath motif around the brass backplate. The heavily foliated squared serpentine arms each support a brass grape-and-foliated bobesh with an acanthus cap, which holds the bulb. The upright glass shades are frosted, fluted, and have medallions etched between the flutes.

Other electrical elements include a duplex receptacle flush-mounted in the east wall, south of the doorway, and one in the south baseboard, west of the closet.

**COMMUNICATIONS:** A bronze plate with a pair of call buttons on the south wall, west of the closet is marked "Butlers Pantry" and "3rd Story."

**Southeast CLOSET:** The southeast closet is irregular in shape (rectangular at the west end and triangular at the east end) to fit around the structural pier. The 2-3/8" wide floorboards are laid north/south. The walls and ceilings are finished in plaster (and perhaps canvas), painted beige. A 5-1/2" high baseboard made

84. Stanford White papers.

85. As noted in Albee, draft HSR: There are two patches in the capital of the west column. The frieze and mantel shelf appear to be old, each exhibiting center cracks at different locations. Three patches exist in the shelf: one to the left of center with a dutchman patch at the front; and two at the very corners with dutchmen missing. Cutouts in the mantel shelf indicate that it may have been reused.

up of a fascia and a cap molding trims the walls; the doorway is framed by a 5" wide fascia trimmed with an outer ogee molding. Three tiers of shelves are supported by wood cleats, all painted light cream. Directly below the lowest shelf is a wood hanger bar and a beaded board with three metal hooks.

**NORTHEAST CLOSET:** The finishes in this rectangular closet match those of the southeast closet. Like the southeast closet, this space has three tiers of shelves supported by wood cleats, and a beaded board below the lowest shelf. Single metal clothes hooks are screwed into the beaded board: one each on the north and south wall and two on the east wall. A double metal clothes hook is screwed into the underside of the lowest shelf.

## RED BEDROOMS BATHROOM (220)

The narrow bathroom immediately south of the Large Red Bedroom was shared by both Red Bedrooms. The 5'-9 1/2" x 11'-5" room includes one doorway in the north wall (to the Large Red Bedroom) and a narrow window set low in the west wall.

The McKim, Mead & White 1896-97 floor plans show that a second doorway was planned on the Bathroom's east wall, which would have accessed the passage originally entitled "Entry," and which connected to Mr. Vanderbilt's Bathroom and led directly to the Second-Story Hall (see Figure 39). The toilet was relocated during the evolution of these drawings, and moved on paper to its current location. Paint samples indicate the same number of paint layers on the east plaster wall as on the north plaster wall, and there is no visible alteration to the wall tile. Therefore, it is believed that the east doorway was never installed, possibly because it reduced Mr. Vanderbilt's privacy in entering his bathroom from the main hall.

### ARCHITECTURAL INTEGRITY

Except for the deteriorated condition of the plaster finish, the Bath retains a high degree of integrity to the Vanderbilt era.

### ARCHITECTURAL FINISHES

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

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

**CEILING:** The ceiling, 14'-4 1/2" above the floor, is covered in painted canvas, painted beige.

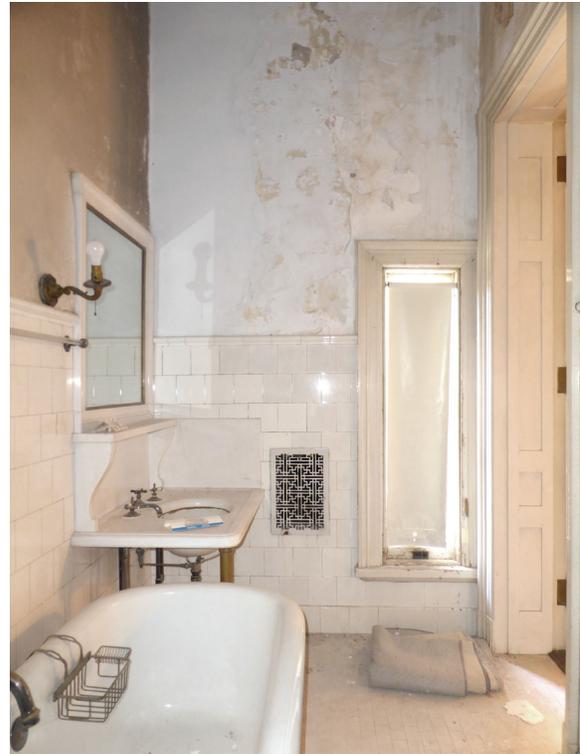


Figure 44. Red Bedrooms Bathroom, looking west. JGWA, 2017.

**CORNICE:** A 3" high cove molding trims the walls.

**DOORS:** The doorway at the west end of the north wall is framed by a 5" wide architrave (raised fillet, a bead, a cavetto curving into a filleted bead, and two fasciae) that extends down to molded plinths. The deep reveal of the opening is lined with plain recessed panels. All of the trim is painted off-white.

**WINDOW:** A narrow opening at the north end of the west wall is framed by an architrave that matches the door trim. Because the window is so close to the north wall, the trim along that side is cut narrower to fit. All of the trim is painted off-white. The opening sits above a 3" molded sill and holds a single-light sash that slides up into a pocket. One plain bronze sash lift is mounted in the bottom rail.

**HEATING:** Two vertical heating grates—one in the west wall wainscot and the other on the north wall, near the ceiling—feature the geometric pattern typically found in other second story guest rooms. The grates are painted white. A filter currently covers the lower grate.

**LIGHTING/ELECTRICAL:** A Vanderbilt-era bronze electric wall bracket is mounted to the south wall, east of the sink; a second bracket is on the west wall. Each bracket has a round brass backplate with a bound wreath motif around its perimeter, a minimally foliated, rounded serpentine single arm, and a plain bobesh. Both fixtures operate with pull strings. Currently, there are no shades on the brackets.

**PLUMBING:** All of the plumbing fixtures are on the south wall: a lavatory with a Meyer-Sniffen “Alpha” porcelain basin set in a marble slab (VAMA 6998); a Royal porcelain bathtub marked “49147” (VAMA 6997); and a J.L. Mott “Primo” toilet with a wood seat and high wall tank with a brass pull suspended on linked brass rods (VAMA 6996). The lavatory’s marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf.

**BATHROOM FITTINGS:** Directly above the sink is a marble backsplash with curved brackets that support a marble shelf. A white marble shelf/backsplash and a mirror framed in white marble are mounted to the south wall, above the sink. There is a double towel bar on the south wall, above the bathtub, with nickel plated end and intermediate brackets and glass rods.

## SMALL RED BEDROOM (208)

The Small Red Bedroom is the smallest of the Second Floor guest bedrooms. The 15'-4" x 13'-11" room includes a chimney breast centered on the south wall and two small closets on the east wall. The projecting closets form an alcove for the east doorway, which opens directly from the central Hall. A doorway in the south wall connects this room to the Large Red Bedroom. One window, at the north end of the west wall, overlooks the Hudson River. This bedroom does not have direct access to the bathroom; one has to pass through the Large Red Bedroom to reach that amenity.

The northeast closet was added during the design phase. It does not appear on the earliest McKim, Mead & White plan, but a notation on the plan reads “Closet ordered by FW Vanderbilt Dec 1, [?]”<sup>86</sup> The later plans show the closet as it was built (see Figure 45).

Mrs. Van Alen described purchasing the wallpaper in this room (along with the paper in the Large Red Bedroom, the Blue Bedroom, and the Mauve Room) in 1935, matching the Vanderbilt-era wallpaper. The National Park Service replaced damaged wallpaper in the northwest corner of the room with unused remnants of the original paper in 1999.<sup>87</sup>

86. Second Floor Plan (#10), 8/12/96, delineated by Elliot, with lighting and switching plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

87. Information from Ann Jordan, Chief, Museum Services, ROVA, November 2014.

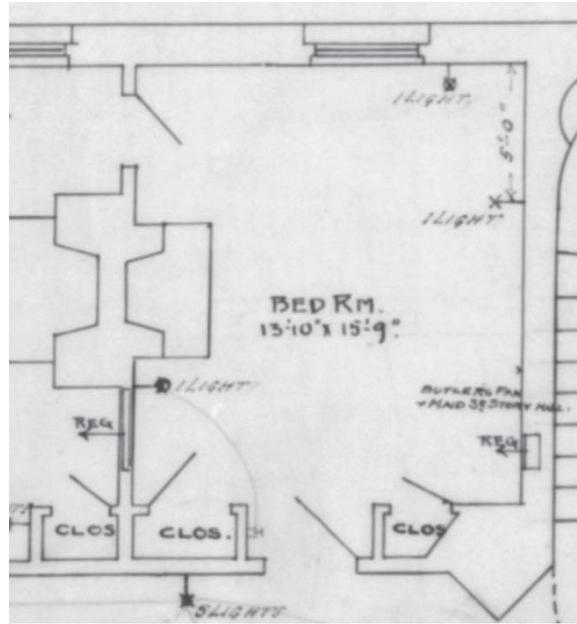


Figure 45. Detail of the Small Red Bedroom from the McKim, Mead & White 1897 second floor plan. McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

### ARCHITECTURAL INTEGRITY

The Small Red Bedroom retains exceptionally high integrity.

### ARCHITECTURAL FINISHES

The Small Red Bedroom features McKim, Mead & White detailing that largely matches the finishes of the Large Red Bedroom.

**FLOOR:** Brass sockets and fixing nails along the perimeter of the wood floor held the original W. & J. Sloane wall-to-wall carpet in place; the carpet was recently replaced by NPS. The 2-3/8" floorboards, laid north/south, are exposed in the closets.

**WALLS:** Above the typical low wood dado (painted a light cream color), the plaster walls are covered in wallpaper that matches the paper in the Large Red Bedroom. When water damage in the northwest corner of the room was repaired, the walls were repapered with unused 1935 paper.

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

**CEILING:** The plaster ceiling, painted white, is 14'-4 1/2" above the floor.

**CORNICE:** The typical 2'-0 3/4" high cornice is painted a light cream color.

**DOORS:** The doorway to the Hall, centered in the east alcove, is flanked by the northeast and northwest closet doorways. All three doors are framed in 6" wide



Figure 46. Small Red Bedroom, looking northeast (upper image) and southeast (lower image). JGWA, 2017.

architraves that match the trim at the northeast closet in the Large Red Bedroom: a raised fillet, a bead, a cavetto curving into a filleted bead, a fascia, a filleted cyma reversa, and a fascia. Like the typical, more ornate trim, the architraves terminate with mitered returns at splashboard-height plinths.

An opening at the west end of the south wall, connecting this room to the Large Red Bedroom, is framed by a typical three-fasciae wood architrave embellished with guilloche ornaments.

Center east door (to 201): The 3'-3 3/4" wide x 8'-5" high x 2-1/2" thick stile-and-rail door has four panels: one horizontal recessed panel with two raised panels above and one raised panel below (typical of the second floor guest rooms). The door is finished in stained mahogany on the Hall face and is painted a light cream color on the bedroom face. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "N" and the mark for Mallory, Wheeler Co.) includes a plain bronze knob and teardrop escutcheon cover on the Hall side; and a glass ball knob and teardrop escutcheon cover on the bedroom side. The door is hung on the north jamb to open to the bedroom with three 5" high wide-throw bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

Southeast door (to southeast closet): This door matches the center east door but is only 2'-9 3/4" wide. It is painted a light cream color. Hardware: The typical 7-1/4" high bronze mortise lockset (stamped with "J" and the mark for Mallory, Wheeler Co.) includes a glass ball knob and teardrop escutcheon cover on the bedroom side; there is only a bronze rose and disk on the closet side. The door is hung on the south jamb to open to the bedroom with three 5" high silvered bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

Northeast door (to northeast closet): This door matches the center east door but is only 2'-3 3/4" wide. It is painted a light cream color. Hardware: The typical 7-1/4" high bronze mortise lockset includes a glass ball knob and teardrop escutcheon cover on the bedroom side; there is only a bronze rose and disk on the closet side. The door is hung on the south jamb to open to the bedroom with three 5" high silvered bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

Southwest door (to 207): This door matches the center east door but is only 2'-5 3/4" wide. Hardware: The typical 7-1/4" high bronze mortise lockset (stamped with "L" and the mark for Mallory, Wheeler Co.) includes glass ball knobs and teardrop escutcheon covers. The door is hung on the west jamb to open to the bedroom with

three 5" high bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

**WINDOWS:** The window opening centered in the east wall has a typical shouldered architrave, trimmed with guilloche ornament, and a denticulated hood. The opening is fitted with a 1/1 chain-hung sash. The upper sash is shorter than the lower sash. The lower sash includes a pair of recessed bronze and lifts in the bottom rail and slides up into an overhead pocket. Each upper sash has a pair of metal pulls on the bottom rail. The sash are secured with a bronze sash fastener on the meeting rails. The top of the upper sash includes a recessed bronze socket for a sash hook.

**FIREPLACE:** The fireplace on the south wall has a grey marble surround and hearth and a carved wood mantel, painted a light cream color. The mantel includes a single-fascia shouldered architrave that frames the surround. Three horizontal panels flanked by foliated scrolled brackets form a frieze, which supports a deeply projecting mantel shelf. In the firebox, an iron fireback features a sunburst motif above an intertwined ribbon cast into the back panel.

**HEATING:** A heating grate at the east end of the north dado has the same typical geometric pattern found in other second story heating grates. It is painted white. Its placement matches the location specified on the McKim, Mead & White floor plan. A filter currently covers the grate.

**LIGHTING/ELECTRICAL:** There are three original bronze electric wall brackets: one on the north wall, west of the bed canopy; one on the south wall, east of the chimney breast; and one on the west wall, north of the window. Each fixture has a wreath motif around the brass backplate, and a heavily foliated, squared serpentine arm supporting a brass grape-and-foliated bobesh with an acanthus cap. Each has a frosted and fluted upright glass shade with an etched, unadorned medallion.

Other electrical elements include a duplex receptacle flush-mounted in the south wall of the entrance alcove, and one in the north wall, below the light bracket.

**COMMUNICATIONS:** A pair of call buttons set in a bronze plate on the north wall, marked "Butlers Pantry" and "Maid 3rd Story Hall," are hidden behind the bed canopy. A cord extends from the buttons to a separate, more accessible, push button.

**NORTHEAST CLOSET:** The northeast closet is irregular in shape (triangular at the north end and squared at the south end). The 2-3/8" wide floorboards are laid north/south. The walls and ceiling are finished in plaster, painted a light cream color. A 5-1/2" high baseboard made up of a fascia and a cap molding trims the walls; the doorway is framed by a 5" wide fascia trimmed with an outer ogee molding. Three tiers of shelves are supported by wood cleats, all painted light cream. Directly below the lowest shelf is a wood hanger bar and a beaded board that holds

metal clothes hooks (one on the south and east walls and two on the angled northeast wall).

**SOUTHEAST CLOSET:** The finishes in this rectangular closet match those of the northeast closet. The metal clothes hooks on the beaded board below the lowest shelf include one on the north wall, one on the south wall, and four on the east wall. Three double metal clothes hooks are screw-mounted on the underside of the bottom shelf.

## BLUE BEDROOM (209)

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The Blue Bedroom is the largest of the ten guest bedrooms, and the only one that does not share a bathroom. The 20'-10" x 31'-7" rectangular room has a chimney breast centered on the north wall, and pairs of windows in the north and west walls. Two doorways in the east wall provide access from the North Foyer and to the adjoining bathroom. The only closet for this room is located in the bathroom.

Very few changes to this room occurred between the McKim, Mead & White 1896 and 1897 drawings.<sup>88</sup> The doorways on the east wall were moved towards each other, more in line with the windows on the opposite wall. An added note, pointing to the east wall, records "PBs [push buttons] to Butlers Pan & Maid 3rd Story Hall/Guest's Maid 3rd floor #9" (see Figure 47). The difference in handwriting between the first two and third lines suggests that the third line was added after the first two. Three call buttons were installed in this room, apparently during original construction. Room IX (now room 309) on the third floor does have a call bell, but whether a direct connection existed between these two rooms is unknown.

In 1935, Mrs. Van Alen went to Europe to try to match the wallpapers in this room, the Mauve Room, and the two Red Bedrooms. She believed she obtained the same wallpaper patterns as the originals.<sup>89</sup>

The Blue Bedroom is the only guest room recorded in a 1938 photograph. There is also a 1940 photograph in the Traudt Family Album.

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88. McKim, Mead & White second floor plans (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

89. George A. Palmer, Superintendent, Memorandum, May 18, 1948; and Superintendent's Memorandum, June 5, 1951. Resource Management Records, Superintendent's Monthly Reports.

## ARCHITECTURAL INTEGRITY

The Blue Bedroom has a high degree of integrity to the Vanderbilt era. The only changes since the Vanderbilts' occupancy appear to be the removal of a lighting bracket, which is still in the collection, and the conversion of a switch to a duplex receptacle.

## ARCHITECTURAL FINISHES

**FLOOR:** The wood floor (presumably 2-3/8" wide tongue-and-groove floorboards laid north/south like the other second floor guest rooms) is covered by Vanderbilt-era wall-to-wall carpet, secured by bronze fixing nails.

**WALLS:** Above the typical low wood dado (painted off-white), the plaster walls are covered in a blue ground paper with an embossed, white foliated pattern, installed in 1935.

**CEILING:** The plaster ceiling, painted white, is 14'-4 1/2" above the floor.

**CORNICE:** The typical 2'-0 3/4" high cornice is painted off-white.

**DOORS:** The two east doorways flanking the bed canopy are framed by shouldered, typical three-fasciae wood architraves embellished with guilloche ornaments. Above each opening, a horizontal recessed panel extends up to a denticulated crown molding.

Southeast door (to North Foyer): The 3'-3 3/4" wide x 8'-5" high x 2-1/2" thick stile-and-rail door has four panels: one horizontal recessed panel with two raised panels above and one raised panel below (typical of the second floor guest rooms). The door is finished in stained mahogany on the Foyer face and is painted an off-white on the bedroom face. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "Q" and the mark for Mallory, Wheeler Co.) includes a plain bronze knob and teardrop escutcheon cover on the Hall side; and a glass ball knob and teardrop escutcheon cover on the bedroom side. The door is hung on the north jamb to open to the bedroom with three 5" high wide-throw bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

Northeast door (to 210): This door mirrors the southeast door. The door is painted off-white. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "P" and the mark for Mallory, Wheeler Co.) includes glass knobs and teardrop escutcheon covers. The door is hung on the south jamb to open to the bedroom with three 5" high wide-throw bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

**WINDOWS:** The two window openings in the west wall and the two narrower windows in the north wall, flanking the chimney breast, have shouldered architraves trimmed with guilloche ornament,

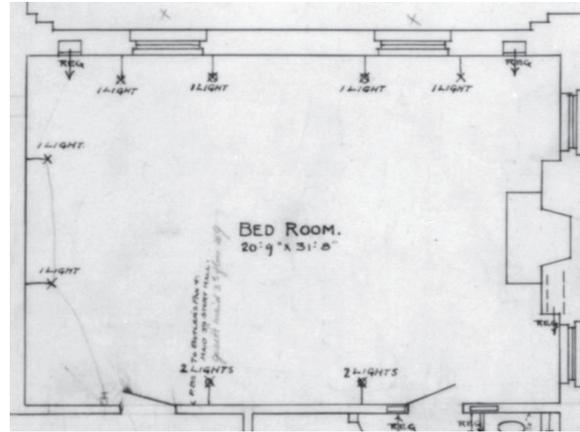


Figure 47. (Upper image) Detail of the Blue Bedroom from the McKim, Mead & White second floor plan (February 18, 1897). McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives. (Lower image) Blue Bedroom, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives.

and denticulated hoods, similar to the trim at the doorways. Each opening is fitted with a 1/1 chain-hung sash. The upper sash is shorter than the lower sash. Each lower sash includes a pair of recessed bronze and lifts in the bottom rail, and slides up into an overhead pocket. Each upper sash has a pair of metal pulls on the bottom rail. The sash are secured with bronze sash fasteners on the meeting rails; part of the fastener is missing from the northeast sash and the entire fastener is missing from the southwest sash. The top of each upper sash includes a recessed bronze socket for a sash hook.

