



DARWIN D. MARTIN HOUSE

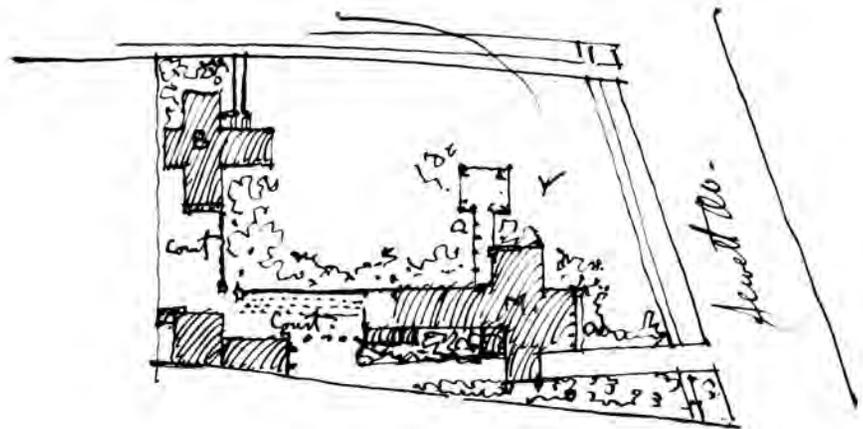


CULTURAL LANDSCAPE REPORT

I sympathize with your desire for a larger garden,- we will get it, together with all of Mrs. Martin's practical requirements, but don't freeze your architect down to certain areas or various parts of the plan, "proportion" must determine these things within reasonable limits, and give him a free hand within that limit; stretch the limit until your discretion deflects to the breaking point, let her break, even, for once and you will be pleasantly shocked by the result.

We will make another sketch for you, embodying your suggestions in some way to preserve the harmony and proportion of a consistent arrangement and will bring it down with me, for I expect to see you soon.

*Frank Lloyd Wright to Darwin D. Martin
2 January 1904*



Figure, opposite

Linework copy of May 1903
sketch, Frank Lloyd Wright,
initially conceived Martin
House composition.

Darwin D. Martin House

(Martin House Complex)

Cultural Landscape Report

Prepared for the Martin House Restoration Corporation
Buffalo, New York

Prepared by Bayer Landscape Architecture, PLLC
Honeoye Falls, New York

Mark H. Bayer, ASLA, Principal-in-Charge
Zakery D. Steele, ASLA, Project Manager

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Site History and Evolution

Existing Conditions

Analysis and Evaluation

Treatment Recommendations

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This report was prepared by Bayer Landscape Architecture, PLLC, of Honeoye Falls, New York. Mark H. Bayer, ASLA, served as Principal-in-Charge. Zakery D. Steele, ASLA, served as project manager, researcher and principal author.

Stakeholder Participants

A "Stakeholder Meeting" was held in Buffalo on October 5-6, 2014, to support the research, analysis and draft treatment recommendations of this Cultural Landscape Report. The two-day event included a distinguished panel of historians, architects, landscape architects and many other experts who provided valuable analysis, recommendations and observations to the Martin House Restoration Corporation and the consultant team. Participants traveled from many geographic locations (local, national, and global) and were extraordinarily generous with their time. The Stakeholder Meeting resulted in meaningful guidance on the content and conclusions within this document. A transcript of the October 6 proceedings is available from the Martin House Restoration Corporation. Sincere thanks to everyone involved.

Stakeholder Meeting Participants

Mark Bayer, *Bayer Landscape Architecture*
Charles Birnbaum, *The Cultural Landscape Foundation*
Christine Capella-Peters, *NYS Historic Preservation Office*
George Curry, *SUNY-ESF*
Nellie Gardner, *Martin House Restoration Corporation*
Dean Gowen, *Wendel Companies*
Francis Kowsky, *Buffalo State College*
Theodore Lownie, *HHL Architects*
Mark Mistretta, *Wendel Companies*
Mark Prezorski, *The Olana Partnership*
Jack Quinan, *Martin House Restoration Corporation*
Mary Roberts, *Martin House Restoration Corporation*
Zakery Steele, *Bayer Landscape Architecture*
Margaret Stehlik, *Martin House Restoration Corporation*
Margo Stipe, *Frank Lloyd Wright Foundation*
Ann Talarek, *Fallingwater*
Susana Tejada, *Martin House Restoration Corporation*
Christopher Vernon, *University of Western Australia*
Carol Yetken, *CYLA Design Associates*

Table of Contents

6	List of Figures	138	3. EXISTING CONDITIONS
11	PROLOGUE & EXECUTIVE SUMMARY	139	Existing Conditions Plan
14	1. PROJECT INTRODUCTION	138	Existing Landscape Characteristics
14	Project Objectives	156	Function, Operations and Access Overview
14	Methodology	160	Landscape Condition
16	Orientation and Landscape Units	162	4. ANALYSIS AND EVALUATION
20	2. SITE HISTORY AND EVOLUTION	163	Review of Existing Preservation Program Status
20	1864-1902: Buffalo and Parkside	165	Period of Significance and Boundaries
26	1903-1909: Martin House Landscape Design and Construction	167	Statement of Significance and National Register Recommendations
74	1909 Period Plan	172	Supporting Landscape Background and Context: Frank Lloyd Wright, Darwin D. Martin, and Walter Burley Griffin
76	1910-1929: A Maturing Domestic Landscape	184	Integrity Evaluation
102	1929 Period Plan	186	Landscape Characteristics and Features Evaluation
103	Period of Significance (1903-1929) Plant Palettes	192	Floricycle Bloom Diagrams
110	1930-1966: Decline, Abandonment and Tauriello Ownership	202	5. TREATMENT RECOMMENDATIONS
126	1966 Period Plan	202	Treatment Framework
128	1967 - Present: University at Buffalo Ownership & MHRC Restoration	206	Primary Treatment: Rehabilitation
134	Historic Timeline	208	Treatment Philosophy and Site-Wide Guidelines
		230	Treatment Plan
		231	Landscape Rehabilitation Tasks

List of Figures

1. *Photograph detail of primary source material (1905 Plan of Plantings).* University Archives, State University of New York at Buffalo. Photograph by Zakery Steele.
2. *Isabelle Reidpath Martin near the Floricycle, c.1933.* University Archives, State University of New York at Buffalo.
3. *Jewett Parkway, USGS, Buffalo NE Quadrangle.* United States Geological Survey.
4. *Aerial photo with project area (historic core boundary) delineated.* NYS GIS Clearinghouse.
5. Landscape Units Map.
6. *Buffalo, 1872 Ward 12 Map.* G. M. Hopkins & Co.
7. *F. L. Olmsted Sr., map of Buffalo, showing original park and parkway system, 1876.* National Park Service, Frederick Law Olmsted National Historic Site.
8. *F. L. Olmsted, Plan of Parkside, detail.* National Park Service, Frederick Law Olmsted National Historic Site, 00713-4.
9. *Third Preliminary Study for laying out Parkside Buffalo, 1886.* National Park Service, Frederick Law Olmsted National Historic Site, 00713-1.
10. *145 Summit Avenue, c.1890.* University Archives, State University of New York at Buffalo, MS_22.5_330.
11. *Martin, photographed with trees (beech in foreground, birch behind) at 145 Summit.* University Archives, State University of New York at Buffalo, MS_22.5_313.15.
12. *1900 Sanborn map, Buffalo, Sheet 413. Martin initial 1.3 acre purchase delineated in red.* Buffalo Sanborn Sheet 413, 1900, Environmental Data Resources, Inc.
13. Parcel acreage and ownership map.
14. *First (May 1903) sketch of Martin House composition, Frank Lloyd Wright.* Frank Lloyd Wright Darwin D. Martin Papers, University Archives, State University of New York at Buffalo.
15. *Preliminary First Floor Plan, Frank Lloyd Wright.* Frank Lloyd Wright Foundation Archives (The Museum of Modern Art / Avery Architectural & Fine Arts Library, Columbia University, New York), 0405.001.
16. *Garden Light thumbnail sketch, with focal point, Frank Lloyd Wright.* Frank Lloyd Wright Foundation Archives (The Museum of Modern Art / Avery Architectural & Fine Arts Library, Columbia University, New York), 0405.93.
17. *Portion of Garden Light detail, Frank Lloyd Wright.* Frank Lloyd Wright Foundation Archives (The Museum of Modern Art / Avery Architectural & Fine Arts Library, Columbia University, New York), 0405.93.
18. *First tree (American elm) planted on northeast side of Barton House, 12 May 1904. Photo c. Sep 1904.* University Archives, State University of New York at Buffalo, MS_22.5_313.19.
19. *American elm planted near west lot line, c. Aug 1904.* University Archives, State University of New York at Buffalo, MS_22.5_313.14.
20. *Foundation for garage and conservatory, c. July 1904.* University Archives, State University of New York at Buffalo, MS_22.5_313.1.
21. *Block Plan, Frank Lloyd Wright, 1904.* Frank Lloyd Wright Foundation Archives (The Museum of Modern Art / Avery Architectural & Fine Arts Library, Columbia University, New York), 0405.028.
22. *Perspective sketch, detail, Frank Lloyd Wright, 1904.* Frank Lloyd Wright Foundation Archives (The Museum of Modern Art / Avery Architectural & Fine Arts Library, Columbia University, New York), 0405.027.
23. *Grading visible around hemi-cycle, photo 27 Nov 1904.* University Archives, State University of New York at Buffalo, MS_22.5_313.59.
24. *Second revised preliminary first floor plan, detail, Frank Lloyd Wright, c. Aug 1904.* Frank Lloyd Wright Foundation Archives (The Museum of Modern Art / Avery Architectural & Fine Arts Library, Columbia University, New York), 0405.0XX.
25. *Barton House plantings at installation, October 1904.* University Archives, State University of New York at Buffalo, MS_22.5_313.43.
26. *Barton House rear yard, showing Barton clothes poles, October 1904.* University Archives, State University of New York at Buffalo, MS_22.5_313.37.
27. *Detail of Green House Bench Plan (growing benches), Pierson Sefton Co., Dec 1904.* Frank Lloyd Wright Darwin D. Martin Papers, University Archives, State University of New York at Buffalo, 22.0_18.
28. *Detail, blueprint version of Plan of Plantings, 15 Feb 1905.* Frank Lloyd Wright Darwin D. Martin Papers, University Archives, State University of New York at Buffalo, 22.0_21.2.
29. *O.S. Lang as-built survey, 18 April 1905.* Frank Lloyd Wright Darwin D. Martin Papers, University Archives, State University of New York at Buffalo, 22.0_28.1.
30. *Elms planted within the Courtyard, May 1905. Photo shows elms the following year, on September 1, 1906.* University Archives, State University of New York at Buffalo, MS_22.5_1151.
31. *Original ink on linen version of Plan of Plantings, 15 Feb 1905.* Frank Lloyd Wright Darwin D. Martin Papers, University Archives, State University of New York at Buffalo, 22.0_21.1.
32. *Detail of hemi-cycle area, original ink on linen Plan of Plantings, 15 Feb 1905.* Frank Lloyd Wright Darwin D. Martin Papers, University Archives, State University of New York at Buffalo, 22.0_21.1.
33. *Detail of Barton House area, original ink on linen Plan of Plantings, 15 Feb 1905.* Frank Lloyd Wright Darwin D. Martin Papers, University Archives, State University of New York at Buffalo, 22.0_21.1.
34. *The second planting, photo of hemi-cycle area, May 1905.* University Archives, State University of New York at Buffalo, MS_22.5_313.83.
35. *Driveway and Courtyard area, just after planting, May 1905.* University Archives, State University of New York at Buffalo, MS_22.5_313.85.
36. *Jewett frontage area, May 1905.* University Archives, State University of New York at Buffalo, MS_22.5_313.86.
37. *House from across Jewett Parkway, November 1905.* University Archives, State University of New York at Buffalo, MS_22.5_1.15.
38. *'Details of Plantings for D.D.Martin,' J. Wilkinson Elliot, c. July 1905.* Frank Lloyd Wright Darwin D. Martin Papers, University Archives, State University of New York at Buffalo, 22.0_24.
39. *Water Basin, unrealized lily pond for hemi-cycle area, Frank Lloyd Wright, c. July 1905.* Deutsches Architekturmuseum, Frankfurt, 283-001023.
40. *Plan of Floral Arrangement (Floricycle), Frank Lloyd Wright, c. February 1906.* Frank Lloyd Wright Darwin D. Martin Papers, University Archives, State University of New York at Buffalo, 22.0_22.
41. *Plan of Floral Arrangement (Floricycle), plant key transcription.* Transcribed by Zakery Steele, from Frank Lloyd Wright Darwin D. Martin Papers, University Archives, State University of New York at Buffalo, 22.0_22.
42. *Detail of Plan of Floral Arrangement (Floricycle), and Martin's note reviewing plant quantities.* Frank Lloyd

List of Figures

- Wright Darwin D. Martin Papers, University Archives, State University of New York at Buffalo.
43. The Summit Avenue frontage, c. April 1906. University Archives, State University of New York at Buffalo, MS_22.5_534.
 44. *Just planted Floricycle area, c. spring 1906.* Canadian Centre for Architecture, Montréal, PH1983:0211.
 45. *Elm tree planted near Barton verandah, c. Sept 1906.* Frank Lloyd Wright Foundation Archives (The Museum of Modern Art / Avery Architectural & Fine Arts Library, Columbia University, New York), 0405.0021.
 46. *1916 Sanborn map, Buffalo, Sheet 531, 53-foot wide lot and "coop" delineated.* Buffalo Sanborn Sheet 531, 1916, Environmental Data Resources, Inc.
 47. *April 1906 photograph of the conservatory, east facade with vine trellis wire.* Canadian Centre for Architecture, Montréal, PH1983:0216.
 48. Interior of Conservatory, c 1905. University Archives, State University of New York at Buffalo, MS_22.5_5.7.
 49. *Courtyard and fountain, 1906.* Frank Lloyd Wright Foundation Archives (The Museum of Modern Art / Avery Architectural & Fine Arts Library, Columbia University, New York), 0405.0003.
 50. *Courtyard, garage, conservatory and pergola, 1906.* Canadian Centre for Architecture, Montréal, PH1983:0206.
 51. *Driveway and front entry, 1906.* Canadian Centre for Architecture, Montréal, PH1983:0207.
 52. *Auto court area with conservatory in background, c. 1906.* From: The early work of Frank Lloyd Wright / The "Ausgeführte Bauten" of 1911, New York, Dover Publications, 1982.
 53. 1909 Period Plan.
 54. *View of Floricycle and house from church across street, c. August 1907.* Canadian Centre for Architecture, Montréal, PH1983:0208.
 55. *Detail of Griffin-designed shrub border along Summit Avenue, 'Grounds of Dwelling,' October 1910.* Frank Lloyd Wright Darwin D. Martin Papers, University Archives, State University of New York at Buffalo, 22.0_23.
 56. *This June 14, 1923 photo is the clearest of the Griffin shrub border, seen in background. Looking east.* University Archives, State University of New York at Buffalo, DMW-023.
 57. *Darwin Martin House, plan, Wasmuth portfolio version, 1910.* Frank Lloyd Wright Foundation Archives (The Museum of Modern Art / Avery Architectural & Fine Arts Library, Columbia University, New York), 0405.22.
 58. *Darwin Martin House, perspective, Wasmuth portfolio, 1910.* Frank Lloyd Wright Foundation Archives (The Museum of Modern Art / Avery Architectural & Fine Arts Library, Columbia University, New York), 0405.22.
 59. *Jewett frontage and main entry, c. 1915.* University Archives, State University of New York at Buffalo, MS_22.5_447.
 60. *Conservatory and pergola, as viewed from the Summit lawn, c. 1915.* University Archives, State University of New York at Buffalo, MS_22.5_441E.
 61. *Jewett frontage, c. 1913.* University Archives, State University of New York at Buffalo, MS_22.5_1131.
 62. *Conservatory alterations plan, 1916, Frank Lloyd Wright. Not implemented.* Frank Lloyd Wright Darwin D. Martin Papers, University Archives, State University of New York at Buffalo, 22.0_4-4.
 63. *Alterations of residence, detail of plan, 1916, Frank Lloyd Wright. Not implemented at this time.* Frank Lloyd Wright Darwin D. Martin Papers, University Archives, State University of New York at Buffalo, 22.0_4-2.
 64. *Jewett frontage showing young ginkgo on east side of driveway, annotated, c. 1912.* University Archives, State University of New York at Buffalo, MS_22.5_441A.
 65. *View of dining room facade from Summit Terrace, showing elm tree, c. 1915.* University Archives, State University of New York at Buffalo, MS_22.5_314
 66. *Jewett frontage, c. 1915.* University Archives, State University of New York at Buffalo, MS_22.5_435A.
 67. *Sculpture by R. Bock upon concrete pier, photo c. 1920.* University Archives, State University of New York at Buffalo, MS_22.5_441F.
 68. *Northern terminus of Floricycle from Martin verandah, Barton House in background, c. 1914.* University Archives, State University of New York at Buffalo, MS_22.5_1132.
 69. *Floricycle viewed from church property across street corner, c. 1913.* University Archives, State University of New York at Buffalo, MS_22.5_1134.
 70. *Floricycle from street corner, c. 1915.* University Archives, State University of New York at Buffalo, MS_22.5_435B.
 71. *Barton House verandah with elm and sumac, c. 1915.* University Archives, State University of New York at Buffalo, MS_22.5_442G.
 72. *Entry walk and porte-cochere with ginkgo, c. 1920.* University Archives, State University of New York at Buffalo, MS_22.5_448.
 73. *Temporary plants for Dorothy Martin's wedding procession, pergola on right, June 14, 1923.* University Archives, State University of New York at Buffalo, DMW-016.
 74. *Floricycle, looking north, June 14, 1923.* University Archives, State University of New York at Buffalo, DMW-012.
 75. *Jewett frontage, June 14, 1923.* University Archives, State University of New York at Buffalo, DMW-011.
 76. *Pergola with tent in background (west side), June 14, 1923.* University Archives, State University of New York at Buffalo, MS_22.5_406.
 77. *Tent fitted over the courtyard, including peony and fountain, June 14, 1923.* University Archives, State University of New York at Buffalo, MS_22.5_025.
 78. *Courtyard area as viewed from the newly improved lands south of greenhouse. Cedars removed. c. 1927.* University Archives, State University of New York at Buffalo, MS_22.5_434C.
 79. Relatives of William Thorpe standing in lawn south of Greenhouse, c. 1927. MHRC, William Thorpe family photos, WT-20.
 80. *Courtyard viewed from area south of greenhouse, plantings removed, photo c. 1930.* Harvard Loeb Library, Lantern Collection, Graduate School of Design, 15645.
 81. *Barton House verandah as seen from the Summit Terrace, photo c. 1930.* University Archives, State University of New York at Buffalo, MS_22.5_434B.
 82. *Courtyard garden path, looking north toward garage, photo c. 1930.* University Archives, State University of New York at Buffalo, MS_22.5_463.
 83. *Jewett frontage, c. 1930.* University Archives, State University of New York at Buffalo, MS_22.5_449.
 84. 1929 Period Plan.
 85. Jewett Frontage Plant Palette.

List of Figures

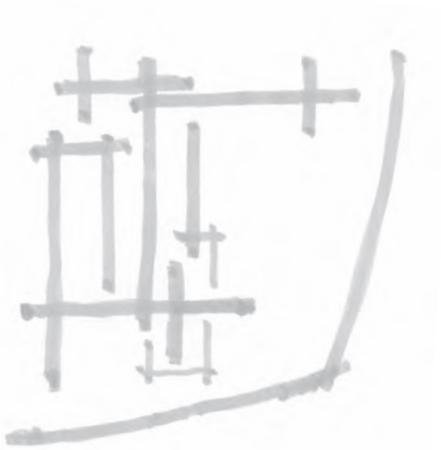
86. Floricycle & Corner Plant Palette.
87. Summit Lawn Plant Palette.
88. Summit Terrace Plant Palette.
89. Barton House & Paddock Plant Palette.
90. Courtyard & Porte-cochere Plant Palette.
91. Gardener's Cottage & Greenhouse, Conservatory, Urns & Planters Plant Palette.
92. *Dorothy Foster in courtyard garden with Margaret Foster, born January 1930.* University Archives, State University of New York at Buffalo, MS_22.5_409.
93. *Martin & Co., 15 Court Street, Buffalo, photo c. 1930.* University Archives, State University of New York at Buffalo, MS_22.5_216.
94. *View of courtyard area from vegetable garden, photo c. 1935.* University Archives, State University of New York at Buffalo, MS_22.5_454.
95. *1935 Sanborn map showing house on former Martin garden plot, highlighted. Martin ownership in blue.* Buffalo Sanborn Sheet 496, 1935, Environmental Data Resources, Inc.
96. *Barton House as seen across the Summit lawn, c. 1935.* University Archives, State University of New York at Buffalo, MS_22.5_461.
97. *Floricycle, looking southeast, verandah on right, c. 1933.* University Archives, State University of New York at Buffalo, MS_22.5_458.
98. *Floricycle, looking northwest, photo taken by Walter Burley Griffin, c. 1932.* National Library of Australia, Canberra, Eric Milton Nicholls Collection, 3790629.
99. *Grandchildren, Darwin and Margaret, with gardener in Floricycle, c. 1934.* University Archives, State University of New York at Buffalo, MS_22.5_801.
100. *Margaret Foster, climbing on sumac, near fountain, c. 1934.* University Archives, State University of New York at Buffalo, MS_22.5_404.
101. *Edibles garden area choked with weeds, looking east, greenhouse on left, c. 1938.* University Archives, State University of New York at Buffalo, MS_22.5_333.
102. *Conservatory, interior, abandoned, c. 1940.* University Archives, State University of New York at Buffalo, MS_22.5_337.
103. *Jewett frontage, c. 1939.* Buffalo Architecture, 1816–1940 Exhibition - Henry-Russell Hitchcock, Jr., Albright-Knox Art Gallery, Photograph by Jay W. Baxtresser.
104. *Barton House, c. 1939.* Buffalo Architecture, 1816–1940 Exhibition - Henry-Russell Hitchcock, Jr., Albright-Knox Art Gallery, Photograph by Jay W. Baxtresser.
105. *Barton House, front yard, c. 1939.* University Archives, State University of New York at Buffalo, MS_22.5_339.
106. *Conservatory, interior, abandoned, c. 1940.* MHRC, William Thorpe family photos, WT-24.
107. *Jewett frontage, alterations by Tauriello, c. 1958.* Indiana University, Photograph by Wayne Andrews, 2564.
108. *Early color photograph appears to be at time of Tauriello purchase, c. 1955 or earlier.* University Archives, State University of New York at Buffalo, MS_22.5_1154.
109. *Courtyard with succession tree growth, 1959.* MHRC, Photograph by Victor Shanchuk, Jr., VS-2.
110. *Courtyard garden path, looking south between crumbled piers, 1959.* MHRC, Photograph by Victor Shanchuk, Jr., VS-1.
111. *Former edibles garden (foreground) with single remaining hemlock visible along driveway, 1959.* MHRC, Photograph by Victor Shanchuk, Jr., VS-10.
112. *Auto court area photograph shows concrete paving, 1959.* MHRC, Photograph by Victor Shanchuk, Jr., VS-4.
113. *Front raised planter, 1959.* MHRC, Photograph by Victor Shanchuk, Jr., VS-7.
114. *Greenhouse foundation still visible in foreground, 1959.* MHRC, Photograph by Victor Shanchuk, Jr., VS-9.
115. *Rear of Martin House, looking east with truncated pergola after demolition, photo c. 1969.* University Archives, State University of New York at Buffalo, MS_22.5_1168.
116. *Map of apartment buildings overlaid onto former Martin House arrangement, prepared with DEIS, 2000.* Hamilton Houston Lownie Architects, Draft Master Plan, Draft Environmental Impact Statement for the Proposed Restoration of the Darwin D. Martin House State Historic Site, Jewett Parkway and Summit Avenue, Buffalo, New York.
117. *1963 Krehbiel & Krehbiel survey, showing subdivision of parcels. Red shows remaining Tauriello owned lands, blue shows now privately owned parcels.* Frank Lloyd Wright Darwin D. Martin Papers, University Archives, State University of New York at Buffalo, 22.0_30.
118. *HABS photos, clockwise: front planter, veranda, former courtyard (north facade), and Floricycle from Summit Ave, 1969.* United States Library of Congress, Historic American Buildings Survey, 116390pu.
119. *Ibid., 116392pu*
120. University Archives, State University of New York at Buffalo, MS_22.5_1169.
121. *Ibid., MS_22_1164.*
122. *Jewett frontage as viewed across new apartment access drive, two ginkgo trees in near porte-cochere, 1969.* University Archives, State University of New York at Buffalo, MS_22.5_1193.
123. 1969 Period Plan.
124. *Annotated birds-eye view of Martin House (bottom left) with apartment buildings, June 2001.* Biff Henrich / IMG_INK, courtesy Martin House Restoration Corporation.
125. *Jewett frontage, without street trees, c. 1969.* University Archives, State University of New York at Buffalo, MS_22.5_1190.
126. *The Barton House, looking southwest, c. 1981.* University Archives, State University of New York at Buffalo, MS_22.5_1111.
127. *South side of Martin verandah, c. 1990.* University Archives, State University of New York at Buffalo, MS_22.5_1159. This image was corrected upon inclusion (original slide scanned backwards).
128. *Tauriello-era entry walk at veranda, UB sign, c. 1985.* University Archives, State University of New York at Buffalo, MS_22.5_1337.
129. *Landscape inventory completed c. 1991. Plant material original to Martin era highlighted.* MHRC. AND, 129.1: *Floricycle remnant and new vegetation (black walnuts, etc), looking southwest from Summit Ave, c.1985.* University Archives, State University of New York at Buffalo, MS_22.5_1329.
130. *Isabelle Martin and companion, south side of greenhouse and coldframes, Gardener's Cottage back right, c. 1914.* University Archives, State University of New York at Buffalo, MS_22.5_442A. AND, 130.1: *Early Floricycle photo with still-immature shrub material at rear (planted bare-root year prior), c.*

List of Figures

1907. Frank Lloyd Wright Foundation Archives (The Museum of Modern Art / Avery Architectural & Fine Arts Library, Columbia University, New York), 0405.0024.
131. 2014 Existing Conditions.
132. Existing view west across Jewett frontage from the street corner.
133. Existing view of Jewett frontage.
134. View across Floricycle area and Summit lawn to Barton House.
135. Barton House front yard.
136. Courtyard, driveway on left, garage and fountain wall at rear-left.
137. Courtyard, pergola edge garden space (lower right), path, interior garden and visitor center beyond.
138. Courtyard from second floor of Martin House.
139. Flat summit lawn with 16" terrace wall on right. Grade change in Floricycle (background).
140. The Summit and Jewett grade differences are taken up in the Floricycle area.
141. Miscanthus within the front raised planter (June photo).
142. Two black walnut trees within the Floricycle area, showing signs of stress and dieback.
143. Northeast facade of the Barton House (hosta).
144. Gardener's Cottage parcel, looking east towards garage, with rugosa rose, bottlebrush buckeye, and interpretive perennials.
145. Copper beech on historic property, interpretive signage and plantings associated with visitors center (foreground).
146. Chip-seal driveway, standard concrete walkway, tinted concrete curb-edge.
147. Concrete unit-paver pathway linking driveway to Visitor Center area.
148. Concrete steps at south terminus of Floricycle area, providing access to front lawn.
149. Barton House rear yard with walkways and adjacent parking lot.
150. Auto court area, with chip-seal, garage on left, conservatory at center.
151. Garden path in courtyard area, looking north toward garage, conservatory on right.
152. Pedestrian access along south facade of Gardener's Cottage (left), past visitor center (right, towards courtyard area).
153. Fountain and fountain wall, in the courtyard, visitor center in background left.
154. Fountain at base of Nike sculpture, in conservatory.
155. Summit terrace wall, as seen from the second floor of main house, looking north. Bock sculpture, lower right.
156. Masonry piers and steps, with Barton wall (right), located at north end of Summit terrace.
157. Drain basin at northeast corner of verandah. Gate in background, to prevent access from exterior.
158. North facade of visitor center on right, garage and conservatory in background.
159. A low stone retaining wall (reconstructed) separates the historic core properties from the visitor center property.
160. Concrete urns, 13 total throughout the property.
161. Concrete 'birdhouses,' four sit on top of the conservatory.
162. Replica of the Winged Victory of Samothrace (Nike), conservatory.
163. ADA ramp seen on left, links auto court area with visitor center.
164. ADA lift, located at front of house near porte-cochere.
165. Front raised planter, foundation void visible, potential undesirable water penetration.
166. Turf wear near conservatory, east facade.
167. Drain basin catches roof leader (above, not visible) but will not accommodate surface runoff.
168. Concrete unit paver pathway lacks sufficient edge restraint and exhibits differential settlement.
169. Existing conditions plan showing NR and NHL boundaries.
170. 'A Home in a Prairie Town,' *Ladies Home Journal*, 1901. February, 1901, Published Monthly by The Curtis Publishing Company, Philadelphia.
171. *Avery Coonley House, site plan, Frank Lloyd Wright, 1908, unrealized (landscape)*. United States Library of Congress, Historic American Buildings Survey, Avery Coonley House, LoC002v, from Frank Lloyd Wright Foundation Archives.
172. *Susan Lawrence Dana House, 1902-04, Frank Lloyd Wright, digital HABS plan*. United States Library of Congress, Historic American Buildings Survey, Susan Lawrence Dana House, LoC02a, from Frank Lloyd Wright Foundation Archives.
173. *Ullman House site plan, Wright/Griffin, 1904, unbuilt*. Frank Lloyd Wright Foundation Archives (The Museum of Modern Art / Avery Architectural & Fine Arts Library, Columbia University, New York), 0401.007.
174. *The Martin Family, 1907. Darwin Martin center standing, Isabelle Martin center-right sitting*. University Archives, State University of New York at Buffalo, MS_22.5_11.9.
175. *Isabelle Martin and company at the north side of the Barton House wall*. University Archives, State University of New York at Buffalo, MS_22.5_303.
176. *Walter Burley Griffin and Marion Mahony, Victoria, Australia, 1918*. National Library of Australia, Canberra, Portraits of Walter Burley Griffin and Marion Mahony Griffin 1918, 1935, 2234890.
177. *Walter Burley Griffin*. National Library of Australia, Canberra, Eric Milton Nicholls Collection, 3791536.
178. "Conservation," *photograph published in the 'Prairie Spirit in Landscape Gardening,' 1915*. Wilhelm Miller, *The Prairie Spirit in Landscape Gardening*, Urbana, University of Illinois College of Agriculture, Department of Horticulture, 1915.
179. *Tree lawn plantings, "before and after," published in the 'Prairie Spirit in Landscape Gardening,' 1915*. Wilhelm Miller, *The Prairie Spirit in Landscape Gardening*, Urbana, University of Illinois College of Agriculture, Department of Horticulture, 1915.
180. *Willits House (1902), 'hemi-cycle' style plantings sketch, excerpt, Griffin / Wright*. Frank Lloyd Wright Foundation Archives (The Museum of Modern Art / Avery Architectural & Fine Arts Library, Columbia University, New York), 0208.018.
181. Integrity Summary Matrix.
182. Design Integrity Diagram.
183. Features Assessment Matrix.
184. *Interior of greenhouse, peony in foreground, c. spring 1905*. University Archives, State University of New York at Buffalo, MS_22.5_313.8.

