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The Cultural Landscape Foundation®
connecting people to places®

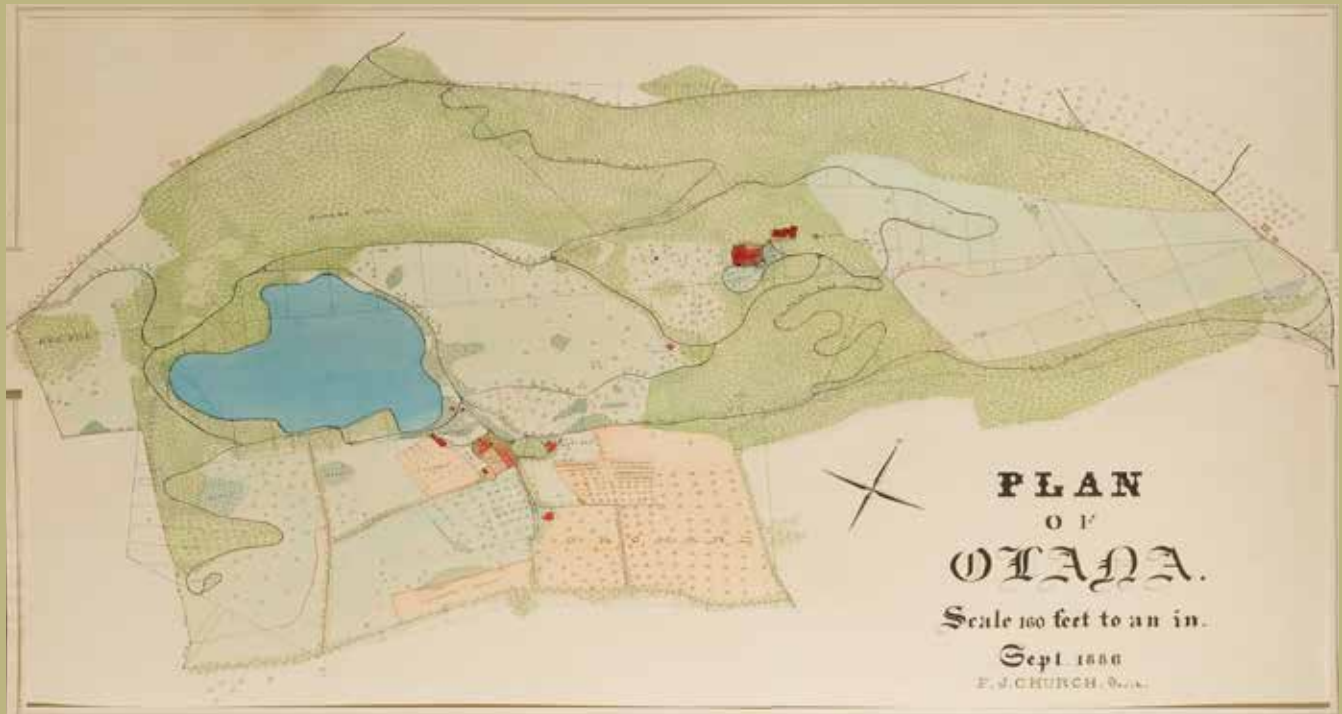
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What's Out There[®]

Upper Hudson Valley



Frederic Joseph Church, *Plan of Olana*, 1886. Ink and watercolor on paper, 22 1/8 x 36 1/4 in. (56.2 x 92.1 cm). New York State Office of Parks, Recreation and Historic Preservation. Olana State Historic Site. Gift of Olana Preservation, Inc. and Museum Purchase, OL.1984.39.a



The Cultural Landscape Foundation® (TCLF)

TCLF is a 501(c)(3) non-profit founded in 1998 to connect people to places. TCLF educates and engages the public to make our shared landscape heritage more visible, identify its value, and empower its stewards. Through its website, publishing, lectures and other events, TCLF broadens support and understanding for cultural landscapes. TCLF is also home to the *Cornelia Hahn Oberlander International Landscape Architecture Prize*®.

tclf.org

Welcome to *What's Out There*® Upper Hudson Valley, organized by The Cultural Landscape Foundation® (TCLF)

This guidebook provides photographs and information about more than two-dozen examples of the region's rich cultural landscape legacy, many of which were featured in *What's Out There Weekend Upper Hudson Valley*, June 6–June 7, 2026, a weekend of free, expert-led tours. The event marked TCLF's return to the region following the success of *What's Out There Weekend Rhinebeck & the Mid-Hudson Valley* in 2023.

Originally inhabited by members of the Algonquin Federation, the Haudenosaunee Confederacy, and the Munsee Lenape, by the late seventeenth century the region was controlled by the British. Valued as a strategic location, agricultural hub, and trade route, the Hudson Valley was vehemently contested during the Revolutionary War, leading George Washington to refer to it as the “key to victory.”

Throughout the nineteenth century the area inspired artists, writers, and designers who influenced national taste and made the region a destination for both residents and tourists. Landscape gardener and horticulturist Andrew Jackson Downing promoted the benefits of a less formal design approach that he described as the “Beautiful” and “Picturesque.” Hudson River School painter Frederic Church designed his villa at Hudson—Olana—to showcase not just the estate's cultivated fields and woodlands, but also the river and mountains beyond. These borrowed views are a defining characteristic of the property and speak to the origins of the American scenic conservation movement. By the late nineteenth century and into the twentieth the Picturesque tradition was advanced by a new generation of practitioners, including landscape architect Charles Downing Lay and landscape and civil engineer Garnet Douglass Baltimore.

With the demolition of Pennsylvania Station in New York City in 1963, the determination to preserve significant historic structures and places surged. Two years later, Olana Preservation, Inc. (later The Olana Partnership) was formed to preserve and protect Frederic Church's masterpiece, including its setting and the panoramic, borrowed views that inspired him. Their efforts constituted one of many that have been part of the Hudson Valley's second wave of conservation.

In recent years landscape architects have continued to design and rehabilitate sites throughout the region. Their efforts have attracted future generations of artists, designers, and heritage travelers, just as the region in the nineteenth and first decades of the twentieth century invited and inspired a nation.

