

PAST

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Volume 37, 2014



Welcome to PAST!



The 19th-century Mansion House of the utopian, religious Oneida Community in Oneida, New York. This 93,000-square-foot structure with several restored outbuildings and its landscaped grounds was the winner of the 2013 PAS:APAL Historic Preservation Award. (Photo courtesy of Scott Roper)

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PAST consists of papers and abstracts of papers presented at the annual meeting of the Pioneer America Society: Association for the Preservation of Artifacts and Landscapes. Any paper that was presented at the previous year's annual meeting is eligible for publication in this Journal. Manuscripts are not peer-reviewed, and the Editor will make grammatical corrections only. Authors should consult the most recent edition of *PAST* for examples of the preferred editorial style. Manuscripts should be submitted directly to the Editor via email as Word attachments or via conventional mail on disk or CD-ROM as Word documents. Photos and illustrations should be submitted electronically as .jpg files. "On the Road" is an annual collection of photographic essays devoted to topics relating to material culture in the Americas, and the editor will consider submissions from any member of the Pioneer America Society. Address inquiries, including copyright permission, reprints, inquiries about manuscript and "On the Road" submissions, and letters, to the Editor.

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Echoes of the PAST

Letter from the Editor

This issue of the *Pioneer America Society Transactions (PAST)* contains six articles from papers presented at the 2013 conference in Utica, NY, as well as an On-the-Road section. The first of these articles is **Courtney Allen**'s "Catskill Mountain House: Social-Spatial Delineations in an Iconic American Landscape," the first mountain resort in the United States. Courtney traces shifts in economic diversification of the resort's clientele, and how these shifts are mirrored in the social space and physical landscape.

"Brookwood Point: The Evolution of an Estate from Private to Public," by **Michele Palmer**, gives a detailed account of the changes played out in the estate's physical landscape – most prominently the garden spaces – as ownership of the property changed hands. Of particular interest is the maintenance of a coherent site even as sections of the original property were sold. Ultimately, it was the desire to keep the Italianate style Brookwood Garden and associated buildings intact that helped to secure the estate's future through the transfer of the property to Otsego Land Trust.

Wayne Brew and Scott Roper recount the 2013 field trip through New York's Mohawk valley in "The Mohawk Valley: New England Extended – A Field Trip Through Landscapes of Economic and Cultural Change and Diversity." Wayne and Scott's field trip encompassed the Barneveld and Holland Patent area, and the towns of Oriskany, Rome, Clinton, German Flatts, Herkimer, Little Falls, and Utica, with stops that highlighted the region's rather complex cultural mosaic.

Thomas L. Bell and Margaret M. Gripshover's article "Sterling Reputation? Representation and Commemoration in the 1893 World's Fair Souvenir Spoons" delves into the commemorative souvenir spoon industry. Thomas and Margaret make the distinction between mementos (personal) and souvenirs (location), placing commemorative spoons associated with the 1893 Chicago World's Fair firmly in the latter category. The spoons detailed in the article offer a view into the cultural aesthetic of the period, and cover a wide variety of subjects – from individuals to sites at the fair.

In the article "The Distribution and Forms of Rural Gasoline Stations in South-Central Pennsylvania," **Paul Marr and Claire Jantz** examine rural gas stations from the 1950s-1960s in light of earlier work gas station form and distribution done by Keith Sculle and John Jakle. The authors found that the diffuse rural populations limited the size of the gas service areas. Because of this, multi-use gas station forms (e.g. gas stations that were also residences or post offices) were more common than purpose-built stations.

In his article, "Staple Anew: The Potential of an Adaptively Re-Used Gasoline Station in Powell, Wyoming," **Keith Sculle** follows the fortunes of one gas station as it is adapted for reuse as a community center. Keith examines the hurdles – operational, political, and financial – that local entrepreneurs and planners faced when trying to repurpose a 1940s ENCO service station in downtown Powell, Wyoming.

In this issue we again have a section of PAST called Student Research, which highlights recent student research projects. **Nathan Trombley**'s article, "Main Street Canandaigua Adapts to the Automobile: 1900-1930" is an outstanding example of current student research that tracks the shift from horse-based to automobile transport along Main Street in Canandaigua, NY. By examining how individual properties changed functions along a single transect of five time periods, Nathan suggests that horse-related transport businesses could be replaced by or evolve into related auto-related businesses. For his study town he found that while evolution was adopted where practical, replacement was more common.

