1. NAME OF PROPERTY

Historic Name: MERIDIAN HILL PARK

Other Name/Site Number: N/A

2. LOCATION

Street & Number: Bounded by 16th, 15th, Euclid, and Florida Avenue, NW Not for publication:___

City/Town: Washington Vicinity:___

State: DC County: N/A Code: 001 Zip Code: 20009

3. CLASSIFICATION

Ownership of Property	Category of Property
Private:___	Building(s):___
Public-Local:___	District:___
Public-State:___	Site: X
Public-Federal: X	Structure:___
	Object:___

Number of Resources within Property

Contributing	Noncontributing
_____	_____ buildings
_____	_____ sites
17	_____ structures
4	_____ objects
21	_____ Total

Number of Contributing Resources Previously Listed in the National Register: 21

Name of Related Multiple Property Listing: N/A

Other Contributing Resources[1] within Property:

Pre-existing Natural and Cultural Resources: As a result of the considerable demolition, regrading, and construction involved in the creation of Meridian Hill Park, pre-existing natural or cultural features were not incorporated into the design (figs. 2, 3). The location of the historical meridian, however, and the general topographic situation of the park were important to the location and conception of the park (fig. 4).

Spatial Organization: The spatial oraganization of Meridian Hill Park (fig. 1) represents an application of Renaissance design principles to a new context and use. The park is set on a slope, facing south, with views of Washington in the distance. The site is organized first by a central axis, and then by a principal cross axis; it is then subdivided into more or less symmetrical areas. Large, structured terraces provide viewing platforms and define the principal sectional relationships. Retaining walls provide flat areas for decorative pavements and reflecting pools, organized symmetrically around the central axis. The overall landscape composition is held together by strong visual axes, although movement through the site is not necessarily along those axes. The converging paths of the mall lined with now mature white oaks create a forced perspective that exaggerates the perception of distance in the space. The winding paths flanking the mall near the edges of the upper park have retained their intended air of mystery and intimacy. The highly structured character of the landscape has helped preserve its overall compositional integrity.

Topography: The topography (or sectional relationships) at Meridian Hill Park (figs. 9-13) are salient design characteristics; in general they persist in an almost unchanged condition. The great terrace, the berms and swales at the perimeter of the upper section of the park, the retaining walls at the edges of the park, and the slopes and stairways flanking the cascade are all prominent expressions of the design's topography.

Vegetation: Most of the vegetation at Meridian Hill Park (figs. 14-18) was either planted as part of the original construction, planted later as a replacement in kind, or planted later as a replacement within the original design intent. There is very little vegetation that represents an inappropriate addition, or which is the result of uncontrolled volunteer growth. On the contrary, the loss of original vegetation, not the addition of plants, represents the greatest change in this category (as indicated below in the nomination). Existing vegetation of special importance to the original design intent at Meridian Hill includes: the rows of white oaks flanking the mall; the linden allee on the upper terrace; the evergreen shrubs and trees along the edge of the cascade; the shade trees and understory trees on the slopes flanking the cascade; the shrubs and trees around the perimeter of the park; and the aquatic plants in the reflecting pools; and the shade trees on the upper and lower terraces.

Circulation: The paths of Meridian Hill Park are virtually all in their original location; many of them still feature their original concrete pavement. Where pavement has been replaced it has usually been in a manner consistent with original design intent.

Landscape Structures: The highly structured quality of the Meridian Hill landscape makes it possible to consider most of the landscape as a series of structures. These include: the Cascade; the Terrace Retaining Wall; the North, South, East, and West Walls; the Lower Terrace; the Upper Terrace; the Comfort Station (now an open pavilion, as it was in the original design); the Southwest, Southeast, Northwest, Northeast, West, and East Entrances; the Fountain Niche; and the Arched Entrance.

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[1] These resources contribute to the property as a landscape architectural design. They are not quantified, and they may or may not appear in some form on the List of Classified Structures; nevertheless they should be considered contributing resources within the property.

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ 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 ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain):

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic:	Landscape	Sub:	Park
Current:	Landscape	Sub:	Park

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Late 19th and 20th Century Revivals (Italian and French Renaissance)

MATERIALS:
Foundation: Concrete
Walls: Exposed aggregate concrete
Roof: N/A

Other:
Pavement Materials: Exposed aggregate concrete, concrete, asphalt.
Plant Materials: Various species of trees, shrubs, perennials, ground covers.
Fountains & Other Objects: Exposed aggregate concrete, metal (bronze), stone (marble).
Site Furnishings: Concrete, wood, metal (cast iron).

