

VIZCAYA, ROSE GARDEN
(Vizcaya, Fountain Garden)
3251 South Miami Avenue
Miami
Miami-Dade County
Florida

HALS FL-27-B
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WRITTEN HISTORICAL AND DESCRIPTIVE DATA

REDUCED COPIES OF MEASURED DRAWINGS

FIELD RECORDS

HISTORIC AMERICAN LANDSCAPES SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240

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Location: 3251 South Miami Avenue, City of Miami, Miami-Dade County, Florida.

Vizcaya Museum and Gardens is bounded by SW 32nd road to the north, US1 (Farm Village) and South Miami Avenue (Villa, Hammock and Formal Gardens) to the west, Biscayne Bay on the east and Mercy Hospital to the South.

25.743171, -80.211247 (Center of the Bassano di Sutri fountain, Google Maps, WGS84)

Significance: Vizcaya Museum and Gardens formerly known as 'Villa Vizcaya' was built between 1914-1922 for James Deering, Vice president of International Harvester Company.

Villa Vizcaya was listed in the National Register of Historic Places on September 29, 1970 (National Register Number: 78003193) and also designated a National Historic Landmark in 1994. It is a significant example of architecture and landscape design during the Gilded Age featuring architecture and garden design that references Baroque and Renaissance architecture, Renaissance and Mediterranean Revival architecture and landscape design. The Rose Garden embodies seminal attitudes about building in a sub-tropical landscape. The design and construction of this garden by Paul Chalfin and Diego Suarez was accomplished with the consultation of the best botanists and naturalists from the region and represents how formal garden design ideas of the time were adapted to local conditions in the choice of plant materials and response to sub-tropical climatic conditions.

Description: **I. Rose Garden Description/ Historic Condition.**

Rose Garden Idea and planning:

Early information about dealing with common features of the new tropical landscape such as mosquitoes, land crabs, hurricanes and high water was something that had to be culled from the expertise of locals, many of whom had only recently arrived to South Florida. Because of this, information was sometimes based on limited experience or even local lore. A letter dated March

2, 1914 is referenced to John Gifford the noted naturalist and early founder of American Forestry, it states:

“He (Gifford) says that there is great exaggeration about the height to which the hurricane tides go. He says that Mr. Matheson has filled in about 18” which does not protect him from hurricane tides but Dr. G is sure that no hurricane would go more than two feet above mean high tide.”¹

This attitude is extended to the knowledge of local plants especially in reference to planting so close to the Bay. The Rose Garden represents from its inception, a problem of siting and viability given its proximity to the bay. Deering’s interest in flowers and providing a proper setting for the Bassano di Sutri fountain helped inspire a plan that would generate ongoing concern over its viability as found in letters between Deering and Chalfin. Early in the design of the garden there is discussion about the location of the Rose Garden:

“What strikes me in your letter as a discrepancy between your ideas and mine is your speaking of separate distinct gardens; the rose garden, the gardenia garden, etc. as well as the flower garden, with another garden in the woods. You will see when you are in New York how our garden, now under drafting, is an alternation of parterres, some green and some very gay with flowers and another alternation of dryland spaces and water features. In these flower parterres, some of which are quite separate from the main disposition of the garden, that is to say our small gardens thrown out on the side, such things as gardenias, oranges and roses might be put if it were desirable but as the rose and the gardenia are neither of them very prepossessing in Florida even when healthy, I am disposed to put both in the pine land and as oranges will be used purely for decorative effect they will be largely kept in pots.”²

From this passage we can see that the Rose Garden is one of the earliest concerns of Chalfin and that if it must be accommodated it would be “thrown out to the side” of the main axis of the formal plan, how far off this axis is difficult to tell. Chalfin also expresses doubt as to the viability of flowers in general so close to the bay and suggests planting the roses and oranges in the pine land on higher ground. Chalfin also shows a preference for the placement and preservation of the parterres in the plan. In the original design by Suarez which did not include the mound we could assume the garden to be more compact perhaps impacting the hammocks less. With the revision of the original design to include the mound and casino to block the afternoon sun off the lake, the flanking eastern axis was splayed out in a ‘V’ shape perhaps pushing the gardens “thrown out to the side” closer to the bay.

¹ Letter between Deering and Chalfin, March 02, 1914. Vizcaya Archives.

² Letter to Deering from Chalfin, December 11, 1914. Vizcaya Archives.

By the end of 1914 it appears that the overall plan for the garden is set. By late July the form of the Rose Garden is more defined.

“Adjoining the eastern fan vista there is a large semi-circular garden, for an effect of informal, planting, occupied largely by roses, or almost entirely by roses; small rivulets or ditches run through the system of beds which water plants that flourish in flowering water are proposed to be placed. Pots of plants occupying the paths throughout this rose garden, and few statues to occupy niches on its circumference against the woods, will be some features here. From this garden there is access (sic) to a maze and the verdure theatre, and back again to the garden by means of the two terraces which flank the space between the mound and the house.”³

By this time Chalfin has hired a number of associates to work in his office, one such individual is Warren Chapin whose name appears on many of the garden drawings alongside Chalfin’s name. Chapin’s engineering skills proved essential in designing the superstructure for the fountain and its foundation of piles which cantilever the perimeter of the lower basin.

Historic Fountain:

In March of 1915 Deering is receiving letters as to the status of his recently purchased fountain for the Rose Garden. It was shipped in 28 crates on the freight line: J. Friedenberg & Co. arriving in New York on or near April 21, 1915 where it was stored through May. A letter from I.N. Court, Vizcaya’s superintendent, to Burrall Hoffman in New York City of July of 1915 suggests that the fountain had arrived in Miami sometime in early July 1915.⁴ The fountain represents a significant connection to the villa in terms of design approach. The villa can be thought of as a designed setting for the artifacts collected by Deering and Chalfin. The baroque fountain is one of the most startling examples of this same kind of approach to design.

The original Bassano di Sutri fountain is a travertine fountain containing two primary basins. Chalfin would direct the design of a third, lower basin based on the geometry of the primary basin of the antique fountain. Additionally, Chalfin would add the two bronze standing lions at the fountain’s summit perched on top of a coral rock bracket in the top basin. The whole fountain would become under Chalfin a kind of assemblage, in which its original proportions were vertically elongated through the introduction of cut coral rock blocks made from casts of the existing profiles of the eight-sided travertine mass, and the grotesque masks sitting in the basin. The fountain had to command its

³ Letter to Deering from Chalfin and Chapin, July 29, 1915. Vizcaya Archives.

⁴ Letter to F. Burrall Hoffman Jr. from I.N.Court, July 7, 1915. Vizcaya archives.

site and be seen both from the mound and casino, and from the top of the bridge in the Marine Garden. The addition of these stone bases and an additional third basin makes the fountain a hybrid of antique forms and newly made pieces modeled to fit a new formal context.