List of Figures

185. Month by month diagram of Floricycle bloom / seasonal interest. 12 pages.
186. Northern portion of Floricycle unit pattern visible in this spring photo, c. 1933. University Archives, State University of New York at Buffalo, MS_22.5
187. Land adjacent to the historic property has been acquired and altered to support the contemporary use as a house museum, 2014.
188. The Greatbatch Pavilion as seen from the Martin House main entry walk, 2014.
189. The loss of historic plant materials is striking in this set of Summit Terrace/Lawn photographs (top 1923, bottom 2014). The Martin House verandah roof is highlighted for comparison. University Archives, State University of New York at Buffalo, MS_22.5
190. For treatment purposes, the area in yellow is referred to as the “interpretive core”.
191. The interior courtyard garden is a prime candidate for restoration due to the simplified plant palette. University Archives, State University of New York at Buffalo, MS_22.5
192. This elevation drawing shows plant massing and important spatial relationships of the historic designed landscape.
193. The “Copper Beech” (*Fagus sylvatica atropurpurea* group) is the lone surviving historic vegetative feature within the historic core.
194. This period photograph includes plants that can be identified (honeysuckle), but does not indicate the location within the designed landscape. University Archives, State University of New York at Buffalo, MS_22.5
195. Alternatively, this photograph (ca. 1906) of the rear fountain wall includes vegetative material that appears to be one plant (*Aristolochia*) but original design documents specify another similar plant (*Celastrus*). University Archives, State University of New York at Buffalo, MS_22.5
196. Diagram of planting character along a foreground transect of the historic property. Plants shown represent example compatible species.
197. Diagram of planting character along a middle-ground transect of the historic property. Plants shown represent example compatible species.
198. Diagram of planting character along a background transect of the historic property. Plants shown represent example compatible species.
199. Annotated photograph (1923) of the Summit Terrace (looking north from Summit Terrace toward Barton wall), showing significance and visual prominence of on-site tree canopy within the landscape. University Archives, State University of New York at Buffalo, MS_22.5
200. Contemporary photograph showing potential visual influence of missing tree canopy on existing site. Note, the point of view has shifted to the Summit Lawn.
201. Both street and on-site deciduous shade trees were a significant feature of the historic landscape. The Jewett Frontage included large expanses of shade. University Archives, State University of New York at Buffalo, MS_22.5
202. Street and site trees were also an important contrast to the distinct horizontally of the architectural design. Frank Lloyd Wright Foundation Archives (The Museum of Modern Art / Avery Architectural & Fine Arts Library, Columbia University, New York).
203. This ca. 1906 photograph (of the conservatory) shows the detail of vine trellis wire panels along the pergola. University Archives, State University of New York at Buffalo, MS_22.5
204. By ca. 1915 much of the vine cover was mature and readily apparent over many features on the property, including the Martin House (north unit-room facade shown) and pergola (right side of frame).
205. Plan showing areas documented to historically include vine plant material on structures (building or trellis). Priority areas for treatment have been identified.
206. No specific documentation for urn plantings has been found. This ca. 1906 photograph shows characteristic plant material within urns through the Period of Significance. University Archives, State University of New York at Buffalo, MS_22.5
207. Bleeding Canker is a potentially lethal disease in European Beech trees, often identifiable by wet, sappy material on “wounds” in the trunk.
208. A specialized turf design may be appropriate for areas that will receive tour traffic. Photo of left shows example reinforced geo-grid. Map indicated suggested areas for reinforcement.
209. The existing site with the preferred entry route indicated for all visitors to the property (to visitor center).
210. The entry route to the visitor center with interpretive signage along pathway.
211. View from paved plaza area in front of Greatbatch Pavilion (visitor center), south toward Jewett Parkway.
212. Accent lighting at historic properties is typically not recommended but can be done tastefully and utilized for programmatic purposes rather than nightly lighting. Photo: Government House, Guernsey, UK.
213. Three distinct street lighting fixtures were documented through the Period of Significance. University Archives, State University of New York at Buffalo, MS_22.5
214. Northern portion of Floricycle unit pattern visible in this spring photo, c. 1933. University Archives, State University of New York at Buffalo, MS_22.5
215. View of the Barton House verandah from the Summit Terrace, ca. 1930.
216. View of the Barton House verandah from the Summit Terrace, 2014.
217. Treatment Plan



*From this hour I ordain myself loos'd of
limits and imaginary lines,*

*Going where I list, my own master total and
absolute,*

*Listening to others, considering well what
they say,*

*Pausing, searching, receiving,
contemplating,*

*Gently, but with undeniable will, divesting
myself of the holds that would hold me.*

I inhale great draughts of space,

*The east and the west are mine, and the
north and the south are mine.*

- Walt Whitman, excerpt from
Song of the Open Road

Prologue

As the Gilded Age came to a close at the end of the 19th Century, becoming displaced by progressive ideals, we see both Wright and his client Darwin Martin at the leading edge of thinking in their roles. Analogous to the outburst of celebrated advances in medicine, women's suffrage, and education, we see Wright floating above tradition as an architect and Martin believing in him and allowing him to do so. Neither Wright nor Martin were known to hold contempt for advances in technology, science and engineering. Wright took many risks and pushed his own engineering ability to its limits. At the same time however, Wright's inspiration from nature, and perhaps more notably, his inspiration from the idea that America's foundations are rooted in the expansiveness of the landscape and the seemingly endless frontier, were a response to the social and economic change that filled a majority of the 19th Century.

The intensity of urbanization, migration, new science, new engineering, new art – this is the fertile ground that Wright firmly planted Whitman's "inhalation" of American spaciousness into and used it to define American architecture. It was Wright's enormous step forward in creating homes in harmony with nature – not merely biological nature, but in

harmony with America's organic origins across the immense North American landscape – which many say distinguishes him as one of America's most significant artistic forces.

Parallel to these philosophical developments during Wright's formative Oak Park years were significant changes in the American domestic landscape – the yard. The rise of gardening as wholesome domestic work, eclecticism in the design of domestic landscapes, advances in horticulture, and new appreciation of garden aesthetics and an exit from the Victorian-style – this was the profound shift in gardening at the beginning of the Progressive Era. In fact, when we look at the very use of the word "garden" or "gardening" in literature between the years 1700 and 2000, we clearly see it reaches its zenith between 1900 and 1917. Literature on gardening increased dramatically beginning in 1898 and stayed exceptionally high until supplanted by the worries of the Depression. This is the culture of a cultural landscape – its role in history and the rapid changes seen in our way of life.

Darwin and Isabelle Martin's fondness for gardens and the act of gardening is not only evident in their apparent attention, and sometimes criticism, paid to the design of the Martin House landscape, but is manifest in the historic photos and writings of Mr. and Mrs. Martin within and regarding the garden – the abundance of cut flowers seen in interior photos, the sentimentality toward an early idyllic country childhood, and the 30-year stewardship of the landscape.

These undertones reveal the true purpose of the garden – to come across fragrant unexpected smells, to hear the fountain bubble, to witness the birds rest, to be wounded by a thorn, to be reminded of an awesome power going on around you, and to always be pleasantly shocked by what spring unfurled overnight – even through you expect it once a year. As this garden came unto its own through the early 20th century, perhaps Frank Lloyd Wright’s (and landscape architect Walter Burley Griffin’s) greatest achievement with respect to this designed landscape is allowing the Martins to experience these sentiments amongst the trappings of what the industrial revolution ultimately gave us ... the sputtering of car engines and the whizzing of air conditioners.

Executive Summary

The historic designed landscape of the Darwin D. Martin House, today referred to as the Martin House Complex, is a significant example of the intertwined design relationship between architecture and landscape expressed in the work of celebrated master architect Frank Lloyd Wright. The findings of this CLR suggest that the landscape is an important contributing feature to the overall significance of the historic property. The CLR makes the case for the broad interwoven importance of Wright’s Prairie-period architecture and site design – an idea recognized as a hallmark of Wright’s genius.

Historic Importance of the Martin House Landscape

With nearly an unlimited budget and placing immense value in bringing architecture, interior, and landscape together as a singular design gesture, Wright was able to create what may be the most comprehensively designed landscape for any Wright-designed house in any period. Many of Wright’s most notable works are uniquely celebrated for deep integration with inspiring natural sites, as expansive planning compositions, or which include detailed gardens albeit designed by others at later dates. But as a domestic residential garden, designed and fully

implemented by Wright as a unified composition of house, interior and landscape – it has no apparent equal.

The research also concludes that the historic property is significant as a work of Walter Burley Griffin, who served as landscape architect, provided horticultural expertise, and aided Wright as office superintendent during the design period. Griffin, trained as an architect and landscape architect, and who was deeply involved in managing many details for the Martin House, is relatively unknown in the United States. Griffin brought a naturalist’s perspective to his ideas on landscape – aligning with the sentiments of both Wright and Darwin Martin – and would go on to be celebrated for his design of Canberra, the national capital of Australia.

Perhaps the richest part of this landscape’s story is due to the Martins themselves. Darwin Martin was a significant figure who made important historic contributions to Buffalo and to the endurance of Wright’s own career. As owners, both Darwin and Isabelle had an appetite for horticulture that pushed and prodded the design from Wright. They suggested early alterations and established Wright’s program by expressing (near demanding) the importance of the plantings and their desire for an expansive garden. Once established, the designed landscape was managed by the Martins for more than three decades where design continuity held and very little of substance changed. The landscape simply aged and matured in the way that living things cannot escape.

The Landscape Today and Tomorrow

Despite this cultural importance very little remains of the Martin House landscape today. The CLR analysis and evaluation shows that much of the landscape has been lost to modification over the past eight decades. Indeed, the blank landscape is clearly evident and plant material from the Martin family's tenure is nearly non-existent. Currently, only the relationships between the setting and Wright's arrangement of buildings and low horizontal masonry features act to define outdoor spaces.

What did exist during the proposed Period of Significance (1903-1929) was a unique combination of naturalistic shrub massings at the property peripheries, English border gardens near the house, and the extensive use of deciduous shade trees. The gardens were a unique blend of the formal and informal, an exploration of the immense diversity of plants, and subtle appreciation of ecology and nature as influenced by the Transcendentalist views of its three principal stewards – Wright, Martin, and Griffin.

Recognizing the importance of the house in Wright's catalogue of work, the not-for-profit Martin House Restoration Corporation (MHRC) has worked for decades, along with many individuals and the community at-large, to preserve and restore the property. What had been a prominent Wright work nearly destroyed by lack of resources, resulting in the 1960's demolition of structures and infill

apartment development, is now a painstakingly reconstructed complex and an incredible asset to the world's design heritage. The MHRC now operates the house museum and, through the research and understanding developed as part of this CLR, will continue to interpret and promote the historic property in new ways that include the landscape as an essential component.

To advance the MHRC mission and once again make the landscape visible, the CLR recommends that *rehabilitation* is the appropriate primary treatment for the historic property under National Register treatment guidelines. Rehabilitation allows for the replacement of documented missing landscape features while allowing the flexibility to accommodate and support the current use as a house museum. This treatment approach will meet the MHRC's functional, maintenance, and management intentions. Supporting this treatment approach within the CLR are a series of recommendations, guiding principles, and individual rehabilitation tasks that will guide decision making when undertaking projects and replacing missing landscape features. -

Documenting the Landscape

Much of the CLR serves to accurately document the design and evolution of the landscape using primary sources. While useful as an interpretive resource, the research ultimately supports the analysis and evaluation presented within this document. Along with establishing

the historic period and providing supporting context, this analysis and evaluation section recommends modifications to the existing National Register nomination that should be completed. This nomination is the basis for local and national preservation activities and serves as the official record of a property's historic importance. Among other revisions, the record should be updated to include expanded areas of significance, include the landscape as a contributing feature, and expand the description of the design relationship between architecture and site.

1

Project Introduction

Located within a late-19th century garden suburb of Buffalo, New York, at the eastern edge of the Frederick Law Olmsted, Sr.-designed Delaware Park, is an arrangement of unique residential buildings and structures that served as the home of Darwin D and Isabelle R. Martin and their family. Known as the Darwin D. Martin House (or the Martin House Complex), the 'Prairie Style' architecture and multiple building complex was designed and constructed between 1903 and 1905 by architect Frank Lloyd Wright. The composition is considered one of the most significant works of the famed architect's career. The house is believed to be the greatest Prairie style-era example of Wright's idealistic unification of architecture, interior design, and landscape.

The historic property is currently owned by the not-for-profit Martin House Restoration Corporation (MHRC) and functions as a house museum open for public tours and programs year-round. The mission of the MHRC organization is to preserve, interpret and promote the architectural work. The house includes adjacent administrative support and visitor center facilities. It is one of the most popular tourist destinations in Buffalo, receiving approximately 30,000 visitors per year, with an expected increase in visitor capacity to between 60,000 and 80,000 per year.

The property is listed on the National Register (since 1975) and has received prior preservation treatments over the past several years, including the careful reconstruction of once-demolished

buildings. The MHRC, under the guidance of HHL Architects (Buffalo, NY), is currently in the final phases of a decades-long effort and seeks to rehabilitate the once significant designed landscape, which has been altered by prior years of neglect, modification, as well as building restoration efforts.

Project Objectives

Commissioned by the MHRC in spring of 2014, this cultural landscape report (CLR) is the first comprehensive documentation of the Martin House's approximately 1.5 acre grounds and has been undertaken to guide the planned rehabilitation of the designed landscape and support its interpretation. The objectives of the CLR are to record the history and existing conditions of the designed landscape and provide analysis of its historic importance in the context of the National Register program criteria. The report will also provide guidance for the future treatment and use of the designed landscape.

The primary objectives of this CLR are to:

- Perform rigorous research of primary and secondary sources in order to fully document and describe the historical design, development, and characteristics of the property, including changes and alterations over time;
- Document and describe the existing

conditions and characteristics of the landscape, including an overview of its function and condition;

- Analyze and compare the historic and existing conditions findings in order to evaluate the landscape's potential significance and integrity under the National Register program criteria;
- Work with MHRC to develop and outline programmatic guidelines, and management and interpretive goals that may influence the planned rehabilitation and future interpretation of the landscape; and,
- Provide recommendations for future treatment, including overarching principles, primary treatment, and prioritized individual treatment recommendations for the property.

Methodology

Relative to its structural and architectural counterpart, landscape preservation is a nascent historic resource protection and preservation strategy that has attained wide adoption of standards and processes only over the past few decades. The nature of landscape, often including living vegetative features, is not static as that of architectural preservation and has thus made standardization of the methods and processes by which it is documented, analyzed and preserved all the more complex. The methods used for this CLR are based on several publications authored by both the National

Fig. 1

Photograph detail of primary source material (1905 Plan of Plantings).

Park Service and landscape preservation professionals. These include:

- A Guide to Cultural Landscape Reports: Contents, Process, and Techniques (U.S. Department of the Interior, Robert R. Page, Cathy A. Gilbert, Susan A. Dolan 1998)
- National Register Bulletin 18: How to Evaluate and Nominate Designed Historic Landscapes (U.S. Department of the Interior, Timothy Keller, Genevieve Keller, 1987)
- Preservation Brief #36, Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes (U.S. Department of the Interior, Charles A. Birnbaum, 1994)
- The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes (U.S. Department of the Interior, Charles A. Birnbaum and Christine Capella-Peters, editors, 1996)
- The Darwin D. Martin / Frank Lloyd Wright Collections and the Darwin D. Martin Photograph Collection, held at the State University of New York at Buffalo, University Archives, Buffalo (original drawings, diaries, correspondence, photographs).
- The Frank Lloyd Wright Foundation Archives, held at Columbia University's Avery Architectural and Fine Arts Library, New York (original drawings, correspondence, photographs).
- Parkside/00714 job archive, Olmsted Archives Collections, Frederick Law Olmsted National Historic Site, Brookline (drawings, correspondence).
- Collection PH1983, The Centre Canadien d'Architecture, Montréal (photographs).
- Eric Milton Nicholls Collection, National Library of Australia, Canberra (drawings, photographs).
- Individual historical writings and published works from Frank Lloyd Wright, Walter Burley Griffin, Darwin D. Martin, and others associated firsthand with the garden and landscape.
- Individual collections provided by MHRC (William Thorpe Collection, Victor Shanchuk Collection).

Research and analysis for this report has been undertaken in a thorough manner consistent with the standards. Every effort has been made to thoroughly investigate primary and scholarly sources whenever possible. In most cases, the majority of drawings and other original historic materials were inspected on site and in person. These include correspondence, diaries, drawings and photographs from the following primary archival sources:

Secondary sources included: Buffalo and Erie County Library local history collections, Erie

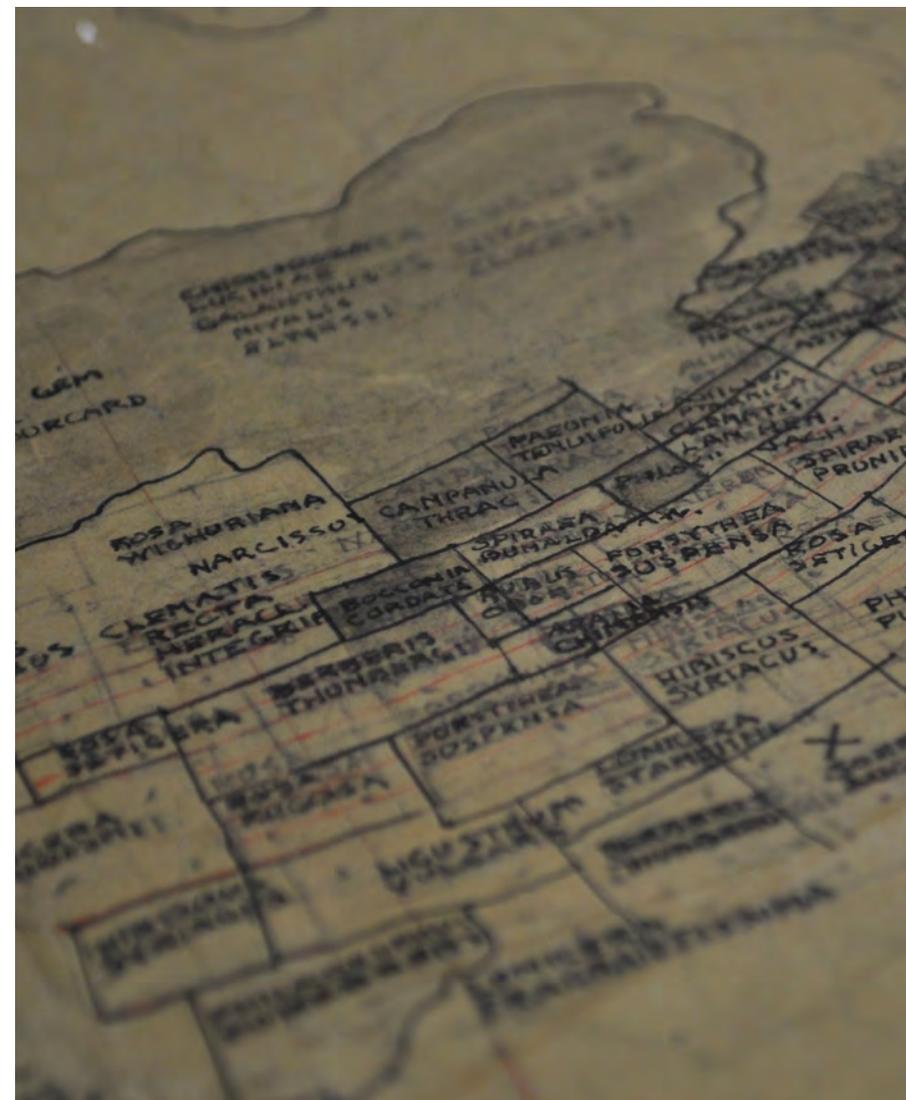


Fig. 2

Isabelle Reidpath Martin near
the Floricycle, c.1933



County Clerk's Office land records, MHRC authored materials, fact sheets, docent training manuals, internal memos, as well as historic and contemporary published works (books and scholarly journal articles) by others on topics related to Frank Lloyd Wright, Walter Burley Griffin, and other associated topics. Of particular value were contemporary scholarly works authored by Jack Quinan and Christopher Vernon, who were both engaged in discourse throughout the research phase.

The existing conditions inventory was performed through a combination of site visits, photographs, and the preparation of digital site and topographic survey between February and July 2014. The digital site survey was provided by MHRC and completed by Frandina Engineering and Land Surveying, P.C., Buffalo.

Constraints on Research

As regrettable to the CLR authors as it is, nearly all of the abundant historical documentation is associated with Darwin D. Martin and Frank Lloyd Wright alone. The correspondence, diaries, and drawings pertain almost exclusively to Darwin Martin's dealings with Wright's studio and his own feelings about the landscape. It is strongly recommended that more focused research be performed to determine and authenticate Isabelle Martin's association with the garden [Fig. 2] – which is almost certainly more than is being conveyed by the examined material.

Furthermore, aside from the historic 'green house' plans and associated correspondence, the Gardener's Cottage parcel has relatively few known historic records. No known photographs exist of the Cottage's front yard during the proposed period of significance and few exist of the rear yard. As the site currently serves (and is spatially favorable for) a variety of MHRC programmatic necessities, a comparatively limited amount of research was able to be performed on the historic landscape character of the parcel.

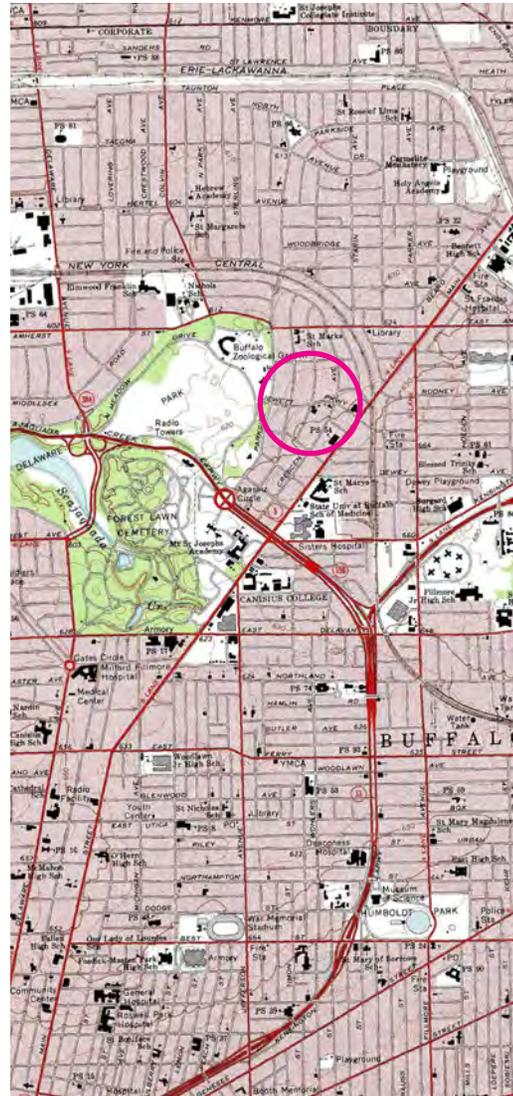
Orientation & Landscape Units

The Martin House is located at 125 Jewett Parkway, Buffalo, Erie County, New York. [Fig. 3] The property is located within Parkside, a late 19th century garden suburb of Buffalo, which is listed within the National Register as the Parkside East Historic District. The property is surrounded by extant residential land uses, as well as a nearby religious institution (The Episcopal Church of the Good Shepard) whose building pre-dates the Martin House by roughly fifteen years.

The project boundary includes the 1.5 acre "historic core" of the property, as defined by the parcels historically owned by Darwin D. Martin and as recorded in the 1975 National Register of Historic Places nomination. [Fig. 4] Additional areas outside the historic core of the property have been included in a limited way if they have either some sort of direct influence (visually or

Fig. 3

Jewett Parkway, USGS,
Buffalo NE Quadrangle.



experientially) or were found to be properties historically owned and controlled by Martin. Of particular note is that the property boundary at the two street frontages is set back a distance of approximately 5-feet from the back of the sidewalk – and historically, this land, though part of the right-of-way, was integrated into the designed landscape. Therefore, the project boundary has been expanded at the right-of-way property lines to include lands extending out to the existing street curb.

For the purposes of this CLR, the Martin House property has been subdivided into individual landscape areas referred to herein as 'Landscape Units.' [Fig. 5] The division of the property into individual units facilitates the inventory and analysis of its features, as well as provides clarity of orientation and reference within the report.

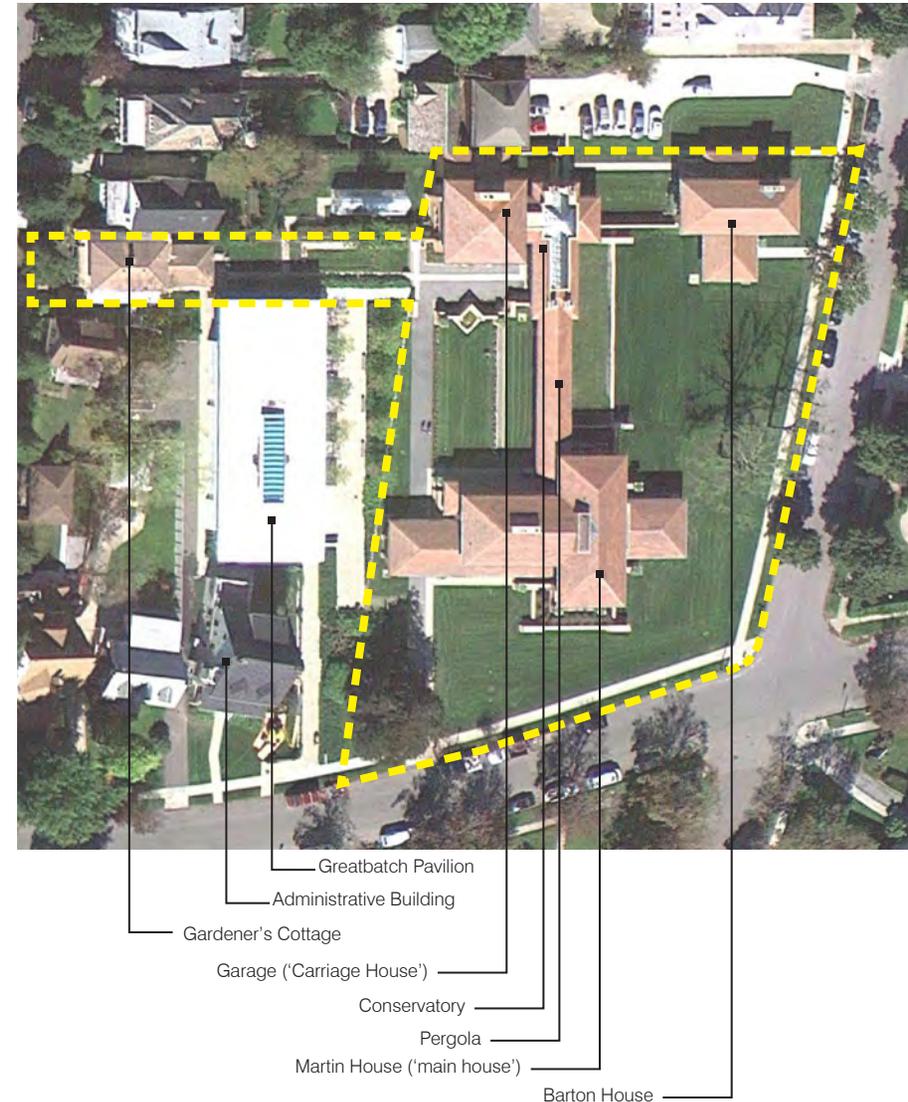
The units were developed after the primary historic research and existing conditions inventory were completed, and are based on a combination of historically and contemporarily defined spaces, once-extant planting features, viewsheds, relationships with extant buildings and structures, and property lines. Additionally, some landscape units have been further subdivided into sub-areas to simplify communication of character defining features.

The identified landscape units include:

Fig. 4

Aerial photo with project area (historic core boundary) delineated.

0' 100'



The Jewett Frontage

The 'Jewett Frontage' unit is bounded by Jewett Parkway, the western boundary, the main house and porte-cochere, and the eastern limits of the raised planter at the front of the house. This area has been divided into sub-areas consisting of the West Side of Driveway, the Front Lawn, and the Front Raised Terrace.

The Floricycle & Corner

This 'Floricycle and Corner' unit is bounded by the Jewett Parkway and Summit Avenue street corner, a length of Summit Avenue, the eastern façade of the main house (including the verandah), and the northern limits of the historic Floricycle vegetative feature.

The Summit Lawn

The 'Summit Lawn' unit is bounded by Summit Avenue, the northern limits of the Floricycle unit, the Barton House's verandah, and on the west by the terrace wall. Sub-areas include the Lawn and the Terrace Edge.

The Summit Terrace

The 'Summit Terrace' unit is bounded by the terrace's retaining wall, the Barton-Conservatory connecting wall on the north, the main Martin house on the south, and the pergola and conservatory on the west. The sub-areas include the main terrace section and a raised planter integrated into the house at the southern end of the terrace.

The Barton House & Paddock

The 'Barton House & Paddock' unit includes land with a direct visual relationship to the Barton House and is bounded by Summit Avenue on the east, the northern property line, the Barton wall, and includes the enclosed Paddock area that is architecturally integrated into the garage. The Paddock has been included in this unit because the only exterior access is available from the Barton rear yard and the space shares an open overhead visual relationship with the yard. Sub-areas include the Barton front yard, the Barton rear yard, and the Paddock.

The Courtyard & Porte-cochere

The 'Courtyard & Porte-cochere' unit includes areas bounded by the main Martin House on the south, the pergola on the east, the conservatory and garage on the north and the 'historic core' property line or western boundary. Sub-areas include narrow lands west of the driveway, the interior courtyard garden, a pergola-edge garden, and an auto court space.

The Gardener's Cottage & Greenhouse

The 'Gardener's Cottage & Greenhouse' unit is bounded on the east by the courtyard (a 3-foot retaining wall), on the west by Woodward Avenue, and on the north and south by property lines – which are the limits of the historic core. The property line on the south of the unit is much less visually discernible on site than the northern boundary. Sub-areas include the Gardener's Cottage front yard and the Greenhouse area.

- | | |
|---|---|
| A. The Jewett Frontage | E. The Barton House & Paddock |
| B. The Floricycle & Corner | F. The Courtyard & Porte-cochère |
| C. The Summit Lawn | G. The Gardener's Cottage & Greenhouse |
| D. The Summit Terrace | H. The Conservatory |

Fig. 5
Landscape Units Map.



SUB-UNIT AREAS

- A1 West Side of Driveway
- A2 Front Lawn
- A3 Front Raised Terrace

- C1 The Lawn
- C2 The Terrace Edge

- D1 Raised Summit Terrace
- D2 South Terrace Raised Planter

- E1 Barton Front Yard
- E2 Barton Rear Yard
- E3 The Paddock

- F1 West of Driveway
- F2 Interior Court Garden
- F3 Pergola Edge Garden
- F4 Auto Court

- G1 Gardener's Cottage Property (exterior)
- G2 Greenhouse (interior)

2

Site History and Evolution

1864 - 1902

BUFFALO & PARKSIDE

Generally completed by 1825 and propelling commerce and growth in the region, the City of Buffalo, New York, was at the western terminus of the 500-plus mile long Erie Canal. With a historical population expanding more than 1,300% over the forty years between 1830 and 1870 – from less than 9,000 to more than 115,000 – the city’s growth was fueled on the full vigor of the now pervasive industrial age.¹ The city’s location and its flourishing economic growth through the middle of the 19th century was, in part, the foundation for what became the “best planned city... in the United States, if not the world,” as famously quoted by Frederick Law Olmsted, Sr.