Describe Present and Historic Physical Appearance.

Meridian Hill Park is located just above Florida Avenue between 15th and 16th Streets in northwest Washington, DC. The design of the 11.88 acre park was inspired by Italian villa landscapes of the 16th and 17th centuries, and its appearance today recalls such Renaissance gardens (fig. 1). The park can be divided into two principal areas: the lower park, with water cascade of linked basins, symmetric stairways and a large reflecting pool surrounded by a plaza; and the upper park, with an open mall, wooded areas flanking the mall, and a broad terrace overlooking the lower park. The park also contains a number of statues and memorials, including the Buchanan Memorial. Meridian Hill Park was designed and built between 1912 and 1936, and has been under the jurisdiction of the National Park Service since 1933.

The park's western edge, 16th Street, is an important north-south axis in Washington, centered on the White House (fig. 4). This axis was proposed by some (including Thomas Jefferson) as the official meridian to serve as a baseline for future surveying and navigation. The high ground about a mile and a half due north of the White House was named Meridian Hill in about 1815 by its owner, David Porter, because he thought that 16th Street marked this historical, and ephemeral, prime meridian for the nation. The idea of a park at the site goes back at least to the 1901 McMillan plan for the city, which suggested a park on both sides of 16th Street at Meridian Hill in recognition of the site's panoramic views and its important position relative to the Washington plan.

The land comprising Meridian Hill Park was purchased by Congress in 1910, in part to the efforts of Mary Foote Henderson, a private citizen and park advocate with considerable real estate interests in the area. The Washington D.C. Commission of Fine Arts lead the effort to construct a park on Meridian Hill and later monitored design and construction progress. The United States Office of Public Buildings and Grounds supervised construction between 1912 and 1933, and the National Park Service oversaw the park's completion between 1933 and 1936, the year the park officially opened.

The first plans for the park were drawn up by landscape architect George Burnap, a former Cornell professor employed with the Office of Public Buildings and Grounds, and were approved by the Commission of Fine Arts in 1914. Burnap's Italianate design suited the steep topography of the site, and exploited the views from the crest of the hill (fig. 5). The principal features of his design are centered around a single, longitudinal axis extending roughly north-south through the site. The elevated, north end of the park featured a fountain, formal gardens, and a great terrace. A water cascade of linked basins was planned for the steep slope to the south, terminated by rectangular reflecting pools in a wide plaza at the foot of the hill. The great terrace, above the cascade, was the main cross axis in the plan, and offered views of the lower park below, and of Washington in the distance.

Initial site work began before World War I. By 1916, three dozen buildings had been cleared from the upper portion of the park, where a level, raised area was established by building massive retaining walls along 16th Street (fig. 3). Below the location proposed for the wall of the great terrace, the lower portion of the park was graded into a regular

slope dropping to the southern edge of the park at Florida Avenue. The total change in elevation from Euclid Street to the north and Florida Avenue to the south is about seventy-five feet.

In 1917, landscape architect Horace W. Peaslee replaced Burnap at the Office of Public Buildings and Grounds and produced a revised design for Meridian Hill Park (fig. 6). Peaslee had been Burnap's student at Cornell and later his assistant in Washington, and his revisions remained true to Burnap's intentions. Peaslee abandoned the elaborate formal gardens of the upper portion the park, however, and replaced them with an open mall. By 1920 the plan had been further modified, with the elimination of a bridge over the cross axis of the cascade, and the simplification of the reflecting pool area. A planting plan by Vitale, Brinckerhoff and Geiffert, a landscape architectural firm based in New York, was incorporated into the design by this point as well (fig. 7). By 1923, the upper mall was completed, and work was proceeding on the terrace and water features. Limited funding for these more expensive portions of the park determined further changes to the design as construction proceeded: a small concert pavilion just north of the principal cross axis on the great terrace was eliminated, as was a monumental entrance directly onto the terrace from 16th Street. The major structural work proceeded slowly, but by 1932 it was largely complete. The park was officially opened in 1936, after a hiatus in construction activity following the transfer of the property to the National Park Service in 1933.

