

A LANDSCAPE MANAGEMENT PLAN FOR "THE POINT"

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CHAPTER 4: ASSESSMENT OF THE HISTORIC LANDSCAPE

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This chapter evaluates "The Point" according to recently adopted standards for historic landscapes established by the United States Department of the Interior for the National Register of Historic Places. It includes a discussion of the landscape's classification and characteristics, an assessment of its cultural significance and an evaluation of its historical integrity. The chapter concludes with a general concept or philosophy for planning, treating and managing the historic landscape at Hoyt House.

LANDSCAPE CLASSIFICATION

Cultural landscapes are the products of human interaction with the physical environment. As such, they can assume a wide variety of forms, ranging from community parks and scenic highways, to rural farmsteads, battlefields and ceremonial grounds. Despite their variability, America's cultural landscapes all share one essential quality -- cultural or aesthetic values important to our nation, and/or an association with a historic event, activity, or person.¹ Consequently, the distinctive patterns, features and functions of these landscapes offer valuable insights about America's historical development and our changing relationship with the environment.

In classifying the various kinds of cultural landscapes found across the nation, the Department of the Interior recognizes four distinct, but not mutually exclusive, categories: *historic sites*, *historic designed landscapes*, *historic vernacular landscapes*, and *ethnographic landscapes*. These terms are defined as follows:²

Historic Designed Landscape -- a landscape that was consciously designed or laid out by a landscape architect, master gardener, architect, or horticulturist according to design principles, or an amateur gardener working in a recognized style or tradition. The landscape may be associated with a significant person(s), trend, or event in landscape architecture; or illustrate an important development in the theory and practice of landscape architecture. Aesthetic values play a significant role in historic designed landscapes which can usually be identified as one of the following types:³

- small residential grounds
- arboreta, botanical & display gardens
- church yards and cemeteries
- campus and institutional grounds
- parks and campgrounds
- subdivisions and planned communities
- parkways, drives and trails
- public open spaces such as plazas, squares, greens and malls;
- recreational grounds such as country clubs, golf courses, tennis courts, bowling greens, bridle trails, stadiums, ball parks and race tracks
- estate or plantation grounds
- zoological gardens and parks
- monuments & memorial grounds
- city planning or civic design
- commercial & industrial parks
- fair & exhibition grounds
- battlefield/commemorative parks
- bodies of water & fountains (not as part of a larger design scheme).

Historic Vernacular Landscape -- a landscape that evolved through use by the people whose activities or occupancy shaped that landscape. Through social or cultural attitudes of an individual, family or a community, the landscape reflects the physical, biological, and cultural character of those everyday lives. Function plays a significant role in vernacular landscapes which usually fall within one of the following types based upon historic occupation or land use:⁴

- agriculture (including various types of cropping and grazing)
- maritime activities such as fishing, shell fishing and shipbuilding
- transportation systems
- sites adapted for ceremonial, religious or other cultural activities, such as camp meeting grounds
- industry (including mining, lumbering, fish-culturing and milling)
- recreation (including hunting or fishing camps)
- migration trails
- conservation (including natural reserves)

Historic Site -- a landscape significant for its association with a historic event, activity, or person. Examples include battlefields and properties associated with the lives of America's presidents.

Ethnographic Landscape -- a landscape containing a variety of natural and cultural resources that associated people define as heritage resources. Examples are contemporary settlements, religious sacred sites and massive geological structures. Small plant communities, animals, subsistence and ceremonial grounds are often components of these landscapes.

Within this classification system, "The Point" can be categorized as an *estate* type of *historic designed landscape*. This determination is based on its historical origins as the farm and country seat of Lydig M. Hoyt, who commissioned architect Calvert Vaux to design his stone residence, farm cottage and their associated landscape settings.

CHARACTERISTICS FEATURES OF PICTURESQUE COUNTRY ESTATES

In the language of the mid-nineteenth century, a rural estate like "The Point" may have been variously described as a "*country seat in the picturesque style*," a "*picturesque country place*," or quite possibly, as an ornamental farm or "*ferme ornée*." The naturalistic character of such sylvan retreats was both modern and fashionable -- reflecting an innovative movement in America known as "*Landscape Gardening in the Picturesque mode*." An adaptation of the romantic principles first espoused by eighteenth century British landscape gardeners, this design process sought to combine the picturesque qualities of Gothic Revival architecture with the informality inherent in the landscape. Their goal: the creation of harmonious compositions uniquely suited to America's picturesque natural scenery.

Vaux and his contemporaries -- Andrew Jackson Downing, Alexander J. Davis and Frederick Clarke Withers -- were proponents of the new romantic styles in rural art and architecture. They pioneered its use on wealthy estates within the dramatic landscape setting of the Hudson River Valley, and popularized the style far beyond the region with their prolific and influential writings.⁵ Their words, plans and illustrative vignettes offered insightful perspectives on their design intent for properties like "The Point," and extolled the picturesque virtues of neighboring estates, particularly Montgomery Place (Red Hook, NY.), the Hosack Estate (now the Vanderbilt Mansion National Historic Site; Hyde Park, NY.), Idlewild (Newburgh, NY.), Blithewood (Annandale-on-Hudson, NY.) and Wodenethe (Beacon, NY.).

This excerpt from Downing's *Treatise on the Theory and Practice of Landscape Gardening* is highly expressive of the aesthetic values and romantic sentiment of the time:⁶

"There is no part of the Union where the taste in Landscape Gardening is so far advanced, as on the middle portion of the Hudson. The natural scenery is of the finest character, and places but a mile or two apart often possess, from the constantly varying forms of the water, shores, and distant hills, widely different kinds of home landscape and distant view. Standing in the grounds of some of the finest of these seats, the eye beholds only the soft foreground of smooth lawn, the rich groups of trees shutting out all neighboring tracts, the lake-like expanse of water, and, closing the distance, a fine range of wooded mountain. A residence here of but a hundred acres, so fortunately are these disposed by nature, seems to appropriate the whole scenery round, and to be a thousand in extent."

The following points, distilled from the writings of Downing, Vaux and Henry Winthrop Sargent,⁷ highlight the design features and qualities that were characteristic of picturesque country estates during the mid-nineteenth century. These properties typically featured:

□ **RURAL SETTINGS WITH WELL-BALANCED IRREGULARITY, INHERENT NATURAL BEAUTY AND STRIKING SCENIC CHARACTER.**

Downing encouraged picturesque improvers of the mid-nineteenth century to select rural building sites that were finely varied, comparatively wild and thickly wooded. An ideal location might contain a combination of rugged land forms (precipitous bluffs, deep ravines, rocky outcrops, undulating hills, etc.), lively water features (streams, cascades, etc.), and native forest trees set within the context of a scenic river valley or distant mountain range. He believed that such natural scenery would allow for a more complete expression of ". . . *The Picturesque in Landscape Gardening* [which] aims at the production of outlines of a certain spirited irregularity, surfaces comparatively abrupt and broken, and growth of a somewhat wild and bold character. The shape of the ground . . . has its occasional smoothness varied by sudden variations, and in parts runs into dingles, rocky groups, and broken banks. The trees should . . . be old and irregular, with rough stems and bark; and pines, larches, and other trees of striking, irregular growth. . . in numbers sufficient to give character to the woody outlines."⁸ To prevent picturesque landscapes from degenerating into wildness ". . . too great to be appropriate in a country residence . . .", however, Downing recommended tempering the scene with a few touches of elegance or beauty to gratify the taste of the proprietor.

□ **ELEVATED HOUSE SITES WITH COMMANDING VISTAS OF SCENIC BEAUTY**

Elevated situations with prospect -- a place that commands an extensive view -- were highly valued as building sites for rural seats of all architectural styles. Country houses were carefully positioned atop hills, bluffs, plateaus, and terraces to obtain endless panoramas of exceptional scenic beauty. Popular vistas included ". . . *natural features of an attractive character, such as fine mountains, lakes, or rivers, or distant peeps of pastoral country, or pretty villages. . .*"⁹ On level sites with comparatively limited views, rural improvers simply constructed "prospect towers" that raised the spectator ". . . some twenty-five or thirty feet above the surface, whence a charming . . . bird's-eye-view of the surrounding country is obtained."¹⁰

In writing about improvements to his own estate overlooking the Hudson River, Henry Winthrop Sargent¹¹ described the drastic measures required to create superb vistas: *"We accomplished this in part by topping all the trees which had any signs of vitality in their lower branches. . . . Many trees seventy feet in height, we thus reduced to thirty or forty Where necessary to obtain certain extended views, we cut boldly and irregularly through the mass, producing after some years growth . . . [views of] two distinct landscapes. . . ."* In conjunction with judicious planting, Sargent was able to produce *" . . . more agreeable and ornamental effects from the windows. . . [confining] . . . to each window one distinct and separate view . . . making, as it were, a series of cabinet pictures. . . ."*

Attractive views from the residence were so important that Sargent¹² admonished his readers not to *" . . . fritter these away by flowers or any objects near the house; but the arrangements of the grounds should be of the most simple character . . . suggestive of the repose and quiet which we . . . associate with a well-ordered country place. The trees should be so arranged, that while forming natural and graceful groups, they act as it were as frames, through which the distant views or objects of interest on or beyond the place, seem to appear to greatest advantage."*

□ COUNTRY HOUSES AND OUTBUILDINGS IN THE PICTURESQUE MODE

Taste-makers of the mid-nineteenth century believed that the architectural beauty of a rural residence was inextricably linked to the natural beauty of its landscape setting. As such, they advocated picturesque edifices that were varied in silhouette, bold in composition, quiet and harmonious in color, proportional to their setting, and uniquely adapted to the peculiarities of their location. In the eyes of Vaux and Downing, no architectural form seemed better suited to picturesque settings than the Gothic style and its many variations -- Tudor, Elizabethan, Flemish, and the old English modes. Of these, Downing preferred the English cottage or Rural Gothic style for country residences of almost every description, stating that *" . . . there is no style which presents greater attractions, being at once rich in picturesque beauty, and harmonious in connexion [sic] with the surrounding forms of vegetation."*¹³