It was under these prosperous circumstances that Elam Jewett, founder of the first envelope manufacturing company and then publisher of the Buffalo-based Commercial Advertiser, retired and purchased 400 acres of farm land – known at the time as the Daniel Chapin Farm.²

1 U.S. Census Bureau, Population of the 100 Largest Cities and other Urban Places in the United States: 1790 to 1900, Population Division Working Paper No. 27, Washington D.C., 1998

2 Josephus Nelson Larned and Charles Elliot, A History of Buffalo: Delineating the Evolution of the City, Volume 2, The Progress of the Empire State Company, New York, 1911, 193.

The farm consisted of a large tract of land that included what is now known as the Parkside East neighborhood.³ Located approximately four miles north of Buffalo’s downtown core, the portion of the Chapin farm that eventually developed into the Parkside neighborhood was known as the “Buffalo Plains.”⁴

The area was rural well into the 1860s. The only transportation route was Main Street, built in 1797, which linked Buffalo to Williamsville.⁵ Although the area was mostly undeveloped, the growth and prosperity of the city helped interest grow in establishing parkland within Buffalo. [Fig. 6] Population growth was substantial in the city, and although Jewett’s land was well outside of the urban area, demand was quickly rising for increased urbanization and development of the country side. It was under these conditions that, in 1868, the progressive leadership of the city retained landscape architect Frederick Law Olmsted, Sr., to undertake comprehensive and large scale planning of a park system.

Olmsted, The Park (Delaware Park) and Parkside

Originally simply referred to as “the Park,” Olmsted Sr. had selected a site much further

3 “History of Parkside,” Parkside Community Association, accessed May 13, 2014, www.parksidebuffalo.org/history.

4 National Register of Historic Places, Parkside East Historic District, Buffalo, Erie County, New York, National Register, 1986, 289

5 Ibid., 11.

from the center of Buffalo than the city’s leaders desired.⁶ Calvert Vaux, Olmsted’s partner in the design of the recently completed Central Park in New York City, was a partner in developing the overall parkland plan, though apparently out of the country at the time of site selection.⁷ The design plans for the park system were mostly complete by 1876, consisting of one large park (The Park, now known as Delaware Park) and several smaller parks throughout the city, all connected by an extensive system of landscaped parkways.

One of the essential features of Olmsted’s parkland plan was his concept of introducing a planned residential suburb adjacent to the northeast boundary of Delaware Park. Olmsted’s intent was that this designed residential suburb (preceded in 1869 by Riverside, Illinois, his innovative planned suburb in Chicago) was to buffer the park from noxious uses and prevent incoming development from ruining the park experience at its periphery.⁸ The proposed development characterized Olmsted’s pioneering concept of a suburb as a community “where each family abode stands fifty or a hundred

6 Charles Beveridge, “Frederick Law Olmsted’s Vision for Buffalo,” in *The Best Planned City: The Olmsted Legacy in Buffalo*, Burchfield Penny Art Center, 1992, 1.

7 Much has been documented about the creation of the Buffalo park system, which can be read in more detail in the numerous individual or district National Register nominations, as well as the Buffalo Olmsted Parks Conservancy and UB School of Architecture and Planning published master plan: *The Olmsted City - The Buffalo Olmsted Park System: Plan for the 21st Century*.

8 National Register of Historic Places, Parkside East Historic District, 288.

Fig. 6

Buffalo, 1872 Ward 12 Map.

feet or more apart from all others, and at some distance from the public road.”⁹

The idea took root in social science and planning as a response to what Olmsted (and many others) felt was the oppressive and unhealthy atmosphere of dense cities in the industrial age. Olmsted, above many other things, was well known to have regarded the enjoyment of natural beauty as central to one's health. When championing his garden suburb concept to the American Social Science Association in February of 1870, Olmsted noted:

*It must be remembered, also, that man's enjoyment of rural beauty has clearly increased rather than diminished with his advance in civilization. There is no reason, except in the loss of time, the inconvenience, discomfort, and expense of our present arrangement for short travel, why suburban advantages should not be almost indefinitely extended.*¹⁰

Not simply marketing his ideas as attractive places to live, Olmsted pronounced that the very health of “men's minds and characters” were at stake among the “disease and misery” known to exist in the crowding and ever-growing town centers of the era.¹¹

The idea took hold in Buffalo and elsewhere. In

⁹ Frederick Law Olmsted Sr., “Public Parks and the Enlargement of Towns,” *Journal of Social Science*, Volume 3, 1871, 9.

¹⁰ *Ibid.*, 9.

¹¹ *Ibid.*, 10.

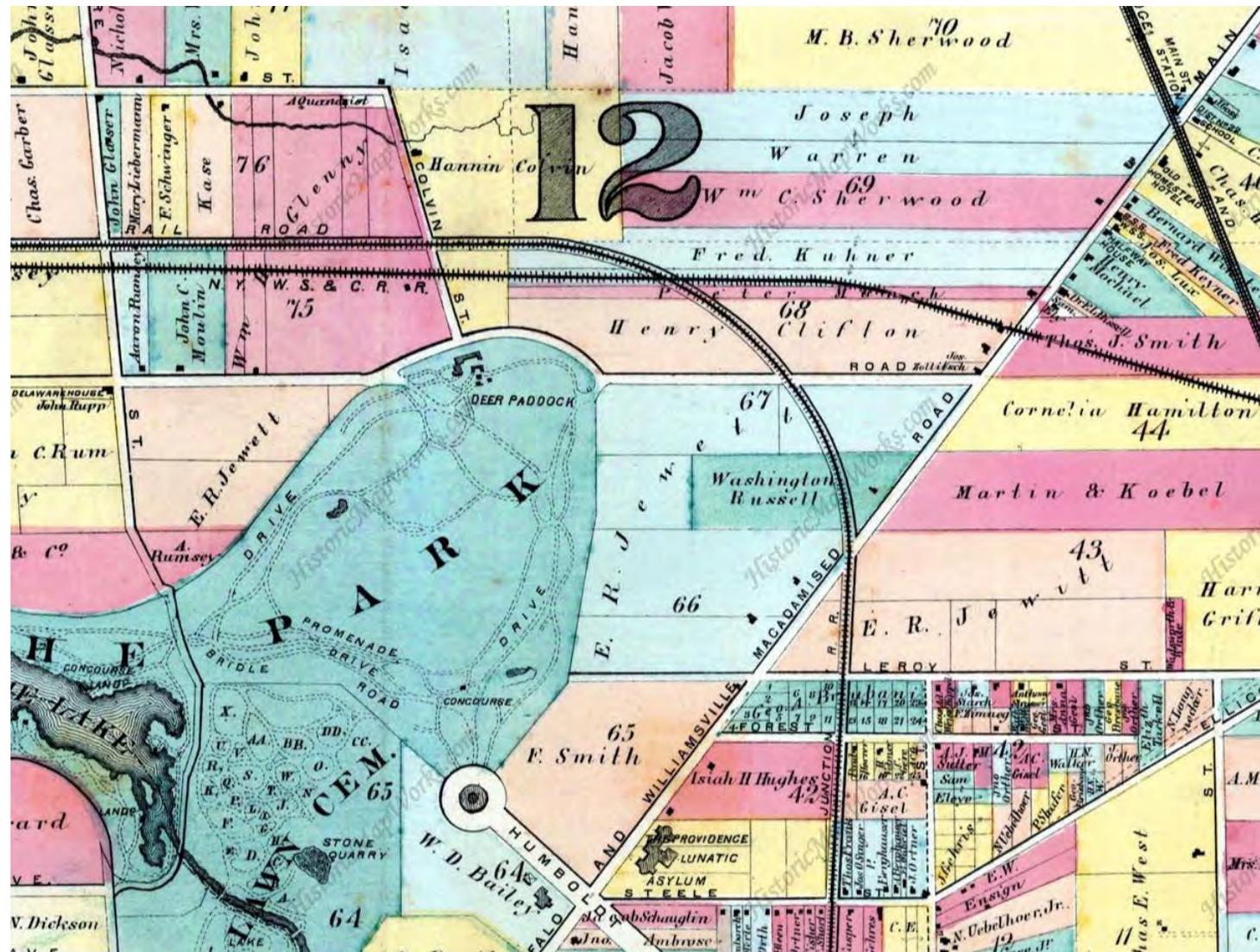


Fig. 7

F. L. Olmsted Sr., map of Buffalo, showing original park and parkway system, 1876.



1872 a reference to 'parkside' is known to exist in a city neighborhoods report, described as a "detached suburb adjoining the Park on the north and on the east, designed by private enterprise, so as to secure it to a permanent sylvan character distinct from the formal rectangular streets of the city proper ... a district nearly three square miles in area, extensively planted, and guarded against any approach to dense building."¹² Incidentally, 1872 was also the year that Olmsted and Calvert Vaux ended their partnership; however, Vaux continued to prepare architectural designs for many of the park buildings built within the Buffalo park system.

The Development of Parkside

By 1876, when the parks plan was complete, a street layout for the "park side" area was prepared along with the plan by Olmsted with the assistance of engineer George K. Radford. [Fig. 7]¹³ It was conceived originally as a railroad and horse car suburb and was to give, as Olmsted envisioned, the "upper and upper-middle classes an escape from the city, where rural countryside and city (with its modern amenities) merged."¹⁴ Despite the inclusion in the city's parks plan, the

development of Parkside was not carried out at the time except for the street directly adjacent to the eastern park boundary – Parkside Avenue.

What ultimately became Jewett Parkway was originally conceived by Olmsted as an important east-west thoroughfare, and its curving alignment is clearly visible on many of the earliest Olmsted sketches. The street was privately built by landowner Elam Jewett in 1875, though it was not deeded to the city of Buffalo until 1883.¹⁵ As one of the first streets built, it ran from Main Street, through the still-proposed neighborhood, and terminated (as Olmsted's design intended) at a main entry to Delaware Park.

As one of the first streets created in the new suburb, the gently curving Jewett Parkway contained much larger residential land parcels than elsewhere in the area. Despite being a reflection of Olmsted's democratic ideals, and including lots of varying sizes, the garden suburb came at a time prior to the widespread adoption of mortgages and other means of home financing, thus ensuring that the enjoyment of this new domestic "rural beauty" was still mostly only within reach of the relatively wealthy. It meant that most early owners in the district were those who could outright purchase lots and homes.¹⁶

The new suburb, however, was slow to grow. Similar to Olmsted's plan for Riverside, Illinois,

¹² Douglass J. Forsyth, "Staying Put in Parkside," *American Bungalow*, Issue 78, 2013, 63.

¹³ Charles Beveridge, "Frederick Law Olmsted's Vision for Buffalo," 4.

¹⁴ National Register of Historic Places, *Historic Residential Suburbs in the United States, 1830-1960, Multiple Property Documentation Form*, Washington DC, 2002, 4.

¹⁵ National Register of Historic Places, *Parkside East Historic District*, 10.

¹⁶ National Register of Historic Places, *Historic Residential Suburbs in the United States, 1830-1960*, 10.

the early Parkside district residents relied on means of public or other rapid transit to get to the center of business and commerce in central Buffalo. [Fig. 8] Interest in lots and homes was slow to rise until it received a boost in 1883 when an existing Buffalo transit company known as the Belt Line Railroad extended service to the area.¹⁷ Two separate stations were developed in the area, which the Parkside Community Association recounts in their history of the Belt Line as it relates to the neighborhood:

The Beltline Railroad was completed, circling the City of Buffalo in a 15-mile loop and transporting people from Niagara Falls, Olcott Beach, and the outskirts of Buffalo to downtown for a 5-cents fare. Two stations were built in the Parkside area: the Highland Station near Jewett Parkway and Main Street and the Bennett station at Starin Avenue and Amherst Street. Industrial development sprung up along the Beltline route.¹⁸

The Highland Station noted above was only two short blocks from what would become Martin's permanent address on Jewett Parkway.

As development still lagged in the district, the Parkside Land Improvement Company was formed in 1885 to fully realize Olmsted's vision.¹⁹ It was formed by Elam Jewett, Washington

Russell III, and Dr. J. White, who owned most of the land in Parkside.²⁰ The company privately retained the Olmsted firm, which was being managed by the elderly Olmsted Sr.'s son, John Charles Olmsted, to revise the street layout, add a number of smaller streets, and alter the lot sizes to accommodate many more smaller – and more affordable – home sites. Some of the changes are reflected in what is titled as the "Third Preliminary Study for laying out Parkside Buffalo," as prepared by the Olmsted firm. [Fig. 9] The sketch clearly shows the contrast between the original lot depths and the revised street and lot sizes. The original lots were close to 300 feet deep due to the street layout, yet the increased number of streets in the revised layout includes many lots that were both 100 and 200 feet deep.²¹

The plan's depiction of Jewett Parkway appears to have been based largely off of Elam Jewett's prior layout of the street, which the dedication to the City pre-dates the Olmsted sketch. Summit Avenue (formerly called Davis Avenue) is also gently curving, north south, and first appears on this drawing. It was deeded to the City between 1889 and 1892.²² The Episcopal Church of the Good Shepard, located on the south east corner of Jewett Parkway and Summit Avenue, was built shortly after the development of the plan in 1887. Within just a few years, a growing group of houses designed by prominent local architects

¹⁷ National Register of Historic Places, Parkside East Historic District, 291.

¹⁸ "History of Parkside," Parkside Community Association.

¹⁹ Douglass J. Forsyth, "Staying Put in Parkside," American Bungalow, Issue 78, 2013, 64.

²⁰ "History of Parkside," Parkside Community Association.

²¹ National Register of Historic Places, Parkside East Historic District, 291.

²² *Ibid.*, 12.

Fig. 8

F. L. Olmsted and Radford,
Plan of Parkside, detail.

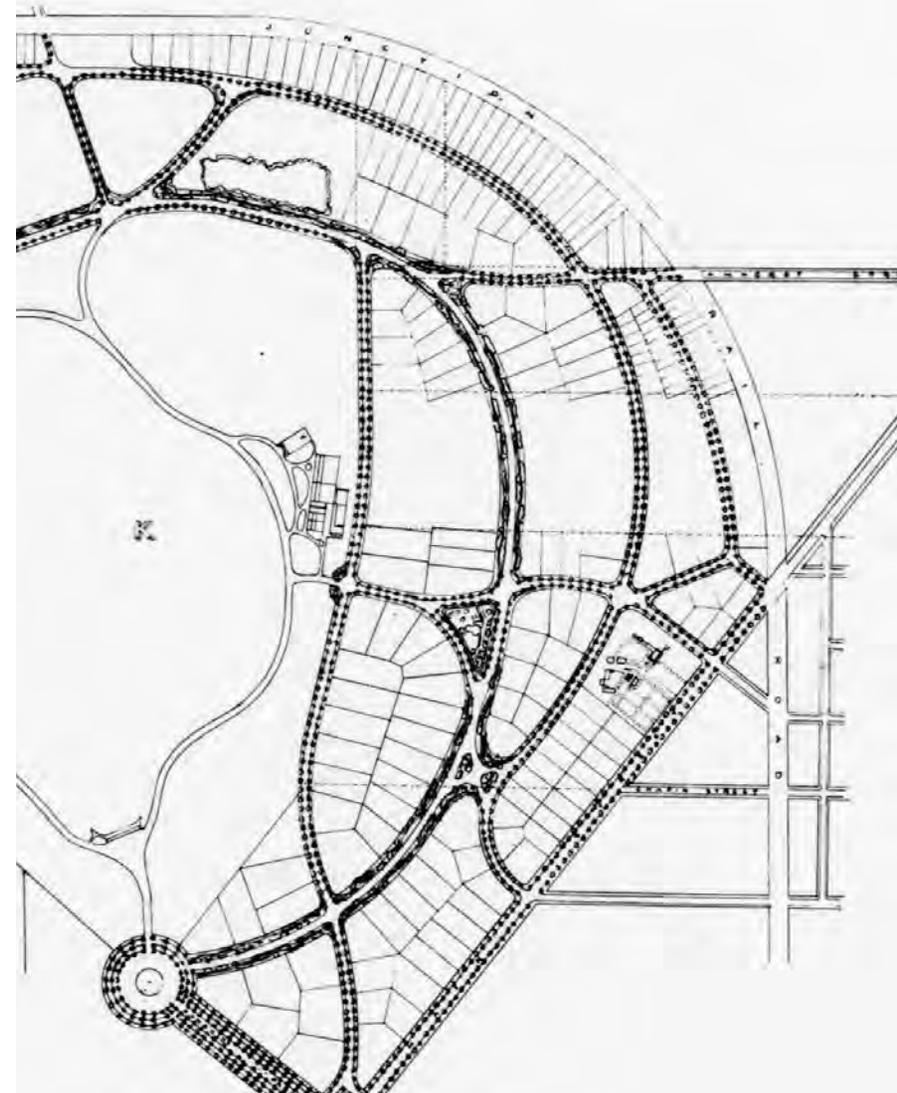
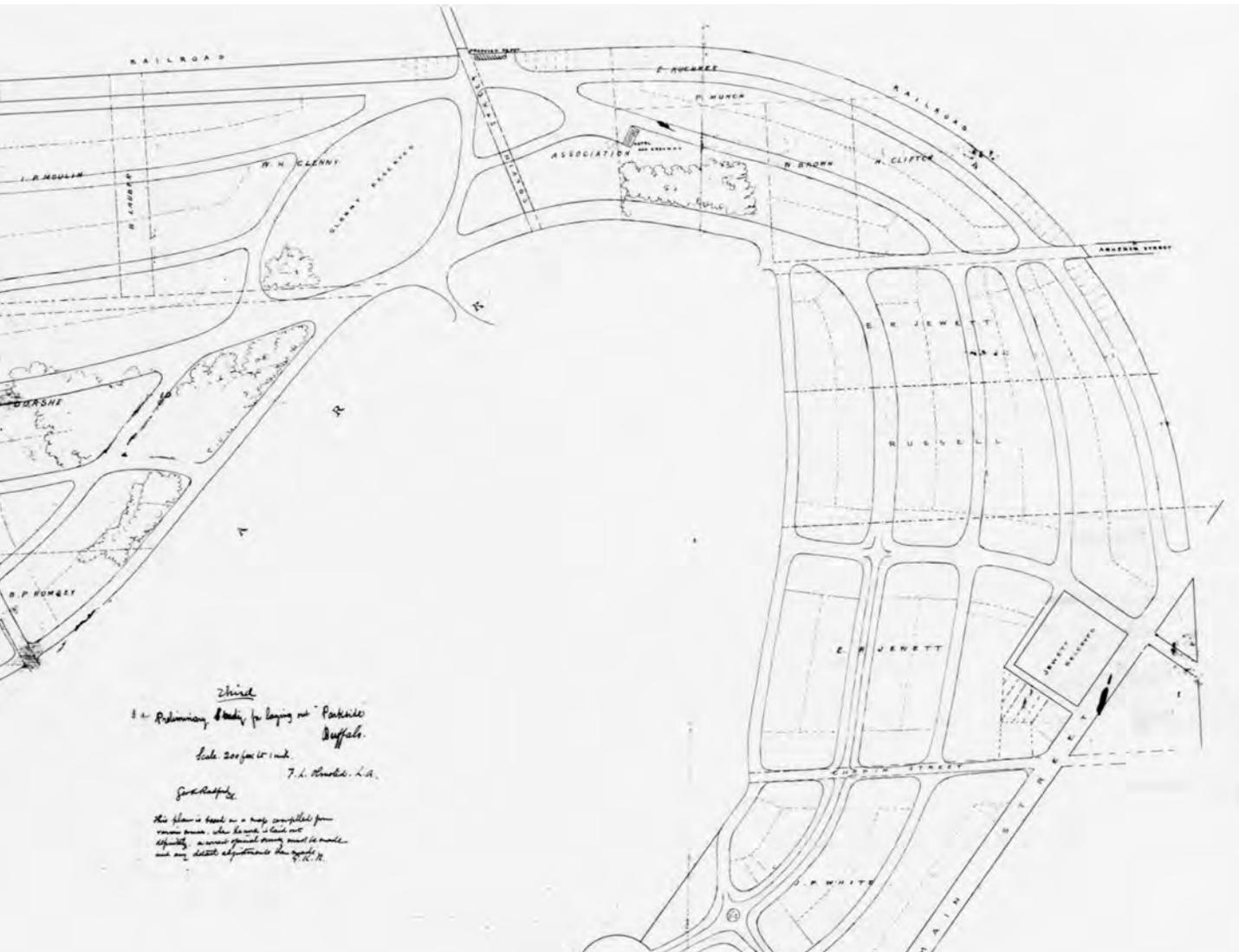


Fig. 9

Third Preliminary Study for
laying out Parkside Buffalo,
1886.



rose up around the church featuring mainly Victorian and colonial revival architectural styles.

Darwin D. Martin in Parkside

The combination of new transit opportunities and the increased diversity of lot sizes, including the addition of numerous smaller lots, allowed the Parkside area to substantially grow beginning circa 1890. Indeed, Darwin D. Martin was an early purchaser of a lot along the east side of Summit Avenue, between Jewett Parkway and Russell Street. Martin pledged to marry Isabelle Riedpath in 1888 and began the design and construction of his first home in Parkside, at what was then 145 Summit Avenue, that November.²³ [Fig. 10]

Notably, it seems to have been Isabelle who convinced Darwin Martin that the lot he already owned on Maurice Street at the time would not suit them.²⁴ It also seems that Isabelle was partly responsible for convincing Martin not to live on a farm. The idea that Martin, who was now becoming successful in his duties at the Larkin Company, should live on a farm seems to originate from his father – who appears to have recommended that Martin trade the Maurice Street lot for country life.²⁵ Despite

²³ Darwin D. Martin, Memorandum, November, 1888, Darwin D. Martin Family Papers, SUNY at Buffalo Archives. The current address of this parcel is 151 Summit Avenue.

²⁴ Ibid., 22 September, 1888.

²⁵ Ibid., 22 September, 1888.

Isabelle's objection, the suggestion that Martin was considering living on a farm during this time gives an understanding of the clear sentimentality for nature expressed through the subsequent forty years. His childhood connection to, and resulting passion for, the natural wonders of the upstate New York countryside was ultimately articulated in his willingness to have his property become one of the pioneers of an architectural and landscape design philosophy that respected and drew inspiration from the regional natural geography.

Martin's desire to be among natural wonders, which seems to fit with Olmsted's philosophy behind the garden suburb, was undoubtedly associated with his childhood. Martin was raised on a farm in Clayville, New York, which he referred to as idyllic until the passing of his mother at age six.²⁶ Partly an undercurrent of the ongoing societal response to the industrial revolution and, most certainly, a product of his rural roots, both Darwin and Isabelle were attracted to the natural world and particularly fond of plants and flowers. Indeed, from the time he first moved to the Parkside neighborhood, Martin would have a documented sentimental history of relating trees to sites, and moving them, probably for both thrift and emotional value. In May of 1891, Martin noted planting "white plum trees, purple beech, and cut leaf birch" at his house on Summit Avenue.²⁷ Photos

²⁶ Jack Quinan, Frank Lloyd Wright's Martin House: Architecture as Portraiture, New York, Princeton Architectural Press, 2004, 33.

²⁷ Darwin D. Martin, Memorandum, May 5, 1891.

of Martin standing with these trees, both at the time of planting and after he had moved to Jewett Parkway, signify his affection and appreciation of both plants and natural process. [Fig. 11]

Jewett Avenue seemed to have served as the main public utility (gas and water) corridor for lots in the immediate area as Martin and his neighbors shared costs to build a private water pipe from Jewett, up Summit Avenue, in 1889.²⁸ Darwin Martin also purchased several additional lots in the neighborhood, not just his first house on Summit Avenue, but at least eight additional lots in April of 1890 for "speculative purposes."²⁹ The lots were sold just two years later in September of 1892.³⁰

The next decade to 1900 saw Martin rise further through the ranks at the Larkin Soap Company, a series of brief travels to Chicago and elsewhere on business, an extended trip with Isabelle through the New England countryside, and then, from May to June of 1899, a tour of Western Europe – having noted many estates and gardens visited in his diary.³¹ Among the more landscape-related sights recorded in Martin's diary are visits to seaports, lakes and a country ride over the Kerry mountains of Ireland, castles of Scotland, and in Paris, visits to the Grand Trianon and the gardens in the domain of Versailles. Before noting his passage home to the United States, Martin's trip record closes with an

²⁸ Darwin D. Martin, Memorandum, October 22, 1889.

²⁹ Ibid., April 25, 1890.

³⁰ Ibid., September 26, 1892.

³¹ Ibid., May-June, 1899.

Fig. 10, top

145 Summit Avenue, c.1890.



Fig. 11, bottom

Martin, photographed with trees (beech in foreground, birch behind) at 145 Summit.



entry on his visit to the *Jardin des Plantes* in Paris – the main botanical garden of France.

Martin’s Meeting of Wright

By 1900, Parkside had become a very desirable place to live. Many prominent Buffalo families had moved there. Many prominent local architects were also hired to build homes for wealthy owners.³² Martin was, by all records, quite content with his house on Summit Avenue and had developed a garden there along with Isabelle and his father. Given his rising responsibilities at the Larkin Soap Company and rising wealth, it was not long before he would hire a prominent architect of his own. It was in 1902, after Chicago-based attorney W. R. Heath joined the Larkin Company, that Martin was introduced to Frank Lloyd Wright’s work.³³

Upon learning of Wright, while in Chicago, Martin traveled with his brother to Wright’s office on September 13, 1902. As Wright was not there he met Walter Burley Griffin, his office superintendent³⁴ Both Darwin and his brother were seemingly fascinated by Wright’s recent work in Oak Park and Martin was also apparently similarly charmed by Griffin upon his first visit to

³² “History of Parkside,” Parkside Community Association.

³³ Quinan, Frank Lloyd Wright’s Martin House: Architecture as Portraiture, 27.

³⁴ Quinan, Frank Lloyd Wright’s Martin House: Architecture as Portraiture, 28.

the studio.³⁵ Griffin was a particularly talented and ultimately a very successful architect, landscape architect and urban planner in his own right, who ultimately established his own successful practice and won the competition to design Australia’s capital, Canberra.

The months following Martin’s first engagement with Frank Lloyd Wright were primarily concerned with explorations of designing a building for the Larkin Soap Company.

On 11 December 1902, Darwin D. Martin purchased a handful of lots intended for a new house for himself and his sister Delta (Barton) on the corner of Summit and Jewett, totaling 1-1/3rd of an acre. The purchase price was \$14,000 and was one of the most prominent lots available at the major corners along Jewett Parkway.³⁶ The lot was admired by Wright for its spaciousness and was much preferred over Martin’s lot on Oakland Place.³⁷ Wright felt that the Oakland lot, at a comparatively narrow 75-feet in width at the street, was too confining and unless the adjacent houses were set back some distance from the property lines allowing Martin to benefit from the adjacent landscapes, it would have been “a pity” to build there.³⁸

³⁵ Jack Quinan, June 9, 2014 (10:24 a.m.), General thoughts about DDM and WGB, Basecamp CLR Project Archive.

³⁶ Darwin D. Martin, Memorandum, December 11, 1902.

³⁷ DDM-WEM, 10 December 1902, Trans. Jack Quinan 2003, Wright-Martin Papers, Archives of the University at Buffalo (WMP-UB).

³⁸ WEM-DDM, 22 October 1902, Trans. Jack Quinan 2003, WMP-UB.

1903 - 1909

MARTIN HOUSE LANDSCAPE DESIGN & CONSTRUCTION

By the time of Martin’s acquisition, the parcels at the corner of Jewett Parkway and Summit Avenue were bounded along their street frontages by rapidly maturing elm trees, along with what appears to be a single maple tree (likely Red or Silver) positioned on Jewett Parkway at the corner. Photographic evidence indicates that street trees along Jewett Parkway were planted prior to street trees along Summit Avenue by at least some ten years. Indeed, the layout and construction of Jewett (1874) preceded its deeding over to the city of Buffalo (1884) by a decade.³⁹ Summit Avenue was not completed and deeded as a right-of-way until 1892.⁴⁰ [Fig. 12] The street trees, planted sometimes less than 30 feet on-center, were aided in their growth by the relatively virgin agricultural soils

³⁹ National Register of Historic Places, Parkside East Historic District.

⁴⁰ National Register of Historic Places, Parkside East Historic District.

free from compaction, impervious paving or other unfavorable conditions.

Martin's Parkside land purchase was predated by a November 1902 meeting between Martin, Wright, Martin's brother William, and representatives from the Larkin Soap Company. Based on this meeting and on associated correspondence, Wright was commissioned to design a small house for Martin's sister, Delta, and her husband, George Barton (The George Barton House) as a provisional assignment. The outcome would determine if Wright was to receive the commissions for both the Larkin Administration Building and Martin's own house adjacent to the Barton House. ⁴¹ Martin's enthusiasm for Wright's uniqueness was expressed in a letter to John D. Larkin, in which he described the Barton House experiment and his attempt to persuade Mr. Larkin to hire Wright for the Larkin Administration Building. ⁴² The commission for the Larkin Administration Building (1904) was not given to Wright until late 1903, and in the interim, Wright spent much of his time working through Barton House matters and developing the ideas that would eventually become the realized composition of the Martin House. ⁴³

41 Jack Quinan, *Frank Lloyd Wright's Martin House: Architecture as Portraiture*, 30.

42 DDM-John D. Larkin, 20 March 1903, Trans. Jack Quinan 2003, *Wright-Martin Papers*, Archives of the University at Buffalo (WMP-UB).

43 The Larkin Administration Building was demolished in 1950.

At some point following Martin's purchase of the parcels, a 1903 survey of the site was prepared by land surveyor H. T. Buttolph and appears to have served as the basis for Wright's site plan development. ⁴⁴ The Buttolph survey includes several adjacent parcels; however, Martin's diary entry concerning the purchase of the land indicates that, at least his original purchase, included only +/-1.3 acres and apparently consisted of the Barton House and Martin House parcels alone, without the Gardener's Cottage plot. The total acreage of the lands including the Gardener's Cottage parcel nears 1.5 acres. ⁴⁵ [Fig. 13]

Though Darwin Martin was enthusiastic about Wright's unconventional style, he was not without reservation concerning certain eccentric characteristics. One early indication of the

44 The Buttolph survey includes only the year in the drawing title block (UB Archives #22.0_27-1). A second survey, described in the UB Archives as authored by Buttolph (#22.0_27-2) and also dated 1903, includes the plan for the house as constructed, including design changes to the fountain wall and a cold-frame against the south wall of the greenhouse. This suggests the drawing was modified after 1903 as these features were not developed in the design until 1904. The CLR authors believe that this survey is likely a tracing of the Buttolph survey with existing conditions shown, potentially completed by O.S. Lang in 1904 or early 1905, and eventually used to prepare Lang's more official survey plot map of April 1905 (UB Archives #22.0_28-1), also believed to be a record of existing conditions at the time.

45 It is believed that Martin ultimately owned as much as 2 acres of contiguous property at the site, consisting of the main house parcel, the Barton parcel, the Gardener's parcel, a "garden plot" on Jewett Parkway, and portions of land originally appearing to be part of the 143 Jewett property.

