NPS Form 10-900
(Rev. 10-90)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

1. Name of Property

historic name Dumbarton Oaks Park

other names/site number Federal Reservation 637

2. Location

street & number entrance from Lovers Lane, off R St. between 31st and 32nd Sts.
not for publication ___
city or town Washington vicinity ___
state D.C. code ___ county ___ code ___
zip code 20007

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant X nationally ___ statewide ___ locally. (___ See continuation sheet for additional comments.)

Kathleen Buchanan 1/13/04
Signature of certifying official Date

DC State Historic Preservation
State or Federal agency and bureau

In my opinion, the property X meets ____ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

Signature of commenting or other official Date

National Park Service
State or Federal agency and bureau

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4. National Park Service Certification

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I, hereby certify that this property is:

x entered in the National Register — entered in 1967 with no supporting information

___ See continuation sheet.

____ determined eligible for the National Register — _____ _____

___ See continuation sheet.

____ determined not eligible for the National Register — _____ _____

____ removed from the National Register — _____ _____

✓ other (explain): Accept documentation

_____ Patrick Andrus 3/12/2004

Signature of Keeper Date of Action

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5. Classification

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Ownership of Property (Check as many boxes as apply)

___ private
___ public-local
___ public-State
x public-Federal

Category of Property (Check only one box)

___ building(s)
x district
___ site
___ structure
___ object

Number of Resources within Property

Contributing	Noncontributing	
1	0	buildings
7	0	sites
42	17	structures
2	2	objects
52	19	Total

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat:	Sub:
AGRICULTURE/SUBSISTENCE	agricultural field
LANDSCAPE	garden
LANDSCAPE	valley

Current Functions (Enter categories from instructions)

Cat:	Sub:
LANDSCAPE	park
LANDSCAPE	valley

7. Description

Architectural Classification (Enter categories from instructions)

OTHER

Materials (Enter categories from instructions)

foundation stone
roof wood, shingle
walls stone
other

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

____ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

__X__ B Property is associated with the lives of persons significant in our past.

__X__ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack

individual distinction.

____ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

____ A owned by a religious institution or used for religious purposes.

____ B removed from its original location.

____ C a birthplace or a grave.

____ D a cemetery.

____ E a reconstructed building, object,or structure.

____ F a commemorative property.

____ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)
LANDSCAPE ARCHITECTURE
ART

Period of Significance 1921-1951

Significant Dates 1921
1940
1951

Significant Person (Complete if Criterion B is marked above)
Robert Woods Bliss & Mildred Barnes Bliss

Cultural Affiliation

Architect/Builder Beatrix Farrand

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

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9. Major Bibliographical References

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(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)
___ preliminary determination of individual listing (36 CFR 67) has been requested.
_X_ previously listed in the National Register
___ previously determined eligible by the National Register
___ designated a National Historic Landmark
_X_ recorded by Historic American Buildings Survey # DC-571
___ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data
___ State Historic Preservation Office
___ Other State agency
_x_ Federal agency
___ Local government
___ University
_x_ Other
Name of repository: Harvard University, Dumbarton Oaks Garden Library

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10. Geographical Data
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Acreage of Property Res. 637: 27.03 acres

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	__	_____	_____	3	__	_____	_____
2	__	_____	_____	4	__	_____	_____

___ See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

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11. Form Prepared By
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name/title Kay Fanning, Ph.D.

organization National Park Service, Nat. Cap. Region date Sept. 23, 2003

street & number 1100 Ohio Dr., S.W. telephone (202) 354-1825

city or town Washington state DC zip code 20242

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Additional Documentation
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Submit the following items with the completed form:

Continuation Sheets

Maps
A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage

or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

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Property Owner

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(Complete this item at the request of the SHPO or FPO.)

name _____

street & number_____ telephone_____

city or town_____ state_____ zip code _____

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

7. Description

A Note on Terminology

Historic and non-historic names have been assigned to several types of features within Dumbarton Oaks Park: 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 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 nomination, these historic names are spelled with capital letters. For other features which were not originally named, it has been found necessary to assign standard names for ease of reference, such as *spring grotto* and *designed woodland*. These are not capitalized.

Introduction

Dumbarton Oaks Park, part of the National Park System, is a park in the Georgetown Historic District of Washington, D.C., administered by the Rock Creek Park unit of the National Capital Region of the National Park Service. It occupies 27 acres of a valley through which flows a small, unnamed tributary stream of Rock Creek. The park was originally part of the estate known as Dumbarton Oaks, owned by diplomat Robert Woods Bliss and his wife Mildred Barnes Bliss from 1920 to 1940, and was included within the extensive landscape design created for the property by famed landscape architect Beatrix Farrand between 1921 and 1940 (Farrand actually remained involved with Dumbarton Oaks until 1951).

In this valley Farrand created a naturalistic landscape, a "wild" garden, where an abundance of herbaceous plants and spring-flowering bulbs were sown and allowed to naturalize within an open woodland along the stream and in meadows stretching across a hillside. This wild valley garden in the outer periphery of the Dumbarton Oaks estate formed the ultimate destination of a progression through its gardens, which began with formal, classical terraces near the house, and proceeded through increasingly less formal gardens down a slope before arriving at the wild garden in the valley. The meandering circulation Farrand laid out is, in essence, a circular walk, which leads a visitor through a varied, though logical, sequence of garden rooms.

The park 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 and Potomac Parkway, and Montrose Park (National Park Service properties) on the east; by Dumbarton Oaks Gardens on the south; and by Whitehaven Parkway, the Jelleff Boys and

Girls Club and commercial development (Safeway supermarket, office buildings) on the west. Official access is via Lovers' Lane from R Street, just east of 32nd Street.

Dumbarton Oaks Park was listed on the National Register in May 1967 with no supporting information (other than a brief history of Dumbarton Oaks Gardens). This nomination has been adapted from Part 1 of the Cultural Landscape Report (CLR) on Dumbarton Oaks Park (Washington, D.C.: GPO, 2001), written by Maureen Joseph, Regional Historical Landscape Architect, National Capital Region; Kay Fanning, an architectural historian hired under a cooperative agreement with the University of Maryland; and Mark Davison, a US/ICOMOS (United States/International Council on Monuments and Sites) intern from England.

Extensive site surveys were conducted in 1997 and 1998. Historical research methods used in the preparation of the 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 Beatrix Farrand; and the development of the Dumbarton Oaks property. Primary source material included correspondence between Farrand and others, notably Mildred Bliss; National Park Service correspondence and memoranda; and the writings of Arts and Crafts garden designers William Robinson, Gertrude Jekyll, and Thomas Mawson. Several other recent studies of Dumbarton Oaks Park were helpful, notably a Historic American Buildings Survey (HABS) report in 1989 (DC-571) and a *Landscape Preservation Maintenance Plan* prepared by the National Park Service's Olmsted Center for Landscape Preservation in 1997, which has guided recent stabilization of the waterfalls and paths.[1]

Part 2 of the Cultural Landscape Report is currently in production and will present a treatment plan for future management. For further details on any of the subjects discussed in this nomination, please consult the CLR.

Description of Dumbarton Oaks Park

Design Process

Today. the gardens at Dumbarton Oaks are divided into two parts: the formal terraced gardens and the informal hillside gardens now owned and maintained by Harvard University, generally referred to in this nomination as "Dumbarton Oaks Gardens" or "the upper gardens"; and the naturalistic garden in the stream valley, today called "Dumbarton Oaks Park," a property of the National Park Service. A description of the upper gardens of Dumbarton Oaks, essential to an understanding of the naturalistic garden in Dumbarton Oaks Park, is included in the Significance Section.

The naturalistic garden in the valley seems to have been conceived as a remote area offering longer strolls and winter walks for the Blisses and their guests. On occasion, the Blisses opened all their gardens to the public, sometimes as a benefit for local charities.[2]

When Farrand first examined the stream valley in 1922, she found a landscape composed of open fields and patches of woodland (though Farrand first saw the site in 1922, she had been retained the previous year; thus 1921 has been chosen as the beginning of the period of significance).[3] This northern section of the Dumbarton Oaks property was irregular in outline. Its primary landscape features were the valley and the stream, traditionally known as "the Branch."

The steep slope below the mansion was largely wooded, traversed by small ravines, with at least one meadow area.[4] Woods lined the stream course. The land was flat along the north bank of the stream, though it rose to the north and west. The northern valley slope, known as "Clifton Hill" (after an earlier farm named "Clifton"), was an open meadow, rising more steeply in its northern section, with a fringe of trees along its crest and another meadow beyond. A large oak tree *(Quercus* sp.*)* stood at the eastern end of the meadow on the northern slope, near a bridge which crossed over the stream. 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.[5] A farm track, lined in part by tulip poplar trees *(Liriodendron tulipifera)*, wound from east to west around Clifton Hill, and then to the Elverson farm, where a stately, rusticated-stone Queen Anne mansion (c. 1880s) stood, facing southwest towards Dumbarton Oaks. (This house burned some time between the 1890s and the early 1940s.)[6]

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 could certainly 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* [plantings] *could be seen from above as well as from their own level....*

She concluded:

> *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.*[7]

For over 20 years, these remained her design guidelines.

Farrand took cues from the existing topography and vegetation. She developed a system of paths, laying the main path along the stream and including the old farm track. Most paths seem to have been composed of a fine gravel aggregate and soil mixture. She incorporated existing structures and added several new ones. All were made to harmonize with their settings. Some were built into slopes; some provided seating areas covered by rustic arbors. Vines were trained over structures to soften their appearance and tie them more closely into the landscape. The structures were small follies, romantic objects meant to evoke vague allusions to the site's past, real or imagined.

In the stream, Farrand built 18 small waterfalls, each composed of cobblestones set over a concrete core, and including wingwalls and some retaining walls. The waterfalls include the East Falls, the Three Bridge Falls (3 in all), the Three Sisters Falls (3 in all), the West Laurel Falls, the Old Water Wheel Falls, the Arbor Falls, the Clapper Bridge Falls, the Three Meadows Falls (3 in all), and the four Jungle Falls. All the waterfalls still exist, in varying degrees of repair, and all are contributing structures.

The most important changes were the alterations and additions Farrand made to the plant palette; more than any other feature, these gave the garden its unique character. She added both native and exotic woodland plants, such as azaleas, ferns, wild violets *(Viola* sp.*)*, and spring-flowering bulbs, to supplement the existing palette. The shrub massings created spaces, and directed views up the stream valley and into the meadows. These massings also acted as foils for the plantings of low herbaceous vegetation which bordered the paths and stream. The delicate planting by the stream reflected the intimate scale of the spaces there, and provided a contrast to the open meadow landscape on the stream's north side.

Farrand wanted new material to harmonize with the natural plantings:

> *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.*[8]

She stressed the importance of scale:

> *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.... 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.*[9]

Current Condition
Since its initial development, the lower stream valley area has become dominated by invasive vegetative growth, and badly damaged by erosion of the stream bank. The majority of the garden rooms are now overgrown and fragmented, so that the sense of progression between rooms, and their intimate scale, has been almost completely lost.

In spite of this, much of the complex and multi-layered design of Beatrix Farrand for Dumbarton Oaks Park remains intact. The spatial sequence and circulation system still exist largely as Farrand designed them. In 1998 and 1999, a significant portion of the south stream path, from the stone bridge to a point opposite the Gray arbor memorial, was restored by crews from the Student Conservation Association, working under the guidance of NCR landscape architects with the assistance of an NCR archeologist. Their joint efforts revealed that virtually all of the original edge stones remained in place, as well as the entrance steps near the stone bridge, which had been buried under several feet of fill. An ROCR trail crew then worked with the SCA group to rehabilitate this segment of the path.

It seems likely that Farrand planned numerous and varied views throughout the park: intimate glimpses along the stream path, filtered views through the open tree cover along the stream into the meadows, panoramic views of the woodland borders and back to Dumbarton Oaks Gardens. Views of degraded and developed areas, particularly along the western border, were screened by dense vegetation. Available historic documentation, including photographs and maps, as well as the recent site surveys, makes it possible to guess what views were intended. Most of these have been obscured or lost, however, because of overgrown and invasive vegetation.

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 factors, more than any others, have led to the deterioration of some stream banks and waterfalls, and the degradation of surrounding vegetation. Studies are currently being conducted of the park's hydrological problems (see

the CLR for further information). A *Landscape Preservation Maintenance Plan* (1997) included a study of the condition of each water feature. Work based on this plan has been performed, such as the stabilization of certain water features and the stream's banks.

The park's structures are in varying states of deterioration, but all remain, as do the majority of the small-scale features. Another challenge facing the park is invasive vegetation, particularly in the upper stream valley; however, as understanding of the park increases, it becomes increasingly clear that much of Farrand's original plantings may very well still exist beneath the overgrowth. In spite of its problems, Farrand's original design of a wild garden can still be clearly perceived.

Detailed Description
The naturalistic garden is comprised of a succession of areas defined by their differing landscape characters. The authors of the Cultural Landscape Report determined these areas based on careful examination of field studies, vegetation surveys, and historic maps and photographs. While they were not defined by Farrand, the areas are useful in understanding her organization of the garden.[10] Lovers' Lane, though never officially within the boundaries of Dumbarton Oaks Park, is today the main entrance and was almost certainly part of her conception.

These landscape character areas incorporate a number of distinguishing design elements, ranging from the types of structures used to the sense of enclosure or expanse created by vegetation. In addition, each contains a number of smaller areas defined by vegetation.[11] The landscape character areas comprising Dumbarton Oaks Park include Lovers' Lane; the Lovers' Lane entrance and the Beech Grove; the southern slope; the stream valley (lower and upper); the designed woodland; the northern woodland; and the five meadows.

A word of explanation is in order regarding the term "stream valley," which is generally used in this document to mean the area immediately adjacent to the stream, including the stream paths. For convenience, it has been divided into two sections, lower and upper. The "lower stream valley" is the portion directly north of Dumbarton Oaks Gardens, where the main stream path runs along the south bank of the stream through a series of garden rooms, and a shorter, looping path leads back through an area of more diffuse planting on the stream's north side. The "upper stream valley" is the area found after the south stream path crosses to the north side of the stream at Clapper Bridge Falls and turns northwest, leading through an area with a vegetative character which originally was similar to that of the lower stream valley, though less defined.

Lovers' Lane
The Lover's Lane road corridor is owned or administered by three different jurisdictions: the eastern boundary by the NPS; the road surface by the District of Columbia; and the western boundary by Harvard University. Maintenance has therefore been inconsistent.

As it runs downhill from R Street, Lovers' Lane curves gently to the west. At the entrance to the lane on Montrose Park property and at the bottom of the hill on Dumbarton Oaks Park property stand 1998 National Park Service (NPS) signs, reproductions of NPS signs from c. 1945 (the latter is a **Non-Contributing Object**). Both are painted wooden signs that hang from wooden posts and display the name and hours of Dumbarton Oaks Park. Two regulatory signs are also located at the top and bottom of Lovers' Lane, in Montrose Park and Dumbarton Oaks Park respectively (the latter is a **Non-Contributing Object**). A standard NPS-designed metal barrier gate from the 1980s prevents vehicles from entering the lane off R Street.

On the west side, along the boundary of the upper gardens of Dumbarton Oaks, rises a high retaining wall made of coursed rubble. It probably pre-dates the involvement of Farrand and the Blisses (two foundation stones are inscribed with the date 1909, though it should be noted that the entrance piers at the main entrance into the park, described below, were almost certainly designed by Farrand and closely resemble this retaining wall). The current chain-link fence along the top of the wall, which replaced a fence made of wood palings, was installed sometime before 1926.[12] Below the wall is a channel or gutter, probably designed by Farrand, composed of stone slabs separated at intervals with stone rills. Its sides are lined with round river stones. On the opposite side of Lovers' Lane, along its border with Montrose Park, stands a low fieldstone wall that was built before Farrand's work. It is generally freestanding but acts as a retaining wall in its middle section. The walls, and the line of mature Osage Orange trees arching over them, together form a tunnel-like enclosure and help direct a vista into the valley.

Over time, excessive runoff from R Street has undermined the gutter feature, damaging the slabs, rills, and river stones; its channel is also choked with weeds. These conditions partially obstruct the flow of water. The problem has been exacerbated by the addition over the years of successive layers of asphalt, which has raised the road surface so much that water from both Montrose Park and the lane drains into the channel (a gutter on the east side of the lane has been filled in.) The original character of the Lovers' Lane channel is still evident for a short section near the entrance to Lovers' Lane from R Street. The Dumbarton Oaks Gardens retaining wall has been undermined in places by storm water. Ornamental vines spill over the wall from the gardens, probably an effect sought by Farrand.

Lovers' Lane Entrance and Beech Grove

Lovers' Lane descends the hill into the stream valley. At the bottom of the hill, a road branches off from Lovers' Lane to the west, leading to a gated entrance to the naturalistic garden.[13] A second retaining wall **(Contributing Structure)** then continues along the south side of the road through the Beech Grove. It differs in character, with larger, rounded stones and uncoursed masonry. The change in character of the wall suggests the change in landscape character as one enters the park.[14]

The entrance gate **(Non-Contributing Structure)** is a two-door wood gate hung between a pair of stone piers **(Contributing Structures)**. The NPS constructed this gate of white oak in 1998 to replace a gate which had been built in the late 1980s as a replacement for Farrand's original gate. The square north pier is freestanding, with a buttress projecting from its north face; the south pier is built into the wall at the point where the two retaining walls meet, and projects about six inches. Both piers are constructed in a manner similar to the Lovers' Lane retaining wall; they are made of long, narrow courses of rough-faced rubble fieldstone, with flat, projecting capstones. According to the HABS *Report*, the piers stand about seven feet high, and the northern one is approximately two feet square.

The gates are made of two heavy wood panels and have three large strapwork hinges each. One hinge is a reproduction and the other six are original. The north gate has a metal pull ring, with a star-shaped metal escutcheon on the front. The south gate has a long metal gate pin attached to the rear. A half-round stone is set into the ground in the center of the threshold to catch the gate pin. Both sets of replacement gates have reused the original hardware. The piers are in good condition overall.

Formerly, a single chain-link gate for pedestrians was located to the right, or north, of the wooden entrance gate. The gate probably dated from the early 1940s and was likely the major pedestrian entrance for the park, while the wooden gated entrance may have been reserved for service vehicles. A single gatepost **(Non-Contributing Structure)** remains from this early gate, and a new chain-link fence, installed in 2000, extends from the entrance gate post and parallels the northwest course of Lovers' Lane.

After passing through the gate, the path **(Contributing Structure)** leads along a route that was originally about eight to ten feet wide, defined by the retaining wall on the south (left) and a grove of stately American beeches *(Fagus grandiflora)* on the north, before arriving at the stone bridge. The wall gradually decreases in height from east to west along the length of the corridor until it slopes into the ground. Near the entrance, the wall incorporates a stone niche, or tree well, built to accommodate the trunk of a large tree, which has since died.

This area has been designated the Beech Grove **(Contributing Site)**. The beeches stand at the top of the stream bank. Beneath them Farrand massed mountain laurel shrubs to help give a sense of enclosure. The ground cover included various types of ferns planted on the bank near the East Falls. Currently, several mature beech trees remain and some have been replaced, but the mountain laurel is gone. Remaining understory includes Norway maple *(Acer platanoides)*, wild cherries, tree-of-heaven *(Ailanthus altissima)*, and tatarian honeysuckle. Two Osage orange trees (*Maclura pomifera)* remaining from the days when the property was a farm are in poor condition. English ivy and wild grape grow here. Flowering spring bulbs include snowdrops *(Galanthus* sp.*)*, wild hyacinths *(Camassia scilloides*), daffodils, and scillas. The path has lost its defined edges and sweeping curves, though the retaining wall still exists in good condition.

Above the retaining wall, a steep bank runs down from Dumbarton Oaks Gardens. While topographically this area is part of the southern slope, its vegetative planting links it more closely to the Beech Grove. This area stretches from above the retaining wall near the Lovers' Lane entrance gate west to the bridge hollow. The iris path, one of the four original connecting paths between the gardens and the park, once led from the cherry grove in Dumbarton Oaks Gardens down to the Beech Grove, joining the path just before the stone bridge. The iris path had a surface of irregularly cleft stones; little now remains except for a few stones at the foot of the hill.

Not much is known about Farrand's design intent for this bank. It may have been a semi-enclosed space, allowing filtered views into the lower gardens from the top of the bank; or it may have become more open near the forsythia plantation, reflecting the meadow on the west side of Forsythia Hill. Farrand appears to have retained certain mature specimen trees and removed others to create openings, and to have selectively cleared the understory, replacing it with shrubs and swaths of ground cover. Ferns were planted above the retaining wall, which was partially covered with Japanese honeysuckle vines *(Lonicera japonica)*.[15]

Today, a scrubby invasive growth dominates the shaded understory, resulting in the loss of filtered views. A number of tree species are regenerating here, forming a dense overhead canopy. Periwinkle *(Vinca minor)* and Japanese honeysuckle can still be found in the ground cover, but the honeysuckle vines no longer drape over the retaining wall. Various spring bulbs and perennials still grow, including jack-in-the-pulpits *(Arisaema triphyllum)*, mayapples *(Podophyllum peltatum)*, and wood hyacinths, though it is not known if they were planted by Farrand.

At the end of the Beech Grove, the path passes the first of Farrand's waterfalls, the East Falls **(Contributing Structure)**. A flight of railroad-tie steps **(Contributing Structure)** leads down the bank to a stone platform **(Contributing Structure)** which provides a close view of the picturesque composition formed by the stone bridge, the East Falls, and the Old Stone Pump House on the opposite bank.

