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Dumbarton Oaks

CULTURAL LANDSCAPE REPORT: Dumbarton Oaks Park, Rock Creek Park



U.S. Department of Interior

National Park Service

National Capital Region

Cultural Landscape Program

Washington, D.C.

Part I: Site History, Existing Conditions, and
Analysis and Evaluation

August 2000

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August 2000

Cover Illustration: The south stream path and Three Bridges Falls as seen in the 1930s in its prime. (Dumbarton Oaks, Studies in Landscape Architecture, Photo Archive, #13.30).

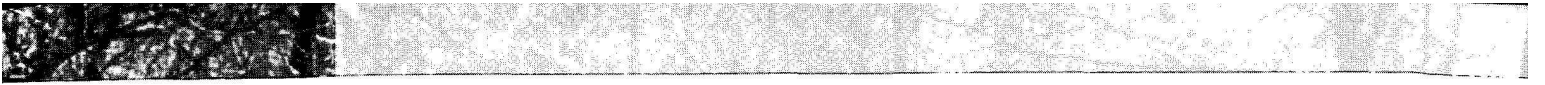
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Foreword

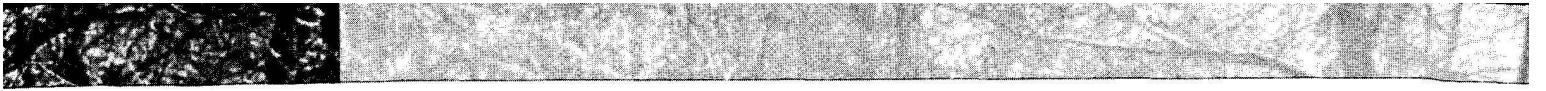
It was in the spring of 1986, on one of my weekend wanderings, that I happened upon Dumbarton Oaks Park. A pleasant enough day—just my 11 year old son and me—walking along Wisconsin Avenue in Georgetown, turning on R Street for no particular reason, deciding to take the path that I would later know to be Lovers' Lane, and entering Dumbarton Oaks Park.

Nothing about that day would portend that, 10 years later, I would be fortunate enough to be intimately involved in the planned restoration of Dumbarton Oaks Park. What I saw that day was the lushness of the place, its "wildness." What I experienced was a sense of quiet and solitude.

Dumbarton Oaks Park is an exceptionally significant historic landscape, where the naturalistic gardens and built features offer a very special experience to those who visit. The park is a striking example of one of the most important designs by landscape architect Beatrix Farrand. Mrs. Farrand is considered the "finest woman landscape architect of her generation." The owners of the Dumbarton Oaks estate, Mildred and Robert Woods Bliss, wanted Mrs. Farrand to create for them an illusion of country life within the city. And, working closely with Mildred Bliss, Mrs. Farrand made the vision a reality.

Today, there are two main divisions to the gardens at Dumbarton Oaks: the formal gardens owned and maintained by Harvard University; and the naturalistic garden that is Dumbarton Oaks Park. Mrs. Farrand intended for these two parts to be connected, a unified design where one can view the woodland of the park from the upper gardens. Over the past three years of close collaboration, the National Park Service and Dumbarton Oaks Gardens have come to share a commitment to revealing, once again, the vision of Mildred and Robert Bliss and Beatrix Farrand for the gardens of Dumbarton Oaks.

Adrienne Applewhaite-Coleman
Superintendent
Rock Creek Park
National Capital Region
National Park Service





Acknowledgements

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Special thanks to Darwina Neal, Chief of Cultural Resource Preservation Services, and Rebecca Stevens, Regional Historical Architect, National Capital Region, for their guidance and support throughout the project.

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The continuing support of our colleagues from the Trustees for Harvard University, Dumbarton Oaks Gardens, has made this document more complete. Thanks to Edward L. Keenan, Director; Gay Mackintosh, former Associate Director; Michel Conan, Director of Studies in Landscape Architecture; Gail Griffin, Superintendent of Gardens and Grounds; Larry Johnson, Foreman, Gardens and Grounds; James N. Carder, Archivist and House Collection Manager; Linda Lott, Librarian, Rare Book Collection; and Annie Thacher, former Librarian, Garden Reference.

Profound thanks is also given to The Friends of Montrose and Dumbarton Oaks Park for their tireless support in preserving Dumbarton Oaks Park for the benefit of the Georgetown neighborhood and the greater community. We want to especially thank Helen DuBois, F. Scott Bush, Jane MacLeish, Jim Ingram and Jim Mauro. In addition, we wish to recognize William Noble of the Garden Conservancy, who has actively supported this document from its beginning.

The final production was dependent on the exceptional talents of two individuals: Cindy Marcotty, Graphic Designer, who created a beautiful layout; and Jennifer Hanna, Historical Landscape Architect, National Capital Region, who produced the final versions for all the composite maps.

Thank you all for being a part of this project that we have all lived and breathed a part of over the last three years. May we continue our collaboration into the future.

Maureen De Lay Joseph
Dr. Kay Fanning
Mark Davison





Executive Summary

In 1921 Robert and Mildred Bliss had a vision of creating their own country estate in the city. When the Blisses hired landscape architect Beatrix Farrand, she wrote Mildred Bliss:

...what I shall try to do with the Oaks is simply be your gardening pair of hands, carrying out your ideas.

What Farrand designed for the Blisses was to be the crowning project of her career. She created a progression of outdoor spaces, or garden rooms that extended from the formal areas at the main house down the hillside to less formal areas and continued to the naturalistic garden in the stream valley.

By 1940 the gardens were complete. In that same year, the Blisses donated the house and formal upper gardens to Harvard University, and the naturalistic lower gardens to the National Park Service. By giving the gardens to these two institutions, the Blisses left a unique landscape legacy.

It became apparent soon after the National Park Service (NPS) assumed management of the lower gardens, known as Dumbarton Oaks Park, that they would have to manage the park with limited resources, both physically and financially. Into the mid-1960s, the NPS was able to maintain the valley garden to a level of care that preserved the design. However, changes in NPS management philosophy and jurisdictional boundaries in the early 1970s had a profound effect: invasive vegetation grew unchecked, running rampant into the woodland and open meadows; structural features deteriorated due to lack of routine maintenance; and the NPS deemphasized the interpretation of the garden to the public.

The historic design significance of the park was not brought to light until 1983, at which point much damage had already been done. In the past seventeen years, the National Park Service has rediscovered this lost garden. Starting with the Historic American Buildings Survey report in 1989, and continuing with a Cultural Landscape Inventory in 1996 and a Historic Landscape Preservation Maintenance Plan in 1997, these three studies have documented the history and existing conditions of Dumbarton Oaks Park.

In 1997 the National Park Service started its most ambitious project to date, a *Cultural Landscape Report*. *Part 1* of this report provides park management with the most thorough analysis of park resources and *Part 2* presents a treatment plan for future management of Dumbarton Oaks Park.

Most of the historical research, site documentation, and analysis and evaluation for *Part 1* was completed in 1997, with subsequent revisions in 1998 and 2000. The team's analysis was based on the condition of the landscape from the spring of 1997 to the spring of 1998.



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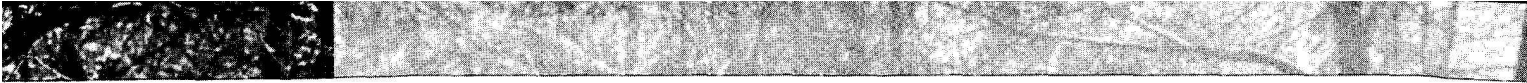
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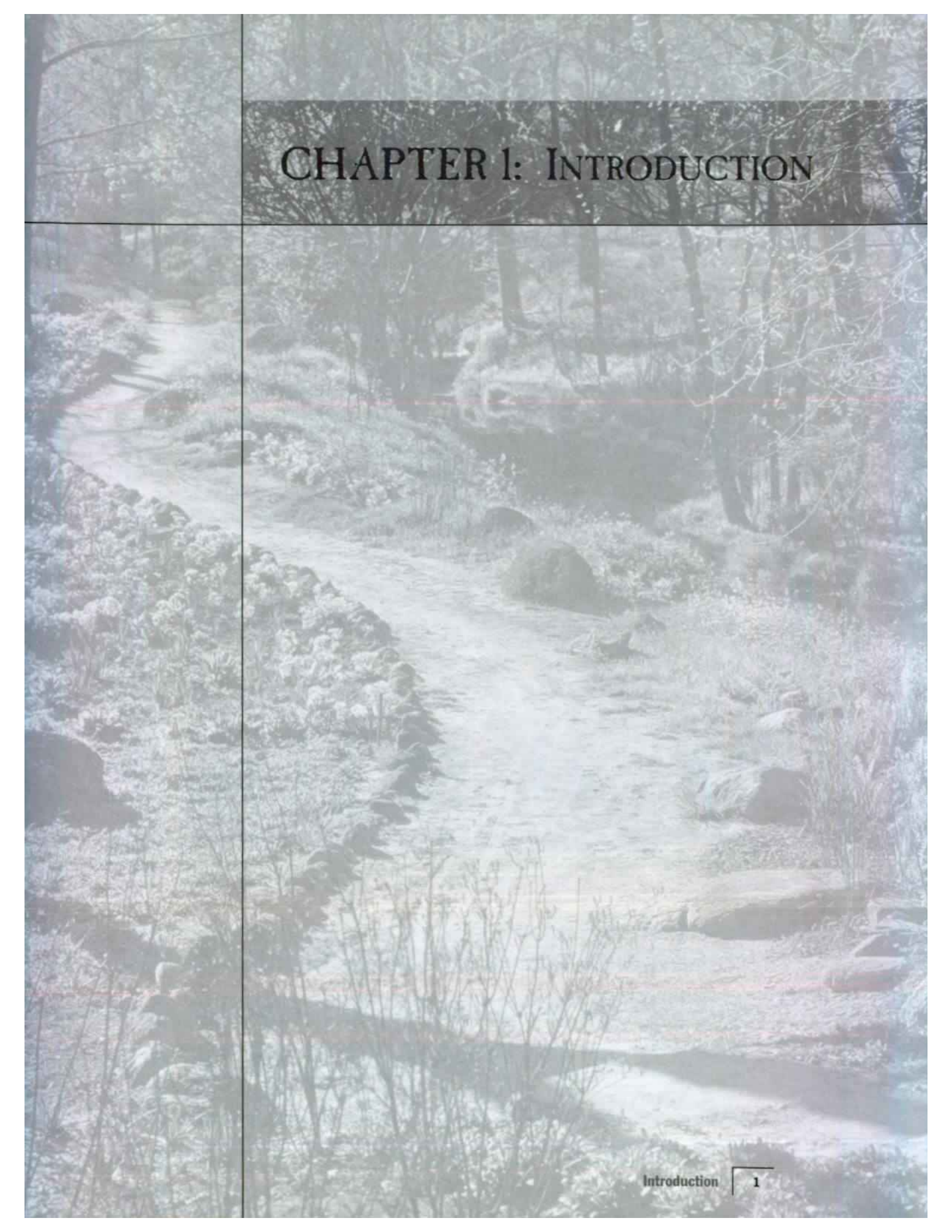
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CHAPTER 1: INTRODUCTION

Objectives

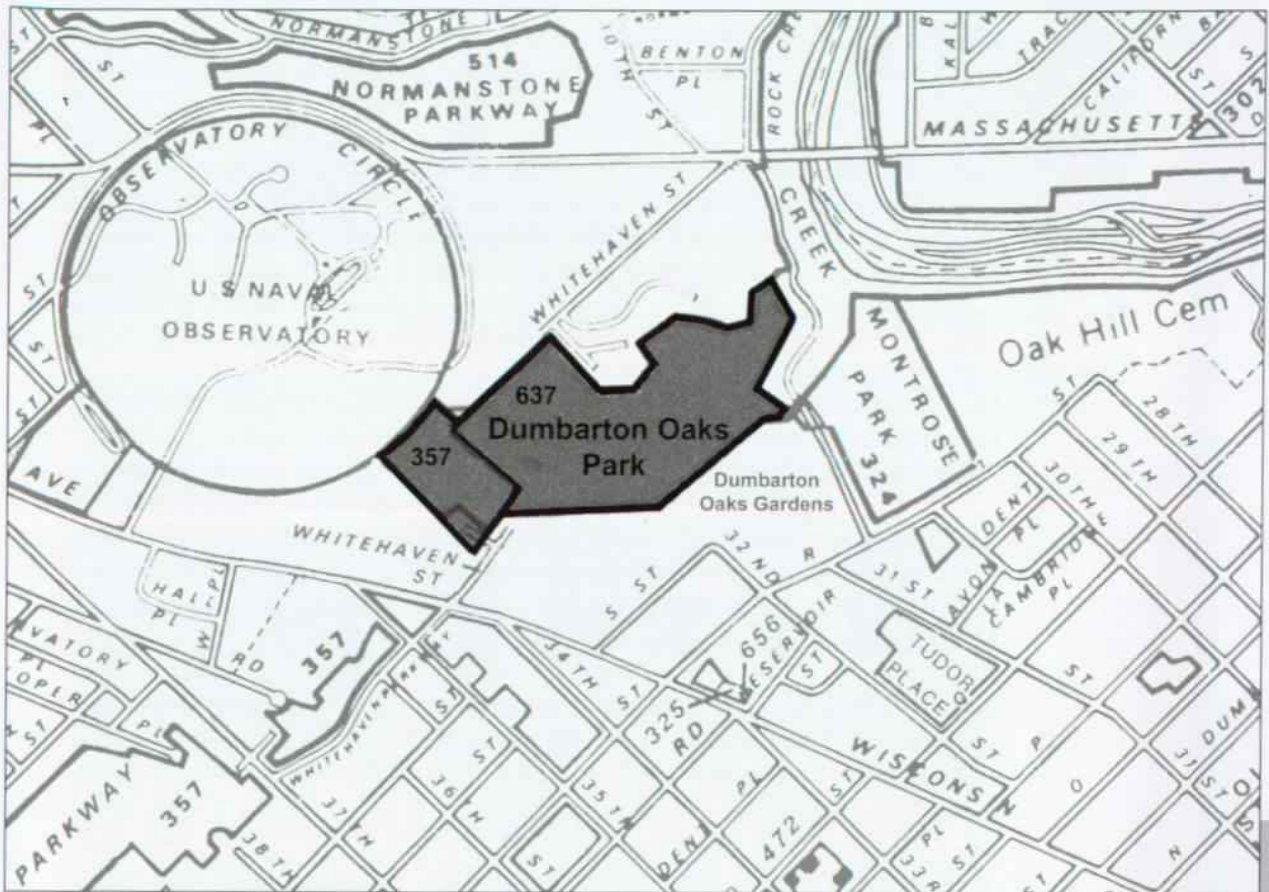
The goal of this report is to document the history and existing conditions, and to analyze and evaluate the landscape resources, of Dumbarton Oaks Park (DOP), a designed landscape that is part of Rock Creek Park, a unit of the National Capital Region of the National Park Service. The need to document the Dumbarton Oaks Park historic landscape first became apparent in 1985, when the National Park Service (NPS) recognized that the garden was an important *designed* landscape that was being managed as a natural, rather than a cultural, resource.

Documentation of the historic landscape began in 1989 when the Historic American Building Survey (HABS) prepared a site history and measured drawings of DOP and its structures. An unofficial report, *Preservation Needs Assessment*, produced by the George Washington University (GWU) Continuing Education landscape preservation certificate program in 1993, was the first attempt to analyze the park's vegetation, though it was essentially limited to the tree canopy and shrub cover.

The HABS and GWU reports documented the landscape resources, but did not go far enough in analyzing the complexity of the design or the significance and integrity of the design features. To accomplish this goal, a Cultural Landscape Inventory (CLI) was completed by a US/ICOMOS student intern in 1996.¹ As was the case with both previous reports, the CLI relied on and expanded the information base, and also produced a detailed analysis of the landscape resources. The CLI has, in turn, been used for *Part 1* of the Cultural Landscape Report (CLR). The Cultural Landscape Report is necessary to help Rock Creek Park (ROCR) successfully manage and maintain Dumbarton Oaks Park. Though a Landscape Preservation Maintenance Plan, completed in April 1997, included guidance for stabilizing existing resources such as focal paths and waterway features, there is at present no comprehensive plan available to direct the future preservation of significant landscape resources within DOP. This report will provide that guidance.

Study Boundaries

Dumbarton Oaks Park encompasses 27 acres within a sloping stream valley in the Georgetown Historic District in Washington, D.C. It makes up only a portion of the original Dumbarton Oaks estate grounds designed by the noted landscape architect, Beatrix Jones Farrand, for Robert Woods Bliss and Mildred Bliss, beginning in 1921. A tributary stream of Rock Creek flows from west to east through the site. To gain a better understanding of the DOP design, it has been necessary to examine the entire Farrand design for the Dumbarton Oaks estate. This includes an overview of the layout for Dumbarton Oaks Gardens (frequently referred to in this document as “the upper gardens”), which documents the beginning of the desired progression through the gardens, the views into the naturalistic garden, and the repeated themes, forms, and materials which are found throughout the design. This information provides the context for an analysis of Dumbarton Oaks Park.




The site is bounded by the Naval Observatory, the Danish Embassy, the Center for Hellenic Studies, and the Italian Embassy properties on the north; by Rock Creek Park and Montrose Park (both National Park Service properties) on the east; by Dumbarton Oaks Gardens on the south; and by Guy Mason Recreation Center and commercial development (Safeway Supermarket, office buildings) on the west. Official access is via Lovers' Lane and R Street just east of 31st Street.

Map 1 Location Map - Dumbarton Oaks Park Study Boundaries includes Government Reservation 637 and 357. "Map A, Park Systems of the Nations Capital and Environs." (NCR, Plan and Drawing Collection).

General Description

The *Cultural Landscape Report for Dumbarton Oaks Park* provides information and guidance for park managers and other preservation professionals. This document, *Part 1: Site History, Existing Conditions, and Analysis and Evaluation*, includes detailed information about the physical development of the landscape of Dumbarton Oaks Park; an up-to-date field analysis of existing conditions; and an evaluation of the landscape's significance and integrity. *Part 2: Design Development* includes management issues and general recommendations, which served as the bases for the three design alternatives, which were developed to guide the park's management and treatment. Preliminary draft alternatives were presented to the management of Rock Creek Park in September 1997 and to the Friends of Montrose and Dumbarton Oaks Parks in June 1998. ROCR management then selected a preferred alternative. A public presentation of the site history and



selected alternative was conducted in April 1999. The preferred alternative was then expanded to include specific treatment actions, cost estimates and a phasing plan for implementation.


Cultural Landscape Reports (CLRs) are the primary guide for the treatment and use of historic landscapes. A CLR documents and evaluates the landscape characteristics, materials, and qualities that make a landscape eligible for the National Register. It analyzes the development and evolution of the landscape, including modifications, materials, construction techniques, geographical context, and use in all periods, even those deemed not significant.

Cultural landscapes are diverse historic resources that provide important information about how people have shaped the natural environment for both subsistence and pleasure. Cultural landscapes can range from large agricultural tracts to designed estate gardens, such as the Dumbarton Oaks estate. The Department of the Interior authorized the establishment of the service-wide cultural landscape program during the revision of National Park Service Management Policies in 1988. National Park Service policy now mandates the recognition and protection of significant cultural landscape resources.

Cultural landscape preservation encourages a more holistic approach to resource preservation. This report will generate a greater understanding of the interrelationship among cultural and natural resources in Dumbarton Oaks Park.

Methodology

Historical research methods used in the preparation of this CLR included the examination of both secondary and primary sources. Secondary source material provided information on prehistoric archeological data; the development of Georgetown; background information about the designer, Beatrix Farrand; and the development of the Dumbarton Oaks property. The primary source material included correspondence between Farrand and others, notably Mildred Bliss, concerning the design and maintenance of Dumbarton Oaks Park; National Park Service correspondence and memoranda; and the original writings of Arts and Crafts garden designers William Robinson, Gertrude Jekyll, and Thomas Mawson. Resources located at the following repositories were consulted: Dumbarton Oaks, Studies in Landscape Architecture, Rare Book Collection (Correspondence Files, Photo Archive, and Plans and Drawings), Martin Luther King Memorial Library - Washingtoniana Collection (clipping files and *Washington Star* newspaper collection), Rock Creek Park (Cultural Resources Management Division, Archives and Photograph Collection), National Capital Region - Museum Resource Center (Photo Archive), National Capital Region - Lands, Resources and Planning (Reports, Reservation Files and Plans and Drawings Collection), and the Peabody Room in the Georgetown branch of the D.C. Library (maps and vertical files on Washington, Georgetown, and Dumbarton Oaks). Historical maps—particularly the series of maps prepared by civil engineer James Berrall between 1926 and 1941 (copies found at Dumbarton Oaks, Studies in Landscape Architecture, Plans and Drawings, National Capital Region, Plans and Drawings Collection, and the National



Archives), the 1989 HABS *Report* (original at the Library of Congress), and the 1997 *Landscape Preservation Maintenance Plan* have been particularly useful materials.

From spring 1997 through spring 1998, the team conducted on-site investigations of the project area and regularly met with park and regional support staff, Dumbarton Oaks Garden staff, and the Friends of Montrose and Dumbarton Oaks Parks. The team compiled an inventory of site features and documented the condition of the landscape. The majority of the features were photographed using black and white film and color slides.

Terminology

Historic and non-historic names have been assigned to several types of features within DOP: larger character areas, and certain smaller areas within these; water features, such as dams and their waterfalls, and one pool; paths; structures; and small-scale features. The historic names of areas or features within the park have been determined from several different sources. Most of them appear on the map of physical features in the park, originally prepared by Beatrix Farrand and James Berrall in 1932, with revisions added between 1933 and 1941. Others are terms used by Farrand and Mildred Bliss in their correspondence, such as *Forsythia Arch*. In the CLR, these historic names are spelled with capital letters.


For other features which were not originally named, the CLR team has found it necessary to assign standard names for ease of reference, such as *spring grotto* and *designed woodland*. These are not capitalized.

The CLR also employs descriptive terms commonly used by Farrand. For example, *circular walk* was her name for the main looping route through the park. *Drift* describes a massing of a particular bulb or perennial, such as daffodil (*Narcissus* sp.) or mayapple (*Podophyllum peltatum*), which runs in a long, curvilinear swath. Farrand often used the English term *plantation* to describe a plant massing. *Threshold* describes the entry points leading into garden rooms which Farrand designed using various combinations of grade changes, plant massings, and other features.

General Place Names

The character areas within Dumbarton Oaks Park include the *Lovers' Lane*, the *Lovers' Lane Entrance*, the *Beech Grove*, the *southern slope*, the *stream valley* (*upper* and *lower*), the *designed woodland*, the *meadows*, and the *northern woodland*. In most cases, the names for these character areas are general descriptions based on location, topography, or vegetation.

Lovers' Lane is part of the overall design, though it is owned by the D.C. government. The name *Lovers' Lane* is the historic name of this road. The *Lovers' Lane Entrance*, a gated entry located on the west side of the lane at the foot of the hill, is now the primary entrance into the park.



The *Beech Grove*, the first section of the path into the garden, is lined on the north by beech trees. The *southern slope* is the hillside below Dumbarton Oaks Gardens, on the south side of the stream valley. The *stream valley* is the small valley through which the stream (historically known as the *Branch*) flows before running into Rock Creek. The CLR team has divided the valley into the eastern *lower stream valley*, which contains the most detailed designed areas along the stream, and the western *upper stream valley*, a wilder area containing less design detail, which begins after the south stream path crosses the stream at Clapper Bridge Falls. The *designed woodland* was the most “natural” area of the garden, though it was still meant to be carefully managed. The *meadows* are the five meadows which extend along the northern hillside (it is the CLR team’s belief, based on a close analysis of field and archival research, that Farrand divided what was originally a single large field into five separate meadows, though there is no explicit documentation for this). The *northern woodland* runs along the northern boundary of the park, serving as a visual buffer between the park and the development along Whitehaven Street.

The massing of forsythia (*Forsythia intermedia* ‘Spectabilis’) planted in *Forsythia Dell* in the upper gardens continues into the park on the southern slope. *Forsythia Dell* is sometimes also referred to as *forsythia hill* in the CLR. *Tulip Glen* is a small area extending across both the southern slope and the stream valley which was named for the several large tulip poplar trees (*Liriodendron tulipifera*) growing there. The *Old Pump House*, and the *spring grotto and pebble stream*, are all found within *Tulip Glen*. The *Islet* is the tiny island Farrand created within the upper stream valley, located to the west of the stream path just before it enters the designed woodland. The name *Clifton Hill*, which refers to the northern slope of the stream valley, derives from the name of the farm which formerly occupied a portion the valley. This name was frequently used by Farrand and Bliss in their correspondence.

Paths

Though there are several subsidiary or connecting paths within the park, the main path system generally follows a circular route. Several connecting paths and sections of the main path were given individual names.

The names of two of the four paths which connected DOP with Dumbarton Oaks Gardens, the *Forsythia Steps* and the *Hazel Walk*, were derived from their plantings. The *iris path* is the name given by the CLR team to the small path which wound down the hill from Dumbarton Oaks Gardens through a plantation of irises before connecting with the path in the Beech Grove. The fourth path, a series of stone steps parallel to the pebble stream which led to the service area of the upper gardens, is called in the CLR the *stepping-stone path*. The *stream path* is the general name referring to the path which runs along the south and north sides of the stream, from the stone bridge up to the designed woodland. The *south stream path* is the first section of this walk, which passes through several garden rooms and is the focus of the most detailed design within this garden. The *Clifton Hill Walk* runs along the brow of Clifton Hill, just below the northern woodland. The *old farm track* is the road leading from Lovers’ Lane over the stone bridge and up Clifton Hill to the farm, which was once located there. The farm track appears on both the 1856-1859 Boshcke map and the 1893 Coast and Geodetic Survey map.

Dams/Waterfalls and Pool

Farrand manipulated the course of the stream by adding eighteen dams, which created a series of waterfalls of varying heights. Three groups of three waterfalls are identified together: the *Three Bridge Falls*, the *Three Sisters Falls*, and the *Three Meadows Falls*. The *Jungle Falls* is the name encompassing the westernmost group of four waterfalls. The *Three Sisters* group probably derives its name from a legend associated with three small, rocky islands located in the Potomac River near Georgetown.² Other names indicate the relationship of the falls to the stream: the *East Falls*; to a structural feature: the *Three Bridge Falls*, the *Arbor Falls* (adjacent to the Stream Arbor), and the *Old Water Wheel Falls*; or to a character area: the *Three Meadow Falls*. *West Laurel Falls* is located at the western end of the Laurel Pool. *Clapper Bridge Falls* was named for the type of footbridge which extended across the dam.³ The four *Jungle Falls* were given their names because of their location in the upper stream valley, an area of less formal, more “natural” plantings.


The names of the different waterfalls are significant in that they reflect the progression from formal to informal underlying the design of the naturalistic garden. Along the lower stream path, the names of the falls generally reflect the detailed design of the different garden rooms, such as the *Old Water Wheel Falls*. After the path crosses the stream, the names refer to more general areas: the *Three Meadow Falls*, the *Jungle Falls*. There is, in addition, a “natural” waterfall, located between the *Three Bridge Falls* and the *Three Sisters Falls* groups, formed by a natural formation of rocks in the stream channel.

The only pool given a name was the *Laurel Pool*. Like the two other, smaller pools, it was designed in the shape of a mountain laurel (*Kalmia latifolia*) leaf. Originally, a thick massing of mountain laurel grew along its south side.

Structures

The names assigned to structures within the naturalistic garden are generally descriptive, and most appear on the Berrall physical features map. The *Old Stone Pump House* was a farm building which was incorporated into the garden with few apparent changes. The *stone bridge* was probably designed by Farrand to replace an existing bridge. The formal limestone archway in the fence separating Dumbarton Oaks Gardens and Dumbarton Oaks Park, located at the top of the Forsythia Steps, once contained an iron gate. This entrance is called the *Forsythia Gate* on the Berrall map, though it is more commonly referred to as the *Forsythia Arch* in the Farrand-Bliss correspondence (they also call it the *Forsythia Gateway*). The *Gray arbor* is the CLR team’s name for the stone structure which was built as a memorial to William James Gray, first superintendent of Dumbarton Oaks Gardens who served from 1922 to 1937 (Farrand once referred to it as “Gray’s memorial arbor”).

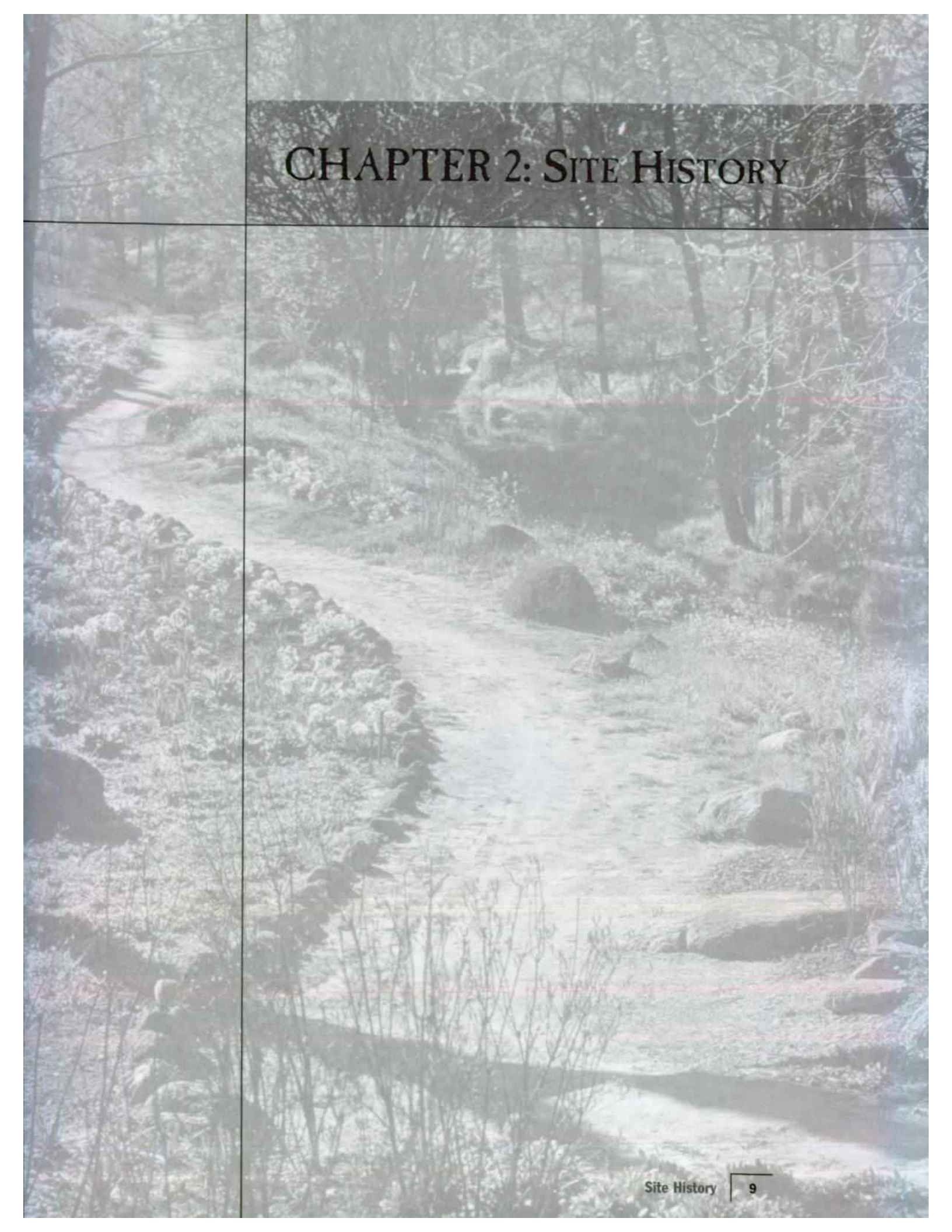
Farrand apparently modified an old farm structure for the *Old Pump House*, which perhaps housed a water pump (she also occasionally referred to this as the “lightning struck house”; it should not be confused with the *Old Stone Pump House*). The *pebble stream* provides a channel for stormwater and runoff flowing from the culvert above the *spring grotto*. It was given this name by the CLR team because of its similarity to the Dumbarton Oaks Gardens Pebble Garden (designed by



Farrand's former associate, landscape architect Ruth Havey in the early 1960s). The *spring grotto* is a brick structure in the shape of a half-dome which covers the source of a natural spring. *Stream Arbor* refers to the curving stone bench, built into the hillside on the south stream path, which was once covered by a wooden arbor.

Small-Scale Features

Farrand and Bliss referred to the statue of the young girl and small unicorn as the *Unicorn Lady*. The *Animal Graveyard* is a cemetery for several of the Blissés' pets. It includes the graves of six dogs and two horses; the oldest grave bears the inscription "Jock W, 1910-1919," and so would seem to date from before the Blissés bought the property (unless they reinterred a pet here).

The background of the page is a faded, artistic illustration of a forest stream. The stream flows from the top left towards the bottom right. The left bank is lined with a row of smooth, stacked stones. The water is calm, reflecting the surrounding trees and sky. Large, dark rocks are scattered in the stream and along the banks. The forest is dense with various types of trees, some with bare branches and others with green foliage. The overall tone is muted and historical.

CHAPTER 2: SITE HISTORY



Introduction

Dumbarton Oaks Park was originally part of a large parcel of land known as “The Rock of Dumbarton.” To fully understand the development of this designed landscape, it is necessary to examine the historical development of both the property and of Georgetown. Though Georgetown is now part of Washington, D.C., it existed as a port city before the District of Columbia was established as the Nation’s Capital.

Prehistory to 1632

Georgetown, Washington, D.C., lies within the Mid-Atlantic region. The prehistory of the region, which has been inhabited for 14,000 years, can be divided into three broad periods: Paleo-Indian (ca. 12000-7000 BC), Archaic (ca. 7000-1000 BC), and Woodland (ca. 1000 B.C.-A.D. 1600). Environmental changes have influenced the nature and availability of habitats suitable for aboriginal people. At the time of its earliest occupation, the area was a freshwater river valley dominated by tundra and spruce forest, and inhabited by Paleo-Indians who were subsistence hunters living on a diet of small game supplemented by a variety of plants.⁴

During the Archaic Period, indigenous peoples began to migrate seasonally, increasing the scope of their hunting and gathering activities, and forming small-scale egalitarian social systems. From 7000-5000 BC a pine zone developed, with stands of pine and oak in the upland areas, and deciduous trees dominating the lower, wetter regions. The percentage of deciduous plants gradually increased.⁵ During the Woodland period, which lasted until the first European contact, inhabitants first developed ceramic vessels, began agricultural cultivation of their land, and increased the size and complexity of their settlements and social structures.⁶ A small Piscataway Indian settlement, called Tohoga, was established on fertile land to the west of Rock Creek. A trail leading from the village to high ground eventually became a footpath for white settlers, and was later widened to accommodate horse-drawn carts and coaches. Wisconsin Avenue (originally called High Street) now follows the route of this Indian trail.⁷

History of the Property: 17th and 18th Centuries

The Dumbarton Oaks estate was formerly part of the tract of land known as “the Rock of Dumbarton,” which was, in turn, part of a much larger tract known as the “Proprietor’s Manor of Calverton.” This had been granted to Cecilius Calvert, the second Lord Baltimore, by King Charles I in 1632. Proprietor’s Manor extended from the Wicomico River to the Potomac River and then west along the Potomac. The Calverts reserved the greater portion of the manor as lots for Native Americans to cultivate. The land was later made available to white settlers.⁸

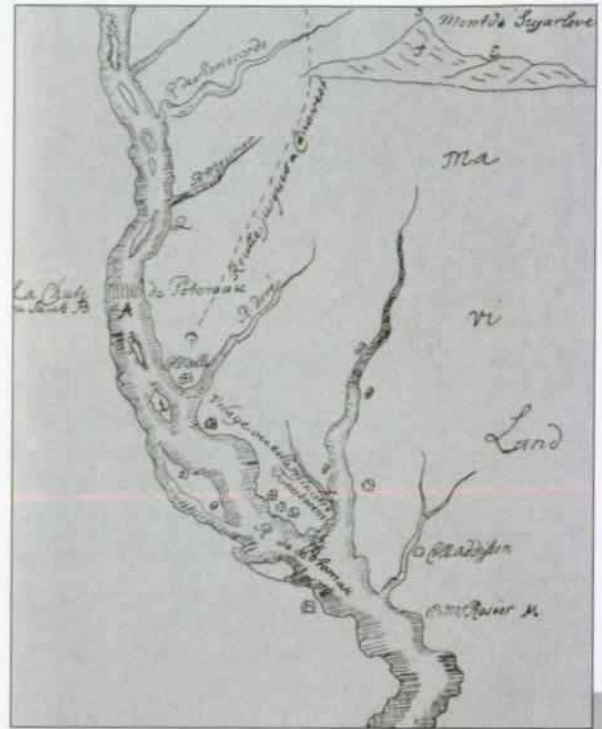
Scottish emigrant Ninian Beall rose from the status of indentured servant to become one of the major landowners of 17th-century Maryland. Beall emigrated to America about 1658. By 1662, he had acquired a three-hundred-acre plantation, Bacon Hall, in Prince George's County. He eventually possessed grants totaling 30,000 acres.⁹ In 1703, Beall was granted title to a tract of 795 acres at the angle formed by the river and Rock Creek. The grant stated:

*We doe therefore hereby grant unto him the said Ninian Beale, all that Tract or pracell [sic] of land called Rock of Dunbarton — lying in the said County. Beginning at the South East Corner Tree, of a Tract of Land taken for Robert Mason standing by Potomack River side at the mouth of Rock Creek on a point running thence with the said land North West six hundred and forty parches thence East three hundred and twenty parches, then South six degrees and a half, Easterly four hundred and eighteen parches, then West twenty parches, then South South West one hundred and seventy five parches, then with a straight line by the Creek and River to the first bound. Containing and then laid out for seven hundred ninety and five acres more or less.*¹⁰


Beall named his property after the Rock of Dumbarton, a picturesque stone formation crowned by a castle, which rose from the banks of the Clyde River near Glasgow, Scotland. The name of Beall's land was misspelled "Dunbarton" until about 1780.

When he died in 1717, Ninian Beall left 480 acres of the 795-acre tract to his younger son, George. Three years later, George Beall patented an additional 1,380 acres, called "Addition to Rock of Dunbarton," which probably included part of the original tract. George Beall lived in a house at 3033 N Street, and attempted to farm the Rock of Dumbarton land.¹¹

The future site of Georgetown soon became a settled community. Located at the furthest navigable point north on the Potomac River, it was established in the mid-18th century as a center for the inspection and shipment of tobacco. The settlement occupied an area of about 60 acres, extending north from the river to N Street, east to Jefferson, and west to 34th. Buildings were clustered along the waterfront and at the corner of what are today Wisconsin Avenue and M Street.¹² In 1751, settlers petitioned the Maryland Assembly for the right to form a new town, which they named George Town in honor of King George II. On May 15th, 1751, a commission of seven men was established by the Maryland legislature to purchase 60 acres owned by George Beall and his neighbor, George Gordon, as the site for the town. The commissioners divided the land into eighty lots to be sold for \$250 apiece. To retain their property, buyers were required to build a house within two years of purchase. Beall and Gordon were allowed their choice of two lots each; Beall selected lots 72 and 79. Beall lost a little over 33 acres of the original



Map 2 Land Tract Survey for Rock of Dunbarton. From Baron Christopher de Graffenveid's map of 1712, in *Dunbarton Oaks* by Walter Muir Whitehill.



Rock of Dunbarton land, which apparently included three houses, a storehouse, and other improvements.¹³ As Georgetown prospered, the tracts increased in value.

The town received its charter from the Maryland legislature in 1789. When the new Federal City of Washington, D.C. was created in 1791, the existing communities of Georgetown and Alexandria, Virginia, were included within the borders of the Federal District, which was comprised of Washington City, the Federal area, and Washington County. The Federal District grew slowly; for decades, it was a sparsely settled, poorly developed area, with occasional houses linked by roads that were carved out of the wilderness.

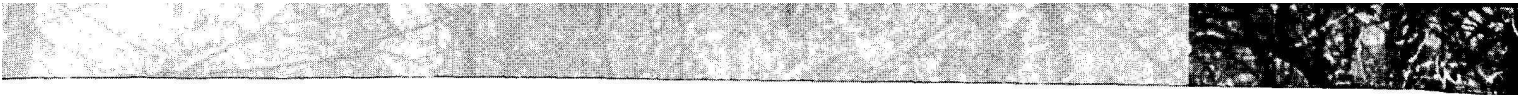
Georgetown remained a vital center for shopping, business, and culture. The tobacco industry largely died out in the early 1800s, but the construction of the Chesapeake and Ohio Canal, begun in 1828 with Georgetown as its southern terminus, helped spur the local economy. Georgetown became the center for the shipment of commodities such as wheat, lumber, and, most importantly, coal. Iron foundries and flour and paper mills were established along the waterfront. In 1738, a ferry route was begun between Virginia and Maryland, landing on the Maryland side near the Rock of Dumbarton.¹⁴

By the time of George Beall's death in 1780, his property was being spelled correctly as "The Rock of Dumbarton." Beall's will divided his remaining land between his sons George and Thomas, with the branch of Rock Creek that now runs through Dumbarton Oaks Park forming the boundary between the two parcels. Thomas—who referred to himself as "Thomas Beall of George"—received the land to the south of the stream. A prominent citizen, later serving as alderman and mayor of Georgetown, Thomas Beall subdivided his property rather than farming it as his father had.

By 1785, two parcels taken from Thomas Beall's property extended Georgetown's northern boundary to Road (now R) Street. He retained the squares north of Back (Q) Street. This area, later called "Georgetown Heights," afforded magnificent views over Georgetown and what would be the new Federal City. By 1798, Ninian Beall's original tract of 795 acres had shrunk to 80.

History of the Property: 19th Century

William Hammond Dorsey, a lawyer and member of the Maryland senate from 1796-1801, was an active speculator in the booming real estate market of Georgetown and the Federal District. He bought numerous Georgetown lots from Thomas Beall, many of which he quickly sold. For his own residence, he purchased 20 acres in July 1800, and then a contiguous two-acre parcel in August 1801, on the north side of Road Street and a short distance east of High Street (Wisconsin Avenue) at Valley (now 32nd) Street. The land afforded "the finest view in Georgetown" and was located near other large estates, including Evermay and Tudor Place.¹⁵ Dominating the site was a magnificent stand of white oaks (*Quercus alba*). Dorsey named his estate the "Rock of Dumbarton." Probably in 1800, he began building a two-story, five-bay, brick Federal-style house. It had a slightly



recessed entrance bay, recessed stone panels between the first and second floors, and a central hall running front to back which separated two drawing rooms.¹⁶

Dorsey occupied the house for less than five years. In 1805, financial reverses forced him to sell the Rock of Dumbarton estate to Robert Beverley, a member of the landed gentry of Virginia's Northern Neck.¹⁷ Beverley renamed the Rock of Dumbarton "Acrolophos," meaning "Grove on the Hill," in reference to the oaks. It was probably Beverley who added the 7- by 3-bay brick orangery (a type of a greenhouse generally used for growing ornamental trees) east of the house, which is still extant.¹⁸

Beverley served as president of Georgetown's Union Bank from 1809-1811, and ran a shipping business until the War of 1812 forced his return to Virginia. After about 1815, Acrolophos was occupied by Beverley's children, primarily his youngest son, James Bradshaw, known as "Bradshaw."

Because of the depressed economy, many homes in Georgetown were left vacant, though the area around the Acrolophos estate was becoming the scene of increased activity. Land to the east had been sold in 1804 by Thomas Beall of George to Richard Parrott, a rope manufacturer and mill owner, and the major industrialist in Georgetown at this time. Parrott built a Federal mansion on the property that is now Montrose Park. Adjacent to the house was his "rope walk," where lengths of hemp were corded into rope for use in the Georgetown shipping industry. Parrott also operated the Georgetown Wool and Cotton Factory, a mill near the present-day intersection of 27th and Q Streets. The factory burned sometime around 1820, and Parrott abandoned his home; a portion of his deserted property, known as Parrott's Grove (later Parrott's Wood) was used for picnicking, political rallies, and fairgrounds for the Columbian Agricultural Society.¹⁹

Bradshaw Beverley moved to Acrolophos in the spring of 1815 as a 19-year-old law student, and found himself faced with the task of trying to maintain a deteriorating property with limited funds.²⁰ Acrolophos was not large enough nor sufficiently arable to become a self-supporting farm. At first, Bradshaw attempted to find a tenant. By September of 1818, he had decided to live there himself and began making repairs, adding a pump and fixing outbuildings. By the fall of 1821, the roof was leaking into all the upstairs rooms. By the following spring, fences were missing and plaster was falling from the walls.²¹

In 1823, Bradshaw succeeded in finding a buyer, Mrs. Floride Bonneau Calhoun, who wanted Acrolophos as a summer home since it stood on high ground, somewhat removed from the heat of the city. She purchased the estate on April 1, 1823, for \$10,000, and registered it in the name of her son, James Edward Calhoun, an unmarried naval officer, though he would seldom live there.²² By July 1823, Mrs. Calhoun, her daughter, and son-in-law (also a cousin), Secretary of War John C. Calhoun, had moved into the house. It became the Calhouns' practice to stay in Georgetown during the spring, summer, and fall months. During the winter, because of the difficulties of negotiating Washington's primitive roads in poor weather, they would rent the estate and return to their house in downtown Washington, at 6th and E Streets, N.W. In August 1823, John C. Calhoun wrote James Edward: "We are on the heights of Georgetown, and find the residence delightful. The health of the children is very much improved by the fine air and the abundant exercise in the Grove."²³

John C. Calhoun appears to have made few changes to the house. In the winter of 1824, he had difficulty finding a tenant. He wrote his mother-in-law:

*I have not yet rented the House, nor sold the carriage and horses. I fear I will find it difficult to do either to advantage. We are now in the city and the House is shut up and is without a tenant.*²⁴

In 1825 John C. Calhoun took office as vice president of the United States. He lived in the Georgetown house during the first session of Congress from December 1825 until May 1826, and gave it the simplified name of "Oakly".²⁵ Calhoun's salary as vice president proved inadequate to maintain Oakly, and in 1826 he returned permanently to South Carolina. In July 1826, he rented the house to a colleague, who lost his post the following February and could no longer afford to remain in Washington.

Calhoun then found it difficult to rent the house at a good price. It may have remained vacant until August 1829, when it was sold to Brooke Mackall, inspector of the Georgetown Customs Office, for \$8,000. Mackall occupied the house for 17 years, but appears to have made few, if any, material improvements. He was forced to leave the property in July 1846 because of financial troubles, but managed to sell it at a profit for \$11,500.²⁶

The new owner was Edward M. Linthicum, a prosperous hardware dealer. He briefly called the estate "Monterey" before renaming it "The Oaks" in 1860, in tribute to the fine oaks which still surrounded the house. These were a major attraction for Linthicum, who was interested in the cultivation of trees and plants.²⁷

Figure 1 South facade of The Oaks as altered by Edward Linthicum in late 19th century, courtesy of Mrs. Walter G. Peter. Washington Star Collection. Copyright Washington Post; Reprinted by permission of the D.C. Public Library.



Linthicum enlarged the house considerably, adding an elaborate entrance, side wings, and a mansard roof. At the rear he built an octagonal cupola, with a steep, Second Empire-style mansard roof, which provided views over Rock Creek. Behind the

house he erected a large brick barn, and along R Street he built a stone wall topped by an iron fence. A new semicircular carriage drive led up to the entrance. Linthicum added a hip roof with a monitor window to the orangery. A friend described the changes:

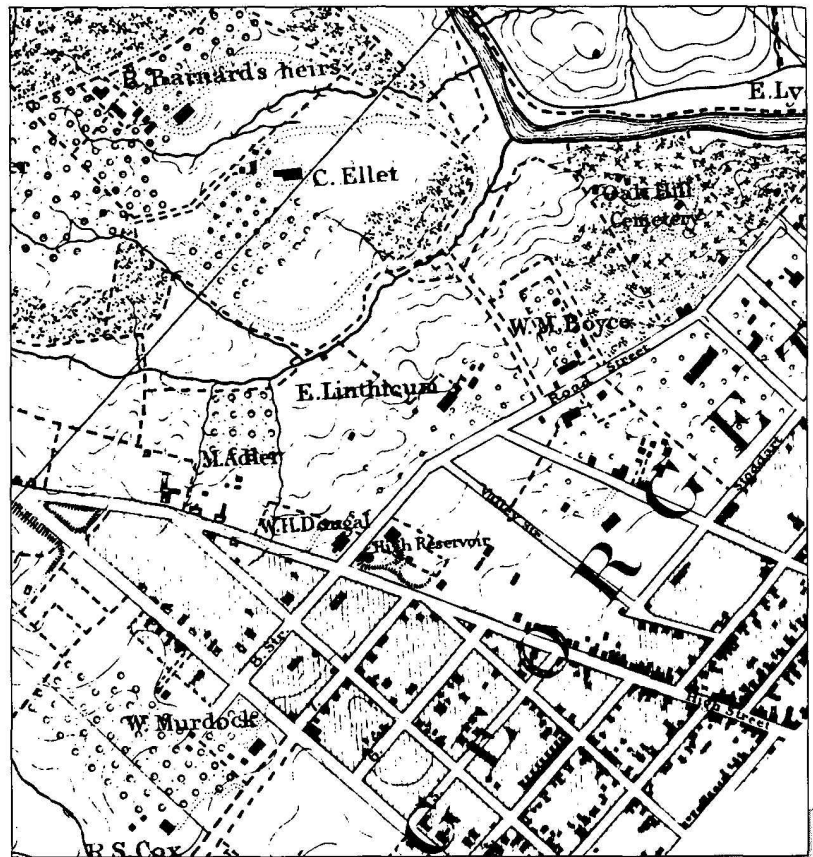
The house, which has been changed, but not improved in appearance, by the addition of a mansard roof and other alterations, was a large two-story brick, with hall from front to rear "wide enough for a hay wagon to

pass through," on either side of which were great parlors beautifully proportioned. The east parlor opened into a bright, sunny dining room, which in turn looked out upon a well-filled greenhouse, with flower gardens on the east, wooded lawn in front, grove of forest trees on the west, and gently sloping well-sodded hills in the rear, all of which were kept in perfect order. During the life of Mr. Linthicum, "The Oaks" was the show place of the District.²⁸

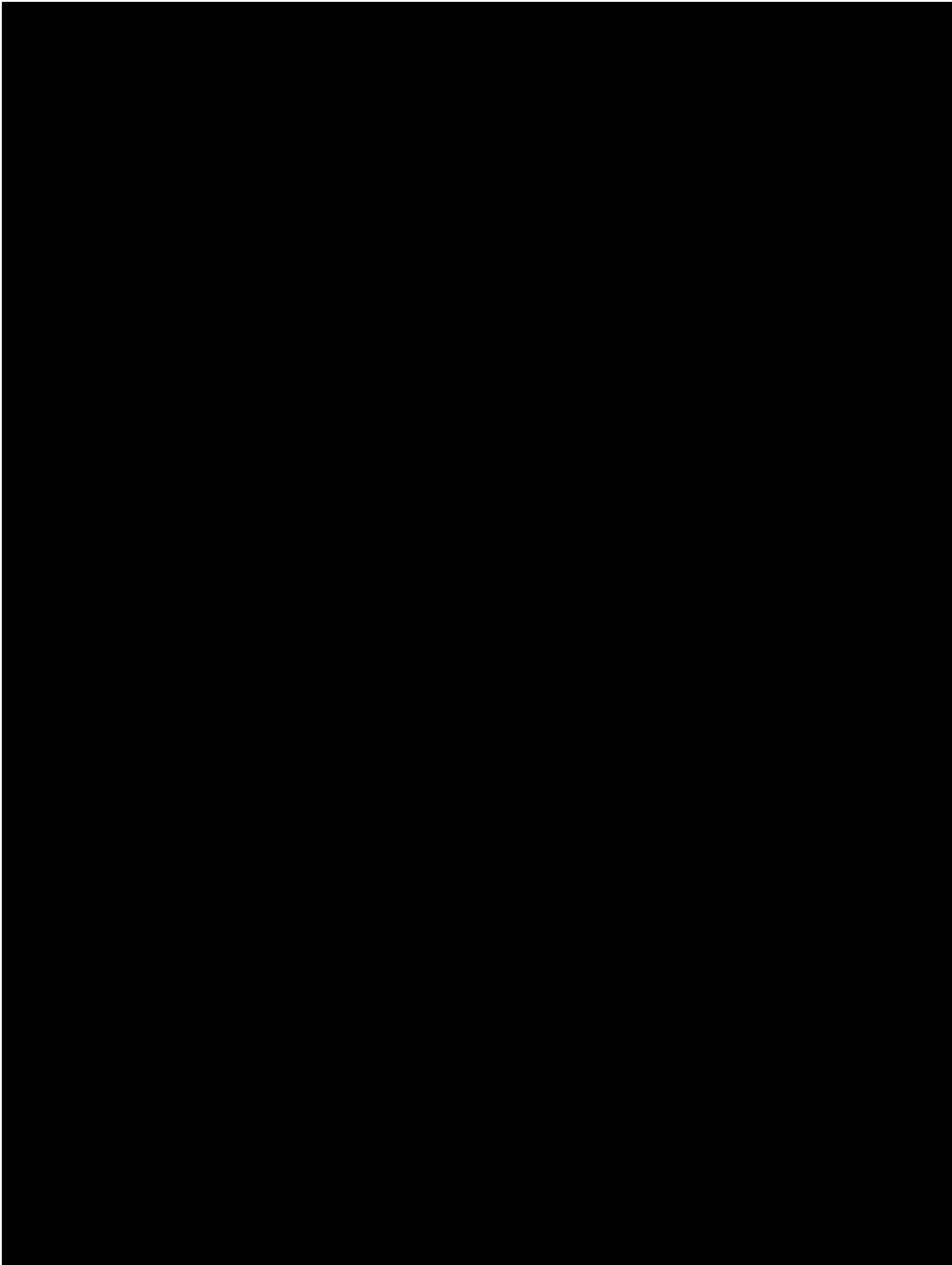
The Boshcke map of 1856-59 depicts the Linthicum property and the stream valley to the north. Four outbuildings, one of which may be the orangery, stood to the east of the house. A small structure was placed some distance from the house to the west, and another was located near the stream in the valley to the north (apparently on the site of the Old Pump House in Dumbarton Oaks Park). Widely scattered trees are shown growing along the south ridge of the farm, but there were no other woods or orchards on the lot. The road now known as Lovers' Lane ran along the eastern border of the Linthicum property down to the stream valley, where it turned east. To the north, on the top of the hill across the valley, was a farm belonging to a C. Ellet. A road (the "old farm track" in Dumbarton Oaks Park) branched off from Lovers' Lane and circled around the Ellet property before rejoining the lane. A large structure, probably a house, four outbuildings, and an orchard were located on the Ellet property.

At this time, The Oaks was situated just outside the dense urban growth of Georgetown. The Boshcke map shows a regular urban grid filled with residential development beginning below what was then called Stoddart Street (formerly Back; now Q). Between Stoddart and Road (now R) Streets on the north and south, and High Street (Wisconsin Avenue) and Rock Creek on the west and east, extended an area of somewhat larger, less regular blocks containing larger structures on more open lots. North of Road Street, in the area where The Oaks stood, was farmland. The High Reservoir stood at the southeast corner of High and Road Streets (the present location of the Georgetown branch of the D.C. Public Library).

From at least the 18th century, a sawmill occupied the land between two paths or roads in the stream valley.²⁹ The presence of the sawmill indicates that there would have been a ford at the point where the Dumbarton Oaks stream drained into Rock Creek. One road (the old farm track) led west up to the Ellet farm, as mentioned previously.



Map 3 Boshcke Topographical Map of the District of Columbia, 1856-1859, showing the vicinity of Georgetown and the Ellet and Linthicum properties on the heights.



Mrs. Henry Fitch Blount. The Blounts also bought the southeast quarter, on which stood The Oaks.

Henry Fitch Blount, who bought The Oaks and six acres of land for \$105,000, was a self-made man from Indiana, a wealthy, retired manufacturer of farm equipment.³⁴ In Washington, he became director and later vice president of the American Security and Trust Company. He was a member of the Cosmos Club and served on a number of prestigious boards. His second wife, Lucia Eames Blount, was a charter member and later secretary general of the Daughters of the American Revolution. The Blounts had five children living at home, and needed a large house.


Blount made few changes to the exterior of the house, though he altered the interiors extensively. He built a small theater in the attic, where his daughters staged elaborate productions of works written by family friends and others. Neighbors were invited to attend these, and also various entertainments which were held on the lawn. In the garden the Blounts planted large numbers of boxwood (*Buxus* sp.), many of which were purchased at sales of older Georgetown houses. One had a circumference of almost one hundred feet. The Blounts also terraced some of the land near the house.

The refurbished Oaks proved to be an ideal location for meetings and social events. In the colonial drawing room, the leading women of Washington gathered to form the Federation of Woman's Clubs and the National Society of the Daughters of the American Revolution. The many guests received by the Blounts at The Oaks included Queen Liliuokalani of Hawaii, President Howard H. Taft, Frederick Douglass, Susan B. Anthony, and Henry Blount's closest friend, Alexander Graham Bell.

While the Blounts prospered at The Oaks, radical changes came to the economy of Georgetown. The growth of railroads, along with the dredging of the Washington Channel in Southwest Washington in the 1880s, undermined the local economy, which had been dependent on river transport. Flooding along the Potomac in 1889 caused massive damage to the C & O Canal. The canal company went bankrupt and was taken over by its chief rival, the Baltimore & Ohio Railroad; the canal itself was not opened again for two years. Its devastation led to the closing of many local mills and businesses.³⁵ These difficulties drew commercial activity away from Georgetown to other areas within the District.



Map 5 Development changes to Blount and Elverson properties as shown by George William Baisted, Real Estate Atlas, vol. 3 (1919), Library of Congress.



A 1893 Coast and Geodetic Survey map of the District shows a small building at the rear of the Linthicum property. A drive ran behind The Oaks to this structure. Though the footprint of the Oaks is shown, no other outbuildings appear. (A large brick barn can be seen, however, in a photograph taken of the rear of the house about 1900, reproduced on page 36 of Farrand's *Plant Book*.)³⁶ The road which circled the Elverson farm is still visible, though it now has an eastern leg running directly down the face of the hill. The 1894 Hopkins map also depicts The Oaks with the structure to the rear but no other outbuildings. The Elverson farm is shown as having a large structure, probably a barn, situated near the house, along with a couple of smaller buildings nearby.

History of the Property: the 20th Century

On February 11, 1895, Georgetown merged with Washington, D.C., at which time the streets were given their modern names. In the early 20th century, Georgetown became home to the city's "least desirable" activities, such as slaughterhouses and power plants.³⁷ Housing in the area was considered substandard. The building of electric streetcar lines within Georgetown encouraged many residents to move elsewhere.

In the 1920s and 1930s, Georgetown was, in many ways, like a small provincial town. Races and social classes were more integrated than in the rest of the city. Efforts at historic preservation, and zoning restrictions on the height of new construction, began in the 1920s. In the 1930s, President Franklin D. Roosevelt's New Deal programs brought a large number of new, educated residents to Georgetown. In 1950, Congress passed the Old Georgetown Act, establishing the area as a historic district with mandatory review of exterior changes to buildings, new construction, and demolition. Georgetown has since become an elite area of expensive residences and upscale shops.³⁸

Purchase of the Property by the Blissés

Henry Fitch Blount died in October, 1917. His wife remained in the house until 1920, when she sold it, with most of the land, to the diplomat Robert Woods Bliss and his wife, Mildred. Reluctant to leave, Mrs. Blount moved to a house at the rear of the property (perhaps the structure shown on the maps of the 1890s), reached by a right-of-way running through the Blissés' land. In 1922, Mrs. Blount sold this remaining land to the Blissés.³⁹

1921-1940: First Period of Design Development

Robert Woods Bliss was a career diplomat, who entered the foreign service in 1903, three years after graduating from Harvard. He served in positions of increasing responsibility in Italy, Russia, Belgium, Argentina, France, and The Hague before being appointed Chief of the Division of Western Affairs at the U.S. State Department in Washington in April 1920.

In 1908 Bliss married Mildred Barnes, his stepsister, a connoisseur of medieval art and manuscripts. In 1912, while living in Paris, Robert Woods Bliss began collecting Pre-Columbian art under the guidance of Royall Tyler, an old friend of his wife's and a noted scholar of Spanish and Byzantine art. Tyler had also fostered Mildred Bliss's interest in Byzantine art.⁴⁰

As Robert Woods Bliss put it, he and his wife nourished "a dream during twenty years of professional nomadism of having a country house in the city."⁴¹ The Blount property "attracted them by its superb location and fine trees and the charming variety of its topographical contours."⁴² The site, which dropped precipitously to the north and east, was still dominated by stands of magnificent white oaks. When the Blisses purchased the property in 1920, they combined two of its former names, calling their estate "Dumbarton Oaks." It was described as "an old-fashioned house standing in rather neglected grounds, encumbered with farm buildings."⁴³ A large barn stood just northeast of the house, its foundations built into the hillside. What other farm buildings there may have been has not been determined.

The Blisses began making extensive renovations, removing the Victorian additions to the house and planning a series of gardens. In 1921, they retained landscape gardener Beatrix Jones Farrand, who had received one of her earliest commissions from the Bliss

family.⁴⁴ Farrand wrote Mildred Bliss: "...what I shall try to do with the Oaks is to simply be your gardening pair of hands, carrying out your ideas."⁴⁵



Figure 2 Upper gardens, swimming pool with mock-ups of two urns, September 1932. Dumbarton Oaks, Studies in Landscape Architecture (DOSLA), Photo Archive, #42.46.

The Blisses wanted gardens that would be at their best in spring and fall, and plantings that would provide interesting texture and form during the winter months, their seasons of primary residence. They required formal garden areas adjoining the house for entertaining. Because of Robert Woods Bliss's career, they spent long periods living abroad, returning occasionally to the U.S. on leave.⁴⁶ Much of the gardens' design, therefore, was worked out through correspondence. Farrand and her office would typically draw up several versions of a particular feature—an urn, bench, or gate, etc.—and then build full-scale “dummies,” or mock-ups. She erected these on site, recording them with sketches or photographs which she sent to Mildred Bliss for approval. Decisions concerning the gardens were made during their periods of leave. They chose from among the various sketches and dummies, and selected materials for walls and pavements. The development of the gardens entailed a continual process of redesign and alteration, adjusting scale and material to suit the site.

Mildred Bliss exerted a strong influence during her more than 30-year collaboration with Farrand.⁴⁷ In her years abroad she visited and studied gardens throughout Europe, taking note of features and effects. Mildred Bliss particularly liked the gardens of 17th- and 18th-century France, and, in general, favored more formal, classical designs than did Farrand.⁴⁸ In a posthumous tribute, Mildred Bliss wrote of Farrand:



Figure 3 Contemporary view of rear (north) elevation of Dumbarton Oaks, showing changes made by the Blisses, December 1998. National Capital Region (NCR), Cultural Landscape Program Photo Archive, DOP 45-11.

...never in all the years did she impose a detail of which she was “sure” but which the owners did not “see”; and never were the owners so persuasive as to insist on a design which Mrs. Farrand’s inner eye could not accept.... Never did Beatrix Farrand impose on the land an arbitrary concept. She “listened” to the light and wind and grade of each area under study. The gardens grew naturally from one another until

now, in their luxuriant spring growth, as in the winter when leafless branches show each degree of distance and the naked masonry (from brick and limestone near the house, through brick and gray stone in the rose garden, towards stone only in the fountain terrace, and finally to the stone and wood leading to the apple orchard), there is a special quality of charming restfulness recognized by thousands of yearly visitors.⁴⁹

Reconstruction of the house, for which the Blisses first employed local architect Frederick H. Brooke, began in August 1921. In 1929, they added a music room at the west rear, designed by architect Lawrence White of McKim, Mead & White.⁵⁰ White was responsible for other additions and structures as well. Farrand and White worked together closely, and Farrand had a great degree of control over the architecture. The new portions of the house were, in fact, designed to fit her gardens, rather than the opposite.⁵¹ Robert Woods Bliss retired from the Foreign Service in 1933, at which time the Blisses returned to the U.S. to take up permanent residence in Washington.

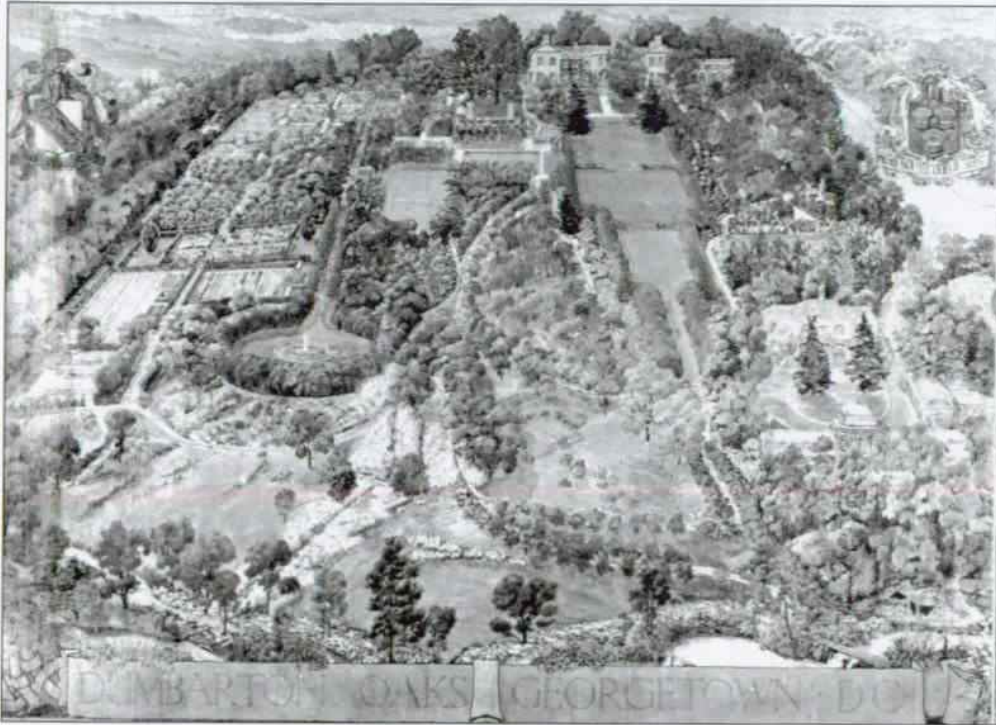


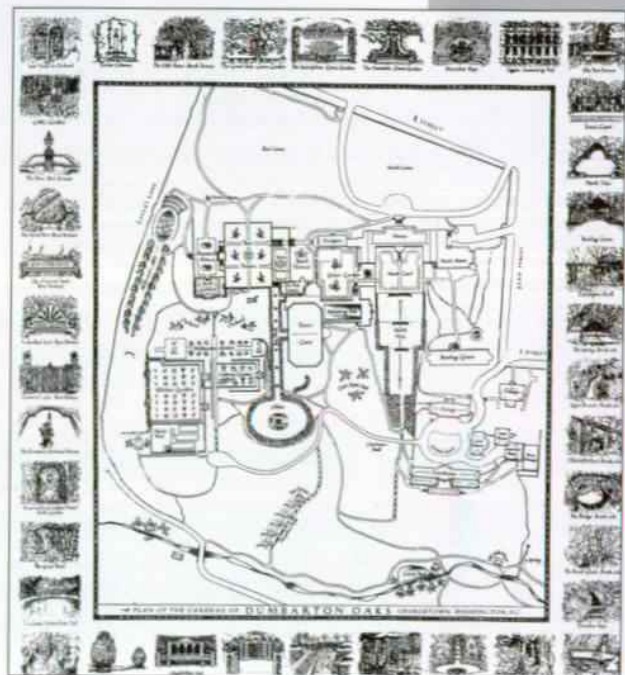
Figure 4 Detail painting of Dumbarton Oaks estate by Ernest Clegg, ca. 1935. Dumbarton Oaks, *Studies in Landscape Architecture (DOSLA)*, Photo Archive.

The Upper Gardens: The Formal Gardens and the Informal Gardens

There are today two main divisions to the gardens at Dumbarton Oaks: the formal terraced gardens and the informal hillside gardens now owned and maintained by the Trustees of Harvard University, which are generally referred to in this report as “the upper gardens”; and the naturalistic garden in the stream valley, today a property of the National Park Service (for other questions on names, see *Chapter 1 - Introduction: Methodology, Terminology*). An understanding of how the upper gardens of Dumbarton Oaks are composed is necessary for a complete evaluation of the naturalistic garden in Dumbarton Oaks Park. Farrand designed these two properties as one unit. Principles, themes, plantings, and decorative motifs introduced in the upper gardens reappear in the naturalistic garden. Certain areas within the upper gardens—the Wilderness Walk and Melisande’s Allee—seem to foreshadow scenes in the lower garden. Farrand designed certain points to serve as lookouts into the stream valley, while the wooded northern slope of the valley, known as “Clifton Hill,” forms a continuous backdrop for the upper gardens.

Several principles guided Farrand in her composition of the Dumbarton Oaks gardens, most importantly, the incorporation of built features and the existing topography; the

Map 6 Artistic plan view of Dumbarton Oaks by Rudolph Rusicka, 1935. *DOSLA*, Photo Archive, #30.6.



design of spaces as outdoor rooms; and the progression of spaces from formal to informal.⁵² Other principles include the contrast of enclosures and views; the use of evergreen plant material to create the basic structure; the use of specimen trees as focal points, and of trees and shrubs as “markers”, in Farrand’s term, to denote a feature or path intersection; and the attempt to minimize the steepness of stairs and walks as they descend through the gardens.

Figure 5 English ivy allowed to grow on North Vista walls, December 1998. NCR, Photo Archive, DOP 47-1a.



In creating the Dumbarton Oaks gardens, Farrand first developed a basic structure of spaces and materials. She relied on evergreen plantings of boxwood, holly (*Ilex* sp.), and yew (*Taxus* sp.) to provide a year-round backdrop. Flowers were a subsidiary feature within this framework. She used plants to emphasize architectural elements, espaliering Southern Magnolia (*Magnolia grandiflora*) and growing ivy (*Hedera* sp.) and other vines on the brick boundary walls, and training wisteria (*Wisteria* sp.) along the entablature of the Orangery. As one moves through the gardens, the proportion of plants to structures increases.

Additionally, there are numerous themes and motifs which occur repeatedly in different forms, scales, and materials throughout the gardens, linking them together and underscoring the idea of progression. Themes include color schemes; water features; ornamentation; inscriptions; garden furniture, such as arbors and benches; the use of stones to border paths or mark points of interest; and the training of plants along walls. Farrand was particularly adept at using plants to highlight architectural features. She espaliered trees, in particular *Magnolia grandiflora*, on the walls of the house for emphasis, and to mask awkward angles. She also grew vines, such as English ivy and Virginia creeper, on walls to add contrasts of color, depth, and texture, trying to cover no more than a third of the surface.⁵³ Recurring motifs found in the gardens include scrolls, oak leaves, acorns, and the sheaf of wheat which illustrates the motto adopted by the Blissés for their estate, “*Quod Severis Metes*”: As Ye Sow, So Shall Ye Reap.⁵⁴

The upper gardens of Dumbarton Oaks are comprised of a series of formal terraced gardens, which merge into less formal hillside plantings consisting of groves of trees, masses of shrubs, and drifts of bulbs. The house stands on the crest of a hill; its rear, north elevation faces the major part of the gardens, the terraced slope which runs down into the stream valley. These gardens north of the house are oriented south to north and west to east.

At the front of the house are the South and East Lawns, broad carpets of grass framed by great specimen trees and lower borders of evergreen plantings, in the style of an 18th-century English picturesque park. The narrow border of trees, both deciduous and evergreen, provides a buffer between the street and the house. A brick walk, lined by trees, boxwood and other shrubs, and groundcovers, circles around the East Lawn, running parallel to the R Street wall before turning to the north along the wall bordering Lovers’ Lane. Farrand called the area at the turn of the walk “the Wilderness,” and planted it with woodland plants, such as hellebore (*Helleborus* sp.), ferns, and spring bulbs.⁵⁵ The treatment of this area is similar to both the handling of Melisande’s Alley in the informal gardens and to certain areas within the naturalistic garden.⁵⁶



Figure 6 The sloping ground of the east lawn, December 1998. NCR, Photo Archive, DOP 45-1

Figure 7 View from the Green Terrace to the stream valley, December 1998. NCR, Photo Archive, DOP 45-5

Farrand organized the upper gardens around several dominant axes. The main axis is a series of terraced gardens extending east from the house, beginning at the large Green Terrace along the Orangery. This was the Blissés' primary outdoor space for entertaining. It offers extensive views over the whole of the property.⁵⁷ The Green Terrace leads to the Beech Terrace, which, in turn, gives onto the small Box Terrace, originally a simple green anteroom to the Rose Terrace, the largest and most important of the terraced gardens.⁵⁸ Below the Rose Terrace is the Fountain Terrace, the major flower garden at Dumbarton Oaks. North of the Fountain Terrace is the Pot Garden or Arbor Terrace. A large purple beech tree (*Fagus sylvatica* 'Purpurea Riversii') growing on the hillside below the Fountain Terrace and above the Lovers' Lane Pool visually anchors this axis.

Other terraces include the Star Garden adjacent to the rear of the house and, below the Green Terrace, the terraces occupied by the Swimming Pool and the Pebble Garden (the latter was originally designed by Farrand as a tennis court, but was redesigned by landscape architect Ruth Havey in the 1960s, Farrand's former employee).⁵⁹ The subterranean loggia just south of the Swimming Pool housed changing rooms, and was built on the foundations of the former barn. The Swimming Pool itself occupied the site of the original farmyard (the Green Garden was the site of the manure pile).⁶⁰ Beyond the informal hillside planting of the orchard, the Herbaceous Border, Kitchen Garden, Frame Yard, and Cutting Garden occupy the northeast corner of the property.



Figure 8 A view from the Box Walk looking north to the Box Ellipse and Clifton Hill, ca. 1930. DOSLA, Photo Archive, #15.7.

Figure 9 A view from the main house to the North Vista, July 9, 1997. NCR, Photo Archive, DOP 3-9.

The major south-north axis of the terraced gardens is the Box Walk, a stepped brick walk lined by old boxwood shrubs, which Farrand apparently moved from elsewhere on the property. Perhaps because the site slopes more precipitously in its eastern half, the Box Walk began at a point to the east of the house, then led downhill, following the previously existing levels of the land, before terminating at the formal Box Ellipse, which occupied a level plot of ground on which may have stood the house or cottage occupied by Mrs. Blount.⁶¹ The North Vista runs along

the major south-north axis of the property, from the central North Court at the rear of the house, and across the stream valley to the northern wooded slope. A third axis runs through the succession of spaces from the Fountain and Arbor Terraces down the hill to the Plum Walk and Cherry Hill. A fourth is Melisande's Allee in the informal gardens, a naturalistic corridor following the property's eastern border.

Figure 10 The Melisande's Allee as seen in spring, July 9, 1997. NCR, Photo Archive, DOP 4-18.



Figure 11 The flowering trees on Cherry Hill, March 1998. NCR, Photo Archive, DOP 37-13.

Beyond the formal terraced gardens, on the steeper hillsides leading down to the stream valley, Farrand designed informal plantings consisting of groves of flowering trees, orchards, massed shrubs, and grassy lawns planted with drifts of bulbs. The informal gardens include four areas which Farrand designed as large swaths of continuous color: Cherry Hill, Forsythia Dell, the roses on Catalogue Hill, and Crabapple Hill; some of these massings continue into Dumbarton Oaks Park. An intricate series of paths winds among the informal gardens, connecting them with each other and with the formal terraces.

Figure 12 A view down Forsythia Dell within the upper gardens, July 9, 1997. NCR, Photo Archive, DOP 3-24a



The walk across the north side of the East Lawn leads down to the Lovers' Lane Pool and Amphitheater, tucked into a natural curve of the hill at a level more than 50 feet below the Orangery. North of the pool is Melisande's Allee, a narrow brick walk between rows of silver maples (*Acer saccharinum*), flanked with lawn and planted with spring bulbs. At the north end of the allee, above Dumbarton Oaks Park, Farrand retained an existing planting of Osage orange (*Maclura pomifera*) and privet (*Ligustrum ovalifolium*).⁶² On the slope above the allee is an orchard (originally an apple orchard, now mostly crabapple [both *Malus* sp.]), through which runs the so-called Goat Trail. North of Melisande's Allee, the path leads along the Kitchen Gardens down to the

Camellia (formerly Lilac) Circle, then continues around the northern border of the upper gardens to Cherry Hill, planted with a grove of cherry trees (*Prunus* sp.). Farrand planted irises (*Iridaceae*) under the cherries, though they failed to prosper and were soon removed. An article in *The Washington Times-Herald* of May 8, 1938, described the irises: "purple, pale gold and mauve, thousands of the bubble-like blooms floating above their spiky leaves against a background of wooded hills that seem far from busy Washington."⁶³ Beyond this to the west is Catalogue Hill,

on which stands the Catalogue House, containing exhibits of photographs and other illustrations of the gardens and their plants. On Catalogue Hill, Farrand planted a collection of old-fashioned and species roses (*Rosa* sp.).

West of Catalogue Hill is Forsythia Dell, one of the most unusual and striking features of Dumbarton Oaks Garden.⁶⁴ Farrand thickly planted the steep hillside with a mass of *Forsythia intermedia* 'Spectabilis', which swept down from the estate gardens into the naturalistic valley garden.⁶⁵ Silver maples were originally planted along the border. The walk down Forsythia Hill continued through the Forsythia Arch and down the Forsythia Steps into the naturalistic garden. As Farrand wrote in 1940:

*The steps leading through the Forsythia plantation follow an old track down the hill which was so steep that more steps have been necessary than are either attractive or agreeable, but the drop from the top of the Forsythia Dell to the streamside is so violent that a sloping walk would have resembled a slide rather than a passive walk. The bottom of this part of old Dumbarton is now in the public park, but its character is shaped by the upper part of the walk which is still in the gardens of Dumbarton.*⁶⁶

In the western part of the public area of the upper gardens, beyond the North Vista, is Fair View Hill.⁶⁷ Between the North Vista and the Box Walk is Crabapple Hill. Along the western boundary of the property is the Copse, formerly a simply designed woodland, in which the Pre-Columbian Museum was constructed in the 1960s.

While it is obvious that the forsythia plantation continued into the stream valley, it is not as widely recognized that the cherry grove on Cherry Hill also is reflected in Dumbarton Oaks Park, where a line of cherry trees formed a border between two of the park's meadows on Clifton Hill, the northern slope.⁶⁸ Several other features of the informal gardens also originally extended over the border into



Figure 13 View down fair view hill to the stream valley, ca. 1930. DOSLA, Photo Archive, #17.21.

the valley's naturalistic garden, including a meadow at the foot of Fair View Hill, and a planting of trees which extended down the hill. As Farrand wrote: "After passing the knoll with its fine group of Silver Maples (*Acer saccharinum*), a mixed plantation of deciduous trees, such as the Sugar Maple (*Acer saccharum*) and Tulip Tree (*Liriodendron tulipifera*), will tie the upper planting to the planting near the Hazel Walk."⁶⁹ The area in the stream valley known as Tulip Glen, where the vegetation consists primarily of a groundcover of ivy, large massings of rhodo-

Figure 14a & b Comparison of stone walls from the upper gardens (December 1998. NCR, Photo Archive, DOP 45-10) and stream valley (December 1998. NCR, Photo Archive, DOP 48-5).



dendron (*Rhododendron* sp.) and mountain laurel (*Kalmia latifolia*), and mature tulip trees, was likely a continuation of a similar large planting area which united the various service quarters of the upper gardens and extended across the slope directly above (for further information, see *Chapter 4 - Analysis and Evaluation: Landscape Characteristics, Vegetation, Rhododendron Plantation*).⁷⁰

The treatment of materials becomes increasingly less formal as one moves through the garden. Near the house, walls and walks are primarily brick. Moving further from the house, such features are made of both brick and stone; then stone is used alone in the naturalistic garden. Stonework becomes increasingly rough, and the type of stone changes from flagstone to local fieldstone. The actual design of such features also becomes progressively more informal throughout the gardens: the wall along R Street is a pilastered brick wall topped with an openwork brick balustrade, while the high retaining wall in the Rose Garden is made of stone with brick pilasters. The informal hillside gardens have stone retaining walls planted with herbaceous vegetation; similar constructions in the park, such as the Stream Arbor, have ferns growing from the interstices of the stones.

Figure 15a & b Comparison of two paths showing the progressive nature of the design from formal (July 9, 1997. NCR, Photo Archive, DOP 4-20) to naturalistic (April 1, 1997. NCR, Photo Archive, DOP 1-25).



Farrand used stones, either singly, in pairs, or in series, to mark the beginning of a path, line its route, or call attention to a view or feature. River stones line certain sections of paths running through the informal gardens. In the naturalistic garden, river stones lined the southern edge of the stream path in the lower section, while the northern edge was marked with larger stones placed at irregular intervals; the more defined edge, therefore, was on the side of the path nearer to the upper gardens, and the less formal edge was next to the stream. On the stream path, east of the Forsythia Steps, periwinkle (*Vinca minor*) or a similar groundcover grew over the border of river stones, underscoring the change in character as the path progressed. Individual

large stones first appear in the upper gardens: for example, on Fair View Hill, they occur both along the steps which descend along the western boundary, and on the grassy slope of the hill further to the east. Large stones were used in a similar manner in the naturalistic garden to mark the end of a path or path intersection, or to indicate a view of a falls, meadow, or other feature.



Figure 16a & b Similar treatment of marker stones at path intersections. Fair view hill stepping-stone path (July 9, 1997. NCR, Photo Archive, DOP 3-6) & West Laurel Falls crossing at the north stream path (March 13, 1941. NCR, Museum Resource Center (MRC), Photo Archive, #108).

A similar progression can be seen in the design of water features, which play a major role at Dumbarton Oaks. Water features range from the formal pools of the Fountain Terrace and the oval Lovers' Lane pool to the valley stream, where Farrand dammed the natural watercourse to create a long series of cascading waterfalls and still pools.

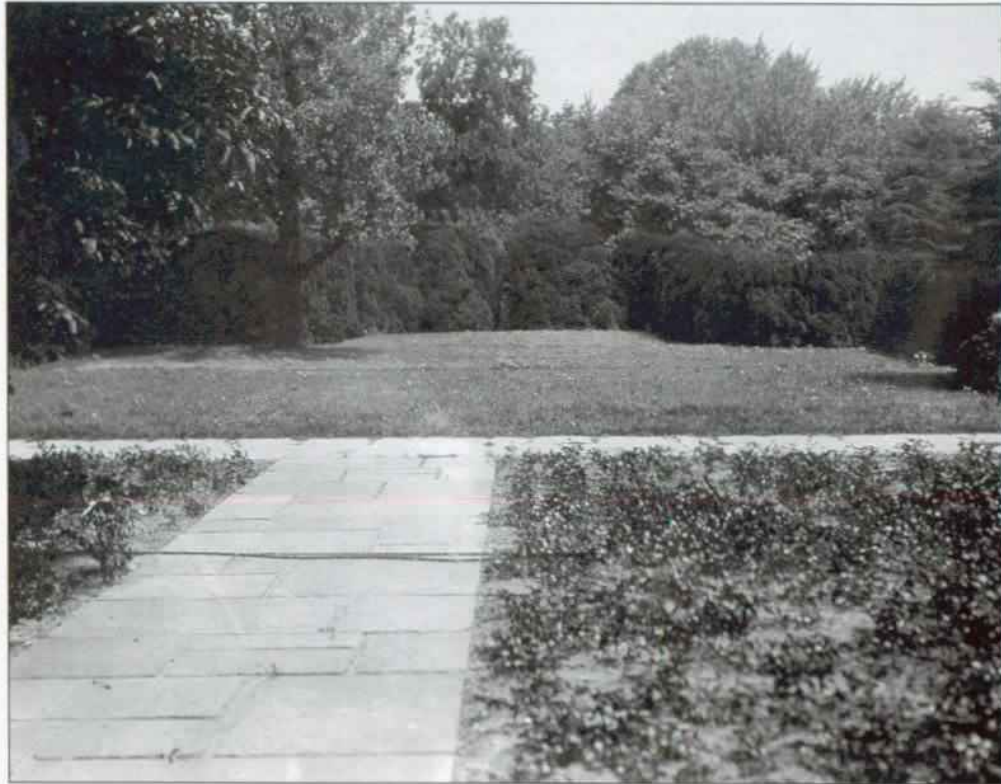
The progression from formal to informal can also be discerned in garden furniture. Teak benches, placed throughout the gardens, become simpler as one moves from south to north. Where the gardens nearest the house have marble benches, the naturalistic garden has the Stream Arbor bench, made of irregular, dry-laid stone.



Figure 17a & b Farrand's design progression is evident in the treatment two arbors: Arbor Terrace in the upper gardens, (March 1998. NCR, Photo Archive, DOP 37-7) and the Stream Arbor in the naturalistic garden, 1932 (DOSLA, Photo Archive, #13.2).

Wooden arbors are treated in a similar fashion. Farrand adapted the arched arbor at the western end of the Arbor Terrace from a plate in a book by the 18th-century French architect Du Cerceaux. Wisteria grows in profusion over its vaulted roof. The Stream Arbor in the naturalistic garden was a rustic structure built of hewn timbers, most likely covered with wild grape (*Vitis* sp.) and wisteria (see *Chapter 4 - Analysis and Evaluation: Landscape Characteristics, Structures*).

Figure 18 The North Vista
planted with boxwood, ca.
1930. DOSLA, Photo
Archive, #13.87.



Farrand designed a number of places in the upper gardens as vantage points providing views into the naturalistic gardens. These include the Green Terrace; the top of Fair View Hill; the beginning of the Forsythia and Hazel paths; the alcove at the northern end of the Arbor Terrace; and the Plum Walk below. The Plum Walk (which is on the same visual axis as the stone bridge in Dumbarton Oaks Park) continues as a flight of steps leading to the grove on Cherry Hill. Of this stairway, Farrand wrote: "It is important to keep the shrubs on either side of the steps of fairly small type, as tall-growing material which would reach a height of six or eight feet would dwarf the steps and unpleasantly narrow the view to the northern hillside."⁷¹ At certain points, benches appear to have been placed to take advantage of these views (see *Chapter 4 - Analysis and Evaluation: Landscape Characteristics, Views and Vistas* for a complete list).