Fig. 12

1900 Sanborn map, Buffalo, Sheet 413. Martin initial 1.3 acre purchase delineated in red.

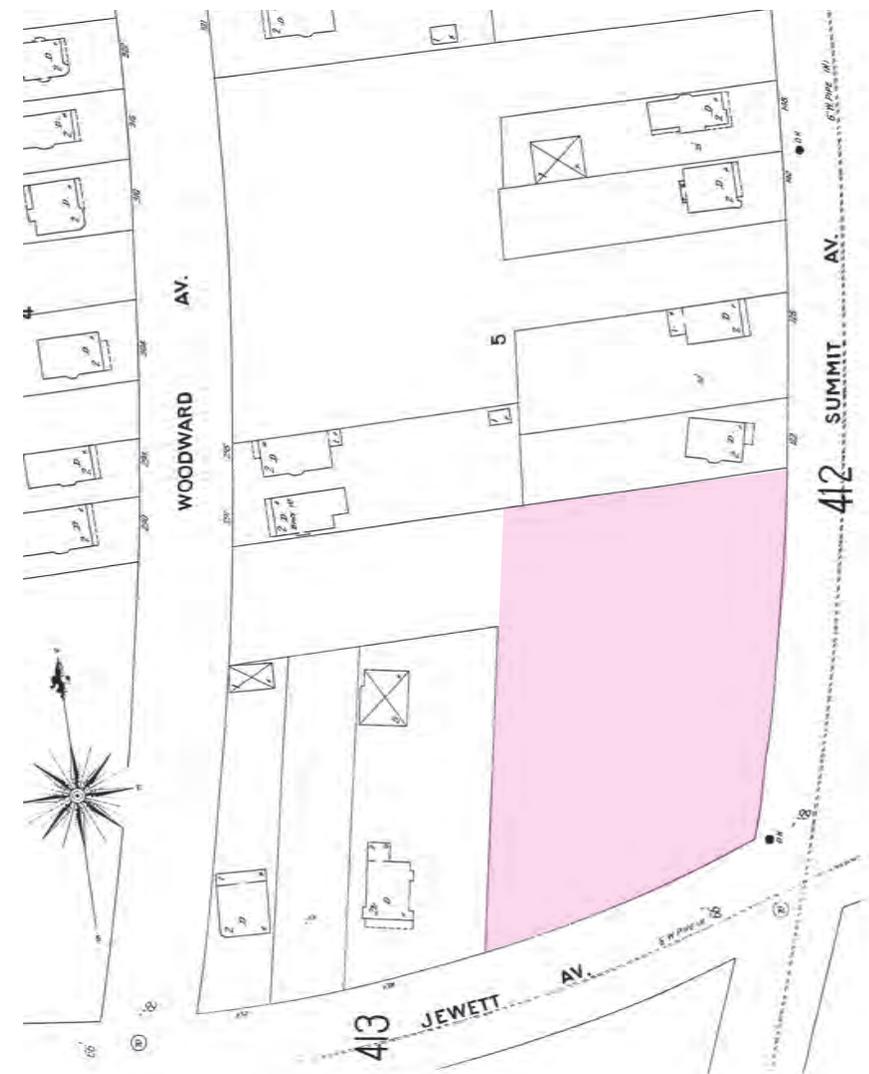


Fig. 13

Parcel acreage and ownership map.



Martins unease was concerning the exterior arrangement of the grounds for the yet-to-be-designed Martin House, particularly with one of Wright's most studied design features, being an indirect and ultimately revealing circulation to the main entry, was conveyed in March 1903 letter to Wright: ⁴⁶

The more Mrs. Martin turns the matter over in her mind, the more unhappy she becomes about your exteriors. I think that awful Fricke approach and entrance is what distresses her, and possibly the (Hertley? [sic]) has something to do with it. I think she fully agrees with me that the interior of our own home will be safe in your hands, and that only the exterior causes anxiety. ⁴⁷

More than simply minimally altered off-the-shelf plans (as Martin had earlier described to John D. Larkin) and costing much more than anticipated, the Barton House was only ready for bidding and construction in late 1903. This was well after Wright had begun design work on both the Larkin Administration Building and the rest of the Martin House structures. Wright's first correspondence regarding the design of the Martin House was on May 1903:

⁴⁶ Though requested early on by the Martins on several occasions to be removed and supplanted with a more traditional direct walkway to the front door, this indirect circulation designed by Wright was ultimately constructed and should be considered an important character defining feature of the site composition.

⁴⁷ DDM-FLW, 26 March 1903, Trans. Jack Quinan 2003, WMP-UB.

I have begun to work on the Jewett Avenue property and find a difficulty at the outset which should be determined and I write to ask if you find an objection to squaring your building with the Barton's, disregarding the Jewett Avenue frontage as far as a parallel is concerned, thus

[Fig. a pen sketch of full Martin complex within the letter]

No two of the lot lines are parallel and the front of the house might break away gently in several offsets to coincide approximately with the slope of the street.

I think it is important that the Barton House and your own stand square with regard to each other, leaving square angles in the court between, barn and all.⁴⁸

Though Wright's description of the existing houses along Jewett being parallel to the right-of-way was largely inaccurate, Martin agreed with Wright that there "was no alternative but to place all the buildings in relation to one another and to nothing else."⁴⁹ The plan depicted in Wright's May 1903 sketch shows the general

48 FLW-DDM, May 11, 1903., Trans. Zakery Steele 2014, WMP-UB.

49 DDM-FLW, 14 May 1903, Trans. Jack Quinan 2003, WMP-UB. In reality, the houses along both Jewett Parkway and Summit Avenue were generally square with one another, albeit set at varying distances from the street. Each house orientation typically relates square to one street of the closest street corner. One nearby exception to this is 153 Jewett Parkway, built circa 1900 which is set perpendicular to the road and at an incongruous angle to all adjacent properties. Incidentally, the house is more or less square to the Martin complex.

arrangement of structures on the property as they relate to one another in the final design plans and as constructed, with a few notable exceptions. [Fig. 14] First, the pergola is missing and in its place at the north axial end of the main Martin House is a walled "court," and second, the entire composition is shifted west from its eventual location. The garage also appears to be truncated in the drawing, presumably carrying on into adjacent lots at the northwest corner of the site, which are also owned by Martin and eventually constitute the Greenhouse and Gardener's Cottage.

Aside from the prior correspondence critiquing Wright's circulation and "exteriors," Martin's first written mention of the landscape at the site was on August 18, 1903, in a letter almost entirely dealing with bids and materials costs for the Barton House. Martin noted to Wright that he would like a "line of suggestion on the planting of the lot at an early date," as he intended to have it planted, as much as possible, in the soon to arrive fall of 1903.⁵⁰ Such a plan does not arrive from Wright however.

In late 1903, presumably as discussions about both the interior and site layout and features of the property progressed, Martin wrote Wright with a request on specific changes he would like to see made to the house and the overall site composition. The letter, dated December 26, 1903, explicitly separates Darwin and Isabelle's desires with respect to the arrangement and the

50 DDM-FLW, 18 August 1903, Trans. Jack Quinan 2003, WMP-UB.

landscape, noting, among other items:

Do not destroy the east view from the livingroom by the verandah.

Move the front walk east to front of front door.

Omit the terraces around the house. Grass instead of cement terrace will look more domestic and less publicistic

...

So says Mrs. Martin.

D.D.M. says:

Move the pergola east to widen the garden somewhat. I presume it would jar Mr. Wright somewhat not to have the pergola end at the corner of the barn. Moving it east would cause it to end at the Barton wall, maybe, but we want a garden. We do not want the whole thing a lawn.⁵¹

The letter seems to refer or relate to one of the earliest extensive site plan drawings showing the arrangement of the complete composition on the property, which also includes the first floor layout of the house, the pergola, the garage and the Barton house (under construction at this time).⁵²

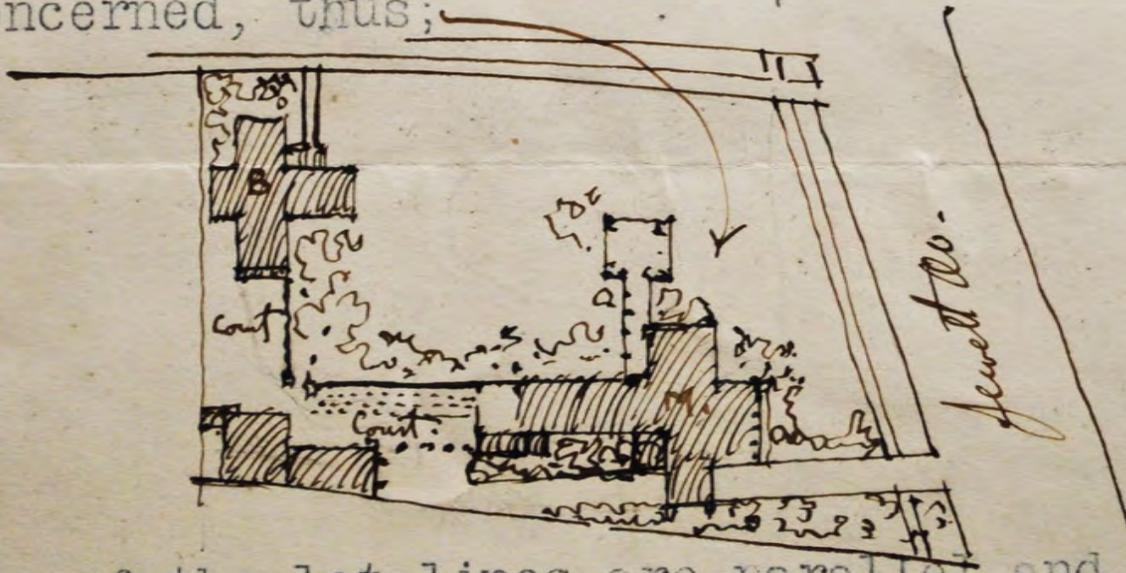
51 DDM-FLW, 26 December 1903, Trans. Jack Quinan 2003, WMP-UB.

52 The date of the "Preliminary first floor plan" has been studied extensively by scholars of the Martin House and its architectural design, most notably Jack Quinan. The date of the

Fig. 14

First (May 1903) sketch of
Martin House composition,
Frank Lloyd Wright.

property, and find a difficulty at the outset
which should be determined and I write to ask
if you find an objection to squaring your
building with the Barton's, disregarding the
Jewett Avenue frontage as far as a parallel
is concerned, thus;



No two of the lot lines are parallel and the
front of the house might break away gently in
several offsets to coincide approximately with
the slope of the street.

I think it important that the Barton hou
and your own stand square with regard to each

The plan, noted as "Preliminary first floor plan" also includes the first known conceptual planting arrangement for the site. [Fig. 15] The letter also gives insight into the developing significance of the view from the verandah. The concerns raised by Martin were generally argued against by Wright in later correspondence, and indeed, the plan shows a not-quite fully realized conservatory, but the position of the pergola and the inclusion of what Isabelle referred to as "publicistic" looking raised terrace walls, were included in subsequent designs and constructed.⁵³

The landscape design elements shown on the "Preliminary first floor plan" are conceptual plant massings and appear to be unfinished – particularly the area around the Martin House verandah and the front yard. The plan appears to

plan has been a source of confusion for the CLR authors, as a combination of Martin correspondence and knowledge about the changes made to the interior design have dated the plan to late fall / early winter of 1903. However, the plan itself includes a date on the lower left stating "1904." Furthermore, significant changes to the garden, particularly the interior courtyard (Kitchen Garden) and fountain wall design came early in 1904, placing suspicion on the plan's title block date. It is possible that this plan was either dated after its completion, or Martin's letter noted to reference the elements of the plan was based on a version of the plan that no longer survives.

⁵³ The terrace walls are another critical defining feature of the composition, allowing the water table or stylobate of the Barton House, Pergola and Martin House to be strongly visually identified on the same horizontal plane, despite the visually subtle yet considerable grade change along the length of the Summit Avenue frontage. This design decision ultimately defines the hemi-cycle and floricycle as a grade feature with a "sunken" interior appearance. The horizontal plane of the house's Jewett Parkway water table is significantly higher than that of Summit, but imperceptibly so when the landscape is in place. See the CLR analysis section.

show naturalistic tree and shrub plantings at the western periphery of the property, the intersection of the pergola and Barton House wall, and notably (and heavily), in both the front yard areas for the Barton House and Martin House. However, the Martin front plantings are shown confined to the driveway area. The remaining Martin front yard area along Jewett Parkway is either unfinished in the plan or intended to be open lawn. The former appears to be more likely, as there are light pencil markings in other areas of the property. Still, in terms of planting massing, the plan closely resembles the correspondence sketch of May 1903, including the open front lawn and verandah open to the street.

If Wright did not originally intend to surround the verandah or separate the house from the street corner with plantings, based on the May 1903 sketch, then the light pencil markings on the drawing signify that he was changing his mind or the design was responding to the realities of the public realm and latent views from the verandah and unit room. The light pencil markings notably include a half-circle band surrounding the Martin verandah, with light scribbles drawn within the band's two arcs, and more scribbles on the outside of the arcs – seemingly representing plantings and the important envisioned verandah terminal views and buffering to the public street at the corner of Jewett and Summit.⁵⁴

54 The half-circle arrangement, referred to as the “hemi-cycle,” then, later in the design process, as the “Floricycle,” first appeared in Wright’s work in two planting plan sketches for the Ward W. Willits house (1901), Highland Park, Illinois. The planting plans were designed and drawn in Wright’s studio by Walter Burley Griffin. They are similar in scale, arrangement

One of the drawing’s more conspicuous elements is the formal interior courtyard garden.⁵⁵ Wright’s prior sketch in May 1903 of the complex layout included rough indication and a notation about its intended use as a garden space and this later drawing shows how that feature’s design had advanced through 1903. The courtyard garden in the drawing shows a long formal arrangement with paths and planting areas, bounded on the south end by the house and on the north end by a wall and what appears to be a half-circle fountain, which separates it from the garage entry area. The arrangement includes several orthogonal rows of formal plantings beds with a large planting bed or, more consistently with the eventual constructed design, a large rectangular lawn space in the center. Similar to many features of Wright’s Martin composition as a whole, the courtyard garden plan shown is highly axial, with the garden, the wall and presumed fountain feature, and the garage footprint placed on one axis. However, the spatial interior layout, and even the potential view from the house’s kitchen as drawn, does not relate to the garden in an axial fashion.

The fountain or water feature design shown in the plan at the northern terminus of the formal courtyard garden does not represent the final design, however, the width and scale of the

and plant material to the original 1905 hemi-cycle design at the Martin House. See Frank Lloyd Wright Foundation Archives, Avery Architectural Library, Columbia University (FLWFA-CU), drawing reference numbers 0208.15 and 0208.018.

55 The interior courtyard garden is commonly referred to by the MHRC and docents as the “Kitchen Garden.”

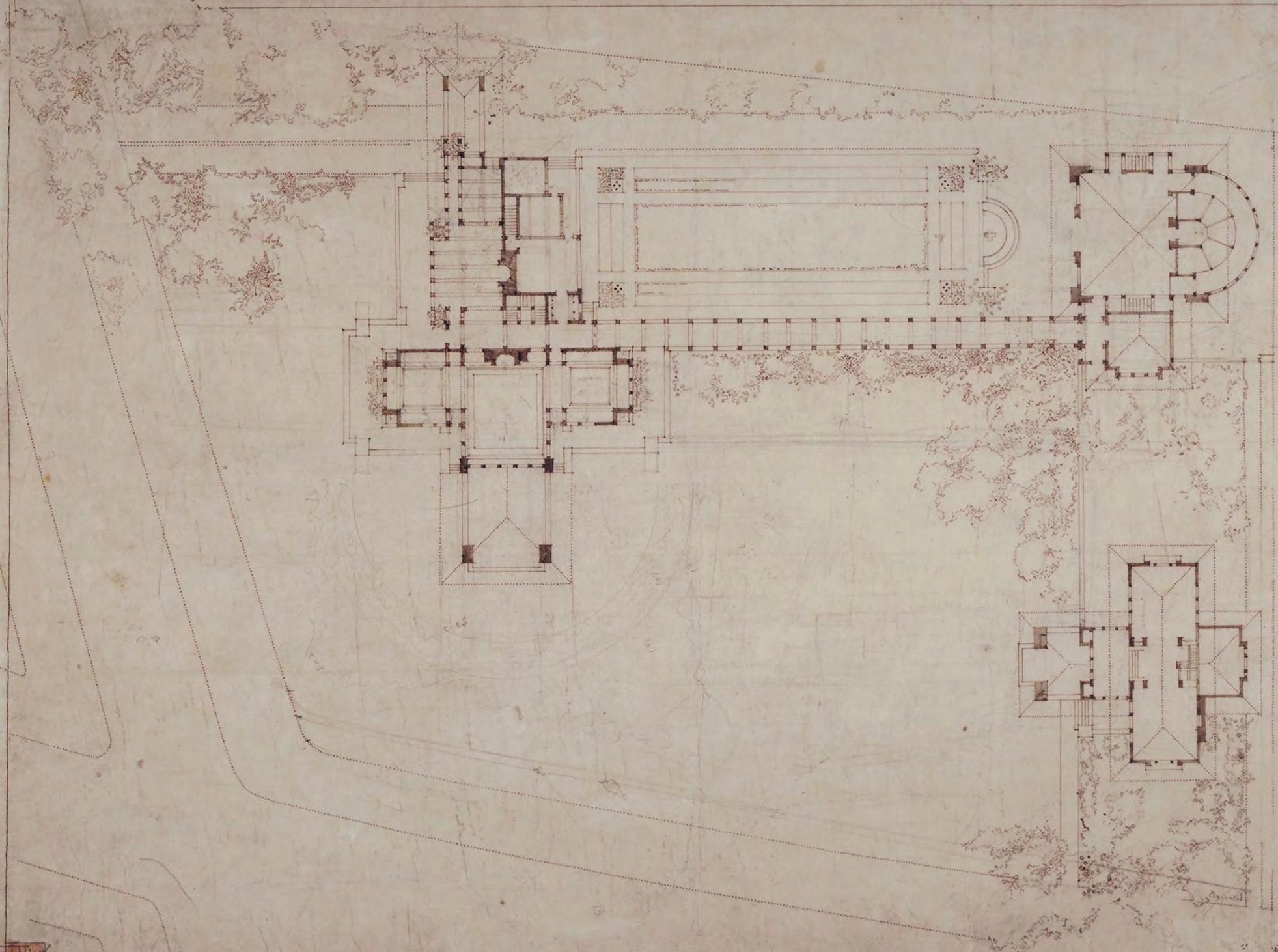
feature, along with the half-circle arc associated with it may relate to a never-realized and undated “garden light” detail drawing. [Fig. 16 & 17] The puzzling drawing, held within the Frank Lloyd Wright Foundation Archives, includes a fairly complete detail for a garden light. Though fairly finely-detailed, the garden light drawing includes a rough pencil sketch in the margin showing the relationship of the light to what appears to be a fountain and low horizontal wall or pool coping wall. The noted height of the light pole details and the size and scale of the horizontal wall coping sketch seem to match up with the feature in the pool at the axial terminus of the courtyard garden shown within the Preliminary first floor plan drawing. This would date the drawings to the same time and illuminate the observable relationship between the half-circle fountain and the half-circle created by the joining of the two light poles. Furthermore, the entire fountain and wall feature, both in plan and vertically with the light poles, would have also corresponded to the half-circle wall of the stables at the rear of the garage. It is conceivable that Wright was using a detailed drawing of a garden feature to help explain and visualize the grander scheme of the plan to Martin – or they were associated ideas that never left the office. Nonetheless, there is no additional evidence that explains the circumstance of the garden light drawing and it may have not even have been drawn for Darwin D. Martin.⁵⁶

56 Other than the title “garden light” written on the drawing (FLWF #0405.93), the remaining drawing titles only state “Details for Martin” – which presents the possibility that it could have been designed by Wright for the William E. Martin house,

Fig. 15, next page

Preliminary First Floor Plan,
Frank Lloyd Wright.

PRELIMINARY STUDY - D. D. MARTIN BUFFALO NEW YORK



1009 Final Study - Martin D.D. Buffalo

AVENUES
ONE OAK PARK FIF
POINT WENT ON

Much transpired between Martin and Wright in the first half of 1904, including the abandonment of the half-circle courtyard garden wall design and corresponding half-circle garage stables. In early January, responding to Martin's late 1903 critique, Wright poignantly assures Martin that the garden design will eventually come together:

I sympathize with your desire for a larger garden,- we will get it, together with all of Mrs. Martin's practical requirements, but don't freeze your architect down to certain areas for various parts of the plan, "proportion" must determine these things within reasonable limits, and give him a free hand within that limit; stretch the limit until your discretion deflects to the breaking point, let her break, even, for once and you will be pleasantly shocked by the result.

We will make another sketch for you, embodying your suggestions in some way to preserve the harmony and proportion of a consistent arrangement and will bring it down with me, for I expect to see you soon.⁵⁷

The letter is perhaps one of the defining pieces of historic material concerning the composition of the house – architecture, landscape and furnishings – by Wright. It seems to express both Wright's progressive design integration with the site as well as Martin's own patron

Darwin's brother, in Oak Park IL.

57 FLW-DDM, 2 January 1904, Trans. Jack Quinan 2003, WMP-UB.

relationship with Wright. Martin's belief in Wright seems central to Wright's ability to carry the project through. Indeed, in the grand scheme of things, relatively little was changed in spatial composition between Wright's May 1903 sketch and the ultimate design plans. By the time ground was broken on the foundation for the garage and conservatory in May 1904, the fountain wall at the north end of the courtyard garden had been adapted to the diamond shape known today, but the characteristics of the outdoor "rooms" remained generally intact and true to his original vision.⁵⁸

On May 12 of 1904, Martin planted the first vegetative feature at the site – an 8 to 10" caliper American elm (*Ulmus americana*) planted on the north east corner of the Barton House.⁵⁹ Two days later a second elm was planted "near the west lot line."⁶⁰ It is inconclusive where this tree was located, as the most visible tree along the west lot line prior to June of 1905 was a large elm that separately appears to have been pre-existing and is quite large (greater than 12" caliper). Photos show this elm surrounded by construction materials in August 1904, which is the first clear image. It is possible that this was the elm planted

58 The diamond design is shown in several foundation layout plans of spring 1904, with noted revision dates extending through June.

59 DDM, Memorandum, May 12, 1904. The size at install was determined by known dated photos, including one of Martin's hand against the tree. Deciduous shade trees installed at this significant size were to be a common occurrence in the Martin landscape.

60 DDM, Memorandum, May 14, 1904.

Fig. 16, top

Garden Light thumbnail sketch, with focal point, Frank Lloyd Wright.

Fig. 17, bottom

Portion of Garden Light detail, Frank Lloyd Wright.

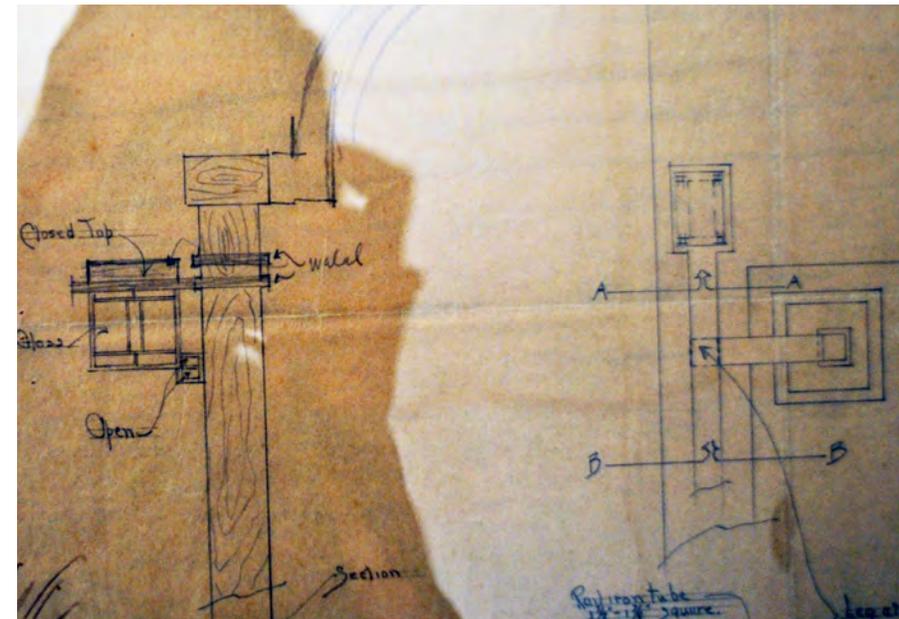
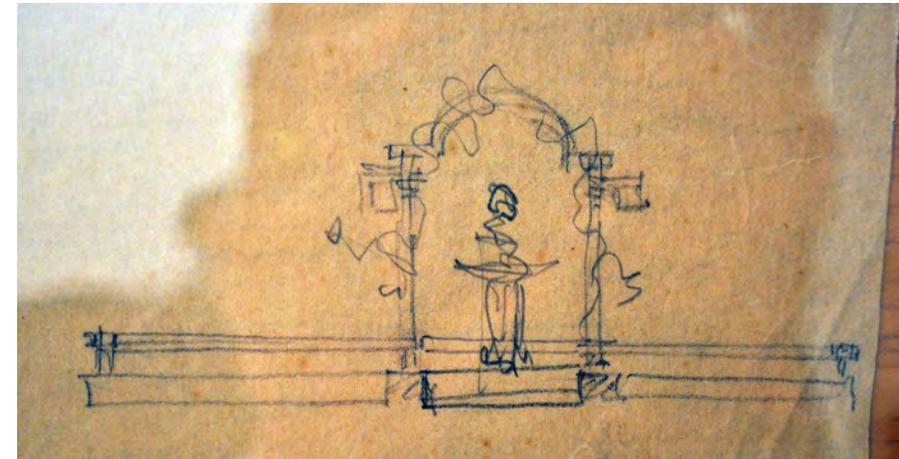


Fig. 18, top

First tree (American elm) planted on northeast side of Barton House, 12 May 1904. Photo c. Sep 1904.

*Fig. 19, bottom left*

American elm planted near west lot line, c. Aug 1904.

*Fig. 20, bottom right*

Foundation for garage and conservatory, c. July 1904.



on May 14, 1904.⁶¹ [Fig. 18 & 19]

Ever demanding and punctual, Martin had asked Wright in late May 1903 for the final driveway location, so that contractor O.S. Lang could begin excavation and base preparation. [Fig. 20] Wright responds by requesting more time and noting that the request would require the preparation of a “complete block plan which is only in pencil at the moment.”⁶² The block plan perhaps referred to, which includes a title block denoting excavation and elevation matters, ultimately seems to become the site plan base on which the complete landscape design begins to take shape sometime in late 1904. The timeline of excavations around the site and the still forthcoming planting plan, suggests that the block plan was either later modified to include the landscape design or served as the foundation on which it was conceived through 1904.⁶³ While Martin did not officially receive any formal planting plans until early 1905, the block plan drawing seems to represent one of the

⁶¹ The memorandum of the May 14 planting includes a specific notation of “inches circumference” but the preceding number is illegible. Martin would have perhaps only noted the tree’s size if it was substantial – which it was, if it references the elm shown in the August 1904 photograph.

⁶² FLW-DDM, 23 May 1904, Trans. Jack Quinan 2003, WMP-UB.

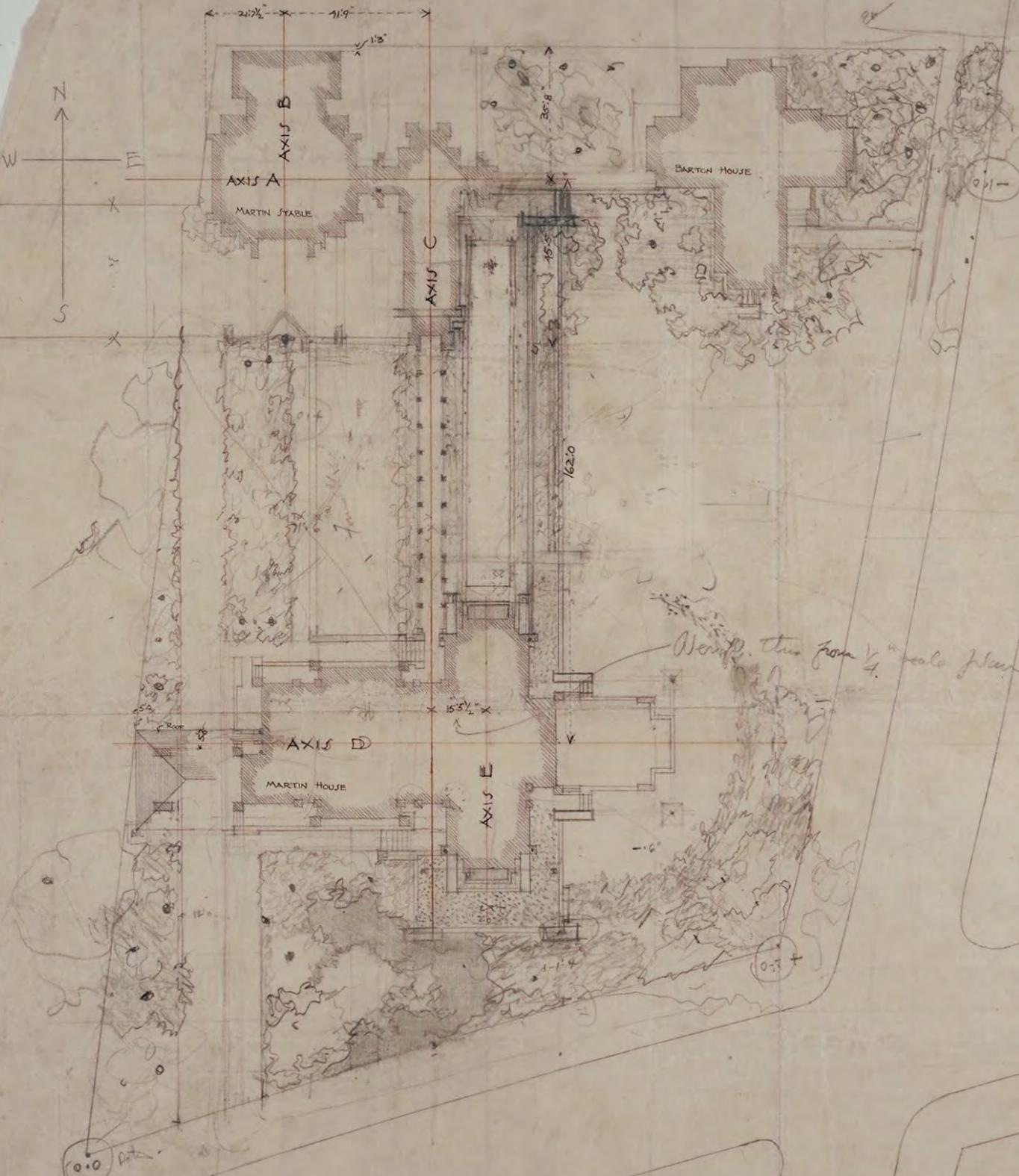
⁶³ The Block Plan held in the FLWF Archives seems to serve dual roles. It includes proposed grade notations at several locations and a note in the title block setting excavation depth reference to the more or less complete Barton House. The plan also includes a substantial conceptual landscape arrangement throughout the entire property, which according to correspondence on 26 July of 1904, Wright refused to even work on yet.

earliest complete visions for tying the house and designed landscape together at a more detailed and larger scale. Notably, it also shows the first indication of the half-circle planting design concept around the Martin verandah that would become the hemi-cycle and, later, the Floricycle feature.