**FIREPLACE:** The fireplace on the north wall has a white marble surround and hearth. The white and grey marble mantel includes a simple architrave that frames the surround, flanked by engaged Ionic columns with angled volutes supporting a bed molding, frieze and crown molding/mantel shelf. A black-and-gold marble panel, embellished with an applied swag of carved



Figure 48. Blue Bedroom, looking north (upper image) and southeast (lower image). JGWA, 2017.

ivory or marble, is centered in the bed molding and frieze.

The floor of the firebox is brick, while the sides are a dark gray-colored stone (possibly soapstone). There is no fireback, but there is evidence of use.

**HEATING:** Three original heating grates—a vertical grate in the east face of the chimney breast, and two horizontal grates in the west dado—have the typical geometric pattern found on the second floor. The grates are painted white. Filters currently cover the grates.

**LIGHTING/ELECTRICAL:** The room is lit by five original bronze electric wall brackets: three double-arm brackets on the west wall (and a plate for a fourth fixture south of the southwest window); and two single fixtures on the south wall.<sup>90</sup> Each fixture has a wreath motif around the brass backplate. The heavily foliated squared serpentine arms each support a brass grape-and-foliated bobesh with an acanthus cap, which holds the bulb. Their frosted glass shades have

90. The fourth double-arm bracket survives in the collection. The reason for its removal is not known.

alternating wide scallops and thin ridges, the scallops of which are etched with bellflowers within the center of medallions.

Two matching bronze back plates on the east wall, flanking the bed canopy, are fitted with Vanderbilt-era parallel blade electrical outlets. A similar condition is found in the Lavender and Empire Rooms on the third floor. There is a duplex receptacle flush-mounted in the baseboard on the east face of the chimney breast, and another in the west wall, north of the southwest window. A third outlet, immediately to the south of the southeast door, was converted from a switch by park staff.<sup>91</sup>

**COMMUNICATIONS:** Three call buttons on the east wall, north of the Hall door, are set in a bronze plate engraved with “Butlers Pantry,” “Maid,” and “3rd Story.” As noted in the introduction, the McKim, Mead & White floor plan called for three buttons in this location; in particular, one to Room IX (309).

## BLUE BEDROOM BATHROOM (210)

Of all of the guest rooms, only the Blue Bedroom had its own private bathroom. The 7'-1" x 12'-1" room includes a doorway in the west wall to the Blue Bedroom. A doorway in the south wall leads to the only closet for the Blue Bedroom. There is one window opening in the north wall.

The early McKim, Mead & White plans show a slightly smaller room; by the 1897 plan, it was lengthened to its current size (see Figure 49).<sup>92</sup>

### ARCHITECTURAL INTEGRITY

The Blue Bedroom Bath has a high degree of integrity to the Vanderbilt era.

### ARCHITECTURAL FINISHES

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

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

91. Albee, HSR Draft cites a conversation with Museum Technician, Debbie Miller, June 2000.

92. McKim, Mead & White second floor plans (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

**CEILING:** The ceiling, 14'-4 1/2" above the floor, is covered in painted canvas.

**CORNICE:** A 3" high cove molding trims the walls.

**DOORS:** 5" wide architraves (each with a raised fillet, a bead, a cavetto curving into a filleted bead, and two fascia) frame the doorways in the west and south walls, extending down to molded plinths. A bulbous wood doorstop for the closet doorway is mounted in the tile baseboard on the west wall.

South door (to closet): The 2'-5 3/4" wide x 8'-5" high x 2-1/2" thick stile-and-rail door has four panels: one horizontal recessed panel with two raised panels above and one raised panel below (typical of the second floor guest rooms). The door is painted off-white. Hardware: The typical 7-1/4" high bronze mortise lockset (stamped with "O" and the mark for Mallory, Wheeler Co.) includes a glass ball knob and teardrop escutcheon cover on the bedroom side; there is no knob on the closet side. The door is hung on the west jamb to open to the bathroom with three 5" high bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

**WINDOW:** The window opening centered in the north wall is framed by a 5" architrave that matches the trim at the doors, and sits above a 3" molded sill. The opening holds a 1/1 chain-hung sash. Two bronze lifts are recessed in the lower rail of the lower sash, and two additional metal pulls are mounted to the underside of the upper sash. The sash are secured by a simple bronze fastener on the meeting rails.

**HEATING:** Two original heating grates—one in the west tile wainscot, north of the doorway, and one high on the west wall, near the ceiling—have the typical geometric pattern of the second story grates. Both are painted to match the walls. A filter currently covers the lower grate.

**LIGHTING/ELECTRICAL:** There are two original bronze electric wall brackets on the west wall. Each has a brass backplate ornamented with a wreath motif, a rounded serpentine arm with minimal foliage at the connection of the arm to the backplate, and a plain bobesh that supports the base for the bulb. There are no shades on the fixtures. The room has no electrical outlets.

**PLUMBING:** An original lavatory (VAMA 6994) with a Meyer-Sniffen "Alpha" porcelain basin set in a marble slab is positioned against the west wall. The marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf. An original J.L. Mott "Primo" toilet on the east wall (VAMA 6995) has a wood seat and lid and a high water tank. The chain from the tank is made up of linked brass rods ending in a cut glass pull. The "Royal" bathtub (VAMA 6993) on the west wall, at the south end of the room is marked "49142."

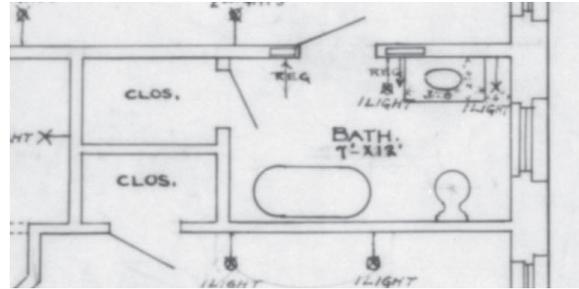


Figure 49. (Upper image) Detail of the bathroom for the Blue Bedroom from the McKim, Mead & White second floor plan (February 18, 1897). McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives. (Lower image) Blue Bathroom, looking north. JGWA, 2017.

**BATHROOM FITTINGS:** A mirror is hung on the north wall, east of the window. There are three towel bars with nickel-plated brackets and glass bars: small single towel bars on the west and east dados, and a double towel bar on the south dado.

**CLOSET:** The rectangular closet to the south of the room is the only closet for the Blue Bedroom. It has a wood floor of 2-3/8" wide floorboards laid north/south. The walls and 14'-4 1/2" high ceiling are finished in plaster, painted blue. A 5-1/2" high baseboard made up of a fascia and a cap molding trims the walls; the door architrave matches the trim in the bathroom. Four tiers of wood shelves on the east

wall are supported by wood cleats. Immediately below the lowest shelf, a beaded wood fascia extends along the east, south, and west walls; three clothes hooks are screwed into the east side of the fascia. Just below the second shelf are two similar fasciae on the north and south walls with marks for clothes hooks.

## MAUVE BEDROOM (211)<sup>93</sup>

The Mauve Bedroom is a 20'-10" x 20'-1" rectangular room with a chimney breast projecting from the north wall. The unique plan of the room includes angled walls with doorways that form a 3'-11" deep alcove on the south wall. Doorways in the angled south walls lead to the North Foyer and to the bathroom that this room shares with the second floor Green Room. A third doorway, in the west wall, opens to a closet. There are two windows in the north wall, flanking the chimney breast, and one centered in the east wall.

The changes between the 1896 and 1897 McKim, Mead & White plans of the Blue Room Bath and closet necessitated a change in the entrance to the Mauve Room, the Mauve Room Bath, and two closets.<sup>94</sup> The 1897 changes improved the plan, storage, and circulation without changing the shape or size of the Mauve Room, by adding an alcove off of the North Foyer. The closet that was originally accessed from the Hall was closed off and the doorway moved to the Mauve Room. Notes added to the 1897 plan identified the summoned locations for the call buttons: the "Butler's Pan." and "Maid 3rd Story Hall", and then an additional entry of "Guest Maid 3rd Floor #11" (probably 309) (see Figure 50).

Georges Glaenger prepared drawings for the decoration of the Mauve Bedroom, his only surviving proposal for any of the guest rooms (see Figure 51).<sup>95</sup> The June 10, 1897 date on the drawings suggest that the Vanderbilts approached Glaenger soon after the plan was solidified and requested a proposal. His drawings for "Bedroom No. 6" depict an elaborate, Adamesque scheme, specifying embroidered "stuffs" wallcoverings shown with Pompeian motifs, neoclassical carvings and compo appliques, and an elaborately decorated vaulted and alcoved ceiling. The scheme was not carried out, and the Mauve Bedroom

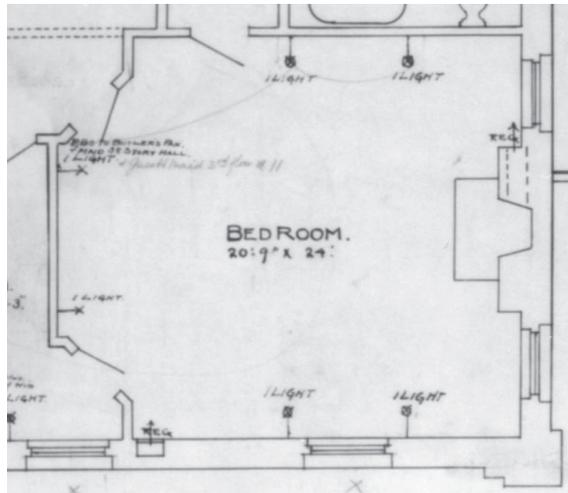


Figure 50. Detail of the Mauve Bedroom from the McKim, Mead & White second floor plan (February 18, 1897). McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

was given the McKim, Mead & White Georgian Revival detail used throughout the guest rooms.

In 1935, while in Europe, Mrs. Van Alen found an exact match for the original wallpaper so that the room could be repapered. NPS staff repaired the plaster in the 1990s.<sup>96</sup>

### ARCHITECTURAL INTEGRITY

The Mauve Room has a high degree of integrity to the Vanderbilt era.

### ARCHITECTURAL FINISHES

**FLOOR:** The wood floor (presumably 2-3/8" wide tongue-and-groove floorboards laid north/south like the other second floor guest rooms) is covered by Vanderbilt-era wall-to-wall carpet supplied by W. & J. Sloane, secured with pins into grommets around the perimeter of the room.

**WALLS:** Above the typical low wood dado (painted off-white), the plaster walls are covered in a French wallpaper, with an overall foliated pattern on a mauve ground. The gray/blue leaf and flower pattern is outlined in flocking that may have originally been white but is now yellowed to a cream color. According to Mrs. Van Alen, she found this exact replacement for

93. This introduction is excerpted from the *Historic Furnishings Report 2015*.

94. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

95. Georges Glaenger drawings, June 10, 1897, #17, 18, 19, 20, 21. Architectural Drawings Collection, ROVA Archives.

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

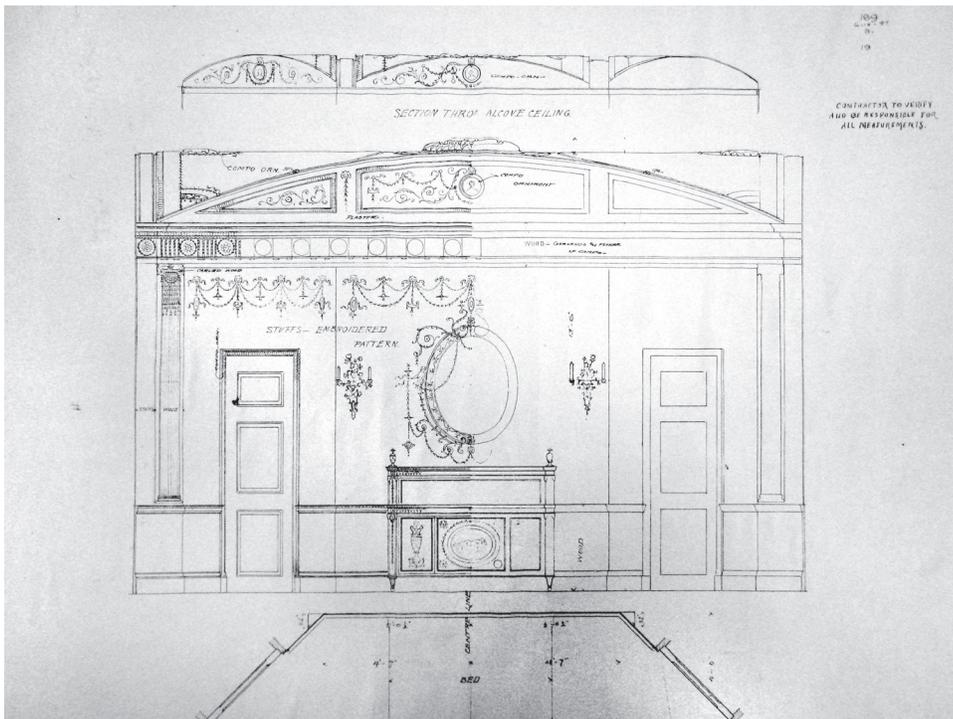
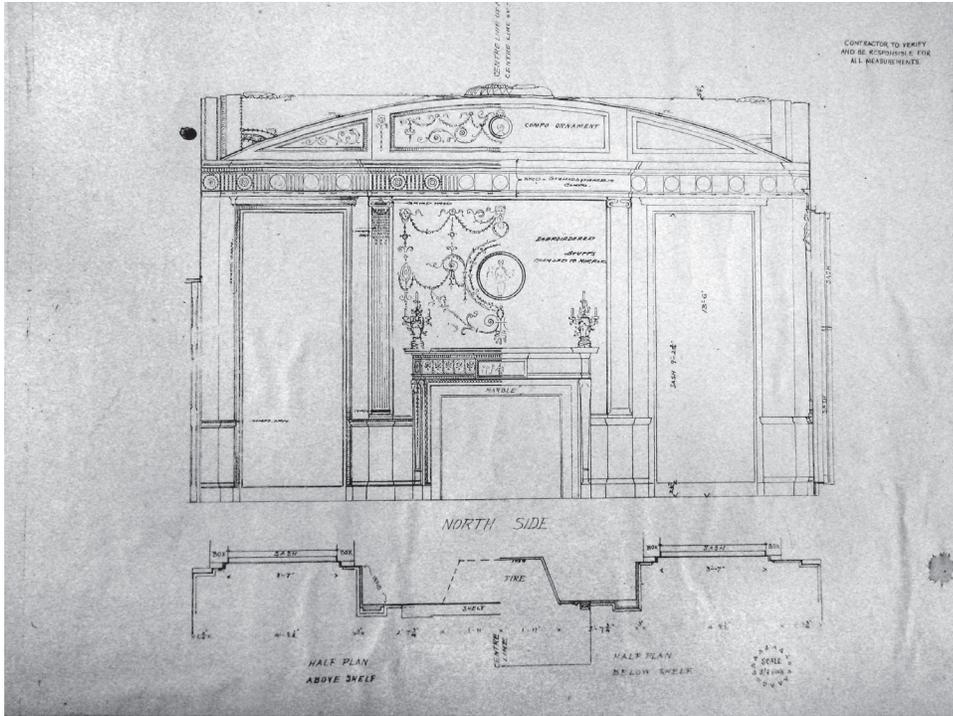


Figure 51. Details from Georges Glænzler drawings for Bedroom No. 6 (The Mauve Bedroom), June 17, 1897. The Adamesque scheme was never realized. Architectural Drawings Collection, ROVA Archives.



Figure 52. The Mauve Bedroom, looking south (upper image) and north (lower image). JGWA, 2017.

the original wallpaper in Europe in 1935 at her uncle's request.<sup>97</sup>

**CORNICE:** The typical 2'-0 3/4" high cornice is painted off-white.

**CEILING:** The plaster ceiling, 14'-4 1/2" above the floor, is painted white.

**DOORS:** The two doorways in the angled walls flanking the south bed alcove, and the closet doorway in the west wall, are framed by shouldered, typical three-fasciae wood architraves embellished with guilloche ornaments. Above each opening, a horizontal recessed panel extends up to a denticulated crown molding.

Southwest door (to North Foyer): The 2'-11 3/4" wide x 8'-5" high x 2-1/2" thick stile-and-rail door has four panels: one horizontal recessed panel with two raised panels above and one raised panel below (typical of the second floor guest rooms). The door is finished in stained mahogany on the Foyer face and is painted an off-white on the bedroom face. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "E" and the mark

for Mallory, Wheeler Co.) includes a plain bronze knob and teardrop escutcheon cover on the Hall side; and a glass ball knob and teardrop escutcheon cover on the bedroom side. The door is hung on the south jamb to open to the bedroom with three 5" high wide-throw bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

Southeast door (to 212): This door mirrors the southwest door but is painted off-white. Hardware: The 6-1/2" high bronze mortise lockset includes glass ball knobs and turnkeys on each face. The door is hung on the west jamb to open to the bedroom with three 5" high wide-throw bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

West door (to closet): This door matches the southwest door but is painted off-white. Hardware: The typical 7-1/4" high bronze mortise lockset (stamped with "F" and the mark for Mallory, Wheeler Co.) includes glass ball knobs. There is a teardrop escutcheon cover on the bedroom side, but none on the closet side. The door is hung on the south jamb to open into the bedroom with three 5" high wide-throw bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

**WINDOWS:** The window opening in the east wall and the two narrower windows in the north wall, flanking the chimney breast, have shouldered architraves trimmed with guilloche ornament, and denticulated hoods, similar to the trim at the doorways. Each opening is fitted with a 1/1 chain-hung sash. The upper sash is shorter than the lower sash. Each lower sash includes a pair of recessed bronze and lifts in the bottom rail, and slides up into an overhead pocket. Each upper sash has a pair of metal pulls on the bottom rail. The sash are secured with bronze sash fasteners on the meeting rails. The top of the upper sash includes a recessed bronze socket for a sash hook.

**FIREPLACE:** The primary architectural feature is the mantel and mirrored overmantel centered on the north wall. The carved wood and compo-ornamented mantel frames an Italian Arabescato Fiorenzo marble surround. At the center of the mantel frieze is a rectangular panel filled with scrolled foliation and a centered female head. A wood or compo trim of an anthemion molding, a fascia and soffit, and an egg-and-flower molding supports the mantel shelf. The mantel sits against a plain backing, edged with a large shouldered egg-and-dart molding (alternating flower details with the egg details).

The overmantel includes a large wood-framed mirror, eared at all four corners. The carving includes anthemions, a band of ribbons and rosettes, and four rosettes at each eared corner. The mantel and overmantel mirror frame are painted off-white.

97. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, Superintendent's Monthly Reports.

The firebox is lined with cast-iron panels that feature a garland motif.

**HEATING:** A vertical heating grate in the west face of the chimney breast, and a horizontal grate near the south end of the east dado, have the geometric pattern typical of the second story heating grates. Both grates are painted off-white. Filters currently cover the grates.

**LIGHTING/ELECTRICAL:** Five original bronze electric wall brackets supplied by E. F. Caldwell & Co. survive in the bedroom: a pair of two-arm fixtures on the west wall; a pair of single-arm fixtures on the east wall; and a single-arm fixture on the south wall, to the east of the bed. These fixtures are identical to the brackets in the other guest rooms, with wreath motifs around the brass backplates and heavily foliated squared serpentine arms that each support a brass grape-and-foliated bobesh with an acanthus cap. The wall bracket backplate on the south wall, to the west of the bed canopy drapery, houses an electrical plug receptacle, allowing for a freestanding lamp on the nightstand.

There is a duplex receptacle in the west baseboard, below the northernmost bracket, and outlets in the east baseboard, flanking the window opening. A large 220-volt single outlet is surface-mounted on the baseboard in the west face of the chimney breast. Two duplex outlets are installed in the east baseboard, flanking the window. A surface-mounted duplex outlet is mounted on the south wall approximately four feet from the floor, to the west of the bed and west of the triple call button.

**COMMUNICATIONS:** Three call buttons in the south wall are set in a silvered bronze plate engraved “Butler’s Pantry,” “Maid,” and “3rd Story.”