The new additions to the fountain came with an added expense and Chalfin discussed with Deering, the need to keep these modifications of the original fountain.

In going back over your letter, I see that you do not realize that the fountain in the Rose Garden is not to be set up as we bought it, but has considerable additions arranged as to make the old fountain higher and more commanding. I do not very well see how these additions could be left off, but if they were, (and of course it is possible to leave them off,) another \$5,000. could easily be saved.”⁵

The fountain costs were high given that each of the edges were not equal and plaster casts needed to be made of each of the edges to guide the stone carvers. Additionally, the increase in the size of the fountain would require more piling to support the outer lower basin more material and stone copings whose profile would need to work with the existing lines and proportions of the fountain. Deering was always concerned by costs but trusting of Chalfin’s judgement and in the end willing to support his vision of the gardens. Deering was more likely to raise questions in the functioning of certain elements of the design rather than their premise sometimes suggesting solutions that were less than aesthetically pleasing. Deering’s frustrations with the Rose Garden paralleled his frustrations with the Marine Garden. Deering wanted a Marine Garden for fish and a Rose Garden for roses. In the end it appears that these two programs were not to be accommodated in the final design. Where Deering saw as simple program to be accommodated Chalfin saw as the formal components as an aesthetic piece to a puzzle in which the initial motivations should be noted but were not essential to the final outcome. Chalfin’s vision of Vizcaya was outside Deering’s practical minded peripheral vision.

“I do not know exactly what your scheme is for the rose garden. It seems to me that it should provide for a high hedge running north and south in the middle, to protect the roses west of this (these) hedges. As to protecting the parterres, I think this question will have to be studied. It is my impression that east of the little terrace taller trees than are now there or that are now planned to be there will have to be placed. It is my impression, also, that a high hedge or something similar will have to run down the middle of the formal gardens to protect the western half of it....I have known before but certainly have not fully realized the difficulties of growing things in the immediate vicinity of the sea. In

⁵ Letter to Deering from Chalfin, January 28, 1919. Vizcaya Archives.

*any case, it seems to me that we shall have to give all the protection we can and perhaps even start with those things that we know grow vigorously here, and any other things that we can learn are willing to stand not only wind but salt air.”*⁶

Soon after this letter Chalfin mentions planting a “Banyan tree” and another large “rubber tree” in the vicinity of the Rose Garden suggesting the need for more protection from salt air and plantings that would provide a quick solution to the problem. Historic drawings show that what was planned as the primary screen for the garden from the bay was a perimeter hedge twelve feet high and three feet thick. The hedge was to be of *Causarina* known to be very salt tolerant. This hedge shows up in historic photographs as three-gallon size plants planted at the perimeter of the Rose Garden and protected by wood lattice. Given that the Marine Garden provided an almost direct conduit for breezes from the southeast, the new hedge would have been more successful as a formal foreground against the hammock and provide the green niches for the perimeter statuary rather than a successful wind block for the roses.

In 1920 Deering’s optimism for the Rose Garden’s program was flagging. In a letter dated March 25, 1920 Deering writes: “It seems to me that we will have to give up the name of rose-garden for you and I agreed the other day that probably there will be few roses in it, and we would only make the place ridiculous by calling it by that name.”⁷

Canals:

The second most important feature of the garden would have to be its system of canals. The canals extending toward and radiating from the fountain were originally to house water lilies and other flowering plants as suggested by Chalfin to Deering. Chalfin mentions that Sturrock is however the author of this idea: “The semi-circular garden has ditches for fresh water because there are many plants that do not grow in stagnant water or salt water, but on the edges of brooks and on stones, and it was Sturrock’s idea that these should be planted in small ditches.”⁸ If water plants in “ditches” was Sturrock’s idea, it was Suarez, Chalfin, and Chapin who finally gave it its final form and its Islamic references. The canals were to house flowers and since they were fresh water provide jets that might irrigate the planted roses. The original photographs show that there were narrow paths adjacent to the canals as opposed to the grass seen against its edge today. The small slabs of stone that cross the canals can now be understood more clearly given that they would connect to paths that edge the canals. The garden was a kind of water carpet where one could traverse its edges. The lone pool that sits left of the entrance to the Marine Garden seems to be motivated by

⁶ Letter to Chalfin from Deering, March 17, 1919. Vizcaya Archives.

⁷ Letter to Chalfin from Deering, March 25, 1920. Vizcaya Archives.

⁸ Letter to Deering from Chalfin, August 9, 1915. Vizcaya Archives.

a late design renovation to symmetrically flank the entrance as seen from a space immediately before the Marine Garden gates.

The addition of the canals to the smell of flowers in the rose garden give this particular garden a rich sensorial dimension now lost with the stagnation of the canals and the lack of water in the fountain.

Sculpture:

The program of the sculpture like the fountain is essential in understanding the space as an outdoor room. Sculpture lined the grass lawn into the space and the perimeter of the space. The figure of Neptune reinforces the idea of water. There is however very little discussion about the role the sculpture was to play in the space from the point of view of its iconography. Its iconography appears eclectic and in the 1934 program of work for the rehabilitation of the garden Chalfin mentions removing two Romanesque stone posts from the Casino parterre and reassigning them to the Rose Garden suggesting the sculptures decorative role.⁹

The figure sculptures include Jupiter and Neptune, Pomona and a Shepherd and Shepherdess listed in contemporary descriptions as from the 17th century. There are also two mythological figures possibly Minerva and Ceres also of the 17th century. At the entrance to the Marine Garden there is a 2nd century altar adorned with bucrania relief figures. There is a small carved stone sheep against the east bowling green and columns, 10th or 11th century, square in plan with intricate Lombardic carving.

Rose Garden Swing:

One of the least documented features of the rose garden is a lattice covered steel frame swing that sat in the northwest corner of the rose garden just inside the wall. Historic photographs and drawings appear to be the only documents that record its form and details. From a 36"x60" blueprint, G84 issued on Dec. 16, 1916 by Paul Chalfin we note that the swing was a classically inspired open wood lattice structure built over a steel frame. The support was made up of angles that approximate a five-inch column in plan. The structure terminated at the ground with brackets that are 1'-6" high depicted in the drawing at full scale. From this base of scrolls against a pedestal of lattice are two square lattice columns that terminate in a latticed ionic capital supporting a flattened arch entablature mounted by latticed finials. The scrolls, leaning in on each other create a kind of mannered pediment pierced by an open ellipse. From

⁹ Report by Chalfin to McCormick, summer of 1934, Vizcaya Archives.

the entablature two steel or bronze supports hang to support the swing. In historic photographs from December 15, 1920, we see the swing under construction. From post 1926 photographs and postcards as late as the 1930s, we see the swing in the garden, in its own landscaped enclosure, suggesting it met its demise sometime after this date. In its place today is a marble table.