He favored the general simplicity of its composition, *" . . . the lines of which point upwards, in the pyramidal gables, tall clusters of chimneys, finials, and the several other portions of its varied outline, harmonizes easily with the tall trees, the tapering masses of foliage, or the surrounding hills; and while it is seldom or never misplaced in spirited rural scenery, it gives character and picturesque expression to many landscapes entirely devoid of that quality."* He also found the style to be *" . . . highly expressive of its domestic purpose. . . ."* particularly the verandas, porticos and other irregular projections that served to connect the building's square mass with the surrounding landscape.¹⁴

In commenting on the suitability of specific architectural styles to persons of various taste, Downing notes that *" . . . the lover of nature and rural life, who, with more limited means, takes equal interest in the beauty of his grounds and garden (however small) and his house -- who is both an admirer of that kind of beauty called the picturesque, and has a lively perception of the effect of a happy adaptation of buildings to the landscape, -- such a person will very naturally make choice of the rural cottage style."*¹⁵

Stables and barns were also an essential part of nineteenth century estates, but their harmonious placement within the landscape composition presented a challenge to picturesque improvers. In commenting on this subject, Calvert Vaux stated that ". . . it is always disagreeable to see such a building . . . in the way of the view of the house . . . or be so prominent that it attracts an undue share of attention. But . . . it is agreeable to catch a view of the inferior buildings belonging to the rural home whenever they happen to be picturesquely designed, and grouped with a due regard to retirement among the trees surrounding the house . . .".¹⁶ Gate-lodges, farm cottages, and other small ornamental buildings were often treated in this manner as well. Judiciously located with reference to their artistic value as well as their practical function, these structures became harmonious accessories to the picturesque landscape -- enhancing, rather than diminishing, the charms of nature.

□ A CURVILINEAR APPROACH ROAD OR PRINCIPAL ENTRANCE DRIVE.

The term "Approach" refers to the private road that leads from the public road directly to the house itself. In Downing's own words, the approach should ". . . afford a sufficient drive through the grounds before arriving at the house, to give the stranger some idea of the extent of the whole property." It should also follow ". . . the depressions of surface, and . . . curve around the eminences . . . so long as it does not lead us in too circuitous a direction . . . or make the road itself too uneven." This curvilinear drive should also approach the house in such a way ". . . that the eye shall first meet it in an angular direction, displaying not only the beauty of the architectural *facade*, but also one of the *end* elevations, thus giving a more complete idea of the size, character, or elegance of the building."¹⁷

□ WINDING DRIVES & WALKS TRAVERSING INTERESTING PORTIONS OF THE ESTATE.

The "Drive" is a type of estate road designed for recreational carriage rides and equestrian exercise. It typically begins near the house at the terminus of the Approach, and then traverses portions of the estate in a curvilinear manner ". . . turning off frequently at sudden angles where the form of the ground or some inviting object directs . . ." Downing notes that a "Drive" sometimes ". . . sweeps through the pleasure grounds, and returns along the very beach of the river . . . proceeds towards some favorite point of view, or interesting spot on the landscape; or . . . leaves the lawn and traverses the farm, giving the proprietor an opportunity to examine his crops, or exhibit his agricultural resources to his friends."¹⁸ Drives also differ from Approach roads in the nature and quality of their construction. Downing notes that the winding lane of an ornamental farm ". . . need only be graveled near the house, in other portions being left in grass . . . kept short by the passing of men and vehicles over it . . ."¹⁹

Well-kept walks were an indispensable features of nineteenth-century country estates. The ornamental grounds of many properties, particularly those of limited extent, were often encircled by paths that began near the house as firm gravel walks. Laid out in easy, flowing curves with an occasional abrupt turn, circuitous walks were intended for promenades -- exercise on foot -- and gave a small place the appearance of a much larger property. Downing advised proprietors to consult "the genius of the place" when planning the direction, length and number of paths, cautioning ". . . that the walk ought always to correspond to the scene it traverses, being rough where the latter is wild and picturesque, sometimes scarcely differing

*from a common footpath, and more polished as the surrounding objects show evidences of culture and high keeping."*²⁰

He also recommended that walks on picturesque estates ". . . lead through varied scenes, sometimes bordered with groups of rocks overrun with flowering creepers and vines; sometimes with thickets or little copses of shrubs and flowering plants; sometimes through wild and comparatively neglected portions; the whole interspersed with open glades of turf." ²¹

□ WELL-MANAGED FARM LANDS

In *Cottage Residences*, Downing notes that ". . . a large portion of many estates are kept under culture and . . . give employment to the proprietor in his character of an amateur farmer. . . ." ²² Often, as much as 50 to 80% of a typical estate was devoted to the cultivation of gardens, orchards, pastures, fields and woods. As a means of improving rural taste, however, Downing encouraged country gentlemen to develop "ornamental farms" with picturesque buildings, irregular fields and curvilinear lanes. His "ferme ornée" sought to combine ". . . the beauty of the landscape garden with the utility of the farm. . . ." Although he readily admitted that ". . . all modes of arranging or distributing land are inferior to simple square fields; on account of the greater facility of working the land in rectangular plots" Downing hoped that a ". . . gentleman retiring into the country on a small farm, desirous of experimenting for himself with all the new modes of culture . . ." might place the cultivation of good taste ahead of profit.²³

Exemplary country estates of the mid-nineteenth century were also renowned for their high standards of stewardship. Downing and other writers of the period frequently used terms like "admirably managed", or "one of the finest examples of high keeping and good management, both in an ornamental and agricultural point of view. . . ." ²⁴ But few could attain the standards established by proprietors like George Scheaff whose Philadelphia-area estate was described as ". . . a striking example of science, skill, and taste, applied to a country seat, and there are few in the Union taken as a whole, superior to it . . . the masterly way in which the whole is managed, both as regards culture and profit, render this estate one of no common interest in an agricultural, as well as ornamental point of view." ²⁵

□ SPECIALIZED GARDENS FOR THE CULTIVATION OF FLOWERS AND VEGETABLES

A large kitchen garden devoted to the culture of fruits, vegetables and flowers was an essential and characteristic element of romantic estates during the mid-nineteenth century. Arranged in square or rectangular plots for ease of cultivation, these geometric gardens of 1- or 2- acres were highly incongruous with the picturesque effects sought by the designer. Ideally, kitchen gardens, orchards and greenhouses were banished to more distant portions of the estate, or were clustered with the stable, barn and other outbuildings nearer the residence. In both situations, verdant hedges or massed plantings of trees were used to isolate these utilitarian features from the landscape garden. However, physical constraints (steep slopes, non-arable soils, solar orientation, etc.) and other practical considerations may have limited the placement and configuration of a productive kitchen garden on a particular property.

□ WELL-ORDERED PLEASURE-GROUNDS OF PICTURESQUE EXPRESSION

While the productive kitchen gardens of mid-nineteenth century estates provided rural improvers with an abundant supply of fruits and vegetables for the table, the landscape gardens surrounding their homes yielded an equally bountiful feast for their eyes. These ornamental pleasure-grounds or parks, as they were called, epitomized the art of Landscape gardening in the Picturesque mode and offered the proprietors ". . . an artistic combination of the beautiful in nature and art -- a union of natural expression and harmonious cultivation."²⁶

Ideally, the pleasure grounds of picturesque estates were tailored to the site's distinctive qualities and features. Although Downing believed that larger country seats of 50 to 500 acres might allow a proprietor to more fully display the capabilities of landscape gardening, he readily admitted that ". . . most of its beauty and all of its charms . . . may be enjoyed in ten or twenty acres, fortunately situated and well treated."²⁷ Prospective homeowners were also encouraged to ". . . make a considerable sacrifice to get a place with some existing wood, or a few ready grown trees upon it; especially near the site for the house."²⁸ Stands of native forest trees, such as oaks, ashes, tulips, pines and hemlocks, were highly valued for the picturesque expression they rendered to the landscape.

Lawns were also a dominant feature of the pleasure grounds that surrounded many nineteenth century country residences. Landscape gardeners used their smooth, mown surfaces like an artist's canvas, composing park-like scenes with a palette of specimen trees, ornamental shrubs, irregularly massed groves, curvilinear gravel walks, picturesque outbuildings, varied land forms, and occasionally, water features. Tastefully arranged, these landscape elements were interspersed on the lawn in a manner that would ". . . lead the eye to the mansion as the most important object when seen from without, or correspond to it in grandeur and magnitude, when looked upon from within the house."²⁹ Conversely, dense plantations of evergreen trees were often installed nearby to create an attractive background for the residence, while concealing incongruous views of utilitarian outbuildings or geometrically-shaped features (i.e. service yards, kitchen gardens, etc.). Regardless of their size, elements and arrangement, however, the pleasure grounds of many estates were renowned for their state of high-keeping and care -- qualities that Downing and other taste-makers deemed as indispensable to the charm of the landscape garden.