Farrand seems to have designed the North Vista and the Box Ellipse to provide a particular kind of spatial experience. Both areas were originally treated as rooms enclosed with walls of boxwood; when visitors stepped beyond their confines, they may have seen a sudden opening of the view into the naturalistic garden, a dramatic juxtaposition of enclosure and expanse. In both of these spaces, however, it proved difficult to arrive at a satisfactory design, and they underwent many changes over the years. The North Vista originally terminated in a tunnel of boxwood, which provided a dark patch of shadow to contrast with the lightness of the open vista.⁷² Both Farrand and Ruth Havey were involved in devising solutions for the Box Ellipse, with Farrand writing in her *Plant Book for Dumbarton Oaks*: "Perhaps the wall should have a few columns on the east and west sides of the curve, and certainly an open colonnade on the north through which could be seen the far hillside of Clifton."⁷³

The two parts of Dumbarton Oaks, the upper gardens and the park, are intimately connected. The woodlands of the park are continually in view throughout the upper gardens, and numerous areas in the upper gardens were specifically designed to provide views into the park. Groves of trees, masses of shrubs, and groundcover plantings extend across the border from Dumbarton Oaks Gardens into the park. Paths and structures in both sites are made of similar materials, with the differences being mainly a matter of greater rusticity in the treatment of the park's details. The temporary boundary which was established between the upper and lower gardens when the first fence was erected, sometime in the 1930s, is essentially artificial, cutting across meadows and groves, severing the elements of a formerly unified design (see the next section, Naturalistic Garden, for further information about the fence).



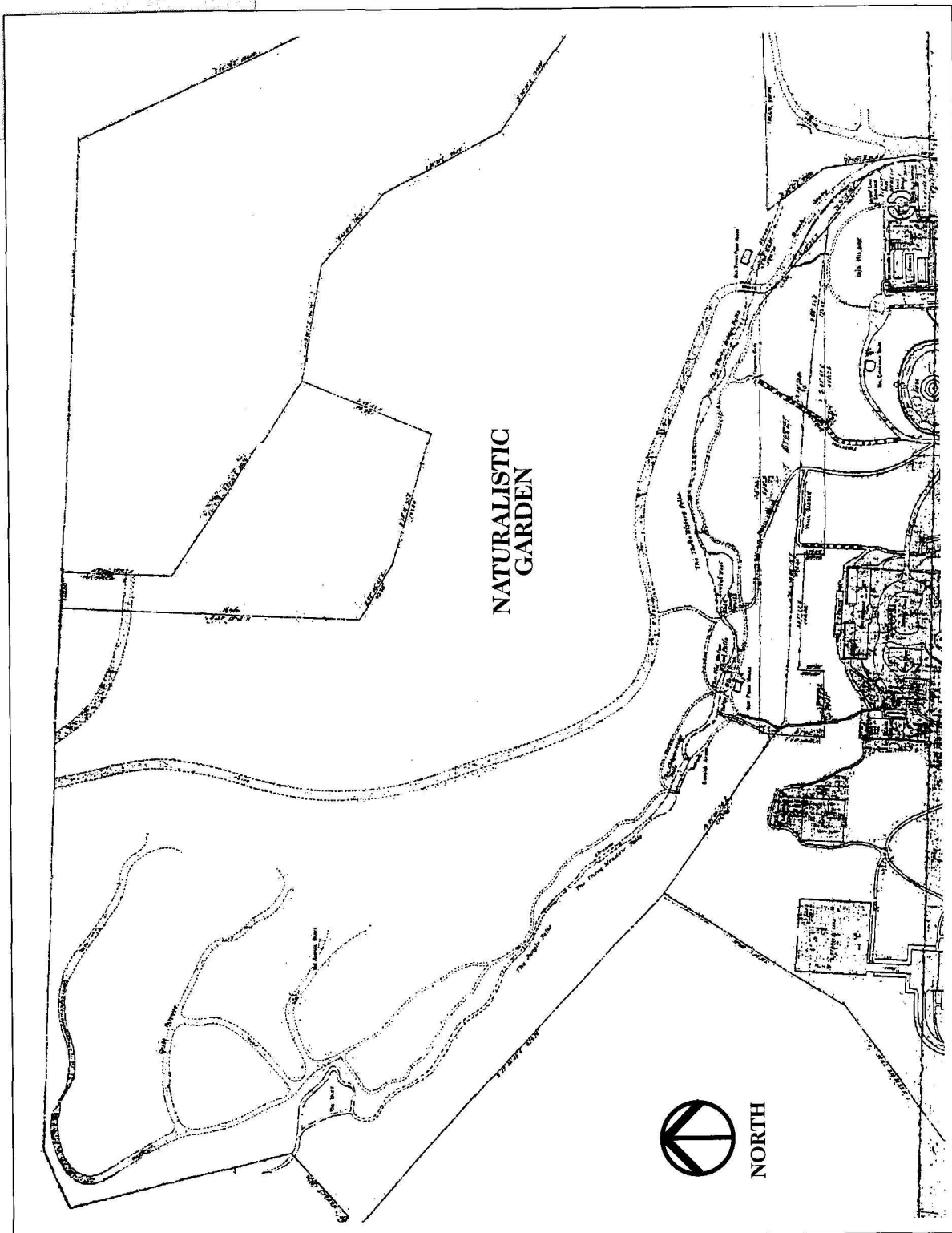
Figure 19 Aerial view of valley garden showing early development of the park-- layout of farm track, open meadows and woodland areas, 1930-1945. NCR, Photo Archive, DOP 54-1.


The Naturalistic Garden

The lower garden is the naturalistic garden which Beatrix Farrand created in the valley of "The Branch," a small tributary stream of Rock Creek.⁷⁴ It was an integral part of her scheme for the Bliss's estate, and continued the theme of progression along a circular walk leading from formal through increasingly informal garden areas.

In the early 1920s, when Farrand first visited the property, the landscape was composed of open fields and patches of woodland.⁷⁵ The site was irregular in shape, greatly expanding to the northwest, beyond its common border with the upper gardens. The southern slope, directly below the informal areas of the upper gardens, was largely wooded, with at least one meadow area. Woods lined the stream course. The northern slope, known as Clifton Hill, had been part of the Elverson farm and was an open meadow, with a fringe of trees along the crest of the hill and another meadow beyond that was dotted with small hemlocks. A large oak (*Quercus* sp.)

Map 7 Dumbarton Oaks, naturalistic garden, showing major areas and circulation system, by James Berrall, July 27, 1933, rev. 1940. NCR, Plans and Drawings Collection, # 863/80007.





stood at the eastern end of the meadow on the northern slope, near a bridge which crossed over the stream. Several farm structures, such as the two buildings which Farrand called the Old Stone Pump House and the Old Pump House, already stood on the site (each had belonged to a different farm property).⁷⁶ An old farm track led through this meadow and along a ravine to the top of Clifton Hill, and an informal system of social trails led up and across the hill.

Farrand discussed her general concepts regarding the development of the valley in a report she prepared following her first site visit to Dumbarton Oaks in June of 1922:

The whole scheme for the north slopes of the property should properly be studied from the ground itself rather than from any plan, as the contours and expressions of the ground will control the plantations more strongly than any other feature. The brook certainly could be widened and dammed up at various points and used as a mirror in which to reflect large plantations of azaleas and iris, or overhanging dark masses of hemlock, with water-loving plants growing on the still surface, and walks arranged on the different levels so that the plantations could be seen from above as well as from their own level.... The development of the north part of the place should be on the lines of a series of interesting plantations, each thought out for a certain season, and easily reached by a good walk and yet not conspicuously in view when it was not at its best.⁷⁷

For over twenty years, these remained her guidelines for the design of the naturalistic garden.

Farrand divided the naturalistic garden into several major areas, most of them running in long bands from east to west. Lovers' Lane led from R Street down to what was presumably the service entrance at the Beech Grove, at the easternmost edge of the property. The lower part of the southern slope of Dumbarton Oaks was planted with trees, shrubs, and meadow grasses. The wooded valley through which the stream flowed was divided by the five open meadows, which gradually expanded and lengthened from east to west. The northern woodland along Clifton Hill served as a border for the meadows, and as a backdrop for Dumbarton Oaks as a whole. At the end of the fifth meadow, in the far northwestern corner of the property, the climax of the naturalistic garden—and of the journey through the whole of the Dumbarton Oaks gardens—was reached in the designed woodland, a carefully managed “wilderness.”

For her design Farrand took cues from the existing topography and vegetation. She included the old farm track in her circulation system, and incorporated the farm structures: the Old Stone Pump House, the Old Pump House, and possibly a structure of unknown purpose on the north side of the stream (which she may have used in the late 1930s for the foundations of the William Gray memorial arbor). She apparently rebuilt the bridge and constructed a brick enclosure for a natural spring. She augmented the thin fringe of trees on the crest of Clifton Hill, and let it fill out by natural succession into a dense, wooded backdrop. Judging from the historic aerial photographs, it seems that Farrand divided the large field by planting lines of trees to supplement natural lines of plantings, generally following existing ravines or swales. Some may have had Scotch broom (*Cytisus scoparius*) added to

Figure 20 Bird's eye view showing maturing Dumbarton Oaks designed landscape, 1945-1955. DOSLA, Photo Archive, #3.12.



the understory planting.⁷⁸ The lines of trees formed smaller meadows and helped direct views up to the northwest, the furthest reach of the last meadow. Farrand thus made use of the site's irregular shape to increase a viewer's perception of a vast extent of land. The existing oak tree was used as the centerpiece of the small easternmost meadow.

The circulation system followed a route running from east to west-northwest and moved through the succession of designed areas. The main path led through woodland along the stream, across the stream into the open meadows, and then up to the designed woodland. Farrand used the old farm track to complete the circuit; running along the bottom of the sloping meadows, it returned visitors to the stone bridge. This concept of the circular walk was fundamental to Farrand's design.

Figure 21 Construction of Forsythia Arch, ca. 1938. DOSLA, Photo Archive, #17.13.



Four paths led from the upper gardens into the naturalistic garden; from east to west; these were the iris path, the Forsythia Steps, the Hazel Walk, and the sandstone steps along the pebble stream. The Lovers' Lane entrance was probably used as a service road, though it may have also been intended for pedestrian use.

The paved path, which wound down Forsythia Hill through the dense plantation of forsythia, led to a formal entryway dating from the late 1930s. An iron gate, known as the Forsythia Gate, was set within a masonry archway, the Forsythia Arch, constructed of limestone veneer over rubble brick. The arch had a scrolled, broken segmental pediment, ornamented with carved foliage; its tympanum (the wall surface within the pediment) was inscribed with "Dumbarton Oaks Park" on its south face and "Dumbarton Oaks" on the north. In late 1938 Mildred Bliss wrote to Farrand: "...the arch-way as the entrance to the park from Dumbarton Oaks and vice versa should carry some weight, both actual and metaphorical."⁷⁹ The design of the arch and its relation to the adjoining fence caused some concern, with Mildred Bliss telling Farrand to "please push through the Forsythia Arch so its wings minimize the unfortunate fence"⁸⁰ Though whether a wooden stockade fence was still present at this time is unknown.⁸¹ The path passed through the arch and descended in a series of limestone stairs, the Forsythia Steps, through the remainder of the forsythia plantation, terminating at the stream path, which wound along the foot of the slope.

Lovers' Lane was a cobbled road that led down to Rock Creek Park from R Street. On the west side, along the boundary of the upper gardens of Dumbarton Oaks, rose a high retaining wall made of coursed rubble that

pre-dated Farrand and the Blisses (two foundation stones are inscribed with the date 1909). Sometime before 1926, a fence made of wood palings was erected on top of the wall along Lovers' Lane.⁸² Below the wall was a channel or gutter, possibly designed by Farrand, composed of slabs of stone that were interrupted at points with stone rills. Its sides were lined with river stones. On the opposite side of Lovers' Lane, along its border with Montrose Park, was a low fieldstone wall that also pre-dated Farrand.



Figure 22 The cobbled road and decorative drainage channel of Lovers' Lane as it appeared on Dec. 29, 1940 in the Washington Star, Sunday edition.

Figure 23 Comparison of Lovers' Lane Wall and Beech Grove Wall, August 1997. NCR, Photo Archive, DOP 40-4.



At the foot of Lovers' Lane, a path branched to the west, leading to a gated entrance to the naturalistic garden. Wooden gates with large, wrought-iron strapwork hinges were hung between two stone piers.⁸³ On the other side of the gate, the color, composition, and shape of the stone retaining wall changed, from medium-sized, rough-faced brown sandstone rubble to

larger, more rounded gray boulders. This wall was built for the new garden.

Figure 24 The old farm track looking south, summer 1932. DOSLA, Photo Archive, #13.33



Presumably the Lovers' Lane entrance was primarily a service entrance used by maintenance staff. The road passed through a grove of stately American beeches (*Fagus grandifolia*) before arriving at the stone bridge. At the bridge, a choice of routes was presented: a path led straight along the south bank of the stream, while the road, the old farm track, branched to the right and ran over the bridge. The farm track wound along the foot of the meadows, and then up Clifton Hill between the fourth and fifth meadows, eventually terminating in the designed woodland.

The main feature of the naturalistic garden was the stream, bordered on its south side by a gently winding path which linked a series of discrete spaces or garden rooms. Judging from its appearance in historic photographs and its current condition, the path was composed of a soil and gravel mix. Along the course of the stream, Farrand developed a series of eighteen dams, composed of rounded river stones laid over concrete cores. The stream cascaded over the dams as falls. There

were a number of small pools, the largest of which was the Laurel Pool, between the third of the Three Sisters Falls and the West Laurel Falls. Other pools were formed behind the Clapper Bridge Falls and the third of the Three Bridges Falls. Each garden room had a waterfall, pool, or structure as its focal point. The rooms included the Gray arbor memorial, the Laurel Pool, the Tulip Glen (which included the Old



Pump House, the spring grotto, and the pebble stream), and the Stream Arbor.⁸⁴ Plantings created a sense of enclosure. Some rooms, such as the one around the Stream Arbor, seem to have been designed to permit views up through the mead-

Figure 25 Stream path and waterfalls, April 18, 1963. Photo by Abbie Rotec. NCR, MRC, Photo Archive, #97.

ows to the woodlands. At some points the path was narrowed with plantings, or its grade or direction was changed before entering a space, apparently to create a “threshold” and thus distinguish the passage from the room. Such grade changes occurred at the beginning of the stream path, at the Laurel Pool, and before the spring grotto.

On the northern side of the stream, between the stream and the meadows, was an open woodland area, perhaps developed by Farrand, underplanted with flowering bulbs, herbaceous plants, and deciduous shrubs. The plant palette was similar to that of the south bank. A looping path ran through this area from West Laurel Falls to Old Water Wheel Falls and then to Clapper Bridge Falls. Drifts of herbaceous material, such as daffodils (*Narcissus* sp.), wood hyacinths (*Hyacinthoides hispanica*), and mayapples (*Podophyllum peltatum*), spread from this northern side of the stream across the farm track and into the meadows, visually linking the two areas. The color scheme of the flowers was dominated by blues and whites, perhaps reflecting the ideas of the garden writer Gertrude Jekyll.



Figure 26 Drifts of spring flowering bulbs draw attention to the north bank of Laurel Pool, ca. 1930. DOSLA, Photo Archive, #13.17.

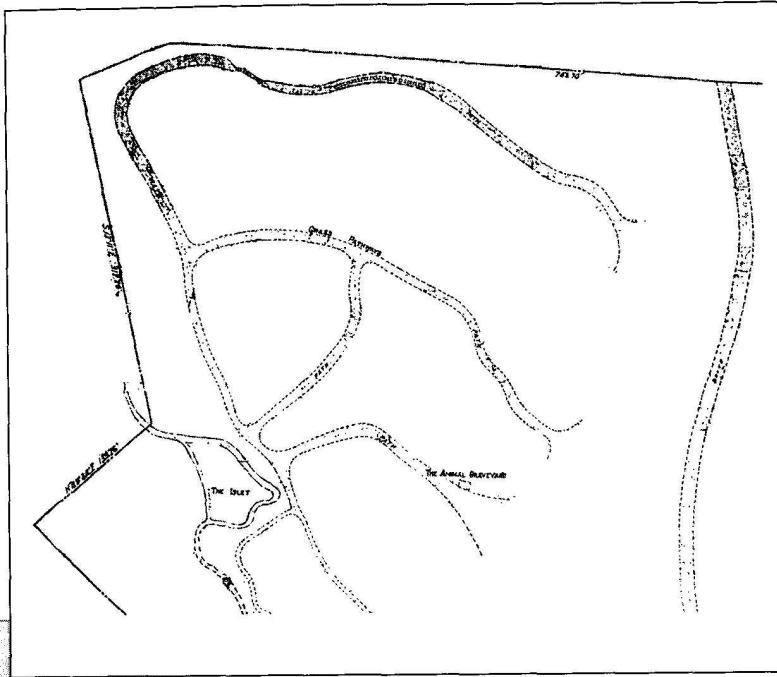
The south stream path crossed the stream at Clapper Bridge Falls and continued along the western border of the fifth meadow, entering an area of a different, wilder character. It led past plantations of azaleas (*Rhododendron* sp.), rhododendrons, and mountain laurel. A statue known as the Unicorn Lady was placed in this area, according to Mildred Bliss, “between the 2 trees among the Rhodos at [the] west end of Brook where the path forks.”⁸⁵ The statue marked the end of the vista from the Stream Arbor.⁸⁶ The upper stream path seems to have retained the same soil and gravel composition as the lower.



Figure 27 For the upper stream path, Farrand designed small groupings of shrubs and trees along the stream and path, ca. 1930. DOSLA, Photo Archive, #13.14.

The path then continued past the Islet, a tiny island that Farrand may have formed by making use of a natural ox-bow configuration of the stream.⁸⁷ The path then led into the designed woodland. This area may have been what Farrand had in mind when, in her June 1922 report, she wrote, “It is also hoped that a part of the grounds could be developed as a “Wilderness” where hollies, yews, ivies and spring

flowering Magnolias and winter flowering shrubs would make an attractive walk to be followed in winter.”⁸⁸ If so, the fact that this was a *designed* wilderness is highly significant; Farrand apparently meant this to be a carefully managed woodland, not an area of natural forest growth. Here, the visitor had reached the climax of the Dumbarton Oaks gardens, completing the journey from a formal, even classical landscape to an evocation of unspoiled nature.



Map 8 Detail of Berrall map showing the grass paths within the designed woodland. NCR, Plans and Drawings Collection, #863/80007

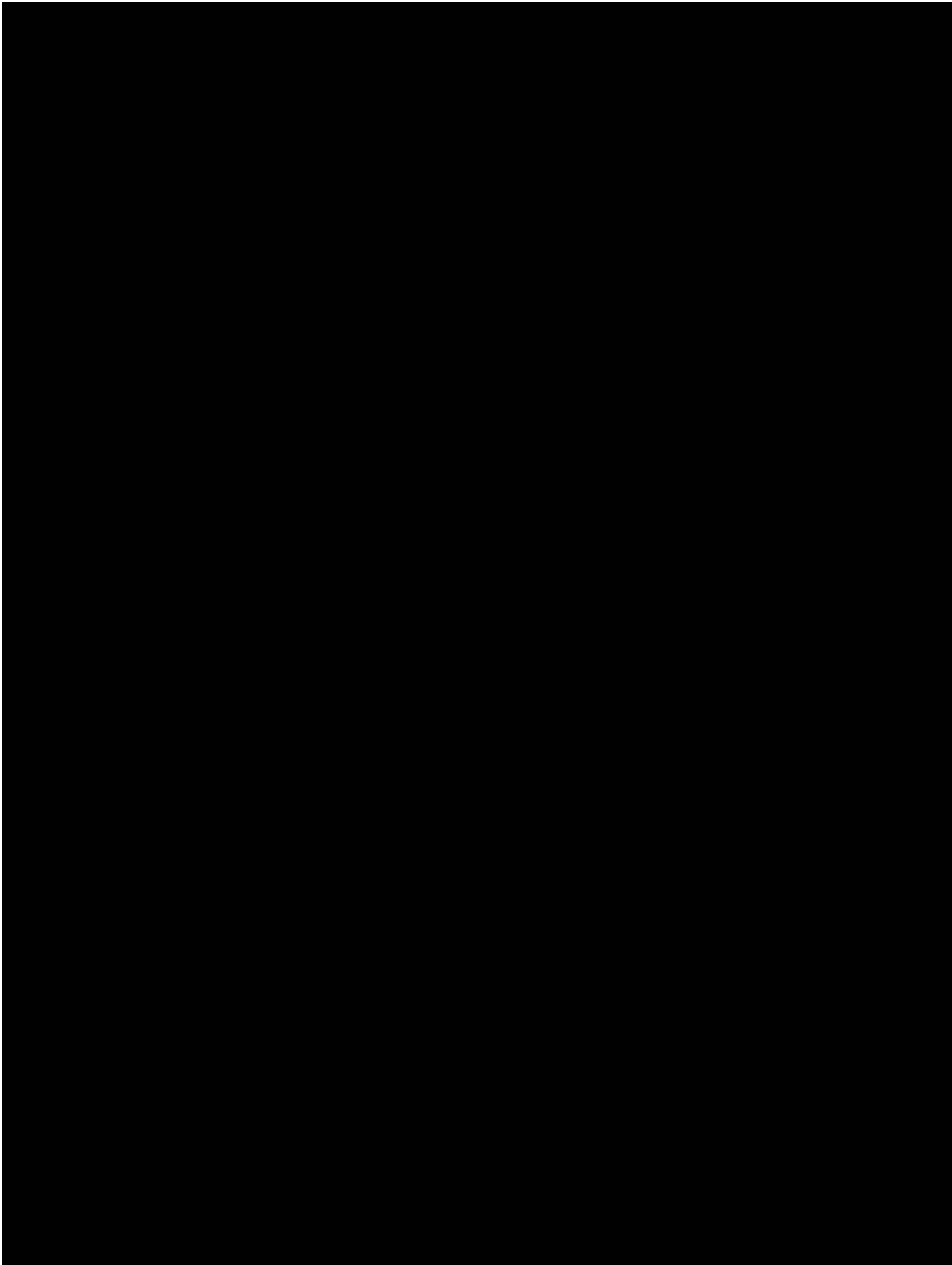
Three grassed paths led back down through the woodland towards the east, eventually spilling out from the woods and merging into the fifth meadow.⁸⁹ The edges of the woodland paths were planted with clumps of spring-flowering bulbs and perennials. Railroad-tie and stone steps were added in steep sections. The southernmost path exited near a graveyard for several of the Blissés’ pets. Visitors were meant to cross the open meadow to the opposite side, where they could rejoin the old farm track and return to the garden’s entrance (the Clifton Hill Walk, if it was ever actually built, was a

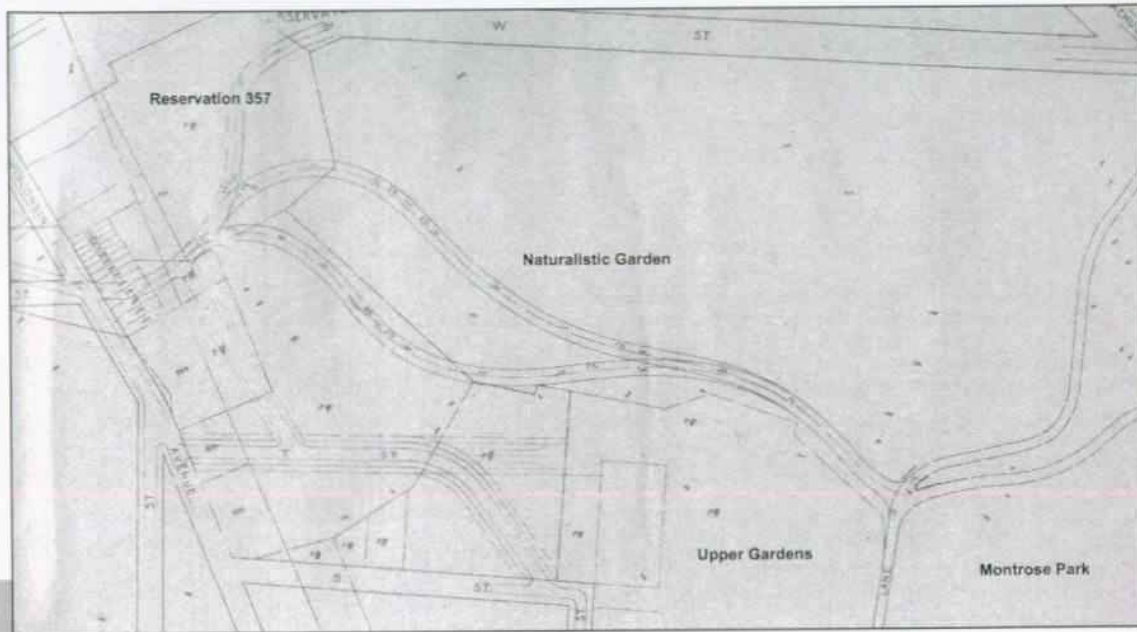
later addition; see *1940-1951: Second Period of Design Development, Dumbarton Oaks Park*).

Development of the Sewer Infrastructure

Around 1900, the Army Corps of Engineers had begun using the natural ravines and valleys of the District of Columbia as a conduit for the city’s sewer and storm water system. By 1909, a combined storm and sewer line had been laid in the Dumbarton Oaks valley along the course of the stream.⁹⁰ This sewer appears on the Baist Real Estate Atlas map of 1919, with three laterals connecting to the main line, two from Wisconsin Avenue on the west and one from 32nd Street on the south.

A survey from 1926 shows a sewer pipe—the 1909 line—crossing over the water course just upstream of an existing structure (the Old Pump House).⁹¹ The 1909 sewer system appears on the 1933 Berrall utilities maps, with the main line running along the course of the stream from the Naval Observatory property. One of the laterals from Wisconsin Avenue connected to the main pipe west of Clapper Bridge Falls, and another lateral from 32nd Street connected to the pipe west of Old Water Wheel Falls. A 24-inch D.C. Intermediate System Trunk Sewer (the main line along the stream) proceeded down the stream from the Clapper Bridge Falls, where the course of the sewer can today be plotted by the series of manhole covers discovered in the following locations: near the Stream Arbor wall; on the





Map 9 National Capital Park Commission's alternative parkway alignments through the stream valley, May 1925. (NCR, Plans and Drawings Collection, #863/80002).

Three different routes were proposed for the completion of Whitehaven Parkway between Tunlaw Road and Rock Creek and Potomac Parkway. Two would have run through what is now Dumbarton Oaks Park, with the first located south of the stream and the second running to its north through the meadow. Both alternatives then followed the same alignment through the eastern half of the Dumbarton Oaks Park property, intersecting with Lovers' Lane and continuing east to join Rock Creek and Potomac Parkway. The third alternative route curved north from Wisconsin Avenue to Observatory Circle, cutting through what is now Federal Reservation 357. A 1920 map shows Whitehaven Street running from Observatory Circle on the west to Massachusetts Avenue on the east, cutting across the northwest corner of the site. This map shows no other streets through this section of Dumbarton Oaks. A 1941 map shows Whitehaven Street running across the northwest corner of Dumbarton Oaks Park, but moved slightly further to the north.⁹⁷

Prior to 1928, the War Department, Corps of Engineers, and the Office of Public Buildings and Grounds acquired significant segments of the parkway to the northwest of the garden, designated "Reservoir Parkway". These parcels eventually made current Federal Reservation 357. As indicated by a National Capital Park and Planning Commission map dated December 1926, Reservoir Parkway had been designated an "existing public park" west of Wisconsin Avenue. Portions of the proposed parkway east of Wisconsin Avenue, including much of the current stream valley and the corridor to Wisconsin Avenue, were classified as "Proposed Public Parks."⁹⁸ In 1937, the District of Columbia transferred jurisdiction over several properties in Reservation 357 to the National Park Service and the NPS, as successor to the former Office of Public Buildings and Grounds, transferred land for the proposed Whitehaven Parkway.⁹⁹ (See *1951-1998: The Garden as a Public Park*, for further information about road proposals.)

1940: Transfer of the property to Harvard and the National Park Service

The inaugural symposium of the Dumbarton Oaks Research Library and Collection was held on November 2-3, 1940. In his opening address, Robert Woods Bliss announced his intention to donate the house, collections, library, and the upper gardens to Harvard University.¹⁰⁰ The art collections included the Byzantine Collection and the Robert Woods Bliss Collection of Pre-Columbian Art. An article in the *New York Times* indicated the Blissés' reasons for making the donation at this time:

Mr. Bliss said that he and his wife originally intended to leave the library and collection to Harvard after their deaths, but that more rapid progress had been made "with the efficient and loyal aid of the technical staff" than they had considered possible when they first discussed the matter with President Lowell many years ago.

Feeling now that Dumbarton Oaks was "ready to increase its contribution to the intellectual life of the country," they decided "that this end can best be accomplished by its being guided and administered by Harvard."

"In this way," Mr. Bliss added, "we shall be able to enjoy the full realization of our hopes during our lifetime."¹⁰¹

The *Washington Star* reported what Bliss had said regarding the disposition of the stream valley:

"A large portion" of the grounds of historic Dumbarton Oaks, whose gardens are one of the show places of the Capital, will be turned over to the Federal Government by its owner, Robert Woods Bliss . . . to be made into a public park . . .

Mr. Bliss was not ready to say exactly how much of the estate was to be turned into a park or precisely when the transfer would take place. He said he and Mrs. Bliss had planned to have a large portion of the grounds turned into a public park at their death, but that they now planned to make the transfer during their lifetime.

In general, according to Mr. Bliss, the area which is to become parkland includes the stream flowing through the grounds into Rock Creek and the land with its magnificent trees rising to Observatory Circle. The property, he indicated, will be turned over to the National Capital Park and Planning Commission.¹⁰²

By December, the entire naturalistic garden, comprising slightly more than 27 acres, had been deeded to the National Park Service under the name "Dumbarton Oaks Park."¹⁰³ With the acceptance of the lands of Dumbarton Oaks from the Blissés, the Federal Government agreed to the following conditions:

*The land hereby conveyed is donated upon the express covenants that it shall be maintained permanently as a public park; that . . . said park shall be designed for pedestrians, and no streets, roadways or the like shall be constructed therein for public vehicular traffic. . . .*¹⁰⁴

This significant caveat added by the Blissés to their donation secured the preservation of the naturalistic garden as parkland forever. The federal government's many proposals for roads and for the parkway were abandoned.

1940-1951: Second Period of Design Development

Dumbarton Oaks Gardens

After their transfer to Harvard, many changes were made to the house and gardens of Dumbarton Oaks, though few of these directly affected Dumbarton Oaks Park.¹⁰⁵ As Mildred Bliss later wrote:

*The transfer twenty-five years ago from the intimately personal care of a resident owner to the necessarily impersonal but enduring custody of a university required certain simplifications in detail, but brought no marked changes in the main units of the plan.*¹⁰⁶

At the request of John Thacher, the new director of Dumbarton Oaks, from 1941 to 1953 Farrand wrote the *Plant Book for Dumbarton Oaks*, an invaluable record of her ideas concerning the design of the upper gardens, many of which are applicable to the lower garden as well. The *Plant Book* lists the plants originally chosen for each area, and makes recommendations for their maintenance and replacement.¹⁰⁷



Figure 29 More open redesigned of the North Vista, July 9, 1997. NCR, Photo Archive, DOP 3-9.

During World War II, the house became the headquarters for the National Defense Research Committee in 1942-1943, and, from July to October 1944, the venue for the Dumbarton Oaks Conferences, the preliminary meetings which laid the foundation for the formation of the United Nations the next year.¹⁰⁸ Some of the upper gardens were redesigned. The

boxwood hedges of the North Vista were replaced with low stone walls.¹⁰⁹ The vista now terminated in a wrought-iron balcony, opening up a view into the stream valley below.¹¹⁰ The hedge of small trees and shrubs on the Catalogue Hill below was thinned to open a view into the stream valley. In 1958, landscape architect Alden Hopkins replaced the boxwood of the Box Ellipse with an aerial hedge of pleached hornbeam (*Carpinus caroliniana*). Soon after in 1960, the firm Griswold, Winters,

and Swain refined the design with the addition of a balcony that provided a view to the stream valley. The balcony was subsequently removed in 1966. The simple fountain Farrand had placed in the center was removed, and a more elaborate French Provençal fountain, which had been located in the

Copse, took its place. The redesigned Hornbeam Ellipse possessed a far more formal, 18th-century French character.¹¹¹



Figure 30 Aerial hornbeam hedge at the redesigned Ellipse, July 9, 1997. NCR, Photo Archive, DOP 3-24.

Dumbarton Oaks Park

Correspondence between Mildred Bliss and Farrand dating from the period of the transfer indicates that they wished to alter certain features within the park to accommodate the change in use and the increased number of visitors. They considered the two most important changes to be, first, the widening of the stream path to prevent erosion of the grounds and damage to the plantings; and second, the proper construction of a new path across the brow of Clifton Hill, leading from the fifth meadow to the stone bridge, to replace the old farm track as the principal return route. Throughout 1941 and 1942, they urged the NPS to implement these two alterations (see *Dumbarton Oaks Park Advisory Committee*). At some point the south stream path was widened from three to five feet. This change is visible today in the section extending from the Forsythia Steps to the Clapper Bridge Falls, though the original extent of the alteration, and the materials and methods used, are not known. The return path across the hillside was probably constructed, but this is not entirely clear: the path seems to be visible in an aerial photograph taken between 1945 and 1955.¹¹² The present-day path across Clifton Hill is therefore probably the remnant of the original path, or a social trail running more or less along the planned alignment.

The division of the property between the two different owners necessitated modifications to the boundary and the construction of new entrances into the park. The common entrances with the Harvard-owned gardens had to be secured. In November 1940, the month before the NPS took over the naturalistic garden, Farrand mentioned to Mildred Bliss the need to build a wooden gate across the Hazel Walk, which was done; in the 1960s, this was replaced with gates made of chain link.¹¹³ The iris path was abandoned. Soon after the transfer, the National Park Service erected a chain-link fence around the entire boundary of the property.¹¹⁴ A chain-link entrance gate for visitors was placed immediately to the right of the Lovers' Lane entrance, now certainly reserved for the passage of service vehicles.

In the late 1930s and early 1940s, Farrand's former employee, landscape architect Ruth Havey, worked with Mildred Bliss on the design of an entrance gate to the

park from Whitehaven Street. Farrand seems to have excused herself from this discussion, which would have seriously undermined her conception of the circular walk. In March 1941, Farrand wrote to Bliss:

Miss Havey has sent me prints of the Whitehaven Street park entrance of which you spoke a few days ago. Something made me feel that probably you and she had already pretty well determined on what you both thought best for this position, so I am deliberately setting it aside as being your job, not mine.¹¹⁵

Figure 31 Farrand's suggested sign locations for waterfalls and other features in the stream valley. December 3, 1940. DOSLA, Photo Archive, #13.48

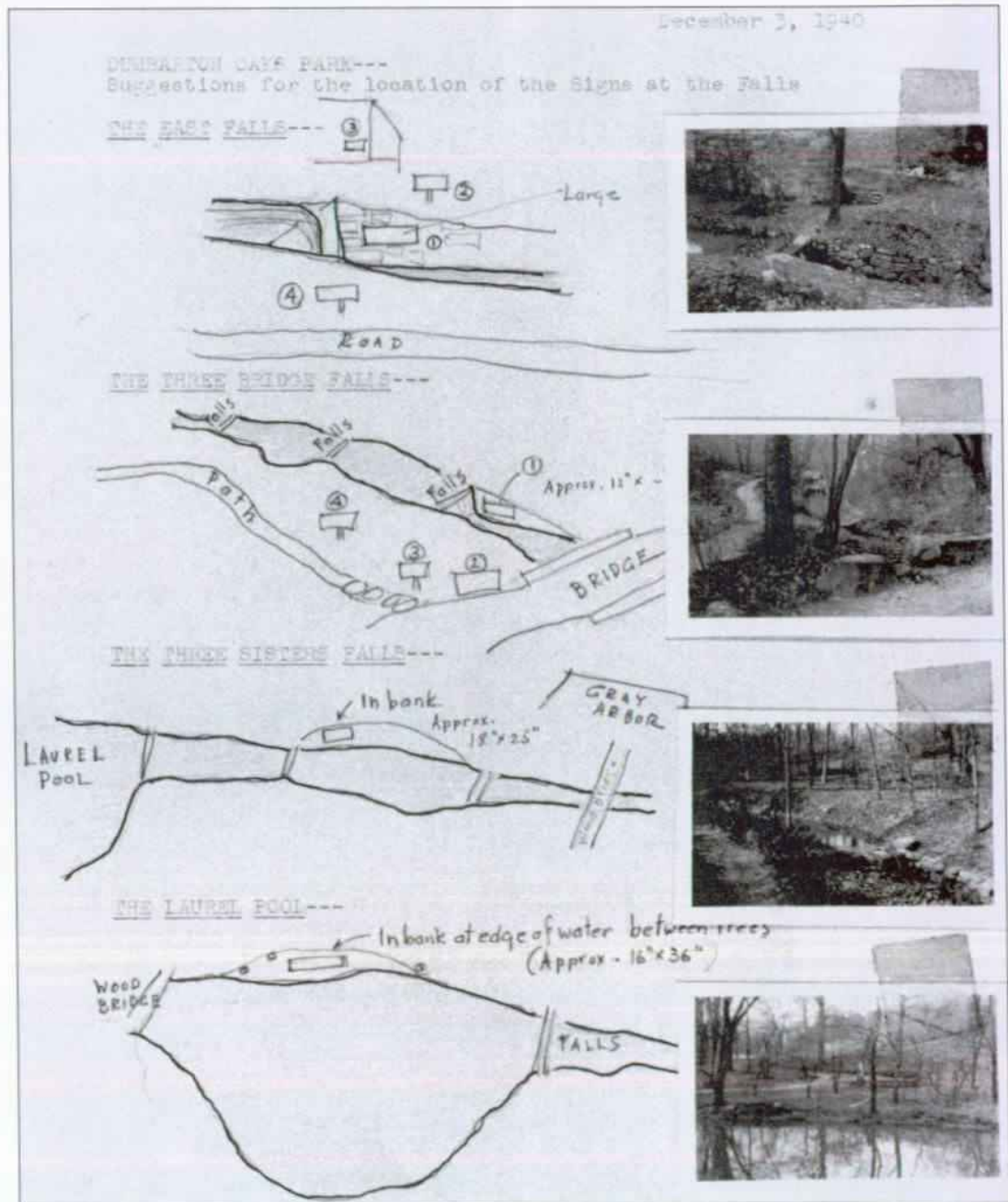




Figure 32 Lovers' Lane entrance sign at R Street entrance, January 15, 1944. Rock Creek Park Cultural Resource, Photographic Collection (ROCR), #217a.

In December, Farrand provided suggestions for signs at the different falls.¹¹⁶ Their size and appearance depended on their location in relation to the stream path. She suggested four types of designs: three would identify water features, such as dams and pools; the fourth was a "caution sign type." She suggested setting larger signs directly into the existing walls or stream banks. These were to be made of bluestone or what she termed "natural" stone, with letters either carved or sand-blasted.¹¹⁷ It does not appear that any of these were made. By 1945, wooden entrance signs had been placed at the top of Lovers' Lane at R Street, and at the Lovers' Lane entrance gate, and there were signs also at the stone bridge and the Laurel Pool. By 1951, two additional entrance signs had been placed along the Forsythia Steps, at their base in the valley and in Dumbarton Oaks Gardens just north of the gate. The NPS revised the entrance signs in 1967 (see *Chapter 4 - Analysis and Evaluation: Landscape Characteristics, Small-Scale Features, Signs*).

At some point a concrete birdbath was placed in the park. This unusual kind of birdbath, a concrete basin shaped like a scallop shell, was set directly into the ground along the path just north of the stream near the Old Water Wheel Falls. A large stone on the east side of the Forsythia Steps may have been a base for some type of garden feature.¹¹⁸

Dumbarton Oaks Park officially opened to the public on Easter weekend, April 12, 1941. Press reports noted that nearly a thousand people visited on the first day, an average of 110 persons per hour.¹¹⁹ An NPS press release of July 8, 1941, announced a nature walk to be given in park:

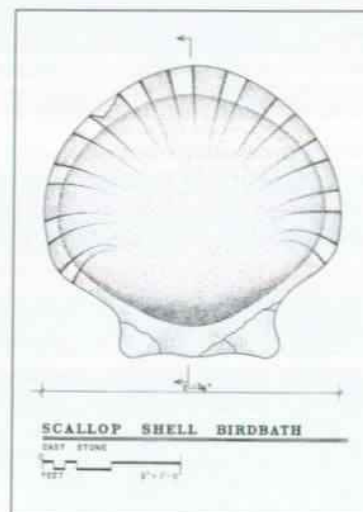


Figure 33 Detail drawing of the scallop shaped birdbath. Historic American Buildings Survey (HABS), Summer 1989. NCR Plans and Drawings Collection, # 863/80015 (Sheet 27 of 28).

Figure 34 Forsythia Hill in its prime, as seen the first spring it was open to the public as Dumbarton Oaks Park, April 12, 1941. Photo by Ranny Routt. Washington Star Collection. Copyright Washington Post; Reprinted by permission of the D.C. Public Library



Offering an unusual combination of native wildflowers and cultivated plants grown in a setting of miniature waterfalls, ponds, and shaded walks, Dumbarton Oaks Park, formerly part of the estate of Mr. and Mrs. Robert Woods Bliss, is unique among municipal park areas.¹²⁰

A report written by Farrand in November 1942 for the chairman of the board of Dumbarton Oaks outlined her general design intent for the upper gardens. Certain broad statements may be seen as pertaining to Dumbarton Oaks Park as well:


It is hoped that the larger lines of the design may remain approximately unchanged as none of them have been established without much thought.... the suggestion is made that if alterations are considered they be made after careful study and with a reasonable hope of their fitting into an already established scheme. Therefore, certain main principles should be taken into account.

One of the characteristics of the Dumbarton Oaks grounds is a pleasant sense of withdrawal from the nearby streets.... This quiet and seclusion should be preserved by care and re-planting of the boundaries... ever-green plant material should make up the bulk of its boundary shields.

The trees, many of them of great age and beauty, should be intelligently cared for and replanting done to ensure the eventual replacement of some of the older growth. The shrubs are of somewhat secondary importance but nevertheless are vital to the design as a whole...¹²¹

Dumbarton Oaks Park Advisory

For several years, the Blisses and Farrand worked with the NPS on the formation of an advisory committee for the park, which they believed was essential to establish maintenance standards and ensure its future integrity. Mildred Bliss, in particular, was eager to have an advisory committee set up before she committed any funds towards the new paths or general maintenance.¹²² The attempt to establish this committee proved to be a source of great frustration for them. Membership was to include the Blisses, Farrand, a representative of Harvard, and Irving C. Root, Superintendent of the National Capital Parks, representing the National Park Service. The final member would be chosen by the others. While a couple of meetings were held, the committee never became a permanent or influential body.



At first, the primary NPS personnel involved with the park were Root and Donald Kline, a landscape architect and Chief of the Planning Division for the National Capital Parks. John Thacher, Director of Dumbarton Oaks, and James Bryce, Superintendent of Dumbarton Oaks Gardens, were also closely involved.

The two key changes Farrand and Mildred Bliss sought to have implemented were the widening of the stream path and the creation of the new path across Clifton Hill. Bliss hoped to have several workers (usually referred to as the “three old men”) employed in the park so that both paths could be laid out correctly.¹²³ In May 1941, Farrand wrote to Bryce, describing the widening of the stream path:

*I wish you would study this out pretty carefully and stake out the two sides of the path because as I remember it a good deal of the material that borders the path is spring-flowering and can be moved in early summer. The path certainly should be five feet wide at a minimum, and it would seem to me perhaps wiser to plan for five foot six inches, or six feet, as both you and I know that the tendency of a path edging is to “crawl” in over the path rather than the path to widen.*¹²⁴

She recommended that Bryce stake out the walk so that she could see it when she visited the park in early June. This seems not to have been done at that time, as she wrote Root in November that she would ask Bryce to stake out the walk for inspection if an informal committee of Thacher, Root, and herself could meet at the park later that month.¹²⁵

At first, Bryce seems to have thought the new Clifton Hill path was to lead straight up the hill. Farrand asked Mildred Bliss to clarify whether the two of them (Farrand and Bliss) had, in fact, discussed a path which would:

*[skirt] the higher slope of the hill which would be in a sense the “return” path from the brook and would give the visitors the opportunity of going up the brook-side, through the woods back to the old road and then along an easily graded path across the face of the hillside descending to the stone bridge.... Mr. Root seemed quite pleased with the idea of this circular path as he seemed to feel it would mean less confusion if visitors could follow a surrounding trail.*¹²⁶

Discussions on the formation of the advisory committee continued throughout 1941 and 1942. In May 1941, Thacher said, in a letter to Farrand, that he and Bryce were wondering if:

*whether inasmuch as the park seems to be doing very well on its own in regard to maintenance, whether it wouldn't be wiser to wait until the autumn before giving them this additional help. I am always a little fearful that organizations will grow lax in their own responsibilities if they know that they can depend upon outside help.*¹²⁷

In June 1941, Robert Woods Bliss wrote directly to Newton B. Drury, Director of the National Park Service, asking him to proceed with the establishment of the committee.¹²⁸ However, the NPS did not mail out invitations until the following March.



General Maintenance Issues

Though Beatrix Farrand had prepared a plant book to guide the future upkeep and development of Dumbarton Oaks Gardens, the same was not done for the park. However, during 1941 and 1942, Farrand tried to ensure its appropriate maintenance through the establishment of the advisory committee, attempting to secure the Blisses' financial backing, and establishing frequent communications with the staffs of the NPS and Dumbarton Oaks.

Problems with the upkeep of Dumbarton Oaks Park had become evident as early as May 13, 1941, when Farrand wrote to Mildred Bliss:

In discussing the whole place with Mr. Root he was enthusiastic about it and said he was most eager to have everything to go on the way it had before, and that he especially wanted to see that the upkeep was as good as he could possibly afford, but he was not quite sure how much special labor he could manage, and therefore welcomed the idea of your "old men" helping out at least for the present.¹³⁷

In the fall of 1942, Robert Woods Bliss had suggested that the park be developed as an American version of London's Kew Gardens, with their vast botanical collections. Farrand sent a tactful explanation to Mildred Bliss saying why she thought this would not be possible:

I doubt somewhat whether either the acreage and the topography would lend itself to a "Kew Gardens". Dumbarton Oaks Park might be used as an adjunct to a "Kew" where plants of natural stream-side and hillside types would find themselves at home, but there is not room for any considerable variety of shrub planting or herbaceous "wild" planting... the land at Dumbarton Oaks Park would only lend itself to a certain and rather restricted type of plantation, as a wide selection of garden plants such as Dahlias, Phlox, etc. would destroy the peace of the streamside valley.¹³⁸

Farrand and Robert Woods Bliss met with Thompson at the park on November 20, 1942, at which time they decided to remove the stepping stones that led from the spring grotto up to the formal gardens, as these had proved to be a "blind alley to visitors."¹³⁹ They also determined that the pools should be dredged more frequently, perhaps once every three years, and that the depth of the Laurel Pool should be reduced, though its original shape should be maintained. Also in late November, Farrand sent Thompson a letter, which is of great importance in understanding her planting scheme for the park (for complete letter see *Appendix C*). She included recommendations for replacement plants and gave specific advice on the placement of certain species, from planting "about 50 *Azalea calendulacea*... at the upper end of the brook where it emerges from the wood" to using "*Trillium grandiflorum* for planting in groups in shady or moist places near the path edges"¹⁴⁰ In late December, Thompson reported to Farrand: "The stone steps connecting the spring house with the park boundary northwest of the greenhouse have been removed." He said that he had not yet considered the placement of the stone (concrete) benches "along the woodland trail," but that he planned to begin work on the Laurel Pool as soon as the weather permitted.¹⁴¹

In March 1943, Farrand sent Thompson a second letter, which contains the most complete description of her design intent for the stream valley (for complete letter see *Appendix D*). This valuable document provides details about her general intent for the plantings and recommendations for their maintenance.¹⁴² Planting along the stream, for example, should be kept simple and “small in scale.” Bulbs should be planted in drifts, while the laurel on the southern slope above the Laurel Pool, which had not been successful, might be replaced by azaleas. Farrand outlined her general philosophy for the streamside planting:

*The main charm of the stream side is in the informally placed groups of herbaceous material... the planting along the stream side must be kept in delicate balance of smallish groups, as masses of... large material... would destroy the whole illusion of a romantic and yet natural landscape.*¹⁴³

Figure 35 Picturesque view of waterfalls after a snowstorm, ca. 1935. DOSLA, Photo Archive, # 13.6.



She concluded with a discussion of the water features:

*The outline of the pools is intended to be more or less like the natural shape of a kalmia leaf... with the deepest part of the pool corresponding to its greatest width. While, of course, the stream is in no way a really natural brook, it should have a certain eighteenth century quality of the naturalistic, which can be preserved by intelligent management and without much cost of plant material.*¹⁴⁴

After 1943, it appears that Farrand had little further involvement with the park, other than asking Harry Thompson, in late 1945, to order 50 more oak trees, including 20 white oak (*Quercus alba*), 15 swamp white oak (*Quercus bicolor*), 5 scarlet oak (*Quercus coccinea*), and 10 bur oak (*Quercus macrocarpa*).¹⁴⁵

To keep the meadows open, an arrangement was made with the Inscoe family, who owned mules which pulled boats (presumably tour boats) on the C&O Canal, to have their mules pull cutters to mow the meadows three times a year. This seems to have been done into the 1970s. In addition, Mildred Bliss grazed her horses in the meadows.¹⁴⁶

Despite these few useful meetings, no comprehensive maintenance plan for the park was ever implemented. In 1950, Farrand transferred the majority of her material concerning Dumbarton Oaks Gardens and Dumbarton Oaks Park to the Dumbarton Oaks Garden Library. In January 1951, citing health concerns, she formally resigned all her duties for Dumbarton Oaks.¹⁴⁷

Funding

Though at first the NPS seemed willing to try to sustain the high level of maintenance required by the park, within two years insufficient funds, and the increasing siltation and flooding of the stream, posed serious problems. In March 1941 A.J. Wirtz, Acting Secretary of the Interior, wrote Frederic A. Delano, chairman of the National Capital Park and Planning Commission, that “no appropriations for maintenance or protection have been made.”¹⁴⁸ Delano replied that no funds were available for the park in the budgets for this year or the next, and asked Wirtz if they should request a supplemental appropriation as part of the deficiency bill.¹⁴⁹ In April, Irving Root advised against this; instead, the National Capital Parks would plan to provide a specific line item in its 1943 budget for the park’s maintenance needs. Root expected that the appropriated maintenance funds for 1942 would be sufficient to provide for the park.¹⁵⁰


In March 1942, Thacher informed Farrand that NPS maintenance personnel were dredging the stream, though they lacked the money and men to do the job well.¹⁵¹ Farrand replied that Mildred Bliss still thought that she might be able to provide funds for the park, perhaps in the form of a direct gift.¹⁵² In May, Farrand and Mildred Bliss asked Donald Kline to provide them with an estimate of the annual maintenance costs required by the park. They expressed their concern that any donation from the Blisses might jeopardize government funding. Kline informed Farrand that \$8600 had been proposed for maintenance in the 1943 fiscal year. This sum was later reduced to \$3988, too little for adequate care.¹⁵³ Later in May, Farrand sent Thacher a telegram asking him to “telephone urgent to Root regarding branch [stream] conditions and press immediate action. I regard cleaning of branch as essential part of park upkeep.”¹⁵⁴

Farrand also consulted with Ellis Russell, Robert Bliss’s personal secretary, who informed her that neither Harvard nor the National Capital Parks could act as a trustee for an endowment fund for Dumbarton Oaks Park; rather, a trust company would have to be appointed. He also warned her that if such a trust was established, the NPS would probably reduce the public appropriation for the park, so any income from a trust would have to be sufficient to cover the entire cost of maintenance.¹⁵⁵

In June, Kline informed the Blisses that the park’s budget was to be managed by the District of Columbia Commissioners. Little more was said about alternate funding sources. It appears that without the assurance that the National Park Service would guarantee an adequate level of maintenance, the Blisses were not prepared to commit any funds.¹⁵⁶

Transformation of the Sewer Infrastructure

By 1941, all water lines which had provided irrigation to the stream valley had been cut and plugged at the boundary fence between the park and the garden, though the six storm drains continued to empty runoff from the upper gardens into the stream.¹⁵⁷ In 1941, there was a proposal to lay a six-inch storm sewer line down Clifton Hill from the former Elverson property, also owned by the Blisses, and to connect it either to the existing storm sewer pipe or to have it empty directly into the stream. It appears that these plans were never implemented.¹⁵⁸ In 1943, the 8-inch gas line down Lovers’ Lane was upgraded to a 16-inch gas main.¹⁵⁹



Farrand's design alterations to the stream did not seem to have taken into account the likelihood of greater amounts of stormwater runoff and resultant flooding due to the increasing intensity of development around the site. Over the last 50 years, flash-flood waters have damaged the park's structural features and caused silt to build up in the stream channel, decreasing the stream's capacity to handle surface water runoff. Despite the recognition that a major problem existed, only recently has action been taken to attempt to at least stabilize the situation.¹⁶⁰

In September 1942, Farrand met with Bryce, Thompson, Thacher, and the District Engineer to stake out a proposed sewer line from Wisconsin Avenue. They determined that it would probably not damage the important features of the stream:

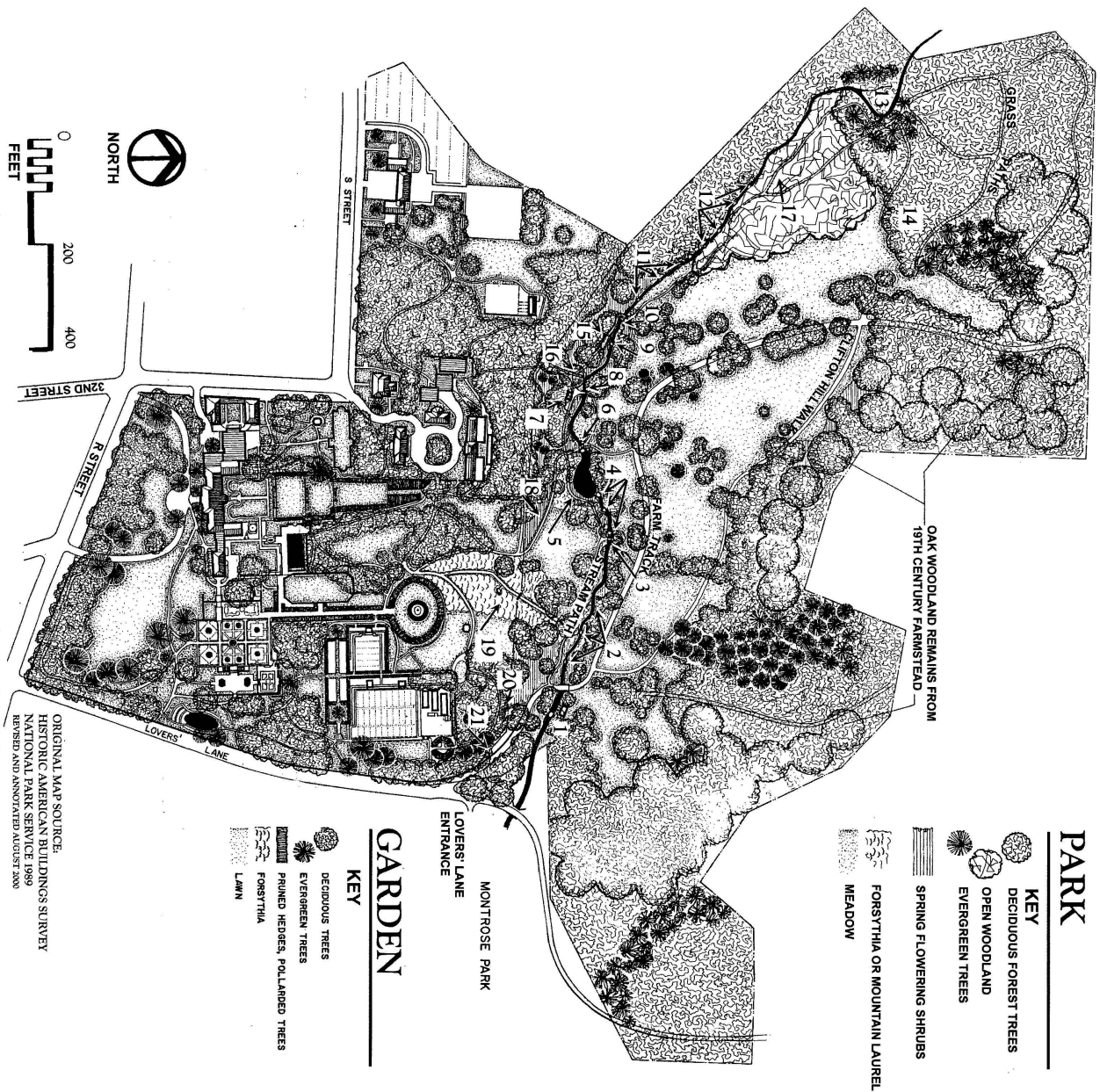
*The main line of the sewer is... to follow the present road on the north side of the brook, and in one or two places we asked for slight changes in the line in order to escape certain good trees, and at the Lovers Lane end of the line a complete alteration was made so that the sewer is to discharge at the north end of the Lovers Lane culvert and so entirely off Dumbarton Oaks Park.*¹⁶¹

The line, designated as "D," was approved in November (though Farrand apparently believed most of the problems actually originated with runoff from the Naval Observatory). However, because of financial constraints, the War Production Board would not allow work to begin, and the line was never built.¹⁶²

By the fall of 1942, storm damage had created what Harry Thompson called an "unholy mess."¹⁶³ He increased the number of maintenance personnel in the park, and ordered replacements for rhododendron and mountain laurel, as well as 1600 new herbaceous plants. As stated above, he also made plans to restore the stream course and the pools.¹⁶⁴

Over the years, dumping compounded the problem of maintaining the stream. When the Blissés acquired the property, the city dump was located on the Wisconsin Avenue site now occupied by Safeway. In addition, privately owned land at the corner of Wisconsin Avenue and S Street was illegally used as a dumpsite.¹⁶⁵ Debris in these areas has contaminated the runoff which washes into the stream during heavy rains, and debris in the stream channel adds to the problem of siltation. In 1944, dumping destroyed the park fence along Wisconsin Avenue just above S Street. In 1949, it was found that a paving company was dumping fill illegally at the west end of the property.

Washed-off, excavated, and eroded soil from sites adjacent to the park has also contributed to stream siltation and damaged the plantings along the stream banks. For example, storms in August 1942 washed stockpiled fill into the park from the grounds of the Naval Observatory, the D.C. Home School (now the Guy Mason Recreation Center), and an A & P store (200 cubic yards of unprotected fill were piled behind this building; the store's precise location, however, is not known).¹⁶⁶ By 1943, little progress had been made in controlling runoff.



PARK

- KEY**
- DECIDUOUS FOREST TREES
 - OPEN WOODLAND
 - EVERGREEN TREES
 - SPRING FLOWERING SHRUBS
 - FORSYTHIA OR MOUNTAIN LAUREL
 - MEADOW

LEGEND

- 1 OLD STONE PUMP HOUSE AND EAST FALLS
- 2 THREE BRIDGE FALLS
- 3 GRAY ARBOR MEMORIAL
- 4 THREE SISTERS FALLS
- 5 LAUREL POOL
- 6 WEST LAUREL FALLS
- 7 OLD PUMP HOUSE
- 8 OLD WATER WHEEL FALLS
- 9 ARBOR FALLS
- 10 CLAPPER BRIDGE FALLS
- 11 THREE MEADOWS FALLS
- 12 JUNGLE FALLS
- 13 ISLET
- 14 ANIMAL GRAVEYARD
- 15 STREAM ARBOR
- 16 SPRING GROTTO
- 17 UNICORN LADY STATUE
- 18 HAZEL WALK
- 19 FORSYTHIA STEPS
- 20 IRIS PATH
- 21 BEECH GROVE

GARDEN

- KEY**
- DECIDUOUS TREES
 - EVERGREEN TREES
 - PRUNED HEDGES, POLLARDED TREES
 - FORSYTHIA
 - LAWN

ORIGINAL MAP SOURCE:
HISTORIC AMERICAN BUILDINGS SURVEY
NATIONAL PARK SERVICE 1989
REVISED AND ANNOTATED AUGUST 2000

MAP 10 HISTORIC PERIOD PLAN ~ 1951 DUMBARTON OAKS PARK CULTURAL LANDSCAPE REPORT

PREPARED BY: M. JOSEPH DATE: JULY 1997
REVISED: J. HANNA, AUGUST 2000

1951-1998: The Garden as a Public Park

By August 1941, guided nature walks of the park were offered on a regular basis.¹⁶⁷ From the 1940s through the early 1960s, the park was open from 9 a.m. to 5 p.m. on weekends and holidays, from April through early November. Signs told visitors to remain on paths and keep dogs leashed. Beginning in 1964, the park was opened daily during these months. These restrictions on hours and use helped preserve the trails, plantings, and the stream corridor.



Figure 36 Guided park ranger tours of Dumbarton Oaks Park were a regular feature during the spring season, April 16, 1961. ROCR, #6516D.

In the years following World War II, the park seems to have been maintained to a standard comparable with that during the period of the Blisses' ownership, though overworked maintenance personnel found it difficult to repair the damage caused by excessive runoff. The *Times-Herald* of January 28, 1951, described the park as an "outstanding gem in Washington's crown of beauty sites."

However, by 1958, John Thacher, the Director of Dumbarton Oaks, requested a meeting with Harry Thompson to discuss the poor condition of the park and its signs. They decided to replace the signs; thin out shrubs; trim the forsythia back to the edge of the walk (even though it had been Farrand's intention that it should trail onto the walk); remove dead trees and limbs; clear the stream bed; and keep the dam plugs out until cold weather was over (the plugs were a feature of the dam structures that allowed accumulated silt behind them to be washed down stream; see *Chapter 4 - Analysis and Evaluation: Landscape Characteristics, Water Features*).¹⁶⁸

In July 1959, noted landscape designer Lanning Roper visited Dumbarton Oaks and wrote an insightful analysis for the *Journal of the Royal Horticultural Society*, which included the following description of the naturalistic gardens:

*To the east and north the land slopes sharply. At the bottom of the valley is a charming stream, the water falling gently over the small rocky outcrops. This stream today forms part of the park as does the wooded hillside on the far side with its magnificent stand of native trees including oaks, maples, beeches, sycamores and tulip trees. It is this lovely woodland of the park and of adjoining estates that provides the superb outlook from the series of terraces and overlooks which are as important to the beauty of the garden as are the noble trees, giant specimen boxwoods and flowers within it.*¹⁶⁹

On May 12, 1962, a ceremony commemorating the centennial of Henry David Thoreau's death was held in Dumbarton Oaks Park. The approximately one hundred guests included poets Robert Frost and Louis Untermeyer, and such government officials as Chief Justice Earl Warren, Justice William O. Douglas, and Secretary of the Interior Stewart Udall.¹⁷⁰ The *Washington Post* reported:

"This is a place Thoreau would have loved. It's just like a picnic place," Robert Frost said to Louis Untermeyer as they strolled along a birch-shaded stretch of path in Dumbarton Oaks Park.

*Earlier, Untermeyer had whispered: "I think Thoreau would have been a bit staggered by the beauty and magnificence of it."*¹⁷¹

Figure 37 Robert Frost and Secretary of Interior Stewart Udall were some of the dignitaries invited for a commemoration of the centennial of Henry David Thoreau's death at Dumbarton Oaks Park, May 11, 1962. NCR, MRC, PHOTO ARCHIVE, # 112.



Howard Zahniser, Secretary of the Wilderness Society, noted that Thoreau had advocated preserving primitive forest areas around towns. That Dumbarton Oaks Park was chosen as the location for this event suggests that it was considered to be a wilderness within

Washington, rather than a highly designed landscape. Photographs of the event, which was held at the bottom of the westernmost meadow (fifth meadow), show a well-maintained park, with clearly defined paths, large drifts of mayapple, and a flourishing stand of gray birch (*Betula populifolia*) on the meadow's southern border.¹⁷²

A 1963 Interior Department bulletin indicated that, during the summer, the park was open only on weekends.¹⁷³ The bulletin noted the park's outstanding natural features, such as flowers and birds, but did not mention that it had been designed as a garden. Also in 1963, The *Washington Star* reported that a sign at the spring warned people not to drink, since the water was contaminated.¹⁷⁴ Beginning on

March 22, 1964, the park was opened daily. Park literature and press reports consistently failed to state that the park was a designed landscape. In 1965 a woman was assaulted in the park, the first reported incidence of violence on its grounds.¹⁷⁵ By the late 1960s or early 1970s, the gates on the Forsythia and Hazel paths—the last two connections between the Harvard gardens and the naturalistic park—had been removed and put in storage because of vandalism to Dumbarton Oaks Gardens.¹⁷⁶ The opening in the Forsythia Gate was sealed with stone roughly laid in heavy mortar, while the Hazel Walk gate was replaced with chain-link fencing.¹⁷⁷

In the mid-1960s, the NPS completed comprehensive plant and bird identification lists.¹⁷⁸ In the summer of 1967, an NPS naturalist was assigned to patrol Dumbarton Oaks Park. His weekly reports detailed various concerns, notably the pollution and degradation of the stream caused by the ongoing hydrologic problems.¹⁷⁹

During the 1970s, the government of Italy began developing plans for a new embassy building at the southwest corner of Massachusetts Avenue and Whitehaven Street, on a site adjacent to the northern end of Lovers' Lane. The NPS agreed to the necessary change in zoning; in return, the Italian government transferred two small parcels of land to the NPS, which created a forested buffer zone between the embassy site and the park.



Figure 38 Forsythia Steps and sealed archway, July 11, 1997. NCR, Photo Archive, DOP 6-14.

Until about 1972, it seems that only one maintenance worker, a gardener, was assigned to the park full-time.¹⁸⁰ This individual could request assistance from personnel in Montrose Park or from general park maintenance staff, as needed; it appears, therefore, that the park was managed with the aim of merely limiting damage.¹⁸¹ In 1972, Dumbarton Oaks Park was transferred from the jurisdiction of Rock Creek Park to that of George Washington Memorial Parkway.

After that, the condition of the park's designed landscape deteriorated more rapidly. The rampant growth of vines, particularly porcelain berry (*Ampelopsis brevipedunculata*) and bittersweet (*Celastrus* sp.)—some of which may have been among Farrand's original plantings—caused major damage to many of the other Farrand-era plantings. Flooding continued to damage the vegetation along the stream, which dated back to the 1930s. Considered the "left over park," Dumbarton Oaks Park did not receive adequate funding during this period.¹⁸² (Even before 1972, there had not been sufficient personnel to maintain the garden.) Around this time the gardener retired and was not replaced. Dumbarton Oaks Park was returned to the jurisdiction of Rock Creek Park in 1976. Presumably, park maintenance at that time followed the general standards for Rock Creek Park, essentially the removal of downed trees and blockages in the stream, and the mowing of open areas, in this case the meadows.¹⁸³



Adjacent Development

Once the plans to complete Observatory Circle and Whitehaven Street were abandoned in March 1958, all proposed and planned roads were eliminated from the parkland between Wisconsin Avenue and Lovers' Lane.¹⁸⁴

Additional lands, interests in lands, and modifications of the land base for Reservation 357, were made to preserve the overall concept of the Park and Playground System of the Nations Capital, not for developing roads.¹⁸⁵

In 1987, the NPS worked with Donohoe Construction to regrade and replant part of the Reservation 357.¹⁸⁶ There are currently two existing sewers with two catch basins on the property. The D.C. government retains sewer and overland drainage easements on the reservation up to 25' above the surface.

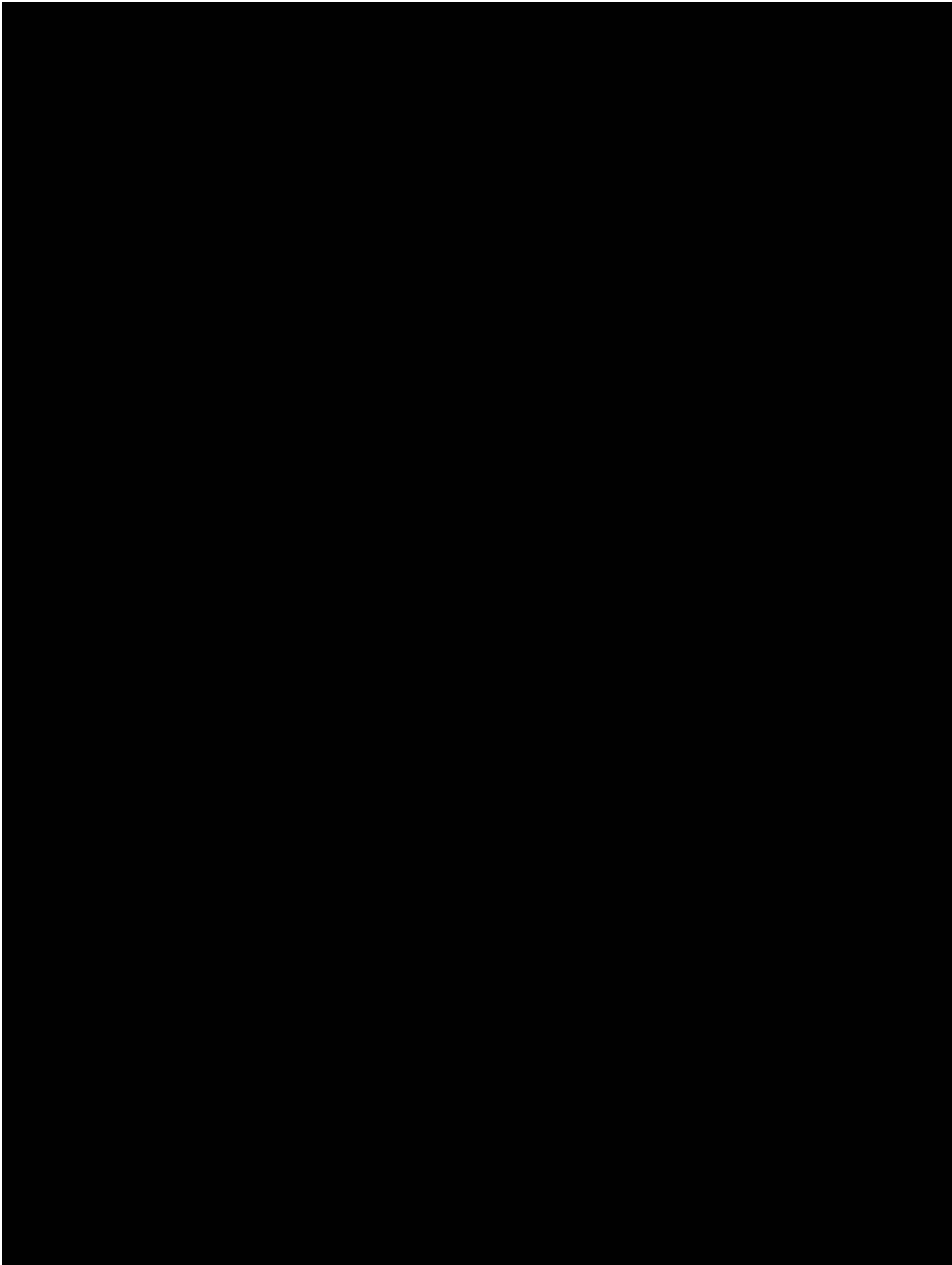
The original design for the Safeway grocery store abutting the western boundary of Dumbarton Oaks Park on the west proposed that the building's rear wall rise directly from the slope which descends into the park.¹⁸⁷ In June 1977, Safeway Stores Incorporated agreed to move this wall back sixteen feet, and stated that they would "landscape the rear wall appropriately".¹⁸⁸ Additionally, Safeway transferred the rear part of their property to the federal government, with a scenic easement restricting future construction. They retained an easement for sewer lines and reserved the right to trim vegetation. Storm water was to drain from the Safeway lot to Wisconsin Avenue.

Additions to Utilities

Several additional utility connections from adjoining properties were developed during the 1950s and 1960s. In 1955, the Danish Embassy wanted to connect their storm sewer system to the main sewer line (as had been proposed by the Blissés fourteen years earlier, when it seems they were planning on moving their residence to the old Elverson property), but this was apparently not implemented. In mid-1959, the Donohoe Construction Company, developers of the new Page Building on Wisconsin Avenue, north of the Safeway store, proposed building an 18-inch storm sewer to channel water into the stream. This was approved by the NPS on the condition that "the debris and silt against the chain link fence crossing the stream in front of this proposed sewer outlet be removed to provide free access for the flow of water and eliminate the possibility of overturning the fence."¹⁸⁹ The storm sewer proved inadequate. In 1970, the NPS suggested building a retention pond to permit the gradual release of storm water, but the Donohoe Company refused.¹⁹⁰ The company, however, build a headwall, which was angled downstream and had large stones placed in front of the outlet to lessen the force of the water.¹⁹¹

An outfall from the Naval Observatory empties out into the designed woodland and has caused severe erosion. With the increase in non-porous surfaces on the Observatory property, runoff has also increased over the years. The water has created an intermittent stream and boggy area through the westernmost meadow, and has eroded portions of the north stream path before emptying into the stream near West Laurel Falls.

Routine testing of the stream's water quality by the NPS in 1995 indicated that contaminated water from the swimming pool at Dumbarton Oaks Gardens was



ing the proposal that the mill structure be repaired or destroyed, apparently no work was done.

In 1983, National Capital Region landscape architect Darwina L. Neal was asked to investigate the site and report on the feasibility of its eventual restoration. Her report stated that the park was a cultural and not a natural landscape, and that it should be managed as such.¹⁹⁴

From 1983 until recently, the park continued to be managed on the basis of limiting damage. Numerous reports on the park were completed, but none provided comprehensive plans for future maintenance.

The park is still a popular site for local residents and is kept open year-round. The Friends of Montrose and Dumbarton Oaks Parks was created in 1992 to protect and preserve both parks. They have supported recognition for Dumbarton Oaks Park as one of Beatrix Farrand's most important remaining designed landscapes.

Figure 40 Historic American Building Survey existing conditions photos of spring grotto, 1988. Photo by Jack Boucher. HABS No. DC-571-19. (Library of Congress)



Two recent reports have highlighted the national significance of the site. A Historic American Building Survey (HABS) Report was completed in 1989 as a model documentation of an informal designed historic landscape.¹⁹⁵ It was the first report to document the physical history of Dumbarton Oaks Park and to analyze Farrand's design. A study done in 1993 by a historic preservation class of George Washington University's Continuing Education Program continued the efforts of the HABS team by providing an analysis of the landscape features, specifically the trees and shrubs. Though the latter report was done by students and not sanctioned by the National Park Service, it followed current NPS standards for the documentation of historic landscapes.

In 1996, Rock Creek Park and National Capital Region staff worked with another NPS office, the Olmsted Center for Landscape Preservation, and the Friends group in the preparation of a *Landscape Preservation Maintenance Plan* for Dumbarton Oaks Park. That report, completed in spring 1997, includes stabilization recommendations for the stream channel and the dam structures, and a restoration plan for Forsythia Hill. It provided guidance to park management and the Friends group, to enable the protection of threatened landscape features, and serve as an impetus to preserve this significant historic landscape. The plan was used as the basis for sandbagging and silt removal, work carried out by a Friends and park-funded Student Conservation Association (SCA) crews during the summer of 1997, to stabilize the dams and stream banks, and help clear the stream channel.

Together, the upper gardens and the naturalistic garden form a complete unit. As Walter Muir Whitehill wrote in his 1967 history of Dumbarton Oaks, Farrand and the Blissés had created an "extraordinary illusion of country surroundings."¹⁹⁶ The naturalistic garden of Dumbarton Oaks Park is an indispensable part of the experience of Dumbarton Oaks. The Cultural Landscape Report is the next step in instituting an overall treatment plan for Dumbarton Oaks Park.

A photograph of a stream flowing through a wooded area. The stream is the central focus, winding from the upper left towards the lower right. The banks are rocky and covered with sparse, dry-looking vegetation. The background is filled with trees, some with bare branches, suggesting a late autumn or winter setting. The overall tone is muted and naturalistic.

CHAPTER 3: EXISTING CONDITIONS

Regional Context

Dumbarton Oaks Park is located within the northwest quadrant of Washington, D.C., in the Georgetown neighborhood. The park is contained within the larger administrative boundary of Rock Creek Park, a unit of the National Capital Region, National Park Service. The designed naturalistic garden of Dumbarton Oaks Park, developed from 1921 to 1951, is the focus of this report.

Context and Cultural Landscape Environs

The surrounding environment has either had a direct relationship with or more generally influenced the historical development of Dumbarton Oaks Park. To comprehend the relationships with Dumbarton Oaks Gardens and Montrose Park, a brief overview of the history and existing features is provided.

Dumbarton Oaks Gardens

Dumbarton Oaks Park was once part of the Dumbarton Oaks Estate, which was designed by Beatrix Farrand for Mr. and Mrs. Robert Woods Bliss. The more formal Dumbarton Oaks Gardens (frequently referred to in this document as “the upper gardens”), surrounding the Georgian Revival house known as Dumbarton Oaks,

were the other part of the Bliss property. In 1940 the house, together with the Blisses’ Pre-Columbian and Byzantine art collections and sixteen acres of gardens, were conveyed to Harvard University, along with a separate endowment to help manage their development and preservation. Today, twelve gardeners meticulously maintain the gardens to the level that



Figure 41 Dumbarton Oaks Gardens, Lovers' Lane Pool, July 9, 1997. NCR, Photo Archive, DOP 4-19.

Beatrix Farrand and the Blisses envisioned. The gardens are now open to the public and visitors are charged a nominal fee to tour the site.

Montrose Park

Montrose Park and Dumbarton Oaks Park are both managed by Rock Creek Park, a unit of the National Capital Region of the National Park Service (NPS). Montrose Park shares a border with Dumbarton Oaks Park at the base of Lovers' Lane, but the two sites have little in common. On March 2, 1911, Congress established Montrose Park “for the recreation and pleasure of the people,” and it was subsequently developed over the years as a neighborhood park with both landscape grounds and recreation facilities. In contrast, Dumbarton Oaks Park was an inte-

gral part of the Dumbarton Oaks estate, designed by a notable landscape architect and privately donated to the NPS to be maintained as a public park.¹⁹⁷ In 1992 a local community organization, known as the “Friends of Montrose and Dumbarton Oaks Parks,” was formed to assist the National Park Service in their efforts to restore both parks to their former grandeur.

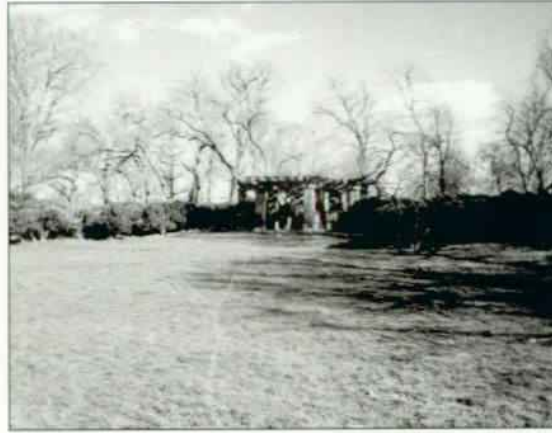


Figure 42 Montrose Park boxwood garden, April 1998. NCR, Photo Archive, DOP 37-18.

Dumbarton Oaks Park: Existing Conditions

Dumbarton Oaks Park (DOP) is located along a tributary of Rock Creek. This unnamed stream, sometimes called the “Branch,” runs through the site, entering on the western boundary and exiting on the southeastern boundary, then flowing on to join Rock Creek. The stream generally parallels the southern boundary of DOP. South of the stream, the slope rises steeply to the southern boundary with Dumbarton Oaks Gardens. To the west, an even steeper grade rises to level areas that have been developed for commercial use along Wisconsin Avenue. In contrast, north of the stream, the ground rises more gradually before increasing in grade near the northern boundary. These steep areas to the north are primarily densely wooded or covered with invasive vegetation, while the gentler slopes along the stream are primarily open meadows with specimen trees growing within them.



Figure 43 Sloping ground of the meadows north of the stream, June 13, 1997. NCR, Photo Archive, DOP 14-27.

Dumbarton Oaks Park is comprised of a variety of landscape areas. The experience of moving through the different areas in sequence along a prescribed route—a circular walk consisting of a main path and occasional subsidiary trails—seems to have been a key idea underlying Farrand’s design. Paths were generally aligned to the topography, and a choice of routes was presented at certain points along the main path.

There are today three entrances into the park, one historic and two non-historic. The main, official entrance is on the eastern boundary at the bottom of Lovers’ Lane, where visitors enter through a pair of wooden gates hung between stone piers. (The Lovers’ Lane Entrance gate may have originally been a pedestrian

Figure 44 Main entrance to Dumbarton Oaks Park from Locers' Lane, July 9, 1997. NCR, Photo Archive, DOP 5-24a.



Figure 45 Trail sign at top of Whitehaven Street (western branch), directs visitors down the hill to Dumbarton Oaks Park, July 11, 1997. NCR, Photo Archive, DOP 7-22.



entrance as well as a service entrance, though it seems to have been used exclusively for service vehicles after the property's acquisition by the NPS, when the chain-link gate was erected immediately to its right for pedestrian use.)

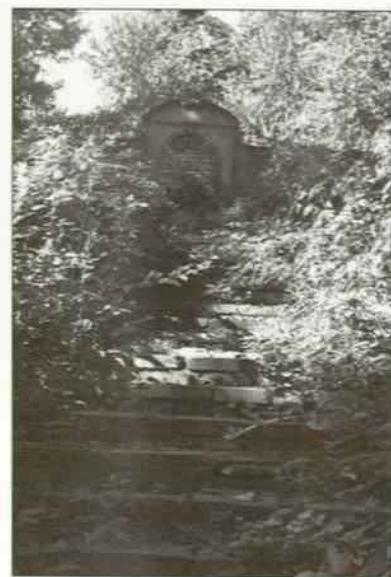
Of the two non-historic entrances, one is located on the west, where visitors approach the site by descending a steep path leading from the western branch of Whitehaven Street (near Wisconsin Avenue) and enter through a gate opening in a chain-link fence on the park's boundary. The other entrance is from the eastern branch of Whitehaven Street, where visitors make their way over the boundary fence to the north end of the farm track. A trail links the west and east sections of Whitehaven Street outside of the park and follows the northernmost boundary fence, but does not connect to any of the internal path systems.

Four paths once directly connected the park with the upper gardens, all of them—

Figure 46 The stones for Hazel Walk are obscured by thick vegetative growth, April 1, 1997. NCR, Photo Archive, DOP 1-34.



Figure 47 Even though the Forsythia Steps are still somewhat useable, visitors rarely go up the steps because of the blocked archway, July 11, 1997. NCR, Photo Archive DOP 6-13.



the iris path, the stepping-stone path, the Hazel Walk, and Forsythia Steps—have been abandoned. The stones marking the first two paths have been removed; stones from the stepping-stone path remain on the Dumbarton Oaks Gardens side of the fence.

All the stones which paved the Hazel Walk remain, but its upper portion is impassable due to thick vegetation. The last connecting path, the Forsythia Steps, is intact, but its arched gate opening leading to the upper gardens is sealed with stone and mortar. The continuation of the path within the upper gardens has been altered.

Visitors use the park in two different ways. Some only use Dumbarton Oaks Park as a shortcut between other parks or sections of the city. Others treat the park as a destination; they take leisurely strolls, experiencing the park and its resources, watch birds and walk their dogs.

Most visitors enter the site by going down Lovers' Lane from R Street, where they pass around a metal NPS gate located at the top of the lane. Others follow social trails worn down the slopes through Montrose Park. Once visitors reach the bottom of the hill, they find the entrance to DOP on their left. On their right is a path that follows the stream to Rock Creek. Lovers' Lane continues across the stream, then leads up to Whitehaven Street and Massachusetts Avenue.



Figure 48 Metal NPS gate at top of Lovers' Lane and R Street, April 1, 1997. NCR, Photo Archive, DOP 1-1.

After visitors pass through the main entrance gate, they walk under a canopy of American beech (*Fagus grandifolia*). This entryway is, in effect, a landscape corridor, formed by the relatively simple, formal elements of the retaining wall on the south and the staggered line of smooth silver beech trunks on the right. The character of this corridor is largely uniform up to the stone bridge, where the view opens up to the stream valley and the first in a series of waterfalls. There is a glimpse of the large open space of the meadows extending to the right and beyond. The path at this point splits into two separate trails. The left-hand path—generally referred to as “the stream path,” “lower stream path,” or “south stream path” in this report—continues through the woods along the south side of the stream. The other, on the right, crosses the bridge and runs along the old farm track to the west/northwest, following the base of the meadows.



Figure 49 Beech Grove corridor, June 7, 1997. NCR, Photo Archive, DOP 8-3.

The stream path follows the southern bank of the stream, running for most of its course through an open woodland. Certain sections of the path, particularly along the foot of Forsythia Hill, allow views up into Dumbarton Oaks Gardens. The woods generally become denser as the path progresses



Figure 50 Open vista of stream valley, and the stone bridge and south stream path, June 7, 1997. NCR, Photo Archive, DOP 8-8.

Figure 51 Third falls of Three Sisters Falls, June 7, 1997. NCR, Photo Archive, DOP 8-22.



west, particularly on the south side of the path, and views are obscured. To the north, looking across the stream, visitors can see views up into the meadows on Clifton Hill for the entire length of the path. The path connects the more open areas of the different garden rooms, which were defined by drifts or masses of plantings grouped around various small struc-

tures. A designed series of water features, such as falls and pools, add dimension to the spaces and, in some cases, provides a transition between them. The water features are in varying degrees of repair.

Near the stone bridge, the path is loosely defined and covered by a thick layer of wood chips. Further along, at the base of Forsythia Hill, it narrows to five feet.

Figure 52 Gray arbor memorial on the north bank of the stream, June 7, 1997. NCR, Photo Archive, DOP 8-20.



Figure 53 The area around the Laurel Pool has been affected by excessive siltation filling up the pool, December 1998. NCR, Photo Archive, DOP 47-19a.



Round stones edge the uphill side of the path, and randomly placed stones mark the stream side of the path from the base of Forsythia Hill to the Laurel Pool. Just before the Laurel Pool, a wood plank laid across the stream leads to the Gray arbor memorial on the northern bank of the stream. From the arbor, a stepping-stone path, paralleled by a worn trail, connects back to the old farm track. From the Laurel Pool to the Tulip Glen, the path width along the stream increases to six feet. Most of the ground immediately south of the Laurel Pool is worn, especially around a bench by the pool.¹⁹⁸ Opposite West Laurel Falls is the remnant of the Hazel Walk, marked by flat stones, that runs up the southern slope to the boundary fence and is covered by a thick stand of brush.

Figure 54 Rusted broken parts from the old water wheel are laying beside the Old Pump House, December 1998. NCR, Photo Archive, DOP 48-22.



The path narrows again from Laurel Pool to the Old Pump House. On the uphill side of the path are the remains of the Old Pump House, a millstone, and a bench. The path then continues from the pump house to the spring grotto area, passing pre-



Figure 55 Many of the original flagstones that were laid beside the cedar channel, have been displaced or lost, April 1, 1997. NCR, Photo Archive, DOP 2-3a.