Semi-circular Mer-boy fountain:

After the Bassano di Sutri fountain and the latticed swing, the semi-circular “mer-boy” fountain is the most prominent site made feature in the Rose Garden. The semi-circular fountain borders the space between the Rose Garden and the Maze Garden at its northern edge. The kneeling hermaphroditic figures half human, half fish support baskets above their heads and spray forth water from their mouths into the pool. These figures were carved by the Menconi Brothers after drawings made by Chalfin’s office. The drawing G-129 shows the details of the design showing the plan, elevations of the fountain and full-scale details of stone profiles and the front and side elevation of the pedestal axially connected to the fountain, the source of its inspiration.

Surrounding the group was to be a 10’ high hedge, 3’ thick with an arched niche cut out for the pedestal. The enclosure and arched opening in the hedge created a view into the maze garden beyond. The hedge is drawn as a leafy mass which may have been different from the Australian pine hedge that was ultimately planted on this site. A letter of August 20, 1920 from George Pearce the site superintendent to Paul Chalfin suggests that it was Pearce’s idea for the plant material.¹⁰ By October of 1920 we see the hedge planted.

The pedestal is borrowed formally from the highest section of the antique fountain in the center of the Rose Garden. Like the swing the pedestal is comprised of scrolls that bookend a classical pedestal. The design drawings do not indicate a sculpture for the pedestal, but we know from later correspondence that the space was created as a setting for one. The 1934 program of work for the rehabilitation of the garden by Chalfin mentions new planting for the area behind the mer-boys and that the hedge should be clipped to open a view of the pedestal and the “Narcissus” statue. This statue presently occupies the site. The flanking coral rock urns which sit either side of the fountain appear in historic photographs to have been placed further east.

Wrought iron gates:

¹⁰ Letter to Chalfin from Pearce, August 20, 1920, Vizcaya Archives.

One of the Rose Garden's most significant losses is its gates. From historic drawings we learn of sets of gates that lead to the maze garden and perimeter gates and grilles opposite the primary axis (axis F) from the east lawn past the fountain due east into the mangrove hammock to the servants' beach. These gates designed and built by Samuel Yellin have all disappeared.¹¹ Historic drawing G250 drawn at $\frac{3}{4}" = 1'-0"$ shows a single swinging gate separated by a three-foot hedge in plan on either side, then two fixed grilles approximately 5'-0" wide. The designs are beautifully constructed. Yellin's design appears to have been in part based on an antique grille as referenced in one of the drawings G300 which notes; "see old grilles AP162."¹²

Perimeter retaining wall:

One of the most interesting features of the Rose Garden is its retaining wall. The wall is the end result of much research by both Deering and Chalfin in how to deal with what must surely have been some cause for concern given their proximity to the water, land crabs. The smooth surface of the perimeter retaining wall was in part a response to creating a surface that would be difficult to scale by land crabs. The wall has its slope surface on the inside of the perimeter with the exterior perfectly vertical. When initially constructed, the retaining wall was four to five feet above the grade of the hammock with finished grade of the garden just three inches below the top of the wall. Today the interior of the Rose Garden is settling, and the hammock continues to build land from the detritus produced by the mangroves and the seaweed trapped in its propped roots. The wall as designed is 2'-3" thick at its base extending a couple of feet into the soil sitting atop Dade County pine piles 20 deep, to discourage burrowing of crabs underneath. In letters between Deering and Chalfin we have ongoing correspondence about the problem:

*"I talked to Mr. Gratigny the other day about some of our problems with the following results: he thinks it quite possible that with a wall going deep below the surface and say 5ft. tall, made smooth, land crabs could not enter the premises. He believes, however, that poison is the effective remedy."*¹³

Another letter mentions how a noted botanist, Charles Torrey Simpson, dealt with the problem suggesting that even the most sympathetic can be driven to drastic measures:

"I called on Charles T. Simpson who gave me the following information. There is nothing to do with land crabs but kill them. There is no given height to

¹¹ Letter to F. Ley from Samuel Yellin mentioning the shipment of the gates; "2 stationary grilles, 1 gate and 6 braces." January 06, 1921. Vizcaya Archives.

¹² Historic Drawing G300, November 15, 1920. Vizcaya Archives.

¹³ Letter to Chalfin from Deering, February 24, 1914. Vizcaya Archives.

which they cannot go. In summer they cover the country, and that he has killed hundreds of them at one time on his porch, which as you know is high."¹⁴

Indeed, just about every naturalist was consulted about the problem, Commodore Matheson suggested "carbide" and "5-gal. fish pails set in the ground with holes in the bottom to let water out and old fish in the bottom to attract the crabs" to be "exterminated." Commodore Monroe appears to have had the most benign solution although doubtful as to its effectiveness he proffered: "a very smooth wall might keep out land crabs."

The perimeter wall was perhaps primarily to keep land in and "might" keep crabs out, however its smooth stucco finish in contrast to the rough oolitic and coral rock walls and details found elsewhere in the garden tell a story about the measures employed for dealing with a new landscape and its creatures.

The reason for the land crabs planned extermination was their voracious appetite for new plants. In his book, "Ornamental Gardening in Florida," written in 1916, Charles Torrey Simpson devotes a number of paragraphs to their habits under the title: "Plant Enemies."¹⁵

Historic Landscape:

The plantings in the Rose Garden appear to have primarily been designed to enclose the space, to provide a setting for the sculpture and gates, and ornament the canals. The low perimeter retaining wall, used to create an edge to the mangrove hammock beyond required a thick hedge to keep visitors from falling into the hammock below. The 10' high Australian pine hedge planted at the perimeter created a dense mass, ideal for making a thick green wall for carving out windows, doors and niches for statuary.

Hedges were also made to line the edges of the small planting beds between the water canals. These hedges, also Australian pine, gave form to the planters, and defined the paths protecting the flowers inside against the unrelenting sun, salt air and incessant breezes. The exact plant material for the planting beds in the garden is difficult to identify but must ultimately have been changed many times, possibly substituting heartier, locally grown material over imported material from other regions of the country. In 1934 when we have the best documented revisions of the garden, Chalfin suggested plants for "experimentation" suggesting that much of the early planting was trial and error.

¹⁴ Letter to Chalfin from Deering, February 26, 1914. Vizcaya Archives.

¹⁵ Simpson, Charles Torrey. Ornamental Gardening in Florida. 1916. p.46-47.