Southern Slope

GENERAL The southern slope **(Contributing Site)**, a transitional area between the upper gardens and the naturalistic garden, was formerly composed of a succession of open and enclosed spaces. Many vegetative plantings extended across the boundary between the two gardens. By the 1920s or 1930s, a temporary wooden stockade fence had been erected along the boundary. At some point after the transfer, this was replaced with a chain-link fence **(Non-Contributing Structure)**, creating less of a visual barrier between the areas.[16]

The southern slope was comprised of five different areas: bridge hollow; Forsythia Hill (also called Forsythia Dell); the southern slope meadow and Hazel Walk; the rhododendron plantation; and the area extending from a bamboo

grove to the western boundary. These different areas provided seasonal color, texture, and scale, and framed or accented the paths.

The four connecting paths provided a mixture of panoramic views and narrow vistas to entice visitors into the valley garden. The iris path has already been discussed as part of the slope above the Beech Grove. The Forsythia Steps are a flight of limestone stairs which lead down from the Forsythia Gate in the chain-link boundary fence to the base of the forsythia hill (see below), where they connect with paths leading to the south stream path. The Hazel Walk runs diagonally across the southern slope, from the western part of the upper gardens to the southern end of the Laurel Pool. The fourth path was a flight of stepping stones which, before being abandoned in the early 1940s, led from the service area of the upper gardens down to the spring grotto in the valley. The remnants of this path are covered by a thick layer of vegetation, though a few stones are visible in Dumbarton Oaks Gardens.

Uncontrolled vegetative growth has compromised, though not destroyed, the design of the southern slope, except in the rhododendron plantation. The planting layout in relation to three of the four paths has been lost (the exception being the Forsythia Steps), and a large section of the slope must be periodically treated to control invasive vegetation. Vegetative growth on the boundary fence, such as Japanese honeysuckle, impedes some panoramic views from the upper gardens. In some areas, sapling trees from the Farrand period are now mature specimen trees that obscure or block views into the valley.

BRIDGE HOLLOW South of the stone bridge, the southern slope curves back into a small, steep ravine or hollow, referred to in this document as the "bridge hollow". The hollow extends from the termination of the Beech Grove retaining wall (opposite the eastern wall of the stone bridge) to the eastern boundary of Forsythia Hill (opposite the first of the Three Bridge Falls); its northern boundary extends to within a few feet of the south stream path. The bridge hollow area may have included the northern end of the iris path. The natural drainage pattern has been changed by the dumping of soil and debris on the path and in the hollow, which has made the area boggy. Dumping has also smothered many understory plants.

The bridge hollow once included a dense, varied mix of trees, shrubs, and ground cover. Farrand seems to have selectively cleared the understory, replacing it with shrubs and swaths of ground cover to complement a woodland habitat. Mature trees were widely spaced across the slope. Understory trees, such as the two-winged silverbell *(Halesia diptera)*, added seasonal color. The hollow was thickly planted with bluebells and a wide variety of scilla, and a ground cover of periwinkle and English ivy helped stabilize the steep slope.

Today, the trees retained by Farrand have grown to maturity. Various tree species, such as box elder *(Acer negundo)*, black cherry, and Norway maple, are regenerating to form a dense overhead canopy. The understory includes rhododendron and various other shrubs, which Farrand may or may not have planted, including spicebush *(Lindera*

benzoin), hobblebush *(Viburnum alnifolium),* and doublefile viburnum *(Viburnum plicatum* var. *tomentosum)*, and such invasives as tatarian honeysuckle *(Lonicera tatarica)* and multiflora rose *(Rosa multiflora)*. This scrubby invasive growth dominates the shaded understory, seasonally obscuring filtered views. A rich abundance of spring bulbs and perennials can still be found, including three types of jack-in-the-pulpit, daffodils, and several varieties of squill *(Scilla* sp.*)*. The majority of the bulbs are found in the flat area at the base of the slope, but bluebells, chinodoxa, scilla, and crocus species also are on the steep slopes.

FORSYTHIA HILL In the upper gardens, the paved path which wound through the dense shrub plantation on Forsythia Hill led to a formal entryway set in the boundary fence, the Forsythia Arch **(Contributing Structure)**. The arch is constructed of limestone veneer over a core (probably rubble brick). It has a scrolled, broken segmental pediment, and a tympanum inscribed with "Dumbarton Oaks Park" on the south face and "Dumbarton Oaks" on the north. The single opening is surrounded by architrave molding and has a keystone at the top connecting with the lower molding of the pediment; to either side of the keystone is carved foliate ornamentation. Flanking the arch are wing walls topped with scrolls. An iron gate, known as the Forsythia Gate, was installed when the property was transferred to the NPS, and removed in the 1960s. The gate was composed of ten vertical bars within a frame, with a single horizontal bar across the middle. The semicircular opening at the top contained ornamental letters, probably the linked monograms of Robert and Mildred Bliss. Probably at the time the gate was removed, the walk on the Dumbarton Oaks Gardens side of the arch was removed also, and the area was planted with forsythia *(Forsythia intermedia* 'Spectabilis' or *forsythia* sp.*)*, to eliminate the connection between the upper gardens and the park. Forsythia Arch was filled in with masonry blocks. In 1999, Dumbarton Oaks Gardens reopened the arch and restored the original gate **(Contributing Structure).**

The Forsythia Arch and its gate remain in relatively good condition. The National Park Service has been removing invasive plants from Forsythia Hill and replanting the area with forsythia shrubs propagated by cuttings taken from the original plant stock in the upper gardens. These new plants are becoming established and will provide another link to Dumbarton Oaks Gardens.

After passing through the arch, the path descends down the Forsythia Steps **(Contributing Structure)**, through the forsythia plantation, which spilled from the upper gardens down Forsythia Hill into the valley.[17] A tree canopy defined the edges of the mass forsythia planting. At the base of the steps a path forked east and west around a double-trunked sycamore tree, then terminated at the stream path winding along the foot of the southern slope. In recent years, the NPS has cleared the steps of overgrowth and restored them. This area of the park has been restored in accordance with the recommendations made in the *Landscape Preservation Maintenance Plan.* The stones of the eastern path still retain their approximate original form and character. Numerous bulbs and perennials, including Virginia bluebells *(Mertensia virginica)*, daffodils, and mayapples, still flower in spring. A few of the mature trees have been lost, while others are in poor condition.

SOUTHERN SLOPE MEADOW West of the forsythia massing was a grassy meadow planted with daffodils, which extended down the southern slope and allowed views from the upper garden into the valley. Before the construction of the boundary fence, this meadow was a continuation of a grassy area in the upper gardens. The invasive vegetation that once covered the meadow has been cleared to reveal spring-flowering bulbs.

HAZEL WALK The path known as the Hazel Walk runs diagonally across the meadow and down the hillside into the area called the "Tulip Glen"; formerly it then passed through a grove of mature hazel trees *(Corylus* sp.*)* located above the Laurel Pool. The Hazel Walk was composed of two parallel rows of irregular paving stones with wood mulch laid between them. Primroses *(Primula* sp.*)* probably were grown beneath the hazels.[18] A wooden gate, added in the boundary fence at the time of transfer, was removed sometime in the 1960s and the opening was closed with a chain-link fence.

The stones of the Hazel Walk still remain **(Contributing Structure)**.[19] None of the hazels has survived. Below the lower section of the Hazel Walk was a mass planting of mountain laurel. Trees grew sporadically among the laurel. Their spacing formed a mature overhead canopy but allowed light to penetrate.[20] Tulip poplars and hemlock *(Tsuga canadensis)* trees still grow above the path, but the rhythmic alternation of light and shade has been lost. Mature trees now form a dense tree canopy, and only two mountain laurels remain. The woody understory is dominated by leucothoe (*Leucothoe* sp. – probably *Leucothoe fontanesiana)* – which may have been planted by the NPS in the 1940s – and tatarian honeysuckle. Spring-flowering plants include scilla sp., *Dicentra* sp., trillium *(trillium* sp.*)*, and false Solomon's seal *(Smilacina)*. The original design intent for the plantation as a whole is no longer apparent.

RHODODENDRON PLANTATION The southern slope meadow ended just after the West Laurel Falls **(Contributing Structure)**, where a ravine marks the border between this plantation and a large massing of rhododendron occupying the hillside above the section of the stream valley known as the "Tulip Glen." The rhododendron plantation is a continuation of a large, distinctive planting in the service area of Dumbarton Oaks Gardens on the slope above.[21] The vegetation consists primarily of a ground cover of English ivy, large massings of rhododendron and mountain laurel, and mature tulip poplar trees. Farrand supplemented existing trees with American holly *(Ilex opaca)*, hemlock, and American linden *(Tilia americana)*. She suggested that Japanese honeysuckle and "grapes" (probably wild grapevine) be grown over the boundary fence.[22]

Several structures can be found within this area: the Old Pump House, the pebble stream and the spring grotto, and the Stream Arbor. The pebble stream and spring grotto were built in a natural swale, allowing views up into the Tulip Glen area of Dumbarton Oaks Gardens. The garden rooms formed around these structures open off of the south stream path; therefore, they are discussed below under the "stream valley" landscape character area.

Along the bottom of the southern slope, Farrand planted a mass of white rosebay rhododendron interspersed with hemlock trees. The rhododendron formed a backdrop for the path and the stream planting, and created a sense of enclosure. The ground cover of English ivy stabilized the slope, and together with the periwinkle established a uniform ground plane between the shrubs and stream path.

The rhododendrons are now much taller than they were originally – eight to eleven feet, rather than four to ten; some overgrown specimens have spread into adjacent areas.[23] English ivy can still be found in the ground cover. The hemlocks have suffered from natural competition, especially invasive vines, but still exist on the hillside.

BAMBOO PLANTATION TO WESTERN BOUNDARY The steep final section of the southern slope extended from a thick grove of bamboo west of Clapper Bridge Falls to the property's western boundary.[24] This was disturbed land when Farrand first saw it, having been adjacent to a city dump. It appears she planted the bamboo, and allowed trees and shrubs to fill in the area and form a screen between the valley and the dump. This area is now in extremely poor condition, dominated by rampant vegetative growth, which may have taken hold when the dump site was graded for the Safeway store. The bamboo has naturalized into areas in which it was not originally planted. Such robust exotics as porcelain berry have decimated the woodland habitat, and vines threaten the existence of the few remaining trees, which include hemlock, beech, and tulip poplar. These trees no longer form a screen and the woodland character has been lost.

Stream Valley: Lower Stream Valley

GENERAL The first section of the circular walk begins in the stream valley area near the stone bridge. The south stream path follows a gently winding route at the base of the southern slope and along the stream. The path passes by the relatively open areas of Forsythia Hill and the southern slope meadow before entering the wooded area around the Laurel Pool and then the more densely wooded Tulip Glen. The southern slope becomes increasingly steep; formerly, it also became more heavily wooded, and views up the slope were gradually closed off.

Between the stone bridge and Clapper Bridge Falls, the south stream path passes through a series of four garden rooms: the Laurel Pool, the Old Stone Pump House, the spring grotto and pebble stream, and the Stream Arbor. The rooms originally were of relatively small scale, and varied in their constructed features and the balance, proportion, and texture of their vegetation. More enclosed spaces between rooms acted as corridors. At some points, grade changes or planting masses formed thresholds to some of the rooms. Passage along this route would have given visitors the impression of having traveled a longer distance than was actually the case because of the quantity, scale, and detail of the plantings and the built features.

The low herbaceous and perennial planting along the north side of the path would have allowed a generally unobstructed view of the stream, with its waterfalls and small pools. On the northern stream side, the open planting

and widely-spaced trees would have permitted a combination of open and filtered views up Clifton Hill into the meadows.

Farrand built 18 small waterfalls in the stream. Eleven of these are found in the lower stream valley: the East Falls, the Three Bridge Falls (3 in all), the Three Sisters Falls (3 in all), the West Laurel Falls, the Old Water Wheel Falls, the Arbor Falls, and the Clapper Bridge Falls. All still exist, in varying condition, and all are contributing structures.

Farrand used round river stones to line the edges of the south stream path and larger marker stones to indicate a path intersection or interesting feature. Stones on the uphill side were tightly spaced, while larger stones on the stream side were spaced widely. Almost all stones along the paths in the park should be considered contributing elements to these structures. Stones still line the path in a few sections and some of the larger marker stones are still in place. Some stones which had been buried under fill have been uncovered.

Until recently, the condition of much of the stream path was poor. Most sections of the path still existed, though their integrity had been compromised by four factors: visitor use, water damage, lack of maintenance, and neglect. Unregulated use, from mountain-bike riding to dogs running unleashed, created many social trails and worn areas throughout the park, especially along the stream corridor. Stormwater flooding and excess surface water runoff also had a detrimental impact. Portions of the path were washed out; some have recently been stabilized with sandbags. In other areas, wood mulch and soil were improperly added to the path, changing the grade and covering the border of river stones. The lack of routine maintenance had allowed vegetation to overgrow and obscure the path. The stream valley was gradually reverting back to woodland.

The park has now dealt with invasive vegetation on the slope from Forsythia Hill to Laurel Pool, and its historic integrity has been recaptured. Beyond the pool, vegetation remains dense along the path, and there is also some overgrown vegetation farther up the slope.

Since 1997, the National Park Service has undertaken extensive rehabilitation of the stream path, from the Old Stone Bridge to beyond Clapper Bridge on the south to the Jungle Falls on the north side. Sections have been stabilized and others rehabilitated. An organic soil stabilizer mixed with gravel was used to resurface the paths, creating a durable yet permeable surface with defined edges. The new trail surface resembles the appearance of the original path, which is believed to have been a fine gravel aggregate and soil mixture. Even with the recent work, the stream path should be considered a contributing feature. The stream path follows its original alignment in most places, and the rehabilitation has helped reveal and perpetuate the original character.

Farrand built several footbridges over the stream, constructed of pairs of large hewn oak half-logs (probably made of fallen timber taken from the site). Footbridges were located at the Gray arbor memorial, the West Laurel Falls, and

the Clapper Bridge Falls. For access to the bridge, steps were cut directly into the logs, or stone steps were set into the bank. In addition, there was a ford at the Old Water Wheel Falls, where visitors crossed by walking over the dam. Over time, the footbridges rotted away or were swept downstream by high water. At West Laurel Falls, visitors now ford the stream by walking over the dam. In 2000, replacement footbridges **(Non-Contributing Structures)** were installed at the Gray arbor memorial and Clapper Bridge Falls (logs which may have been from the original bridge are embedded in the ground north of the memorial).

Several simple wooden teak benches, both single seats and double, were positioned along the stream paths to take advantage of views of water features or other landscape areas. By 1963, an NPS "Washington Bench" – a standard bench made of rustic cedar timber and used throughout Rock Creek Park – had been placed along the looping path north of the Clapper Bridge Falls.[25] These no longer exist, but a Washington Bench **(Non-Contributing Object)** of similar design now stands on the south side of the Laurel Pool.[26]

EAST FALLS TO STONE BRIDGE The Beech Grove corridor leads to the intersection of two paths. One path leads straight ahead along the south bank of the stream. This, the primary route through the garden, is referred to in this document as the "south stream path" **(Contributing Structure)**. To the right, a second path – the "north stream path" **(Contributing Structure)** – runs over the stone bridge and then winds along the foot of the meadows, following the route of the old farm track and eventually leading up Clifton Hill.[27]

Farrand designed the stone bridge **(Contributing Structure)** to replace an existing structure. The bridge, made of roughly coursed stone with cap stones on the parapet walls, spans the stream in a single semi-circular arch. It measures approximately 31 feet by 15 feet. The parapet walls reach 32 inches at their highest points, and the ends of the parapets splay slightly outward. Farrand grew English ivy partially over the structure, softening its appearance and tying it into the landscape. The bridge appears structurally sound, though some capstones have come loose on the south side.[28]

Northeast of the bridge, on the banks of the stream above the East Falls, stands a structure which Farrand called the Old Stone Pump House **(Contributing Building)**. Its date of construction is not known, though it was probably a building remaining from the farm, perhaps an actual pumphouse. The single-story structure measures 20 feet by 10 feet and is constructed of large, coursed rubble stones set in mortar, with rough quoins at the corners. There is a single window in the west end and a wooden entrance door in the east end. The floor is made of compacted bare earth. The walls of the Old Stone Pump House are sound. In 1998, the NPS replaced the roof and the door based on historic photographs. The window opening remains, though it has been filled in with stones and mortar, and has a wood panel affixed at the top.

STONE BRIDGE TO LAUREL POOL The first section of the circular walk begins in the stream valley area near the stone bridge, where the south stream path descends a short flight of stone and timber steps that have been restored.[29] From the stone bridge to the Laurel Pool, the herbaceous planting extended four feet on either side of the stream path. West of the Forsythia Steps, a ground cover of periwinkle was probably planted behind the stone edging along the path as far as the footbridge leading to the Gray arbor memorial. Numerous drifts of primroses were also planted, especially around the ends of footbridges and along the stepping-stone paths.[30] On the south side of the path grew a mixture of ferns, English ivy, perennials, and bulbs. This drift continued onto the north side of the path where it was intermixed with native grasses along the stream bank.

The streamside plantings have deteriorated due to flooding, erosion, invasive vegetation, the wearing of social trails, and deferred maintenance. Mature trees remain, but invasive plants and volunteer trees have filled in open spaces, creating a dense canopy and blocking views. The ground layer still has an abundance of invasive perennial vines and shrubs. Many of the spring-flowering perennials and bulbs reflect the varieties of plants used by Farrand, though their original locations are not precisely known. Major sections of the south stream bank have been washed out between the Gray Arbor Memorial and the Laurel Pool.

LAUREL POOL At the third of the Three Sisters Falls **(Contributing Structure)**, mountain laurel was formerly planted on both the south and north sides of the path, forming a threshold to the Laurel Pool area. Laurel Pool **(Contributing Structure)** is shaped like a laurel leaf, and was formed where the hill curved back into a natural hollow. A massing of mountain laurel on the southern slope acted as a backdrop and a mix of bulbs and perennials grew along the path and around the pool. The pool has suffered from erosion of its banks and siltation. Recent NPS work has stabilized the banks even more to control the eroding effects of the stream during high water.

The tree canopy now forms a dense covering over the Laurel Pool area. Extant trees which Farrand either planted or incorporated include black walnut, tulip poplar, and American elm. Silver maples, dogwoods, and crabapples – trees which Farrand would probably have chosen for the understory in this area – are regenerating. Tatarian honeysuckle, leucothoe, and spicebush dominate the understory, and block views up into the meadows. Only vegetation which does not require full sun has survived.[31] A wide variety of spring-flowering plants, including trillium, mayapples, and ferns, can be found on the stream bank, many probably planted by Farrand. A crossing at West Laurel Falls leads to the north stream path.

TULIP GLEN The stream path follows a curving course around the Laurel Pool. Just beyond the pool, the Hazel Walk joins the path. At this point, the stream path enters the Tulip Glen area, which extends from the toe of the southern slope across the stream to the looping north stream path. The strong, simple planting scheme – the uniform groundplane of ivy and periwinkle, the massings of evergreen shrubs, and the repeated ranks of gray trunks – gives the Tulip Glen a poetic and haunting atmosphere.

The Tulip Glen contains the greatest number of structures. The Old Pump House **(Contributing Structure)** is tucked into the ground at the foot of the slope.[32] The walls are made of stone laid in mortar. Farrand's modifications to the existing structure, including a roof constructed of rough timber and wooden shakes, lent the structure a rustic appeal. Inside, she added a water wheel, made of iron or steel, as a decorative element. The wheel was suspended by an axle and its lower half fit into an opening in the floor. A pipe connecting with the spring grotto fed water to the Old Pump House, where it ran along a small channel before falling onto the wheel. A large, conical, moss-covered millstone **(Contributing Object)** of unknown origin is situated near the entrance to the structure on the east side.

Exposure, flooding, and invasive vegetation left the pump house in poor condition. Recent restoration work has included pointing the masonry joints and cleaning debris from the interior. The waterwheel, which was rusted, broken, and partially submerged on the building's flooded floor, was placed in storage in 2001 and is now awaiting preservation.

From the West Laurel Falls **(Contributing Structure)** to the Old Water Wheel Falls **(Contributing Structure)**, the north side of the path was planted with deciduous shrubs. Rhododendrons still grow thickly on the south side of the stream path and create a threshold to the spring grotto. The route originally followed several stone steps up the slope, circling around a large tulip poplar tree before emerging abruptly onto the pebble stream.[33]

With the spring grotto and pebble channel composition **(Contributing Structure)**, Farrand made an ornamental feature out of functional necessity. The spring grotto is a small half-dome structure of red brick which shelters a natural spring. Several peeled cedar saplings, laid with overlapping ends and with a channel cut into their top surfaces, formed a rill that once carried the natural spring water from a pool in the grotto down to a circular catch basin or cistern near the edge of the stream. Water once ran from the cistern through a pipe to the Old Pump House and onto the water wheel. On either side of the cedar channel, flat paving stones were laid as stepping stones up to the grotto.

Along the east side of the spring grotto is the pebble stream, a channel formed by a series of sloped concrete slabs inlaid with small round stones. Rows of larger rounded stones separate the slabs and line the sides. At the top of the pebble stream is a small culvert outlet. Constructed of rounded stones laid in mortar, the culvert resembles the spring grotto in its half-dome shape. 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. Poor drainage in this area has severely compromised the integrity of both the pebble path and the grotto.

Overall, the spring grotto is in fair condition. The cedar channels were deteriorating and no longer carried water to the cistern, so they have been removed and conserved. The paving leading up to the grotto has been displaced, broken,

and, in places, removed. The middle and upper sections of the pebble stream had been undermined because the pipe which carried stormwater had failed. This area was filled in and an auxiliary pipe, connected to the upper culvert, now empties where the pebble stream is intact. The stepping stone in the channel is missing, and in any case may have never provided safe footing over the channel. In 2000, the NPS built a simple wooden footbridge over the pebble stream and the grotto channel as a temporary measure for visitor safety and to prevent further damage to the structure while a permanent and more appropriate solution is sought.