Figure 56 Bench seat and wall for Stream Arbor, April 1, 1997. NCR, Photo Archive, DOP 2-9a.

cariously over the pebble stream, which is made of small, round river stones set in a concrete base. Some visitors walk up the pebble stream, where they can see a small culvert, made of concrete and set with rubble

stones; this section of the pebble stream is severely eroded and has been undermined by runoff from above. On the other side of the pebble stream, large, oblong-shaped stones form a retaining wall for the uphill slope along the path to the Stream Arbor. At the arbor, on the uphill side of the path, a stone retaining wall and seat are built into the slope; the wooden arbor which used to span the seating area and path in front of it no longer remains. Beyond the Stream Arbor the path narrows to two-and-a-half feet. In this area, large oblong stones again edge the uphill side of the path and a retaining wall defines the stream side. People now ford the stream at Clapper Bridge Falls where there used to be a log bridge.

The north bank of the stream is a more open woodland of primarily deciduous trees and shrubs. Wide swaths of herbaceous material grow beneath the trees. Another path parallels the stream on the north bank, starting at West Laurel Falls—where people now ford the creek from the south side instead of crossing a log bridge—then running to the Old Water Wheel Falls and then



Figure 57 There are many worn paths that visitors use along the north bank, April 1, 1997. NCR, Photo Archive, DOP 2-29a.

to Clapper Bridge Falls, the other fording spots. A minor path from West Laurel Falls connects with the old farm track. The land is level for an extent of 100 feet or so between the stream and the foot of Clifton Hill, where the farm track runs along the base of the hill. This south-facing slope of Clifton Hill is an open meadow area which is broken into separate meadows or compartments by lines of trees running north-south down the hill, generally following small ravines. A dense woodland border along the crest of the hill defines the northern boundary of the park and screens the development along the eastern branch of Whitehaven Street. The hill is fairly steep in the eastern part of the park on the far side of the stone bridge. It becomes even steeper in the central section of the park in the areas defined as the

second, third, and fourth meadows. Here the hill also thrusts out to the south, obscuring the view along the farm track, before sweeping back around to the north and leveling out into the broad expanse of the fifth meadow.

Figure 58 Upper stream path eroded away by meandering stream channel, April 1, 1997. NCR Photo Archive, DOP 2-12a.



Figure 59 Multiflora rose covered by vines, blanket most of the upper stream valley, July 11, 1997. NCR, Photo Archive, DOP 7-16.



From Clapper Bridge Falls, the stream path (the “upper stream path”) continues upstream along the foot of the fifth meadow before entering an area heavily overgrown with invasive vegetation. The path runs through dense shrub and vine growth along the northern bank of the stream. This section of trail was severely eroded and washed out in one area near dam #16, one of the Jungle Falls. Once past the last Jungle Falls, the vegetation changes drastically. Invasive shrubs and vines run rampant, blanketing the stream valley and the opposite side of the stream, including the steep slope behind the retail development (the Safeway grocery store) which fronts on Wisconsin Avenue.

The path then leads to a fairly dense woodland, identified in this report as “the designed woodland.” The first section of the path through the woods is still lined by overgrown rhododendrons and passes by the small island, or “Islet,” which Farrand seems to have formed in the course of the stream. Beyond this first section of the designed woodland path, a secondary path breaks off to the west, following the stream and ending abruptly when the stream course curves to the south.

Figure 60 A path cuts through a plantation of overgrown rhododendrons into the designed woodland, July 11, 1997. NCR, Photo Archive, DOP 7-18.



The main path soon forks, with one path continuing northwest up a steep hill to the western branch of Whitehaven Street and the other turning back toward the east through the woods. The path that leads up to Whitehaven Street, passes through the boundary fence and winds up a steep embankment to a trailhead sign.¹⁹⁹ The eastern woodland path continues up a series of railroad-tie

steps that are embedded in the slope. This path then leaves the woodland, passing to the south of the hidden Animal Graveyard and into the broad, flat, open area at the top of the fifth or westernmost meadow. For most of the year, the gravestones are obscured by herbaceous vegetation.


There are two options for making the return journey: taking the path which runs through the middle of fifth meadow back to the Clapper Bridge crossing, or following the path which runs over Clifton Hill along the edge of the northern woodland to the old farm track. On the latter path, a boardwalk spans an intermittent stream to keep visitors from having to tramp through mud or water.²⁰⁰ This path joins the farm track, continuing on the other side as the Clifton Hill Walk. The Clifton Hill Walk skirts the upper portion of the fourth and third meadows before running downhill through the third and second meadows and rejoining the old farm track near the stone bridge. A few other social trails meander through the stream valley and designed woodland, connecting with the more prominent paths.



Figure 61 A view of the westernmost meadow looking back toward the Stream Arbor, April 1, 1997. NCR, Photo Archive, DOP 2-20a.

The 1997 *Landscape Preservation Maintenance Plan*, prepared by ROCR, NCR staff, and the Friends of Montrose and Dumbarton Oaks Parks, working with the Olmsted Center for Landscape Preservation, is the only plan presently available to guide park maintenance staff and volunteer organizations in preserving features at DOP. The plan recommends that most of the 18 dam structures receive emergency stabilization. Suggestions include sandbagging the stream bank where it has eroded; removing siltation from within the stream channel; and salvaging stones characteristic of ones used for the dam from in the channel and stockpiling them on site. During the summer of 1997, park-funded Student Conservation Association crews followed the plan guidelines and started desilting the stream, and using the silt to fill sandbags which were placed in critical areas to stabilize dam walls and stream banks.

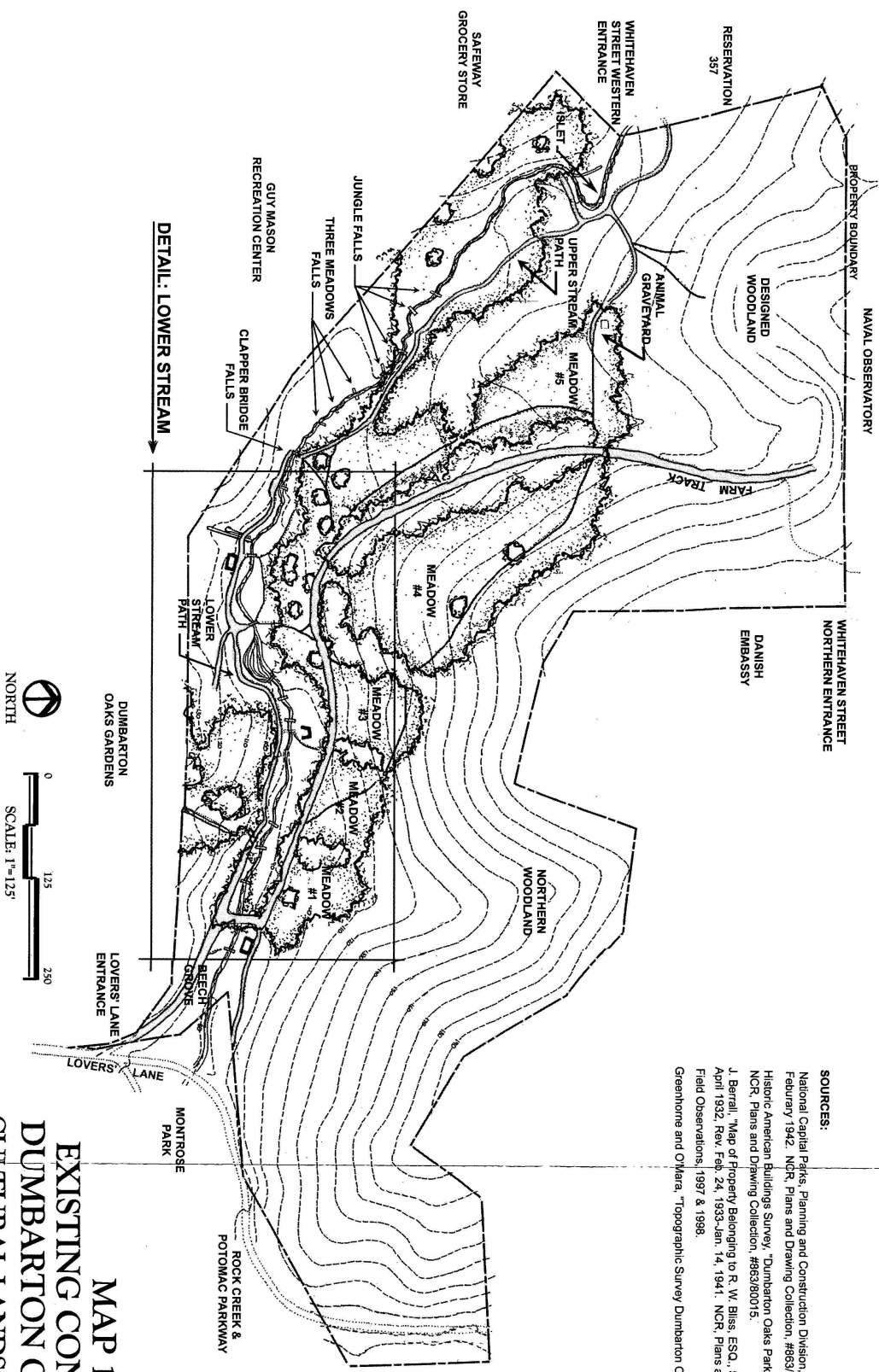
The plan also defined guidelines for restoring Forsythia Hill and the Lovers' Lane Entrance. Part of this work involved removing invasive plants from Forsythia Hill, then replanting the hill with forsythia (*Forsythia intermedia* 'Spectabilis') propagated by cuttings taken from the original plant stock in the upper gardens. The Friends group and other volunteers cleared Forsythia Hill of invasive plants in the spring of 1997 and 1998 (though many have grown back). Forsythia cuttings from Dumbarton Oaks Gardens plant stock are now being grown in NPS greenhouses.



Once the plants are two to three years old, they will be used to restore the massing of forsythia on the DOP side of the fence.

The maintenance plan did not make recommendations for stabilizing structural features other than dams, even though other structures are in varying stages of deterioration, ranging from displacement of stones to the loss of major structural members. More information about the specific condition of structural features is presented in *Chapter 4 - Analysis and Evaluation: Landscape Characteristics, Structures*. There are also many small-scale features located within DOP, such as drainage structures, benches, signs, gravestones and path markers. In the *Analysis and Evaluation* section on *Small-Scale Features*, the placement and condition of these features will be described in more detail.

In the spring and summer of 1997 and 1998, Rock Creek Park conducted a vegetation survey which documented the locations of bulbs, perennials and shrubs growing within DOP. The *Analysis and Evaluation* section discussing *Vegetation* provides a description of the existing conditions and lists of the existing trees, shrubs, and herbaceous plant material growing in each area of DOP, based on the following research: the 1997 and 1998 surveys, the 1989 Historic American Buildings Survey (HABS) *Report*, and the 1993 George Washington University survey. (See the *Executive Summary* for an update of the existing conditions since the spring of 1998.)



SOURCES:

National Capital Parks, Planning and Construction Division, "Topographic Maps," February 1942. NCR, Plans and Drawing Collection, #863/80010.

Historic American Buildings Survey, "Dumbarton Oaks Park," Summer 1989. NCR, Plans and Drawing Collection, #863/80015.

J. Berrill, "Map of Property Belonging to R. W. Bliss, Esq., Showing Physical Features," April 1932, Rev. Feb. 24, 1935-Jan. 14, 1941. NCR, Plans and Drawing Collection, #863/80007. Field Observations, 1997 & 1998.

Greenhorne and O'Hara, "Topographic Survey Dumbarton Oaks Park," August 1999.

MAP 11

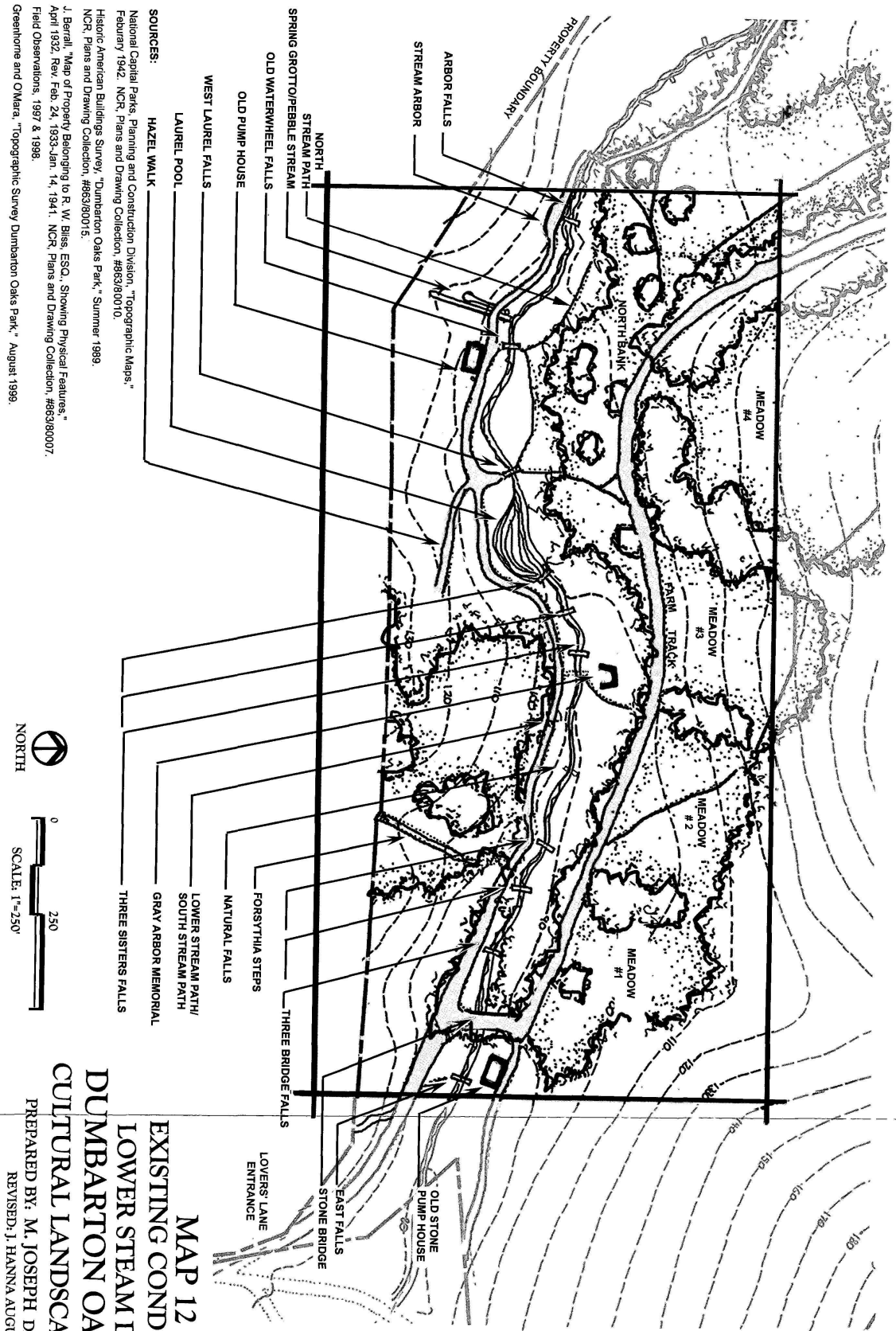
EXISTING CONDITIONS

DUMBARTON OAKS PARK

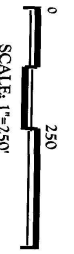
CULTURAL LANDSCAPE REPORT

PREPARED BY: M. JOSEPH DATE: JULY 1997

REVISED: J. HANNA, AUGUST 2000



SOURCES:
 National Capital Parks, Planning and Construction Division, "Topographic Maps," February 1942. NCR, Plans and Drawing Collection, #863/80010.
 Historic American Buildings Survey, "Dumbarton Oaks Park," Summer 1989. NCR, Plans and Drawing Collection, #863/80015.
 J. Berrell, "Map of Property Belonging to R. W. Bliss, ESQ., Showing Physical Features," April 1922, Rev. Feb. 24, 1933-Jan. 14, 1941. NCR, Plans and Drawing Collection, #863/80007.
 Field Observations, 1997 & 1998.
 Greenstone and O'Mara, "Topographic Survey Dumbarton Oaks Park," August 1999.



MAP 12
EXISTING CONDITIONS
LOWER STREAM DETAIL
DUMBARTON OAKS PARK
CULTURAL LANDSCAPE REPORT
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A photograph of a stream flowing through a wooded area. The stream is the central focus, winding from the upper left towards the lower right. The banks are rocky and covered with sparse, dry-looking vegetation. The background is filled with trees, some with bare branches, suggesting a late autumn or winter setting. The overall tone is muted and naturalistic.

CHAPTER 4: ANALYSIS AND EVALUATION



Overview

A discussion of landscape characteristics focuses on the patterns, relationships, and individual features within a site that define the character of its design. With this information, the significance and integrity of a landscape is addressed according to National Register criteria for landscapes. The analysis and evaluation is based on an examination of the historical records and the documentation of existing landscape resources in the study area. The historical records for Dumbarton Oaks Park (discussed more fully under *Methodology* in the *Introduction*) include correspondence between Beatrix Farrand, the Blisses, and the NPS; NPS correspondence and memoranda; clippings files in various repositories on the subjects of Washington and Dumbarton Oaks; the writings of Farrand and other landscape designers; studies of Farrand's work at Dumbarton Oaks and other gardens; historic photographs of Dumbarton Oaks Gardens and Dumbarton Oaks Park; NPS reports on Dumbarton Oaks Park and other parks; maps from the NPS; and archival files of the park and the Georgetown area.

Because there are no drawings or master plan for Dumbarton Oaks Park, the team has had to rely on a particularly close examination of Farrand's other work, and that of the writers and gardeners who exerted the most influence on her, in an attempt to determine her original design intent. For example, the team compared photographs of the site from the years before Farrand's involvement with images taken during the time she was designing the gardens and with contemporary views. Farrand's *Plant Book for Dumbarton Oaks* provided plant lists and brief discussions of her design philosophy for certain areas within the upper gardens.

The discussion of existing conditions relied heavily on comparisons between the Berrall maps (1926-1941), the historic photographs, and the team's field research over the last three years. The vegetation analysis was based on comparison of the historic photographs with current photographs and field research, supplemented by careful study of the *Plant Book*. The historic appearance of structures and subsequent changes made to them were determined by analysis of the Berrall maps and historic photographs from the collection of Dumbarton Oaks Gardens and the National Park Service from the 1920s through to the 1960s.

To help present this complex information, the analysis and evaluation section is divided into three parts: *Design Influences on Beatrix Farrand*, *Farrand's Key Design Elements*, and *Evaluation of Landscape Characteristics*.

Design Influences on Beatrix Farrand

Introduction

Mildred and Robert Woods Bliss asked Beatrix Farrand to create for them an illusion of country life within the city. Farrand's design for the gardens of Dumbarton Oaks is comprised of an interrelated series of spaces, or "garden rooms," which decrease in formality from those adjoining the house at the crest of the hill to those on the far side of the stream valley. The climax was reached in the "designed

woodland” in the northwestern end of this valley. The different garden rooms were connected to each other by paths, and linked through broad views and directed vistas. It appears that the landscaping of the valley was done to a great extent in accordance with the ideas of the English Victorian garden writer William Robinson, and that Dumbarton Oaks Park may, in fact, be a prime example of Robinson’s idea of the “wild garden.”

Biography of Beatrix Farrand

Beatrix Jones Farrand, considered the “finest woman landscape architect of her generation,” was born Beatrix Jones in New York on June 19, 1872, the only child of wealthy, socially prominent parents. Farrand once remarked that she was the product of “five generations of garden lovers.”²⁰¹ At the age of 11 she helped with the design of the gardens at Reef Point, her parents’ estate in Bar Harbor, Maine. Reef Point was to be Farrand’s home for most of her life. Family friends included the novelist Henry James, the historian Henry Adams, and the artist John La Farge. Farrand was also




Figure 62 Beatrix Jones Farrand in the library at 21 East Eleventh Street, New York. DOSLA, Photo Archive

close to her paternal aunt, the novelist Edith Wharton, only ten years her senior, who was a serious student of classical design. With the architect Ogden Codman, Wharton authored *The Decoration of Houses* (1897); on her own, she wrote *Italian Villas and Their Gardens* (1904).²⁰²

As a young woman, Farrand began studying horticulture with Charles Sprague Sargent, the founder and director of Harvard’s Arnold Arboretum. Sargent taught her the elements of garden design, “to make the plan fit the ground and not twist the ground to fit a plan,” though he encouraged her to concentrate on horticulture rather than the creation of gardens.²⁰³ Farrand, however, was determined to be a designer, though she would always refer to herself as a “landscape gardener” rather than “landscape architect,” believing that the term “architect” referred specifically to a designer of buildings.²⁰⁴ She wrote: “Landscape gardening is the profession of a painter built on the substructure of an engineer.”²⁰⁵

In the spring of 1895, Farrand traveled to Europe for the first time, where she toured the gardens and villas of France, Italy, and England, among other countries. The journey proved to be highly significant for her later work. In England, Farrand



visited the prominent landscape gardeners Gertrude Jekyll and William Robinson. She also saw the gardens of the Tudor estate of Penshurst, whose “pier gates, wrought iron urns, and clipped yews” were to have a lasting influence.²⁰⁶


Farrand established her own office in New York City in the fall of 1895. She was already considered a leader in the profession by 1899, when she was the only woman among the 11-founding members of the American Society of Landscape Architects. Over her more than 50 years of practice, Farrand designed almost 200 gardens. Her earliest commissions were estate gardens for family friends, many of which came through her extensive network of social connections.²⁰⁷ Farrand also created landscape plans for a number of important American campuses, including Princeton, Yale, the University of Chicago, and Oberlin College. For these, she developed plans that relied on simple groupings of trees, lawns, and shrubs which enriched wall surfaces, extended the lines of buildings, and created unity among disparate structures.²⁰⁸

Farrand’s contributions to landscape architecture were not fully recognized until recently. She was limited in her practice by the difficulties faced by professional women in the early 20th century. She received no important public commissions, but designed the majority of her gardens for private patrons. Unfortunately, few of Farrand’s private gardens still exist, and many of her campus plans have been altered. In its faithfulness to her vision, Dumbarton Oaks remains a virtually unique example of her craft.

Farrand maintained a busy schedule. She traveled extensively, often communicating her wishes to her staff long-distance, by telegram and telephone. Farrand was not comfortable in drawing her own designs; more commonly she worked directly on a site, staking out plantings, and discussing her concepts with gardeners. Her office staff would develop several versions of particular features. Farrand would select one, which would then be further revised and presented to her for approval.

The gardens of Beatrix Farrand were influenced by a number of seemingly disparate sources, the most important being the formal gardens of the Italian Renaissance, and the English picturesque tradition in landscape gardening. She would have been familiar with historical English and contemporary American manifestations of picturesque gardening; the latter represented by the work of such men as Frederick Law Olmsted, Sr. Probably the most fertile inspiration for Dumbarton Oaks Park was the Arts and Crafts movement of the later 19th century, and its development of the picturesque garden idea through the writings of Gertrude Jekyll and, in particular, William Robinson. Examination of Farrand’s influences places her work within the larger context of landscape garden history and highlights her unique contribution. Farrand was skilled at melding influences from a wide range of historical sources and from them creating gardens that were uniquely her own. Noted Farrand scholar Diana Balmori has said, “She is the only landscaper of the time who did not do gardens in a certain style.”²⁰⁹ Her gardens united both formal and informal influences from garden history.

The writings of her aunt Edith Wharton undoubtedly played a major role in Farrand’s understanding of the formal garden. Wharton’s pioneering study *Italian Villas and Their Gardens* had offered an informed appreciation of 16th-century Italian villa gardens at a time when these were little known in the United States. She identified their primary components as being water, marble, and “verdure”—



that is, lawns and other green plant material. She noted that such gardens continued the architectural lines of a house, responded to the surrounding landscape, and reflected their owners' particular wishes.²¹⁰ At Dumbarton Oaks, the numerous areas where pools and fountains are set within large expanses of green lawn surrounded by evergreen borders give evidence of Farrand's understanding of Italian garden art.

A second major influence on Farrand was the gardens and writings of the English Arts and Crafts movement, whose main proponents were Robinson, Jekyll, and Thomas Mawson. Originating in England during the 1880s, the Arts and Crafts Movement sought to restore an organic relation between workers and their work through the reform of labor and production. The movement advocated a return to handiwork, and promoted unity among all the branches of art. It rejected the strictures of classicism with its formal, symmetrical planning and hierarchical arrangements of space. Form, instead, should be dictated by use. In architectural practice, this resulted in asymmetrical arrangements of buildings and spaces.²¹¹


As applied to garden design, Arts and Crafts philosophy attempted to ameliorate the damaging effects of the Industrial Revolution on the landscape, in a psychological as well as a physical sense. Garden writers typically recommended using native plants and local materials, and following the dictates of the existing topography. They stressed the interdependence between the design of houses and gardens, and tried to make new structures appear as if they were an integral part of the existing fabric.

On her 1895 journey to Europe, Farrand had visited the garden writer William Robinson, who was to become a close friend. Robinson was the author of a number of important books, among them *The Wild Garden* (first published in 1870) and *The Garden Beautiful, Home Woods, Home Landscape* (1906).

Robinson was among the first to recommend following the natural form of the land in the design of gardens. He became famous as the originator of the "wild garden," the sowing of exotic and native plants in ways that resembled their natural patterns of growth. Robinson developed the idea of the wild garden in reaction to the prevailing Victorian fashion of "bedding out" flowering plants in large carpets or patterns. He recommended this low-maintenance approach to gardening especially for waste places and the fringes of large estates.

The wild garden can be seen as an outgrowth of the prevailing English taste for the naturalistic landscape, the designing of landscapes in a manner that mimicked natural scenes. In 18th- and 19th-century Europe, naturalistic areas were frequently incorporated into larger, more formal landscape compositions.²¹² Frederick Law Olmsted, Sr., was the most renowned practitioner of naturalistic landscape design in the United States. Olmsted and the designers of his circle emphasized a site's inherent scenic qualities, rather than the creation of landscape pictures based on an artificial ideal.

Farrand likely shared these interests, to some extent, by virtue of her professional association with Olmsted and others, but she was influenced much more by European design, and Dumbarton Oaks Gardens are fundamentally European in inspiration.²¹³ It seems that Dumbarton Oaks Park is an American translation of



the English wild garden set within a larger naturalistic landscape; one that is, in essence, more European—more “artificial” and picturesque—than American.

Farrand appears to have adopted many of Robinson’s specific recommendations for the arrangement and cultivation of trees, shrubs, and herbaceous plants in the wild garden fashion. Robinson suggested growing shrubs, such as forsythia (*Forsythia* sp.) and rhododendron (*Rhododendron* sp.), in large masses on banks to achieve their maximum effect.²¹⁴ He advocated allowing meadows to grow wild, and setting aside areas within gardens for informal groupings of exotic and native wildflowers.

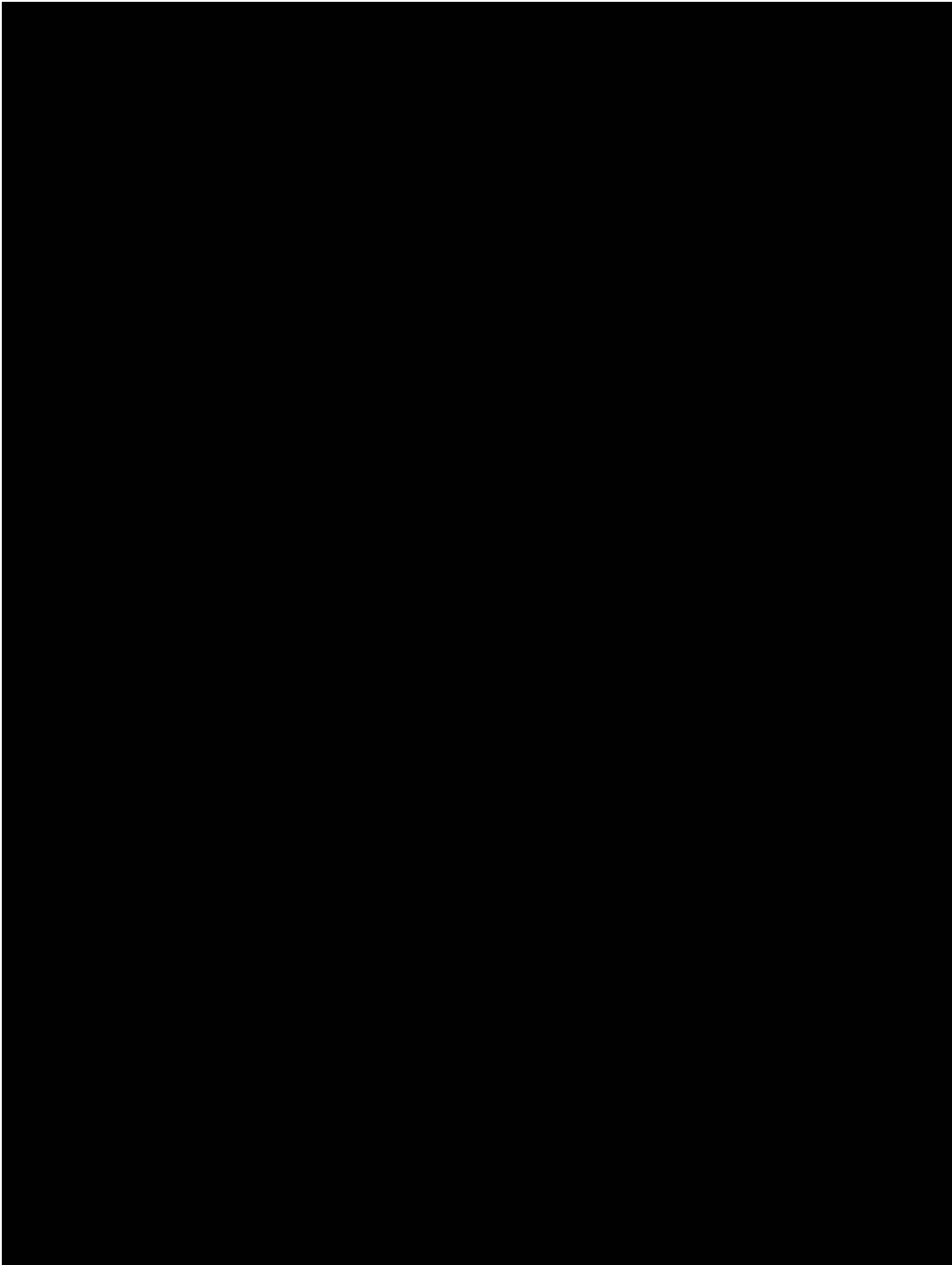
On her first trip to England, Farrand had also visited the garden writer Gertrude Jekyll.²¹⁵ Like Robinson, with whom she was associated, Jekyll supported the use of wild plants and native materials in gardens, and she was a pioneering theorist on the color effects of plants. From Jekyll, Farrand learned about arranging plants in masses to create broad swaths of color, which would produce an image similar to that of an Impressionist painting rather than a direct “copy” of nature. In her book *On Gardening*, Jekyll wrote:

*I am strongly for treating garden and wooded ground in a pictorial way mainly with large effects, and in the second place with lesser beautiful incidents and for arranging plants and trees and grassy places so that they look happy at home, and make no parade of conscious effort. I try for beauty and harmony everywhere, and especially for harmony of color.*²¹⁶

Jekyll’s color theories were based on her study of the Impressionist painters, and also her personal study of the writings of the mid-19th-century French chemist Michel Chevreul, a direct source of Impressionist theory.²¹⁷ Chevreul had developed the color wheel to graphically represent color relationships and harmonies. On the wheel, the three primary colors of red, blue, and yellow were set at equidistant points. Between them were arranged the secondary colors of orange, purple, and green, and the various interim tones. Basic harmonies arose from the use of complementary colors, a primary and its opposite; the use of a color and the two colors to either side of its complement; and by adding white, gray or black (tint, tone, or shade) to a hue.

Chevreul determined that warmer colors, such as red, orange, yellow, and their variations, were more visually stimulating, and gave the impression of moving towards the viewer. The cooler shades of blue, pink, and purple, on the other hand, seemed to recede, and appeared soothing. Following this reasoning, Jekyll tended to use smaller numbers of flowers in warmer colors, and large amounts of white, blue, and purple. She would establish a dark color as a base in a garden design. She regarded white (which Chevreul felt was analogous to color of light itself) as particularly important, a color which heightened the beauty of plants and scenery. A white flower succeeded in a garden bed by blooms in the tint and then the pure hue seems to have been a particularly important sequence for Jekyll’s work.²¹⁸

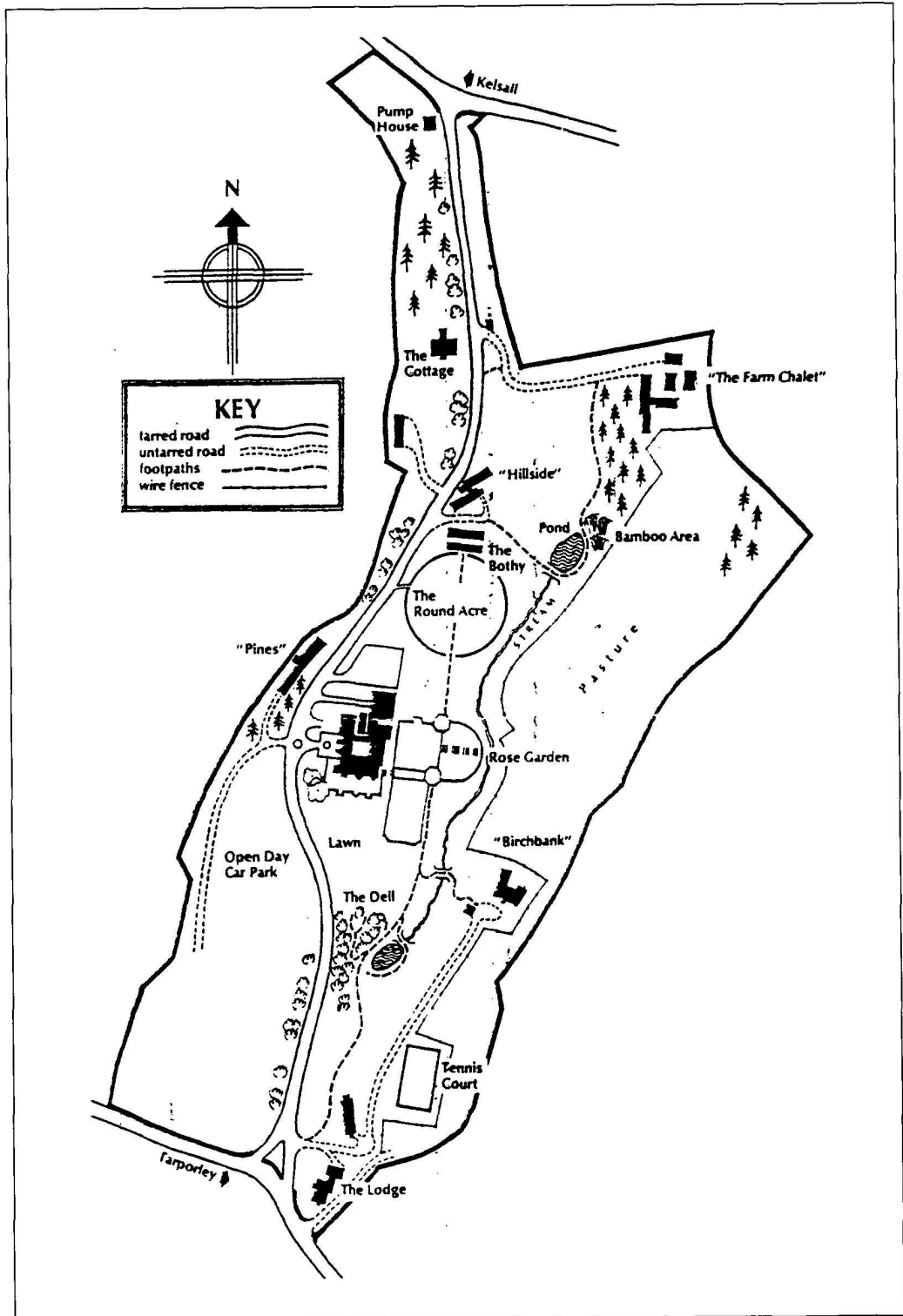
Jekyll put her ideas about color into practice at the garden of her home in Surrey, Munstead Wood, particularly in her famous herbaceous border. She planted masses of primrose in the undergrowth among hazels. She created a “Nut Walk,” a foot-path connecting the house with a small pergola covered with jasmine (*Jasminum* sp.), wisteria (*Wisteria* sp.), and Virginia creeper (*Parthenocissus quinquefolia*).

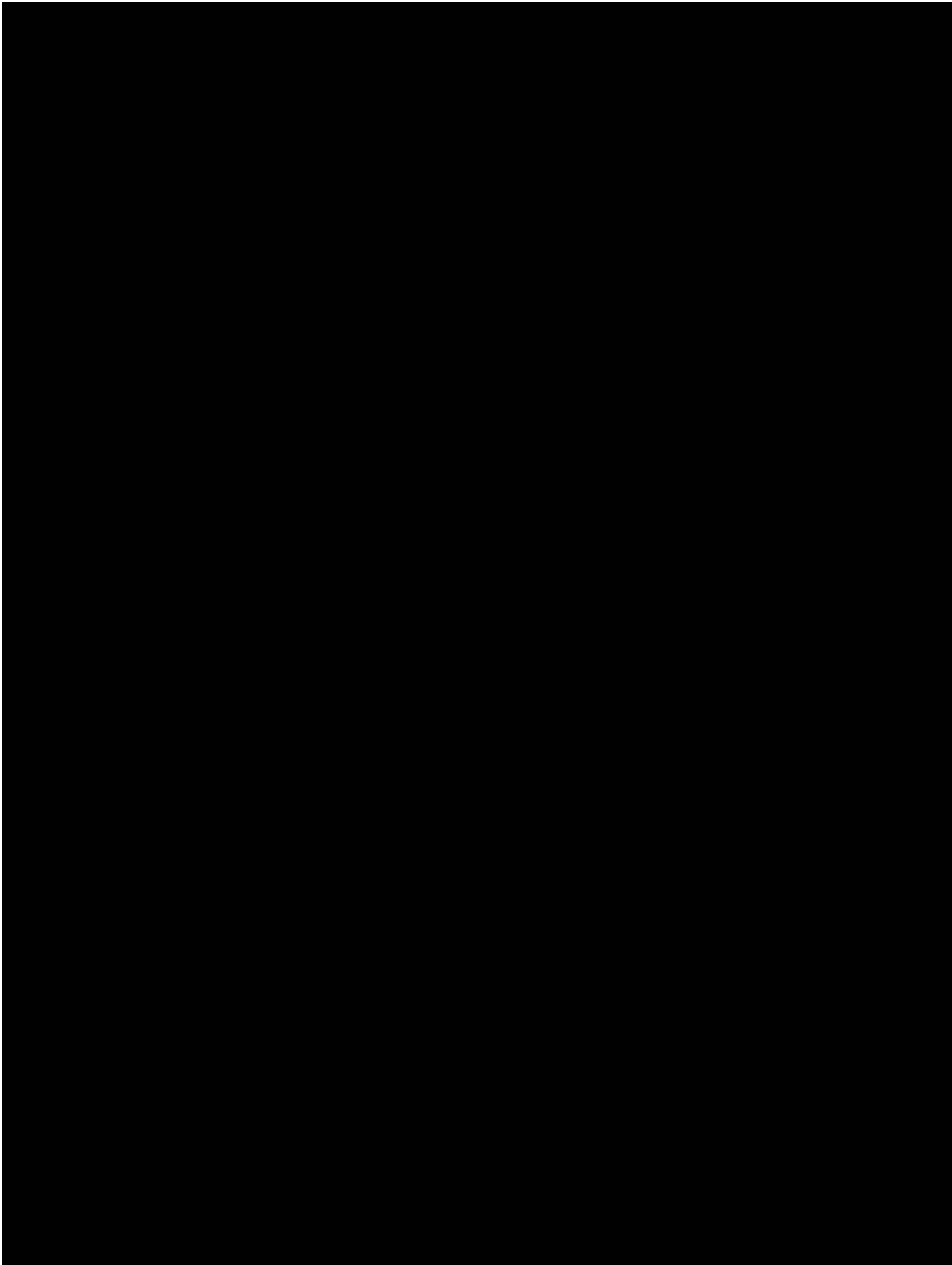


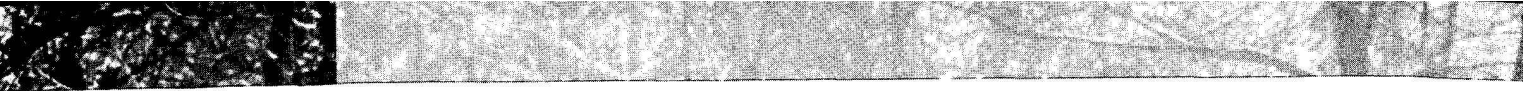
According to Diane McGuire, a leading scholar of Farrand's work, Mawson

*uses the term 'naturalesque' when referring to those more remote parts of a garden to which one has been carefully led, through a series of contrivances which endeavor to give a feeling of natural progression, reversing the journey to civilization.*²²²

Map 13 Plan of Tirley
Garth Garden designed
by Thomas Mawson.
From brochure Cheshire,
England.







The experience Farrand sought to attain in her garden designs was based on the senses of vision, smell, and hearing, but she strove to transcend their limitations. She wrote:

*Of what great art can this be said, and it reaches higher than the senses—to touch our imagination—as poetry and music—forces us to observe and study—and it brings us together to talk freely and help each other and the places we live in—for all this it is never dull and always full of the unexpected.*²²⁸

Broad, simple, painterly effects characterized Farrands' work.²²⁹ She said that “all good garden art must be founded on the basic principles of the study of the site, climate and fitness for its purpose.”²³⁰ She would not hesitate to alter planting plans when necessary.²³¹ She changed plant layouts for different growing seasons; understanding the dynamic nature of vegetation, she removed plants where they interfered with her intentions, or grew large enough to be unsightly. She carefully considered all the visual qualities of plants, the scale, color, and texture of foliage, bark, and berries. She studied the particular qualities of sites, and of the light and shade of different seasons.²³²


Proper maintenance was always a critical issue for Farrand, one that she discussed continually throughout her *Plant Book for Dumbarton Oaks*. She was more interested in maintaining the appearance of plantings as a whole than in preserving particular specimens, and advised a program of continual replacement when necessary. For her campus designs, as well as for Dumbarton Oaks, she tried to have nurseries established to provide a constant source of plants at low cost (an idea advocated by both Robinson and Jekyll).²³³ Unfortunately, her plans to have a nursery developed for Dumbarton Oaks were never realized.

Farrand's Key Design Elements

Introduction

This section of the report considers the ways in which Beatrix Farrand handled the various details of her design for the naturalistic garden. At both Dumbarton Oaks Gardens and Dumbarton Oaks Park, Farrand seems to have been most concerned with the creation of spaces, which she formed by using larger plants, many of them evergreen. The form, color, and texture of materials, both hard and soft, established unifying physical and visual links between the different areas and spaces. Details provided rhythm, proportion, and scale.²³⁴

Farrand probably adapted influences from a wide variety of European and American sources in her handling of scale; her development of paths and water features; her enhancement of the topography; her arrangement of vegetation and distribution of color; and her incorporation of existing structures. In addition, she carefully studied the natural landscape of the stream valley, measuring and staking out areas of plantings directly on the site, and composing lists of plants and their positions. According to Don Smith, for many years superintendent of Dumbarton Oaks Gardens:



Everything was pegged out and moved around many times until it was just right. She wanted each detail to fit, each walk to be broken up, never a straight walk. She did not believe in symmetry; something would be just off line or opposite to the other to add interest.²³⁵

In “The Garden as a Picture,” Farrand wrote about the challenges posed by the design of natural gardens:

Perhaps the so-called natural garden is the most difficult to fit in with its surroundings, because there is no set line to act as a backbone to the composition the whole effect must be obtained from masses of color, contrasting heights, and varieties of texture without any straight line as an axis, without any architectural accessory for emphasis, without anything but an inchoate mass of trees or shrubs of a nondescript shape in which to put something that will look like a thought-out composition and not a collection of flowers grown alphabetically on the principle of a nursery-man’s catalogue.²³⁶


She discussed the difficulties of arranging color:

These gardens are very hard to design, far more so than the formal garden.... The planning of an informal garden must be more or less like the arrangement of a painter’s palette; and as an artist would not think of putting a rosy pink and a violent yellow side by side, so the gardener must go through careful processes of choice and elimination. Each garden has one or more points from which it may be seen to more advantage than from others, and in a formal one these are comparatively easy to manage, but in the natural garden the grouping of color must be considered from every reasonable point of view, in order that there may be no jarring combinations.²³⁷

The circular walk acts as the “backbone” of the naturalistic garden of DOP. It allowed Farrand to control a visitor’s experience by ensuring movement through a sequential progression of spaces. Farrand developed these with elements of contrast, repetition, and balance, providing a variety of experiences along the route: tension and relaxation, anticipation and discovery, movement and repose. Like the upper gardens, the naturalistic garden can be described as “a chambered nautilus of gardens, suggesting at every turn a deeper level of meaning and experience.”²³⁸

Spatial Organization

The experience of moving along the circular walk through a series of spaces, which move gradually from formal garden areas out into a picturesque “wilderness,” appears to be the underlying motive for the entire Dumbarton Oaks garden landscape. Balmori identifies Farrand’s central design idea of Dumbarton Oaks as being “...the garden as a sequence of spaces rather than just a large vista.”²³⁹ Though Farrand never writes about spatial development specifically, she refers, in the *Plant Book* and other writings, to garden rooms; and the notion of progression is widely accepted as constituting a primary design philosophy for Dumbarton Oaks. These references, together with the CLR team’s analysis of historic and existing conditions, indicates the importance of spatial organization in the park.



Each of the sections identified as a different landscape character area provides an identifiable spatial experience: the linear enclosure of the Beech Grove; the large and successively open and enclosed areas of the southern slope; and the detailed garden rooms along the south stream path. The more open character of the upper stream path may have made it seem to be a transitional area between meadow and woodland: visitors would have thus followed a route that became progressively less defined and perhaps more enclosed, until they entered the designed woodland. Visitors would then have begun their return journey, emerging from the relative darkness of the woods into the open expanse of the meadows, where, whether following the farm track or the Clifton Hill Walk, they would have walked through a consistently open space back through the garden to the stone bridge.

Scale

Farrand used a number of devices to create the illusion that the Dumbarton Oaks property as a whole, and the stream valley in particular, appeared larger than it actually was. She contrasted the enclosed, shadowed garden rooms along the stream corridor with the brightly lit, open meadows visible to the north. The rooms were small but highly detailed, and the proportions of such structures as the Old Pump House were also small. Such qualities probably gave visitors the sense of having traversed a much longer route than was actually the case. In several areas, Farrand simultaneously narrowed and lengthened a vista to fool the eye into perceiving it as being longer than it actually was. For example, the North Vista in the upper gardens becomes progressively narrower as it steps down, funneling the view into the valley. In a similar fashion, the long fifth meadow in the park narrows as it extends to the west.

Circulation

Farrand employed a variety of means to entice visitors along the circular walk: she increased the amount of detail in the planting at key points, and also used views up into the meadows, and the noise of the waterfalls, to encourage forward movement. One important vista within the naturalistic garden was the view from the Stream Arbor up the fifth meadow to the Unicorn Lady. The dramatic placement of this statue helped draw the viewer on towards the final character area of the designed woodland.²⁴⁰

Farrand appears to have developed “thresholds” at the entrances to the most important areas or rooms along the circular path: at the beginning of the route adjacent to the stone bridge, and then at the Laurel Pool, the spring grotto, and the Stream Arbor. These thresholds were composed of one or more features used singly or in combination: a change in grade, a marker tree or shrub, or a massing of shrubs. At the beginning of the stream path near the south end of the stone bridge, the grade descended and a massing of deciduous azaleas marked the transition from the old farm track to the path. At the entrance to the Laurel Pool (adjacent to the last of the Three Sisters Falls), the grade rose as the path passed between thick masses of mountain laurel (*Kalmia latifolia*). Rhododendron was similarly planted on either side of the path just before it entered the areas of the spring grotto and the Stream Arbor.



Water Features

Farrand may have designed the water channel along the western edge of Lovers' Lane that seems to foreshadow some of the major water features of the naturalistic garden—i.e., the stream, waterfalls, and pebble stream. The water in this channel coursed over stone slabs laid between cobbled banks, and rippled over stone rills.

Farrand wrote of the Dumbarton Oaks stream:

The brook certainly should be widened and dammed up at various points and used as a mirror in which to reflect large plantations of azaleas and iris or overhanging dark masses of hemlock with water-loving plants growing on the still surface."²⁴¹

She created three major pools along the course of the stream, all shaped like mountain laurel leaves. The Laurel Pool was the largest. In addition, there were a number of smaller pools in front of the dams.

The Laurel Pool was formed at the point where the southern slope of the hill curves back in a natural hollow.²⁴² Farrand massed mountain laurels south of the pool to form a vegetative wall. The still pool reflected the surrounding trees and shrubs, and the quiet sound of water spilling over the low West Laurel Falls enhanced the peaceful atmosphere.

Farrand created the Stream Arbor as a quiet space to contemplate the vista into the fifth meadow from the shaded enclosure of the rustic arbor and the surrounding woods. Again, the gentle sound of the Arbor Falls added to the restful sensation. In contrast, the loud Clapper Bridge Falls encouraged visitors to leave the Stream Arbor and continue along the path as it crossed over the falls and into the upper stream valley.

Topography

The topography of the stream valley helped determine the layout of the design. As Farrand wrote in her initial site survey, "The whole scheme for the north slope of the property should properly be studied from the ground itself rather than from any plan, as the contours and expressions of the ground will control the plantations more strongly than any other feature."²⁴³ William Robinson had written:

*No plan, it seems to me, is so good as keeping to the natural form of the earth in all lawn, pleasure ground and plantation work. Roads, paths, fences, plantations, and anything like wood will be all the better if we are guided by natural lines or forms, taking advantage of every difference of level and every little accident of the ground for our dividing lines and other beginnings or endings.*²⁴⁴

Several small ravines ran down the south slope of the stream valley, and Farrand used these for the connecting paths. In a few instances, she also used ravines to mark the beginnings of a new shrub plantation. The only place where she appears to have changed the existing contours of the land was to the south of the stone bridge, where she regraded a bank into a gentler slope that was more "natural" in appearance. As Farrand observed in notes for her essay "Composition and Design": "Grading must fit the natural slope of ground/ Little disturbance to contours/Misfit—small hat."²⁴⁵



Vegetation

Farrand manipulated the existing vegetation of the stream valley in several ways. Most importantly, she seems to have removed trees or shrubs which interfered with the desired scale, especially along the stream corridor, and added plants to enhance the existing plantings.²⁴⁶ She created a designed garden from an existing agrarian landscape through a careful, subtle manipulation of existing features, and by allowing natural succession to reintroduce a woodland plantation in certain areas.

Farrand had numerous ideas regarding the proper arrangement of trees. Though in general she recommended deciduous trees, as they provided shade and did not take up as much room as well-grown evergreens, she enjoyed the color contrast afforded by combining deciduous with evergreen trees. For Dumbarton Oaks, she recommended developing borders that were composed of four or five rows of both deciduous and evergreen tree species.²⁴⁷ She believed that birches (*Betula* sp.) should be grown only in damp places, and that willows should be grown only next to streams and ponds. Beeches (*Fagus* sp.), she thought, required sufficient space between them so that it would not be necessary to remove their lower branches. The tulip poplar (*Liriodendron tulipifera*) she believed to be the best tree for “general use”—it was “fast-growing, long-lived, beautiful when it was bare-branched, in flower, or with autumn color.”²⁴⁸

Farrand typically used shrubs or trees as “markers”—the term is hers—to emphasize or support a feature, define a space or transition, or call attention to a view.²⁴⁹ She incorporated specimen trees of sufficiently striking form into garden designs. In many places throughout Dumbarton Oaks Gardens, she used individual trees as accents at terrace corners to provide visual support and thus mask the grade, or in lines to hide steep descents; examples include the large purple beech (*Fagus sylvatica* ‘Purpurea Riversii’) outside the southeast corner of the Fountain Terrace, and the aerial hedge of Kieffer pear trees (*Pyrus lecontei* ‘Kieffer’) around the Arbor Terrace.²⁵⁰

Farrand appears to have followed many of William Robinson’s recommendations for augmenting natural environments with native plants and introduced plant species. He advocated growing native plant material in masses near paths, supplemented with ferns (*Polypodiaceae*), ivy (*Hedera* sp.), and bamboo (*Bambusa* sp.). Mountain laurel, he said, should be grown in shady places, and in large masses for the most beautiful effect. He advised making woods more open by “cutting away here and there to bring good groups of trees into view or helpful incident, such as a gully of ferns.”²⁵¹ For woodland trails, Robinson suggested adding masses of shrubs along the edges, and planting large quantities of perennials, especially daffodils (*Narcissus* sp.) and wood hyacinths or scilla (*Hyacinthoides hispanica*). Robinson wrote that forsythia was “delightful in effect when grown in picturesque ways,” particularly when grouped on banks.²⁵² Farrand wrote in her 1922 survey of the Dumbarton Oaks property: “A large mass of Forsythia on one of the hillsides and in combination with the blue lung wort and daffodils will be attractive in its own moment.”²⁵³

Farrand also relied on a number of other design techniques. She used existing trees, particularly tulip poplars and sycamores, as markers to designate the beginnings or ends of paths, or to call attention to significant features. She massed

shrubs to indicate “thresholds”, for color effects, and to create backgrounds and enclosures. As she had written in “The Garden as a Picture”:

If it is possible to give over any considerable part of a place to one special effect by massing rhododendrons, spring-flowering bulbs, or one particular flower, the result is incalculably greater than if the same number of plants are dotted about promiscuously, but it must be borne in mind that in order to get an effect like this planting must be done on a big scale; the artist must try to keep step with the great stride of Nature and copy as far as may be her breadth and simplicity.²⁵⁴



Figure 65 A distinctive double sycamore tree marks where the Forsythia Dell path meets the south stream path, April 1, 1997. NCR, Photo Archive, DOP 1-22.

In the Beech Grove she added an understory of mountain laurel to the beeches (*Fagus grandifolia*). Along the stream corridor, she massed rhododendron and mountain laurel.²⁵⁵

Farrand mentioned the Hazel Walk in her initial site survey: “Another part of the grounds should have a primrose garden possibly surrounded by a nut walk.”²⁵⁶ The path, which ran down a natural ravine, and its planting were probably based on Gertrude Jekyll’s Nut Walk at Munstead Wood. A large tulip poplar marked its junction with the stream path.

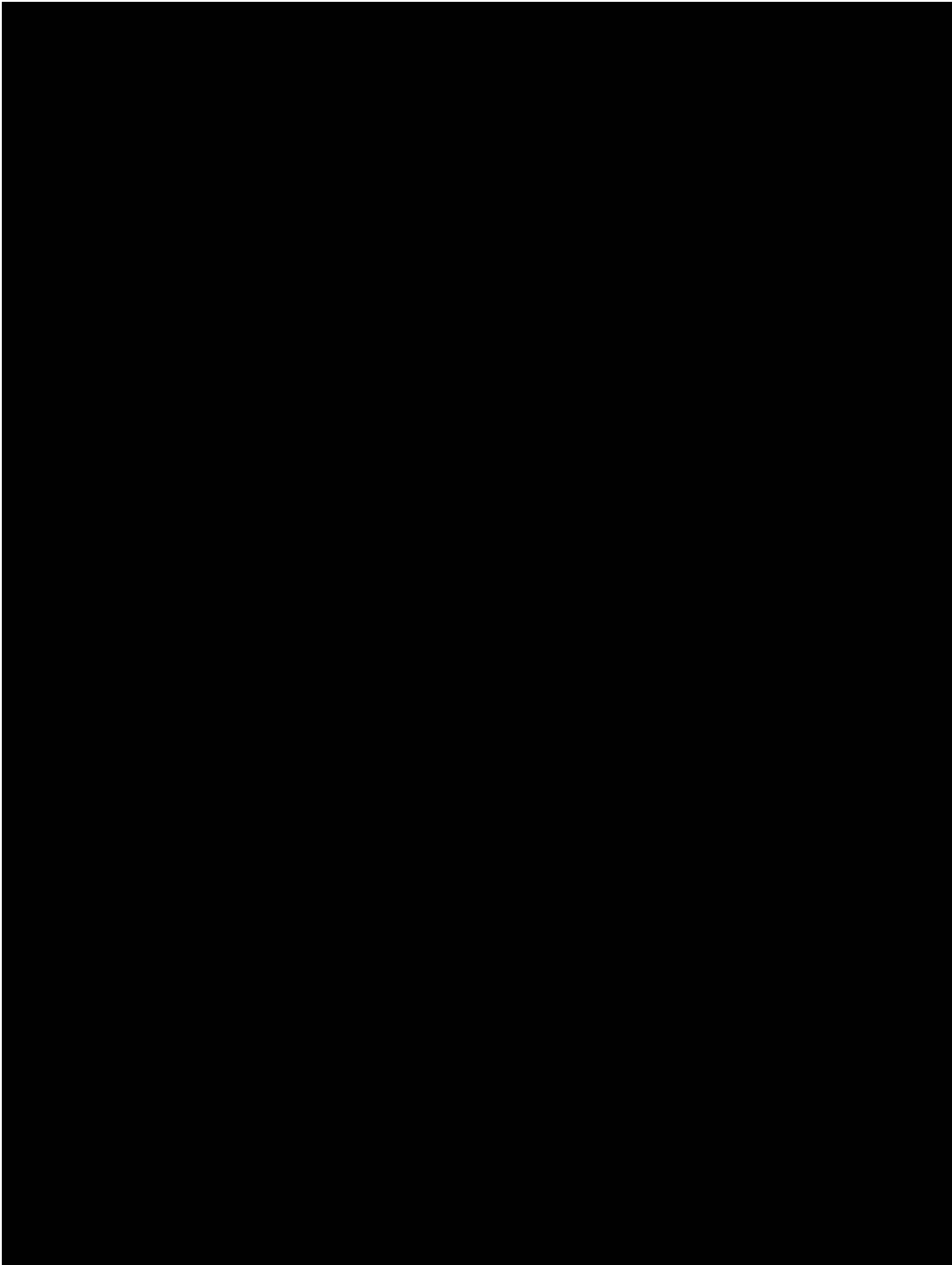
Farrand planted a group of gray birch in a highly visible location, on the knoll which rose behind the site chosen for the Unicorn Lady. The birches drew attention to the statue, and drew visitors on to the final part of the garden.

Color

In many places—for example, along the foot of the southern slope, and west of the Hazel Walk—Farrand used dark evergreen and deciduous shrubs, such as rhododendron and mountain laurel, in massed plantings.²⁵⁷ West of the Hazel Walk was a massing of rhododendron, interspersed with hemlock and tulip poplar trees. Farrand may have developed such evergreen backdrops from her knowledge of Italian gardens. They acted as a dark foil for the groups and drifts of spring-flowering bulbs and perennials.

Farrand’s color palette for the herbaceous material along the stream banks emphasized shades of purple, blue, and white. In this she seems to have been following the teachings of Jekyll, who believed that purple looked richer when grown in deep shade, and that white, which she equated with the color of light itself, would help dispel any gloom in a shaded area.²⁵⁸

The meadows provided the broadest views and longest vistas within the naturalistic garden. Farrand planted them with drifts of spring flowers, particularly daffodils. This was probably a way to enhance the views, as the brightness of the yel-



Evaluation of Landscape Characteristics

Introduction

A classification system based on landscape characteristics has been devised by the National Park Service to categorize the cultural and natural processes and the physical forms that define the significance of a landscape. An analysis of landscape characteristics is valuable in understanding the evolution of a landscape's appearance over time, and provides a method of describing its character and physical qualities. An assessment of the integrity of the qualities is also necessary to understand what has been lost and what remains.


For the purposes of this report, Dumbarton Oaks Park has been defined as the aggregate of features that compose a historically significant designed landscape. This *landscape* can be further subdivided into smaller features that warrant individual documentation to adequately record the physical character of the property. Based on their significance and integrity, these *landscape features* are either *contributing* or *non-contributing* to the period of significance, defined as the years 1921-1951, since Farrand was retained by the Blisses in 1921 and officially resigned in 1951. "A contributing feature is a physical attribute associated with a landscape characteristic that retains integrity and therefore contributes to the significance of a cultural landscape."²⁶⁰ For most of the landscape characteristics, a contributing and non-contributing features list has been developed. The analysis and evaluation of the landscape characteristics will assist in the documentation of contributing resources for a National Register Nomination for Dumbarton Oaks Park. A *National Register Status* chapter, which follows this section, provides a more in-depth discussion of the criteria that are followed for determining the significance and integrity of the landscape and the period of significance.

Spatial Organization

Spatial Organization is defined as the three-dimensional arrangement of the physical forms and visual associations in the landscape, including the articulation of horizontal, vertical, and overhead planes which define and create spaces. Spatial organization may have been the most important characteristic of the design of the naturalistic landscape (see the discussion of this topic under *Farrand's Key Design Elements*, above). Farrand defined a thematic progression, from formal to informal to naturalistic, by creating a series of spaces and garden rooms extending throughout the valley.

Based on field research, vegetation surveys, and examination of historic maps and photographs, the CLR team has identified seven areas that define the spatial organization of the naturalistic garden. (See also the discussion of names under *Chapter 1 - Methodology, Terminology*).

1. *Lovers' Lane* - While it is owned by the District of Columbia government and therefore not technically part of Dumbarton Oaks Park, Lovers' Lane is the main approach route. The road leads down to the park from R Street between Dumbarton Oaks Gardens on the west and Montrose Park on the east.



2. *Lovers' Lane Entrance and Beech Grove* - The section of path leading from the entrance gate off Lovers' Lane along a natural "corridor," defined on the north by the grove of American beech trees and by the retaining wall of Dumbarton Oaks Gardens on the south.

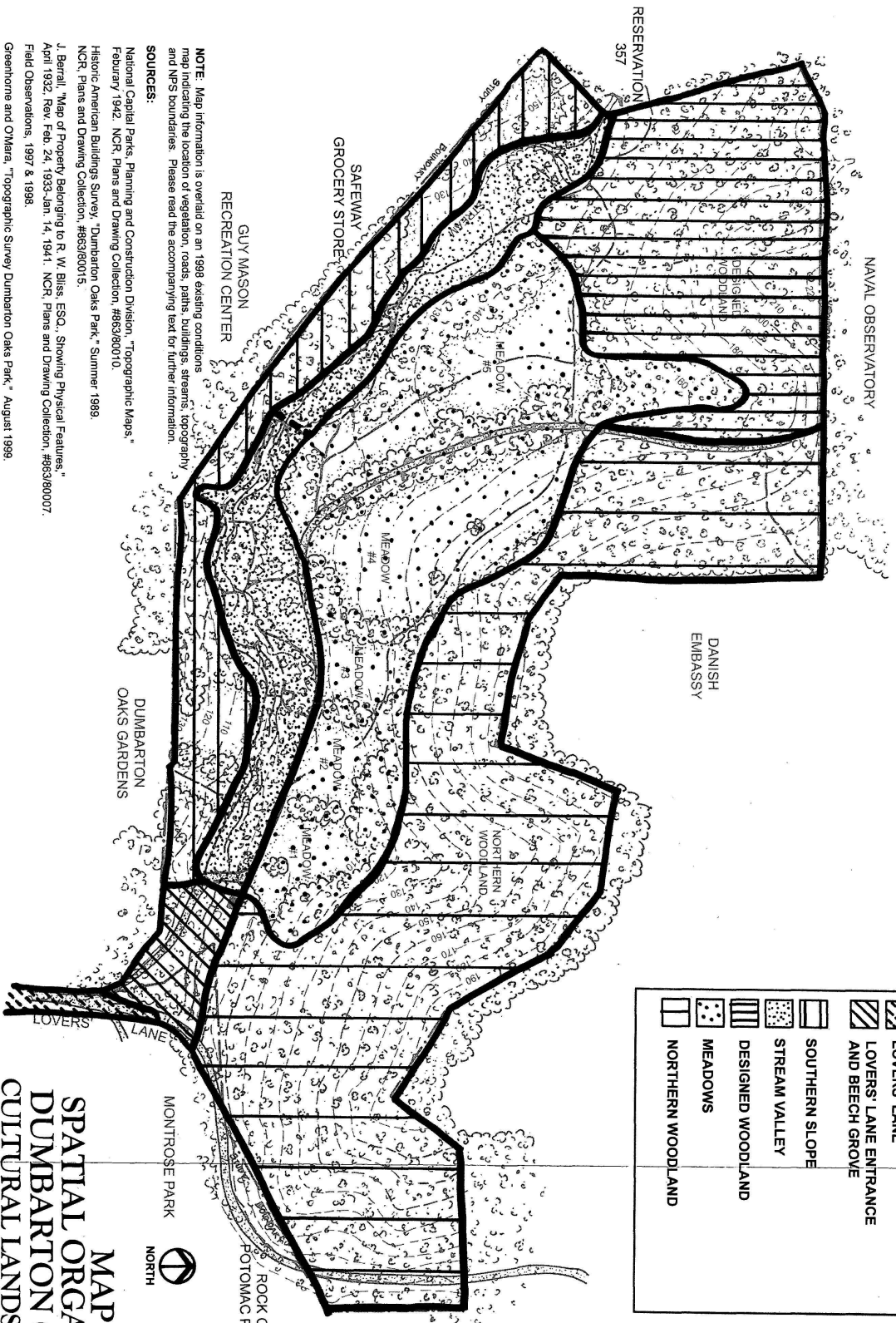
3. *Southern Slope* - The hillside which extends from Dumbarton Oaks Gardens to the stream valley.

4. *Stream Valley (lower and upper)* - The *stream valley* is generally used in this document to mean the area immediately adjacent to the stream, and includes the stream path. For convenience, it has been divided into two sections: the *lower stream valley* is the portion directly north of Dumbarton Oaks Gardens, where the stream path runs along the south and north banks of the stream through a series of garden rooms; the *upper stream valley* is the area after the stream path crosses to the north side of the stream, leading through an area of similar vegetative character, though one with less spatial definition.

5. *Designed Woodland* - This deciduous woodland is the northernmost area within the naturalistic garden; the path leads up through the woodland, and originally broke into three separate grassed trails (only one of which remains passable) which led back through the woodland to the meadows.

6. *Meadows* - The northern hillside of the stream valley, "Clifton Hill," is a large open area which seems to have been subdivided into five separate, but intimately related, meadows.

7. *Northern Woodland* - The northern woodland is a dense border of trees growing along the top of the Clifton Hill slope, the northern boundary of Dumbarton Oaks Park.



LEGEND

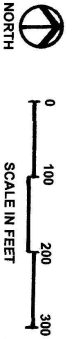
- LOVERS' LANE
- LOVERS' LANE ENTRANCE AND BEECH GROVE
- SOUTHERN SLOPE
- STREAM VALLEY
- DESIGNED WOODLAND
- MEADOWS
- NORTHERN WOODLAND

NOTE: Map information is overlaid on an 1898 existing conditions map indicating the location of vegetation, roads, paths, buildings, streams, topography and NPS boundaries. Please read the accompanying text for further information.

SOURCES:

- National Capital Parks, Planning and Construction Division, "Topographic Maps" February 1942, NCR, Plans and Drawing Collection, #863/80010.
- Historic American Buildings Survey, "Dumbarton Oaks Park," Summer 1989, NCR, Plans and Drawing Collection, #863/80015.
- J. Barral, "Map of Property Belonging to R. W. Bliss, ESQ., Showing Physical Features," April 1932, Rev. Feb. 24, 1933-Jan. 14, 1941, NCR, Plans and Drawing Collection, #863/80007.
- Field Observations, 1987 & 1998.
- Greenhome and OMara, "Topographic Survey Dumbarton Oaks Park," August 1999.

MAP 14
SPATIAL ORGANIZATION
DUMBARTON OAKS PARK
CULTURAL LANDSCAPE REPORT
 PREPARED BY: M. JOSEPH DATE: JULY 1997
 REVISED: AUGUST 2000



The seven areas are characterized by a number of distinguishing design elements, ranging from the type of structures to the sense of enclosure or expanse created by vegetation. They are connected by various features that add harmony to the overall composition, such as common materials and repeated forms. The spaces are also linked by views, which seem to have been intentionally designed. Farrand created these spatial areas using the existing topography, field patterns, and site features. She probably removed, as well as added, plant material to perfect an image of an ideal naturalistic garden.

The circulation system united the different spaces and still provides an important key to understanding Farrand's design. The sequence now begins at the Lovers' Lane entrance, but it can be assumed, because of their prominent location and relatively formal design, that the Forsythia Steps were originally used as the primary passage between the upper gardens and the naturalistic garden (the Forsythia Arch and Gate were later additions, from the late 1930s). The circulation proceeded through a series of spaces which became progressively less formal, leading the visitor finally to the designed woodland. The open meadows north of the stream, and the northern woodland on Clifton Hill, acted as a backdrop to the rest of the garden.

Lovers' Lane

Originally, there were five routes leading into the garden: the cobbled road known as Lovers' Lane (this may have been intended primarily for service vehicles, and would therefore have been a secondary access, but it became the primary entrance by 1940); and the four paths which connected with the

upper gardens. Defined on the west by the high stone retaining wall of Dumbarton Oaks Gardens, and on the east by the low fieldstone wall of Montrose Park, Lovers' Lane had a relatively formal appearance. Trees in the bordering garden and park lined the route and arched above the road, creating a tunnel-like enclosure. Along the base of the retaining wall was the innovative gutter system that was probably designed by Farrand (see *Small Scale Features - Drainage* for complete description).

Many layers of asphalt have been added to the road. Both walls and the gutter suffer from various degrees of damage. The gutter is also choked with invasive vegetation.

Lovers' Lane Entrance and Beech Grove

Beginning at the Lovers' Lane Entrance, Farrand adapted an old farm road that led through a grove of American beech trees. To create a sense of enclosure, she supplemented the existing tree canopy with understory shrubs on the north, and added the retaining wall on the south. The experience of arrival at the park



Figure 68 Looking up the corridor from the base of Lovers' Lane, July 11, 1997. NCR Photo Archive, DOP 5-23a.

Figure 69 The Beech Grove lacks an understory to enclose the corridor, April 1, 1997. NCR, Photo Archive, DOP 1-10.



entrance has changed because of the loss of horizontal and vertical elements and of defined path edges.

Southern Slope

During the period of the Blisses' ownership, four paths running across the southern slope connected the upper gardens with the naturalistic garden. Farrand seems to have designed the

southern slope as an area of successive open and enclosed spaces. The paths provided a mixture of panoramic views and narrow, more defined vistas to entice the user into the stream valley below. To create these, Farrand apparently took advantage of the natural topography and worked with the varying layers of plant materials to form a range of open, semi-enclosed, and enclosed spaces.

Figure 70 Looking east where the south stream path follows along the base of the southern slope and the forsythia plantation, c. 1932. DOSLA, Photo Archive, #13.39.



Figure 71 Chumps of daffodils were uncovered when the hillside along the Forsythia Steps was cleared in the spring of 1997, April 1, 1997. NCR Photo Archive, DOP 1-23.

This area was one of the most intricate and diverse sections of the park, but uncontrolled vegetative growth has compromised its integrity. The planting layout in relation to three of the paths has been lost (the exception being the Forsythia Steps), and the major portion of the southern slope is now covered by an impenetrable vegetative barrier. Physical connections with the upper gardens no longer exist, and it is difficult to visualize that the two areas were originally one. In 1996, 1997, and 1998, volunteer work groups from the Friends of Montrose and Dumbarton Oaks Parks, college students performing court-ordered community service, and NPS staff removed non-contributing vegetation from Forsythia Hill. Plans are currently underway to restore the forsythia massing.

Stream Valley, Lower

The circular walk began at the stone bridge. The most complex spaces were found in the first, lower section of the walk, which extended from the stone bridge to the Clapper Bridge Falls and was bounded on the south by the southern slope and on the north by the farm track, with the stream flowing through the center. This section contained rooms of relatively small scale which varied in balance, proportion, and texture, giving a visitor the impression of having traversed a much longer



Figure 72 View of Laurel Pool and visitors enjoying the springtime appearance at Dumbarton Oaks Park, 1945. ROCR, Photo Archive, #437-AF.



Figure 73 View from same vantage point as 1945 image, showing the siltation of the pool. June 7, 1997. NCR, Photo Archive, DOP 9-3.

route. Views from the stream path out to the meadows and woodland beyond emphasized the contrast in scale and intimacy. Transitional spaces between rooms acted as corridors.

Since its initial development, much of the vegetation in this area has been lost or overgrown, and badly damaged by erosion of the stream banks. The majority of the garden rooms are now overgrown and fragmented, destroying the sense of progression and the intimate scale of the spaces. Areas that were once more open, forming a contrast to the garden rooms, no longer exist. As a result, it is difficult to perceive the rooms and passages as separate spatial entities, and intended views and vistas from one area to the next have been lost.



Figure 74 There is a change in character in the stream path after crossing over the Clapper Bridge crossing, c. 1935. DOSLA, Photo Archive, #13.13.



Figure 75 Invasive vegetation now blocks this same view from the Clapper Bridge Falls to the upper stream valley, June 7, 1997. NCR, Photo Archive, DOP 9-13.

Stream Valley, Upper

On the north side of the Clapper Bridge Falls, the spatial organization changed in character, becoming less defined and complex. There were no separate spaces enclosed by masses of vegetation. The area through which the path runs, between the largest meadow and the stream, was itself more open. This permitted sweeping views up into the meadow and filtered views back to the stream, forming a transitional link between the defined spaces with detailed planting along the stream and the naturalistic woodland at the western reaches of the property.

This area has been heavily invaded by invasive vegetation. Very little remains of its original spatial integrity.

Figure 76 Last original path still in use in the designed woodland, April 1, 1997. NCR, Photo Archive, DOP 2-17a.



Designed Woodland

The final section of the outward journey along the path led the user into the woodland in the northwest part of the site. This designed “wilderness” formed the climax of the Dumbarton Oaks design. Here Farrand created a series of grass walks, defined by vegetative borders of shrubs, which led the visitor through woodland. Presumably the woodland was left in an essentially natural state, but was managed to retain an open character.

The woodland still exists. However, only one path remains from the original design, and invasive growth has filled in the original open woods.

Meadows

The series of historic aerial photographs of the site indicate that, out of a single large meadow on the north slope of Clifton Hill, Farrand may have created five smaller, more intimate spaces by using lines of trees to separate and demarcate them.²⁶¹ It is open to conjecture whether Farrand wanted these to be perceived as five separate meadows, and thus individual spaces, or simply as smaller compartments within one large overall space. In either case, it is probably important to recognize the essential unity among them and to think of them as forming a larger whole. The CLR team has found it convenient to refer to these spaces as the five meadows.

Topography governed the creation of the meadow boundaries: the lines of trees generally followed small ravines, and Farrand allowed the northern woodland to develop where the gradient of the slope became too steep for mowing. The meadow spaces ran roughly perpendicular to the parallel lines of the south stream path, stream, and farm track. As visitors moved from east to west, the meadows gradually expanded and lengthened, creating the illusion of a greater expanse and contributing to the feeling of entering deeper into the countryside. Glimpses of the meadows from the lower stream path may have been meant to encourage visitors to proceed through the park. Specimen trees growing in the meadows break up the larger spaces, establish scale, and create focal points for views.

The meadows may have been formed in relation to views from structures, with the first meadow corresponding to views from the stone bridge and the Forsythia Steps; the second to views from the Forsythia Steps and the southern slope meadow; the third to views from the Laurel Pool; the fourth to perhaps a glimpse from the Hazel Walk and views from the Tulip Glen; and the fifth to a view from the Stream Arbor. The Gray arbor memorial, the sole structure located on the northern bank of the stream, may have been meant to take advantage of a view up into the small meadow on the southern slope.

The meadows' integrity has been compromised by the encroachment of woody vegetation, which has altered their scale and disrupted the sense of enclosure. For example, in the largest meadow, a grouping of three black walnut trees (*Juglans nigra*), a euonymous shrub (*Euonymus* sp.; planted by the NPS) and a wooden bench (placed there by the Friends group in 1992) separate the meadow into two discrete spaces, destroying its expansiveness. Woodland has invaded all five meadows, diminishing their size.



Figure 77 A bench placed in the middle of the largest meadow, destroys the expansiveness that Farrand envisioned, August 1997. NCR, Photo Archive, DOP 42-32a.

Northern Woodland

The woodland to the north of the property, running along the crest of Clifton Hill, formed a backdrop for views from both the upper and lower gardens, a function it still fulfills. Farrand allowed the woods to expand into an area that was previously pasture. It was apparently not meant to be entered. Even though the character of the woodland has not changed, its edge has grown beyond its designed borders into the adjacent meadows.



Figure 78 Though the northern woodland still serves as a backdrop for views from the upper gardens, it also is starting to expand into the adjoining meadows, August, 1997. NCR, Photo Archive, DOP 41-10.

Topography

Because the site's topography had not been surveyed since 1932, the CLR team treated all drawings from the HABS and the GWU reports as schematic. For the purposes of this report, the reader should refer to the original "Bliss Valley Survey," prepared by Farrand and civil engineer James Berrall in 1926, and updated by the NPS in 1942. A 1998 topographical survey will be used for any future work on site.

The topography of DOP is dominated by the stream valley, which runs west-east across the property. To the south of the stream is a short, steep slope transversed by small ravines. To the north, the land is flat along the entire length of the stream, though it rises gently to the west and begins to rise steeply from the north edge of the meadows to the northern boundary of the site. From the southern edge of the

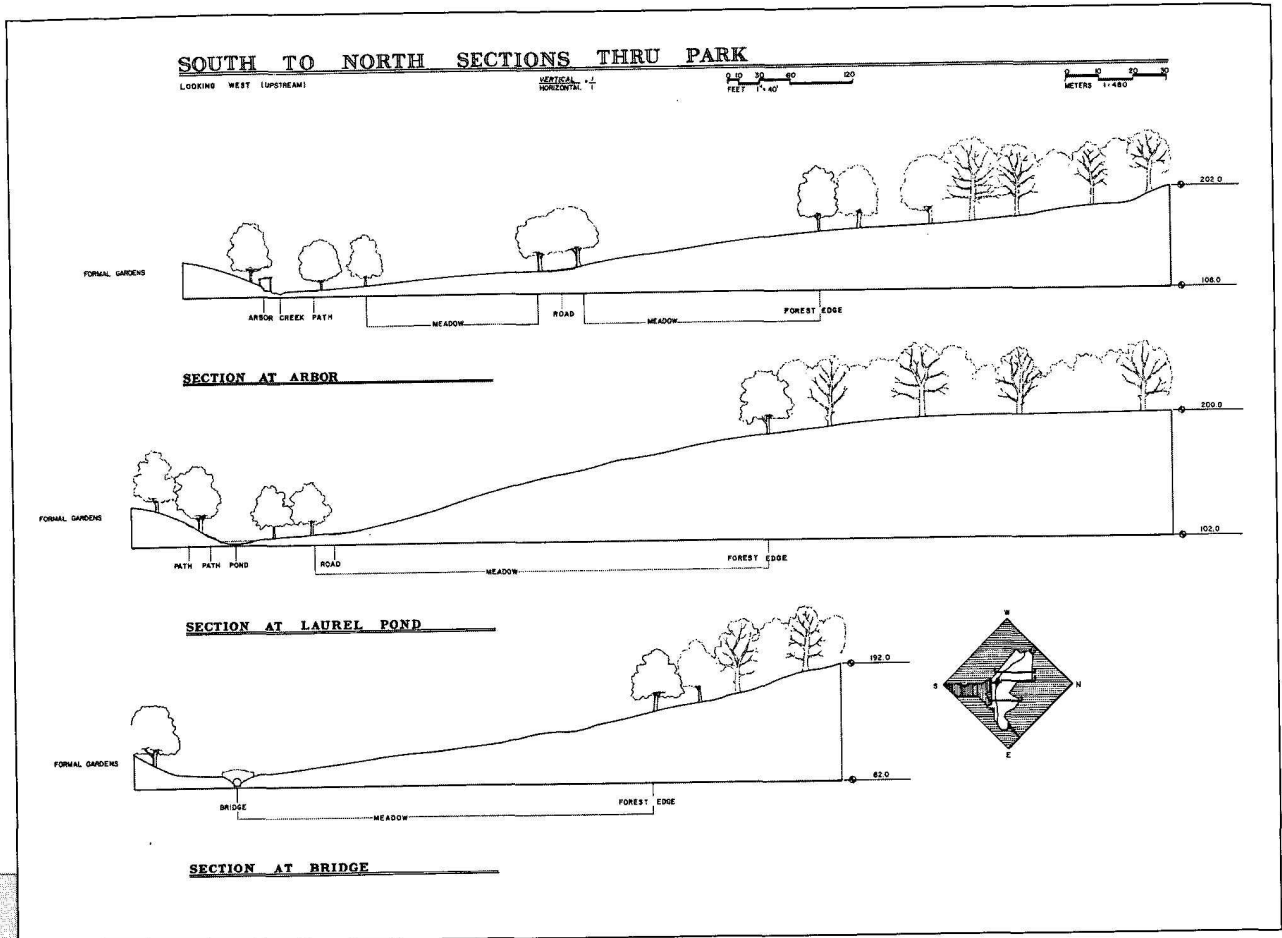


Figure 79 Cross section of stream valley, Summer 1989, *Historic American Building Survey (HABS)*, NCR, *Plans and Drawings Collection*, #863/80015 (Sheet 10 of 28).

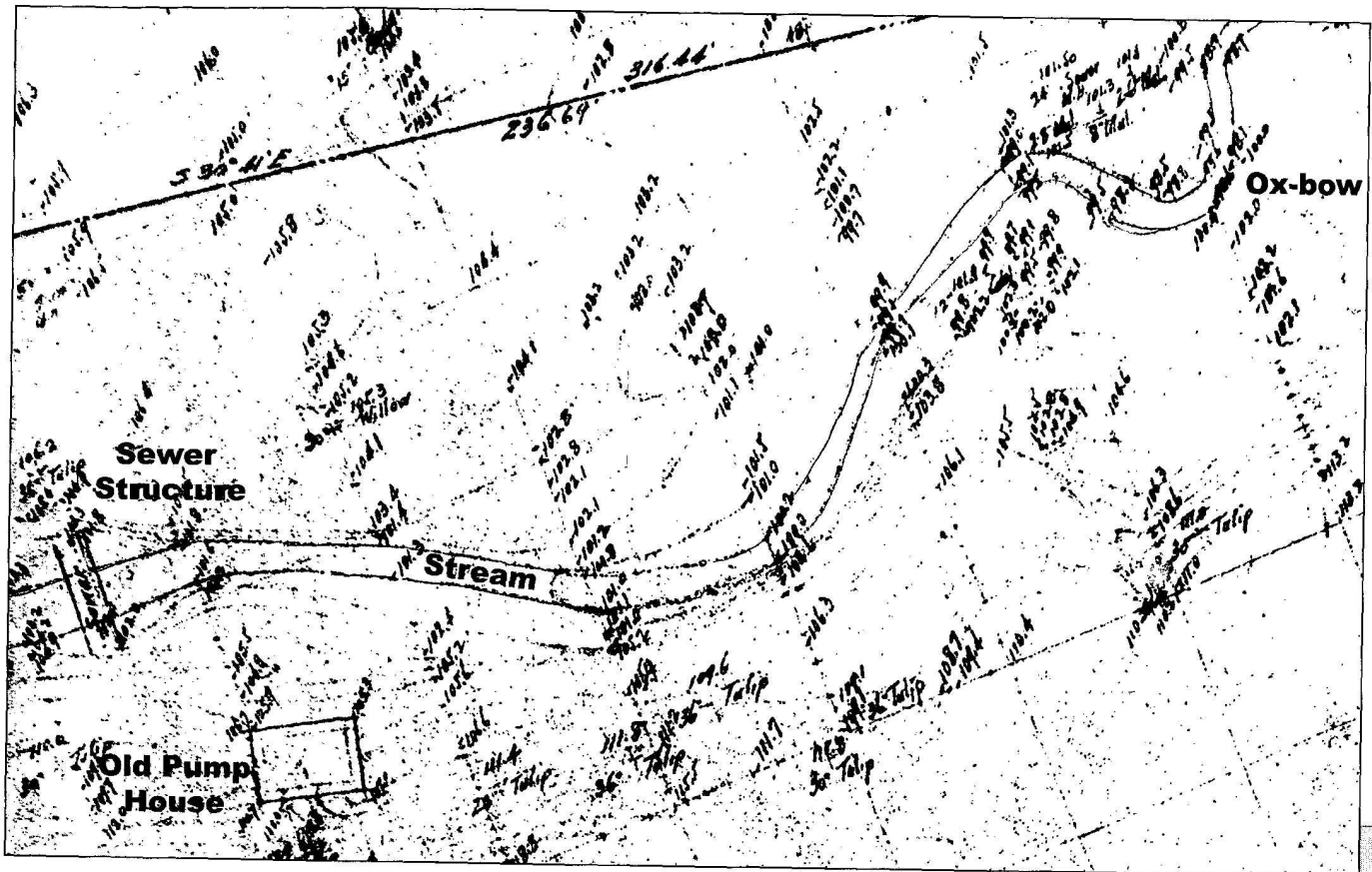
woodland to the northern boundary fence, the elevation increases approximately 80 feet.

Topography was crucial for the design's layout. After Farrand's initial survey, she wrote to Mildred Bliss:

*The whole scheme for the north slopes of the property should properly be studied from the ground itself rather than from any plan, as the contours and expressions of the ground will control the plantations more strongly than any other feature.*²⁶²

It was Farrand's belief that the design of a landscape should fit its topography. In the stream valley of Dumbarton Oaks, the extent of the meadows was determined by the gradient of the slope. Paths were placed in ravines, and a change in grade was marked by a change in vegetation type. The designed spaces were enclosed by the natural topography and enhanced by planting masses. One notable example, which no longer exists, was the plantation that surrounded the statue of the Unicorn Lady. Two paths bordered the flat plot of ground on which the statue stood. A gentle slope to the north was planted with a shrub massing, forming the area's northern boundary, while the streambank in conjunction with the woodland defined its southern edge.

Today, the valley's topography is still largely as it was when Farrand first visited the site. The stream banks have eroded in places, and the grade of some paths has been slightly changed by the addition of soil, gravel, or sand.