**CLOSET:** The closet to the west of the room has a wood floor of 2-3/8" wide floorboards laid north/south. The walls and ceiling are finished in plaster, painted mauve. A 5-1/2" high baseboard made up of a fascia and a cap molding trims the walls. A beaded board extends along the south, west, and north walls to support a shelf. Eight metal hooks are screwed into the board. Above the shelf are two additional shelves supported by beveled cleats on the north and south walls. A wood rod projects out from the top shelf, supported by angled wood braces; there are marks for six hooks on the bottom of the rod (like those still in place in Mrs. Vanderbilt’s Boudoir closet).

## MAUVE ROOM/GREEN ROOM BATHROOM (212)

The bathroom shared by the Mauve Bedroom and second floor Green Bedroom is positioned between the two rooms in the southeast corner of the north wing. The 15'-5 1/2" x 7'-2 1/2" room includes a doorway in the west wall (to the North Foyer) and a

doorway in the south wall (to the second floor Green Bedroom). A 4'-0" deep angled alcove in the northeast corner accommodates a window opening in the east wall and a doorway to the Mauve Room in the northwest wall.

In the earliest McKim, Mead & White plans for the second floor, this bathroom was larger. By the 1897 plan, the west end of the bathroom was moved east to allow for an alcove off of the north wall that included a closet and doorways to this room and the Mauve Bedroom (see Figure 53).<sup>98</sup> The jog in the northeast corner of the room to accommodate the window opening was part of the plan from the beginning.

NPS inserted a railing in the west doorway to allow visitors to view the bathroom.

### ARCHITECTURAL INTEGRITY

The Mauve Room Bath retains high integrity to the Vanderbilt era.

### ARCHITECTURAL FINISHES

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

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

**CEILING:** The ceiling, 14'-4 1/2" above the floor, is covered in painted canvas.

**CORNICE:** A 3" high cove molding trims the walls.

**DOORS:** The three doorways—one in the west wall to the Foyer, one in the south wall to the Green Bedroom, and one in the angled north wall to the Mauve Bedroom—are framed by 5" wide architraves (each with a raised fillet, a bead, a cavetto curving into a filleted bead, and two fasciae) that extend down to molded plinths. The deep reveal of the south opening is lined with paneling. All of the trim is painted off-white.

West door (to North Foyer): The 2'-5 1/2 wide x 8'-5" high x 2-1/2" thick stile-and-rail door has four panels: one horizontal recessed panel with two raised panels above and one raised panel below (typical of the second floor guest rooms). The door is finished in stained mahogany on the Foyer face and is painted an off-white on the bathroom face. Hardware: The 7-1/4" high bronze

98. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

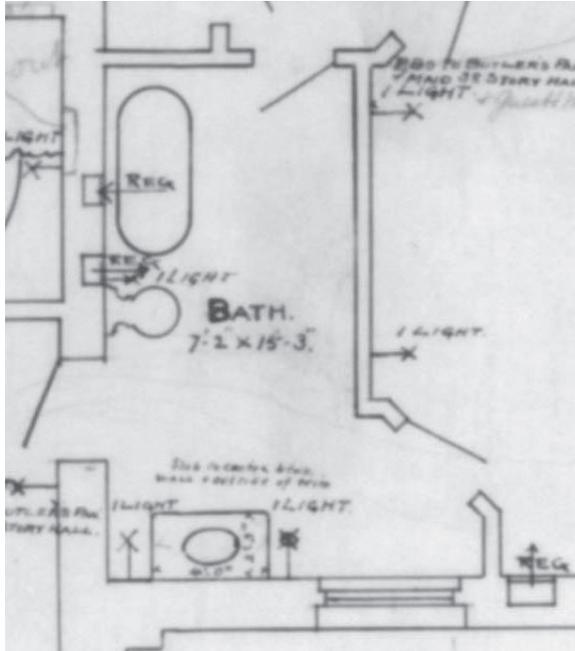


Figure 53. (Above) Detail of the bathroom shared by the Mauve and Green Bedrooms from the McKim, Mead & White second floor plan (February 18, 1897). McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives. (Right) The Mauve Bathroom, looking west (upper image) and east (lower image). JGWA, 2017.



mortise lockset (stamped with “H” and the mark for Mallory, Wheeler Co.) includes a plain bronze knob and teardrop escutcheon cover on the Hall side; and a glass ball knob and teardrop escutcheon cover on the bedroom side. The door is hung on the north jamb to open to the bathroom with three 5" high bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

**WINDOW:** The window opening centered in the north wall is framed by a 5" architrave that matches the trim at the doors, and sits above a 3" molded sill. The opening is fitted with a 1/1 chain-hung sash. The upper sash is shorter than the lower sash. The lower sash includes a pair of recessed bronze and lifts in the bottom rail, and the upper sash has a pair of metal pulls on the bottom rail. The sash are secured with a bronze sash fastener on the meeting rails. The top of the upper sash includes a recessed bronze socket for a sash hook.

**HEATING:** Two heating grates are installed in the south wall, one above the toilet near the ceiling and one in the wainscot, west of the toilet and above the bathtub. The vertically-oriented grates have a geometric pattern typical to the second-floor guest rooms. A filter currently covers the lower grate.

**LIGHTING/ELECTRICAL:** There are two original bronze electric wall brackets on the east wall, flanking the mirror above the sink, and one on the south wall. Each has a wreath-foliated backplate with a minimally foliated serpentine arm and a plain bobesh. The frosted glass shades have a pattern of alternating scallops and ridges and are etched with medallions.

**PLUMBING:** A marble sink (VAMA 6991) with a Meyer-Sniffen “Alpha” porcelain basin sits against the east wall, supported by two bronze legs. The marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf.

On the south wall are the typical J.L. Mott “Primo” toilet (VAMA 6992) with a wood lid and high water tank, as well as a “Royal” porcelain bathtub (VAMA 6990) marked “49140.” The chain from the tank is made up of linked brass rods ending in a celluloid pull.

**BATHROOM FITTINGS:** There are two towel bars with nickel-plated brackets and glass bars: a single towel bar on the south wall, and a double towel bar on the west wall.

## SECOND FLOOR GREEN BEDROOM (213)

The second floor’s Green Bedroom is a 14’-8” x 17’-8” rectangular room with a chimney breast projecting from the south wall. A window is centered in the east wall, and a narrower window is positioned at the east end of the north wall. There are three doorways: a west doorway that opens to the service hall; a north doorway to the bathroom that this room shares with the Mauve Bedroom; and a door at the east end of the south wall providing access to a closet.

This room has been designated a number of different names. No known drawings illustrate this room beyond the McKim, Mead & White second floor plans that refer to this space as a “Bedroom.”<sup>99</sup> Since the mansion’s construction, the room has had several designations. For the original room numbering system, based on the labels on the Blue Bedroom furniture of “Chamber No. 5,” and Glaenzer’s drawings of the Mauve Bedroom labeled “Bedroom No. 6,” this room would be “No. 7.” The 1938 inventory includes this space as “Room No. 3 (Small Lavender Room).” A label in the key closet in the Housekeeper’s Office identifies this as the Green Room. Previous NPS

documents refer to it variously as the Small Mauve Bedroom, Little Mauve Bedroom, or Green Bedroom.

The room was originally designed with direct access to the Hall through a hallway that passed a Maid’s Closet and the entrance to the Linen Closet. It did not have direct access from the Room to the Service Stair. However, a lightly drawn door leaf and doorway between the Room and Service Stair were added to the 1896 plan, and the 1897 plan reflects the change, allowing for a larger Linen Closet (see Figure 54).

The National Park Service replaced the wallpaper in 1964.<sup>100</sup> After 1964, the carpet was removed.

### ARCHITECTURAL INTEGRITY

The Green Room retains good integrity to the Vanderbilt era. Its finishes, including the wallpaper, have been changed by the National Park Service.

### ARCHITECTURAL FINISHES

**FLOOR:** The 2-3/8” wide tongue-and-groove wood floorboards are laid east/west. There are brass sockets along the perimeter of the floor to hold fixing nails for a carpet, which was removed from the room after 1964.<sup>101</sup>

**WALLS:** Above the typical low dado (painted off-white), the walls are covered in olive green-colored ground paper with silver and bronze metallic stripes and figures, installed by the National Park Service in 1964.<sup>102</sup> It does not match the remnant of the original embossed green paper in the collection.<sup>103</sup>

**CEILING:** The plaster ceiling, 14’-4 1/2” above the floor, is painted white.

**CORNICE:** The typical 2’-0 3/4” high cornice is painted off-white.

**DOORS:** The doorways in the west and north walls are framed by shouldered, typical three-fasciae wood architraves embellished with guilloche ornaments. The south doorway has a narrower architrave to fit between the east wall and the chimney breast. Above each opening, a horizontal recessed panel extends up to a denticulated crown molding.

North door (to 212): The 2’-11 3/4” wide x 8’-5” high x 2-1/2” thick stile-and-rail door has four panels: one horizontal recessed panel with two raised panels above and one raised panel below (typical of the second floor guest rooms). The door is painted off-white. Hardware: The 6-1/2” high

99. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

100. Albert McClure, Monthly Report, March 1964, “Curatorial Monthly Reports, 1947-1966.”

101. The carpet appears in the 1964 Furnishings Plan.

102. Albert McClure, Monthly Report, March 1964, “Curatorial Monthly Reports, 1947-1966.”

103. See the park’s wallpaper reference collection.

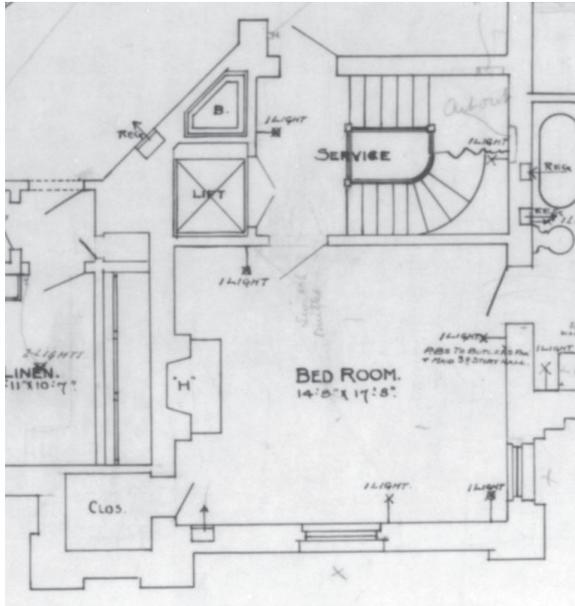


Figure 54. (Above) Detail of the second floor Green Bedroom from the McKim, Mead & White second floor plan (February 18, 1897). McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives. (Right) Second floor Green Bedroom, looking northwest (upper image) and south (lower image). JGWA, 2017.



bronze mortise lockset includes glass ball knobs and turnkeys. The door is hung on the west jamb to open to the bedroom with three 5" high bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

West door (to Service Stair): This 2'-9 1/2" wide x 8'-5" high x 2-1/2" thick stile-and-rail door has four typical panels on the Green Bedroom side, matching the north door, painted off-white. The Service Stair side has three recessed panels of varnished oak. During the Vanderbilt era, an additional outer door was inserted in this opening. The "green baize" covered door provided sound insulation between the guest room and the Service Stair. Hardware: The 7-1/4" high mortise lockset (stamped with "I" and the mark for Mallory, Wheeler Co.) includes a glass ball knob and teardrop escutcheon cover on the Green Bedroom side. On the Service Stair side, there is a T-shaped bronze handle; the escutcheon is missing. The door is hung on the north jamb to open to the bedroom with three 5" high wide-throw bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

South door (to closet): This door matches the north door but is only 2'-5 1/2" wide. Hardware: The typical 7-1/4" high bronze mortise lockset (stamped with "K" and the mark for Mallory, Wheeler Co.) includes glass ball knobs. There is a

bronze teardrop escutcheon cover on the bedroom side, but none on the closet side. The door is hung on the east jamb to open into the bedroom with three 5" high bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

**WINDOWS:** The opening in the east wall and the narrower opening in the north wall extend down to the floor. The shouldered trim around each opening matches the architraves at the north and west doorways. Above each architrave is a recessed panel and a small crown molding, but no denticulated cornice (unlike the window trim in the other guest rooms). Each opening is fitted with a 1/1 chain-hung sash. The upper sash is shorter than the lower sash. Each lower sash includes a pair of recessed bronze and lifts in the bottom rail, and slides up into an overhead pocket. Each upper sash has a pair of metal pulls on the bottom rail. The sash are secured with

bronze sash fasteners on the meeting rails. The top of the upper sash includes a recessed bronze socket for a sash hook.

**FIREPLACE:** The fireplace on the south wall has a grey marble surround and hearth. The firebox floor is brick, laid in a herringbone pattern. The cast-iron fireback features simple striated side panels and a sunburst molded over five flower baskets on the back panel.

The carved wood mantel, painted off-white, includes an egg-and-dart molding framing the surround. Pairs of ornately carved consoles support the denticulated mantel shelf. Between the consoles, the egg-and-dart molding steps up to form the base of a frieze with a single horizontal recessed panel.

**HEATING:** A horizontal heating grate at the south end of the east dado has the typical geometric pattern found in the other guest bedrooms. A filter currently covers the grate.

**LIGHTING/ELECTRICAL:** There are four Vanderbilt-era bronze electrical single arm fixtures: one on the west wall, one on the north wall, and two on the east wall, north of the window. The fixtures are slightly less ornate and the fixtures used in the other guest rooms, with backplates decorated in the wreath and leaf motif, single fluted serpentine arms that extend from a base leaf, and egg-and-dart trimming the bobesh that supports the plain cup. Each fixture has an upright frosted glass shade, molded in narrowly fluted and scalloped glass.

**CLOSET:** The southeast closet has a wood floor of 2-3/8" wide floorboards laid north/south. The walls and ceilings are finished in plaster, painted green. A 5-1/2" high baseboard made up of a fascia and a cap molding trims the walls. Paneled wood reveals line the deep door jamb, which is angled along the west side. The doorway is framed by a fascia, trimmed with an outer ogee molding. Four tiers of shelving on the south wall are supported by wood cleats. A beaded fascia below the lowest shelf extends along the east, south, and west walls, and supports a wood hanger bar and metal clothes hooks.

**COMMUNICATIONS:** Two call buttons on the north wall, east of the doorway, are set in a silvered bronze plate engraved with "Butlers Pantry" and "3rd Story." A TR-2 transceiver is mounted to the backplate of the firebox.

## SECOND FLOOR SERVICE AREAS

Only a very small area of the second floor, northeast of the central octagonal Hall, was allotted to service functions. The Service Stair houses the stair landing and elevator. A large Linen Closet includes a mezzanine level later expanded to a full second floor. Adjacent to this room is a small Maids' Closet equipped with a slop sink, with space to store other

items needed to maintain the second floor bedrooms and bathrooms. A narrow closet north of the Maids' Closet was used to store brooms. An additional small closet off of the vestibule at the north end of the second floor may have been used by the maids to store items used in the nearby Blue and Mauve Bedrooms. The housekeeper's key cabinet includes labels for all three of these spaces—"2nd floor broom closet (28);" "2nd floor linen room (29);" and "2nd floor maids' closet (30)"—and the numbers on those labels match the numbers stamped onto the face plates of the door locks.

## VESTIBULE TO LINEN CLOSET

At 4'-3" x 4'-0 1/2", this small vestibule is just big enough to allow clearance for the doors in each of the four walls. It was built exactly as shown in the McKim, Mead & White 1897 floor plan.<sup>104</sup>

### ARCHITECTURAL INTEGRITY

The vestibule's integrity is high to the Vanderbilt era.

### ARCHITECTURAL FINISHES

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

**WALLS:** The plaster walls are painted off-white.

**CEILING:** The plaster ceiling, painted white, is 14'-7" above the floor.

**BASEBOARD:** A 7-3/4' high two-fasciae baseboard trims the walls. The cap molding continues up and around the outside edges of the door architraves.

**DOORS:** There is a single door in each of the four walls. Each door is framed by a 4-1/2" wide two-fasciae architrave, similar to the trim in the other service areas (raised fillet, cavetto curving to filleted bead, and two narrow fasciae). The architraves extend down to molded plinths.

West door (to 201): The 2'-11 3/4" wide x 8'-5" high x 2-1/2" thick stile-and-rail door has four panels: one horizontal recessed panel with two raised panels above and one raised panel below (typical of the second floor guest rooms). The door is finished in stained mahogany on the Hall face and is painted a light cream color on the vestibule face. Hardware: The 7-1/4" high bronze mortise lockset (stamped with "M" and the mark for Mallory, Wheeler Co.) includes plain bronze knobs. There is a bronze teardrop escutcheon cover on the Hall side, and an oval escutcheon plate on the vestibule side. The door is hung on the north jamb

104. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

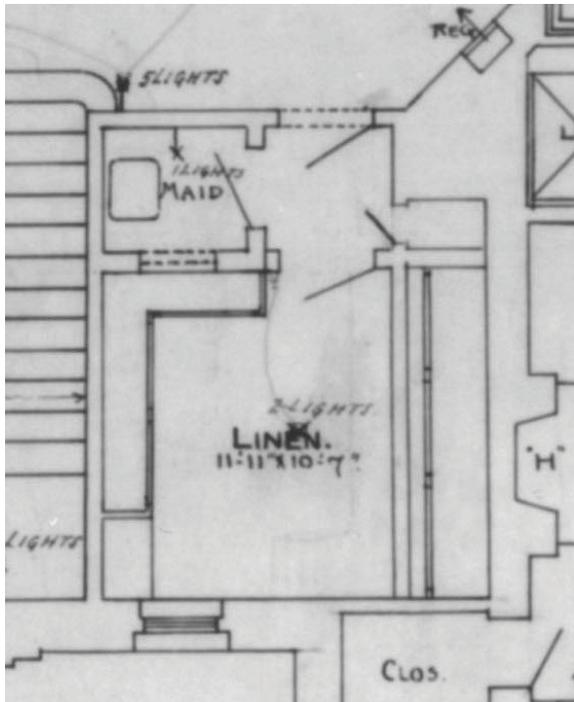


Figure 55. Detail of the Linen Closet from the McKim, Mead & White second floor plan (February 18, 1897). McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

to open to the vestibule with three 5" high silvered bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

South door (to Maid's Closet): The 2'-4 3/4" wide x 7'-4 3/4" high x 1-3/4" thick stile-and-rail door has three recessed panels: one horizontal panel with a tall vertical panel above and another panel below. The door is painted off-white. Hardware: The 7" high bronze mortise lockset (stamped with "30 FLOOR 2" on the faceplate and "U30" on the bolt) includes bronze knobs. There is a bronze oval keyhole escutcheon on the vestibule face, and none on the closet face. The door is hung on the east jamb to swing into the vestibule with two 5" bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

North door (to Broom Closet): This door matches the south door but is only 1'-4" wide. Hardware: The hardware on this door matches the hardware on the south door. The mortise lock is stamped with "28 FLOOR 2" on the faceplate and "U28" on the bolt.

**LIGHTING/ELECTRICAL:** There are no electrical features in this vestibule.

**BROOM CLOSET:** The deep narrow closet to the north of the vestibule features the same finishes found in the vestibule. The walls are painted an ochre color. A

wood rail, trimmed with a bead at the bottom edge, extends around the west, north, and east walls. There are three hooks on the east rail, two on the north rail, and three on the west rail. Wood cleats below the rail held two additional shelves; the upper shelf is still in place, while the lower shelf may be the one now sitting above the rail.

## SECOND FLOOR MAID'S CLOSET<sup>105</sup>

This room, used by the maids who worked on the second floor, is positioned between the central Hall and the Linen Closet. The 4'-2" x 9'-5" closet includes a doorway in the north wall and an internal window opening in the east wall, matching the McKim, Mead & White floor plan (with the exception of the door swing) (see Figure 55).<sup>106</sup>

The frosted glass sash from the east opening was removed by the National Park Service and placed on the floor. The shelf on the south wall, above the slop sink, appears to be an NPS addition.

### ARCHITECTURAL INTEGRITY

With the exception of the window sash removal, and perhaps the south shelf, the integrity of this closet is high to the Vanderbilt era.

### ARCHITECTURAL FINISHES

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

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

**CEILING:** The painted plaster ceiling is 14'-4 1/2" above the floor.

**CORNICE:** A 3" high cove molding trims the walls.

**DOORS:** The north doorway is framed by a 5" wide architrave that extends down to molded plinths, all painted off-white.