Downing also advocated the use of light, inconspicuous wire fences to separate portions of the ornamental pleasure grounds that were mown with a scythe, from adjoining lawns, pastures and meadows that were kept short by the grazing of livestock.³⁰

ASSESSMENT OF HISTORIC SIGNIFICANCE

Significance is a term that measures the relative importance of America's historic and cultural resources. This quality is ascribed to a property if it meets at least one of the four cultural heritage criteria (A through D) specified by the *National Register of Historic Places*.³¹

Consequently, a property may be deemed significant in American history, architecture, archaeology, engineering and/or culture if:

- A. *it is associated with important events that have made significant contributions to the broad patterns of our history; or*
- B. *it is associated with the lives of persons significant in our past; or*
- C. *it embodies the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or*
- D. *it has yielded, or may be likely to yield, information important in prehistory or history.*

Properties like the Hoyt estate typically qualify for *National Register* listing under criterion "C" on the basis of aesthetic/artistic considerations inherent in the definition of an historic designed landscape. As noted previously, such landscapes are works of art that were:³²

- designed and laid out by a landscape architect, master gardener, architect, or horticulturist according to design principles;*
or
- were planned and executed by an amateur gardener working in a recognized style or tradition.*

In addition, these historic designed landscapes may:

- be associated with a significant person or persons, trend, or event in landscape gardening or landscape architecture;*
or
- illustrate an important development in the theory and practice of landscape architecture.*³³

In light of the *National Register's* cultural heritage guidelines and the site's historical development, "The Point" is significant in American landscape architecture under criterion "C" for the following reasons:

- *it is an exemplary representative of a mid-nineteenth century rural estate, and embodies the distinctive characteristics and high artistic values of landscape gardening in the picturesque style.*

Notable features that contribute to the site's historic character include:

- its diverse rural setting and varied landforms;
- its elevated prospect, scenic views across the Hudson River, and distant panoramas of the Catskill Mountains;
- the harmonious color, bold composition, varied silhouette, intimate proportions and picturesque details of its Gothic-style country house;
- its sculpted landforms and stands of mature, native trees (many in excess of 250 to 350 years old) that unite the country house and its picturesque landscape setting in a harmonious manner;
- the compatible style and subservient placement of principal outbuildings (the coach house-stable, the 5-bay garage, and the cow barn) from later periods;
- its tree-lined curvilinear approach road that follows the natural contours of the land, and the accompanying network of circuitous drives and paths;
- its lack of internal division fences; and
- its relegation of regular, geometric patterns and forms to garden, service yards and agricultural lands.

- *it represents the work of a distinguished American architect and urban planner, Calvert Vaux, who designed the estate's picturesque country house and farm cottage, their associated landscape settings, and perhaps, the balance of this country place of exceptional scenic beauty.*

The career of Calvert Vaux spanned six decades and included hundreds of architectural and landscape planning projects of note. Much of his work was undertaken in collaboration with other distinguished designers such as Andrew Jackson Downing (*Downing & Vaux*, 1850-1852), Frederick Clarke Withers (*Vaux & Withers*, 1853-1856), and Frederick Law Olmsted (*Olmsted, Vaux and Co.*, 1858);³⁴ however, the Hoyt estate appears to be a rare example of his work as a sole practitioner after the death of Downing, and prior to the formation of a new partnerships with Withers and Olmsted. In fact, "The Point" may be the first of only a dozen principal residential commissions that Vaux received during the brief period. It is also the only example of Calvert Vaux's domestic work in the possession of the State of New York.

At "The Point," Vaux successfully achieved the harmonious union of buildings and scenery that is the essence of the Landscape Gardening style. The intrinsic qualities of the natural landscape are fully appreciated and utilized to influence the development of the formal and utilitarian aspects of the design.

"The Point" is also significant under criterion "A" because of its association with several national trends in the field of landscape architecture during the mid-nineteenth century:

- ❑ *it is a tangible expression of a "Romantic" revolution in American art, architecture and literature, and in particular, the aesthetic ideals espoused by the writers, artists and artisans associated with the world-renowned "Hudson River School."*
- ❑ *it served as an inspiration for designers and estate owners across America when the property was described and illustrated in Calvert Vaux's landmark 1857 book, Villas and Cottages.*
- ❑ *its naturalistic/picturesque design was a forerunner of America's innovative public park movement.*
- ❑ *it reflects the early stages of a trend among American estate owners to seek assistance from landscape architects and other design professionals in the planning and execution of their residential landscapes.*

Period of Significance: 1852-1911

The phrase **period of significance** refers to the time span in which a designed historic landscape achieved the qualities that make it eligible for listing on the *National Register of Historic Places*.³⁵ At "The Point," there is one distinct period of significance: 1852-1911.

The 59-year interval begins with a three-year period (1852-1855) in which Geraldine and Lydig M. Hoyt acquired the three separate tracts that comprised their 91-acre estate. This brief interlude coincides with Calvert Vaux's association with "The Point" -- a period in which the architect designed the Hoyts' picturesque country house and farm cottage, as well as the landscape settings for these structures. The period of significance also includes the 13-year span (1855-1868) in which "The Point" served as the farm, country estate and seasonal residence of the Hoyt family, and an additional 28-year interval (1868-1896) when the estate was used as a seasonal home by Geraldine Hoyt and her children. Although Mary and Gerald L. Hoyt continued to use "The Point" as a seasonal country residence for an additional 31 years (1896-1927), only the first half of their residency falls within the period of significance. This 15-year time span includes interior renovations to the house under the guidance of architect Robert Palmer Huntington (1905), the addition of a lawn tennis court in the southwest vista, and the construction of a new coach house-stable (1899 & 1903), cow barn (1899), mechanics garage (1903) and a greenhouse complex (1905 & 1910). The period of significance concludes in 1911 with the construction of a 5-bay brick garage -- the last documented major structure added at "The Point."

The second half of Mary and Gerald Hoyt's tenure at "The Point" (1912-1927) and the entire 36-year seasonal residency by Helen and Lydig Hoyt (1927- 1963) are excluded from the estate's period of significance. In addition to the termination of farming, the latter period is characterized by the destruction/degradation of many character-defining features. These include: the addition of non-contributing wings on the country house and the loss of significant architectural elements; the removal of 7 historic support structures (boat house, mushroom house, 3 greenhouse, cottage outbuilding, wood shed) and the addition of 3 non-contributing structures (brick garden wall, shed greenhouse, swimming pool); simplification of the estate's historic circulation system; elimination of the site's traditional kitchen garden; and disruption of the estate's spatial organization through extensive logging near the residence.

ASSESSMENT OF HISTORIC INTEGRITY

While significance is based on an understanding of the written and graphic sources that document a property, **integrity** evaluates the authenticity of a site's historic identity.³⁶ It is a measure of the degree to which physical characteristics that existed during a property's period of significance still survive on the site today. In essence, a landscape with "integrity" retains enough of its significant or character-defining features to convey its historic appearances or associations.

Evaluating historic integrity requires an analysis of the landscape's existing condition, ever mindful of the factors that made it significant. Since "The Point" is a complex site with highly variable site conditions, the following key map (Figure 4-1) and matrix (Figure 4-2) provide an easy-to-read graphic summary of historic integrity at "The Point." The map sub-divides the site into seventeen distinct zones that reflect historic design and/or land use units,³⁷ while the matrix highlights the degree (*high, medium, low, none*) to which each zone retains the various landscape features (*topography, natural systems, vegetation, circulation, buildings and structures, site furnishings and objects, water features, and spatial organization*) that make "The Point" a nationally significant historic property. The matrix also assesses the seven aspects or qualities that contribute to historic integrity of the landscape, specifically: *historic location, design, setting, materials, workmanship, feeling and association*. As long as a property conveys an overall sense of past time and place, however, all seven qualities need not be present in the landscape.³⁸ The following narrative highlights some of the qualities and features that contribute to historic integrity of the landscape at "The Point:"

- *Historic location* refers to the boundaries of the site during the period of significance.

In 1963, the State of New York acquired "The Point" in its entirety. The purchase included all of the original 91+ acres assembled by Geraldine and Lydig M. Hoyt between 1852 and 1855, as well as a narrow strip of land bordering the entrance drive [HC-1] that Helen Huntington Hull conveyed to Helen Hoadley Hoyt on June 9, 1960 (HC-1; Liber 1029, p. 421). Consequently, "The Point" retains a high degree of integrity for historic location.

- *Design* is the visual pattern or composition of elements that distinguishes a landscape during the period or periods of significance.

In the mid-nineteenth century, Calvert Vaux and the Hoyts successfully combined portions of two contiguous Hudson River farms into a seamless whole that artfully balanced the aesthetic considerations of landscape gardening with the pragmatic needs of modern agriculture. The genius of their design collaboration is barely evident today, however, as "The Point" exhibits a only a low-to-moderate degree of design integrity as a "gentlemen's farm" and country place. This quality is highest along the estate's approach drive [HC-1 & HC-2] and in the immediate vicinity of the Hoyts' country residence [HC-2, 3 & 4]. Here, Vaux achieved a harmonious union of architecture and scenery -- the essence of Landscape Gardening in the picturesque style. The estate's design integrity is lowest, however, near the site of the "lost" farm cottage and throughout much of the former garden/farm complex.

Figure 4-2: Historic Integrity Matrix for "The Point."