In 1934 Chalfin undertook perhaps some of the first major revisions to the plantings since the 1926 hurricane. The choices for the new plant material appear to have been inspired by a need to create greater height and enclosure at the perimeter and the need to stock hardy plant material to withstand the growing conditions near the bay. Chalfin recommends *Melaleuca cajeput* for the “Swing Garden” and a quantity of “*Cunninghamia sinensis*” for hedges and specimens. He also mentions planting six high Coconut Palms in the Mangrove “to break (the) low sky line.” Under plants to “try” Chalfin mentions “*Cytisus* (Spanish Bloome) and *Cistus* (Sun Roses) although he does not specify in his report exactly where these are to be planted. He does mention a hedge of *Murraya paniculata* around the Mermen, clipped “open to show pedestal of narcissus statue.”¹⁶

The last component of the historic plantings appears to be the potted material lining the entrance to the garden originally a grass lawn now a curbed planter. These large Terra Cotta pots were bought in quantity and used throughout the garden to strengthen visual axes and ornament spaces with topiary.

II. Rose Garden Description/ Current Conditions.

The loss of historic fabric such as the swing, wrought iron gates, and the interior plantings make this a threatened site. Additionally, the serious condition of the surfaces of the fountain, the settling of the canals and its antiquated plumbing infrastructure has removed the fundamental appeal of this space and its artifacts, which is the sound and display of water. Much of the sculpture appears to be in its original location however past hurricanes, and invasive plantings have taken their toll on the historic fabric revealing loss of material caused by breaks and chipping of edges and extremities of the sculptures and pedestals.

Past maintenance standards for the care of large trees around the edges of the site may also have impacted the integrity of the stone sculptures extremities. This is caused when trimmed tree limbs are cut in large sections and when falling, lop off pieces of the sculpture. The stone coping around the canals has been impacted where tools and service vehicles are rounding off corners and chipping profiles. On one occasion while measuring on site, I witnessed a service vehicle fail to make a turn hitting a curved stone wall and chipping out a small chunk of the wall. Accidents of this type could be avoided by educating the maintenance crew of the importance and need to exercise care with the historic fabric. Education is an important component to preservation and costs little to nothing to implement. Allowing the grass to grow up to the stonework

¹⁶ Report for “Program of Work-summer of 1934,” Paul Chalfin. Vizcaya Archives.

has allowed the stone around the canals to fall prey to weed eaters and edgers that destroy its architectural lines.

Naturalized plantings can do their own damage to the site. The large Royal palms some of which were no doubt planted, others naturalized, towering over the mer-boy sculptures can drop palm fronds weighing 40 pounds or more from a height of 50 feet. These falling limbs can easily break off pieces of the sculpture even without a storm or high wind. Tree roots from the Rubber tree and even royal palms can pitch sculpture break walls and invade plumbing and fountains. In the summer months windblown seeds from *Ficus aurea* can sprout on just about any pitted horizontal and vertical surface living off nutrients from the air as an epiphyte until aerial roots become terrestrial and begin thickening, cracking and spalling stone. Although this is difficult to control it needs a regular system of monitoring and maintenance to safeguard fabric from potential damage.

Current View corridors:

Axis 'A' to the Marine Garden:

A large Live Oak to the west of the gate to the Marine Garden does not appear on any of the planting plans or historic drawings. This tree may have been planted later or may be naturalized. In addition to preserving historic fabric, it is important to preserve historic view corridors. From the Marine Garden Bridge, we once had a wonderful view of the Rose Garden and villa beyond. The large banyan tree has blocked most of the villa, however careful trimming of, or removal of the Live Oak could revive the view from the Marine Garden to the Rose Garden currently blocked by the tree's lower limbs. The extensive buttressing roots of the live oak are also causing the canal terminus below it to heave and the adjacent stone lantern to pitch to one side.

Axis 'F' to the Servant's beach:

The next important view is the recovering of the path to the servant's beach. The four stone stairs that exit the Rose Garden to the east from the mound axis are currently blocked by a stone basin. The settling of the site by almost eight inches has made a curb at this point of exit/entry where originally there was none. From this point we would have encountered the three wrought iron gates mentioned in the historic description. The center gate was operable with the two flanking grilles providing views into the mangrove hammock. The wide stair below was approximately two feet below grade and heavily grown over with plants and small trees at the time of documentation. The historic photographs show the stairs under construction by Bahamian stone masons

(names unknown). A good deal of organic material had to be removed to document this feature. The original stone risers are in place with flagging for two of the stairs.

This feature models the other historic rooms in the house that tell the story of the domestic service of Vizcaya. The servant's beach was accessed at this point in the garden by a trail through the mangroves to the bay. Additionally, there was to be a trail from the tea house through the mangroves to the canal near the Marine Garden complete with rustic bridges traversing small inlet creeks of water from the Bay. Although this area was not documented we did find remnants of a rustic bridge and found our way to the original beach. Additionally, we found a point at the end of this beach that was strewn with cut coral rock suggesting there may have been some construction at this point in the site. This feature is an important element of the formal garden as relief to its strict geometry and control. The dark tangle of the mangroves added a romantic and picturesque dimension to the site equal to the hardwood hammock that is the proscenium to the villa. Much work is needed here to explore and more fully document this re-discovered condition of the garden.

Current condition:

Unlike the Villa, the historic gardens have undergone significant changes since their completion in 1922. The outer gardens and the agricultural landscape that surrounded the farm village have all but disappeared due to selling of the land in the mid 20th century to keep pace with the spiraling costs of maintenance. However, the periodic impact of tropical storms and hurricanes on the property have created ongoing conservation concerns the continue to impact the remaining property.

New efforts are underway to conserve portions of the Rose Garden and protect more of the property from the destructive forces of tidal surges brought on by future hurricanes.

History:

The Rose Garden is part of a collection of gardens 'thown (sic) out to the side' of the main axis of the formal garden. These gardens include the; Theater Garden, Maze Garden, Rose (Fountain) Garden and the Marine Garden. These gardens were thought to provide both pleasure for guests and provide James Deering with solutions to more practical concerns such as a cutting garden for fresh flowers (Rose Garden) and holding tanks for fish (Marine Garden) for the table. Their location in the Mangrove shore created significant challenges for the designers and Deering, all of whom were unfamiliar with Tropical flora and fauna, and the impact of season hurricanes and tropical storms. The Chronology that follows

chronicles the chain of events that occurred during the garden's evolution from conception to final execution and modification over time. The dates and passages were culled from historic records from Vizcaya's archives during the writing of the Getty Grant Conservation Plan.

Rose Garden (Fountain Garden) Chronology

1912

30 December- James Deering acquires 130 acres of bay front property from Mary Brickell. The land is bounded on the west by the railroad siding, on the east by Biscayne Bay and Jennings Street to the north.

1913

04 October- Letter to B. Hoffman from Paul Chalfin about closing in on design of the garden.

1914

12 December – Letter to Deering from Chalfin mentioning design of Rose Garden, parterres, and small gardens, “thrown out on the side.”

19 December – Letter to Deering from Chalfin mentioning that he has instructed Suarez to draw the “roughest kind of a sketch of his disposition of the garden.”