Rounding out the volume is **Wayne Brew**'s On The Road article, "The French Connection: Interstate Route 11 – A Biography of a Highway in Pictures." Wayne has undertaken a project to examine and document the vernacular architectural landscape along the entire length of Route 11: New York to New Orleans. He's broken the project into manageable pieces, and this is the first installment – from Rouses Point, New York on the Canadian border to Scranton, Pennsylvania.

And finally, this issue of PAST would not be possible without the help of Deborah Slater. Her web and image editing skills give the journal a truly professional look (check out the printable pdf version as well!) that allow for the incorporation of graphics in a way that cannot be accomplished with traditional print media. I hope you find this issue of PAST as enjoyable as I have.

Paul Marr, Professor of Geography, Shippensburg University

Brookwood Point: The Evolution of an Estate from Private to Public

Michele Palmer, Cornell University

Located on the western shore of Otsego Lake, in Cooperstown New York, Brookwood Point is one of the few remaining historic estates on the lake and can be considered as an example of how social changes and economic pressures have influenced an estate's ownership and continued existence as a coherent landscape. The overall landscape of the property is significant due to its location and long history of association with prominent families of the area. A remarkable record of images and documentation, both written and oral, exist for Brookwood Point and this paper is the distillation of a Cultural Landscape Report that was prepared by the author in 2013. It will highlight the history, evolution and present challenges to preservation of the property.

The landscape design styles of the property span several time periods but fall into two broad categories: the Romantic/Picturesque and the Country Place Era. The 19th century landscape of the overall property falls into the Romantic/Picturesque tradition of Andrew Jackson Downing. The later designed landscape of the Brookwood Garden is a fine example of the Italianate style of the early 20th century Country Place Era.

Brookwood has long been seen as a special place with exceptional scenic beauty. Originally part of a several thousand acre tract, the property has gradually decreased in size to the present condition where only a small portion of the original property remains as a coherent site, with the Italianate garden particularly maintaining its integrity. A privately owned family estate from the mid-19th century, the site was placed into a trust in 1985 and was ultimately transferred to the Otsego Land Trust (OLT) in 2011.

Site History

It is unknown when the property was first called Brookwood Point, but certainly the name was in use by the mid-19th century. Brookwood Creek bisects the partially wooded land which slopes gradually towards the residence and gardens, close to the lake shore. The site contains one of the earliest houses on Otsego Lake, believed to have been built in 1832 by Cyrenus Clark, the builder of Hyde Hall.¹ The property passed through the ownership of many famous local families, including Judge William Cooper, for whom Cooperstown is named, and father of writer James Fenimore Cooper and Elisha Doubleday.² One of several local legends, it is been theorized that some of the earliest games of baseball may have been played on fields at Brookwood Point. Brookwood Creek is described by Ralph Birdsall in *The Story of Cooperstown* as being the stream in a scene from *The Deerslayer*. Cooper described a creek:

“Here Hetty performed her ablutions; then drinking of the pure mountain water, she went her way, refreshed and lighter of heart.”³



Figure 1. East Facing Facade, Brookwood Cottage c.1860, NYSHA Archives.

Brookwood had been a farm but when acquired in 1855 by Dr. George Maynard, a wealthy inventor, the property was transformed into a gentleman's estate or summer retreat. The residence was altered from what was most likely a simple Greek revival house. The earliest photographs of the residence are from Maynard's ownership in the 1860's and contain views of the east facing facade (Figures 1-2). An additional view depicts the landscape closer to the lake (Figure 3). The images provide the only evidence available regarding the landscape and site circulation in this period, showing gravel walkways, a cast iron urn, a bench and minimal landscaping around the residence with the rustic fence to the far right which appears in the second view. The distant view portrays an open lawn with scattered mature trees



Figure 2. East Facing Facade, Brookwood Cottage c.1860, NYSHA Archives.



Figure 3. View to North from Two Mile Point, 1860's, NYSHA Archives.

and a rustic fence. These views illustrate the Picturesque design tradition, typical in the Upstate New York and the Hudson Valley, popularized by Andrew Jackson Downing.