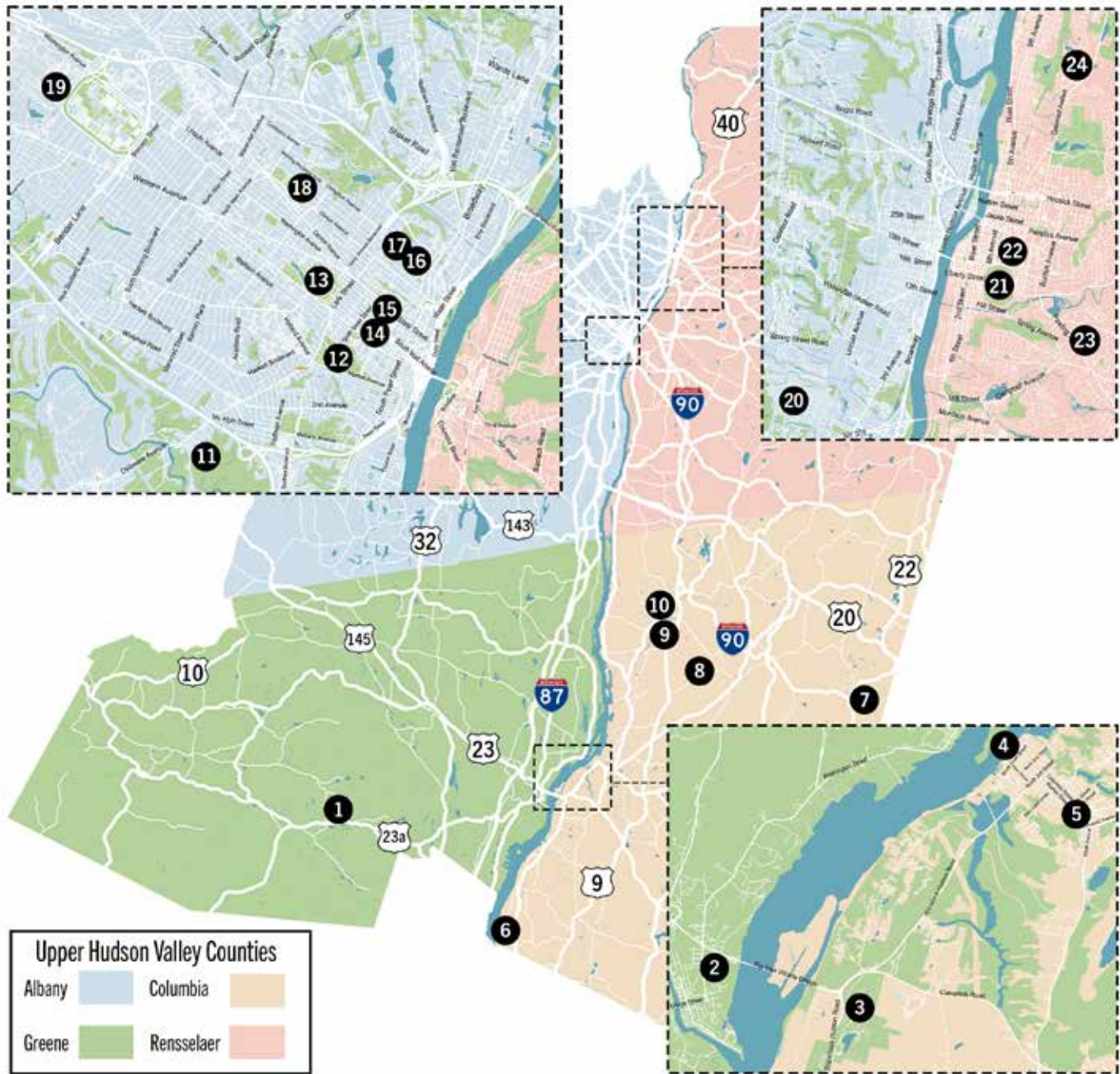
This guidebook is a complement to TCLF's online digital *What's Out There Cultural Landscapes Guide to the Mid- and Upper Hudson Valley*, which includes a history of the region and more than 85 site profiles, as well as overarching narratives, maps, historic photographs, and biographies. This publication and the digital guide dovetail with TCLF's web-based *What's Out There*, the nation's most comprehensive searchable database of cultural landscapes. Profusely illustrated and carefully vetted, the searchable database currently features more than 2,800 sites, 14,000 images, and 1,400 designer profiles. *What's Out There* has been optimized for mobile devices and includes *What's Nearby*, a GPS-enabled feature that locates all landscapes within a given distance.

A special word of thanks is owed to the lead grantor, the Richard Hampton Jenrette Foundation and all who participated in the creation of the guidebook and online guide. We are likewise grateful to the site stewards, volunteers, sponsors, and other friends of TCLF who made the guidebook and tours possible. We appreciate your interest in the *What's Out There* program and hope you will enjoy experiencing the region's distinctive and extraordinary landscape legacy.

Sincerely,



Charles A. Birnbaum, FASLA, FAAR
President and CEO, The Cultural Landscape Foundation





Clermont State Historic Site

Photo courtesy Friends of Clermont

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Tannersville

4 Maude Adams Road



Mountain Top Arboretum

Tucked between two Catskill Mountain peaks and characterized by varied terrain, this 200-acre arboretum was established in 1977 by Peter and Bonnie Ahrens. Originally measuring seven acres, the Ahrens imported topsoil and planted native and exotic species to study their winter hardiness. Open to the public since its founding, additional acreage was acquired in 2011 and 2024.

Accessed from the west, Maude Adams Road bisects the property, which is divided into four distinct, different-sized sections and traversed by more than one-and-a-half miles of trails. At the site's main entrance is an educational center (2018) by architect Jack Sobon, constructed from 21 species of timber harvested on site, flanked by a modest rain garden by landscape architect Jamie Purinton. Immediately east, trails wind through stands of maple, ash, and chestnut, leading to a naturalistic stone amphitheater also by Purinton.

North of the education center, across the main drive—edged by a dry-laid stone wall—is the West Meadow that includes rolling lawns punctuated by exposed bedrock, irregularly planted deciduous trees, and beds with dwarf coniferous trees and shrubs. Offering borrowed views of the surrounding mountainscape, this section also features a pond fed by a rill and a spiral-shaped arrangement of ornamental grasses and flowering perennials.

Continuing along Maude Adams Road, wooded tracts extend to the north where trails navigate a grove of white pine trees and a wooden boardwalk zigzags through a wetland. To the south is the arboretum's largest section, measuring 177 acres, where trails and boardwalks lead through groves of spruce and hemlock, a bog, and a fen bordered by hummocks populated with alders and birch trees.

Landscape Category:
Designed Landscape

Landscape Type:
Arboretum
Botanical Garden

Designed By:
Bonnie Ahrens
Peter Ahrens
Jamie Purinton
Jack Sobon



Thomas Cole National Historic Site

Historical Name

Cedar Grove

Landscape Category:

Designed Landscape

Historic Site

Landscape Type:

Garden and Estate—

Picturesque Garden

Ornamental Farm

Landscape Style:

Picturesque

Designed By:

Thomas Cole

Heritage Partners

Mesick Cohen Wilson Baker
Architects

Stephen Shadley

John Alexander Thomson

Thomas Theodore Thomson

Robert M. Toole

Related Landscapes:

Maurice D. Hinchey Hudson River
Valley National Heritage Area

Sited one-half mile east of the Hudson River along Spring Street on the western slope of a modest hill, this 3.4-acre property was home to Thomas Cole, the founder of the Hudson River School of landscape painting, from 1836 to 1848. During Cole's tenure the property comprised 110 acres with river frontage and featured an orchard and ornamental farm. The site includes a Federal-style house (1815) with an elevated porch, offering panoramic views of the Catskill Mountains that inspired Cole and informed his work.

The site's historic entrance, flanked by brick pillars, is located along Spring Street and edged by a rehabilitated stone wall topped with a picket fence. From the entrance a curvilinear crushed stone path leads to the residence and a storehouse (1839) that Cole used as a studio. Turning south, the path frames a gently pitched lawn with informal groupings of trees, including maple and locust. A mature honey locust specimen, likely planted in 1817, shades rectangular beds, rehabilitated in 2002 and planted with flowering annuals and perennials recorded in period sources (e.g., hollyhocks, dahlias, poppies, and China asters). South of the storehouse is a former kitchen garden, replanted in 2024 with native species. Between the residence and storehouse is a modest grove of apple trees suggesting the site's historic orchard. The northeastern edge of the property is characterized by a grove of mature deciduous trees. The southernmost portion of the property includes a structure (2015) built to resemble a studio Cole designed in 1846 (demolished in 1973).

The Thomas Cole National Historic Site was listed in the National Register of Historic Places in 1966 and designated a National Historic Landmark that same year. In 2004 Heritage Partners and landscape architect Robert Toole prepared a Cultural Landscape Report.



218 Spring Street

Catskill



Olana State Historic Site

Historical Name

The Farm

Olana

Landscape Category:

Designed Landscape

Historic Site

Landscape Type:

Garden and Estate—
Picturesque Garden

Ornamental Farm

Public Park—State Park

Landscape Style:

Picturesque

Designed By:

Architecture Research Office

Frederic Edwin Church

Louis Palmer Church

Nelson Byrd Woltz

James Ryan

The LA Group

Robert M. Toole

Calvert Vaux

Frederick Clarke Withers

Zach Wolf

Related Landscapes:

Maurice D. Hinchey Hudson River
Valley National Heritage Area

Located less than one mile east of the Hudson River, this 250-acre hilltop estate was designed by Hudson River School painter Frederic Church. He collaborated with architect Calvert Vaux to design a home and studio—inspired by Victorian, Persian, and Moorish precedents—at the property’s summit, taking advantage of expansive western river views to the Catskill Mountains.