In places where the rhododendrons have reached maturity, pioneer trees have invaded. The overgrown rhododendrons hide the stepping stones which lead up to the spring grotto, and consequently a small section of the path has been rerouted along the stream.

After the path crosses over the channel, it becomes narrower as it approaches the Stream Arbor, and is lined on the uphill sides with vertically placed stones. The hill is steep and thickly planted with rhododendrons.

The remnants of the small garden room associated with the Stream Arbor composition **(Contributing Structure)** are hidden from view behind a curve of the southern slope. This seat and the quiet Arbor Falls **(Contributing Structure)** invite people to rest and enjoy the view up the fifth meadow and west into the upper stream valley.[34] Formerly, a rustic timber arbor covered with vines extended over the bench and across the stream path. The bench and stones lining the path still remain. The bench's built-in seat curves outward, following the swell of the hill, with gentle return curves at either end. The back of the bench is a retaining wall, built directly into the hillside and conforming to its shape. It is constructed of narrow slabs of coursed fieldstone laid with deep mortar joints, and the seat is made of stone slabs. Ferns once grew from pockets in the back wall of the bench and along the path in front.[35] The bench, including its retaining wall and edge stones, is in good condition. Remnants of the fern planting can still be found.

NORTH STREAM BANK North of the stream and parallel to the south stream path is a flat area between the stream and the farm track at the foot of Clifton Hill. Farrand seems to have developed this area as an open woodland. A looping path **(Contributing Structure)** runs from West Laurel Falls to Old Water Wheel Falls and then to Clapper Bridge Falls; this forms the northern boundary of the Tulip Glen area. Another path **(Contributing Structure)** connects the looping path from a point near West Laurel Falls to the old farm track. (Formerly, a cast-concrete birdbath in the shape of a scallop shell was set directly into the ground along the path near West Laurel Falls. This was removed for conservation because it had been broken into several pieces and inappropriately repaired.)

The plant palette of the north bank is similar to that used along the south bank, though herbaceous plants and flowering bulbs were planted in crescent-shaped drifts rather than in the groups found on the south bank.

Many of the drifts grew on both sides of the farm track and continued into the meadows, visually linking the two areas.

A pioneer woodland is developing in this area. The invasive understory, including sugar maple, tatarian honeysuckle, and black cherry, has created dense shade, and the contrast of light and shadow between open and enclosed spaces has been lost. Many of the existing spring flowers, such as wood hyacinths and mayapples, and summer perennials such as hosta species, may have been part of the original design.[36] Erosion caused by a combination of factors, including stormwater, pedestrian traffic, and unleashed dogs, has created patches of bare earth.

A single garden room is on the north side of the stream. The Gray arbor memorial **(Contributing Structure)**, located opposite the first of the Three Sisters Falls, was built sometime between 1937 and 1942 in honor of William James Gray, the first superintendent of grounds for Dumbarton Oaks.[37] The memorial may have been built on the foundations of an existing farm structure. Constructed of coursed rubble stone set in mortar, the memorial has angled side walls and a rear wall which was built into the ground. The rear wall is raised in the middle to accommodate a slate plaque (which has now spalled off) donated by the National Gardeners' Association, which probably bore the legend, "Woods and Groves Have Felt Thy Blessing."[38] In front of either side wall stands a reproduction of the original hewn log bench **(Non-Contributing Structures)**. The memorial was originally covered by a simple, rustic timber arbor. Two stepping-stone paths **(Contributing Structures)** lead from the memorial, one to the stream directly in front of it, and the other to the farm track behind it.

Upper Stream Valley

GENERAL After passing the Stream Arbor, the south stream path crosses the Clapper Bridge Falls **(Contributing Structure)** to the north bank, entering the area of the upper stream valley, Though heavily overgrown, this area still possesses a different, wilder character. The original path followed a curving route between the meadow and the stream, passing by the three Meadow Falls **(3 Contributing Structures)** and the Jungle Falls **(4 Contributing Structures)** before reaching the designed woodland at the western reaches of the property. The current path **(Contributing Structure)** follows the original alignment as far as the Jungle Falls. The original upper stream path seems to have been of the same soil and gravel composition as the lower stream path. It lacked an edging of river stones, though about a dozen marker stones remain that indicate the original position of the upper stream path.

MEADOW PATH Walking the path where it skirted the largest meadow, visitors would have seen panoramic views into the meadows and filtered views back to the stream. Though the same plants were found in the upper section of the park as in the lower, they were not used to define discrete spaces. Grass was the main ground cover. On the north side of the path, the woodland was open and woody shrubs merged with the meadow.[39] South of the path, the ground cover appears to have included the perennials and bulbs which were found throughout the valley. Farrand seems to

have emphasized groupings of iris and ferns in this area. The path led through plantations of azaleas, rhododendrons, and mountain laurel. It forked near the last dam, with one branch continuing up along the stream and the other running to the northeast along the base of a knoll, before the two paths rejoined just before entering the designed woodland. Beyond the Jungle Falls, the path has lost its definition; a rutted trail roughly follows the original alignment.

In 2002, the park rehabilitated the path. An extensive wall of sandbags stabilizes the stream banks. Many of the waterfalls are difficult to see because of the dense layer of invasive shrubs. Most of the Jungle Falls appear to be damaged as well. Since 1997, stabilization projects have addressed repairs to the eroded banks, damaged waterfalls, and overgrown vegetation, and have reinforced the meadow path.

The vegetation has lost its design integrity south of the path, in the area dominated by porcelain berry. Invasive plants, particularly porcelain berry and multiflora rose, have killed much of the tree layer and expanded far into the meadow on the north side of the path. Significant amounts of multiflora rose have been removed, however (2001-2002), revealing the character of a grove of black walnut trees *(Juglans nigra)* on the north side of the path, including naturalized daffodils. The woodland on the south side of the stream, which screened the unsightly views above and formed a backdrop to the meadow path, is largely gone, and the remaining trees are smothered in vines. The stark brick rear elevation of the Safeway store looms over the western part of the park. Only a few remnant clumps of iris and fern remain. Some perennials and bulbs still flower. (In the late 1930s and 1940s, a six-foot tall lead and bronze statue of a young girl embracing a small unicorn stood north of the path near the knoll, framed by shrubs and small trees. The statue was removed and now stands outside the Music Room in the Directors Garden in Dumbarton Oaks Gardens.) However, though the design integrity is poor, many of the original bulbs and herbaceous plants still exist in the upper stream valley, and this area remains a contributing site.

Designed Woodland

The upper stream valley originally formed a transitional area between the detailed plantings and defined spaces of the lower stream valley, and the more natural character of the wooded area, which is called in this nomination the "designed woodland" **(Contributing Site)**. The path leads past the Islet, an island that Farrand may have formed by making use of a natural ox-bow configuration of the stream.[40] A retaining wall – stabilizing the east stream bank and helping to form the ox-bow configuration that creates the Islet – remains in place **(Contributing Structure).** It then enters the designed woodland. Farrand apparently meant this to be a carefully managed open woodland, not an area of natural forest growth. The woodland marked the climax of the Dumbarton Oaks Gardens, completing the journey from a formal, classical landscape to a romantic evocation of unspoiled nature.

Originally, three ten-foot-wide grass paths followed different but parallel routes north up the slope through the woodland before turning east.[41] They were lined with massed rhododendrons and planted with clumps of spring-

flowering bulbs and perennials. Steps made of railroad ties or stones were added where the gradient became steep. Only the southernmost path remains in its entirety **(Contributing Structure)**; though it has lost its grass cover, it possesses much of its original character. There are still remnants of the northernmost woodland path **(Contributing Structure)**, including stepping stones and railroad ties, but it is no longer used. Numerous social trails wind through the woodland. One leads from the main path to the park's western boundary, and another runs from the top of the old farm track – on the opposite side of the fifth meadow – to the northern boundary (because Whitehaven Street is in two sections, both social trails exit onto Whitehaven). All social trails are **Non-Contributing Structures.**

When the remaining path leaves the woodland, it merges into the grasses of the fifth, or westernmost, meadow. At the top of this meadow is a deep, wide dell, planted with spring-flowering bulbs. Visitors were meant to find their own way across the open meadow to the opposite side, where they could rejoin the old farm track or the walk across Clifton Hill and return to the park's entrance at Lovers' Lane.

The original vegetative character of the designed woodland appears to be largely intact. Many mature trees remain, though vines choke some of the understory growth. Rhododendrons, now overgrown, still border the lower path. The woodland edge extends much further south into the meadow than it did originally, and woods cover the dell.

Northern Woodland

The northern woodland **(Contributing Site)** extends from the eastern boundary of the park to the border between the fourth and fifth meadows. It serves as a backdrop not only for the park, but also for the whole of Dumbarton Oaks Gardens. Farrand allowed an existing stand of trees on the brow of Clifton Hill to fill out and expand down the slope, covering the hillside where it was too steep for mowing. The majority of trees in the eastern section were oaks, with an understory of mixed young hardwoods.

This mainly deciduous woodland, which includes tulip poplar, elm, beech, oaks, and maples, is still in relatively good condition. The edge of the forest now invading the meadows is dominated by tree-of-heaven *(Ailanthus altissima)*, with a dense, scrubby undergrowth covered by porcelain berry and other invasive vines. The NPS practice of periodically mowing the meadows and cutting back the edge has prevented the woodland from invading too far into these spaces.

Meadows

Clifton Hill begins in the eastern part of the naturalistic garden as a gentle rise. Gradually it becomes steeper, thrusting out to the south before curving back and leveling abruptly to the west. The farm track runs along its base and then follows the curve around its western side.

Farrand appears to have created four smaller, more intimate spaces out of the single large meadow that once occupied the hill's north slope by using lines of trees following small ravines to separate and demarcate them. A fifth meadow occupies the flat land which lies just west of the hill. It is open to conjecture whether Farrand wanted these areas to be perceived as five separate meadows, and thus individual spaces, or simply as smaller compartments within one large space. In either case, it is important to recognize the essential unity among the meadows and to think of them as forming a larger whole; though they are referred to as the five meadows in this nomination, they constitute a single **Contributing Site**.

The meadows run roughly perpendicular to the parallel lines of the south stream path, stream, and farm track. Moving from east to west through the garden, the meadows gradually lengthen and expand, creating the illusion that the expanse is greater than it actually is, and contributing to the feeling of entering deeper into the countryside.[42]

The first meadow is almost completely encircled by old oak trees. The large oak in its center is the main specimen tree of the meadows, and a line of cherry trees along the west side divides it from the second meadow. A line of dogwoods marks the border between the second and third meadows.[43] The border between the third and fourth meadows is composed of various trees. The farm track separates the fourth and fifth meadows, running through a grove composed of tulip poplars on the east and river birches *(Betula nigra)* on the west. The fifth meadow is the largest, stretching as far west as the stream. The knoll along the west edge of the meadow was planted (probably by Farrand) with a stand of gray birch. (In 1952, the NPS planted a dawn redwood *[Metasequoia glyptostroboides]* on the east side of the knoll.[44])

For decades, maintenance has consisted of mowing the mixed grasses a few times a year. Farrand introduced masses of perennials and bulbs, particularly daffodils, to add spring color to the meadows, planting the greatest number in the northern sections. The only exception was the fourth meadow, perhaps because its northernmost part was not visible from the stream paths. The regular schedule of mowing has maintained the open grassy area where wood hyacinths, jack-in-the-pulpits, and daffodil species are still evident in the spring. The fringes of the meadows are dominated by invasive weeds. The surrounding woodlands have encroached on the meadows, reducing their areas and blocking some important views and vistas. Dogwoods, cherries, tulip poplars, and river birches still define the original borders, though some have a thick understory in areas which were probably intended to remain open. A social trail has been worn through the center of the fifth meadow to an area where a formal bench donated in recent years was located (the bench has now been moved to the side of the meadow).[45]

The Animal Graveyard **(Contributing Site)** is located in the northwest corner of the fifth meadow.[46] This was the burial ground for six dogs and two horses, the Blisses' family pets. The names of the animals and their birth (or acquisition) and death dates were carved onto large river stones, placed side by side in two lines of three.[47] Today, six

of the eight original gravestones remain, heavily overgrown. It is not known if there was a special planting scheme for the cemetery.

The circular walk leaves the designed woodland and crosses the top of the fifth meadow, passing by the Animal Graveyard before arriving at the farm track. At this point, visitors have the option of turning and following one of three routes: north or south along the farm track, or straight ahead along the Clifton Hill Walk. To the north, a short stretch of the old farm track continues up into the woods. The track once led to the farm called Clifton, but changes in ownership have altered this historic route. Today the track ends abruptly, and a social trail **(Non-Contributing Structure)** on the right leads to an opening in the chain-link boundary fence, allowing access to the eastern branch of Whitehaven Street off Massachusetts Avenue.

Alternatively, visitors can turn south and follow the farm track as it runs downhill between the fourth and fifth meadows before curving to the east. The track leads along the southern borders of the meadows at the base of Clifton Hill, parallel to the stream, before crossing over the stone bridge and continuing back through the Beech Grove to the Lovers' Lane entrance. The farm track **(Contributing Structure)** is lined by large tulip poplars, existing trees which Farrand retained for the garden and augmented with river birches. Located along the farm track are three cast-stone backless chaise longue benches **(Contributing Structures)**. All appear to be in their original locations. The first stands south of the farm track, along the stream's north bank area, and faces the second meadow. The second bench, also south of the farm track, is placed to take advantage of the view which opened up into the fifth meadow. The third bench is situated west of the farm track between the fourth and fifth meadows, at the point where the route leading across the fifth meadow intersects with the farm track.

Though it still follows its original alignment, the character of the farm track has changed. Only the middle section retains its original rural character of a grass strip flanked by worn tracks. The surface in the upper and lower portions is now a mixture of compacted gravel, dirt, and sand.

The third route back to Lovers' Lane is the dirt path **(Contributing Structure)** over the ridge of Clifton Hill, which probably follows a historic alignment. This walk affords broad views back over the naturalistic garden and up into Dumbarton Oaks Gardens. The walk today cuts abruptly across the second and third meadows to rejoin the farm track; this alignment may not be original.[48]

Endnotes

[1] Resources located at the following repositories were consulted: Dumbarton Oaks, Studies in Landscape Architecture, Rare Book Collection and Garden Library (Correspondence Files, Photo Archive, and Plans and Drawings); District of Columbia Public Libraries, Georgetown Library - Peabody Room (maps and vertical files) and Martin Luther King, Jr., Memorial Library – Washingtonia 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); and National Capital Region – Lands, Resources and Planning (Reports, Reservation Files and Plans and Drawings Collection). Historical maps were particularly useful, especially 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), a 1989 Historic American Buildings Survey Report (DC-571, original at the Library of Congress), and a *1997 Landscape Preservation Maintenance Plan* prepared by the NPS, Olmsted Center for Landscape Preservation.

[2] See the Dumbarton Oaks files in the Peabody Room of the Georgetown Branch, D.C. Public Library.

[3] 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; Photographic Collection, Dumbarton Oaks Garden Library.

[4] Because the site's topography had not been professionally surveyed since 1932, all drawings from the HABS *Report* and those prepared by a Historic Landscape Preservation Studio at George Washington University in 1993 were treated as schematic (see GWU, Historic Landscape Preservation Studio, "Preservation Needs Assessment, Dumbarton Oaks Park, Washington, D.C."). The analysis relies heavily on the original "Bliss Valley Survey," prepared by Farrand and civil engineer James Berrall in 1926, and updated by the NPS in 1942. A current topographical survey was completed in August 1999.

[5] "Contours Along Stream," map prepared by James Berrall, March 1926. This is a different map from the Bliss Valley Survey cited above.

[6] There are two photographs of the house in the Library of Congress, one dating from 1899 and the other showing the house as a burned ruin in 1949. The Blisses may have considered moving to this house after they donated Dumbarton Oaks to Harvard. "Geographical File -- Washington, D.C. -- Houses -- James Elverson House [Clifton] -- 3100 Whitehaven Street, N.W.," Washingtoniana Photographs, Prints and Photographs Division, Library of Congress.

[7] Farrand to Mildred Bliss, "The Oaks," June 24-25, 1922; Dumbarton Oaks Studies in Landscape Architecture, Rare Book Collection, Correspondence Files.

[8] Farrand to Thompson, 29 March 1943.

[9] Ibid.

[10] Don Smith, Superintendent of Gardens and Grounds at Dumbarton Oaks from 1973-1992, told Mark Davison that Farrand used hemlock and river birch to break up the meadow into "compartments". Don Smith, interview, 17 June 1996.

[11] Farrand never developed a planting plan for the naturalistic garden. The vegetation analysis conducted by the Cultural Landscape Report team from 1996 through 1998 has been adapted for this report. The analysis relied on documentary and photographic evidence, in conjunction with vegetation field surveys conducted in 1966 (NPS), 1989 (HABS), 1993 (GWU), and 1996, 1997, and 1998 (NPS). Another useful source has been *Beatrix Farrand's Plant Book for Dumbarton Oaks*, which contains plant lists for the upper gardens along with discussions of their plantings.

Using this information, it is 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, and statements about Farrand's design intent remain speculative. A full vegetation survey of Dumbarton Oaks Park during all seasons is still needed. All trees larger than 12 inches in diameter and all wooded areas are accurately located on the topographic survey completed in August 1999.

[12] The fence appears on the 1932 map prepared by Berrall. There may also have been gates at the other walkways. A newspaper photo from 1926 shows a wooden fence along Lovers' Lane.

[13] While the gate did not exist in the 1920s, it was probably built before 1940.

[14] As noted in the HABS *Report*, p. 22.

[15] Farrand discussed the handling of this area 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, *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*

Plant Book, 94.

[16] It is not known whether 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, but by 1940, the two properties were separated by the chain-link fence.

[17] From the bottom, the sequence of stairs and landings runs as follows: eight steps, landing, nine steps, landing, nine steps, landing, four steps, landing, four steps, landing, three steps, landing and gate.

[18] 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." Farrand, "The Oaks," 6. Don Smith has said that primroses were planted to a distance of four feet on both sides of the south stream path; Don Smith, interview, 17 June 1996. 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." *The Washington Daily News*, 26 March 1941, and *The Washington Post*, 8 December 1940.

[19] Witch hazels now grow near the path, but Farrand almost certainly planted *Corylus* sp. along the walk, not witch hazel.

[20] In March 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 reorganized in their planting, and some of the dry hillside loving azaleas substituted for the kalmias, which have not been too happy.*

Farrand to Thompson, 29 March 1943, Correspondence Files, Rare Book Room, DOGL.

[21] The similarity was pointed out by Michel Conant, Director of Landscape Studies, Dumbarton Oaks, following a presentation given by the CLR team to the staff and students of Dumbarton Oaks on July 21, 1998.

[22] *Plant Book*, 88.

[23] Rhododendron does not regenerate itself and requires replacement planting to maintain its form and mass.

[24] Historic photographs from the collections of the Dumbarton Oaks Garden Library, covering the decades of the 1920s and 1930s, offer the best clues to Farrand's treatment of the area.

[25] The first evidence of the Washington Bench being used at DOP is a photograph from 1963 showing an area near the Clapper Bridge Falls. See ROCR Photographic Collection, DOP, 8030-D, Res. 637, 17 July 1963, photographer Abbie Rowe.

[26] In 1998, the Friends of Dumbarton Oaks Park donated four new Washington-style benches which were placed in these three historic locations and in an inconspicuous site at the top of the hill in the fourth meadow. They will be replaced at some future date with more appropriate teak benches.

[27] The "Boschke Topographical Map of the District of Columbia, 1856-1858," is the first known document to show a structure crossing the stream at the position where the stone bridge is located. Farrand's drawing of the stone bridge is in the collection of the Dumbarton Oaks Garden Library.

[28] The NPS placed wooden signs at the stone bridge and the Laurel Pool in the 1940s. It is not known what the signs said or how long they remained in place. In 1940, Beatrix Farrand proposed locations for signs made of a variety of materials to identify some of the falls, and prepared a series of drawings for these. It appears the NPS did not follow her suggestions, but photographs from 1945 show wooden signs located at the stone bridge and Laurel Pool. Because of the vantage point of the photographs, only the backs of the signs can be seen, so the information given on them is not known. In 1967, the NPS again revised the main entrance signs. A 1966 NPS sign plan for DOP provides the most detailed information about the location and types of signs for the gardens. They varied from an entrance sign to regulatory signs. It is possible that this plan may show the original layout for signs at DOP, but it is not known whether it was implemented.

[29] The steps, which had been buried under several feet of fill, were uncovered in the summer of 1998.

[30] In 1942, Farrand suggested to the NPS that they order up to 1250 primroses of the Munstead strain; Farrand to Thompson, letter, 21 November 1942, Correspondence Files, Rare Book Room, DOGL.

[31] In 1995, a group of neighborhood volunteers conducted an unauthorized attempt to restore the Laurel Pool and one of the dam structures. They used a backhoe to remove silt, damaging the pool's banks, and spread the silt over the existing south stream path and the perennial plantings on the north.

[32] The Old Pump House structure is shown on the Boschke map. Farrand sometimes referred to the structure as "the old lightning struck house."

[33] The stepping-stone path, which connected the service area of the upper gardens with the naturalistic garden, formerly ran along the east side of the pebble stream and spring grotto, but was removed in the 1940s by the NPS.