Brookwood Point and the surrounding lands were purchased by Elihu Phinney in 1876, the owner of a successful publishing company. He transformed the house into an eclectic Victorian style, sometimes described as Italianate, and further enhanced the property but maintained the older picturesque landscape style. Phinney mortgaged the property to James Jermain who took control of the estate in 1880. He and later his granddaughter, Katherine Jermain Savage Townsend, proved to be the wealthiest owners of Brookwood. The family retained the property from 1880 until 1944, longer than any other owners, leaving an indelible mark on the site.

Jermain, known as a philanthropist and financier, was a one of the wealthiest residents of Albany, and perhaps the United States. Brookwood served as a summer residence for the family and under his own-



Figure 4. West Facing Facade and Carriage Loop, Brookwood House 1880's, NYSHA Archives.



Figure 5. Brookwood Estate, George W. Waters, 1888-89, McLean Gallery, Albany New York.

ership the property became a more formal estate. A photograph from the 1880's shows minimal plantings around the residence which is set in a very open, tree and lawn landscape with a sweeping drive and tear-drop shaped drop-off loop in the older Picturesque style (Figure 4). The landscape was further enhanced with Gothic influenced details included the bridges and fencing, the house was enlarged and outbuildings such as sheds and an ice house were constructed. The known images support the account in the Freeman's Journal describing improvements to the carriageway made by Jermain:

“Brookwood Pt. This beautiful spot, the property of Mr. James B. Jermain of Albany has lately been made still more attractive by several marked improvements. A new carriageway intersects the old one about 600 feet from the main entrance, which is widened from 11 feet to 15 feet. A common road for rough traffic has been constructed from the highway through the old Pearson lot to the cottage on the Point. The cottage itself will be enlarged by a commodious addition on the south, for servants, dining, and sleeping rooms. ... this locality will be more noted than ever for its peculiar attractiveness.”⁴

By the turn of the century, the region had become a popular location for the summer estates of wealthy society families, especially New Yorkers. Within easy travel distance from New York City and Albany, whole families decamped to Cooperstown for the summer, a practice that continues today. These seasonal retreat properties were important and allowed families respite from city life to experience country life in a natural, lakeside setting.

The Brookwood Point property was particularly scenic and attracted several well-known artists including Edward Gay who was in the area painting the source of the Susquehanna River in the early 1880's.⁵ Two of his paintings of Brookwood are located in the Fenimore Museum and feature two views, the first looking towards the Village of Cooperstown and the second, looking north with a long view of the lake. A later painting, c. 1888 by George Waters, a Hudson River School artist, renders a view from near the entry looking east towards the residence (Figure 5).⁶ In this painting and in a photograph taken from nearly the identical location, the landscape appeared more mature while it retained its tree and lawn Picturesque character.

Upon Jermain's death in 1897, Brookwood Point was left to his granddaughter, Katherine Jermain Savage Townsend who had married Fredrick de Peyster Townsend in 1895. Frederick and Katherine would spend summers at Brookwood with their seven children until WWI. The Townsends were responsible for creating the formal Italianate garden which includes the existing garden terraces, garden house, sculpture, and furnishings.

During this period, the original Brookwood house had further evolved into an eclectic, mostly Victorian appearance. While it is likely that the Townsends augmented the existing Picturesque landscape of the wooded estate, it appears they largely maintained the improvements installed by previous owners. Several oral histories recorded in 1974 and archived in the NYSHA library, will be referred to and describe the lifestyle of the Townsends at Brookwood.⁷ They entertained and hosted musical and theatrical events while enjoying a less formal lifestyle in a rustic setting that they seem to have viewed as Arcadian. Several photographs depict boating, tent camping and images of the children of the family portrayed as woodland sprites. The informant Mrs. Frederick Townsend Jr., wife of the Townsend's oldest son, stated that Katherine kept the interior Victorian and refused to have electricity installed. Other informants described a high society life, which included servants and a cook, even as part of this less formal summer residence.⁸

Frederick de Peyster Townsend

Frederick de Peyster Townsend, a pre-eminent landscape architect, was both owner and designer of additions to the estate property. He was born in Medford, MA in 1871, to an affluent family, attended Williams College and studied at Harvard. He practiced full time as a landscape architect until WWI and on a limited basis after the war.

It is believed that the Townsends moved to Buffalo after their marriage in 1895 and Frederick must have received professional training in offices there. Buffalo was the eighth largest city in the United States at the turn of the century, was experiencing rapid expansion and with its prosperous economy, would have been an ideal location for a landscape architect embarking on a practice. It was also a center for culture and the arts.