**WINDOW:** The window surround at the internal window opening in the east wall matches the trim at the doorway. The opening was fitted with a single-light

105. This introduction is excerpted from the *Historic Furnishings Report* 2015.

106. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



frosted sash; the sash has been removed but remains in the closet. All of the woodwork is painted off-white.

**HEATING:** There are no heating elements in this closet.

**LIGHTING/ELECTRICAL:** There is a Vanderbilt-era brass electric wall bracket on the west wall. The fixture has no shade, but a cage bulb cover sits on one of the shelves.

**PLUMBING:** The original slop sink (VAMA 6999) is positioned against the south wall. It retains its original faucet and handles (as opposed to the third floor Maids' Closet sink, where they are missing), and its high water tank. The pull chain is missing from the tank. The extension pipes above the two faucets have acorn-form caps marked "Meyer-Sniffen."

**FITTINGS:** Vanderbilt-era fittings include a wire soap holder on the west wall, near the sink, that matches the one in the third floor Maids' Closet; a brass bracket, screwed to the east wall, that supported an unknown object; and a wood towel rod on the face of the door. Hooks are found on the window sill and on the east and west walls.

A later wood shelf extending across the south wall is covered in cloth. A crudely-made wood paper towel holder, consisting of a box with a slot at the base, is mounted to the west end of the south shelf.



Figure 56. Maids' Closet (upper image) and Broom Closet (lower image). JGWA, 2017.

## LINEN CLOSET (214)<sup>107</sup>

The two-level Linen Closet is a 10'-1 1/2" x 11'-11" space that includes a mezzanine level supported by iron I-beams; a ship-type ladder at the east end of the room ascends to the mezzanine. Natural light is provided by a window in the east wall. An internal window opening in the west wall and the glazed door in the west doorway share that light with the adjacent Maid's Closet and vestibule.

The general layout of the room follows the McKim, Mead & White plan, but the cabinets differ from the plan (see Figure 210).<sup>108</sup> In the original design, enclosed cabinets lined the north wall and an L-shaped unit was placed against the south and west walls. The wainscot, baseboard, and chair rail that remain in the Linen Closet probably match the original McKim, Mead & White finishes in the central

107. This introduction is excerpted from the *Historic Furnishings Report 2015*.

108. McKim, Mead & White second floor plans (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society. A notation on the 1896 plan within the confines of the Linen space reads "See Revised Drawing/ Oct 16/9[6?]." That drawing has not yet been located.

Hall that were removed as part of Whitney Warren's renovation.

This is one of the few rooms in the mansion to have clearly undergone architectural changes. As originally built, the room was a two-story space with a mezzanine gallery along the north wall; evidence for the original space is found in the change in flooring between the north and south sections of the mezzanine, and as a mark on the upper west wall for the original gallery railing. The south cabinets still extend up the full two stories; originally, there must have been a tall ladder to access the upper sections of these cabinets. At some point during the Vanderbilt era, the mezzanine floor was filled in, and some sort of cabinet or enclosure in the southeast corner was removed and shelves inserted.

### ARCHITECTURAL INTEGRITY

The room retains exceptionally high integrity to the Vanderbilt era, when certain modifications were made.

### ARCHITECTURAL FINISHES

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

**WALLS:** The east and west walls are finished in plaster (painted an ochre color) above a 2'-11 1/2" high paneled wainscot, including a single-fascia baseboard and a chair rail. The north and south walls are covered with painted cabinetry (painted gray) backed by beaded boards (painted pink).

**CEILING:** The ceiling formed by the mezzanine floor is made up of 1-3/4" wide tongue-and-groove varnished boards in the original north section (approximately 5'-3" from the north wall); 2-1/2" wide boards fill the later south section. The bottom surface of the floorboards is 8'-4 1/4" above the floor. The mezzanine floor is supported by a vertical iron rod that extends from the mezzanine ceiling, down through the floor, to an I-beam that extends east/west. The east end of the room, near the ladder, still extends up to the original plaster ceiling (painted gold), 14'-6 3/4" above the floor.

**BASEBOARD:** At the mezzanine level, a small baseboard trims the base of the west wall.

**CORNICE:** The 6-1/2" high cornice at the upper ceiling includes (from the bottom) a bed molding of a fillet and cyma recta; a fascia; and a cyma reversa, fillet, and cyma recta crown molding.

**DOOR:** A 4-1/2" wide two-fasciae architrave frames the doorway in the west wall. The trim is similar to the architraves in the other service areas (raised fillet, cavetto curving to filleted bead, and two narrow fasciae). It extends down to molded plinths.

West door: The 2'-4 3/4" wide x 7'-4 3/4" high x 1-3/4" thick stile-and-rail door has three recessed panels: one horizontal panel with a tall vertical

panel above and another panel below. The door is painted off-white. Hardware: The 7" high bronze mortise lockset (stamped "29 FLOOR 2" on the faceplate and "U29" on the bolt) includes bronze knobs and bronze oval keyhole escutcheons. Above that mortise lock is a mortised bolt (marked "S&C" for Sargent & Company) with a key cylinder. There is a hole and paint ghosts for a surface deadbolt above that lock. The door is hung on the east jamb to swing into the Linen Closet with two 5" bronze butt hinges with ball finials, five knuckles, and five screws per hinge plate.

**WINDOW:** The window opening in the east wall is framed by an architrave that matches the door trim, with an additional interior fascia for the stop, and sits directly above the wainscot. The single-light wood sash slides up into a pocket at the head of the opening. There are two recessed sash lifts in the bottom rail.

The internal window in the west wall, looking into the Maid's Closet, has a simpler 5" wide surround (raised fillet, cyma reversa, two fasciae).

**HEATING:** There are no heating elements in the room.

**LIGHTING/ELECTRICAL:** A Vanderbilt-era brass pendant fixture includes a rod that extends down from a ceiling canopy to a spherical connector and two socket arms at the mezzanine level; a rod then continues down through the floor (just south of the original section of mezzanine) to terminate at a similar two-arm fixture in the lower space. The light bulb sockets are marked with "Edison" patents and are operated with "General Electric" Bakelite switches.

**COMMUNICATIONS:** There is no evidence for any communication devices in this space.

**CABINETS:** On the north wall, enclosed lower cabinets and four upper shelves extend the full width of the room below the mezzanine. The lower cabinets have drawers, each with a raised panel and a pair of stamped pulls. The shelves are divided into three bays. In some of the shelf openings, a large wood rod spans below the shelf. The shelves continue across to the east wall, cut to fit below the ladder. Wood rods (2" in diameter) hang below each of these shelves.

The south cabinets extend up through the mezzanine floor to the upper ceiling. Below the mezzanine is a central unit with a lower enclosed cabinet (with one drawer) and four shelves; a rod hangs below the upper shelf. To the west of that unit are two shelves above drawers. All of the drawers feature raised panels and stamped pulls.

The space in the southeast corner of the room, where there are now seven shelves, is more complicated. A wood threshold extending from the center cabinet to the east wall, marks on the east wall and on the center cabinet, and beaded board paneling at the base of the south wall indicate that there was an enclosed storage area in this corner, as shown in the McKim, Mead & White floor plan. Inspection of the seven narrow



wood shelves revealed that they are Vanderbilt-era insertions. Beneath the second shelf there remains a structural support with marks for two hinges, evidence of a hopper-like lid that once covered the area beneath the window. The lid extended north to align with the front edge of the large built-in southwest cabinet.

**MEZZANINE CABINETS:** The original ladder stair ascends steeply with eleven wood treads to the mezzanine. An iron railing with a polished brass handrail extends around the floor opening, terminating at newel posts with spherical caps.

The cabinet along the north wall is four bays wide. The upper cabinet has two tiers of shelves enclosed with four sliding glazed doors, backed by beaded boards. In the two east bays, the lower cabinet is enclosed with two doors; two drawers fill the lower west bays. The south cabinet (originally the upper section of the lower level cabinet) is also backed by beaded boards; its openings are enclosed with hopper doors. At the east end, one of the doors was removed to accommodate the later railing.

The sliding glazed doors have recessed bronze grips and are secured with key-operated latches with rectangular bronze escutcheons. Pairs of bronze pulls are surface-mounted to the drawers along the north wall. Small bronze T-handled latches secure the hopper doors on the south cabinets.



#### **PAINT ANALYSIS**

The 2018 paint investigation analyzed samples from the following locations:

VM2-007 Wall (39" aff, 1" right of door frame)

VM2-008 Pink Shelf (48" aff, 9" right of door frame)

The earliest finish found on the wall of the Linen Closet was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer and base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," topped with a moderate yellow (Munsell 2.5Y 7/6) translucent glaze similar to Benjamin Moore's BM 222 "Mustard Seed." The wall retains only its original finish.

The earliest finish found on the wood shelf consisted of a yellowish white (Munsell 5Y 9/1) primer and finish matching Pittsburgh Paint's PPG 1104-2 "Abbey White." The wood shelf retains two painting campaigns, with the second finish being two layers of the moderate yellowish pink which was applied over a white primer.

Figure 57. Linen Closet, looking east (upper image) and west (lower image). JGWA, 2017.

# SECOND FLOOR

## CHARACTER-DEFINING FEATURES

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*This section lists second floor features that contribute to and define the historic character of the Vanderbilt mansion. For an overall introduction to the character-defining features of the mansion, see page 11 of Volume II.*

The central elliptical Hall extends along the north/south axis, with views through the North and South Foyers. On this floor, the finishes and placement of the rooms are character-defining features that designate a distinctive hierarchy.

Mr. and Mrs. Vanderbilt's quarters are contained in the south wing. Their sumptuous finishes are equal to those of the public rooms on the first floors, and are accessible only through a private foyer. The addition of doors between the Hall and the south Foyer in 1906 emphasized that separation and set the stage for the royal treatment of the Vanderbilts' private suites.

The guest room locations display their relative importance: the best guest rooms (the Blue Bedroom and Mauve Bedroom) are placed in the north wing; the Red Bedrooms are in a less private location to the west of the central Hall; the Green Bedroom is off of the Service Stair. Unlike Mr. and Mrs. Vanderbilt's suites, these rooms share common McKim, Mead & White finishes (painted Georgian-style woodwork, decorative fireplace mantels, and wallpaper).

As on the first floor, the service rooms (the Linen Closet, Maid's Closet, Service Stair) are grouped in the northeast corner of the second floor. The simple woodwork and painted plaster walls in these rooms mark them as service spaces. The Linen Closet has a wood wainscot, adding a sense of additional importance to the housekeeper's space on this floor.

The following listing of the second floor rooms' character-defining features are grouped into five charts; the Hall and its associated spaces; Mr. and Mrs. Vanderbilt's suites; the Guest Rooms; and the service areas. Each of these rooms retains its historic plan and volume. All features should be considered character-defining unless otherwise noted.

<b>SECOND FLOOR HALL &amp; FOYERS</b>			
	<b>ROOM #</b>	<b>CHARACTER-DEFINING FEATURES</b>	<b>NOT CHARACTER-DEFINING FEATURES</b>
Hall	201	<p>The room's elliptical shape, with strong north/south axis (echoing the first floor central Hall), and east alcove for Guest Stair centered on axis.</p> <p>Coved plaster ceiling rising to laylight</p> <p>1906 Whitney Warren detailing: cast-stone balustrade around octagonal opening in floor; painted plaster embellishment on coved ceiling; wood baseboard and picture rail</p> <p>Plaster walls covered in painted canvas</p> <p>Painted, molded wood architraves at doors; varnished wood doors</p> <p>Wall-to-wall carpet (presumably, over varnished wood floorboards)</p> <p>Caldwell light fixtures</p> <p>Heating grates</p> <p>Location of light switch</p>	<p>Filters on heating grates</p> <p>Replacement glass globes on historic Caldwell light fixtures</p> <p>NPS light switch</p>
Hall: Southwest closet		<p>Small inner closet with shelves and old electrical panel</p> <p>Painted finish on wood doors</p> <p>Carpet on wood floor</p> <p>Painted plaster walls and ceiling</p> <p>Back of cedar closet at west end</p> <p>Wood door trim</p>	<p>Recent electrical panel and porcelain utility fixture in inner closet</p>
Hall: Guest Stair to Third Floor	332	<p>Open to Hall at west end</p> <p>Arched window opening in east wall with 1/1 chain-hung sash, hardware</p> <p>Three-run wood stair with McKim, Mead &amp; White detailing: paneled wood dado; painted treads and risers; varnished wood handrail with intricate newel posts and painted spiral-turned balusters and intricate newel posts</p> <p>1906 Whitney Warren painted wood baseboard</p> <p>Wood and compo cornice that matches Guest Hall (301) cornice</p> <p>Varnished wood armoire</p> <p>Wall-to-wall carpet that continues from central Hall</p> <p>Remnant of early carpet at east end of armoire</p> <p>Capped decorative bronze backplates</p>	<p>None</p>
Second Floor South Foyer	215	<p>Symmetrical layout continues formality of central Hall</p> <p>Painted wood wainscot with plaster walls finished in painted canvas; painted plaster ceiling, picture rail, cornice, door trims</p> <p>Wall-to-wall carpet continues from central Hall</p> <p>Use of wall-to-wall carpet</p> <p>French doors inserted in north opening</p> <p>Chandelier; location of light switch on north wall</p>	<p>NPS toggle switch/receptacle</p>

<b>SECOND FLOOR HALL &amp; FOYERS</b>			
	<b>ROOM #</b>	<b>CHARACTER-DEFINING FEATURES</b>	<b>NOT CHARACTER-DEFINING FEATURES</b>
Second Floor North Foyer	216	<p>Arranged on north/south axis with central Hall and South Foyer, with narrower passage at north end and east alcove</p> <p>Painted wood wainscot with plaster walls finished in painted canvas; painted plaster ceiling, picture rail, cornice, door trims</p> <p>Wall-to-wall carpet continues from central Hall</p> <p>Closet: finishes typical of other closets, with painted plaster walls and ceiling, varnished wood floorboards, painted shelves</p> <p>Chandelier; location of light switch on south wall</p>	NPS toggle switch/receptacle

### **SECOND FLOOR: MR. AND MRS. VANDERBILT'S BEDROOM SUITES**

Mr. and Mrs. Vanderbilts' Suites share the following character-defining features:

- Window openings with 1/1 chain-hung sash that slide up into overhead pockets, hardware
- Doors with ornate bronze hardware
- Caldwell light fixtures
- Locations and quality finishes of electric fittings, heating grates, and service call buttons.

Unique features are listed by room below. Unless otherwise noted, all features should be considered character-defining.

<b>MR. AND MRS. VANDERBILT BEDROOM SUITES</b>			
	<b>ROOM #</b>	<b>CHARACTER-DEFINING FEATURES</b>	<b>NOT CHARACTER-DEFINING FEATURES</b>
Mrs. Vanderbilt's Bathroom	202	<p>Glazed tile floor and dado (similar to other bathrooms in mansion)</p> <p>Plaster walls and ceiling finished with white painted canvas</p> <p>Trim, painted white: wood door and window architraves, coved plaster cornice</p> <p>Doorway, deeply set in south wall, to Boudoir; concealed shelving with accordion door in passage to Boudoir; parquet floor to match Boudoir</p> <p>Window in east wall with single-light sash that slides up into wall pocket</p> <p>Porcelain basin in marble counter; high water tank toilet; glazed porcelain bathtub; sitz bath</p>	Filter on lower heating grate
Mrs. Vanderbilt's Boudoir	203	<p>Vestibule and two walk-in closets</p> <p>Symmetrically arranged Rococo-style wall paneling, incorporating large mirrors on north and west walls and painted vignettes at top of paneling, as well as door and window architraves</p> <p>Painted cornice and cove, and painted flat plaster ceiling</p> <p>Varnished parquet wood floor; evidence for wall-to-wall carpet</p> <p>Two blind doorways in north wall with doors faced to blend in with paneling; Two semi-arched doorways in west wall, with doors embellished in Rococo style paneling</p> <p>Trompe l'œil treatment at south window to make it appear wider</p> <p>Red marble fireplace mantel, with red, black, and gray marble hearth</p>	Filter on heating grate
Mrs. Vanderbilt's Boudoir: Northwest closet/ passage		<p>Wood cabinet with spiral-turned wood pole</p> <p>Hooks</p> <p>Wood floor covered in carpet</p> <p>Plaster walls finished in painted canvas</p> <p>Painted wood trim</p>	Missing hooks
Mrs. Vanderbilt's Boudoir: Southwest closet		<p>Varnished wood floorboards with sockets for wall-to-wall carpet</p> <p>Plaster walls and ceiling covered in painted canvas</p> <p>Painted wood trim</p> <p>Painted wood cabinets along south and west walls</p> <p>Wood rods at ceiling with pulleys</p>	Armored cable
Mrs. Vanderbilt's Boudoir: Northeast closet		<p>Varnished wood floorboards</p> <p>L-shaped space</p> <p>Plaster walls and ceiling covered in painted canvas; in reveal of south doorway, walls lined in painted wood paneling</p> <p>Painted wood trim</p> <p>Built-in cabinets including safe</p> <p>Fascia boards with hooks</p>	None

**MR. AND MRS. VANDERBILT BEDROOM SUITES**

	<b>ROOM #</b>	<b>CHARACTER-DEFINING FEATURES</b>	<b>NOT CHARACTER-DEFINING FEATURES</b>
Mrs. Vanderbilt's Bedroom	204	<p>Paneling, architectural features arranged symmetrically.</p> <p>Parquet floor covered with Savonnerie carpet</p> <p>Bed with canopy and curved balustrade; fluted columns extend up to entablature that curves above the balustrade and aligns with wall entablature</p> <p>Silk wallcovering in bed alcove</p> <p>Painted Rococo-style wood paneling separated by fluted pilasters. Embellished with gilding and painted in soft pastel colors (predominately green). Incorporates fifteen painted vignettes as well as large mirrors.</p> <p>Molded entablature, painted to match the wall paneling</p> <p>Painted plaster ceiling</p> <p>Blind and false doorways in west wall (provide visual symmetry with east windows)</p> <p>Green and gray marble mantel with green, gray, and red marble hearth</p> <p>Speaking tube</p>	<p>Filters on heating grates</p> <p>Electrical fittings: electric box on east dado; wire mold to surface-mounted receptacles</p> <p>Plexiglas covering on silk wallcovering</p>
Mr. Vanderbilt's Bedroom	205	<p>Paneling, architectural features arranged symmetrically.</p> <p>Dark wood finishes of varnished floorboards, dado, and bed contrast with the light stone of the fireplace and the light painted plaster of the ceiling.</p> <p>Faux grained plaster or compo cornice to match dark paneling</p> <p>Carved wood bed in alcove with paneled backing, beneath a bed canopy supported by Solomonic columns; wood varnished with gilded accents</p> <p>Stone overmantel carved with marine battle</p> <p>Colorful French verdure tapestries above the wood dado</p> <p>Hipped, ribbed plaster ceiling with plaster embellishments including massive plaster boss.</p> <p>White marble mantle; overmantel carved with marine battle; molded bronze surround at fireplace opening; green and gray marble hearth</p> <p>Blind doors in east wall</p>	<p>Filters on heating grates</p> <p>High-voltage receptacle in east side of chimney breast</p> <p>Surface-mounted duplex receptacle</p> <p>Plexiglas covering on tapestry wallcovering</p>

<b>MR. AND MRS. VANDERBILT BEDROOM SUITES</b>			
	<b>ROOM #</b>	<b>CHARACTER-DEFINING FEATURES</b>	<b>NOT CHARACTER-DEFINING FEATURES</b>
Mr. Vanderbilt's Bathroom	206	<p>Finishes different from those of the other bathrooms in the mansion: multi-colored marble floor, marble dado, marble door trim.</p> <p>White-painted finishes match the marble dado: plaster walls and ceiling, covered in painted canvas; doors and window sash.</p> <p>High tank toilet, porcelain bathtub with shower apparatus, porcelain basin in marble counter, mirror framed in marble above lavatory</p> <p>Evidence for sitz bath</p> <p>Double towel bar; clothes hooks</p> <p>Three bronze electrical wall brackets; pipe-suspended electrolier in clothes press</p> <p>Large built-in clothes press to east with pockets doors and painted cabinets; varnished wood cupboards above painted cabinets</p> <p>Passage to Hall cut off when cedar-lined closet installed</p> <p>Doorway to cedar closet with typical paneled door and interior cedar door; historic electrical wall bracket</p>	Filter on lower heating grate