As important as historical allusions were in the design of Meridian Hill, the construction of the park relied on techniques and materials advanced for their time. The terraces, stairs, walls, and pavements--virtually all the structural elements in this highly structured landscape--were rendered in cast-in-place concrete, treated in a variety of ways to expose the different aggregates used in the mixes. The concrete contractor, John J. Earley, was a highly skilled craftsman who interpreted mosaic pavements, urns, balustrades, benches, niches, and planting containers in concrete of varied form, texture, and color (fig. 8). Retaining walls with protruding benches, curving stairways, apsidal niches, and many other details were formed with sensitivity and precision through a series of technical innovations in concrete casting and finishing. The varied colors and sizes of the exposed aggregates artfully recalled the patterns and textures of the decorative mosaic and tile work of Renaissance masons. The articulation of the historical formal models of the park in this advanced construction technology created a striking juxtaposition that lent a unique appearance and character to the park.

A number of important monuments and memorials have accreted to the park since the 1920s. The Buchanan Memorial (Hans Schuler, sc.; William Gordon Beecher, arch.), the largest in the park, was one of the first planned although it was not dedicated in its site at the east end of the lower park until 1930. It remains the only memorial to President James Buchanan in Washington. In 1922, Joan of Arc, a copy of the figure by Paul Debois at Reims Cathedral, was installed directly on the main cross axis of the park in the center of the great terrace. Dante (Ettore Ximenes, sc.) was also put in place in 1922, in a space designed for the purpose by Peaslee. A white marble allegorical figure of Serenity (Jose Clara, sc.) was installed in the upper park in 1925. In 1932 a six-foot high, bronze armillary sphere (Carl Paul Jennewein, sc.) was placed at the center of the circle inscribed by the terminal exedra in the lower park.

In the years following its completion, the park featured technologically advanced indirect and underwater lighting which were enjoyed by evening concert goers during regular "starlight concerts" in the park. The park also reached a high point horticulturally during these years; many hedges, vines, and groves were becoming established, and began to approximate the architecturally structured verdure of their Italian prototypes.

Today the park continues to present a striking aspect: a Renaissance villa landscape, literally recast in the strongest, most durable of materials--exposed aggregate concrete--to serve as a modern public park. The concrete elements show only occasional signs of wear from the last fifty years of constant use. Despite some high-rise development that cuts off views to the south, the overall physical appearance of Meridian Hill Park has retained a high degree of integrity. Recent restoration efforts have assured the continued maintenance of the massive cascade, and many

shrubs and trees that have died or been removed over the years have been replaced. The overall level of maintenance can be considered good for an American urban park.

As durable as the materials and furnishings have proven to be, the spatial organization of the landscape also remains strong and convincing. The converging paths of the mall, lined with now mature white oaks, create a forced perspective that exaggerates the perception of distance in the space. Although the hedges which used to flank the mall have been removed for increased visibility, the groves of oaks still define the mall space clearly. The winding paths flanking the mall near the edges of the park have retained their intended air of mystery and intimacy, thanks in part to the varied topography of these areas. Flowering shrubs along the paths have been replaced in recent years reinforcing this effect. The spatial organizations of the other principal areas of the park have also retained their original compositions. The sectional relationships created by the great terrace, cascade, and flanking stairways, for example, are intact. The views down to the lower plaza and reflecting pool, and other important views have retained their essential compositions. The highly structured character of the landscape has helped preserve its overall compositional integrity.

The greatest change from the historic appearance of the park probably is a result of changing priorities in the management of the park's vegetation. In the Renaissance villa, the cypress, fir and juniper of the *boschi*, as well as many evergreen hedges and vines, articulated the spatial organization as much as the masonry retaining walls, terraces, and other structures. Accordingly, in the original designs for Meridian Hill, vines, hedges, and trees were as essential compositionally as the concrete structures underlying them. Partly because of the increased cost of intensive horticultural care, however, and partly because of security needs, many of the shrubs and vines have disappeared, and some of the yews, hemlocks and other trees in the original plans have not been replaced.

This has had the greatest effect on the slopes around the east and west ascents, flanking the cascade in the lower park. The plants in these areas have been thinned drastically since the 1960s, and the slopes have become unified, sunny, and open spaces. Early views of the park show that these slopes originally were heavily planted, producing a framing effect along the cascade, as seen from the lower park (fig.19). This visual composition, featured in the original designs, recalls similar arrangements in Italian Baroque gardens, such as the Villa Garzoni, Collodi (1652, fig. 20) and the Villa Torlonia, Frascati (1623, fig. 21), in which massive cascades, seen from below, are enframed by dense groves of trees. Recent work at Meridian Hill have included plantings of evergreens along the cascade, and multi-stem kousa dogwood and London planes on the flanking slopes; but plantings more consistent with the original effect--such as dense arrangements of evergreens of various sizes and textures--could present security problems in the park.