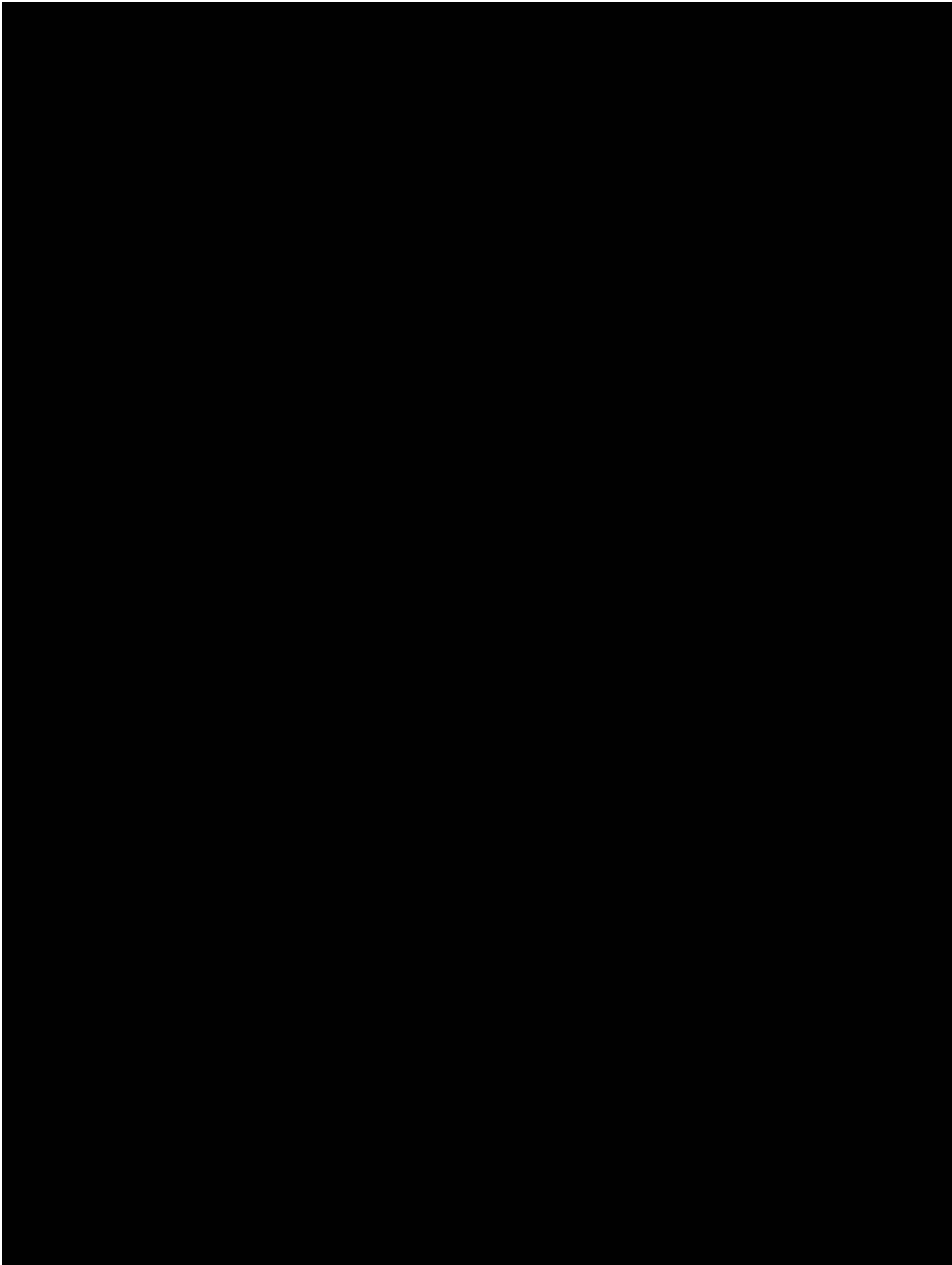


Response to Natural Features

During the 19th century, the stream valley was used for farmland. The stream and the relatively flat areas in the valley provided an opportunity to use the land for cultivation or pasturage. The stream and natural springs in the area were beneficial for farming. The 1856-1859 Boshke map indicates that some structure was built along the stream before the Blissés's ownership, perhaps on the current site of the Old Pump House.

When Farrand began her work in the 1920s, she saw the site's natural features as an asset. She enhanced the open meadow areas, adding drifts of perennials and bulbs to their open expanses, and flowering trees to their edges. She added native shrubs, bulbs, and perennials in the woodlands. In the northern woodland, she allowed the area to change through natural succession from open pasture dotted with a few trees to a dense woodland. She modified and embellished the stream with a series of dams and pools so that it served as the design's focus. She built a grotto over the natural spring, and created the pebble stream to direct storm water and runoff flowing from the culvert around the spring. She probably used local

Map 15 Annotated plan of stream valley before improvements were made showing location of the Old Pump House, sewer structure crossing over the stream and natural ox-bow of the stream channel where the Laurel Pool was designed, 1926. NCR, Plan and Drawing Collection #863/8008.



den. The National Park Service established these regulations to protect the designed landscape. The park occasionally served as a venue for important events, including a ceremony honoring the centennial of Henry David Thoreau's death in 1962.

In the late 1960s, the NPS lifted the restrictions on hours, opening the park year-round. Visitors began to use DOP in different ways, establishing new routes through the site. The lack of a visible NPS presence in the park in the early seventies led to vandalism.

At present, the major land use for the park is recreational, including dog walking, biking (which is actually prohibited), walking, and horseback riding (mostly by the mounted U.S. Park Police). More passive activities include bird watching, reading, and contemplation. Preservation projects and tours given to preservation groups have provided opportunities to educate the public about the site.

Over the last three decades, the park has been managed with a minimal level of maintenance. While some visitors are sensitive to the special nature of this garden, most are not.

Unfortunately, this means that many people engage in such damaging activities as biking and dog walking. The vast majority

of dogs are not kept on leashes and are allowed to wander freely through the site. They wear away areas along the stream, denuding the banks of vegetation and causing them to be prone to erosion. Twenty-four hour access to DOP, and use of the pathways by horse-mounted U.S. Park Police, also damage the naturalistic garden, which was never designed to withstand such activities. Paths have eroded to such a degree that many are unsafe. The old farm track, and the section of the south stream path leading up to the Forsythia Steps, have been widened and their character changed by the addition of earth and sand. Silt dredged from the stream has been added to the south stream path.

The land is now used in a drastically different manner than when it first became a park, but an increasing number of people are beginning to appreciate what remains of the original design. Recent preservation projects have begun to provide a better understanding of the site's unique importance.



Figure 81 Dog walkers use the park on a daily basis, October 1998. NCR, Photo Archive, DOP 50-30



Circulation

The circulation system designed by Farrand was a vital part of the intended experience of the garden, though there have been major changes since its initial development. She incorporated existing roads, including an old farm track and a public road (known as Lovers' Lane), and developed a system of paths which she hoped would "in general [make] the old fashioned 'circular walk' which was so usually a part of every eighteenth century design."²⁶³ Two periods can be identified: the period of initial development (1921 to 1940) and the period following the transfer of the garden to the National Park Service (1940-1951). Both demonstrate the same design intent on the part of Farrand.

The system was comprised of two parts, an outward journey and a return journey (see *Historic Circulation Map*). The outward journey contained the major design features and involved a process of discovery; the return journey simply took visitors back to the stone bridge, though it did allow broad views. The original route began at the south stream path, which visitors could reach by taking any one of the four connecting paths from the upper garden. The south stream path followed the stream up to Clapper Bridge Falls, where it crossed the stream and continued on the opposite side up to the Islet. Here the path passed through a shrub plantation into the designed woodland, the climax of the design. The return circuit led down the hill via the old farm track to the stone bridge, and eventually back to the stream path and the connecting paths up to Dumbarton Oaks Gardens.

In the 1940s, the NPS made modifications to the path system which were based on Farrand's suggestions. The first change involved abandoning the iris and stepping-stone paths, and limiting access from the Forsythia Steps and the Hazel Walk. Lovers' Lane became the main entrance to the park. The stream path, originally two- to three-feet wide in both its lower and upper sections, was widened to five feet (with the possible exceptions of the north stream paths). The last major change planned was the addition of a path along Clifton Hill as an alternate route to the farm track for the return journey.

Less than half of the original outward path still exists along the lower stream path (see *Existing Circulation Map*). The last section, from the upper stream path to the designed woodland, has been lost. On the return journey, the greater part of the route along the farm track and in the western part of the Clifton Hill Walk remains intact. Social trails have been formed in areas where the original path alignment is gone. Because of this, visitors no longer follow the circular walk in the manner Farrand envisioned. In general, the increase in uncontrolled public use throughout the site, combined with stormwater drainage, erosion, and a lack of maintenance, has led to the degradation of the paths

Lovers' Lane

Though Farrand may not have intended Lovers' Lane as the main entrance to the naturalistic garden, this is what it became after the property was transferred to the National Park Service in 1940. A retaining wall constructed of rough-cut, randomly coursed fieldstone that pre-dates Farrand's involvement bounds the western edge. Though she had not designed the wall, Farrand discussed the fence running along top of the wall in the *Plant Book*, noting that it was a split-chestnut "DuBois" French

fence, and suggesting that any repairs or replacements be made of the “Habitant-type of cedar poles” of the same height as the existing fence. She continued:

*The fence and wall should be covered with hanging masses of white Clematis, Honeysuckle, Virginia Creeper, and Ivy; and fence and wall should make one unit as seen from below in Lovers' Lane. Thanks to the festooning of the planting, the wall is not objectionable, although it is high and rigid.*²⁶⁴

Running along the base of the wall is a gutter or channel system, which Farrand probably designed (see *Small-Scale Features, Drainage* section for further information on the gutter). On the eastern edge, a low field-stone wall marks the boundary of Montrose Park. Many layers of asphalt now cover the old cobbled road, which have changed the relationship of the road surface to the adjoining gutter.

Beech Grove

The formal gated entrance to the park is on the west side at the base of Lovers' Lane, before the lane curves to the east and goes uphill to Massachusetts Avenue. The entrance path through the Beech Grove is cut into the slope near the stream, following the route of an old farm road. A short flight of steps constructed of railroad-ties and edged with stones was cut into the bank, leading from the main path to a stone platform, which provided a view of the East Falls. During the Farrand period, the main Beech Grove path was curvilinear and led to the stone bridge, where visitors were presented with a choice of three routes: the iris path connected with the upper gardens to the south; the stream path led west; and the farm track led north-west across the bridge.

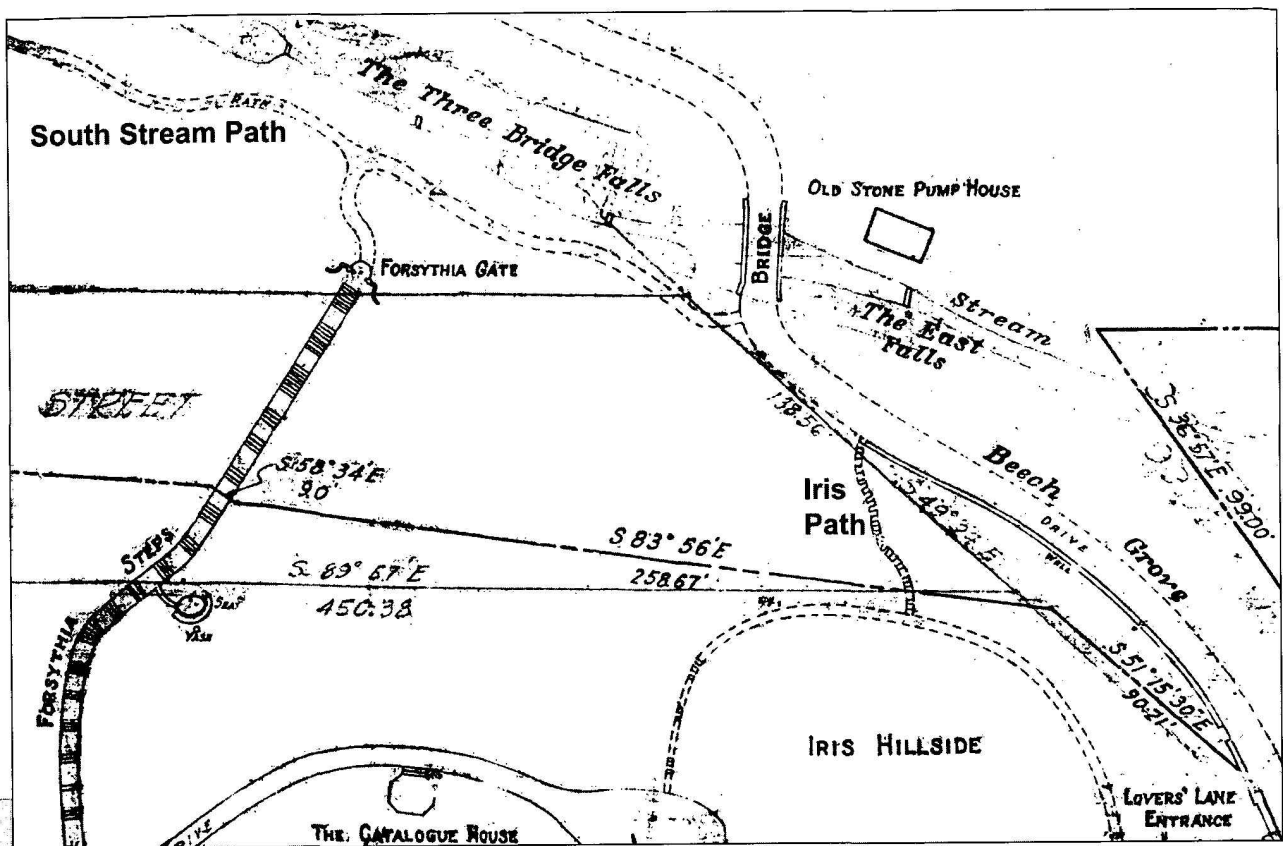
The present condition of the Beech Grove path is poor. Vehicular and pedestrian use have caused the path corridor to become ill-defined. The path has been widened to ten feet and has lost its original sweeping curves. The small flight of steps, constructed of railroad ties with rounded stones at the sides, still leads down the south bank to the stone platform at the East Falls.



Figure 82 Dumbarton Oaks Garden retaining wall and gutter along Lovers' Lane, April 1, 1997. NCR Photo Archive, DOP 1-2.



Figure 83 Beech Grove corridor as it appeared in the summer of 1932. DOSLA, Photo Archive, #13.27.



Map 16 Annotated 1932, Berrall map showing location of iris path near the Forsythia Steps. NCR, Plans and Drawings Collection, #863/80007.

Iris Path

The iris path led from a grove of cherry trees (*Prunus* sp.) in the upper gardens down a steep slope to the main path at the stone bridge. Two small stones set in the main Dumbarton Oaks Gardens path next to the cherry tree grove marked its point of intersection with the iris path. From here, the iris path led to the bottom of the hill, where a mature tulip poplar served as another marker, at the point where the iris path met the Beech Grove path. The iris path, made of irregularly cleft stepping stones, was abandoned when the NPS acquired Dumbarton Oaks Park the 1940s.

There are still a few remnants of the iris path, including a single stepping stone at the base of the slope in the valley garden and two stones at the top of the slope in the upper gardens. The rest of the path is no longer evident.

Forsythia Steps

The limestone Forsythia Steps led from the upper gardens through the Forsythia Arch and Forsythia Gate and down Forsythia Hill to the stream. The Forsythia Arch, completed by 1940 and consisting of a limestone veneer over a brick masonry core, marked the boundary between the upper and lower gardens.²⁶⁵ The arch was positioned at the midpoint of a flight of flagstone steps that led down the hill and an iron gate in the arched opening permitted access between the two gardens. At the base of the stairs, the path forked around a double-trunked sycamore tree (*Platanus occidentalis*). The path to the west had a gravel surface and was edged by river stones. The minor path on the east was made of stepping-stones. Both connected with the south stream path.

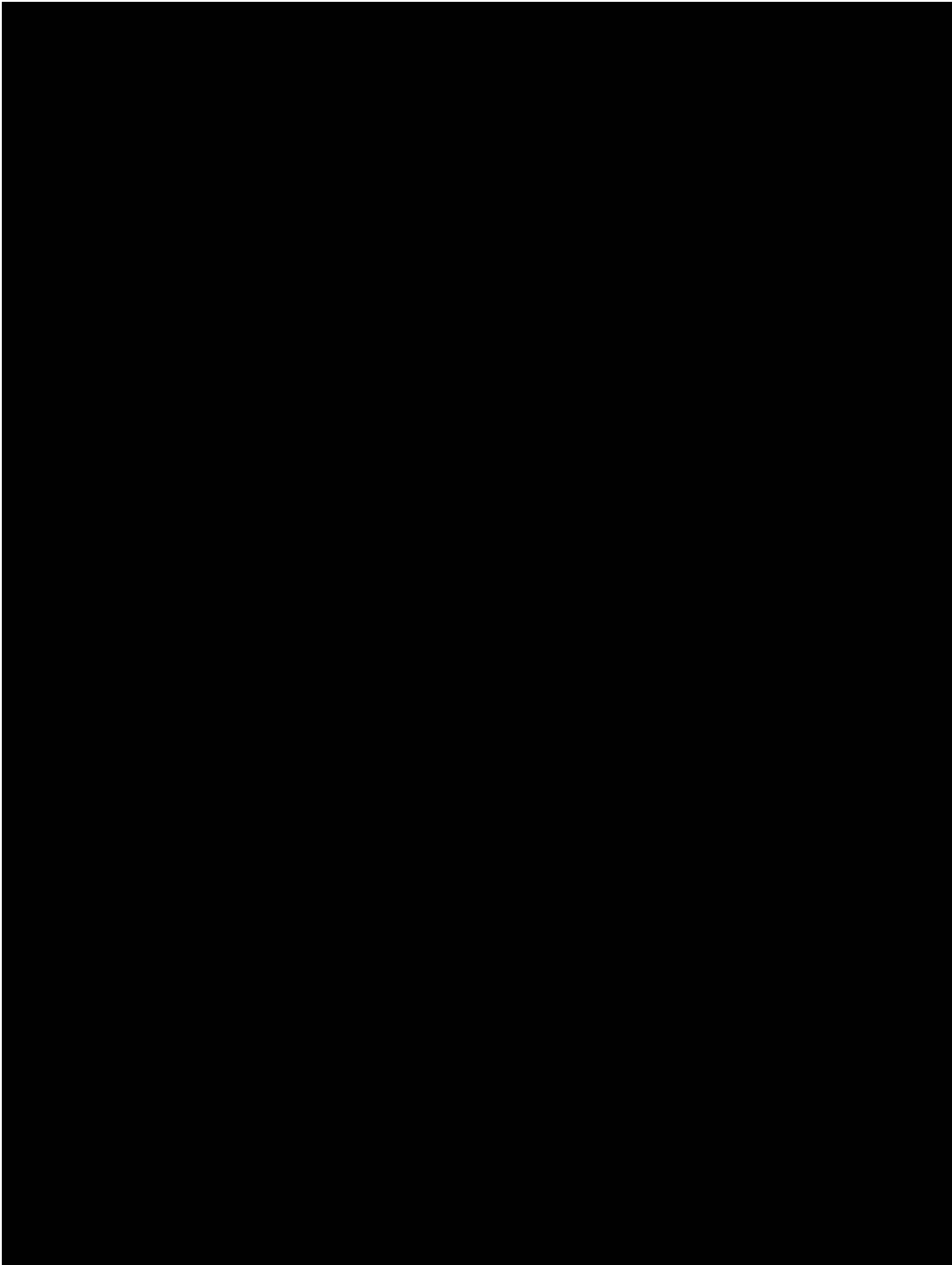


Figure 86 Top of Hazel Walk, as it appeared in the *Washington Post*, December 8, 1940.

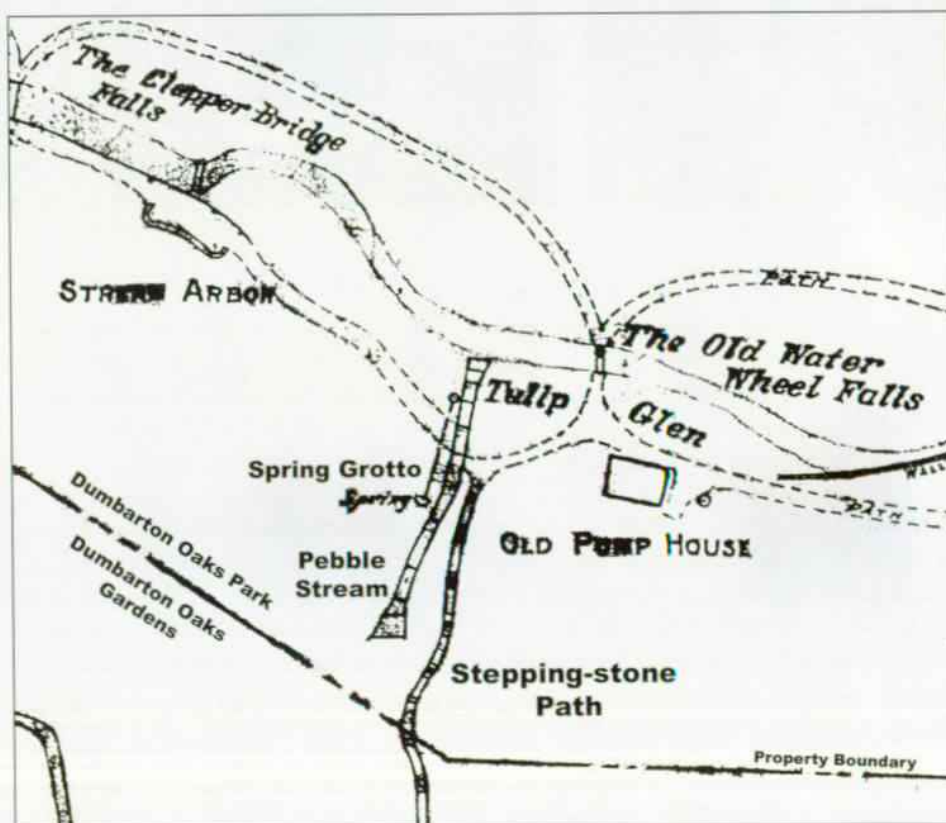


Figure 87 Remnant flagstones from the Hazel Walk covered with leaf litter, April 1, 1997. NCR, Photo Archive, DOP 1-35.



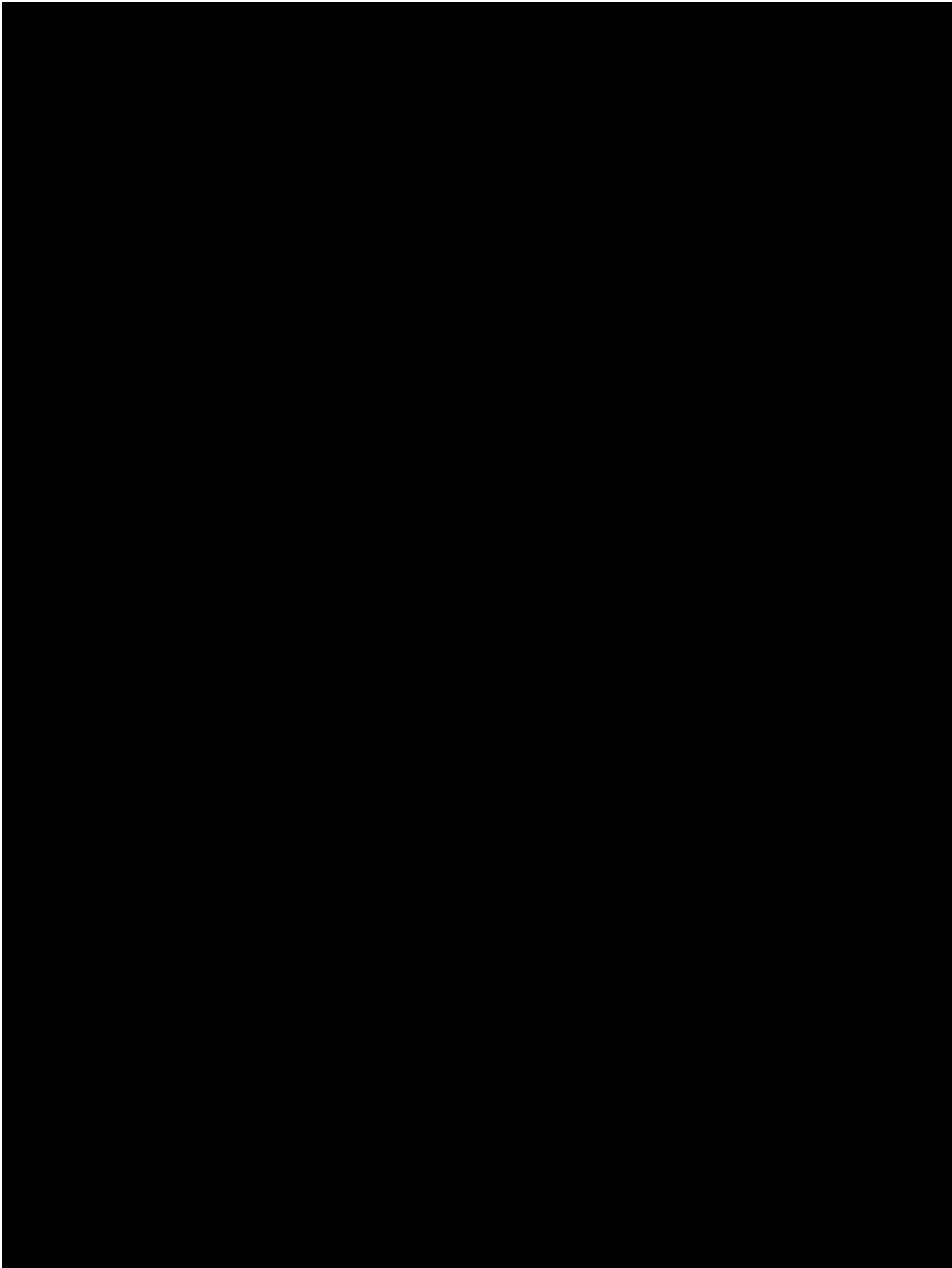
All the stones of the Hazel Walk still remain, though encroaching vegetation and hillside erosion, combined with a lack of maintenance, have led to their deterioration. Invasive vegetation now obscures the original route.

Map 17 Detail of Berrall map showing the stepping-stone path along the pebble stream. NCR, Plans and Drawings Collection, #863/80007 (annotated).



Stepping-Stone Path

A stepping-stone path led from the greenhouse area in the upper gardens to a culvert headwall, then ran parallel to the pebble stream down to the south stream path. The maintenance staff of Dumbarton Oaks Garden used the stepping-stone path when they went to the spring. In 1942, on Farrand's recommendation, the NPS removed the steps.²⁷⁰



stones were used in two separate sections of the south stream path: from the stone bridge to the Laurel Pool and from the spring grotto to the Clapper Bridge Falls (see *Small-Scale Features, Edging and Marker Stones* for further information on the river stones). Farrand laid out the stream path in a gently winding two- to three-foot wide course. The flowing form encouraged movement. Occasionally a short, sharp rise or threshold occurred at the entrance to an outdoor room, an effect Farrand used several times. The first such grade change occurred at the south end of the stone bridge, where three steps constructed of railroad ties and stones led down to the beginning of the path. In two other locations, the Laurel Pool and the spring grotto, the path sloped up to the next room. In the latter case, to the west of the Old Pump House, the path led up three rough-cut fieldstone steps and around a tulip poplar; on the far side of the tree, the path joined the pebble stream of the spring grotto. A stone was set into the pebble stream at the point where the stream path met the channel to provide a crossing for visitors.

There were also four crossing points over the stream itself: at the Gray arbor memorial, the West Laurel Falls, the Old Water Wheel Falls, and the Clapper Bridge Falls. At three of the crossing points, a footbridge traversed the stream. There was a ford across the stream at the Old Water Wheel Falls. (See *Small-Scale Features, Pedestrian Bridges* for further information about the footbridges.) At the Gray arbor memorial crossing, a stepping-stone path led from the memorial to the farm track.

Figure 91 Threshold effect going to the Spring Grotto from the Old Water Wheel Falls, December 1940. DOSLA, Photo Archive. #13.49b.



In addition, a short, looping path connected the crossing points along the north side of the stream (known as the north stream path) at West Laurel Falls, Old Water Wheel Falls, and Clapper Bridge Falls. One spur led to the old farm track.

The upper stream path was less complex. From the Clapper Bridge Falls crossing, the path continued on a curving alignment along the stream. It was not edged by river stones, though a few marker stones were placed to indicate a feature, falls, or path intersection. The path forked near the last Jungle Falls dam, with one branch continuing up along the stream to the Islet, and the other, to the east, running

along the base of a slope. The two paths later converged at the Islet, where the route entered the designed woodland.

The present condition of the stream path is poor. In most sections, though the path still exists, its integrity has been compromised by four factors: visitor use, water damage, improper maintenance, and neglect. These have damaged or destroyed its character. Unregulated use, from mountain bike riding to dogs running unleashed, has created many social trails and worn areas throughout DOP, especially along the stream corridor. This is particularly evident along the south side of the Laurel Pool, where the area has been denuded of vegetation. Stormwater flooding and excess surface water runoff have also had a detrimental impact on the stream path. Portions of the lower and upper stream paths have been washed out. The most visible damage has occurred in an area along the upper stream path where the bank was almost entirely eroded away, leaving a dangerous five-foot drop-off by the path; in the summer of 1997, this area was stabilized with sandbags by a Student Conservation Association crew.



Figure 92 Character of upper stream path soon after the National Park Service acquired the property, December 1940. DOSLA, Photo Archive, #13.49e.



Figure 93 Eroded stream path by the first Jungle Falls, April 1, 1997. NCR Photo Archive, DOP 2-12a.

Figure 94 In the summer of 1997, eroded path and the stream bank were stabilized by the Student Conservation Association, August 1997. NCR, Photo Archive, DOP 42-14a.

Even maintenance procedures have affected the integrity of the stream path. At the south end of the stone bridge, several layers of wood mulch and soil have been laid on top of the path, changing the grade and covering up the border of river stones. Likewise, silt removed from the Laurel Pool has been spread on adjacent banks, obscuring the path and its edge and covering herbaceous material on the north side. Because it no longer has a defined edge, the existing path is much wider than Farrand's original design.

The final factor contributing to the degradation of the stream path is neglect. For example, in places vegetation has overgrown and obscured the original path. In these areas, new trails have replaced the original routes. This appears to have happened along the upper stream path, where invasive vegetation now covers the historic path and a new social trail has developed.

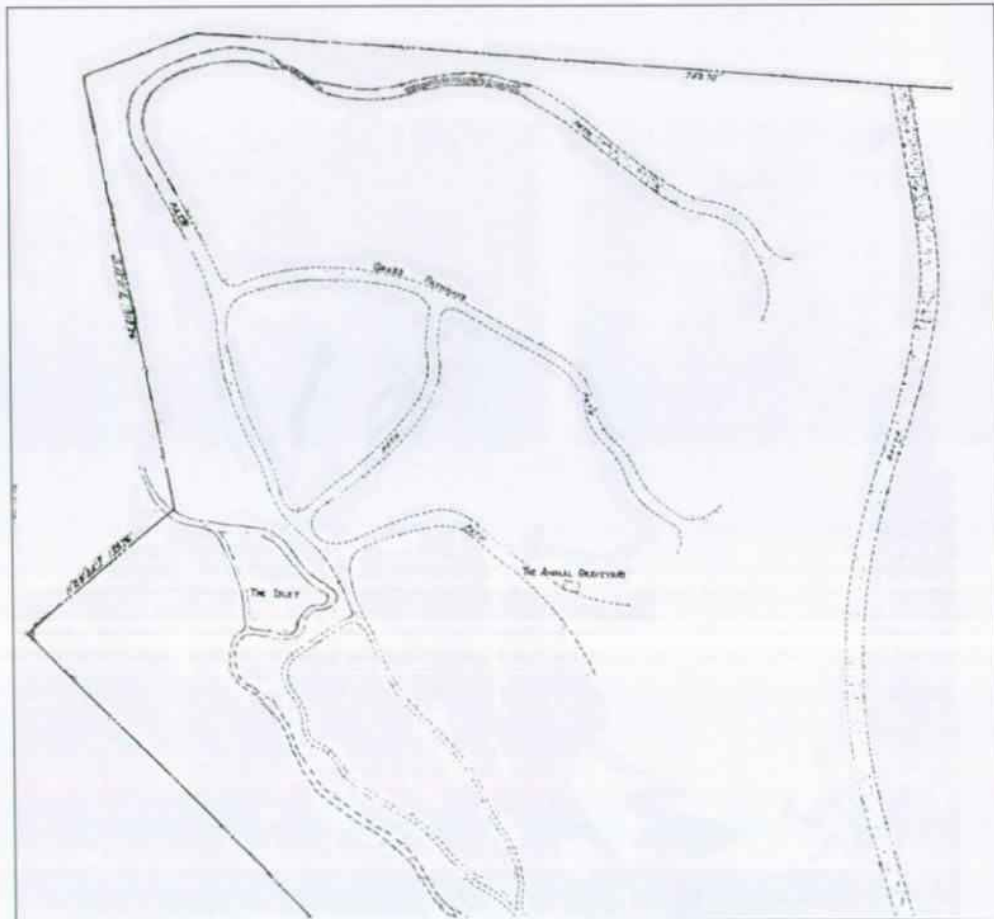
Figure 95 The stream path has retained its character between the Forsythia Steps and the Gray arbor memorial, April 1, 1997. NCR Photo Archive, DOP 1-25.



Figure 96 The original character of the stream path is also evident between the spring grotto and the Stream Arbor, April 1998. NCR, Photo Archive DOP 34-24.

There are three sections of the stream path where the historic character has remained intact: from the base of the Forsythia Steps to the Laurel Pool, from the West Laurel Falls to the Old Water Wheel Falls, and from the spring grotto to the Clapper Bridge Falls. The path in these areas still retains its five-foot width. The edging of river stones remains in its historic location from the Forsythia Steps to the entrance of the Laurel Pool area, and then from the spring grotto to Clapper Bridge Falls.

Map 18 Grass pathways through designed woodland as shown on the 1932 Berrall map. NCR, Plans and Drawings Collection, #863/80007.



Woodland Paths

In the Farrand era, three ten-foot-wide grass tracks led through the designed woodland. Steps made of railroad ties or stepping stones were added where the gradient became steep. The walks led north up the slope before turning east and opening out at the edge of the woodland into the northernmost section of the meadow, west of the old farm road. Trees in the designed woodland were widely spaced. Aerial photos from 1931 and the Berrall map from 1932 show evidence of another path that led directly north from the stone bridge into the northern woodland. This path appears to have been adapted from another farm road, and may have served as a connection between the gardens and "Clifton", the Elverson farmhouse, on Whitehaven Street.²⁷¹ Other minor paths corresponding to present social trails may have existed in the wooded section, but no records have been found to substantiate this.

Only one section of the original woodland path is used currently, leading from the Islet through the designed woodland and exiting near the Animal Graveyard. There are remnants of the northernmost woodland path, such as stepping stones and railroad ties, but it is no longer used. Numerous social trails have replaced the original grass tracks. Two new trails enter DOP: one begins on the western boundary from Whitehaven Street and connects with the path by the Islet, and the other leads from the northern boundary on Whitehaven Street to the top of the old farm track. The former connects trails in Glover Archbold Park and Rock Creek Park and is maintained by the Potomac Appalachian Trail Club. The access point on the western boundary is used frequently by visitors and has altered Farrand's original intent for the circular walk. Two other worn trails lead up the slope to a temporary structure built by a homeless man, situated 50 yards from the property line of the Naval Observatory.



Figure 97 Character of railroad tie and stone steps going through the uppermost portion of the designed woodland, 1961. ROCR, Photo Archive, #6516-B.



Figure 98 Only remaining path in designed woodland showing railroad tie steps up the hill, July 11, 1997. NCR, Photo Archive, DOP 7-14.



Figure 99 Worn path from Whitehaven Street entering Dumbarton Oaks Park through the western boundary fence, July 11, 1997. NCR, Photo Archive, DOP 7-20.

Figure 100 Character of old farm track with grass strip in the middle, summer 1932. DOSLA, Photo Archive, #13.33.

Figure 101 Well worn farm track as it appeared in April 1997. NCR, Photo Archive, DOP 2-26a.



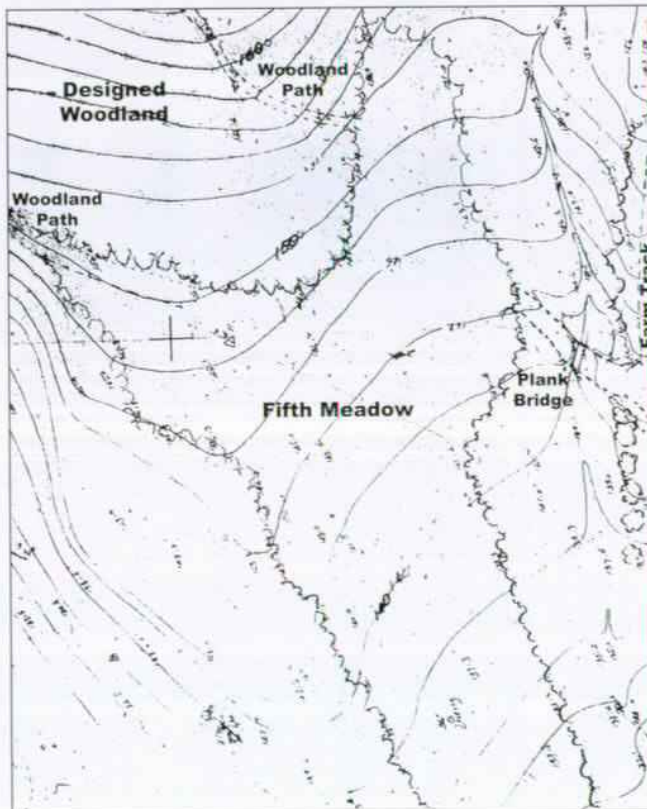
Farm Track

This road runs down the slope from the northern property boundary before curving to the east. It then runs parallel to the south stream path before crossing over at the stone bridge and continuing on through the Beech Grove to the Lovers' Lane entrance. Farrand used this old farm road as the return journey on the original circular walk, connecting the paths of the designed woodland and the Lovers' Lane entrance. A short path leads from the stone bridge around the north side of the Old Stone Pump House to provide access to this structure.

Though it still follows its original alignment, the character of the road has changed. In the early years of the naturalistic garden, the farm track had a grass strip down the middle with worn tracks on either side, retaining its rural character. Today, only the mid-section of the route retains this character. The surface of the upper and lower portions of the road is now a mixture of compacted gravel, dirt, and sand.

Though the NPS has repaired road damage over the years, it has failed to recognize the importance of keeping the original character. The short track to the north of the Old Stone Pump House is still evident, though it is narrower than it was.

Map 19 Detail of National Park Service map showing where the woodland paths spill out into the westernmost meadow, February 1942. NCR, Plans and Drawings Collection, #863/80010.



Meadows

In her original design for the circular walk, Farrand included the upper section of the fifth, westernmost meadow. The three grassed paths emerged from the designed woodland and spread out into the meadow before meeting the farm

track. By not defining a path through this meadow, Farrand intended for visitors to meander through it before reaching the farm track, where a small wooden platform crossed over an intermittent stream.²⁷² The other meadows functioned as passive spaces, meant to be viewed from other parts of the garden. When the NPS acquired the naturalistic garden, Farrand suggested that another path be added along the northern edge of the meadows on Clifton Hill, to provide views from the top of the meadows down to the stream valley. As explained in *Chapter 2: Site History, 1940-1951: Second Period of Design Development, Dumbarton Oaks Park*, this was probably built in the 1940s; it would have altered Farrand's plan of the return journey, and provided visitors with a choice of routes.²⁷³

A sign plan from 1966 suggests that the NPS tried to limit the wearing of paths through the meadows by placing signs instructing visitors to stay on the designated paths. In many respects, the social trails that now cross the fifth meadow reflect the current usage of the park. The wooden bench placed in the middle of this meadow in 1992 interrupted the vista and obscured Farrand's design intent. Because of its location, worn trails were cut through the meadow to the bench. A wooden platform still spans an intermittent stream to provide a dry crossing from the fifth meadow to the old farm track. (See *Small-Scale Features, Pedestrian Bridges*) Because of encroaching woodland, the eastern portions of the Clifton Hill Walk no longer follow what is presumed to have been their intended alignment; instead, the walk now cuts through two of the meadows down to the farm track, rather than following the upper portion of the hill in a more aesthetically pleasing manner and linking the northern woodland path with the stone bridge.



Figure 102 Clifton Hill Walk as it crosses through the fourth meadow, August 1997. NCR, Photo Archive, DOP 41-22.



Figure 103 Worn path going to bench in the middle of the fifth meadow, August 1997. NCR Photo Archive, DOP 42-32a.

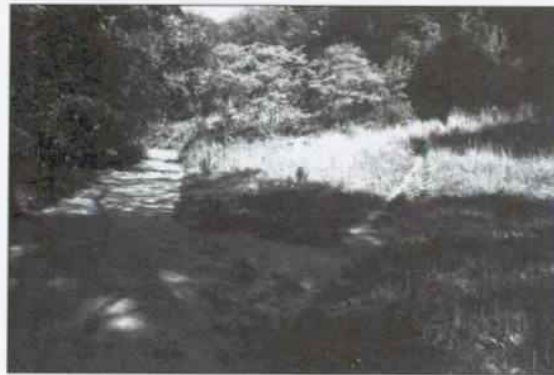
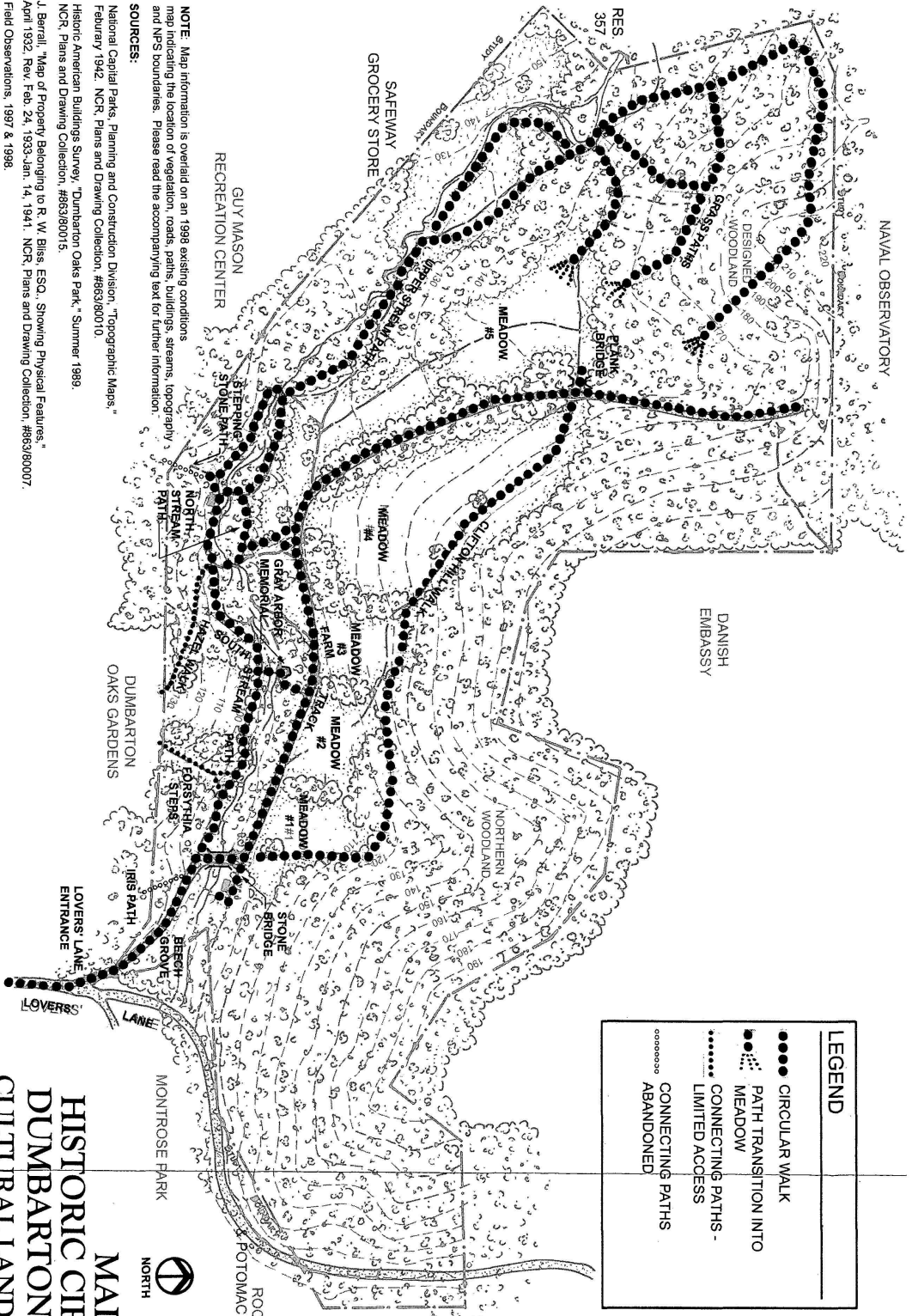


Figure 104 New segment of the Clifton Hill Walk cutting down through second meadow to the farm track, July 11, 1997. NCR, Photo Archive, DOP 6-10.

Circulation

CONTRIBUTING FEATURES	NON-CONTRIBUTING FEATURES
1. Lovers' Lane	1. western entrance from Whitehaven Street
2. Beech Grove	2. northern entrance from Whitehaven Street
3. remnant of iris path	3. social trails along stream
4. remnant of Forsythia Steps	4. social trail through westernmost meadow
5. remnants of Hazel Walk	5. social trails through designed woodland
6. lower stream path	
7. Gray arbor memorial stepping-stone path	
8. remnants of designed woodland paths	
9. farm track	
10. remnant of Clifton Hill Walk	



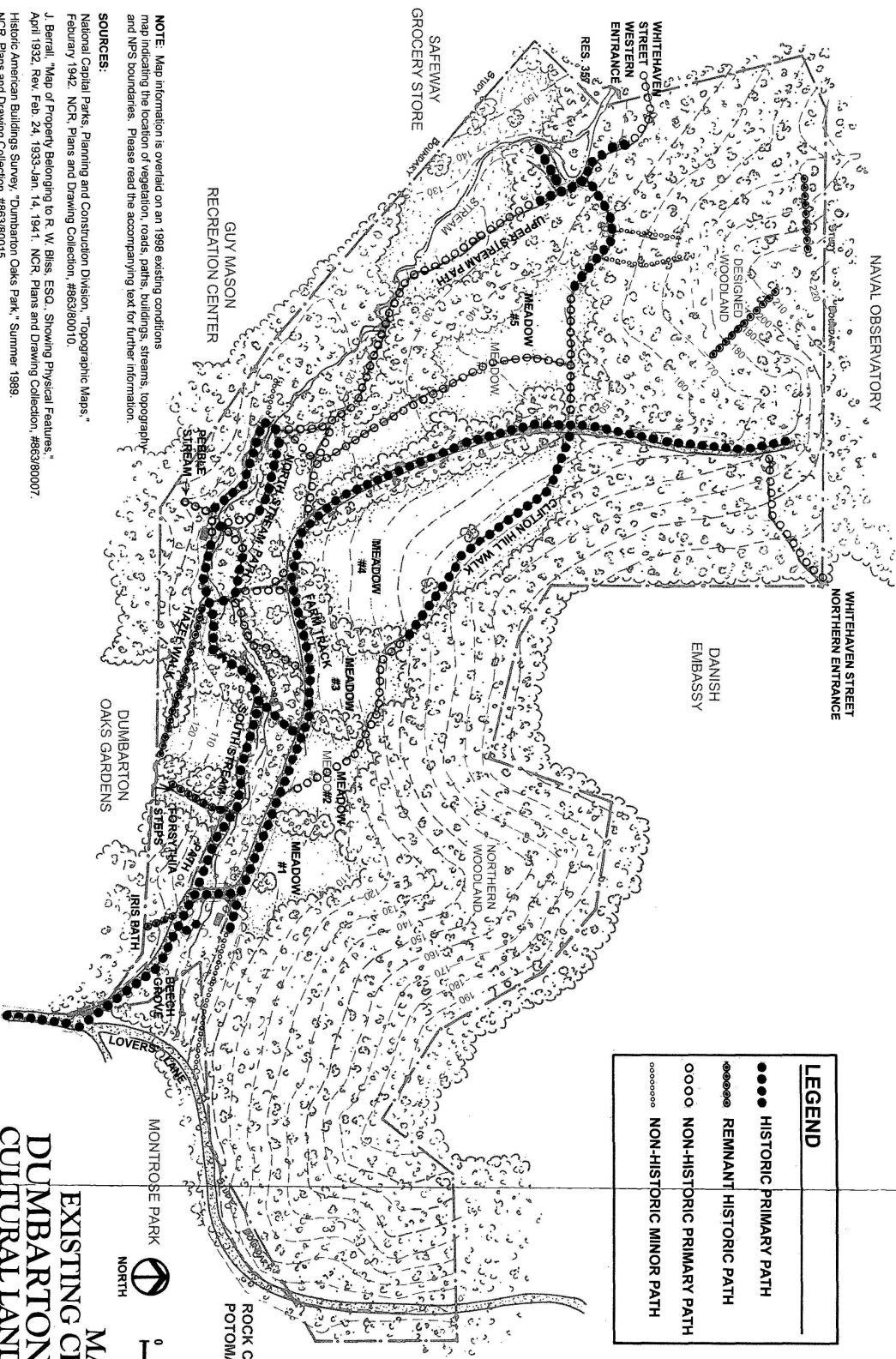
NOTE: Map information is overlaid on an 1998 existing conditions map indicating the location of vegetation, roads, paths, buildings, streams, topography and NPS boundaries. Please read the accompanying text for further information.

SOURCES:

- National Capital Parks Planning and Construction Division, "Topographic Maps," February 1942. NCR, Plans and Drawing Collection, #863/80010.
- Historic American Buildings Survey, "Dumbarton Oaks Park," Summer 1989. NCR, Plans and Drawing Collection, #863/80015.
- J. Berrill, "Map of Property Belonging to R. W. Bliss, ESQ., Showing Physical Features," April 1932, Rev. Feb. 24, 1933-Jan. 14, 1941. NCR, Plans and Drawing Collection, #863/80007. Field Observations, 1997 & 1998.
- Greenhome and O'Mara, "Topographic Survey Dumbarton Oaks Park," August 1999.

MAP 20
HISTORIC CIRCULATION
DUMBARTON OAKS PARK
CULTURAL LANDSCAPE REPORT

PREPARED BY: M. JOSEPH DATE: JULY 1997
 REVISED: AUGUST 2000



LEGEND

- HISTORIC PRIMARY PATH
- REMNANT HISTORIC PATH
- NON-HISTORIC PRIMARY PATH
- NON-HISTORIC MINOR PATH



MAP 21
EXISTING CIRCULATION
DUMBARTON OAKS PARK
CULTURAL LANDSCAPE REPORT
 PREPARED BY: M. JOSEPH DATE: JULY 1997
 REVISED: AUGUST 2000

NOTE: Map information is overlaid on an 1996 existing conditions map indicating the location of vegetation, roads, paths, buildings, streams, topography and NPS boundaries. Please read the accompanying text for further information.

SOURCES:

- National Capital Parks, Planning and Construction Division, "Topographic Maps," February 1942. NCR, Plans and Drawing Collection, #863/80010.
- J. Beall, "Map of Property Belonging to R. W. Bliss, Esq., Showing Physical Features," April 1932, Rev. Feb. 24, 1935-Jan. 14, 1941. NCR, Plans and Drawing Collection, #863/80007.
- Historic American Buildings Survey, "Dumbarton Oaks Park," Summer 1989. NCR, Plans and Drawing Collection, #863/80015.
- Field Observations, 1997 & 1998.
- Greenhorne and O'Mara, "Topographic Survey Dumbarton Oaks Park," August 1999.

Views and Vistas

Panoramic views and defined vistas probably played an important role within the naturalistic garden. Based upon field research, vegetation surveys, analysis of historic maps, photographs, and Farrand's own writings, as well as information obtained from Dumbarton Oaks Gardens gardeners, this report has tried to record the major views and vistas intended by Beatrix Farrand.

In the upper gardens, important views of the valley can be seen from the end of the North Vista, Forsythia Hill, the Hornbeam Ellipse, the end of the Plum Walk, and the path along Cherry Hill. Views would also have been possible from the four connecting paths. The northern woodland is visible from throughout the upper gardens, forming a backdrop to the whole of Dumbarton Oaks.

Farrand's writings concerning Dumbarton Oaks tended to concentrate on the plantings of the upper gardens and their maintenance. Neither in "The Oaks," a report written in June 1922 following her first site survey, nor in her *Plant Book* from the 1940s, did Farrand lay out the philosophy which governed her creation of the gardens, either the constituent parts or the whole. Occasionally, however, she gave hints of what guided her, including some slight discussion of views. In "The Oaks," she wrote specifically of how walks in the valley should be "arranged on the different levels so that the plantations could be seen from above as well as from their own level." Discussing the border along Lovers' Lane, she recommended that

*. . . an oak rift paling be used . . . in combination with the present retaining wall where the wall is needed. The paling could be spaced so that intervals would show glimpses of the place without making it a part of the public highway.*²⁷⁴

Again, Farrand barely mentioned views in the *Plant Book*, though she did discuss the necessity of properly framing the view from the end of the Plum Walk into the valley.²⁷⁵ In an interview, Don Smith (former Superintendent of Gardens and Grounds for Dumbarton Oaks Gardens), discussed how Farrand incorporated views in her design for the naturalistic valley, including views from the southern slope up into the meadows, and how she meant for the view of the stream from the upper gardens to be blocked at different seasons by plantings.²⁷⁶

The sequence of views within the park now begins at the Lovers' Lane Entrance and continues along the outward journey of the circular walk, finishing with the return journey back to the stone bridge. It is highly likely that Farrand created more views than now exist, perhaps surprise vistas or smaller, more intimate views between spaces. It would require further investigation to discover these. They may be revealed through the process of restoration.

Farrand seems to have created a diverse range of views, varying from close, directed vistas of features, to views that linked spaces. She probably sometimes framed vistas, guiding the eye in a particular direction. The location of benches within the park was probably determined by the desire to take advantage of prime views.²⁷⁷ Views and vistas would have supported the illusion that Dumbarton Oaks was a large country estate; a correct perception of the design intent of the naturalistic garden would depend on the maintenance of these vistas. Because of the lack of

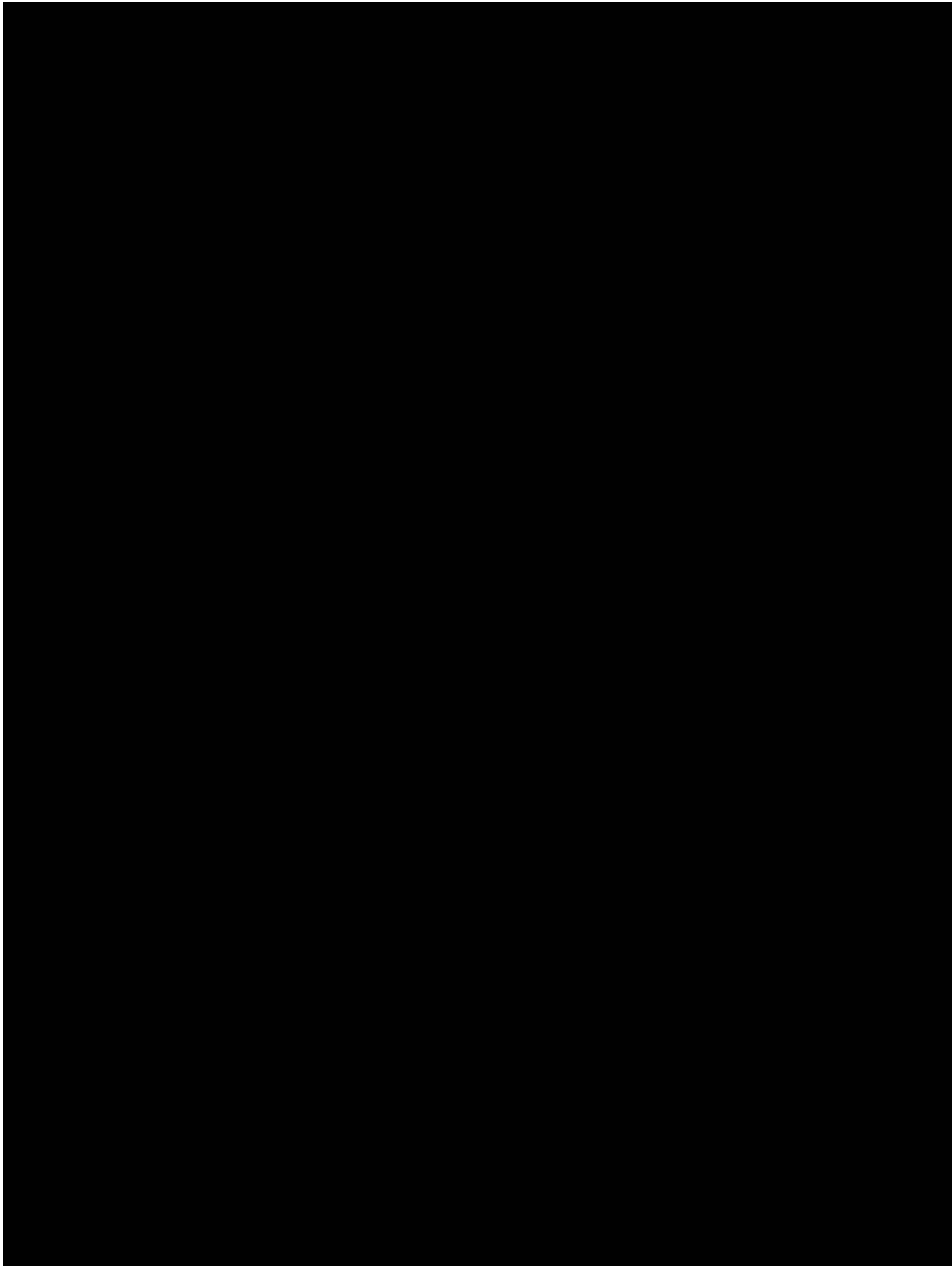




Figure 109 Vista #5 from bottom of Plum Walk to the valley above the stone bridge, December 1998. NCR, Photo Archive, DOP 46-14a.



Figure 110 View #6 from the Ellipse down to the stream valley. Large pyracantha shrub on right hand side of photograph starting to block view to valley, July 9, 1997. NCR photofile DOP 3-20.

types of vegetation impeding views of the naturalistic garden. This has probably happened at the Hornbeam Ellipse, where there once was a break between the trees to the south; or in the shrubs on the hillside beyond, allowing a view down to the valley. In these areas, trees and shrubs have now grown too large and are blocking views.²⁷⁸ (A balcony or viewing platform was placed here in 1960 just north of the ellipse on the main axis. It was removed in 1966.). (See *Chapter 2 - Site History: 1940-1951: Second Period of Design Development* for more information).

Lovers' Lane and Connecting Paths

The enclosed space at the entrance to Beech Grove from Lovers' Lane acted as a tunnel that directed vistas into the valley. A high level of integrity remains today. The views from the top of the southern slope were intended to connect the informal garden to the naturalistic garden and gave Dumbarton Oaks a great sense of spaciousness.



Figure 111 First glimpse of stream valley from Lovers' Lane Entrance gate (view #7), August 1997. NCR, Photo Archive, DOP 40-2a.

The predominantly northern views from the boundary fence along the top of the southern slope are probably not the same as those Farrand intended. Invasive vegetation now prevents visitors from seeing the connections between the upper gardens and the naturalistic landscape. This is especially true along the old connecting paths and below the North Vista.

Stream Valley

The paths which formed the outward journey on the circular walk provided a variety of views. They ranged in scale from short vistas to the next feature, to sweeping views up the meadows to the backdrop of the woodland beyond.

Lower Stream Valley

Along the south stream path, two types of views were probably possible—views up the southern slope back to Dumbarton Oaks Gardens, and views directed along and across the stream, within the naturalistic garden itself. From the stone bridge up to the Gray arbor memorial, visitors could see the formal gardens above. The design of the stream path was likely meant to include additional enclosed transi-

Figure 112 View # 8 from Stream Arbor up the fifth meadow, June 7, 1997. NCR, Photo Archive, DOP 9-16.



tional spaces allowing short views upstream into the next space. These transitional spaces linked garden rooms, “passive” areas (as opposed to the “active” areas of the linking spaces), where visitors were encouraged to pause or sit and enjoy either filtered or open views across the stream and up into the meadows. As the walk progressed westward, the view up each meadow lengthened.

The longest vista was from the Stream Arbor up the stream to the Unicorn Lady. The meadows narrowed to the north to create the illusion of greater length.

The views that connected the intimate areas and contrasted with the open views up the meadows have been lost to encroaching vegetative growth.

Upper Stream Valley

Walking the path where it skirted the largest meadow would have allowed visitors to enjoy panoramic views to the north, and more filtered views back to the woodland on the south side of the stream. The most important vista within the garden appears to have been that from the Stream Arbor and the Clapper Bridge Falls to the statue of the Unicorn Lady. Set within the upper stream valley just south of the designed woodland, the statue would have provided a major focal point and represented the return to the wilderness—the completion of the garden journey through Dumbarton Oaks. The statue was situated to the west of the Jungle Falls where the path split in two, allowing it to be viewed from all sides.

Figure 113 Non-contributing view #1 from the upper stream path to the rear of buildings along Wisconsin Avenue, April 1, 1997. NCR, Photo Archive, DOP 2-14a.

Figure 114 Existing view #9 from Clapper Bridge Falls blocked by woody vegetation that encloses the view up the stream, October 1998. NCR, Photo Archive, DOP 53-7.



The woodland on the south side of the stream, which screened the unsightly views above and acted as a backdrop to the largest meadow, is now gone. A Safeway grocery store and office buildings have replaced the dump site. These structures form part of the present-day viewshed, and contribute to the complete loss of integrity for this section of the garden. Invasive vegetation now blocks the view from the Clapper Bridge Falls to the spot where the statue was located. The Unicorn Lady statue was removed in the 1940s and has since been replaced by a rampant growth of vines and shrubs.

Designed Woodland and Meadows

Because the designed woodland occupies a relatively steep slope, during the Farrand period there would have been places along the woodland paths from which visitors could have seen the naturalistic garden to the south and east. Today, the remnant sections of the paths in the designed woodland still allow partial views back into the valley. Where the three paths emerged from the woodland, dramatic views down the fifth meadow to the Stream Arbor would have been possible; however, the two northernmost paths are no longer passable, and the forest has filled in the part of the meadow where they emerged, so these views have been lost. Where the remaining path emerges, the view is partially obscured by a euonymus shrub, a stand of black walnut trees, and a bench.

Originally, Farrand planned for the old farm road to be the sole route back to the stone bridge. Views would have been directed down the road, though spaces between the trees allowed for views across and between the meadows to both the east and west. With the addition of the Clifton Hill Walk, an alternate return route was created. This route led east along the top of the north ridge below the tree line before dropping down toward the stone bridge through the easternmost meadow. Farrand had specifically said that she wanted the site to be viewed from all levels, and the Clifton Hill Walk would have given park visitors a richer visual experience. It would have allowed them close views of the plantings, such as the lines of dogwood (*Cornus florida*) and cherry trees, as well as sweeping, panoramic views of the park and upper gardens.

The old farm track is now lined by scrubby woody and herbaceous vegetation, which limits the views to the meadows and stream. Views from the benches along the farm track are no longer evident, since scrubby growth has invaded the edges of the meadows. The Clifton Hill Walk still permits views back down to the stream valley, but invasive growth along the lines of trees separating the meadows has restricted the view zone.



Figure 115 Trees and bench blocks view #10 from the top of the fifth meadow to the Stream Arbor, April 1, 1997. NCR, Photo Archive, DOP 2-20a.



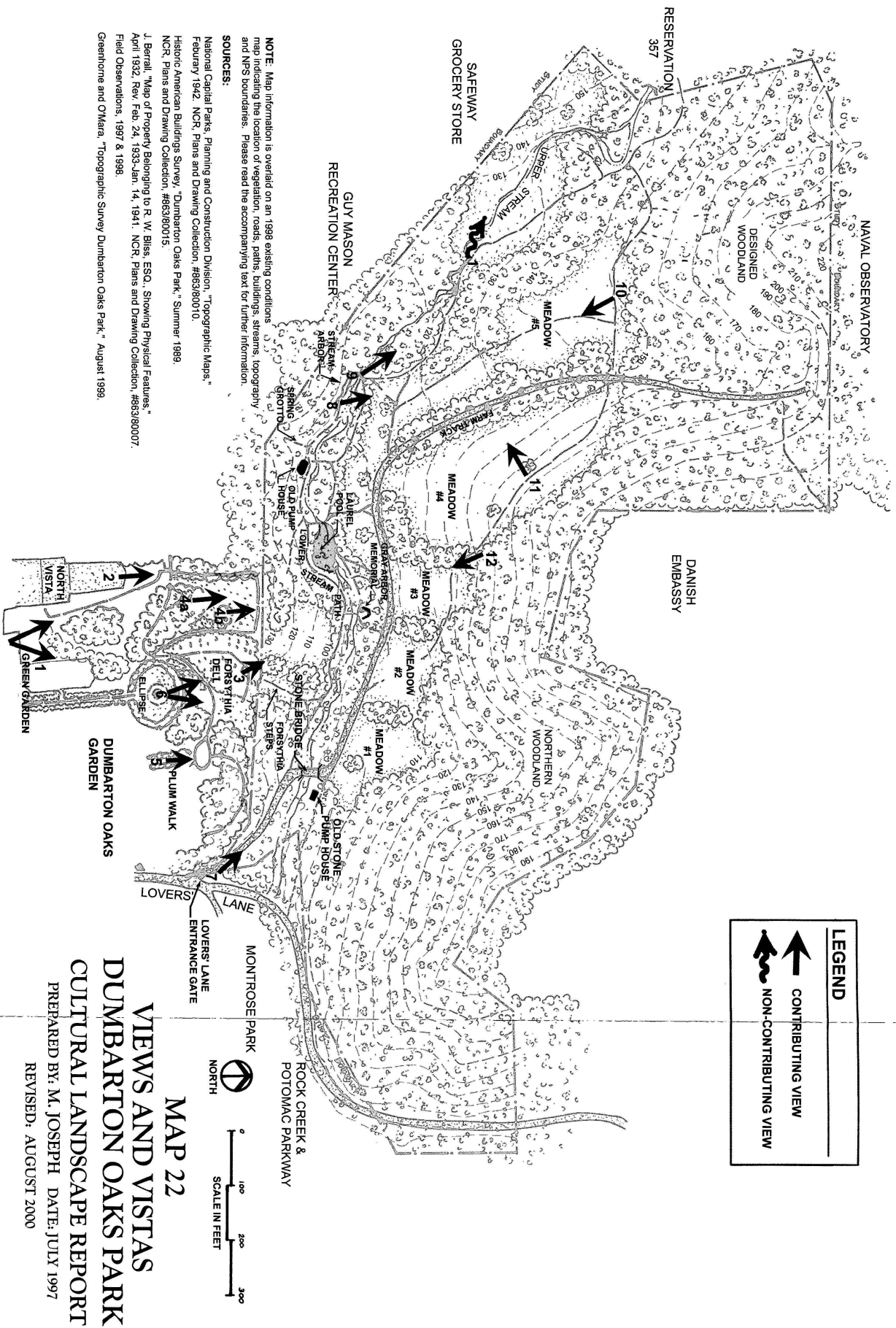
Figure 116 View #11 from fourth meadow into the fifth meadow, December 1998. NCR photo file DOP 49-23



Figure 117 View #12 from the Clifton Hill Walk down to the stream valley, December 1998. NCR, Photo Archive, DOP 49-19.

Views and Vistas

CONTRIBUTING FEATURES	NON-CONTRIBUTING FEATURES
<p><i>Views from Dumbarton Oaks Gardens to the park</i></p> <ol style="list-style-type: none"> 1. View from the Green Garden to the stream valley 2. View from the end of the North Vista terrace 3. View from "Two-Friends' Seat" along Forsythia Steps 4. View from benches below North Vista 5. View from the bottom of the Plum Walk to the stone bridge 6. View from Ellipse to stream valley 	<ol style="list-style-type: none"> 1. View from the upper stream path to the rear of the commercial development to the west
<p><i>Views within Dumbarton Oaks Park</i></p> <ol style="list-style-type: none"> 7. View to stream valley from Lovers' Lane Entrance 8. View from the Stream Arbor up the fifth meadow 9. View from Clapper Bridge Falls to the location of the Unicorn Lady statue 10. View from the top of the fifth meadow down to the Stream Arbor 11. View from between the fourth and fifth meadows 12. Views from Clifton Hill Walk to the stream valley 	



NOTE: Map information is overlaid on an 1898 existing conditions map indicating the location of vegetation, roads, paths, buildings, streams, topography and NPS boundaries. Please read the accompanying text for further information.

SOURCES:
 National Capital Parks, Planning and Construction Division, "Topographic Maps," February 1942, NCR, Plans and Drawing Collection, #639/80010.
 Historic American Buildings Survey, "Dumbarton Oaks Park," Summer 1989, NCR, Plans and Drawing Collection, #639/80015.
 J. Berrill, "Map of Property Belonging to R. W. Bliss, ESQ., Showing Physical Features," April 1932, Rev. Feb. 24, 1933-Jan. 14, 1941, NCR, Plans and Drawing Collection, #639/80007.
 Field Observations, 1997 & 1998.
 Greenhome and O'Mara, "Topographic Survey Dumbarton Oaks Park," August 1999.

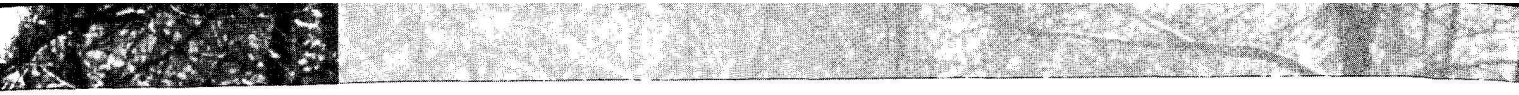
Vegetation

Based on the CLR team's study of Farrand's original plantings, the vegetation analysis has been divided into seven character areas, which correspond to the *Spatial Organization Map*. Three character areas, southern slope, stream valley, and the meadows, are divided into smaller "vegetation management areas," in order to more accurately describe the character and composition of the plantings. Farrand's *Plant Book*, which describes the plantings of the upper gardens, is written in a similar manner and has guided the organization of this section. For each vegetation management area, there is a narrative that describes the historic and existing conditions, and a series of plant lists. The four categories of plant lists are as follows: *Farrand* – lists plants in the original plant palette from the 1921-1951 period; *Contributing* – plants remaining from the original planting; *Non-Contributing* – plant material present but not part of the original planting; and *Unknown* – plant materials present but not identified as contributing or non-contributing. The CLR team has also presented the *Source* from which a particular plant has been identified, whether in correspondence, historic photographs (Dumbarton Oaks, Studies in Landscape Architecture, Photo Archive [DOSLA]; Rock Creek Park, Cultural Resource Division, Photo Archive [ROCR]; National Capital Region, Museum Resource Center, Photo Archive [MRC]), in the *Plant Book* (BFPB), or past surveys (National Park Service 1966 [NPS-66]; Historical American Buildings Survey 1989 [HABS]; George Washington University 1993 [GWU]; and National Park Service 1998 [NPS-98]). All plant material listed on the *Contributing*, *Non-Contributing* and *Unknown* lists were identified in the most current National Park Service field survey conducted in 1997-1998.

Farrand never developed a planting plan for the naturalistic garden. The vegetation analysis relied on documentary and photographic evidence, in conjunction with vegetation field surveys conducted in 1966 (NPS), 1989 (HABS), 1993 (GWU), and 1997-1998 (NPS). Farrand's *Plant Book* for Dumbarton Oaks Gardens also provided insights to her plant selection and composition. Using this information, it was possible to compare the Farrand period of development with the present condition of the vegetation. For certain areas, the exact position of plants and their groupings is not known. Therefore, it is important to analyze Farrand's design intent for the different spaces in order to understand how she might have planted them.

Though the CLR team has tried to accurately record the historic planting for the site during the Farrand period (1921-1951), over the thirty years she worked on the gardens, Farrand often changed or modified plantings when she thought they no longer enhanced the design. For example, she would remove a tree if it grew tall enough to interrupt a vista or a shrub if it had lost its form.²⁷⁹

Though there may be evidence for the planting in a particular year, the overall design intent offers a more accurate picture of Farrand's. Though the CLR team has tried to accurately record the historic planting for the site during the Farrand period (1921-1951), over treatment of the site. For Farrand, the hierarchy and spatial organization of the outdoor rooms was of paramount importance, and planting was merely an incident within the broader scheme. She did not rely on any one particular plant, but used the color, texture, and form of the vegetation as a whole to convey the desired effect. Farrand relied on a high level of maintenance to preserve the spatial organization of the designs. She made sure the gardening staff




understood the design theme, trained them in the proper care, and in this way insured the success of the garden.

As much as possible, Farrand incorporated existing vegetation into her design. She used large specimen trees (marker or sentinel trees) to emphasize the connecting paths between the upper and lower gardens, seating areas, turns, nodes, and other features. The plant palette she chose for Dumbarton Oaks was not a true native collection; however, many of the plants she introduced possessed characteristics that harmonized with the landscape's informal design. Others have become invasive and threaten or have destroyed the balance she tried to create. Plants such as English ivy, porcelain berry, tatarian honeysuckle, and Japanese honeysuckle, which dominate certain areas of the park, were most likely introduced by Farrand, based on what she planted in the upper gardens as documented in her *Plant Book*. In some instances, the invasive plant may have been documented as growing in a particular area, but it has since spread to a greater area, losing its scale and character. *These are marked on the plant list by an asterisk (*)*. In other cases, the invasive plant was known to be on Farrand's original plant list, but it is not known whether it was intended to be planted in a particular area. *These are marked on the plant list by a plus (+) sign.*

The historic documentation for the garden indicates that Farrand used a wider plant palette than is shown by this analysis. Unfortunately, the citations are general, rather than specific. For example, though it is known that there were large masses of primroses (*Primula* sp.), only one drift has been located in historic photographs.

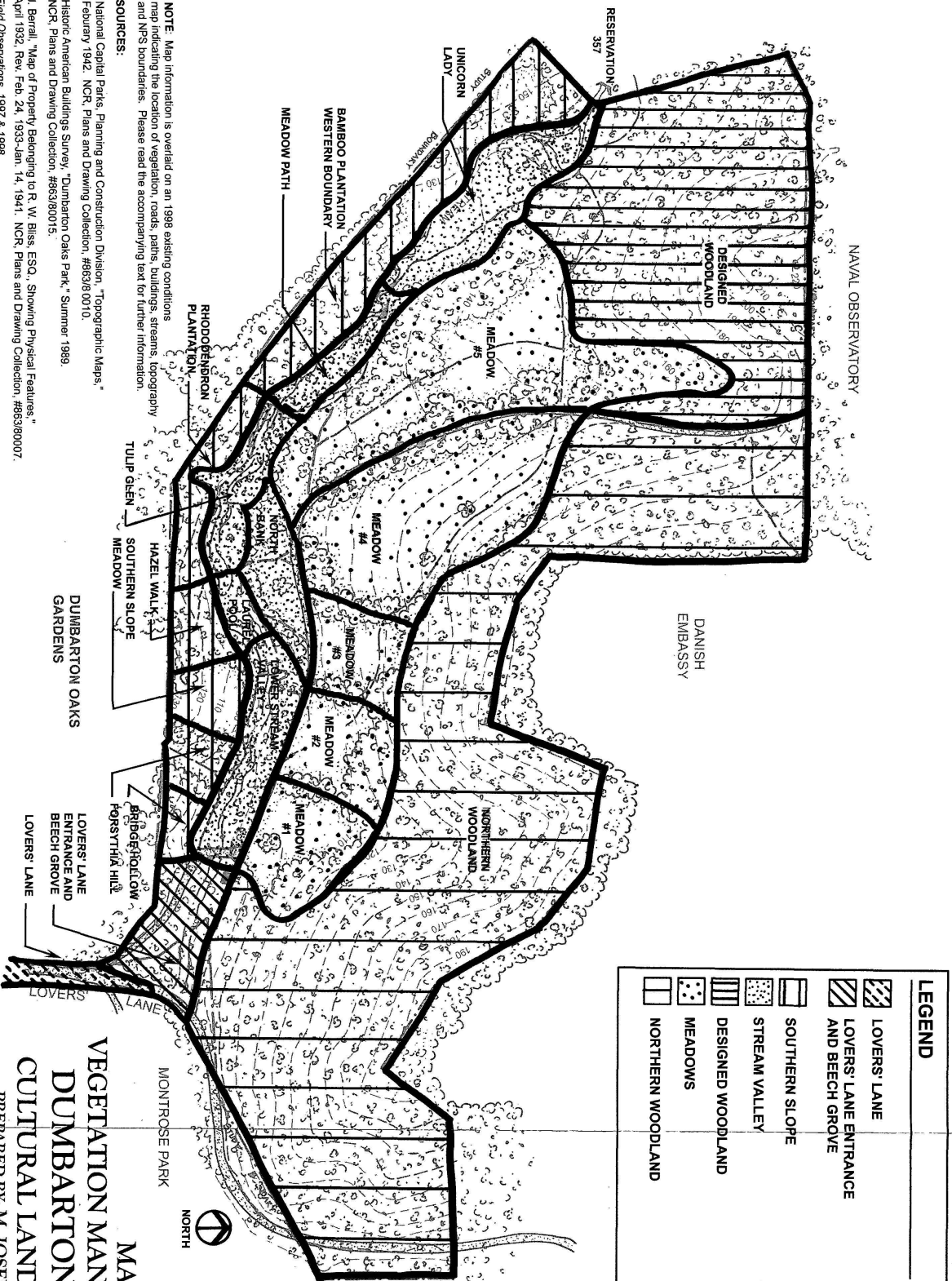
Today, the mature plantations are reaching the end of their natural life. Saplings planted as an understory by Farrand, and trees which have naturalized, now form a dense overhead canopy. The landscape has changed from a naturalistic garden to a mixture of pioneer and climax woodland. Volunteer trees and invasive plant materials have upset the balance and fragmented the unity of the original design, especially in the understory. Unlike today, Farrand kept the understory more open to enhance views of the meadows and the stream valley's specimen trees, shrubs, and drifts of herbaceous perennials and spring-flowering bulbs. This open understory provided more sunlight for perennials. A scrubby invasive growth, particularly tatarian honeysuckle (*Lonicera tatarica*), pioneer tree seedlings, and spicebush (*Lindera benzoin*), now dominates many areas.

Surprisingly, the ground layer still has an abundance of spring-flowering bulbs. The bulbs that have survived have naturalized, spreading into drifts along the slopes and paths as Farrand intended. There are many reasons why the bulbs have persisted, but the main reason is most probably because they set next season's flower buds early in the spring, before perennial and invasive weeds dominate the landscape during the summer and autumn. The mature trees used by Farrand are slowly disappearing from the landscape. Invasive vines, such as porcelain berry (*Ampelopsis brevipedunculata*), Oriental bittersweet (*Celastrus* sp.), English ivy (*Hedera helix*), Japanese honeysuckle (*Lonicera japonica*), and wild grapes (*Vitis* spp.), threaten the park's woodland. Vines constrict growth and shade and smother the trees and shrubs, eventually leading to their deaths. This is occurring throughout the park in varying degrees, but is most pronounced along the western boundary of the southern slope. Invasive vegetation now covers part of the meadows, and resultant seeds are subsequently transported to the woodland edges and other



areas. Four to five acres of the bamboo plantation, the Unicorn Lady area, and a majority of the meadow path are already covered with thick mats of exotic invasive growth. In addition, the more aggressive invasives have major footholds in all areas of the park and will eventually dominate the landscape, killing the historic vegetation and disrupting the balance of open meadows and woodland, unless they can be removed and/or contained.





NOTE: Map information is overlaid on an 1898 existing conditions map indicating the location of vegetation, roads, paths, buildings, streams, topography and NPS boundaries. Please read the accompanying text for further information.

SOURCES:

National Capital Parks, Planning and Construction Division, "Topographic Maps," February 1942, NCR, Plans and Drawing Collection, #663/8/0010.

Historic American Buildings Survey, "Dumbarton Oaks Park," Summer 1989.

NCR, Plans and Drawing Collection, #663/80015.

J. Barall, "Map of Property Belonging to R. W. Bliss, ESQ., Showing Physical Features," April, 1932, Rev. Feb. 24, 1933-Jan. 14, 1941, NCR, Plans and Drawing Collection, #663/80007.

Field Observations, 1997 & 1998.

Greenhome and O'Mara, "Topographic Survey Dumbarton Oaks Park," August 1999.

MAP 23

VEGETATION MANAGEMENT AREAS

DUMBARTON OAKS PARK

CULTURAL LANDSCAPE REPORT

PREPARED BY: M. JOSEPH DATE: JULY 1997

REVISED: AUGUST 2000

Lovers' Lane

Lovers' Lane

A row of Osage-orange (*Maclura pomifera*) and mulberry (*Morus alba*) trees lined the east side of Lovers' Lane from R Street to midway down the hill. Mature trees from the upper gardens provided dappled shade and English ivy draped over the high stone wall softened the appearance of the wall on the west side of the corridor. Lovers' Lane was initially only to be used as a service entrance, not as a main entrance to the park. When the lane became the official entrance, it appears that no changes were made to the vegetation. Farrand intended a mixture of vines, including white clematis, Japanese honeysuckle, Virginia creeper and English ivy, to cover the fence and wall so they would appear as one unit when viewed from below on Lovers' Lane.²⁸⁰ Farrand recommended deciduous tree screen planting to run the length of the Dumbarton Oaks Gardens wall to "harmonize" with the trees within the upper gardens and in Montrose Park, on the opposite side of the lane.²⁸¹



Figure 118 Mature Osage-orange trees line the eastern side of Lovers' Lane, August 1997. NCR, Photo Archive, DOP 40-11

Because the corridor is owned by three different jurisdictions—eastern boundary, the National Park Service; road surface, the District of Columbia; and western boundary, Harvard University—the entire corridor has not been maintained in a consistent manner. English ivy and Japanese honeysuckle vines drape over the stone walls along with invasive herbaceous vegetation, softening the appearance of the wall as Farrand had intended. But this same vegetation also clogs the drainage channel. The row of Osage-orange trees along the Montrose Park wall are now overgrown, no longer forming a hedge as they did when they were originally planted in the early 1900s.

Lovers' Lane

FARRAND PERIOD	SOURCE
Trees	
<i>Acer rubrum</i> – red maple	NPS-98
<i>Acer saccharinum</i> – silver maple	BFPB, p. 104
<i>Carya</i> sp. – hickory	NPS-98
<i>Cornus florida</i> – flowering dogwood	BFPB, p. 104
<i>Fagus grandifolia</i> – American beech	NPS-98
<i>Ilex opaca</i> – American holly	BFPB, p. 103
<i>Liriodendron tulipifera</i> – tulip poplar	NPS-98
<i>Machura pomifera</i> – Osage-orange	"Topography, Montrose Park" (1934), NPS-98
<i>Morus alba</i> – white mulberry	"Topography, Montrose Park" (1934), NPS-98
<i>Quercus alba</i> – white oak	BFPB, p. 104
<i>Tsuga canadensis</i> – Eastern hemlock	BFPB, p. 103, NPS-98
<i>Ulmus</i> sp. – elm	NPS-98
Shrubs	
<i>Ligustrum</i> sp. - privet	BFPB, p. 101
<i>Ligustrum ovalifolium</i> – California privet	BFPB, p. 104
<i>Lindera benzoin</i> - spicebush	BFPB, p. 104, NPS-98
Vines	
<i>Clematis</i> sp. – clematis (white)	BFPB, P. 105
<i>Hedera helix</i> – English ivy	BFPB, P. 105, NPS-98
<i>Lonicera japonica</i> – Japanese honeysuckle	BFPB, P. 105, NPS-98
<i>Parthenocissus quinquefolia</i> – Virginia Creeper	BFPB, P. 105, NPS-98
Herbaceous Perennials	
Bulbs	

CONTRIBUTING PERIOD**Trees**

Acer rubrum - red maple

Carya sp. - hickory

Fagus grandifolia - American beech

Liriodendron tulipifera - tulip poplar

Maclura pomifera - Osage-orange

Morus alba - white mulberry

Tsuga canadensis - Eastern hemlock

Ulmus sp. - elm

Shrubs

Lindera benzoin - spicebush

Vines

**Hedera helix* - English ivy

**Lonicera japonica* - Japanese honeysuckle

Parthenocissus quinquefolia - Virginia Creeper

Herbaceous Perennials**Bulbs****NON-CONTRIBUTING PERIOD****Trees**

Acer platanoides - Norway maple

Bambusa sp. - bamboo

Shrubs

Lonicera japonica - Japanese honeysuckle

Rosa multiflora - multiflora rose

Vines

Vitis sp. - wild grape

Wisteria sp. - wisteria

Herbaceous Perennials**Bulbs****UNKNOWN****Trees**

Acer sp. - maple

Prunus serotina - black cherry

Robinia pseudoacacia - black locust

Shrubs**Vines****Herbaceous Perennials**

Liriope sp. - lilyturf

Bulbs

Figure 119 Dense mountain laurel understory and canopy of American beech trees define character of corridor, summer 1932. DOSLA, Photo Archive, #13.27.



Lovers' Lane Entrance and Beech Grove

Lovers' Lane Entrance and Beech Grove

Farrand retained and enhanced the existing stand of American beech trees (*Fagus grandifolia*) in this section of the garden, from the Lovers' Lane Entrance to the south end of the stone bridge. When the valley garden was transferred to the NPS, this service entrance became the major entrance to the park. Mountain laurel (*Kalmia latifolia*) grew beneath the beech tree canopy, creating a sense of enclosure along the path. Other supplemental groundcovers included

Christmas ferns (*Polystichum acrostichoides*), which were planted on the bank near the East Falls, sensitive fern (*Onoclea sensibilis*), and New York fern (*Dryopteris noveboracensis*). Farrand discussed the handling of this area above the entrance retaining wall in her *Plant Book*:

*A few plants of Kalmia connected this plantation with the Laurel plantations which stretch below the present division-line between Dumbarton Oaks and Dumbarton Oaks Park. There are also groups of Vinca minor as under-carpeting to these shrubs, and an occasional Azalea nudiflora [Rhododendron periclymenoides], combined with ferns and wild Violets as a continuation of the Dumbarton Oaks Park planting. The fence dividing the two units is mainly covered with Lonicera japonica which must not be allowed to run riot among the shrubs. (bold added)*²⁸²

Christmas ferns and a wide variety of spring-flowering bulbs were also planted above the retaining wall, where Japanese honeysuckle partially covered the wall.