## **SECOND FLOOR: GUEST ROOMS**

The second floor guest bedrooms share the following character-defining features:

- Varnished wood floorboards, with carpet sockets for wall-to-wall carpet
- Low painted paneled wood dados and painted wood trims
- Painted wood architraves at doors and windows (some with dentil hoods)
- Painted plaster ceilings
- Walls finished with wallpaper (described in individual room sections below)
- Doorways with painted doors; bronze hardware (with glass spherical knobs)
- Windows with chain-hung 1/1 painted sash; bronze hardware
- Decorative fireplace mantles (described in individual room sections below)
- Bronze electrical wall brackets
- Locations and quality finishes of mechanical system fittings: heating grates, service call buttons, electrical fittings
- Closets with painted shelves, fitted with painted rails with hooks

Like the bedrooms, the guest bathrooms have nearly identical features:

- Tile floors and dados
- Painted canvas on plaster walls and ceilings
- Painted cove moldings at ceiling
- Painted wood trim at doors and windows
- Painted doors with bronze hardware
- Painted 1/1 wood window sash with bronze hardware
- Porcelain basins in marble counters with marble-framed mirrors; high-tank toilets; bathtubs
- Bronze electric wall brackets
- Locations and quality finishes of mechanical system fittings: heating grates, service call buttons, electrical fittings
- Glass towel bars with nickel-plated brackets

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

<b>SECOND FLOOR: GUEST ROOMS</b>			
	<b>ROOM #</b>	<b>CHARACTER-DEFINING FEATURES</b>	<b>NOT CHARACTER-DEFINING FEATURES</b>
Large Red Bedroom	207	<i>En suite</i> with Small Red Bedroom and Red Bathroom Wallpaper: cream-colored floral and ribbon pattern on a rose-colored ground White marble mantel with pink/grey and black marble columns White marble hearth	Filter on heating grate
Small Red Bedroom	208	<i>En suite</i> Large Red Bedroom and Bath Wallpaper: cream-colored floral and ribbon pattern on a rose-colored ground Painted carved wood mantel, gray marble surround and hearth	Filter on heating grate
Red Bathroom	220	Window with painted wood single-light sash that slides up into wall cavity	Filter on lower heating grate
Blue Bedroom	209	Wallpaper: blue ground paper with an embossed, white foliated pattern White and gray marble mantel with black and gold marble accents, white marble hearth	Filter on heating grate Duplex receptacle south of the southeast door (converted from a switch)
Blue Bathroom	210	Closet: varnished wood floorboards, painted plaster walls and ceiling, painted wood trim, painted shelves and rails with hooks	Filter on lower heating grate
Mauve Bedroom	211	Angled south doorways create bed alcove Wallpaper: overall foliated pattern on mauve ground Painted wood and compo-ornamented mantel, Italian Arabescato Fiorenzo marble surround, overmantel with large wood-framed mirror Backplates with spade terminals	Filter on heating grate Surface-mounted simplex outlet and duplex outlet
Mauve Room/ Green Room Bathroom	212	All features typical	Filter on lower heating grate
Second Floor Green Bedroom	213	Painted, carved wood mantel, Gray marble surround and hearth	Filter on heating grate TR-2 transceiver in firebox.

## SECOND FLOOR SERVICE AREAS

The Linen Closet and its associated spaces remain largely intact, with only minor changes in the Maid's Closet.

SECOND FLOOR SERVICE AREAS			
	ROOM #	CHARACTER-DEFINING FEATURES	NOT CHARACTER-DEFINING FEATURES
Vestibule to Linen Closet		<p>Small space, with doorways in all four walls</p> <p>Typical service area finishes: varnished wood floorboards; painted plaster walls and ceiling; painted wood trim</p> <p>Painted doors</p> <p>Broom closet: finishes similar to vestibule</p>	None
Second Floor Maid's Closet		<p>Tile floor and dado (like typical bathrooms)</p> <p>Painted plaster ceiling and walls, cove trim at ceiling, door and window trim</p> <p>Internal window with frosted sash</p> <p>Slop sink</p> <p>Bronze electric wall bracket</p> <p>Wire soap holder</p>	<p>South shelf and paper towel holder</p> <p>Toggle switch</p>
Linen Closet	214	<p>Mezzanine with added floor area; I-beam with vertical rod supporting mezzanine</p> <p>Varnished wood floorboards</p> <p>Painted surfaces: plaster walls and ceiling, wood trims, wainscot, door and window sash</p> <p>Internal window with frosted sash; exterior window with single-light sash that slides up into pocket</p> <p>Painted cabinets</p> <p>Evidence for Vanderbilt changes to cabinets in southeast corner</p> <p>Pendant brass fixture</p>	<p>None</p> <p>Toggle switch</p>

# SECOND FLOOR

## CONDITIONS ASSESSMENT

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*This analysis of the physical condition issues found on the second floor of the mansion forms part of a full exterior and interior investigation. For a general introduction to the conditions of the mansion, see page 12 of Volume II.*

The second floor shares several of the same types of problems as the first floor, as a result of having similarly intact historic finishes and maintenance histories. As with the other floors of the house, the interiors of the window sash were not restored in the restoration of the window sash, nor were the sash stops that are attached to the window frames. These conditions are not listed on a room-by-room basis, unless conditions are particularly significant.

The following list begins with the Central Hall, Foyers, and Guest Stair, then continues with the Vanderbilts' private suites, the Guest Rooms, and the Linen Closet spaces.

### CENTRAL HALL (201)

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- There is damage to several plaster corners where the plane of the wall projects outward. The canvas covering of the plaster is still intact, but is loose in these areas where the underlying plaster has suffered impact damage.
- Crazeing of the plaster can be seen through the painted wall coverings and both the paint and underlying wall coverings are peeling from the wall.
- Plaster areas above the picture rail are crazed in some locations.
- There is extensive paint failure to bare plaster and at the wood casings of the opening leading to room 219.
- The debris that has collected on the top of the glass of the laylight is visible from within room 201.
- Four of the panes of glass that make up the laylight are broken, while others panes of original glass have been replaced with glass that does not the original.
- The laylight is comprised of a series of glass panels with lead comes. These nine light panels are bowed down in some locations.
- The longer branch-like metal foliate elements at the corners of the laylight have begun to drop out of position. In other areas some elements are missing.
- At the northwest corner of the laylight, one of these “branches” has dropped considerably and appears to be nearly broken through. A piece of clear filament thread appears to be securing the piece.
- Deep concave rings are evident on the top of the balustrade where water from plants has eroded the surface of the balustrade.

- There are small areas of paint failure that extend to bare plaster near the openings to rooms 205 and 216.
- There is cracking and a widening gap at the top of the baseboard between room 207 and 208.
- There is general soiling and minor cracking at the balustrade.
- Two of the balusters of the central railing are broken near the top and have been patched with an epoxy that is much darker than the surrounding materials.
- One globe is missing from the sconce near the north west corner of the room.
- On the east wall at least one globe has been cracked and glued.

### SOUTH FOYER (215)

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- The floor could not be surveyed, as it is covered by wall-to-wall carpet.
- There is minor plaster loss at a repetitive leaf molding near the center of the north cornice.
- There is an advanced network of hairline plaster cracks on the north wall, and uneven plaster in an arched area above the north cased opening that aligns with the arched plaster construction on the reverse side of this wall.
- There is minor hairline plaster cracking on other plaster walls surfaces above the paneled wainscot.
- The chair rail, door architraves and jambs, and base along the south wall are scuffed; the paint is worn from visitor traffic.
- The west door binds on the carpet.

- The north wood threshold is worn.

## NORTH FOYER (216)

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- There are open joints at the mitered joints in the cornice.
- The plaster is chipped at the corner near the stair door.
- The paint on the woodwork is soiled and lightly chipped, especially at the Service Stair door frame, the Blue Bedroom (209) door frame, and at the outside corners of the wainscot.
- There is a large chip in the chair rail where it is hit by the door to the Service Stair.
- The replacement carpet is in good condition.
- The exposed wood threshold is worn at the stair door.

## GUEST STAIR (332)

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- The south wall, to the west of the armoire, is covered with a network of hairline plaster cracks.
- The space beneath the stair is obscured by furniture storage and could not be surveyed. Access to the closets is blocked.
- The floor could not be surveyed, as it is covered with wall-to-wall carpet.
- The painted wood stair stringer molding is nicked and has one significant gouge, exposing the wood substrate. The painted finish is crazed.
- The stair treads could not be surveyed, as they are covered by carpet.
- The painted newel at the base of the paneled wainscot on the north wall is dirty and abraded, and has pulled away from the plaster wall.
- The plaster on the lintel above the opening to the Guest Stair is chipped.
- It appears that there is plaster cracking on the north wall beneath the painted canvas applied above the wainscot; similar cracking can be seen on the east and south walls above the stairway.
- The painted wainscot along the stair is scuffed and abraded. The painted finishes are dirty.
- The carpet at the third-floor landing has been removed, exposing an abraded wood nosing.
- The bottom three balusters of the stair are loose. The painted finishes of the balusters and wainscot are worn in proximity to the velvet rope blocking access to the stair. The attachment of the brass eye for the barrier rope at the wainscot on the north wall has split the wood molding.



**Figure 58.** Staining and abrasion of original paint finishes is a recurring problem condition on the interior of the house. This is particularly noticeable at the door jambs leading to some second floor bedrooms, which are touched and leaned against by visitors as they admire rooms from the doorways. JGWA, 2018.

- Some of the brass “carpet buttons” are missing from the staircase.

## THE VANDERBILTS’ PRIVATE SUITES

### MRS. VANDERBILT’S BATHROOM (202)

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- The ceramic tile edges near the doorway are worn. No cracks were observed elsewhere, but items stored in the space cover much of the floor.
- Approximately fifteen of the wall tiles are chipped or slightly damaged.
- A wall bracket to the right of the sink has been removed, and the wiring is exposed.
- The silver plating is worn off of some areas of the plumbing fixtures. Other areas are tarnished.
- The stop at the bottom of the window is worn and damaged.

### MRS. VANDERBILT’S BOUDOIR (203)

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- There are minor surface marks and scuffs and open joints on the parquet floor, and losses of small triangular pieces of parquet flooring in approximately ten locations.
- The historic carpet exhibited pest damage along its perimeter; the carpet has been removed due to this damage.
- A vertical crack exists through the panel of the west door on the south wall.
- There is a drilled hole and saw cut in the south wood rail, between the panels adjacent to the light

- switch, east of the south doorway. A section of trim (3/4" x 1/2") is missing near the bottom of the crack.
- The panel above the door to the northeast closet is cracked vertically in four locations.
  - The curved trim is missing from around the bottom of the upper panel to the west of the fireplace on the north wall.
  - There are minor open joints and peeling of paint at the joints around the trim throughout the room.
  - Faint hairline cracks in the ceiling extend north to south.
  - All four doors that swing into this space bind somewhat on their jambs.
  - The hinges on the west door to the Vestibule are pulling out at the top and bottom.
  - The door to Mrs. Vanderbilt's Bathroom (202) is worn and scuffed and stained on the molding from hands.
  - There is surface conduit above the baseboard at the southeast corner for rewiring of the two east wall brackets.
  - Two holes have been drilled through the baseboard to accommodate a motion sensor on the west wall of the room.
  - The wall brackets on the east wall have temporarily been removed, and exposed wires exist at these locations.

#### **VESTIBULE**

- The exposed wood threshold from hall is worn significantly. The corresponding door to the hall has been removed.
- The painted canvas is worn and stained from being touched adjacent to the door. Both door jambs are also worn, with bare wood exposed (see Figure 58).
- The walls and ceilings are all covered with painted canvas, no cracks are visible.
- The light fixture on north wall is loose.
- There are two hooks missing from the west and northwest walls. One additional hook is broken on the northwest wall.
- The drawers of the cupboard are sealed shut with added trim screwed in place.

#### **NORTHEAST CLOSET**

- The ceiling and walls are covered in canvas/paper. Cracks on the east wall have telegraphed through. The surface is soiled.
- The top panel to the west of the door trim is damaged from removal, and was not reinstalled cleanly.

- The silver-plated hooks are tarnished and some are missing.
- There are three deep marks in the wood hook rail on the south wall.

#### **SOUTHWEST CLOSET (218)**

- There is new flooring on the north side of the room where the cabinet was modified. The new flooring is not stained to match the adjacent material.
- The painted and textured wallcovering is missing and cut at the ceiling above the altered cabinet.

Three hooks are missing, but their screw holes remain on the east wall, and there two more hooks missing from the cabinet on the south wall.

- The baseboard on the cabinet on the south wall is roughly cut for electrical wires.
- Exposed electrical cables extend over the top of the door and into the cabinet on the south wall.

### **MRS. VANDERBILT'S BEDROOM (204)**

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- The floor could not be surveyed, as it is covered by wall-to-wall carpet. This historic carpet exhibits visible pest damage along the perimeter (see Figure 59).
- There is hairline plaster cracking along the south side of the ceiling cove above the curvilinear cornice over the bed. There is pronounced east/west and north/south hairline cracking in the plaster ceiling, originating just south of the curvilinear cornice.
- The painted finish on the ornamental paneling in the room is chipped along the projecting moldings. The painted finish on the raised paneling is crazed, and many of the panels have split along their construction seams.
- There is minor paint loss from the ornamental ceiling of the southwest window alcove. This condition is significantly advanced at the ceiling of the southeast window alcove, and in the coved cornice.
- Wire mold surface-mounted conduit is routed along the base in the southeast corner of the room with two surface-mounted duplex outlets.
- The painted finishes at the window sash and reveals are scuffed and dirty.
- Surface-mounted wiring is routed along the north jamb of the northeast window, from the floor to the head of the window. This wiring appears to be for the fire detection system.
- The fabric wall covering on the east wall, to the north of the northeast window, is frayed and torn.



Figure 59. In Mrs. Vanderbilt's bedroom, the historic wall-to-wall carpet is faded and damaged by insect infestation. This condition is most prominent at the edges of the carpet, which are loose in some places. The upper image also shows some minor damage to the original painted finish on the walls. The lower image shows damaged fabric on the east wall of the room. JGWA, 2018.

A similar condition exists on the west wall in the northwest corner of the room.

- The east leaf at the northwest door opening is missing. The remaining west leaf is scuffed.
- The blind door at the south opening on the west wall is fixed in place. The door at the north opening on the west wall binds on the carpet.
- The doors in the northeast door opening both bind on the carpet and cannot be closed.
- The wall fabric on the north wall, between the door openings, is frayed and torn.
- The painted finish on the rail surrounding the bed is crazed between the columns on the south, and on the rail to the east. The western section of the rail has been re-painted.
- Neither the east nor the west gates in the rail surrounding the bed will latch.

- The painted base finishes on the doors are generally yellowed and crazed.
- There is discoloration of the painted soffit along the curvilinear cornice.

## MR. VANDERBILT'S BEDROOM (205)

- The decorative, coffered plaster ceiling appears dirty. A smoke detector mounted at the center of the northwest coffer has surface-mounted wiring that runs along the juncture of the plaster panel and cornice, across the northwest corner of the cornice and through a hole in the north wall. There appear to be two holes drilled into the center of the northeast plaster panel with anchors for fasteners.
- The painted finish on the decorative soffit in the southwest corner of the room is peeling.
- The finishes on the interior surfaces of the window sash are crazed.
- The wall brackets flanking the fireplace are missing, and the wiring is exposed.
- The historic tapestry panels on the walls exhibit surface soiling, embrittlement, and slumping. In a few areas, the fabric has split. There is some adhesive staining.
- The room is obscured by furniture storage.
- The wood capital of the pilaster on the east wall, at the southeast corner of the room, is missing, as is the tapestry wallcovering from the vertical panel immediately south of the pilaster.
- The wood threshold at the northeast door is abraded, and the finish is worn.
- The floor-mounted doorstop at the northeast door is abraded, and the finish is worn.
- The northeast bedroom door does not latch.

## MR. VANDERBILT'S BATHROOM (206)

- The painted finishes at the south door and jamb, and at the window reveals and sash, are dirty. The painted finishes on the sash are crazed.
- Two holes have been drilled in the east marble architrave of the south window. Anchors have been inserted in the holes. The marble is abraded and chipped near the holes.
- The wood substrate of the window sills is exposed.
- The porcelain bowl of the lavatory is cracked.
- The marble base to the west of the toilet is chipped and abraded.

- Surface-mounted wiring is routed across the marble reveal and architrave of the south door, and across the plaster on the south wall and ceiling. The wiring services the ceiling smoke detectors in the bedroom and bathroom. The wiring is routed behind the ventilation grille on the south wall of the bathroom.
- The painted canvas on the plaster ceiling and wall surfaces above the marble wainscot is crazed, and plaster cracks have telegraphed through the canvas. The painted finish on the plaster ceiling cove in the northwest corner is peeling.
- The variegated marble floor panels at the center of the room are eroded, chipped and cracked. The white marble border at the northwest corner of the center panel is loose and moves when stepped on.
- The recessed hardware pull on the north sliding door of the dressing room is inoperable.
- There is an area of damage at the west side of the mantel, with some original material missing.
- The south sliding doors in the dressing room bind in operation. The hinged doors in the dressing room generally bind on the frame at the base of the doors. The painted finish on the doors is chipped, especially along the base and step above and below the drawers.
- The north wood jamb of the dressing room is heavily abraded approximately two feet above the floor. There are two holes where hardware was removed immediately above the abraded area.
- The inner cedar door to the cedar closet binds on the threshold.
- The northeast door does not latch.
- The silver plating on the bathroom fixtures is worn, exposing the brass construction.

## SECOND FLOOR GUEST ROOMS

### RED BEDROOM (207)

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- The paint on the ceiling is soiled.
- The curtain hardware is loose.
- There are hairline cracks in the plaster and wallpaper at the east and west side of the fireplace.
- The wallpaper at the northeast corner is slightly mismatched on the west wall.
- Some of the woodwork is dirty and very lightly chipped.
- The door to hall binds on the carpet.
- There is cracked paint at the door to the bathroom.
- An open joint exists at the miter of the door to the bathroom.

- The original carpet in this room had visible pest damage; it was removed and replaced in 2018.

### NORTHEAST CLOSET

- The door binds on the carpet.

### SOUTHEAST CLOSET

- There are hairline cracks in the plaster throughout the room.
- The door knob is missing from the interior face of the door.

### SMALL RED BEDROOM (208)

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- There are large areas of peeling paint at center of the ceiling.
- The ceiling canvas is peeling at the southwest corner of the room.
- The curtain hooks are loose.
- There are cracks in the plaster and wallpaper at the southeast corner of the room.
- Areas of slightly mismatched wallpaper exist at the west wall.
- The door to the Large Red Bedroom (207) does not latch properly.
- There are open joints around the mantel.
- The paint on the woodwork is lightly chipped in places.
- A hole exists through the casing at the window where a device was removed.
- There is surface-mounted wiring in the firebox of the fireplace.
- The original carpet in this room had visible pest damage; it was removed and replaced in 2018.

### RED BATHROOM (220)

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- The plaster ceiling is in poor condition.
- The ceiling canvas is peeled and partially missing.
- Paint is peeling across the entire ceiling.
- There are three probe holes in this space; most are on the west wall.
- The plaster is friable and in poor condition across the entire west wall and the westernmost portion of the north and south walls (see Figure 60).
- Hairline cracks and crazed or peeling of the canvas on the walls exists throughout the room.
- The paint on the window casing is in poor condition.



**Figure 60.** Plaster damage on the west wall of the Red Bathroom relates to the adjacent roof of the west portico. This bathroom retains much of its original fabric, but as a result of moisture ingress the plaster and painted surfaces are in deteriorated condition. JGWA, 2018.

- The tile wainscot is chipped and cracked, especially at the south wall.
- The sink bowl is cracked.
- The tiles on the wall and floor are dirty.

