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THE HUDSON RIVER VALLEY REVIEW

A Journal of Regional Studies

This issue is dedicated to the late Dr. Frank T. Bumpus, the transformative underwriter of the Hudson River Valley Institute as the principal donor to its endowment and with the Dr. Frank T. Bumpus Chair in Hudson River Valley History. We will always remember him as a "Philanthropist, Aviator, Radiologist."

MARIST

The Hudson River Valley Institute at Marist College is supported by a major grant from the National Endowment for the Humanities.

From the Publisher and Executive Director

Our entire Hudson River Valley Institute (HRVI) and Marist College community mourns the loss of Advisory Board member Dr. Frank T. Bumpus, a true champion of HRVI and our region's history, who passed away in December 2020. He was one of Marist College's most generous and transformational benefactors. A resident of Cold Spring, Dr. Bumpus was the principal donor for a National Endowment for the Humanities Challenge grant that underpins HRVI's endowment and also established the endowed Dr. Frank T. Bumpus Chair in Hudson River Valley History.

Dr. Bumpus lived his over ninety-eight years to the fullest, and his public service contributions were legion as a philanthropist, an officer in the U. S. Army in World War II, and a doctor. As a member of the Air Corps, Frank trained as both a bombardier and a navigator and flew forty-three combat missions in Douglas A-20 Havoc bombers from bases in England against targets in France and Germany, for which he was awarded seven Air Medals for meritorious achievement in flight and the Distinguished Flying Cross. Upon his discharge from the Army, he graduated from the University of California, Berkeley and then from Tufts College Medical School as a radiologist, going on to practice medicine at Memorial Hospital, now Memorial Sloan Kettering, in New York City. His philanthropy spanned both coasts, and he devoted his life to good works at the Florida Memorial Hospital in Key West, Tufts University, and HRVI.

Frank's contributions to HRVI extend well beyond the Dr. Frank T. Bumpus Chair in Hudson River Valley History, and will live on at the Institute into the future. Among them, the Dr. Frank T. Bumpus Collection of paintings by artist David Wagner, commemorating the march of Generals Washington's and Rochambeau's armies during the American Revolution, adorn the walls of the Institute, and the Dr. Frank T. Bumpus Internship is awarded annually to a Marist student researching Hudson River Valley history. He was a true Renaissance man in every sense of the word, and it was an honor to have known him. We remember him here in the same way as we do in the plaque in HRVI's offices as "Philanthropist, Aviator, Radiologist" and above even these, "Friend."

Thomas S. Wermuth, *Publisher*, and *HRVI Director*
James M. Johnson, *HRVI Executive Director,* and *Dr. Frank T. Bumpus Chair*

On the cover: Seth Eastman. View from West Point. Oil on Canvas. 11 3/4 x 15 3/4 inches. 1835-1839. West Point Museum Collection, United States Military Academy. Highland Falls, NY

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Preserving Poughkeepsie's Pink House: The Colorful History of the James Winslow Gatehouse

Kasey Calnan

The James Winslow Gatehouse
Walker Evans, *Gothic Gate Cottage near Poughkeepsie, New York*, 1931, gelatin silver print.
J. Paul Getty Museum, Los Angeles. Digital image courtesy of the Getty's Open Content Program

Drivers traveling north on Route 9 in Poughkeepsie today have no idea what they have missed as they pass the Poughkeepsie Rural Cemetery on the left and a billboard on the right, just prior to reaching the Academy Street exit. In the 1950s, they would have admired an architectural gem known locally as the Pink House. For more than a century, this Gothic Revival gatehouse stood opposite the cemetery on South Road, which has become today's Route 9. Initially constructed on the James Winslow estate in the 1860s, adoring locals nicknamed it the Pink House and the Gingerbread House after a restoration in the 1950s. Destined for destruction in the early 1960s, the Pink House was purchased and disassembled by local historic preservationist Benjamin West Frazier with the intention of reconstructing it in Garrison, Putnam County. A succession of unfortunate events and passing years prevented that, and the Pink House remained disassembled as time and

exposure to Hudson Valley weather ravaged its remaining fragments. Boscobel House and Gardens, Frazier's most notable preservation project, is proud to have played a significant role in the final chapter of the Pink House's preservation history.

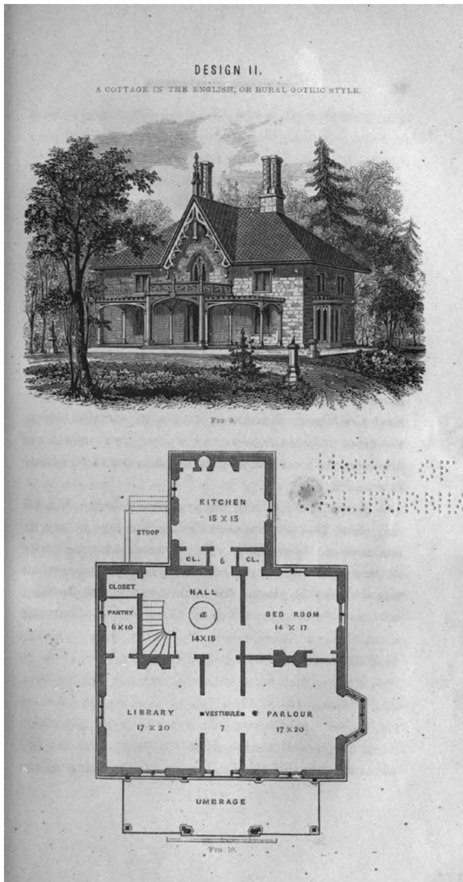

Figure 2: Design II from Downing's *Cottage Residences.* Image courtesy of the Internet Archive

The captivating history of the Pink House begins with its construction, perhaps its most ambiguous element. Originally known as the James Winslow Gatehouse, the Pink House was a Gothic Revival cottage constructed during the mid-nineteenth century. Many historical resources erroneously directly attribute the cottage design to Andrew Jackson Downing, who died five years prior to Winslow's ownership of the property.[1] A 1950s real estate brochure notes that the dwelling was "built in 1840 by famed architect A.S. Downing,"[2] obviously a misspelling of A.J. Alternatively, many resources indicate that the Winslow Gatehouse design was influenced by Downing's published works. Author John J.G. Blumenson indicates that the cottage was "of the type popularized by the publications of Andrew Jackson Downing."[3]

The Winslow Gatehouse design appears to be adapted from Downing's *Cottage Residences; or A Series of Designs for Rural Cottage and Cottage Villas, and Their Gardens and Grounds, Adapted to North America* (1842). This pattern book, used by countless anonymous builders, depicts ten different architectural designs for country cottages and villas, as well as accompanying landscapes for each style of home. The Pink House reflects Downing's second design, "a cottage in the English, or Rural Gothic style,"[4] which inspired similar houses across the country for the remainder of the nineteenth century.

1 The Pink House was originally known as the James Winslow Gatehouse, which implies that it was constructed for Winslow while he owned the property. James Winslow did not own his property in Poughkeepsie until 1857. Downing died in 1852.