[34] Farrand used a number of devices to draw the view up into this area, notably the planting of gray birch *(Betula populifolia)* on the knoll near the Unicorn Lady statue; Donald E. Smith, Superintendent of Gardens and Grounds at Dumbarton Oaks Park from 1973-1992, interview with Mark Davison, 27 April 1997.

[35] *The Washington Post*, 8 December 1940.

[36] The CLR team's 1997 vegetation survey revealed that there are four species of jack-in-the-pulpit growing in Dumbarton Oaks Park, with one of them being an exotic type from Japan. The concentration of the groupings of all four species suggest that they were intentionally planted.

[37] Gray was superintendent from 1922 until 1937. The memorial first appears on the 1942 NPS topographic map. A letter from Farrand to Mildred Bliss of June 18, 1938, refers to her plans to start designing the slate tablet, and says that she and Bryce "thought we would work out the seat and its little arbor this coming autumn." (Correspondence Files, Rare Book Room, DOGL)

[38] "Dumbarton Oaks Opens Gates to Public Soon," *Washington Daily News*, 26 March 1941.

[39] An account in *The Washington Post* in 1940 said that "the delicate yellow-green of willows sway in soft spring breezes."

[40] See the 1926 "Map of Physical Features" prepared by Farrand and James Berrall.

[41] These are identified on the 1926 "Map of Physical Features" as "grass pathways."

[42] The meadows may have also 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 steps and the southern slope meadow; the third to views from the Laurel Pool; the fourth to glimpses from the Hazel Walk and the Tulip Glen area; and the fifth to a view from the Stream Arbor. The Gray arbor memorial, the sole structure on the northern bank of the stream, may have been located to take advantage of a view up into the small meadow on the southern slope.

[43] The line of dogwoods does not appear on the 1942 NPS topographical map. It is not known when or whether the trees were planted by Farrand.

[44] 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.

[45] A 1966 NPS sign plan 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 westernmost meadow reflect the current usage of the park.

[46] Farrand also referred to the graveyard as the "Quadrangle," the name of one of the horses buried there.

[47] An NPS weekly report from 1967 indicates that originally there were eight gravestones instead of the present six.

[48] Judging by how she typically designed paths to harmonize with existing topography and grade changes, Farrand would have designed this walk so that its eastern portion skirted the boundaries of the second and first meadows.

8. Statement of Significance

Dumbarton Oaks Park is eligible for listing on the National Register of Historic Places under two criteria: Criterion B, a property having an association with the lives of persons significant in our past; and Criterion C, a property which embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or possesses high artistic values.

Criterion B. Association with the lives of persons significant in our past.

Dumbarton Oaks Park is important for its association with the philanthropists and art collectors Robert Woods Bliss and Mildred Bliss. The park was an integral part of the design of Dumbarton Oaks Gardens, among the most extensive of the great Beaux-Arts estate gardens in the U.S., and the most important remaining design of Beatrix Farrand. It is fundamental to an understanding of these gardens. The gardens as a whole are intimately related to the Blisses' mission for the Dumbarton Oaks Collections and their research programs, providing an idyllic oasis for scholars engaged in a wide range of humanistic study. While the art collections directly resulted from the personal interests of both Robert and Mildred Bliss, the gardens particularly reflect Mildred Bliss's passion, and she was intimately involved with Farrand in each step of the design process.

Robert Woods and Mildred Barnes Bliss

Robert Woods Bliss (1875-1962), a Harvard-educated diplomat, enjoyed a long and illustrious career with the Foreign Service, from 1900 to 1933. When Bliss retired, he and his wife Mildred Barnes Bliss (1879-1969) returned to the U.S. to take up permanent residence at their home in Washington, Dumbarton Oaks. They had purchased the estate in 1920, when Robert Bliss was Chief of the Division of Western Affairs at the U.S. State Department, and immediately embarked on a program of extensive renovations to the house and grounds. The original structure, dating from about 1800, had been incorporated into a large Victorian house with numerous additions. The Blisses redesigned the house in the Georgian Revival style.

Early in his career, Robert Bliss was stationed in Paris, where he and his wife began collecting Byzantine art. Bliss later assembled a notable collection of Pre-Columbian Art as well. Both collections were eventually housed in specially designed galleries at Dumbarton Oaks, and remain among the most important in their respective fields.

In late 1940, the Blisses donated the house, collections, library, and 16 acres of formal gardens to Harvard University. At the same time, the naturalistic garden in the stream valley was donated to the National Capital Parks division of the National Park Service under the name "Dumbarton Oaks Park" for the benefit of the community.

The inaugural symposium of the Dumbarton Oaks Research Library and Collection was held on November 2-3, 1940. During World War II, the house became the headquarters for the National Defense Research Committee, from 1942-1943. It was the venue of the Dumbarton Oaks Conferences, held from July to October 1944, preliminary meetings which laid the foundation for the formation of the United Nations the next year.

Criterion C. Embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or possesses high artistic values.

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 of almost limitless extent through its carefully designed woodlands and meadows, which shielded it from the surrounding city, and 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 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.

Beaux-Arts Architecture and the Country House Era

The Blisses's remodeling transformed Dumbarton Oaks into a great Beaux-Arts country estate. The house was planned with major rooms organized along dominant axes and cross axes which extend out into landscape. From the late 19th century, training at the Ecole des Beaux-Arts in Paris had provided American architects with a learned appreciation of historical, largely classical, architectural styles, from among which they could choose to convey the proper image, narrative, or association for a particular building. The Georgian Revival style chosen for Dumbarton

Oaks was a native colonial classicism (slightly predating the actual period of the original Federal house), ultimately grounded in Renaissance design.

Similar principles governed the design of Beaux-Arts landscapes: their basic organization was hierarchical and symmetrical, with a succession of spaces; and historic gardens offered a palette of models. The dominant pattern of American Beaux-Arts estate design was established by the architect and landscape designer Charles Platt.

Platt (1861-1933) began his career as a landscape painter, later designing many country villas based on Italian and French Renaissance styles. He was the author of *Italian Gardens* (1894), a pioneering study of the country homes of the Italian Renaissance (and precursor of Edith Wharton's *Italian Villas and Their Gardens* ten years later). His severe, restrained classical buildings were carefully wedded to their sites by axial lines carried through terraces, walls, and walks. Formal terraces adjoining a house led gradually into less formal gardens, and these frequently merged into wild, naturalistic areas in the more distant parts of the landscape and around the borders. Platt established an American idiom for the estates of a new landed gentry:

> *By 1910, most Americans wanted both* [formal and informal gardens] – *and both they could have, thanks to the ubiquitous and flexible scheme evolved by Charles Platt and by the many Beaux-Arts practitioners where formal gardens around the house melted into magnificent 'wild' surroundings.*[1]

Dumbarton Oaks is unusual in being a country estate created within a city. It is not an urban residence. The house and grounds turn their backs on their surroundings through the use of high walls and dense vegetative screens; the house is oriented to its gardens and to northern views into the valley and towards Clifton Hill. At Dumbarton Oaks, the Blisses had the best of both worlds readily available.[2]

The gardens contain a richly eclectic yet harmonious collection of ideas. Beaux-Arts and thus classical principles of space, axiality, and dominant symmetries govern the overall layout. Individual gardens refer to Italian, French, or English precedents, depending on their topography, use, or relationship to the house. It must be stressed, however, that they are no mere pastiche: Beatrix Farrand used history as a source, but never simply copied. Much of the garden architecture – walls, paths, edgings, borders, and furniture – is English Arts and Crafts in inspiration, more so as the garden spaces recede from the house. The gardens could be said to embody a Beaux-Arts order with Arts and Crafts detailing.

Dumbarton Oaks had much in common with other country estate mansions of this era. During these first decades of the 20th century, large numbers of millionaires, with fortunes based on the fruits of modern industries, used their country seats to exhibit their tastes, pretensions, and philanthropies on a grand scale, and to indulge their pet

avocations. At Dumbarton Oaks, the Blisses could house their art collections and realize a shared dream of establishing a bastion of civilization, an ivory tower in which scholars could gather to study the principles of humanism.

The estate gave Mildred Bliss the opportunity to create personal versions of gardens she had come to know during her many years abroad. Through her fertile exchange of ideas with Farrand, Mildred Bliss may well have played almost as important a role in the gardens' creation as their designer. Their correspondence concerning Dumbarton Oaks Park attests to this. As the landscape architect and writer Lanning Roper put it in 1959:

> *...the gardens of Dumbarton Oaks are so much a product of the happy co-operation and harmony of ideas of these two dynamic minds. Through their very close co-operation the garden evolved, each conceiving, adapting and re-evaluating her own ideas in the light of experience and the best considered opinion of the other. Mrs. Bliss knew from the start what she wanted to create, for she had definite conceptions, some of which she had treasured from childhood; others were inspired by her varied travels, for she loved to take ideas, designs and even actual details of ornament and architecture for adaptation to the peculiar needs of Dumbarton Oaks.*[3]

After Farrand's retirement from Dumbarton Oaks, Mildred Bliss continued working with other landscape architects, among them Farrand's former associate Ruth Havey and the locally prominent Alden Hopkins. As a result, some garden areas show a distinct shift from Farrand's simple plantings and clearly defined spaces to the creation of more ornate pictorial effects.

The question arises as to whether these alterations reflected a change in Mildred Bliss's vision, or whether they embodied what she had sought, and could not obtain, from Farrand. The answer is beyond the scope of this inquiry, but such changes make it clear that Mildred Bliss was the single constant presence during the decades of the gardens' design.

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, Frederic Rhinelander and Mary Cadwalader Jones. Farrand once remarked that she was the product of "five generations of garden lovers."[4] 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 summer home for most of her life, and she developed it into a center for the study of horticulture and of plants native to Maine.) Family friends included the novelist Henry James, the historian Henry Adams, and the

artist John La Farge, as well as Theodore Roosevelt and his wife, Edith. Through her family and their broad circle of acquaintance, Farrand was exposed to a wealth of ideas on history and culture.

Farrand was close to her paternal aunt, the novelist Edith Wharton, only ten years her senior, and this relationship became more important following Mary and Frederic's acrimonious divorce in the early 1880s. Wharton, disgusted with the antics of her faithless brother, remained Mary Cadwalader Jones's lifelong patron and confidante.

Wharton was a serious student of classical design. With the architect Ogden Codman, she authored *The Decoration of Houses* (1897); on her own, she wrote *Italian Villas and Their Gardens* (1904).[5] When Wharton built her mansion, The Mount, in Lenox, Massachusetts (1901), she consulted with her niece on the layout of the grounds.[6]

For women at the turn of the 20th century, educational opportunities in landscape gardening were limited, but Farrand made the most of her chances. She became a protégé of Charles Sprague Sargent, director of Harvard's Arnold Arboretum and editor of the periodical *Garden and Forest,* and studied with him at the arboretum. Sargent included Farrand on a family visit to the 1893 World's Columbian Exposition in Chicago, the most ambitious collaboration of American architects, landscape architects, and artists of the 19th century, the pinnacle of the Beaux-Arts and the first great example of City Beautiful planning. There she would have seen the monumental classical Court of Honor, and its close relationship with Frederick Law Olmsted, Sr.'s naturalistic lagoon.[7]

Sargent taught Farrand the elements of garden design, "to make the plan fit the ground and not twist the ground to fit a plan," though he suggested she concentrate on horticulture instead of the creation of gardens.[8] 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.[9] She wrote: "Landscape gardening is the profession of a painter built on the substructure of an engineer."[10]

Sargent encouraged Farrand to use European travel as an opportunity for personal study. In the spring of 1895, Farrand made her first journey to Europe, where she toured the gardens and villas of France, Italy, and England. In England, she visited the prominent landscape gardeners, Gertrude Jekyll and William Robinson.[11]

Farrand established her own office at her mother's New York City house in the fall of 1895. By 1899 she was already considered a leader in the profession, when she was the only woman among the 11 founding members of the American Society of Landscape Architects.

Over the course of her more than 50-year career, Farrand and her staff of professional women were responsible for almost 200 commissions. The earliest were estate gardens for family and friends, many of which came through her

extensive network of social connections.[12] About a quarter of her total number of designs were for private residences on Mt. Desert Island, Maine, near Reef Point. Others were for homes and estates in New England and New York State. Farrand also created landscape plans for a number of important American campuses, including Princeton University, Yale University, the University of Chicago, and Oberlin College.[13] Though best known for estate and campus work, Farrand showed an early interest in park planning and the landscaping of suburban house plots.[14] Women, however, had little chance of winning such large public commissions, and were usually limited to residential work.

Farrand maintained a busy schedule. She traveled extensively, communicating her wishes to her staff long-distance via telegram and telephone. She seems to have been uncomfortable drawing her own designs; more commonly, she worked directly on 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 revised and presented to her for approval.

In 1913, Farrand married the historian and constitutional scholar, Max Farrand, chairman of the history department at Yale. She moved her business office to her new home in New Haven, Connecticut, while maintaining the design office in New York. The Farrands spent their summers at Reef Point. After Max Farrand was made director of the Huntington Library in 1927, they moved to San Marino, California, though Beatrix still kept her New York design office.

Farrand's mother transferred Reef Point to her daughter and son-in-law in 1917, and the Farrands then began developing their home into a comprehensive study center, the Reef Point Gardens Collections. These eventually included a rare book room, a general reference library, a herbarium, and a large collection of garden prints. Hung on the library walls were portraits of Linnaeus, Gertrude Jekyll, William Robinson, Charles Sprague Sargent, and Frederick Law Olmsted, Sr. Presiding over the Blue Room, where Farrand kept her collection of French garden prints, was a portrait of Andre Le Notre, the renowned designer of the gardens at Versailles. The Morning Room housed her collection of over 2000 rare gardening and horticultural books. In 1948, Farrand acquired the complete papers and drawings of Gertrude Jekyll.[15]

Max Farrand died in 1945, four years after retiring from the Huntington Library. Beatrix Farrand was then in her 70s. In October 1947, a devastating fire destroyed a large part of Bar Harbor, including many of the homes and gardens of wealthy summer residents. The loss led to an increased tax assessment for permanent residents. This factor, along with her failure to find an institution that would accept the property and maintain the collections to her standards, convinced Farrand to dismantle Reef Point.[16] In 1955, she donated the bulk of her collections, including drawings and

books, to the College of Environmental Design at the University of California in Berkeley; Dumbarton Oaks received drawings and material relating to their gardens. Beatrix Farrand died in 1959.

Though today recognized as a major figure, both in the history of landscape design and in women's history, until the 1920s Farrand's contribution to landscape architecture had not been widely recognized. Her practice was limited by the difficulties faced by most professional women in the early 20th century. Receiving no important public commissions, she designed the majority of her gardens for private patrons. Unfortunately, few of Farrand's residential gardens still exist, and many of her campus plans have been altered. In its ambition, scope, and largely intact state, Dumbarton Oaks remains a unique example of her craft.

Historic Context of the Work of Beatrix Farrand

Introduction
The gardens of Beatrix Farrand were influenced by a wide range of sources, most importantly, the formal gardens of the Italian Renaissance and 18th-century France, and the English picturesque tradition, particularly the Arts and Crafts gardens of the later 19th century. She would have been familiar with American interpretations of picturesque landscape, such as the writings of Andrew Jackson Downing and the work of Frederick Law Olmsted, Sr., and his many associates. The library collections from Reef Point give evidence of her wide range of knowledge in the fields of European and American landscape history, architecture and architectural history, botany, and various branches of the natural sciences. Her volumes on landscape design ranged from such classics as Batty Langley's *New Principles of Gardening* (1728) and Thomas Whateley's *Observations on Modern Gardening* (1771) to the works of her contemporaries, including Fletcher Steele's *Design in the Little Garden* (1924) and Rose Standish Nichols's *Spanish and Portuguese Gardens* (1925). The breadth of her work demonstrates Farrand's skill at melding historical influences into gardens that were distinctly her own.[17]

Italian and French Gardens
While it is commonplace to say that Edith Wharton played a major role in Farrand's understanding of the formal Italian garden, Farrand's biographer Jane Brown points out that Wharton's book was only published in 1904, almost ten years after Farrand began her practice, and long after her first visit to Italy in the company of her mother and aunt. Brown notes that Farrand may well have influenced Wharton more than the reverse.[18] In any event, it is likely that the two enjoyed a valuable exchange of ideas on the subject, and the principles which Wharton identified and elucidated in her pioneering study of 16th-century Italian villa gardens probably provide an accurate indication of Farrand's early knowledge of the subject.

Wharton identified the primary components of Italian gardens as water, marble, and "verdure" – that is, lawns and other green plant material. She noted that they continued the architectural lines of a house, responded to the surrounding landscape, and reflected their owners' wishes.[19] At Dumbarton Oaks, Italian influence is apparent in the numerous garden enclosures, such as the Fountain Terrace, where pools and fountains are set within large expanses of green lawn surrounded by walls or evergreen borders. In the valley, Italian influence may be evident in the dark shrub masses which were used to form garden rooms and line the paths in wooded areas. They provided a contrast of color, size, and texture to the lighter, more delicate woodland flowers planted in the borders.

Farrand had a particular admiration for the 17th-century French landscape architect, Andre Le Notre, the designer of Vaux-le-Vicomte and Versailles. Taking his inspiration from Italian Renaissance gardens, Le Notre had expanded their scope to reflect the ambitions of the French aristocracy and of Louis XIV. He was a master at controlling vast spaces through the combined effects of water, lawn, and vegetation, and creating such optical tricks as forced perspectives. Farrand published an article on his work in 1905.[20] At Dumbarton Oaks, French influence was most clearly evident in the North Vista in the formal gardens. In the naturalistic garden, it may have played a role in the overall sequence of spaces, which gradually lengthen and expand from east to west, culminating in the visual depth of the fifth meadow.

The English Picturesque Tradition and the Arts and Crafts Movement
Naturalism, the art of designing landscapes to mimic or emphasize the definitive qualities of natural scenes, has enjoyed a long tradition in European landscape design. In England during the 18th century, naturalistic and picturesque landscapes assumed an unprecedented importance, becoming the primary focus of aesthetic thought. Picturesque landscape theory has a long and complex history. Here it is not necessary to do more than sketch the broad framework of this lively and often contentious debate in order to establish that it developed a particular form in the U.S. and influenced the work of Farrand.

A distinct English approach to landscape design began with the work of William Kent (1665-1748), a protégé of Lord Burlington, the tastemaker who first introduced the architectural concepts of the Italian Renaissance to Britain. Kent's Arcadian landscapes, evoking scenes reminiscent of the paintings of Claude Lorrain (1600-1687) and other artists, evolved into the broad lawns, massed trees, and spreading lakes of Lancelot "Capability" Brown (1716-1783). Humphry Repton (1752-1818) domesticated the Brownian tradition, bringing the naturalized landscape up to the house through terraces. Through his voluminous writings, John Claudius Loudon (1783-1843) further popularized such landscapes as the homely "gardenesque."[21]

The English fashion soon spread to the continent, where naturalistic areas were frequently incorporated into larger, more formal landscape compositions. The most notable European example was the vast estate in Silesia, Germany, of

Prince Puckler von Muskau. Puckler composed his ancestral lands into a spatially dynamic succession of landscape pictures, which encompassed views of distant areas beyond their boundaries. In 1834, Puckler published *Hints on Landscape Gardening*, describing his researches. This work had a lasting and far-reaching influence.

Later in the 19th century, the garden designs of the Arts and Crafts movement – particularly the concept of the wild garden – grew out of a prevailing English preference for naturalistic landscapes. The Arts and Crafts movement originated in England during the 1880s, developing in reaction to the Industrial Revolution.[22] The movement sought to restore an intimate relation between workers and their work through the reform of labor and production, primarily by a return to handcraft. In architectural practice, the leaders of the Arts and Crafts rejected the strictures of classicism with its formal, symmetrical planning and hierarchical arrangements of space; instead, they believed that form should be dictated by use, a notion which typically resulted in asymmetrical arrangements of buildings and spaces. The movement placed particular emphasis on the home environment, and promoted unity among all branches of art, elevating crafts to the level of fine arts. Arts and Crafts design tended to be highly eclectic.

The designers of Arts and Crafts gardens attempted to heal the damaging effects of industry and other presumed social ills on the landscape, in a psychological as well as a physical sense. Garden writers typically recommended following the dictates of the existing topography and using native plants and local materials. They stressed the interdependence between the design of houses and gardens, and advised making new structures appear as if they were integral, historic parts of the existing fabric – not only through the use of indigenous plants and building material, but by growing plants on structures to visually tie them into their surroundings. Arts and Crafts gardens also resulted from the English taste for the so-called "cottage garden," informal, vernacular walled gardens planted with old-fashioned flowers and plots of vegetables.[23] Garden rooms – small, intimate enclosures defined by walls or hedges – became typical features of Arts and Crafts gardens.

William Robinson and the "Wild Garden" Dumbarton Oaks Park is a prime American example of a wild garden, set within a larger naturalistic landscape. Though the general notion of "wilderness" had long been established within the realm of landscape design, the specific concept of the wild garden developed from the writings of the Arts and Crafts movement, particularly those of the garden writer, William Robinson (1839-1935). Robinson popularized wild gardens through his many works on horticulture and gardening, among them *The Wild Garden* (first published in 1870 and running through numerous subsequent editions) and *The Garden Beautiful, Home Woods, Home Landscape* (1906). He put his ideas into practice on the extensive grounds of his Sussex estate, Gravetye.