Between 1860 and 1889, Church developed the grounds as a work of art, retaining fields and orchards—planting rye, corn, hay, and vegetables—and from 1861 to 1864 established thousands of sugar maple, white birch, pine, hemlock, and fruit trees. By 1879 Church had transformed a wetland south of the residence into a ten-acre, forest-ringed lake. Curvilinear drives were subsequently laid out, offering a sequence of “hide-and-reveal” vistas of the residence, woodland-framed meadows, and cultivated farmland.

Following the death of Church’s daughter-in-law, Sally Good Church, in 1964, a citizens’ group, Olana Preservation, Inc. (now The Olana Partnership)—aided by the state legislature and Governor Nelson A. Rockefeller—purchased the property and two years later conferred it to the state. The site opened to the public in 1967.

Olana’s landscape became the focus of study with landscape architect Robert Toole’s Historic Landscape Report (1996) and Landscape Restoration Plan (2002). In 2015 Nelson Byrd Woltz Landscape Architects (NBW) completed a landscape master plan to guide rehabilitation efforts. Following this plan, the firm’s subsequent projects included the clearing of second generation woodlands to reestablish historic views and viewsheds; the rehabilitation of the villa’s setting and the property’s historic circulation network; and the siting of the Frederic Church Center for Art and Landscape in deference to historic viewsheds, designed by Architecture Research Office and NBW (2024).

Olana was designated a National Historic Landmark in 1965 and listed in the National Register of Historic Places in 1966.



Photo by Peter AeroniOTTO, courtesy The Olana Partnership



Photo by Nick Hubbard, courtesy Nelson Byrd Woltz

Photo by Peter Aaron/OTTO, courtesy The Olana Partnership



Promenade Hill Park

Historical Name:

Parade Hill
Round House Hill

Landscape Category:

Designed Landscape

Landscape Type:

Public Park—
Greens / Commons / Squares

Landscape Style:

Picturesque

Designed By:

George Edwin Bissell

Starr Whitehouse Landscape
Architects and Planners

Established in 1795 by the town's Common Council, this approximately one-acre, T-shaped park is located along Front Street at the terminating axis of Warren Street. The park is characterized by a linear promenade set upon a steep bluff that affords sweeping, borrowed views of the Hudson River and Catskill Mountains.

The park, originally linear, was initially used by the city's militia as a parade ground. It was improved in the early 1830s with paths and perimeter fencing. In the second half of the nineteenth century, parallel paths separated by lawn panels were laid out at the bluff's edge, delineated by a wrought iron fence. Irregular rows of deciduous shade trees and benches were introduced throughout, and by the early twentieth century, the lawn panels were elevated and edged with stone curbs. The park's enlarged footprint is the result of the addition of a parcel perpendicular to the bluff, which was added in the 1970s.

Today the park is accessed via a plaza, designed in 2021 by Starr Whitehouse Landscape Architects and Planners, which abuts the city's Chamber of Commerce and features a central linear staircase and curvilinear, ramped paths that frame lawn panels embellished with terraced stone benches. At the top of the stairs, distinguished by a flagpole oriented off axis with Warren Street, a crushed stone path parallels the bluff's edge and historic fence. Modest stone steps ascend a raised lawn panel southwest of the flagpole to meet a statue of St. Winnifred (1896) by sculptor George Edwin Bissell. The statue, located in a circular basin, is set atop a naturalistic plinth and shaded by linden trees.

The park is a contributing feature of the Front Street-Parade Hill-Lower Warren Street Historic District and the Hudson Historic District, listed in the National Register of Historic Places in 1970 and 1985, respectively. The latter is a component of the City of Hudson Multiple Resource Area (1985).



Photo by Sam Oberter



Photo by Sam Oberter

Public Square / 7th Street Park

Situated less than a mile southeast of the Hudson River, this approximately one-acre square is bounded by Columbia Street, Park Place, Warren Street, and South 7th Street. It was established in 1800 by Ezekiel Gilbert, who gave land to the city for use as a public space. Its level terrain was bisected in 1837 by the construction of the Hudson and Berkshire Railroad, forming a smaller, triangular section to the northwest of the site, and a larger, trapezoidal section to the southeast.

In 1878 four axial paths were created, terminating at a central feature: an eighteen-foot tall fountain augmented five years later with a sculpture of Venus, surrounded by goats. Additional diagonal radiating pathways were added in the 1960s. In subsequent decades the square's condition declined; following several rehabilitation efforts, in 1998 the fountain was permanently removed. In 2021 the Friends of the Public Square non-profit was established to revitalize the square, and the following year, in partnership with the City of Hudson, engaged Starr Whitehouse Landscape Architects and Planners to draft the plans.

The square's perimeter is marked by a sidewalk; multiple access points on the sides and corners connect to the linear, asphalt pathways radiating from the octagonal, concrete fountain basin. The pathways are paved with granite curbstones and lined with cast-iron lamp posts and concrete-and-wood benches. Between them, irregularly shaped lawns are populated by deciduous shade trees, such as Norway maples, silver maples, and Crimson King Norway maples. A memorial to the city's veterans, with a commemorative stone marker, is situated in the southeast corner, enclosed by a cast-iron fence. Hedges flank each side of the railroad tracks dividing the square; a pedestrian path connects the two sections.

The park is a contributing feature of the Hudson Historic District, listed in the National Register of Historic Places in 1985.

Historical Name:
Public Square

Landscape Category:
Designed Landscape

Landscape Type:
Public Park—
Greens / Commons / Squares

Designed By:
Ezekiel Gilbert
Starr Whitehouse Landscape
Architects and Planners



Germantown

1 Clermont Avenue



Clermont State Historic Site

Situated on 450 woodland acres along the eastern bank of the Hudson River, this estate spans Columbia and Dutchess Counties and was home to the Livingston family for seven generations beginning in 1686. Originally 160,000 acres, the property's name alludes to its borrowed westward views of the Catskill Mountains across the river. The Georgian mansion was constructed in the early eighteenth century (rebuilt after a fire in the late-eighteenth century; remodeled in 1920), facing the river approximately 250 feet from the shore. A semicircular flagstone terrace meets the rear of the mansion, affording panoramic views of the river and the Catskill Mountains beyond.

Over time the Livingston family developed portions of the rolling woodland into several gardens. In the 1820s Edward Livingston planted the Lilac Walk, and in the early twentieth century Alice Delafield Clarkson Livingston designed and planted several more gardens that spanned approximately half an acre east of the home, including the Wilderness Garden, Cutting Garden, Walled Garden, Children's Garden, and South Spring Garden. Today the Wilderness Garden features a lily pond surrounded by trees, shrubs, and perennials (including crocuses, daffodils, and trilliums). The gardens are connected by flagstone steps and pathways that frame an expansive lawn.

The remaining grounds are composed of woodlands, wetlands, meadows, and streams that meet the eastern lawn as it descends to the river. Six trails facilitate circulation throughout the estate. The surrounding woodland includes some old-growth native trees but predominantly second-growth forest (including maple, birch, pine, black locust, and oak trees).

In 1962 Clarkson Livingston deeded the estate to the State of New York. Clermont was listed in the National Register of Historic Places in 1971 and designated a National Historic Landmark the following year. It is also part of the Hudson River National Landmark District (1990).