"THE POINT"	Integrity of Character-Defining Features from Period of Significance																
	Historic Design Units:																
Identification Code:	Estate Entrance	The Approach	House Lawn	The Vistas	Cottage Lawn	East Fields	Central Fields	South Fields	Garden & Farmstead	Spring Grove	Approach Grove	Stable Grove	Dock Grove	East Woods	Central Woods	River Woods	Upland Marsh
	HC-1	HC-2	HC-3	HC-4	HC-5	GL-1	GL-2	GL-3	GL-4	LF-1	LF-2	LF-3	LF-4	CF-1	CF-2	CF-3	WL-1
HISTORIC LOCATION (SITE BOUNDARIES)	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
DESIGN (COMPOSITION OF ELEMENTS)	*	*	*	□	*	*	*	*	*	*	*	*	*	■	■	■	*
□ TOPOGRAPHY (natural & altered landforms)	*	*	■	■	*	■	■	■	■	■	*	■	■	■	■	■	*
□ NATURAL SYSTEMS (wetlands, woodlands, habitats, etc.)	NR	*	NR	□	NR	□	□	□	□	□	*	*	*	■	■	■	*
□ BUILDINGS (residences, barns, outbuildings)	NR	NR	*	NR	□	NR	NR	NR	*	□	NR	■	□	NR	NR	*	NR
□ LANDSCAPE STRUCTURES (walls, bridges, arbors, etc.)	■	■	*	NR	NR	■	NR	NR	*	NR	NR	NR	*	■	■	*	□
□ CIRCULATION (alignment, grade, width, edge, etc.)	*	*	□	*	*	□	*	□	*	□	□	*	*	*	*	*	NR
□ VEGETATION (specimens, avenue trees, hedges, etc.)	*	*	*	□	*	*	*	*	*	*	*	*	*	*	■	*	*
□ SITE FURNISHING & OBJECTS (fences, lights, signs, etc.)	□	*	□	NR	?	□	□	□	□	?	NR	NR	?	□	□	□	□
□ WATER/ DRAINAGE FEATURES (lakes, streams, etc.)	NR	NR	NR	NR	NR	□	*	*	□	□	NR	NR	■	NR	*	*	*
□ SPATIAL ORGANIZATION (views, vistas, etc.)	*	*	*	□	*	*	*	*	*	*	*	*	*	■	■	■	*
SETTING (RELATIONSHIP WITH OTHER FEATURES)	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
MATERIALS (NATURAL & BUILT ELEMENTS)	*	*	*	*	*	*	*	*	*	*	*	■	*	■	*	*	*
□ TOPOGRAPHY (natural & altered landforms)	*	*	■	■	*	■	■	■	■	*	*	■	■	■	■	■	*
□ NATURAL SYSTEMS (wetlands, woodlands, habitats, etc.)	NR	NR	*	□	NR	□	□	□	□	□	*	*	*	■	■	■	*
□ BUILDINGS (residences, barns, outbuildings)	NR	NR	*	NR	*	NR	NR	NR	*	□	NR	■	*	NR	NR	*	NR
□ LANDSCAPE STRUCTURES (walls, bridges, arbors, etc.)	*	*	*	NR	NR	■	NR	NR	*	NR	NR	NR	*	■	■	*	*
□ CIRCULATION (surfaces, materials, fixtures, etc.)	*	*	□	□	□	*	*	*	*	□	□	*	*	*	*	*	NR
□ VEGETATION (deciduous, evergreen, native, etc.)	*	*	*	□	*	*	*	*	*	*	*	*	*	*	*	*	*
□ SITE FURNISHING & OBJECTS (fences, lights, signs, etc.)	*	NR	□	NR	?	*	□	*	*	?	NR	NR	?	*	?	*	□
□ WATER/ DRAINAGE FEATURES (lakes, streams, etc.)	NR	NR	NR	NR	NR	*	*	*	□	□	NR	NR	■	NR	*	*	*
WORKMANSHIP (OF BUILT ELEMENTS)	*	*	*	*	*	*	■	*	*	*	*	■	*	*	*	*	*
□ TOPOGRAPHY (grading, & appropriateness of regrading)	*	*	■	NR	*	■	■	*	*	*	*	■	■	?	NR	?	*
□ BUILDINGS (residences, barns, outbuildings)	NR	NR	*	NR	?	NR	NR	NR	*	NR	NR	■	*	NR	NR	*	NR
□ LANDSCAPE STRUCTURES (walls, bridges, arbors, etc.)	*	*	NR	NR	NR	■	NR	NR	*	NR	NR	NR	*	■	■	?	NR
□ CIRCULATION (quality of surfaces, edges, etc.)	*	*	□	*	*	?	?	*	*	?	*	*	*	*	*	*	NR
□ SITE FURNISHING & OBJECTS (fences, lights, signs, etc.)	*	NR	NR	NR	?	*	NR	*	*	?	?	NR	?	*	?	?	*
□ WATER/ DRAINAGE FEATURES (pools, ditches, culverts)	NR	*	NR	NR	NR	?	?	?	NR	*	NR	NR	NR	*	*	*	*
FEELING (Impression of Past time & Place, based on Setting, Design, Materials & Workmanship)	*	*	*	*	*	*	*	*	*	*	*	■	*	■	■	■	*
ASSOCIATION (FUNCTIONAL CONNECTION TO HISTORY)	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■

KEY TO INTEGRITY SYMBOLS:

- High Degree of Integrity (3 points)
- * Medium Degree of Integrity (2 points)
- Low Degree of Integrity (1 points)
- No Integrity (0 points)
- ? Unknown or Insufficient Data
- NR Not Relevant

Cumulative Point Range--Integrity of Feeling

- 10 -12 High Degree of Integrity
- 6 - 9 Medium Degree of Integrity
- 3 - 5 Low Degree of Integrity
- 0 - 2 None Degree of Integrity

Although Hoyt House has lost some of its historic fabric over the past century, the Rural Gothic style cottage retains much of its architectural beauty and is still highly expressive of the picturesque ideals espoused by Vaux and other taste-makers of the period. It remains varied in silhouette, simple but bold in composition, and intimate in proportion. Time and the elements have also given the building's indigenous bluestone façade the harmonious color and weathered patina envisioned by the designer.

The structure's design/spatial relationship with its landscape setting retains a moderate degree of integrity as well. Hoyt House still occupies its elevated position on the crest of a rocky ridge where Vaux carefully sculpted the land and strategically positioned the structure to obtain commanding views of the Hudson River and endless panoramas of the distant Catskills [HC-3]. Although the inherent natural beauty of these scenes is remarkably uncompromised after more than a century, the site's spectacular prospect is obscured by dense secondary-growth vegetation that fills the five narrow vistas [HC-4] which radiated from the house. In addition, the Hoyts' country residence lacks the elegant terraces and covered verandahs that once provided the strategic vantage points for these views. These "lost" architectural elements, and the gently-contoured landforms which still border them, helped Vaux achieve a harmonious union between the structure and its setting -- one that tempered the site's irregular, picturesque character with touches of refinement and beauty.

The architect's meticulous site planning and judicious grading were not only important in dramatizing vistas from "The Point," they were also essential in preserving ". . . a handsome growth of trees . . ." that covered the entire house site. Selectively thinned and pruned, these mature native trees created an intimate setting around the cottage with their lofty canopies, and enframed unobstructed views of more distant scenery with their irregular trunks. Today, only a few ancient oaks, hickories, pines and hemlocks still stand guard near Hoyt House. Although they are an important vestigial remnant of the idyllic grove that once distinguished this area as the centerpiece of the estate, they now co-exist amid open lawns with exotic ornamentals from the early-twentieth century and more recent volunteers. An adjoining area northeast of Hoyt House is covered with a mass plantings of hemlocks [CF-3] that was originally intended to screen views of incongruous outbuildings (the reservoir and perhaps an ice house); however, these mature plants no longer fulfill their role in the historic design composition. As a result, the vegetation surrounding Hoyt House retains very little of its design integrity and fails to express the artistic values of landscape gardening in the picturesque style.

The integrity of Calvert Vaux's design legacy at "The Point" also suffers from the loss of a major contributing element -- the Hoyts' farm cottage [HC-5]. The architect envisioned this Gothic-revival outbuilding as a harmonious ". . . accessory in the landscape . . ." and situated the picturesque cottage ". . . in full view from the principal drive-road. . ." In addition to its artistic value, the cottage also had a practical function -- as a residence for the Hoyts' domestic and farm help -- and was judiciously positioned within a small grove midway between the Hoyts' barn and garden [GL-4]. Nevertheless, when the farm house was demolished in the early-1960s, its historic design relationships with other landscape elements had already been significantly compromised by a number of events/actions, including: the loss of a nearby barn in 1899; construction of the stable/garage complex (1899-1911); major realignments in the estate's approach drive and service lanes after 1911; the installation of exotic ornamental trees to conceal evidence of the former drives; and the removal of the Hoyts' extensive fence-enclosed garden and nearby greenhouse complex.

The estate's "approach" [HC-2], by contrast, cannot be wholly attributed to Calvert Vaux. This drive appears to be product of both practical and aesthetic considerations, and incorporates significant portions of an old farm lane that may date to the 1790s. Yet, its curvilinear design traverses the site's irregular terrain in a manner that is highly evocative of the picturesque ideals espoused by period taste makers. Despite multiple alterations in its alignment and materials during this century and the incremental loss of many of its regularly-spaced avenue trees, the approach drive retains a moderate degree of design integrity. It still begins at the Old Post Road where it is flanked by rustic stone walls, and terminates in a tear-drop shaped loop directly in front of Hoyt House. There, it presents the picturesque cottage in a characteristically angular manner that displays " . . . not only the beauty of the architectural façade, but also one of the end elevations, thus giving a more complete idea of the size, character. . . [and] elegance of the building."

Changes in land management over the past 50 years, however, seriously altered the spatial characteristics and visual quality of this scenic avenue and the adjoining agricultural and ornamental landscape. As farming (and later mowing) were discontinued at "The Point," ecological succession gradually transformed the estate's traditional lawns, meadows, pastures, fields, gardens and groves into dense, young woodlands [GL-1, 2 & 3; LF-1 & 2; GL-4]. When these long-standing land use patterns began to disappear, so too did the pastoral views from the approach drive that linked these fields together like a spine. In turn, the spacious, cathedral-like character of the tree-lined approach became narrow, dark, and tunnel-like, and its ever-changing views of farm scenery, rugged natural beauty, forests and picturesque home grounds were replaced with a monotonous woodland scene. Today, the estate's historic open spaces are vaguely discernible, and its design/visual quality will continue to diminish with each passing year as nature slowly reclaims this ornamental and agricultural landscape, and conceals subtle traces of old buildings, fencelines and field patterns.

The balance of the estate's curvilinear circulation system also lacks much of its design integrity, particularly in the vicinity of the farm cottage site [HC-5; LF-2 & 3, GL-4 & CF-3] which once served as a hub for numerous drives, farm lanes, and paths that linked the approach with the garden/farmstead complex and the Lewis dock. While many of these routes were re-aligned in the early-twentieth century, others were simply abandoned and their subtle, crowned profiles are now overgrown with secondary growth vegetation.