2 American Listing, Inc., "Two Story Gothic Dwelling" (real estate brochure, New York City), listing number B62–G62/47–386, archives Boscobel House and Gardens, Garrison, NY.

3 John J.G. Blumenson, *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600–1945* (New York: W. W. Norton & Company, 1981), 31.

4 Andrew Jackson Downing, *Cottage Residences; or A Series of Designs for Rural Cottage and Cottage Villas, and Their Gardens and Grounds, Adapted to North America* (New York: Wiley and Putnam, 1842), 51, https://archive.org/details/cottageresidence00downrich/page/50/mode/2up.

Figure 3: The Pink House as it appeared in March 1961.
Image courtesy of Library of Congress, Prints & Photographs Division
HABS NY, 14–POKEP, 3–1

The identifying features of the Gothic Revival style include a steeply pitched roof, pointed arches used as decorative elements and window shapes, front-facing gables with decorative vergeboards, gables with finials, decorative crowns over windows and doors, and porches with turned posts or columns.[5] Note the exterior Gothic Revival architectural similarities between Downing's Design II (Fig. 2) and the Pink House (Fig. 3). The steeply pitched roof, pointed arches over doors and windows, gingerbread-style vergeboards, gables with finials, and a porch with posts are clearly evident. Further similarities between Downing's Design II and the Pink House include an ornamental chimney, stuccoed double brick walls, a bay window on the first floor, two doors off of the library, a cherrywood staircase with a one-quarter turn, four rooms on the second floor, and a cellar.[6]

Many owners passed through the Pink House during the century that it stood in Poughkeepsie. According to Dutchess County land deed records, Nathan and Jane Jewett sold the land on which the cottage would eventually be erected to Henry Stanton on April 1, 1850.[7] Henry and Margaret Stanton later conveyed the property to James Winslow in July 1857.[8] Winslow made his living as a banker in New York City at the firm Winslow,

5 "Gothic Revival Style 1830–1860," Pennsylvania Historical & Museum Commission, last modified August 26, 2015, http://www.phmc.state.pa.us/portal/communities/architecture/styles/gothic-revival.html.

6 "James Winslow Gatehouse, U.S. Route 9, Poughkeepsie, Dutchess County, NY," Survey (photographs, written historical and descriptive data), Historic American Buildings Survey, National Park Service, 1965, from Prints and Photographs Division, Library of Congress (HABS NY,14–POKEP,3–; http://www.loc.gov/pictures/item/ny0177/ accessed May 12, 2020).

7 James Winslow Gatehouse, HABS NY,14–POKEP,3–.

8 Ibid.

Lanier & Co., as well as the Third National Bank. He established his estate, Cedar Cliff, in Poughkeepsie as a country home. Cedar Cliff included Winslow's residence, two gatehouses, and a landscaped garden. The gatehouse nearest South Avenue, which later became the Pink House, served as the home for Winslow's gatekeeper. James Winslow resided in New York City and at Cedar Cliff with his wife, Margaret Lanier Winslow, until his death in 1874. He bequeathed his household items, horticultural instruments, and all "articles of personal property … in the house and upon the premises known as 'Cedar Cliff'" to his wife.[9] Winslow did not bequeath the estate itself to his wife, but rather indicated that his executors should sell it in order to leave a financial inheritance for his children, family members, and select charities.[10] Documented owners of the gatehouse following James Winslow's death included the Tafts (not the U.S. president), Mr. and Mrs. John F. Seaman, potentially the YWCA of Poughkeepsie, the Poughkeepsie Savings Bank, and Otto Diesing.[11] On September 28, 1950, Frederick C. and Wynelle Berger purchased the property containing the gatehouse from Diesing.[12]

Frederick Berger was a federal government employee, and his wife frequently accompanied him on business trips. While traveling through Poughkeepsie, Mrs. Berger fell in love with the Winslow gatehouse.[13] In 1950, the couple purchased the property and began renovations to modernize the cottage. Improvements included copper plumbing for running water, new electrical wiring, automatic gas heat, a cooling system, storm windows, and reconstructed porches.[14] The *Poughkeepsie Journal* also noted renovations to the brackets beneath the eaves and repair of the rotting wooden lacework.[15] Despite the extent of the renovations, none was more noticeable or memorable than the pink paint selected to cover the dingy, dun-colored exterior. Journalist Helen Myers wrote that "right after the work was finished it was a birthday cake of a house, which looked pretty enough to eat."[16]

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9 New York Supreme Court Appellate Division- Second Department, *Lanier McKee and the New York Trust Company, as Executors and Trustees, Etc. of Lawrence Lanier Winslow, Deceased; Arthur W. Little, and M. Glenn Folger, Special Guardian of L. Lanier Winslow, Jr., Mildred Virginia Winslow and Aileen Devereux Winslow, Jr., Infants, Etc. v. The New York Trust Company, as Substituted Trustee under the Will of James Winslow, Deceased, Winslow Little and Arthur W. Little, Jr.*, 1930, 63, books.google.com/books?id=cMoasYFGh2wC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q=%22the%20last%20will%20and%20testament%20of%20james%20winslow%22&f=false.

10 *McKee and New York Trust Co., v. New York Trust Co.*, 64–65.

11 Edmund Platt, *The Eagle's History of Poughkeepsie From the Earliest Settlements 1683 to 1905* (Poughkeepsie: Platt & Platt, 1905) 193, https://books.google.com/books?id=3x5EAQAAMAAJ&printsec=frontcover&vq=winslow&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false. ; "Mrs. John F. Seaman Dies; Gave Liberally to Y.W.C.A.," *Poughkeepsie Eagle-News*, August 17, 1927, Newspapers.com.; Sidney King v. State of New York, 29 AD 2nd 604 (NY 1967) 17, https://books.google.com/books?id=_IdTp5feCBcC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false.

12 *Sidney King v. State of New York*, 17.

13 "Tourists Stop to Photograph Unique-looking 'Pink House,'" *Poughkeepsie Journal*, August 8, 1954, https://www.newspapers.com/newspage/114833903/.

14 American Listing, Inc., "Two Story Gothic Dwelling."

15 "Tourists Stop to Photograph Unique-looking 'Pink House,'" During renovations, the Bergers removed brackets and wooden lacework too rotten to save. They filled in the trim on the front of the house using trim from the back of the house wherever possible.

16 Helen Myers, "Cooke Unperturbed by Prospect That Pink House May Be Demolished," *Poughkeepsie Journal*, March 26, 1961, https://www.newspapers.com/newspage/114844525/.

The Bergers renamed the cottage Edelweiss, but it became known and remembered as the "Pink House" or "The Gingerbread House."

The Bergers were its final occupants. During the late 1950s, plans to develop an arterial highway connecting South Avenue with the Mid-Hudson Bridge threatened the cottage's existence. The south end of the arterial was designed to run along the east side of the Poughkeepsie Rural Cemetery, right where the cottage stood.