The disappearance of the armillary sphere has probably been the most serious loss in terms of monuments; this unique piece was particularly appropriate in its setting (fig. 22). In the upper park, "Serenity" has been virtually destroyed by vandalism and exposure. Otherwise, the presence of a Presidential memorial, several fine statues, and the general sculptural quality of the many concrete structural elements continue to enhance the park's strong aesthetic presence.

The social context of the surrounding neighborhoods of Meridian Hill has changed considerably since the early twentieth century, and it continues to evolve. There is no reason to assume, however, that the original vision of the Meridian Hill Park as a classical villa landscape at the center of a vibrant and interesting residential neighborhood should be considered any less valid or desirable because of these changes. The park has continued to provide just such a center and aesthetic presence continuously since 1936. It has proven to be remarkably durable and flexible over time. The present appearance of the park has benefitted greatly in recent years from renewed attention by the park service, and from the activities of a committed group of area residents and volunteers, the Friends of Meridian Hill. The results have been significant, and the park appears today (with the exceptions noted above) much as it did in 1936.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide:___ Locally:___

Applicable National Register Criteria: A___ B___ C X D___

Criteria Considerations (Exceptions): A___ B___ C___ D___ E___ F___ G___

NHL Criteria: 4

NHL Theme(s): XVII. Landscape Architecture

Areas of Significance: Landscape Architecture

Period(s) of Significance: 1910-1936

Significant Dates: 1910, 1917, 1920, 1923, 1933

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: George Burnap
Horace W. Peaslee
John J. Early
Ferruccio Vitale

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

CONTEXT STATEMENT

Meridian Hill Park is a nationally significant example of neoclassical (or "Beaux-Arts") American park design of the early 20th century. Other examples of comparable significance might include George Kessler's Paseo in Kansas City, or Lusby Simpson and Gilmore Clarke's Bryant Park in New York. These are major landmarks of a significant landscape design movement that shaped public spaces in American cities for more than fifty years.

Neoclassical landscape design in the United States became popularized through changing tastes in residential landscapes at the turn of the century. In the late 19th century a growing class of wealthy Americans looked to create private landscapes that would reflect their taste and culture. Between the 1890s and 1929 (sometimes called the "country place" era), landscape architects, who had previously been more involved in public park and parkway projects, increasingly undertook ambitious residential landscape commissions, especially in the prestigious suburbs developing around industrial cities in the Northeast and Midwest. Residential landscapes (except for the largest estates) were usually smaller than public park and parkway systems; and the different needs and desires of private clients required a different approach, and brought a changing aesthetic, to the practice of landscape architecture.

Many "country place" era landscapes were products of the contemporary fascination with Italian villas and gardens. One of those most fascinated was Charles Adams Platt, a painter turned landscape architect, who had helped generate this interest in Italian garden design. In the early 1890s, Platt toured the great Italian villas of the 16th and 17th centuries to paint them and do measured drawings of their gardens. His *Italian Gardens*, published in 1894, greatly influenced upper class taste in residential landscapes. Similar tours were made by other prominent social and cultural figures, such as Edith Wharton, whose *Italian Villas and their Gardens* appeared in 1904. Platt began to design private gardens inspired by Italian prototypes in the 1890s. He produced powerful compositions of domestic architecture and garden rooms, organized and connected by visual axes, and borrowing their basic spatial organization (usually at a reduced scale) from famous Italian historical prototypes.

Professional landscape architects were quick to capitalize on the expanding popularity of the new, more architectural style in residential landscapes. The number of professional practitioners also increased as a result of this larger market for services, and in 1899 a professional organization, the American Society of Landscape Architects, was founded. Beginning in 1900 with the Harvard School of Landscape Architecture, a growing number of university professional degree programs emphasized architectural training, along with an academic study of Renaissance garden history. A generation of landscape architects emerged in the early 20th century with strong architectural training, academic inclinations, and a profound knowledge and love of French and Italian Renaissance garden design.