Aside from the Hudson River, which was valued by Vaux and the Hoyts for its extraordinary scenic beauty, the design integrity of all remaining water features at "The Point" is extremely low. The ponds and wetlands that cover portions of the site today [GL-1, 2 & 3; LF-1; CF-3 & WL-1] are largely twentieth-century features that resulted from poor maintenance of ditches, culverts and tiles that once drained the estate's farmlands and gardens. Historical resources and site evidence suggest that there were no ornamental ponds or pools on the estate during the period of significance (1852-1911), and that Lydig Hoyt was more concerned about developing productive farmlands by ditching and draining low-lying areas and re-directing hillside springs into underground pipes. Of course, the 1959-era swimming pool lacks integrity of design as well.

With the exception of traditionally wooded areas, the design integrity of the estate's vegetation is also quite low. Many ornamental trees throughout the site are at the end of their useful life span and no longer fulfill their intended role in the design composition, particularly: the pines and hemlocks that once served as hedges near the entrance; the aging Sugar maples that lined the drive near the railroad bridge; and the spruces and pines that once screened views of the quarry from the approach. Storm-damage, arbor-forming vines, and logging have also taken a heavy toll on the groves of native trees (oaks, hickories, pines and hemlocks) that once surrounded Hoyt House, while the introduction of exotic ornamentals has similarly reduced the design integrity of this setting.

- *Setting* is the relationship between a designed historic landscape and the other features or elements within its historic property limits.

The landscape setting for "The Point" is relatively uncompromised and retains a remarkably high degree of historic integrity. Unlike many nineteenth century rural estates which were partitioned into smaller parcels and subsequently developed for residential sub-divisions, corporate/industrial parks, recreational facilities, or institutional uses, "The Point" survives as an intact country place and farm. Its original land holdings are undiminished in size, and its historic land use patterns and overall organization are still evident despite more than a century of interaction with the landscape by members of the Hoyt family (1852-1963), and thirty-five years of stewardship by the State of New York (1963-1998).

Two actions during this century, however, produced dramatic and long-lasting changes in the character of the entire site: Lydig Hoyt's decision to discontinue farming at "The Point" prior to World War II, and the State of New York's decision to cease mowing of the estate's lawns and former agricultural lands. Taken together, these decisions allowed ecological succession and other natural processes to begin reclaiming the agricultural and designed landscapes at "The Point." The estate's lawns, fields and meadows were gradually replaced by dense stands of young hardwood saplings, while many of its low-lying fields slowly reverted to ponds and wetlands.

Today, "The Point" is undoubtedly covered with more woodland and water than at any time since the 1790s. Although these natural changes have diminished the farm's pastoral/agricultural character and have masked some of the estate's scenic qualities, the encroaching forests and wetlands have had little impact on the intrinsic natural beauty of this dramatic riverfront property. With its irregular landforms and striking scenic character, "The Point" remains an idyllic and timeless picturesque setting . . . one that may appeal to us as much today as it did to Calvert Vaux and the Hoyts over a century ago.

- *Materials* are the natural or built elements from which a designed historic landscape or its individual features are made.

Topography

The contour of the land in the immediate vicinity of Hoyt House [HC-3] retains a high degree of physical integrity, and still reflects Vaux's careful manipulation of the land to accommodate the massive structure on the irregularly-sloping and heavily-wooded site. Although construction of a tennis court at the turn-of-the century required some significant re-grading of the lawn southwest of the residence, subsequent alterations to the house (addition of kitchen/garage wing) had little impact on the site. Similarly, topography throughout the site has remained relatively unchanged over the last century with the

exception of realigning/re-grading portions of the estate's drives, the construction/demolition of outbuildings [GL-4 and CF-3] and landscape structures (i.e. swimming pool), drainage changes, and natural erosion.

Natural Systems

Only the historically wooded areas [CF-1, CF-2 and CF-3] of "The Point" retain a high degree of material integrity of their natural systems. In fact, the climax forests in some of these areas may be largely unchanged after more than two centuries. The balance of the estate -- formerly lawns, gardens, fields, meadows and pastures -- is reverting from grasslands to woodlands through the dynamic process of ecological succession. Similarly, limited areas of the estate adjoining water courses are reverting to wetlands from grasslands and woodlands [GL-1, GL-2, GL-3, LF-1, CF-3 and WL-1].

Buildings & Landscape Structures

Overall, the material integrity of historic buildings at "The Point" is relatively low. At least fifteen outbuildings from estate's period of significance (1852-1911) disappeared over the past century, including the original Lewis-Hoyt barn (destroyed by fire in 1899) and the Vaux-designed farm cottage (demolished in the mid-1960s). Ruins, artifacts and anomalous ground patterns provide the only site evidence of these "lost" structures. Of the seven historic buildings that remain, only four survive in relatively good condition (the coach house/stable; the garage; the 5-bay garage; and the reservoir), while the balance (the country house; the cow barn, and the potting shed) exhibit signs of deterioration from prolonged weathering and a lack of proper maintenance. The historic fabric of Hoyt House is also diminished by inappropriate additions (kitchen wing, garage, porch) from the early-twentieth century; a lack of distinctive architectural features (window heads, verandas, wood trim) from the period; and the State of New York's efforts to protect the vacant structure by the removing/storing distinctive features and other "moth-balling" measures.

By contrast, the physical integrity of historic landscape structures at "The Point" is fairly high, particularly the estate's stone entrance walls, the railroad bridge, and the cistern/spring outlet. The extensive stone walls that mark the boundaries of the estate also remain in excellent condition, with only isolated damage from trees, wildlife, and erosion. In low-lying areas, however, limited portions of these walls are either totally or partially submerged by the rising water levels of expanding wetlands. The stone/concrete tree wells that protect numerous Sugar maples along the approach drive and several oaks near Hoyt House are also in generally good condition. The basic outline of the Lewis Dock is still evident, although this landscape structure is considerably eroded and lacks its associated wooden cribbing and launch ramp. The rustic arbor that once embellished the Hoyts' garden has long disappeared, and two simple wooden bridges [LF-1] that linked the approach drive with the barn/garden area are also missing. Conversely, the swimming pool [GL-4] and brick garden wall [HC-3] lack material integrity from the period of significance.

Circulation

In addition to a lack of design integrity, the estate's circulation system suffers from a lack of physical integrity. The surfaces of its extant drives and lanes -- once topped with a well-crowned, well-manicured and well-edged layer of crushed stone or gravel -- are now covered with a mixture of dirt and crushed stones throughout much of their length. Potholes, ruts and eroded surfaces are also quite common. The remains of an historic cobblestone gutter are still evident along the drive's final ascent to the residence, but modern concrete curbing borders the loop directly in front of the house. There is also no physical evidence of the surface drains/catch basins that once collected water along the margins of the drive [photo HP-10]. The material integrity of the estate's historic farm lanes and paths is more difficult to assess, however, since portions of these routes may have been surfaced with a variety of materials depending upon their location (i.e. turf in meadows and pastures; dirt in cultivated fields; gravel, crushed stone or natural rock ledges along woodland paths).

Vegetation

Although "The Point" retains numerous trees of great age and beauty, the overall integrity of the estate's avenue, shade and ornamental trees is relatively low. At least half of the regularly-spaced maples, oaks and other trees the once lined the entrance drive have been lost since the period of significance (1852-1911), and many of those that survive are in decline due to advanced age, storm/pest damage, expanding wetlands, vigorous competition from dense stands of young successional trees, and/or the unmitigated growth of arbor-forming vines such as poison-ivy, grape and bittersweet. These factors have also resulted in high losses to the ancient oaks, hickories, hemlocks and pines that once formed picturesque groves near the residence and in the vicinity of the garage/stable/farmhouse complex. Many of the old hardwood trees that marked the site of the farm's pre-1852 fencelines have met a similar fate as well. Even the estate's extensive woodlands, which appear to be mature, unaltered, and self-perpetuating, sustained heavy losses in the 1940s and 1950s from storm damage and commercial logging.

It is ecological succession, however, that has produced the most dramatic and extensive vegetative changes at "The Point" -- incrementally transforming the estate's lawns, gardens, groves, vistas, meadows, orchards, pastures and fields into young forests. With the exception of a few clearings in the vicinity of the residence and its principal outbuildings, the entire property is now covered with woodlands of varying maturity. The estate's material integrity is also diminished by the presence of exotic ornamental plants that were introduced after the period of significance, particularly: the saucer magnolia, European beech, and Norway spruce near the residence; the Colorado and Norway spruces that were planted to help re-define circulation patterns near the farm cottage/garage complex; the willow trees at the south end of the former garden; and the yew hedge near the residence.

Site Furnishings & Objects

The material integrity of site furnishings and objects is relatively low throughout "The Point." Perhaps most noteworthy is the lack of historic fences that once enclosed the estate's garden, pastures, farmstead yards, and pens. All that remains of these features are a few isolated wooden posts, rusted pieces of barbed wire embedded in the trunks of ancient trees, and lines of volunteer trees that sprouted along these former fencelines. The site also

lacks the topiary trees in tubs that stood near the residence and added an air of sophistication and domesticity to the character of the property at the turn-of-the-century.

Water features and Drainage Systems

The ponds and wetlands [GL-1, 2 & 3; LF-1; CF-3 & WL-1] that cover portions of "The Point" today have little material integrity. Historical resources and site evidence suggest that the Hoyts (and their predecessors) were not interested in impounding water on the property, but rather, in ditching and draining its low-lying lands to maximize agricultural production and facilitate circulation through the narrow, hilly property. The estate's upland marsh was only half of its present size early in this century, with a large and well-defined drainage channel extending along its length. Once farming ceased on the property, however, maintenance of the channel also ended and rising water levels encroached on adjoining farmlands. Water features throughout the balance of the property were apparently treated in a similar manner -- as open, linear ditches -- or, were buried in underground pipes and tiles where they were invisible to view. Remnants of the estate's water supply system are also still evident on the steep hillside north of Hoyt House. Partially concealed by linear mounds of rocks, these iron pipes once transported water to the reservoir from the pump house near the Lewis dock.

- *Workmanship* is the standard applied to the built elements of the historic landscape and the appropriateness of repairs undertaken since the period or periods of significance.