Irises were planted on the hillside along a series of steps leading down to the Beech Grove. The irises quickly died out because of iris rot and borers. It proved to be too expensive to maintain the iris, so they were removed entirely and never replanted. Farrand suggested that, if the planting were to be renewed, the colors should be chosen from:

*. . . pale yellows, the whites and the lavenders with one or two of the dark purples and deep-maroon reds. The golden yellows and the pinks were avoided, as they did not seem happy in combination with the Cherry flowers.*²⁸³

A healthy stand of beech trees still defines this area, but the mountain laurel has been replaced by a dense understory which includes Norway (*Acer platanoides*), sugar (*Acer saccharum*), and red maples (*Acer rubrum*), box elder (*Acer negundo*), wild cherries (*Prunus* sp.), and tree-of-heaven (*Ailanthus altissima*.) The few

specimen Osage-orange (*Maclura pomifera*) trees remaining from the Farrand period are in poor condition. A grouping of hemlocks thrives to the east of the Old Stone Pump House, maintaining a dark mass where it continues to serve as a backdrop for the stream. It appears that the lower branches of the beech trees have been pruned over the years, most likely to prevent them from hitting vehicles driving on the path. A shrub understory, including tatarian honeysuckle (*Lonicera tatarica*), multiflora rose (*Rosa multiflora*), and euonymous (*Euonymus* sp.), has invaded this area, along with English ivy (*Hedera helix*), porcelain berry (*Ampelopsis brevipedunculata*), Oriental bittersweet (*Celastrus orbiculatus*), and wild grape (*Vitis* sp.). Though Farrand used English ivy throughout the naturalistic garden, it is not known whether she actually planted it here, or whether it spread from the stone bridge. The other invasive vines and shrubs were also part of the original plant palette, but it is not known whether they were intended to grow in this area. Within this same area, a palette of white and blue spring bulbs grows on the sloping banks, representing varieties that were commonly used by Farrand in the upper gardens.



Figure 120 Daffodils bloom beneath the open understory of American beech trees. April 1, 1997. NCR, Photo Archive, DOP 1-11.

Though the quantity, order, and groupings of plants are not known for the area above the stone retaining wall, the character can be determined from documentary evidence of the plant palette and existing conditions surveys. Periwinkle, ferns, and a variety of spring bulbs can still be found above the stone retaining wall, but Japanese honeysuckle no longer drapes over it.

Lovers' Lane Entrance and Beech Grove

FARRAND PERIOD	SOURCE
Trees	
<i>Acer negundo</i> - boxelder	HABS, NPS-98
<i>Carpinus caroliniana</i> - American hornbeam	NPS-98
<i>Carya tomentosa</i> - mockernut hickory	NPS-98
<i>Fagus grandifolia</i> - American beech	DOSLA Photo, LPMP, NPS-98
<i>Juglans nigra</i> - black walnut	LPMP, NPS-98
<i>Liriodendron tulipifera</i> - tulip poplar	LPMP, NPS-98
<i>Maclura pomifera</i> - Osage-orange	LPMP, NPS-98
<i>Malus</i> sp. - wild crabapple	NPS-98
<i>Nyssa sylvatica</i> - black gum	NPS-98
<i>Prunus serotina</i> - black cherry	NPS-98
<i>Quercus alba</i> - white oak	NPS-98
<i>Quercus rubra</i> - red oak	NPS-98
<i>Quercus velutina</i> - black oak	NPS-98
<i>Tilia americana</i> - American linden	NPS-98
<i>Tsuga canadensis</i> - Eastern hemlock	NPS-98
<i>Ulmus americana</i> - American elm	HABS, NPS-98
Shrubs	
<i>Kalmia latifolia</i> - mountain laurel	DOSLA and NPS Photo, BFPB p. 94
<i>Lindera benzoin</i> - spicebush	NPS-98
<i>Rhododendron periclymenoides</i> - Pinxterbloom azalea	DOSLA and NPS Photo, BFPB, p. 94
Vines	
<i>Hedera helix</i> - English ivy	BFPB, p. 94
<i>Lonicera japonica</i> - Japanese honeysuckle	DOSLA Photo, BFPB, p. 94
<i>Vinea minor</i> - periwinkle	BFPB, p. 94, NPS-98
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #2 - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #3 - jack-in-the-pulpit	NPS-98
<i>Iris</i> sp. - iris	BFPB, p. 94
<i>Iris</i> sp. - tall bearded iris	BFPB, p. 94
<i>Liriope</i> sp. - lilyturf	NPS-98
<i>Mertensia virginica</i> - Virginia bluebells	NPS-98
<i>Onoclea sensibilis</i> - sensitive fern	NPS-98
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Polystichum acrostichoides</i> - Christmas fern	DOSLA Photo, NPS-98
<i>Dryopteris noveboracensis</i> - New York fern	NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98

Bulbs	
<i>Chionodoxa luciliae</i> - glory-of-the-snow	NPS-98
<i>Crocus</i> sp. - crocus (lavender)	NPS-98
<i>Galanthus nivalis</i> - snowdrop	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebells (blue, white and pink)(syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Leucojum vernum</i> - spring snowflake	NPS-98
<i>Narcissus</i> sp. - daffodil (#1)	NPS-98
<i>Narcissus poeticus</i> v. <i>recurvus</i> - pheasant's eye daffodil	NPS-98
<i>Ornithogalum umbellatum</i> - star-of- Bethlehem	NPS-98
<i>Scilla bifolia</i> - two-leaved squill	Memo, BF to NPS, 1942; NPS-98
<i>Scilla siberica</i> - Siberian squill	Memo, BF to NPS, 1942; NPS-98

Lovers' Lane Entrance and Beech Grove

CONTRIBUTING FEATURES

Trees

- Acer negundo* - boxelder
Carpinus caroliniana - American hornbeam
Carya tomentosa - mockernut hickory
Fagus grandifolia - American beech
Juglans nigra - black walnut
Liriodendron tulipifera - tulip poplar
Machura pomifera - Osage-orange
Malus sp. - wild crabapple
Nyssa sylvatica - black gum
Prunus serotina - black cherry
Quercus alba - white oak
Quercus rubra - red oak
Quercus velutina - black oak
Tilia americana - American linden
Tsuga canadensis - Eastern hemlock
Ulmus americana - American elm

Shrubs

- Lindera benzoin* - spicebush

Vines

- **Hedera helix* - English ivy
**Lonicera japonica* - Japanese honeysuckle
Vinca minor - periwinkle

Herbaceous Perennials

- Arisaema triphyllum* - jack-in-the-pulpit
Arisaema sp. #2 - jack-in-the-pulpit
Arisaema sp. #3 - jack-in-the-pulpit
Liriope sp. - lilyturf
Mertensia virginica - Virginia bluebells
Onoclea sensibilis - sensitive fern
Podophyllum peltatum - mayapple
Polystichum acrostichoides - Christmas fern
Dryopteris noveboracensis - New York fern
Viola papilionacea - common blue violet

Bulbs

- Chionodoxa luciliae* - glory-of-the-snow
Crocus sp. - crocus (lavender)
Galanthus nivalis - snowdrop
Hyacinthoides hispanica - Spanish bluebells (blue, white and pink)(syn. *Scilla campanulata*)
Hyacinthoides non-scripta - English bluebells (syn. *Scilla non-scripta*)
Leucojum vernum - spring snowflake
Narcissus sp. - daffodil (#1)
Narcissus poeticus v. *recurvus* - pheasant's eye daffodil
Ornithogalum umbellatum - star-of-Bethlehem
Scilla bifolia - two-leaved squill
Scilla siberica - Siberian squill

NON-CONTRIBUTING FEATURES

Trees

Acer palmatum - green-leaf Japanese maple

Acer platanoides - Norway maple

Acer rubrum - red maple

Ailanthus altissima - tree-of-heaven

Fraxinus pennsylvanica - green ash

Prunus virginiana - common chokecherry

Robinia pseudoacacia - black locust

Quercus phellos - willow oak

Shrubs

Aucuba japonica - Japanese aucuba

Euonymus alatus - burning bush

Vines

Ampelopsis brevipedunculata - porcelain berry

Celastrus orbiculatus - Oriental bitter-sweet

Parthenocissus quinquefolia - Virginia creeper

Rhus radicans - poison ivy

Vitis labrusca - fox grape

Herbaceous Perennials

Alliaria petiolata - garlic mustard

Impatiens capensis - spotted touch-me-not, jewelweed

Galium aparine - goosegrass

Impatiens pallida - pale touch-me-not; jewelweed

Microstegium vimineum - Japanese stilt grass

Urtica sp. - stinging nettle

Bulbs

UNKNOWN TREES

Trees

Acer saccharum - sugar maple

Ilex opaca - American holly

Magnolia x soulangiana - saucer magnolia

Shrubs

Camellia sp. - camellia

Euonymus americanus - American strawberry bush

+*Forsythia suspensa* - weeping forsythia

+*Lonicera tatarica* - tatarian honeysuckle

Osmanthus sp. - osmanthus

+*Rosa multiflora* - multiflora rose

Rubus sp. - wild raspberry

Viburnum alnifolium - hobblebush

Viburnum plicatum tomentosum - doublefile viburnum

Vines

Herbaceous Perennials

Cryptotaenia canadensis - honewort

Duchesnea indica - Indian strawberry

Festuca sp. - fescue

Lactuca canadensis - wild lettuce

Phytolacca americana - pokeweed

Plantago major - common plantain

Polygonum pennsylvanicum - Pennsylvania Smartweed

Cimicifuga racemosa - black snake root

Setaria glauca - yellow foxtail

Smilax rotundifolia - roundleaf greenbriar

Sonchus arvensis - sow thistle

Bulbs

Southern Slope

For the purposes of this report, the southern slope is defined as extending from the southern boundary fence with Dumbarton Oaks Gardens and the southwestern boundary fence with Guy Mason Recreation Center and commercial development along Wisconsin Avenue, down to the toe of the slope on the south side of the stream. It is comprised of six different areas: 1) the bridge hollow; 2) Forsythia Hill; 3) the southern slope meadow; 4) Hazel Walk; 5) the rhododendron plantation; and 6) the bamboo plantation to the western boundary. Farrand introduced plantings on the southern slope hillside to provide seasonal color, texture, and scale. The vegetation framed or accented the paths that connected the upper gardens with the naturalistic garden. Shrub and tree masses were used as backdrops and screens for the stream path below. Often, plantations and drifts from the upper gardens continued into the park on the southern slope.

Bridge Hollow

The bridge hollow area is a ravine between the western end of the Beech Grove retaining wall and the eastern side of the Forsythia Hill area. This area includes a herbaceous planting mixed with azaleas, a large planting of rhododendron, and thick plantings of bluebells and squills all found on the steep slopes of the ravine.

American elm (*Ulmus americana*), mockernut hickory (*Carya tomentosa*), and black oak (*Quercus velutina*) were widely spaced across the steep bank. Understory trees, such as sweetbay magnolia (*Magnolia virginiana*) and Carolina silverbell (*Halesia carolina*), added seasonal color. The understory contained a mixture of shrubs, such as mountain laurel, Pinxterbloom azalea (*Rhododendron periclymenoides*) and a large grouping of rhododendron (*Rhododendron* sp.) opposite the stone bridge.²⁸⁴ A groundcover of periwinkle (*Vinca minor*) stabilized the slope.

Farrand appears to have retained certain specimen trees to act as accents and give maturity to the design. She added shrubs and swaths of groundcover to the understory to complement a woodland-type habitat.

Today, boxelder, black cherry, and Norway maple form a dense overhead canopy, altering Farrand's design. A scrubby invasive growth now dominates the shaded understory, resulting in the loss of filtered views and disturbing the careful balance Farrand sought to achieve between the different types of vegetation. Garlic mustard (*Alliaria petiolata*), porcelain berry (*Ampelopsis brevipedunculata*), jewelweed



(*Impatiens capensis*), nettles (*Urtica* sp.), multiflora rose, and poison ivy (*Rhus radicans*) cover the most of the ground. A few of the Farrand-era trees remain, but are in decline. An abundance of spring-flowering bulbs and perennials including bluebells, glory-of-the-snow, crocuses, and squills, grow on the steep slopes. More has been found on level ground at the base of the slope.

Figure 121 Spring bulbs blooming to the south of the stone bridge, April 1, 1997. NCR, Photo Archive, DOP 1-18

Southern Slope: Bridge Hollow

FARRAND PERIOD	SOURCE
Trees	
<i>Acer negundo</i> - boxelder	HABS, NPS-98
<i>Acer saccharinum</i> - silver maple	NPS-98
<i>Carya tomentosa</i> - mockernut hickory	HABS, NPS-98
<i>Fraxinus pennsylvanica</i> - green ash	NPS-98
<i>Halesia carolina</i> - Carolina silverbell	NPS-98
<i>Juglans nigra</i> - black walnut	NPS-98
<i>Magnolia virginiana</i> - sweetbay magnolia	NPS-98
<i>Quercus velutina</i> - black oak	LPMP, NPS-98
<i>Ulmus americana</i> - American elm	LPMP, NPS-98
Shrubs	
<i>Kalmia latifolia</i> - mountain laurel	NPS-98
<i>Rhododendron periclymenoides</i> - Pinxterbloom azalea	BFPB, p. 94, DOSLA Photo
<i>Rhododendron maximum</i> - rosebay rhododendron	NPS-98
Vines	
<i>Hedera helix</i> - English ivy	BFPB, p. 94, NPS-98
<i>Lonicera japonica</i> - Japanese honeysuckle	BFPB, p. 94, NPS-98
<i>Vinca minor</i> - periwinkle	BFPB, p. 94, NPS-98
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	PS-98
<i>Arisaema</i> sp. #2 - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #3 - jack-in-the-pulpit	NPS-98
Ferns various	BFPB, p. 94, DOSLA Photo, ROCR Photo
<i>Mertensia virginica</i> - Virginia bluebells	NPS-98
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Polystichum acrostichoides</i> - Christmas fern	NPS-98
Violet sp. - wild violet	NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98
Bulbs	
<i>Chionodoxa luciliae</i> - glory-of-the-snow	NPS-98
<i>Galanthus nivalis</i> - common snowdrop	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebells (blue & pink) (syn. <i>Scilla capanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Narcissus</i> sp. - trumpet daffodil (#1)	NPS-98
<i>Narcissus poeticus</i> v. <i>recurvus</i> - pheasant's eye daffodil	NPS-98
<i>Scilla bifolia</i> - two-leaved squill	Memo, BF to NPS, 1942; NPS-98
<i>Scilla siberica</i> - Siberian squill	Memo, BF to NPS, 1942; NPS-98

CONTRIBUTING FEATURE**Trees**

- Acer negundo* - boxelder
Acer saccharinum - silver maple
Carya tomentosa - mockernut hickory
Fraxinus pennsylvanica - green ash
Halesia carolina - Carolina silverbell
Juglans nigra - black walnut
Malus sp. - wild crabapple.
Ulmus Americana - American elm

Shrubs

- Rhododendron maximum* - rosebay
 rhododendron

Vines

- **Hedera helix* - English ivy
 **Lonicera japonica* - Japanese honeysuckle

Herbaceous Perennials

- Arisaema triphyllum* - jack-in-the-pulpit
Arisaema sp. #2 - jack-in-the-pulpit
Arisaema sp. #3 - jack-in-the-pulpit
 Fern various
Mertensia virginica - Virginia bluebells
Podophyllum peltatum - mayapple
Polystichum acrostichoides - Christmas fern
Viola papilionacea - common blue violet

Bulbs

- Chionodoxa luciliae* - glory-of-the-snow
Galanthus nivalis - common snowdrop
Hyacinthoides hispanica - Spanish bluebells (blue and pink) (syn. *Scilla campanulata*)
Hyacinthoides non-scripta - English bluebells (syn. *Scilla non-scripta*)
Narcissus sp. - Trumpet daffodil (#1)
Narcissus poeticus v. *recurvus* - pheasant's eye daffodil
Scilla bifolia - two-leaved squill
Scilla siberica - Siberian squill

NON-CONTRIBUTING FEATURE**Trees**

- Acer platanoides* - Norway maple

Shrubs**Vines**

- Ampelopsis brevipedunculata* - porcelain berry
Parthenocissus quinquefolia - Virginia creeper
Rhus radicans - poison ivy
Vitis sp. - wild grape vine

Herbaceous Perennials

- Alliaria petiolata* - garlic mustard
Impatiens capensis - spotted touch-me-not, jewelweed
Impatiens pallida - pale touch-me-not; jewelweed
Galium aparine - goosegrass
Urtica sp. - stinging nettle

Bulbs**UNKNOWN****Trees**

- Acer saccharum* - sugar maple
Malus sp. - wild crabapple

Shrubs

- Lindera benzoin* - spicebush
 +*Lonicera tatarica* - tatarian honeysuckle
 +*Rosa multiflora* - multiflora rose
Rubus sp. - wild raspberry
Viburnum alnifolium - hobblebush
Viburnum plicatum tomentosum - doublefile viburnum

Vines**Herbaceous Perennials**

- Duchesnea indica* - Indian strawberry
Liriope sp. - lilyturf
Phytolacca americana - pokeweed
Plantago major - common plantain
Polygonum pensylvanicum - Pennsylvania smartweed
Cimicifuga racemosa - black snake root
Sonchus aruensis - sow thistle
Urtica dioica - stinging nettle

Bulbs

Forsythia Hill

The planting of showy border forsythia (*Forsythia intermedia* 'Spectabilis') swept down Forsythia Hill on both sides of the Forsythia Steps, extending as far as the ravine on the east and the edge of the *Southern Slope Meadow* on the west. Farrand kept a group of mature tulip poplars and other trees to arch over the mass shrub planting. A distinctive double sycamore (*Platanus occidentalis*) at the bottom of the Forsythia Steps accented its juncture with the stream path. Farrand stated in her *Plant Book* that "the bottom of this part of old Dumbarton is now in the public park, but its character is shaped by the upper part of the walk which is still in the gardens of Dumbarton."²⁸⁵ She provided instructions for the upkeep of the forsythia:

*The Forsythia should be kept pruned each year, so that the heavy wood is taken out of the plants and so that they are not allowed to become too massive or invasive. If all the modeling of the hill is obscured by the mass of Forsythia, it becomes only a tangled, even if lovely, group of planting. The modeling of the hillside is an essential part of its beauty.*²⁸⁶

Farrand also recommended a planting combination in her original site survey: "a large mass of forsythia planted on one of the hillsides and in combination with the blue lung wort [Virginia bluebells] and daffodils will be attractive at its own moment."²⁸⁷

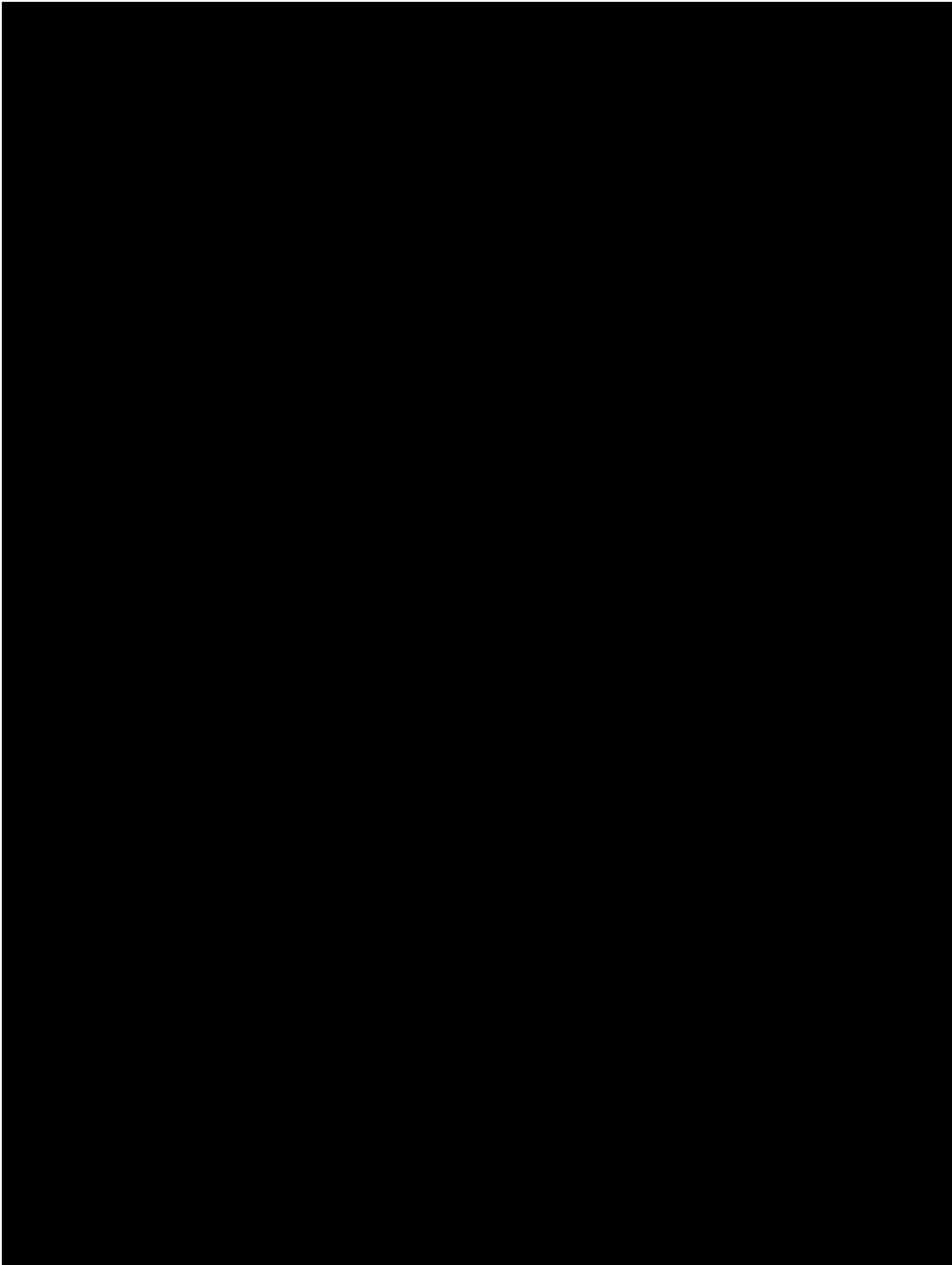
It would appear that Farrand treated the planting of this area more formally than she did the rest of the naturalistic garden. Periwinkle grew as a groundcover underneath the forsythia and covered a line of stones that extended down to the stream path and along the slope opposite the Gray arbor.²⁸⁸



Figure 122 Bottom of Forsythia Hill at the base of the sentinel sycamore tree, March 23, 1945. ROCR, Photo Archive, #431-F.

Figure 123 Same vantage point as Figure 121 showing condition of vegetation on June 7, 1997 (the same stone is in the foreground). NCR, Photo Archive, DOP 8-12.

This area is currently being restored. Its historic open character still remains, though the lack of an overhead canopy has allowed sun-loving invasive vines to replace the forsythia. A large mass of the original shrubs remains on the west side of the flight of steps and there are a few plants on the east side. An extensive layer of invasive groundcovers, including garlic mustard, Oriental bittersweet, English ivy, Japanese honeysuckle, poison ivy, wild grape, jewelweed, multiflora rose, and porcelain berry, prevents this area from reverting to woodland. Virginia bluebells and seven different types of daffodils still flower in spring, along with crocuses, glory-of-the-snow, squills, snowdrops, spring snowflakes, jack-in-the-pulpit, mayapples, violets, Spanish and English bluebells, and star-of-Bethlehem (*Ornithogalum umbellatum*). It is not known whether the flowering bulbs growing on the slopes



<i>Narcissus</i> sp. - trumpet daffodil (#1)	NPS-98
<i>Narcissus</i> sp. - trumpet daffodil (#2)	NPS-98
<i>Narcissus</i> sp. - trumpet daffodil (#3)	NPS-98
<i>Narcissus</i> sp. - jonquilla daffodil (#1)	NPS-98
<i>Narcissus</i> sp. - cyclamineus daffodil (#1)	NPS-98
<i>Narcissus</i> sp. - cyclamineus daffodil (#2)	NPS-98
<i>Narcissus poeticus</i> v. <i>recurvus</i> - pheasant's eye daffodil	NPS-98
<i>Ornithogalum umbellatum</i> - star-of-Bethlehem	NPS-98
<i>Scilla bifolia</i> - two-leaved squill	Memo, BF to NPS, 1942; NPS-98
<i>Scilla siberica</i> - Siberian squill	Memo, BF to NPS, 1942; NPS-98

CONTRIBUTING FEATURE

Trees

- Acer negundo* - boxelder
- Acer saccharinum* - silver maple
- Carya tomentosa* - mockernut hickory
- Juglans nigra* - black walnut
- Liriodendron tulipifera* - tulip poplar
- Morus rubra* - red mulberry
- Nyssa sylvatica* - black gum
- Paulownia tomentosa* - Empress tree
- Platanus occidentalis* - sycamore
- Robinia pseudoacacia* - black locust

Shrubs

- Forsythia x intermedia* 'Spectabilis' - showy-border forsythia

Vines

- Vinca minor* - periwinkle

Herbaceous Perennials

- Arisaema triphyllum* - jack-in-the-pulpit
- Arisaema* sp. #1 - jack-in-the-pulpit
- Arisaema* sp. #2 - jack-in-the-pulpit
- Arisaema* sp. #4 - jack-in-the-pulpit
- Mertensia virginica* - Virginia bluebells
- Viola papilionacea* - common blue violet

Bulbs

- Chionodoxa luciliae* - glory-of-the-snow
- Crocus* sp. - crocus (lavender)
- Galanthus nivalis* - common snowdrop
- Hyacinthoides hispanica* - Spanish bluebells (syn. *Scilla campanulata*)
- Hyacinthoides non-scripta* - English bluebells (syn. *Scilla non-scripta*)
- Narcissus* sp. - daffodil
- Narcissus* sp. - trumpet daffodil (#1)
- Narcissus* sp. - trumpet daffodil (#2)
- Narcissus* sp. - trumpet daffodil (#3)
- Narcissus* sp. - jonquilla daffodil (#1)
- Narcissus* sp. - cyclamineus daffodil (#1)
- Narcissus* sp. - cyclamineus daffodil (#2)
- Narcissus poeticus* v. *recurvus* - pheasant's eye daffodil
- Ornithogalum umbellatum* - star-of-Bethlehem
- Scilla bifolia* - two-leaved squill
- Scilla siberica* - Siberian squill

NON-CONTRIBUTING FEATURE

Trees

Acer platanoides - Norway maple (BFPB, p. 87)

Ailanthus altissima - tree-of-heaven

Shrubs

Lonicera tatarica - tatarian honeysuckle

Rosa multiflora - multiflora rose

Vines

Ampelopsis brevipedunculata - porcelain berry

Celastrus orbiculatus - Oriental bittersweet

Hedera helix - English Ivy

Lonicera japonica - Japanese honeysuckle

Parthenocissus quinquefolia - Virginia creeper

Rhus radicans - poison ivy

Vitis labrusca - fox grape

Vitis spp. - wild grapes

Herbaceous Perennials

Alliaria petiolata - garlic mustard

Hemerocallis sp. - daylily

Impatiens capensis - spotted touch-me-not, jewelweed

Impatiens pallida - pale touch-me-not, jewelweed

Galium aparine - goosegrass

Microstegium vimineum - Japanese stilt grass

Bulbs

UNKNOWN

Trees

Acer saccharum - sugar maple

Cornus florida - flowering dogwood

Magnolia virginiana - sweetbay magnolia

Shrubs

Hydrangea arborescens - wild hydrangea

Lindera benzoin - spicebush

Rubus sp. - wild raspberry

Viburnum plicatum tomentosum - doublefile viburnum

Vines

Rhus radicans - poison ivy

Herbaceous Perennials

Cryptotaenia canadensis - honewort

Cyperus esculentus - yellow nutsedge

Liriope sp. - lilyturf

Lobelia siphilitica - great lobelia, blue cardinal flower

Plantago major - giant plantain

Polygonum pennsylvanicum - Pennsylvania smartweed

Podophyllum peltatum - mayapple

Polygonum sp. - polygonum

Cimicifuga racemosa - black snake root

Solidago canadensis - Canada goldenrod

Sonchus arvensis - sow thistle

Taraxacum officinale - dandelion

Tiarella cordifolia - foamflower

Urtica dioica - stinging nettle

Bulbs

Southern Slope Meadow

West of the forsythia hill, a grassy meadow planted with daffodils extended down the southern slope, allowing open views from the upper gardens into the stream valley. Originally, before the construction of the boundary fence, this meadow appears to have been a continuation of a grassy area in the upper gardens. Scotch broom (*Cytisus scoparius*) growing in the meadow connected with a similar plantation in the upper garden, but its quantity is not known. The Hazel Walk descended from the upper gardens, traversed the upper western corner of the southern slope meadow, and continued west into the Hazel Walk woodland area.



Figure 124 View of southern slope meadow to the west of Forsythia I. c. 1935. DOSLA, Photo Archive, #13.26.

Figure 125 Same vantage point as previous photo. The meadow is now covered by invasive vines and woody vegetation, June 7, 1997. NCR photofile DOP 8-18.

The open meadow from the Farrand period has been lost. Instead, a scrubby invasive growth of tatarian honeysuckle, Oriental bittersweet, porcelain berry, multiflora rose, Japanese honeysuckle, Japanese knotweed (*Polygonum cuspidatum*), pokeweed (*Phytolacca americana*), poison ivy, and garlic mustard has replaced the grassy meadow. In addition, the edges of the meadow are being invaded on the upper and western portions by black cherry, choke cherry, wild crabapple, box elder, and Norway maple. Poison ivy and Japanese honeysuckle vines covering the boundary fence also block reciprocal views between the upper and lower gardens. The Norway maple currently marking the top section of the meadow was “deplored” by Farrand. She recommended using a silver or sugar maple to replace it.²⁸⁹

English bluebells, Spanish bluebells, squills, and glory-of-the-snow are located in drifts across the lower portions of the meadow, but only the squills have spread into the upper meadow. Pheasant’s eye daffodils grow along the path and partway up the hill. Other bulbs grow along the path at the bottom of the slope. English ivy and a small amount of periwinkle now form the groundcover.

Again, the smaller trees from the Farrand period have matured, creating more shade than once existed in the meadow. The original design intent for the plantation as a whole is no longer apparent, and the historic integrity is poor.

Southern Slope: Southern Slope Meadow

FARRAND PERIOD	SOURCE
Trees	
<i>Acer saccharinum</i> - silver maple	BFPB, p. 87
<i>Acer saccharum</i> - sugar maple	BFPB, p. 87, HABS, NPS-98
<i>Liriodendron tulipifera</i> - tulip poplar	BFPB, p. 87, HABS, NPS-66, NPS-98
<i>Paulownia tomentosa</i> - empress tree	NPS-98
<i>Quercus prinus</i> - chestnut oak	NPS-66
<i>Tilia americana</i> - American linden	HABS, GWU, NPS-98
<i>Ulmus americana</i> - American elm	NPS-66, HABS
Shrubs	
<i>Cytisus scoparius</i> - Scotch broom	DOSLA Photo; Meeting Notes, 1941; NPS-66
Vines	
<i>Hedera helix</i> - English ivy	DOSLA Photo
<i>Lonicera japonica</i> - Japanese honeysuckle	BFPB, p. 88, NPS-98
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #1 - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #2 - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #3 - jack-in-the-pulpit	NPS-98
<i>Asarum canadense</i> - wild ginger	NPS-98
<i>Festuca</i> sp. - fescue	NPS-98
Grass various	DOSLA Photo, NPS-98
<i>Hosta plantaginea</i> - fragrant plantain lily	NPS-98
<i>Liriope</i> sp. - lilyturf	NPS-98
<i>Poa</i> sp. - bluegrass	NPS-98
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Polystichum acrostichoides</i> - Christmas fern	NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98
Bulbs	
<i>Chionodoxa luciliae</i> - glory-of-the-snow	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebells (syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Muscari botroides</i> - grape hyacinth	NPS-98
<i>Narcissus</i> sp. - trumpet daffodil (#1)	NPS-98
<i>Narcissus poeticus</i> v. <i>recurvus</i> - pheasant's eye daffodil	NPS-98
<i>Ornithogalum umbellatum</i> - star-of-Bethlehem	NPS-98
<i>Scilla bifolia</i> - two-leaved squill	Memo, BF to NPS, 1942; NPS-98
<i>Scilla siberica</i> - Siberian squill	Memo, BF to NPS, 1942; NPS-98

CONTRIBUTING PERIOD

Trees

- Acer saccharum* - sugar maple
Carya tomentosa - mockernut hickory
Liriodendron tulipifera - tulip poplar
Paulownia tomentosa - empress tree
Quercus prinus - chestnut oak
Tilia americana - American linden

Shrubs

Vines

- **Hedera helix* - English ivy
**Lonicera japonica* - Japanese honeysuckle

Herbaceous Perennials

- Arisaema triphyllum* - jack-in-the-pulpit
Arisaema sp. #1 - jack-in-the-pulpit
Arisaema sp. #2 - jack-in-the-pulpit
Arisaema sp. #3 - jack-in-the-pulpit
Asarum canadense - wild ginger
Festuca sp. - fescue
Hosta plantaginea - fragrant plantain lily
Liriope sp. - lilyturf
Onoclea sensibilis - sensitive fern
Poa sp. - bluegrass
Podophyllum peltatum - mayapple
Polystichum acrostichoides - Christmas fern
Viola papilionacea - common blue violet

Bulbs

- Chionodoxa luciliae* - glory-of-the-snow
Hyacinthoides hispanica - Spanish bluebells (syn. *Scilla campanulata*)
Hyacinthoides non-scripta - English bluebells (syn. *Scilla non-scripta*)
Muscari botroides - grape hyacinth
Narcissus sp. - Trumpet daffodil (#1)
Narcissus poeticus v. *recurvus* - pheasant's eye daffodil
Ornithogalum umbellatum - star-of-Bethlehem
Scilla bifolia - two-leaved squill
Scilla siberica - Siberian squill

NON-CONTRIBUTING PERIOD

Trees

- Acer negundo* - boxelder
Acer platanoides - Norway maple
Malus sp. - wild crabapple
Prunus serotina - black cherry
Prunus virginiana - common chokecherry
Robinia pseudoacacia - black locust

Shrubs

- Forsythia intermedia* 'Spectabilis' - spectabilis forsythia
Lonicera tatarica - tatarian honeysuckle
Rosa multiflora - multiflora rose

Vines

- Rhus radicans* - poison ivy
Vitis labrusca - fox grape
Vitis sp - wild grapes

Herbaceous Perennials

- Alliaria petiolata* - garlic mustard
Hemerocallis sp. - daylily
Impatiens capensis - spotted touch-me-not, jewelweed
Impatiens pallida - pale touch-me-not, jewelweed
Phytolacca americana - pokeweed
Polygonum cuspidatum - Japanese knotweed

Bulbs

- Allium vineale* - wild garlic

UNKNOWN

Trees

Shrubs

Hibiscus syracus - shrub althea

Lindera benzoin - spicebush

Rubus sp. - wild raspberry

Viburnum alnifolium - hobblebush

Vines

+*Ampelopsis brevipedunculata* -
porcelain berry

+*Celastrus orbiculatus* - Oriental bitter-
sweet

Herbaceous Perennials

Cryptotaenia canadensis - honewort

Cyperus esculentus - yellow nutsedge

Duchesnea indica - Indian strawberry

Phytolacca americana - pokeweed

Plantago major - common plantain

Polygonum pensylvanicum -
Pennsylvania smartweed

Bulbs

Hazel Walk

The Hazel Walk ran diagonally across the top of the southern slope meadow and down the hillside, through a grove of mature hazel trees (*Corylus* sp.) located above the Laurel Pool.²⁹⁰ Farrand laid out primroses (*Primula* sp.) in large four-foot swaths under the hazels of the "Nut Walk."²⁹¹ Newspaper accounts from the early 1940s noted: "There is also a so-called Hazel Walk where hazelnut bushes grow on either side of a secluded path leading to the valley," and "[there is] a hillside walkway over which hazelnut trees make an arch."²⁹²

Below the lower section of the Hazel Walk was a mass planting of mountain laurels. Trees, such as American linden (*Tilia americana*), sassafras (*Sassafras albidum*), and tulip poplar, grew among the laurel, forming a mature overhead canopy with enough space between them to allow some light penetration for the understory. A few saplings were planted or allowed to naturalize as an understory, including flowering dogwood (*Cornus florida*), black walnut (*Juglans nigra*), and American holly (*Ilex opaca*). In 1943, Farrand sent a memo to the NPS suggesting the laurel be removed:

To the east of this rhododendron hillside, a group or two of laurels were planted on the north facing slopes, and they have not been particularly successful so that these slopes south of the largest pool might well be reor-

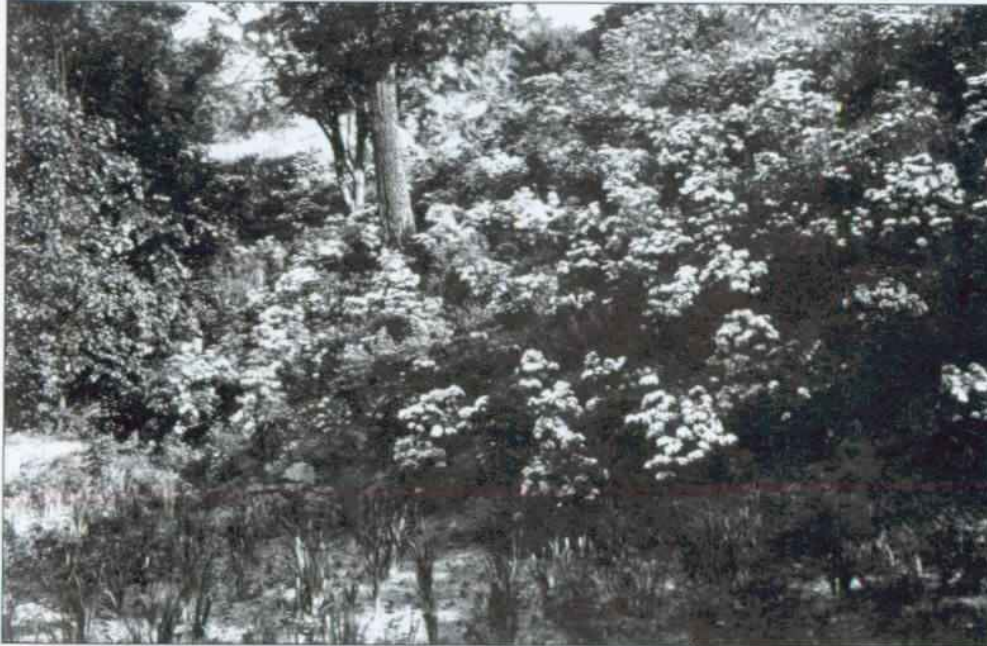


Figure 126 Mountain laurels in full bloom, soon after they were planted below the Hazel Walk, c. 1935. DOSLA, Photo Archive, #13.37.

*ganized in their planting, and some of the dry hillside loving azaleas substituted for the kalmias, which have not been too happy.*²⁹³

American holly, hemlock, and American linden accented the area above the walk and English ivy served as the groundcover.

From the upper gardens, a line of tulip poplars continued down the slope and across the walk, where they guided the view from the end of the North Vista to the valley. A ravine on the west side of the Laurel Pool acted as the transition between the Hazel Walk area and the next vegetation management area, the rhododendron plantation.

Since the Hazel Walk was abandoned, the area has not been maintained and has lost its original character. All the hazels have died, and only two mountain laurels and one sassafras tree remain on the hillside. The trees Farrand planted or allowed to naturalize among the mountain laurels have now matured and form a dense tree canopy shading the slope and Laurel Pool area. Mature tulip poplars and hemlocks still exist above the walk, where the hemlocks were probably used to screen the view to the service buildings (particularly the large greenhouse) located up the slope from the Hazel Walk. A woody invasive understory dominated by tatarian honeysuckle and English ivy has replaced Farrand's careful selection of saplings. A group of drooping leucothoe (*Leucothoe catesbaei*) is located on the slope above the Laurel Pool, perhaps as a substitute for the mountain laurel, rather than the azaleas suggested by Farrand. Even though Farrand used the leucothoe in the upper gardens, she complained of its overuse by the National Park Service in the lower gardens. A wide variety of bulbs and perennial plants still exist in the area, including trillium (*trillium* sp.), false Solomon's seal (*Smilacina*), common blue violet (*Viola papilionacea*), Dutchman's breeches (*Dicentra cucullaria*), jack-in-the-pulpit (*Arisaema triphyllum*), glory-of-the-snow, common snowdrop, Spanish bluebells, English bluebells, trumpet daffodil, pheasant's eye daffodil, two-leaved squill, Siberian squill, and wood hyacinth.

Southern Slope: Hazel Walk

FARRAND PERIOD	SOURCE
Trees	
<i>Acer saccharinum</i> - silver maple	BFPB, p. 87; HABS
<i>Acer saccharum</i> - sugar maple	BFPB, p. 87; HABS, NPS-98
<i>Aesculus hippocastanum</i> - horse chestnut	HABS; NPS-98
<i>Cornus florida</i> - flowering dogwood	HABS; NPS-98
<i>Corylus</i> sp. - hazel, filbert	Letter, BF to MB, June 24, 1922, DOGL
<i>Ilex opaca</i> - American holly	HABS; NPS-98
<i>Juglans nigra</i> - black walnut	HABS; NPS-98
<i>Liriodendron tulipifera</i> - tulip poplar	BFPB, p. 87; NPS-98
<i>Oxydendrum arboreum</i> - sourwood	HABS; NPS-98
<i>Sassafras albidum</i> - common sassafras	HABS; NPS-98
<i>Tilia americana</i> - American linden	HABS; GWU; NPS-98
<i>Tsuga canadensis</i> - Eastern hemlock	HABS; NPS-98
Shrubs	
<i>Kalmia latifolia</i> - mountain laurel	Memo, BF to NPS, 1943
<i>Rhododendron</i> sp. - azalea sp.	Memo, BF to NPS, 1943
Vines	
<i>Hedera helix</i> - English ivy	NPS-66; NPS-98
<i>Lonicera japonica</i> - Japanese honeysuckle	BFPB, p. 88
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #3 - jack-in-the-pulpit.	NPS-98
<i>Asarum canadense</i> - wild ginger	NPS-98
<i>Dicentra cucullaria</i> - Dutchman's breeches	NPS-98
Grass various	DOSLA Photo, NPS-98
<i>Hosta plantaginea</i> - fragrant plantain lily	NPS-98
<i>Liriope</i> sp. - lilyturf	NPS-98
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Polystichum acrostichoides</i> - Christmas fern	NPS-98
<i>Primula polyanthus</i> - primrose (Munstead)	Memo, BF to NPS, 1942; Don Smith Interview, 1996
<i>Smilacina racemosa</i> - false solomon's seal	NPS-98
<i>Trillium</i> sp. - trillium	Memo, BF to NPS, 1942; NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98
Bulbs	
<i>Chionodoxa luciliae</i> - glory-of-the-snow	NPS-98
<i>Galanthus nivalis</i> - common snowdrop	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebells (syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98

Narcissus sp. - daffodil sp.
Narcissus sp. - Trumpet daffodil (#3)
Narcissus poeticus v. *recurvus* - pheasant's eye daffodil
Muscari botroides - grape hyacinth
Scilla bifolia - two-leaved squill
Scilla siberica - Siberian squill

DOSLA Photo
 NPS-98
 NPS-98
 BFPB, p. 88
 Memo, BF to NPS, 1942; NPS-98
 Memo, BF to NPS, 1942; NPS-98

CONTRIBUTING PERIOD

Trees

Acer saccharum - sugar maple
Aesculus hippocastanum - horse chestnut
Cornus florida - flowering dogwood
Corylus sp. - hazel, filbert
Ilex opaca - American holly
Juglans nigra - black walnut
Liriodendron tulipifera - tulip poplar
Oxydendrum arboreum - sourwood
Sassafras albidum - common sassafras
Tilia americana - American linden
Tsuga canadensis - Eastern hemlock

Shrubs

Kalmia latifolia - mountain laurel

Vines

**Hedera helix* - English ivy
 **Lonicera japonica* - Japanese honeysuckle
Vinca minor - periwinkle

Herbaceous Perennials

Arisaema triphyllum - jack-in-the-pulpit
Arisaema sp. #3 - jack-in-the-pulpit.
Asarum canadense - wild ginger
Dicentra cucullaria - Dutchman's breeches
 Grass various
Hosta plantaginea - fragrant plantain lily
Liriope sp. - lilyturf
Podophyllum peltatum - mayapple
Polystichum acrostichoides - Christmas fern

Smilacina racemosa - false solomon's seal

Trillium sp. - trillium

Viola papilionacea - common blue violet

Bulbs

Chionodoxa luciliae - glory-of-the-snow

Galanthus nivalis - common snowdrop

Hyacinthoides hispanica - Spanish bluebells (syn. *Scilla campanulata*)

Hyacinthoides non-scripta - English bluebells (syn. *Scilla non-scripta*)

Narcissus sp. - Trumpet daffodil (#3)

Narcissus poeticus v. *recurvus* - pheasant's eye daffodil

Scilla bifolia - two-leaved squill

Scilla siberica - Siberian squill

NON-CONTRIBUTING PERIOD

Trees

- Acer platanoides* – Norway maple
- Prunus virginiana* – common chokecherry
- Robinia pseudoacacia* – black locust

Shrubs

- Rubus* sp. – wild raspberry

Vines

- Rhus radicans* – poison ivy
- Vitis labrusca* – fox grape
- Vitis* sp. – wild grapes
- Parthenocissus quinquefolia* – Virginia creeper

Herbaceous Perennials

- Impatiens capensis* – spotted touch-me-not, jewelweed
- Galium aparine* – goosegrass
- Phytolacca americana* – pokeweed

Bulbs

- Allium vineale* – wild garlic

UNKNOWN

Trees

- Prunus serotina* – black cherry
- Quercus alba* – white oak
- Quercus velutina* – black oak
- Robinia pseudoacacia* – black locust

Shrubs

- Hamamelis virginiana* – common witch-hazel
- Hydrangea arborescens* – wild hydrangea
- Leucothoe catesbaei* – drooping leucothoe (Memo, BF to NPS, 1942)

- Lindera benzoin* – spicebush

- +*Lonicera tatarica* – tatarian honeysuckle

- +*Rosa multiflora* – multiflora rose

- Viburnum alnifolium* – hobblebush

Vines

- +*Ampelopsis brevipedunculata* – porcelain berry

- +*Celastrus orbiculatus* – Oriental bitter-sweet

Herbaceous Perennials

- Duchesnea indica* – Indian strawberry

- Polygonum* sp. – polygonum

- Polygonum pennsylvanicum* – Pennsylvania smartweed

- Cimicifuga racemosa* – black snake root

Bulbs

Rhododendron Plantation

The Berrall map from 1932 identified this area as the Tulip Glen because of its high percentage of tulip poplars, which extended over both the southern slope and stream valley character areas. Situated on a relatively steep slope, the rhododendron plantation of the Tulip Glen formed the backdrop for the stream planting. Along the bottom of the slope, Farrand planted a mass of white rosebay rhododendron (*Rhododendron maximum* 'album') interspersed with hemlock trees. The rhododendron contrasted in scale and texture with the more intricate vegetation growing along the stream. Beech and tulip poplar trees grew on the hillside above the rhododendron massing, where a groundcover of English ivy was planted on the slope. Ivy was also used to create a uniform ground plane between the shrub plantation and the drifts of perennials and bulbs along the stream path. To emphasize the scale of the grotto, the rhododendron to the east of the spring grotto was pruned to a height of about four feet, while to the west of the grotto it was allowed

to grow to about ten feet. It then extended up the hillside to visually enclose this space.

The rhododendrons now range in height from eight to eleven feet. In some cases they have spread beyond their original boundaries, narrowing the access for the stream path and blocking views of the spring grotto area. Even though the rhododendrons are larger and have spread to adjacent areas, this area still remains essentially intact, composed of deciduous and coniferous canopy trees, an understory of rhododendrons, and a groundcover of English ivy.



Figure 127 Rhododendron plantation on southern slope by Old Pump House, March 23, 1945. ROCR, Photo Archive, #431-E.

Southern Slope: Rhododendron Plantation

FARRAND PERIOD	SOURCE
Trees	
<i>Carya</i> sp. - hickory	NPS-66; NPS-98
<i>Fagus grandifolia</i> - American beech	HABS, NPS-98
<i>Fraxinus americana</i> - white ash	HABS, NPS-98
<i>Liriodendron tulipifera</i> - tulip poplar	HABS, NPS-98
<i>Robinia pseudoacacia</i> - black locust	HABS, NPS-98
<i>Tsuga canadensis</i> - Eastern hemlock	HABS, NPS-98
Shrubs	
<i>Rhododendron maximum</i> 'album' - rosebay rhododendron (white)	HABS; NPS-98
Vines	
<i>Hedera helix</i> - English ivy	Don Smith Interview, 1996; NPS-98
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #3 - jack-in-the-pulpit	NPS-98
<i>Liriope</i> sp. - lilyturf	NPS-98
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Polystichum acrostichoides</i> - Christmas fern	NPS-98
<i>Vinca minor</i> - periwinkle	NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98
Bulbs	
<i>Chionodoxa luciliae</i> - glory-of-the-snow	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebells (blue and pink) (syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Narcissus</i> sp. - cyclamineus daffodil (#2)	NPS-98
<i>Narcissus poeticus</i> v. <i>recurvus</i> - pheasant's eye daffodil	NPS-98
<i>Scilla bifolia</i> - two-leaved squill	NPS-98
<i>Scilla siberica</i> - Siberian squill	NPS-98

CONTRIBUTING PERIOD**Trees**

Carya sp. - hickory
Fagus grandifolia - American beech
Fraxinus americana - white ash
Liriodendron tulipifera - tulip poplar
Robinia pseudoacacia - black locust
Tsuga canadensis - Eastern hemlock

Shrubs

Rhododendron maximum 'album' - white rosebay rhododendron

Vines

**Hedera helix* - English Ivy

Herbaceous Perennials

Arisaema triphyllum - jack-in-the-pulpit
Arisaema sp. #3 - jack-in-the-pulpit
Liriope sp. - lilyturf
Podophyllum peltatum - mayapple
Polystichum acrostichoides - Christmas fern
Vinca minor - periwinkle
Viola papilionacea - common blue violet

Bulbs

Chionodoxa luciliae - glory-of-the-snow
Hyacinthoides hispanica - Spanish bluebells (blue and pink) (syn. *Scilla campanulata*)
Hyacinthoides non-scripta - English bluebells (syn. *Scilla non-scripta*)
Narcissus sp. - cyclamineus daffodil (#2)
Narcissus poeticus v. *recurvus* - pheasant's eye daffodil
Scilla bifolia - two-leaved squill
Scilla siberica - Siberian squill

NON-CONTRIBUTING PERIOD**Trees**

Acer platanoides - Norway maple
Malus sp. - wild crabapple
Prunus virginiana - common chokecherry

Shrubs

Lonicera tatarica - tatarian honeysuckle
Rubus sp. - wild raspberry

Vines

Lonicera japonica - Japanese honeysuckle
Parthenocissus quinquefolia - Virginia creeper

Rhus radicans - poison ivy

Vitis spp. - wild grape vine

Herbaceous Perennials

Alliaria petiolata - garlic mustard
Impatiens capensis - spotted touch-me-not, jewelweed
Microstegium vimineum - Japanese stilt grass

Bulbs**UNKNOWN****Trees**

Acer negundo - boxelder
Acer rubrum - red maple
 +*Acer saccharinum* - silver maple
Fraxinus pennsylvanica - green ash
Morus alba - white mulberry
Prunus serotina - black cherry
Tilia americana - American linden

Shrubs

Hydrangea arborescens - smooth hydrangea
Lindera benzoin - spicebush
Viburnum plicatum tomentosum - doublefile viburnum

Vines**Herbaceous Perennials**

Polygonum pensylvanicum - Pennsylvania smartweed

Bulbs



Figure 128 Invasive vegetation has strangled and killed the tree canopy in the upper stream valley. August 1997. NCR, Photo Archive, DOP 42-22a

Bamboo Plantation and the Western Boundary

Documentation is poor for this section of the southern slope, which extends from the east side of a thick grove of bamboo (*Bambusa* sp.) to the western boundary. A few historic photographs offer the best clues to Farrand's treatment. The steep slope running from the Clapper Bridge Falls up to the western boundary was disturbed land. Farrand allowed trees and shrubs to fill in the area and form a screen between the stream valley and a dumpsite located along Wisconsin Avenue. She added a mass of bamboo at the base of the slope to accent the immature native woodland.

This area is in very poor condition. Continued disturbance from adjacent properties has contributed to the demise of the woodland.²⁹⁴ Because of its invasive growth habit, the bamboo has spread and naturalized beyond its original boundaries. Other robust exotics, such as multiflora rose, porcelain berry, wild grape, Oriental bittersweet, Japanese honeysuckle, English ivy, and tatarian honeysuckle, have decimated the woodland habitat and now cover the majority of this area. Vines threaten the very existence of the remaining trees, which include hemlock, beech, and tulip poplar. Instead of screening the intrusive development, the invasive plants now blanket the understory and allow clear views to the adjacent commercial buildings which front Wisconsin Avenue.

Southern Slope: Bamboo Plantation and the Western Boundary

FARRAND PERIOD	SOURCE
Trees	
<i>Acer rubrum</i> - red maple	NPS-98
<i>Bambusa</i> sp. - bamboo	Don Smith Interview, 1996, NPS-98
<i>Carpinus caroliniana</i> - American hornbeam	NPS-98
<i>Fagus grandifolia</i> - American beech	NPS-98
<i>Fraxinus americana</i> - white ash	NPS-98
<i>Halesia carolina</i> - Carolina silverbell	NPS-98
<i>Juglans nigra</i> - black walnut	NPS-98
<i>Liquidambar styraciflua</i> - sweetgum	NPS-98
<i>Liriodendron tulipifera</i> - tulip tree	NPS-98
<i>Paulownia tomentosa</i> - empress tree	NPS-98
<i>Robinia pseudoacacia</i> - black locust	NPS-98
<i>Tilia americana</i> - American linden	NPS-98
<i>Tsuga canadensis</i> - Eastern hemlock	NPS-98
<i>Ulmus americana</i> - American elm	NPS-98
Shrubs	
<i>Viburnum dentatum</i> - arrowwood viburnum	NPS-98
Vines	
<i>Hedera helix</i> - English ivy	NPS-98
<i>Vinca minor</i> - periwinkle	NPS-98
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Polystichum acrostichoides</i> - Christmas fern	NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98
Bulbs	

CONTRIBUTING PERIOD

Trees

Acer negundo - boxelder

Acer rubrum - red maple

**Bambusa* sp. - bamboo

Carpinus caroliniana - American hornbeam

Fagus grandifolia - American beech

Halesia carolina - Carolina silverbell

Liquidambar styraciflua - sweetgum

Tilia americana - American linden

Tsuga canadensis - Eastern hemlock

Ulmus americana - American elm

Shrubs

Viburnum dentatum - arrowwood
viburnum

Vines

**Hedera helix* - English ivy

Vinca minor - periwinkle

Herbaceous Perennials

Arisaema triphyllum - jack-in-the-pulpit

Podophyllum peltatum - mayapple

Polystichum acrostichoides - Christmas fern

Viola papilionacea - common blue violet

Bulbs

NON-CONTRIBUTING PERIOD

Trees

Acer platanoides - Norway maple

Shrubs

Rubus sp. - wild raspberry

Vines

Celastrus orbiculatus - Oriental bitter-sweet

Rhus radicans - poison ivy

Vitis sp. - wild grape vine

Herbaceous Perennials

Impatiens capensis - spotted touch-me-not, jewelweed

Microstegium vimineum - Japanese stilt grass

Urtica dioica - stinging nettle

Bulbs

UNKNOWN

Trees

Acer negundo - boxelder

Morus sp. - mulberry

Shrubs

Lindera benzoin - spicebush

+*Lonicera tatarica* - tatarian honeysuckle

+*Rosa multiflora* - multiflora rose

Vines

+*Ampelopsis brevipedunculata* - porcelain berry

+*Lonicera japonica* - Japanese honeysuckle

+*Parthenocissus quinquefolia* - Virginia creeper

Herbaceous Perennials

Duchesnea indica - Indian strawberry

Helianthus sp. - sunflower

Polygonum sp. - polygonum

Polygonum pensylvanicum - Pennsylvania smartweed

Rumex crispus - curly dock

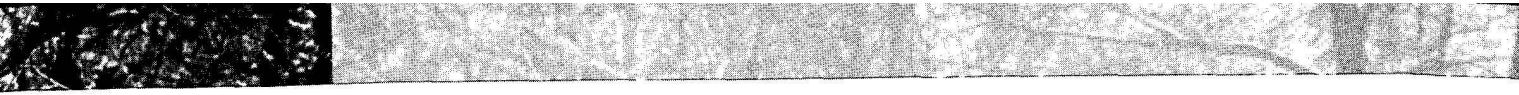
Cimicifuga racemosa - black snake root

Solidago sp. - goldenrod

Taraxacum officinale - dandelion

Trifolium sp. - wild purple clover

Bulbs



Stream Valley

During the Farrand period, the complex planting she created adjacent to or immediately along the stream path—characterized by the carefully controlled arrangement of trees and deciduous shrubs—was a major design feature of the stream valley. Farrand added native woodland plants, such as mountain laurel, ferns, and wild violets, to supplement the existing plant palette. The shrub massings created the spaces and directed views up the stream valley and into the meadows. The massings also acted as a foil for the plantings of low herbaceous vegetation which bordered the paths and stream.

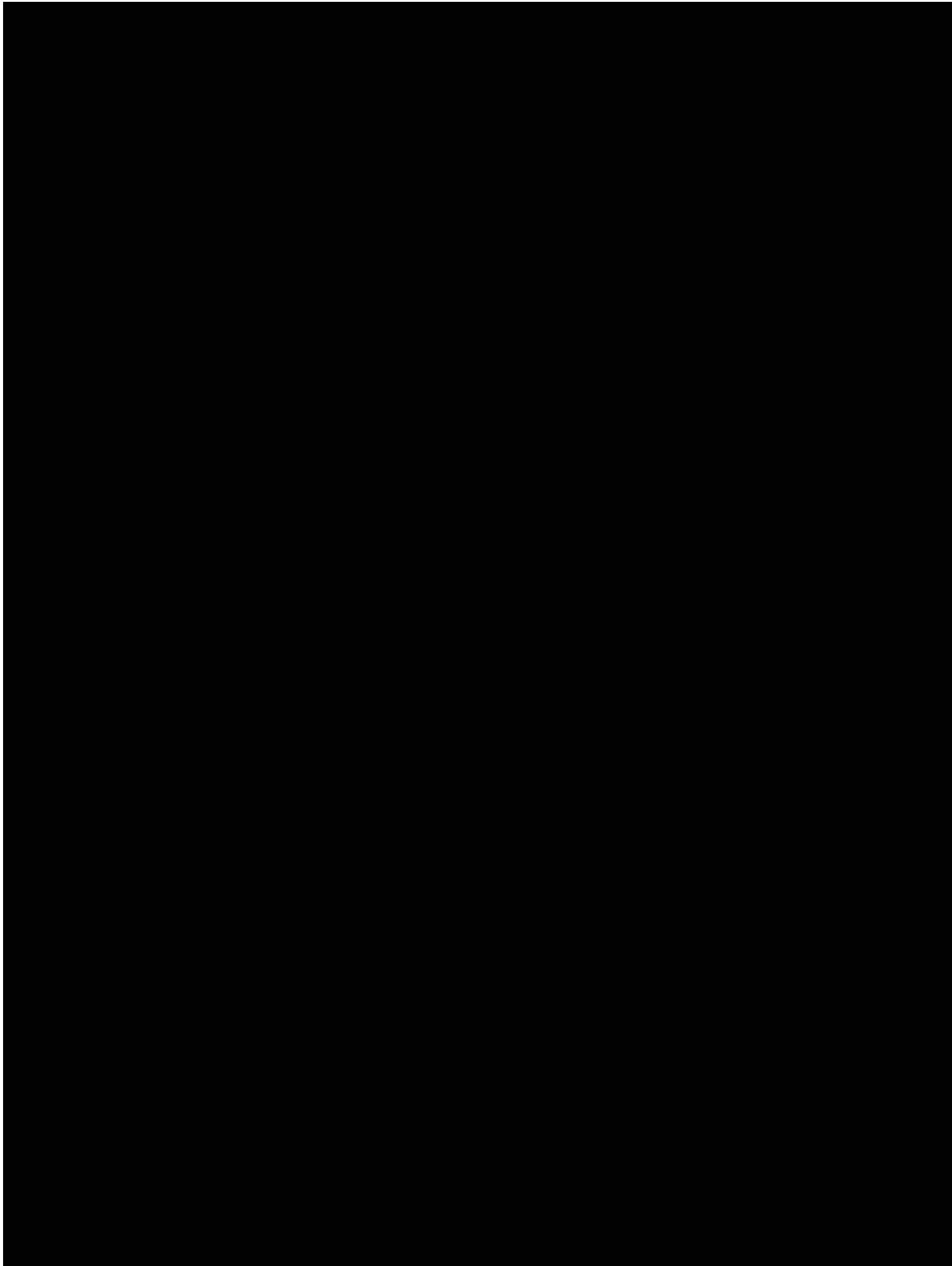
In her 1943 memo to the National Park Service, Farrand stressed the importance of scale:

the main charm of the stream side is in the informally placed groups of herbaceous material, such as iris siberica; blue and white mertensia; ferns; and the simple wild type of daffodils; and occasionally one or two of the smaller mallows [Malva sp.]; groups of the English cowslips and groups of the candelabra primulas An occasional clump of wild iris might be set by the stream side In other words, the planting along the stream side must be kept in delicate balance of smallish groups, as masses of one sort or another of large material—such as big groups of kalmias or leucothoe—would destroy the whole illusion of a romantic and yet natural landscape.²⁹⁵

Farrand wanted the new material to harmonize with the design of the naturalistic garden as a whole:

The bulbs should be planted in drifts—rather than in clumps and beds—and although these may require additions from time to time, the purchase of these implies a fairly small expenditure so that scilla nutans, in its blue and possibly its white forms, might be added when the clumps diminish to a poverty stricken group.²⁹⁶

Since the end of the Farrand era, the stream-side plantings have suffered greatly from flooding, erosion, invasive vegetation, the wearing of social trails, and the lack of maintenance. Invasive plants and volunteer trees have enclosed spaces which were once open, creating a dense canopy and blocking views into the meadows and up the stream valley. Various pioneer trees, such as black walnut, sugar maple, and black cherry, now predominate. Tatarian honeysuckle, viburnum (*Viburnum* sp.), and spicebush (*Lindera benzoin*) now form the majority of the shrub layer; the ground layer has an abundance of invasive perennials, including Japanese honeysuckle, poison ivy, and multiflora rose. In most areas the stream valley is reverting back to dense woodland. The vegetative character of the stream valley continues to change, disturbing the delicate balance of trees, shrubs, and herbaceous plant material. The net result is a uniform character, with little differentiation between spaces, and the gradual loss of historic integrity.



stone bridge and was intermixed with clumps of grass. At the base of the Forsythia Steps, a sentinel sycamore tree marked the intersection with the south stream path. In this area, periwinkle trailed over the stone edging, softening the appearance of the path. Numerous drifts of primroses accentuated the location of log bridges and highlighted the stepping-stone path leading to the Forsythia Steps. In 1942, Farrand suggested to the NPS that they order up to 1250 primroses of the Munstead strain, but there is no information regarding where these might have been planted.²⁹⁸

Figure 130 Many of the spring-flowering bulbs and herbaceous plantings remain in this area along the south stream path near the Gray arbor memorial, April 1, 1997. NCR, Photo Archive, DOP 1-25.



There is some design integrity left in this area. Even though many mature trees remain from the Farrand era, invading pioneer species of sugar maple, black walnut, and black cherry diminish the open woodland

character. The understory contains woody exotic invasive growth dominated by tatarian honeysuckle, spicebush, and various types of viburnum. Other possible remnant vegetation includes several dogwoods and magnolias (*Magnolia* sp.), and a Carolina silverbell (*Halesia carolina*). Major sections of the stream's south bank, from the stone bridge to the base of the Forsythia Steps, have been washed out, exposing the 1903 combined storm sewer. The small amount of remaining English ivy protects the stream bank from further erosion. In contrast to the tree and understory layers, quite a few perennials and bulbs survive from the original planting, including Virginia bluebells, jack-in-the-pulpit, Spanish and English bluebells, and daffodils. (However, the original locations of such plants are not precisely known.) Other invasive plants, including tatarian honeysuckle, garlic mustard, multiflora rose, Virginia creeper, wild grape, porcelain berry, and jewelweed, dominate the groundcover after the spring flowering. Japanese knotweed (*Polygonum cuspidatum*) and Japanese barberry (*Berberis thunbergii*) are now establishing a foothold in the area opposite the Gray arbor memorial, due to the lack of regular maintenance.

Recent planting efforts by concerned citizens were done without adequate documentation. They planted sweetbay magnolia, witch hazel, and spicebush on the north side of the path extending from the bridge to Forsythia Hill.

Stream Valley: Lower Stream Valley

FARRAND PERIOD	SOURCE
Trees	
<i>Acer saccharum</i> - sugar maple	HABS, NPS-98
<i>Carpinus caroliniana</i> - American hornbeam	NPS-98
<i>Carya tomentosa</i> - mockernut hickory	HABS; NPS-98
<i>Cornus florida</i> - flowering dogwood	DOSLA Photo; NPS-98
<i>Cornus mas</i> - cornelian cherry	NPS-98
<i>Fraxinus americana</i> - white ash	NPS-98
<i>Fraxinus pennsylvanica</i> - green ash	HABS, NPS-98
<i>Halesia carolina</i> - Carolina silverbell	NPS-98
<i>Juglans nigra</i> - black walnut	NPS-98
<i>Juniperus virginiana</i> - Eastern red cedar	DOSLA Photo
<i>Liriodendron tulipifera</i> - tulip poplar	HABS; NPS-98
<i>Maclura pomifera</i> - Osage-orange	HABS; NPS-98
<i>Magnolia virginiana</i> - sweetbay magnolia	DOSLA Photo; HABS; NPS-98
<i>Quercus</i> sp. - oak sp.	DOSLA Photo
<i>Quercus palustris</i> - pin oak	NPS-98
<i>Quercus rubra</i> - red oak	NPS-98
<i>Sassafras albidum</i> - sassafras	NPS-98
<i>Tsuga canadensis</i> - Eastern hemlock	DOSLA Photo
Shrubs	
<i>Lindera benzoin</i> - spicebush	NPS-98
<i>Rhododendron</i> sp. - azalea sp. (Deciduous)	DOSLA Photo; NPS Photo
<i>Viburnum alnifolium</i> - hobblebush	NPS-98
Vines	
<i>Vinca minor</i> - periwinkle	NPS-Photo, NPS-98
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #3 - jack-in-the-pulpit	NPS-98
<i>Digitalis</i> sp. - foxgloves	DOSLA Photo
Ferns various	DOSLA Photo
<i>Houstonia caerulea</i> - bluets	DOSLA Photo
<i>Iris</i> sp. - iris	DOSLA Photo
<i>Mertensia virginica</i> - Virginia bluebell	DOSLA Photo; NPS-98
<i>Liriope</i> sp. - lilyturf	NPS-98
<i>Liriope spicata</i> - white flowering lilyturf	NPS-98
<i>Lobelia siphilitica</i> - great lobelia, blue cardinal flower	NPS-98
<i>Onoclea sensibilis</i> - sensitive fern	NPS-66; NPS-98
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Polystichum acrostichoides</i> - Christmas fern	Memo, BF to NPS, 1942; NPS-98
<i>Primula polyantha</i> - primroses (Munstead)	DOSLA Photo; Memo, BF to NPS, 1942
<i>Viola papilionacea</i> - common blue violet	NPS-98

Bulbs	
<i>Chionodoxa luciliae</i> - glory-of-the-snow	NPS-98
<i>Galanthus nivalis</i> - common snowdrop	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebells (blue & white) (syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Leucojum vernum</i> - spring snowflake	NPS-98
<i>Muscari</i> sp. - grape hyacinth	NPS-98
<i>Narcissus</i> sp. - daffodil	DOSLA Photo
<i>Narcissus</i> sp. - trumpet daffodil (#1)	NPS-98
<i>Narcissus</i> sp. - small-cupped daffodil (#1)	NPS-98
<i>Narcissus</i> sp. - small-cupped daffodil (#2)	NPS-98
<i>Narcissus poeticus</i> var. <i>recurvus</i> - pheasant's eye daffodil	NPS-98
<i>Scilla bifolia</i> - two-leaved squill	Memo, BF to NPS, 1942; NPS-98
<i>Scilla siberica</i> - Siberian squill	Memo, BF to NPS, 1942; NPS-98

CONTRIBUTING PERIOD

Trees

Acer saccharum - sugar maple
Carpinus caroliniana - American hornbeam
Carya tomentosa - mockernut hickory
Cornus florida - flowering dogwood
Cornus mas - cornelian cherry
Fraxinus americana - white ash
Fraxinus pennsylvanica - green ash
Halesia carolina - Carolina silverbell
Juglans nigra - black walnut
Liriodendron tulipifera - tulip poplar
Maclura pomifera - Osage-orange
Magnolia virginiana - sweetbay magnolia
Quercus palustris - pin oak
Quercus rubra - red oak
Sassafras albidum - sassafras

Shrubs

Lindera benzoin - spicebush
Viburnum alnifolium - hobblebush

Vines

Vinca minor - periwinkle

Herbaceous Perennials

Arisaema triphyllum - jack-in-the-pulpit
Arisaema sp. #3 - jack-in-the-pulpit

Mertensia virginica - Virginia bluebell
Liriope sp. - lilyturf
Liriope spicata - white flowering lilyturf
Lobelia siphilitica - great lobelia, blue cardinal flower
Podophyllum peltatum - mayapple
Polystichum acrostichoides - Christmas fern
Onoclea sensibilis - sensitive fern
Viola papilionacea - common blue violet

Bulbs

Chionodoxa luciliae - glory-of-the-snow
Galanthus nivalis - common snowdrop
Hyacinthoides hispanica - Spanish bluebells (blue and white) (syn. *Scilla campanulata*)
Hyacinthoides non-scripta - English bluebells (syn. *Scilla non-scripta*)
Leucojum vernum - spring snowflake
Muscari sp. - grape hyacinth
Narcissus sp. - trumpet daffodil (#1)
Narcissus sp. - small-cupped daffodil (#1)
Narcissus sp. - small-cupped daffodil (#2)
Narcissus poeticus v. *recurvus* - pheasant's eye daffodil
Scilla bifolia - two-leaved squill
Scilla siberica - Siberian squill

NON-CONTRIBUTING PERIOD**Trees**

Acer platanoides - Norway maple
Elaeagnus umbellata - autumn olive
Prunus serotina - black cherry

Shrubs

Berberis thunbergii 'Atropurpurea' -
 Japanese barberry
Rubus sp. - wild raspberry

Vines

Euonymus sp. - euonymus
Rhus radicans - poison ivy
Vitis labrusca - fox grape

Herbaceous Perennials

Alliaria petiolata - garlic mustard
Ambrosia artemisiifolia - common
 ragweed
Cyperus esculentus - yellow nutsedge
Hemerocallis sp. - daylily
Impatiens capensis - spotted touch-me-
 not, jewelweed
Impatiens pallida - pale touch-me-not,
 jewelweed
Microstegium vimineum - Japanese stilt
 grass
Polygonum cuspidatum - Japanese
 knotweed
Phytolacca americana - pokeweed
Solidago canadensis - Canada goldenrod
Sonchus aruensis - sow thistle
Urtica dioica - stinging nettle

Bulbs**UNKNOWN****Trees**

Acer negundo - boxelder
Acer saccharinum - silver maple
Acer rubrum - red maple
Ilex opaca - American holly
Malus sp. - crabapple
Morus alba - white mulberry
Prunus virginiana - choke cherry
Ulmus americana - American elm
Ulmus rubra - slippery elm

Shrubs

Hamamelis virginiana - common witch
 hazel
Hibiscus syriacus - Rose of Sharon
 (purple)
 +*Lonicera tatarica* - tatarian honeysuckle
 +*Rosa multiflora* - multiflora rose
Viburnum plicatum tomentosum -
 doublefile viburnum

Vines

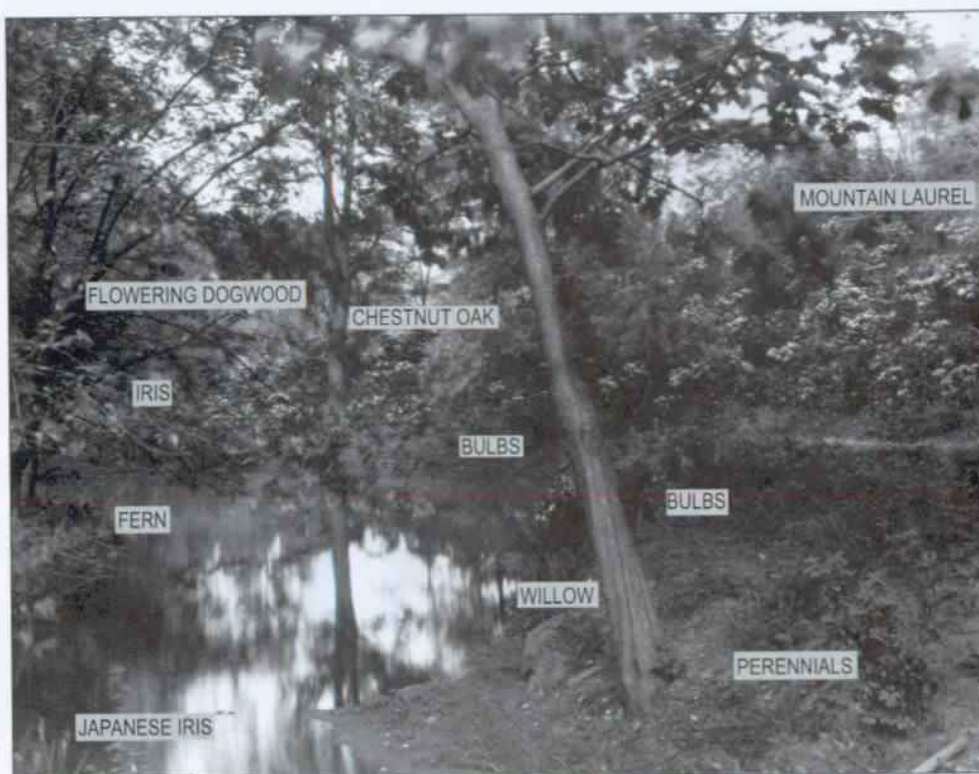
+*Ampelopsis brevipedunculata* -
 porcelain berry
 +*Hedera helix* - English ivy
 +*Lonicera japonica* - Japanese
 honeysuckle
Parthenocissus quinquefolia - Virginia
 creeper

Herbaceous Perennials

Acalypha virginica - Virginia copperleaf
Chelidonium majus - celandine
Cryptotaenia canadensis - honewort
Duchesnea indica - Indian strawberry
Festuca sp. - fescue
Helianthus sp. - sunflower
Plantago major - common plantain
Polygonum pennsylvanicum -
 Pennsylvania smartweed
Polygonum sp. - polygonum
Rumex crispus - curly dock
Cimicifuga racemosa - black snake root
Trifolium repens - white clover

Bulbs

Figure 131 Annotated photograph highlighting vegetation arrangement at the Laurel Pool in the 1930s. DOSLA, Photo Archive, #13.11.



Laurel Pool

Farrand's design for the Laurel Pool included all three layers of planting. The north bank was open, while mountain laurel on the southern slope acted as a backdrop for this outdoor room. At the third of the Three Sisters Falls, the laurel was allowed to drift over to the north side of the path, creating the second threshold found along the south stream path. A grouping of iris was massed on the south bank near the waterfall. Between the pool and the path was a mixed planting of perennials and bulbs. Farrand suggested planting trillium "perhaps below the Laurels opposite the pool and following the path over to the old water wheel."²⁹⁹ The mix of bulbs and perennials continued on the north side of the pool and included mayapples, daffodils, foxglove, and iris. Ferns, Japanese honeysuckle, and periwinkle could also be found in this area.

Extant trees which Farrand either planted or incorporated into her design include black walnut, tulip poplar, and American elm (*Ulmus americana*). Two distinctive trees which contributed to the character of the Laurel Pool have been lost. The first, probably an ash which pre-dated the Farrand period, stood on the north bank, next to the third of the Three Sisters Falls. It had a low branch that extended across the falls to the opposite bank. The other tree, a willow (*Salix* sp.), stood on the south bank near the West Laurel Falls; its trunk grew at a 45-degree angle over the pool. In 1989 three saucer magnolias (*Magnolia x soulangiana*) grew by the pool, but they are no longer present.³⁰⁰ Today tatarian honeysuckle, multiflora rose, Japanese honeysuckle, and spicebush dominate the understory. The few silver maple, dogwood, and crabapple (*Malus* sp.) trees remaining more likely represent Farrand's intended composition. The area between the north side of the pool and the path is barren, with only a few plants growing on the bank.³⁰¹ Views from

the south bank across the pool to the open meadows are blocked by spicebush and tatarian honeysuckle. The tree canopy now forms a dense covering. Only vegetation that does not require full sun has survived. Farrand's original herbaceous planting for the south bank, which included trillium, mayapples, ferns, and daffodil species, still remain in the dappled shade.



Figure 132 The ground is bare on the south side of the Laurel Pool. June 7, 1997. NCR, Photo Archive, DOP 9-7.

Other varieties that reflect similar selections for the upper gardens are also found by the pool. One exception to this is the naturalized orange day lilies growing on the north bank. These conflict with Farrand's strict color scheme within the valley garden, which used only yellow, white, pink, purple, and blue.

Stream Valley – Laurel Pool

FARRAND PERIOD	SOURCE
Trees	
<i>Acer</i> sp. – maple	DOSLA Photo
<i>Carya tomentosa</i> – mockernut hickory	HABS, NPS-98
<i>Carpinus caroliniana</i> - American hornbeam	HABS, NPS-98
<i>Cornus florida</i> - flowering dogwood	HABS, NPS-98
<i>Cornus mas</i> - cornelian cherry	HABS, NPS-98
<i>Liriodendron tulipifera</i> - tulip poplar	NPS-98
<i>Magnolia x soulangiana</i> – saucer magnolia	HABS, NPS-98
<i>Malus</i> sp. – crabapple	HABS, NPS-98
<i>Tilia americana</i> - American linden	HABS, NPS-98
<i>Ulmus americana</i> - American elm	HABS, NPS-98
Shrubs	
<i>Kalmia latifolia</i> - mountain laurel	DOSLA Photo, NPS-98
Vines	
<i>Hedera helix</i> – English ivy	NPS-98
<i>Lonicera japonica</i> – Japanese honeysuckle	DOSLA Photo, NPS Photo, NPS-98
<i>Vinca minor</i> – periwinkle	DOSLA Photo, NPS Photo, NPS-98
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #3 - jack-in-the-pulpit	NPS-98
<i>Digitalis</i> sp. – foxglove	DOSLA Photo
Ferns	
<i>Iris</i> sp. – iris	DOSLA Photo
<i>Iris kaempferi</i> - Japanese iris	DOSLA Photo
<i>Mertensia virginica</i> - Virginia bluebell	DOSLA Photo
<i>Podophyllum peltatum</i> – mayapple	DOSLA Photo, NPS-98
<i>Trillium grandiflorum</i> - large-flowered trillium	Letter, BF to NPS, Nov. 21, 1942
<i>Viola papilionacea</i> - common blue violet	NPS-98

Bulbs	
<i>Chionodoxa luciliae</i> – glory-of-the-snow	NPS-98
<i>Galanthus nivalis</i> – common snowdrop	NPS-98
<i>Hyacinthoides hispanica</i> – Spanish bluebells (blue & white)(syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Leucojum vernum</i> - spring snowflake	NPS-98
<i>Muscari</i> sp. - grape hyacinth	NPS-98
<i>Narcissus</i> sp. – daffodils	DOSLA Photo
<i>Narcissus poeticus</i> v. <i>recurvus</i> - pheasant's eye daffodil	NPS-98
<i>Scilla bifolia</i> - two-leaved squill	NPS-98
<i>Scilla siberica</i> - Siberian squill	NPS-98

CONTRIBUTING PERIOD

Trees

- Acer saccharinum* - silver maple
- Carpinus caroliniana* – American hornbeam
- Carya tomentosa* – mockernut hickory
- Cornus florida* – flowering dogwood
- Cornus mas* - cornelian cherry
- Liriodendron tulipifera* - tulip poplar
- Magnolia x soulangiana* - saucer magnolia
- Malus* sp. – crabapple
- Quercus prinus* – chestnut oak
- Salix* sp. - willow
- Tilia americana* – American linden
- Ulmus americana* – American elm

Shrubs

- Kalmia latifolia* - mountain laurel

Vines

- **Hedera helix* – English ivy
- **Lonicera japonica* – Japanese honeysuckle
- Vinca minor* - periwinkle

Herbaceous Perennials

- Arisaema triphyllum* - jack-in-the-pulpit
- Arisaema* sp. #3 - jack-in-the-pulpit
- Mertensia virginica* – Virginia bluebell
- Hosta plantaginea* - fragrant plantain lily
- Liriope spicata* - white flowering lilyturf
- Lobelia inflata* - Indian tobacco
- Onoclea sensibilis* - sensitive fern
- Podophyllum peltatum* - mayapple
- Polystichum acrostichoides* – Christmas fern
- Viola papilionacea* - common blue violet

Bulbs

- Chionodoxa luciliae* – glory-of-the-snow
- Galanthus nivalis* – common snowdrop
- Hyacinthoides hispanica* - Spanish bluebells (blue and white) (syn. *Scilla campanulata*)
- Hyacinthoides non-scripta* - English bluebells (syn. *Scilla non-scripta*)
- Leucojum vernum* - spring snowflake
- Muscari* sp. - grape hyacinth
- Narcissus poeticus* v. *recurvus* - pheasant's eye daffodil
- Scilla bifolia* - two-leaved squill
- Scilla siberica* - Siberian squill

NON-CONTRIBUTING PERIOD**Trees**

Acer negundo - boxelder

Prunus serotina - black cherry

Shrubs

Rubus sp. - wild raspberry

Vines

Ampelopsis brevipedunculata -
porcelain berry

Lonicera japonica - Japanese
honeysuckle

Parthenocissus quinquefolia - Virginia
creeper

Rhus radicans - poison ivy

Vitis labrusca - grapevine

Herbaceous Perennials

Ambrosia artemisiifolia - common
ragweed

Hemerocallis sp. - daylily

Impatiens capensis - spotted touch-me-
not, jewelweed

Impatiens pallida - pale touch-me-not,
jewelweed

Microstegium vimineum - Japanese
stilt grass

Phytolacca americana - pokeweed

Rumex crispus - curly dock

Solidago canadensis - Canada goldenrod

Urtica dioica - stinging nettle

Bulbs

Allium vineale - wild garlic

UNKNOWN**Trees**

Acer saccharum - sugar maple

Fraxinus americana - white ash

Fraxinus pennsylvanica - green ash

Juglans nigra - black walnut

Shrubs

Lindera benzoin - spicebush

+*Lonicera tatarica* - tatarian
honeysuckle

+*Rosa multiflora* - multiflora rose

Vines**Herbaceous Perennials**

Cryptotaenia canadensis - honewort

Duchesnea indica - Indian strawberry

Festuca sp. - fescue

Helianthus sp. - sunflower

Plantago major - common plantain

Polygonum pensylvanicum -
Pennsylvania smartweed

Polygonum sp. - polygonum

Cimicifuga racemosa - black snake root

Bulbs

Tulip Glen – Laurel Pool to the Stream Arbor

The Tulip Glen runs from the Laurel Pool to the Stream Arbor, and includes the area between the paths on the north and south sides of the stream. Masses of rosebay rhododendron grew along the south side of the stream to match the rhododendron plantation on the hillside above. In combination with the tree canopy of tulip poplars, beeches, hemlocks, Osage-orange and ironwood, the Tulip Glen was underplanted with English ivy and periwinkle, which provided year-round interest. Deciduous shrubs filled the area to the south of the north stream path, from the West Laurel Falls to the Old Water Wheel Falls.

Figure 133 Clumps of ferns grow in pockets along the back of the Stream Arbor wall and a tangle vines grows on the arbor, c. 1935. DOSLA, Photo Archive, #13.4.



A tangle of vines covered the rustic arbor structure, making the Stream Arbor into a quiet retreat.³⁰² One newspaper account from 1940 stated that grapevines grew over the arbor.³⁰³ Farrand relied on an abundance of ferns to soften the rough stone walls in this area. Wall pockets in the back of the Stream Arbor bench were filled with ferns and small groupings grew along the path.

In November 1942, Farrand recommended to Harry Thompson of the NPS that additional Christmas ferns (*Polystichum acrostichoides*) and ostrich ferns (*Matteuccia struthiopteris pensylvanica*) should be ordered for this area “to

replace some that were lost in the floods near the Arbor and in occasional spots west of the Laurel Pool.”

Figure 134 Mature tulip poplars, dominate the canopy in the Tulip Glen, April 1, 1997. NCR, Photo Archive, DOP 1-37



Today, a thick matting of English ivy, periwinkle, and Japanese honeysuckle protects the stream bank from the scouring effect of periodic floods. Where there is no groundcover, soil and vegetation are more susceptible to erosion. In other places, pioneer trees including red maple (*Acer rubrum*), boxelder (*Acer negundo*), and black cherry have started to take hold in the understory. Little remains of the

deciduous shrub massing and the large drifts of ferns. A remnant group of Christmas and ostrich ferns can still be found on the north bank beyond the West Laurel Falls. Since the arbor structure is no longer standing, the vines that perhaps originally grew on the arbor have spread throughout the area.