1915

23 March – Letter to Galleria Simmonetti from Chalfin confirming his receipt of a cable that the fountain was shipped.

02 April – Letter to Deering from Chalfin confirming telegram of the 25 (March) to complete full plans of the garden. Chalfin lays out his plan for his office structure in terms of staff and salaries.

07 April – Letter to Chalfin from Chapin mentioning Chapin's fee for rough constructive work for “Mr. James Deering's Italian Garden.”

06 May – Letter from Freight Line: J. Friedenberg & Co. to Chalfin for bill for (28) cases of stone fountain.

07 July – Letter to Hoffman from I.N. Court informing Hoffman that Murtagh is measuring the large fountain. Court also suggests that Hoffman send a sketch of what it looks like assembled and mentions the center portion might be raised to be as high as basin.

29 July – Letter to Deering from Chalfin describing the Rose Garden in Detail “Adjoining the eastern fan vista there is a large semi-circular garden, for an effect of informal, planting, occupied largely by roses, or almost entirely by roses; small rivulets or ditches run through the system of beds which water plants that flourish in flowering water are proposed to be placed. Pots of plants occupying the paths throughout the Rose Garden, and few statues to occupy niches on its circumference against the woods, will be some features here.”

03 August – Letter to Chalfin from Deering mentioning Rose Garden as 150’ x 150’ for roses. Expresses concern that “Ditches of water” be salt instead of fresh water do to cost.

09 August – Letter to Deering from Chalfin confirming that the ditches will be fresh not salt given what will grow only in fresh water. Chalfin mentions this as Sturrock’s idea (fresh water).

15 November – Letter to Sturrock from Chapin on behalf of Chalfin. This Letter mentions axis ‘F’ from the Rose Garden through the mangroves to a “point midway between the Mangrove canal & shore” terminating in a small circular plaza surrounded by palms. He wanted to know if palms would grow in the Mangroves.

1916

13 June- Photograph view of Rose Garden as rough fill. (VA Historic photograph Vol. V pg. 76, #1028.)

18 December – Letter to F. Ley from FW Starbuck mentioning P. Paist as taking over work for him on Dec. 20. (Starbuck was leaving for the War.)

1917

29 March – Letter to Starbuck from Chalfin requesting that plaster casts be made of section of fountain and sent to Menconi Brothers.

28 April- Photograph showing the top pedestal of the Bassano di Sutri fountain sitting in the stone plant before installation. (VA Historic photograph Vol. IX, pg. 27, #1548.)

11 September – Letter to Chalfin from Paist mentioning the erection of concrete foundation for antique fountain.

17 October – Estimate for 50 piles for central fountain received for \$5.00 each.

1918

18 March- Photograph showing concrete canals before backfilling sitting on compacted fill. Photograph 953 shows missing section of perimeter wall where change occurred. (VA Historic photographs Vol. V, pg. 31 #950, #953.)

23 July – Letter to F. Ley from A. Orr Jr. regarding contract of April 30, 1918-April 30, 1919 for work for Rose Garden plumbing work. (cost 750.)

1919

28 January – Letter to Chalfin from Deering speaking of reducing features to the Rose Garden edge to save costs and the additions to the fountain as to “make the old fountain higher and more commanding.” Deering sees the latter expenses as unavoidable but expresses his concern over the cost.

17 March – Letter to Chalfin from Deering suggesting high hedges down the north and south (middle) direction of the Rose Garden to protect Roses. He also suggests a tall hedge along west vista axis for same reason.

13 September – Letter to Deering from Chalfin. Chalfin mentions purchasing gates for a side entrance to the Rose Garden.

16 September – Letter to Paist from Chalfin confirming he needs him for the garden for “at least two years more work.”

1920

22 January – Letter to P.H. Ogden from P. Paist regarding work in place in the Rose Garden. “Concrete waterways and foundation for semi-circular fountain.” Paist expresses his concern over settlement of tunnel and fountain. The basin is on “4’-0” of sand fill sitting on muck- a tangle of mango roots, etc. quite spongy.”

27 January – Letter to P.H. Ogden from Paist mentioning Rose Garden fountain Foundation, to rest on piles. (This suggests the orig. design might have assumed the basin was to act as a spread footing.)

17 February- Historic Drawing V-106, pencil on trace. The drawing shows a planting plan for the theatre garden and maze with edge of the Rose Garden and tea house. The drawing shows a great deal of citrus intended for the space between the Rose Garden and Maze Garden. (VA)

01 March – Photograph showing formwork for fountain complete and concrete poured. (VA Historic photograph, Vol. XI, pg. 07, 8x10 photograph.)

25 March – Letter to Chalfin from Deering expressing concern over the name “Rose Garden” given the difficulty of growing Roses. Deering also laments possible failure of water plants.

01 April – Photograph showing formwork for fountain removed and piers and walls visible. (VA Historic photograph Vol. XI, pg. 10, 8x10 photograph.)

28 April – Letter to F. Ley from P. Chalfin regarding revised Rose Garden Grilles and coping.

21 May – Letter to P.H. Ogden from P. Paist expressing concern about settlement and mentions the fact that the concrete water channels went “down three or four inches and had to be built up with brick.”

01 June – Photograph showing stairs to servants beach from Rose Garden under construction. Photograph shows four stairs. (VA Historic photograph vol. XI, pg. 22, 8x10 photograph.)

01 June – Photograph showing almost finished view of fountain only finial at the top is missing. (VA Historic photograph Vol. XI, pg. 26, 8x10 photograph.)

01 July – Photograph showing lower basin built out and planting beds staked out. Additional photograph showing pipe chase to fountain with close up of fountain. Fountain reveals many nicks and patches at this early date. (VA Historic photograph Vol. XI pg. 34, 8x10 images.)

20 August – Letter to Chalfin from G. Pearce suggesting planting Australian pine around beds in Rose Garden.

14 September – Photograph showing perimeter plants protected by wood lathing and shade cloth. (VA Historic photograph Vol. XI pg. 48, 8x10 photograph.)

14 September – Photograph showing semicircular fountain nearly complete with mer-boys in place and planting bed soil in place. (VA Historic photograph Vol. XI pg. 49, 8x10 photograph.)

07 October – Photograph showing *Causarina* hedges in place around planting beds. (VA Historic photograph Vol. XI, pg. 62, 8x10 photograph.)

27 October – Letter to F. Ley from Chalfin approving payment of bills for Rose Garden Grilles for \$1,000 of orig. amount of \$3,060 for Samuel Yellin.

16 November – Letter to F. Ley from Chalfin sending revised drawings for Rose Garden Grilles and G300 for a new gate to be sent to Samuel Yellin.

15 December – Photograph showing Rose Garden swing in place. VA Historic photograph Vol. XI, pg. 81, 8x10 photograph.)

1921

07 January – Letter to F. Ley from Samuel Yellin mentions sending wrought iron for the Rose Garden “2 stationary grilles, 1 gate, 6 braces.” (This is most likely the gates and fixed panels that lead to the servant’s Beach.)