## **BLUE BEDROOM (209)**

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- There are hairline cracks in the ceiling.
- The paint is soiled.
- One of the wall brackets is crooked.
- The curtain hooks are loose.
- There is staining on the wallpaper at the northwest corner of the room.
- The wallpaper is abraded in localized areas, especially at the outlet near the door.
- The woodwork is lightly chipped throughout the space, especially at the door frames.
- The original carpet is generally carpet worn and stained, especially northeast of the window. It exhibits visible pest damage along the perimeter.
- The door does not latch properly.

## **BLUE BATHROOM (210)**

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- The canvas on the ceiling is peeling.
- There are hairline cracks in the ceiling.
- Unsecured electrical wiring exists on the west wall.
- The canvas wallcovering is loose in some areas.
- The paint on the walls is cracked, peeling, and incomplete in some areas. (Note that some of the surface soiling from soot was removed in 2018).
- The paint on the woodwork is lightly chipped and dirty throughout the room.
- The door does not latch properly.
- The toilet seat is loose.
- The metal fixtures and fittings are tarnished and worn.

## **MAUVE BEDROOM (211)**

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- The door to the Mauve Bathroom (212) does not latch properly.
- The canvas on the ceiling is peeling near the center of the room.
- The paint on the ceiling is peeling throughout the space.
- The textured wallpaper is peeling at the east wall and at the northeast corner (see Figure 61).
- The curtain hooks are loose.
- The paint on the woodwork is chipped and dirty throughout the room.
- The call button panel at the bed is hanging loose from the wiring.
- The curtain hooks at the bed wall are loose.
- There is an open junction box on the wall.
- The carpet is worn and pulled away from the perimeter of the room.
- The original carpet is stained in various locations. It exhibits visible pest damage along the perimeter.
- There is water staining on the wall at the northeast corner of the room.

## **MAUVE BATHROOM (212)**

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- There is a crack in the plaster cornice at the southeast corner of the room.
- There is heavy paint build-up on the wall canvas.
- A large vertical seam exists in the canvas near the toilet.
- The door to the hall does not latch properly, and the door stop is loose.



Figure 61. The wallpaper in the northeast corner of the Mauve Bedroom is torn, stained, and partially detached from the wall. This condition is likely the result of past moisture ingress at the roof of the north portico. JGWA, 2018.

- The bath hardware is tarnished and worn throughout.
- There are miscellaneous holes in the plaster walls.
- The paint on the woodwork is generally chipped, cracked, and dirty.

## SECOND FLOOR GREEN BEDROOM (213)

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- The wallpaper is lightly stained.
- There are small holes and small tears in the wallpaper at the east wall under the wall bracket.
- The paint on the window sill is in poor condition.
- The woodwork is lightly chipped and soiled.
- The floor is dirty and scratched in places.
- One of the decorative brackets that support the window treatments is loose, and another one is missing from the east window.

## SECOND FLOOR SERVICE AREAS

### SERVICE STAIR

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*See Basement listing (Volume II, page 120).*

### LINEN CLOSET (214)

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- There are hairline cracks in plaster on the west and east walls.
- There is peeling paint on the west wall.

- The paint on the woodwork and shelves is worn, dirty, and chipped throughout the space.
- The paint on the shelves is mismatched in some areas.
- There is a hole in the door at the former location of a removed deadbolt.
- There is adhesive or paint stain on a shelf at the southwest corner of the room.
- The floor finish is scratched, stained, and worn.
- A crack exists in the door's glazed panel.
- The door does not latch properly and binds on the threshold.

### LINEN CLOSET (214) MEZZANINE

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- There are cracks in the ceiling.
- There is a hole in the plaster ceiling at the suspension rod.
- The paint is dirty throughout the space.
- There are hairline cracks in the plaster on the east and west walls.
- There are areas of peeling paint at the east wall.
- The floor finish does not match from north to south, and is generally soiled.
- The wood flooring at the center of this space deflects noticeably under load.

### VESTIBULE

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- The plaster ceiling and walls are cracked.
- The ceiling and walls are soiled.
- The door to the Hall (201) binds on the threshold.
- Much of the woodwork is dirty and chipped in places.
- The wood thresholds are worn.
- The floor finish is worn almost completely off.

### MAIDS' CLOSET

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- The plaster walls are cracked.
- The paint on the walls and ceiling are soiled.
- The window sash is not installed.
- The paper shelf lining is cracked and peeling.
- The wall tile is cracked at the northwest corner.
- The wall and floor tiles are dirty.
- The paint on the sink drain is peeling.

- All of the metal pipes and valves are slightly tarnished, but in better condition than the other bathrooms.
- The woodwork is chipped in places and has been removed in other locations.

## **BROOM CLOSET**

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- The plaster walls are cracked in several areas.
- Some holes exist in the plaster walls.
- The paint on the walls and ceilings is soiled.
- The mismatched shelves were added.
- The doorknob is loose.
- Much of the woodwork is lightly chipped in places.
- The floor finish is worn and stained in some areas.

# SECOND FLOOR

## PAINT ANALYSIS: CHARTS AND IMAGES

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*For a general introduction to the paint analysis of the mansion, see page 15 of Volume II.*

The 2018 paint analysis by Jablonski Building Conservation, Inc., investigated samples from the Central Hall, Linen Closet, and Guest Stair, with special emphasis on Mrs. Vanderbilt's Bedroom. The narratives of the findings are included at the end of the corresponding room descriptions. The following group of charts and images are included in this section:

- List of the First Floor Paint Sample Locations
- Paint Chromochronologies and Color Matches
- Paint Sample Location images and Photomicrographs

Faux stone finishes were found on the walls of the central Hall which used some of the same colors as the Main Stair. This finish was applied to a fabric underlay which was applied directly to the unpainted plaster. A similar technique was used for the wall adjacent to the stairs leading to the third floor. There the fabric underlay was applied directly to the unpainted plaster and was painted using multiple layers of deep colors in green, blue, orange, and yellow. An exposure window should be performed to determine the appearance of these complex finishes.

Original finishes remain on the baluster and newel post of the Guest Stair. The balusters were finished in a yellowish white with a pale yellow glaze and the newel post was a dark reddish brown varnish. The yellowish white topped with a pale yellow glaze was also used on the wood door frames and the wainscot.

The original finish remains exposed inside the Linen Closet consisting of a yellowish white base coat topped with a moderate yellow glaze. The shelf in the linen close was painted yellowish white without the glaze and the pink paint was applied at a later date.

Original finishes are found throughout Mrs. Vanderbilt's Room. With the exception of the ceiling, areas of over-painting repeat the original finish. The walls, wainscot, columns, and pilasters were originally finished in a grayish yellow with ornament gilded in 24 KT gold leaf. Like the Gold Room, these finishes were completed in water gilding with dark orange yellow and olive brown clay boles. Exposed original finishes are found on the cornice, both gilded and non-gilded, the frieze, the decoration, upper shaft and capitals of the columns and the gilded frames above the door. The ceiling was originally painted a pale yellow.

<b>SECOND FLOOR PAINT SAMPLE LOCATIONS</b>	
Central Hall	
VM2-003	Lower Wall (8" aff, 25" from corner)
VM2-005	Wood Trim (6.5" aff, 25" from corner)
VM2-006	Lowest Cove of Ceiling (11'-9" aff, 46" from corner)
Linen Closet	
VM2-007	Wall (39" aff, 1" right of door frame)
VM2-008	Pink Shelf (48" aff, 9" right of door frame)
Guest Stair	
VM2-009	Wainscot, 3rd Floor Landing (14" aff, 40" from wall)
VM2-010	Wall above Panel, 3rd Floor Landing (38" aff, 39" from wall)
VM2-011	Baluster, 3rd Floor Landing (corner baluster and third rung in)
Mrs. Vanderbilt's Room	
VMV-001	Ceiling Field (14'-5" ceiling height, in corner cove above the frieze)
VMV-002	Gilded Cornice (12'-6" aff, 6" from corner, lower band)
VMV-003	Cornice Frieze (12'-8" aff, 6" from corner)
VMV-004	Column Shaft above Ornament (68" aff, side of pilaster at wall)
VMV-005	Column Shaft below Ornament (37" aff, side of pilaster at wall)
VMV-006	Column Capital (12'-3" aff, 2-4" from wall on side of pilaster)
VMV-007	Field of Wall (33" aff, at corner)
VMV-008	Gilded Molding around Painting above Door (9'-6" aff, 10" from corner)
VMV-009a	Door Frame (at base of frame, 5 different colors)
VMV-009b	Door Frame – Medium Yellowish Green and Light Greenish Gray)
VMV-010	Wainscot (4" aff, at corner)
VMV-011	Ornament on Pilaster Shaft (38" aff, side at wall)

Figure 62. List of the second floor paint sample locations, JBC, 2018.

**SECOND FLOOR  
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES**

Sample #	VM2-001	VM2-002	VM2-004	VM2-003
Location	MS: Panel Field	MS: Raised Molding	MS: Stair Return	CH: Lower Wall
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	P: linseed oil B: pale orange yellow G: dark orange yellow D: pale orange yellow D: pale orange yellow	P: linseed oil B: pale orange yellow D: dark orange yellow D: pale orange yellow D: pale orange yellow	P: linseed oil B: pale orange yellow G: dk orange yellow D: pale orange yellow G: dark orange yellow	P: pale orange yellow F: light brown
2 <sup>nd</sup> Painting Campaign			P: yellowish white B: yellowish white G: grayish yellow	B: yellowish white G: grayish yellow
3 <sup>rd</sup> Painting Campaign			P: yellowish white F: grayish yellow	
4 <sup>th</sup> Painting Campaign			P: yellowish white F: grayish yellow	
5 <sup>th</sup> Painting Campaign			P: light brown F: light brown	P: pinkish white F: light brown
6 <sup>th</sup> Painting Campaign				
7 <sup>th</sup> Painting Campaign				
8 <sup>th</sup> Painting Campaign				
9 <sup>th</sup> Painting Campaign				
10 <sup>th</sup> Painting Campaign				
Munsell match (Earliest finish)	B: 10YR 8/4 D: 10YR 8/6 G: 10YR 6/6 D: 10YR 8/4 D: 10YR 9/2	B: 10YR 8/4 D: 10YR 8/6 D: 10YR 6/6 D: 10YR 8/4 D: 10YR 9/2	B: 10YR 8/4 D: 10YR 8/6 D: 10YR 6/6 D: 10YR 8/4 D: 10YR 9/2	P: 10YR 9/2 F: 10YR 7/4
Commercial match (Earliest finish)	B: PPG1089-3 D: PPG1089-5 G: PPG 1089-5 D: PPG 1089-3 D: PPG 1089-2	B: PPG1089-3 D: PPG1089-5 D: PPG 1089-5 D: PPG 1089-3 D: PPG 1089-2	B: PPG1089-3 D: PPG1089-5 D: PPG 1089-5 D: PPG 1089-3 D: PPG 1089-2	P: PPG1089-2 F: PPG1086-4 (sanded)
Gloss	Satin	Satin	Satin	Satin
Comments	Earliest finish is a faux stone created by layering multiple colors of paint and glaze	Earliest finish is a faux stone created by layering multiple colors of paint and glaze.	Earliest finish is a faux stone created by layering multiple colors of paint and glaze.	Earliest finish is a faux stone applied over a fabric overlay.

**KEY:**    B – Base coat    C – Clay Bole    D – Decorative Glaze    F – Finish    G – Glaze (Top Coat)  
           L – Leaf            M – Metallic Paint    P – Primer            R – Repair        S – Size  
           V – Varnish        W – Water soluble paints

Figure 63. Second floor paint chromochronologies and color matches, JBC, 2018.

**SECOND FLOOR  
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES**

Sample #	VM2-005	VM2-006	VM2-007	VM2-008
Location	CH: Wood Trim	CH: Lowest Cove	LC: Wall	LC: Shelf
Substrate	Wood	Plaster	Plaster	Wood
Earliest finish (c1899)	P: yellowish white B: yellowish white G: pale yellow		P: yellowish white B: yellowish white G: moderate yellow	P: yellowish white F: yellowish white
2 <sup>nd</sup> Painting Campaign		P: yellowish white B: yellowish white G: clear		P: white P: mod yellowish pink F: mod yellowish pink
3 <sup>rd</sup> Painting Campaign	P: yellowish white F: yellowish white	F: very pale brown		
4 <sup>th</sup> Painting Campaign				
5 <sup>th</sup> Painting Campaign				
6 <sup>th</sup> Painting Campaign				
7 <sup>th</sup> Painting Campaign				
8 <sup>th</sup> Painting Campaign				
9 <sup>th</sup> Painting Campaign				
10 <sup>th</sup> Painting Campaign				
Munsell match (Earliest finish)	P: 5Y 9/1 B: 5Y 9/1 G: 2.5Y 8/4-8/6	B: 5Y 9/1 G: Clear glaze	P: 5Y 9/1 B: 5Y 9/1 G: 2.5Y 7/6	P: 5Y 9/1 F: 5Y 9/1
Commercial match (Earliest finish)	P: PPG1104-2 B: PPG1104-2 G: BM 199	B: PPG1104-2 G: clear glaze	P: PPG1104-2 B: PPG1104-2 G: BM 222	P: PPG1104-2 F: PPG1104-2
Gloss	Glossy	Satin	Satin	Glossy
Comments				

**KEY:**    B – Base coat    C – Clay Bole    D – Decorative Glaze    F – Finish    G – Glaze (Top Coat)  
           L – Leaf            M – Metallic Paint    P – Primer            R – Repair    S - Size  
           V – Varnish        W – Water soluble paints

Figure 64. Second floor paint chromochronologies and color matches, JBC, 2018.

**SECOND FLOOR  
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES**

Sample #	VM2-009	VM2-010	VM2-011a	VM2-011b
Location	Stair: Wainscot	Stair: Wall above Panel	Stair: Baluster	Stair: Newel Post
Substrate	Wood	Plaster	Wood	Wood
Earliest finish (c. 1899)				
2 <sup>nd</sup> Painting Campaign (c. 1906)	B: yellowish white G: pale yellow	P: yellowish white B: mod yellowish green D: dark yellowish green D: mod olive green D: mod greenish blue	P: yellowish white B: yellowish white G: pale yellow	V: dark reddish brown
3 <sup>rd</sup> Painting Campaign	P: yellowish white B: yellowish white G: pale yellow	P: yellowish white B: pale yellow G: grayish yellow		
4 <sup>th</sup> Painting Campaign		P: yellowish white F: light brown		
5 <sup>th</sup> Painting Campaign				
6 <sup>th</sup> Painting Campaign				
7 <sup>th</sup> Painting Campaign				
Munsell match (Earliest finish c. 1906)	B: 5Y 9/1 G: 2.5Y 8/4-8/6	P: 5Y 9/1 B: 5GY 5/4 D: 10GY 4/4 D: 5GY 4/4-3/4 D: 2.5B 4/4	P: 5Y 9/1 B: 5Y 9/1 G: 2.5Y 8/4-8/6	V: 2.5YR 2/4
Commercial match (Earliest finish c. 1906)	B: PPG1104-2 G: BM 199	P: PPG1104-2 D: BM 489 (closest) D: SW 6433 (closest) D: PPG 1121-7 (closest) D: BM 727	P: PPG1104-2 B: PPG1104-2 G: BM 199	V: SW 3109-K
Glossy	Glossy		Glossy	Glossy
Comments		Additional colors found loose in bag and not in stratigraphy including mod red (5R 5/10) matching PPG1186-5, strong yellowish green (2.5GY 6/10) matching PPG1219-7, moderate orange (5YR 6/6) matching PPG1069-5, and strong yellow (2.5Y 7/10) matching PPG1214-7.  Recommend exposure window reveal.		

**KEY:**    B – Base coat    C – Clay Boile    D – Decorative Glaze    F – Finish    G – Glaze (Top Coat)  
           L – Leaf            M – Metallic Paint    P – Primer                    R – Repair    S - Size  
           V – Varnish        W – Water soluble paints

Figure 65. Second floor paint chromochronologies and color matches, JBC, 2018.

**MRS. VANDERBILT'S ROOM  
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES**

Sample #	VMV-001	VMV-002a	VMV-002b	VMV-003
Location	Ceiling Field	Cornice, Non-gilded	Cornice, Gilded	Frieze
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	P: pale yellow F: pale yellow	B: yellowish white D: light olive brown D: yellowish green G: thin glaze	P: yellowish white S: deep orange yellow L: gold leaf	P: yellowish white B: yellowish gray D: dark yellow G: light olive brown
2 <sup>nd</sup> Painting Campaign	P: pale yellow F: pale yellow			
3 <sup>rd</sup> Painting Campaign	F: yellowish gray			
4 <sup>th</sup> Painting Campaign	F: yellowish gray			
5 <sup>th</sup> Painting Campaign				
6 <sup>th</sup> Painting Campaign				
7 <sup>th</sup> Painting Campaign				
8 <sup>th</sup> Painting Campaign				
9 <sup>th</sup> Painting Campaign				
Munsell match (Earliest finish)	P: 2.5Y 9/4 F: 2.5Y 9/4	B: 5Y 9/1 D: 2.5Y 5/4 D: 2.5GY 7/2 G: too thin to determine	B: 5Y 9/1 S: 10YR 6/10 L: 23 3/4 KT gold leaf	P: 5Y 9/1 B: 5Y 7/2 D: (see comments) G: 2.5Y 5/2
Commercial match (Earliest finish)	P: PPG12-10 F: PPG12-10	B: PPG1104-2 D: PPG1096-6 D: PPG11-30 G: too thin to determine	Gilded: B: PPG1104-2 S: SW 6670 L: Rosanoble 23 3/4 KT	P: PPG 1104-2 B: PPG11-19 D: (see comments) G: SW 2820
Gloss	Eggshell			
Comments		The finishes on the non-gilded areas of the cornice are mottled so that sometimes the yellowish green is top finish and sometimes the light olive brown is on top.	Gold leaf matches Monarch Rosanoble 23 3/4 KT MO23.75RN AW=19g.	Glazes are heavily soiled and may require adjustment in the field. Dark yellow glaze was only seen on 1 piece of the sample and was too small to match.

**KEY:**    B – Base coat    C – Clay Bole    D – Decorative Glaze    F – Finish    G – Glaze (Top Coat)  
           L – Leaf            M – Metallic Paint    P – Primer            R – Repair        S - Size  
           V – Varnish        W – Water soluble paints

Figure 66. Mrs. Vanderbilt's Bedroom paint chromochronologies and color matches, JBC, 2018.

**MRS. VANDERBILT'S ROOM  
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES**

Sample #	VMV-004	VMV-005	VMV-006	VMV-006
Location	Column Shaft, Upper	Column Shaft, Lower	Column Capital, Finish A	Column Capital, Finish B
Substrate	Wood	Wood	Wood	Wood
Earliest finish (c1899)	P: yellowish white B: yellowish white G: grayish yellow	P: yellowish white B: yellowish white G: grayish yellow	P: yellowish white B: yellowish white C: dark orange yellow L: 24KT fine gold leaf	P: yellowish white B: yellowish white C: light olive brown L: red gold - gold leaf
2 <sup>nd</sup> Painting Campaign		B: yellowish white G: grayish yellow		
3 <sup>rd</sup> Painting Campaign				
4 <sup>th</sup> Painting Campaign				
5 <sup>th</sup> Painting Campaign				
6 <sup>th</sup> Painting Campaign				
7 <sup>th</sup> Painting Campaign				
8 <sup>th</sup> Painting Campaign				
9 <sup>th</sup> Painting Campaign				
Munsell match (Earliest finish)	P: 5Y 9/1 B: 5Y 9/1 G: 5Y 7/2	P: 5Y 9/1 B: 5Y 9/1 G: 5Y 7/2	P: 5Y 9/1 B: 5Y 9/1 C: 10YR 6/8 L: 24 KT gold leaf	P: 5Y 9/1 B: 5Y 9/1 C: 2.5Y 5/4-5/6 L: 23 ½ KT gold leaf
Commercial match (Earliest finish)	P: PPG1104-2 B: PPG1104-2 G: PPG11-19	P: PPG1104-2 B: PPG1104-2 G: PPG11-19	P: PPG1104-2 B: PPG1104-2 C: SW 6376 L: 24 KT Fine Gold leaf	P: PPG1104-2 B: PPG1104-2 C: PPG1096-6 L: Red Gold 23 ½ KT
Gloss	Glossy	Glossy	Metallic Sheen	Metallic Sheen
Comments		Second campaign sparkles in UV light which is similar to the second painting campaign seen throughout the house.	Different areas of the capital are finished in different sizes and types of gold leaf.  Fine Gold matches Monarch 24 KT MO24.00 FG AW=19%	Different areas of the capital are finished in different sizes and types of gold leaf.  Red Gold matches Monarch 23 ½ KT MO23.50 RG AW=18%

**KEY:**    **B** – Base coat    **C** – Clay Bole    **D** – Decorative Glaze    **F** – Finish    **G** – Glaze (Top Coat)  
**L** – Leaf    **M** – Metallic Paint    **P** – Primer    **R** – Repair    **S** – Size  
**V** – Varnish    **W** – Water soluble paints

Figure 67. Mrs. Vanderbilt's Bedroom paint chromochronologies and color matches, JBC, 2018.