It appears that Townsend went to Harvard in 1898 and 1899 to augment the training he had received from professional practice in Buffalo. At Harvard, Townsend would have been exposed to the Beaux-Arts Style that was popular at the time. For the remainder of his career, Townsend's work would be characterized by this style. Taking inspiration from European Beaux-Arts design style, the "Country Place Era" style became popular in residential design in America.

The Country Place Era extended from approximately 1880 until 1940 and was characterized by large formally designed estates in a variety of eclectic styles, but most often in a Beaux-Arts style.

"Characteristic design features include formal garden styles, such as allées, terraces, fountains, and garden sculpture. Designers worked in close partnership with clients to create extravagant gardens inspired by European and Asian precedents in order to lend a sense of tradition, age, and affluence to what, in many cases, was 'new money.' Taking inspiration from European Beaux-Arts design styles, there was a return to symmetry and more formal geometries.



Figure 6. Garden House photographed by Jim Kosinski, 2005, OLT Archives.

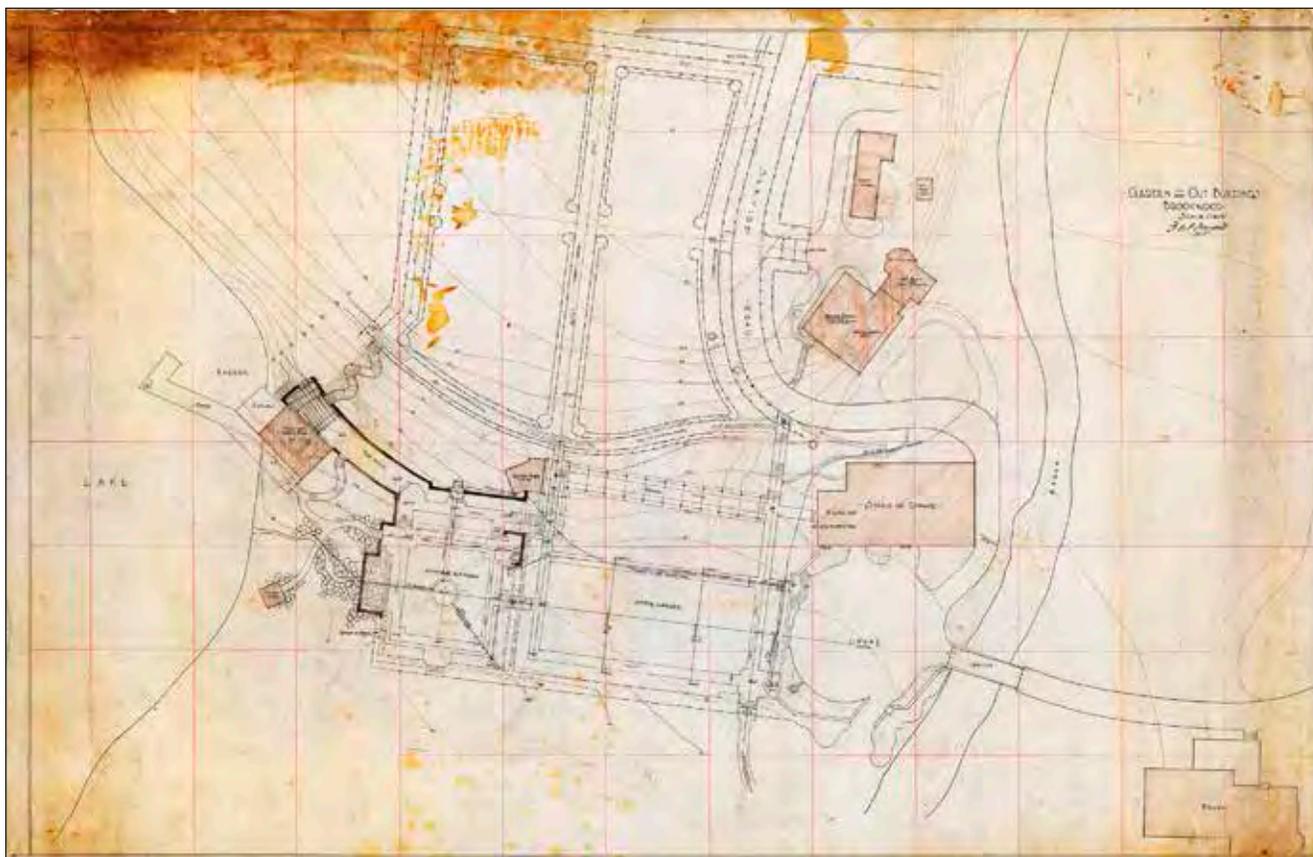


Figure 7. Pen and Ink Drawing on Linen by Frederick de Peyster Townsend, 1915, OLT Archives.