15 January- Photograph showing finial at top of fountain in place, all planters in, and a different border hedge planted, possibly Orange Jasmine. (VA Historic photograph Vol. XI, pg. 90, 8x10 photograph.)

1922

14 February – Photograph showing grass lawn on axis from mound to fountain, which is currently occupied by a curbed planter. (VA Historic photograph Vol. XII, pg. 28, 8x10 photograph.)

13 September – Diary of I.N. Court mentioning: “Began planting Rose Garden.”

1925

21 September- James Deering dies.

1926

06-22 September- Major Hurricane strikes South Florida Vizcaya badly damaged.

1934

summer – An eight-page document by Chalfin outlining the revisions to the garden. The program of work includes: *Page 1*: “Benches and chairs needed in the Bassano di Sutri Garden. Remove two Romanesque posts to assigned spaces in Bassano di Sutri garden. Remove Persian fountain base to Bass. Di Sutri – as assigned.” *Page 4*: “Vines, Shrubs and Trees – to stock or experiment (with) Melaleuca Cajeput, Stock in quantity for Swing Garden...” *Page 5*: “The Bassano Di Sutri Garden:- Entourage. 6 High Coconut Palms are needed on Mangrove to SE to break low sky line. Place *Cunninghamia* either side of spaces flanking each low vase- to clip to 12’ high hedge instead of present *Aralia*. Behind Mermen fountain the hedge should be *Murraya paniculata*– open to show pedestal of Narcissus statue.” *Page 6*: “The Swing Close. – All the area should be planted with a Cajaput Trees behind a low hedge outlining the

enclosures – as on original plan – with 9” edging clipped as in parterres. Jasminum Simp. Regrade with blue slate in rectangle. “The Farnese Posts and Low Stair to Swing Close. (These are the posts surmounted by a stone fleur de Lys (Farnese) armorial charge). The flat parapets either side of the steps should be crowded with potted plants. The Romanesque Lion and the Roman Sarcophagus are assigned above also to these parapets.” (VA)

1935

02 February- Letter to Chauncey McCormick from Paul Chalfin outlining work completed after ‘18th week of our contract. Under "Rehabilitation" Chalfin mentions “regrading the Rose Garden, restoration of the priceless iron work screen to the Peacock bridge.” Under beautification Chalfin mentions: “the selection and distribution of colored sands in the main garden, with metal reserves laid in the ground at innumerable points to divide colors.” (VA)

1945

Deering Heirs sell south property to Roman Catholic Diocese.

1952

Dade County purchases house and remaining property for one million dollars.

1957

06 April- Vizcayans chartered. The Vizcayans is organized in October of 1956 and founded in the Spring of 1957. The organization is formed to assist in providing restoration for Vizcaya. Its original committee was formed from volunteer members of the American Institute of Interior Designers.

1964

01 September- Hurricane Cleo hits South Florida, damage to Vizcaya.

1974

14 September- Diego Suarez dies.

1979

Foundation for Villa Vizcaya Inc. founded.

Marine Garden is restored from 1979-1981 with the Edward P. Goodnow fund.

1980

F. Burrall Hoffman dies.

1984

January- Survey/Botanical Identification of the formal gardens by Roger L. Hammer, director of Castellow Hammock Nature Center, Metro Dade Park and Recreation Department, for Vizcaya Museum and Gardens.

1985

Report from Office of Productivity Management, Metro Dade Park and Recreation Department regarding replacing piping and jets and patching and sealing pools. Report includes estimate for work for Bassano di Sutri fountain, sealing, and canal work.

East terrace paved with keystone by Dade County against opposition.

1987

15 June- Letter to Richard Farwell from Kathleen Shea of WUTA suggesting start date for conservation work (June 15, 1987) contract. The cost would be \$202,000 to remove ferrous piping staining stone, filter water to remove metallic and calcium ions, routine maintenance, remove biological growth, ferns, small plants and atmospheric soiling.

1988

25 March- Letter to Richard Farwell from Kathleen Shea, Director of Conservation Services, WUTA (Washington University Technology Association), for work done by Tracy Coffing and Mr. Joseph Kuicannon. Work for the Sutri Fountain: "Cut out old cementitious repairs and other patches of non-marble material in the main fountain body and replace with travertine Dutchman or in the case of wide crack, mortar of a more homogeneous color. Restore the basic lines of the fountain body and eliminate as far as possible unsightly or unattractively colored patches. The four freestanding figures in the upper fountain pool will be restored."

1990

The Foundation for Villa Vizcaya originally a subcommittee of the Vizcayans establishes itself as a separate 501(c)3 to raise endowment funds for Vizcaya.

1991

17 January- Letter to Richard Farwell from Anne Seaton, Documentation assistant for WUTA. The letter mentions that they would clean organic debris and silt annually from the fountain.

1992

24 August- Hurricane Andrew strikes South Florida, Vizcaya is badly damaged. The Rose Garden suffers damage to the three of the mer-boys in the semicircular fountain, individual sculptures, basins and urns due to high winds, tidal surge and flying debris. The Bassano di Sutri fountain loses a large section of coping on the eastern edge due to tidal surge and washes out on its western edge. Much of the garden is impacted with many columns and urns toppled on the eastern most edge of the property.

2002

June- Vizcaya Museum and Gardens awarded conservation grant from the Getty Foundation for the documentation and conservation planning of the villa and gardens.

2003

01 June- Documentation of the Marine Garden and Rose Garden as part of a conditions assessment report for the Getty Foundation and the Vizcaya Museum and Gardens. The team worked on site from June 02, 2003 to August 10, 2003. The report was written from August 2003 – February 2004.

Vizcaya Garden/ Personnel & Vendors

The list below tracks the architects, designers, engineers, superintendents, plant vendors, and building suppliers who worked on Vizcaya's gardens. The list was compiled using primary source material found in Vizcaya's archives. The primary material included letters of correspondence, original drawings, plant ledgers, job applications, telegrams, letterhead and envelopes, and personal notes catalogued in the archives. The list is not exhaustive but represents the review of thousands of letters and hundreds of drawings. The list indicates the name of the individual or company name, their address, their listed business or specialty, names of associates, and a date for the item (by author). The list allows us to identify the primary participants in the design and construction of the gardens, the dates they were employed and in some cases what work or material they supplied. This list is supplemented by the biographies in the appendix and the written histories of the gardens. This list is especially beneficial when reviewing

letters of correspondence in which names are listed but not often identified as to role in the work.