Historical Name:

Ancram
Clare Mount
Clermont
Livingston Lower Manor

Landscape Category:

Designed Landscape
Historic Site

Landscape Type:

Garden and Estate—
Picturesque Garden
Public Park—State Park

Landscape Style:

Picturesque

Designed By:

Alice Delafield Clarkson Livingston
Edward Philip Livingston
John Henry Livingston
Margaret Beekman Livingston
Robert R. Livingston

Related Landscape:

Maurice D. Hinchey Hudson River
Valley National Heritage Area



Steepletop

Historical Name:

Bailey Family Farm

Landscape Category:

Designed Landscape
Historic Site

Landscape Type:

Garden and Estate—
Picturesque Garden

Landscape Style:

Picturesque

Designed By:

Eugen Boissevain
Frederick W. Boissevain
Edna St. Vincent Millay
Pressley Associates
Wendy P. Carroll Landscape Architect

Spanning both sides of East Hill Road on more than 200 acres of rolling terrain in the Taconic Ridge is the former estate of poet Edna St. Vincent Millay and her husband Eugen Boissevain. The couple purchased 435 acres of farmland in 1925, eventually acquiring more than 600 acres. They farmed the land; renovated a preexisting Victorian home (1892) and guest cottage (1830); and added structures, including Millay's writing cabin and a prefabricated Sears & Roebuck barn (1930). Collaborating with Boissevain's nephew, Frederick Boissevain, they incorporated the stone ruins of a barn's foundation to create seven outdoor "rooms." On axis with the main residence, these include rose and iris gardens, pergola, outdoor flagstone bar, spring-fed swimming pool, and badminton court ("dingle").

Following Millay's death in 1950, the property was eventually acquired by two non-profit organizations: the Millay Colony for the Arts (now Millay Arts) and The Edna St. Vincent Millay Society. In 2006 the state purchased approximately 600 acres of the property from them, incorporating it into two state forests. Five years later Pressley Associates prepared a Cultural Landscape Report, which has guided rehabilitation efforts. In 2025, in partnership with Scenic Hudson, the Millay Society secured a matching grant from the state to protect approximately 190 of the property's remaining acreage in perpetuity.

Today, accessed by a crushed stone drive, the main house is situated on a hillock overlooking East Hill Road. Sloping lawns extend to the northeast, leading to a white pine grove shading the writing cabin. Beyond are fields and meadows, affording borrowed views of the Lebanon Valley, and forests of evergreen and deciduous trees (including pine and birch). On the property's northern edge, a woodland walk leads to a grove of pine trees and mountain laurel shrubs where Millay and Boissevain are buried.

Steepletop was designated a National Historic Landmark in 1971 and listed in the National Register of Historic Places in 1972.



440 East Hill Road

Austerlitz



Art Omi

Historical Name:

Art/Omi International Arts Center
The Fields Sculptural Park

Landscape Category:

Designed Landscape

Landscape Type:

Institutional Grounds—
Cultural Institution

Designed By:

FT Architecture + Interiors
Francis J. Greenburger

Located in a hamlet of Columbia County along Route 22 is an expansive sculpture park set within 120 acres of rolling terrain. Loosely sectioned between large-scale sculpture and architectural folly—though the distinctions between these disciplines are intentionally blurred—the property is composed of a series of interconnected meadows, framed by second-growth woodlands. Situated along curving mown and earthen paths, the collection boasts more than 60 works, many of which invite interaction.

Established in 1991 by real estate developer and literary agent Francis J. Greenburger, the non-profit developed incrementally. First a residential program for writers, artists, and architects, it was expanded in 1998 to include the sculpture park, laid out by FT Architecture + Interiors. Ten years later the same firm designed a visitor center and gallery on a gentle rise adjacent to a circular drive, which provides primary access to the site.

From the entrance, meadows extend on either side of a copse that screens an elongated pond from view. Moving through the undulating topography, sculptures and follies are gradually revealed to the visitor. Mown paths traverse the meadows, whereas earthen ones wend through woodlands of maple, oak, and cherry trees. The meadows vary in size and topographic variation, with hillcrests often crowned by monumental works.

The artworks are typically displayed on a temporary basis, with several installations on view for longer periods of time. Significant works in the collection include *A Simple Network of Underground Wells and Tunnels* (1975/2011) by Alice Aycock and *Smoke* (2009) by Richard Nonas; additional works were created by artists including Pippa Garner, Donald Lipski, and Beverly Pepper.



Photo by Alon Koppel, courtesy Art Omi



Photo by Bryan Zimmerman, courtesy Art Omi



Photo by Alon Koppel, courtesy Art Omi



Martin Van Buren National Historic Site

Historical Name:

Lindenwald

Landscape Category:

Historic Site

Vernacular Landscape

Landscape Type:

Garden and Estate

Ornamental Farm

Public Park—National Park

Designed By:
Olmsted Center for Landscape
Preservation

Richard Upjohn

Martin Van Buren

Related Landscape:
Maurice D. Hinchey Hudson River
Valley National Heritage Area

Nestled between Kinderhook Creek and Route 9H, this 285-acre, irregularly shaped site was the home of President Martin Van Buren from 1841 to 1862. Van Buren managed the property, which he expanded to 221 acres, as an experimental and working farm, demonstrating the value of progressive agriculture and free labor.

Following Van Buren's death, Lindenwald changed hands several times, most of the owners maintaining its agricultural operations. In 1946 William DeProse sold 166 acres and the remaining acreage became solely residential, while the farmland surrounding the house fell into disuse. In 1973 the National Park Foundation acquired the property and in 1977 turned it over to the National Park Service (which now manages 45 acres). In 1995 and 2004 the Olmsted Center for Landscape Preservation prepared respective Cultural Landscape Reports for the grounds and surrounding farmland. Efforts to rehabilitate the property have been informed by Van Buren's progressive farming approach, preserving and protecting as much of the historic landscape as possible, including original field patterns.

The topographically varied site incorporates two connected terraces that slope gently northeast towards Kinderhook Creek. The higher, easternmost terrace features a Federal-style residence (1797), redesigned by architect Richard Upjohn (1849), and is fronted by a generous lawn edged by copses of pine and deciduous canopy trees, enclosed by a semicircular crushed-stone drive shaded by an allée of black locust trees. In addition to several contributing outbuildings, the property comprises four ponds, woodlands, and actively farmed land, all framing borrowed views of the Catskill Mountains to the west. Other notable features include the Van Ness Monument (1847) and interpretive trails.

The Martin Van Buren National Historic Site was designated a National Historic Landmark in 1961 and listed in the National Register of Historic Places in 1966.



Persons of Color Cemetery at Kinderhook

This 0.31-acre rectangular burial ground, located between residential lots and Rothermel Park, was established in 1816 to serve the town's African American community. The cemetery makes visible the sizable number of enslaved African Americans who supported Kinderhook's late eighteenth- and early nineteenth-century agrarian economy. Beginning in 1799 the state initiated a system of manumission, granting freedom to all African Americans born during or after that year, though slavery was not abolished in New York until 1827.

The cemetery was founded by John Rogers, an Irish immigrant and businessman, who deeded the land as a "cemetery for the people of colour in the said Town of Kinderhook." Used for burials throughout the nineteenth century until all available land was exhausted, the cemetery contains the remains of approximately 500 individuals, both free and presumably enslaved.

Rehabilitated in recent years through a variety of community-based efforts spearheaded by local historian Ruth Piwonka, the relatively level site is characterized by lawn framed by a wooden fence to the east and a drive to the west, beyond which are baseball fields. At the center of the cemetery is a cluster of nineteen headstones arranged regularly in rows. Eleven of the markers are inscribed and date from 1816 to 1861. The western edge of the cemetery is delineated by an interpretive sign, raised flower beds, and sections of nineteenth-century, wrought-iron fencing. Repurposed from another site, this fencing is elevated above the ground on concrete blocks in order to not disturb the burial ground.

The cemetery was listed in the National Register of Historic Places in 2016.

Landscape Category:

Vernacular Landscape

Landscape Type:

Cemetery



Graceland Cemetery

Landscape Category:

Designed Landscape

Landscape Type:

Cemetery—Rural Cemetery

Landscape Style:

Picturesque

Designed By:

Garnet Douglass Baltimore

Located approximately two miles southwest of downtown, this irregularly shaped cemetery was established in 1902 as a nonsectarian burial ground and was designed by landscape and civil engineer Garnet Douglass Baltimore. Nestled between Delaware Avenue and Normans Kill creek, the topographically varied site covers 196 acres, 33 of which are developed.