Many of these landscape architects went primarily into residential and estate design, but their impact was soon apparent in the public landscape as well. Neoclassical designs were applied, with varying degrees of success, to a wide range of public landscapes in scores of American cities in the early 20th century. In some cases, neoclassical monuments and site plans were inappropriately imposed on 19th-century picturesque parks. In other cases, however, designers successfully adapted neoclassical principles to create a distinctive new aesthetic for public parks. Formal, geometric plans often were appropriate and effective for smaller sites, such as squares, traffic circles, and smaller parks. Early examples of neoclassical park design also coincided with the playground movement, which advocated the creation of small, decentralized parks in congested urban neighborhoods. Many playgrounds were well served by simple, geometric plans that organized space efficiently; in addition they often featured neoclassical bathhouses and pavilions, further encouraging axial, or formal site plans to complement the architecture. Examples from this

era of playground design include the Chicago South Park District playgrounds (Olmsted Brothers), and other municipal playgrounds designed in the first decade of the 20th century.

At about the same time, the landscape architect George Kessler created a series of linked boulevards and parks, including the Paseo (ca. 1905), which successfully adapted the principles of neoclassical landscape architecture to the development of a municipal park and parkway system for Kansas City, Missouri. Park and parkway systems, in cities like Boston and Minneapolis, had been masterpieces of picturesque landscape design in the 1870s and 80s. Kessler adapted the older idea of a municipal park system to the new aesthetic, creating a powerful series of parks whose terraces, formal gardens, and neoclassical pergolas and other structures were inspired by recent developments in residential landscape design. In another example, an 1880s picturesque design for New York's Bryant Park had become increasingly inappropriate after the Beaux-Arts, 42nd Street Public Library building was completed adjacent to it. A new park was built in 1934 (Lusby Simpson, Gilmore Clarke, landscape architects) based on elevated allees of London planes, flanking a *tapis vert*. The new design complemented the rear facade of the library and created a distinctive new public space imbued with the neoclassical landscape aesthetic. Parks like these demonstrated how effectively neoclassical landscape design could be applied to the design of public parks, especially in cities. Bryant Park (a designated New York City Landmark) has proven to be flexible and durable both physically and aesthetically. Its recent rehabilitation respected the historic design, and recognized its fundamental utility and aesthetic quality.

Neoclassical landscape design also was applied at a larger scale, partly because the Chicago Exposition of 1893 greatly encouraged neoclassical city planning. The 1901 McMillan plan for Washington, DC, and the Chicago plan of 1909--the great achievements of the "City Beautiful" movement--evidence a commitment to neoclassical landscape architecture in the design of individual public parks, streets, and playgrounds. By 1910, American landscape architecture reached a new maturity and versatility, in part due to the training and experience of many landscape architects in residential garden design. Neoclassical landscape design emerged as a complementary approach to traditional picturesque park development, both in project-scaled design and in city planning.

STATEMENT OF SIGNIFICANCE

Meridian Hill Park is an outstanding accomplishment of neoclassical park design in the United States. Few other public parks of the period match its ambitious scale and intent, and few have retained the high level of integrity apparent at Meridian Hill.

The design of the park has been compared to an assortment of Italian villas. In 1914, Burnap and Peaslee joined members of the Commission of Fine Arts on a tour of Italian, Swiss, and French public parks. Both they and the members of the Commission (which oversaw the Meridian Hill project) had ample opportunity to study European landscapes as potential prototypes for the design of the Washington park. Among the Renaissance gardens that Peaslee visited were classic Renaissance gardens, such as the Villa d'Este (1550), the Villa Lante (1564, fig. 23), and the Palazzo Farnese, Caprarola (1587, fig. 24) which have strong axial compositions, and which feature central water chains or water-staircases descending a slope. The cascade at Meridian Hill also can be compared to 17th-century villas (as noted above) such as the Villa Torlonia and the Villa Garzoni. The open mall in the upper park of Meridian Hill also invites comparisons to French Baroque gardens: the open-ended view from the north end of the mall into distant space evokes the infinite views of the royal French gardens of the 17th century.

As interesting as these comparisons are, the Meridian Hill landscape is not an imitation of a single precedent, as much as a testament to the designers' thorough awareness and understanding of the underlying principles of Renaissance and Baroque landscape design. If the Italian villa landscape provided the general inspiration for the design, the overall composition of Meridian Hill Park was an original adaptation. Like Charles Platt before them, Burnap and Peaslee abstracted Renaissance

design principles and applied them to a new context and use; the result was an emulation of a Renaissance method and sensibility, rather than a simple copying of prototypes.