Owner:

James Deering (owner)
James Deering Property, Miami, FL

Associates:

Manager: F.L. McGinnis

Head Gardener: William Fremd of Palm Beach, (later turned down offer to stay on)

Superintendents:

Mr. William D. Sturrock 1917

Mr. George Pearce Dec. 1918

Mr. William Maclean 1918

Mr. W. J. Louderback 1918 (superintendent in Chicago IL)

Architects, Designers, Engineers:

F. Burrall Hoffman Jr. (architect)
15 East 40th Street
New York, NY
Associate: Harry Creighton Ingalls

Paul Chalfin (designer)
1917
432 Fourth Avenue, New York, NY
1919
597 Fifth Avenue, New York, NY

Associates in New York:

W.W. Chapin, **consulting engineer**, 347 Madison Ave, NY

P.H. Ogden, architect, head draftsman.

H.R. Allen

L.A. Koons

A. Koch

Diego Suarez: Landscape Architect

Associates: In Miami

F.W. Starbuck, Box 617 Miami, left April 21st to serve government.

Phineas E. Paist, Architect Box 617 Miami

Contractors:

Fred T. Ley & Co., Inc.

General Contractors

19 West Forty-Fourth Street

New York City, NY

Note: (Listed on letterhead:

Monumental Building,

Buildings of concrete or mill construction

Transmission systems

Underground Conduits

Sewers, Waterworks Systems

Foundations, Pilings

Power Houses)

George Sykes Co.,

Building Construction

314 East 34th Street

New York City

Architectural sculptors, stone carvers:

A. Stirling Calder

51 West 10th Street

New York City

(Note: designed figures for the Stone Barge)

Eduardo Cammilli, Prof.

183-185 West 4th Street

New York City

Stone Carver

(Notes: stone carver for caryatids at the grotto)

Menconi Brothers

Architectural Sculptors

335 West 24th Street

New York, NY

(Dec. 1915- 1918)

Raphael G. Menconi

Frank G. Menconi

(Notes: also listed Scraffito, Monuments, Architectural Sculptors)

422 West 46th Street

New York City, NY

(1919-1921)

John B. Orr
Plain and Decorative Plasterer
Modeling and Carving in All Materials
All Kinds of Cement Work
Miami, Florida
11 St. Miami, Florida

Mr. Ettore Pellegatta
Moved from Viggiu near Milan in 1915 to work on Vizcaya worked until 1917.
Worked with 8-9 other stone carvers. Most notable work is the figures on the
barge
after drawings by Stirling Calder

Mr. Charles Cary Rumsey
(Note: Carved stone lizards for fountain in March 1917.)

Louis Geib
Jacobson & Co.
Contractor for Plain
And Ornamental Plastering
241 East 44th Street
New York, NY (1917)

Neumann & Even
Architectural sculptors, Plain and
Ornamental Plasterers
329 East 47th Street
New York, NY

Plumbing Contractors:

J.D. Blair
(Notes: exterior water supply 1915.)

J.D. Duffy Company
Sewer Pipe, flue Pipe
Fireproof Building Materials
138th Street Park Avenue
New York, NY

Alexander Orr Jr.
Plumbing Contractor

Office and Workshops
316 Eleventh Street
Phone 641-x
Miami, Florida

(Notes: supplied most of plumbing for the garden, 1920.)

Meyer Sniffen Company
Eleven West Thirty-Sixth Street

Dredging:

Bowers Southern Dredging
Owners, Operators and builders of Hydraulic and clam shell dredges
Geo. A. Waldeck, supt., Miami, FL
(Notes: Biscayne and Miami dredges 1917.)

Plant Vendors:

Reasoner Bros.

Royal Palm Nurseries
Oneco, Florida
(Notes: first order Jan. 29, 1919) Murraya Exotica

The Exotic Gardens
Nurseryman & Landscape Designers
801 Twelfth Street, Miami
Main Street and Bradley Place, Palm Beach
*(Jan. 1920, Nov. 10, 64 pines, 10 moon vine, 100 periwinkles, 20 ficus nitida,
50 aralia, 25 suriname cherries, 4 jasmines.)*

Hector Supply Company
Manufacturers Agent & Jobbers
Grower's supplies
Warehouses
Fort Lauderdale, Homestead, Miami.
C.J. Hector President
H.S. Hector Vice Pres.
Harry H. Hector Sec. Treas.
(Notes: compost for garden, 1918)

E.E. Thompson
Eucalypt Lodge, Avon Park, FL
(Notes: ordered: Victor Roselle seeds, 1916.)

Fancher Creek Nurseries

Fresno, California
Roeding true Tree
Geo. C. Roeding, Pres.
*(Notes: Ordered 1500 cuenyraus Japonicas on
Oct. 17th 1912 but could not supply them, sold out.)*

Winter, Son & Co.
64 Wall Street.
New York City NY.
*(Notes: Agents for Sutton & Sons
Calcidana, mixed, fairy Cyclamen, vertitis great neixs coroeopsis, Sutton lemon
queen, Tencoria marmorata. June 25, 1918)*

Alexander McConnell
Roses, Violets, orchids
611 Fifth Avenue, Corner of 49th St.
New York, NY, *(Notes: English Ivy 1918)*

Weeber & Don
Sturdy Seeds
Seed merchants & Growers
114 Chambers Street
New York, NY
(Notes: June 29, 1918)

Lager & Hurrell Orchids
Growers and Importers
Summit, NJ
(Notes: Supplied orchids 1917-1918)

Henry F. Michell Co.
Seeds & Bulbs
518 Market St.
Philadelphia, PA
(Notes: supplied Lily of the Valley, 1918)

A.N. Pierson, Inc.
Cromwell, Conn.
(Notes: Roses 1918)

Vizcaya Gardens/ Biographies

The biographical profiles below were compiled from the review of letters and correspondence found in Vizcaya's archives, biographical encyclopedias and

from the biographies written by Don Gayer in 1984 and revised in 1989. The list below contains some of the major figures involved in the gardens; the list is however limited by time and is not comprehensive.

John Jackson Bennett- Born in Gainesville Florida, Bennett graduated from the University of Florida in 1912. Immediately after graduation he came to Miami to become a junior engineer with Biscayne Engineering. He stayed with the company most of his life leaving only to serve in World War I. During the War he served in the construction division at QMC Barracks No. 31 Vancouver, Washington. Bennett was the field supervisor of land development and land surveyor at Vizcaya from 1913 to 1918. After he was released from the army on March 24, 1919, Bennett returned to Miami to resume his post at Vizcaya on April 10, 1919. He worked for the Biscayne Engineering Company founded in Miami in 1898 by W.E. Brown and Donald Comstock. He retired as president of Biscayne Engineering in 1973. He was a fellow in the American Society of Civil Engineers and charter member of the Florida Engineering Society. John Jackson Bennett died on February 22, 1984.

Stirling Calder- Calder an American sculptor, was born in 1870 and died in 1935. At Vizcaya, Calder is credited with the models for the figures for the barge. The models were to represent “the perils and pleasures of the sea,” and were carved in place by stone carvers from Calder’s models.