Accessed from Delaware Avenue by way of an iron gate that is flanked by stone pillars and a specimen beech tree, curvilinear drives wind through the cemetery's relatively level, northern portion. The drives frame irregularly shaped sections laid out with ordered rows of erect burial markers and are edged by deciduous canopy trees—including oak, maple, and catalpa—and also coniferous varieties. A granite receiving vault, designed by Baltimore in the late-Victorian style, is sited on axis with the entrance gate, and is intended to command a visitor's attention upon arrival. To the southwest is a modest, circular lawn that features grave markers situated around a central flagpole and an ornamental bench dedicated to veterans of the Spanish-American War.

Further south, the cemetery narrows and a curvilinear drive navigates a steep hill, affording wide-ranging western views. At the base of the hill the drive forms a loop, and lawns radiate outward to meet densely canopied woodlands that screen the nearby creek from view. The receiving vault was listed in the National Register of Historic Places in 2024 and was noted for its significant design and association with its creator, Baltimore.



Lincoln Park

This irregularly shaped 67.2-acre park is located just southwest of Empire State Plaza, approximately one-quarter mile west of the Hudson River. Framed by streets and traversed by curvilinear drives, the topographically varied park features a ravine formed by the Beaver Kill creek, and a broad hill that affords sweeping downtown views.

Bisected by a curvilinear, north-south drive, the park comprises distinct western and eastern sections developed in the nineteenth century as an estate and an Irish immigrant community, respectively. In 1890 the city acquired the land and by the early twentieth century laid out drives on the former estate grounds. In 1913 the city engaged landscape architect Charles Downing Lay to prepare a master plan. Working in close collaboration with architect Arnold Brunner, Lay's design retained much of the existing topography, extending the existing curvilinear drives eastward, and introducing recreational amenities.

The park's western section features a broad hill topped by a Modernist school (1955) and a modest Italianate structure (1852) designed by Andrew Jackson Downing and Calvert Vaux; the eastern section is characterized by an athletic complex nestled in the natural, amphitheater-like depression. The complex features a horseshoe-shaped concrete pool (1931), Colonial Revival bathhouse (1930–1933), and athletic fields, framed by a drive and pedestrian path. A portion of the drive is planted with an allée of coniferous trees, providing enclosure for bathers. Lacking a perimeter fence, the park is defined by a continuous sidewalk framed by intermittent allées of maple and locust trees, and to the north by steep, densely canopied slopes.

In 2019 STIMSON landscape architects prepared an updated master plan. In 1976 the Italianate structure was listed in the National Register of Historic Places and designated a National Historic Landmark. In 2017 the park was listed in the National Register of Historic Places.

Historical Name:

Beaver Park

Landscape Category:

Designed Landscape

Landscape Type:

Public Park—Neighborhood Park

Landscape Style:

Picturesque

Designed By:

Arnold W. Brunner
Andrew Jackson Downing
Thomas L. Gibson, Jr.
Charles Downing Lay
James S. Shattuck
STIMSON
Calvert Vaux



Albany

35 Willett Street

Photo by Richard Conti, courtesy The Washington Park Conservancy



Washington Park

One mile west of the Hudson River and framed by linear streets, this six-sided, 89-acre park incorporates land allocated for public use by the city's founding charter (1686). In the early-nineteenth century a powder house, burial ground, and public square (used as a parade ground) were established on the site. In 1859 publisher Thurlow Weed proposed transforming the land into a park—endorsed by Olmsted, Vaux & Co. in 1868. Two years later the city engaged landscape architects and civil engineers John Bogart and John Yapp Culyer to lay out the park and in 1873 William Egerton was appointed chief engineer. The park expanded incrementally until 1882 and nine years later Egerton prepared a plan to integrate new parcels.

The topographically varied park features both naturalistic and formal sections. Curvilinear drives and walkways frame organically shaped lawns edged by canopy trees and shrubs. Groves of deciduous trees, including maple and oak, are interspersed throughout. The park's eastern section is traversed by the linear, north-south oriented Knox Street Mall, edged by allées of elm and crabapple trees and anchored by the Soldiers and Sailors Memorial (1912). West of the mall is an expansive, level lawn and a symmetrical, formal flower garden featuring a central fountain depicting Moses atop Mount Horeb (1893). The park's western portion has a 5.2-acre elongated lake (1873) crossed by an arced footbridge (1875) and bordered by a Spanish Revival boat house (1929). Lacking a perimeter fence, the park is visually and physically connected to the surrounding residential neighborhoods with townhouses and rowhouses.

The park is stewarded by the city and the Washington Park Conservancy, which was established in 1985. In 1989 the Conservancy commissioned a Historic Landscape Preservation Plan by Heritage Landscapes with historian Joy Kestenbaum. The park is a contributing feature of the Washington Park Historic District, listed in the National Register of Historic Places in 1972.

Landscape Category:

Designed Landscape

Landscape Type:

Public Park—Neighborhood Park

Landscape Style:

Picturesque

Designed By:John Bogart
Colonel John Yapp Culyer
Heritage Landscapes
William Egerton
J. Russell White

Empire State Plaza

Historical Name:

South Mall

Landscape Category:

Designed Landscape

Landscape Type:

Plaza

Institutional Grounds—
Cultural Institution

Institutional Grounds—
Governmental Institution

Landscape Style:

Modernist

Designed By:

Carson, Lundin & Shaw

Wallace K. Harrison

Harrison and Abramovitz

James, Meadows & Howard

Sargent, Crenshaw, Webster
and Folley

Related Landscape:

New York State Capitol

Maurice D. Hinchey Hudson River
Valley National Heritage Area

Located one-half mile west of the Hudson River, this 98.5-acre plaza was envisioned by Governor Nelson A. Rockefeller in the early 1960s and designed by architect Wallace Harrison of Harrison and Abramovitz. Intended to revitalize the city's downtown, it visually and spatially connects the state's Capitol building (1899) and Executive Mansion.

In 1962 the state appropriated part of the South End neighborhood, resulting in the destruction of more than 1,100 buildings and the displacement of hundreds of businesses and approximately 8,000 people. Construction lasted until 1978. Built as planned, the plaza is sited atop a monumental base five stories high, one-quarter mile long, and one-third mile wide that provides expansive views toward the Hudson River. The plaza is approached by way of the South Mall Arterial, which passes underneath.

A linear reflecting pool, anchored to the southwest by the Cultural Education Center set atop a plinth, and to the northeast by the Capitol building, serves as the plaza's central spine. Traversed by walkways and animated by fountain jets, the water feature is framed by a generous marble apron, which is separated from brick walkways by raised lawn beds planted with oak trees. Each side of the spine contains a parallel group of buildings: the wall-like Swan Street Building and four individual agency buildings on one side are balanced by the Erastus Corning Tower, The Egg (a performing arts center), and two square, sunken courtyards on the other. Connecting the buildings, a below-grade concourse provides visitor amenities and showcases the state's extensive Modern art collection. The plaza is home to twelve memorials commemorating public servants and state veterans, as well as public art by such celebrated artists as Alexander Calder, Ellsworth Kelly, and Claes Oldenburg.





New York State Capitol

Landscape Category:

Designed Landscape

Landscape Type:

Institutional Grounds—
Governmental Institution

Landscape Style:

Beaux-Arts / Neoclassical
Picturesque

Designed By:

Arnold W. Brunner
Leopold Eidlitz
Thomas Fuller
Sullivan W. Jones
Charles Downing Lay
Olmsted Brothers
John Charles Olmsted
Frederick Law Olmsted, Sr.
Isaac Perry
H. H. Richardson
John Quincy Adams Ward

Related Landscape:

Empire State Plaza
Maurice D. Hinchey Hudson River
Valley National Heritage Area

Located at the crest of a hill, this approximately ten-acre site is framed by streets and sidewalks and includes the five-story granite Capitol building, flanked by parks to the east and west. The central structure (1867-1899) was designed by a succession of architects: Thomas Fuller (1867-75); Leopold Eidlitz and H. H. Richardson (1875-83); and Isaac Perry (1883-99). Landscape architect Frederick Law Olmsted, Sr., collaborated with Eidlitz and Richardson on the building's design, which blends numerous styles, including Romanesque and Renaissance Revival.