Buildings & Landscape Structures

The Hoyts' Gothic-revival country residence displays a wide range of workmanship. Although the historic fabric of this Vaux-designed structure is deteriorating from a lack of maintenance over the past 35 years, its extant elements are still highly expressive of period craftsmanship by skilled stone-cutters, masons, carpenters, and other artisans. The quality, details and finishes of these components not only provide mute testimony to the high standards of its original construction, they also stand in stark contrast to the incongruous materials and construction techniques utilized on the garage and kitchen additions built during the twentieth century.

The estate's brick outbuildings, constructed at the turn-of-the-century, exhibit a high level of workmanship comparable to that of the residence itself. Equally important, repairs to these structures have been undertaken in a manner consistent with their original construction practices. Only the cow barn shows evidence of physical deterioration due to neglect. Site evidence also indicates that the Hoyts' greenhouse complex and potting shed, although now in ruins, were once substantial and well-built structures characteristic of many country estates of the period.

Historic landscape structures at "The Point" exhibit a high level of workmanship as well. The dry-laid stone walls that mark the boundaries of the site remain in remarkably sound condition after 200 years, and exemplify the quality of vernacular building practices of the Hudson Valley region. The estate's masonry entrance walls, which are believed to date from the mid-1850s, are comparable in workmanship to the Hoyts' country residence; however, portions of these paired walls display evidence of inappropriate repairs and repointing.

Circulation

The estate's primary drives, once well-constructed and impeccably maintained, are now in relatively poor condition due to erosion, neglect and inappropriate repairs. Only a few isolated sections of these drives still display some of the elements (i.e. crowned profiles, cobbled gutters, etc.) that once exemplified their high-quality construction. The State of New York has also applied a variable standard of workmanship on other portions of the estate, including: the installation of a poorly-built dirt road directly south of Hoyt House, and; the well-built, but inappropriate, masonry repairs completed on eroded portions of the river bluff trail.

Site Furnishings & Objects

The estate's historic fences are so deteriorated, and its other site furnishings are so lacking, that an assessment of the original workmanship for these landscape features is virtually impossible.

- *Feeling* is the impression produced upon the viewer--the cumulative effect of setting, design, materials, and workmanship to create a sense of past time and place.

As a designed landscape, "The Point" is an enigma. Its historical significance as a rural estate planned and executed in the picturesque style of landscape gardening is irrefutable -- despite uncertainty about the full extent of Calvert Vaux's role in its design. Yet, many aspects of its integrity are so diminished that "The Point" no longer conveys the sophistication, artistic values and character of its original design. A number of factors contribute to the site's lack of historic feeling.

The expansion of woodland areas through unmitigated ecological succession over the past 35 years has probably done more than anything else to undermine viewer impressions of the historic landscape at "The Point." It has obliterated long-standing agricultural land use patterns -- a patchwork of meadows, pastures, fields and forests -- and altered significant design/spatial relations associated with these spaces, giving virtually all of the 91-acre parcel a natural, woodland character. This quality, however, belies the property's mid-nineteenth century design heritage as a picturesque estate and its late-eighteenth century antecedents as a working farm.

Upon passing through the modest stone piers that mark the estate's entrance on the Old Post Road, a dense forest of mixed hardwoods generally confines views of the historic landscape within a narrow, tunnel-like corridor along the serpentine approach to Hoyt House. Impressions of the past along this tree-lined avenue are vague and incomplete. They are based on occasional glimpses of isolated landscape features within the woods, such as a line of old, evergreen trees . . . the deteriorating remnants of a post-and-wire fence . . . a gateway in an old stone wall . . . pairs of ancient Sugar maples . . . a trail that leads off into the woods . . . and the ruins of an old foundation. Bewildering even to those skilled at "reading" the landscape, these ephemeral features are often too subtle, too limited or too deteriorated to provide much meaning to the casual observer. Even the drive itself, which traverses the irregular, picturesque landscape in an artful manner, seems timeless and natural -- as if it has always been there. Nature predominates on this portion of the property: it lacks the juxtaposition of picturesque woodlands and pastoral scenes that was characteristic of the Hoyts' time, and no longer conveys the impression of either a rural estate or a well-managed gentleman's farm.

A sense of past time and place is perhaps most evident at "The Point" in the small clearings that surround Hoyt House and its surviving outbuildings. Even within these limited areas, however, the integrity of historic feeling is variable and diminished. As impressive as the Hoyts' country residence is in its design, materials and craftsmanship, its architectural beauty and picturesque character are weakened by the structure's incongruous additions, deteriorated condition, and "moth-balled" status. Drastic changes in vegetation patterns have also adversely affected the building's harmonious relationship with its landscape setting, and its overall impression as the centerpiece of the estate. Once nestled beneath the lofty canopies of an old, hardwood grove, the rustic cottage seems starkly barren in its altered context -- its mass and scale magnified by the relatively open landscape in which it now stands. Nearby, a loss of evergreen screen plantings has exposed a non-ornamental outbuilding (the stone reservoir) to views from the house and drive. Beyond this clearing, successional growth has engulfed the estate's ornamental pleasure grounds, vistas and adjoining agricultural fields -- obscuring the site's exceptional prospect, and dissociating the country house from the river views and mountain panoramas that were so instrumental in Calvert Vaux's strategic orientation and placement of the structure . . . its *raison d'être*.

Integrity of feeling is also generally low throughout the garden and farmstead portions of the estate. Only the garage/stable complex -- a cluster of three brick buildings constructed between 1899-1911 -- evokes a strong sense of the Hoyts' time and place at "The Point." This favorable impression derives from the quality of the structures' original design, workmanship, and materials, their high degree of integrity, their well-maintained condition, and their moderately intact woodland settings. Behind the garage complex, a steeply-sloping trail descends the heavily-wooded riverbank to the ruins of the Lewis dock and a quarry site. This isolated area, which appears to be relatively unaltered, exhibits a moderate degree of integrity of feeling despite the loss of the Hoyts' boat house and pump house and the destruction of numerous hardwood trees by commercial loggers 50 years ago.

Authenticity of the estate's agricultural/horticultural landscape is perhaps at its lowest in the vicinity of the cow barn and potting shed where numerous historic outbuildings have fallen into ruin, and secondary-growth vegetation conceals evidence of their associated landscape patterns. Today, there is insufficient evidence for the viewer to conjure up an image of this area -- once the nucleus of Lydig Hoyt's "gentlemen's farm" -- as a well-ordered and well-managed complex of domestic and farm outbuildings set within a context of fence-enclosed gardens, orchards, pens, paddocks and cultivated fields. A number of factors contribute to this unfavorable impression of the historic farmstead:

- the loss of the Vaux-designed farm cottage that served as an important visual link between the estate's picturesque scenery and pastoral farmlands;
- the loss of a dozen or more historic outbuildings that contributed to the farmstead's distinctive character;
- the dilapidated condition of the potting shed/heating plant that once formed the core of the greenhouse complex;
- the cessation of farming and gardening within the farmstead;
- the loss of traditional enclosures (fences, hedges, etc.) surrounding the garden and throughout the farmstead complex;
- the growth of successional vegetation that obliterates historic land use patterns, alters spatial relationships and masks the ruins of former outbuildings and other features;
- the addition of non-contributing features (i.e. swimming pool, lean-to greenhouse) to the farmstead/garden area in the late-1950s, and the deteriorated condition of these inappropriate additions;

-
- modifications in the alignment of historic drives/lanes throughout the farmstead complex, and the loss of pathways that sub-divided the garden and linked it with the farm cottage, barn, greenhouse complex, and other outbuildings;
 - the introduction of exotic ornamental plants in the vicinity of the farm cottage site; and
 - the inappropriate installation of avenue tree along the lane to the barn.
- Association* is the degree to which the designed historic landscape remains closely connected (as in function) to its history.

The quality of historical association remains relatively strong at "The Point." For more than a century, three generations of the Hoyt family used this picturesque, rural estate as a seasonal retreat to escape the pressures and pace of urban life. There, amidst the idyllic setting of the Hudson Valley and Catskill Mountains, they could relax and enjoy the site's innate rustic charms and panoramic scenery . . . pursue leisure-time hobbies (i.e. landscape gardening, floriculture/horticulture, farming, animal husbandry, etc.) . . . or participate in recreational activities (i.e. horseback-riding, hiking, boating, fishing, swimming, ice-skating, tennis, etc.).

Although farming and gardening have long-ceased on the estate, numerous recreational outbuildings (i.e. boat house, arbor, greenhouses, etc.) have disappeared, and important scenic vistas have become overgrown, visitors to the site today can still appreciate this landscape for its inherent, natural beauty -- much as the Hoyt family did a century ago. Remnants of the estate's historic approach drive, farm lanes and foot paths provide easy access throughout the property, and allow joggers, hikers, cyclists and skiers to enjoy the charms of nature and study the extant architectural elements. The estate is also undiminished in size since the time of the Hoyts and, although overgrown and neglected, is uncompromized by modern facilities (parking, buildings, etc.) or recreational equipment (playgrounds, swings, swimming pools, etc.) common to other public parklands.

OPTIONS FOR MANAGING CHANGE

Since change is a constant factor that affects historic landscapes, the management of change over time is a primary goal of landscape preservationists. Consequently, this project seeks to develop a long-range plan for managing change at "The Point" in a manner consistent with national stewardship models.