Robinson developed the wild garden idea in reaction to the Victorian fashion for "carpet bedding" or "bedding out," the massing of flowers – mostly subtropical exotics – to form broad patterns of color. Carpet bedding was expensive, required constant attention, and left bare spots for much of the growing season.[24]

As Robinson defined it, the wild garden was "the placing of perfectly hardy exotic plants under conditions where they will thrive without further care." [25] His object in writing *The Wild Garden,* he said, was

> *to show how we may have more of the varied beauty of hardy flowers than the most ardent admirer of the old style of garden ever dreams of, by naturalizing many beautiful plants of many regions of the earth in our fields, woods and copses, outer parts of pleasure grounds, and in neglected places in almost every kind of garden.*[26]

A reviewer for *Garden and Forest* elaborated:

> *. . . the Wild Garden, as it is understood in this book, is not a colorless and neglected tangle, nor is it the result of sowing seeds of annual flowering plants in a haphazard mixture. Its controlling idea is the introduction of the plants of other countries which are as hardy as the hardiest of native common flowers in places where they will flourish without further care or cost.*[27]

Wild gardens allowed people to successfully grow a far greater number of plants than before, displaying a wider variety of flowers, leaves, and growth habits.[28] Species that were attractive but too coarse for ornamental beds could be included, and, when dying back, plants blended in with their surroundings. Wild gardens could achieve what Robinson called a "succession of effects" throughout a much longer growing season.[29]

Farrand visited Robinson in 1895, beginning what was to become a long and close relationship. At Dumbarton Oaks, Farrand appears to have adopted many of Robinson's specific recommendations for the arrangement and cultivation of trees, shrubs, and herbaceous plants. Robinson wrote approvingly of many of the plants which can still be found in the stream valley, from Virginia bluebells, glory-of-the-snow, and the different varieties of scilla to Virginia creeper, wild roses, and honeysuckles. He suggested growing shrubs, such as forsythia and rhododendron, in large masses on banks to achieve their maximum effect.[30] Meadows, Robinson said, should be sown with drifts of bulbs; their natural growth habit among the grasses would prevent the appearance of artificial patterning, and they would wither before mowing.[31] He recommended growing daffodils in masses, and planting stream banks with clusters and drifts of Poet's or

Pheasant's Eye Narcissus.[32] He devoted an entire chapter of *The Wild Garden* to "Woodland Drives and Grass Walks," saying:

> *Once free of the garden, it is rather on the rougher parts of the pleasure ground and about the park that Grass walks are made with the best results . . . . Nothing in gardening rewards us so well as well-thought-out Grass walks and drives.*[33]

Such walks, he said, should be lined with shrubs so that trees could be set back to let in more air and light.[34] The three grass walks in the designed woodland section of Dumbarton Oaks Park illustrate these ideas.

Gertrude Jekyll On her 1895 journey to England, Farrand had also visited the garden designer and writer, Gertrude Jekyll (1843-1932).[35] Jekyll had been associated with Robinson from the 1880s, and was a frequent contributor to his periodical, *The Garden.* Her writings elucidated and expanded on his ideas, and she applied them to her own residential garden designs, notably those she created in her celebrated collaboration with Edwin Lutyens (1869-1944), the architect most closely associated with the English Arts and Crafts movement. At such houses as Goddards in Sussex and The Deanery in Berkshire, Jekyll and Lutyens carefully united house and surroundings through features – small buildings, walls, walks, pools, and channels – derived from local vernacular structures, and built with picturesque combinations of stone and brick arranged in contrasting colors and textures.

Like Robinson, Jekyll published a large number of widely popular books, including *Wood and Garden* (1899), *Wall and Water Gardens* (1901), and *Colour in the Flower Garden* (1908). Many of her writings advocated the use of wild plants and native materials in domestic gardens. She planted the rough ground surrounding her own home in Surrey, Munstead Wood (designed by Lutyens in 1895), with informal drifts of self-seeding woodland plants. She wrote:

> *Often in the outer regions of a garden there is a roughish place that is without any special feature and where no attempt has been made towards ornamental planting. Even if the place is overgrown with grass and weeds, and it is not desired to keep closely cultivated, a few gashes through the growth here and there with a heavy hoe or mattock, and a little poppy seed sprinkled, may result in a high degree of beauty.*[36]

Jekyll was a pioneering theorist on the color effects of plants. It was her practice to arrange plants in masses to create broad swaths of color, creating an image like an Impressionist painting rather than producing a direct "copy" of nature. In *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.*[37]

Jekyll's color theories were based on her knowledge of Impressionist painting and her personal study of the writings of the French chemist, Michel Chevreul, the source of much Impressionist theory.[38] Chevreul had examined the nature of color harmonies, exploring the relations of primary and secondary colors with their complements, and with tints, tones, and shades (color with the addition of white, gray, or black). He believed warmer colors, such as red, orange, and yellow, were more stimulating, and gave the impression of moving towards the viewer, while the cooler shades of blue, pink, and purple seemed to recede, and appeared soothing.

Jekyll tended to use smaller quantities of flowers in warmer colors and large amounts of white, blue, and purple. She would establish a dark color as a base, and then use white – a color she regarded as analogous to light itself – to heighten the beauty of plants and scenery. A white flower, succeeded by blooms in the tint and then the pure hue, seems to have been a particularly important sequence in her work.[39]

Jekyll's famous herbaceous border at Munstead Wood, designed to provide bloom over a long growing season, combined smaller plants in front with larger ones behind, arranged in drifts and with species and colors repeated every so often for harmony.[40] At Munstead Wood she also created a "Nut Walk," a footpath lined by staggered rows of arching hazel trees, which connected the house with a small, vine-covered pergola. In the spring, hellebore bloomed in the borders beneath the hazels on one side while primroses bloomed on the other, creating a picture of a shady walkway enlivened with touches of color.

At Dumbarton Oaks Gardens, Farrand arranged the roses in the Rose Garden to create a Jekyll wash of color, from deep pink and red through lighter pink and then yellow and orange. She designed one of the connecting paths between the formal and valley gardens as a hazel walk. Her color scheme of flowers throughout the valley emphasized whites and blues, and her composition of the half-domed spring grotto and the adjoining pebble stream seems to be a rustic cousin of the Arts and Crafts garden features created by Jekyll and Lutyens.

Thomas Mawson A third leading writer of the Arts and Crafts movement was Thomas Mawson (1861-1933), author of *The Art and Craft of Garden Making*, first published in 1900. This encyclopedic work contained hundreds of photographs giving examples for the design of gardens and garden features. These were drawn from Mawson's own work and that of his contemporaries, as well as many historic gardens.

Farrand may have taken certain ideas concerning the layout of Dumbarton Oaks and its wild garden from Mawson. Mawson recommended that a landscape gardener's first step in visiting a site should be

> *first of all to store the mind with the character and style of the house, to make a mental delineation of the outline and mass of its unvarying proportions, then to give connection to, and coherence with, the immediate surroundings, securing if possible certain associating links of similarity alike in both house and terrace, or the plateau which is the special domain of the house, then gradually – if the character of the surroundings justify it – lead to the freer and more natural landscape.*[41]

Mawson suggested various means of developing views and facilitating circulation around a property. He recommended bordering woodland walks with rough stones, and planting larger trees on the brow of a hill, with smaller shrub plantations in the hollows, to emphasize the natural bays and swells of a landscape.[42] In the Dumbarton Oaks valley, Farrand placed shrub masses in natural ravines. She chose a site for the statue, the "Unicorn Lady," that was located just below a hill in the upper stream valley and was prominently visible from the Stream Arbor. She planted the top of the hill with gray birch trees, thus augmenting this natural feature with plantings that drew attention to the sculpture.

Farrand's naturalistic treatment of the stream valley may have been influenced by Mawson's design for the Mount Stuart Estate on the Island of Bute in Scotland. There are provocative similarities between the two gardens: both had winding paths lined by stones which ran alongside streams bridged by small waterfalls.[43]

Whatever source or sources might be identified for the basic principles and pictorial incidents found in the stream valley, Farrand was participating in a broader tradition. She was familiar with a wide range of works and writings on naturalistic landscapes, and these ideas would have been available for her to adapt when a site suggested.

The Picturesque Tradition and the Wild Garden in America
Naturalism in landscape design has a long history in the United States. From colonial days, the U.S. has had a tradition of formal estate gardens, often terraced, with parterres and geometric flower beds symmetrically disposed along central axes. Some estates incorporated so-called "wilderness" areas composed of irregular groupings of native plants. At Mount Vernon, George Washington termed the undulating circular walk (1780s) in front of the house the

"wilderness" walk. The garden of the William Paca House in Annapolis, Maryland had a wilderness planting of woods and wildflowers situated at the end farthest from the residence (the original garden dates from 1765-1782).[44]

The notion of a wilderness in garden design precedes the picturesque aesthetic. The picturesque movement domesticated the wilderness, bringing informal, "natural" scenery up to the house and abandoning the restrictions of classical garden layouts. The picturesque landscape was a new concept in mid-19th century America, where it quickly acquired a peculiarly American slant and often carried specifically nationalistic connotations. Naturalistic landscapes were seen as appropriate for a country which was frequently identified with its wilderness. They provided a way for the country to define itself in opposition to Europe: American nature was equated with the American nation. Such landscapes carried a connotation of moral superiority over the formal gardens of Europe.

Andre Parmentier (1780-1830), a Belgian-born horticulturalist, nurseryman, and landscape designer, who immigrated to United States in 1824 and was among the first to introduce picturesque landscape design to this country, laying out estates in New York State and other areas in the East and in Canada. His accomplishments were recognized by such an illustrious figure as Andrew Jackson Downing. Downing (1815-1852) popularized John Claudius Loudon's "gardenesque" for an American audience and adapted naturalistic ideals for the American landscape. A horticulturalist by training, among his many interests was promoting the use of native plants. Through his series of popular books, among them *Cottage Residences* (1842), *The Architecture of Country Houses* (1850), and *A Treatise on the Theory and Practice of Landscape Gardening* (1841), Downing described a range of picturesque landscapes calculated to suit different terrains, evoke particular moods, and complement the romantic house designs he illustrated.

From the 1850s on, the major urban parks of Frederick Law Olmsted, Sr. and his firm – Central Park in New York, Prospect Park in Brooklyn, and Franklin Park in Boston – incorporated "wilderness" areas within idealized visions of the American countryside. In Central Park, for example, the shore of the lake opposite the formal avenue of the Mall was planted in a naturalistic manner.[45]

In landscape design, Olmsted was concerned with the broad picture rather than the details of vegetation. He emphasized a site's inherent scenic qualities over the arrangement of artificial landscape pictures, and exploited large spatial effects to create a sense of three-dimensional drama. Through such means he revealed and enhanced the *genius loci*.

With their ample provision for a variety of recreational activities, Olmsted's parks offered relief to harried urban dwellers. They were pastoral oases within the increasingly dense and industrialized cities of the late 19th-century. Imbued by Olmsted with a strong moral dimension, they were meant to nurture Christian ideals and American notions of democracy.

Olmsted's firm was responsible for an enormous number of public works – parks, parkway systems, and residential developments – in most of the country's major cities. Many of the men who became the leading landscape architects of the next generation passed through his Brookline, Massachusetts office, and through them his firm exerted a dominant influence on landscape design for decades into the 20th century. Olmsted and his firm established naturalism, in the broadest sense, as a defining attribute of American designed landscapes.

Naturalism also played an important role in American writings on landscape. Samuel Parsons's theoretical *Art of Landscape Architecture* (1915) reviewed the large body of European literature on naturalistic landscapes, paying particular attention to Puckler von Muskau. *An Introduction to the Study of Landscape Design* (1917), by Henry Hubbard and Theodora Kimball, formed the basic textbook for several generations of landscape architects. Both books explored the most effective means of forming natural landscapes into naturalistic landscape compositions, and shared similarities with the publications of the English Arts and Crafts garden writers. Hubbard and Kimball provided a thorough analysis of landscape design and all its constituent parts, from color, texture, and the natural forms of hills, valleys, and rock formations to different types of composition and the complications of atmospheric perspective. They also considered theory, taste, and historic styles. While focusing on naturalistic landscapes, their book made frequent positive mention of formal design issues. To some extent, Parsons, and Hubbard and Kimball, were probably codifying common American practice.

Farrand likely shared many of these interests by virtue of her professional association with Olmsted and others; however, this association had limitations. While she was, strictly speaking, a founding member of the American Society of Landscape Architects, she was not present at the first meeting and attended only annual meetings thereafter.[46]

Also, both Parsons' and Hubbard and Kimball's books appeared 20 years after Farrand began her practice, and after she had published several short articles dealing with similar matters. One notable quality about Farrand is that she does not seem to have limited her design tastes by an American chauvinism. She owned the works of Downing, Olmsted, Parsons, and Hubbard and Kimball, as well as those of Robinson, Jekyll, and Mawson – along with most other important European and American writings on landscape. Her development of the Reef Point grounds with local evergreens, shrubs, and woodland flowers demonstrated a genuine enthusiasm for native plants. Her published writings are filled with examples of her sensitivity to the pictorial qualities of natural, American scenes. Certainly, by the time Farrand began her career in 1895 (coincidentally, the year Olmsted retired), naturalism was an established American tradition.

The wild garden updated the old notion of the wilderness. It quickly became a widespread fashion, popularized through a burgeoning periodical press concerned with gardens and lifestyle.[47] Naturalistic landscapes and wild gardens were frequently mentioned in Charles Sprague Sargent's periodical *Garden and Forest*, published during the 1890s, which called America "the home of the greatest of all the masters of . . . those who have followed [landscape gardening's] naturalistic branch . . ."[48] *Garden and Forest* accepted the naturalistic garden as a common, even typical, American phenomenon, and casually referred to "the prejudice which most Americans have against formal styles of gardening."[49] An 1893 editorial concerning a recent article in *Harpers* by the classicist Charles Platt said of formal gardening:

> *It is beauty for its own sake. It expresses no sentiment and carries no inner meaning; it does not address itself to the nobler part of our nature as simple natural scenery does . . . . The one can excite admiration; the other, through the imagination, may stir the profoundest feelings of the soul.*[50]

Wild gardens achieved a broad appeal in the U.S. for a number of reasons: a new interest in conservation; the identification of native plants, particularly wildflowers, as emblems of the disappearing American wilderness; and the equation of nature with health, virtue, and the moral characteristics felt to be unique to the American identity. Garden writers tended to equate wild gardens with Progressive ideals, defining them in reaction to the rapid technological, social, and population changes affecting the country. Wild gardens could thus be defined as the "American style of gardening," and most writers on the subject advocated using only native plants.[51]

In the early 20th century, wild gardens became a common feature in the landscapes of large country estates, as wilderness areas had been earlier. Many, if not most, important landscape architects at times included wild gardens within their designs.[52] The dozens of prominent examples include Bellefontaine, the residence of Giraud Foster in Lenox, Massachusetts. The house was designed by Carrere and Hastings in 1896-1898, with Thomas Hastings responsible for the gardens. Gwinn, on the shores of Lake Erie near Cleveland, was designed by Charles Platt in 1919-1920; Warren Manning, a prominent disciple of Olmsted, laid out the grounds, which included a large woodland area. Earlier, at the Clyde Carr estate in Lake Forest, Illinois (1910), Manning had lined a curving woodland path with masses of primroses.[53]

One of the most celebrated wild gardens was created in 1902-1905 at Wychwood, in the wealthy resort community of Lake Geneva, Wisconsin, by John C. Olmsted (the adopted son of Frederick Law Olmsted), assisted by Charles Sprague Sargent. Wychwood was the home of Charles and Frances Kinsley Hutchinson, who were dedicated to simple living on a grand scale. They made Wychwood's wild garden and nature preserve an avocation; Frances Hutchinson wrote three volumes about the experience of living and gardening there under the title of *Wychwood: The History of an Idea*.[54]

Women contemporaries of Farrand also incorporated wild gardens into their estate and suburban work. Marion Coffin (1876-1957) combined plantings of junipers, perennials, and red cedars on the center tier of a three-part terrace at Bayberryland in Southhampton, Long Island (c. 1919).[55] Most famously, Coffin included extensive wild areas within the vast gardens of Winterthur, the estate of Henry F. DuPont near Wilmington, Delaware (1928-1932).

At Dumbarton Oaks Gardens, the terraced gardens are more specifically European in inspiration. Dumbarton Oaks Park is Farrand's version of a wild garden set within a larger naturalistic landscape, the frame provided by the stream valley.

In at least a couple of designs other than Dumbarton Oaks, Farrand showed an interest in wild gardens. Most notably, she spent decades exploring the naturalization of the native plants at Reef Point. Her landscape for The Haven, in Northeast Harbor, Maine, where she worked from 1925 to 1945, included a large wildflower meadow.[56] While none of her other gardens possessed as extensive a naturalistic area as Dumbarton Oaks, naturalism and nature study form a consistent theme in her writings.

Farrand's Writings

Farrand wrote steadily throughout her career. Her early pieces appeared in Sargent's *Garden and Forest;* her first published article was a letter in the September 1893 issue, entitled "Nature's Landscape-Gardening in Maine." It reflected her close study of the visual character of natural growth and recorded her observations on the most advantageous ways of arranging trees and shrubs. She wrote that "the appropriate massing of foliage, so as to secure the best effect from soft harmonies or bold contrasts of color, requires much study and critical knowledge." She noted how "the dark branch of an evergreen throws out the paler green of some deciduous neighbor" and that "the White Pine makes an excellent background for the Red Oak." Referring to the gray birch, she expressed her delight in the beauty of "its brilliant patches of green among the Spruces in spring-time, and in the early autumn how the shiny, fluttering leaves glisten in the sunlight." The article concluded with a specific design recommendation:

> *To give an effect of distance on a small place, why could one not plant a line of dark, thick-foliaged trees on distant points, then leave a space, planting a second grove of smaller light-foliaged trees? The space will give distance and depth to the background, while the darker green trees, if placed on the most distant height, are visible at sunset, as they always seem to keep the last light.*[57]

Three years later, Farrand told the readers of *Garden and Forest* about her visit to Levens Hall in England, and her approval of an old bridge she found there:

> *The simple lines and quiet color of this Ivy-draped bridge in Westmoreland are what make it satisfying to the eye and an added charm to the stream; it is made from the stone of the country, and the native plants grow about it as familiarly as tho' it were a bowlder playfully deposited there by Nature in the ice age.*[58]

In "The Garden in Relation to the House," which appeared in *Garden and Forest* in 1897, Farrand reported on a talk given by the English landscape designer Henry Ernest Milner, author of *The Art and Practice of Landscape Gardening* (1890). His remarks stressed the necessary interdependence between architecture and landscape, a matter of continuing concern to Farrand also. She observed: "Mr. Milner's interesting paper recalls to us the present necessity for remembering that the arts of architecture and landscape gardening are sisters, not antagonists."[59]

Ten years later, in "The Garden as a Picture," published in *Scribner's,* Farrand outlined a design philosophy that appears to have remained consistent throughout the rest of her life. She drew an extended analogy between garden design and painting. In gardens, she wrote, the layout of spaces is paramount, and vegetation forms but one element in the whole composition. The form, color, and texture of plant material should complement a particular space. She saw the gardener as having a more difficult task than the painter, because gardens were dynamic, three-dimensional works:

> *The two arts of painting and garden design are closely related, except that the landscape gardener paints with actual color, line and perspective, to make a composition, as the maker of stained glass does, while the painter has but a flat surface on which to create his illusion; he has however, the incalculable advantage that no sane person would think of going behind a picture to see if it were equally interesting from that point of view.*[60]

She specifically addressed the challenges posed by the design of naturalistic 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.*[61]

Finally, she discussed the difficulties of arranging color in naturalistic gardens:

> *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.*[62]

Farrand's longest and most ambitious written work was undertaken when she was in her late sixties. Her *Plant Book for Dumbarton Oaks*, begun in 1941, was produced at the request of John Thacher, the first director of Dumbarton Oaks Gardens. The *Plant Book* provides an invaluable record of her ideas concerning the design of the upper gardens, and many of these appear to be applicable to the valley garden as well. For each area, Farrand listed the plants which she had originally selected, and gave detailed recommendations for their maintenance and replacement. In essence, the *Plant Book* outlines Farrand's underlying philosophy for Dumbarton Oaks.

Farrand's Other Garden Designs

Farrand typically drew on her exceptionally broad and comprehensive knowledge of landscape history and horticulture to create gardens that exhibit multiple stylistic influences, which she brought together into personal, well-integrated designs. She did not confine herself to working in any one style, choosing them more as conceptual frameworks to fit the needs of a particular site or client. The guiding factor in her designs always remained the natural topography and vegetation. As she expressed it, "all good garden art must be founded on the basic principles of the study of the site, climate and fitness for its purpose."[63] Similarly, she wrote a client in 1939:

> *I have found from many years of experience that office work on planting plans is unsatisfactory. The actual conditions on the ground should be the governing ones.*[64]

Farrand's work was characterized by broad, simple, painterly effects.[65] She studied the particular physical qualities of sites, and of the light and shade of different seasons.[66] She considered all of a plant's visual characteristics, the varying scale, color, and texture of foliage, bark, and berries. She did not hesitate to alter plantings when necessary, changing layouts for different growing seasons, removing plants when they interfered with her design intentions or grew so large that they became unsightly.[67]

Proper maintenance was always a critical issue for Farrand, forming a major theme of the *Plant Book*. 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 campuses, as well as for Dumbarton Oaks, she sought to have nurseries established to provide a constant source of plants at low cost (an idea advocated by both Robinson and Jekyll).[68] Unfortunately, her plans to have a nursery developed for Dumbarton Oaks were never realized.