Prominent designers included Charles Platt, Frederick Law Olmsted, and Beatrix Farrand. Instigated in part by the vast fortunes industrialization created for the wealthy, for most this era ended abruptly with the onset of the Depression.”⁹

After Harvard, Townsend continued to live and work in Buffalo and served on the architectural team for the Pan-American Exposition held there in 1901. He partnered with Bryant Fleming in 1904, better known for establishing the landscape architecture program at Cornell University. Townsend and Fleming established a highly successful practice from 1904 until 1915 when they dissolved for unknown reasons. The vast majority of their work was residential and they were known as some of the best landscape architects of the Country Place Era style. Townsend’s social connections with the elite of New York State would have contributed greatly to the success of the practice.

Influences

Key figures who influenced Townsend at the time included Charles Adams Platt and the writings of Edith Wharton.¹⁰ Platt in fact worked in Cooperstown and provided designs for additions to Fynmere, the residence of James Fenimore Cooper II, in 1910-1911.¹¹ Edith Wharton was an important figure in popularizing the Italianate style in America. In her book, *Italian Villas and Their Gardens*,¹² she argues that the style is very applicable to estates in America and advocated an adaptation of villa concepts. She believed the spirit of the great villas could be brought to estates in the United States without directly copying places in Italy. We see this in the design of the Italianate garden at Brookwood described below.



Figure 8. Analysis Diagram Overlaid on the 1915 Plan by Frederick de Peyster Townsend, drawn by Michele Palmer and Elizabeth Kushner, 2013.



Figure 9. Fountain with Pan, photographed by Jim Kosinski, 2005, OLT Archives.

The Design of Brookwood Garden

The dating of the construction of the entire garden is not exact, but clearly fell between 1915 and the early 1920's. The Craftsman style garden house dates to 1919 so the major terracing was likely completed by this point (Figure 6). Townsend's plan for the garden and terraces, dated 1915, is a skillfully crafted technical drawing which includes the plan layout of the garden (Figure 7). When overlaid on the site survey of 1996, it shows remarkable accuracy with what was actually constructed. The plan included descriptive labels for materials with hedges and beds shown but contained no notation of plant materials. No technical planting plans have been found.

In an unusual move for a landscape architect at the time, Townsend chose to separate the new garden and terraces from the residence. Townsend's drawing shows that he planned all of the garden and terraces on the south side of the creek as a zone apart from the rest of the site. It was typical for gardens of the Country Place Era to have a high level of integration with the house. Brookwood's eclectic Victorian appearance may have led to the decision to keep the Italianate garden separate since it would have been difficult to incorporate into Townsend's favored garden style with the siting of the existing house, featuring a broad flat lawn sloping down to the lake. He also may have wished to preserve the lake views from the residence as more naturalistic and drainage may have played a role as well. Since lake levels have been incrementally raised since the time of the house's original construction, the lawn has become increasingly wet between the residence and the lake shore.

The location for the garden emphasized exceptional views to the south along the lake towards the Village of Cooperstown, reminiscent of the framed views favored in Italian villa gardens. The design consisted of a series of interconnected garden rooms with axial and cross-axial connections along with terraces in a formal Italianate style, enclosed by hedges and walls. Likely due to the existing features, Townsend created geometries which were not perfect and certain rooms were asymmetrical. However, the overall design had pleasing proportions. Figure 8 is an analysis diagram highlighting the elements of the Italianate garden and the spatial relationships within it. The garden is locally sometimes termed a 'secret garden' and it was clearly intended to be enclosed and separated from the rest of the property. The garden and garden house played important roles in the social life of the family with many references to garden parties, theatrical events and of the family spending a great amount of time in the garden. The garden house was also used as schoolroom on the upper level with a bathhouse below. The whimsical sculptures and decorations of the garden would have appealed to children (Figure 9).