Establishing professional standards and providing advice on the preservation of all cultural resources listed on (or eligible for) the National Register of Historic Places is a responsibility of the Secretary of the Interior. In partial fulfillment of this charge, the Secretary has developed technical reports known as "*Standards*" that offer guidance in the identification, documentation, evaluation, planning and treatment of America's historic resources. Issued in 1992, the Secretary's *Standards for the Treatment of Historic Properties* outline general principles regarding the repair and replacement of historic fabric on all types of properties, including historic landscapes. Complementary reports known as "*Guidelines*" offer more in-depth guidance regarding the retention, care, and repair of historic materials and features. Additional publications (i.e. *Tech Notes*, *Preservation Briefs*, *Directories*, *Bibliographies*, and *Case Studies*) provide preservationists with supporting technical information.³⁹

A draft version of the Secretary's *Guidelines for the Treatment of Historic Landscapes* was first issued in May of 1992. Modeled after a comparable report on rehabilitating historic structures, this publication offered guidance in applying the *Standards* specifically to a variety of designed and vernacular historic landscapes. It also identified the character-defining features (topography, vegetation, circulation, etc.) that collectively contribute to a landscape's historic character. In addition, the Secretary's landscape guidelines segregated possible approaches, treatments, techniques and solutions into two columns -- those which are consistent with the *Standards* ("Recommended"), and those which could adversely affect a landscape's historic character ("Not Recommended").⁴⁰

Central to the effective use of both the *Standards* and the *Guidelines* is an understanding of the subtle distinctions between the four inter-related approaches to the treatment of historic properties -- Preservation, Rehabilitation, Restoration, and Reconstruction. While each of the treatments differ from one another in the nature of their physical intervention (i.e. the degree to which their historic features/materials are repaired, replaced, or removed), they also vary in their interpretive objectives for the historic landscape as well. Consequently, the selection of a specific approach will not only determine the work scope for a project, but ultimately, may influence how the history of the property is perceived by the user, viewer or visitor.⁴¹

Only one of the four approaches is usually selected as a primary treatment for a given property, and a comprehensive analysis of the site's significance, integrity, historic character, and character-defining features typically precedes this decision. For the convenience of the reader, simplified definitions of the treatments appear on the following page; however, they paraphrase official versions contained in the Secretary of the Interior's *Standards for the Treatment of Historic Properties* (1992).⁴²

Preservation (which also encompasses Protection & Stabilization) focuses on the maintenance and repair of existing historic materials and the retention of a property's form as it has evolved over time. It may be considered as a treatment:⁴³

- when the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement;
- when depiction at a particular period of time is not appropriate; and
- when a continuing or new use does not require additions or extensive alterations.

Rehabilitation acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character. It may be considered as a treatment:⁴⁴

- when repair and replacement of deteriorated features are necessary;
- when alterations or additions to the property are planned for a new or continued use; and
- when its depiction at a particular period of time is not appropriate.

Restoration is undertaken to depict a property at a particular period of time in its history, while removing evidence of other periods. It may be considered as a treatment:⁴⁵

- when a property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces and finishes that characterize other historical periods;
- when there is substantial physical and documentary evidence for the work; and
- when contemporary alterations and additions are not planned.

Reconstruction re-creates vanished or non-surviving portions of a property for interpretive purposes. It may be considered as a treatment:⁴⁶

- when a contemporary depiction is required to understand and interpret a property's historic value (including the re-creation of missing components in a historic district or site);
- when no other property with the same associative value has survived; and
- when sufficient historical documentation exists to ensure an accurate reproduction.

PRESERVATION PHILOSOPHY & PRIMARY TREATMENT STRATEGY

In light of the findings presented in this report, the Secretary of the Interior's Standards for the Treatment of Historic Properties (1992) and the Secretary's *Guidelines for the Treatment of Historic Landscapes*, the New York State Office of Parks, Recreation and Historic Preservation should establish restoration as the primary treatment strategy for "The Point." The goal or philosophy of this restoration program should be:

To accurately depict the form, features and character of "The Point" as it appeared between 1852 and 1911, through the removal of post-1911 features and the replacement of missing elements, so that the site is more expressive of Calvert Vaux's design intent, the distinctive qualities and artistic values of Landscape Gardening in the picturesque mode, and the residency of the Hoyt family.

In addition, a responsible landscape management strategy for "The Point" should seek to accomplish the following objectives:

- to retain and preserve all extant materials, features, finishes, and spaces from the restoration period (1852-1911);*
- to stabilize, consolidate and conserve materials and features from the restoration period (1852-1911) in a manner that is physically and visually compatible, identifiable upon close inspection, and properly documented for future research;*
- to document all post-1911 materials, features, finishes, and spaces prior to their removal or alteration;*
- to preserve distinctive materials, features, finishes, construction techniques or examples of craftsmanship that characterize the restoration period (1852-1911);*
- to repair rather than replace deteriorated materials, features, finishes, and spaces from the restoration period (1852-1911). When the severity of deterioration requires replacement of a distinctive feature, however, the new feature shall match the old in design, color, texture, and where possible, materials;*
- to reconstruct missing features from the restoration period (1852-1911) based on documentary and physical evidence;*
- to utilize, as necessary and appropriate, only the gentlest chemical or physical treatments that do not cause damage to historic materials;*
- to protect and preserve in place all archaeological resources affected by the project;*
and
- to facilitate contemporary use of the site as a historic designed landscape within Mills Mansion State Historic Site through limited infra-structure and code-required improvements that are sensitive to history, compatible in design and as unobtrusive as possible.*

The choice of **restoration** as a primary treatment strategy for "The Point" is also consistent with the Secretary's *Standards for the Treatment of Historic Properties* (1992) since:

- *the design, architectural and historical significance of "The Point" during the 1852-1911 period outweighs the potential loss of extant materials, features, spaces and finishes that characterize the 1911-1997 period.*

"The Point" is significant in American landscape architecture because it embodies picturesque design principles; it represents the work of a distinguished designer, Calvert Vaux; and is a tangible expression of the aesthetic ideals espoused by artists of the "Hudson River School." Between 1912 and 1963, however, members of the Hoyt family made incremental changes to the landscape that diminished the integrity of the Vaux design. The removal of these non-contributing elements, and other features added by the State of New York since 1963, would allow Lydig M. Hoyt's vision for the estate -- as articulated in the designs of Calvert Vaux and Robert P. Huntington -- to emerge once again. Post-1911 landscape features that face possible removal include:

- a kitchen wing on Hoyt House
- a concrete swimming pool
- a free-standing brick garden wall
- Pin Oaks along the lane to the barn
- successional vegetation in lawns, fields and vistas throughout the site
- a garage addition on Hoyt House
- ruins of a lean-to greenhouse
- inappropriate surfaces, edges and alignments along estate drives
- non-native plants in the vicinity of Hoyt House & the service complex

- *there is substantial physical and documentary evidence of the estate's design;*

The restoration period begins with the Hoyts' acquisition of the Russell farm in 1852, culminates with Calvert Vaux's involvement during the mid-1850s, and concludes with the construction of the last major service building (the Garage) in 1911. Although documentary information about the landscape is relatively limited during this 60-year period, physical evidence of historic landscape materials, features, finishes and spaces is quite substantial. Consequently, the 1852-1911 restoration period is perhaps the best documented era in the history of "The Point. Key historical resources that support restoration as a primary treatment strategy include:

- Deeds and land records from the period 1852-1859 involving the Hoyts, the Russells, Frederick Marshall, and Margaret Lewis Livingston;
- Original prints (owned by descendants of the Hoyt family) of Calvert Vaux's floor plans and elevations of the Hoyt's country house;
- Calvert Vaux's description of the Hoyt estate, and his role in its design, as published in his 1857 book, *Villas and Cottages*.
- Frederick Clarke Withers' floor plans and perspective sketches (vignettes) of the Hoyt's country house and farm cottage which appeared in *Villas and Cottages*.
- Newspaper accounts of activities and site improvements at "The Point" during the 1896-1911 period;
- Numerous 19th century atlas maps that document the site's circulation system;
- Agricultural census records from the mid-1860s and the late-1870s that provide detailed information on the estate's land use patterns, crops, livestock, value and productivity.
- A post card and numerous black & white photographs that document the Hoyt

House, its landscape setting, the estate's principal outbuildings and its garden during the restoration period and subsequent years; and

- A 1935 planimetric aerial photograph of the estate taken by the Soil & Water Conservation Service. Although this image post-dates the restoration period (1852-1911) by nearly 25 years, it nevertheless provides a synoptic view of the Hoyt estate, revealing evidence of earlier land use patterns and features (vistas, roads, vegetation, structures, etc.) and providing an excellent record of post-design alterations. Skilled interpretation of this image is essential to success of the restoration program.

□ *contemporary alterations and additions are not planned for the site at this time.*

At the present time, the New York State Office of Parks, Recreation and Historic Preservation has no intention of altering the site for contemporary use. Early plans to develop "The Point" for recreational purposes were abandoned in 1969, while more recent attempts to seek adaptive uses for the property proved unsuccessful. Consequently, OPRHP continues to evaluate all options for the preservation of the site.

The selection of restoration as an overall management strategy does not preclude the use of other treatment methods (i.e. preservation, rehabilitation, and reconstruction) at "The Point." A number of other factors, in addition to the Standards, often influence the implementation of treatment programs. These include, but are not limited to: institutional priorities; the availability of financial and human resources; maintenance considerations; programmatic needs; code/regulatory requirements; and interpretive objectives for the historic landscape. Specialized treatments for individual spaces, features and materials may also be identified through additional research or technical studies that evaluate a landscape's existing conditions and treatment needs.

Consequently, actual physical treatments may vary from feature-to-feature or zone-to-zone across a given site. Circumstances may require that a landscape feature be treated in a more conservative manner (i.e. preservation) until detailed technical studies, adequate funding, or institutional objectives facilitate a more radical, and perhaps more costly treatment (i.e. restoration or reconstruction). In other cases, a combination of treatments may be required for a single feature depending on the integrity of extant materials and the feature's relative importance in understanding the historic context of the entire landscape.

The final chapter of this report outlines site-specific recommendations for an historic landscape treatment/management program at "The Point." Nevertheless, the NYSOPRHP may find it necessary and appropriate to prepare more specific treatment recommendations -- in the form of detailed restoration plans, contract documents and construction specifications -- prior to commencing any physical treatment work or other construction-related activity on the site. In particular, additional documentation and more detailed treatments may be warranted for areas in the vicinity of Hoyt House, the outbuildings, the farm cottage site, and the Approach drive. Skilled interpretation of historic aerial photographs from 1935 and 1956, coupled with extensive field observations of anomalous site evidence, may be particularly helpful in this regard.