Stream Valley: Tulip Glen

FARRAND PERIOD	SOURCE
Trees	
<i>Acer rubrum</i> - red maple	HABS; NPS-98
<i>Acer saccharum</i> - sugar maple	NPS-98
<i>Carpinus caroliniana</i> - American hornbeam	NPS-98
<i>Carya tomentosa</i> - mockernut hickory	NPS-98
<i>Diospyros virginiana</i> - common persimmon	NPS-98
<i>Fagus grandifolia</i> - American beech	NPS-98
<i>Fraxinus americana</i> - white ash	NPS-98
<i>Fraxinus pennsylvanica</i> - green ash	NPS-98
<i>Juniperus virginiana</i> - Eastern red cedar	NPS-98
<i>Liriodendron tulipifera</i> - tulip poplar	HABS; NPS-98
<i>Maclura pomifera</i> - Osage-orange	HABS; NPS-98
<i>Malus</i> sp. - wild crabapple	NPS-98
<i>Ulmus americana</i> - American elm	NPS-98
Shrubs	
Deciduous shrubs	NPS Photo
<i>Rhododendron maximum</i> 'album' - white rosebay rhododendron	DOSLA Photo; Interview Don Smith, 1996; NPS-98
<i>Viburnum alnifolium</i> - hobblebush	NPS-98
Vines	
<i>Hedera helix</i> - English ivy	Interview Don Smith, 1996; NPS-98
<i>Lonicera japonica</i> - Japanese honeysuckle	NPS Photo, NPS-98
<i>Vinca minor</i> - periwinkle	NPS-98
<i>Vitis labrusca</i> - fox grape	Washington Post, Dec. 8, 1940; NPS-98
Vine mixture	DOSLA Photo
<i>Wisteria</i> sp. - wistaria	DOSLA Photo
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #3 - jack-in-the-pulpit	NPS-98
<i>Iris</i> sp.	DOSLA Photo
<i>Lobelia siphilitica</i> - giant lobelia	NPS-98
<i>Matteuccia struthiopteris</i> - ostrich fern	Letter, BF to NPS, 1942; NPS-98
<i>Mertensia virginica</i> - Virginia bluebells	NPS-98
<i>Osmunda regalis</i> - royal fern	NPS-98
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Polystichum acrostichoides</i> - Christmas fern	Letter, BF to NPS, 1942; DOSLA Photo; NPS-98
<i>Smilacina racemosa</i> - false solomon's-seal	NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98
Bulbs	
<i>Chionodoxa luciliae</i> - glory-of-the-snow	NPS-98
<i>Galanthus nivalis</i> - common snowdrop	NPS-98

<i>Hyacinthoides hispanica</i> - Spanish bluebell (blue, white and pink) (syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Leucojum vernum</i> - spring snowflake	NPS-98
<i>Muscari</i> sp. - grape hyacinth	NPS-98
<i>Narcissus</i> sp. - trumpet daffodil (#1)	NPS-98
<i>Narcissus</i> sp. - small-cupped daffodil (#1)	NPS-98
<i>Narcissus</i> sp. - small-cupped daffodil (#2)	NPS-98
<i>Narcissus poeticus</i> v. <i>recurvus</i> - pheasant's eye daffodil	NPS-98
<i>Ornithogalum umbellatum</i> - star-of-Bethlehem	NPS-98
<i>Ranunculus bulbosus</i> - bulbous buttercup	NPS-98
<i>Scilla bifolia</i> - two-leaved squill	NPS-98
<i>Scilla siberica</i> - Siberian squill	NPS-98

CONTRIBUTING PERIOD

Trees

- Acer rubrum* - red maple
- Acer saccharum* - sugar maple
- Carpinus caroliniana* - American hornbeam
- Carya tomentosa* - mockernut hickory
- Diospyros virginiana* - common persimmon
- Fagus grandifolia* - American beech
- Fraxinus americana* - white ash
- Fraxinus pennsylvanica* - green ash
- Juniperus virginiana* - Eastern red cedar
- Liriodendron tulipifera* - tulip poplar
- Maclura pomifera* - Osage-orange
- Malus* sp. - wild crabapple
- Ulmus americana* - American elm

Shrubs

- Rhododendron maximum* - rosebay rhododendron

Vines

- **Hedera helix* - English ivy
- **Lonicera japonica* - Japanese honeysuckle
- Vinca minor* - periwinkle
- **Vitis labruscana* - fox grape

Herbaceous Perennials

- Arisaema triphyllum* - jack-in-the-pulpit
- Arisaema* sp. #3 - jack-in-the-pulpit

- Lobelia siphilitica* - giant lobelia
- Matteuccia struthiopteris* - ostrich fern
- Mertensia virginica* - Virginia bluebells
- Osmunda regalis* - royal fern
- Podophyllum peltatum* - mayapple
- Polystichum acrostichoides* - Christmas fern
- Smilacina racemosa* - false solomon's-seal
- Viola papilionacea* - common blue violet

Bulbs

- Chionodoxa luciliae* - glory-of-the-snow
- Galanthus nivalis* - common snowdrop
- Hyacinthoides hispanica* - Spanish bluebell (blue, white and pink) (syn. *Scilla campanulata*)
- Hyacinthoides non-scripta* - English bluebells (syn. *Scilla non-scripta*)
- Leucojum vernum* - spring snowflake
- Muscari* sp. - grape hyacinth
- Narcissus* sp. - trumpet daffodil (#1)
- Narcissus* sp. - small-cupped daffodil (#1)
- Narcissus* sp. - small-cupped daffodil (#2)
- Narcissus poeticus* v. *recurvus* - pheasant's eye daffodil
- Ornithogalum umbellatum* - star-of-Bethlehem
- Ranunculus bulbosus* - bulbous buttercup
- Scilla bifolia* - two-leaved squill
- Scilla siberica* - Siberian squill

NON-CONTRIBUTING PERIOD**Trees**

Acer negundo - boxelder

Acer platanoides - Norway maple

Prunus serotina - black cherry

Shrubs

Hydrangea sp. - wild hydrangea

Vines

Rhus radicans - poison ivy

Herbaceous Perennials

Ambrosia artemisiifolia - common ragweed

Hemerocallis sp. - daylily

Impatiens pallida - pale touch-me-not, jewelweed

Microstegium vimineum - Japanese stilt grass

Phytolacca americana - pokeweed

Rumex crispus - curly dock

Solidago sp. - goldenrod

Urtica dioica - stinging nettle

Bulbs

Allium vineale - wild garlic

UNKNOWN**Trees**

Acer negundo - boxelder

Crataegus sp. - hawthorn

Malus sp. - crabapple

Prunus virginiana - choke cherry

Shrubs

Lindera benzoin - spicebush

+*Lonicera tatarica* - tatarian honeysuckle

Rhododendron sp. - evergreen azalea (modern variety)

+*Rosa multiflora* - multiflora rose

Viburnum plicatum tomentosum - doublefile viburnum

Vines

+*Ampelopsis brevipedunculata* - porcelain berry

+*Celastrus orbiculatus* - Oriental bittersweet

+*Lonicera japonica* - Japanese honeysuckle

Parthenocissus quinquefolia - Virginia creeper

Herbaceous Perennials

Festuca sp. - fescue

Helianthus sp. - sunflower

Liriope sp. - lilyturf

Phlox sp. - wild phlox

Plantago major - common plantain

Polygonum pensylvanicum - Pennsylvania smartweed

Polygonum sp. - polygonum

Cimicifuga racemosa - black snake root

Taraxacum sp. - painters palette

Trifolium sp. - purple clover

Bulbs

Figure 135 Drifts of bulbs and perennials on north bank by the Laurel Pool, c. 1935. DOSLA, Photo Archive, #13.17.



North Bank: Tulip Glen-Laurel Pool, North to the Farm Track

The north bank of the stream was planted with large drifts of herbaceous material, which generally reflected the smaller groupings on the south side. In her 1942 letter to the NPS, Farrand describes particular plants:

There is a considerable quantity of Iris Siberica in the lowland between the north side of the stream and the road which could be divided. The groups start north of the Laurel Pool and run west, approximately as far as the line of trees.³⁰⁴

White pheasant's eye narcissus were massed north of the Laurel Pool, between groups of Virginia bluebells.³⁰⁵ Present-day conditions indicate that the herbaceous material was laid out in crescent-shaped drifts, extending from the Tulip Glen over to the farm track and up into the meadows. Throughout the spring, a parade of blue-flowering plants, including Siberian squills, two-leafed squills, and Spanish and English bluebells mixed with drifts of pheasant's eye narcissus and mayapple, formed a blue carpet with splashes of white. Farrand appears to have made use of the shrub and tree layer to create contrasts between shade and light. Different species are grouped together, rather than being massed individually, as they were in herbaceous plantings elsewhere in the valley. Seasonal interest was extended into the winter months with cedars and hemlocks, clustered near the farm track and Laurel Pool.

Since this area has not been adequately managed for at least 20 years, the once-open understory is now pioneer woodland. This woodland of sugar maple, tatarian honeysuckle, box elder, spicebush, and black cherry now provides dense shade. The intact spring-flowering bulb display now gives way to the perennial and invasive weeds of summer, including porcelain berry, jewelweed, pokeweed, multiflora

rose, nettles, Virginia creeper, and poison ivy. The invasive vines threaten the few remaining trees by continuing to creep up into the canopies. The historic vegetation is also affected by unrestricted visitor use and uncontrolled runoff which has formed channels in the soil. This has created a patchwork of bare earth throughout the north bank area.



Figure 136 Current display of spring bulbs is not as abundant as in the 1930s, April 1, 1997. NCR, Photo Archive, DOP 2-11a.

Stream Valley: North Bank

FARRAND PERIOD	SOURCE
Trees	
<i>Acer saccharinum</i> - silver maple	NPS-98
<i>Acer saccharum</i> - sugar maple	HABS, NPS-98
<i>Carpinus caroliniana</i> - American hornbeam	HABS, NPS-98
<i>Carya tomentosa</i> - mockernut hickory	HABS; NPS-66
<i>Cornus florida</i> - flowering dogwood	HABS; NPS-98
<i>Cornus mas</i> - cornelian cherry	NPS-98
<i>Fraxinus americana</i> - white ash	HABS, NPS-98
<i>Fraxinus pennsylvanica</i> - green ash	NPS-98
<i>Juglans nigra</i> - black walnut	HABS; NPS-66; NPS-98
<i>Juniperus virginiana</i> - Eastern red cedar	HABS, NPS-66; NPS-98
<i>Liriodendron tulipifera</i> - tulip poplar	HABS, NPS-98
<i>Maclura pomifera</i> - Osage-orange	HABS, NPS-66, NPS-98
<i>Malus</i> sp. - wild crabapple	HABS, NPS-98
<i>Ulmus americana</i> - American elm	HABS, NPS-98
Shrubs	
Vines	
<i>Vinca minor</i> - periwinkle	NPS-98
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #2 - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #3 - jack-in-the-pulpit	NPS-98
<i>Iris</i> sp. - iris	DOSLA Photo
<i>Iris siberica</i> (blue) - Siberian iris	Letter, BF to NPS, Nov. 21, 1942
<i>Matteuccia struthiopteris</i> - ostrich-fern	Letter, BF to NPS, Nov. 21, 1942
<i>Mertensia virginica</i> - Virginia bluebells	NPS-98, Letter, BF to NPS, Nov. 21, 1942
<i>Onoclea sensibilis</i> - sensitive fern	NPS-98
<i>Podophyllum peltatum</i> - mayapple	DS Interview, NPS-98
<i>Polystichum acrostichoides</i> - Christmas fern	NPS-98
<i>Primula polyantha</i> - primrose (Munstead)	DS Interview, Letter, BF to NPS, Nov. 21, 1942
<i>Viola papilionacea</i> - common blue violet	NPS-98

Bulbs

<i>Chionodoxa luciliae</i> - glory-of-the-snow	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebells (blue & white) (syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i> , <i>Scilla nutans</i>)	NPS-98, Letter, BF to NPS, March 29, 1943
<i>Leucojum vernum</i> - spring snowflake	NPS-98
<i>Muscari</i> sp. - grape hyacinth	NPS-98
<i>Narcissus</i> sp. - daffodil	DOSLA Photo; NPS Photo; DS Interview
<i>Narcissus</i> sp. - trumpet daffodil (#1)	NPS-98
<i>Narcissus</i> sp. - small-cupped daffodil (#1)	NPS-98
<i>Narcissus</i> sp. - small-cupped daffodil (#2)	NPS-98
<i>Narcissus poeticus</i> v. <i>recurvus</i> 'Pheasant's Eye' - pheasant's eye narcissus	NPS-98, Letter BF to NPS, Nov. 21, 1942
<i>Ornithogalum umbellatum</i> - star-of- Bethlehem	NPS-98
<i>Ranunculus bulbosus</i> - bulbous buttercup	NPS-98
<i>Scilla bifolia</i> - two-leaved squill	NPS-98
<i>Scilla siberica</i> - Siberian squill	NPS-98

CONTRIBUTING PERIOD

Trees

Acer saccharinum - silver maple
Acer saccharum - sugar maple
Carpinus caroliniana - American
hornbeam
Carya tomentosa - mockernut hickory
Cornus florida - flowering dogwood
Cornus mas - cornelian cherry
Fraxinus americana - white ash
Fraxinus pennsylvanica - green ash
Juglans nigra - black walnut
Juniperus virginiana - Eastern red cedar
Liriodendron tulipifera - tulip poplar
Maclura pomifera - Osage-orange
Malus sp. - wild crabapple
Ulmus americana - American elm

Shrubs

Vines

Vinca minor - periwinkle

Herbaceous Perennials

Arisaema sp. #2 - jack-in-the-pulpit
Arisaema sp. #3 - jack-in-the-pulpit
Liriope sp. - lilyturf
Matteuccia struthiopteris - ostrich-fern

Mertensia virginica - Virginia bluebells
Onoclea sensibilis - sensitive fern
Podophyllum peltatum - mayapple
Polystichum acrostichoides - Christmas fern
Viola papilionacea - common blue violet

Bulbs

Chionodoxa luciliae - glory-of-the-snow
Hyacinthoides hispanica - Spanish
bluebells (blue & white) (syn. *Scilla
campanulata*)
Hyacinthoides non-scripta - English
bluebells (syn. *Scilla non-scripta*, *Scilla
nutans*)
Leucojum vernum - spring snowflake
Muscari sp. - grape hyacinth
Narcissus sp. - trumpet daffodil (#1)
Narcissus sp. - small-cupped daffodil (#1)
Narcissus sp. - small-cupped daffodil (#2)
Narcissus poeticus v. *recurvus* -
pheasant's eye daffodil
Ornithogalum umbellatum -
star-of-Bethlehem
Ranunculus bulbosus - bulbous buttercup
Scilla bifolia - two-leaved squill
Scilla siberica - Siberian squill

NON-CONTRIBUTING PERIOD**Trees**

Acer negundo - boxelder

Acer platanoides - Norway maple

Prunus serotina - black cherry

Shrubs**Vines**

Ampelopsis brevipedunculata -
porcelain berry

Celastrus orbiculatus - Oriental
bittersweet

Parthenocissus quinquefolia - Virginia
creeper

Rhus radicans - poison ivy

Vitis sp. - wild grape vine

Herbaceous Perennials

Alliaria petiolata - garlic mustard

Ambrosia artemisiifolia - common
ragweed

Cyperus esculentus - yellow nutsedge

Hemerocallis sp. - daylily

Impatiens capensis - spotted
touch-me-not, jewelweed

Microstegium vimineum - Japanese stilt
grass

Phytolacca americana - pokeweed

Solidago canadensis - Canada goldenrod

Urtica dioica - stinging nettle

Bulbs**UNKNOWN****Trees**

Halesia carolina - Carolina silverbell

Morus rubra - red mulberry

Shrubs

Lindera benzoin - spicebush

+*Lonicera tatarica* - tatarian
honeysuckle

+*Rosa multiflora* - multiflora rose

Vines

+*Lonicera japonica* - Japanese
honeysuckle

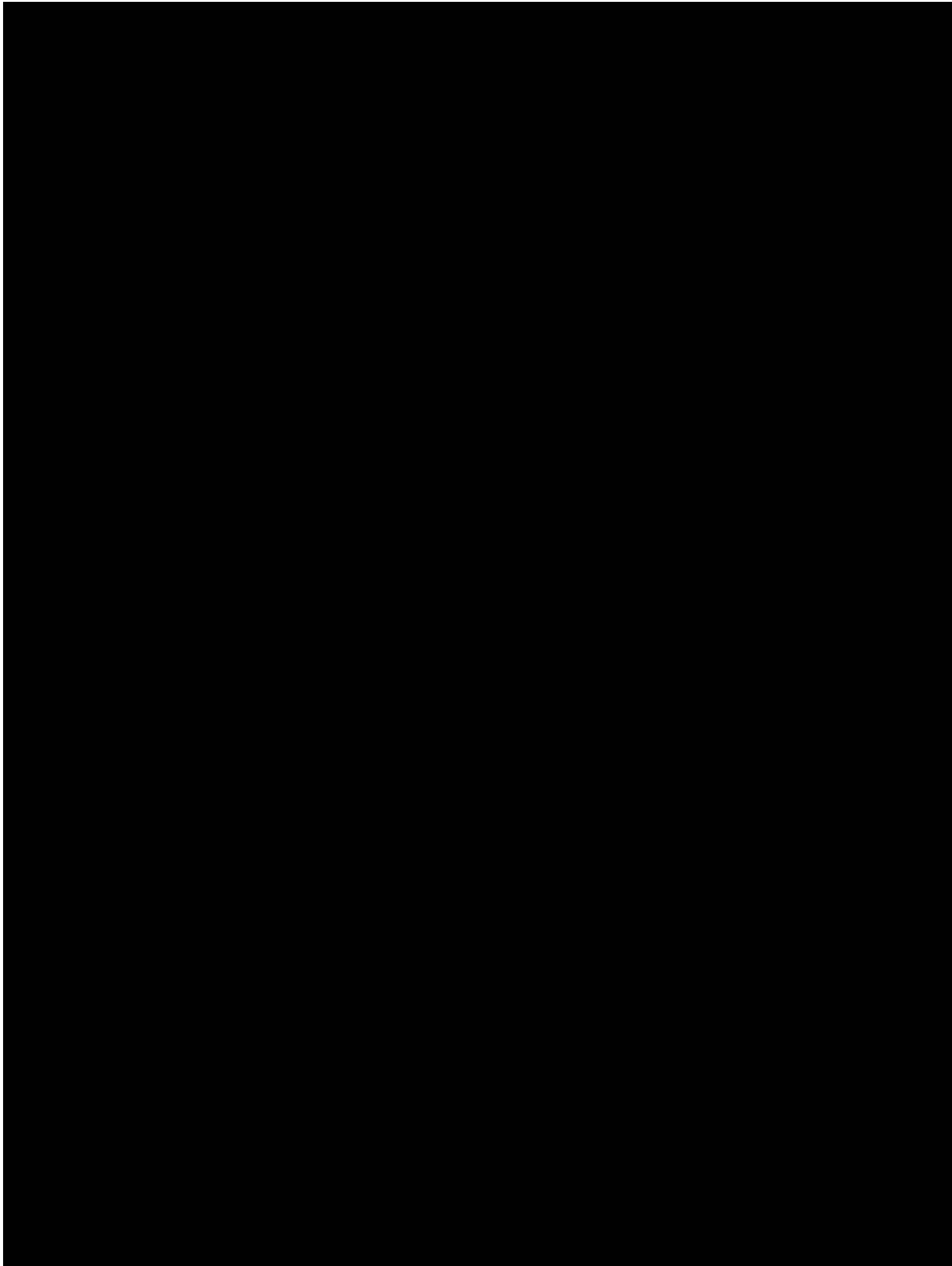
Herbaceous Perennials

Plantago major - common plantain

Trifolium sp. - purple clover

Violet sp. - wild violet

Bulbs



In the area beyond the Clapper Bridge Falls, the vegetation has lost its design integrity. Portions of the woodland have expanded far into the meadow on the north side of the path and merged with the woodland on the south side of the stream. There is no longer a defined transition from the meadow path to the largest meadow on the north, where loosely-grouped understory trees once stood (redbuds, willows, and dogwoods). Only one clump of iris, one witch hazel, and a few ferns have survived along the stream. Invasive vegetation blocks most views of the stream and conceals the original meadow-path alignment.

Stream Valley: Meadow Path

FARRAND PERIOD	SOURCE
Trees	
<i>Cercis canadensis</i> - Eastern redbud	DOSLA Photo
<i>Cornus florida</i> - flowering dogwood	DOSLA Photo; NPS-98
<i>Hamamelis virginiana</i> - common witchhazel	NPS-98
<i>Prunus serotina</i> - black cherry	DOSLA Photo; NPS-98
<i>Prunus virginiana</i> - choke cherry	NPS-98
<i>Quercus rubra</i> - red oak	DOSLA Photo
<i>Ulmus americana</i> - American elm	DOSLA Photo
Shrubs	
Deciduous shrubs	DOSLA Photo
<i>Salix</i> sp. - willow	DOSLA Photo
Vines	
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
Ferns various	DOSLA Photo
<i>Iris pseudacorus</i> - yellow flag	DOSLA Photo, NPS-98
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Smilacina racemosa</i> -false solomon's-seal	NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98
Bulbs	
<i>Chionodoxa luciliae</i> - glory-of-the-snow	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebells (blue & white) (syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Leucojum vernum</i> - spring snowflake	NPS-98
<i>Muscari</i> sp. - grape hyacinth	NPS-98
<i>Narcissus</i> sp. - trumpet daffodil (#1)	NPS-98
<i>Narcissus</i> sp. - large-cupped daffodil (#1)	NPS-98
<i>Narcissus poeticus</i> v. <i>recurvus</i> - pheasant's eye daffodil	NPS-98
<i>Ranunculus bulbosus</i> - bulbous buttercup	NPS-98

CONTRIBUTING PERIOD

Trees

Cornus florida - flowering dogwood

Hamamelis virginiana - common witch-hazel

Prunus serotina - black cherry

Prunus virginiana - choke cherry

Shrubs

Vines

Herbaceous Perennials

Arisaema triphyllum - jack-in-the-pulpit

Iris pseudacorus - yellow flag iris

Podophyllum peltatum - mayapple

Smilacina racemosa - false solomon's-seal

Viola papilionacea - common blue violet

Bulbs

Chionodoxa luciliae - glory-of-the-snow

Hyacinthoides hispanica - Spanish bluebells (blue and white) (syn. *Scilla campanulata*)

Hyacinthoides non-scripta - English bluebells (syn. *Scilla non-scripta*)

Leucojum vernum - spring snowflake

Muscari sp. - grape hyacinth

Narcissus sp. - trumpet daffodil (#1)

Narcissus sp. - large-cupped daffodil (#1)

Narcissus poeticus v. *recurvus* - pheasant's eye daffodil

Ranunculus bulbosus - bulbous buttercup

NON-CONTRIBUTING PERIOD

Trees

Acer negundo - boxelder

Bambusa sp. - bamboo

Shrubs

Rhamnus cathartica - common buckthorn

Rubus sp. - wild raspberry

Vines

Ampelopsis brevipedunculata - porcelain berry

Celastrus orbiculatus - Oriental bittersweet

Hedera helix - English ivy

Lonicera japonica - Japanese honeysuckle

Rhus radicans - poison ivy

Vitis sp. - wild grape vine

Herbaceous Perennials

Alliaria petiolata - garlic mustard

Impatiens capensis - spotted touch-me-not, jewelweed

Impatiens pallida - pale touch-me-not, jewelweed

Polygonum cuspidatum - Japanese knotweed

Rumex crispus - curley dock

Solidago sp. - goldenrod

Bulbs

UNKNOWN

Trees

Carpinus caroliniana - American hornbeam

Fraxinus americana - white ash

Fraxinus pennsylvanica - green ash

Juglans nigra - black walnut

Juniperus virginiana - Eastern red cedar

Liriodendron tulipifera - tulip poplar

Liquidambar styraciflua - sweet gum

Malus sp. - wild crabapple

Nyssa sylvatica - black gum

Shrubs

Lindera benzoin - spicebush

+*Lonicera tatarica* - tatarian honeysuckle

+*Rosa multiflora* - multiflora rose

Sambucus canadensis - common elderberry

Vines

Herbaceous Perennials

Aster sp. - pink wild aster

Phytolacca americana - pokeweed

Plantago major - common plantain

Polygonum pennsylvanicum - Pennsylvania smartweed

Setaria glauca - yellow foxtail

Bulbs



Figure 139 Annotated photograph showing vegetation arrangement around the Unicorn Lady statue along the upper stream path, c. 1937. DOSLA, Photo Archive, #13.38.

Unicorn Lady

Beyond the Jungle Falls, the path divided. Underneath an existing mature canopy of black walnut, Farrand massed shrubs on the slope north of the two paths. She planted azaleas just north of the fork, and mountain laurel and rosebay rhododendron towards the woodland edge.

In her 1942 letter to Thompson of the NPS, Farrand suggested that azaleas “could be used wisely at the upper end of the brook where it emerges from the wood to fatten out an old plantation.”³⁰⁷ There was a groundcover of herbaceous material. Redbuds were planted around the statue, and scilla, glory-of-the-snow, English and Spanish bluebells, and many types of daffodils were used in the groundcover. There was also a massing of rhododendron to the west, behind the statue, where the two paths rejoined. The trees were thinned out to create an open canopy. The shrub massing of azalea and laurel gradually merged with the massing of rosebay rhododendron in the designed woodland.

While rhododendrons, one mountain laurel, and a single redbud can still be found, they have lost their form and no longer contribute to the original design intent.³⁰⁸ The original plantings have been replaced by a thick matting of invasive vegetation, including Japanese honeysuckle, multiflora rose, poison ivy, garlic mustard, porcelain berry, Oriental bittersweet, English ivy, tatarian honeysuckle, Japanese knotweed, and Japanese stilt grass. Surprisingly, large drifts of spring-flowering bulbs still thrive in this area. The Unicorn Lady area has the largest variety of spring-flowering bulbs of any of the management zones, the next closest being the Forsythia Hill area. This may be an indication of Farrand’s intention to use the floral display to focus the view to the statue. Due to minimal maintenance and the aggressive nature of the invasive plants, this very important designed area retains little integrity.



Figure 140 Large drifts of bulbs emerge every spring through the thick mat of invasive vegetation, April 1, 1997. NCR, Photo Archive, DOP 2-15a.

Stream Valley: Unicorn Lady

FARRAND PERIOD	SOURCE
Trees	
<i>Acer saccharum</i> - sugar maple	NPS-98
<i>Cercis canadensis</i> - Eastern redbud	NPS-98
<i>Cornus florida</i> - flowering dogwood	NPS-66; NPS-98
<i>Cornus mas</i> - cornelian cherry	NPS-66; NPS-98
<i>Fraxinus americana</i> - white ash	NPS-98
<i>Juglans nigra</i> - black walnut	DOSLA Photo; NPS-98
<i>Liquidambar styraciflua</i> - sweetgum	NPS-98
<i>Liriodendron tulipifera</i> - tulip poplar	NPS-66; NPS-98
<i>Prunus serotina</i> - black cherry	NPS-98
<i>Tsuga caroliniana</i> - carolina hemlock	NPS-98
<i>Tsuga canadensis</i> - Eastern hemlock	NPS-66; NPS-98
<i>Ulmus americana</i> - American elm	NPS-98
Shrubs	
<i>Kalmia latifolia</i> - mountain laurel	DOSLA Photo; NPS-66; NPS-98
<i>Rhododendron</i> sp. - azalea sp.	DOSLA Photo; NPS-66
<i>Rhododendron maximum</i> - rosebay rhododendron	DOSLA Photo, NPS-98
Vines	
<i>Vinca minor</i> - periwinkle	NPS-98
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #1 - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #2 - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #4 - jack-in-the-pulpit	NPS-98
<i>Athyrium filix-femina</i> - lady fern	NPS-66
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98
Bulbs	
<i>Galanthus nivalis</i> - common snowdrop	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebells (syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Leucojum vernum</i> - spring snowflake	NPS-98
<i>Narcissus</i> sp. - trumpet daffodil (#1)	DOSLA Photo, NPS-98
<i>Narcissus</i> sp. - trumpet daffodil (#3)	DOSLA Photo, NPS-98
<i>Narcissus</i> sp. - large-cup daffodil (#3)	DOSLA Photo, NPS-98
<i>Narcissus</i> sp. - cyclamineus daffodil (#1)	DOSLA Photo, NPS-98
<i>Narcissus</i> sp. - cyclamineus daffodil (#2)	DOSLA Photo, NPS-98
<i>Narcissus</i> sp. - small-cup daffodil (#3)	DOSLA Photo, NPS-98
<i>Narcissus</i> sp. - tazetta daffodil (#1)	DOSLA Photo, NPS-98
<i>Narcissus</i> sp. - tazetta daffodil (#2)	DOSLA Photo, NPS-98
<i>Narcissus</i> sp. - double daffodil (#1)	DOSLA Photo, NPS-98
<i>Narcissus poeticus</i> v. <i>recurvus</i> - pheasant's eye daffodil	DOSLA Photo, NPS-98

CONTRIBUTING PERIOD**Trees**

Acer saccharum - sugar maple
Cercis canadensis - Eastern redbud
Cornus florida - flowering dogwood
Cornus mas - cornelian cherry
Fraxinus americana - white ash
Juglans nigra - black walnut
Liquidambar styraciflua - sweetgum
Liriodendron tulipifera - tulip poplar
Prunus serotina - black cherry
Tsuga canadensis - Eastern hemlock
Ulmus americana - American elm

Shrubs

Kalmia latifolia - mountain laurel
Rhododendron maximum - rosebay
 rhododendron

Vines

Vinca minor - periwinkle

Herbaceous Perennials

Arisaema triphyllum - jack-in-the-pulpit
Arisaema sp. #1 - jack-in-the-pulpit
Arisaema sp. #2 - jack-in-the-pulpit
Arisaema sp. #4 - jack-in-the-pulpit
Podophyllum peltatum - mayapple
Viola papilionacea - common blue violet

Bulbs

Galanthus nivalis - common snowdrop
Hyacinthoides hispanica - Spanish
 bluebells (syn. *Scilla campanulata*)
Hyacinthoides non-scripta - English
 bluebells (syn. *Scilla non-scripta*)
Leucojum vernum - spring snowflake
Narcissus sp. - trumpet daffodil (#1)
Narcissus sp. - trumpet daffodil (#3)
Narcissus sp. - large-cup daffodil (#3)
Narcissus sp. - cyclamineus daffodil (#1)
Narcissus sp. - cyclamineus daffodil (#2)
Narcissus sp. - small-cup daffodil (#3)
Narcissus sp. - tazetta daffodil (#1)
Narcissus sp. - tazetta daffodil (#2)
Narcissus sp. - double daffodil (#1)
Narcissus poeticus v. *recurvus* - pheasant's eye daffodil

NON-CONTRIBUTING PERIOD**Trees**

Acer negundo - boxelder
Ailanthus altissima - tree-of-heaven

Shrubs

Rubus sp. - wild raspberry

Vines

Hedera helix - English ivy
Lonicera japonica - Japanese honeysuckle
Parthenocissus quinquefolia - Virginia
 creeper
Rhus radicans - poison ivy

Vitis sp. - wild grape vine

Herbaceous Perennials

Alliaria petiolata - garlic mustard
Impatiens capensis - spotted touch-me-not, jewelweed
Microstegium vimineum - Japanese stilt
 grass
Polygonum cuspidatum - Japanese
 knotweed
Polygonum pensylvanicum -
 Pennsylvania smartweed
Polygonum sp. - polygonum
Rumex crispus - curly dock
Cimicifuga racemosa - black snake root
Solidago sp. - goldenrod
Taraxacum officinale - dandelion
Trifolium sp. - wild purple clover
Urtica dioica - stinging nettle

Bulbs

UNKNOWN

Trees

Acer saccharinum - silver maple

Carya tomentosa - mockernut hickory

Ilex opaca - American holly

Morus alba - white mulberry

Quercus imbricaria - shingle oak

Tilia americana - American linden

Shrubs

Lindera benzoin - spicebush

+*Lonicera tatarica* - tatarian honeysuckle

+*Rosa multiflora* - multiflora rose

Vines

+*Ampelopsis brevipedunculata* -
porcelain berry

+*Celastrus orbiculatus* - Oriental
bittersweet

Herbaceous Perennials

Bulbs

The Meadows

Farrand converted the former open farmland on the lower portion of Clifton Hill into five meadows. She supplemented the existing tree cover to visually define the meadows and highlight the their edges.³⁰⁹ Underplantings beneath the trees helped to further emphasize the separation of the meadows into separate “rooms.” The only border not formed by trees was the old farm track, which, in conjunction with the steep slope along its northern edge, formed a distinct southern boundary along the first four meadows (going from east to west). The stand of trees dividing the first and second meadows was related to a line or grouping of trees in the upper gardens. The CLR team determined the extent of the other meadows by analyzing topographic changes and the location of circulation routes. (See *Spatial Organization* and *Topography* sections for further information.)

The meadows must have been mown a few times a year to keep them open. Farrand introduced drifts of perennials and spring-flowering bulbs, such as Spanish and English bluebells, squills, and daffodils, to add spring color to the open expanse. She seems to have used the yellow color of daffodils planted in the northern section of the meadows to draw the eye up to the tree edge. One apparent exception to this rule is the fourth meadow. Its northernmost section was not visible from the stream path, and no bulbs were planted in the upper part of this meadow. A second exception is in the second meadow, where no squills or bluebells were planted, in contrast to the extensive bulb plantings in the other meadows.

The National Park Service has struggled to limit the encroachment of woody vegetation and invasive plant material into the meadows. In spite of this, the open area has gradually been reduced in extent, damaging significant views. Despite their

poor condition, the meadows are still apparent, but invasive plants, such as tree-of-heaven, multiflora rose, Japanese honeysuckle, Oriental bittersweet, poison ivy, porcelain berry, and grapevine, are quickly establishing themselves on the fringes. The invasive plants are also harming the historic trees (dogwoods, cherries, tulip poplars, and river birches) that divide the meadows, where they are filling the gaps between them and growing up into the trees. Such growth along the farm track, and the encroachment of the woodland into the northern sections of the meadows, have obscured the design integrity of the meadows.

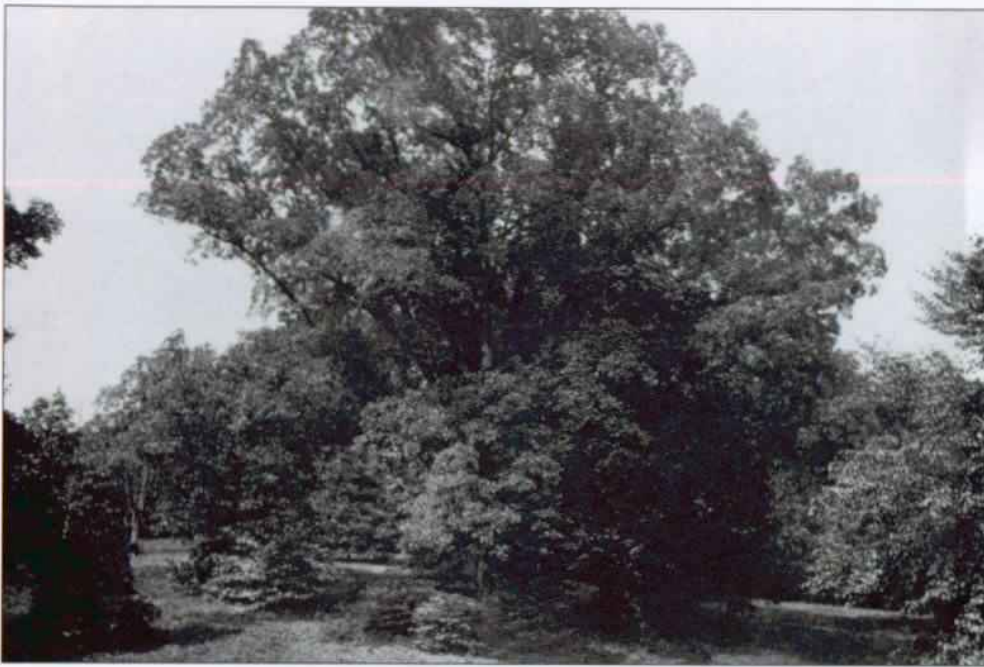


Figure 141 A mature Southern red oak was the central feature of the first meadow, June 1941. DOSLA, Photo Archive, #13.34

Meadow #1

A sentinel southern red oak (*Quercus falcata*) occupied the central part of the first meadow. Farrand filled in the area between the Clifton Hill woodland (*Northern Woodland*) and the mature oak with hemlocks and American hollies. The meadow extended around the specimen oak, on the eastern and southern portions. A plantation of cherry trees succeeded by hemlocks defined the west side, which served as the dividing line between the first and second meadows. The hemlocks were located uphill from the line of cherries and extended into the northern woodland. An old road from the former Elverson farm once followed a ravine formed between two ridges and descended to the stone bridge.

The area was heavily planted with English and Spanish bluebells, which have spread across the whole of the oak meadow. Underplantings of bluebells, two-leaved squill, Siberian squill, and glory-of-the-snow accentuate the cherry tree grouping between the first and second meadows. The early-blooming glory-of-the-snow, two-leaved squill, and Siberian squill follow the edge of the farm track to the Old Stone Pump House. Later-blooming varieties, such as Spanish and English bluebells, pheasant's eye daffodil, star-of-Bethlehem, bulbous buttercup, and common blue violet, are planted in masses across the first meadow. Nearly half of the meadow is lost to invasive plant material, which covers its upper portion.

Meadow # 1

FARRAND PERIOD	SOURCE
Trees	
<i>Carya tomentosa</i> - mockernut hickory	NPS-98
<i>Cornus mas</i> - cornelian cherry	NPS-98
<i>Cornus florida</i> - flowering dogwood	NPS-98
<i>Fagus grandifolia</i> - American beech	NPS-98
<i>Ilex opaca</i> - American holly	NPS-98
<i>Liriodendron tulipifera</i> - tulip poplar	NPS-98
<i>Maclura pomifera</i> - Osage-orange	NPS-98
<i>Magnolia virginiana</i> - sweetbay magnolia	NPS-98
<i>Prunus</i> sp. - cherry	NPS-98
<i>Prunus</i> sp. - wild weeping cherry	NPS-98
<i>Prunus serotina</i> - black cherry	NPS-98
<i>Prunus virginiana</i> - choke cherry	NPS-98
<i>Quercus alba</i> - white oak	NPS-98
<i>Quercus palustris</i> - pin oak	NPS-98
<i>Quercus rubra</i> - red oak	NPS-98
<i>Quercus velutina</i> - black oak	NPS-98
<i>Robinia pseudoacacia</i> - black locust	NPS-98
<i>Sassafras albidum</i> - sassafras	NPS-98
<i>Tsuga canadensis</i> - Eastern hemlock	NPS-98
<i>Ulmus americana</i> - American elm	NPS-98
Shrubs	
<i>Viburnum alnifolium</i> - hobblebush	NPS-98
Vines	
<i>Vinca minor</i> - periwinkle	NPS-98
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #2 - jack-in-the-pulpit	NPS-98
<i>Liriope</i> sp. - lilyturf	NPS-98
<i>Lobelia inflata</i> - Indian tobacco	NPS-98
<i>Onoclea sensibilis</i> - sensitive fern	NPS-98
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98
Bulbs	
<i>Chionodoxa luciliae</i> - glory-of-the-snow	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebells (Blue and White) (syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Leucojum vernum</i> - spring snowflake	NPS-98
<i>Narcissus poeticus</i> v. <i>recurvus</i> - pheasant's eye daffodil	NPS-98
<i>Ornithogalum umbellatum</i> - star-of-Bethlehem	NPS-98
<i>Ranunculus bulbosus</i> - bulbous buttercup	NPS-98
<i>Scilla bifolia</i> - two-leaved squill	NPS-98
<i>Scilla siberica</i> - Siberian squill	NPS-98

CONTRIBUTING PERIOD**Trees**

Carya tomentosa - mockernut hickory
Cornus mas - cornelian cherry
Cornus florida - flowering dogwood
Fagus grandifolia - American beech
Ilex opaca - American holly
Liriodendron tulipifera - tulip poplar
Maclura pomifera - Osage-orange
Magnolia virginiana - sweetbay magnolia
Prunus sp. - cherry
Prunus sp. - wild weeping cherry
Prunus serotina - black cherry
Prunus virginiana - choke cherry
Quercus alba - white oak
Quercus palustris - pin oak
Quercus rubra - red oak
Quercus velutina - black oak
Robinia pseudoacacia - black locust
Sassafras albidum - sassafras
Tsuga canadensis - Eastern hemlock
Ulmus americana - American elm

Shrubs

Viburnum alnifolium - hobblebush

Vines

Vinca minor - periwinkle

Herbaceous Perennials

Arisaema triphyllum - jack-in-the-pulpit
Arisaema sp. #2 - jack-in-the-pulpit
Liriope sp. - lilyturf
Lobelia inflata - Indian tobacco
Onoclea sensibilis - sensitive fern
Podophyllum peltatum - mayapple
Viola papilionacea - common blue violet

Bulbs

Chionodoxa luciliae - glory-of-the-snow
Hyacinthoides hispanica - Spanish bluebells (Blue and White) (syn. *Scilla campanulata*)
Hyacinthoides non-scripta - English bluebells (syn. *Scilla non-scripta*)
Leucojum vernum - spring snowflake
Narcissus poeticus v. *recurvus* - pheasant's eye daffodil
Ornithogalum umbellatum - star-of-Bethlehem
Ranunculus bulbosus - bulbous buttercup
Scilla bifolia - two-leaved squill
Scilla siberica - Siberian squill

NON-CONTRIBUTING PERIOD**Trees**

Ailanthus altissima - tree-of-heaven
Robinia pseudoacacia - black locust

Shrubs

Lonicera tatarica - tatarian honeysuckle
Rosa multiflora - multiflora rose
Rubus sp. - wild raspberry

Vines

Ampelopsis brevipedunculata - porcelain berry
Campsis radicans - common trumpet vine
Celastrus orbiculatus - Oriental bittersweet
Hedera helix - English ivy
Lonicera japonica - Japanese honeysuckle
Parthenocissus quinquefolia - Virginia creeper
Rhus radicans - poison ivy
Vitis spp. - wild grape vine
Wisteria sinensis - wistaria

Herbaceous Perennials

Alliaria petiolata - garlic mustard
Impatiens capensis - spotted touch-me-not, jewelweed
Phytolacca americana - pokeweed
Rumex crispus - curley dock

Bulbs

UNKNOWN

Trees

Acer saccharinum - silver maple
Acer saccharum - sugar maple
Juglans nigra - black walnut
Juniperus virginiana - Eastern red cedar
Malus sp. - wild crabapple
Morus alba - white mulberry
Nyssa sylvatica - black gum
Tilia americana - American linden

Shrubs

Lindera benzoin - spicebush

Vines

Herbaceous Perennials

Cryptotaenia canadensis - honewort
Duchesnea indica - Indian strawberry
Plantago major - common plantain
Polygonum pensylvanicum -
Pennsylvania smartweed
Polygonum sp. - polygonum
Cimicifuga racemosa - black snake root
Setaria glauca - yellow foxtail
Solidago sp. - goldenrod
Trifolium sp. - wild purple clover

Bulbs

Meadow #2

A line of cherry trees defined the eastern border of the second meadow. On the west, a line of dogwoods divided the second from the third meadows. (It is not known whether the dogwood trees were planted as part of Farrand's original plan or were an addition made by the National Park Service after 1951.)³¹⁰



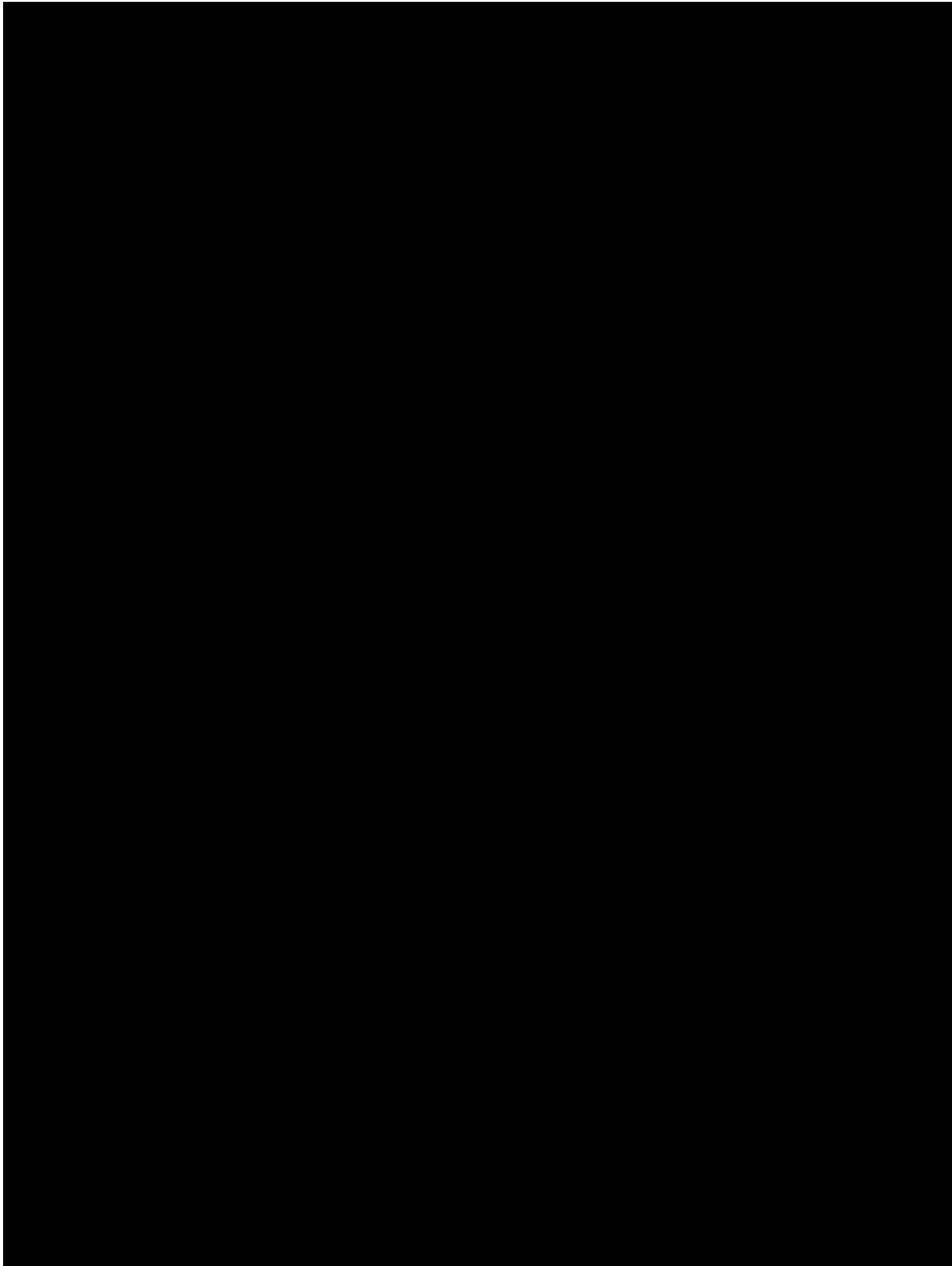
Figure 142 Daffodils blooming on the upper section of the second meadow, March 1998. NCR Photo Archive, DOP 33-2.

Farrand's treatment for this space is quite different from the manner in which she planted the two adjoining meadows. The most striking difference was omitting the blues of the squills, glory-of-the-snow, and the later-flowering bluebells. These bulbs are used as plantings under the border trees, and along the upper edge of the meadow, but are not found in the meadow itself. Instead Farrand relied on the yellows and whites of the daffodils. This distinct difference between the other meadow floral displays is only apparent in the spring.

Exotic invasive plant material covers the upper portion of the second meadow and has spread into the border trees separating the meadows. The trees (the dogwoods and cherry plantations) on the eastern and western edges of the meadow may be lost because porcelain berry, English ivy, and Oriental bittersweet are quickly spreading beneath them.

Meadow # 2

FARRAND PERIOD	SOURCE
Trees	
<i>Acer rubrum</i> - red maple	NPS-98
<i>Cornus florida</i> - flowering dogwood	NPS-98
<i>Fraxinus americana</i> - white ash	NPS-98
<i>Juglans nigra</i> - black walnut	NPS-98
<i>Morus alba</i> - white mulberry	NPS-98
<i>Prunus</i> sp. - cherry	NPS-98
<i>Prunus</i> sp. - weeping cherry	NPS-98
<i>Tilia americana</i> - American linden	NPS-98
<i>Tsuga canadensis</i> - Eastern hemlock	NPS-98
Shrubs	
<i>Amelanchier</i> sp. - serviceberry	NPS-98
Vines	
<i>Vinca minor</i> - periwinkle	NPS-98
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #2 - jack-in-the-pulpit	NPS-98
<i>Liriope</i> sp. - lilyturf NPS-98	NPS-98
<i>Onoclea sensibilis</i> - sensitive fern	NPS-98
<i>Podophyllum peltatum</i> - mayapple (lower edge)	NPS-98
<i>Polystichum acrostichoides</i> - Christmas fern	NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98
Bulbs	
<i>Chionodoxa luciliae</i> - glory-of-the-snow (along the edge only)	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebells (along the edge only) (syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (along the edge only) (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Narcissus</i> sp. - large-cup daffodil (#3) (upper edges of meadow)	NPS-98
<i>Narcissus poeticus</i> v. <i>recurvus</i> - pheasant's eye daffodil	NPS-98
<i>Ornithogalum umbellatum</i> - star-of- Bethlehem (along the edge only)	NPS-98
<i>Ranunculus bulbosus</i> - bulbous buttercup (April-June)	NPS-98
<i>Scilla bifolia</i> - two-leaved squill (along the edges only)	NPS-98
<i>Scilla siberica</i> - Siberian squill (along the edge only)	NPS-98



Meadow #3

The eastern border of the third meadow was defined by dogwood trees and the western border, between the third and fourth meadows, was composed of a undetermined mixture of trees and contained a thick understory, perhaps of Scotch broom. Today white ash, American holly, black walnut, Eastern red cedar, tulip poplar, Osage-orange, and sassafras form the boundary between these meadows, which is consistent with Farrand's intent, and therefore may be representative of the original plantings.

A steep bank along the farm track formed the southern border of the third meadow. When the farm track was constructed in the mid-nineteenth century, the hillside was cut back to provide a level road surface. Since it was steeper than the hillside above it, this new slope provided an opportunity to create a rock garden. Boulders and plantings of spring bulbs were placed in the cut area. This area (which extends along the farm track into the fourth meadow) was planted with a series of triangular groupings of pheasant's eye daffodil and a mass planting of blue-flowering spring bulbs. This succession of bulbs provided a continuous splash of blue from the north bank area, where it crosses the farm track at the bottom of the third meadow. The drift continues up through the border planting of dogwoods to the upper area of the second meadow, where it spills over into the oak meadow. This well-designed series of bulb plantings provides visual interest from the end of February to the middle of May.

A large portion of the meadow is being overrun with invasive plant material. Because of the steep incline, it is more difficult to maintain and control aggressive vegetation in the third meadow than in others. Woody vegetation continues to creep into the upper portion of the meadow, covering a third of it.



Figure 143 Blooming dogwoods in background define the border between the second and third meadows, c. 1961. Photo by Abbie Rowe. MRC, Photo Archive, #100.



Figure 144 Dogwood border is now being encroached by invasive vegetation growing underneath, August 1997. NCR, Photo Archive, DOP 41-4

Meadow # 3

FARRAND PERIOD	SOURCE
Trees	
<i>Carya</i> sp. - hickory	NPS-98
<i>Carya tomentosa</i> - mockernut hickory	NPS-98
<i>Cornus florida</i> - flowering dogwood	NPS-98
<i>Fraxinus americana</i> - white ash	NPS-98
<i>Ilex opaca</i> - American holly	NPS-98
<i>Juglans nigra</i> - black walnut	NPS-98
<i>Juniperus virginiana</i> - Eastern red cedar	NPS-98
<i>Liriodendron tulipifera</i> - tulip poplar	NPS-98
<i>Morus alba</i> - white mulberry	NPS-98
<i>Maclura pomifera</i> - Osage-orange	NPS-98
<i>Quercus coccinea</i> - scarlet oak	NPS-98
<i>Quercus falcata</i> - Southern red oak	NPS-98
<i>Quercus rubra</i> - red oak	NPS-98
<i>Quercus velutina</i> - black oak	NPS-98
<i>Sassafras albidum</i> - sassafras	NPS-98
<i>Ulmus americana</i> - American elm	NPS-98
Shrubs	
<i>Cytisus scoparius</i> - Scotch broom	NPS-98
<i>Viburnum alnifolium</i> - hobblebush	NPS-98
<i>Viburnum dentatum</i> - arrowwood viburnum	NPS-98
<i>Viburnum plicatum tomentosum</i> - doublefile viburnum	NPS-98
Vines	
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #2 - jack-in-the-pulpit	NPS-98
<i>Onoclea sensibilis</i> - sensitive fern	NPS-98
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98
Bulbs	
<i>Chionodoxa luciliae</i> - glory-of-the-snow	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebells (syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Narcissus poeticus</i> v. <i>recurvus</i> - pheasant's eye daffodil	NPS-98
<i>Ranunculus bulbosus</i> - bulbous buttercup (April-June)	NPS-98
<i>Scilla bifolia</i> - two-leaved squill	NPS-98
<i>Scilla siberica</i> - Siberian squill	NPS-98

CONTRIBUTING PERIOD**Trees**

- Carya* sp. - hickory
Carya tomentosa - mockernut hickory
Cornus florida - flowering dogwood
Fraxinus americana - white ash
Ilex opaca - American holly
Juglans nigra - black walnut
Juniperus virginiana - Eastern red cedar
Liriodendron tulipifera - tulip poplar
Morus alba - white mulberry
Machura pomifera - Osage-orange
Quercus coccinea - scarlet oak
Quercus falcata - Southern red oak
Quercus rubra - red oak
Quercus velutina - black oak
Sassafras albidum - sassafras
Ulmus americana - American elm

Shrubs

- Cytisus scoparius* - Scotch broom
Viburnum ahufolium - hobblebush
Viburnum dentatum - arrowwood viburnum
Viburnum plicatum tomentosum - doublefile viburnum

Vines**Herbaceous Perennials**

- Arisaema triphyllum* - jack-in-the-pulpit
Arisaema sp. #2 - jack-in-the-pulpit
Onoclea sensibilis - sensitive fern
Podophyllum peltatum - mayapple
Viola papilionacea - common blue violet

Bulbs

- Chionodoxa luciliae* - glory-of-the-snow
Hyacinthoides hispanica - Spanish bluebells (syn. *Scilla campanulata*)
Hyacinthoides non-scripta - English bluebells (syn. *Scilla non-scripta*)
Narcissus poeticus v. *recurvus* - pheasant's eye daffodil
Ranunculus bulbosus - bulbous buttercup (April-June)
Scilla bifolia - two-leaved squill
Scilla siberica - Siberian squill

NON-CONTRIBUTING PERIOD**Trees**

- Ailanthus altissima* - tree-of-heaven
Rhus sp. - sumac

Shrubs

- Rhamnus cathartica* - common buckthorn

Vines

- Ampelopsis brevipedunculata* - porcelain berry
Celastrus orbiculatus - Oriental bittersweet
Hedera helix - English ivy
Lonicera japonica - Japanese honeysuckle

Herbaceous Perennials

- Impatiens capensis* - spotted touch-me-not, jewelweed
Microstegium vimineum - Japanese stilt grass
Phytolacca americana - pokeweed
Urtica sp. - stinging nettle

Bulbs

UNKNOWN

Trees

Acer saccharinum - silver maple
Fraxinus pennsylvanica - green ash
Malus sp. - wild crabapple
Prunus serotina - black cherry
Quercus alba - white oak
Quercus palustris - pin oak
Tilia americana - American linden

Shrubs

+*Euonymus alatus* - burning bush
Forsythia suspensa - weeping forsythia
Hydrangea arborescens - wild hydrangea
Lindera benzoin - spicebush
+*Lonicera tatarica* - tatarian honeysuckle
+*Rosa multiflora* - multiflora rose

Vines

Parthenocissus quinquefolia - Virginia creeper

Herbaceous Perennials

Asclepias sp. - milkweed
Aster sp. - aster
Aster pilosus - white heath aster
Datura sp. - jimsonweed
Polygonum pensylvanicum - Pennsylvania smartweed
Cimicifuga racemosa - black snake root
Solidago sp. - goldenrod
Trifolium sp. - purple clover

Bulbs

Meadow #4

The fourth and fifth meadows were separated by the farm track, which ran through a grove of trees, composed of tulip poplars on the east and river birches and mulberries on the west. The track ran east to west, but then continued westward before it curved to the north, where it formed the division between the fourth and the fifth meadows. The western boundary of the fourth meadow sloped steeply down to the farm track, where a line of mature trees followed the road. On its eastern side, a loose grouping of trees formed the boundary. At some point after 1945, a dogwood and a pin oak were planted near the Clifton Hill Walk.³¹¹



Figure 145 View of Clifton Hill Walk and pin oak on the upper part of the fourth meadow, August 1997. NCR, Photo Archive, DOP 41-2.

The planting of this meadow is the most intact. Invasive vegetation is found only on the borders, especially along the farm track where scrubby growth obscures the line of tulip poplars. Spring-flowering bulbs are concentrated on the lower slope, where the drift of bulbs continues eastward into the third meadow. This large drift of blue visually connects the adjoining open areas, drawing the eye across the landscape from the north bank and up into the fourth meadow.

MEADOW # 4

FARRAND PERIOD SOURCE**Trees**

<i>Acer rubrum</i> - red maple	NPS-98
<i>Carya tomentosa</i> - mockernut hickory	NPS-98
<i>Cornus florida</i> - flowering dogwood	NPS-98
<i>Fraxinus americana</i> - white ash	NPS-98
<i>Ilex opaca</i> - American holly	NPS-98
<i>Juglans nigra</i> - black walnut	NPS-98
<i>Juniperus virginiana</i> - Eastern red cedar	NPS-98
<i>Liriodendron tulipifera</i> - tulip poplar	NPS-98
<i>Machura pomifera</i> - Osage-orange	NPS-98
<i>Malus sp.</i> - wild crabapple	NPS-98
<i>Morus alba</i> - white mulberry	NPS-98
<i>Prunus serotina</i> - black cherry	NPS-98
<i>Quercus palustris</i> - pin oak	NPS-98
<i>Quercus phellos</i> - willow oak	NPS-98
<i>Quercus rubra</i> - red oak	NPS-98
<i>Quercus velutina</i> - black oak	NPS-98
<i>Sassafras albidum</i> - sassafras	NPS-98
<i>Ulmus americana</i> - American elm	NPS-98

Shrubs**Vines****Herbaceous Perennials**

<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema sp. #2</i> - jack-in-the-pulpit	NPS-98
<i>Convallaria majalis</i> - lily of the valley	NPS-98
<i>Lobelia inflata</i> - Indian tobacco	NPS-98
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98

Bulbs

<i>Chionodoxa luciliae</i> - glory-of-the-snow	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebells (syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Narcissus poeticus</i> v. <i>recurvus</i> - pheasant's eye daffodil	NPS-98
<i>Ranunculus bulbosus</i> - bulbous buttercup (April-June)	NPS-98
<i>Scilla bifolia</i> - two-leaved squill	NPS-98
<i>Scilla siberica</i> - Siberian squill	NPS-98

CONTRIBUTING PERIOD**Trees**

Acer rubrum - red maple
Carya tomentosa - mockernut hickory
Cornus florida - flowering dogwood
Fraxinus americana - white ash
Ilex opaca - American holly
Juglans nigra - black walnut
Juniperus virginiana - Eastern red cedar
Liriodendron tulipifera - tulip poplar
Maclura pomifera - Osage-orange
Malus sp. - wild crabapple
Morus alba - white mulberry
Prunus serotina - black cherry
Quercus palustris - pin oak
Quercus phellos - willow oak
Quercus rubra - red oak
Quercus velutina - black oak
Sassafras albidum - sassafras
Ulmus americana - American elm

Shrubs**Vines****Herbaceous Perennials**

Arisaema triphyllum - jack-in-the-pulpit
Arisaema sp. #2 - jack-in-the-pulpit
Convallaria majalis - lily of the valley
Lobelia inflata - Indian tobacco
Podophyllum peltatum - mayapple
Viola papilionacea - common blue violet

Bulbs

Chionodoxa luciliae - glory-of-the-snow
Hyacinthoides hispanica - Spanish bluebells (syn. *Scilla campanulata*)
Hyacinthoides non-scripta - English bluebells (syn. *Scilla non-scripta*)
Narcissus poeticus v. recurvus - pheasant's eye daffodil
Ranunculus bulbosus - bulbous buttercup (April-June)
Scilla bifolia - two-leaved squill
Scilla siberica - Siberian squill

NON-CONTRIBUTING PERIOD**Trees**

Ailanthus altissima - tree-of-heaven
Elaeagnus umbellata - autumn olive

Shrubs

Lonicera tatarica - tatarian honeysuckle

Vines

Ampelopsis brevipedunculata - porcelain berry
Celastrus orbiculatus - Oriental bittersweet
Hedera helix - English Ivy
Parthenocissus quinquefolia - Virginia creeper
Vitis sp. - wild grape vine

Herbaceous Perennials

Microstegium vimineum - Japanese stilt grass
Solidago sp. - goldenrod

Bulbs

UNKNOWN

Trees

Acer saccharinum - silver maple

Prunus virginiana - choke cherry

Robinia pseudoacacia - black locust

Tilia americana - American linden

Shrubs

Lindera benzoin - spicebush

Rhamnus sp. - buckthorn

+*Rosa multiflora* - multiflora rose

Vines

+*Lonicera japonica* - Japanese honeysuckle

Herbaceous Perennials

Ambrosia artemisiifolia - common ragweed

Asclepias sp. - milkweed

Aster sp. - aster

Aster pilosus - white heath aster

Datura stramonium - jimsonweed

Euphorbia corollata - flowering spurge

Erigeron annuus - daisy fleabane

Phytolacca americana - pokeweed

Plantago major - common plantain

Polygonum pennsylvanicum - Pennsylvania smartweed

Potentilla canadensis - oldfield cinquefoil

Cimicifuga racemosa - black snake root

Trifolium sp. - clover

Bulbs

Meadow 5

The fifth meadow is unique. It is the largest meadow with the most diverse mixture of spring-flowering bulbs. The west meadow is bounded on the south by the *North Bank*, the *Tulip Glen* and the *Meadow Path*; on the west and north by the *Unicorn Lady* area and the *Designed Woodland*; and on the east by the *Northern Woodland*, the farm track, and the *Fourth Meadow*. It extends to the north, following the course of the farm track that separates two high ridges of Clifton Hill.

Along the south, west, and east borders, specimen plantings of dogwood and gray birch trees accented the view from the Stream Arbor bench up into the meadow. Groups of gray birch trees were located near the meadow path, along the farm track, and on a knoll to the west of the meadow, where hemlocks served as a backdrop to highlight the light bark of the birches. River birches were found in loose plantations from the southern edge of the meadow adjacent to the north bank and extending along the route of the farm track into the upper third of the meadow. A

lone black walnut stood in the southern part of the meadow. The western edge of the fifth meadow was heavily planted with spring bulbs, including crocus, common snowdrop, Spanish and English bluebells, spring snowflake, and six different varieties of daffodils. They all grew beneath a canopy of black walnuts. In 1952, the NPS planted a dawn redwood (*Metasequoia glyptostroboides*) in the lower western border of the fifth meadow.³¹²

Farrand included a wide variety of spring-flowering bulbs throughout the estate gardens. The west meadow is the only meadow in which Farrand's entire selection of spring-flowering bulbs were planted. In all other areas, she used only a partial selection. The wide variety of bulbs provided a long spring flowering season and created visual interest to be enjoyed for many years.

Figure 146 A wide variety of bulbs have naturalized in the fifth meadow, even though invasive vegetation has become established in the upper part of the area, April 1, 1997. NCR, Photo Archive, DOP 2-21a.



The succession of blooms starts early during the waning days of winter with the lavender crocus, common snowdrop, two-leaved squill, and Siberian squill. A long, narrow drift of snowdrops follows the swale on the eastern edge of the meadow's upper reaches. Just east of the animal cemetery, squill spreads under a

large dogwood and extends a short distance east toward the upper portion of the meadow. The lavender crocus surrounds the cemetery and extends south into the meadow.

As the weather warms the soil, the early bulbs give way to a continuous show of color until the middle of May. Spring snowflakes flower along the southern edge of the meadow at the border between the meadow and the *meadow path*. Trumpet daffodils (#1 & #3), large-cup daffodils (#1 & #2), and double daffodils (#1) grow on the brow of the hill on the western side of the meadow and extend along the western edge down to the meadow path. A large drift of daffodils also can be found extending to the upper reaches of the west meadow.

After the early daffodils have faded, the pure white ones open, and can be seen in large drifts across the west meadow and continuing south to the stream and the *North Bank*. When the pheasant's eye narcissus is at its peak flowering, Spanish and English bluebells start to bloom along the edge of the farm track, along the southern edge of the west meadow, adjacent to the meadow path and the north bank, and in the upper, overgrown section of the meadow. The next wave of color begins with the white star-of-Bethlehem; from the plank bridge the drift extends south along the farm track into the *North Bank* area. Star-of-Bethlehem can also be found growing in the area around the animal cemetery. Bulbous buttercup and the common blue violet can be found scattered across the entire area. This succession of bulbs and wildflowers represents the most diverse, well-designed spring floral display in the park, lasting from the end of February and until the end of May.

The integrity of the fifth meadow is threatened by aggressive vines and trees, herbaceous weeds, and woody shrubs, which are competing with the original Farrand era vegetation. Exotic vines such as porcelain berry, Oriental bittersweet, English ivy, Japanese honeysuckle, roundleaf greenbriar, wild grape vine, and morning glory are encroaching into the meadow and adjacent woodlands, covering the existing plants and changing the character of the designed spaces by killing the trees.



Figure 147 Invasive vegetation has started to creep into the fifth meadow, October 1998. NCR, Photo Archive, DOP 50-26

Herbaceous weeds such as garlic mustard, Japanese stilt grass, Japanese knotweed, and yellow nutsedge displace native and herbaceous plant materials. Woody shrubs and aggressive trees such as multiflora rose, tatarian honeysuckle, wild raspberry, Norway maple, red maple, tree-of-heaven, and mimosa now obscure the northernmost third of the fifth meadow.

MEADOW # 5

FARRAND PERIOD	SOURCE
Trees	
<i>Betula nigra</i> - river birch	DOSLA Photo; NPS Photo; NPS-66; NPS-98
<i>Betula populifolia</i> - gray birch	DOSLA Photo; NPS Photo; NPS-66
<i>Carya tomentosa</i> - mockernut hickory	NPS-98
<i>Cercis canadensis</i> - Eastern redbud	NPS-66
<i>Cornus florida</i> - flowering dogwood	NPS-66; NPS-98
<i>Fraxinus americana</i> - white ash	DOSLA Photo; NPS-66; NPS-98
<i>Juglans nigra</i> - black walnut	NPS-98
<i>Juniperus virginiana</i> - Eastern red cedar	NPS-98
<i>Liriodendron tulipifera</i> - tulip poplar	NPS-66; NPS-98
<i>Liquidambar styraciflua</i> - sweetgum	NPS-98
<i>Morus alba</i> - white mulberry	NPS-98
<i>Nyssa sylvatica</i> - black gum	NPS-98
<i>Quercus falcata</i> - Southern red oak	NPS-98
<i>Quercus rubra</i> - red oak	NPS-98
<i>Tsuga canadensis</i> - Eastern hemlock	DOSLA Photo; NPS-66; NPS-98
<i>Ulmus americana</i> - American elm	NPS-98
Shrubs	
<i>Lindera benzoin</i> - spicebush	NPS-98

Vines	
Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #2 - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #4 - jack-in-the-pulpit	NPS-98
<i>Liriope</i> sp. - lilyturf	NPS-98
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98
Bulbs	
<i>Crocus</i> sp. - crocus (lavender)	NPS-98
<i>Galanthus nivalis</i> - common snowdrop	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebells (syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Leucojum vernum</i> - spring snowflake	NPS-98
<i>Narcissus</i> sp. - trumpet daffodil (#1)	NPS-98
<i>Narcissus</i> sp. - trumpet daffodil (#3)	NPS-98
<i>Narcissus</i> sp. - large-cup daffodil (#1)	NPS-98
<i>Narcissus</i> sp. - large-cup daffodil (#2)	NPS-98
<i>Narcissus</i> sp. - double daffodil (#1)	NPS-98
<i>Narcissus poeticus</i> v. <i>recurvus</i> - pheasant's eye daffodil	NPS-98
<i>Ornithogalum umbellatum</i> - star-of-Bethlehem	NPS-98
<i>Ranunculus bulbosus</i> - bulbous buttercup	NPS-98
<i>Scilla bifolia</i> - two-leaved squill	NPS-98
<i>Scilla siberica</i> - Siberian squill	NPS-98

CONTRIBUTING PERIOD**Trees**

Betula nigra - river birch
Betula populifolia - gray birch
Carya tomentosa - mockernut hickory
Cornus florida - flowering dogwood
Fraxinus americana - white ash
Juglans nigra - black walnut
Juniperus virginiana - Eastern red cedar
Liriodendron tulipifera - tulip poplar
Liquidambar styraciflua - sweetgum
Morus alba - white mulberry
Nyssa sylvatica - black gum
Quercus falcata - Southern red oak
Quercus rubra - red oak
Tsuga canadensis - Eastern hemlock
Ulmus americana - American elm

Shrubs

Lindera benzoin - spicebush

Vines**Herbaceous Perennials**

Arisaema triphyllum - jack-in-the-pulpit
Arisaema sp. #2 - jack-in-the-pulpit
Arisaema sp. #4 - jack-in-the-pulpit
Liriope sp. - lilyturf
Podophyllum peltatum - mayapple
Viola papilionacea - common blue violet

Bulbs

Crocus sp. - crocus (lavender)
Galanthus nivalis - common snowdrop
Hyacinthoides hispanica - Spanish bluebells (syn. *Scilla campanulata*)
Hyacinthoides non-scripta - English bluebells (syn. *Scilla non-scripta*)
Leucojum vernum - spring snowflake
Narcissus sp. - trumpet daffodil (#1)
Narcissus sp. - trumpet daffodil (#3)
Narcissus sp. - large-cup daffodil (#1)
Narcissus sp. - large-cup daffodil (#2)
Narcissus sp. - double daffodil (#1)
Narcissus poeticus v. *recurvus* - pheasant's eye daffodil
Ornithogalum umbellatum - star-of-Bethlehem
Ranunculus bulbosus - bulbous buttercup
Scilla bifolia - two-leaved squill
Scilla siberica - Siberian squill

NON-CONTRIBUTING PERIOD**Trees**

Acer negundo - boxelder
Acer platanoides - Norway maple
Ailanthus altissima - tree-of-heaven
Metasequoia glyptostroboides - dawn redwood

Shrubs

Mimosa pudica - mimosa
Rhamnus cathartica - common buckthorn
Rubus sp. - wild raspberry

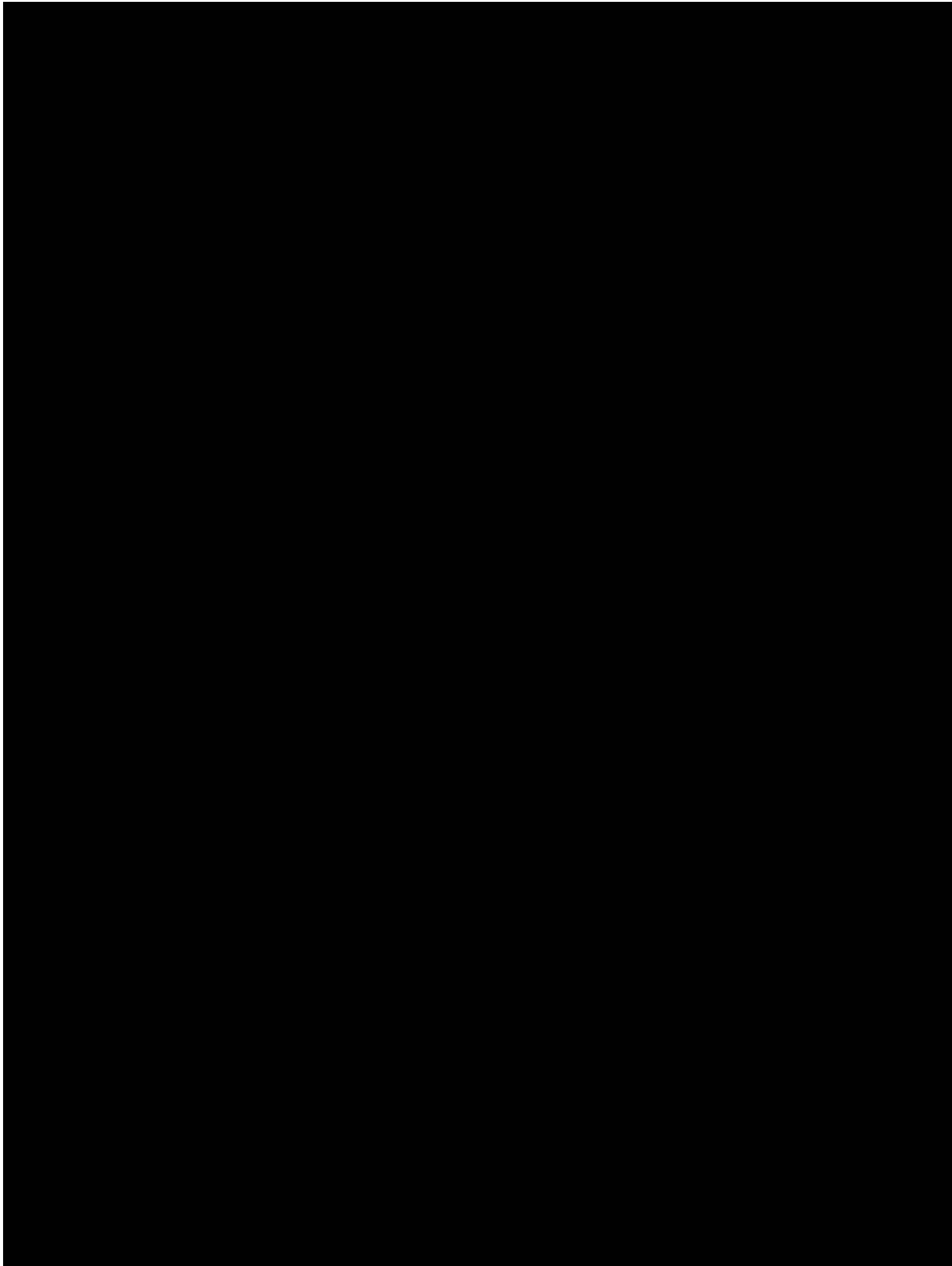
Vines

Ampelopsis brevipedunculata - porcelain berry
Celastrus orbiculatus - Oriental bittersweet
Hedera helix - English ivy
Lonicera japonica - Japanese honeysuckle
Parthenocissus quinquefolia - Virginia creeper
Rhus radicans - poison ivy
Vitis sp. - wild grape vine

Herbaceous Perennials

Alliaria petiolata - garlic mustard
Cyperus esculentus - yellow nutsedge
Hemerocallis sp. - daylily
Ipomoea sp. - morning glory
Microstegium vimineum - Japanese stilt grass
Polygonum cuspidatum - Japanese knotweed
Rumex crispus - curled dock
Smilax rotundifolia - roundleaf greenbriar
Solidago sp. - goldenrod

Bulbs



Designed Woodland

At the edge of the existing woodland, Farrand introduced a shrub layer that included masses of rhododendrons, azalea, and mountain laurel. The designed woodland completed the outward journey on the circular walk. The woodland was comprised of a canopy of oak, maple, tulip poplar, beech, hickory, and American elm, with a developing understory of hornbeam, sassafras, white mulberry, black walnut, and white ash. Farrand appeared to have followed the principles of William Robinson by adding massings of flowering bulbs and perennials on the forest floor, including daffodils, English and Spanish bluebells, scilla, and jack-in-the-pulpits. Three grass paths led through the designed woodland

Today, the only physical remnants of the northernmost path are small groupings of English and Spanish bluebells and daffodils, and a series of wood-and-stone steps. Spring is the best time to follow the northern trace, when the bluebells are in full bloom. At the highest point in the designed woodland, a climax beech, maple, and mixed oak forest remains free of the invasive plant material, such as tree-of-heaven, multiflora rose, and tatarian honeysuckle, that is starting to encroach along the edges and southernmost portion of the area. Most of the mountain laurels and azaleas have died, leaving an overgrown grouping of rosebay rhododendron. Though remnant massings of perennials and bulbs still flower in the spring, invasive vegetation, such as Japanese honeysuckle, garlic mustard, and English ivy, is starting to encroach on them.



Figure 148 Rhododendron massing surrounding woodland path, August 1997. NCR, Photo Archive, DOP 42-24a.

Designed Woodland

FARRAND PERIOD	SOURCE
Trees	
<i>Acer saccharinum</i> - silver maple	NPS-98
<i>Acer saccharum</i> - sugar maple	NPS-66; NPS-98
<i>Acer rubrum</i> - red maple	NPS-98
<i>Betula nigra</i> - river birch	NPS-66; NPS-98
<i>Carpinus caroliniana</i> - hornbeam	NPS-66; NPS-98
<i>Carya tomentosa</i> - mockernut hickory	NPS-66; NPS-98
<i>Catalpa</i> sp. - catalpa	NPS-66; NPS-98
<i>Cercis canadensis</i> - Eastern redbud	NPS-66
<i>Cornus florida</i> - flowering dogwood	NPS-66; NPS-98
<i>Cornus mas</i> - cornelian cherry	NPS-66; NPS-98
<i>Fagus grandifolia</i> - American beech	NPS-66; NPS-98
<i>Fraxinus americana</i> - white ash	NPS-98
<i>Halesia carolina</i> - Carolina silverbell	NPS-98
<i>Juglans nigra</i> - black walnut	NPS-66; GWU; NPS-98
<i>Liquidambar styraciflua</i> - sweetgum	NPS-98
<i>Liriodendron tulipifera</i> -tulip poplar	NPS-66; GWU; NPS-98
<i>Machure pomifera</i> - Osage-orange	NPS-98
<i>Nyssa sylvatica</i> - black gum	NPS-66; NPS-98
<i>Platanus occidentalis</i> - sycamore	NPS-98
<i>Prunus serotina</i> - black cherry	NPS-66; NPS-98
<i>Robinia pseudoacacia</i> - black locust	NPS-66; NPS-98
<i>Quercus alba</i> - white oak	NPS-98
<i>Quercus falcata</i> - Southern red oak	NPS-66; NPS-98
<i>Quercus prinus</i> - chestnut oak	NPS-98
<i>Quercus rubra</i> - red oak	NPS-98
<i>Quercus velutina</i> - black oak	NPS-66; NPS-98
<i>Sassafras albidum</i> - sassafras	NPS-66; NPS-98
<i>Tilia americana</i> - American linden	NPS-98
<i>Tsuga canadensis</i> - Eastern hemlock	NPS-66; GWU; NPS-98
<i>Ulmus americana</i> - American elm	NPS-66; GWU; NPS-98
Shrubs	
<i>Leucothoe fontanesiana</i> - drooping leucothoe	NPS-98
<i>Lindera benzoin</i> - spicebush	NPS-66; NPS-98
<i>Rhododendron maximum</i> - rosebay rhododendron	DS Interview; NPS-98
Vines	

Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #2 - jack-in-the-pulpit	NPS-98
<i>Liriope</i> sp. - lilyturf	NPS-98
<i>Onoclea sensibilis</i> - sensitive fern	NPS-98
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98
Bulbs	
<i>Chionodoxa luciliae</i> - glory-of-the-snow	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebells (syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Narcissus</i> sp. - trumpet daffodil (#1)	NPS-98
<i>Narcissus</i> sp. - trumpet daffodil (#3)	NPS-98
<i>Narcissus</i> sp. - large-cup daffodil (#1)	NPS-98
<i>Narcissus poeticus</i> v. <i>recurvus</i> - pheasant's eye daffodil	NPS-98
<i>Scilla bifolia</i> - two-leaved squill	NPS-98
<i>Scilla siberica</i> - Siberian squill	NPS-98

CONTRIBUTING PERIOD

Trees

Acer saccharinum - silver maple
Acer saccharum - sugar maple
Acer rubrum - red maple
Betula nigra - river birch
Carpinus caroliniana - hornbeam
Carya tomentosa - mockernut hickory
Catalpa sp. - catalpa
Cornus florida - flowering dogwood
Cornus mas - cornelian cherry
Fagus grandifolia - American beech
Fraxinus americana - white ash
Halesia carolina - Carolina silverbell
Juglans nigra - black walnut
Liquidambar styraciflua - sweetgum
Liriodendron tulipifera - tulip poplar
Maclura pomifera - Osage-orange
Nyssa sylvatica - black gum
Platanus occidentalis - sycamore
Prunus serotina - black cherry
Robinia pseudoacacia - black locust
Quercus alba - white oak
Quercus falcata - Southern red oak
Quercus prinus - chestnut oak
Quercus rubra - red oak
Quercus velutina - black oak
Sassafras albidum - sassafras
Tilia americana - American linden
Tsuga canadensis - Eastern hemlock
Ulmus americana - American elm

Shrubs

Leucothoe fontanesiana - drooping
leucothoe
Lindera benzoin - spicebush
Rhododendron maximum - rosebay
rhododendron

Vines

Herbaceous Perennials

Arisaema triphyllum - jack-in-the-pulpit
Arisaema sp. #2 - jack-in-the-pulpit
Liriope sp. - lilyturf
Onoclea sensibilis - sensitive fern
Podophyllum peltatum - mayapple
Viola papilionacea - common blue violet

Bulbs

Chionodoxa luciliae - glory-of-the-snow
Hyacinthoides hispanica - Spanish
bluebells (syn. *Scilla campanulata*)
Hyacinthoides non-scripta - English
bluebells (syn. *Scilla non-scripta*)
Narcissus sp. - trumpet daffodil (#1)
Narcissus sp. - trumpet daffodil (#3)
Narcissus sp. - large-cup daffodil (#1)
Narcissus poeticus v. *recurvus* -
pheasant's eye daffodil
Scilla bifolia - two-leaved squill
Scilla siberica - Siberian squill

NON-CONTRIBUTING PERIOD**Trees**

Acer platanoides - Norway maple

Acer palmatum - Japanese maple

Ailanthus altissima - tree-of-heaven

Paulownia tomentosa - empress tree

Shrubs

Rubus sp. wild raspberry

Vines

Ampelopsis brevipedunculata -
porcelain berry

Celastrus orbiculatus - Oriental
bittersweet

Parthenocissus quinquefolia - Virginia
creeper

Rhus radicans - poison ivy

Vitis sp. - wild grape vine

Herbaceous Perennials

Alliaria petiolata - garlic mustard

Aster pilosus - white heath aster

Galium aparine - goosegrass

Helianthus sp. - sunflower

Helianthus tuberosus - Jerusalem
artichoke

Hemerocallis sp. - daylily

Microstegium vimineum - Japanese
stilt grass

Phytolacca americana - pokeweed

Polygonum pensylvanicum -
Pennsylvania Smartweed

Cimicifuga racemosa - black snake root

Smilax rotundifolia - roundleaf
greenbriar

Urtica dioica - stinging nettle

Bulbs**UNKNOWN****Trees**

Morus alba - white mulberry

Pinus strobus - white pine

Shrubs

+*Lonicera tatarica* - tatarian
honeysuckle

Vines

+*Hedera helix* - English ivy

+*Lonicera japonica* - Japanese
honeysuckle

Herbaceous Perennials**Bulbs**

Figure 149 View from the southern slope meadow to the open northern woodland on Clifton Hill, before an understory was allowed to fill in, c. 1935. DOSLA, Photo Archive, #13.25



Figure 150 Northern woodland also serves as a buffer, screening adjacent development, such as the Danish Embassy, December 1998. NCR, Photo Archive, DOP 47-17a



Northern Woodland

The northern woodland extended from the old farm track to the eastern boundary. Farrand apparently meant this woodland to serve as a backdrop to the whole of Dumbarton Oaks. When she first started to define the valley garden, an existing stand of trees on the brow of Clifton Hill was allowed to fill in further down the slope. It appears the woodland

was supplemented with hemlocks and oak trees. Regular mowing of the edge kept the woodland from invading into the meadow. The majority of trees in the eastern section were oaks, with an understory of mixed young hardwoods.

This mainly deciduous woodland is still in relatively good condition. It consists of a canopy of tulip poplar, elm, beech, hickory, and various species of maples and oaks. The understory contains all of the latter, as well as hemlock, white ash, black walnut, white mulberry, sassafras, hornbeam, Eastern red cedar, and American holly. The edge of the forest is dominated by tree-of-heaven, with a dense invasive undergrowth consisting of porcelain berry, wild grape, Oriental bittersweet, and Japanese honeysuckle. Over the past ten years, exotic invasive plant material has continued to move deeper into the woodland as well as continuing to spread into the adjoining meadows. Spring-flowering bulbs and wildflowers such as squill, glory-of-the-snow, bluebells, and jack-in-the-pulpit are growing in the ravine which extends up from the first meadow into the northern woodland.