Eduardo Camilli- Camilli was an Italian sculptor living in Florence until he came to New York looking for commissions to support his family after World War I. Chalfin commissioned him to execute the monsters from which the water cascades into the pool on the north side of the house.

Paul Chalfin- Lead designer and artistic director for the house and garden. Paul Chalfin was born in New York City on November 2, 1874, the last of five children. Paul was the son of Colonel Samuel Fletcher Chalfin who served as a military aide to President Lincoln during the Civil War and Jane Voorhees (Connolly). Chalfin attended Columbia Grammar School in NYC then Harvard College in the fall of 1894 but left after his sophomore year. Initially he studied painting at the Art Students League in New York for two years. In 1898 he enrolled in the Ecole Des Beaux Arts and later studied in the atelier of Jean-Leon Girome, an instructor of the Ecole and popular painter. Chalfin also studied with Henri Martin of Beaux Arts faculty. In 1901 he returned home. In 1934 Chalfin wrote articles for the Miami Herald and lectured on the decorative arts as part of a program that included; “publicity, beautification, and rehabilitation” for the villa. He lived on his houseboat the “Blue Dog” after finishing Vizcaya. Paul Chalfin died on a Sunday in February 1959 in Upper Montclair New Jersey.

James Deering- James Deering was born on November 12, 1859 to Clara Cummings Hamilton and William Deering. His younger sister Abby was born in

1867. His older brother Charles was born in 1852 by Abby Reed Barbour, William Deering's first wife. William Deering moved his family to Evanston, Illinois when James was fifteen. At this time Charles Deering had just graduated from the Annapolis Naval Academy and began serving time in the Navy.

William Deering moved to Illinois to embark on a business adventure involving the production of agricultural machinery.¹⁷ During this time James was educated at Northwestern University and Massachusetts Institute of Technology before joining the Deering Harvester Company. William Deering retired from active business and left the Deering Company in the hands of his sons James, Charles and his brother-in-law Richard F. Howe. Together the three partners were responsible for the amalgamation of the McCormick, Deering and other companies into the International Harvester Company in 1902.

Gaston Lachaise- Lachaise was the sculptor for the stone peacocks in the Marine Garden at Vizcaya. Born 1883 in Paris France he died 1935 in New York City. His initial training was with his father, a woodcarver and cabinetmaker. Lachaise studied sculpture at the Ecole Bernard Palissy in 1885 and later studied with Gabriel Jules Thomas at the Ecole De Beaux Arts in 1898. Later Lachaise worked for Rene Lalique in 1904 and in the US for Henry Hudson Kitson and became an assistant to Paulanship in NYC in 1912.

August Lindgren- Came to Miami in 1916 as a native of Sweden. Lindgren was a carpentry foreman in the early days of the construction of Vizcaya, he died on May 11, 1978.

James Alexander McKenzie- Worked on the grounds of Vizcaya possibly as a gardener. A Black Bahamian he was born on Cat Island in the Bahamas and came to Coconut Grove in 1916. McKenzie also worked for the Peacocks at the Peacock Inn. McKenzie died in February 1979 his obituary listed in the Miami Herald.

Ettore Pellegatta- Worked on Vizcaya as a stone carver in 1917. Born in 1881 he came from a small village near Milan called Viggiu in 1915. Pellegatta worked on stone carvings of figures on the barge after drawings by Stirling Calder he also worked on masks in the forecourt and other carvings throughout the garden. Was believed to have worked on other famous projects in New York such as the columns for St. John the Divine, a commerce group for Grand Central Station, and the lions in front of the New York Public Library. In Miami he carved an Indian mounted on a horse and the Flagler Memorial in the bay. Pellegatta also worked for John B. Orr in 1924 and lived at 325 NE 31st St. Miami. Pellegatta died in Miami on September 9, 1956

¹⁷ James Deering: His Life and Times by Margot Ammidown (VA).

Charles Cary Rumsey- An American sculptor and stone carver who produced the stone lizards for the south terrace stairs fountain between January 18, 1917 and March 1917. Born on 1879 he died in 1922.

Diego Suarez- Born in Bogotá Columbia in 1888. Suarez attended engineering school moved to Europe with his brothers and sisters in 1906 and then settled in Florence. Suarez resided in Florence until 1914. Suarez accompanied Deering and Chalfin on their tour of Italy no doubt showing his guests many important gardens. Suarez was hired by Chalfin to do the original layout of the formal gardens at Vizcaya. After his first scheme for the garden, Suarez realized the long axis to the lake would be seriously hindered by afternoon glare from the setting sun and proposed the mound and casino to mitigate this problem. Suarez was also responsible for the scheme of the barge on the bay taking a small preexisting island and formally modeling is after the Isola Bella in Lake Maggiore in Italy. Suarez remains under appreciated and the details of his involvement in Vizcaya are still largely unknown given his lack of mention in historical documents. Diego Suarez died on September 14, 1974.

Samuel Yellin- Born 1885 in Poland he died in 1940 in New York City. Craftsperson who produced much of the wrought iron for the house and garden. Yellin won the Art Exhibition Prize in Philadelphia in 1916, the AIC medal in 1918, AIA medal in 1920 and the Architecture League Gold Medal in 1922. Yellin was producing work for Vizcaya at the height of his career and today remains one of the most important artists associated with the construction of the estate. Yellin produced work for the Carillon tower for Mountain Lake in Lake Wales Florida, the National Cathedral in Washington D.C., for the cathedral of St. John the Divine in NY, the Federal Reserve Bank and the Equitable Trust Co.

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medium, size, date, origin and description of condition. The survey also includes
photographs of subjects. 1992.

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Historian: Rocco Ceo, FAIA. Rocco Ceo is a registered architect and Professor of
Architecture at the University of Miami School of Architecture.

February 29, 2022



View looking East toward Rose Garden Fountain with Mangrove hammock beyond. (Image Credit: Rocco Ceo, 07.14.2022)



View looking Southeast across the Fan Vista toward the West entrance to the Fountain Garden.
(Image Credit: Rocco Ceo, 07.14.2022)



View of the Rose Garden primary axis across the East Fan Vista from the stair of the Casino Mound. (Image Credit: Rocco Ceo, 07.14.2022)



View of the Rose Garden, Fountain and potted topiary against the Mangrove hammock beyond from the Casino Mound. (Image Credit: Rocco Ceo, 07.14.2022)



View looking West across Rose Garden, Fountain, Canal and Statuary toward the Casino Mound. (Image Credit: Rocco Ceo, 07.14.2022)



View looking North across Southern Canal (W3) toward fountain and Formal Garden beyond.
(Image Credit: Rocco Ceo, 07.14.2022)



View looking across (W5) Canal and potted Australian Pine topiary toward Formal Garden.
(Image Credit: Rocco Ceo, 07.14.2022)



View of the top of the Rose Garden Fountain showing finial. (Image Credit: Rocco Ceo, 07.14.2022)