**MRS. VANDERBILT'S ROOM  
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES**

Sample #	VMV-007	VMV-008	VMV-009a	VMV-009b
Location	Field of Wall	Gilded Frame	Door Frame, Finish A	Door Frame, Finish B
Substrate	Wood	Wood	Wood	Wood
Earliest finish (c1899)	P: yellowish white B: yellowish white G: grayish yellow	B: yellowish white C: dark orange yellow G: 24 KT gold leaf	P: yellowish white P: yellowish white B: grayish yellow G: clear glaze	P: yellowish white P: yellowish white B: grayish yellow G: clear glaze
2 <sup>nd</sup> Painting Campaign	P: yellowish white B: grayish yellow G: yellowish gray		B: yellowish white G: grayish yellow	B: yellowish white B: grayish yellow G: pale yellow
3 <sup>rd</sup> Painting Campaign				
4 <sup>th</sup> Painting Campaign				
5 <sup>th</sup> Painting Campaign				
6 <sup>th</sup> Painting Campaign				
7 <sup>th</sup> Painting Campaign				
8 <sup>th</sup> Painting Campaign				
9 <sup>th</sup> Painting Campaign				
Munsell match (Earliest finish)	P: 5Y 9/1 B: 5Y 9/1 G: 5Y 7/2	P: 5Y 9/1 S: 10YR 6/8 L: 24 KT gold leaf	P: 5Y 9/1 B: 5Y 7/2 G: clear glaze	P: 5Y 9/1 B: 2.5GY 7/2 G: clear glaze
Commercial match (Earliest finish)	P: PPG1104-2 B: PPG1104-2 G: PPG11-19	P: PPG1104-2 C: SW 6376 L: Fine Gold 24 KT	P: PPG1104-2 B: SW 6157 G: clear glaze	P: PPG1104-2 B: PPG1104-2 G: SW 7727
Gloss	Glossy	Metallic Sheen	Glossy	Glossy
Comments		Gold leaf matches Monarch Fine Gold 24 KT MO24.00FG AW=19%	The clear glaze of fist finish slightly darkens the base coat below. Appears as a more yellow finish	Appears as a green finish.

**KEY:**    **B** – Base coat    **C** – Clay Bole    **D** – Decorative Glaze    **F** – Finish    **G** – Glaze (Top Coat)  
              **L** – Leaf            **M** – Metallic Paint    **P** – Primer                    **R** – Repair            **S** – Size  
              **V** – Varnish        **W** – Water soluble paints

Figure 68. Mrs. Vanderbilt's Bedroom paint chromochronologies and color matches, JBC, 2018.

**MRS. VANDERBILT'S ROOM  
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES**

Sample #	VMV-009c	VMV-010	VMV-011	
Location	Door Frame, Gilded	Wainscot	Column Shaft Ornament	
Substrate	Wood	Wood	Wood	
Earliest finish (c1899)	P: yellowish white B: yellowish white G: grayish yellow	P: yellowish white B: yellowish white G: grayish yellow	P: yellowish white B: yellowish white G: grayish yellow C: deep orange yellow G: 22 ¾ KT gold leaf	
2 <sup>nd</sup> Painting Campaign	B: yellowish white S: deep orange yellow L: gold leaf	P: yellowish white B: grayish yellow G: yellowish gray		
3 <sup>rd</sup> Painting Campaign				
4 <sup>th</sup> Painting Campaign				
5 <sup>th</sup> Painting Campaign				
6 <sup>th</sup> Painting Campaign				
7 <sup>th</sup> Painting Campaign				
8 <sup>th</sup> Painting Campaign				
Munsell match (Earliest finish)	P: 5Y 9/1 B: 5Y 9/1 G: 5Y 7/2	P: 5Y 9/1 B: 5Y 9/1 G: 5Y 7/2	P: 5Y 9/1 B: 5Y 9/1 G: 5Y 7/2 C: 10YR 6/10 L: gold leaf	
Commercial match (Earliest finish)	P: PPG1104-2 B: PPG1104-2 G: PPG11-19	P: PPG1104-2 B: PPG1104-2 G: PPG11-19	P: PPG1104-2 B: PPG1104-2 G: PPG11-19 C: SW 6670 L: dark gold 22 ¾ KT	
Gloss	Glossy	Glossy	Metallic Sheen	
Comments	Base coat under the gold leaf sparkles under UV illumination which is seen on other finishes throughout the house at later painting campaigns.		The base coat below the clay bole and gold leaf suggests that the full element was painted and glazed and then select areas of decoration were gilded.  Gold leaf matches Monarch Dark Gold 22 3/4KT MO.22.75DD AW=16g	

**KEY:**    **B** – Base coat    **C** – Clay Bole    **D** – Decorative Glaze    **F** – Finish    **G** – Glaze (Top Coat)  
              **L** – Leaf            **M** – Metallic Paint    **P** – Primer                    **R** – Repair            **S** - Size  
              **V** – Varnish        **W** – Water soluble paints

Figure 69. Mrs. Vanderbilt's Bedroom paint chromochronologies and color matches, JBC, 2018.

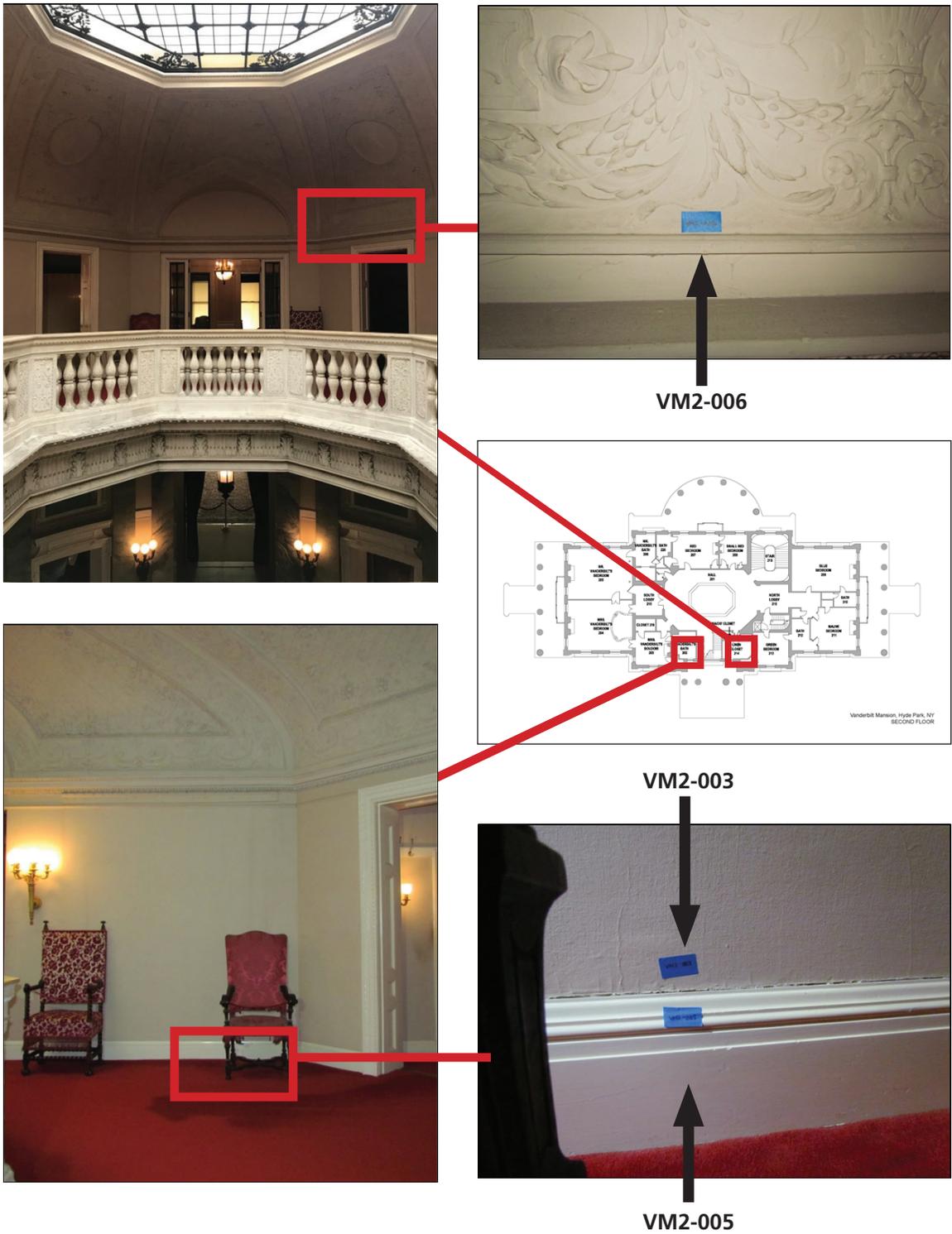


Figure 70. Locations of paint samples from the second floor Hall. JBC, 2018.

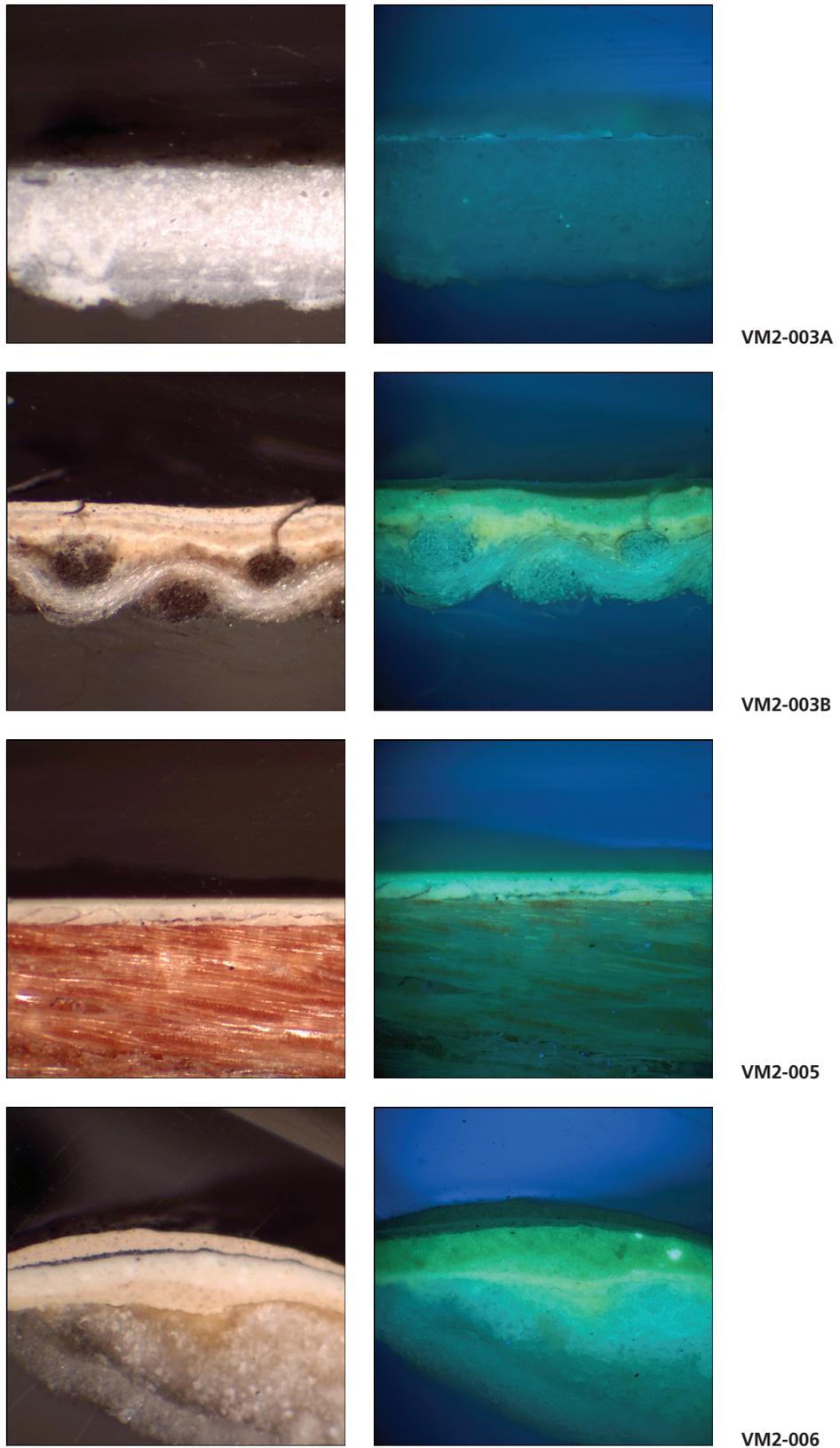


Figure 71. Photomicrographs of paint samples from the second floor Hall, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.

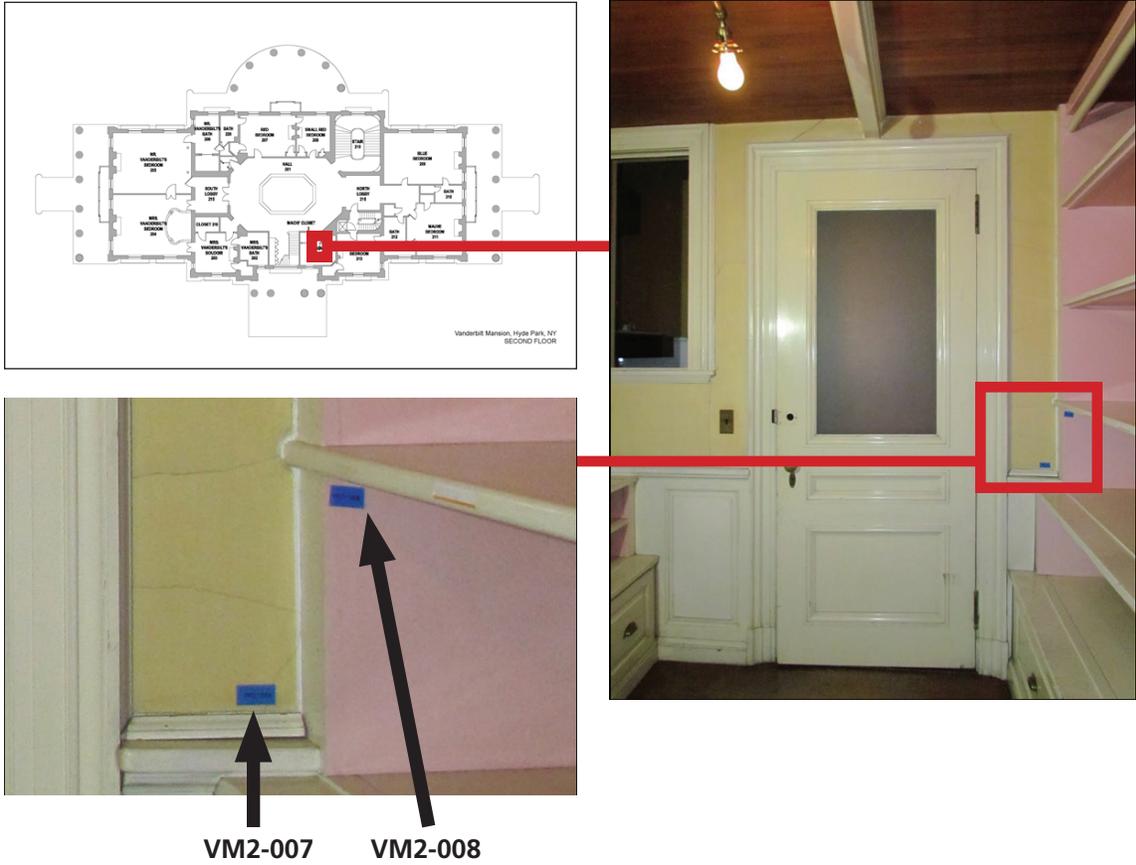
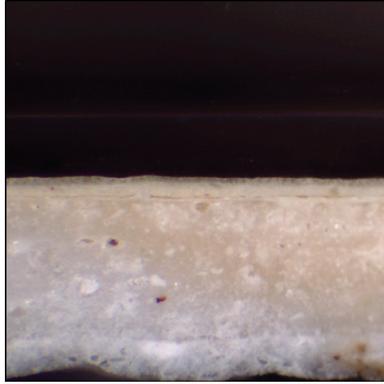
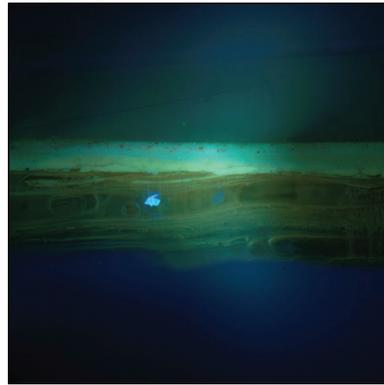
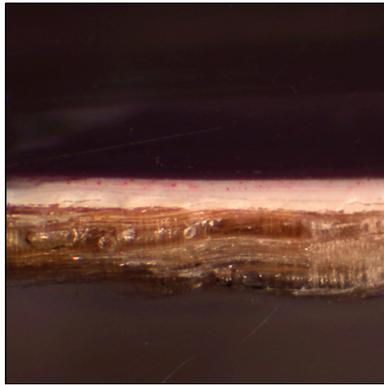


Figure 72. Locations of paint samples from the Linen Closet. JBC, 2018.



VM2-007

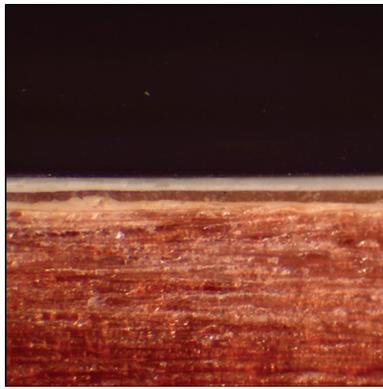


VM2-008

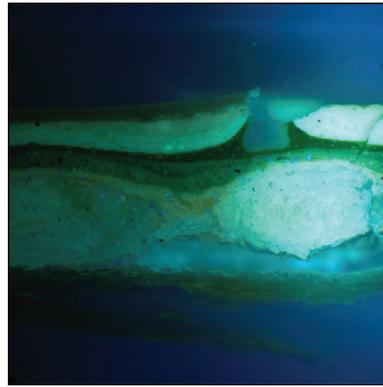
Figure 73. Photomicrographs of paint samples from the Linen Closet, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.



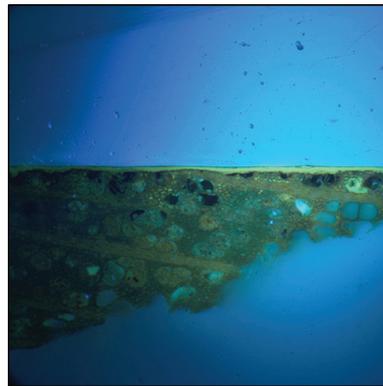
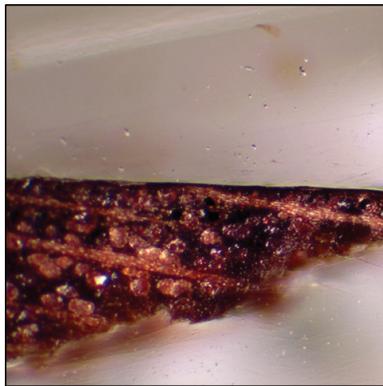
Figure 74. Locations of paint samples from the Guest Stair. JBC, 2018.