Northern Woodland

FARRAND PERIOD	SOURCE
Trees	
<i>Acer</i> sp. – maple	GWU Survey, NPS-98
<i>Acer negundo</i> – boxelder	NPS-98
<i>Acer rubrum</i> – red maple	NPS-98
<i>Acer saccharum</i> – sugar maple	NPS-98
<i>Betula nigra</i> – river birch	NPS-98
<i>Carpinus caroliniana</i> – American hornbeam	GWU; NPS-98
<i>Carya</i> sp. – hickory	GWU; NPS-98
<i>Carya tomentosa</i> – mockernut hickory	NPS-98
<i>Cornus florida</i> – flowering dogwood	NPS-98
<i>Fagus americana</i> – American beech	GWU; NPS-98
<i>Fraxinus americana</i> – white ash	NPS-98
<i>Ilex opaca</i> – American holly	GWU; NPS-98
<i>Juglans nigra</i> – black walnut	NPS-98
<i>Juniperus virginiana</i> – Eastern red cedar	GWU; NPS-98
<i>Liriodendron tulipifera</i> – tulip poplar	GWU; NPS-98
<i>Maclura pomifera</i> – Osage-orange	GWU; NPS-98
<i>Nyssa sylvatica</i> – black gum	NPS-98
<i>Prunus serotina</i> – black cherry	NPS-98
<i>Prunus virginiana</i> – choke-cherry	NPS-98
<i>Quercus</i> sp. – oak	NPS-98
<i>Quercus alba</i> – white oak	NPS-98
<i>Quercus coccinea</i> – scarlet oak	NPS-98
<i>Quercus falcata</i> – Southern red oak	NPS-98
<i>Quercus phellos</i> – willow oak	NPS-98
<i>Quercus prinus</i> – chestnut oak	NPS-66; NPS-98
<i>Quercus rubra</i> – red oak	NPS-98
<i>Quercus velutina</i> – black oak	NPS-98
<i>Robinia pseudoacacia</i> – black locust	NPS-98
<i>Sassafras albidum</i> – common sassafras	GWU Survey, NPS-98
<i>Tsuga canadensis</i> – Eastern hemlock	DOSLA Photo; NPS-98
<i>Tilia americana</i> – American linden	NPS-98
<i>Ulmus americana</i> – American elm	GWU Survey, NPS-98
Shrubs	
<i>Lindera benzoin</i> – spicebush	NPS-98
Vines	

Herbaceous Perennials	
<i>Arisaema triphyllum</i> - jack-in-the-pulpit	NPS-98
<i>Arisaema</i> sp. #2 - jack-in-the-pulpit	NPS-98
<i>Liriope</i> sp. - lilyturf	NPS-98
<i>Lobelia inflata</i> - Indian tobacco	NPS-98
<i>Podophyllum peltatum</i> - mayapple	NPS-98
<i>Vinca minor</i> - periwinkle	NPS-98
<i>Viola papilionacea</i> - common blue violet	NPS-98
Bulbs	
<i>Chionodoxa luciliae</i> - glory-of-the-snow	NPS-98
<i>Hyacinthoides hispanica</i> - Spanish bluebell (syn. <i>Scilla campanulata</i>)	NPS-98
<i>Hyacinthoides non-scripta</i> - English bluebells (syn. <i>Scilla non-scripta</i>)	NPS-98
<i>Scilla bifolia</i> - two-leaved squill	NPS-98
<i>Scilla siberica</i> - Siberian squill	NPS-98

CONTRIBUTING PERIOD

Trees

- Acer* sp. - maple
Acer negundo - boxelder
Acer rubrum - red maple
Acer saccharum - sugar maple
Betula nigra - river birch
Carpinus caroliniana - American hornbeam
Carya sp. - hickory
Carya tomentosa - mockernut hickory
Cornus florida - flowering dogwood
Fagus americana - American beech
Fraxinus americana - white ash
Ilex opaca - American holly
Juglans nigra - black walnut
Juniperus virginiana - Eastern red cedar
Liriodendron tulipifera - tulip poplar
Maclura pomifera - Osage-orange
Nyssa sylvatica - black gum
Prunus serotina - black cherry
Prunus virginiana - choke-cherry
Quercus sp. - oak
Quercus alba - white oak
Quercus coccinea - scarlet oak
Quercus falcata - Southern red oak
Quercus phellos - willow oak
Quercus prinus - chestnut oak
Quercus rubra - red oak
Quercus velutina - black oak
Robinia pseudoacacia - black locust
Sassafras albidum - common sassafras
Tsuga canadensis - Eastern hemlock
Tilia americana - American linden
Ulmus americana - American elm

Shrubs

- Lindera benzoin* - spicebush

Vines

Herbaceous Perennials

- Arisaema triphyllum* - jack-in-the-pulpit
Arisaema sp. #2 - jack-in-the-pulpit
Liriope sp. - lilyturf
Lobelia inflata - Indian tobacco

- Podophyllum peltatum* - mayapple

- Vinca minor* - periwinkle

Bulbs

- Chionodoxa luciliae* - glory-of-the-snow
Hyacinthoides hispanica - Spanish bluebell (syn. *Scilla campanulata*)
Hyacinthoides non-scripta - English bluebells (syn. *Scilla non-scripta*)
Scilla bifolia - two-leaved squill
Scilla siberica - Siberian squill

NON-CONTRIBUTING PERIOD

Trees

- Acer platanoides* - Norway maple
Ailanthus altissima - tree-of-heaven

Shrubs

Vines

- Ampelopsis brevipedunculata* - porcelain berry
Celastrus orbiculatus - Oriental bittersweet
Lonicera japonica - Japanese honeysuckle
Parthenocissus quinquefolia - Virginia creeper
Rhus radicans - poison ivy
Vitis sp. - wild grape vine

Herbaceous Perennials

Bulbs

UNKNOWN

Trees

- Aesculus hippocastanum* - horsechestnut
Morus alba - white mulberry
Pinus strobus - white pine

Shrubs

Vines

Herbaceous Perennials

Bulbs

Water Features

Farrand constructed a series of 18 waterfalls and three pools along the stream, making it the primary design feature of the naturalistic garden. In addition, she incorporated a natural falls between the Three Bridge Falls and the Three Sisters Falls. Farrand wrote: "While, of course, the stream is in no way a really natural brook, it should have a certain eighteenth century quality of the naturalistic, which can be preserved by intelligent management and without much cost of plant material."³¹³ Some of her modifications may have been influenced by the work of Thomas Mawson or others.³¹⁴ (See Figure 64.)

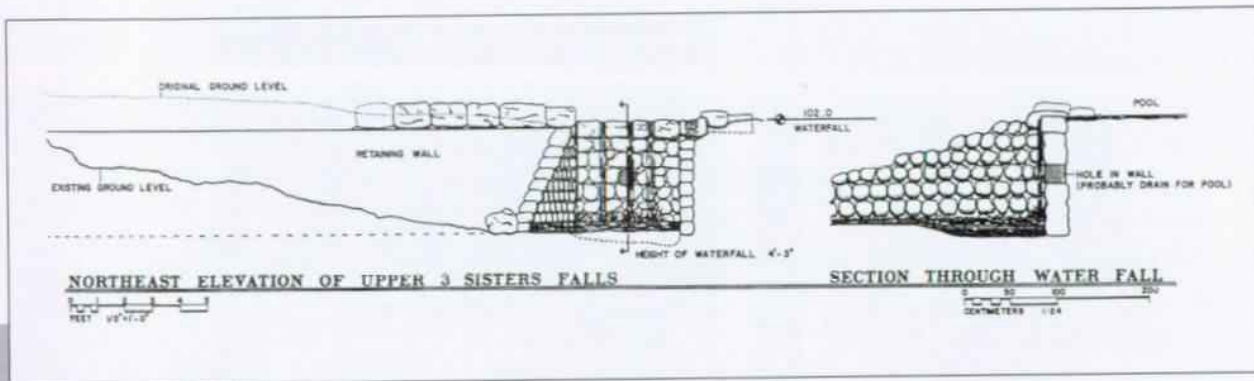


Figure 151 HABS detail drawing showing character of waterfalls and their construction, Summer 1989. NCR, Plans and Drawings Collection, #863/80015 (Sheet 21 of 28).

Figure 152 Third falls of Three Sisters Falls, downstream from the Laurel Pool, c. 1935. DOSLA, Photo Archive, #13.15.

Dams and Waterfalls

The dam structures were constructed of concrete and faced with round river stones; at the base of each dam was a clean-out device, or "plug," which could be removed to enable siltation to be washed through from behind. Wing walls projected upstream from the dams to funnel the water over the spillway, and retaining walls were built in front of the dams on either side of the spillway to protect the banks and channel water towards the next feature.



In 1995, a group of neighborhood volunteers attempted to restore four of the dam structures and the Laurel Pool using HABS photos and drawings. Though stones used in the "restoration" work were apparently taken from the streambed, they were not properly replaced on the dams and walls and thus channeled water incorrectly, creating additional problems.

Laurel Pool and Smaller Pools

Farrand designed each pool in the shape of a laurel leaf, "with the deepest part of the pool corresponding to its greatest width."³¹⁵ Their sides and bottoms were probably made of earth. Berrall's 1932 survey map shows three major pools along the length of the stream. The first major pool was found west of the Three Bridge

Falls; the second was the Laurel Pool; and the third was located west of the Clapper Bridge Falls. Retaining walls which used the same materials as the dams could be found between the West Laurel Falls and the Old Water Wheel Falls, at the Stream Arbor, and at the Islet. At the latter, a culvert fed a channel between the sides of an ox-bow, creating an area almost completely bounded by water.



Figure 153 View from Hazel Walk looking down to Laurel Pool, c. 1935. DOSLA, Photo Archive, #13.23.

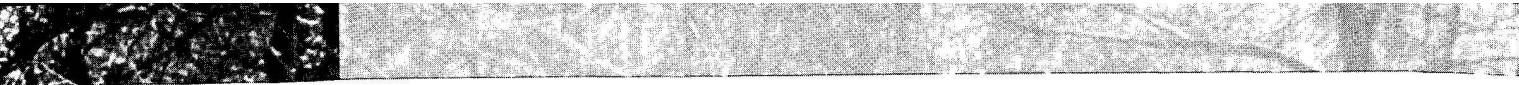
The volunteers attempting restoration work in 1995 used a backhoe to remove silt from the Laurel Pool. Their efforts damaged its banks, and the removed silt was spread over the existing south stream path and the herbaceous perennial plantings on the north, obscuring these features. As a result, the historic design integrity of all affected areas was compromised.

Stream Damage

The *Landscape Preservation Maintenance Plan* (1997) reported that the major problem facing the water features was flooding, which has contributed to the degradation of the features. The water features are in varying degrees of condition. For instance, only the concrete wing walls remain from the first of the Three Meadows Falls compare to the East Falls which is in relatively good condition, where it only suffers from scouring underneath the north wing wall. Siltation has accumulated on the upstream side of all the dams, destroying the pooling effect so critical to the overall design. In every structure, stones are either damaged, dislodged, or missing. In some cases, the dislodged stones have collected downstream, impeding the water flow. In other places, the stream has meandered, following a new course, which has eroded the stream banks, eradicated valuable vegetation, and caused washouts around and underneath dam walls.

If there is one criticism to be made of Farrand's design, it is that she failed to take into account such natural hydrological functions as the changing of a stream course over time, or the impact of adjacent development in creating increased surface runoff of stormwater. Farrand also did not allow for periodic flooding and the buildup of siltation. These last four factors, more than any others, have led to the degradation of the features and surrounding vegetation. In Farrand's defense, it would have been difficult to predict the amount of future development and the increase in the percentage of non-porous surfaces within the catchment area, and the resulting increase of stormwater runoff into the park.

A scope of services is now being prepared for a hydrological survey which will determine the sources and amounts of surface water flowing into the park, and provide a preliminary design and cost estimate for a possible stormwater detention pond to regulate the flow of stormwater into the stream. Depending on the out-



come of the hydrological survey, any necessary structures would be built on Reservation 357, an adjacent NPS property on the northwestern boundary of DOP. Only after the runoff is controlled can the water features in the stream be fully restored; otherwise, they would remain in danger of further damage from flooding. The recommendations from the *Landscape Preservation Maintenance Plan* are therefore an interim stabilization measure.

The following information provides details about the 1997 condition of each water feature and the work that was accomplished in the summer of 1997 based on the *Landscape Preservation Maintenance Plan* (LPMP) recommendations.³¹⁶ (Please note—In describing the dams, it is looking downstream, or east. The left side would be the north bank and right side would be the south bank.)

East Falls - The East Falls is just downstream of the stone bridge, adjacent to the Old Stone Pump House. On the north bank, a retaining wall extends upstream from the spillway to the stone bridge abutment wall. There is a terra cotta drain outlet located on the face of the left wingwall. A pipe runs along the bottom of the downstream pool.

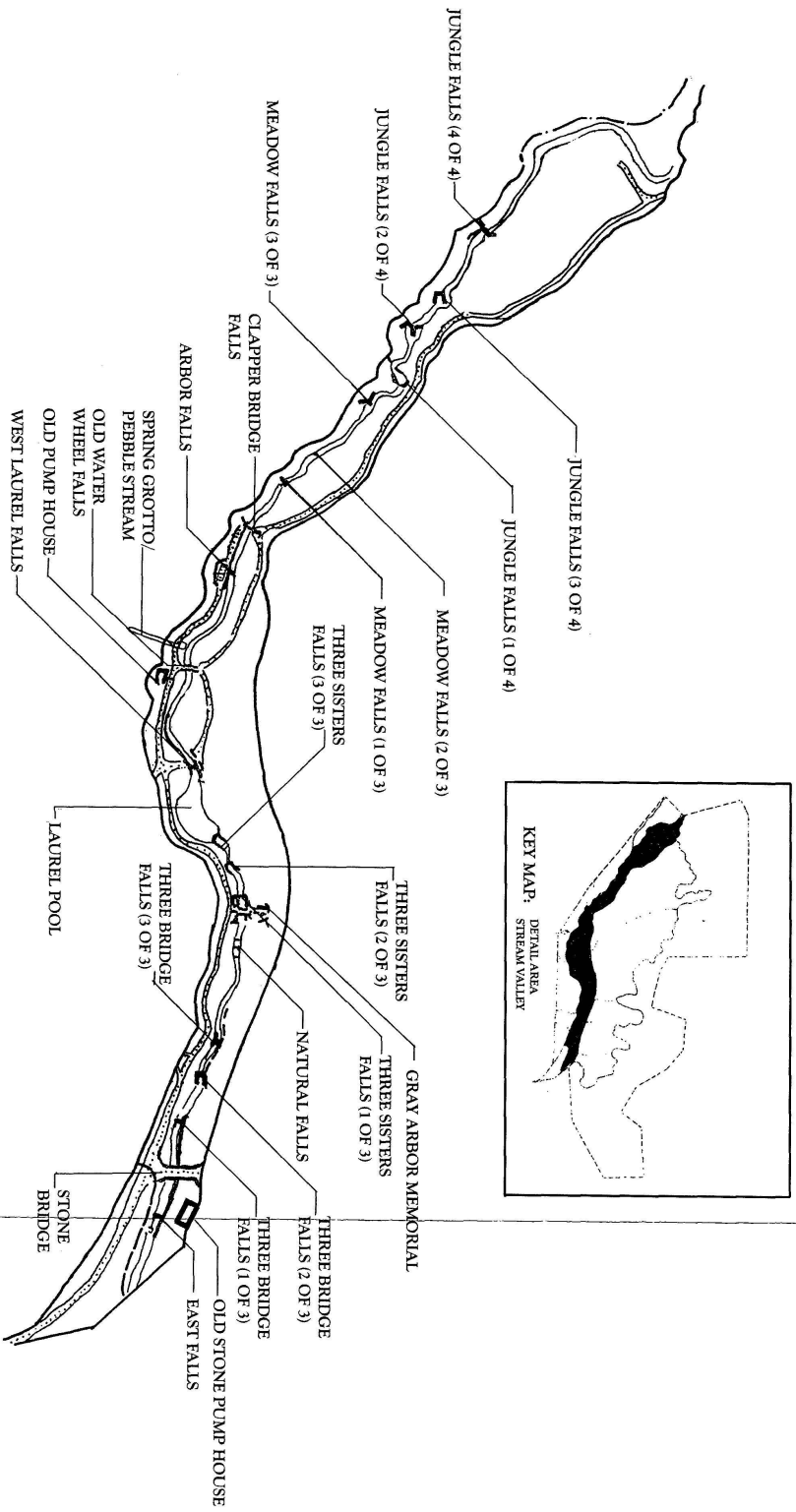
Three Bridge Falls (1 of 3) - The first of the Three Bridge Falls is located 20 feet upstream from the stone bridge and 33 feet from the second dam of the series. A stone-and-mortar wingwall projects downstream from the spillway. A sewer line is exposed along the south bank of the stream.

Three Bridge Falls (2 of 3) - The middle of the Three Bridge Falls is located 33 feet from the first dam and 67 feet from the third dam. The dam spillway is constructed of stone with adjacent stone-and-mortar wingwalls and retaining walls. The south wingwall is almost entirely gone. (During 1997, the Student Conservation Association [SCA] sandbagged the washed-out areas on the north and south wingwalls.)

Three Bridge Falls (3 of 3) - The last of the Three Bridge Falls is located approximately 100 feet from the first in the series. It has a stone spillway with adjacent concrete-and-stone retaining walls. A small pool was formed upstream from the dam. The majority of the capstones of this dam and the north wingwall are missing, and there is severe erosion on the north bank. The LPMP recommended using this dam as a model project to be completed cooperatively by the volunteers and ROCR. (In 1997, the north bank was stabilized by the SCA, but no other work was completed.)

Natural Falls - The natural falls are located slightly downstream of the first of the Three Sisters Falls. A rocky formation is exposed in this area, resulting in a natural cascading falls.

Three Sisters Falls (1 of 3) - There is a significant drop in grade at the first of the Three Sisters Falls. The dam is constructed of stacked stone and has adjacent concrete-and-stone retaining walls. A steel pipe protrudes from the dam, perhaps a remnant of an abandoned waterline that crossed over the stream in the 1930s to supply water to the new plantings on Clifton Hill. Both the wingwalls and the dam are missing capstones. On the south bank is a stone platform. A wooden plank bridge provides a crossing point over the stream to the Gray arbor memorial, locat-



SOURCES:
 J. Berall, "Map of Property Belonging to R.W. Bliss, ESCQ. Showing Physical Features," April 1932, Rev. Feb. 24, 1933-Jan. 14, 1941, NCR, Plans and Drawing Collection, #863/80007.
 Historic American Buildings Survey, "Dumbarton Oaks Park," Summer 1989, NCR, Plans and Drawing Collection, #863/80015.
 Olmsted Center for Landscape Preservation, Landscape Preservation Maintenance Plan, Dumbarton Oaks Park, April 1997.
 Field Observations, 1997 & 1998.

**WATER FEATURES
 DUMBARTON OAKS PARK
 CULTURAL LANDSCAPE REPORT**
 PREPARED BY: M. JOSEPH DATE: AUGUST 2000

MAP 24
 NORTH
 SCALE
 0 25 50 100

ed on the north bank. (See *Small-Scale Features, Pedestrian Bridges* for further information about the bridge.)

Three Sisters Falls (2 of 3) - The middle of the Three Sisters Falls is located just upstream from the first falls in the series and has a shorter drop than the other two. It is constructed of stacked stones and stone-and-concrete wingwalls and retaining walls. There is severe erosion around the south wingwall, and both wingwalls and spillway are missing capstones.

Three Sisters Falls (3 of 3) - The third and last of the Three Sisters Falls series forms the eastern end of the Laurel Pool. The south bank wingwall was reconstructed in 1995 by concerned neighbors in an attempt to stabilize the Laurel Pool. However, they did not follow the original configuration of the wall, and water now seeps from the sandbag buttress wall.

Laurel Pool - Shaped like a laurel leaf, the Laurel Pool was the only named pool. The pool was meant to be deepest where it was widest. Siltation deposits filled it over the years. In 1995, a volunteer neighborhood group removed excessive amounts of silt from the pool using a backhoe. They dumped the debris on the adjacent banks and tried to reconfigure its shape. Their attempts to restore the pool caused severe damage to the adjacent stream banks.

West Laurel Falls- The West Laurel Falls, on the upstream end of the Laurel Pool, was once a crossing point over the stream, where a log bridge was laid across the upstream wingwalls. Water flows around the south wingwall and runoff from the north stream side has scoured the north bank. The south bank wingwall was partially reconstructed in 1995 by neighbors, but it does not conform to the historic appearance.

Old Water Wheel Falls - The Old Water Wheel Falls was the only one designed so that visitors could cross the stream using the spillway like a ford where it connected the south stream path and north stream path.



Figure 154 Old Water Wheel Falls as seen after the south bank wingwall was rebuilt, April 1, 1997. NCR, Photo Archive, DOP 2-1a.

Water flows around the south and north retaining walls during storms. In 1995 the spillway and south bank wingwall were partially rebuilt by neighbors, but they do not represent the historic configuration of the waterfall. A stone wall, which extended approximately 80 feet downstream from the Old Water Wheel Falls, protects the south bank and stream path.

Arbor Falls - The Arbor Falls is anchored into a long retaining wall that formerly supported an arbor structure over the seating wall for the Stream Arbor. Its low

waterfall produces a gentle splashing sound. It has been partially stabilized and stones have been reset on the south foundation wall, but work was not based on the historic configuration. The north bank has suffered considerable erosion. (In 1997, the SCA sandbagged the north bank.)

Clapper Bridge Falls - At Clapper Bridge Falls, a log bridge was laid across the waterfall, forming the fourth crossing point over the stream. The bridge is connected to the Stream Arbor retaining wall, a continuation of the south bank wall. A small pool was located upstream from the dam but has since been filled in by heavy siltation. The south upstream wingwall was rebuilt by neighbors in 1995, but does not conform to the historic appearance. Stormwater flows around the wingwalls, causing minimal erosion of the adjacent banks and the south stream path.

Three Meadow Falls (1 of 3) - The entire series of the Three Meadow Falls could be viewed from the Clapper Bridge Falls. The first of the Three Meadow Falls was a low falls which emptied water into a pool above Clapper Bridge Falls. Excessive siltation has buried the dam and only a small portion of the stone-and-concrete wingwalls are visible.

Three Meadow Falls (2 of 3) - The middle falls of the Three Meadow Falls has been heavily damaged and most has been washed away. The only remaining evidence of the dam is a small section of a stone-and-concrete wingwall. The water flow has been rerouted to the north of the dam, causing severe scouring of the north bank.

Three Meadow Falls (3 of 3) - The last falls of the Three Meadow Falls was also constructed of stone and concrete. Heavy siltation completely covers the upper portion of the dam. It appears that the stream has rerouted to the north of the original channel, causing severe erosion of the north and south banks downstream from the dam.

Jungle Falls (1 of 4) - The first dam of possibly four in the Jungle Falls series marked the transition from the fifth meadow to the shrub-and-tree-covered lowlands along the stream. The stream has been rerouted to the north of the dam, and no longer flows over the spillway.

The rerouted stream has caused severe erosion of the north bank, washing out the path and causing a five-foot drop-off. (In 1997, the SCA stabilized the north bank and filled in the five-foot void.)



Jungle Falls (2 of 4) - The second dam of the Jungle Falls was of similar construction to the rest. The dam is in good condition. There is minimal siltation upstream and downstream; however, the stream has

rerouted to the north of the dam, with only a small amount of water now flowing over the spillway.

Jungle Falls (3 of 4) - The third dam of the Jungle Falls resembled the rest in its construction. A pipe is visible just downstream from the face of this dam where it

Figure 155 The first waterfall in the Jungle Falls series as it appeared on March 23, 1945. ROCR, Photo Archie, #431-D.

drains directly into the stream. It is in poor condition due to washed-out sections of the structure. Siltation is severe upstream, but the stream still flows over the spillway. (In 1997, portions of the north bank were stabilized by the SCA.)

Jungle Falls (4 of 4) - The Berrall map of 1932 shows only three falls in the Jungle Falls series. This last falls may have been overlooked. Until further information is found on the correct number of falls, we are treating it as the fourth Jungle Falls, based on its stone-and-concrete construction, which is similar to all the other dams. The dam is completely buried except for the north wingwall. It appears that the stream has rerouted around the dam to the south. A dense mat of woody vegetation covers the structure, obscuring any view of it from the existing path.

Water Features

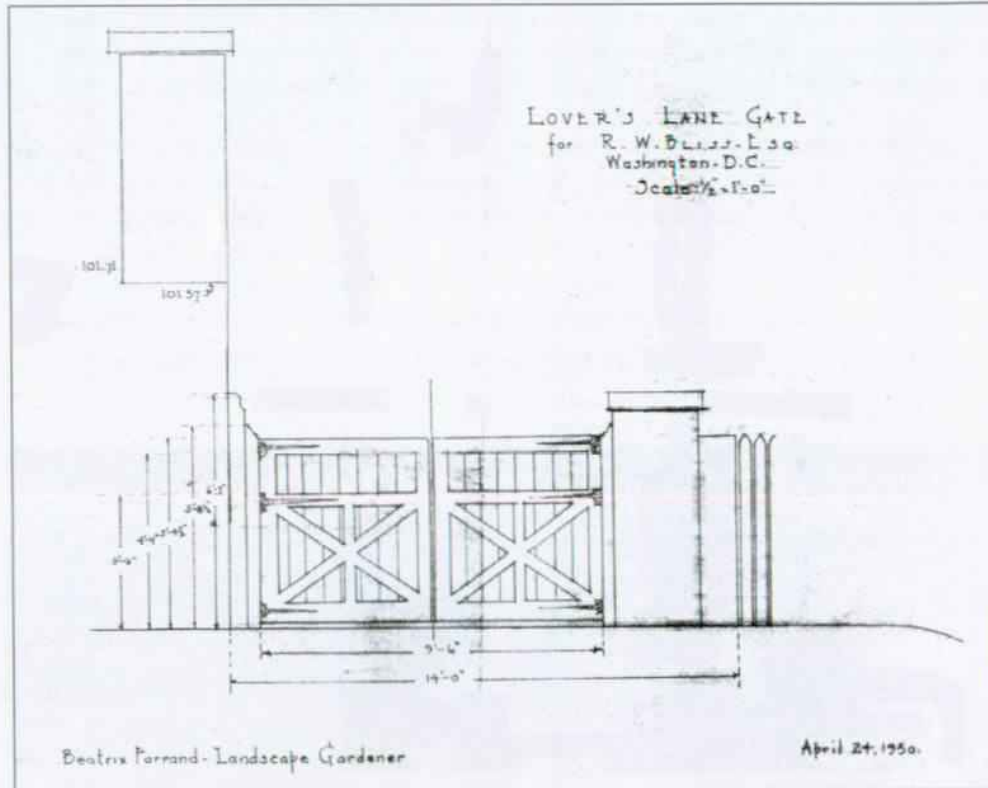
CONTRIBUTING FEATURES	NON-CONTRIBUTING FEATURES
<ol style="list-style-type: none"> 1. East Falls 2. Three Bridge Falls (3) 3. Three Sisters Falls (3) 4. Laurel Pool 5. West Laurel Falls 6. Old Pump House retaining wall 7. Old Water Wheel Falls 8. Arbor Falls 9. Arbor retaining wall 10. Clapper Bridge Falls 11. Clapper Bridge pool 12. Three Meadow Falls (3) 13. Jungle Falls (4) 14. Islet 15. Islet retaining wall 	<ol style="list-style-type: none"> 1. Modifications to the Three Sisters Falls 2. Modifications to the West Laurel Falls 3. Modifications to the Old Water Wheel Falls 4. Modifications to the Clapper Bridge Falls 5. Modifications to the Laurel Pool

Structures

The structures in DOP serve both a functional and an aesthetic purpose. They were integral to the design of the site and often, in their design and material, reflected features in the formal gardens above, with the major difference being that the park features were more rustic. Farrand made use of existing features, altering them where necessary. She built new structures out of local materials and used plantings to soften their edges.

The structure analysis in this report contains reference information for each feature or group of features found on the property. This information includes the location, descriptive characteristics, historical significance, and an evaluation of current condition. It is supplemented by illustrations taken from the *Historic American Buildings Survey Report* of 1989. In addition to the contributing features discussed below, there is a non-contributing structure in the designed woodland made of scrap lumber and a plastic tarpaulin that provides shelter for a homeless man who lives on the property.

Figure 156 Farrand's approved design for the Lovers' Lane Gate, April 24, 1930. DOSLA, Plans and Drawings Collection, #C.3.18.



Lovers' Lane Entrance Gate and Piers

The Lovers' Lane entrance to Dumbarton Oaks Park runs through a two-part wooden gate hung between stone piers.³¹⁷ In 1928 and 1930 Beatrix Farrand provided the Blisses with two design options. Her first design, a fanciful wooden gate, was approved in 1928. They revisited the approved design two years later and decided it needed to be "restudied." A second, simplified version of the gate was produced several weeks later and was soon adapted for the Lovers' Lane Entrance.³¹⁸ The north pier is square and freestanding, with a buttress projecting from its north face; the south pier is actually a pilaster which projects about six inches from the Dumbarton Oaks Gardens retaining wall. Both piers are constructed in a similar manner to this retaining wall; they are made of long, narrow courses of rough-faced, coursed rubble fieldstone with flat projecting capstones. They were built in the 1920s or 1930s. According to the HABS Report, the piers are about seven feet tall, and the northern one is approximately two feet square.

Figure 157 Lovers' Lane gate is now left permanently open for visitors to enter into Dumbarton Oaks Park, NCR, Photo Archive, DOP 40-6.



The gates consist of two heavy wood panels, with cross-members on their lower halves and three large steel strapwork hinges each. The north gate has a pull ring, probably wrought iron, with a star-shaped escutcheon on the front. The south gate has a long gate pin on the inside face. A round stone with a

drilled hole is set into the ground in the center of the threshold to hold or anchor the gate pin. The piers and gates are in good condition overall, though the gates do not fully close, overlapping by a couple of inches, and the metalwork is rusty.

It was recently determined that the gates could not withstand constant use. Consequently, they were removed and rebuilt by the Rock Creek Park maintenance department. This is at least the second time the gates have been replaced; the maintenance department rebuilt them about ten years ago.³¹⁹ It is not known what type of wood the original gates were made of (though cypress was used for similar doors in Dumbarton Oaks Gardens). The new set of replacement gates were made of white oak and the historic hardware was reused, with the exception of one broken hinge, which was replaced with a reproduction.

Previously, a single chain-link gate for pedestrians was located to the right, or north, of the wooden entrance gate. This was the major entrance used by pedestrians from 1940 until the mid-1980s; the other gate was reserved for service vehicles. A single post remains from the gate.

Beech Grove Retaining Wall

The retaining wall along the south side of the Beech Grove corridor, built in the 1920s or 1930s, is a continuation of the Lovers' Lane retaining wall, though it differs in the type, shape, size, and the coursing of its stones. The stones in the Beech Grove retaining wall are larger, rounded, and uncoursed. The wall gradually decreases in height from east to west along the length of the corridor, until it tapers into the ground. It incorporates a niche, built to accommodate the trunk of a tree (now dead). As noted in the *HABS Report* (p. 22), the change in character of the retaining wall indicates the change in landscape character as one enters the park. The wall remains in good condition.



Figure 158 View of the Beech Grove retaining wall and Lovers' Lane gate, August 1997. NCR, Photo Archive, DOP 40-2.

Stone Bridge

Nineteenth-century maps show a bridge at the point where the old farm track crossed the stream, west of the Beech Grove, providing access to the Elverson Farm.³²⁰ The current stone bridge may be the original bridge, pre-dating Farrand; Farrand's modification of an existing bridge; or entirely her design. The last is the most likely possibility, since there are drawings showing four different versions of the bridge in the Dumbarton Oaks Garden Library, indicating that Farrand considered numerous options before settling on a final design. The bridge is constructed of roughly-coursed stone with

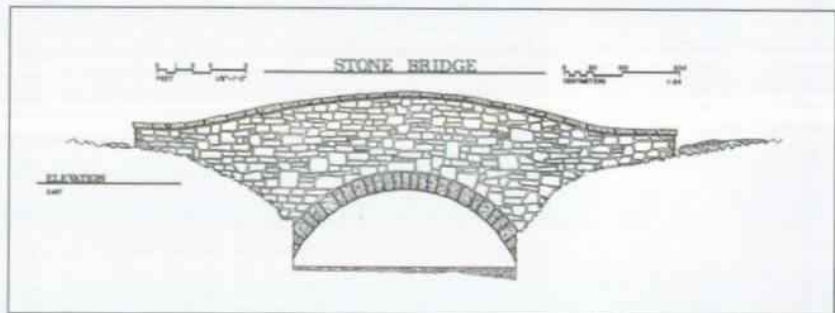


Figure 159 Detail drawing of the stone bridge. HABS, Summer 1989. NCR, Plans and Drawings Collection, #863/80015 (Sheet 18 of 28).

Figure 160 English ivy was allowed to grow on the stone bridge. April 12, 1963. MRC, Photo Archive, #96



cap stones on the parapet walls, and rises in a low arch on the side elevations. It measures approximately 31 feet long by 15 feet wide, and the parapet walls measures 32 inches at their highest point.

Farrand allowed English ivy to partially grow over the structure, softening its appearance and tying it into the landscape. The bridge appears structurally sound, though some deterioration is evident on the south side where some of the cap stones have come loose with age. There is graffiti on the underside of the arch.

Old Stone Pump House

The Old Stone Pump House stands northeast of the stone bridge. Its date of construction is not known, though it predates the Farrand period. It was probably a farm outbuilding, perhaps actually a pumphouse. The 1942 NPS topographic map refers to it as a "Tool Shed." The walls are constructed of large, coursed rubble stones set in mortar, and the floor is compacted bare earth. Inside is a steel rack.

The single-story structure measures 20 feet by 10 feet. The roof, a replacement structure installed in 1976, is in poor condition; made of cedar shakes or shingles, it is partially rotted, leaving the interior of the building exposed to the elements.³²¹ A window on the west elevation has been filled in with stones and mortar, and has a wood panel affixed to the top. An entrance on the east elevation has a metal

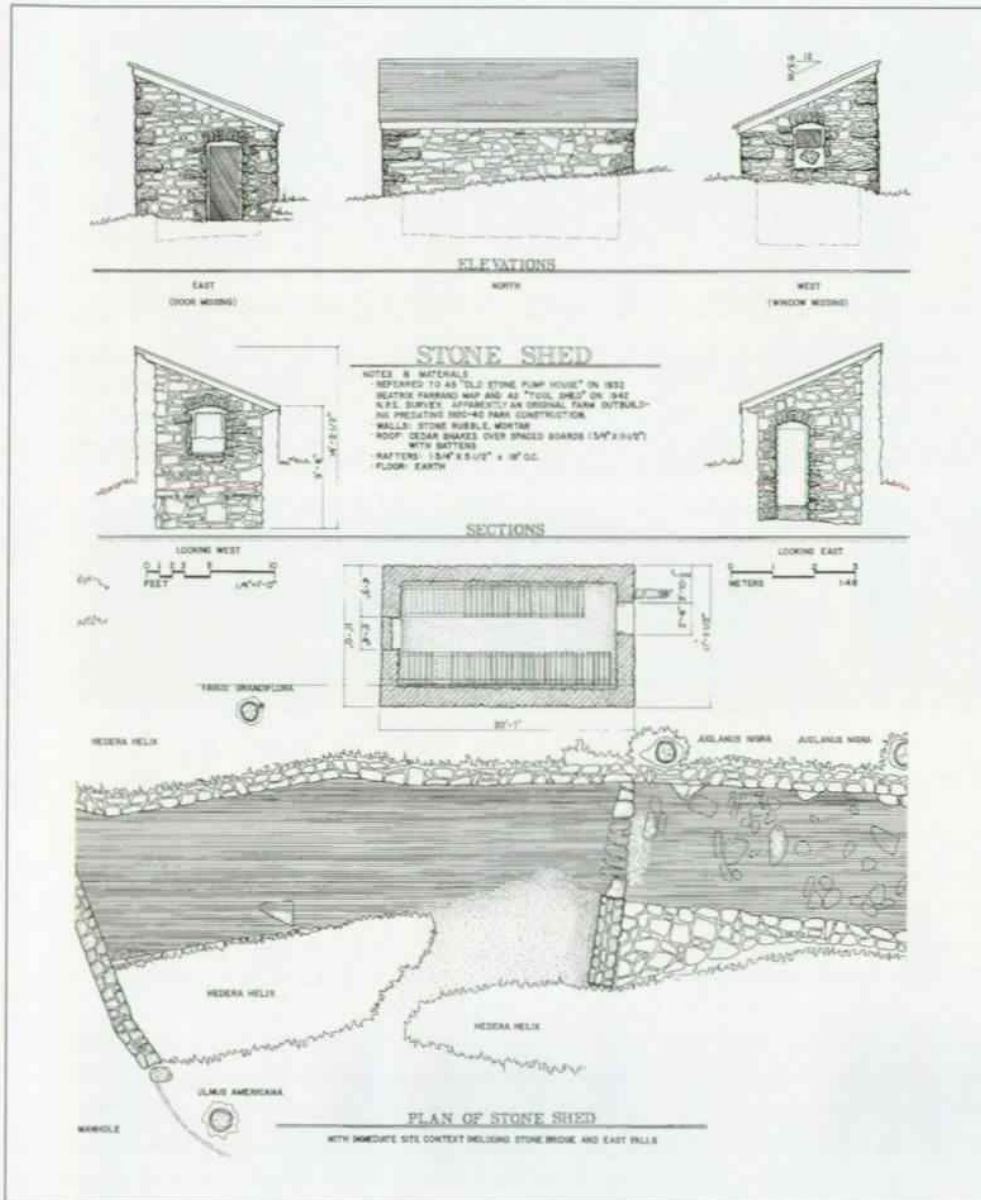


Figure 161 Detail drawing of the Old Stone Pump House (HABS called it the Stone Shed). HABS, Summer 1989, NCR, Plans and Drawings Collection, #863/80015 (Sheet 17 of 28).

door, though a photograph from the 1940s indicates that the original door was constructed of wood. A path formerly circled the building, providing access to the door and the East Falls, but this is no longer evident. Graffiti has recently been scrawled on some of the stones and a stubby pipe protrudes from the ground in front of the entrance.



Figure 162 View of west side of Old Stone Pump House, April 1, 1997. NCR, Photo Archive, DOP 2-35a.

Figure 163 Gray arbor memorial as it appeared in 1963. Photo by Abbie Rotwe. MRC, Photo Archive, #95.



Gray Arbor Memorial

The Gray arbor memorial, located on the north bank of the stream opposite the first of the Three Sisters Falls, first appears on the 1942 NPS topographic map. It was built sometime between 1937 and 1942 as a memorial to William James Gray, Superintendent of Grounds for Dumbarton Oaks from 1922 until 1937. The National Gardeners' Association donated a memorial plaque, apparently made of slate, which probably bore the legend, "Woods and Groves Have Felt Thy Blessing."³²² The walls were made of coursed rubble stone set in mortar, and the rear wall was raised in the middle to accommodate the plaque. In front of either side wall was a wooden bench. Historic photographs show that the memorial was originally covered by a simple, rustic timber arbor. (There is some indication that the memorial may have been built on the location and possibly, at least in part, on the foundations of some pre-existing structure.)³²³

The arbor no longer exists and the plaque has almost entirely disappeared, probably having spalled off over the years. The NPS has replaced one of the seats with a wooden bench made out of boards; this lacks historic integrity and has been splashed with red paint. The stone structure appears to be in fair condition overall.

Old Pump House

Located on the south bank of the stream next to the Old Water Wheel Falls, the Old Pump House (which Farrand sometimes called "the old lightning struck house") predates Farrand's involvement with the property.³²⁴ It appears to have originally been a farm outbuilding, perhaps a pump house. The walls were made of stone laid in mortar, and the remains of a threshold can be found in an opening on the east elevation. Farrand's modifications lent the structure a rustic appeal. The roof was constructed of rough-cut timber and cedar shakes. Historic photographs

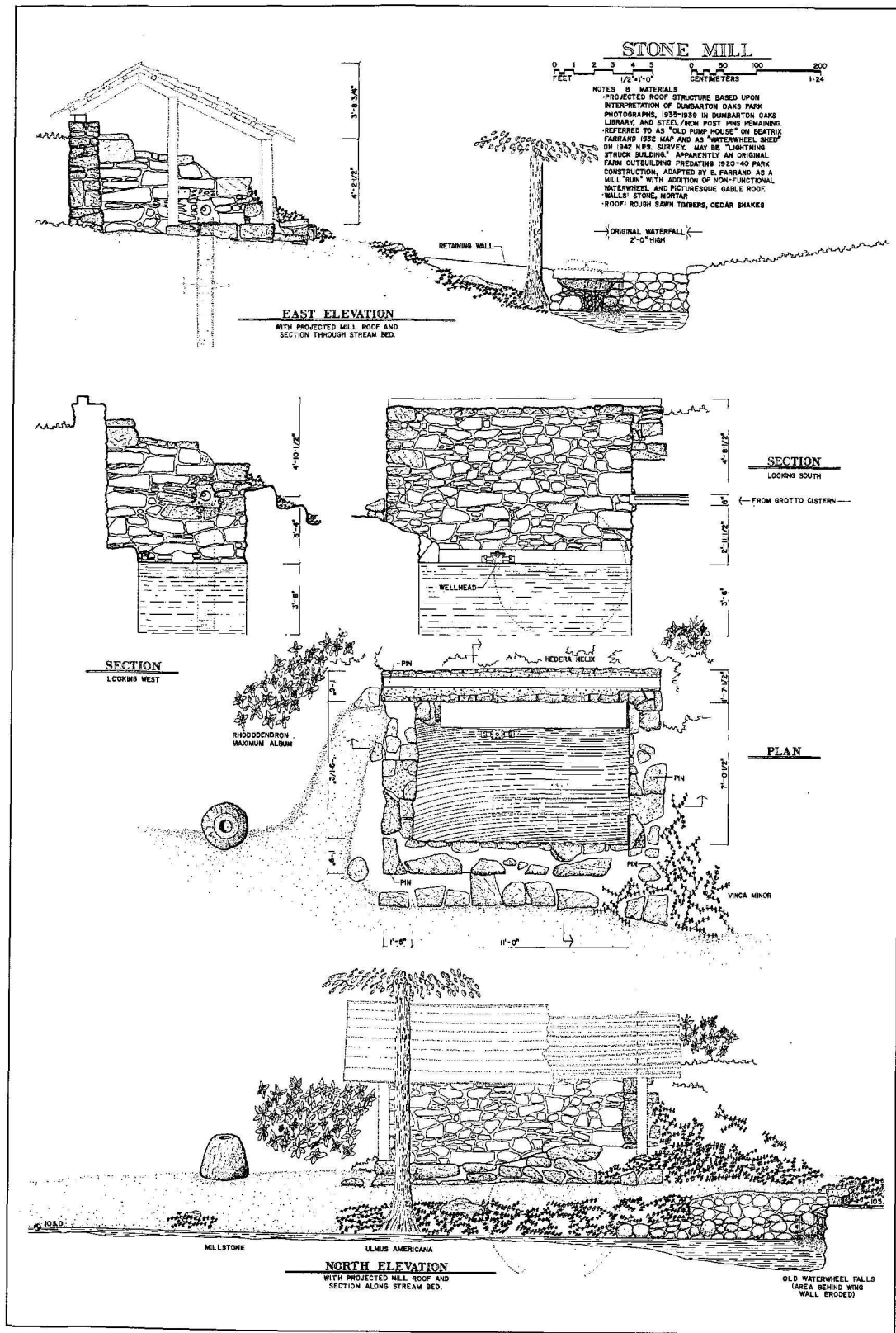


Figure 164 Detail drawing of the Old Pump House (HABS called it the Stone Mill). HABS, Summer 1989. NCR, Plans and Drawings Collection, #863/80015 (Sheet 22 of 28)

Figure 165 Water poured from the cedar rill on the inoperable water wheel, March 23, 1945. ROCR, Photo Archive, #431-B.

Figure 166 Deteriorated Old Pump House with water wheel broken into pieces as documented by the NPS, 1976. NCR, List of Classified Structures (LCS), Photo Archive, Rock Creek Park.

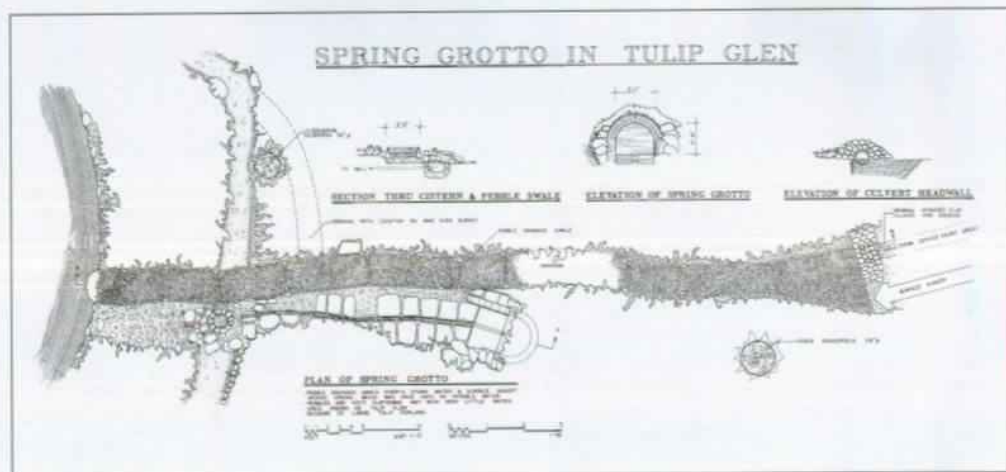


suggest that the roof was rebuilt between 1945 and 1951, at which time the support column at the entrance was moved from an offset position to the center ridge pole. The water wheel was added inside the pump house as a purely decorative element. A pipe connecting with the spring grotto fed water to the Old Pump House, where it ran along a small rill (probably made of cedar) before falling onto the wheel. A millstone was situated near the entrance to the structure on the east side (see *Small-Scale Features, Site Furniture*).

Currently, the replacement roof structure lies a short distance down the path, rotting and covered with understory vegetation. The axle for the wheel lies near the Old Pump House. The wheel itself is broken into sections, which are submerged on the flooded floor of the building. Exposure to the elements has left this steel wheel rusted and covered with moss. The Pump House is in very poor condition because of exposure, flooding, and invasive growth.

Currently, the replacement roof structure lies a short distance down the path, rotting and covered with understory vegetation. The axle for the wheel lies near the Old Pump House. The wheel itself is broken into sections, which are submerged on the flooded floor of the building. Exposure to the elements has left this steel wheel rusted and covered with moss. The Pump House is in very poor condition because of exposure, flooding, and invasive growth.

Figure 167 Detail drawing of the Spring Grotto and pebble stream. HABS, Summer 1989. NCR, Plans and Drawings Collection, #863/80015 (Sheet 25 of 28).



Spring Grotto and Pebble Stream

The spring grotto and the pebble stream, first noted on the Berrall map of 1932, ran adjacent to a connecting path between the naturalistic landscape and the

upper gardens. On the west side of the pebble stream was the spring grotto, constructed of red brick in the shape of a small half-dome. Lengths of peeled cedar saplings, laid end-to-end with a grooved channel cut into their top surface (cedar rills), carried the natural spring water down to a circular "well" or cistern near the edge of the stream. From this, water ran via a pipe to the Old Pump House. Flat paving stones from a local quarry were laid along both sides of the cedar channel, perhaps as stepping stones up to the grotto.



Figure 168 Spring Grotto and pebble stream with water flowing over the pebbles and through the cedar rills, c. 1935. DOSLA, #13.21.

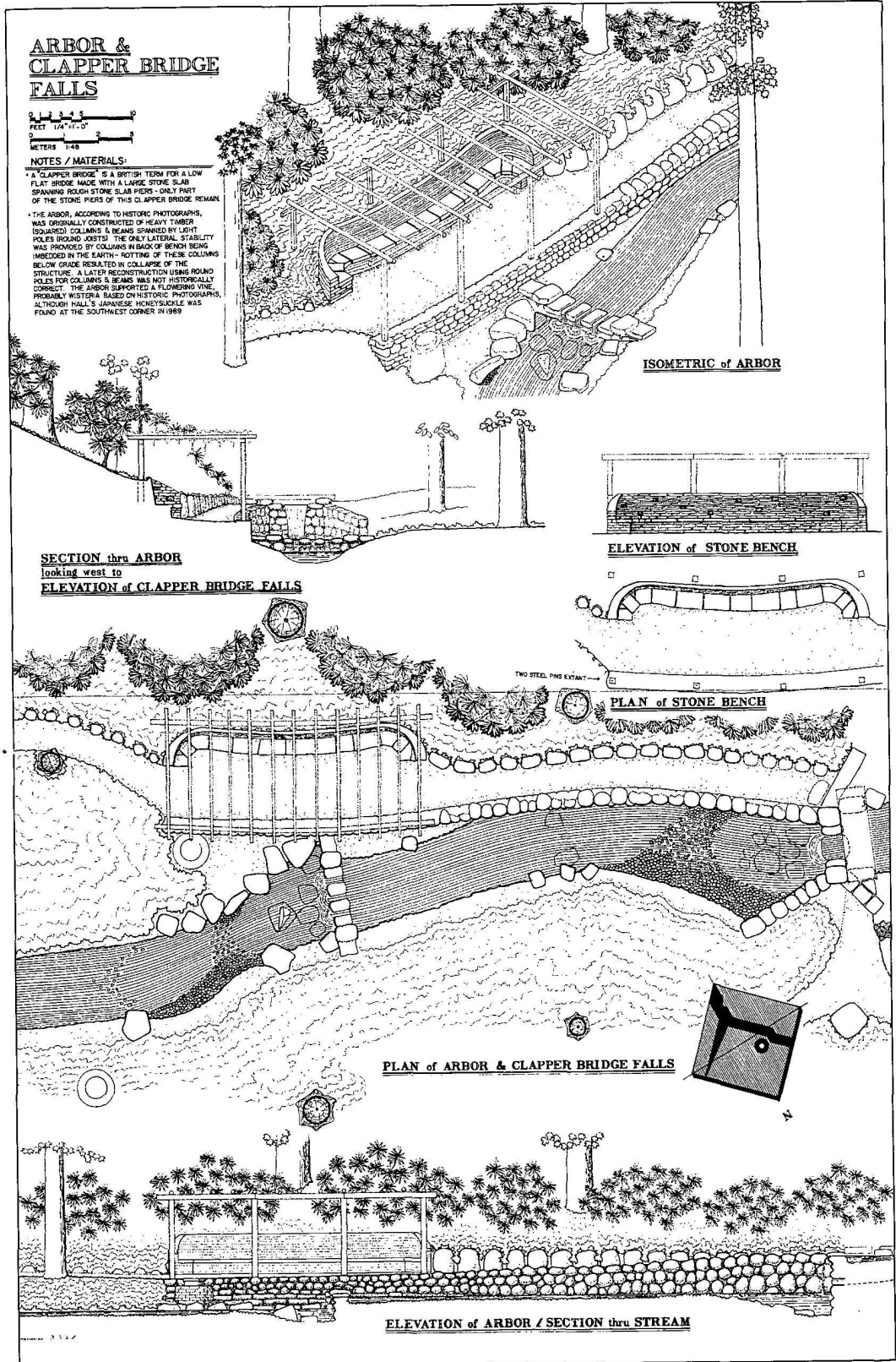
The pebble stream consisted of a series of sloped concrete slabs inlaid with small round stones. Rows of larger rounded stones separated the slabs. At the top of the pebble stream was a culvert outlet constructed of rounded stones laid in mortar, resembling the spring grotto half-dome, though considerably smaller. The culvert directed storm water and runoff away from the potable water of the spring and onto the pebble stream, where the water flowed and rippled over the stones and emptied into the valley stream. A large, flat stone was set into the channel to provide a crossing for pedestrians.



Figure 169 Condition of spring grotto and pebble stream as they appeared on June 9, 1997. NCR, Photo Archive, DOP 9-17.

The spring grotto is still in good condition, but only five cedar channels remain and they no longer carry water directly to the catch basin. The last section is missing. The paving has been displaced, broken, and in places, removed. The upper and middle sections of the pebble stream are in poor condition. Because the pipe feeding the culvert has been damaged, water can no longer flow over the top section of the pebble stream. The undirected water has eroded the soil under the concrete slab of the pebble stream, causing a section of the structure to collapse. Since the removal of the stepping-stone path, visitors use the pebble stream as a walkway, which further contributes to its deterioration.

Figure 170 Detail drawing of the Stream Arbor and Clapper Bridge Falls. HABS, Summer 1989. NCR, Plans and Drawings Collection, #863/80015 (Sheet 26 of 28).



Stream Arbor

The Stream Arbor, to the east of Clapper Bridge Falls, was a curved retaining wall and bench made of narrow slabs of coursed fieldstone, built directly into the hillside. Pockets in the wall were provided for planting. The arbor over the seat was constructed of heavy, square timber columns, which carried two beams spanned by smaller round joists.

Vines, probably grape and honeysuckle, grew on the structure, and ferns were planted in the pockets. The original structure must have collapsed, since historic photographs show an NPS reconstruction with round poles for columns and beams, rather than the original design.

The replacement arbor no longer stands; however, its remains can be found next to the stone bench. The bench is in fair condition, though stones have been displaced from the ends and ferns no longer grow in the pockets. The bench has suffered from a general lack of maintenance.



Figure 171 Stream Arbor is still a pleasant place to sit on a spring day, April 1, 1997. NCR, Photo Archive, DOP 2-9a

Forsythia Arch and Forsythia Gate

The Forsythia Arch was a gateway made of limestone veneer over what was probably a brick core. It was situated at the top of the Forsythia Steps in the fence between Dumbarton Oaks Gardens and Dumbarton Oaks Park. It had a scrolled, broken segmental pediment with "Dumbarton Oaks Park" inscribed on the north face and "Dumbarton Oaks Gardens" on the south. The single opening was surrounded by molding and had a keystone at the top connecting with the lower molding of the pediment. The arch was ornamented on both sides with foliate motifs.

The arch contained an iron gate, the Forsythia Gate, composed of ten vertical bars within a frame, a single horizontal bar across the middle, and, apparently, the linked monograms of Robert Woods Bliss and Mildred Bliss in a semicircular opening at the top.

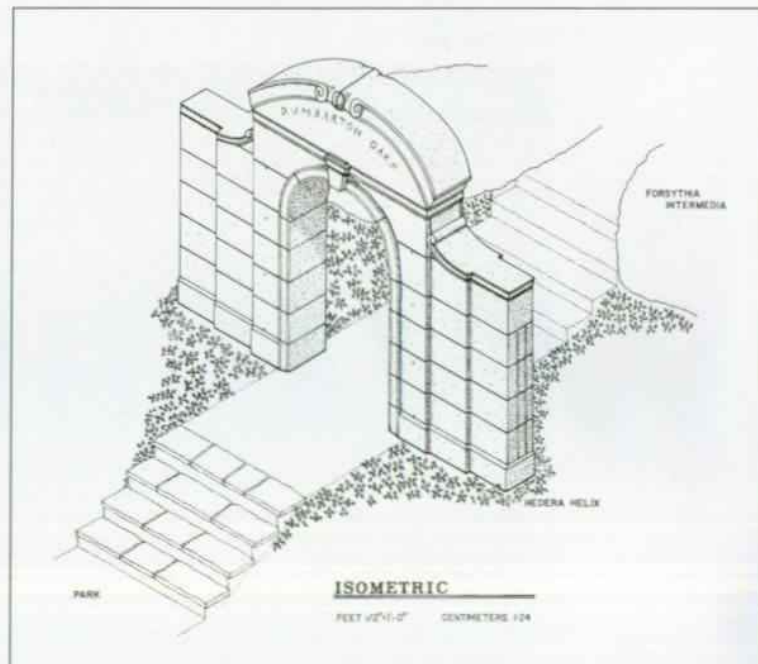


Figure 172 Detail drawing of Forsythia Arch. HABS, Summer 1989. NCR, Plans and Drawings Collection, #863/80015 (Sheet 19 of 28).

Figure 173 Forsythia Arch sealed with stone, July 11, 1997. NCR, Photo Archive, DOP 6-14.



The arch remains in relatively good condition, though the gate was removed in the late 1960s or early 1970s because vandals found it easy to scale and thus enter Dumbarton Oaks Gardens from the park when the gardens were closed (see endnote 176, *Chapter 2 - Site History: 1951-1997: The Garden as a Public Park*). The opening was filled with rubble stone crudely laid in rough mortar; the stones were probably sections of sandstone paving removed from the landing in the upper gardens, which was adjacent to the gate. The gate is currently stored in the Dumbarton Oaks Gardens maintenance area.

Structures

CONTRIBUTING FEATURES	NON-CONTRIBUTING FEATURES
<ol style="list-style-type: none"> 1. Lovers' Lane channel 2. Lovers' Lane entrance gate and piers 3. Beech Grove retaining wall 4. stone bridge 5. Old Stone Pump House 6. Gray arbor memorial 7. Old Pump House 8. spring grotto and pebble stream 9. Stream Arbor 10. Forsythia Arch 	<ol style="list-style-type: none"> 1. homeless man's shelter

Small-Scale Features

The small-scale features serve functional and aesthetic purposes and give Dumbarton Oaks Park texture and dimension. These garden features of DOP are grouped in the following categories: boundary-defining features; signs; site furniture; edging stones, marker stones, and millstone; pedestrian bridges; gravestones; and statue. They include both features that are currently located in DOP and those that have been lost or removed. All information is based upon field investigations and photographic and documentary evidence. A general description of each type of feature is given, as well as its general location, if known.

Boundary-Defining Features

Fences and Gates

Two types of fences and three types of gates were used at Dumbarton Oaks Park. The first known type of boundary fencing for the DOP property is shown in a photograph from 1926.³²⁵ At that time, a five- to six-foot high wood stockade fence stood on top of the retaining wall along Lovers' Lane and continued along the southern slope of the valley garden. When the naturalistic garden was deeded to the NPS, they installed a chain-link fence around the entire 27-acre property.³²⁶ It replaced the wood stockade fence that was located between the upper and lower gardens, creating a less obtrusive barrier. Two gates were added between the upper and lower gardens, one at the Forsythia Arch and the other at the top of the Hazel Walk. The Forsythia Gate was an iron gate set within a stone archway (see *Structures*). In contrast, a wooden gate was selected for the Hazel Walk. Another wooden gate set between stone piers was placed at the entrance off Lovers' Lane. This is now the main entrance to the naturalistic garden; originally there was a gate for visitors in the chain-link fence just to the right or north of this entrance, which appears on the 1932 Berrall and in photographs from 1945.³²⁷

In the 1960s, the staff of Dumbarton Oaks Gardens removed the gates in the Forsythia Arch and at the Hazel Walk. They filled in the Forsythia Arch with stone and installed a new section of chain-link fence across the Hazel Walk. At some point, the NPS added a gate in the chain-link fence along the western boundary to allow visitor access from Whitehaven Street. This gate is no longer present; only the opening remains. The chain-link gate was removed from the Lovers' Lane Entrance, leaving only one gatepost. The National Park Service also added a standard NPS-designed metal entry gate at the top of Lovers' Lane to prevent public vehicle access from R Street. Currently, sections of the chain-link boundary fence have either been removed or have been breached by fallen trees, allowing visitors to enter the park in these areas.



Figure 174 Opened NPS security gate at the top of Lovers' Lane and R Street, December 1998. NCR, Photo Archive, DOP 47-3a.

The treatment of the boundary between Dumbarton Oaks Gardens and Dumbarton Oaks Park has changed since the 1930s. The major departure from the original design occurred when Dumbarton Oaks Gardens decided to remove the Forsythia and Hazel Walk gates and seal the Forsythia Arch. The other major change is that vines now grow in profusion over the chain-link fence which separates the upper and lower gardens, obscuring views. This creates more of a barrier, further disrupting the unity between the two properties.

Boundary-Defining Features: Fences and Gates

CONTRIBUTING FEATURES	NON-CONTRIBUTING FEATURES
1. Chain-link fence 2. Lovers' Lane entrance gate to DOP 3. Forsythia Gate	1. NPS entrance gate from R Street to Lovers' Lane

Figure 175 Stone boundary marker in middle of stream path on the north side of the stream, June 13, 1997. NCR, Photo Archive, DOP 14-13



Boundary Markers

During the 1997 field investigations, three stone markers which predate the Blissess ownership were located on the north side of the stream. They are approximately four inches square and have an "X" carved on the top.

There are also several NPS boundary markers and benchmarks located throughout the site. These were attached to the boundary fence and walls after the NPS acquired the property.

Boundary-Defining Features: Boundary Markers

CONTRIBUTING FEATURES	NON-CONTRIBUTING FEATURES
1. Three stone boundary markers	1. NPS boundary markers and bench marks

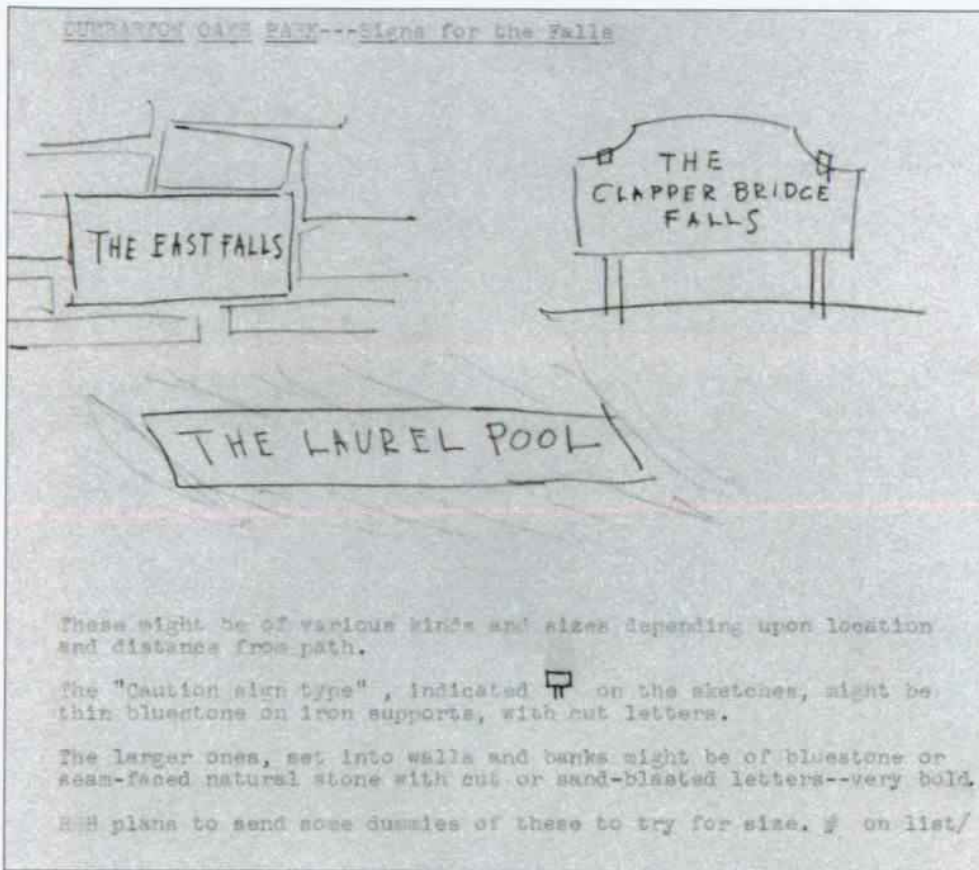


Figure 176 Farrand's suggestions for the design and placement of signs to mark the features, December 1940. DOSLA, Photo Archive, #13.50.

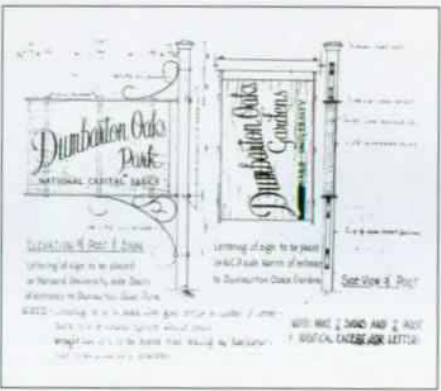


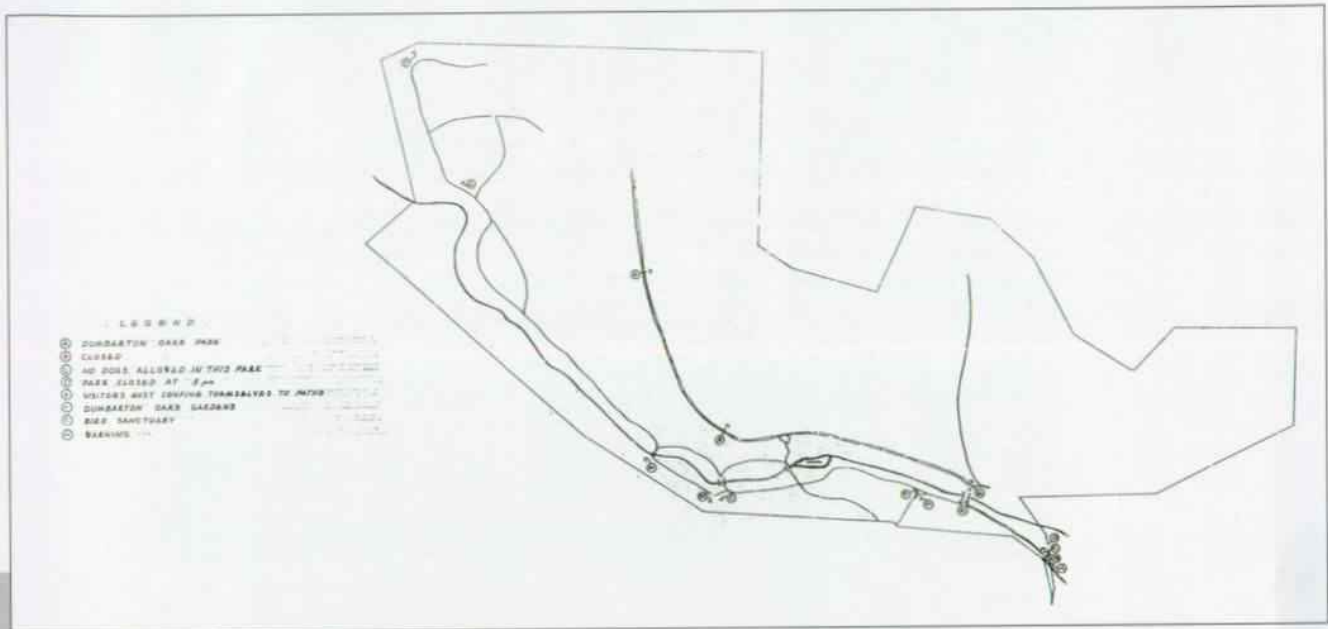
Figure 177 Dumbarton Oaks Park entrance sign at Lovers' Lane entrance, April 1, 1945. ROCR, Photo Archive, #437-A6.

Figure 178 This style of sign was used in the Forsythia Hill area to indicate opening times for Dumbarton Oaks Gardens and Dumbarton Oaks Park, 1951. NPS, Plans and Drawings Collection, #863/80014.

Signs

In 1940, Beatrix Farrand proposed locations and prepared a series of drawings for signs to identify some of the falls. They were to be made of a variety of materials. It appears the NPS did not follow her suggestions; however, photographs from 1945 show wooden signs located at the stone bridge and Laurel Pool. Because of the vantage point of available photographs, only the backs of the signs can be seen, so the information given on their front is not known. By 1945, the NPS had erected entrance signs at the top of Lovers' Lane at R Street and at the Lovers' Lane entrance gate.³²⁸ These were painted wooden signs attached to metal posts, which gave the name of the park and the days and hours it was open. In 1951, a wooden entrance sign for Dumbarton Oaks Gardens was attached to a wooden post and

placed at the bottom of Forsythia Steps. A similar sign was positioned in the gardens, also along the Forsythia Steps. In 1967, the NPS proposed another design for the main entrance signs, but it is not known if the new design was ever used.



Map 25 National Park Service sign plan for Dumbarton Oaks Park, 1966. NPS, Plans and Drawings Collection, #863/80034.

Figure 179 National Park Service regulatory signs placed at the Lovers' Lane entrance to Dumbarton Oaks Park, August 1997. NCR, Photo Archive, DOP 40-7.



A 1966 NPS sign plan for DOP provides the most detailed information about the location and types of signs, varying from an entrance sign to regulatory signs. It is possible that this plan may show the original layout for signs in the park.

At present, there are no formal entrance signs for Dumbarton Oaks Park. Two posts, a wooden post at the Lovers' Lane entrance gate and a metal post at the base of Forsythia Steps, are all that remain of the NPS entrance signs.

Two regulatory signs at the Lovers' Lane entrance are the only signs currently in place.³²⁹

Signs

CONTRIBUTING FEATURES	NON-CONTRIBUTING FEATURES
<ol style="list-style-type: none"> 1. Metal post at base of Forsythia Steps 2. Wooden post at Lovers' Lane entrance 	<ol style="list-style-type: none"> 1. Two NPS regulatory signs at Lovers' Lane entrance

Site Furniture

Benches

Dumbarton Oaks Park has had numerous types of benches since the 1930s. When the garden was transferred to the National Park Service, Farrand wanted to increase the number of benches, but it is not known whether her suggestions were implemented. Historic photographs have revealed the positions of benches. Other sources give the type of bench but not its position. It seems that wooden benches were chosen for use along the stream, and concrete benches for the meadows and hillsides. Generally, all benches were located along a path, rather than being placed in the middle of an opening.



Figure 180 Teak bench placed near Old Pump House, March 23, 1945. ROCR, Photo Archive, #431-E

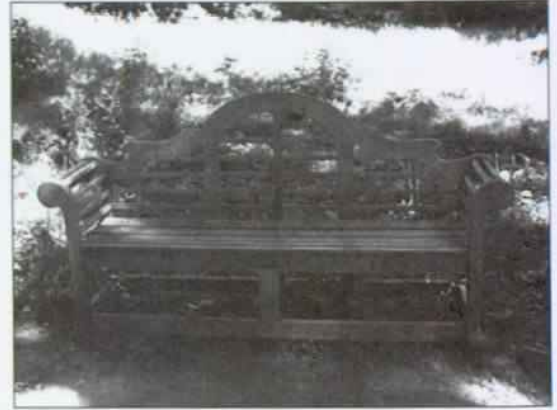
Figure 181 Teak benches at Dumbarton Oaks Garden, similar to the type that were in the naturalistic garden, July 9, 1997. NCR, Photo Archive, DOP 5-1A.

Three types of wooden benches have been used in the garden, representing three different eras: the original simple teak bench; the NPS “Washington Bench”; and the “Lutyens Bench,” an elaborate teak bench. The first type, the simple teak bench, was fabricated in the Dumbarton Oaks Gardens workshop and dates from 1940.³³⁰ Two different sizes were made: a single seat, for one person, and a double, for two or three people. The single and double benches were placed throughout the garden, generally positioned to take advantage of views of water features or other sights along the paths. Photographs from the 1940s provide the most specific information regarding their positions. In 1945, a bench was located on the path south of the stone bridge facing north. Photographs from the 1940s and from 1961 show a single seat on the north stream path at the point where the path crossed over at West Laurel Falls and forked to the west. Also visible in photographs from the 1940s and 1960s is a bench which stood on the south stream path at the base of the tulip poplar between West Laurel Falls and Old Water Wheel Falls. None of these benches remain in the park, but similar teak benches, both single and double, can be found today at various locations in Dumbarton Oaks Gardens.

The second type of wooden bench is the NPS “Washington Bench,” a rustic bench made of cedar timber.³³¹ By 1963, a Washington Bench stood along the path north of the Clapper Bridge Falls and along the north stream path. The last type of wooden bench, the Lutyens-style bench, is a reproduction of one which the architect Edwin Lutyens created for Gertrude Jekyll’s house, Munstead Wood. Though no bench of this sort had ever been used in the park, in 1992 a donated Lutyens bench was placed in the middle of the westernmost meadow.³³² A Washington

Figure 182 A Washington bench was placed along the north stream path, July 17, 1963. Photo by Abbie Roxce. MRC, Photo Archive, #103.

Figure 183 Lutyens style bench in middle of fifth meadow, July 11, 1997. NCR DOP 7-12.



Bench situated beside the Laurel Pool is the only other wooden bench currently located in DOP. The remnants of an NPS bench which has rotted and decayed into a pile of scrap wood lie near the Old Pump House. All the original teak benches have either been removed or have rotted.

Figure 184 Cast stone chaise bench placed along farm track, December 1998. NCR, Photo Archive, DOP 49-24.



There are three identical concrete or cast-stone benches located along the old farm track, probably the benches referred to in a 1941 memo indicating that the Blisses planned to donate three stone benches to the park. They have a simple, elegant, backless chaise lounge form, with curved seats and curved arms ending in scrolls. It is not known if they were designed by Farrand. Two are placed to take advantage of views up into the

meadows; the third stands at the point where the path leading across the fifth meadow intersects with the farm track.

Instructions written by Farrand in June 1942 included recommended positions for seats: "one near the Unicorn Lady, one near Quadrangle grave; one near the little Hickory on Clifton Hill, one at the top of the Ravine; one near the bridge looking north."³³³ Her document does not specify the design or material of these benches, though Farrand writes that "the Park landscape architect has approved Clifton Hill paths, path widening and will discuss with Bryce the position of the stone benches." The "one at the top of the Ravine" might be the concrete bench that stands along the upper part of the farm track. The one "near the bridge looking north" may be the wooden bench seen in the 1945 photo. In addition, the 1966 plant identification map prepared by the NPS shows that many hickories were growing at the top of the fourth meadow. There is no record of any kind of bench having been placed near the Unicorn Lady or the Animal Graveyard.

Seating was an important component of Farrand's design for the naturalistic garden, providing visitors with a place to relax and enjoy their surroundings. Without benches placed along the stream path and in other locations, there is less reason to stop and admire the views. The three chaise benches still provide seating along the



Figure 185 Existing Washington Bench located by the Laurel Pool, April 1, 1997. NCR, Photo Archive, DOP 1-33.

old farm track, as they did historically. The two existing wooden benches in the meadow and at the Laurel Pool do not occupy historic locations.

Site Furniture: Benches

CONTRIBUTING FEATURES	NON-CONTRIBUTING FEATURES
1. Three cast-stone chaise lounge benches	1. One Lutyens Bench 2. One Washington Bench

Birdbaths

In 1940, the Blisses gave the NPS at least one birdbath to be placed in the lower gardens. A large, flat stone located beside the Forsythia Steps may have been meant as a base for a birdbath or other garden feature.³³⁴ A cast-stone or concrete birdbath in the shape of a scallop shell was set directly into the ground along the north stream path near West Laurel Falls.



Figure 186 Scallop-shaped concrete birdbath broken into pieces, January 14, 1998. NCR, Photo Archive, DOP 29-24.

This basin is still extant, though it is badly deteriorated and broken into several pieces. It is not known whether other birdbaths were used or where they might have been placed.

Site Furniture: Birdbaths

CONTRIBUTING FEATURES	NON-CONTRIBUTING FEATURES
1. Stone base near Forsythia Steps 2. Birdbath, concrete basin	

Figure 187 Round edging stones line the south stream path, April 1, 1945. ROCR, Photo Archive, #437AE.

Figure 188 More elongated type edging stone near the Stream Arbor, December 1998. NCR, Photo Archive, DOP 48-9.



Edging and Marker Stones

Farrand used round river stones to mark the edges of paths, and larger marker stones to indicate an intersection or feature. The smaller round stones were generally placed along both sides of the lower south stream path, with the stones on the uphill side tightly spaced and the stones on the stream side placed more sporadically.

Figure 189 Large stone on the left, marks the intersection of the north stream path with the West Laurel Falls crossing, March 18, 1941. MRC, Photo Archive, #108



The source of these stones is not known. They were probably not taken from the stream itself, but could very well have come from streams or quarries within the Rock Creek valley.

The larger marker stones indicated the beginning of side trails (i.e., at the base of Forsythia Steps) and sometimes the location of a waterfall (i.e., Three Meadow Falls, #2 of 3). Many of these stones no longer

serve their original function. Edging stones still line a few segments of the path; in other areas, some of the larger marker stones are still in place. Other stones are buried under fill which has been added to the path surface, and some have been moved and are being used to stabilize various dams.

Figure 190 Moss covered millstone beside Old Pump House, April 1, 1997. NCR, Photo Archive, DOP 1-36.



Millstone

A millstone is located along the south stream path just east of the Old Pump House. There is no information regarding the origin of this stone.³³⁵ It appears in photographs from the 1930s and 1940s. The stone has changed little since the 1940s, other than now being covered with moss.

Edging and Marker Stones, and Millstone

CONTRIBUTING FEATURES	NON-CONTRIBUTING FEATURES
<ol style="list-style-type: none">1. Remnant round river stones edging south stream path2. Remnant large marker stones3. Millstone	

Drainage

Lovers' Lane Channel

This channel runs along the western edge of Lovers' Lane, from R Street down to the entrance to Dumbarton Oaks Park. It is not part of the DOP property; it may be owned by Dumbarton Oaks Gardens or the District of Columbia. Probably designed by Farrand, it is composed of long, narrow stone slabs laid end to end, interrupted at points by stone rills. Its sides are lined with river stones set in mortar.³³⁶ Water from a natural spring and stormwater flow down this channel and cascade over the rills.³³⁷ If this feature was, in fact, designed by Farrand, it may have been meant to foreshadow the designed water features within the park, in particular the pebble stream. The channel resembles certain drainage features in Dumbarton Oaks gardens—for example, the gutter along the Kitchen Garden, which also has a bottom formed of stone slabs and sides lined by rounded river stones.



Figure 191 Slate slab gutter with stone rill along Lovers' Lane, August 1997. NCR, Photo Archive, DOP 40-13.

Figure 192 Eroded gutter at the base of Lovers' Lane, April 1, 1997. NCR, Photo Archive, DOP 1-7.

Over time, excessive runoff from R Street and a storm sewer has undermined the gutter feature, damaging its slabs, rills, and river stones. Because of the location of a natural spring emerging midway down the slope, water constantly flows over the lower section of the channel. Though most of the slabs remain, many have been dislodged, and the channel is choked by weeds. The structural damage and invasive vegetation partially obstruct the flow of water. The problem has been exacerbated by the fact that the originally cobbled surface of Lovers' Lane has been raised by the addition of many layers of asphalt, so that water from both Montrose Park and the road runs into this gutter rather than a gutter on the east side of the lane, which has been filled in. The original character of the channel is still evident for a short section near the top of Lovers' Lane near R Street.

Drainage: Lovers' Lane Channel

CONTRIBUTING FEATURES	NON-CONTRIBUTING FEATURES
1. Lovers' Lane channel	

Pedestrian Bridges

Farrand installed several log bridges to provide access over the stream; these were located at the Gray arbor memorial, the West Laurel Falls, and the Clapper Bridge

Figure 193 Rustic log bridge at Clapper Bridge Falls, May 17, 1946. ROCR, Photo Archive, #610-C.

Figure 194 Plank foot-bridge crossing stream at the Gray arbor memorial, April 1, 1997. NCR, Photo Archive, DOP 1-26.



Falls. The original bridges were probably constructed out of fallen timber taken from the property. Large, hewn oak logs were cut in half, then laid across the stream with their rounded sides down, to create flat platforms for the bridge surfaces. Sometimes steps were cut into the ends of the logs, or stones were set into the bank, to make a transition to the grades leading to the crossings. Over time, the logs rotted or were swept downstream by high water. The only one of these

three locations which still has a bridge is the Gray arbor memorial, though the current bridge is made of standard boards rather than the original rustic half-logs. (A log structure that may possibly be an original or a replacement bridge is lying on the ground north of the Gray arbor memorial.) At West Laurel Falls and Clapper Bridge Falls, visitors now ford the stream by walking across the dams.³³⁸ In addition, there was a ford at the Old Water Wheel Falls.

A small wooden platform also crossed over an intermittent stream connecting a path from the fifth meadow to the farm track.³³⁹ A wooden platform still spans this area, but it is uncertain whether it is the same design as the original.

Pedestrian Bridges

CONTRIBUTING FEATURES	NON-CONTRIBUTING FEATURES
<ol style="list-style-type: none"> 1. Location of bridge crossing at Gray arbor memorial 2. Wooden plank bridge 	<ol style="list-style-type: none"> 1. Material selection for footbridge at Gray arbor memorial

Gravestones

The Animal Graveyard is situated in the northwest corner of the westernmost meadow. It was the burial ground for six of the Blisses's dogs and two of their horses. This feature was also referred to by Farrand as the "Quadrangle," the name of one of the horses buried there. The animals' names and their birth and death dates were carved onto large river stones. In the summer months, vegetation obscures the headstones. An NPS weekly report from 1967 indicates that originally there were eight gravestones instead of the present six. The six stones visible during the 1997 field investigations bear the names of only the dogs; these are placed side by side in two lines of three. The missing stones bore the names of the horses.³⁴⁰



Figure 195 Remnant gravestone at Animal Graveyard, April 1, 1997. NCR, Photo Archive, DOP 2-19a.

EXTANT	Oaks Christie 1935 - 1936	Oak Taffy 1928 - 1935
	Ari 1931 - 1941	Oaks Blitz 1931 - 1939
	Cero 1932 - 1941	Jock W. 1910 - 1919
LOST	Quadrangle 1910 - 1928	Smokey B. W. 1928 - 1940

Gravestones

CONTRIBUTING FEATURES	NON-CONTRIBUTING FEATURES
1. Six headstones	

Figure 196 Unicorn Lady statue in Directors Garden at Dumbarton Oaks Garden, July 9, 1997. NCR, Photo Archive, DOP 5-22A



Statue

In 1938, the six-foot tall Unicorn Lady statue, made of lead and bronze, was placed in the garden at the point where the upper stream path forked, after the last Jungle Falls and just before the designed woodland.³⁴¹ The statue was a focal point for the upper stream path. A historic photograph shows the statue surrounded by a stand of eastern redbud near a plantation of azaleas. In a 1942 memo, Farrand recommended that the statue be moved to the upper gardens to prevent vandalism.³⁴² The statue was moved soon after, and it now stands in the Director's Garden at Dumbarton Oaks Gardens. The 1997 field survey of DOP found a stone base near the last Jungle Falls which may have been the original base of the statue.

Statue

CONTRIBUTING FEATURES	NON-CONTRIBUTING FEATURES
1. Stone base for statue	



CHAPTER 5: NATIONAL REGISTER STATUS



Landscape Significance

Following is a summary of the analysis and evaluation of Dumbarton Oaks Park, based on the documentation of the historic landscape features and a review of published and archival material through the historic periods of significance, 1921-1940 and 1940-1951.

1921-1940 — first period of design development, under Bliss ownership

1940-1951 — second period of design development, under NPS management


The cultural landscape of Dumbarton Oaks Park is eligible for listing on the National Register under Criteria B and C.

Criterion B

Dumbarton Oaks Park is significant under Criterion B because of its association with Robert Woods Bliss and Mildred Barnes Bliss, prominent art collectors and philanthropists. The park is an integral part of the original design of Dumbarton Oaks Gardens and reflects the aims and aspirations of the Blisses. Robert Woods Bliss enjoyed a long and illustrious career as a foreign service officer. The Blisses purchased the Dumbarton Oaks estate in 1920, at which time it consisted of a Federal-era house and 43 acres of grounds, including a stream valley to the north. The Blisses immediately began an extensive program of renovations. The house became a museum for their internationally significant collections of Byzantine and Pre-Columbian Art and related research libraries. The steep and rocky grounds, which had been farmed unsuccessfully during the 19th century, were developed under the guidance of landscape architect Beatrix Jones Farrand into a series of gardens, extending from formal terraced gardens adjoining the house, through progressively more informal plantings of groves and shrub plantings on the steep hill-sides, and finally culminating in a naturalistic, wild garden in the stream valley. The Blisses donated this 27-acre valley garden to the National Park Service in 1940 (when it was given the name “Dumbarton Oaks Park”) at the same time they transferred the house, collections, and formal gardens to Harvard University.

Criterion C

Dumbarton Oaks Park is significant under Criterion C as the work of Beatrix Jones Farrand, a pioneer woman landscape architect of national importance. It is an integral part of her original design for Dumbarton Oaks Gardens, the outstanding commission of her long and illustrious career. Farrand worked closely with Mildred Bliss to create the illusion of a country estate in the city. The valley garden provided a backdrop to the whole of the Dumbarton Oaks Gardens, fostering the illusion of a pastoral retreat through its carefully designed woodlands and meadows, and of almost limitless extent through its subtle manipulation of scale and space. Additionally, Dumbarton Oaks Park is important as an example of a naturalistic garden with Arts and Crafts details. Its simple, rustic structures and features use local materials, and reflect the hand work of skilled craftsmen. Vines were grown



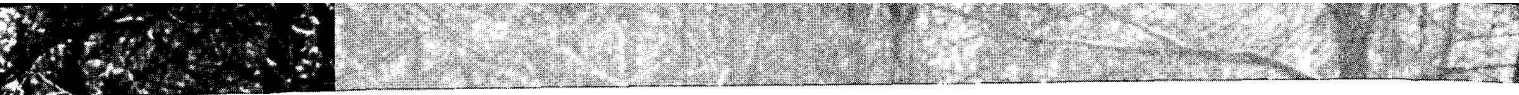
over many structures to tie them into the landscape. The park is also an example of a “wild garden,” a popular approach to naturalistic gardening in the late 19th and early 20th centuries. A wide variety of both native and exotic plants, particularly shrubs, bulbs, perennials, and herbaceous materials, were sown in ways that resembled their natural patterns of growth.

Landscape Integrity

In spite of the considerable problems posed by invasive vegetation, Dumbarton Oaks Park in many respects retains a high degree of integrity. In fact, the park can be judged to possess greater authenticity as a Farrand landscape than the gardens of Dumbarton Oaks Gardens, most of which have been significantly altered since Farrand’s time. Much of the park’s original plant material remains, particularly trees, herbaceous perennials, and spring-flowering bulbs. Many plants have become naturalized, as Farrand intended, increasing over the years in number and extent. Almost all the paths are still extant and passable, with only two of the three grassed paths in the designed woodland having disappeared. While there has been damage to the banks of the stream and its waterfalls and retaining walls, the stream still flows freely, cascading over the still-extant falls and filling the Farrand-designed pools. The stone walls and foundations of most structures still remain; in most cases, only the parts made of more perishable materials, such as arbors and roofs, have disappeared.

A photograph of a stream flowing through a wooded area. The stream is the central focus, winding from the upper left towards the lower right. The banks are lined with rocks and various types of vegetation, including tall grasses and shrubs. The background is filled with trees, some with bare branches, suggesting a late autumn or winter setting. The overall tone is somewhat muted and naturalistic.

ENDNOTES




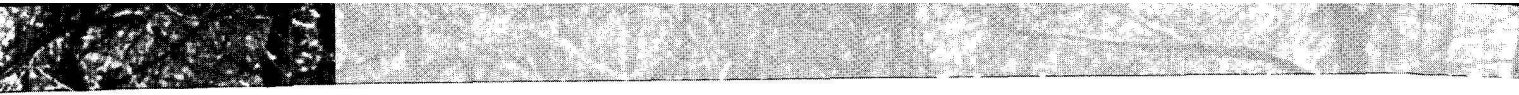
Chapter 1: Introduction

1. US/ICOMOS is the U.S. National Committee of ICOMOS, the International Council on Monuments and Sites.
2. In one version, three Native American sisters were married to three Native American men during the time of the Susquehannock Wars in the mid-18th century. While rowing across the Potomac River to visit their husbands, the sisters witnessed their murders and, in grief and horror, turned into the three stone islands which today can be seen rising from the waters of the river across from Georgetown University. (Information from Gary Scott, Chief Historian, National Capital Region/NPS, November 1997.)
3. According to the HABS Report, “a ‘clapper bridge’ is a British term for a low flat bridge made with a large stone slab spanning rough stone slab piers,” though there is no indication that the footbridge over the Clapper Bridge Falls was ever made of anything but wood (HABS Report, “Arbor and Clapper Bridge Falls,” Summer 1989, NCR, Plans and Drawings Collection #863/80015[sheet 26 of 28]).

Chapter 2: Site History

4. Janice G. Artemal, Elizabeth A. Crowell, and Norman U. Mackie, *Georgetown Waterfront: Archaeological Overview and Assessment* (Washington, D.C.: Engineering & Science, Inc., May 1987): 8-9.
5. *Ibid.*, 9.
6. *Ibid.*, 10.
7. The George Washington University, Continuing Education Historic Landscape Preservation Program Studio, *Preservation Needs Assessment: Dumbarton Oaks Park, Washington, D.C.*, 1993, “Historical Overview” Section. This report fails to name the sources of its information, and its pages are not numbered. References, therefore, are to sections of the report.
8. *Georgetown Waterfront*, 12.
9. Walter Muir Whitehill, *Dumbarton Oaks: The History of a Georgetown House and Garden, 1800-1966* (Cambridge, Mass.: Belknap Press, 1967): 2-3. This small book provides the most complete history of the site, the house, and their ownership available.
10. Whitehill, 5. The survey was conducted by Clement Hill, Jr., “Surveyor of the Western Shores,” in November 1703.
11. Whitehill, 5.
12. Kathryn Schneider Smith, “Georgetown: Port Town to Urban Neighborhood,” in Kathryn Schneider Smith, ed., *Washington at Home: An Illustrated History of Neighborhoods in the Nation’s Capital* (Washington, D.C.: Windsor, 1988): 20.
13. Whitehill, 5-7.