The block plan includes all building footprints with axis lines in red pencil continuing across the property showing axial relationships between buildings. [Fig. 21] The planting arrangement on the plan includes both individual plant locations and plant massing around most areas of the house, the general outdoor circulation routes and pathways, bounded garden spaces, and site walls. The plan indicates a dense arc of plant massing around the Martin verandah, with what appears to express complete vegetative screening to the back of sidewalk at the street corner. The front yard area also includes a substantial amount of plant material, massed heavily along the west side of the driveway and continuing east in clusters to connect to the hemi-cycle arc. The plan features the diamond-shaped design and piers in the fountain wall, which was not apparent on the earlier “preliminary first floorplan”.⁶⁴

Martin and Wright correspond on the design of several other site features in early 1904. Many

⁶⁴ The piers and wall were present in a detailed layout of the foundation in May, before the presumed date of the block plan drawing. So, it is unclear when the wall changed to the diamond design, but it was most certainly settled by the June 1904 revision date of the garage and conservatory foundation layout plans.



0.1

Verify this from $\frac{1}{4}$ " scale plan

0.5

0.0 Datum

Fig. 21, previous page

Block Plan, Frank Lloyd Wright, 1904.

of these topics, mostly questions from Martin, were either ignored or not corresponded on in written form. These include a proposed wall extending from the pier on the west from the driveway (along the present day south lot line of the Gardener's Cottage lot), which Martin wonders how far it is supposed to extend.⁶⁵ Another major feature of the plans advanced and corresponded on in early 1904 was the conservatory, which by end of May, after having spent time with just-received construction plans for the structure, Martin begins to realize that it is not the type of plant house he and Isabelle had initially desired.⁶⁶ By September of 1904, as the walls and roof are erected on the conservatory, Martin puts the matter of the plant house to Wright directly:

Dear Sir:--

Getting closer to the question of a gardener I come to a realizing sense that you have not filled my order for one greenhouse, but instead have substituted a building which on a pinch will answer for a conservatory. We will have to build a greenhouse, that is a growing house, elsewhere on the premises or depend on outside resources.

Be this as it may, I do not understand why you have entirely omitted part of your job, i.e. the provision for ventilation. You have either

⁶⁵ DDM-FLW, 25 May 1904, Trans. Jack Quinan 2003, WMP-UB.

⁶⁶ DDM-FLW, 24 May 1904, Trans. Jack Quinan 2003, WMP-UB.

begged the question or neglected it, I do not know which.

I am, however, learning that one of the reasons why plants thrive in a greenhouse and do not in dwellings is the difference in amount of air provided and its circulation. You have made no more provision for either air supply or circulation in the conservatory than you have in the dwelling, so we must do it. We think you ought to and would feel safer if you do. ⁶⁷

Darwin and Isabelle Martin's interest in plants and gardening is clear early on in the diaries, correspondence, and in photos of himself next to trees he thought sentimentally important in his life. It is also in this 29 September 1904 letter that he first writes of the imminent hiring of a gardener for the property.⁶⁸ The letter also exhibits Darwin Martin's inclination to methodically and thoroughly scrutinize Wright's plans, which he did extensively. When Martin did not understand a concept or an idea, or was concerned by a feature (such as the lack of circulation in the

⁶⁷ DDM-FLW, 29 September 1904, Trans. Jack Quinan 2003, WMP-UB.

⁶⁸ Over the term of residence in the house and at Graycliff, Martin hired potentially eight different gardeners – who would carry out much of the planting work and landscape desires of Darwin and Isabelle. They were: Harry Hebditch (Oct 1904 to Apr 1905), George Frampton (Apr 1905 to Mar 1906), Thomas Skinner (Mar 1906 to Jun 1912), George Fellows (1913 to Nov 1916), Edwin Helic (Nov 1916 to unknown), and three additional persons who only appear as one passing referenced name in Martin's papers. The three and their date of reference are: Ingersoll (Jan 1929), Forbes (1932), and Sprague (1935).

conservatory), he made incredible efforts to understand the details and reasoning, and suggest solutions or changes to Wright based on his self-education.⁶⁹

Meanwhile, through the summer of 1904, Martin had become increasingly distressed by the lack of complete plans for the main house from Wright. In an effort to temper Martin's distress, his brother William retrieved a pencil sketch – a perspective of the front of the house from Jewett Parkway - from Wright's office and sent it to Buffalo.⁷⁰ The sketch referred to is thought to be a striking perspective of the house from Jewett Parkway, simply titled "D.D. Martin." ⁷¹ [Fig. 22] However, it is unclear what this sketch ultimately was. Darwin's reply letter to William Martin four days later references the sketch as unrealistic, noting that "Summit Ave. is not at right angle to Jewett," which the perspective drawing does not show in a plan view or otherwise. He goes on: "Hence, the verandah comes very much nearer to Summit than the sketch shows, and there will not be the air of spaciousness which the sketch promises."⁷²

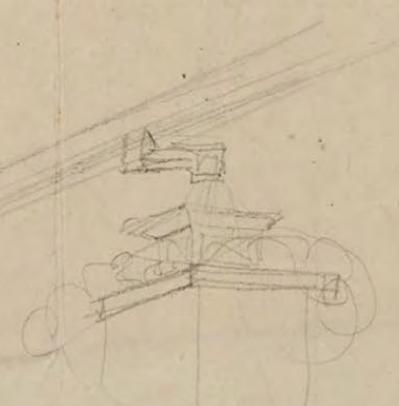
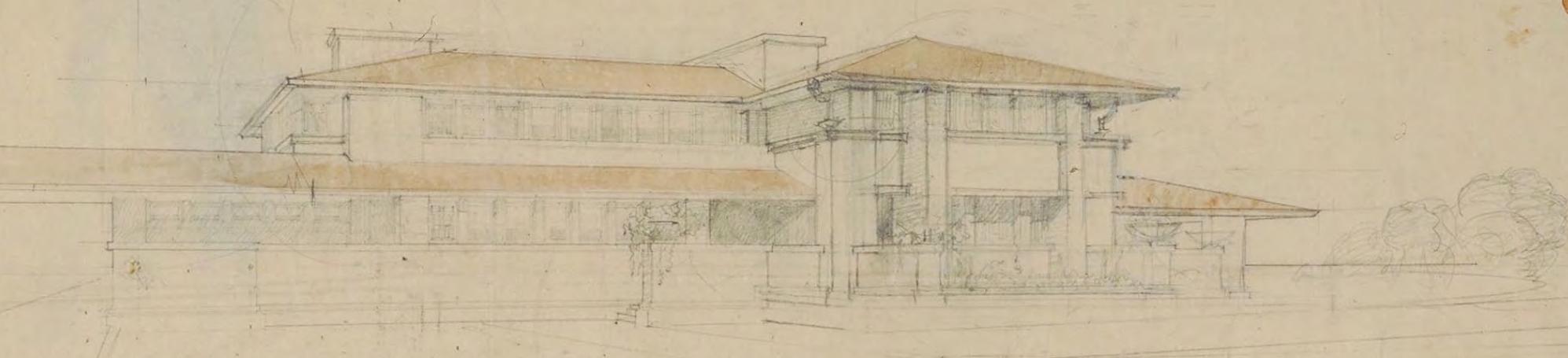
Nonetheless, the perspective sketch that dates from this time discreetly indicates the envisioned

⁶⁹ In discussing Martin's reading habits, Jack Quinan summarizes this, describing Martin as "an autodidact, passionate reader, and book collector."

⁷⁰ WEM-DDM, 4 August 1904, Trans. Jack Quinan 2003, WMP-UB.

⁷¹ Jack Quinan, Frank Lloyd Wright's Martin House: Architecture as Portraiture, 92.

⁷² DDM-WEM, 8 August 1904, Trans. Jack Quinan 2003, WMP-UB.



D. D. Martin

Fig. 22, previous page

Perspective sketch, detail,
Frank Lloyd Wright, 1904.

terminal visual relationship of the landscape to the verandah and implies the mass and scale of vegetative screening at the corner of Summit and Jewett, which was first reflected in the planting scheme of the block plan. Furthermore, Martins remark on “spaciousness” indicated that the landscape area around the Martin verandah was clearly becoming important in the overall scheme.

William Martin’s letter also includes the mention of the nursery from where his own plant material was ordered, the “Shady Hill Nursery Co.” of Bedford, MA, with offices in Boston.⁷³ August of 1904 also coincides with the first serious correspondence regarding plant material and a preliminary selection of some plant species for the Barton House. A letter from Wright’s office superintendent and landscape architect, Walter Burley Griffin, mentions the inclusion of a “partially worked out” planting list:

Dear Sir:- This list is but partially worked out. The problem requires considerable study for which there has not been time, but this will give you an idea of the foundation materials you will require though not of the quantity... which needs to be increased I believe.

Yours, Walter Burley Griffin ⁷⁴

⁷³ The owners of Shady Hill Nursery Co. of Bedford, MA, changed the name to New England Nurseries in 1912. It is still in business. The CLR authors attempted to retrieve records from New England Nurseries regarding potential purchases made by the Martins, however, no additional information was provided by the owners after repeated requests.

⁷⁴ WBG-DDM, 3 August 1904, Trans. Quinan 2003, WMP-UB.

The list noted in the letter seems to have been lost, and indeed there is no genuine identification from Griffin within the letter that the list concerns plant material as it could have been referencing often-discussed building materials of the time. However, the letter from Griffin comes days after Wright asserts that it was too early to discuss plant material.⁷⁵ Martin must have insisted on the matter as the Griffin list came just days later. Additionally, Martin writes his brother William the very next day, in part, noting that he had received the “shrubby list” from Wright’s office and that now he has the nursery name as well, thanks to William’s letter.⁷⁶

Martin is beginning to force the issue with regard to plant material and the landscape. Indeed, an apparently-late response from Wright confirming (as Martin’s brother had days prior) the source of the plant material as Shady Hill Nursery arrived in Buffalo on August 15. In this letter, Wright also makes reference to a water table of a “flower garden” being sixteen inches high.⁷⁷ This matches with both the height of the terrace wall along the east side of the pergola and the

⁷⁵ FLW-DDM, 26 July 1904, Trans. Jack Quinan 2003, WMP-UB. Note that though this letter from Wright has numbered responses, which were often in order of a prior letter of requests from Martin, there is no mention or request for plant material information in Martin letters prior to this date. One must presume that Wright is responding to a letter that has been lost or some other form of communication.

⁷⁶ DDM-FLW, 5 August 1904, Trans. Jack Quinan 2003, WMP-UB.

⁷⁷ FLW-DDM, 15 August 1904, Trans. Jack Quinan 2003, WMP-UB.

intended purpose of the raised terrace as a flower garden.⁷⁸

On September 16 of 1904, Martin dedicates one line in an otherwise routine letter of questions, comments, and protests to Wright that “the hemicycle is horribly big and deep.”⁷⁹ This is the first written reference to the hemicycle, which would ultimately transform into one of the designed landscape’s signature features. However, is it peculiar that Martin’s comments come more than eight months prior to the first installation of any herbaceous perennial or shrub plant material outside of the immediate environs of the Barton House.

Well before any formal planting plan had been developed by Wright, this early aversion to the “hemicycle” likely comes from two fronts. First, Martin has no doubt sat with the extensive, albeit conceptual, planting-related contents of the “block plan” drawing for some time, which shows a broad arc of planting enclosing an open space around the verandah in the shape of a half circle (hemicycle). Second, by September of 1904 the grading around the site is fully taking shape, and Martin is only now realizing the topographical

⁷⁸ Though clearly idealized, the often seen Wasmuth Portfolio drawing of the Martin House includes the German “blumen garten” (English: flower garden) in the terrace along the east side of the pergola. The name agrees with Wrights early description of its purpose.

⁷⁹ DDM-FLW, 16 September 1904, Trans. Jack Quinan 2003, WMP-UB. The hemicycle has been written as “hemicycle” and “hemi-cycle” by both Wright and Martin.

differences designed between the sidewalk, front lawn, Summit lawn and the verandah, essentially the full length of Summit Avenue frontage.

These grade differences are compressed and reconciled – and made most visual – in the interior of the hemi-cycle. There are no plants on the site yet, but Darwin or Isabelle is clearly concerned with the grade change, which essentially creates a small depression or pit around the verandah. [Fig. 23] Wright arrives in Buffalo less than a week later, and, given the retention of the grade change and the forthcoming development of the hemi-cycle planting design, he must have convinced the Martins of its necessity in person.⁸⁰

Regarding the hemi-cycle, a drawing completed by Wright in early August of 1904 seems to indicate a very early conception of what that feature, and more likely, the later installed Floricycle, was to include.⁸¹ The plan drawing, described as the “Second revised preliminary first floor plan,” [Fig. 24] included a revised courtyard

⁸⁰ WGB-DDM, 17 September 1904, Trans. Jack Quinan 2003, WMP-UB. No additional discussion of the depth or “horrible”-ness of the hemi-cycle design appears in correspondence after this date. Martin did request that O.S. Lang add six inches to the interior grade of the hemi-cycle on June 6, 1905, after a particularly severe flood event that flooded the still-unfinished premises. Notably, this was after the hemi-cycle was planted in May of 1905 and seemed to be the beginning of Martin’s desire to replace the hemi-cycle planting with a new design.

⁸¹ Jack Quinan, Frank Lloyd Wright’s Martin House: Architecture as Portraiture, 94. Quinan puts the date of the Second revised preliminary first floor plan (FLWF Archives #0405.24) as early August 1904. There is no date noted on the drawing but Quinan’s rigorous analysis of the architectural design changes place it at this date.

garden layout and a semi-circular feature surrounding the Martin verandah, representing the hemi-cycle. Curiously, the architecturally-precise, but rather ambiguous hemi-cycle linework shown on the drawing includes a distinct partition into twenty-four separate but identical units.⁸² This repeating unit pattern must have been shelved at this time, as it does not make an appearance until nearly a year after the hemi-cycle has been installed.⁸³ One other possibility is that the repeating unit pattern shown at the hemi-cycle location in the Second revised preliminary floor plan was an early sketch related to Wright’s summer 1905 reworking of the hemi-cycle. The repeating unit pattern also appears on a Wright’s drawing titled Water Basin, an undated drawing believed to be developed during that time.⁸⁴

The First Planting

⁸² The eventual Floricycle design drawing as provided by Wright in February 1906 features 11 full units and 2 half units in either end, for a total of 12 units, exactly half the quantity shown in August 1904.

⁸³ There may be other explanations for the seeming appearance of the repeating-unit pattern so early: For one, the hemi-cycle shape and units could have been drawn on well after the plan originally produced. Or, it was a budding idea shelved in 1904 and brought back in late 1905 as both Martin and Wright struggle with the hemi-cycle as installed.

⁸⁴ This drawing (283-001023) is held by the Deutsches Architekturmuseum, Frankfurt, and is further described in the narrative (see July 1905) as potentially Wright’s design solution for the “circular hollow.”

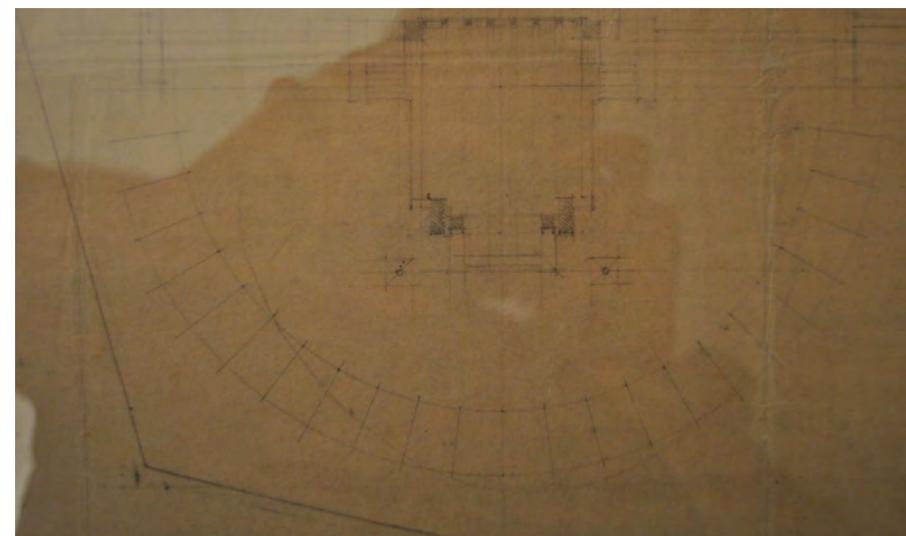
Fig. 23, top

Grading visible around hemi-cycle, photo 27 Nov 1904.



Fig. 24, bottom

Second revised preliminary first floor plan, detail, Frank Lloyd Wright, c. Aug 1904.



On October 5, 1904, an “experienced English gardener” named Harry Hebditch arrived at the still-under-construction Martin House, and was to assume responsibility for the yet to be developed (or even fully designed) gardens.⁸⁵ The very next day, Martin received a reply letter from Wright detailing the status of the planting scheme:⁸⁶

My dear Mr. Martin:--

Concerning the planting of the grounds;-- The general scheme has been determined upon and the Barton premises worked out in more detail. All that remains to be done for that particular portion of the work is for Mr. Griffin to complete the diagram in detail. He was engaged upon it when I left yesterday but went to the [St. Louis] Exposition last night taking it with him to finish up on the way. You will probably receive it from him in a day or so.

As to the balance of the work be advised to wait until Spring! Spring planting is quite as satisfactory, moreover, the building operation is not really in shape as yet to proceed. The Barton premises are in better shape and you can put that in. I really want to put more

⁸⁵ DDM, Memorandum, 5 October 1904, MFP-UB. Incidentally, Hebditch's term as gardener would end before the majority of planting was installed in May of 1905. He would only be involved in the planting of the Barton House environs.

⁸⁶ It is not known from which request or correspondence from DDM the October 6 reply letter from Wright responded to. No previous correspondence from Martin specifically asked for the planting plan, but given the amount of discussion revolving the greenhouse and conservatory at the end of September, it can be assumed they discussed it at length.

study on the balance of the work than would be possible in time to grade this fall. I fail to see where you will lose by planting the more important portions of the grounds in the Spring.

Yours truly,

[unsigned copy]⁸⁷

When Wright notes in his letter that Griffin had been working on the plan “yesterday,” and took it with him to the St. Louis Exposition, it is likely that he is referring to the Barton House “particular portion of the work” alone, and not the planting plan for the entire grounds. Likewise, Wright suggests that Martin wait until spring for the “balance of the work,” noting that the “more important” portions of the site require more study on his part. Martin agrees with Wright two days later:

PLANTING. Your ideas in main coincide with my own. I haven't the remotest idea of planting where workmen will trample. My gardener is here and can just as well as not put in the shrubs on the ground that can receive them just as well as not. There will be no more workmen on,

The Barton lawn.
Barton back yard, 1/3 of Martin lawn
East of flower garden terrace wall,
North and flower garden

⁸⁷ FLW-DDM, 6 October 1904, Trans. Jack Quinan 2003, WMP-UB.

We want to plant these, therefore, this fall, and I hope that you or Mr. Griffin will forward in time enough data to enable us to proceed with it. If you think best I will be glad to pay the expenses of a trip to Buffalo by Mr. Griffin next week. No doubt he could help the Heaths out some while here. We won't plant a thing this fall that would better wait until spring.^{88 89}

Martin is clearly in agreement that, except for the Barton House, the majority of planting could wait until spring. However, one could recognize that, as the main house begins to take shape on the site, Martin begins to envision and pine for his garden and notices the lack thereof. A second “shrubby list” is sent to Martin a week later, presumably taking precedence over whatever list was sent on 3 August. Along with that list is Martin's somewhat passive request and comment on the hemicycle:

It would hardly be wise to plant the hemicycle this Fall, but we won't turn you down on it. We have always doted on hemicycles, and feel their lack.⁹⁰

Martin does not receive a hemicycle planting plan during 1904. In fact, Martin does not receive any planting plans in 1904 despite the Barton House

⁸⁸ DDM-FLW, 8 October 1904, Trans. Jack Quinan 2003, WMP-UB.

⁸⁹ Though no post-planting photos exist of the Barton rear yard except for one several years later near the wall, this generally describes the assumed extent of planting in fall of 1904.

⁹⁰ DDM-FLW, 12 October 1904, Trans. Jack Quinan 2003, WMP-UB.

being more or less complete and ready for planting and being told that, at the very least, the Barton House planting design was being worked on as Griffin traveled to the Exposition. The triple-combination of newly arrived fall planting weather, Martin already having placed a gardener on staff, and the unkept promises by Wright to provide any sort of plan for any plantings appeared to be very aggravating to Martin. On 15 October, among other construction matters, Martin writes at the end of a long letter:

BARTON PLANTING PLAN. PLEASE let us have it by return mail. We have a lot of bulbs and things from our place to transplant. Hebditch needs the work to keep him busy, and to improve these fine days. This planting need not await arrival of shrubs, but must await intelligence from the intelligence bureau. This is one of the details we are permitted to have fun with, but we must know the scheme first.

Yours very truly⁹¹

Not waiting for a planting plan, but using the provided material list, Martin orders a selection of plant material from Shady Hill Nursery [Fig. 25] three days later:⁹²

BARTON SHRUBS. I will place the order

⁹¹ DDM-FLW, 15 October 1904, Trans. Jack Quinan 2003, WMP-UB.

⁹² Shady Hill nursery appears to have been the supplier of much of the woody shrub material for the landscape, but not herbaceous perennials or trees. It is unknown where this material came from but would likely be locally grown.

today with the following changes:

Name	No. scheduled	No. ordered
Hercules Club	5	3
American Beech	2	1
Acer Polymorphux	2	1
“ ” Aureus	3	1
Sumach	10	3
Sumach Fern-leaved	4	3
Rosa Rugosa	3	2
“ ” Alba	5	3
Elders	3	0
Snowberry	25	15
F[T]amarix Gallica	7	4
“ Indica	5	3
Viburnum [opulus]	10	5
“ Tomentosum plicatum	3	1
Clematis Virginiana	2	1
“ Flammula	2	1
“ Jackmanni	5	2
Memorial Rose	10	5
Trumoet Creeper [sic]	12	4
Grape	12	4
Wistaria [sic]	12	4
We add Ampelopsis Vitchii		4

Mr. Shady Hill warned me not to let the architect over-plant. The only objections our gardener made to the whole lot, other than to the mal-odorous Elders, was that it was a terrible lot for so small a place, and we placed the order with the consolation that when they crowded the premises, we will have an an [sic] excuse for planting the

several bare lawns on Summit Ave. with our superfluity.

We take it that these shrubs are intended for North of the Barton wall in the rear of the house, and north of the south end of the Barton veranda in front of the house. If so, we will be greatly obliged if you will give us list of the shrubs with planting plan for the North half of the Martin Summit Ave. lawn East of the flower garden terrace wall. His portion is all fenced and graded and ready for planting. We must plant it this fall to keep the gardener busy and to have that much work out of the way. There will be plenty else to do in the spring. At present it hardly looks wise to attempt the hemi-cycle this fall.⁹³

The list within the letter seems to be a copy of the “shrubby list” provided to Martin prior, and includes his own quantity revisions, based on what he learns to be a very dense planting from both his gardener and the Shady Hill nurseryman. This uncertain planting density continues to be a theme throughout the Martin House designed landscape. Christopher Vernon, noted Walter Burley Griffin scholar, accounts the density of the plant material to what he identifies as a Griffin-followed tenet of the era, ‘plant thick and thin quick’.⁹⁴ Vernon also credits

⁹³ DDM-FLW, 18 October 1904, Trans. Zak Steele 2014, WMP-UB.

⁹⁴ Christopher Vernon, e-mail message to author, 17 May 2014.

Fig. 24.1

Period advertisement for Shady Hill Nursery, from *American Homes and Gardens*, February 1906.

Twenty Years' Experience

In close practical touch with large and small estates in all parts of the country enables us to offer to every owner of Grounds and Gardens our special help in Designs and suggestions for the improvement of such, and with greater economy and saving than can be secured in any other way. We study to meet the individual requirements of each place, and supply both Plans and Material to the most economical manner. ¶ Whether in Iowa or Maine our practical suggestions enable you to plant your Lawn, your Garden, or any other portion of your place, with a great saving, and we ask you to write us and we will help you, giving our time to accomplish something for you in a practical and painstaking business. ¶ We send men of experience at any time at nominal rates to advise upon every leading question of Landscape work. Drainage, House location, Road making, Fencing and old-fashioned Gardens and every feature of Landscape work, we give close and careful attention to. We will refer to many hundreds of private properties which we have brought to perfection. ¶ Our Nurseries are among the largest in the United States, and we ask but one thing in employing our clients, selling at lowest rates possible. ¶ We enter every known handy form of



**Trees, Shrubs, Rhododendrons,
Evergreens, Herbaceous Plants,
Vines, Dahlias, Bulbs, Etc.**

at prices which, after you investigate, will attract your close attention. ¶ If you have any problem to solve, any difficulty to meet in the way of Landscape work and Gardening we are willing to assist and will be glad to have you write us. From all parts of the country we have had inquiries in past seasons and with good results, and we invite correspondence with those who wish aid of an expert contractor. WRITE US FOR CATALOGUES, which are the most valuable printed

THE SHADY HILL NURSERY CO.
155 Milk Street, Corner Broad BOSTON, MASS.

the incredible diversity and assortment of plant material ultimately placed at the Martin House as markedly Griffin, perhaps resembling the density of Griffin's own family home in Elmhurst, Illinois, nicknamed by a family friend as 'The Jungle.'^{95 96}

Whatever Martin thought of the shrub list, the quantity of plantings or the lack of any sort of planting plan, Martin did not delay on the plantings around the Barton House. [Fig. 25, 26] Almost aligned with the very day Martin notes to Wright of the "economical necessity" of having a traditional greenhouse in addition to the conservatory, for propagating next spring's plantings, the plants around the Barton House were installed without the plan:⁹⁷

We have coaxed so long for the planting plan (and we have been assured we would have it before needed) that we gave up expecting it, and as the shrubs were drying up we planted them Saturday and enclose this photograph showing how they were planted. If the photograph is meager, remember that the planting plan was meager too.

We planted none south of the Barton wall or house. Hebditch used his own judgment in setting them and remembered your instructions to put the tall growing ones on

the north side, and used nearly all on the front lawn.⁹⁸

Concerning the outstanding greenhouse desired by Martin, which he intended to purchase principally prefabricated from a greenhouse manufacturer, Wright asked Martin for copies of the proposed plans so he could "put a little architecture on it."⁹⁹ Martin lays out in much detail the possible manufactures and the various features and pricing of each potential greenhouse.¹⁰⁰ By December he has chosen to proceed with a greenhouse by the Pierson-Sefton Company of Jersey City, NJ. The structure was shipped to Buffalo on December 24 and constructed in February of 1905. It included a heavily sloped exposed grade, gaining foundation exposure from east to west, and masonry foundation features on the south side of the foundation consistent with the brick masonry of the house. The masonry plans from Pierson-Sefton do not feature this detail but photographs show that it existed. The cold frame known to exist on the south side of the greenhouse is also not shown on the blueprints. [Fig. 27]

From the Barton House planting installation through the short time remaining of 1904, the

⁹⁵ Ibid., 30 May 2014.

⁹⁶ Christopher Vernon, "Expressing natural conditions with maximum possibility": the American landscape art of Water Burley Griffin," *Journal of Garden History*, 15:1, 22.

⁹⁷ DDM-FLW, 29 October 2901, Trans. Jack Quinan 2003, WMP-UB.

⁹⁸ DDM-FLW, 31 October 1904, Trans. Zakery Steele 2014, WMP-UB.

⁹⁹ Martin House Restoration Corporation, *The Greenhouse for the Darwin D. Martin House Complex—Buffalo, NY*, Revised March 2014, Susana Tejada.

¹⁰⁰ DDM-Edward M May, 24 November 1904, Trans. Jack Quinan 2003, WMP-UB.

Fig. 25

Barton House plantings at installation, October 1904.

planting plan was only referred to once more, as a postscript in a letter from Walter Burley Griffin, asking Martin if he would rather immediately have “[illegible] specifications” or the “planting plans” – though it contextually appears as minor diversion to Martin from a more pressing concern about the house windows not being complete.¹⁰¹

The 1905 Planting Plan

Darwin Martin again takes up his delayed concerns regarding the still-absent planting plan with Wright in late January of 1905. The letter notes that soon the “time will be ripe to use the shrubbery list,” but it is not clear if he is referencing the list from the previous fall or a new list concerning the entire grounds.¹⁰² In reply, Wright expresses to Martin that all that remains for the house in the way of Wright’s services are the furniture designs and the planting plans – adding that he will deliver it soon as he intends to leave for Japan on 15 February.¹⁰³ At this time, Walter Burley Griffin steps in to manage Wright’s office while he is away and also serves as the designer of the planting plan.¹⁰⁴

¹⁰¹ WBG-DDM, 17 December 1904. Trans. Jack Quinan 2003, WMP-UB.

¹⁰² DDM-FLW, 23 January 1905, Trans. Jack Quinan 2003, WMP-UB. It is likely the former, as Walter Burley Griffin mentioned a forthcoming new list concerning the entire grounds approximately one month later when sending a blueprint of the first full planting plan.

¹⁰³ FLW-DDM, 26 January 1905, Trans. Jack Quinan 2003, WMP-UB.

¹⁰⁴ Though the plan is noted to come from “Frank Lloyd



regarding the request for the original planting plan:

My experience with original drawings in the field is that when the operation is complete, there is no decent record and in retaining the original of your planting plan, the intention has been to have the drawing in which future improvements may be incorporated from time to time to make a chart of the plantings correct to date. An instance of such future change may be in the bulb planting, which had best be done next Fall, before which time some additions may suggest themselves. At any rate, we will want a good drawing then as well as now.

If you will be satisfied, I can have a brown line print sent to you with the list this week; if not, will have to undertake another drawing.¹⁰⁸

A week later, Griffin makes reference to work being done at the Wright studio to make the planting plan more legible, noting the exceedingly tedious and time consuming nature of the efforts:

Yesterday and day before, the planting plans went to you in two installments, the latter of which you will please bind in with the former. When I said last week, referring to these lists, I had no idea it was such an undertaking to transform manuscript to print which could

hardly have been worse in my case than if I wrote in Chinese.

I am endeavoring to make the planting plan more comprehensive and clear than it now is, aside from the question of copy, before sending it to you but the delay will not be long.