ENDNOTES TO CHAPTER 4: ASSESSMENT OF THE HISTORIC LANDSCAPE

- ¹ Charles A. Birnbaum. *Preservation Brief #36, Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes*. Washington, D.C.: U.S. Department of the Interior, National Park Service, Cultural Resources - Preservation Assistance Division, September 1994, p. 1.

A cultural landscape is defined as "a geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values."

- ² Charles A. Birnbaum. *Preservation Brief #36, Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes*, p. 2.
- ³ J. Timothy Keller and Genevieve P. Keller. *National Register Bulletin #18, How to Evaluate and Nominate Designed Historic Landscapes*. Washington, D.C.: U.S. Department of the Interior, National Park Service, Interagency Resources Division, 1987, p. 2.
- ⁴ Linda Flint McClelland and J. Timothy Keller, Genevieve P. Keller, and Robert Z. Melnick. *National Register Bulletin #30, Guidelines for Evaluating and Documenting Rural Historic Landscapes*. Washington, D.C.: U.S. Department of the Interior, National Park Service, Interagency Resources Division, p. 3.

- ⁵ Noteworthy writings by Calvert Vaux include:

- "Should a Republic Encourage the Arts," in *The Horticulturist* (February 1852).
- "American Architecture," in *The Horticulturist* (1853).
- "Hints for Country House Builders," in *Harper's New Monthly Magazine* (Nov. 1855).
- Villas and Cottages, A Series of Designs for Execution in the United States* (1857).

Noteworthy publications by Andrew Jackson Downing include:

- A Treatise on the Theory and Practice of Landscape Gardening Adapted to North America* (1841).
- Cottage Residences; or a Series of Designs for Rural Cottages and Cottage Villas, and their Gardens and Grounds Adapted to North America* (1842).
- The Architecture of Country Houses; Including Designs for Cottages, Farm Houses and Villas, with Remarks on Interiors, Furniture, and the Best Modes of Warming and Ventilating* (1850).

Architect Alexander J. Davis privately published his book, *Rural Residences*, in 1837.

Davis was also responsible for designing the Henry Delamater residence in nearby Rhinebeck, New York (1844) and the Paulding residence known as "Lyndhurst" in Tarrytown, New York (1838).

Architect Frederick Clarke Withers authored, *Church Architecture*, an influential book on Gothic-revival design in 1873.

- ⁶ Andrew Jackson Downing. *A Treatise on the Theory and Practice of Landscape Gardening*. New York: Orange Judd Co., 1841. Reprint of 1875 edition containing supplements (1859 and 1875) by Henry Winthrop Sargent. Sakonnet: Theophrastus Publishers, 1977, pp. 28-29.

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- 7 A number of quotations from Downing's *Treatise* cited in this chapter were actually written by another noted horticulturist, Henry Winthrop Sargent following Downing's death in 1852. Sargent was responsible for writing two major "Supplements" to revised editions of the *Treatise* in 1859 and 1875. The 1859 supplement offered advice about the formation of "country places," as well as information on the newest deciduous and evergreen plants. The second supplement, in turn, offered a brief account of the trees and shrubs that were introduced after 1859.
- 8 A.J. Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, pp. 59.
- 9 A.J. Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, pp. 427. This excerpt is taken from a supplement to the book written in 1859 by H. W. Sargent.
- 10 A.J. Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, pp. 397.
- 11 A.J. Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, pp. 439-440. This excerpt is taken from a supplement to the book written in 1859 by H. W. Sargent.
- 12 Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, pp. 430. This excerpt is taken from a supplement to the book written in 1859 by H. W. Sargent.
- 13 Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, p. 350.
- 14 Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, p. 350.
- 15 Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, p. 356.
- 16 Calvert Vaux. *Villas and Cottages*. New York: Harper & Brothers, Publishers, 1857, p. 229.
- 17 A. J. Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, p. 287-289.
- 18 A. J. Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, p. 293.
- 19 A. J. Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, p. 99-100.
- 20 A. J. Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, p. 294.
- 21 A. J. Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, p. 75.
- 22 Andrew Jackson Downing, *Cottage Residences*. New York: Wiley and Putnam, 1847, p.146.
- 23 A. J. Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, p. 98-100.
- 24 A. J. Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, p. 33.
- 25 A. J. Downing. *A Treatise on the Theory and Practice of Landscape Gardening*, p. 42. Downing also offered the following remarks about the Scheaff estate:
- "The farm is 300 acres in extent . . . [an English agricultural tourist noted that it] was the only instance of regular, scientific system of husbandry in the English manner, he saw in America. Indeed, the large and regular fields, filled with luxuriant crops, everywhere of an exact evenness of growth, and everywhere free from weeds . . . ; the perfect system for manuring and culture; the simple and complete fences; the fine stock; the very spacious barns . . . as clean as a gentlemen's stable . . . and the masterly way in which the whole is managed, both as regards culture and profit, render this estate one of no common interest in an agricultural, as well as ornamental point of view."*
- 26 A. J. Downing, *A Treatise on the Theory and Practice of Landscape Gardening*, p. 18.
- 27 A. J. Downing, *A Treatise on the Theory and Practice of Landscape Gardening*, p. 19.

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- 28 A. J. Downing, *A Treatise on the Theory and Practice of Landscape Gardening*, p. 75.
 - 29 A. J. Downing, *A Treatise on the Theory and Practice of Landscape Gardening*, p. 88.
 - 30 A. J. Downing, *A Treatise on the Theory and Practice of Landscape Gardening*, p. 95.
 - 31 J. Timothy Keller and Genevieve P. Keller. *National Register Bulletin #18, How to Evaluate and Nominate Designed Historic Landscapes*, p. 2.
 - 32 Charles A. Birnbaum. *Preservation Brief #36, Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes*, p. 1.
 - 33 National Park Service. *Draft Guidelines for the Treatment of Historic Landscapes*. Washington, D.C.: U.S. Department of the Interior, NPS, Cultural Resources - Preservation Assistance Division, Technical Services Branch, 1992, p. 4.
 - 34 William Alex and George B. Tatum. *Calvert Vaux - Architect & Planner*. New York: Ink, Inc., 1994, p. 233.

As noted previously, Vaux's design collaborators included: Andrew Jackson Downing (*Downing & Vaux*; 1850-1852); Frederick Clarke Withers (*Vaux & Withers*; 1853-1856; 1860-1861; 1864-1865; 1866-1871); Frederick Law Olmsted (1858; *Olmsted, Vaux and Co.*; 1865-1872) George K. Radford (1874-1892); Samuel Parsons, Jr. (*Vaux and Co.*; 1880-1884) *
 - 35 National Park Service. *National Register Bulletin #16A: How to Complete the National Register Registration Form*. Washington, D.C.: U.S. Department of the Interior, NPS, Interagency Resources Division, 1991, p. 42.
 - 36 NPS. *National Register Bulletin #16A*, p. 4.
 - 37 These seventeen zones were also used in Chapter 5 (Management Recommendations & Priorities) of the report to provide a framework for the site's landscape management plan and preservation treatment matrix.
 - 38 NPS. *National Register Bulletin #16A*, p. 4.
 - 39 NPS. *Draft Guidelines for the Treatment of Historic Landscapes*, p. 3 and pp. 104-105.
 - 40 NPS. *Draft Guidelines for the Treatment of Historic Landscapes*, pp. 6-7.
 - 41 NPS. *Draft Guidelines for the Treatment of Historic Landscapes*, pp. 6-7.
 - 42 National Park Service. *The Secretary of the Interior's Standards for the Treatment of Historic Properties*. Washington, D.C.: NPS, Preservation Assistance Division, October 1992.

43 The Secretary of the Interior's 1992 *Standards* define **Preservation** as:

" . . . the act or process of applying measures to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work is appropriate within a preservation project."

The following standards are applicable to the **Preservation** of historic properties:

1. A property shall be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property shall be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property shall be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features shall be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. The existing condition of historic features shall be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material shall match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
8. Archaeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.

44 The Secretary of the Interior's 1992 *Standards* define **Rehabilitation** as:

"... the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural or architectural values."

The following standards are applicable to the **Rehabilitation** of historic properties:

1. A property shall be used as it was historically, or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Change that creates a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
8. Archaeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

45 The Secretary of the Interior's 1992 *Standards* define Restoration as:

" . . . the act or process of accurately depicting the form, features, and character of a property as it appeared as a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project."

The following standards are applicable to the Restoration of historic properties:

1. A property shall be used as it was historically or be given a new use which reflects the property's restoration period.
2. Materials and features from the restoration period shall be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period shall not be undertaken.
3. Each property shall be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period shall be physically and visually compatible, identifiable upon close inspection, and property documented for future research.
4. Materials, features, spaces and finishes that characterize other historical periods shall be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period shall be preserved.
6. Deteriorated features from the restoration period shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and where possible, materials.
7. Replacement of missing features from the restoration period shall be substantiated by documentary and physical evidence. A false sense of history shall not be created by adding conjectural features, features from other periods, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
9. Archaeological resources affected by the project shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.
10. Designs that were never executed historically shall not be constructed.

⁴⁶ The Secretary of the Interior's 1992 *Standards* define **Reconstruction** as:

" . . . the act or process of depicting, by means of new consecution, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location."

The following standards are applicable to the **Reconstruction** of historic properties:

1. Reconstruction shall be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to public understanding of the property.
2. Reconstruction of a landscape, building, structure, or object in the landscape shall be preceded by a thorough archaeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures shall be undertaken.
3. Reconstruction shall include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction shall be based on the accurate depiction of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property shall re-create the appearance of the non-surviving historic property in materials, design, color, and texture.
5. A reconstruction shall be clearly identifiable as a contemporary re-creation.
6. Designs that were never executed historically shall not be constructed.