The earliest photograph of the garden terraces illustrated a "victory garden," planted on the upper terrace with "Brookwood Garden WWI" in pen on the reverse (Figure 10). The overall garden design were incomplete but the terraces in place with vegetables growing where the lawn panel will be on the upper terrace. This would date the photograph at just after the war as the garden house was built in 1919. Since both Frederick Sr. and Jr. were in the Army, it seems likely that the vegetable garden was a patriotic statement as well as a source of food production.

World War I clearly played a role in the evolution of the estate. The building of the garden was interrupted while Frederick was away and the couple became estranged shortly after he returned. Thus the planned design for the entire garden was never completely realized. American society was changing and upper class society life became less tenable, further breaking down during the Great Depression. After the Townsends divorced in 1924 it appears that no further implementation of the 1915 plan occurred. Katherine retained ownership of the estate and in 1927 married Edgar Chapman, an Albany Attorney.



Figure 10. Brookwood WWI, circa 1919, OLT Archives.



Figure 11. View of Lower Terrace c. 1940's, OLT Archives.

The Chapmans lived in New York City for a large part of the year after their marriage but Katherine continued to spend summers at Brookwood, apparently much in the lifestyle that she and Townsend shared. In photographs from this time period the garden appeared well tended and continued to mature into the 1930's and 1940's (Figure 11).

Subsequent Ownership

By 1944, Katherine had apparently lost the fortune she had inherited and was forced to sell the 36 acre Brookwood property, along with other properties she owned. Katherine's financial situation was due to the stock market crash and the subsequent Depression, but it was believed that she mismanaged her personal finances as well. Mrs. Frederick Townsend Jr. noted that her husband had expected to inherit the property, was upset at the sale and that Katherine had apparently kept her degree of financial difficulty somewhat hidden.¹³ Another informant, Mr. Charles Byrnes, describes Katherine in her reduced circumstances as "brave in defeat." He believed she sold the property to the Cook family because as owners of the local car dealership, they were outside her social circle.¹⁴ She would not have attended social events at the property which she could have found embarrassing. The result was that Brookwood was sold to an owner who, while comfortable, eventually did not have the financial resources to maintain the property.

It was clear that Katherine still had a strong attachment to the garden. When Katherine sold Brookwood Point, she retained lifetime use of the garden and garden house until her death in 1962. The new owners, "Harry" and Robert "Bob" Cook (father and son) both resided at Brookwood through 1964 when the property was conveyed to Bob Cook, making him the sole owner. The relationship between the Cooks and Katherine seemed generally cordial but letters describe differences over the maintenance of the garden.¹⁵ In a letter dated 1949 she expressed disinterest in maintaining the garden house for Bob Cook's use. In a letter dated 1957, to Frederick Jr., Harry Cook explained the situation as one in which Katherine failed to perform any maintenance on the garden. It appears that this sort of 'limbo', where the Cooks owned the property but Katherine retained use, resulted in little change to the garden and may have in fact contributed to its preservation.

In the 1970's Bob Cook took an interest in replanting the Italianate garden which had become quite overgrown, apparently planting perennials and installing small flowering trees. In the 1980's, Cook investigated other ways to restore the garden and to develop the site as a public park. Cook never married or had children and was the last individual owner of Brookwood. He also had financial difficulties and in particular, high taxes – lake front property is taxed at a much higher rate, and maintenance on the property had become burdensome. He sold several parcels at the edges of the property reducing the estate to its current 22 acres. Cook could have easily subdivided the property further or sold it to a developer, but he, like Katherine, had great affection for the property and wished to see it preserved. He established the Cook Foundation for the Preservation and Beautification of Otsego Lake in 1985 and gifted the estate to the Foundation. Bob Cook died in 1999.

The Cook Foundation continued to maintain the garden and garden house through volunteer labor and grants. Capable gardeners have generally tried to maintain the loose planting style that would have been part of the original garden and the overall estate was essentially preserved except for minor repairs. However, the structures on the site suffered with the greenhouse and carriage house decaying

to the point of collapse. The main house was poorly maintained and its future is in jeopardy. The Cook Foundation managed the estate until its donation to the current owner, the OLT, in August of 2011.