[handwritten:] Yours truly,

Walter Burley Griffin¹⁰⁹

By 20 March 1905 Martin had not received the legible planting plan. Furthermore, orders for plants from the plant lists had likely not been made yet as it seems Martin only had the list of material and not the specified quantities. Martin asks Griffin directly for the planting plan, suggesting that Griffin speed up the process by only writing numbers on the plan (to correspond to the plant lists) and not full names.¹¹⁰ On Friday, March 31, Martin writes Griffin once more requesting the planting plan which has still not arrived. This letter seems as much a formality as anything, as Darwin's note affirms that Griffin will be arriving in Buffalo on Saturday morning – yet he wants to get the fact on record that the planting plan has still not arrived.¹¹¹ In his letter, Martin also requests recommendations on where to put a Tulip tree (*Liriodendron tulipifera*) and

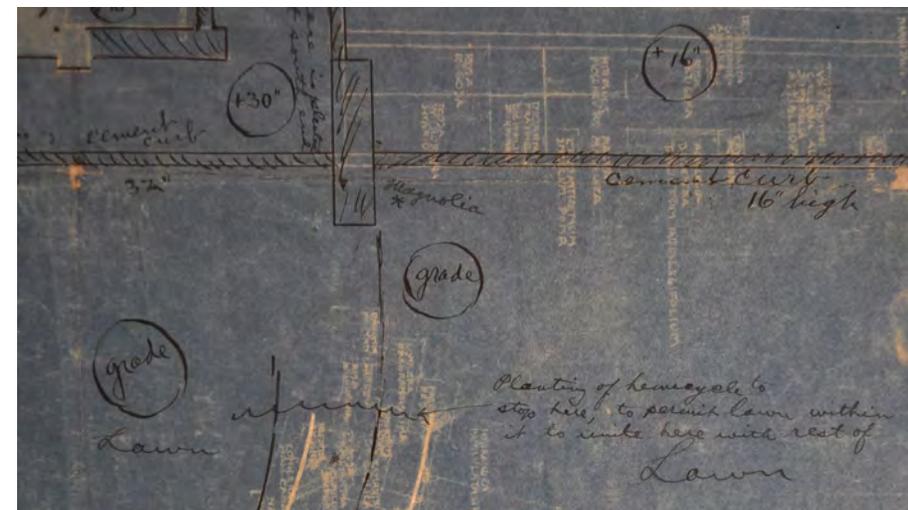
109 WBG-DDM, 9 March 1904, Trans. Jack Quinan 2003, WMP-UB.

110 DDM-FLW (WBG), 20 March 1905, Trans. Zakery Steele 2014, WMP-UB.

111 DDM-FLW (WBG), 31 March 1905, Trans. Zakery Steele 2014, WMP-UB.

Fig. 28, top and bottom

Detail, blueprint version of Plan of Plantings, 15 Feb 1905.



material names change. See section: 'The Blueprint and the Original' for an account and description of the two plans.

108 WBG-DDM, 3 March 1905, Trans. Jack Quinan 2003, WMP-UB.

Fig. 29, opposite

O.S. Lang as-built survey,
18 April 1905.

a “purple beech” (aka, European beech, *Fagus sylvatica* ‘*Purpurea*’).¹¹²

Adding to the troubled efforts in obtaining a legible planting plan from Wright’s studio is the fact that also on 31 March 1905, Martin’s first gardener, Harry Hebditch, informed him of his imminent return to England.¹¹³ It was no doubt an ill-timed resignation that made the effort to prepare the grounds at the Martin House immensely more difficult. Hebditch would stay on with Martin for only a few more weeks before departing Martin’s employ on April 19. A new gardener, George Frampton, immediately took Hebditch’s place.¹¹⁴

On 18 April 1905, Martin’s contractor, O.S. Lang, completes an updated survey for the property, of which the collection of buildings is now more or less complete. While much work remains on the interiors of the structures, and will continue through 1905, it is clear that the 18 April 1905 O.S. Lang ‘Plot’ is an as-built plan. [Fig. 29] The plan shows pencil notations around the verandah and a note in pen stating “grade terrace” in the shape of the proposed hemicycle at the time of the drawing creation, but all the masonry features, including the 16” high Summit terrace

112 The photographic record of the Martin House landscape has not clearly shown the existence of a tulip tree on the property. It is not believed that a Tulip tree was planted or survived long in the landscape.

113 DDM, Memorandum, 31 March 1905, MFP-UB.

114 DDM, Memorandum, 19 April 1905, MFP-UB.

wall and even the cold-frame on the south side of the Greenhouse are shown on the drawing.¹¹⁵ One feature of interest on the thought-to-be as-built plot plan is the pavement edge on the garage side (north) of the courtyard garden’s fountain wall. The plot plan indicates the planting bed on the north side of the wall included a decorative bevel or chamfer design.¹¹⁶

The Second Planting

According to Martin’s diary, the second major planting of the Martin House grounds was performed between Tuesday, May 9 and Friday, May 12, 1905. Martin notes in his diary:

About 60 trees, 260 shrubs and 1200 perennial plants set out on Jewett Ave place. Two white pines, [...] feet high age of Dorothy, two small ones, two hemlock , & four arbor vitas from Bouckville set out on

115 The “grade terrace” pencil notations may be related to the never realized Water Basin drawing, held by the Deutsches Architekturmuseum, Frankfurt. See the narrative regarding the development of the Floricycle, summer 1905.

116 The decorative bevel or chamfer of the pavement edge is also shown on both the original and the blueprint of the 15 February 1905 ‘Plan of Plantings’. Photo evidence does not confirm the existence of the pavement edge in this design, nor does it confirm the pavement edge as a 90-degree angle. No known photos exist showing a clear documentation of the pavement edge design as constructed. The meager evidence that does exist, including a walkway perspective-projection analysis and a photo showing ground covers in the planting bed corners (photos MS 22.5_463, Ausgefuehrte Bauten 04), seems to suggest that the decorative bevel was constructed.

the 12th.^{117 118}

An additional round of plantings (trees) takes place at the end of May, which consisted of the majority of large deciduous shade trees that survived on the property for many decades. [Fig. 30] Notably, based on the photographic record, these trees are believed to have been planted at more than 12-inch caliper, possibly up to 16-inches for the trees near the garage. Martin says as much in his diary entry at the time, though, a reading more than 100-years later in the context of typical contemporary planting sizes, seems to understate their magnitude:

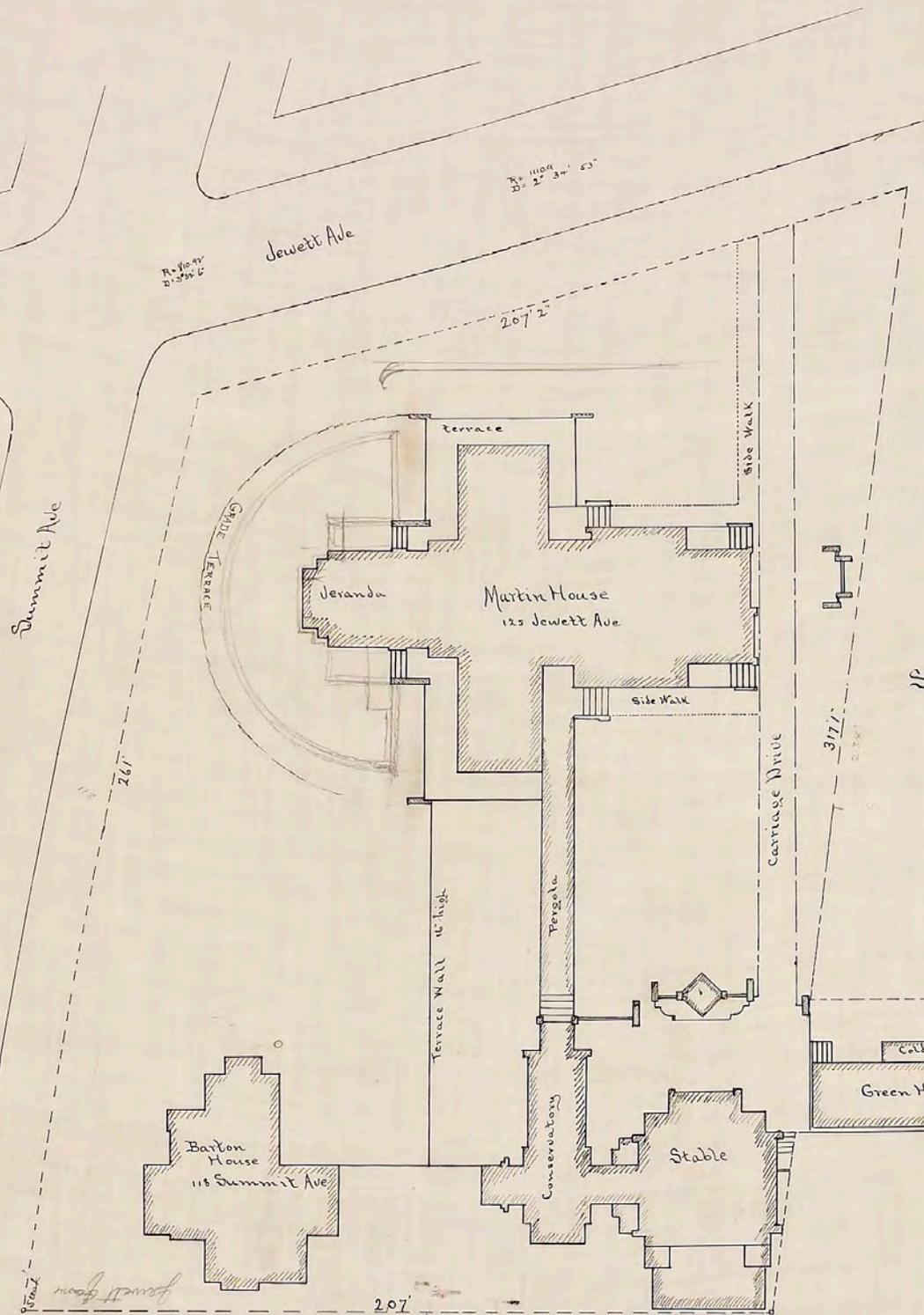
Many thorn bushes, five large elms and a ginkgo tree planted.¹¹⁹

The overall site planting at this time appears to have been completed primarily based off of the

117 DDM, Memorandum, 9-12 May 1905, MFP-UB.

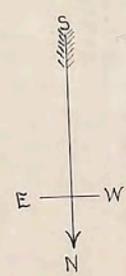
118 The shrub material appears to have been planted bare-root, and thus quite small compared to a ball-and-burlap root ball method. This explains why the freshly planted foliage-less plant material visible in May 1905 photographs is exceedingly small relative to the mature sizes of some of the shrub plant material noted for the hemi-cycle in particular. The same is true for the later-installed Floricycle.

119 DDM, Memorandum, 23-31 May 1905, MFP-UB. The “five” elms planted include two in courtyard garden, one near the intersection of the driveway and Jewett sidewalk (east side of drive), and one on the east side of the conservatory (near the terrace wall). It is believed that the fifth elm was planted just north of the porte-cochere on the west side of the driveway. The ginkgo referenced in the diary entry is the Ginkgo on the west side of the driveway adjacent to southwest corner of the porte-cochere.



Map
 Showing plot at Northwest corner
 of Jewett and Summit Ave
 for
 Darwin B. Martin
 Scale 20 ft = 1 inch

O. S. Lang
 4/19/00



Placed from
 Jewett from

Fig. 30, opposite

Elms planted within the Courtyard, May 1905. Photo shows elms the following year, on September 1, 1906.

plant lists and planting plan previously prepared by Walter Burley Griffin. Indeed, the blueprint version of the 15 February 'Plan of Plantings' appears soiled, folded, and includes several hand notations about what was planted or how portions were modified.^{120 121 122 123 124} The notations in pen include references to finished grade, a note indicating the truncated limits of the hemi-cycle to permit circulation, two notes identifying plant material installed in the raised terrace around the main house (front and pergola side), as well as individual plant notations.

120 Grade notes state that the 'Front Raised Terrace' is +30", the outside south terminus of the hemi-cycle feature is noted as +26", the back of sidewalk area at the corner of Jewett and Summit is noted as +30", three locations within the interior diameter of the hemi-cycle feature are noted as "grade" (presumably reference to +0"), and the Summit Terrace is noted as +16".

121 The plan legibly identifies the half-circle planting area as "hemicycle" and notes a field change to stop the planting of the northern end of the arc to allow grass to continue through to the Summit lawn area. It reads thus: "Planting of hemicycle to stop here, to permit lawn within it to unite here with rest of lawn." The hemicycle notations also include a 2' offset from back of Summit sidewalk at the apex of the arc and a note identifying the hemicycle to be 10' wide.

122 Hand written notations labeled as "Ginkgo," "Thorns" and "Evergreens (Scotch and Austrian Pines)" are shown on the east side of the driveway near at the intersection of the front walkway, near the porte-cochere, however this is not the planted location of the first Ginkgo tree on the property, which was located opposite, on the west side of the driveway. That particular Ginkgo location was already drawn on the blueprint plan.

123 A hand written notation labeled "Magnolia" is located just north of the masonry pier on which the Bock sculpture sits.

124 A faint hand written note in pencil on the Summit terrace, and the flower garden (Kitchen garden, along the pergola) reads: "Trench & Fertilize".

One of the most notable changes between the landscape installed in 1905 and the 15 February 1905 'Plan of Plantings' is revealed within the courtyard garden. The 'Plan of Plantings' indicates the arrangement of mixed perennial border plants and an allée of cherry trees extending on a north-south axis up each side of the center planting area within the courtyard garden.¹²⁵ The plan includes four cherry trees on each side, both fruiting and non-fruiting varieties.

Based on the photographic record, it is likely that these cherry trees were installed in May of 1905 but were removed shortly after the installation of the clothes poles in early 1906.¹²⁶ It does not appear as if the highly mixed perennial border plants were installed in the center of the courtyard garden along the allée ground plane. In their place a much simpler combination of peony and oriental lilies was installed. The blueprint 'Plan of Plantings' includes hand written notes along each north-south planting bed, stating 'peony.'

125 The cherry tree allée on the 1905 blueprint plan (taken from the pencil version of the original, not the pen overlay) includes both fruiting and non-fruiting species, including *prunus serrulata* (flowering cherry, non-fruiting), *prunus pseudocerasus*, *prunus pseudocerasus* 'waterii', and a species labeled "prunus auda semp."

126 One possibility is that the small cherry trees were removed in spring of 1906 as changes were undertaken in other areas of the landscape. The Martins had Wright design laundry-line "clothes poles" (designed in December 1905) that were installed in very early 1906 and took up similar positions as the cherries. A photograph shows small ornamental trees and the clothes poles coexisting in the courtyard garden in very early spring (or late winter) 1906 (UB Archives: MS22.5_441C).

Based on the photographic record it appears not all plantings were installed per the plan which certainly would not have been unusual. Of the plants that are identifiable, particularly in distinctive locations such as the raised terrace at the front of the house, early photographs taken by Henry Fuermann & Sons show what appear to be ornamental grasses – while the 1905 blue print distinctly notes other plants in this location.¹²⁷ The front raised planter on the 1905 'Plan of Plantings' blue print includes a hand written note reading: "On this terrace, walled in as it is, we have planted low [reoccurring?] vines and shrubs, Honeysuckle, *Taxus Canadensis*, juniperous [sic] canadensis, Forgetmenot, Partridge berry etc." However, no photos clearly show what would seem to be very distinctly identifiable evergreens such as Yew or Juniper in the front raised planter.

There are two noteworthy and interrelated possibilities explaining the difference between what is noted in the 1905 blueprint 'Plan of Plantings' and what appears in the early photographic record: One being that the blueprint with the hand written field notes in ink represents both a record of the spring 1905 field alternations as well as a longer-term record of the plantings that were changed or adjusted over time by the Martins' gardener

127 The Henry Fuermann & Sons photograph of the front terrace (published in *Ausgefuehrte Bauten, Ausgefuehrte Bauten 06* the CLR photo compilation) dates ca. late summer 1906.



Fig. 31, opposite

Original ink on linen version
of Plan of Plantings, 15 Feb
1905.

upon request of Darwin and Isabelle. The second is a conspicuous and continuous amendment of the plants in the garden based upon the planting desires of the owner. With a mere 1-1/3rd of an acre property, a full time (and later residence-on-premises) gardener on staff, a propagation greenhouse, and a considerable personal interest in horticulture by both Darwin and Isabelle, a reasonable amount of owner manipulation of the landscape would be expected.

Regardless of this modification, it is important to note that the alternations were generally based on thoughtful stewardship of the Wright-Griffin designed landscape as opposed to any sort of redesign by the Martins. The overall spatial arrangement and character of the garden remained as Wright envisioned through Martin's tenure. Eventually realized considerations of plant performance, unforeseen micro-climatic conditions, or other maintenance matters no doubt required minimal intervention by Martin over the life of the landscape.

The Blueprint and the Original Linen

One of the more confusing details regarding the spring 1905 planting effort is that of the difference between the original 15 February 1905 'Plan of Plantings' and the blueprint. It is evident that the blueprint of the planting plan was mostly illegible and Walter Burley Griffin endeavored to

clarify it through to the early May 1905 planting time. Indeed, a close examination of the original linen drawing reveals that the ink plant symbols and plant names are drawn over an earlier pencil version of a mostly similar plan. [Fig. 31] In some cases the inked plant names are drawn longer or shorter than the equivalent pencil underlay versions, perhaps on account of a difference in letter spacing or other similar reasons. In other cases, plants were changed to something else when the ink-over was done. This seems to generally be a minor change in species as opposed to genus or entirely different scheme. The designed character of the arrangement between the two plans appears to be equivalent.¹²⁸ [Fig. 32]

The most glaring difference between the two plans seems to have no relation to the planting installations performed in May of 1905. That difference is that the Barton House plantings that appear on the original drawing are not visible on the blueprint. Even the pencil underlay of plant names and symbols visible on the original planting plan was not copied to the blueprint version – suggesting both the pencil and ink planting plans around the Barton House would have been drawn after the blueprint was made and provided to Martin. Furthermore, though the ink overlay plant names match the rest of the plan in lettering size and style, the pencil underlay around the Barton House is noticeably

¹²⁸ A side-by-side comparison between the blueprint version and the ink original proved to be unfeasible due to the illegibility of the blueprint.

looser and the text is often in cursive as opposed to architectural lettering. Given that the plant material around the Barton House was installed the fall prior (Oct 1904), it suggests that the material was either changed in spring 1905 or the plants on the original planting plan represent an as-built survey of Barton House material by Griffin while on site in spring of 1905, likely the latter. [Fig. 33]

The question surrounding these two plans then becomes: Why does it appear that the blueprint was utilized for the spring planting (due to the abundant field notations) when it was considered illegible by Martin) and certainly was illegible)? What seems plausible is that Walter Burley Griffin completed the original plan as the planting date arrived, bringing it with him to oversee the planting and finishing up the Barton House portions of the plan based on extant field conditions.¹²⁹ The plans are nearly identical and the original plan would have been consulted for direction while the blueprint would have been used to make field-notations, thereby saving the original from undesired markup. A review of the blueprint's field notations with respect to the known planting timeline and photographic record also suggests that the blueprint served as a record of additions or modifications made to the landscape through time by the Martins.¹³⁰

¹²⁹ Indications of Griffin's visits are present on the historic material and this would explain the absence of further written correspondence about the original planting plan until after the plant material was installed.

¹³⁰ For instance, the noted plant materials in the front raised



FIG
21 - 1

FRANKLIN D. ROOSEVELT
MEMORIAL
PLANNING AND DESIGN
BY
ARTHUR SHLESINGER, JR.
AND
JOHN H. WATSON

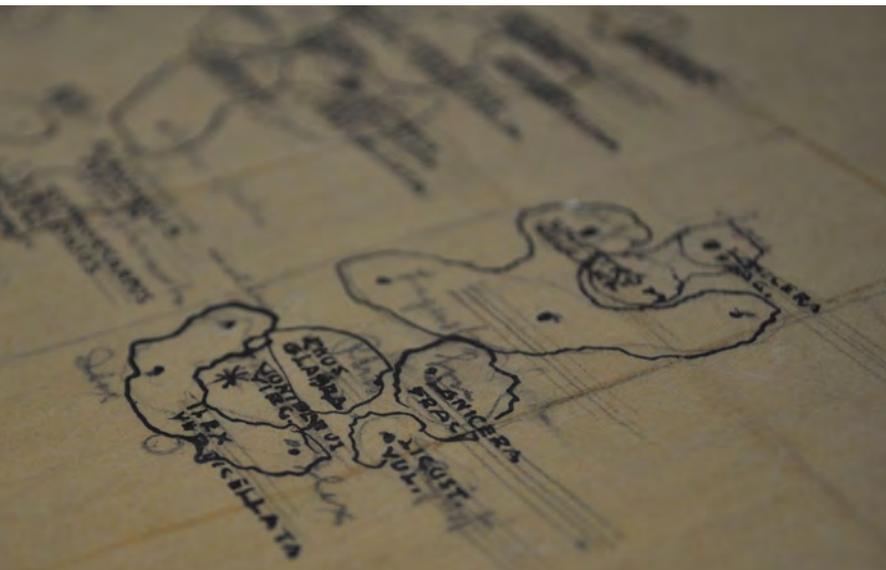
Fig. 32, top

Detail of hemi-cycle area, original ink on linen Plan of Plantings, 15 Feb 1905.



Fig. 33, bottom

Detail of Barton House area, original ink on linen Plan of Plantings, 15 Feb 1905.



Upon Martin's later request, Griffin returned the original planting plan to Martin which he apparently "took home with him" after his visit to oversee the installation.¹³¹ This illuminates why the original linen drawing for the 15 February 1905 'Plan of Plantings' was in Martin's possession (now at University at Buffalo Archives) and not in Wright's (The Frank Lloyd Wright Foundation Archives, Avery Library, Columbia University).¹³² Martin requested it specifically as it represented the only legible copy of a complete planting plan for the property, despite not being used to keep a record of changes that were made.

One further inclusion on both plans, though with no apparent relation to the site as-constructed, is the faint (half-erased) pencil line work signifying approximately 10' x 10' squares (with what appear to be ripple symbols of water in a pool) which are separately on a distinct axis with each verandah at the complex (both the Barton House and the Martin House). Griffin scholar Christopher Vernon notes that the pools could be related to the previously discussed drawing titled Water Basin and noted as "Reflecting

planter on the blueprint are not those shown in 1906 photos, and appeared to have changed several times. The ginkgo tree on the east side of the driveway was also a later planting and noted in pen on the blueprint (planted ca.1912-14).

¹³¹ DDM-FLW, 29 June 1905, WMP-UB.

¹³² The February 1905 planting plan is the only Wright drawing held in the Martin Archives (UB) that is original ink on linen. The Frank Lloyd Wright Foundation Archives (Columbia) contain the remainder of original ink and linen drawings, of which there are only blueprints of at UB.

Pool (Project), c. 1910" held by the *Deutsches Architekturmuseum*, Frankfort, and published on page 128 in Jack Quinan's book *Frank Lloyd Wright's Buffalo Venture*.¹³³ The drawing is undated and thought to be circa 1910 based on prior analysis, yet Vernon believes that the lettering in the drawing is in Griffin's hand and the possibility exists that the drawing may in fact be from circa 1905 and represent a design study for lily pools in front of the Martin House verandahs. In any case, and although mostly erased, the line work of what appears to be water features at the terminus of both the Barton and Martin verandah on the February 1905 planting plans indicate the importance of the site's relationship to the verandah and house.

Wright Returns, Martin Requests Changes

On May 18 Wright informs Martin that he has returned from Japan "much improved in health and spirits," jokingly adding in the parlance of the times, "can lick my weight in wild-cats. How would you like to be a wild cat?" With plants undergoing installation at this time by Martin's newly hired replacement gardener, Wright also informs Martin he will be arriving in Buffalo the following Sunday morning – two days after Martin notes the major spring plantings have been

¹³³ Christopher Vernon, e-mail message to author, 29 May 2014.

completed.¹³⁴ Yet no correspondence between Martin and Wright in the months following this visit reveals any dissatisfaction with the landscape as installed or designed. However, the plant material is exceptionally young and would not begin to show its true character for several years.

What does instigate change, and perhaps activates the ‘beginning-of-the-end’ for the Martin House hemi-cycle, is a particularly severe storm in June that floods portions of the property and leaves a pool of water in the interior lawn section of the hemi-cycle. Martin asks about the grades of the rain basins and instructs O.S. Lang to place excess soil at the low point of the hemi-cycle in order to bring the grade up.¹³⁵

Though there is no direct record of displeasure with the hemi-cycle in months that follow, it seems clear that Martin is not content with the results even though the plants have had a mere half of a single summer to grow. Sometime in the summer of 1905 Martin hires recognized landscape architect J. Wilkinson Elliot, from Pittsburgh, PA, to redesign planting arrangements for four distinct and separate portions of the grounds.¹³⁶ Elliot was a known plantsman, whose father founded a nursery

in 1870, wherein he first began completing landscape designs.¹³⁷ The areas include: (1) the planting bed between the courtyard garden walkway and the pergola, (2) the hemi-cycle, (3) the front yard near adjacent to the east side of driveway and house entry, and (4) narrow beds along each side (outside) of the (believed-to-be extant at the time) peony beds in the kitchen garden. [Fig. 38]

The Elliot plan includes written names for areas and features that appear to have been already extant in the landscape, while a series of numbers represent the plantings that the plan design proposes. Written names include walks, terraces, verandah, roses and ferns in area #1 (referenced above and below), lawn in area #3, and lawn and peonies in area #4. No planting key for number symbols of the proposed plantings is shown on the plan. No number is used more than once on the plan. The numbering system seems to be specific to the physical area of the plan, rather than to a type of plant that may be repeated elsewhere. The numbers start with 1, within the planting bed adjacent to the pergola, and continue to 90, located along the stone terrace at the east side of the hemicycle ends (either side of the verandah).

There is no record of Martin’s dealing with Elliot beyond the planting plan, yet his hiring of J.W. Elliot was likely precipitated by the combination of Martin’s apparent unease with portions of

the landscape (particularly the hemi-cycle) and Elliot having authored a relatively well-circulated book entitled *A Plea For Hardy Plants* in 1902. The proximity of Buffalo to Pittsburgh and the knowledge of Elliot’s publication by either Martin or his gardener would have made Elliot a rational choice to solicit planting plans from as Martin seemed to struggle to reconcile with some features of the early immature landscape.

It is unclear if Martin implemented small portions of the Elliot plan.¹³⁸ It is possible that the garden adjacent to the west side of the pergola (#1 above) was implemented in some fashion. Likewise, the plan for the front yard area (#3 above) includes penciled symbols on the blueprint that appear to indicate plant spacing. But it seems very unlikely that the narrow edges to the courtyard garden (#4 above) or the hemi-cycle arrangement were implemented as the photographic records does not support these features as spatially patterned by Elliot.

Adding to the atmosphere of apparent dissatisfaction with the hemi-cycle in particular, is a brief mention by Wright concerning a “circular hollow.” Among the substantial amount of finishing minutiae corresponded on in the summer of 1905, Wright, without prior reference in any other known record, informs Martin:

Have detail finished for lily pond in circular

¹³⁴ FLW-DDM, 18 May 1905, WMP-UB.

¹³⁵ DDM-OSL, 6 June 1905, Trans. Jack Quinan 2003, WMP-UB.

¹³⁶ The J.W. Elliot plan, entitled “Details of Plantings for Mr. D. D. Martin” (UB Archives 22.0_24) includes no date. Reference to the “Willet” [Elliot] plan by Martin in a letter to Wright on 28 October 1905 dates the plan sometime between May and October of that year.

¹³⁷ Oliver Chamberlain, “Biography of J. Wilkinson Elliott,” *The Cultural Landscape Foundation*, accessed May 20, 2014, <http://tclf.org/pioneer/biography-j-wilkinson-elliott>.

¹³⁸ Without the numbered key evidently associated with the plan there is minimal comparison to known conditions that can be made.

Fig. 34

The second planting, photo
of hemi-cycle area, May
1905.





Fig. 35

Driveway and Courtyard area,
just after planting, May 1905.

Fig. 36

Jewett frontage area,
May 1905.





Fig. 37

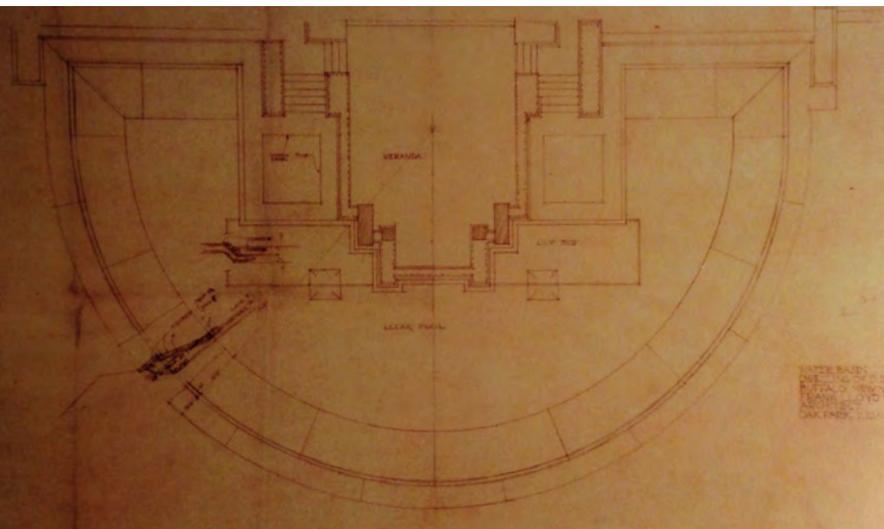
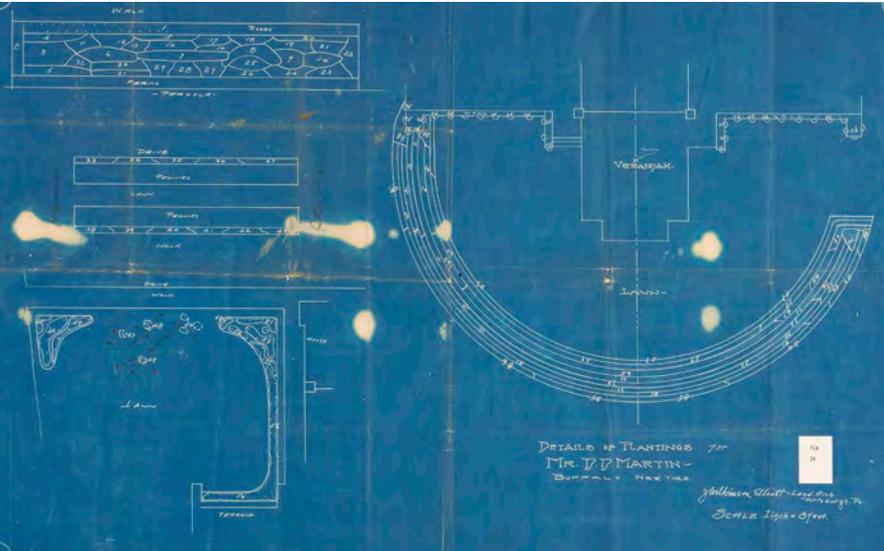
House from across Jewett
Parkway, November 1905.

Fig. 38, top

'Details of Plantings for D.D.Martin,' J. Wilkinson Elliot, c. July 1905.

Fig. 39, bottom

Water Basin, unrealized lily pond for hemi-cycle area, Frank Lloyd Wright, c. July 1905.



hollow; - the proper scheme at last!¹³⁹

There is no other reference to a “circular hollow” within any of the known Martin House records, but it can be understood with some degree of probability that Wright was referencing the hemi-cycle. It seems that no other feature on the property could be accurately described as such. Whether Martin hired J.W. Elliot to design his planting arrangements before or after Wright makes this declaration is unclear. In any case, by October 1905, Martin directly asks Wright to redesign the planting arrangement provided by Elliot, setting the stage for the Floricycle and the alteration of plant material around the Martin House verandah in 1906.