Farrand's campus plans relied on simple groupings of trees, lawns, shrubs, and vines, which extended the lines of buildings, created unity among disparate structures, and enriched wall surfaces. In residential work, she designed both formal and informal gardens, often in combination; over time, these opposing tendencies became more fully integrated.[69] In the tradition of Charles Platt, her residential designs were typically based upon an underlying theme of progression. Some gardens were extensions of a house, displaying decreasing formality as they moved out along axes established by the architecture. The garden of the Bishop House in Lenox, Massachusetts (1924), projected from the rear of the house in a series of terraces, which gradually became less architectural and more fully integrated with the surrounding lawns.[70] Some of Farrand's formal gardens were set apart from the house, either because of topography or an owner's need for a private retreat. In still other cases, Farrand juxtaposed distinct formal and informal areas within a single garden. The garden at the Edward Whitney residence in Oyster Bay, Long Island (1912), was a walled enclosure set within a naturalistic landscape of grassy hills and woods. At Elmhurst, the estate of the international banker Willard Straight and his wife Dorothy in Old Westbury, Long Island, Farrand created another walled garden, enclosing a central lawn flanked by two flower parterres.[71] Set at some distance from the house, it was reached by an axial path that led through the enclosure and past two red-painted wooden Chinese arbors, terminating at a rectangular swimming pool. Twin bath houses at the far end of the pool framed a vista.

Farrand enjoyed a long association with the Straight family. After Willard Straight's death, Dorothy married an Englishman, Leonard Elmhirst, and they devoted themselves to establishing a progressive school for the arts at the medieval house they purchased in Devonshire, known as Dartington Hall.[72] In 1925, they hired Farrand to assist with the landscape plan, and she remained involved for 20 years. Among her contributions were the reorganization of the central courtyard, and the development of a "wilderness" area, which included four woodland paths planted with some combination of wildflowers, rhododendrons, camellias, and magnolias. This would seem to resemble her treatment of the designed woodland of Dumbarton Oaks.[73] In 1933, Farrand wrote to Dorothy Elmhirst: "If you like Dumbarton Oaks, let us all three, Leonard, you and I, work to make Dartington its English Fellow."[74]

Farrand's final garden for the Straight family was done in the early 1940s for Michael Straight, the son of Dorothy and Willard, who had recently bought a small estate in Falls Church, Virginia. Farrand moved old boxwood shrubs growing on the property to form a hemicycle behind the house. Behind the shrubs she planted a line of hemlocks to

add height and a contrast of color and texture. Farrand may also have designed the area in back of this composition, a wooded hillside covered with rhododendrons which sloped down to a couple of small ponds.[75]

While several other Farrand designs show a similar interest in a steady progression from formal to informal areas, in ambition or extent there is nothing comparable within her body of work to Dumbarton Oaks. The quantity of time, money, and space available at Dumbarton Oaks, and the enthusiastic involvement of Mildred Bliss, allowed Farrand to design with a greater sophistication and complexity than was normally possible.

Description of Dumbarton Oaks Gardens
Farrand designed Dumbarton Oaks Gardens and Dumbarton Oaks Park as one, and a description of Dumbarton Oaks Gardens is essential to understanding the naturalistic garden in Dumbarton Oaks Park. Principles, themes, plantings, and decorative motifs introduced in the upper gardens reappear in the naturalistic garden. Certain areas within the upper gardens 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, most importantly, the design of spaces as outdoor rooms; the progression of spaces from formal to informal; and the incorporation of existing topography and built features.[76] Other principles included the contrast of enclosures and views; using evergreens to create the basic structure; and using specimen trees as focal points, and as "markers," in Farrand's term, denoting a feature, path intersection, etc. Additionally, numerous themes and motifs occurred repeatedly in different forms, scales, and materials throughout the gardens, linking them together and underscoring the idea of progression. Themes included color schemes; water features; ornamentation; inscriptions; garden furniture, such as arbors and benches; the training of plants along walls; and the use of stones to border paths or mark points of interest.[77]

In creating the Dumbarton Oaks gardens, Farrand first developed a basic structure of spaces and materials. She relied on evergreen plantings of box *(Buxus* sp.*)*, 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 highlight architectural features and add visual interest, espaliering trees and growing vines on walls, and training wisteria along the entablature of the Orangery.[78] Moving through the gardens, the proportion of plants to structures gradually increases.

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 of the naturalistic garden. These gardens north of the house are oriented south to north and west to east.

A narrow border of deciduous and evergreen trees on the inside of the wall provides a buffer between the street and the grounds.

Several dominant axes provide an underlying structure for the upper gardens. The primary axis is a series of terraced gardens extending east from the house. It begins at the large Green Terrace along the Orangery, the primary outdoor space used by the Blisses for entertaining, which offered extensive views over the whole of the property, and extends east to the Fountain Terrace.[79]

The major south-north axis of the garden is the Box Walk, a stepped brick walk lined by old boxwood shrubs, beginning east of the house and leading downhill to the formal Box Ellipse.[80] There was formerly a "balcony" located at the north central part of the ellipse, providing a view of the naturalistic garden below.[81] The North Vista forms another important south-north axis, running north from the house. A line of sight extends from the end of the North Vista across the stream valley to the northern wooded slope of Clifton Hill. 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. Farrand once wrote of the flight of stairs at the end of the Plum Walk: "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."[82] All south-north axes were oriented to views into the naturalistic valley garden. Several other places provided vantage points for views into the valley: the Green Terrace; the Arbor Terrace; and the four walks which led from the formal gardens into the valley.

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 included 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 continued into the stream valley. She created similar massings of color in the valley, using swathes of daffodils, scilla, and other bulbs to form sheets of yellow, white, or blue among trees and in meadows. Several other features also once extended over the border, including a meadow at the foot of "Fair View Hill," and a planting of trees which extended down the hill.

Most features of the Dumbarton Oaks gardens, from the selection of materials to the design of structures, display a gradual lessening of formality. Brick construction near the house changes to brick and stone, then stone combined with wood, and finally to stone alone in the outer reaches of the informal gardens and in the naturalistic garden. Stonework becomes increasingly rough, and the design changes from classical to rustic. Such progressions can be seen in the design of water features, garden furniture, and arbors.

One of Farrand's favorite devices was the use of 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. Rounded river stones line certain sections of paths running through the informal gardens. In the naturalistic garden, river stones line the southern edge of the stream path in the lower section, while the northern edge is marked with larger stones placed at irregular intervals; the more defined edge, therefore, is on the side of the path nearer to the upper gardens, and the less formal edge is next to the stream.

In 1935, the Blisses commissioned a panoramic painting from artist Ernest Clegg, which shows the entire estate as an undivided unit. Taken from a vantage point above the stream valley, it looks south, with the stream running along the bottom of the painting and the mansion depicted at the top. The painting offers a clear view of the southern slope area of the valley. The commissioning of the painting probably indicates that the Blisses considered their estate to be essentially complete by that time.

Conclusion: Beatrix Farrand's Legacy

Farrand brought to her work an exceptional sensibility and an unusual breadth of learning. She took a more scholarly approach to design than most of her contemporaries, both male and female. Her talents combined the creative adaptation of historic models and a comprehensive knowledge of plant materials and their use.

How do we assess Farrand's legacy, and the influence of her work at Dumbarton Oaks? While Dumbarton Oaks Gardens has long been celebrated as one of the finest gardens in the United States, Farrand's other work remained little known for decades. A public revival of interest in Farrand can be dated to 1980, the year Dumbarton Oaks sponsored a symposium on her work, resulting in the publication of the landmark study, *Beatrix Jones Farrand: Fifty Years of American Landscape Architecture.*

However, while Dumbarton Oaks Gardens quickly rose to a preeminent position, Dumbarton Oaks Park, severed from any direct connection with the formal gardens and the house, soon sank into obscurity. Recognition of its importance as an integral part of the design was quickly lost, and it became viewed, instead, as a pleasant natural park, known and used almost exclusively by the immediate community. Except for the occasional passing reference to the park in publications on Dumbarton Oaks Gardens – Farrand's brief statements in the *Plant Book* are the most substantial – nothing was written or published on it until the 1980s.

In 1967, Dumbarton Oaks Park was listed on the National Register of Historic Places in a joint listing with Montrose Park. No supporting information was provided on either property. In 1976, a Historic Sites Survey conducted by the National Park Service supplied a written nomination that was essentially a transcript of material taken from a 1968 guide to the formal gardens.[83] It failed to provide any information on the park.

The HABS *Report* of 1989 was the first document to offer an analysis of the park's significance. The Cultural Landscape Report, begun by the National Capital Region of the NPS in 1996, and this National Register nomination, which has been adapted from the CLR, are the first papers to attempt an exhaustive study of the park's history, its past and current physical condition, and its significance within Farrand's work and American landscape architecture. These are the first documents to recognize and assess the importance of Dumbarton Oaks Park as a wild garden.

Because of its obscurity, it is safe to say that Dumbarton Oaks Park has had no discernable influence on landscape architecture or garden design. Determining the influence of Farrand or Dumbarton Oaks Gardens on the work of her associates, like Robert Patterson and Ruth Havey, would require a great deal of primary research, beyond the scope of this project.

But Farrand's legacy can be evaluated in another way. Her educational endeavors – her extensive collections of rare books, reference materials, and botanical specimens – helped professionalize the field of landscape architecture. With the Reef Point Gardens Collections, she set a standard of scholarship in both landscape architecture and horticulture which has been perpetuated through the transfer of the majority of these materials to the College of Environmental Design at the University of California, Berkeley. Here Farrand's collections have been made widely available to scholars, and have aided in the restoration of several of her own gardens.

Additionally, Farrand assisted Mildred Bliss in establishing the Garden Library at Dumbarton Oaks, guiding her through the 1940s and 1950s in the purchase of rare books, manuscripts, prints, and drawings. In the process, Farrand helped provide the framework for one of the finest and most complete garden libraries in the U.S., one that supports the renowned program of Studies in Landscape Architecture.[84]

Though contemporary understanding of Dumbarton Oaks Park is dependent on archival materials and site conditions, it was clearly a design of unusual importance within Farrand's body of work. The valley played an integral part in her conception of Dumbarton Oaks Gardens and remains vital to understanding the essential theme of progression which underlies them. Dumbarton Oaks Gardens and Dumbarton Oaks Park together complete Farrand's version of a paradigmatic American country estate, richly articulated and fully realized, gracefully and seamlessly encapsulating an entire history of Western landscape design.

Endnotes

[1] Mac Griswold and Eleanor Weller, *The Golden Age of American Gardens: Proud Owners, Private Estates, 1890-1940* (New York: Abrams, 1991): 253.

[2] See Mark Alan Hewitt, *The Architect and the American Country House* (New Haven: Yale University Press, 1990). Hewitt distinguishes between stately homes built on aristocratic models, which were places meant for social display and to showcase collections; and country estates, where inhabitants lived a grand yet more relaxed life in tune with nature, enjoying rural activities. Dumbarton Oaks seems to reside at the boundary between these two types. See p. 189ff.

[3] Roper, *Journal of the Royal Horticultural Society,* July 1959, quoted in Whitehill, 65-66.

[4] Robert W. Patterson, "Beatrix Farrand, 1872-1959; An Appreciation of a Great Landscape Gardener," *Landscape Architecture* (Summer 1959): 216-218. On Farrand, the best single source is Eleanor M. McPeck, "A Biographical Note and a Consideration of Four Major Private Gardens," in *Beatrix Farrand's American Landscapes: Her Gardens and Campuses*, 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 Diane Kostial McGuire and Lois Fern, eds., *Beatrix Jones Farrand (1872-1959); Fifty Years of American Landscape Architecture* (Washington, D.C.: Trustees for Harvard University, Dumbarton Oaks Research Library and Collection, 1982): 21-28. Jane Brown's *Beatrix: The Gardening Life of Beatrix Jones Farrand* (New York: Viking, 1993) provides many biographical details and anecdotes, though its analysis of her work is superficial and there are occasional factual errors. It has therefore been consulted with caution.

[5] This first appeared in serial form in *Century* magazine. It was reprinted by Da Capo Press in 1976. Farrand's mother, Mary (known as Minnie) Cadwalader Jones, frequently acted as Wharton's agent and representative in New York. Wharton sent money regularly to Minnie throughout the latter's life.

Edith Wharton also had personal ties to the Blisses, and to Royall Tyler and his wife, Elisina. Living in Paris during World War I, Wharton became a tireless relief worker, organizing large numbers of women in sewing projects, arranging help for thousands of refugees, and ceaselessly raising funds. Robert Woods Bliss was stationed in Paris and Mildred Bliss worked with Wharton on various projects. The two women do not seem to have gotten along; apparently Bliss found Wharton overbearing. On Wharton, see R.W.B. Lewis, *Edith Wharton: A Biography* (New York: Harper & Row, 1975) and Eleanor Dwight, *Edith Wharton, An Extraordinary Life: An Illustrated Biography* (New York: Abrams, 1994).

[6] Brown, *Beatrix,* 57.

[7] Brown, *Beatrix,* 40-41.

[8] McPeck, "Biographical Note," 17. The quotation comes from the final Reef Point Gardens Bulletin, Vol. 1, # 17, an autobiographical account of her career by Farrand. It is reprinted on pp. 111-114 of *The Bulletins of Reef Point Gardens*; this statement appears on p. 112.

[9] Farrand may also have preferred to be called a landscape gardener because she had no formal training as a landscape architect. See Patterson, 217.

[10] 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 (UC/B).

[11] McPeck, "A Biographical Note," 20.

[12] *Beatrix Farrand's American Landscapes: Her Gardens & Campuses* contains an appendix with a complete list of commissions. Six have recently been restored: Hill-Stead, in Connecticut (1916); the Collier garden, Mt. Desert, Maine (1923-8), The Mount, Lenox, Massachusetts (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 spring 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 *Fifty Years of American Landscape Architecture,* 97-124.

[13] Farrand's campus designs are discussed in Richard Abood Lyon, "The Campus Designs of Beatrix Farrand," in *Fifty Years of American Landscape Architecture*, 55-74, and Diana Balmori, "Campus Work & Public Landscapes," in *Beatrix Farrand's American Landscapes*, 127-196.

[14] Farrand's article on "City Parks" was published in the December 1899 issue of *Municipal Affairs*. In 1910, she submitted an entry in the Architectural League's 1910 competition for "An Ideal Suburban Place," a subject on which she also lectured; see Brown, *Beatrix,* 57, 95, and the undated transcript, "The Suburban House," in the Documents Collection, College of Environmental Design, UC/B.

[15] On the collections at Reef Point, see Farrand, *The Bulletins of Reef Point Gardens* (Bar Harbor, Maine: The Island Foundation, 1997), particularly the introduction by Paula Dietz; Barbara M. Pitschel, *Report on the Collections of Beatrix Jones Farrand at the University of California, Berkeley, with Notes on Her Life and Work* (May 1987); and Michael M. Laurie, "The Reef Point Collection at the University of California," in *Fifty Years of American Landscape Architecture,* 9-20.

[16] On the Bar Harbor fire and the dismantling of Reef Point, see Dietz's introduction to *The Bulletins*, and the final bulletin, written by Farrand, 113-114; also Brown, *Beatrix,* 184-186.

[17] Diana Balmori has said: "She is the only landscaper of the time who did not do gardens in a certain style." Quoted in Anne Raver, "Beatrix Farrand," *Horticulture* (February 1985): 41.

[18] Brown, *Beatrix,* 40-41.

[19] Wharton, *Italian Villas and Their Gardens* (Da Capo, 1976): 5, 7.

[20] Beatrix Jones, "Le Notre and His Gardens," *Scribner's* (July 1905): c. 44.

[21] See Christopher Thacker, *The History of Gardens* (Berkeley and Los Angeles: University of California Press, 1979): 185ff.

[22] 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).

[23] See Gillian Darley, "The English Cottage Garden," in *The Architecture of Western Gardens,* ed. Monique Mosser and Georges Teyssot (Cambridge, Mass.: MIT Press, 1991): 424-425.

[24] William Robinson, *The Wild Garden* (Portland, Oregon: Sagapress/Timberpress, 1994) xviii, 1-2, 17. All references to *The Wild Garden* are from this edition, a facsimile of the 5th edition from 1895.

[25] Ibid., xiv.

[26] Ibid., 2-3.

[27] *Garden and Forest* 8 (13 March 1895): 109. The reviewer was discussing the book's fourth edition.

[28] *The Wild Garden,* 110.

[29] Ibid.

[30] Robinson, *The Garden Beautiful: Home Woods, Home Landscape* (London, 1906): 143.

[31] See *The Wild Garden*, xvii, xviii, and chapter II, "Example from Hardy Bulbs in Grass of Lawns or Meadows."

[32] Ibid., xix, 19.

[33] Ibid, 96.

[34] Ibid., 94-95.

[35] 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.

In his later career, Edwin Lutyens developed a highly personal rendition of classicism. Interestingly, his only work in the U.S. is the British Embassy in Washington, D.C. (1926-1929), located a short distance north of Dumbarton Oaks Park. Lutyens also designed the embassy's garden, perhaps in consultation with Jekyll; see Brown, *Gardens of a Golden Afternoon*, 146-7.

[36] Jekyll, quoted in Judith B. Tankard and Michael R. Van Valkenburgh, *Gertrude Jekyll: A Vision of Garden and Wood* (New York: Abrams, 1964): 39.

[37] Gertrude Jekyll, *On Gardening* (New York: Lawrence, 1964): 23.

[38] 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).

[39] "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*, p. 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).

[40] Brown, *Gardens of a Golden Afternoon,* 44-50, and *Beatrix,* 51-53.

[41] Thomas Mawson, *The Art and Craft of Garden Making*, x.

[42] Ibid., 129.

[43] However, there is no direct evidence that Mawson exerted any more influence on Farrand than the other gardeners and writers of the time who displayed similar interests. McGuire believes that Farrand was inspired by Mawson to remove 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 provides the only indications that Farrand may have both removed and added trees in the valley. However, this was a common landscape gardening technique. Similarly, many others, from Jekyll to Hubbard and Miller, also wrote about the naturalistic design of rock, water, and path features.

[44] Early American garden design is a complicated history with no definitive study. Works consulted include Ann Leighton, *American Gardens in the Eighteenth Century: "For Use or For Delight"* (Amherst, Massachusetts: University of Massachusetts Press, 1986 [1976]) and Leighton, *American Gardens of the Nineteenth Century: "For Comfort and Affluence"* (University of Massachusetts Press, 1987); Peter Martin, *The Pleasure Gardens of Virginia: From Jamestown to Jefferson* (Princeton, New Jersey: Princeton University Press, 1991); Robert P. Maccubbin and Peter Martin, editors, *British and American Gardens in the Eighteenth Century: Eighteen Illustrated Essays on Garden History* (Williamsburg, Virginia: The Colonial Williamsburg Foundation, 1984) and Barbara Wells Sarudy, *Gardens and Gardening in the Chesapeake, 1700-1805* (Baltimore, Maryland: The Johns Hopkins University Press, 1998).

[45]"Formal Gardening: Where It Can Be Used to Advantage," editorial, *Garden and Forest* 6 (22 March 1893): 129-130.

[46] See Brown, *Beatrix,* pp. 68-73, who writes: "The American Society of Landscape Architects was to play very little part in her life or her progress" (p. 72). In a journal she kept in the early 1890s, Farrand recorded her negative reactions on seeing some of the plantings at Olmsted's home, "Fairsted," in Brookline, Massachusetts.

[47] Virginia Tuttle Clayton, "Wild Gardening and the Popular American Magazine, 1890-1918," offprint from *Nature and Ideology: Natural Garden Design in the Twentieth Century*, ed. Joachim Wolschke-Bulmahn (Washington, D.C.: Dumbarton Oaks Research Library and Collection, pending). Virginia Clayton generously supplied a copy of her valuable essay. She examined articles in such journals as *Country Life in America* and *House and Garden* from the years 1890-1918. She writes that, of all the popularized gardening styles in the early 20th century, "no other seems to have carried the ideologized significance of the wild garden" (p. 133).

[48] "Garden-art and Architecture," editorial, *Garden and Forest* 6 (15 February 1893): 73.

[49] "Some Uses of Formal Gardening," editorial, *Garden and Forest* 6 (12 April 1893): 162; "Formal Gardening: Does It Conflict with the Natural Style," *Garden and Forest* 6 (15 March 1893): 120.

[50]"Notes on Italian Gardens," *Garden and Forest* 6 (2 August 1893): 322.

[51] Clayton, 52.

[52] Information from Griswold and Weller, *The Golden Age of American Gardens* and Hewitt, *The Architect and the American Country House.*

[53] The path is illustrated in Griswold and Weller, p. 287.

[54] An essay on Wychwood, "The Pergola," by Frances Hutchinson is included in the recent anthology *Remembered Gardens* (ed. by Ferris Cook, Boston: Little, Brown & Co., Bulfinch Press, 1993), along with other writings by early 20th-century garden writers. The majority of the authors are women. Several essays discuss wild gardens: for example, "Setting the Sundial" by Mabel Osgood Wright, of 1901. "The Pergola" is an excerpt from Hutchinson's *Our Country Home* (1907).

[55] Griswold and Weller, 111.

[56] See the caption to the illustration on p. 33 of Griswold and Weller.

[57] Beatrix Jones, "Nature's Landscape-Gardening in Maine," letter, *Garden and Forest* 6 (6 September 1893): 378-379.

[58] Beatrix Jones, "Bridge Over the Kent at Levens Hall," *Garden and Forest* 9 (15 January 1896).

[59] Farrand's writings include "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 a couple of women's clubs.

[60] "The Garden as a Picture," 2. 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.* (Ibid., 5)

[61] Ibid., 8.

[62]62. Ibid., 8.

[63] 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*, p. 93.

[64] Letter, Farrand to Leonard and Dorothy Elmhirst, summer 1939, quoted on p. 86 of Lawrence J. Fricker, "Dartington Hall, Devonshire, England," in *Fifty Years of American Landscape Architecture,* 77-96.

[65] Diane Kostial McGuire, "Beatrix Farrand's Contribution to the Art of Landscape Architecture," in *Fifty Years of American Landscape Architecture,* 31-53, p. 34.