Of the once many historic estates that existed in the Cooperstown area, few exist intact. Estates with notable residences such as Glimmerghlen, Fynmere, Fernleigh and others are altered or structures have been demolished so that they retain little of their historic character. The remains of the Brookwood Point estate do retain essential quality and constitutes the core area where the families who lived there focused their attentions, retaining a high integrity though spatial relationships have become difficult to read because of the deletions mentioned. Lack of funding on the part of the Cooks and the Cook Foundation may have ironically led to the preservation of the garden and the house since no major renovations ever took place that would affect the historic integrity of the site. This benign neglect condition, while saving the estate from changes in fashion and misguided renovation, has resulted in a slow deterioration that is now threatening the garden and site. The OLT, a non-profit organization, understands the legacy that they hold in trust but the costs and logistics are daunting. Its scale and condition pose substantial financial challenges since no endowment was left with the gift of the property.

Design decisions made by Townsend may be inadvertently affecting the preservation of the residence. While the garden is much beloved by the local community, the residence is seen by some as somewhat irrelevant to the garden and the cost of renovating and maintaining the residence is formidable. There is no program or tenant for the house and no means of financing the necessary repairs are available at this time. In the current situation where funding is not available at the required levels, preserving the garden is the less costly alternative and is currently, by necessity, a priority over the residence.

In encouraging news, in 2012, the OLT obtained an \$188,000 Scenic Byways Grant to fund the initial costs of providing public access to the site. The OLT has successfully raised the required \$62,000 matching funds through contributions from donors both large and small in what is hoped to be just the beginning of an investment in the future of Brookwood Point. The legends, the stories, the scenic beauty and the people who have been involved over the years make Brookwood Point a remarkable place and it is hoped the community will continue to support efforts to preserve this exceptional property for future generations.

Acknowledgments

I would like recognize the assistance of many members of the Cooperstown Community who contributed to the preparation of this paper including Harry Levine, Joseph Homburger, Gilbert Vincent, Connie Tedesco, Pat Thorpe and Martha Frey. In particular, C.R. Jones was kind enough to answer endless questions and e-mails. His personal knowledge of the garden, his dedication to preserving the documents related to the garden and his guided tour through the archives at the NY State Historical Association Library in Cooperstown were critical for helping us understand and interpret all of the archival materials available in many different locations. Prof. Daniel Krall also kindly acted as reader.

Endnotes

¹Begun in 1817, Hyde Hall, was built by George Clarke (1768-1835). Now a National Register property, the house is considered one of the finest examples of the neoclassical country house in the United States.

²The original abstract of title is held the Otsego Land Trust archives. It appears to have been prepared for Mrs. Katherine Jermain Savage Townsend around the time she inherited Brookwood from her grandfather James B. Jermain in 1897. It was prepared by her attorney and describes all of the changes in the title to Brookwood, beginning with Croghan's acquisition from local Native

Americans as part of a patent that included thousands of acres of land in the 1760's. Elisha Doubleday is believed to have been a cousin of Abner Doubleday, reported founder of the game of baseball.

³Cooper, James Fenimore. *The Deerslayer; or, The First War-Path*. A Tale by J. Fenimore Cooper. New York: Stringer and Townsend. 1854.

⁴The Freeman's Journal, November 11, 1882.

⁵Gay, Edward B. Otsego Lake Looking South and North from Two Mile Point, 1882, located in the Fenimore Art Museum.

⁶Waters, George W. Brookwood Estate, 1888-89, painting owned by the McLean Gallery, Albany New York.

⁷Laskovski, Patricia and Mathes, Wayne. "The Brookwood Farmstead." New York State Historical Association (NYSHA) Library, archived interviews, 1974.

⁸Laskovski, and Mathes.

⁹The Cultural Landscape Foundation <http://tclf.org/content/country-place-era-garden>

¹⁰Knight, Gayle Sanders. *Bryant Fleming, Landscape Architect: Residential Designs 1905-1935*. Thesis (M.A.) Cornell University, 1987.

¹¹NYSHA Library, Cooperstown, New York. Fynmere estate plans, 1881-1961 (bulk 1911-1916). Maps and blueprints of Fynmere, the estate built by James Fenimore Cooper, II, on Estli Avenue, Cooperstown, N.Y., from 1911 to 1916. Includes sketches by Frank Whiting and revisions by Charles Platt, both architects. Also contains landscape architectural plans by Ellen Shipman.

¹²Wharton, Edith, Maxfield Parrish, E. Denison, Malcolm Fraser, Charles A. Vanderhoof, and Deborah Pease. *Italian Villas and their Gardens*. NY: Century, 1904. Pp. 5-13.

¹³Laskovski, and Mathes.

¹⁴Laskovski, and Mathes.

¹⁵Letters held in the Otsego Land Trust Archives.

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