Martin's 28 October letter also confirms two other points concerning the landscape: first, Martin is increasingly committed to the establishment and maintenance of the house's landscape, requesting plans for a “gardener's cottage” from Wright, to be constructed along with his family structures on the property; second, plants for the house's various planting urns and boxes have not been installed yet as Martin requests a list for them “for growing purposes.”¹⁴⁰

Though never realized, Wright's proposed “lily pond” intervention for the “circular hollow” seems to be represented in the drawing previously noted and titled Water Basin, held at the Deutsches Architekturmuseum, Frankfurt. The drawing

is undated and an examination suggests it is related to Wright's 28 July 1905 letter.¹⁴¹ [Fig. 39] A further substantiation of this effort may also be partially revealed in the aforementioned O.S. Lang site survey dated 18 April 1905. The pen on linen survey, an as-built record of the site at that date, includes pencil sketching marking features similar to those shown in the water basin drawing. It also appears to include potential modification of the steps leading down from either side of the verandah.

It should be noted that the Water Basin drawing as proposed would not have actually altered the hemi-cycle plantings themselves – it was not a replacement for the hemi-cycle. The lily pool feature shown in the drawing would have fit fully inscribed within the hemi-cycle interior, only replacing the sunken lawn. Indeed, it is apparent that it was the depths of the sunken lawn interior (and not the arc of plantings) that originally vexed Martin as the grade was developed around the verandah. Despite this, Martin does appear to want a more holistic treatment for the dealing with the hemi-cycle, including replacement of the plant material installed mere months ago in May 1905.

The Floricycle (The Plan of Floral Arrangement)

With the house interior, furnishings and numerous

¹³⁹ FLW-DDM, 28 July 1905, Trans. Zakery Steele 2014, WMP-UB.

¹⁴⁰ DDM-FLW, 28 October 1905, WMP-UB.

¹⁴¹ Christopher Vernon, e-mail message to author, 29 May 2014.

miscellaneous details nearing completion, the Martins prepared to move into 125 Jewett Parkway in November of 1905.¹⁴² On November 2nd, Frank Lloyd Wright sends a note to Martin regarding the planting of the hemi-cycle, which has been the subject of unease since it was installed in May:

I will come Monday night – bringing planting plan of “floricycle” with me, schedule for light fixtures and bids on same.¹⁴³

This is the first written occurrence of the term Floricycle among the known Martin House historic materials. Wright’s use of the term, without much context, suggests that he and Martin had previously discussed the planting prior and they had used the term in conversation. The term itself is an invented word used to describe the concept behind the planting – that being a planting arrangement with similar shape as the hemi-cycle (“half-circle”) yet structured in such a way to display a sequential cycle of blooming and specific horticultural interest from March to November.

It is not known who created the term--Wright, Walter Burley Griffin or even Darwin or Isabelle. What is clear from Wright’s letter is that the concept for the unique seasonal planting arrangement was in development by October of 1905.¹⁴⁴ Meanwhile, Walter Burley Griffin left

142 DDM, Memorandum, 21 November 1905, MFP-UB.

143 FLW-DDM, 2 November 1905, Trans. Zakery Steele 2014, WMP-UB.

144 Regarding the adaptation of the Latin “hemicycle” to the conceptual term “Floricycle,” Wright scholar Jack Quinan notes

Wright’s office sometime in the fall of 1905 due, in no small part, to a dispute regarding Wright’s inability to pay him, except in Japanese prints.¹⁴⁵ As Wright’s office was engaged by Martin to rework the hemi-cycle arrangement for the better part of the summer, it is logical to assume that Griffin had a central role in the development of the concept, if not the detailed design of plan itself. Indeed, no one left in Wright’s studio at the time had any developed horticultural knowledge.¹⁴⁶

Predictably, the “Floricycle” plan referred to by Wright in early November did not likely arrive with Wright during his stated visit to Buffalo. Or, if it did, it was reviewed, perhaps discussed, and not mentioned again in written correspondence until January 1906. Through the remainder of 1905 Wright and Martin corresponded on two notable landscape-related features. Wright notified Martin that the revised designs for the Gardener’s Cottage were complete on 5 December.¹⁴⁷ On 9 December comes the first written reference to “clothes poles” – a series of stylistic laundry poles, with eyelets for detachable laundry lines, the cap design of which harmonized with the both the overall horizontality and the wood detailing of the house. Wright notes in his letter that he cannot find “a plat of the garden space that is realizable as to size,” and counsels Martin

that Wright was schooled in the Froebel Kindergarten method as a child, which was grounded in geometry.

145 Christopher Vernon, e-mail message to author, 29 May 2014.

146 Ibid., 29 May 2014.

147 FLW-DDM, 5 December 1905, WMP-UB.

to determine on his own the quantity required and to set them symmetrically within the peony beds in the courtyard garden.¹⁴⁸

Imitating the unpunctuality of prior planting plans, Martin requests the Floricycle plan from Wright on 15 January 1906:

Dear Sir:--

Is the floricycle plan complete ready? It is the ides of January and there is only sufficient time between now and planting date for me to

1st. Pry the plan away from you,

2nd. Digest it,

3rd. Decide about the disposition of stock now planted on the hemicycle.

4th. Shop for the stock,

5th. Place the order.

If you want to see this thing go through this Spring, now is the time to deliver.¹⁴⁹

One month later, on 15 February 1906, Martin sends a detailed list of questions to Wright concerning only the Floricycle:¹⁵⁰

148 FLW-DDM, 9 December 1905, WMP-UB

149 DDM-FLW, 15 January 1906, Trans. Jack Quinan 2003, WMP-UB.

150 Much confusion exists in prior analysis on the Martin House plantings, which at least partly can be attributed to the remarkable coincidence that the most significant piece of correspondence regarding the Floricycle falls on the same

Dear Sir:--

FLORICYCLE. What are the 18 plants 7B in circles 8 and 9, not listed in the list.

*D PHLOX D CUSSATA. On the plan, circles 6 and 7, you show the names of six different species of 8D Phlox. How many of each species?

11C. You have two items of 80 each listed. On the plan in the 9th circle you locate only 5 plants, which still make 60 in all instead of 160.

7G MALVA MOSCHATA. We do not think much of it, if at all like the weed cheeses. Flowers are rose or white. Do you care which the nursery furnishes.

6E DIGITALIS GLOXINOIDES. This is a biennial, which never blooms the year planted, so we would get flowers every second year, if we replanted it every two years.

6H LUPINUS. Ours is a little lime soil. Bailey says Lupinus won't grow on it.

7A LYSIMACHIA. This planted in the edge of first and second circles will effectually prevent cultivation. It is a weed, is it not?

day of the year as the title block date of the most significant complete property planting plan: 15 February 1906 vs. 15 February 1905. Compounding this confusion is that the difference between the hemi-cycle and the Floricycle is hardly discernible with the extent of photo records for the hemi-cycle showing only one season of growth, wherein it has not taken on the character of the plant material.

11A CHRYSANTHEMUM. November bloomers being rare we may have to stand for it, but Mrs. Martin objects to its foliage, but this may not be serious crowded in, as it is, with so much else.

Yours very truly, ¹⁵¹

The Floricycle plan itself, known properly as the "Plan of Floral Arrangement," [Fig. 40] is a detailed planting diagram for the proposed arc of plantings located off the Martin House verandah. It is essentially a complete proposal to replace the hemi-cycle planted in May of 1905. The plan consists of one unit of a detailed planting arrangement, an overall semicircle layout plan showing the repetition of 11 planting units and 2 half-units on each end (12 total units), a plant schedule and key showing quantities of total plant material, and written instructions for laying out the total arrangement in the field. The plan is undated and is signed "Frank Lloyd Wright Architect."

There are two blueprint copies of this plan located within Archives at the University at Buffalo. One copy is in very good condition without any folds or stains, the other copy is heavily creased and includes water staining. The stained and creased copy includes a hand written notation on the back of the plan reading: "Wright Planting". The staining and wear of one copy suggests it was used in the field during plant installation and/or was kept by the gardener

¹⁵¹ DDM-FLW, 15 February 1906, Trans. Zakery Steele 2014, WMP-UB.

for reference and maintenance purposes.

The Floricycle plan includes shrubs (one of which generally takes on the habit of a small tree), perennials, biennials, and bulbs. The planting schedule numbering system is devised to indicate the month of flower (or other featured plant characteristic, such as fall color) for the individual plant species, ranging from March (3) to November (11). A transcription of the plant schedule has been annotated with contemporary common names. The number to the right indicates the proposed total quantity designated on the plan across all repeated units. [Fig. 41]

A hand-written note exists alongside the copy of correspondence with the University at Buffalo Archives which confirms Martin's efforts to systematically replace the hemi-cycle with the Floricycle. ¹⁵² The upper half of the note appears to be notes directly relating to Martin's questions to Wright in the 15 February 1906 letter.

However, the note also calls into question the precise planting selection for installation of the Floricycle, which may have been slightly altered to accommodate plants already in Martin's possession. The lower half of the note lists a selection of plants in two columns: the left representing shrubs specified in the Floricycle plan with required quantities; and the right representing notes on availability of those shrubs already in the Martin House landscape or otherwise already in Martin's possession. The right column includes indication of the selection

¹⁵² DDM-FLW, 15 February 1906, WMP-UB.

of plants already planted at the Barton House. Based on this hand written note, some of the alterations to the plan as installed could have possibly included the addition or replacement of *Forsythia suspensa* with *Forsythia suspensa* var. *fortuneii* (noted as existing in the hemi-cycle at the time), and the addition or replacement of *Spirea x vanhoutteii* with *Spirea thunbergii* or something similar written as "Bridal Wreath (white)." ¹⁵³

Addressing Martin's questions about the Floricycle plantings, Wright responds on 1 March:

Referring to the Floricycle:

(7B) in circles 8 and 9 *Lilium Candidum*.
 (8D) different kinds bounded as indicated on plan, see following list.
Phlox Decussata,
Eclairneur 50
Beranger 100
Queen 100
Miss Lingard - 100
Matador 100
Boule de Feu 100

550

11 C. Clump these where a single spot is shown on drawing put in several plants, - 160 in all.

¹⁵³ These potential substitutions are possibly corroborated by a circa 1992 inventory of extant plant species at the remaining (main house only) property at the time, where, according to the inventory, *Spirea thunbergii* and the *Fortunei* variety of *Forsythia* was documented.

7. G. Use white 3/4 rose 1/3, or substitute something you prefer.
 6 E. Griffin seems to think this will be worth the trouble. It is not an especially important member of the galaxy. Substitute something that you like if you want to.
 6H. Ditto.
 7 A. You may forget it.
 11 A. *Chrysanthemums* O.K. ¹⁵⁴

Of particular importance in Wright's reply is his indication of Walter Burley Griffin's involvement in the plan or planting selection under the item 6E (*Digitalis gloxinoides*, or Foxglove). As Griffin is known to have left Wright's employ in the fall of 1905 it is particularly significant that Griffin, who essentially took the studio's horticultural knowledge with him when he left, was consulting on the plan for Wright well into February of 1906. With the previous indication of Griffin's involvement in developing the concept behind the Floricycle in the second-half of 1905, and Wright's reference here of his horticultural opinion – it is fairly certain that Griffin had substantial involvement in the Floricycle design on some level, despite being out of Wright's office when the plan was provided to Martin. Compounding the question as to what level of involvement Griffin had in developing the plan is the belief that the Floricycle plan's plant key and layout instructions are not in Griffin's architectural lettering style. ¹⁵⁵ However, Griffin is at least

¹⁵⁴ FLW-DDM, 1 March 1906, Trans. Zakery Steele 2014, WMP-UB.

¹⁵⁵ Christopher Vernon, e-mail to author, 29 May 2014. Architectural lettering, unlike handwriting, is a method

partially responsible for the early development of the Floricycle plan - his lettering style is identifiable within the plant numbering. ¹⁵⁶

Between the dissatisfaction with the hemicycle, the perennial lateness of planting plans in Martin's eyes, Wright's break with Griffin (and thus, horticultural knowledge) at the end of 1905, and the no-doubt challenging interruption in planting efforts caused by the Martin gardener Hebditch's return to England two weeks before the major May 1905 planting installation began – there seems to be a host of influences plaguing the realization of the complete Martin House landscape to-date. Adding to this 'comedy of errors' is Martin's 6 March 1906 discharge of George Frampton, Hebditch's replacement of less than one year. The facts behind Frampton's release are unknown, but the redeeming value of this disruption is that his replacement, Thomas Skinner, who starts the day after Frampton's discharge, cultivates a long and meaningful relationship with the Martins. ^{157 158}

of text drafting wherein styles can be pervasive among colleagues who learn or adapt from one another. A brief, albeit inconclusive, analysis of the lettering style and potential clues of Griffin's hand can be found in the Steele-Vernon CLR project correspondence.

¹⁵⁶ Christopher Vernon, e-mail to author, 9 October 2014.

¹⁵⁷ DDM, Memorandum, 7 March 1906. Skinner's eventual leave of Martin is undocumented at the time of his departure, but takes place 30 June 1912. Martin references this date in his diary after happening on Skinner in Mamaroneck, New York, during an automobile tour with a friend in August of 1913.

¹⁵⁸ Skinner was the first of Martin's gardeners to take residence in the Gardener's Cottage and was also married in Martin's living room on 4 September 1907.

Fig. 40, next page

Plan of Floral Arrangement (Floricycle), Frank Lloyd Wright, c. February 1906.



DIRECTIONS FOR LAYING OUT AND PLANTING

ESTABLISH THE CONCENTRIC LINES (OF A PART COMMENCING AT THE CENTER, MADE UP OF EITHER SIDE) THE RADIAL DIVISIONS TO ADAPT ON THE INNER LINE. DRIVE STAKES WELL INTO THE GROUND AT EACH INTERSECTION. THE STAKES OCCURRING AT THE APICES OF THE DIAGONALS MAY REMAIN TO MARK THE GROUND TO MARK PLAINLY THE MAIN GROUP DIVISIONS.

WHEN THESE POINTS ARE FIXED PROCEED WITH THE PLANTING BY TAKING EACH SEPARATE VARIETY IN TURN AND PLANTING IT EXCLUSIVELY UNTIL THE SPACES IN THE SEMICIRCLE ALLOTTED TO IT ARE FILLED.

EXCEED WITH THE PLANTS SPECIFIED FOR THE OTHER DIVISIONS IN THE SAME MANNER.

FLORICYCLE

KEY NUMERALS INDICATE MONTHS IN WHICH PLANTS BLOOM
 CIRCLES DENOTE COMPARATIVE QUANTITIES OF PLANTS OR GROUPS OF PLANTS.
 * INDICATES SHRUBS
 + INDICATES PERENNIAL PLANTS

LIST	QUANTITY
3 A GALANTHUS ELWESII	5000
3 B CROCUS	2000
3 C WHITE	2000
4 A SCILLA SIBERICA	1000
4 B PSEFIS SEMPELOIBENS	240
4 C ANEMONE COLONARIA "CAEN" SINGLE MIXED	340
4 D NARCISSUS INCOMPARABILIS IN PSEUDONARCISSUS	1000
4 E FORTISSEUS ORNATUS	2000
4 F FORSYTHIA SUSPENS A	24
5 A DICTAMNUS ALBA	336
5 B ROSEA	336
5 C IRIS GERMANICA	2240
5 D HESPERIS MATRONALIS ALBA	1800
5 E AGUILERIA OXYSEPALA	1800
5 F PAPAVAR ORIENTALE	1500
5 G PHLOX DIVERGATA	720
5 H EREMURUS HIMALAICUS	24
6 A CALLIRHOE INVOLUCRATA	240
6 B IRIS XIPHIUM	150
6 C POLEMONIUM RICHARDSONII	150
6 D DIGITALIS GLOXINIOIDES	720
6 E CAMBANULA FEDERATA	150
6 F DELPHINIUM FORMOSUM AZUREUM	170
6 G LUPINUS POLYPHYLLUS	110
6 H PHILADELPHUS AZAR ANICHE	110
6 I SILENE VAN HOUTTEI	150
6 J LYSIMACHIA NUMMULARIA	250
7 A DELPHINIUM GRANDIFLOREM	470
7 B ALTHEA ROSEA	900
7 C MALVA MOSSHATA	900
8 A CAMBANULA GARDATICA	250
8 B BOCONINIA COORDATA	72
8 C PLATYCOCKY MACRESII	160
8 D PHLOX DECUSSATA	585
9 A HIBISCUS MOSCHEUTOS	100
9 B SYRIACUS	24
10 A LILIUM SPECIOSUM ALBUM	84
10 B MELPOMENE	24
10 C BOLTANIA LATTISQUAMA	275
11 A ANEMONE JAPONICA	625
11 B CHEY SANIthemum INDIUM	800
11 C ASTER TATAEUS	80
11 D GRANDIFLOREM	80
11 E EUCRYMUS EUROPEUS	12

MR. D. D. MARTIN • BUFFALO • NEW YORK
 PLAN OF FLORAL ARRANGEMENT
 FRANK LLOYD WRIGHT • ARCHITECT
 OAK PARK • ILLINOIS

DETAIL OF ONE UNIT OF THE FLORICYCLE
 3/4" = 1'0"

PLAN 1/4" = 1'0"

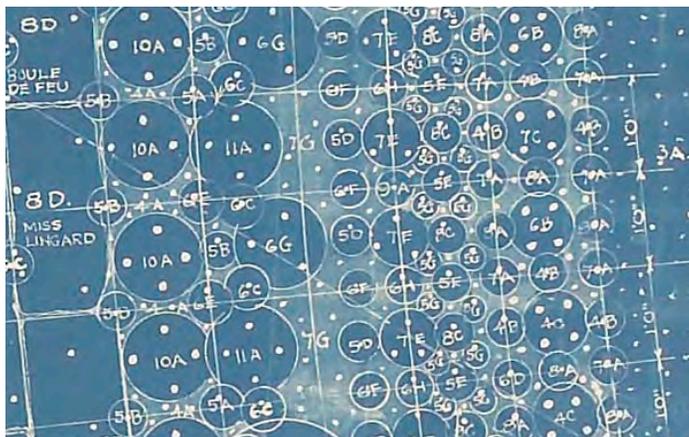
Fig. 41, top

Plan of Floral Arrangement
(Floricycle), plant key
transcription.

Fig. 42, bottom

Detail of Plan of Floral
Arrangement (Floricycle), and
Martin's note reviewing plant
quantities.

3A	Galanthus elwesii	[Snowdrop]	5000	6G	Delphinium formosum azureum	[Delphinium]	170
3B	Crocus mixed	[Crocus]	2000	6H	Lupinus polyphyllus	[Big-leaved Lupine]	110
3C	Crocus white	[Crocus]	2000	6M	Philadelphus avalanche	[Mock Orange]	13
4A	Scilla siberica	[Wood Squill]	1000	6N	Spiraea vanhouttei	[Van Houtt Spirea]	12
4B	Iberis sempervirens	[Candytuft]	240	7A	Lysimachia [nummularia]	[Creeping Jenny]	290
4C	Anemone coronaria "Caen" mixed	[Anemone]	340	7E	Delphinium grandiflorum	[Siberian Larkspur]	470
4D	Narcissus incomparabilis & N. pseudo-narcissus	[Nonesuch Daffodil] [Common Daffodil]	1000	7F	Althea rosea	[Hollyhock]	48
4E	Narcissus poeticus ornatus	[Poeticus Daffodil]	2000	7G	Malva moschata	[Musk Mallow]	900
4M	Forsythia suspensa	[Weeping forsythia]	24	8A	Campanula carpatica	[Tussock Bellflower]	250
5A	Dictamnus alba [albus]	[Dittany]	36	8B	Boconnia cordata [Bocconia]	[Plume Poppy]	2
5B	Dictamnus alba [albus] rosea	[Dittany]	36	8C	Platycodon mariesii	[Maries Balloon Flower]	160
5C	Iris germanica	[German Iris]	240	8D	Phlox decussata	[Garden Phlox]	525
5D	Hesperis matronalis alba	[Sweetrocket]	220	8F	Hibiscus moscheutos	[Hardy Hibiscus]	100
5E	Aquilegia oxysepala	[Oriental Columbine]	160	8M	Hibiscus syriacus	[Rose of Sharon]	24
5F	Aquilegia chrysantha	[Golden Columbine]	160	9A	Lilium speciosum album	[Oriental Lily / Wild Lily]	24
5G	Papavar orientale [Papaver]	[Oriental Poppy]	100	9B	Lilium speciosum Melpomene	[Oriental Lily / Wild Lily]	24
5H	Phlox divericata [divaricata]	[Woodland Phlox]	720		Boltonia latissuama	[False Aster]	275
5H	Eremurus himalaicus	[Foxtail Lily]	24	10A	Anemone japonica	[Windflower]	
6B	Callirhoe involucrata	[Purple Poppy Mallow]	240	11A	Chrysanthemum indicum	[Chrysanthemum]	300
6C	Iris xiphium	[Spanish Iris]	150	11C	Aster tataricus	[Tatarian Aster]	80
6D	Polemonium richardsonii	[Jacobs Ladder]	36	11M	Euonymus europaeus	[Spindle Tree]	13
6E	Digitalis gloxinoides	[Foxglove]	72				
6F	Campanula persicifolia	[Willow Bell]	160				



Chrysanthemum Indicum J.R.M. objects to its foliage all shabby out of bloom, some die under no bloom over, phlox included

4-M Forsythia Suspensa 24. Have 10 + 4 *F. suspensa Fortunei* in Hemicycle.

6-M Philadelphus Avalanche 13 " 6 *P. Coronarius* (4 Barton) white
3 *P. Inodorus* "

6-M ^(white) Spirea VanHoutteii 12 ✓ " 6 also 4 Bridal W. with white

8-M Hibiscus Syriacus 24 ✓ " 25 " 9 Anthony Waterer (crimson) (Jub.)

11-M Euonymus Europaeus 13 " 4 (2 Barton)

Aside from these interferences, it is clear from the compiled evidence that Martin did have the hemicycle replaced with the Floricycle in spring of 1906. If not wholesale replacement of the entire planting arrangement in spring of 1906, then the gradual replacement of various components of it though the next several growing seasons, until by 1913 (as the photographic record shows) a series of mature shrubs at the perimeter of the planting area are clearly distinct from what was represented in the hemicycle planting plan of 15 February 1905. Furthermore, Wright was in Buffalo May 10, 1906, the prime planting window for that year, and may have had a hand in overseeing the installation.¹⁵⁹

Two unique panoramic photographs of the house from Summit Avenue (among others) determined to be from spring 1906 show that the soil beds of the hemicycle area appear to be disturbed, suggesting work being done there as opposed to a bed awakening from winter dormancy.¹⁶⁰ One puzzling element in several photos of this period are the existence of evergreens both within a portion of the planting and within the planting area just northeast and outside of the formal arc of the Floricycle. These evergreens are noted on the 15 February 1905 'Plan of Plantings' yet they are not seen after 1906 – perhaps signifying that the entire Floricycle area was in a state of modification throughout much of 1906. [Fig. 43]

The difficulty in determining an exact date of

¹⁵⁹ DDM, Memorandum, 10 May 1906, MFP-UB

¹⁶⁰ University at Buffalo Archives, Darwin D. Martin Photograph Collection, MS_22.5_534 & MS_22.5_533

replacement, despite the considerable quantity of professional exterior photographs taken by Henry Fuermann & Sons through winter of 1907, is due to the immaturity of the plantings at this time, and thus the resulting visual similarity of the hemicycle and Floricycle. The characteristic form of the large shrubs at the rear of the Floricycle would not reveal themselves for several seasons. [Fig. 44] Moreover, the Floricycle was never referred to again by name in any archival materials and it survived, more or less, to the point when Isabelle Martin left the house permanently.¹⁶¹

Also planted during this spring 1906 timeframe is an American elm tree located directly adjacent to the southwest corner of the Barton House verandah.¹⁶² [Fig. 45] Other apparent landscape modifications include the removal of the still young and mostly indistinguishable cherry tree allée within the courtyard garden.

On 23 May 1906, Martin also noted the purchase of a “53 foot lot” located on Jewett Parkway, which he qualified as “adjoining.”¹⁶³ This lot is

¹⁶¹ The Floricycle appears to have been thinned out over time by the Martins in a systematic way that preserves the repeating unit form and overall spatial character of the design. See the narrative on the period to 1929 for a description of this stewardship.

¹⁶² This particular elm was not planted at the same time as the 5 previous elms in May of 1905. The photographic record corroborates this chronology and, indeed, spring 1906 photographs show that the earth around the tree is disturbed. It is possible the tree was planted in fall of 1905, however period photographs with snow on the ground, believed to be fall/winter 1905, show that the tree is still not yet installed.

¹⁶³ DDM, Memorandum, 23 May 1906, MFP-UB

identified based on the 1903 Buttolph survey as the only lot along Jewett Parkway that has a 53-foot wide street frontage.¹⁶⁴ The purchase of this particular lot is corroborated by a later survey of the Martin House parcels performed by F.K. Wing in 1918.¹⁶⁵ The Wing survey, although encompassing other parcels such as 143 Jewett (owed by others at the time), distinguished lands owned by Martin through the indication of noted survey stakes at owned parcel corners, indicated by the term “set stake” in the map.¹⁶⁶ The 53-foot wide lot’s purpose is unclear at this time, however it is presumed to be referred to as the “Jewett Ave [sic] garden lot,” as Martin referenced work being done in a 1908 diary entry.¹⁶⁷ The work included drainage improvements, and the planting of shrubs and fruit trees. In the same diary entry Martin notes that a poultry house has been built. No known photographs of the garden lot or the poultry house exist. The poultry house footprint does appear on the 1916

¹⁶⁴ Buttolph, Showing plot as southwest corner of Jewett Ave [sic] and Summit Ave, University at Buffalo, Architectural Drawings of the Darwin D. Martin House and Graycliff, 1904-1988, #22.0_27.1, 1903.

¹⁶⁵ Wing, Corner of Jewett Parkway and Woodward Avenue, University at Buffalo, Architectural Drawings of the Darwin D. Martin House and Graycliff, 1904-1988, #22.0_29.1, 1918.

¹⁶⁶ The map indicates that the 53-wide parcel contains a fence down along the east and west property lines and along the front of the parcel, setback at a distance more or less equal to the setback of 143 Jewett. By 1918, Martin also owns a 28-foot wide parcel adjacent to the west lot line of the main house between the porte-cochere and 143 Jewett Parkway. This parcel, along with an undetermined encroachment onto the Martin House parcel proper, constitute the access drive to the apartments (now demolished) built in the rear of the property after 1962.

¹⁶⁷ DDM, Memorandum, 5 May 1908, MFP-UB

Sanborn map as “coop,” located just west of the barn associated with 143 Jewett that existed prior to Martin’s purchase of the land. ¹⁶⁸ [Fig. 46]

In 1906 and 1907, Wright was also documenting his work of the period for the eventual publication in March 1908 of his pivotal *In the Cause of Architecture* essay in *Architectural Record*. The 219-page written and photographic essay included several photographs of the Martin House exterior taken by Henry Fuermann & Sons between 1906 and 1907. The photographs, though showing a considerably immature landscape lacking the ultimate spatial form and qualities of the specified plant material, characterize the overall organization of the early landscape that Wright and Griffin designed for the Martins. [Fig. 47, and following pages]

Though the landscape was immature, the Martins settled into their house and garden in 1906, and for the next several years the landscape - a unique mixture of the increasingly popular ladies’ flower border and an early representation of the Prairie Style naturalistic plantings designed by Griffin - would grow significantly. The Gardener’s Cottage was still not under construction, but a complete designed-landscape was installed more or less according to the plans created in Wright’s studio to-date. In a nod to the maintenance responsibility ahead, Martin gave a set of pruning shears to his then 6-year-old

son, Darwin R. Martin. ¹⁶⁹ During the remainder of 1906 and well into 1910, any modifications to the landscape were minimal and not specifically documented by Martin.

It was during this time, fundamentally an introductory period, when the Martins learned the seasonal cycles of their designed landscape and became more familiar with the nature of the installed plant material. Martin made written comments on the landscape in two instances. He noted of the forsythias in bloom in May of 1909 and, later that year, when away from Jewett Avenue during the summer, he pines for the beauty of the landscape in “its loveliest season,” notably adding “shrubby and trees making great growth.” ^{170 171}

¹⁶⁸ It appears as though Martin eventually owned this land, once the rear third of 143 Jewett. See ownership and period maps for clarification.

¹⁶⁹ DDM, Memorandum, 5 May 1908, MFP-UB

¹⁷⁰ DDM, Memorandum, 1 May 1909, MFP-UB

¹⁷¹ DDM, Memorandum, August 1909, MFP-UB

Fig. 43, two-page spread photograph, following pages

The Summit Avenue frontage, c. April 1906.

Fig. 44, top

Just planted Floricycle area, c. spring 1906.

Fig. 45, bottom

Elm tree planted near Barton verandah, c. Sept 1906.







Fig. 46, left

1916 Sanborn map, Buffalo, Sheet 531, 53-foot wide lot and "coop" delineated.

Fig. 47, right

April 1906 photograph of the conservatory, east facade with vine trellis wire.

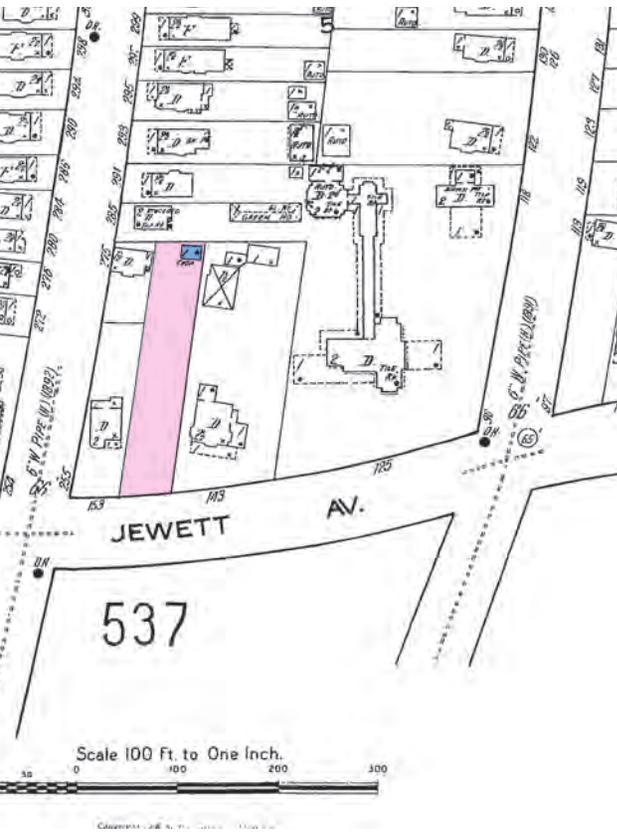




Fig. 48

Interior of Conservatory,
c 1905.

Fig. 49

Courtyard and fountain, 1906.