Figure 4: 1867 Frederick W. Beers Atlas of Poughkeepsie overlaid on a modern map of Route 9 in Poughkeepsie, New York. Image courtesy of the David Rumsey Map Collection

As observed in the 1867 Beers Atlas (Fig. 4), the "Gate Ho." on Winslow's property aligns with the eastern edge of modern-day Route 9.

In order for construction of the arterial to begin, the State of New York had to pursue ownership of the land. Its Department of Public Works negotiated with owners of approximately 300 parcels of land and 424 buildings that sat along the path of the newly planned highway.[17] In mid-1960, fifty-one property owners, including the Bergers, agreed to sell their property. As the new owner of the Pink House in 1961, the state contracted Gibraltar Wrecking and Supply Company to demolish it.[18] Admirers, however, objected to the destruction of the beloved landmark.

Awareness and protest over the fate of the Pink House spread quickly. In January 1961, the *Poughkeepsie Journal* column "what's new" stated, "we regret, and we feel sure that very many people will regret, that the bulldozers of progress will demolish what is surely one of the handsomest and most historical houses in this area."[19] Protest transformed into action once *The New York Times* also published an article regarding the cottage's fate. By early March 1961, phone calls from Poughkeepsie residents and letters "from as far off as Coatsville [*sic*], Pennsylvania and Montvale, New Jersey" began to reach Poughkeepsie City Manager Ken Pearce inquiring what could be done to save the Pink House.[20] The only solution was to preserve the cottage by reconstructing it at another local site.

17 "51 Agreements Reached On Artery Route Properties" *Poughkeepsie Journal*, August 23, 1960, https://www.newspapers.com/newspage/114940957/.; "Route 9 Business Section to Go, As Will Unique Victorian House" *Poughkeepsie Journal*, January 29, 1961, https://www.newspapers.com/image/114287197/.

18 "What's New," *Poughkeepsie Journal*, February 5, 1961, https://www.newspapers.com/newspage/114233624/.

19 Ibid.

20 "What's New," *Poughkeepsie Journal*, March 5, 1961, https://www.newspapers.com/newspage/114827990/.

Figure 5: The Pink House as it appeared in March 1961.
Image courtesy of Library of Congress, Prints & Photographs Division
HABS NY, 14–POKEP, 3–2

A local trucker estimated the cost of moving the Pink House at $5,000.[21] In mid-March 1961, Gibraltar Wrecking and Supply Co. offered the cottage to "any municipality or civic, non-profit making organization which desire[d] to take possession of the structure and move it to a new site."[22] The company also offered to donate it to the Town of Poughkeepsie for use as a museum provided the town would move it to a new location.[23] Meanwhile, concerned community members decided to take matters into their own hands and started a fundraising effort. Jennie Reed donated $1 to begin the Pink House Fund and urged 50,000 fellow residents to do the same, noting that $50,000 would be "more than enough to maintain the house for some time."[24] Unfortunately, funds accrued to save the Pink House totaled a mere $75 in March 1961[25] and just $86 by May.[26]

Amid the local struggle to preserve the Pink House, opponents of the plan to save it voiced their opinions as well. Poughkeepsie architect Charles J. Cooke justified his lack of concern by comparing the Pink House to the Springside gatehouse from the Vassar

21 "Town Council Drops Pink House Project," *Poughkeepsie Journal*, July 13, 1961, https://www.newspapers.com/newspage/114141540/.

22 "Wreckers Offer To Give 'Pink House' To Some Civic Group," *Poughkeepsie Journal*, March 17, 1961, https://www.newspapers.com/image/114837467/.

23 "Town May Gain 'Pink House' as Gift," *Poughkeepsie Journal*, March 29, 1961, https://www.newspapers.com/newspage/114846434/.

24 "Resident Has $1 Ready To Open 'Pink House' Fund," *Poughkeepsie Journal*, March 12, 1961, https://www.newspapers.com/newspage/114833791/.

25 "$75 Contributed For Pink House," *Poughkeepsie Journal*, March 28, 1961, https://www.newspapers.com/newspage/114845712/.

26 "Burnett Blocks Rezoning Session," *Poughkeepsie Journal*, May 26, 1961, https://www.newspapers.com/newspage/114135858/.

estate, saying "the two houses are equal" with the exception of the exterior finish.[27] Cooke also cited moving expenses as a hindrance to preserving the cottage.[28] Cooke's insight regarding the cost of relocation proved correct. In March 1961, City Manager Pearce deemed the cottage "too costly" to relocate based on its double brick and stucco construction.[29] The town allowed contractors to bid for rights to move the Pink House, but it received no takers. In a final effort to save the cottage from destruction, the state Department of Public Works offered the gatehouse for sale to the highest bidder with the condition that the purchaser would move it.[30] During the public bidding period, the department received just one bid—from Benjamin West Frazier.

In 1962, Frazier and C. Amory Hull purchased the Pink House from the State of New York for $101.[31] Hull was a local stockbroker. Historian Benjamin West Frazier was the president of the Putnam County Historical Society and a Garrison resident with a passion for architecture, historic preservation, restoration, and conservation. He was active in many regional organizations, including the Constitution Island Association, Hudson River Conservation Society, and Scenic Hudson. Frazier was responsible for saving at least ten historic houses, including Boscobel, the early-nineteenth century Neoclassical mansion located in Garrison.

The rescue of the Pink House during the 1960s parallels the preservation efforts to preserve the Boscobel mansion during the 1940s and 1950s. Governments—federal in Boscobel's case, state in the cottage's—targeted the structures for demolition. Concerned local citizens attempted fundraising to preserve each house; both efforts failed. Wreckers had been selected to raze the buildings, and when it appeared they would be lost forever, Frazier came to the rescue. He hired movers to assist in executing his meticulous plans to measure, dismantle, and number the individual fragments of the Boscobel mansion. His plan proved so effective during its reconstruction that Frazier recycled and further enhanced it to rescue the Pink House. While dismantling the cottage, he carefully measured each and every architectural fragment, including the gingerbread trim, window sills, and doorways, and subsequently painted an alphanumeric code on every piece. Similar to the process developed while dismantling the Boscobel mansion, Frazier created a master code intended to guide builders through the reconstruction process of the Pink House. He also photographed each fragment of the cottage, and created detailed maps and graph-paper diagrams to ensure that the builders could accurately reconstruct it on a new site.

27 Myers, "Cooke Unperturbed."; According to the National Register of Historic Places nomination form, the gatehouse at Springside was designed by Andrew Jackson Downing. National Park Service, "New York NHL Springside," National Archives Catalog, December 1974, https://catalog.archives.gov/id/75315692.

28 Ibid.

29 "'Pink House' Move Too Costly Pearce Believes," *Poughkeepsie Journal*, March 7, 1961, https://www.newspapers.com/newspage/114829542/.

30 "Pink House Offered For Sale by State," *Poughkeepsie Journal*, October 26, 1961, https://www.newspapers.com/newspage/114552123/.