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14. Smith, 22-23, 25.
 15. Whitehill, 15.
 16. Information on Dorsey is from Whitehill, chapter II. Dorsey was in residence by October 1801, when he wrote the Georgetown Corporation asking “if his removal to the present place of residence will disqualify him from service to the corporation,” which proved not to be the case; see Whitehill, 15-16.
 17. Dorsey later served as first judge of the Orphans Court of the county of Washington and a justice of the peace for the county of Washington. On Beverley, see Whitehill, chapter III.
 18. Whitehill, 19-20, cites James Grote Van Derpoel, an architectural historian, who places the probable date of the Orangery’s construction between 1805-1812.
 19. Information on Richard Parrott is from a talk with Phil Ogilvie, the consultant historian on the ROCR Comprehensive Interpretive Plan (CIP) team, during a tour of the park on 21 October 1997; and from James Goode, *Capital Losses: A Cultural History of Washington’s Destroyed Buildings* (Washington, D.C.: Smithsonian Institution Press, 1979): 19, and the National Park Service, “The Mills of Rock Creek Park,” typescript sheet of information, no date.
- Parrott’s Grove may have been located somewhat to the south of the current Montrose Park. William Boyce eventually bought the property and the home which had been built on it, and renamed it “Montrose.” By the turn of the century, the property had fallen into disrepair; the house was torn down and the park was created in 1911 through the efforts of the Georgetown community. See brochure, “Montrose Park, Dumbarton Oaks Park, Rock Creek Park, Washington, D.C.” (Washington, D.C.: Parks and History Association, in cooperation with the National Park Service, U.S. Department of the Interior, 1988).
20. GWU, *Preservation Needs Assessment*, “Historical Context.”
 21. Bradshaw Beverley’s difficulties are discussed in Whitehill, 25-36.
 22. The Calhoun family—spelled variously Colhoun, Calhoun, and Colquohon—originally came from Scotland, from an area near the Rock of Dumbarton; Whitehill 38. On the Calhouns, see Whitehill, chapter IV.
 23. John C. Calhoun to James Edward Calhoun, 7 August 1823, quoted in Whitehill, 43. Mrs. Calhoun was the widow of John Ewing Colhoun [sic], a rice planter and senator from South Carolina. John C. Calhoun (1782-1850) married her daughter in 1811. Before being appointed Secretary of War in December 1817, he had served as Representative from South Carolina from 1811-1817. He later served in the Senate 1832-1843 and 1845-1850, and as Secretary of State 1844-1845. In April 1823, John C. Calhoun appointed his brother-in law James Edward aide to an engineer who was exploring the northern boundary of the United States in Minnesota. As Secretary of War, Calhoun hosted the Revolutionary War hero the Marquis de Lafayette at Oakly during his celebrated return to the U.S. in October 1824. (Whitehill, 41).

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24. John C. Calhoun to Floride B. Calhoun, 12 November 1824, quoted in Whitehill, 43.
25. Disappointed in his bid to win the presidential nomination in November 1824, Calhoun retreated to Oakly. When John Quincy Adams became president, Calhoun reluctantly accepted the post of vice president in March 1825. He sold his city house and moved to South Carolina for the summer, then returned to the Georgetown estate in November. See Whitehill, 41-43.
26. As Whitehill writes, “It is not clear how a minor government official was able to keep up a place that John C. Calhoun had found too expensive even for a Vice President of the United States.” Whitehill, 48.
27. Whitehill, 49. Linthicum was also an agent for Joshua Peirce, who ran a well-known nursery at his home, Linnaen Hill, north of Dumbarton Oaks along Rock Creek. This connection raises the question of what Linthicum might have planted at Dumbarton Oaks. (Information from Perry Wheelock, Rock Creek Park, Cultural Resource Specialist.)
28. William A. Gordon, quoted in Whitehill, 50. The monitor roof appears in a photograph reproduced in Whitehill over the caption, “The orangery showing the enlarged hip roof, as altered by Edward Magruder Linthicum. From a photograph by Schutz, Washington, D.C.”
29. George Beall’s will divided the property between his sons, and described the stream forming the boundary as “the Great Branch of Rock Creek that leads to the Saw Mill thence to the main road.” (Whitehill, 8)
30. “Before bridges spanned lower Rock Creek—in the days of horse travel—this cobbled roadway was the only means of access to the District proper from Georgetown.” *Sunday Star*, 29 December 1940.
31. The M Street bridge over Rock Creek was built in 1788, and there was an important ford at P Street. (Information from Perry Wheelock and Boschke map)
32. Whitehill, 53.
33. B.D. Carpenter, Surveyor, “Boundary Map from the Original Surveys,” 30 April 1885; Peabody Room, Georgetown Library, D.C. Library.
34. On the Blounts, see Whitehill, 55-57.
35. Smith, 25-26.
36. In 1899 the Blount’s torn down Linthicum’s barn and built a new barn using the salvage materials. (Building Permit No. 1565, 6 May 1899, Martin Luther King Library). Comments from Joey Lampl to Maureen Joseph, 27 July 2000. *Beatrix Farrand’s Plant Book for Dumbarton Oaks*, ed. Diane Kostial McGuire (Washington, D.C.: Dumbarton Oaks, Trustees for Harvard University, 1980).
37. Smith, 27.
38. *Ibid.*, 27-29.

39. Whitehill, 57. Georgina Masson states that, in 1920, a small house stood on the site later used for the Box Ellipse, northeast of the house, about halfway down the hill to the stream. Georgina Masson, *Dumbarton Oaks: A Guide to the Gardens* (Washington, D.C.: Dumbarton Oaks - Trustees for Harvard University, 1968): 17.

40. Mildred Bliss was the heir to the Fletcher's Castoria fortune. Additional biographical information on Royall Tyler can be found on pages 60-61 of Whitehill.

41. *Ibid.*, 58.

42. *Ibid.*, 62.

43. Georgina Masson, *Dumbarton Oaks: A Guide to the Gardens* (Washington, D.C.: Trustees for Harvard University, 1968): 3.

44. With the help of her aunt, Edith Wharton, in about 1896 Farrand received a commission to provide a drainage plan for property owned by Robert Woods Bliss's mother in Maine; see Jane Brown, *Beatrix: The Gardening Life of Beatrix Jones Farrand, 1872-1959* (New York: Viking, 1995): 59 & 206; and Farrand to M. Bliss; 7-8 July 1922; Dumbarton Oaks, Studies in Landscape Architecture (DOSLA), Rare Book Collection, Correspondence Files. The Blissés also consulted with Royall Tyler on their collections from the beginning of their occupancy of Dumbarton Oaks.

Correspondence between the two women provides a striking picture of the design process. The Rare Book Collection of the Dumbarton Oaks Garden Library includes a file of letters between Beatrix Farrand and the Blissés, as well as between Beatrix Farrand and John Thacher, first director of the Dumbarton Oaks study center (though a sizable gap exists for the period between 1924 and the mid-1930s). These letters are testimony to the affection which developed between the two women, who variously called each other "Angel Trix," "Beloved Garden Twin," and "Maxtrix" (referring to Beatrix and Max Farrand, her husband), and "Milrob" (Mildred and Robert). They referred to Dumbarton Oaks as "Oakdom."

According to Balmori, the McKim Mead & White file at the New-York Historical Society contains information which would be valuable to examine for possible information pertaining to Dumbarton Oaks Park, including reports of Farrand and also Lawrence White to the Blissés, and the complete correspondence of McKim, Mead & White with the Blissés and Farrand; see Balmori, "Beatrix Farrand at Dumbarton Oaks; The Design Process of a Garden," in *Beatrix Jones Farrand (1872-1959): Fifty Years of American Landscape Architecture* (Washington, D.C.: Dumbarton Oaks, Trustees for Harvard University, 1982): 101.

45. Farrand to Mildred Bliss, 7-8 July 1922; DOSLA, Rare Book Collection, Correspondence Files.

46. In March 1921, Bliss was appointed Third Assistant Secretary of State. In September, he was assigned to the U.S. delegation to the Washington Conference on the Limitation of Armaments. He became U.S. Minister to Sweden in January, 1923, and Ambassador to Argentina in 1927.

47. Diane K. McGuire writes of Bliss: "The history of plant use was of great importance to Mildred Bliss, who wanted not only to live in a 'country' estate but to have at the same time the feeling that her garden was old and furnished amply with historic associations". (Foreword, *Beatrix Farrand's Plant Book for Dumbarton Oaks*, xiii.)

48. Mildred Bliss's preference is noted in Margaret Park, "Dumbarton Oaks," *American Horticulturalist* 67 (October 1988): 22-29.

49. Quoted in Whitehill, 67.

50. The son of architect Stanford White, Lawrence White also designed the Superintendent's House, among other buildings at Dumbarton Oaks.

51. This sentence is a paraphrase of a statement from Diana Balmori, "Beatrix Farrand: The Design Process of a Garden," 113-115.

52. Balmori, attempting to identify the central design idea of Dumbarton Oaks, says Farrand conceived of the garden as "a sequence of spaces rather than just a large vista." Diana Balmori, "Beatrix Farrand at Dumbarton Oaks," in "Making Room: Women & Architecture," *Heresies* 11 (c. 1981): 83-86.

53. Farrand herself discusses these techniques extensively in her *Plant Book*. They are further explored by Diane Kostial McGuire in "Plants and Planting Design" in *Beatrix Farrand (1872-1959): Fifty Years of American Landscape Architecture*, 63-125.

54. See Linda Lott, *Garden Ornament in the Dumbarton Oaks Gardens: An Overview* (Washington, D.C.: Studies in Landscape Architecture, Dumbarton Oaks Informal Papers, August 1996).

55. A list is given in the *Plant Book*, 20-21.

56. Brian Katen, Landscape Adviser for Dumbarton Oaks Gardens, conversation with the authors, 2 June 1997.

57. In her *Plant Book*, Farrand called the Green Terrace the "Green Garden."

58. Diane Kostial McGuire writes:

When the gardens as a whole were in their initial planning stage in 1921, it was decided by Mildred Bliss and Beatrix Farrand that the terracing of the major hillside to the east would contain a rose garden and that this rose garden would be the principal feature. Considering the gardens at Dumbarton Oaks as a series of "rooms," as did their designer, the Rose Garden dominates. It is the grand ballroom. ("Plants and Planting Design," 69-70)

Balmori, in "Beatrix Farrand at Dumbarton Oaks", page 119, quotes a letter from Farrand to Bliss referring to the rose garden "which I think we both regard as the important part of the design". The reference is a letter from Farrand to Mildred Bliss, 11 Sept. 1922; DOSLA, Rare Book Collection, Correspondence Files.

59. Ruth Havey established her own practice in New York independent of Farrand by 1940.

60. This has been determined from an examination of Sanborn Fire Insurance maps for 1927, vol. 5, in the Library of Congress, Geography and Maps Division, and comparison with a historic photograph, taken about 1900, showing the barn and the back of the house, reproduced on page 36 of the *Plant Book*. The photograph is not credited but is presumably from the Dumbarton Oaks collections. On page 57 of the *Plant Book*, Farrand writes about why the levels to the northeast of the house were chosen.

61. Masson, 17. Farrand's use of this existing element demonstrates how she sought to work with the existing qualities of a site. The information about the Box Walk following the existing levels is from the *Plant Book*, 75.

62. *Plant Book*, 99.

63. "Bliss Home to Open for Incurables," *Washington Times-Herald*, 8 May 1938.

64. Farrand also planned to grow a mass of forsythia on a slope at Princeton; see Waldron, 13.

65. The effect is described in McGuire, "Plants and Planting Design", 88-90. This planting may have included at least one forsythia of the type named for Beatrix Farrand; Don Smith, interviewed by Harrelson and Kiel, August 1992.

66. *Plant Book*, 90-91.

67. "Fair View Hill" is the name that the gardeners themselves have assigned to the hill.

68. Masson, 18.

69. *Plant Book*, 87.

70. Michel Conan, Director of Studies in Landscape Architecture, Dumbarton Oaks Gardens, pointed out the similarity.

71. *Plant Book*, 94-95.

72. *Ibid.*, 38-45.


73. *Ibid.*, 78.

74. The stream had been the boundary between the Beall brothers' properties.

75. This analysis is based on the CLR team's examination of aerial photographs which were taken of Dumbarton Oaks on at least three occasions: 1931, c. 1945 (1942-1947), and February of 1966; DOSLA, Photo Archives.

76. "Contours Along Stream," map prepared by James Berrall, March 1926.

77. Farrand to M. Bliss, *The Oaks*, 24-25 June 1922; DOSLA, Rare Book Collection, Correspondence Files.



78. Scotch broom might be shown in a photograph of the meadow to the west of the Forsythia Steps (DOSLA, Photo Archive, #13.26). A memo dated 24 November 1941 says “Protect planting of Scotch broom on hillside that has been cut too short in mowing.” (“Notes made during conference at Dumbarton Oaks,” *HABS Report*, 43, transcribed from poor copy in 1992). Farrand mentioned broom in a letter to Irving Root, 10 March 1942, reminding him that he had told her that no more broom would be cut than necessary in order to “preserve the young oaks”—probably a reference to the northern woodland, which is largely an oak and hickory (*Carya* sp.) mix; there are no oaks in the stream valley or along the meadow borders. The letter thus implies that broom was growing along the border of the northern woodland. Farrand refers to the broom again in the agenda titled “Mrs. Bliss and Park Department and Bryce”, June 1942. Both documents are in the DOSLA, Rare Book Collection, Correspondence Files. One Scotch broom is growing along the edge of the third meadow.

79. Mildred Bliss to Farrand, 22 March 1938; DOSLA, Rare Book Collection, Correspondence Files.


80. M. Bliss to Farrand, undated, 1938; DOSLA, Rare Book Collection, Correspondence Files. It appears that the gate was under construction in late 1937, though Mildred Bliss may have asked that it be delayed. Farrand asked Bliss whether she was “doubting the wisdom of using a north vista motif of this size and scale in this particular position even though it is to assume a vastly more important function than it now has.” Farrand to M. Bliss, 28 August 1937; DOSLA, Rare Book Collection, Correspondence Files.

81. As noted in a 1930s photograph, a wooden stockade fence is in the approximate location of the present chain-link boundary fence along the southern slope. When the Bliss property was officially divided into the Gardens and Park, the stockade fence was removed and a more transparent chain-link fence was erected on the boundary. The photo with the wooden fence in the background is incorrectly labeled “Rhododendrons in bloom” when it should be “mountain laurels”; DOSLA, Photo Archive, #13.37. See *1940-1951: Second Period of Design Development, Dumbarton Oaks Park* for more information.

82. The fence appears on the 1932 map prepared by Berrall. There may also have been gates at the other walkways. A photo from 1926 shows a wooden fence along Lovers’ Lane for the Rock Creek and Potomac Parkway; National Capital Region, Reservation Files, Reservation #360.

83. Farrand developed two alternatives for the Lovers’ Lane gate. Her first design in 1928 was thought to be too formal. She developed a subsequent alternative in 1930 that simplified the gate details. The second alternative was approved and built soon after. (DOSLA, Plans and Drawings, #C 2.07a and #C 3.18.)

84. Farrand worked with James Bryce, Superintendent of Dumbarton Oaks Gardens, on the design of a memorial for William Gray, the first superintendent of the gardens, in the late 1930s, soon after his death in 1937. The stone memorial was composed of a tall rear wall flanked by two angled side walls. The front was open and faced the stream. A memorial plaque was mounted on the rear wall, and a rustic wooden arbor, supported by the side walls, covered the central space. Most



of the memorial still exists; it is discussed more fully under *Chapter 4 - Analysis and Evaluation: Landscape Characteristics, Structures*.

85. M. Bliss to Farrand, undated, 1938; DOSLA, Rare Book Collection, Correspondence Files.

86. Donald E. Smith, Superintendent of Gardens and Grounds at Dumbarton Oaks from 1973-1992, interview with Mark Davison, 27 April 1997. In another interview, Smith (who called the statue "Diana") reported that he was told by Matthew Kearney, the previous superintendent, that the sculptor worked on the clay original of the statue next to the Dumbarton Oaks Gardens swimming pool, using his wife as a model. The sculptor was Daniel G. Olney; the Bliss's purchased the sculpture in 1935. In a dossier for the sculpture it states that "the model for the body of the lady is reputedly Maria Hawkins, the wife of the sculptor Richard Calfee; the head is idealized; Calfee was a friend of Olney." After being vandalized in the park, the statue was moved to Dumbarton Oaks Gardens. At some point it stood near the "trompe l'oeil". Unfortunately, it was vandalized again, at which time it was moved to the basement of Dumbarton Oaks for ten years, before being moved to its present location in the Director's Garden, where it can be viewed from the Music Room. Don Smith, interviewed by Barbara Harrelson and Dave Keil, 6 August 1992; DOSLA, Rare Book Collection, Correspondence Files, transcript, LAN/6424/U54/VF.

87. See the 1926 "Map of Physical Features" prepared by Farrand and James Berrall.

88. Farrand to M. Bliss, *The Oaks*, June 24-25, (6); DOSLA, Rare Book Collection, Correspondence Files.

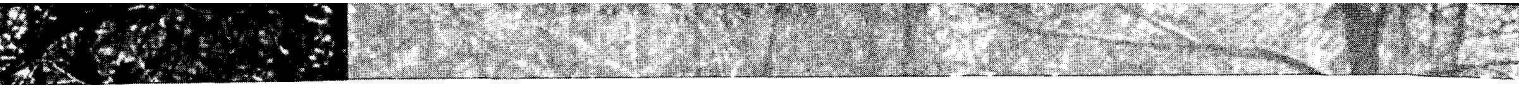
89. These are identified on the 1932 (rev. 1933-1941) "Map of the Property Belonging to R.W. Bliss, Esq., Showing Physical Features" as "grass pathways"; National Capital Region (NCR), Plans and Drawings Collection, #863/80007.

90. HABS *Report*, 15.

91. See map, "Contour Along Stream Boundary", 1926; NCR, Plans and Drawings Collection, #863/8008 (1A of 1).

92. William Cochran, "Preliminary Analysis of Water Flow into Dumbarton Oaks Park," 10 April 1995, rev. 9 January 1997"; 1931 aerial photograph; DOSLA, Photo Archive, #13.14.

93. "Water Supply System on Property Belonging to Robert Woods Bliss, Esq., Washington, D.C., Showing Physical Features, James Berrall," 1 April 1932, last rev. 14 January 1941 (#863/80007) and "Utilities-West Section on Property Belonging to Robert Woods Bliss, Esq., Washington, D.C., James Berrall," 27 July, 1933, last. rev. 5 December 1940 (#863/80007 [4 of 4]). "Map of Property Belonging to Robert Woods Bliss, Esq., Washington, D.C., Showing Physical Features, Beatrix Farrand, Landscape Gardener, James Berrall, Civil Engineer," 1 November 1932 (#863/80007 [3 of 4]); all maps are from NCR, Plans and Drawings Collection.



94. U.S. Congress, Senate, Committee on the District of Columbia, *The Improvement of the Park System of the District of Columbia*: (Report edited by Charles Moore, 57th Cong. 1st Sess., Senate Report No. 166, 1902): Appendix H.

95. S Street is shown on NPS map #863/80004 (date unknown); T Street is shown on #863/80004, with its closing recorded on #863/80005 and #863/80013. U Street is depicted on #863/80005 and W Street on #863/80002. These files and maps are in “Reservation 357 - Whitehaven Parkway west of Wisconsin Avenue at W Street, N.W.”; NCR, Reservation Files; and also in NCR, Plans and Drawings Collection..

96. The northern point of termination of the 32nd Street extension is not clear, see #863/80005. Observatory Street is shown on #863/80002 (1925). On the two unnamed streets, see #863/80002 and #863/80009 (1941). (NCR, Plans and Drawings Collection).

97. The three alternative routes are shown on NPS #863/80002 (May 1925). The two maps depicting the route of Whitehaven Street between Observatory Circle and Massachusetts Avenue are #863/80007 (1929) and #863/80009 (1941). (NCR, Plans and Drawings Collection).


98. Frederick Gutheim, *Worthy of the Nation*, (Washington, D.C.: Smithsonian Institution Press, 1977): 144-147, 171.

99. Comments from David Murphy (Regional Adjacent Land Use Liaison, Lands, Resources and Planning, NCR) to the CLR team, 14 August 2000.

100. The transfer is described in Whitehill, chapter VIII. In July 1940, Mildred Bliss wrote to Beatrix Farrand that “[t]he decision on the Dumbarton Oaks Park will not be made until next month,” suggesting that plans for the park were underway that summer. M. Bliss to Farrand, 24 July 1940, (DOSLA, Rare Book Collection, Correspondence File) discussions with Harvard over the disposition of the rest of the Bliss estate had been underway for a number of years. Faith Jackson writes:

*When the Blisses finally moved into Dumbarton Oaks in 1933, they were to have only seven years to enjoy their renovated home and its exquisite gardens before ‘Hitler started... and we knew we must be free for war work,’ wrote Robert Bliss. The couple, who had no heirs, felt it was ‘perfectly absurd to have such a huge house and garden under the circumstances.’ (“Listening to the Light,” *Mid-Atlantic Country* 14 [September 1993]: 58.)*

During the early 1940s, the Blisses lived in Montecito, California, at their home, “Casa Dorinda.” Farrand had provided some designs for the grounds in the 1930s. They returned to Washington in 1942, when Robert Bliss was appointed Consultant to the Secretary of State. They purchased a house at 1537 28th Street, N.W., a few blocks south of Dumbarton Oaks. At some point, they also seem to have occupied or to have considered building a house at the top of Clifton Hill, probably on the land which is now the site of the Danish Embassy; Farrand refers to the confusion of James Bryce, then-Superintendent of Dumbarton Oaks Gardens, about whether a path “was to go straight up the hill to your new house.” See Farrand to M. Bliss,



14 June 1941; DOSLA, Rare Book Collection, Correspondence Files. While in Washington, the Blissés frequently returned to Dumbarton Oaks to work with guest scholars.

101. "Bliss Art Library Given to Harvard," *New York Times*, 3 November 1940, L56.

102. "Big Part of Grounds of Dumbarton Oaks to Become Park", *Washington Star*, 3 November 1940. The park property was assessed at \$430,000 ("Blissés Sign Deeds Transferring Estate", *Washington Post*, 1 December 1940).

103. The deed for Parcel 39/44 is dated 29 November, 1940, and recorded in Liber 7551, Folio 422 of the land records of Washington, D.C. A copy of the deed is in the NCR, Reservation File #637. It is not known for certain why the Blissés decided to divide their property as they did. It could be that Robert Woods Bliss wished to benefit the two organizations which had figured most prominently in his life, or that he had a desire to make both a major private and major public bequest. Later, in 1946, Mildred Bliss wrote to Farrand:

...how would you like "Dumbarton Brook" instead of "D. O. Park"? It maintains the Dumbarton yet changes the rhythm so the confusion between "D.O. Gardens" [and] "D.O. Park" would be eliminated. Also gardens and Parks partake of divided elements, whereas Brooks suggests different pictures and thoughts. (M. Bliss to Farrand, 28 October 1946; DOSLA, Rare Book Collection, Correspondence Files.)

John Thacher had also brought up the matter of the confusion caused by the similarity of the names in a letter to Farrand of 28 November 1946; in the DOSLA, Rare Book Collection, Correspondence Files.


104. Robert Woods Bliss and Mildred B. Bliss to United State of America, 29 November 1940; NCR, Reservation Files, U.S. Reservation 637.

105. About 1945 a new wing was added, which extended from the music room out to the boundary line on 32nd Street. The wing had two pavilions; the south pavilion contained a new public entrance, while the north provided a gallery for the Byzantine collection. Rooms in the house were converted into offices for the Center for Byzantine Studies. In 1955, Harvard appointed a Garden Advisory Committee. A new wing to house the garden library was built to the south of the 32nd Street entrance wing. See Whitehill, 78-79.

106. Whitehill, 96-97.

107. Beatrix Farrand's first draft of the *Plant Book* was completed in 1944 and she continued to add to the "notes" up until 1953. It wasn't until 1980 when Farrand's *Plant Book* was published. Comments from Joey Lampl, to Maureen Joseph, 27 July 2000. *Beatrix Farrand's Plant Book for Dumbarton Oaks*, Diane Kostial McGuire, ed. (Washington, D.C.: Dumbarton Oaks, Trustees for Harvard University, 1980).

108. Discussed in Whitehill, chapter VIII.



109. Beatrix Farrand, Ruth Havey and Robert Patterson should all be attributed to the revised design of the North Vista. Ruth Havey worked closely with Robert Patterson from 1946-1953. Patterson was hired in 1946 as a “Consulting Landscape Gardener” to Harvard, working with Farrand until her retirement in 1947 (officially accepted by Harvard in 1948). Comments from Joey Lampl to Maureen Joseph, memorandum, 27 July 2000.

110. This may have been done on the recommendation of Thacher: “I really wonder whether it would not be better to remove the end wall and the pediment and try and open up a vista in the direction of the hill.” Thacher to Farrand, 28 November 1945; DOSLA, Rare Book Collection, Correspondence Files. In 1950, Havey wrote Mildred Bliss: “I feel we have reached the very best solution we can get... and we accept the fact that the wide view we now get from the house will be narrowed down and centralized on the two trees.” Havey to M. Bliss, 8 September 1950; DOSLA, Rare Book Collection, Correspondence Files.

111. See *Plant Book*, 78. The Hornbeam Ellipse recalls the work of Andre Le Notre, a favorite designer of Farrand’s. In her design for the campus of the Graduate College at Princeton University, Farrand created a “pleached alley” of hornbeam; see Ann Waldron, “Landscaping the Campus,” *Princeton Alumni Weekly* 86 (15 January 1986): 13. See also the letter of August 16, 1944, from Farrand to Bliss, where she says that Havey


could not see the ellipse opened to the world - so to speak - and a part of the distant landscape, the Catalogue House, the Forsythia Dell and the big maple. Her opinion coincides completely with my growing conviction that the enclosure is a very large part of the sense of remoteness and peace which the ellipse has always given me.

Interestingly, she also writes: “One reason I don’t particularly fancy the low wall and openness is that it would seem almost a repetition of the low wall, columns and lattice of the Lovers Lane Pool...,” which seems to contradict the fact that she regularly repeated features throughout the gardens. Perhaps she objected to the idea of repeating an entire ensemble.

112. DOSLA, Photo Archive, #13.12. It appears that Bliss and Farrand had begun planning alterations for the naturalistic garden even before the announcement of its transfer to the National Park Service. Sometime in the late summer of 1937, Bliss wrote Farrand about several ideas, including the suggestion that a forsythia shrub might be moved to a particular location on a shoulder of the hill along “the broad pathway winding NE upwards... where the unicorn will stand,” because this might be a place where “the public... [will] see a pleasing view.”

113. Information from Larry Johnson, Dumbarton Oaks, Foreman, Gardens and Grounds, in Work Group meeting at Dumbarton Oaks, 23 June 1997. Farrand wrote to Mildred Bliss about building “some sort of a wooden gate across the hazel walk when the transfer is made to park.” Farrand to M. Bliss, 13 November 1940; DOSLA, Rare Book Collection, Correspondence Files.

114. Soon after the transfer the *Washington Post* wrote a short feature describing the park along with photographs showing some of the existing conditions. One caption mentions the erection of the fence to separate the two properties. “New Park



for the Capital City,” *Washington Post*, 8 December 1940. It appears the National Park Service installed the chain-link fence between the garden and the park, even though most likely it is a common fence, installed on the property line.

115. Farrand to M. Bliss, 3 March 1941; DOSLA, Rare Book Collection, Correspondence Files. On the design of the gate, see also the letters from Mildred Bliss to Havey, 3 January 1940, and Havey to Bliss, 24 February 1941; in the DOSLA, Rare Book Collection, Correspondence Files.

116. Farrand, memorandum, 3 December 1940; DOSLA, Rare Book Collection, Correspondence Files.

117. Ibid. “Bluestone” refers to schists and gneisses taken from quarries along the Potomac; see U.S. Dept. of the Interior Geological Survey, *Building Stones of Our National Capital* (Washington, D.C.: GPO, 1975): 5.

118. Within the HABS *Report*, they suggest the large stone located to the east of the Forsythia Steps was possibly a statue base. “Dumbarton Oaks Park, 1989 Survey,” Sheet 12 of 28, Summer 1989; NCR Plans and Drawings Collection, #863/80015.

119. Some visitors were so eager that they crossed over a stretch of bare clay which bordered Wisconsin Avenue, then scrambled down a bank to the west section. “Nature-Lovers Wend Through Dumbarton Oaks,” *Washington Post*, 13 April 1941.

120. Press release, National Park Service, National Capital Parks, 8 July 1941; DOSLA, Rare Book Collection, Correspondence Files.

121. Farrand, *Report Submitted to the Chairman of the Dumbarton Oaks Administrative Board, on the Grounds of Dumbarton Oaks*, 24 November 1942; DOSLA, Rare Book Collection, Correspondence Files.

122. Farrand to Thacher, 20 May 1941, and Thacher to Root, 20 May 1941; DOSLA, Rare Book Collection, Correspondence Files.

123. Bliss and Farrand frequently mention these “old men” in their correspondence from these years. A letter from Farrand to Root in May 1941, mentioned that the Blissés had discussed providing assistance for the park, in the form of either funds or the three elderly gardeners. The three old men were first mentioned in a telegram of 25 April 1941, from Farrand to Bliss. The first mention of the advisory committee is made in a telegram from Bliss to Farrand on 29 April 1941. Both telegrams are in the DOSLA, Rare Book Collection, Correspondence Files.

124. Farrand to James Bryce, 20 May 1941; DOSLA, Rare Book Collection, Correspondence Files. Farrand also wrote to Mildred Bliss, “I have tried to explain to Mr. Thacher that the real reason for carrying on the old men, entirely aside from your charity to them, was that our park walks could be designed the way you and I thought they should go.” Letter, Farrand to M. Bliss, May 21, 1941; DOSLA, Rare Book Collection, Correspondence Files.

125. Farrand to Root, 3 November 1941; DOSLA, Rare Book Collection, Correspondence Files.
126. Farrand to Mildred Bliss, 17 June 1941; DOSLA, Rare Book Collection, Correspondence Files.
127. Thacher to Farrand, 15 May 1941; DOSLA Rare Book Collection, Correspondence Files.
128. Robert Woods Bliss to N.B. Drury, 24 June 1941, NPS; cited in *HABS Report*, note 57, (18).
129. Farrand to M. Bliss, memorandum, c. 28 May 1942; DOSLA, Rare Book Collection, Correspondence Files. The four memos were identified as follows: "Mrs. Bliss and Park Department and Bryce" (one page); "Mrs. Bliss and Bryce" (two pages); "Mrs. Bliss, Mr. Thacher and Bryce" (three pages); and "Mrs. Bliss and Mr. Thacher" (two pages).
130. This is a memo dated May 28, 1942, which is presumably from Mildred Bliss to Farrand; the letter is not signed, but that the author is Bliss seems clear from the context. This memo apparently was a cover document for several agendas for a June 1942 meeting or meetings; these agendas then appear to have been annotated by hand after the meeting occurred. M. Bliss to Farrand, memorandum, 28 May 1928; DOSLA, Rare Book Collection, Correspondence Files.
131. In addition, it was decided that several oak trees could be moved from the northern part of the park to the upper gardens. Farrand to M. Bliss, memorandum, c. 28 May 1942; DOSLA, Rare Book Collection, Correspondence Files. It is not known if benches were actually installed at all five locations. The only bench location that can be verified is the one by the stone bridge, based on photo documentation.
132. Thacher to Farrand, 27 June 1942; DOSLA, Rare Book Collection, Correspondence Files.
133. Farrand told Bliss that Thompson was the most sympathetic person she had yet encountered from that office. Farrand to M. Bliss, 12 October 1942, (3); DOSLA, Rare Book Collection, Correspondence Files. References in later letters in the DOSLA files suggest that Thompson was either at that time or soon after also appointed chief of the Planning Division, and that he had become the Superintendent of the National Capital Parks by 1945.
134. Farrand to M. Bliss, 12 October 1942; DOSLA, Rare Book Collection, Correspondence Files.
135. Harry T. Thompson, memorandum for the files, "Inspection of Dumbarton Oaks November 20, 1942," 21 November 1942; NPS, from National Park Service Archives, 1460 Dumbarton Oaks; cited in *HABS Report*, *Appendix A*.
136. Thompson to R.W. Patterson, 8 October 1946, cited in *HABS Report*, note 69, (20).

137. Farrand to Mildred Bliss, 13 May 1941; DOSLA, Rare Book Collection, Correspondence Files.
138. Farrand to M. Bliss, 23 September 1942; DOSLA, Rare Book Collection, Correspondence Files.
139. Harry Thompson, "Inspection of Dumbarton Oaks, November 20, 1942," 21 November 1942; Cited in *HABS Report, Appendix A*.
140. Farrand to Harry Thompson, 21 November 1942; DOSLA, Rare Book Collection, Correspondence Files.
141. Thompson to Farrand, 30 December 1942; DOSLA, Rare Book Collection, Correspondence Files.
142. Farrand to Thompson, 29 March 1943; DOSLA, Rare Book Collection, Correspondence Files.
143. Ibid.
144. Ibid.
145. Thompson to Farrand, 12 December 1945; DOSLA, Rare Book Collection, Correspondence Files. Farrand had written Thacher on November 29 asking that the order be placed. Farrand's husband becomes ill in 1944, dies in 1945 and she herself becomes stricken with gout of the hand in 1944.
146. Don Smith, interviewed by Mark Davison, 6 June 1996. A photograph of the mule cutter being used to maintain Georgetown parks is located in the Parks, D.C. - Montrose Park file (Washington Star Collection, Washingtoniana Room, Martin Luther King, Jr., D.C. Public Library).
147. Farrand to M. Bliss, 11 January 1951; DOSLA, Rare Book Collection, Correspondence Files. Both McGuire, in "Plants and Planting Design", 93, and the 1989 *HABS Report*, 20, state that Farrand retired in 1947, but neither gives their source. McGuire writes: "At Dumbarton Oaks, her most gratifying project, she worked intensively for twenty years (1921-1941) and continued as a consultant to Harvard University for another six." (93)
148. A.J. Wirtz to F.A. Delano, 21 March 1941; NPS. This letter is cited in the *HABS Report*, note 35, (14).
149. F.A. Delano to A.J. Wirtz, 25 March 1941; NPS. This letter is cited in the *HABS Report*, note 36, (14).
150. Irving C. Root to F.A. Delano, 3 April 1941; NPS. This letter is cited in the *HABS Report*, note 37, (14). Root said he advised this because of the positive attitude shown by members of the House Committee during budget hearings.
151. Thacher to Farrand, 16 March 1942; DOSLA, Rare Book Collection, Correspondence Files.

152. Farrand to Thacher, 10 April 1942; DOSLA, Rare Book Collection, Correspondence Files.

153. The District of Columbia Commissioners and the Federal Budget Bureau reduced the sum following review. See the *HABS Report*, 14, and Donald L. Kline to Farrand, 21 May 1942, NPS, cited in *HABS Report*, note 41, (15).

154. Farrand to Thacher, Telegram, 25 May 1942; DOSLA, Rare Book Collection, Correspondence Files.

155. Ellis Russell to Farrand, 25 May 1942; DOSLA, Rare Book Collection, Correspondence Files. While the name of the firm or individual for which Russell acted as secretary is not found in the letter, the implication is that Russell represented a financial adviser to the Blisses.

156. Thacher to Farrand, 27 June 1942; DOSLA, Rare Book Collection, Correspondence Files.

157. See maps "Water Supply System on Property Belonging to Robert Woods Bliss, Esq., Washington, D.C., Showing Physical Features, James Berrall", 7 April 1932, last rev. 14 January 1941 (#863/80007) and "Utilities - West Section on Property Belonging to Robert Woods Bliss, Esq., Washington, D.C., James Berrall, 27 July 1933, last rev. 5 December 1940 (," #863/80007 [4 of 4]). "Map of Property Belonging to Robert Woods Bliss, Esq., Washington, D.C., Showing Physical Features, Beatrix Farrand, Landscape Gardener, James Berrall, Civil Engineer", 1 November 1932 (#863/80007 [3 of 4]). (NCR, Plans and Drawings Collection).

158. See map "Topographic Survey Parcel 39/47 Washington, D.C. for R.W. Bliss, Esq.", 13 Jan. 1941, rev. 12 February 1941; NCR, Plans and Drawings Collection, #863/80001.

159. Berrall Map - Utilities South Section, 14 April 1930, rev. 14 January 1941 (#863/80007); topographic survey, 13 January 1941, (#863/80001); NCR, Reservation File #637, Oscar L. Chapman, Assistant Secretary, National Capital Parks, to H.B. Hoyes, General Superintendent, Washington Gas Light Company, 29 May 1943; Carolyn Betts, Acting Regional Director, NCR, to Washington Gas Light Company, 15 August 1984; Edward Kelly, Superintendent, NCP, 18 November 1955, shown on topographic survey map, 13 January 1941(#863/80001). (NCR, Plans and Drawings Collection).

160. Most of the information in this section has been taken from the *HABS Report*, 15-18. Recent actions have been based on the *Landscape Preservation Maintenance Plan, Dumbarton Oaks Park* prepared by the Olmsted Center for Landscape Preservation for Rock Creek Park and The Friends of Montrose and Dumbarton Oaks Parks (Washington, D.C., April 1997).

161. Farrand to M. Bliss, 12 October 1942, (3); DOSLA, Rare Book Collection, Correspondence Files.

162. Donald L. Kline suggested that the National Capital Park and Planning Commission acquire the land at the headwaters of the stream to assist in assuring its future. This land was purchased and is now U. S. Reservation 357; see text.

163. Thompson to Farrand, 11 November 1942; NPS. This letter is cited in the *HABS Report*, note 66, (20). The *HABS Report*, 19, refers to the “unprecedented rainstorms of spring, summer and fall 1942,” suggesting that there may have been cumulative storm damage to the park.

164. Thacher to Farrand, 30 December 1942; DOSLA, Rare Book Collection, Correspondence Files.

165. Acting Chief of Planning to National Capital Region, memorandum, 11 December 1940; NPS. This memo is cited in the *HABS Report*, note 47, (16), which fails to give the name of the author.

166. Capt. J. Gellway, USN, retired, Commandant, U.S. Naval Observatory, to Irving C. Root, 12 August 1942, NPS. This is cited in the *HABS Report*, note 50, (17).

167. *Washington Daily News*, 18 August 1941.

168. National Park Service to Thacher, memorandum, 19 November 1958, NPS. This is the full citation which appears in the *HABS Report*, note 71, (20).

169. Lanning Roper, *Journal of the Royal Horticultural Society*, July 1959.

170. Janet Koltun, “Thoreau Centennial Noted At Dumbarton Oaks Grove,” *Washington Evening Star*, 12 May 1962. The event is also recorded in a series of NPS photographs at National Capital Region, Museum Resource Center (MRC).

171. Dorothy Butler, “Thoreau’s Death Marked in Woods,” *Washington Post*, 12 May 1962. Frost also was noted as saying: “Whenever I’m weary of considering, and can stand things no longer, I always say: Give me the woods. I’ve always wanted to be... lost in the woods.”

172. See photographs in Museum Resource Center (MRC), Photo Archive, #16.13, “Dumbarton Oaks/Sec. Udall/Robert Frost/Justice Warren & Douglas” [sic], 11 May 1962, 8 photos; and 7228-G, “Gathering in Dumbarton Oaks Park to honor Robert Frost, by Abbie Rowe, same date. The eight photos are not attributed but are probably also by Abbie Rowe.

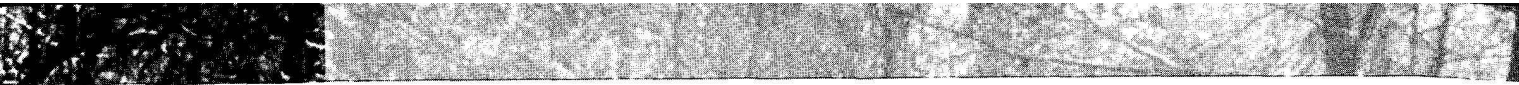
173. National Park Service, memorandum, 27 March 1963; NPS.

174. “The Rambler... Strolls Down Lover’s [sic] Lane,” *Washington Star*, 10 June 1963.

175. “Woman, 47, Assaulted in Georgetown,” *Washington Post*, 6 September 1965.

176. According to Don Smith, the gates were removed in the early 1970s, while Larry Johnson says it was the late 1960s. Don Smith, interviewed by Mark Davison, 6 June 1996; Larry Johnson, conversation with CLR team members, 23 June 1997.

177. Don Smith, interview, 16 June 1996.



178. William Hendrickson to Edmund Stack, memorandum and attachment, 2 February 1965; ROCR Cultural Resources Division, Archives and Photograph Collection.

179. Robert Ernst, NPS Naturalist, Weekly Report, 25 August 1965. Ernst recommended removing the waterfalls, allowing the stream to flow unimpeded. Fortunately, this was never done. Copies of these reports are in NPS/National Capital Region, Dumbarton Oaks Park files; their original source is not known at this time.

180. This was gardener Edmund Stack, an employee of Rock Creek Park.

181. Darwina L. Neal, Landscape Architect, Design Services, Report to Superintendent, Rock Creek Park, National Capital Region, NPS, 15 July 1983.

182. The *HABS Report*, 21, quotes a “retired maintenance worker”.

183. Information from Dan Hodgson, Acting Chief of Maintenance for ROCR, in conversation with Kay Fanning, 27 April 1998. To date, virtually no information on maintenance decisions regarding Dumbarton Oaks Park has been found in ROCR files.

184. The closing of the paper routes of Observatory Circle and Whitehaven Street appear on 863/80031, March 1958. (NCR, Plan and Drawing Collection).

185. Comments from David Murphy to the CLR team, 14 August 2000.

186. See blueprint, notes, and memos in Dumbarton Oaks Park file in Archives and Photograph Collection of Rock Creek Park, Cultural Resources Management Division.

187. NPS, Reservation File, “Reservation 357 - Whitehaven Parkway west of Wisconsin Avenue at W Street, N.W.”

188. Arthur B. Hanson, attorney for Safeway Stores, Inc., to National Capital Planning Commission, Re: National Capital Planning Commission No. 1670, Zoning Commission Case No. 76-4, June 22, 1977, (3); copy in NPS file “Reservation 357.”

189. Robert C. Horne, NPS, to R.J. Donohoe, 8 February 1960, NPS. This letter is cited in the *HABS Report*, note 54, (17).

190. Superintendent, National Capital Parks, North, NPS, to General Superintendent, National Capital Parks, NPS, memorandum, 11 February 1970, NPS. This is the citation as it appears in the *HABS Report*, note 55, (18).

191. Donohoe to Superintendent, National Capital Parks, North, NPS, 10 September 1970; NPS. This citation is from the *HABS Report*, note 56, (18).

192. In the end, public pressure halted construction of the addition. The North Vista controversy also suggests that Harvard did not understand nor highly value their own gardens at that time.

193. Actually, many of the vines planted by Farrand were “exotic,” and many “native” plants have since become invasive. Information from *HABS Report*, 13.

194. Darwina L. Neal, Report, 15 July 1983.

195. This followed a 1985 HABS report on Meridian Hill Park, which was done as a model documentation of a formal designed historic landscape.

196. Whitehill, 71.

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197. The quotation appears in the brochure “Montrose Park, Dumbarton Oaks Park, Rock Creek Park, Washington, D.C.” (Washington, D.C.: Parks and History Association, in cooperation with the National Park Service, U.S. Department of the Interior, 1988), and probably comes from the 1911 Congressional Act which established Montrose Park.

198. The “Washington Bench” was the standard bench type used for Rock Creek Park in the 1930s and 1940s and is still being used today. Historic photographs suggest that the Washington Bench was placed at DOP sometime after the NPS acquired the property in 1940. See Perry Wheelock, Jennifer Hanna, and Nancy Brown *Rock Creek Park Cultural Landscape Inventory (Draft)*, 1998.

199. This path is on adjacent Reservation 357.

200. The 1942 NPS topographical map shows a similar type structure over the path in this same area. (NCR, Plans and Drawings Collection, #863/80010).

Chapter 4: Analysis and Evaluation

201. Robert W. Patterson, “Beatrix Farrand, 1872-1959; An Appreciation of a Great Landscape Gardener,” *Landscape Architecture* (Summer 1959): 216-218. On Farrand, see Eleanor M. McPeck, “A Biographical Note and a Consideration of Four Major Private Gardens,” in Diana Balmori, Diane Kostial McGuire, and McPeck, *Beatrix Farrand’s American Landscapes: Her Gardens and Campuses* (Sagaponack, New York: Sagapress, 1993): 13-61. Other useful biographical sources on Farrand include the entries in the *Dictionary of American Biography*, Supp. 6, 1980, and *Notable American Women, the Modern Period: A Biographical Dictionary*, ed. by Barbara Sicherman et.al. (Cambridge: Belknap Press of Harvard University Press, 1980), and McPeck, “Beatrix Jones Farrand; The Formative Years, 1890-1959, in *Beatrix Jones Farrand (1872-1959); Fifty Years of American Landscape Architecture* (Washington, D.C.: Dumbarton Oaks, Trustees of Harvard University, 1982): 21-28. Jane Brown’s *Beatrix: The Gardening Life of Beatrix Jones Farrand* (New York: Viking, 1995) provides many biographical details and anecdotes, though its analysis of her work is superficial. Throughout this report, Beatrix Jones Farrand will be referred to by her married name of Beatrix Farrand.

202. This first appeared in serial form in *Century* magazine in 1896. It was reprinted by Da Capo in 1976.

203. McPeck, “Biographical Note,” 17.

204. Farrand may also have preferred to be called a landscape gardener because she had no formal training as a landscape architect. See Patterson, 217.

205. Beatrix Farrand, article on landscape gardening for women for book on vocations, undated typescript in the Documents Collection, College of Environmental Design, University of California at Berkeley.

206. McPeck, "A Biographical Note," 20.

207. Farrand's other notable surviving garden is the "Eyrie," a garden for Abbey Aldrich Rockefeller (Mrs. John D. Rockefeller, Jr., 1926-1950) in Seal Harbor Maine. *Beatrix Farrand's American Landscapes: Her Gardens & Campuses* contain an appendix with a complete list of commissions. Six have recently been restored: Hill-Stead, in Conn. (1916); the Collier garden, Mt. Desert, Maine (1923-8), The Mount, Lenox, Mass. (Edith Wharton's garden, of 1912), the Peggy Rockefeller Rose Garden at the New York Botanical Garden (1915-1916), the College of the Atlantic in Bar Harbor, Maine (originally the estate of Mrs. James Byrne; 1928), and the garden at Bellefield, Hyde Park, New York (1912). The restorations of the first five are discussed in Peter Lemos, "In Bloom Again," *House Beautiful* 134 (April 1992): 34, 37-38; a note about the last appears in Katherine Kerin, "The Beatrix Farrand Garden at Bellefield, Hyde Park, New York," in the winter 1998 issue of *The Garden Conservancy Newsletter*, p. 6. A particularly good study of Farrand's practice can be found in Diana Balmori's essay, "Dumbarton Oaks; The Design Process of a Garden," in *Beatrix Jones Farrand: Fifty Years of Landscape Gardening* (Washington, D.C.: Trustees for Harvard University, Dumbarton Oaks, 1982): 97-124.

208. Farrand's campus designs are discussed in Richard Abood Lyon, "The Campus Designs of Beatrix Farrand," in *Fifty Years of Landscape Gardening*, 55-74, and Diana Balmori, "Campus Work & Public Landscapes," in *Beatrix Farrand's American Landscapes*, 127-196.

209. Diana Balmori, quoted in Anne Raver, "Beatrix Farrand," *Horticulture* (February 1985): 41.

210. Wharton, *Italian Villas and Their Gardens* (Da Capo, 1976): 5, 7.

211. For general information on the Arts and Crafts Movement, see Wendy Kaplan, ed., *"The Art that Is Life": The Arts and Crafts Movement in America, 1875-1920* (Boston: Museum of Fine Arts, 1987) and Elizabeth Cummings and Wendy Kaplan, *The Arts and Crafts Movement* (New York: Thames and Hudson, 1991).

212. Naturalism in landscape design was a development, in turn, of 18th-century English picturesque garden theory, largely concerned with designing landscapes like a picture in the manner of such painters as Claude Lorrain. Landscape gardeners like Capability Brown and Humphry Repton created idealized pastoral visions of broad lawns dotted with clustered trees and classical temples, reflected in the mirrors of placid pools and lakes.

213. In a journal she kept in the early 1890s, Farrand recorded her negative reactions on seeing some of Olmsted's plantings at his home, "Fairsted," in Brookline, Mass.

214. Robinson, *The Garden Beautiful: Home Woods, Home Landscape* (London, 1906): 143.

215. Jekyll possessed a broad range of talents in many different arts, from painting to the design of tiles and embroidery. Jekyll had been forced to abandon her hopes of a painting career at a young age when her eyesight began to fail. Landscape gardening proved to be a task more suited to her disability, and she brought to it the sensibility of a trained painter.

For many years, Jekyll enjoyed a close collaboration with the architect Edwin Lutyens, who designed Jekyll's own home, Munstead Wood in Surrey, in 1896. Lutyens, perhaps the most important English architect of the 20th century, began his career in the Arts and Crafts mode before turning to a highly personal rendition of classicism. Interestingly, he was the architect of the British Embassy in Washington, D.C., whose grounds are a short distance north of Dumbarton Oaks Park. This is Lutyens's only work in the U.S. Perhaps after consulting with Jekyll, Lutyens also designed the embassy's garden (Brown, *Gardens of a Golden Afternoon*, 146-7).

216. Gertrude Jekyll, *On Gardening* (New York: Lawrence, 1964): 23.

217. Chevreul was the author of *The Principles of Harmony and Contrast of Colours and their Application to the Arts* (1854). Jane Brown discusses Jekyll's color theory on pp. 41-44 of *The Gardens of a Golden Afternoon*. Brown writes: "Her gardening life was completely dominated by the struggle to order the colors of nature..." (p. 46).

218. "Though all colors gain in their association with white, there is also an accepted order of the greatest beauty- light blue and white are best, followed by rose pink and white, then deep yellow and white; bright green, violet and orange respectively with white were less beautiful." (Brown, *The Gardens of a Golden Afternoon*, 43.)

Describing the color harmonies of the herbaceous border at Munstead Wood, Brown writes:

the border was carefully graduated [sic]... from a groundwork of grey at each end—grey being flattering to all primary and secondary colours—to grey-blues, pale blue, pale yellow and the introduction of palest pinks, all in distinct massings, and passing to stronger warmer yellows and the splash of fiery oranges and reds in the centre. The colours then recede in inverse order along the second half of the plan, and instead of blues, purples are used with greys and silvers at the far end. (Brown, *The Gardens of a Golden Afternoon*, p. 46).

219. Jekyll, quoted in Judith B. Tankard and Michael R. Van Valkenburgh, *Gertrude Jekyll: A Vision of Garden and Wood* (New York: Abrams, 1964): 39.

220. Thomas Mawson, *The Art and Craft of Garden Making*, x.

221. *Ibid.*, 129.

222. Diane Kostial McGuire, "Plants and Planting Design," in *Beatrix Farrand's American Landscapes: Her Gardens and Campuses*, (New York: Sagapress, 1985): 74.

223. *Ibid.*, 75.

224. For information on Capability Brown, see Norman T. Newton, *Design on the Land* (Cambridge, Mass.: Belknap Press, 1971): 211-216.

225. McGuire writes that Farrand recommended removing trees in the Dumbarton Oaks valley before planting, but does not give her source for this statement ("Plants and Planting Design," 90). Examination of aerial photographs of the site indicate that Farrand probably both removed and added trees.

226. Farrand's writings include "Nature's Landscape Gardening," letter, *Garden and Forest* 6 (6 September 1893): 378-379; "The Garden in Relation to the House," *Garden and Forest* 10 (April 1897): 132-133; "The Garden as a Picture," *Scribner's* 42 (July 1907): 2-11; "The Debt of Landscape Art to a Museum of Trees," *Architectural Record* 44 (November 1918): 407-413; and "Dumbarton Oaks: An Historical Setting for the Making of History," *Landscape Architecture* 34 (July 1944): 131-135. The periodic newsletters she issued concerning her Reef Point Gardens in Maine have recently been published as *The Bulletins of the Reef Point Gardens* (1997).

In addition, the Beatrix Jones Farrand Files in the Documents Collection, College of Environmental Design, University of California at Berkeley, contain a number of mostly undated typescripts for articles and talks which were not, apparently, published. These include "Composition and Design" (three undated pages of notes, which seem to have served Farrand as a basis for many of her writings), "Landscape Architecture as a Profession for Women" (a paper delivered at a vocational conference at Bryn Mawr College in March, 1916), "Landscape Gardening for Women," "The Suburban House," and an undated, untitled paper on the art of landscape gardening that Farrand presented to various women's clubs.

227. "The Garden as a Picture," 2.

228. Farrand, "Composition and Design," 3. In "The Garden as a Picture" Farrand also developed a musical metaphor to describe her use of color: "

If one may use a musical expression, there is the same difference in quality of color between a landscape and a garden that there is between an old orchestra and a modern one of nearly double its size, where the parts are much more subdivided and the sound consequently more complicated. In the same way the vibrations of color from a garden, being more closely brought together, are much more exciting than in an ordinary landscape. This makes it necessary that the garden should be treated in a bold manner, flowers must be used as color interrupted by highlights and dark shadows to throw out contrasts. ("The Garden as a Picture," 5.)

229. Diane Kostial McGuire, "Beatrix Farrand's Contribution to the Art of Landscape Architecture," in *Beatrix Jones Farrand (1872-1959): Fifty Years of American Landscape Architecture* (Washington, D.C.: Dumbarton Oaks, Trustees for Harvard University, 1982): 34.
230. Farrand, "Prints at Reef Point Gardens, Bar Harbor, Maine," *Reef Point Gardens Bulletin* vol. I (August 1955), reprinted in *The Bulletins of Reef Point Gardens*, 93.
231. Don Smith, interview, 16 June 1996.
232. *Plant Book*, 11+. Such issues inform all of Farrand's writings.
233. Balmori, "Campus Work and Public Landscapes," 140.
234. Unless otherwise noted, the following analyses are based on the team's careful study of photographs, both historic and contemporary, and of existing conditions.
235. Don Smith, interview, 16 June 1996.
236. "The Garden as a Picture," 8.
237. Ibid.
238. Eleanor McPeck, "A Biographical Note," 61.
239. Balmori, "Beatrix Farrand at Dumbarton Oaks," *Heresies* 11 (c. 1981) 83-86.
240. Don Smith told Mark Davison that he had been told the statue marked the end of the view; interview, 27 April 1997. It is also apparent from the CLR team's reconstructed site plan.
241. Farrand to M. Bliss, *The Oaks*, 24-25 June 1922, DOSLA, Rare Book Collection, Correspondence File.
242. This is indicated by early maps, such as "Contours Along Stream," March 1926; DOSLA, Plans and Drawings Collection, #Q-101..
243. Farrand, *The Oaks*.
244. Robinson, *Garden Design and Architects' Gardens* (London, 1892): 64.
245. Farrand, three pages of notes titled "Composition and Design." She wrote a paper of the same name, perhaps meant to be delivered as a talk. The notes could be for this paper, though the two works are not very similar. Both the notes and a typescript of the paper are in the Beatrix Farrand Collection at the College of Environmental Design at the University of California, Berkeley, though the dates are not known.
246. On Farrand's likely manipulation of trees, see note 26. Regarding the addition of other plants, such as shrubs, bulbs, and herbaceous material, ample evidence is provided by historic photographs, field research into existing conditions, and the correspondence cited in *Chapter 2 - Site History*, particularly under *1940-1951: Second Period of Design Development, Dumbarton Oaks Park*.



247. *Plant Book*, 15-16.

248. Ann Waldron, "Landscaping the Campus," *Princeton Alumni Weekly* 86 (15 January 1986): 12. The words are Waldron's. See also Farrand's letter to *Garden and Forest* ("Nature's Landscape Gardening," 6 [6 Sept. 1893]: 378-379), in which she sensitively describes the color harmonies of different combinations of deciduous and evergreen trees.

249. See Farrand writing in the *Plant Book* on p. 3 and later, and McGuire in her Foreword to that volume on p. xiii.

250. These and many other examples are discussed in the *Plant Book*. See also Anne Raver, "Beatrix Farrand," *Horticulture* (February 1985): 43.

251. Robinson, *The Garden Beautiful*, 363.

252. Robinson, *The Garden Beautiful*, 138. It should be noted that forsythia is not native to England or the U.S.

253. Farrand, *The Oaks*.

254. Farrand, "The Garden as a Picture," 5.

255. Farrand's reliance on groupings of trees and shrubs may have been a result of her early training at the Arnold Arboretum, as this is a typical means of planting at arboretums.

256. Farrand, *The Oaks*.

257. Farrand's use of color is discussed extensively under the heading "Color in the Garden" on pp. 65-74 in McGuire's essay "Plants and Planting Design." In its color analysis, the CLR team again relied primarily on study of existing conditions and comparison with historic photographs, as well as writings on and by Farrand and Jekyll.


258. Martin Wood, "Miss Jekyll's Munstead Wood," in *Gertrude Jekyll: Essays on the Life of a Working Amateur*, Michael Tooley and Primrose Arander, eds. (England: Michaelmas Books, 1995): 110.

259. "Contours Along Stream," 1926.

260. Definition from the *Cultural Landscapes Inventory Professional Procedures Guide* prepared by Robert R. Page (Washington, D.C.: U.S. Department of Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Park Historic Structures and Cultural Landscapes Program, 1998): 98.

261. Don Smith told Mark Davison that Farrand used hemlock and river birch to break up the meadow into "compartments." Don Smith, interview, 17 June 1996.

262. Farrand, *The Oaks*.



263. Ibid., The first evidence of the farm track appears on the 1856-59 Boschke map. Another track, due north of the stone bridge, is visible on the 1894 Hopkins Real Estate map. Both paths or roads led to the Elverson farm on Clifton Hill, and are shown on the 1932 Berrall map.

264. *Plant Book*, 105.

265. M. Bliss to Ruth Havey, 3 January 1940; DOSLA, Rare Book Collection, Correspondence Files.

266. The Forsythia Gate served as an entrance to the upper gardens only during special events. A sign near the steps listed the opening hours of Dumbarton Oaks Gardens. The iron gate has been stored in the Dumbarton Oaks Gardens maintenance area, and their staff plans to restore it; see also *Chapter 2 - Site History: Dumbarton Oaks Park, 1951-1998: The Garden as a Public Park*.

267. Information from Larry Johnson, Dumbarton Oaks Grounds Foreman, conversation with CLR team at DOP Work Group meeting, Dumbarton Oaks, 23 June 1997. The new return path runs in front of a seating area called "Two Friends' Seat."

268. Mark Davison recalls Don Smith saying that the stone for the Hazel Walk (which was part of Farrand's original design and thus predated Smith's involvement with the site) came from the Stoneyhurst Quarry in Potomac, Maryland.

269. According to Larry Johnson, the Hazel Walk gate was removed in the late 1960s. He also said that it was possible to drive down the path on the stone tracks. Johnson, conversation with CLR team, 23 June 1997.

270. Harry Thompson to Farrand, 30 December 1942; DOSLA, Rare Book Collection, Correspondence Files.

271. See the Corps of Engineers Map, 1896. (National Archives)

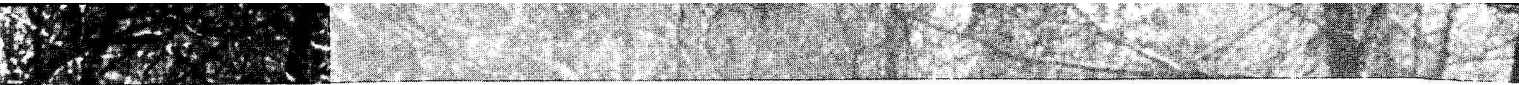
272 Topography Map, 1940s. Shows a bridge like structure in the approximately location of the present day plank bridge. (NCR, Plans and Drawings Collection, #).

273. Farrand to M. Bliss, 17 June 1941; DOSLA, Rare Book Collection, Correspondence Files.

274. *The Oaks*, Farrand to M. Bliss, 24-25 June 1922, 6, 7. She also discusses in this report how the border planting along R Street should allow "occasional calculated glimpses" of the house, and the importance of emphasizing views of the house and the large oak trees adjacent to it; *The Oaks*, 1, 2. (DOSLA, Rare Book Collection, Correspondence Files).

275. *Plant Book*, 95. She only discusses only two other views: the view from the Fountain Terrace to the Terrior Column (24, 26) and the importance of using specimen trees in the Green Garden to frame views "over the Rock Creek ravine and toward the Connecticut Avenue bridge" (33).

276. Don Smith, interview, 17 June 1996.



277. Ibid.

278. This is according to Larry Johnson, in conversation with CLR team, DOP Work Group meeting at Dumbarton Oaks, June 1997. He did not indicate whether there had been any such break in the older boxwood hedge; historic photographs and the Clegg painting suggest there was not. In the *Plant Book* (78) Farrand suggested that if the boxwood were replaced, a “wall should have a few columns . . . and certainly an open colonnade on the north through which could be seen the far hillside of Clifton.”

279. In *Beatrice Farrand’s Plant Book for Dumbarton Oaks*, Farrand described measures to be taken when plants needed to be replaced.

280. *Plant Book*, 105.

281. Ibid., 104.

282. Ibid., 94.

283. Ibid., 94.

284. The 1942 NPS topography map of the park indicates that NPS management did not follow Farrand’s advice concerning the planting of this area; therefore, the rhododendron that is there today may not reflect her original design intent. (NCR, Plans and Drawings Collection #863/80010).

285. Ibid., 90-91.

286. Ibid., 91.

287. Farrand, “The Oaks.”

288. Base of Forsythia Steps, March 23, 1945 Rock Creek Park Cultural Resource (ROCR), Photographic Collection, #431-G.

289. *Plant Book*, 87-88.

290. There is some confusion as to what type of “hazel” Farrand planted along the Hazel Walk—whether it was witchhazel or *Corylus* sp. Even though there is one witch hazel shrub present in the area, Farrand almost certainly planted *Corylus* sp., not witch hazel. Because of the low, broad growth habit of the witchhazel, the character of *Corylus* sp. is more fitting for lining the walk. It also has a nut and so its use may be indicated by the name “Nut Walk.”

291. Dumbarton Oaks Gardens Superintendent of Grounds Don Smith confirmed that primroses were planted under the hazels to a distance of four feet on either side of the path. Interview, 1996.

292. *Washington Daily News*, 26 March 1941, and *Washington Post*, 8 December 1940.

293. Farrand to Thompson, 29 March 1943; Dumbarton Oaks, Studies in Landscape Architecture (DOSLA), Rare Book Collection, Correspondence Files.

294. Regrading activities for the Safeway store and filling in the dumpsite created steep slopes on the western border, where the ravines were filled so that the adjacent properties could be developed.

295. Farrand to Thompson, 29 March 1943; DOSLA, Rare Book Collection, Correspondence Files.

296. Ibid.

297. Interview with Don Smith.

298. Farrand to Thompson, 24 November 1942; DOSLA, Rare Book Collection, Correspondence Files.

299. Ibid.

300. HABS, Laurel Pool Drawing, Sheet 21 of 28, 1989; NCR, Plans and Drawings Collection, #863/80015.

301. In 1993, the Laurel Pool was dredged. Part of the dredge material was spread on the south bank, covering plants there.

302. Based on the historic photos and how Farrand used vines in other areas of the design, the mixture of vines growing on the Stream Arbor may have included the following selection: Virginia creeper, porcelain berry, Chinese wistaria, or fox grape.

303. *Washington Post*, 8 December 1940.

304. Farrand to Thompson, 21 November 1942; DOSLA, Rare Book Collection, Correspondence Files.

305. Ibid.

306. An account in *Washington Post* in 1940 said that “the delicate yellow-green of willows sway in soft spring breezes.”


307. Farrand to Harry Thompson, 21 November 1942; DOSLA, Rare Book Collection, Correspondence Files.

308. Even though a few deciduous azaleas survived into the 1960s, they most likely died due to the presence of black walnut (*Juglans nigra*) toxins in the soil. Azaleas and black walnuts are not compatible.

309. Aerial photos from the 1930s show the full extent of the open farmland that Farrand formed into the five meadows.

310. The dogwood trees are not documented on the 1942 NPS topographical survey map. Photo documentation indicates that they were planted sometime before the 1960s.

311. The dogwood and pin oak are not shown on the 1942 NPS Topographic Survey, but they appear to have been planted by 1955. Series of aerial views from 1931 and 1955; DOSLA, Photo Archives.



312. Mr. Harding to Mr. Wester, memorandum, "Three *Metasequoia* trees planted in National Capital Parks," 19 March 1952, File 1460-50-80, "Trees and Shrubbery #2," Records of National Capital Parks/National Capital Region, 14/48:37-3-1, Federal Records Center, Suitland, Maryland. *Metasequoia* were also being planted at this time in Farrand's Reef Point Gardens: "...*Metasequoia glyptostroboides*... is being tried in different situations, with the fingers of the gardeners crossed in the hope it will survive." (Robert Whiteley Patterson, "Conifers at Reef Point Gardens, *Reef Point Gardens Bulletin* vol. I [June 1952], in Farrand, *The Bulletins of Reef Point Gardens*, 43.)

313. Farrand to Harry T. Thompson, 29 March 1943, (2); DOSLA, Rare Book Collection, Correspondence Files.

314. In *The Art and Craft of Garden Making*, Thomas Mawson lists general guidelines for the treatment of a stream, including advice on where rock should be inserted to protect the banks and on how to use the native materials at hand: "Advantage was taken of the natural strata of rock which has in some cases further bared, whilst in others additional rocks were added to deepen the cascade and to raise the water level so as to form pools." (*The Art & Craft of Garden Making*, 89)

315. Farrand to Thompson, 29 March 1943, 2; DOSLA, Rare Book Collection, Correspondence Files.

316. Olmsted Center for Landscape Preservation, *Landscape Preservation Maintenance Plan, Dumbarton Oaks Park* (Washington, D.C., April 1997).

317. Andrew Wenchel, the leader of the 1989 HABS team, claimed that the north pier had been shifted on its foundations a few inches further north, and that the gates were NPS replacements, the originals having been placed in storage. The latter has been confirmed by Steve Strach, former Cultural Resource Specialist for ROCR.

318. Beatrix Farrand, "Lover's Lane Gate for R.W. Bliss Esq.," series of three drawings; DOSLA, Rare Book Collection, Plans and Drawings, 11 October 1928 (C.2.07a), 2 April 1930 (C.207b), 24 April 1930 (C.3.18).

319. Steve Foster, of ROCR maintenance, was told this by one of his co-workers.

320. The 1856-1859 Boschke map shows the first known crossing of the stream at the position where the stone bridge is located.

321. Photographs taken during the 1976 List of Classified Structures (LCS) survey show what appears to be a new roof; NCR, Photo Archive.

322. "Dumbarton Oaks Opens Gates to Public Soon," *Washington Daily News*, 26 March 1941.

323. See the James Berrall and Beatrix Farrand, "Bliss Valley Survey," 1926; NCR, Plans and Drawings Collection, #863/80008.

324. The Old Pump House structure is shown on the Boschke map, 1856-1859.

325. Photograph was located in the Rock Creek and Potomac Parkway, Reservation #360; NCR, Reservation Files.

326. It is not known if Farrand recommended the chain-link fence. There may have been a period between 1935 and 1940 when there was no fence between the upper and lower gardens. By 1940, the two properties were to be separated by the chain-link fence, as indicated in an article, "New Park for the Capital City," in the *Washington Post*, 8 December 1940.

327. When the park was only open seasonally, all visitors gained entrance via the metal chain-link gate to the north of the wooden gates. Not until recently (1980s) have the large wooden gates been left open on a permanent basis to serve as the main entrance to DOP. See 1 April 1945, ROCR, Photograph Collection, #437-A6.

328. This is based on the following photographs from the Rock Creek Park Cultural Resource Management Division Archives and Photograph Collection: DOP (Lovers' Lane Entrance), 1 April 1945, #437-A6, and R Street entrance, 15 January 1944, No. 217A.

329. The two regulatory signs state that dogs must be leashed and that biking is not allowed.

330. There is evidence that the teak wood came from the Hughes-Bolckow Shipbuilding Company, Battleship Wharf, Blyth, Northumberland: in her agenda to "Mrs. Bliss, Mr. Thacher and Bryce" of June 1942, (3), Farrand says a letter has been sent to this company asking about the availability of 6 "Brittania" seats, three each of the five- and six-foot lengths; DOSLA, Rare Book Collection, Correspondence File. A photograph caption titled "Dumbarton Oaks Park Opened to Public in Georgetown" says that the teak for the benches came from the H.M.S. Weymouth following the Battle of Jutland (*Washington Star*, 12 April 1941).

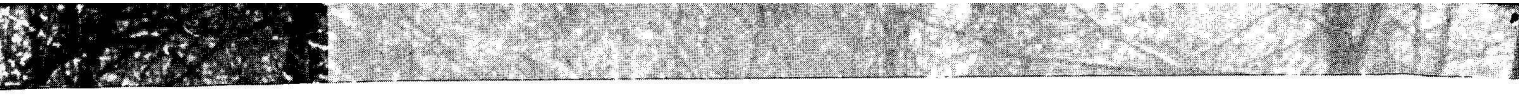
331. The "Washington Bench" has been the standard bench used in Rock Creek Park from the 1930s to the present day. The first evidence of the Washington Bench being used at DOP is a photograph from 1963 showing a bench located near the Clapper Bridge Falls. See ROCR Photographic Collection, 8030-D, 17 July 1963, photographer Abbie Rowe.

332. A plaque on the bench says that it is dedicated by the Friends of Montrose Park and Dumbarton Oaks Park to Albert Bradley Carter, and gives the date of January 23, 1992. The bench was donated by Mrs. Carter in memory of her deceased husband.

333. Farrand, agenda June 1942; DOSLA, Rare Book Collection, Correspondence Files.

334. A letter 24 July 1940 from Mildred Bliss to Farrand says: "Forsythia Circle will be completed within fortnight with addition of Doria bird bath placed on West side of step platform under its curtain of Forsythia. This completes the Doria group." (DOSLA, Rare Book Collection, Correspondence File)

Presumably she was referring to Dumbarton Oaks Gardens rather than the park, but this is unclear.



335. Philip Ogilvie, ROCR Comprehensive Interpretive Plan team, in conversation with Kay Fanning, 21 October 1997, said that he believed the millstone may have been a type used in the south for grinding sorghum or sugar cane. He did not believe it was original to the site. On the other hand, there were several mills in the Rock Creek valley. Without further research, the CLR team cannot speculate further on the probable origin of the millstone.

336. Farrand wrote: "Of all the gutters I have tried, cobblestones have always served me best on steep inclines, where it may not be possible to put the catch basins near enough together to obviate all necessity for paved gutters." (Farrand, typescript of talk to Ladies Club, no date, Documents Collection, College of Environmental Design, University of California at Berkeley)

337 There are many natural springs that fed into this branch of Rock Creek; Bill Yeaman, Rock Creek Park, Natural Resource Division. See "Montrose Park, Reservation #324, Topography" March 1934; NCR, Plans and Drawings Collection, (#30.0-324) for location of springs along Lovers' Lane.

338. The Old Water Wheel Falls was the only crossing point defined as a ford. Visitors used the dam structure to cross the stream. See *Circulation* section for further information regarding the crossing points.

339. "Topographic Map," Feb. 1942, NCR, Plans and Drawings Collection #863/80010.

340. Robert Ernst, NPS Naturalist, to Supervisory Park Naturalist, "Weekly Report," 25 July 1967, ROCR. In May 1994, a work group cleaning the graveyard uncovered seven headstones, including Smoky B.W.; see Gretchen Cook, "Creature Feature," *Washington Post Magazine*, 15 May 1994.

341. The Blissés purchased the sculpture in 1935 from the artist Daniel G. Olney. Dumbarton Oaks, House Collection Dossier Fact Sheet.

342. Don Smith, interview, 27 April 1997.

A photograph of a stream flowing through a wooded area. The stream is the central focus, winding from the upper left towards the lower right. The left bank is reinforced with a stone wall. The surrounding area is filled with trees and dense vegetation, creating a natural, serene setting. The word "APPENDIX" is printed in a large, bold, serif font across the top center of the image.

APPENDIX

Appendix A: Farrand's Composition and Design

She wrote a paper of the same name, perhaps meant to be delivered as a talk. The notes could be for this paper, though the two works are not very similar. Both the notes and a typescript of the paper are in the Beatrix Farrand Collection at the College of Environmental Design at the University of California, Berkeley, though the dates are not known. (3 pages)

Composition and Design

Appropriateness
Common sense
Reasonableness
Elimination
Necessity for individual expression
Manner of life
Length of stay -- season
House expresses life
Cottage -- 200 ft. long
Habit of Ugly surroundings.
Difference and likeness between
gardening and painting.
The back of a picture.
Painting in the round.
Artificial as painting
Real open air -- nature
Competition -- painter must
leave out, we can't
Emphasize different and higher key
of garden color for nature
Real open air -- nature
Nature to be interpreted not imitated because not possible.
Work built up before the client
unlike the painter cannot ever
be finished and always changing.
So the garden owner is in partnership with the designer.
Personality though sought for must
be subordinated to what nature
permits.
(American) Different localities, different
schemes of planting.
Habit to heart - Color of light and air
Different (American) N. E. glacial -- formation --
(lands, lights) plain -- agricultural
Position of garden
Views
Far and near sites
Accessibility, approach

Frame for picture or garden
Boundaries
Hedge formal or informal
Materials
Wall
High -- low into paling
Materials
suited to house and
countryside.
Trellis
Posts and chains
What sort of garden
Rose -- Iris and Peony,
Bulb, annual
Autumn -- Rock
Water -- pool or brook
Evergreen
This determined
where walks lead --
Walks -- bones
Grading must fit natural slope of ground
Little disturbance to contours
Misfit -- small hat.
Terraces -- banks -- walls -- balustrades
When appropriate
Terrace setting to house and means of
getting flat cultivatable ground.
Peru -- Egypt -- *impressionist*
Shade -- useful for color
Italian gardens
Garden -- no garden contains a shady place
from which to enjoy it.
How get it
Large tree
Arbor
Pleached alley
Water
Running -- still
Reflection *lavish*
Italian ~~garden~~ use of
Flowers -- one of the elements
A collection not a garden
Artificial as a painting
In nature, lights & colors are an incident
Management of colors
Surroundings have influence -- color

of walks
Group and mass planting
Arbitrary arrangements
Elimination of certain colors *why?*
White difficult
Gardener -- leader of an orchestra
Upkeep
Regulated well tended gardens
Garden Clubs *Oh how lovely -!*
Why
Opportunities differ in each community
Forest -- Roadside -- Station -- Park
Tree-planting, school garden
Preservation of natural beauty -- town and
park planting
Educated opinion
Responsibility in these days lies largely with
us in this country. We have made a new
form of the art -- our parks -- our chances
for effect -- U.S., England and Italy
Speak our own tongue
Take our keynote and not try and dominate a
stronger than any gardener
Our Spring shrubs -- our trees -- our change
A great art
Reaches three senses
Light -- color
texture, form
Smell -- sensuous and invigorating
Hearing -- water and leaves -- Poplars -- pine
Of what other great art can this be said, and
it reaches higher than the senses -- to
touch our imagination -- as poetry and music --
forces us to observe and study -- and it
brings us together to talk freely and help
each other and the places we live in -- and
for all this is never dull and always full
of the unexpected.

Appendix B: The Oaks - Report from Beatrix Farrand to Mildred Bliss, June 24, 25, 1922

Excerpt from Report found at Dumbarton Oaks, Studies in Landscape
Architecture, Rare Book Collection, Correspondence Files. (1 page)

The Oaks - Page 6 -

a very much less prim design than the rose garden, with considerable masses of perennials, none of them large in size, but giving a sort of general friendly mixture of color and form and entirely different in type from the upper level. A list of some of the different flowers suggested for the herbaceous garden is also enclosed and tentative suggestions for some of the groupings.

The pool below the herbaceous garden, with its grassy seats and slope may be made an unusual frame for an out-of-doors picture. It is so entirely romantic in type that all sorts of plants of the weeping-willowish variety will be appropriate, but as so much of its treatment must be a subject for later study any suggestions with regard to its future development are withheld for the present.

The whole scheme for the north slopes of the property should properly be studied from the ground itself rather than from any plan, as the contours and expressions of the ground will control the plantations more strongly than any other feature. The brook certainly could be widened and dammed up at various points and used as a mirror in which to reflect large plants of azaleas and iris, or overhanging dark masses of hemlock, with water-loving plants growing on their still surface, and walks arranged on the different levels so that the plantations could be seen from above as well as from their own level. It is hoped that one ravine could be given over to a mass of azaleas, another to a plantation of Magnolias and crabs, and that a walk be arranged of the different varieties of lilac following the east boundary and in general making the old fashioned "circle walk" which was so usually a part of every eighteenth century design. It is also hoped that a part of the grounds could be developed as a "wilderness" where hollies, yews, ivies and spring flowering Magnolias and winter flowering shrubs would make an attractive walk to be followed in winter. Another part of the grounds should have a primrose garden, possibly surrounded by a nut walk. A large mass of forsythia planted on one of the hillsides and in combination with the blue lung wort and daffodils will be attractive at its own moment, and in the writer's mind the development of the north part of the place should be on the lines of a series of interesting plantations, each thought out for a certain season, and easily reached by a good walk and yet not conspicuously in view when it was not at its best.

Obviously the place for the big kitchen garden is in the area between the present gardener's house and the east terrace. The survey shows it to be the only approximately level part of the ground and there is no reason why it should not be worked attractively into the scheme of walks leading from the house around the boundaries. The cutting garden should be thought out as a part of this scheme and espaliered and cordon, small fruit and large, should be planted on either side of the walks and also on the hillsides

Appendix C: Beatrix Farrand to Harry Thompson, November 21, 1942

Letter to National Park Service Landscape Architect Harry Thompson found at Dumbarton Oaks, Studies in Landscape Architecture, Rare Book Collection, Correspondence Files. (3 pages)

Mr. Harry Thompson, Landscape Architect,
National Park Service,
North Interior Building, Washington, D. C.

Dear Mr. Thompson:

It was doubtless as much of a relief to you as it was to me to find that the replacement list which we thought was needed for the Dumbarton Oaks Park was far smaller than we had anticipated. Your list, which you kindly lent me, is repeated to you with the suggested quantities on the left hand side of the column, and the actually needed quantities in parentheses at the right hand side of the column.

100	Leucothoe Catesbaei	18/24"	(25)
300	Kalmia latifolia	2-1/2 ft.	(25)
200	Rhododendron maximum	2-2-1/2 ft.	(none)
200	Azalea arborescens	"	(25)
100	" viscosa	"	(25)
5000	Vinca minor	from 2" pots	(none)

Mr. Bryce and I find that about 50 *Azalea calendulacea* 18/24" could wisely be used at the upper end of the brook where it emerges from the wood, to fatten out an old plantation.

The suggested replacements in your list total about \$1550.00 so that a very material saving can be made by ordering the following list of herbaceous material which is really needed. As you thought it might be of use to indicate possible sources of material, I have put on the right hand side of the list the nurseries where this material should be available.

50 *Iris Sibirica* blue - Wayside Nurseries, Mentor, Ohio

(There is a considerable quantity of *Iris Sibirica* in the lowland between the north side of the stream and the road which could be divided. The groups start north of the Laurel Pool and run west, approximately, as far as the line of trees. By dividing these clumps the amount of plants available should be nearly multiplied.)

1000-1250 *Primula polyanthus* — a good strain is the Danstead.

(At the moment I am not sure where this can be found in such large quantities. I suggest trying the Wayside nurseries, or possibly making an arrangement with a local grower, such as Tingle in Pittsville, Md., to grow you plants which he could deliver either next

HARVARD UNIVERSITY November 21, 1942.
DUMBARTON OAKS RESEARCH LIBRARY AND COLLECTION
GEORGETOWN, WASHINGTON, D. C.

W. Harry Thomson - Page 2.

November 21, 1942.

(...Spring, or in the early Autumn, from 2" or 3" pots.
Wayside Nurseries list the Munstead strain mixed -
which is what we prefer - and quotes it at \$20.00
per hundred).

200 *Trillium grandiflorum* for planting in groups in shady or moist
places near the path edges, perhaps below the Laurels,
opposite the Pool and following the path over to the
old water-wheel.

(Wayside Nurseries list this plant at \$12.00 per hundred.)

50 *Camassia esculenta*

(This is listed by Hosea Waterer at \$4.00 per hundred)

100 *Mertensia Virginia*. This plant should be set out in small
groups north of the Laurel Pool where, in former years,
it interrupted groups of White Narcissus Poeticus
Pheasant's Eye.

(This is listed by Wayside at \$15.00 per hundred)

200 *Aspidium acrostichoides* (Christmas Fern)

(Listed by Wayside at \$20.00 per hundred)

(These are needed to replace many clumps which have been
drowned in the floods and covered with the extra fill.)

25 *Struthiopteris germanica* (Ostrich Fern)

(Listed by Wayside at \$20.00 per hundred)

(This is needed to replace some that were lost in the floods
near the Arbor and in occasional spots west of the
Laurel Pool.)

It will doubtless be as much of a relief to you as to us to find how
much smaller our needs are than we thought. It will also help you and Mr. Stevens
as Mr. Bruce says he will be very glad to collaborate with Mr. Stevens in placing
the plants when they arrive. You will remember also that Mr. Bruce offered to
stake out with Mr. Stevens the old lines of the pools which have been obliterated
by recent floods.

Mr. Harry Thompson - Page 3.

November 21, 1942.

Didn't we agree that there was too much *Leucothoe* along the stream side and that much of it might well be eliminated? The clumps have been set out in rather too heavy groups and some of these could well be spared for other places. Some of these clumps, as you will notice, were on filled ground and will normally go out when the stream side resumes its old outline.

It was nice of you to say that we might have the wood from the old oak tree that has fallen on the Clifton Hill. As fire wood is difficult to get in these days it will come in very handy.

A letter will come to you later from California reminding you of various matters we discussed as to the general design and planting of the stream-side and also of your kind suggestion that we might take the stepping stones from the walk leading to the Spring from the wire fence making the park boundary northwest of the greenhouse.

Looking forward to seeing you next Spring and hoping this letter may be of some use in the rehabilitation of the too much flooded parkside, I am

Yours sincerely,

Beauy Farnard

After December first - address will be

Valley Club on Montecito
Box 1140
Santa Barbara
California

Appendix D: Beatrix Farrand to Harry Thompson, March 29, 1943

To National Park Service Chief of Planning Harry Thompson, found at Dumbarton Oaks, Studies in Landscape Architecture, Rare Book Collection, Correspondence Files. (2 pages)

The Valley Club of Montecito ~~_____~~
Santa Barbara, California *Ed. C.*
March 29, 1943

Mr. Harry T. Thompson
Chief, Planning Division
U.S. Department of the Interior
National Park Service
National Capitol Parks
Washington, D. C.

Dear Mr. Thompson:

Let us hope that the old proverb of much water having run under the bridge will not be true of the Dumbarton Oaks stream, as we certainly had enough floods and washouts last summer and autumn to satisfy the most dry-minded individual.

It has been an unconsciously long time since your letter of December 30th reached me here, and I am now on the verge of going east, and look forward to the possibility of meeting you at Dumbarton Oaks park sometime in early April. I hope and expect to be staying at Dumbarton Oaks (thanks to Mr. John Thacher's kindness) from Saturday, April 10th, until the following Wednesday or Thursday. Perhaps we could again meet and review the situation and see what you think is likely for the spring and summer work and how it can best be organized.

As you know (and as I think you approve) the planting along the Dumbarton Oaks stream side was planned to be rather small in scale and entirely simple in all its arrangements. Mr. and Mrs. Bliss and I felt, in designing the rhododendron covered hillside north of the greenhouse, that we provided for all the rhododendron planting which this neighborhood could absorb, with its occasional hemlock trees mixed into the planting. To the east of this rhododendron hillside, a group or two of laurels were planted on the north facing slopes, and they have not been particularly successful so that these slopes south of the largest pool might well be reorganized in their planting, and some of the dry hillside loving azaleas substituted for the kalmias, which have not been too happy. The kalmias seem to be doing better in the hollow of the hillside south of the stone bridge, where the little driving road crosses the stream. The kalmias also seem to be doing well on the hillside facing south, where further kalmias might be added, although not many are needed on either the north or the south of the stream.

If additional broadleaved evergreens are thought desirable, only a very few leucothoe might be used, and these only in groups of two or three, as heavy bunches of planting of broadleaved material have seemed to us--who have long worked on the place--to make the accents too heavy and to weigh down the planting with

Mr. Harry T. Thompson - p. 2 - 3-29-43.

The main charm of the stream side is in the informally placed groups of herbaceous material, such as iris sibirica; blue and white mertensia; ferns; and the simple wild type of daffodils; and occasionally one or two of the smaller mallows; groups of the English cowslips and groups of the candelabra primulas. The English cowslips and the primulas have to be fairly frequently replaced, as these are subject to attack by red spiders or mildew. Therefore, if the park has to watch its upkeep carefully, it should not plant more of these than it can afford to keep in good condition. An occasional clump of the English wild iris might be set by the stream side, but as this increases very rapidly it must be watched or it will become too invasive. In other words, the planting along the stream side must be kept in delicate balance of smallish groups, as masses of one sort or another of large material--such as big groups of kalmias or leucothoe--would destroy the whole illusion of a romantic and yet natural landscape.

The bulbs should be planted in drifts--rather than in clumps and beds--and although these may require additions from time to time, the purchase of these implies a fairly small expenditure so that scilla nutans, in its blue and possibly its white forms, might be added when the clumps diminish to a poverty stricken group.

The outline of the pools is intended to be more or less like the natural shape of a kalmia leaf--and not a straight sided canal through which the water courses in a business-like fashion! When we looked at the stream last autumn it was obvious where the shore-line as first designed had been placed, and "as and when" it is possible, these lines should approximately be replaced as they were, with the deepest part of the pool corresponding to its greatest width. While, of course, the stream is in no way a really natural brook, it should have a certain eighteenth century quality of the naturalistic, which can be preserved by intelligent management and without much cost of plant material.

Doubtless you have arrived at the same conclusions--in whatever moments of respite you have had during your busy winter--and so will forgive, perhaps, what has seemed too long a dissertation on a question of design, with which I feel you and I are in complete agreement.

Looking forward to the pleasure of seeing you in the near future and continuing our talks along the spring brookside, I am

Yours sincerely,

R

Beaumont Newhall

The background of the page is a photograph of a forest stream. The stream flows from the top left towards the bottom right. The left bank is lined with smooth, grey stones. The water is clear, reflecting the surrounding trees and sky. The forest is dense with various types of trees, some with bare branches and others with green leaves. The overall atmosphere is serene and natural.

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Maps

Sources Reference Abbreviations:

DOSLA, Plans and Drawings.....	Dumbarton Oaks, Studies in Landscape Architecture, Rare Book Collection, Plans and Drawings
NA.....	National Archives, Record Group 79
NCP.....	National Capital Parks
NCR, Plans and Drawings Collection.....	National Park Service, National Capital Region, Plans and Drawings Collection
Rev.....	revisions

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Probably the same as the following two:
-J. Berrall, "Physical Features Map"
(DOSLA, Plans and Drawings #A-2.04 [A])
-J. Berrall, "Physical Features Map"
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