In 1898 Olmsted Brothers prepared a comprehensive plan for the grounds, and in the early twentieth century architect Franklin Ware proposed that the property expand westward. His recommendation was advanced by Charles Downing Lay and Arnold Brunner in 1914. Five years later the state acquired additional acreage and in 1926 engaged architect Sullivan Jones to prepare a plan for the park (now West Capitol Park). Oriented on axis with the building's western façade, the park has cruciform pathways that meet at a central circular fountain. The paths define tiered lawn panels planted with allées of deciduous canopy trees. On the opposite side of the Capitol building, East Capitol Park features a central plaza and symmetrical paths that frame a central, circular lawn. The lawn is oriented on axis with the eastern façade, distinguished by a grand staircase and an equestrian statue of Union General Phillip Sheridan (1906) by sculptor John Quincy Adams Ward. The paths are flanked by lawns planted irregularly with deciduous canopy trees, including honey locust and sycamore.

The Capitol building was listed in the National Register of Historic Places in 1971 and was designated a National Historic Landmark in 1979. The site is located in the Lafayette Park Historic District, listed in the National Register of Historic Places in 1978.



State Street and Washington Avenue

Albany



Albany

9 Ten Broeck Place



Ten Broeck Mansion

Located in Arbor Hill, this four-acre property features a Federal-style mansion (1798) flanked by a level lawn to the west and a steep hill to the east. Developed by Abraham Ten Broeck and his wife, Elizabeth Van Rensselaer, in 1798 the site was acquired by Thomas Worth Olcott in 1848. Olcott expanded the existing gardens and established trees and shrubs throughout.

In 1948 the Albany County Historical Association acquired the property and engaged landscape architect E. Eugene Barker to prepare a landscape plan. Barker established a formal garden west of the residence, redesigned in 1976 by Ruth Piwonka in the Colonial Revival style to commemorate the nation's bicentennial. Fourteen years later Doell & Doell, Garden Historians and Landscape Preservation Planners prepared a Historic Landscape Report and in 2021 Martha Lyon Landscape Architecture prepared a Cultural Landscape Report.

Today the mansion is encircled by a drive—paved with crushed granite—that follows a historic alignment and is shaded by a specimen beech tree. The western lawn, planted irregularly with deciduous trees, including silver maple, horse chestnut, and black locust, is navigated by a linear stone pathway. Distinguished by an arbor draped with grape vines, the path is flanked by an allée of hawthorn and cherry trees, two cutting gardens, and the formal garden. The latter is framed by a bower of clematis vines and rows of lilacs, hydrangeas, and roses, and includes geometric beds planted with perennials. East of the residence, the property is interspersed with volunteer deciduous trees that obscure intended historic views of the Hudson River.

The property was listed in the National Register of Historic Places in 1971 and is a contributing feature of the Arbor Hill Historic District–Ten Broeck Triangle, listed in 1979.

Historical Name:

Prospect
Arbour Hill

Landscape Category:

Designed Landscape
Historic Site

Landscape Type:

Garden and Estate—Colonial Garden

Landscape Style:

Colonial Revival

Designed By:

E. Eugene Barker
Doell & Doell
Martha Lyon Landscape Architecture
Ruth Piwonka
Abraham Ten Broeck
Elizabeth Van Rensselaer
Thomas Worth Olcott

Related Landscape:

Maurice D. Hinchey Hudson River
Valley National Heritage Area



Underground Railroad Education Center

Historical Name:

Stephen and Harriet Myers Residence
Vigilance Committee Office

Landscape Category:

Historic Site

Related Landscape:

Maurice D. Hinchey Hudson River
Valley National Heritage Area

Less than a mile west of the Hudson River, located on Livingston Avenue in Arbor Hill, this relatively level, approximately one-acre site includes a Greek Revival townhouse that served as the offices of the Vigilance Committee of Albany in the mid-nineteenth century. The chapter played a vital role in the Underground Railroad, assisting hundreds of self-emancipated individuals moving northward in search of freedom. Built in 1847 by African American ship owner John Johnson, the two-and-a-half story brick building was also the residence of the Committee's chairman, Stephen Myers, and his wife Harriet in the 1850s. Born into enslavement, Myers was instrumental in the region's abolitionist movement.

Johnson sold the house in 1858, and its ownership changed frequently over the next century-and-a-half. In 2004 the property was acquired by the Underground Railroad History Project of the Capital Region, Inc. (now Underground Railroad Education Center). The non-profit organization rehabilitated the structure, which opened as a museum that year. Between 2008 and 2026 the group acquired and cleared contiguous lots further east, separated from the museum by a private residence, introducing a path to connect Livingston Avenue with 3rd Street to the south.

Today the museum is set back from the street by a sidewalk, edged by a lawn verge, and fronted by a modest lawn with shrubs and interpretive signage. Directly west, a brick walkway—edged by a row of ferns—and crushed stone drive leads to the rear of the property, where a brick-paved patio and lawn shaded by a row of deciduous trees, including maple, apple, and mulberry, have been introduced.

The Stephen and Harriet Myers House was listed in the National Register of Historic Places in 2004.



Swinburne Park and Bleecker Stadium

Situated in West Hill and framed by linear streets, this 21-acre rectangular park features two distinct sections divided by a central path. In the 1850s the city established a reservoir enclosed by eighteen-foot-tall earthen berms in the eastern section (now Bleecker Stadium), and the following decade the western section was graded and improved as an ornamental flower garden. Dedicated as Swinburne Park in 1901, this parcel was designed by Charles Downing Lay in 1913. Later, as part of the New Deal work relief programs (1930s), the reservoir was decommissioned and converted into the open-air Bleecker Stadium for high-school athletics.

Enclosed by an iron fence and the berms, the stadium is accessed through four axial brick and cast stone entrances located at the midpoint of each side. Three of the entrances have stylized triumphal arches, whereas the westernmost entrance incorporates parallel brick retaining walls. The walls flank a ramped, paved path oriented on axis with a Colonial Revival fieldhouse (1938), designed by architect John Carroll and located at the center of the property. The fieldhouse is separated from Swinburne Park by a generous paved path flanked by trees, including a mature bald cypress specimen.

Swinburne Park is navigated by arced diagonal paths that meet at its approximate center. The paths frame lawn panels planted irregularly with deciduous canopy trees, including oak and maple; the westernmost panel is distinguished by a modest hillock. Built elements include a comfort station (1938) and recreational amenities, including a skating rink (1967-69) and playground.

The park and stadium were listed in the National Register of Historic Places in 2017.

Historical Name:

Bleecker Reservoir

Landscape Category:

Designed Landscape

Landscape Type:

Public Park—Neighborhood Park

Landscape Style:

Beaux-Arts / Neoclassical
Picturesque

Designed By:

Charles Downing Lay



University at Albany, Uptown Campus / State University of New York

Historical Name:

State University of New York / Albany

Landscape Category:

Designed Landscape

Landscape Type:

Campus—Multiversity Campus

Landscape Style:

Beaux-Arts / Neoclassical
Modernist

Designed By:

Clarke & Rapuano
Hillier Group
Harrison and Abramovitz
Sasaki Associates
Edward Durell Stone
Edward Durell Stone, Jr.
The LA Group
Mesick Cohen Wilson Baker
Architects
MNLA
Thomas Balsley Associates
Trowbridge & Wolf

This roughly 500-acre campus was envisioned by Governor Nelson A. Rockefeller as part of the state's post-World War II expansion program. Located between Washington and Western Avenues three miles west of downtown, the site was studied in 1961 by Harrison and Abramovitz and architect Edward Durell Stone, who then produced a master plan. During construction (1964–1971), Stone collaborated with landscape architects Clarke & Rapuano, updating the site plan. Durell's son, landscape architect Edward Durell Stone, Jr., served as a master planning consultant.