31 James Winslow Gatehouse, HABS NY,14–POKEP,3–.

Figure 6: A Pink House fragment displaying Ben Frazier's alphanumeric code. Image courtesy of Boscobel House and Gardens, Garrison, NY

The coded architectural fragments of Boscobel had been transported by truck to Garrison and stored in private barns. In an interview with former Boscobel Director Charles Lyle, Helen Frazier said of her husband that "he was very likeable, so people agreed to let him store [pieces of Boscobel] in barns all over the place."[32] Frazier was then able to purchase property in Garrison through financial support from personal connections. He also secured *Reader's Digest* co-founder Lila Acheson Wallace as the major donor for the restoration of Boscobel mansion. The reconstruction and restoration lasted until 1961, overlapping the time Poughkeepsie residents were contemplating preservation of the Pink House. Similarly, once it had been deconstructed, Frazier gained permission to store the Pink House fragments in the barn of a Garrison resident.

Less than a year after completion of Boscobel's restoration, Frazier and Hull purchased the Pink House. In 1962, the two offered the cottage as a gift to the Poughkeepsie YWCA; unfortunately, it did not accept.[33] According to the *Poughkeepsie Journal*, Frazier decided to rebuild the gatehouse on his own property in Garrison.[34] Following the dismantling, moving, and storing of the Pink House, securing funding became the next essential step toward reconstruction. Frazier detested the overall fundraising ordeal. Having recently restored Boscobel, he was less than eager to fundraise for the Pink House. Even Boscobel savior Lila Acheson Wallace declined to fund this restoration. Frazier recalled that "she wrote out a note and asked me to sign it. The note said, 'I, Ben W. Frazier, promise never again to ask Lila A. Wallace to restore another house.' I signed it."[35] With Wallace's unwillingness and Frazier's aversion to fundraising, the Pink House fragments remained in waiting, tucked away in a Garrison barn.

Frazier's hope for restoring the cottage began to diminish following a 1966 fire at his home that destroyed the photographs, coding, and graph-paper mapping of the Pink House. His painstakingly created plan to guide its reconstruction was lost in the ashes, making the reconstruction significantly more difficult. Furthermore, the local barn in which Frazier had stored the Pink House fragments was sold to a new owner. He again became responsible for their relocation. Boscobel directors allowed Frazier to store the

32 Helen Frazier, interview by Charles Lyle, October 29, 1995, transcript, Boscobel House and Gardens Archives.

33 "Resident Has $1."

34 "'Pink House' to Be Dismantled And Moved to Estate in Garrison," *Poughkeepsie Journal*, April 28, 1962, https://www.newspapers.com/clip/27958160/pink-house-moving-pok-jour-apr-28/.

35 Richard Severo, "Rains, Winds and Time Erode a 'Saved' Pink Cottage," *New York Times*, April 1, 1976, https://www.nytimes.com/1976/04/01/archives/rains-winds-and-time-erode-a-saved-pink-cottage-rains-winds-and.html.

Figure 7 & 8: Boscobel staff member Clifford Bowen salvaging Pink House fragments in 1997. Pink House fragments at Boscobel during salvage efforts in 1997. Images by Charles Lyle, courtesy of Boscobel House and Gardens, Garrison, NY

fragments temporarily in a hay barn on the property. However, in another devastating blow, a tree fell on the barn in 1975, collapsing the structure onto the cottage's fragments. Still, Frazier remained optimistic regarding the Pink House. Unfortunately, restoration costs quickly escalated—in 1976, Frazier estimated them at approximately $70,000.[36] He struggled to find funding yet remained hopeful that someday a Vassar College alumna might be interested in relocating the house to the Poughkeepsie campus. Sadly, this never happened.[37] Benjamin West Frazier passed away on August 17, 1985, and restoration of the Pink House was largely forgotten.

Following Frazier's death, the architectural fragments remained on the Boscobel property. Despite years of outdoor exposure following the barn's collapse, they were not completely destroyed. In 1997, during construction of Boscobel's woodland trail, employees salvaged what remained and relocated the pieces of the Pink House to the maintenance barn.

Figure 9: Pink House fragments at Boscobel during salvage efforts in 1997. Image by Charles Lyle, courtesy of Boscobel House and Gardens, Garrison, NY

Remarkably, nearly sixty years after having been disassembled, relocated three times, and suffering from exposure to Hudson Valley winters in a collapsed barn (not to mention the loss of Frazier's reconstruction details), the Pink House fragments continue to exist. They include easily-identifiable wooden "gingerbread" vergeboards, wooden finials, and metal hardware. Boscobel is proud to have safeguarded these fragments. However, as responsible stewards of history, the organization acknowledged that they were outside its collecting period and scope. After

36 Ibid.
37 Ibid.

Figure 10: Boscobel Collections Manager Kasey Calnan holding a section of vergeboard from the Pink House during the transfer to the New York State Museum in December 2019. Image courtesy of Boscobel House and Gardens, Garrison, NY

researching the most appropriate home for the fragments, Boscobel elected to transfer them to the New York State Museum, which maintains an impressive collection of important architectural artifacts from across the state. On December 6, 2019, Boscobel House and Gardens formally transferred the Pink House architectural fragments to the museum.

In an April 1962 *Poughkeepsie Journal* article about the Pink House, Benjamin West Frazier stated, "I'm determined to preserve the house."[38] Although it was not preserved in the manner he had hoped, it still has been preserved. Without Frazier's passion for saving architectural gems, the cottage would have been completely lost in the 1960s. His daughter, Julia Frazier, expressed her gratitude to Boscobel and noted that "he would be so please[d] to know that [Boscobel] stored these pieces for so many years and ultimately found a good home for them."[39] The Pink House was truly a beloved architectural landmark in Poughkeepsie, as demonstrated by the attempts to preserve it by the town government and city residents. It was a well-documented landmark that inspired many local artists and passing photographers, including Walker Evans, to pause and appreciate it. Additional images of the Pink House can be found in the Boscobel House and Gardens archives, the Library of Congress, the Poughkeepsie Public Library, the *Nathalie Bailey Morris Photographs of American Gothic Revival Architecture Collection* at Columbia University, the *Poughkeepsie Journal*, and *The New York Times*.

The fate of the Pink House implores the question, "Why were Benjamin Frazier's preservation methods successful for Boscobel but not for the Pink House?" The element of timing affected their preservation in various ways. The decades in which people sought to restore the houses impacted public response to provide financial support. In the early 1940s, architect Harvey Stevenson attempted to restore Boscobel, but his efforts were postponed due to difficulty with fundraising during World War II. Alternatively, Frazier's fundraising efforts during the mid to late 1950s, a time of economic prosperity for many Americans, proved effective in raising $10,000 to purchase Boscobel from its wreckers. [40]

38 "'Pink House' to Be Dismantled."

39 Julia Frazier, December 10, 2019, comment on Boscobel Pink Cottage Instagram post.

40 Emily Hope Lombardo, "Rescuing Boscobel," *Hudson River Valley Review* 32, no. 1 (2015): 83–96.

Additionally, timing favored the restoration of Boscobel since a suitable property in Garrison was coincidentally listed for sale at the same time Frazier was searching for an appropriate reconstruction site. At that time, an anonymous and timely donation allowed Boscobel Restoration, Inc., to purchase the property quickly and begin restoring the mansion.