The park, for example, is set on a slope, facing south, with distant views of the city and surrounding countryside--a perfect classical Roman villa setting. The site is organized first by a central axis, and then by a principal cross axis; it is then subdivided into more or less symmetrical areas. Large, structured terraces provide viewing platforms and define the principal sectional relationships. Retaining walls provide flat areas for decorative pavements and reflecting pools, organized symmetrically around the central axis. The overall landscape composition is held together by strong visual axes, although movement through the site is not necessarily along those axes. These general principles, in addition to the borrowing of formal elements, such as balustrades and fountains, from specific historical models result in a powerful, original landscape that serves its unique geographic and social context, and also evokes the historical landscapes that served as its inspiration.

The advanced construction technology at Meridian Hill further reinforces the impression of a skillful adaptation within a stylistic discipline of design rather than a superficial imitation of prototypes. The extensive use of concrete very purposefully demonstrates the willingness to innovate, and to adapt to the new context of a 20th-century urban park. Unprecedented at the time, the technological achievement of the park's concrete construction, in addition to the park's design, distinguishes Meridian Hill as a nationally significant historical resource. The American Society of Civil Engineers has endorsed this NHL nomination on this basis.

The scope and ambition of Meridian Hill Park set it apart as well; the idea of creating a Renaissance villa landscape in the middle of an American city to serve as a public park and cultural institution has no true parallel. The park is, perhaps, the most ambitious and successful example of neoclassical park design in the United States, and it remains an outstanding physical reminder of the highest ideals of neoclassicism of the early 20th century. Meridian Hill Park is an example of extremely high artistic merit of the adaptation of neoclassical landscape design to the American municipal park. The breadth of its ambition, its remarkable integrity, and the masterful sureness of its design and construction justify its designation as a National Historic Landmark.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

This nomination is based primarily on the Historic American Buildings Survey project (No. DC-532) carried out in 1985, and on the extensive historical research published in 1987 by Marion K. Schlefer as part of that project. Ms. Schlefer also reviewed this nomination.

Archival sources on the history of the park include the papers of Horace W. Peaslee at the American Institute of Architects, Archives (RG 804, RG 801, RG 815, RG 831);and other records of the park at the National Archives (RG 79, accession no. 64A42), and the National Archives, Cartographic Division (RG 66, RG 79).
The Commission of Fine Arts *Annual Reports*, (Washington, Government Printing Office) also contain information on the park construction.

Other sources consulted in the preparation of this nomination include:

Platt, Charles A. *Italian Gardens*. New York: Harper & Brothers, 1894.

Wharton, Edith. *Italian Villas and their Gardens*. New York: The Century Co., 1904.

Shepherd, J.C., and G.A. Jellicoe. *Italian Gardens of the Renaissance*. [1925] 2nd ed. London: Tiranti, Ltd., 1953.

Masson, Georgina. *Italian Gardens*. London: Thames and Hudson, Ltd., 1961.

Newton, Norman T. *Design on the Land*. Cambridge: The Belnap Press of Harvard University Press, 1971.

Goode, James M. *The Outdoor Sculpture of Washington, D.C.* Washington: The Smithsonian Institution Press, 1974.

Lazzaro, Claudia. *The Italian Renaissance Garden*. New Haven: Yale University Press, 1990.

N.B. See M.K. Schlefer's HABS documentation for a more thorough bibliography.

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-532
___ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

___ State Historic Preservation Office
___ Other State Agency
X Federal Agency
___ Local Government
___ University
___ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: 11.88 acres

UTM References: Zone Easting Northing
A 18 323530 4310020
B 18 323560 4309570
C 18 323420 4309560
D 18 323430 4310020

Verbal Boundary Description:

In the District of Columbia, Northwest, bounded by 16th Street on the west, Euclid Street on the north, 15th Street on the east, and Florida Avenue on the south.

Boundary Justification:

These are the original public park boundaries as created (1910) by the District of Columbia, as developed (1912-1936), and as transferred to the National Park Service (1933). These are also the boundaries, with little or no change, of all subsequent landscape architectural development plans.

11. FORM PREPARED BY

Name/Title: Ethan Carr, Landscape Historian
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Date: 13 October 1993