[66] *Plant Book,* 11ff. Such issues inform all of Farrand's writings.

[67] Don Smith, interview, 16 June 1996.

[68] Balmori, "Campus Work and Public Landscapes," 140.

[69] This analysis is closely based on Marlene Salon's article, "Beatrix Jones Farrand: Pioneer in Gilt-Edged Gardens," *Landscape Architecture* (January 1977): 69-77.

[70] See Salon.

[71] On Willard and Dorothy Straight, see the essay by Fricker, and also Brown, *Beatrix*, 106-108. Willard and Dorothy Straight were the founders of *The New Republic.*

[72] On Dartington Hall, see Fricker, and Brown, *Beatrix,* 149-154, 163ff. The extent of Farrand's involvement is not clear from the available literature.

[73] See Fricker, 86-87, and Brown, *Beatrix*, 153. Brown notes that Farrand was occasionally visiting the elderly Gertrude Jekyll at the time she was designing this area of the garden.

[74] Fricker, "Dartington Hall," 86.

[75] The house, Green Spring, is now maintained as a county park featuring a series of display and test gardens. Information was generously provided by Christopher Strand, Director of Green Spring Gardens Park.

[76] 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.

[77] 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).

[78] Farrand herself discusses these techniques extensively in her *Plant Book.* They are further explored in depth by Diane Kostial McGuire in "Plants and Planting Design" in Diana Balmori, Diane Kostial McGuire, and Eleanor M. McPeck, eds., *Beatrix Farrand's American Landscapes: Her Gardens & Campuses* (Sagaponack, New York: Sagapress, 1985): 63-125.

[79] In her *Plant Book*, Farrand called the Green Terrace the "Green Garden."

[80] 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*, p. 75.

[81] The balcony was removed in the 1960s. The information comes from Larry Johnson, Dumbarton Oaks Grounds Foreman, meeting, DOP Work Group with Dumbarton Oaks Staff, 23 June 1997. The Work Group, primarily made up of representatives from the National Park Service and Dumbarton Oaks Gardens, as well as the Friends of Montrose and Dumbarton Oaks Parks, was established in 1996.

[82] Ibid., 94-95.

[83] The guide was Georgina Masson *Dumbarton Oaks: A Guide to the Gardens* (Washington, D.C.: Trustees for Harvard University, 1968).

[84] The administrative history of the Studies in Landscape Architecture program is discussed at length in Joachim Wolschke-Bulmahn, *Twenty-Five Years of Studies in Landscape Architecture at Dumbarton Oaks: From Italian Gardens to Theme Parks* (Washington, D.C.: Trustees for Harvard University, Dumbarton Oaks Research Library and Collections, 1996).

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Section 10. Boundary Information

UTM References

	Zone	*Easting*	*Northing*
1.	18	320809	4309545
2.	18	321037	4309538
3.	18	321339	4309346
4.	18	321426	4309226
5.	18	321240	4309167
6.	18	320980	4309205
7.	18	320764	4309343

Verbal Boundary Description

Dumbarton Oaks Park is bounded on the north by the Naval Observatory, the Danish Embassy, the center for Hellenic Studies, and the Italian Embassy properties; by Rock Creek Park and Montrose Park (both National Park Service properties) on the east; by Dumbarton Oaks Gardens on the south; and by the Jelleff Boys and Girls Club and commercial development (Safeway supermarket, office buildings) on the west.

Boundary Justification

The National Register boundary corresponds to the legal boundary of Dumbarton Oaks Park.

Appendix A
List of Contributing/Non-Contributing Features

Contributing Features

Buildings
Old Stone Pump House

Sites
Beech Grove, including Lovers' Lane entrance
Southern Slope
Stream Valley
Meadows
Designed Woodland
Northern Woodland
Animal Graveyard

(Bridge Hollow, Forsythia Hill, Southern Slope Meadow, Rhododendron Plantation, Tulip Glen, Upper Stream Valley are all areas within the southern slope and stream valley)

Structures
path through Beech Grove
Forsythia Steps
remnant of Hazel Walk
lower, or south, stream path – including edge stones and marker stones
Two Gray arbor memorial stepping-stone paths
remnants of two paths in designed woodland
old farm track
Clifton Hill walk
East Falls
Three Bridge Falls (3 in all)
- First Three Bridge Falls
- Second Three Bridge Falls
- Third Three Bridge Falls

Three Sisters Falls (3 in all)
- First Three Sisters Falls
- Second Three Sisters Falls
- Third Three Sisters Falls

Laurel Pool
West Laurel Falls
Old Water Wheel Falls
Arbor Falls
Clapper Bridge Falls
Three Meadows Falls (3 in all)
- First of Three Meadows Falls
- Second of Three Meadows Falls
- Third of Three Meadows Falls

Jungle Falls (4 in all)
- First of Jungle Falls
- Second of Jungle Falls
- Third of Jungle Falls
- Fourth of Jungle Falls

Lovers' Lane entrance piers
Beech Grove retaining wall
railroad tie steps and stone platform at East Falls
stone bridge
Gray arbor memorial
Old Pump House
spring grotto and pebble stream, including stone cistern and wooden channels
Stream Arbor
Forsythia Arch
Three cast-stone chaise lounge benches
Islet retaining wall

Objects
Forsythia Gate
millstone

Non-Contributing Features

Buildings
None

Sites
None

Structures
social trail from old farm track to eastern branch of Whitehaven Street
social trail from Designed Woodland to western branch of Whitehaven Street
social trail through center of westernmost meadow
social trail through designed woodland
looping trail along north stream bank
upper stream valley path
Lutyens bench in fifth meadow
Washington bench next to Laurel pool
replacement footbridge at Gray arbor memorial
replacement footbridge at Clapper Bridge Falls
wooden platform over intermittent stream
two replacement benches at Gray arbor memorial
wooden entrance gate
gatepost from chain-link fence, north of Lovers' Lane gate
chain-link fence on southern slope
broken water wheel

Objects
one NPS-replicated sign
one NPS regulatory sign

Appendix B
Plant Lists for Dumbarton Oaks Park

Contributing Features

This plant list has been adapted from the thorough vegetation analysis presented in the CLR. In most cases – with the exception of certain trees – what is important is the mix of species, rather than particular specimens. The CLR should be consulted as the final authority for review of any work affecting the park. The CLR lists plants in four categories: Farrand – plants in original plant palette from 1921-1951; Contributing – plants remaining from original planting; Non-contributing – plant material present but not part of original planting; and Unknown – plant material present but not identified as contributing or non-contributing. These lists also give the source from which a particular plant was identified, whether 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]; Plant Book [BFPB]; past surveys (NPS 1966 [NPS-66], HABS 1989; George Washington University 1993 {GWU]; and National Park Service 1998 [NPS-98]]). All plant material listed in Contributing, Non-Contributing and Unknown lists were identified in the most current NPS field survey, conducted in 1997-1998.

Lover's Lane

Trees

Acer rubrum – red maple
Acer saccharinum – silver maple
Carya sp. – hickory
Fagus grandifolia – American beech
Juglans nigra – black walnut
Liriodendron tulipifera – tulip poplar
Maclura pomifera – Osage orange
Quercus alba – white oak
Tsuga canadensis – Eastern hemlock
Ulmus sp. – elm

Shrubs

Ligustrum sp. – privet
Ligustrum ovalifolium – California privet
Lindera benzoin – spicebush

Vines
Clematis sp. – clematis (white)
Hedera helix – English ivy
Lonicera japonica – Japanese honeysuckle
Parthenocissus quinquefolia – Virginia creeper

Lover's Lane Entrance and Beech Grove

Trees
Acer negundo – box elder
Carpinus caroliniana – American hornbeam
Carya tomentosa – mockernut hickory
Fagus grandifolia – American beech
Juglans nigra – black walnut
Liriodendron tulipifera – tulip poplar
Maclura 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
Kalmia latifolia – mountain laurel
Lindera benzoin – spicebush
Rhododendron periclymenoides – Pinxterbloom azalea

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
Iris sp. – iris
Iris sp. – tall bearded iris
Liriope sp. – lilyturf
Mertensia virginica – Virginia bluebells
Onoclea sensibilis – sensitive fern
Podophyllum peltatum – mayapple
Polystichum acrostichoides – Christmas fern
Dryopteris noveboracensis – New York fern
Vinca minor – periwinkle
Viola papilonacea – 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

Southern Slope: Bridge Hollow

Trees
Acer negundo – box elder
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
Ferns various
Mertensia virginica – Virginia bluebells
Podophyllum peltatum – mayapple
Polystichum acrostichoides – Christmas fern
Viola papilonacea – 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

Southern Slope: Forsythia Hill

Trees
Acer negundo – box elder
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 pseudoacadia – black locust

Shrubs
Forsythia intermedia 'Spectabilis' – showy border forsythia

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
Vinca minor – periwinkle
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

Southern Slope: Southern Slope Meadow

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

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

Southern Slope: Hazel Walk

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

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

Vinca minor – periwinkle
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

Southern Slope: Rhododendron Plantation

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' – rosebay rhododendron (white)

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

Southern Slope: Bamboo Plantation and Western Boundary

Trees
Acer negundo – box elder
Acer rubrum – red maple
Bambusa sp. - bamboo
Carpinus caroliniana – American hornbeam
Fagus grandifolia – American beech
Halesia carolina – Carolina silverbell
Juglans nigra – black walnut
Liquidamber styraciflua – sweetgum
Paulownia tomentosa – empress tree
Tilia americana – American linden
Tsuga canadensis – Eastern hemlock
Ulmus americana – American elm

Shrubs
Viburnum dentatum – arrowwood viburnum

Vines
Hedera helix – English ivy

Herbaceous Perennials
Arisaema triphyllum – jack-in-the-pulpit
Podophyllum peltatum – mayapple
Polystichum acrostichoides – Christmas fern
Vinca minor – periwinkle

Viola papilionacea – common blue violet

Stream Valley: Lower Stream Valley

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
Juniperus virginiana – Eastern red cedar
Liriodendron tulipifera – tulip poplar
Maclura pomifera – Osage-orange
Magnolia virginiana – sweetbay magnolia
Quercus palustris – pin oak
Quercus rubra – red oak
Sassafras albidum – common 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
Liriope sp. – lilyturf
Liriope spicata – white flowering lilyturf
Lobelia siphilitica – great lobelia, blue cardinal flower
Mertensia virginica – Virginia bluebell

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 botroides – 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

Stream Valley: Laurel Pool

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

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
Vinca minor – periwinkle
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

Stream Valley: Tulip Glen

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 'album' – white rosebay rhododendron

Vines
Hedera helix – English ivy
Lonicera japonica – Japanese honeysuckle
Vitis labrusca – fox grape

Herbaceous Perennials
Arisaema triphyllum – jack-in-the-pulpit
Arisaema sp. #3 – jack-in-the-pulpit
Lobelia siphilitica – great lobelia, blue cardinal flower
Matteuccia struthiopteris – ostrich fern
Mertensia virginica – Virginia bluebell
Osmunda regalis – royal fern
Podophyllum peltatum – mayapple
Polystichum acrostichoides – Christmas fern
Smilacina racemosa – false Solomon's seal
Vinca minor – periwinkle
Viola papilionacea – common blue violet

Bulbs
Chionodoxa luciliae – glory-of-the-snow
Galanthus nivalis – common 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
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

Stream Valley: North Bank

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

Herbaceous Perennials

Arisaema triphyllum – jack-in-the-pulpit
Arisaema sp. #2 – jack-in-the-pulpit
Arisaema sp. #3 – jack-in-the-pulpit
Iris sp. – iris
Iris siberica (blue) – Siberian iris
Matteuccia struthiopteris – ostrich fern
Mertensia virginica – Virginia bluebell

Onoclea sensibilis – sensitive fern
Podophyllum peltatum – mayapple
Polystichum acrostichoides – Christmas fern
Primula polyantha – primrose (Munstead)
Vinca minor – periwinkle
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. – daffodil *sp.*
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

Stream Valley: Meadow Path

Trees
Cornus florida – flowering dogwood
Hamamelis virginiana – common witchhazel
Prunus serotina – black cherry
Prunus virginiana – choke cherry

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

Stream Valley: Unicorn Lady

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
Liquidamber 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

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

Vinca minor – periwinkle
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 poeticus v. recurvus – pheasant's eye daffodil
Narcissus sp. – trumpet daffodil (#1)
Narcissus sp. – trumpet daffodil (#3)
Narcissus sp. – large-cupped 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)

Meadow #1

Trees
Carya tomentosa – mockernut hickory
Cornus florida – flowering dogwood
Cornus mas – cornelian cherry
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

Herbaceous Perennials
Arisaema triphyllum – jack-in-the-pulpit
Arisaema sp. #2 – jack-in-the-pulpit
Liriope sp. – lily turf
Lobelia inflata – Indian tobacco
Onoclea sensibilis – sensitive fern
Podophyllum peltatum – mayapple
Vinca minor – periwinkle
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

Meadow #2

Trees
Acer rubrum – red maple
Amelanchier sp. – serviceberry
Cornus florida – flowering dogwood
Fraxinus americana – white ash

Juglans nigra – black walnut
Morus alba – white mulberry
Prunus sp. – cherry
Prunus sp. – weeping cherry
Tilia americana – American linden
Tsuga canadensis – Eastern hemlock

Herbaceous Perennials
Arisaema triphyllum – jack-in-the-pulpit
Arisaema sp. #2 – jack-in-the-pulpit
Liriope sp. – lily turf
Onoclea sensibilis – sensitive fern
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 (along the edge only; syn. Scilla campanulata)
Hyacinthoides non-scripta – English bluebells (along the edge only; syn. Scilla non-scripta)
Narcissus sp. – large-cup daffodil (#3) (upper edges of meadow)
Narcissus poeticus v. recurvus – pheasant's eye daffodil
Ornithogalum umbellatum – star-of-Bethlehem (along the edge only)
Ranunculus bulbosus – bulbous buttercup (April-June)
Scilla bifolia – two-leaved squill (along the edge only)
Scilla siberica – Siberian squill (along the edge only)

Meadow #3

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
Maclura pomifera – Osage-orange
Morus alba – white mulberry
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 alnifolium – hobblebush
Viburnum dentatum – arrowwood viburnum
Viburnum plicatum tomentosum – doublefile viburnum

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

Meadow 4
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

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

Meadow 5

Trees
Betula nigra – river birch
Betula populifolia – gray birch
Carya tomentosa – mockernut hickory
Cercis canadensis – Eastern redbud
Cornus florida – flowering dogwood
Fraxinus americana – white ash
Juglans nigra – black walnut
Juniperus virginiana – Eastern red cedar
Liquidamber styraciflua – sweetgum
Liriodendron tulipifera – tulip poplar
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

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

Designed Woodland
Contributing Period
Trees
Acer rubrum – red maple
Acer saccharinum – silver maple
Acer saccharum – sugar 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
Liquidamber 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

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

Northern Woodland

Trees

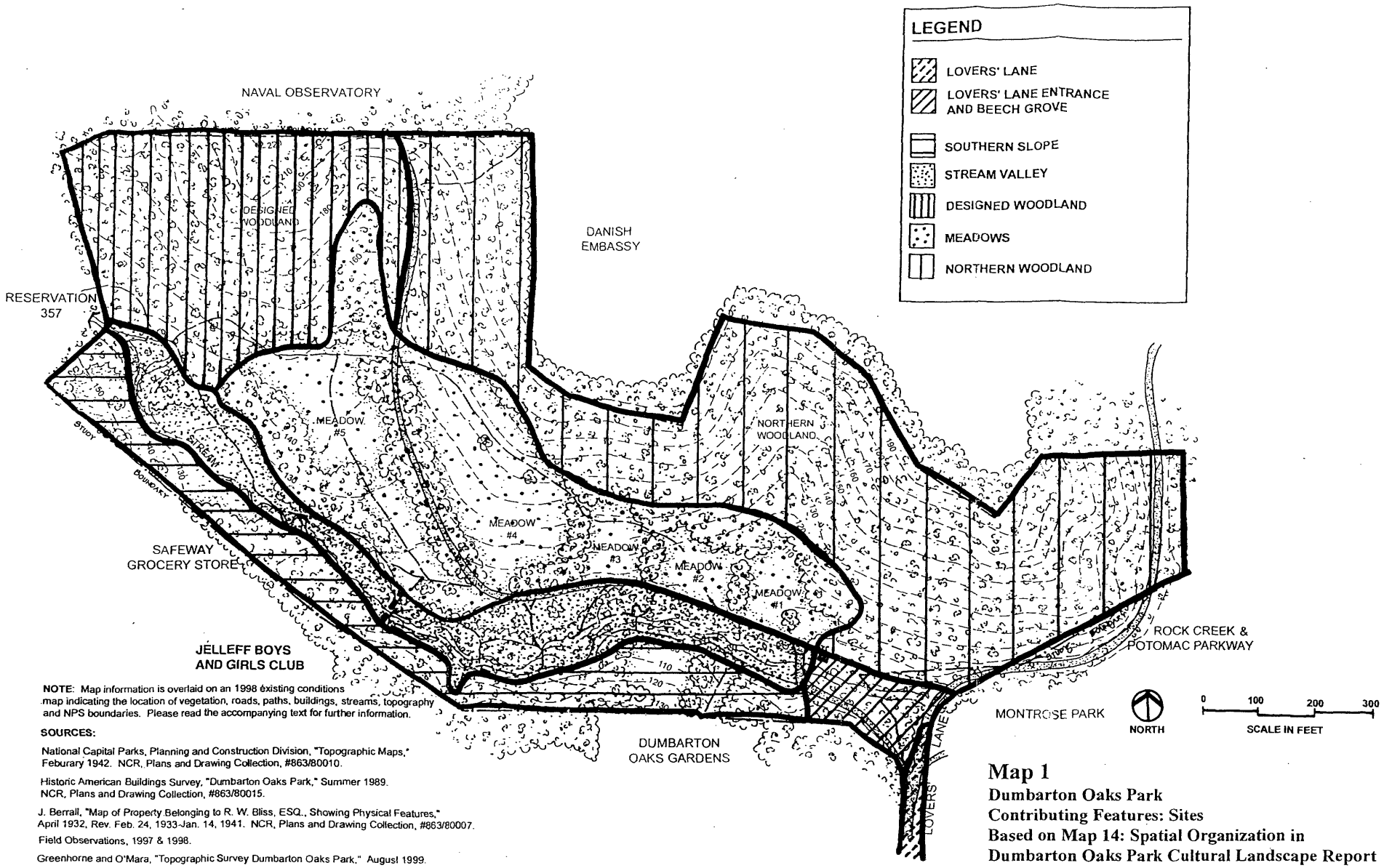
Acer sp. – maple
Acer negundo – box elder
Acer rubrum – red maple
Acer saccharum – sugar maple
Betula nigra – river birch
Carpinus caroliniana – hornbeam
Carya sp. – hickory
Carya tomentosa – mockernut hickory
Cornus florida – flowering dogwood
Fagus grandifolia – American beech
Fraxinus americana – 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 – sassafras
Tilia americana – American linden
Tsuga canadensis – Eastern hemlock
Ulmus americana – American elm

Shrubs
Lindera benzoin – spicebush

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 bluebells (syn. Scilla campanulata)
Hyacinthoides non-scripta – English bluebells (syn. Scilla non-scripta)
Scilla bifolia – two-leaved squill
Scilla siberica – Siberian squill



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," Feburary 1942. NCR, Plans and Drawing Collection, #863/80010.

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

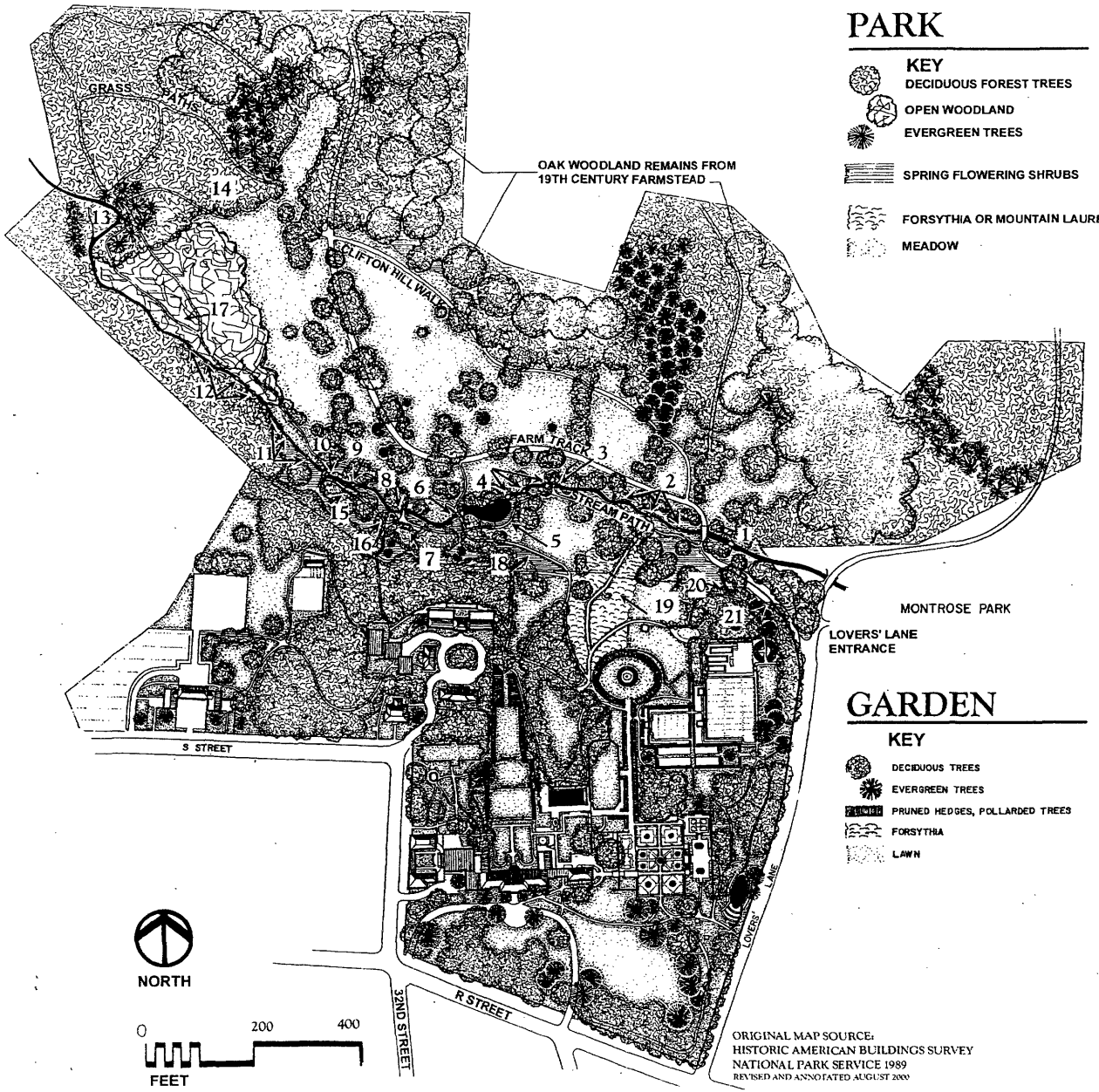
J. Berrall, "Map of Property Belonging to R. W. Bliss, ESQ., Showing Physical Features," April 1932, Rev. Feb. 24, 1933-Jan. 14, 1941. NCR, Plans and Drawing Collection, #863/80007.