Figure 11: New York State Museum staff carrying a section of vergeboard while accepting the Pink House fragments in December 2019.
Image courtesy of Boscobel House and Gardens, Garrison, NY

In comparison, the element of timing was not favorable for the Pink House restoration. In 1962, Frazier's exhaustion from the effort at Boscobel left him unmotivated as he struggled to secure funding for yet another restoration. Between 1965 and 1982, the U.S. was in the throes of the Great Inflation, which also significantly increased the difficulty of fundraising. Subsequently, Frazier passed away in 1985, leaving the remaining Pink House fragments to decay slowly in a storage barn.[41]

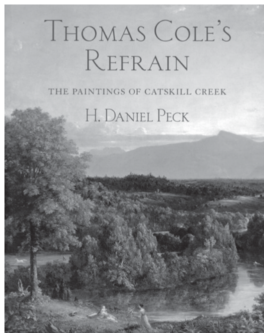
The intended purpose of each restoration project also likely factored in the success of Boscobel and failure of the Pink House. Donors are more likely to support a cause with a clearly-defined outcome. Boscobel was intentionally restored as a museum so it could be accessible to the public; its restoration process was guided by visionaries who reinterpreted features of Boscobel in order to accommodate visitors. Lila Acheson Wallace oversaw the landscaping and interior decorations, ensuring that Boscobel would be a beautiful site for visitors. In comparison, the intended purpose of the Pink House restoration lacked clarity. Residents of Poughkeepsie had envisioned it as a museum or historic site. Frazier had contemplated reconstructing it on his personal property as a gatehouse. He also hoped that the YWCA would accept the Pink House as a gift or that a Vassar alumna would purchase and reconstruct it. The lack of a clear purpose for its restoration likely hindered Frazier's ability to raise funds for its preservation.

The saga of the Pink House and its remaining fragments validates the importance of the National Historic Preservation Act of 1966, which protects historic buildings from urban renewal and spares preservationists from the tedious dismantling, transporting, and reconstruction of buildings. If perchance you lay eyes on the Pink House fragments, may they serve as a sentimental reminder of Benjamin West Frazier's preservation efforts and the necessity of the National Historic Preservation Act.

Kasey Calnan is Collections Manager and Archivist at Boscobel House and Gardens.

41 "Benjamin West Frazier," Obituaries, *The Putnam County News and Recorder,* August 21, 1985.

Book Reviews



Thomas Cole's Refrain:
***The Paintings of Catskill Creek,* H. Daniel Peck**
(Ithaca, NY: Cornell University Press, 2019) 200 pp.

Published to accompany the magnificently curated 2019 exhibit held at the Thomas Cole Historic Site (before travelling to the Hudson River Museum), H. Daniel Peck's *Thomas Cole's Refrain: The Paintings of Catskill Creek* should be of high interest to both regional and academic audiences. At its core, *Thomas Cole's Refrain* stands as a lovely aide-memoire for those fortunate enough to have seen the 2019–20 show, while also presenting a superb record for those who missed it. The author, Professor Emeritus of English at Vassar College, is well-acquainted with the subject and the period—his previous work on Henry David Thoreau makes him particularly well-suited to examine the intimate intersection of artist and landscape. Peck observes that both "Cole and Thoreau were addressing one of the deepest issues of nineteenth century America, the intrusion of industrialism into agrarian and pastoral landscapes, and both were expressing their sorrow about the resulting destruction." (1) Indeed, Peck sees the Catskill Creek paintings as "the best source for understanding the emotional toll for Cole in witnessing this destruction." (14) Thus, in some sense, what Walden Pond was to Henry David Thoreau, Catskill Creek was for Thomas Cole, a deeply personal and often plaintive landscape near to the soul of his life and work. Yet, the twelve known Catskill Creek paintings—undertaken over the arc of Cole's career—have never before been examined in depth as a revelatory body of work. Peck robustly takes up that curatorial quest, writing that "Here was a scene Cole kept returning to, and it clearly had great power over him. The Catskill Creek paintings...reveal an intimate sense of place in Cole's work that viewers generally do not associate with him." (7) What if, Peck asks, we examine these paintings as intently as we have proselytized over Cole's more overt allegorical and chronological works, namely, the famous five-part Course of Empire or the four-part Voyage of Life? Thus, Peck's pursuit often feels admirably quixotic, for despite the many literary and artistic remains that Cole left behind, there has always been something maddeningly missing. Who was Thomas Cole, really? If we peer hard enough into these paintings and into the very recesses of these works, might we find more of him? Or must he remain, as he often painted himself, in the corners and shadows of the work itself, forever enigmatic? Thus, Peck resolutely sets out to discover what we might find of Cole here by carefully "reading" and cataloguing that subject most familiar to the artist, that of the creek and mountain views a short walk from his primary studio, that celebrated piece of American scenery he consciously chose to be his enduring home.

Often, works of art history that accompany an exhibit stand aloof from the show itself. Such diffuse curatorial collaborations often disappoint those seeking more cohesive works of narrative appreciation. To its credit, this book has structural continuity and conception of purpose, and in its best moments feels like nothing less than a spellbinding, behind-the-scenes tour, lavish in its observations and rich in uncovering the details a less informed eye would never discern. The effect is to broaden our wonder at the impulses behind Cole's work—suggesting a man much more complex than we might otherwise have suspected. Peck's eye for detail uncovers many mysteries and curiosities that linger hauntingly with the reader. Aiding the author's informed speculations are the rather resplendent four-color illustrations—approximately 100 images of paintings, sketches, photographs, maps—scattered usefully through the text, a tribute to both the author and the book design. Especially appreciated are the newly commissioned maps that show the artist's actual viewpoint in several of the Catskill Creek paintings—careful art historical forensics—each highlighting exactly the angle by which the alluring peaks of the backgrounded mountains are portrayed in Cole's works. For those who want to know what the artist saw and where he saw it, and wish to consider the exact viewscape, this book is indispensable. In fact, for those going to visit Cedar Grove, Peck's book should be considered a mandatory carry-along for the day's tour. Exiting Cedar Grove with it in hand, one is only moments away from looking at the very places and vistas of Cole's world as they stand today, a moving experience greatly enhanced by the author's careful, and one might say loving contribution.