VM2-009



VM2-010



VM2-011

Figure 75. Photomicrographs of paint samples from the Guest Stair, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.

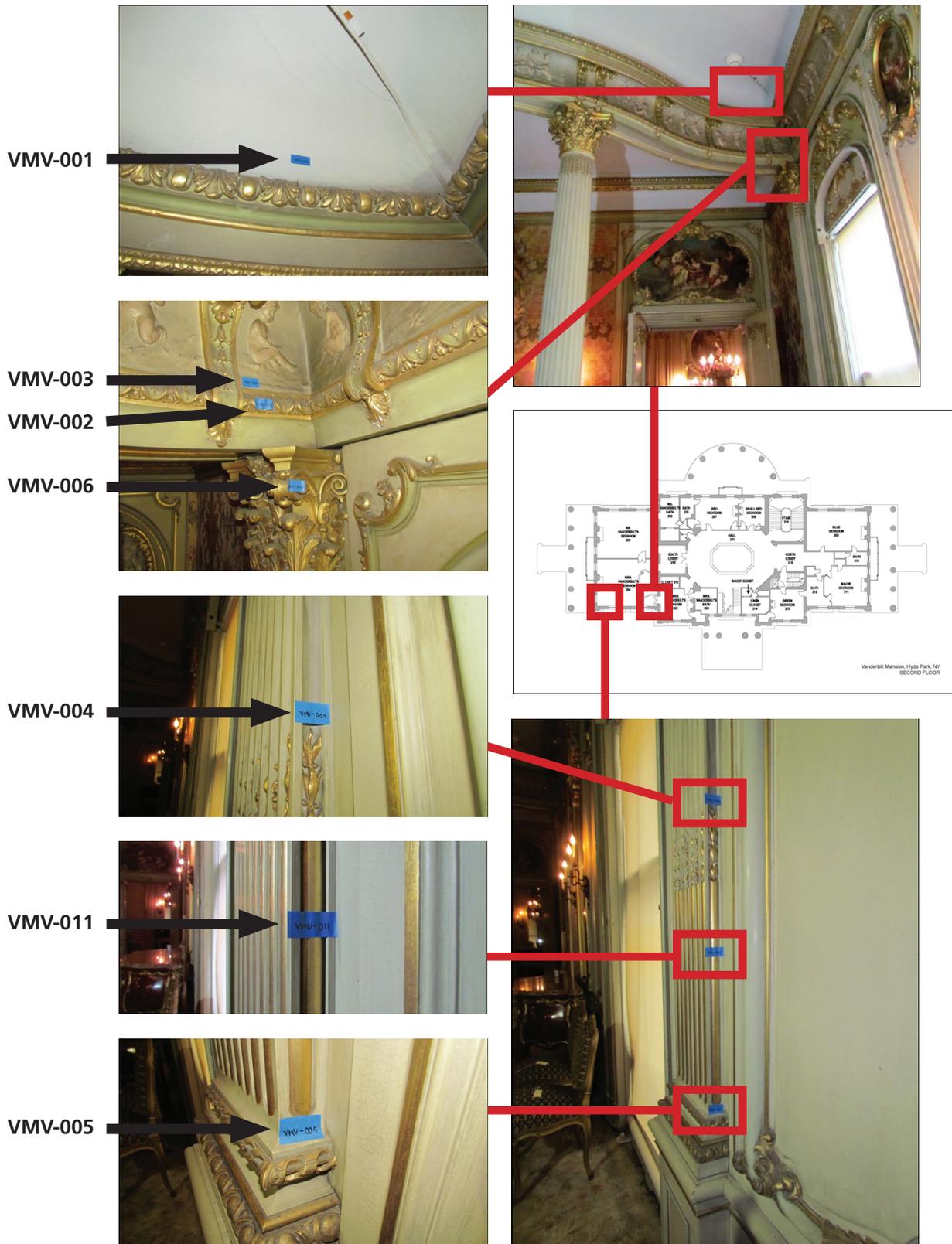


Figure 76. Locations of paint samples from Mrs. Vanderbilt's Bedroom. JBC, 2018.

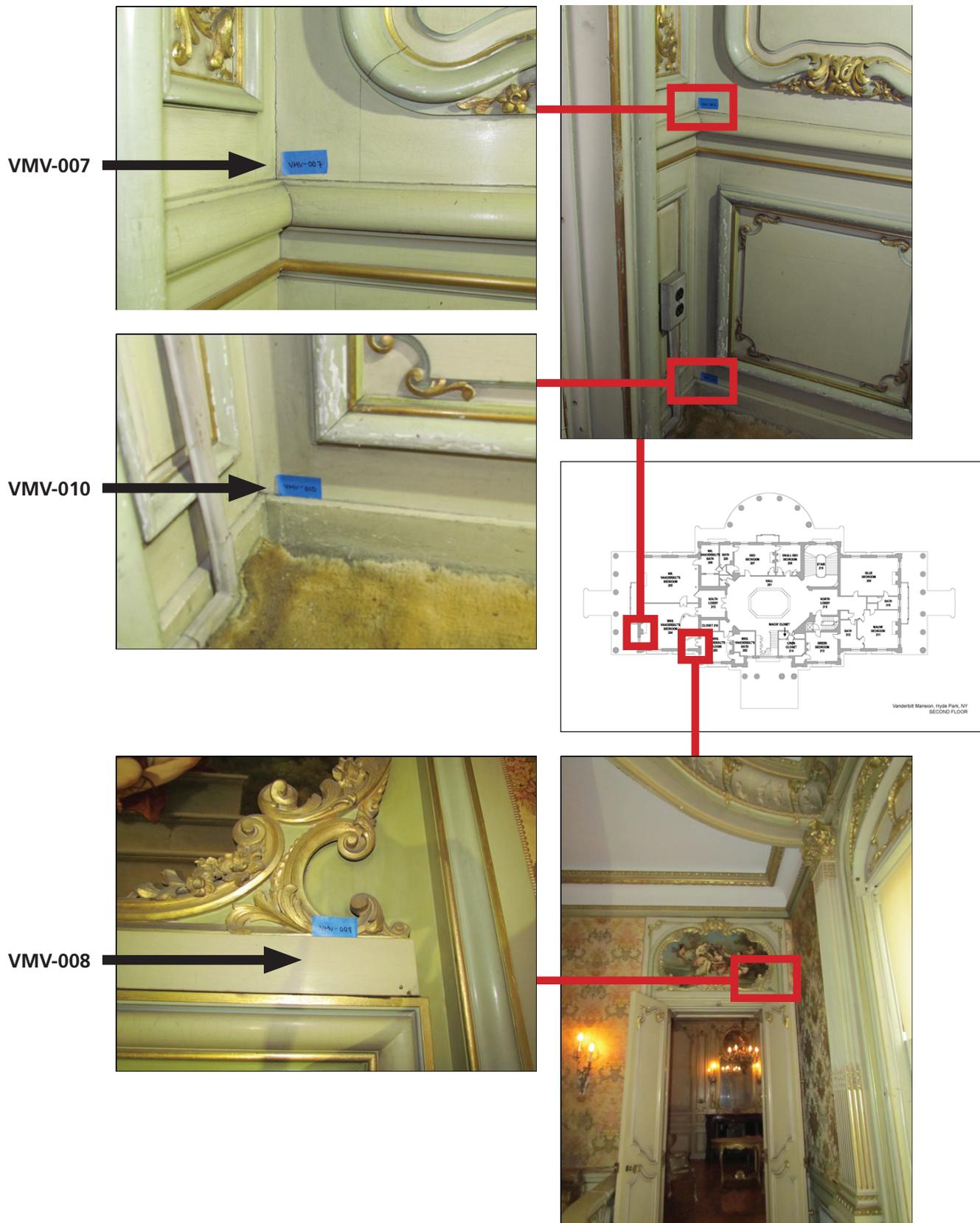
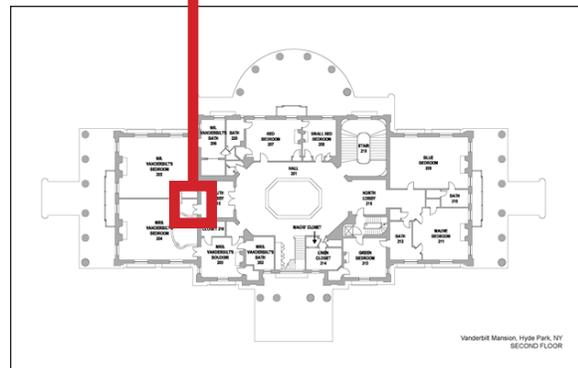


Figure 77. Locations of paint samples from Mrs. Vanderbilt's Bedroom. JBC, 2018.



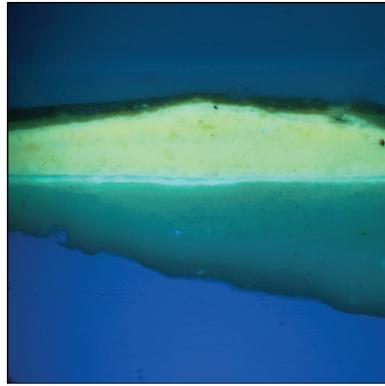
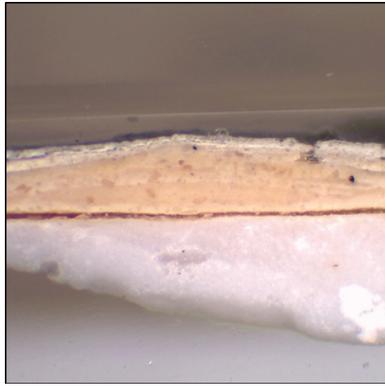
VMV-009A

VMV-009B

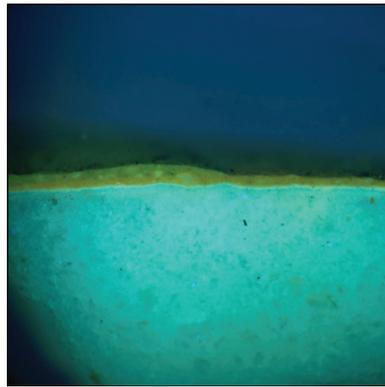
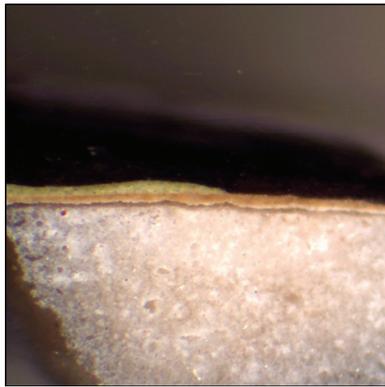


Vanderbilt Mansion, Hyde Park, NY  
SECOND FLOOR

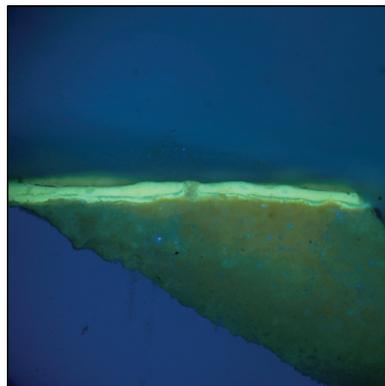
Figure 78. Locations of paint samples from Mrs. Vanderbilt's Bedroom. JBC, 2018.



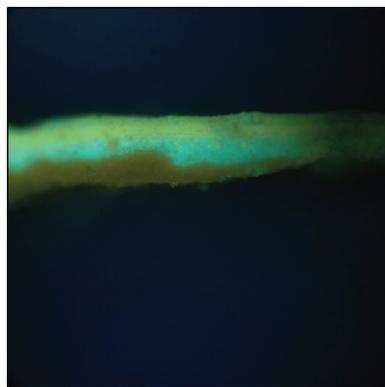
VMV-001



VMV-002

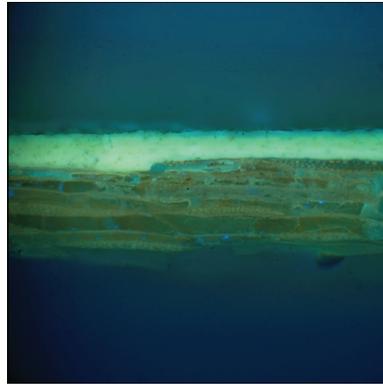
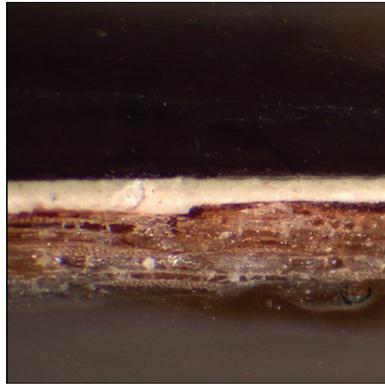


VMV-003

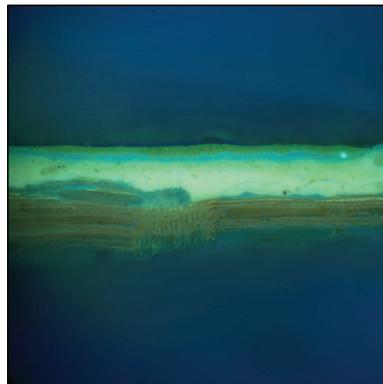
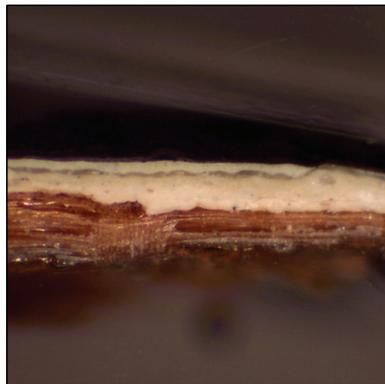


VMV-003A

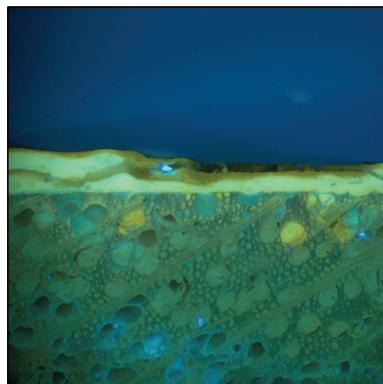
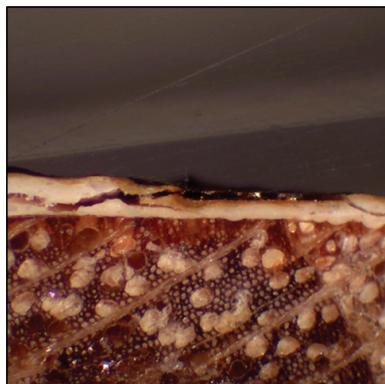
Figure 79. Photomicrographs of paint samples from Mrs. Vanderbilt's Bedroom, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.



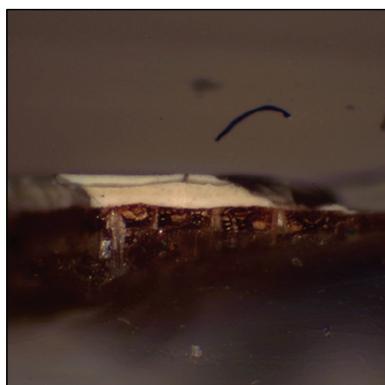
VMV-004



VMV-005

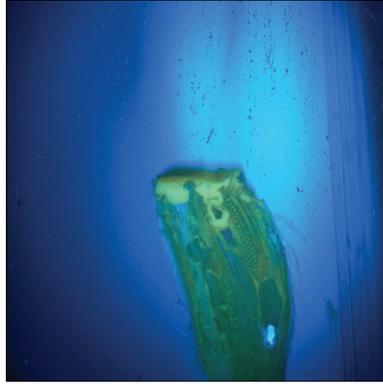


VMV-006

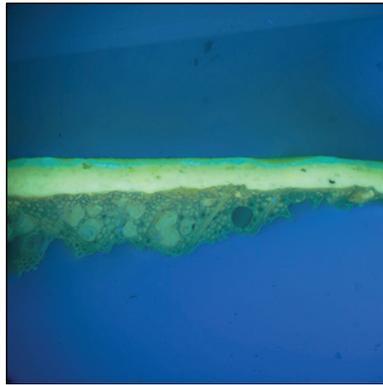
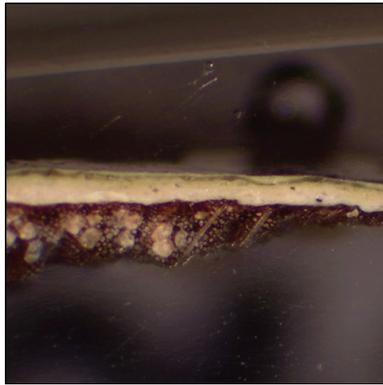


VMV-007

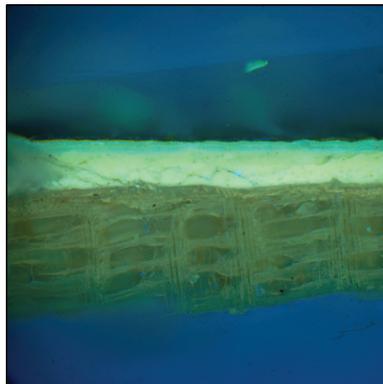
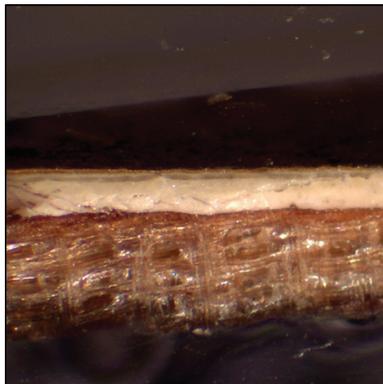
Figure 80. Photomicrographs of paint samples from Mrs. Vanderbilt's Bedroom, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.



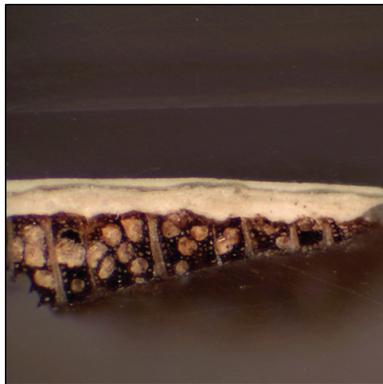
VMV-008



VMV-009A

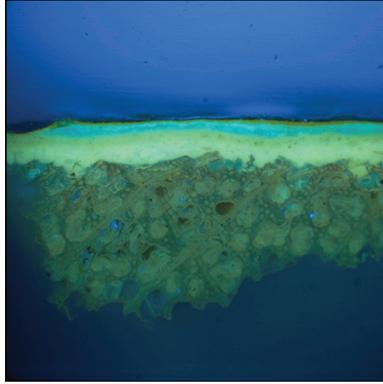
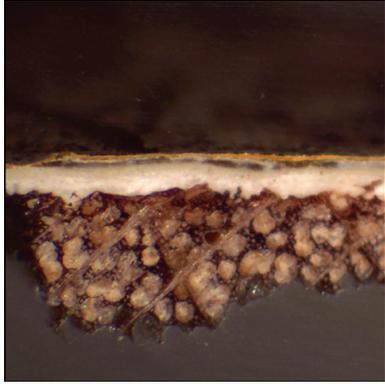


VMV-009B



VMV-010

Figure 81. Photomicrographs of paint samples from Mrs. Vanderbilt's Bedroom, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.



VMV-011

Figure 82. Photomicrographs of paint samples from Mrs. Vanderbilt's Bedroom, shown in simulated daylight on the left, and in ultraviolet light on the right. The earliest paint layer is at the bottom of each photograph. JBC, 2018.



As the nation's principal conservation agency, the Department of the Interior has responsibility for most of our nationally owned public lands and natural resources. This includes fostering sound use of our land and water resources; protecting our fish, wildlife, and biological diversity; preserving the environmental and cultural values of our national parks and historic places; and providing for the enjoyment of life through outdoor recreation. The department assesses our energy and mineral resources and works to ensure that their development is in the best interests of all our people by encouraging stewardship and citizen participation in their care. The department also has a major responsibility for American Indian reservation communities and for people who live in island territories under US administration.

National Park Service  
U.S. Department of the Interior



Vanderbilt Mansion National Historic Site  
Hyde Park, New York