Field Observations, 1997 & 1998.

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

Map 1

Dumbarton Oaks Park
Contributing Features: Sites
Based on Map 14: Spatial Organization in Dumbarton Oaks Park Cultural Landscape Report
Prepared by: Maureen Joseph, July 1997
Revised by: August 2000
Adapted for nomination: Kay Fanning, August 2002

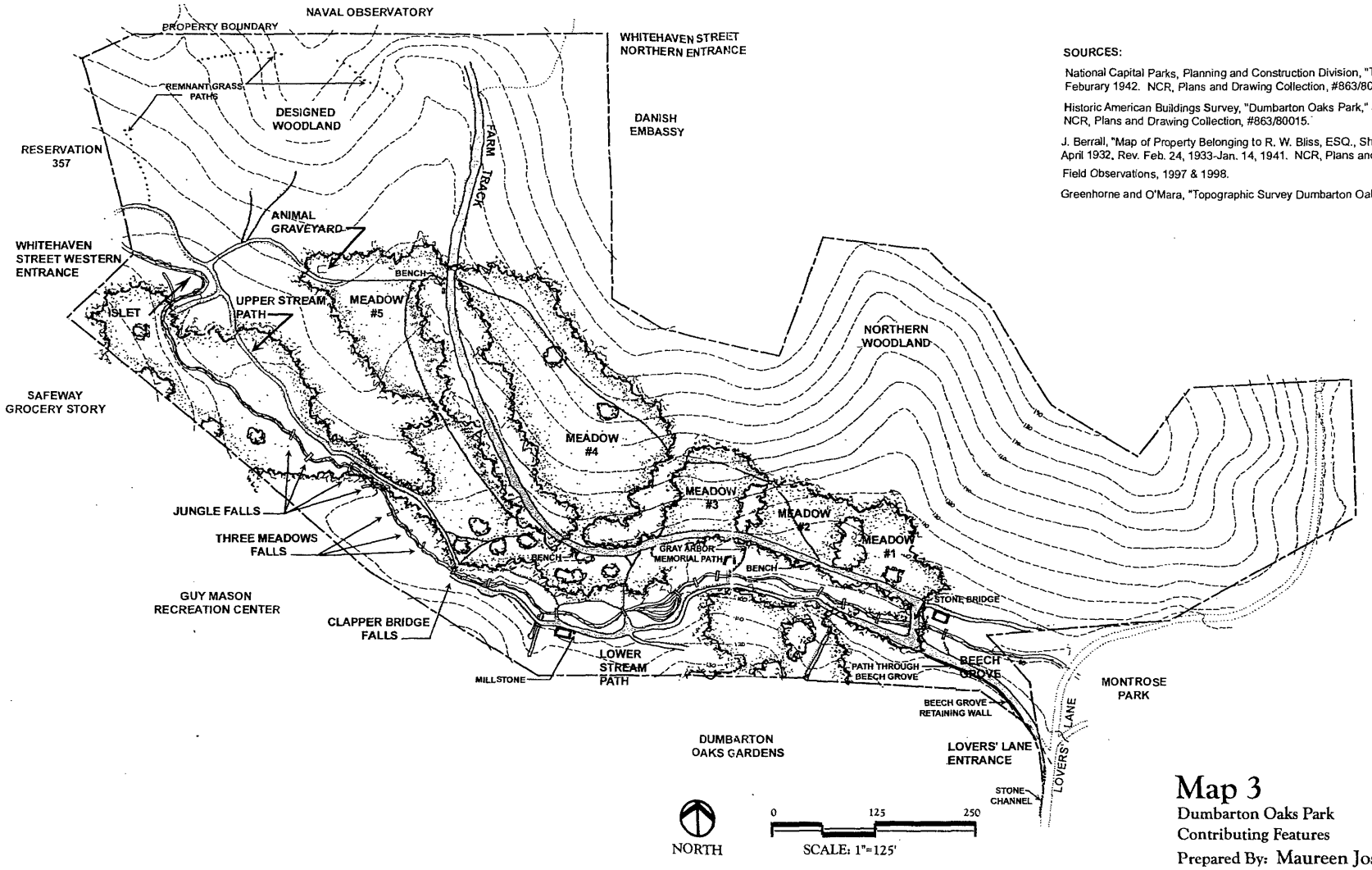


LEGEND

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 & FORSYTHIA ARCH
20 IRIS PATH
21 BEECH GROVE

Map 2

Dumbarton Oaks Park
Historic Conditions with Certain Contributing Features
Prepared by: Maureen Joseph, July 1997
Revised by: Jennifer Hanna, August 2000
Adapted for nomination: Kay Fanning, April 2003



SOURCES:

National Capital Parks, Planning and Construction Division, "Topographic Maps," Feburary 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. Berrall, "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.

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

Map 3

Dumbarton Oaks Park
Contributing Features

Prepared By: Maureen Joseph, July 1997
Revised By: Jennifer Hanna, August 2000
Adapted for nomination: Kay Fanning, April 2003


FAIRCHILD AERIAL SURVEYS

~~Fig. 6~~

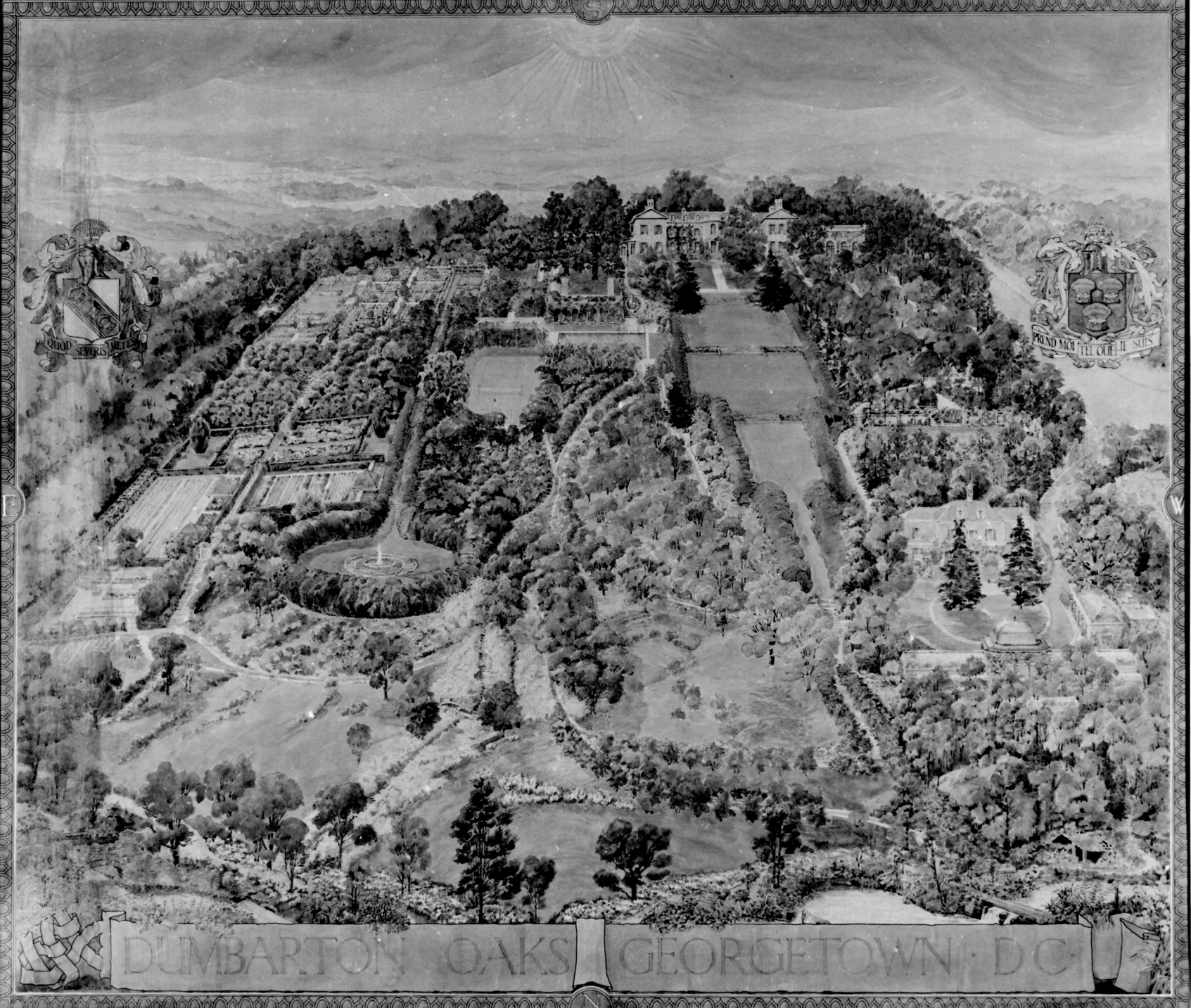
Dumbarton Oaks Estate
Washington, D.C.
Captain Nesbitt, Fairchild Aerial Surveys
DOGL 13.14
6 June 1931
Aerial view of Dumbarton Oaks Estate,
looking north to stream valley

3.14 Aerial View
1931

~~Fig 36~~

3,12 Aerial View

Dumbarton Oaks Estate
Washington, D.C.
Del Ankers
DOGL 13.12
c. 1945-55
Aerial view of Dumbarton Oaks Estate,
looking north to Dumbarton Oaks Park


QUOD SEVERIS METE
PRUND MOI TEL QUIL IL NUIS
DUMBARTON OAKS · GEORGETOWN · D.C.

~~Fig. 33~~

Dumbarton Oaks Estate
Washington, D.C.
Photographer unknown
DOGL
unknown (1935)

Panoramic painting of Dumbarton Oaks Estate by Ernest Clegg, 1935, view from north



~~Fig. 17~~

Dumbarton Oaks Gardens
Washington, D.C.
Unknown
DOGL 15.7
c. 1922-40
View looking north down Box Walk
to Box Ellipse and stream valley

15.7

The Ellipse
Box walk looking north
Winter



~~Fig. 48~~

Dumbarton Oaks Park
Washington, D.C.
Unknown
DOGL 13.27
Summer 1932
Beech Grove, looking west

13.27
D.O Park
Road + wall near
stream summer
1932



~~Fig. 64~~

Dumbarton Oaks Park
Washington, D.C.
unknown
DOGL 13.30
c. 1922-40

Beginning of south stream path,
looking west

13.30 DO Park
Streamside Path



~~Fig. 31~~

17.13 Forsythia Dell
Forsythia Gate

Dumbarton Oaks Gardens
Washington, D.C.
Unknown
DOGL 17.13
c. 1938
View north through Forsythia Arch
into stream valley



~~Fig. 12~~

Dumbarton Oaks Park
Washington, D.C.
unknown
DOGL 13.17
c. 1922-40
Plantings along north side of stream,
view from southeast of Laurel Pool

13.17 D.O. Park
View of Stream + falls



Fig. 52

Dumbarton Oaks Park
Washington, D.C.
unknown
DOGL 13.25
c. 1922-40

View across southern slope
meadow, looking northeast

13.25 D.O. Park
View across stream +
hillside



~~Fig. 70~~

Dumbarton Oaks Park
Washington, D. C.
Unknown
DOGL 13.11
c. 1922-40
Looking east across Laurel Pool,
with massed laurels visible on
southern slope

3.11 D.O. Park
Pool in Park, 1931



13,49b Old
Water
Wheel falls
D.O. Park

~~Fig 79~~

Dumbarton Oaks Park
Washington, D.C.
Unknown
DOAL 13.49b
Dec. 1940
Looking from north side of stream to area on south side where formerly stone steps led through rhododendron massing to pebble stream



13.21 D.O. Park
Old spring + gravel walk

~~Fig. 80~~

Dumbarton Oaks Park
Washington, D.C.
unknown
DOGL 13.21
c. 1922-40
Spring grotto (right) and pebble stream (left), view from north



~~Fig. 87~~

Dumbarton Oaks Park
Washington, D.C.
unknown
DOGL 13.4
c. 1922-40
View of Stream Arbor
from east, showing bench

13.4 D.O. Park
View of rustic arbor
looking north.



Fig.
Dumbarton Oaks Park
Washington, D.C.
G Unknown
DOGL 13.5
c. 1922-40
View of north stream side, looking east
from north of Clapper Bridge Falls

13.5 D.O. Park
Spring flowers + Rustic
arbor



~~Fig. 13~~

Dumbarton Oaks Park
Washington, D.C.
unknown
DOGL 13.13
c. 1922-40
The three Meadow Falls, looking northwest

13.13 D.O. Park
View of stream +
3 falls



13.14 DUMBARTON OAKS PARK
View of STREAM & FALLS

~~Fig. 96~~

Dumbarton Oaks Park

Unknown

DOGL 13.14

c. 1922-40

View of upper stream valley, looking northwest



Fig. 98

Dumbarton Oaks Park
Washington, D.C.
Unknown
DOGL 13.22
c. 1922-40
Iris growing by stream, upper stream valley, looking northwest

13.22 D.O. Park
Planting along the stream



~~DOP-10, #3~~

~~Fig. 49~~

Dumbarton Oaks Park
Washington, D.C.
Maureen Joseph
NCR photofile DOP-10 #3
April 1997
Beech Grove, looking west, showing
loss of understory



~~DOP-3, #10~~

~~Fig. 34~~

Dumbarton Oaks Gardens
Washington, D.C.
Maureen Joseph
NCR photofile DOP-3 #~~34~~ 10
July 1997
The North Vista



~~Fig. 32~~

Dumbarton Oaks Gardens
Washington, D.C.
Kay Fanning
NCR photofile DOP-46 #14A
Dec. 1998
View north from Plum walk into
stream valley



~~Fig. 15~~

Dumbarton Oaks Gardens
Washington, D.C.
Kay Fanning
NCR photofile DOP-45 #5
Dec. 1998
View north from the Green
Terrace to the northern
woodland in Dumbarton
Oaks Park



Fig. 108
Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR photofile DOP-49 #24
Dec. 1998
Cast-stone bench along old farm track at base of fourth meadow, view from west



~~Fig. 1 of 104~~

Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR photofile DOP-47 #20A
Dec. 1998
Northern woodland on Cliften Hill,
seen from north stream side
(Danish Embassy visible
through trees)



~~Fig. 38~~

Dumbarton Oaks Park
Washington, D.C.
unknown
MRC 16.13 "Dumbarton Oaks, Sec. Udall, Robert Frost, Justice Warren & Douglas"
May 11, 1962

Robert Frost and Sec. of the Interior Stewart Udall walking west along farm track at bottom of Fifth meadow, attending centennial commemoration of death of Henry David Thoreau


DUMBARTON OAKS
PARK

~~Fig. 37~~

Dumbarton Oaks Park
Washington, D.C.
Unknown
ROCR 16. 13 A, 437-A6
1945
Lovers' Lane Entrance, showing chain-link pedestrian gate to right



~~Fig. 73~~

Dumbarton Oaks Park
Washington, D.C.
Unknown, 13
ROCR 16.BA, 431
1945
View of Tulip Glen with Old Pump House in background, looking west



~~Fig. 89~~

Dumbarton Oaks Park
Washington, D.C.
Abbie Rowe
ROCR 637, "Enjoying a Walk"
July 1963
Path crossing stream at Clapper
Bridge Falls, view from northwest



~~Fig 61~~

Dumbarton Oaks Park
Washington, D.C.
Abbie Rowe
MRCE 8030-B
July 1963
Washington Bench along north stream path, looking northeast



~~Fig. 29~~

Dumbarton Oaks Park
Washington, D.C.
Abbie Rowe
NRCE, "Dumbarton Oaks Park"
c. 1963

Gray arbor memorial,
view from southwest



~~Fig 54~~
Dumbarton Oaks Park
Washington, D.C.
Unknown
RocR 16.13A, 431-A
1945
Looking north up Forsythia
Steps from south stream path



~~DOP-1, #15~~

~~Fig. 51~~

Dumbarton Oaks Park
Washington, D.C.
Maureen Joseph
VCR photofile DOP1 #15
April 1997
View of stone bridge, East Falls,
and Old Stone Pump House,
looking West



um barton Oaks Gardens
ashington, D.C.
Fanning
photofile DOP-45 #13
Dec. 1998
view
north into stream valley
rom end of North Vista



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-51 #2
March 2003
stone channel along Lovers Lane, looking south.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-51 #7
March 2003
Looking east to Stone Bridge from
south stream path.

DOP-51 #7



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-51 #8
March 2003
Beginning of south stream path, looking west.

DOP-51 #8



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-51 #11
March 2003
Beginning of south stream path and
bottom of Forsythia Steps, looking west.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
VCR Photofile DOP-51 #12
March 2003 / View up Forsythia Steps to
Forsythia Arch and Forsythia Gate,
view south into Dumbarton Oaks
Gardens.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photo file DOP-51 #14

March 2003

Forsythia Arch and restored Forsythia Gate, view south into Dumbarton Oaks Gardens.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-51 #15
March 2003
southern slope, looking northwest from
Forsythia Gate.

DOP51 #15



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-51 #18
March 2003
View north to south stream path, stream, north streamside and meadows from Forsythia Steps.

DOP-51 #18



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-51 #20
March 2003
South stream path, looking west.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-51 #22
March 2003
Gray Arbor Memorial from south stream path, looking north.



Dumbarton Oaks Park.
Washington, D.C.
Kay Fanning
NCR Photofile DOP-51 #23
March 2003
Laurel Pool, looking east.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCA Photofile DOP-51 #26
March 2003
Hazel Walk, looking southeast, near top.

DOP-51 #26



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
VCR Photofile DOP-51 #28
March 2003
Old stone Pump House, looking west.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-51 #29
March 2003
Pebble stream and spring grotto, looking south.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-52 #8
March 2003
Stone Pump House, west and south
elevations, looking northeast.

DOP-52 #8



Dumbarton Oaks Park
Washington D.C.
Kay Fanning
NCR Photofile DOP-53 #1
April 2003
Lovers Lane, looking north from R St.

DOP-53 #1


DUMBARTON OAKS
PARK

Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-53 #5
April 2003
Entrance into park from Lovers Lane, looking west.


Dumbarton Oaks Park
Restoration In Progress
Please Help By Staying
On Trails And Leashing
Your Dogs
KEEP PETS
ON LEASH

Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-53 #6
April 2003
Entrance into part e
stone gate piers, looking west.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-53 #7
April 2003
View up Clifton Hill into meadow 2, looking NW.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-53 #9
April 2003
View from north streamside to Forsythia Hill, looking south.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCH Photofile DOP-53 #10
April 2003
Looking east down Old Farm Track from
bottom of meadow four.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-53 #11
April 2003
Cast-stone bench along Old Farm Track,
looking west, base of meadow 4.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-53 #12
April 2003
Stream Arbor From north streamside,
looking south.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-53 #13
April 2003
Stream Arbor and Tulip Glen from
north streamside, looking east.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-53 #15
April 2003
Upper stream path, looking west.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
WCR Photofile DOP-53 #17
April 2003
Uncovered drifts of daffodils along upper stream path, looking west/northwest.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-53 #20
April 2003

Overgrown vegetation, rear of Safeway supermarket, overlooking west boundary of park, view north/nw.

DOP-53#20



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photo File DOP-53 #22
April 2003
View southeast down upper stream path from entrance to designed woodland.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-53 #25
April 2003
Islet retaining wall, just visible at bottom of photo. Bamboo growing on islet. View looking west.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-53 #26
April 2003
Railroad-tie steps on southernmost woodland path in designed woodland, looking north.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-53 #28
April 2003
Emerging into meadow 5 from designed woodland, looking east.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
April 2003
DCR Photofile DOP-53 #29
Animal Graveyard, meadow fore, looking west.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-53 #33
April 2003
Clifton Hill walk and south edge of
northern woodland, looking east.



Dumbarton Oaks Park
Washington, D.C.
Kay Fanning
NCR Photofile DOP-53 #35
April 2003
Clifton Hill walk, looking down into
meadow 3, view east.