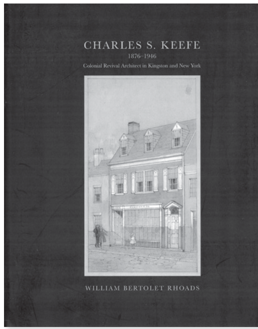
For all its local utility, *Thomas Cole's Refrain* is also a significant contribution to Hudson Valley and American art history. It challenges traditional scholarship that typically diminished the local Catskill Creek paintings in relationship to the more canonic masterpieces. Certainly, the book delivers lavishly on its subtitle "The Paintings of Catskill Creek." But that does not confine the author from raising the larger stakes: How does a local landscape become elevated into something we adopt as a national and iconic place? How does the local transcend its boundaries and step indelibly into the national? What sort of transmutation informs this act? Here, the author's literary expertise on James Fenimore Cooper serves the reader well, for Cooper, William Cullen Bryant, and Washington Irving all stood to Cole as an inspiration and guide in this overtly Knickerbocker project, which was "to anchor American cultural identity in what [Cole] regarded as the country's unique relationship to nature." Such local and regional landscapes were then elevated into a "national landscape," which has become an academic refrain. As such, Peck ratifies the notion that "Cole's landscape art—along with the work of contemporary writers—was inescapably linked to cultural nationalism." (19) While undoubtedly true, one of my few disappointments with the book is that the (mercifully limited) terms of academic jargon are not particularly well-defined for the general reader. After all, "cultural nationalism" comes in a lot of flavors, and in one breath scholars like Peck make happy comparisons between Cole's Catskill and Italian landscapes without fully explaining how one is an act of

cultural nationalism and the other is not, even though both draw on the same techniques and talents and achieve similar aesthetic impacts. Now and then, one wonders how much the nationalism is in the eye of the beholder, and how much resides with the artist himself, and in what degrees? But, in terms of the aims of the book, perhaps it is best to gloss over such contested issues to avoid a larger distraction. By and large, the author is willing to share his keen observations and speculations in a careful manner—never imposing certainty and always being willing to be conditional. He allows the reader to be a part of a conversation, of considering possibilities. Theories are not imposed, an interpretive agenda does not predominate, and arguments are seldom overstated.

Dozens, even hundreds, of fascinating details and observations constitute the treasures of this book, inviting the reader to dive into these oft-overlooked paintings with renewed excitement. For instance, while the archetypal significance of the repetition of rowers in the majority of the scenes might seem telling, it can only be obvious now because Peck has done the job of finding it and pointing it out. Now that detail stands out saliently and with great poignancy; we become consummately aware that it must be significant to Cole's psyche and his melancholic obsession with mortality. Or, to bounce to other examples, details about the (still-standing) Van Vechten farmhouse are riveting, as are stories of the building of the Canajoharie railroad, which literally ripped through the foreground of Cole's favorite subject. This incredibly destructive and highly symbolic event inflamed Cole's rage and sorrow, fully revealing in his response the radical depths of his proto-environmental advocacy. One favorite example of Peck's technique involves his analysis of the 1833 painting Sunset, View on Catskill Creek and in the 1838 painting North Mountain and Catskill Creek. In these, through an almost microscopic inspection, Peck reveals that the figures in the background are garbed in colonial and native attire, while those in the foreground belong to Cole's present. Peck writes brilliantly of this discovery that "All the Catskill Creek paintings depend for their organization on spatial recession, but in these works we have temporal recession as well." In some sense, Peck's exhortation that we can therefore "look upriver into the past" might sum up in a single magical phrase the book's overall emotional import (77–78).

Thomas Cole's Refrain: The Paintings of Catskill Creek manifestly fulfills its lofty curatorial ambitions. Congratulations to all involved for raising the Catskill Creek paintings into a more informed and worthy contemplation that can rival the attention given to the artist's more famous works. We have often sought Thomas Cole under the guise of a mythical "Hudson River School." But as Peck well demonstrates, you are much more likely to find him, however ghostly, standing in the tree-shaded shadows on the shores of Catskill Creek.

Matthew DeLaMater, State University of New York at New Paltz



***Charles S. Keefe 1876–1946: Colonial Revival Architect in Kingston and New York,* William Bertolet Rhoads (Delmar, NY: Black Dome Press, 2018) 266 pp.**

Ask the average armchair architecture buff living in the Hudson River Valley about the Greek- or Gothic Revival style and they will likely be able to offer a string of local examples. They might even be able to point to well-known examples of Moorish or Romanesque Revival architecture. However, when asked about the Colonial Revival Style few people are able to name an example. This is curious given the fact that the popularity and longevity of the Colonial Revival style is unrivaled. It was a major force from the third quarter of the nineteenth century through the Depression, and some argue that the Colonial Revival style remains popular to the present. As an architect immersed in Historic Preservation, I have a long-held interest in this style that is so frequently dismissed but undoubtedly the most enduring in American Architecture.

Colonial Revival architecture is largely attributed to the heightened awareness of the historical events from our nation's formative years. The earliest interest in Colonial architecture is generally acknowledged to start around 1850 with the purchase and preservation of Mount Vernon. Interest in Colonial architecture and the decorative arts started to grow, and there was a groundswell of interest in the style by the time of the Centennial (1876). It should be noted that Colonial Revival wasn't a static style; there were strong regional influences reflecting local building traditions. A Colonial Revival house in the mid-Atlantic region was frequently clapboard or brick; the Colonial Revival in California was more likely to reflect its Spanish Heritage than that of Lexington and Concord. However, there were times when the Spanish-influenced house appeared in New England and the Connecticut house appeared in Los Angeles. There weren't many rules. This fluidity of style is a reason for it wide appeal and longevity.

The earliest examples of colonial architecture were largely dictated by two major influences: the builder's country of origin and the materials available in the region. These early structures are generally referred to as "vernacular." They met basic needs and they were not designed by architects. But this "non-designed" architecture could still create arresting buildings that would be a source of inspiration in the Colonial Revival era. As America began to prosper, its architecture became more worldly, and was usually dictated by "handbooks" from England. With the coming of independence, Americans sought a style appropriate to the new nation; Greek Revival was embraced because of its connection with the ancient democracy of Athens. By the mid-nineteenth century, the popularity of the Greek Revival was eclipsed by a rapid series of revivals of other historic styles. The banks of the Hudson and the hinterlands beyond are awash with these revivals, attesting to the rich architectural legacy of the region. But no style would take hold quite like Colonial Revival.

William Bertolet Rhoads, a nationally recognized authority on the Colonial Revival style, has provided new insight into this important movement with *Charles S. Keefe: Colonial Revival Architect in Kingston and New York*. Rhoads posits that Keefe was a little-known but important player in the Colonial Revival movement through his built projects and particularly through his publications. While one might quibble with the significance of Keefe's work, Rhoads' exploration of his career is a fascinating portrayal of the life of a middle-class architect during a time of great social change in America.

Keefe was a product of his times, with a career starting at the turn of the twentieth century that lasted until 1946. Practicing during the height of the Colonial Revival movement, he was responsible for more than 200 commissions. He published two books and was featured in more than 100 articles in architecture and building journals (*American Architect, Architecture*, and *The Architectural Record*) as well as most of the major consumer journals (*House Beautiful, Better Homes and Gardens, House and Garden*) of his day. His story is also particularly interesting because it sheds a great deal of light upon the nascent architectural profession at the start of the twentieth century: how it evolved with the innovations of the industrial age and how it mirrored the stratification of the nation. Keefe's is a story of an intelligent young man who dropped out of Kingston Academy before graduation and sought work in Kingston. He had no formal training and entered the architectural profession the same way as many (especially those without the benefit of an Ivy League education) did at that time: as an apprentice draftsman in an established architectural office. In 1907 he left Kingston for New York City, where he was able to obtain a position in the office of Edward Burnette, a Harvard graduate and a one-time member of Congress.