Surrounding the campus is a curvilinear perimeter drive, limiting vehicular access to the periphery. The campus design is dictated by a uniform grid, anchored by four 22-story dormitory towers, each with a companion courtyard. At the grid's center is the "Academic Podium," a rectangular, colonnaded building on a raised plinth.

Accessed from the north, the podium is reached by a circular drive surrounding a monumental lawn. On the principal axis, views unfold of a rectangular entry plaza. A colonnaded, covered walkway surrounds the podium, the center of which houses upper and lower courtyards. The latter is animated by a fountain and a 248-foot-tall cylindrical campanile that is both carillon and water tower. On the upper level, raised square beds—planted with maple and pine trees—reinforce the intended grid. From the podium, axially oriented, linear walkways enclose rectangular lawns and groves of oak and pine, also on the grid. Beyond this central core are a naturalistic water feature (Parker Pond), athletic fields, and a gymnasium oriented on the principal axis.

Since the 1990s rehabilitation efforts have been guided by subsequent plans, including a master plan (1998) by the Hillier Group (now Studio Hillier) and a landscape master plan (2008) by landscape architects Trowbridge & Wolf (now Fisher Associates). In 2008 Thomas Balsley Associates (now SWA/Balsley) rehabilitated the entry drive and entry plaza, including the addition of an at-grade fountain.



Photo by Brian Buxter, courtesy University at Albany—SUNY



Photo by Patrick Dodson, courtesy University at Albany—SUNY



1400 Washington Avenue Albany



Albany Rural Cemetery

Landscape Category:

Designed Landscape

Landscape Type:

Cemetery—Rural Cemetery

Landscape Style:

Picturesque

Designed By:

David Bates Douglass

Robert W. Gibson

John Hillhouse

Marcus T. Reynolds

Frank Slingerland

Related Landscape:Maurice D. Hinchey Hudson River
Valley National Heritage Area

Incorporated in 1841, dedicated in 1844, and comprising 467 acres, this cemetery is sited on high ground north of the city in Menands with expansive eastern views. Originally 240 acres, the burial ground was designed by landscape engineers David Bates Douglass and John Hillhouse between 1845–1846, and is characterized by three east-west oriented ridges that frame densely canopied ravines cut by creeks and traced by footpaths. The property is traversed by 35 miles of paved, curvilinear drives that follow the varied topography.

Bordered to the south by a separate burial ground, this cemetery is accessed by way of three entrances. The principal one, off Route 32, is marked by a classical stone gateway topped by sculpted urns. Subsequently, a half-mile-long drive lined with a red-maple allée leads across railroad tracks to a sandstone-and-brick administration building (1882) designed by architect Robert Gibson and a superintendent's residence (1899) designed by architect Marcus Reynolds. A succession of winding, secondary drives lead west, ascending each ridge. Absent of curbs, the drives frame irregularly shaped plots distinguished by monuments and mausolea inspired by revival styles. Rows of upright burial markers and specimen trees—including oak, hickory, and maple—mark the site. The southernmost section includes the pear-shaped Cypress Pond, created from swampy land and natural springs and which once contained a modest island. The pond now features a jet and is edged by drives. North-south oriented ones span each ravine, connecting the ridges. Historically, the ravines had several water features designed by Douglass that have since been reclaimed. Surrounded to the north and east by a dense woodland, the cemetery is the burial site of many notable figures, including President Chester A. Arthur.

Albany Rural Cemetery was listed in the National Register of Historic Places in 1979.





Troy

65 Prospect Park Road



Prospect Park

This 80-acre park is situated one-and-a-half miles east of the Hudson River atop Mount Ida and borders the Poestenkill Gorge to the south. Surrounded to the west, north, and east by residential communities, its dramatic topography and dense canopy of mature deciduous tree plantings (including European beech, catalpa, magnolia, oak, and sycamore) can be experienced via a network of curvilinear roads that connect to recreation facilities and a Modernist comfort station. Visitors access the park through the gated Congress Street entrance where the park's primary route, Prospect Park Road, originates. The network of drives and paths terminate at the park's 285-foot summit, where trees have been managed to safeguard western and southern views of the Hudson River Valley.

In the nineteenth century this plot hosted the Vail and Warren estates, which the city acquired by 1903. Approximately 500 trees and stumps were cleared, and the city engaged Garnet Douglass Baltimore as landscape and civil engineer to design a public park. The decision to retain Baltimore, among the first African American graduates from the nearby Rensselaer Polytechnic Institute, came amidst efforts to establish a broader park system in Troy. Baltimore's contributions included a fountain and naturalistic water feature, a play area, tennis courts, and two rustic pavilions. With local architect H. P. Fielding, Baltimore converted the preexisting residences into a museum and casino (both destroyed in the mid-twentieth century). An aboveground swimming pool designed by engineer Wesley Bintz was installed in 1926; although closed in the 1990s, it is one of the few extant pools designed by Bintz.

By the 1980s the park had fallen into disuse. In 1998 Friends of Prospect Park was founded, dedicated to the site's stewardship and revitalization. In 2018 a historic road was rehabilitated and named the Garnet Douglass Baltimore Trail, connecting Prospect Park to the city's southwestern Little Italy and South Troy neighborhoods.

Historical Name:

Warren Estate
Vail Estate

Landscape Category:

Designed Landscape

Landscape Type:

Public Park—Neighborhood Park

Landscape Style:

Picturesque

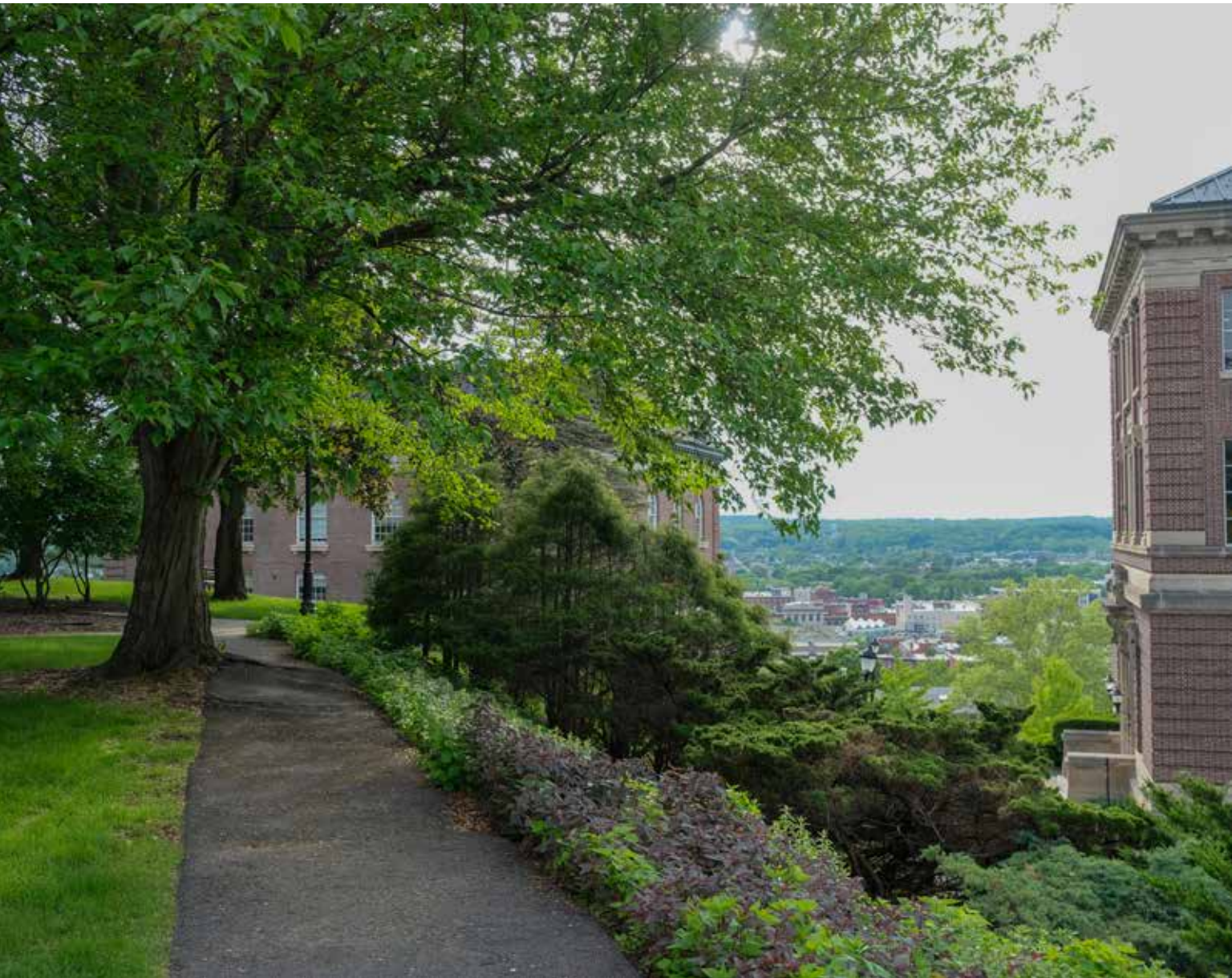
Designed By:

Garnet Douglass Baltimore
Wesley Bintz
H. P. Fielding



Troy

110 8th Street



Rensselaer Polytechnic Institute

Founded in 1824 by Stephen Van Rensselaer to instruct students “in the application of science to the common purposes of life,” the school was the first of its kind established in an English-speaking country. Originally located downtown, the institution relocated east following a fire in 1862. After another fire, this time in 1904, destroyed the university’s Main Building (1864), the ten-acre Walter Phelps Warren estate, Mount Airy, was acquired immediately to the east, making possible a true campus plan. The city constructed a grand, granite staircase, The Approach, on the former building site (1907, rehabilitated 1994–1999), which fostered connectivity between town and gown.

By 1909 a curvilinear path and drive ascended the hill east of The Approach, affording expansive Hudson River views. Atop the hill, the drive meets an academic building group, a dormitory, and an athletic field. Sited in a depression, the field is flanked by a rocky hillock to the east, crowned with another curvilinear path (1940) lined with a horse-chestnut allée and a quadrangle framed by an L-shaped, Georgian Revival dormitory. Sloping downward, the quadrangle meets the dormitory’s central arch, which provides access to a group of post-World War II buildings across Fifteenth Street. The arch is also on axis with the Rensselaer Union (1967), designed by architects Ernest J. Kump Associates. To the south and southeast, respectively, are an athletic center (1920, expanded and rehabilitated in 1970s), and symmetrical L-shaped dormitories (1953–1958), whose enclosed courtyards are shaded by a canopy of oak trees and traversed by linear paths. Since the 1970s the campus has expanded north and continues to be surrounded by historic, tree-lined residential neighborhoods.

The institution’s many noteworthy graduates include landscape and civil engineer Garnet Douglass Baltimore, the first African American alumnus (1881). West Hall (formerly the Old Troy Hospital) was listed in the National Register of Historic Places in 1973.

Historical Name:

Rensselaer Institute
Rensselaer School

Landscape Category:

Designed Landscape

Landscape Type:

Campus—Quadrangle Plan

Landscape Style:

Beaux-Arts / Neoclassical
Picturesque

Designed By:

Ernest J. Kump Associates
Saratoga Associates
Catherine Oranchak/Landscape
Architects
Sasaki Associates



Emma Willard School

Historical Name:

Troy Female Seminary

Landscape Category:

Designed Landscape

Landscape Type:

Campus—Quadrangle Plan

Landscape Style:

Beaux-Arts / Neoclassical
Picturesque

Designed By:

Olmsted Brothers
Edward Larrabee Barnes
Fred Cummings
M. F. Cummings & Son
James G. Langdon
Peter G. Rolland

Situated atop Mount Ida on 137 acres of hilly, wooded terrain surrounded by residential neighborhoods, this secondary school for girls was founded in 1814 by Emma Hart Willard. The current campus opened in 1910 following a one-million-dollar donation from alumna Margaret Olivia Slocum Sage in 1906.

Originally 55 acres, the campus was laid out by Fred Cummings, of the Troy-based architecture firm M. F. Cummings & Son, who also designed its first three buildings in the Jacobean Revival style: Slocum Hall, Sage Hall, and the gymnasium (later the Alumnae Chapel, now the Alice Dodge Wallace '38 Center for the Performing Arts). Cummings's design comprises an irregular-shaped campus with the main buildings oriented around a level greensward quadrangle. A network of angular, concrete sidewalks connects its surrounding buildings, creating asymmetrical, grassy spaces punctuated by deciduous trees (including elm, spruce, oak, maple, and poplar). Following a 1929 fire, the school engaged Olmsted Brothers to create a master plan (1931), but the Great Depression prevented its execution. In the 1960s Edward Larrabee Barnes prepared another campus master plan and, in collaboration with landscape architect Peter Rolland, designed several Modernist buildings.

The campus's core sits atop gently sloping, wooded hills, at the bottom of which is a low stone wall capped by a cast iron fence marking the campus's western and northern boundaries. The wall is interrupted on Pawling Avenue by a vehicular entrance and, to its north, a pedestrian entrance designed by Cummings, both of which lead up the hill to an oval roundabout fronting Slocum and Sage Halls. A passage between the two buildings leads to the campus's center and the main grouping of academic and residential buildings. Directly downslope to the east are athletic fields, administrative buildings, and a 40-acre woodland with winding trails accessible to students and faculty. Emma Willard School was listed in the National Register of Historic Places in 1979.



285 Pawling Avenue

Troy



Troy

186 Oakwood Avenue



Oakwood Cemetery

Located on an escarpment approximately one-half mile east of the Hudson River, this irregularly shaped burial ground comprises 325 acres of varied topography. Nestled between Oakwood Avenue to the east and a steep hillside to the west, the cemetery overlooks the village of Lansingburgh and affords expansive borrowed views of the river and the Catskill and Helderberg Mountains.

Established in 1848, the cemetery was laid out by landscape gardener James Sidney. The Picturesque design includes naturalistic water features, groves of coniferous trees, and curvilinear drives (1850). A secondary, western entrance was added in 1860 to complement the original southeastern entry, and from 1871 to 1898 superintendent John Boetcher added specimen trees throughout. By the late–nineteenth century, a northwestern entrance was established. Each of the three entrances feature wrought iron fences and gates.

From the southwestern and northwestern gates, drives rise gradually through densely canopied woodlands to meet a plateau with rolling topography. Curvilinear drives frame irregularly shaped parcels that include rows of burial markers and monuments. Several parcels are distinguished by mausolea and feature coniferous and deciduous canopy trees planted individually and in groups. At the approximate center of the cemetery are two irregularly shaped lakes edged by groves of trees and drives. The westernmost water feature feeds a waterfall and stream crossed by a stone bridge. The southern section of the cemetery features several significant historic structures, including the Warren Chapel (1860) set atop a hillock, and the Gardner Earl Memorial Chapel and Crematorium (1889) by architects Fuller & Wheeler.

The cemetery was listed in the National Register of Historic Places in 1984, and the Gardner Earl Memorial Chapel and Crematorium was listed in 2004 and designated a National Historic Landmark in 2012.

Landscape Category:

Designed Landscape

Landscape Type:

Cemetery—Rural Cemetery

Landscape Style:

Picturesque

Designed By:

Garnet Douglass Baltimore
John Boetcher
Henry C. Dudley
Fuller & Wheeler
Robert E. Launitz
J. Massey Rhind
William Rinehart
James C. Sidney

Related Landscape:

Maurice D. Hinchey Hudson River
Valley National Heritage Area



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Photography by Charles A. Birnbaum or Allan Greller unless otherwise noted

Left: Photo by Bryan Zimmerman, courtesy Art Omi
Cover: Photo by Peter Aaron/OTTO, courtesy The Olana Partnership