Burnett had worked with the preeminent landscape firm Olmsted Brothers, then set up a practice with Edward Hopkins in 1901. Hopkins himself had received his training at the prestigious Ecole des Beaux Arts in Paris. The firm Burnette and Hopkins lasted from 1901 to 1914. While Keefe worked there, his talent was recognized by Hopkins, who began to mentor him and even underwrote Keefe's study in Europe in 1910 and 1911. Burnett had established himself as a "farm expert for the country gentlemen" and built a niche practice designing secondary structures (i.e., farm buildings) for them. It was within this vocabulary that Keefe created several successful designs before eventually striking out on his own and operating a small office in New York City while commuting from Kingston. In 1933, he closed this office and worked for the remainder of his career out of a home he had built for himself in Kingston in 1912.

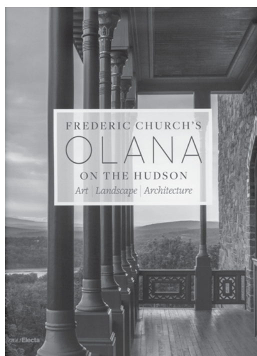
Charles Keefe's career, and indeed the Colonial Revival movement itself, owes much of its success to the industrialized manufacture of architectural millwork and ornament as well as the burgeoning mass publication businesses that rose in the nineteenth century. In the earliest day of the republic, the dissemination of style was dictated by the gentlemen and master builders who had access to influential, and largely English, handbooks. The growth of the publishing industry brought access to design and style to the middle class

with journals such as *Godeys Lady's Book* and *The Ladies Home Journal*, as well as a proliferation of books on architectural styles, frequently complete with floor plans. A.J. Downing lived and worked in Newburgh, but became a national tastemaker when his book *The Architecture of Country Houses* was widely distributed. The publishing industry was essential to the education of apprentice architects such as Charles Keefe, and one that he used to his advantage in terms of publicizing his work and broadening his reputation as he, too, sought tastemaker status. This proliferation in turn created more opportunity for commissions to architects such as Keefe, but in fact we know more about Keefe's influence from his publications thsn from his actual projects.

At the turn of the century, many tastemakers were promoting the Colonial Revival, through handbooks and other means. Wallace Nutting, a figure who could be considered the Martha Stewart of the Colonial Revival, produced Colonial Revival prints and furnishings that still pop up in local antiques shops. All of this, combined with a burgeoning lumber and millwork industry and the proliferation of railroads, revolutionized the building industry. Mass-produced building features such as door frontispieces (doorways) or pretty shutters could be used by architects to easily embellish the simplest house or the grandest structure and enable the builder to call it "Colonial." It was in this age of middle-class progress that Charles Keefe staked out his career.

In history, usually the renowned that grab our attention but it is often in the margins of history where we can learn the most about what really happened. Such is the case of Mr. Rhoads' informative and delightful book on Charles Keefe, a local architect whose quiet career illuminates much of the architectural history of Colonial Revival architecture and in turn the impact of the industrial age on the practice of architecture in America.

Martin J. Rosenblum, AIA, Martin J. Rosenblum, AIA and Associates



Frederick Church's Olana on the Hudson:
Art, Landscape, and Architecture,
Photography by Larry Lederman,
Edited by Julia B. Rosenbaum & Karen Zukowski
(New York, NY: Rizzoli Electa, 2018) 256 pp.

It is hard to avoid the exalted status Olana maintains if you live in the Hudson River Valley. Spending time here, it is inevitable that reference to a "Churchian" sunset or view will insinuate itself into conversation. In 2021, the artist and his home's reputation are solidly enmeshed in the culture of our region. There was a similar recognition and awareness of this exotic, early bohemian confection during the ownership of Frederic Edwin Church in the nineteenth century. More than anyone else, Church was

the artist who reached the pinnacle of fame through his paintings as the leader of what was eventually referred to as the Hudson River School. This was not always the case.

Frederic Church's Olana on the Hudson, published by Rizzoli Electa, offers a beautifully written and photographed exploration of the artist and the home that was considered his most holistic creative expression. Through a series of concise and agile essays by an impressive roster of scholars and experts, the book introduces a thoughtfully expressed philosophical and literal history of the site.

The efforts to save Olana are illustrated in the informative essay by David Schuyler that recounts the Herculean energy that went into rescuing this important American artistic achievement. These efforts, occurring in a period that coincided with the beginning of preservation as a topic of modern cultural concern, were an early example of the power of the public voice used to intercede on behalf of our architectural patrimony. In 1964, Sally Church, Olana's last resident and Church's daughter-in-law, died. At this time the eclectic style that Olana represented was outmoded, and the paintings of her husband's father had long ago faded in popularity. Many years after first visiting the site in 1953, Professor David Huntington, to quote John Winthrop Aldrich, "Sounded the alarm," and the process involved in opening the home to the public began. Today, The Olana Partnership stewards the property now owned by the state, but the outcome of these efforts was not inevitable at the time and was not to be taken for granted.

Included in the book are wonderful essays on the influence extensive travel had on both Church's painting as well as the conceptualization of his home and studio. These interwoven narratives, edited by Julia B. Rosenbaum and Karen Zukowski, create a crucial context in understanding both Church and Olana.

Another essay by Rosenbaum on Church's creative process discusses the intersection between art and theater. The elaborate and unprecedented installations that Church imagined and had constructed to surround his paintings while exhibited in public became legendary. Even when not orchestrating such involved installations, Church was known to design frames that dovetailed thematically with his paintings.

In 1871, Church is quoted in the book as saying, "I made it up out of my head," referring to Olana. Although the dominant voice and visionary of his estate, it's important to contextualize this period. Few were better aware than Church of contemporary trends in architecture and landscape design. Having been elected to the Board of Commissioners for Central Park and being a founding member of the Metropolitan Museum of Art, he was well positioned to aggregate creative currents circling around Manhattan by those who wrote about and implemented them.

The German term *Gesamtkunstwerk* refers to an artwork produced by a synthesis of various art forms, and there had been an increasing trend in the previous century for architects and artists to control every facet of their environment. John Soane's London home in Lincoln's Inn Fields comes to mind as do the homes of Thomas Hope and William Beckford. Frederic, Lord Leighton was working contemporaneously in 1870 on

his Holland Park home and studio in London with very similar Orientalist themes. In Rochefort, France, writer Pierre Loti crafted a Levantine domestic fantasy using artisans and architectural elements collected during his travels in the Middle East. But perhaps the closest comparison for the far-reaching holistic expression at Olana, was later seen with Monet and his garden at Giverny. Here the landscape, just like at Olana, became the dominant feature. The circular theme of the artist creating the landscape which then inspires the paintings is now readily apparent at both locations.

Architect Calvert Vaux was brought on board in 1869 to assist in the evolution of this Hudson River property. Church was quoted as saying that he was "principally my own Architect," but the two men's intertwined personal and professional relationship is notable on many levels.

The Gothic Revival training that Vaux had completed with his British teacher Lewis Nockalls Cottingham was experiencing full expression during the period Olana was being designed. The Gothic influence of John Ruskin in America was also seen at the 1867 Endale Arch in Prospect Park, the National Academy of Design, and at Jacob Wrey Mould's 1855 All Soul's Church. Nicknamed "The Church of the Holy Zebra" due to its bold multicolored masonry, or "permanent polychromy," Mould's church anticipated the pointed-and-banded arches and graphic approach later seen at Olana. The whimsical edifice on the Hudson River that Church began working on with Vaux in June of 1869 pushed onward from these precedents, evolving as it did so.

In 1858 Church moved into his atelier in the Tenth Street Studio Building designed by Richard Morris Hunt. Looking at archival photography taken here during Church's tenure, one can see the foreign and avant-garde affectations that permeated these artists' studios. Here, the ateliers of Sanford Robinson Gifford and Worthington Whittredge exhibited variations of this unconventional atmosphere. The aesthetic climate seen culminating at Olana was explored in 1866 at Albert Bierstadt's Malkastan, and at Jasper Cropsey's Aladdin in 1869.

The pattern-on-pattern Orientalist vocabulary, originating in Europe and later dispatched to America, was born of a Western fantasy that often had little to do with actual Levantine origins. In his book, *Orientalism*, Edward Said notably criticizes this movement in the arts as overly romanticizing the East. Harvey, in commenting on "Church's interest in incorporating aspects of every place he had visited into the fabric of that home," suggests such a romanticization. Olana is not an academic manifestation of Persian architecture. It never claimed to be; Church had not included Persia in his Middle Eastern travels. It is an amalgam of multiple observations, interpretations, and visual memories from travels in the region, all filtered through the imagination of an extremely creative and observant artist. At Olana, Church's artistic expression expanded to include the landscape in a way not previously tackled in such a comprehensive manner in America. Church was well aware of the idea of the genius loci, the pervading spirit of a place, as this was a constant source of conversation in the nineteenth century. In 1860, the year "Landscape Architect"

entered the American lexicon, the "genius of the place" was a gigantic motivating force for Church as he began the selection of local farms to aggregate into a much larger estate. Writing to his friend, sculptor Erastus Dow Palmer, Church proudly proclaimed, "Here I am on my own farm —! …Almost an hour this side of Albany is the Center of the World—I own it…"

Church had been introduced to Thomas Cole in 1844 by fellow Hartford native Daniel Wadsworth. During the two years he studied with Cole at Cedar Grove he learned to work en plein air, noting the exact atmospheric and light conditions while sketching so he could best reproduce them back in Cole's Catskill studio. He used this talent later during a voyage to South America in 1853 accompanied by art patron Cyrus Field. Alexander Von Humboldt's *Cosmos* had become available in English in the 1840s and Church was duly intoxicated with the Prussian's take on the interconnectedness of nature, obsessively documenting every aspect of what he saw as the two Americans journeyed literally in Von Humboldt's footsteps, paying homage. At this time, landscape painting, an art form that had fallen out of favor since Poussin and Lorrain a century earlier, was finding an advocate in critic John Ruskin and gaining immense popularity.

An interesting addition might have been excerpts from the work of Louis Legrand Noble, whose biographical writings from his 1859 trip to Newfoundland and Labrador with Church offer firsthand observations of the artist at work on location.

Frederic and his wife, Isabel, went to Europe and the Middle East between 1867 and 1869. When they returned, Church engaged Vaux and his then-partner Frederick Clarke Withers to collaborate with him on his project. Church had previously hired Richard Morris Hunt's firm to design Cosy Cottage for them in 1860. (It still stands and remains true to its name.) At the time Vaux began his two-year collaboration with Church, under the aegis of Vaux, Withers & Co., he was still working on Prospect Park and The Central Park, and had completed dozens of residential projects in the Hudson River Valley. The relationship between Church and Vaux was solidified by the fact that Vaux's brother-in-law was painter Jervis McEntee, a student of Church's and fellow resident of the same studio complex on Tenth Street. While sketching together in Rome in 1869, McEntee would have promoted his brother-in-law, who in 1853 had designed McEntee's own studio in Kingston.

The essay by Elizabeth Barlow Rogers explores several similarities between the work at Olana and Central Park, going so far as to equate the siting of Olana, with its dramatic views, with that of the Belvedere. Olana really serves as its own belvedere, and Church had most likely seen the structure's plans by Vaux in 1867 when they were exhibited at the National Academy of Design. The Sublime and Picturesque movements in American Landscape Design throughout the mid-nineteenth century prioritized the spiritual and the lure of the dramatic over the formal and rational designs that preceded them. Once again today, these themes insinuate themselves around every bend of the carriage roads at Olana.

The recent restoration of Church's landscape is discussed by Thomas Woltz, whose firm was tasked with this job over the course of many years. Woltz's essay on the process involved in bringing back elements of the landscape that had receded over the years elegantly illustrates this often-overlooked narrative.

Frederic Church's Olana on the Hudson is a meticulously well-paced book; it flows in a logical manner that is aided by the fact that each essay is separated by pages of breathtaking imagery. The photography of Larry Lederman was beautifully printed in Italy, a rarity these days. In an age of post-production, I wish that the smoke detectors in several shots might have disappeared, as they distract from the impact of the images. In 2021, when visiting the interior of the home might be challenging, the extensive details documented will come as close as possible to approximating an actual visit, cleverly directing the viewer's eye to areas that might not ordinarily be observed. The interiors at Olana resonate today because they continue to offer unending inspiration.

In 1905, Edith Wharton had *The House of Mirth*'s heroine, Lily Bart, exclaim that to exhibit engravings by Church's mentor, Thomas Cole, was old fashioned. The tide has now turned: The Hudson River School is once again relevant, revered, and perhaps as highly collectable as it was in the nineteenth century when Luman Reed, Daniel Wadsworth, and Samuel Ward were paying top dollar for these works.

A recent exhibition at the Mnuchin Gallery in Manhattan, titled Church & Rothko: Sublime, brilliantly placed side by side the cerebral work of Mark Rothko and some magnificent examples from Church in an unprecedented manner. It was a mesmerizing and provocative juxtaposition, one that delved into the two artists' exploration of the sublime, a term introduced in 1757 by Edmund Burke. Making clear Church's current relevance, the catalogue cleverly pairs images of Rothko's "blocks of colored ether" with details of Church's Luminist skies and bodies of water.

Rounding out the book is an essay by artist Stephen Hannock, who curated the exhibition River Crossings at Olana in 2015. The images that illustrate his essay further reinforce the significance of both the site and Church for artists working today.

As Eleanor Jones Harvey so eloquently states, "Olana—the house, the landscape, and the distant views—became the summation of Church's life…" I think the reader will find that this book offers a summation of Olana that is both visually stunning, hugely informative, and firmly re-establishes Church's relevance.

Pieter Estersohn, author Life Along the Hudson:
The Historic Country Estates of the Livingston Family

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