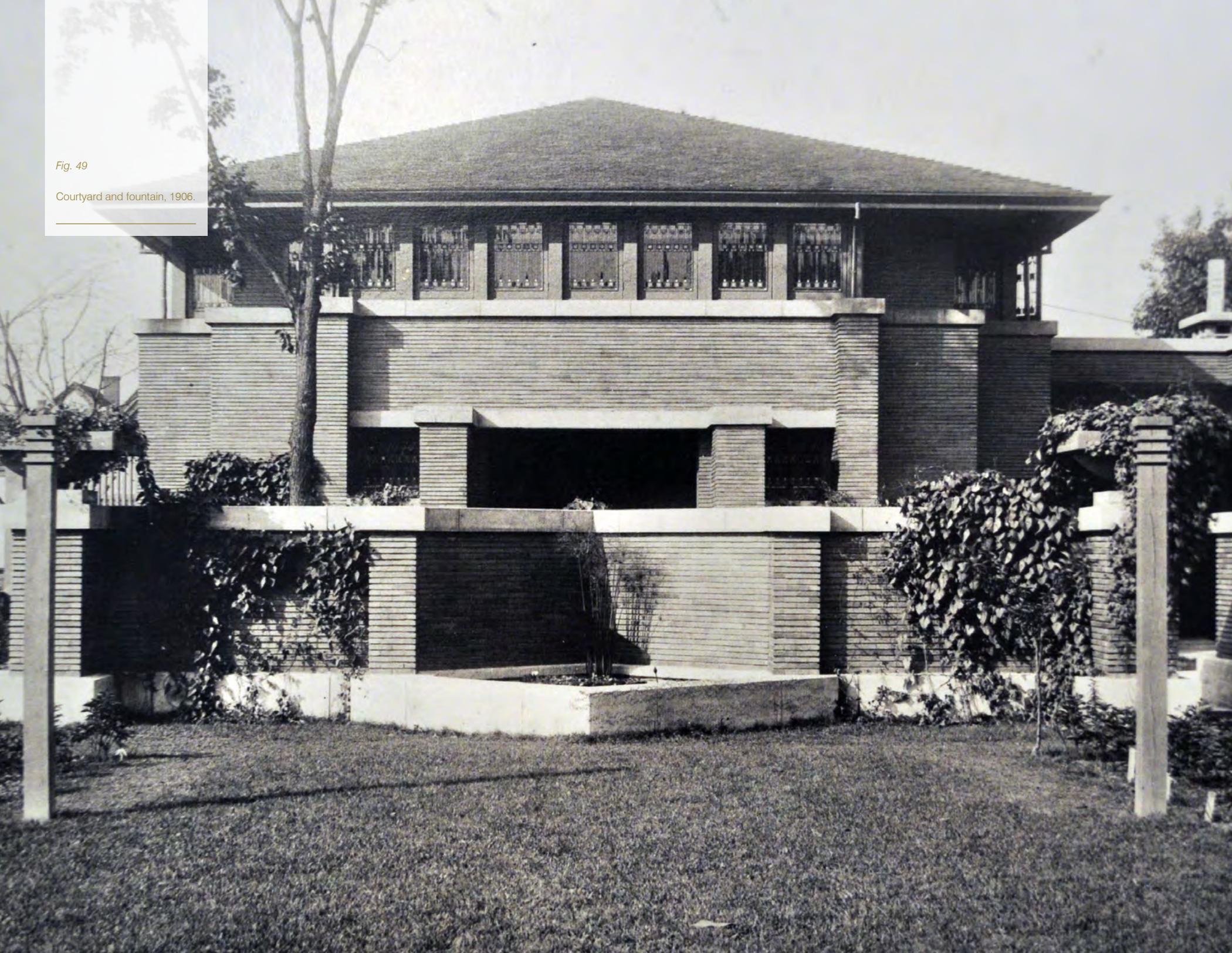




Fig. 50

Courtyard, garage,
conservatory and pergola,
1906.

Fig. 51

Driveway and front entry,
1906.





Fig. 52

Auto court area with
conservatory in background,
c. 1906.

1909 Period Plan

Fig. 53

- Turfgrass
- Shrub Massing Areas
- Herbaceous Plantings
- Deciduous Trees
- Evergreen Trees
- Buildings
- Walls / Terraces / Basins
- Water Feature
- Period ownership boundary

Blank areas signify that not enough documentation was available to map features within the area.

For plant listings within each landscape unit, see the 1929 Period Plan and individual unit plans.

0' 60'





Fig. 54

View of Floricycle and house
from church across street,
c. August 1907.

1910 - 1929

A MATURING DOMESTIC LANDSCAPE

The Martins' clear love of the natural wonders of the countryside and their horticultural interest does not appear to wane as they settled into Jewett Parkway. Martin's diary records several entries through the first few years of this new decade, noting his visits to Rochester to see the lilacs in Highland Park and drives to the countryside near his childhood home of Bouckville where he records that his son Darwin "took home [a] tiny hemlock from the woods near old farm."^{172 173} In 1913, Martin adds that a Noble Fir tree was given to him as a personal gift by "Mr. Curt G Pfeiffer" and planted.¹⁷⁴

The period beginning in 1910 also reveals that the Martins had become familiar with the intricacies of their designed landscape and had begun to develop an understanding of its shortcomings. As plants (particularly shrubs) reached reasonably mature habit and form, and took on their character, the Martins appear to realize that their corner lot was not affording them the privacy they desired. Perhaps in part due to

¹⁷² DDM, Memorandum, 14-15 May 1910, MFP-UB

¹⁷³ DDM, Memorandum, 30 May 1910, MFP-UB

¹⁷⁴ DDM, Memorandum, 14 March 1914, MFP-UB. The tree was noted as "Abies Noblis," which is a known synonym for *Abies procera*, or the noble fir.

the filling out of lots in Parkside and increased business of the streetscape, combined with the intense growth of the automobile during the first decade of twentieth century, it was decided that something must be done to increase privacy along the Summit Avenue frontage.

The 1910 Griffin Shrub Border

In October of 1910, upon Darwin Martin's request, a plan was developed by Walter Burley Griffin to provide a vegetative buffer and screen along the back of the Summit Avenue sidewalk, from the Barton House front walkway, south to the intersection with the apex of the already existing Floricycle. The details behind commissioning of the plan are unclear, as Griffin was out of Wright's employ at the time and working independently in Chicago. No correspondence between Martin and Griffin outside of Wright's studio is known to exist.

Entitled 'Grounds of Dwelling,' 'Plantings,' the plan is dated 15 October 1910 and consists of one blueprint drawing showing a naturalistic, yet linear hedge-screen style mass of plantings (shrubs and small trees) parallel to the west side of the sidewalk. [Fig. 55] The drawing also indicated the limits of the Floricycle area with two parallel half-circles separated by approximately ten feet.¹⁷⁵ The back of the plan includes hand

¹⁷⁵ The lines representing the limits of the extant Floricycle show the outer circle tangent (alignment) into the masonry piers of the house terrace (as opposed to the inner circle tangent

written note in pencil, "Planting Walter Burley Griffin". The plan also shows garden features (either additional wall edges or more formal garden arrangement) within the Summit Terrace that did not exist except in early, never realized Wright plans.

The majority of plantings are labeled with symbols; a key is not included on the plan nor has one been located elsewhere in the archival material. The selected written names of plants on the plan include *Althea* [aka, Rose of Sharon] and *Thornapple* [*Crataegus*]. The remaining plants are identified only by key symbol but appear to include junipers or other evergreens (represented with a star symbol) and several different types of deciduous shrubs. The symbols appear to be developed from a combination of abbreviations for both the Latin name and the common name. For example, "RR=RR-15" means '15 quantity of *Rosa rugosa* = Ramanas Rose,' and "LF=FH-10" meaning '10 quantity of *Lonicera fragrantissima* = Fragrant Honeysuckle.' Following this pattern, much of the unidentified plant material on the plan has been identified through comparison of another planting key of Griffin's developed during the same period.¹⁷⁶ The plant key reveals that Griffin designed

shown on the Feb 1905 planting plan and also, to a lesser extent the ca. spring 1906 Floricycle plan unit layout). It reflects the pen markup on the field blueprint version of the Feb 1905 plan showing tangent into the piers at the inner circle, which appears to have been the ultimate design intent or the preferred alignment at installation.

¹⁷⁶ Along with an analysis of the first letters of matching Latin and common names, a plant key from another Walter Burley Griffin project (ca. 1910-1912, R.D. Griffin house, Edwardsville,

The postscript reveals important ideas about the Griffin-designed shrub border; first, that the border was commissioned in response to Isabelle's desires and her feelings toward the openness and "public" nature of the Summit Avenue frontage; second, that Frank Lloyd Wright intended to accommodate these desires through the design of a wall, enclosing that side of the property in a similar fashion that he had in many of his houses which featured extensive "privacy walls" as a key element. Nevertheless, a sensible understanding of the Martin House's parcel boundaries and street frontages would pick up on the hint that Martin is referring to when he terms the wall idea as "unwise." Indeed, Wright's earliest letter and rudimentary sketch of the site composition established the very rule that a wall along the Summit Avenue sidewalk would break – that being that all structures were to be square to the Barton House and have orthogonal consistency among themselves, irrespective of the curving and obtuse angle of the streets. In response, Wright replies:

Mrs. Martin is dead right about that wall. It is better than adding to the brush pile. It should be, first, parallel to the building, neglecting the line of the walk. An offset might be made in its length, maybe but there would be something left on the street side of your ground in any case, which should be filled with some kind of planting.¹⁸⁰

¹⁸⁰ FLW-DDM, 31 October 1910, Trans. Zakery Steele 2014, WMP-UB.

Wright's letter also includes heart-felt appreciation toward Martin's guidance and friendship, ultimately claiming "I think you are a better friend than I." Martin seems less concerned about the Wright-promised privacy wall or the Griffin planting design in-hand. He does pursue the topic in correspondence with Wright, but always as an aside, and among more substantial and emotional matters concerning the ongoing spectacle surrounding Wright's personal life and Martin's criticism of how he has handled things. In a 4 November reply to Wright, Martin seemed partially soothed by Wright's appreciation. He concludes that there may be a viable wall solution yet:

There are a lot of points in your letter that need attending to, but I couldn't do them justice and to attempt it would delay this letter another day. Anyway, your [sic] really good letter has sort of taken the desire to scold away.

Trot along the wall plan. Let's see what you and Mrs. Martin would do.¹⁸¹

By January of 1911, no plan for the wall has arrived; however, on 13 January in a letter that, among other things, attempts to convince Martin that he would be wise in purchasing some of Wright's Japanese prints and personal furniture, Wright casually tells Martin that he will "design a new dining table for you and send you the

¹⁸¹ DDM-FLW, 4 November 1910, Trans. Zakery Steele 2014, WMP-UB.

wall on Summit Av."¹⁸² The letter ends with a note about being busy with a new commission in Glencoe, Illinois.¹⁸³ By July it is evident that a plan for the wall has still not arrived as Martin requests the promised designs for the wall, the dining table, and glass for the houses hallway skylight.¹⁸⁴ This is the last reference to the wall in the correspondence, and no drawing is known to exist of the feature.

Martin held off on installing the 1910 Griffin-designed shrub border prior to hearing final word from Wright about the privacy wall he had promised to Isabelle. However, as the wall drops out of reference in the historic materials by mid-1911, and the shrubs appear in photographs after this date, it suggests that the shrub border was installed in fall of 1911 or after.¹⁸⁵ [Fig. 56] Associated with this work on the Summit Avenue frontage is a moderately vague reference in Martin's personal diary to work being done in 1911 on the Summit Avenue landscape. The 12 May 1911 diary entry reads, "Took up sod from Sum. Ave. lawn. Regraded and reseeded it. Very

¹⁸² FLW-DDM, 13 January 1911, Trans. Zakery Steele 2014, WMP-UB.

¹⁸³ Wright is likely referring to what would ultimately become the Ravine Bluff's development (1915), a small collection of Wright-designed houses in naturalistic development setting, commissioned by his attorney, Sherman Booth Jr.

¹⁸⁴ DDM-FLW, 20 July 1911, WMP-UB.

¹⁸⁵ The photographic record shows that the shrub border was installed well prior to Dorothy Martin Foster's 14 June 1923 wedding, as it is very evident and mature in the wedding photographs. Isabelle Martin's desire for the feature would have likely put the installation much closer to fall of 1911.

hot spell during latter half of month.”¹⁸⁶ ¹⁸⁷

As the subject has been a point of prior speculation, it shouldn't be overlooked that within the correspondence on the Summit Avenue wall Wright referred to either (or perhaps both) the Barton House front yard or the Floricycle as a “brush pile”.¹⁸⁸ Wright's use of the phrase makes it clear that he has some distaste for some feature of the landscape along this frontage. Though the planting scheme for the property, including both the original full property plan and the Floricycle, came from Wright's office, he may have misjudged the growth or just felt that he was not happy with how Walter Burley Griffin's horticultural selections had matured. Nevertheless, there is no evidence that the Martin's had distaste for any of the visual and spatial compositions of the landscape design. As horticulturally-fascinated owners, they would have replaced selected plants (particularly border perennials, shrubs too, though at a lesser extent) in and out often as interests changed, but the

¹⁸⁶ DDM, Memorandum, 12 May 1911, MFP-UB

¹⁸⁷ It is plausible that Martin already had the Griffin-designed shrub border installed prior to July 1911 Wright correspondence. Being consistent with the woody plant material from prior plantings, it would have been mostly planted bare-root and small, and certainly dense as the plan itself suggests. Also consistent with prior development on the property, Martin would have seemingly had no trouble removing the Griffin-designed shrub border if Wright were to deliver a wall plan that appealed to Martin.

¹⁸⁸ FLW-DDM, 31 October 1910, WMP-UB. Wright's seeming disgust for something in the landscape along Summit Avenue is vague, and in considering the known plant material of the Barton front yard and the outer rings of the Floricycle, the term “brush pile” could have been used in a pejorative context to refer to either of these features.

overall structure of the landscape, how the plants defined space and related to the house, appears to have remained more or less as designed through the Martins' occupancy. Furthermore, Wright used the hemi-cycle/Floricyce (half circle, unit-based planting) design in at least two other commissions of the era, including the W. E. Martin House and the E. E. Boynton House (1908) in Rochester, New York.¹⁸⁹

In any case, the Griffin-designed shrub border seems a creditable solution to the design dilemma that Wright faced with respect to the non-orthogonal nature of the Summit Avenue walkway. It also complimented the existing plantings of the Barton front yard and the outer rings of the Floricycle by using a similar plant palette, with similar habit and form, while adding subtle variation on the theme with respect to the more focused seasonal interest of the border plant material.

Wright's Wasmuth Re-drawing

The period of Wright's personal discord referred to in his correspondence with Martin regarding the Summit Avenue wall also coincides with the well-known publication of what is now termed his “Wasmuth portfolio.” Published in Berlin, Germany, in 1910, the collection of plans and perspective drawings of his work through 1909

¹⁸⁹ See FLWF Archives drawing #0801.071 for landscape design study of hemi-cycle at the Boynton House. The Willits hemi-cycle has been discussed elsewhere in this CLR.

Fig. 56

This June 14, 1923 photo is the clearest of the Griffin shrub border, seen in background. Looking east.



Fig. 57, opposite

Darwin Martin House, plan,
Wasmuth portfolio version,
1910.

was titled “Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright” and includes both the Darwin D. Martin House and Larkin Administration Building, as well as another Buffalo home designed for a Larkin Soap Company’s office manager (the William R. Heath House).¹⁹⁰ The portfolio was the very first-ever publication of Wright’s work and the drawings no-doubt indicate Wright’s carefully chosen design intentions for the various works, often divergent with actual built conditions.

Two drawings of the Darwin D. Martin House are present within the Wasmuth portfolio, consisting of a site plan of the property and a perspective drawing from an axonometric position looking down from the corner of Jewett Parkway and Summit Avenue. The plan drawing of the property includes both the interior first floor layout and a schematic level complete landscape. It is an important drawing that not only shows Wright’s vision for the Martin House as he wanted the world to see, but also how he refined and reinforced many of the house’s axial relationships with the landscape. [Fig. 57] The drawing shows enhanced axial relationships between the Summit terrace garden and the Unit Room (the unified space of the dining room, living room and library), with a never-constructed pathway though a much more formal version of the Summit terrace garden directly on axis with the room.

¹⁹⁰ Interestingly, the Wasmuth plan seems to indicate mixed borders (a layered mix of woody shrubs and perennials) along either side of the pergola rather than the predominantly perennial border (a border garden of perennials-only, without woody shrubs) known to have existed.

Furthermore, aside from the significant shrub massings along the house’s main entry walk and the borders along either side of the pergola, foundation plantings are conspicuously absent from the bases of the raised planters and the Summit terrace wall.¹⁹¹ The Barton House, on the other hand, seems to be lush with vegetation around the entire publicly visible facades of the house, matching the known landscape. Similarly, the property’s western boundary along the driveway, as well as the significant massing of the Floricycle and street corner – appear to represent at least schematically-similar conditions as existed.

The Wasmuth plan also shows a linear grouping of large shrubs which extend from the Barton House entry walk and front yard, to the south, toward the Floricycle. The shrub massing does not continue fully to the south and meet the Floricycle periphery, yet the drawing noticeably expands on what was known to exist at the time near the Barton verandah and entry – to such a degree that one could credibly mistake it as openly referencing the Griffin shrub border along the Summit Avenue sidewalk, still yet-to-be designed or even commissioned by Martin at the time of the Wasmuth portfolio preparation. It is imaginable that Wright painstakingly reviewed

¹⁹¹ With the absence of the curving streets and the obtuse angle of the corner, it is curious that Wright did not include a privacy wall in the Wasmuth re-drawing of the Martin site plan. As it was clearly his preference, and it could have been easily squared with the rest of the composition, the idea of including an expanded shrub border along the sidewalk seems to contradict or at least confuse the ultimate design intent for this part of the landscape.

and edited these drawings for publication, yet they seem to include the semblance of a feature that Wright criticizes in October of the year the portfolio was published.¹⁹²

Most notably, the plan feature most inconsistent with reality is Wright’s complete disregard of the obtuse angle of the property’s southeastern boundary at the corner of Jewett Parkway and Summit Avenue. As early as 1903 Wright made Martin quite aware of his conscious decision to ignore the prevailing method of house layout on the mildly curvilinear street system of Parkside, choosing to place all buildings associated with the Martin House square with one-another. For whatever reason, Wright strongly reinforces the axial grid relationships and right-angle layout concept in the Wasmuth plan by drawing Jewett and Summit to be at 90-degrees from one-another. This has the effect of creating additional land at the corner that never existed, pulling the Floricycle and corner plantings away from the street corner. To rectify this, Wright draws in a substantial mass of additional trees and shrubs to fill in this created land-space, vegetating it fully to his revised street corner.

The additional Wasmuth drawing showing the Martin House, a wonderfully crafted Marion

¹⁹² Incidentally, it would seem that Wright’s choice to ignore the true layout of the streets in the Wasmuth plan would have the consequence of diminishing the significance of his May 1903 design decision to ignore them in the layout of the house and grounds – which is now celebrated as being one of the most distinctive and bold decisions of the site arrangement. In fact, it would eliminate the possibility for any reader of the Wasmuth portfolio to know of this design gesture.

Mahony-drawn aerial perspective looking to the northwest, features similar minor inconsistencies yet manages to express the character displayed by the known and installed landscape design.¹⁹³ [Fig. 58]

Some of the inconsistencies are likely no more than interpretive editing intended to reveal as much about the architecture as possible (leaving out the site and street trees), while others reflect the same lack of foundation plantings shown in the plan drawing, noticeably along the Summit terrace wall. Yet, the perspective lacks more foundation plantings than the plan, including plantings missing from the front walkway (replaced by what seems to be a narrow planter along the base of an extended parapet wall).¹⁹⁴ Neither the linear grouping of large shrubs extending south from the Barton House or the woody shrubs designed and installed in the outer rings of the Floricycle were shown either. Both of these features, drawn accurately, would have hidden portions of the house. Thus, it is quite possible that many of these plantings were left out so that the viewer could better identify the

193 No artist signature is present, however, the perspective drawing clearly reflects the style of Wright's assistant at the time, architect Marion Mahony. Mahony's visual style was unique and is often attributed as an important part of the success of the Wasmuth publication. Mahony married Water Burley Griffin in 1911, and her renderings were influential in securing the Canberra, Australia competition, for which Griffin is well known.

194 The entire at-grade walkway, extending east-west from the driveway to the front entry, seems to be missing from the perspective drawing. Thus implying that the only walkway access to the front door is associated with what is, in constructed reality, the secondary access to Martin's office.

visual relationships of the house, understand the continuation of the ground plane, and thus more clearly read the perspective – which would have been difficult if drawn to reflect the actual designed landscape.¹⁹⁵ The Floricycle is drawn as what appears to be mostly a perennial border, rather than its true condition, being a mixed border with substantial shrubs and trees lining the outer periphery. There are also no deciduous shade trees drawn throughout the entire property, except for those that stylistically frame the drawing in the foreground and are not intended as a feature of the property design itself.¹⁹⁶ The perspective is also ambiguous as to the substantial grade change that exists between the Jewett Parkway frontage and the Summit Avenue frontage – a feature that, in reality, was purposefully well hidden by the Floricycle.

Notably, some of the features that the perspective drawing does include are vine covered architecture of the pergola and substantial vegetative massings at the property peripheries – both the western boundary beyond the driveway and the Barton House's northern property line. As with much focused architectural rendering, both background peripheries are understandably

195 An alternate explanation would be that Wright misunderstood the ultimate character of the shrubs (unlikely) or that the drawing was based off of early photos in which the shrubs of the Floricycle were too young to distinguish from more mature perennials within this type of drawing. In any case, there is a clear account of selective editing in the drawing.

196 Note that the foreground "framing" vegetation also includes shrub massings and small trees with horizontal branching effect, such as those often described as important in Wilhelm Miller's later account of "The Prairie Spirit in Landscape Gardening."

absent of any adjoining property and perhaps reflect a heightened association with the "countryside" or a greatly amplified landscape setting. Though the Barton House's northern boundary is inaccurate toward its relationship with the then-extant neighboring structure, the western boundary beyond the driveway more or less reflects the massing and level of vegetation in the planting plan and known to exist in the era - a dense backdrop of the garden views from the kitchen, the Courtyard gardens, and, perhaps most significantly, from the pergola.

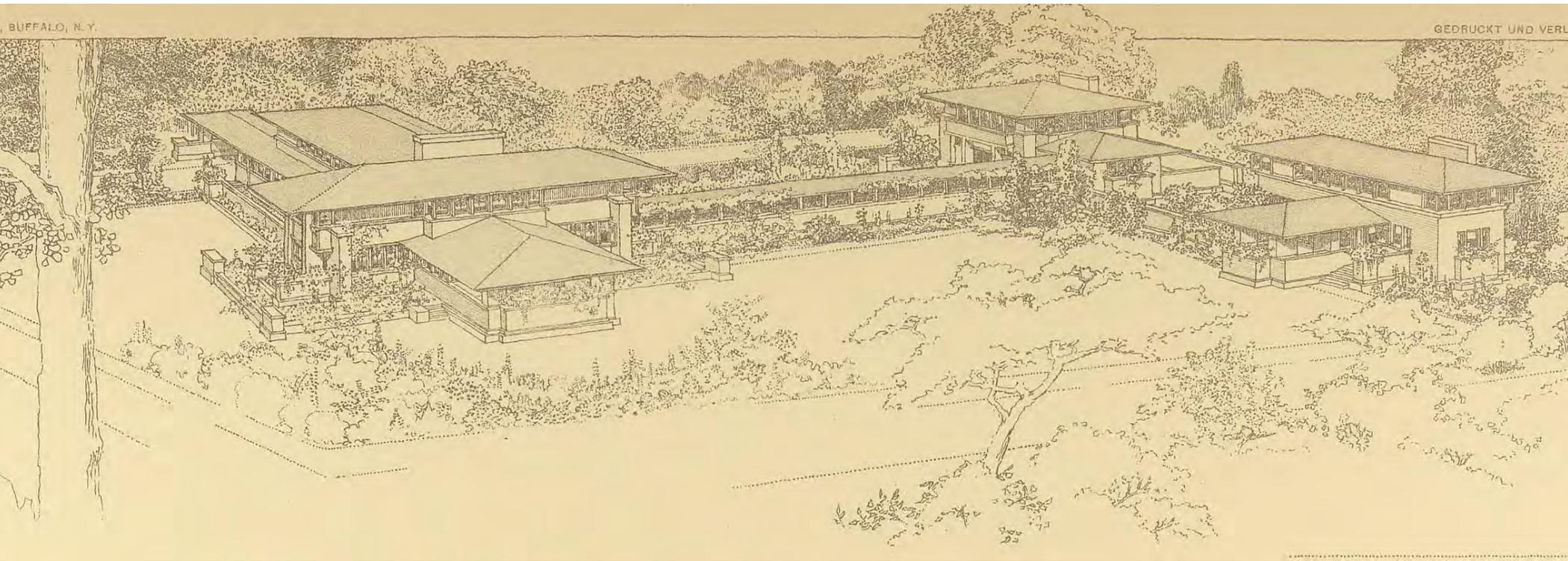
As for the vine covered architecture (mostly shown on the pergola in the drawing), considering the quantity and species of vines planted at the base of the structure, it is probably an underestimation that they are not more substantial. Or, more likely, a careful editing intended to not conceal the architecture feature beyond recognition. Clearly, based on this carefully edited drawing, there was vine cover intended to trail up the known trellis wire and along the roof of the pergola.¹⁹⁷

Ultimately, despite the numerous quirks and inconsistencies relative to Wright's original design and the known period landscape, the Wasmuth plan and perspective drawings gives great indication of the known mix of garden styles, the important relationship (both in plan and perspective) between the architecture and

197 Much has been written or dramatically quoted about Frank Lloyd Wright's distaste for vines, which, at least concerning the period ending with the publication of the Wasmuth portfolio (1910), seems largely misunderstood. See the CLR section on the background and context of Wright's landscapes.

Fig. 58

Darwin Martin House,
perspective, Wasmuth
portfolio, 1910.



the landscape, and the visual spaces outdoor rooms, and relationships that were created and defined by the designed landscape's arrangement.

Editing & Maintaining the Landscape

The Martins' 1910-era edits to the landscape were accompanied and followed by a series of similar additions and substations to the landscape, although none quite as substantial as the Griffin-designed shrub border along Summit Avenue. The modifications, as far as the historic record shows, lacked any evidence of outside consult beyond the gardener or magazines of the period. They were seemingly completed in the spirit of interested and horticulturally adept owners, who continually informed themselves of happenings in the world of landscape design. There was also a sense of unsightliness expressed for some features, specifically the gravel walk leading from the rear of the main house, through the courtyard garden, towards the garage. On 21 April 1911, Martin leaves a hand written note for the gardener of the time (Thomas Skinner), reading:

Cudgel your brain to increase the summer (and winter) attractiveness of this place. Read this magazine. The path west of pergola isn't very attractive, somehow wonder if a tapestry of brick pavement (see

page dcxix [or cxix]) would improve it? ¹⁹⁸ ¹⁹⁹

Martin includes a second note to Skinner, presumably attached with the other or as a second thought, as it is dated the same day. It reads:

Thomas

Saw around Boston, Harvard College & elsewhere English ivy in full foliage and the N.E. winters are harder than ours. Why can't we raise it?

Eyuonymous radicans [syn. fortunei] is fine around Boston also.

We must [a graphic arrow is drawn to attune attention to the word 'must'] do things to make this place more attractive to Mrs Martin, in winter and summer. It depends on you!

M 4/21 ²⁰⁰

In the margins of the note Martin adds "see page 40 for Dahlia article" and, seemingly referring to the Boston Ivy troubles, adds in the top left

¹⁹⁸ DDM-T.Skinner, 21 April 1911, Trans. Zakery Steele 2014, WMP-UB

¹⁹⁹ In a search for the magazine referenced, it was noted that page "119" of House and Garden, Volume 19, February 1911, includes the latter half of an article about brick work, however the article is exclusively referring to wall patterns and is most likely a coincidence. No additional sources could be found indicating brick paving on page 119 or 619 of popular and accessible garden and home magazines of the year 1911.

²⁰⁰ DDM-T.Skinner, 21 April 1911, Trans. Zakery Steele 2014, WMP-UB

of the note, "Have you used nitrate of soda?" Regarding the specific plant troubles noted to Skinner, the creeping eyuonymous referred to is a plant specified in multiple areas of the grounds by Wright/Griffin in February 1905.

The Boston Ivy, however, was a desired addition noted first in the confirmation of plant material ordered for the Barton House in 1904. Martin wrote to Wright/Griffin at the time, at the bottom of the completed order list, "we add 4 Ampelopsis Veitchii," a synonym of the Ivy now scientifically referred to as *Parthenocissus tricuspidata*. Martin seems to have lit a fire under his gardener, as by 1912 Boston Ivy is clearly visible in photos along the Jewett Avenue façade. The ivy is even more pronounced and substantial in photos taken circa 1915. [Fig. 59, 60, 61]

Regarding the general character of the grounds, and Martin's noted request to improve it for Mrs Martin, very little seems to have been done to the overall design scheme. No records indicate that gravel was ever replaced with bricks during the Martins' tenure, nor are there clear signs of manipulation or alteration of the landscape's overall structure as designed.

Likely, whatever was done to "make the place more attractive in winter and summer" seems to have been generally confined to perennial borders – which changes are much harder to distinguish in period photos, and nevertheless, would have been continually altered through normal maintenance, dividing and horticultural whims.

Come July 1911, it becomes partially clear, as one from this climate would imagine, that it is specifically the winter that grinds on the Martin family's mood and spirits. And it is some semblance or reminder of spring and summer during the long winter that the Martins desire most of all. In fact, based on a long and detailed handwritten note, it is specifically the lack of light in the conservatory that still vexes the Martins.²⁰¹

Among the desire for an improved growing experience in the greenhouse (including mitigating gas fumes from the cellar!) is a wandering and somewhat confusing list of "improvements" that he feels may bring cheer during the long winters.

The winter in this climate is 7 months long, sometimes more, and is the time when flowers are appreciated most of all. Though Mrs Martin enjoys all flowers I think she enjoys the plants in flower in the greenhouse through the winter most.

As things are situated now we have to use the cool greenhouse for growing and displaying plants in flower. This should not be. A conservatory is the proper place to display plants in flower.

²⁰¹ The note includes two long pages of unsigned and undated hand-written material (DDM handwriting) which were included with a typed letter to FLW, dated 20 July 1911, in the UB Archives. The tone and subject matter of the letter seems to indicate that it was written to Thomas Skinner (the gardener), and perhaps attached to the correspondence sent to FLW to let him know what was on his mind about the conservatory and pergola.

Fig. 59, top

Jewett frontage and main entry, c. 1915.



Fig. 60, bottom left

Conservatory and pergola, as viewed from the Summit lawn, c. 1915.

Fig. 61, bottom right

Jewett frontage, c. 1913.



Fig. 62, opposite

Conservatory alterations plan, 1916, Frank Lloyd Wright. Not implemented.

Our conservatory could by alteration be made attractive in winter at least – alterations to be made would be – cement and tile roof removed and replaced with glass, boarding under benches made tight to prevent gasoline fumes from getting up from cellar.

There would not need to be any change in heating, or benches.

We should start in with Chrysanthemums in Nov. and follow on with such cool house plants as we now grow [illegible] forced shrubs, bulbs, etc. The idea being to let the plants stay in conservatory until [illegible] over and this would mean from two to three times as long as plants last in house.

The pergola could be glazed in with storm sash to make it easy and pleasant to get to in cold or stormy weather. This would be a great help too.

We ought to have some hybrid perpetual roses on the place, they don't last in flower very long but are glorious when in bloom. The best place for these would be in front of proposed shrubbery on Summit Ave. Why can't we get shrubs planted & established before wall is built? Shall I draw plan?

Roses of all sorts can be bought very cheaply from Holland. Would have to be sealed in for winter & planted in spring though as they are very soft.

Can make once that [illegible] [illegible] of

pergola and try some there? ²⁰²

In any case, aside from Martin's general complaints about the winter, several other curious things are clear from Martin's handwritten note. Wright's still-promised (at the time) Summit Avenue wall was expected and was, in Martin's mind, to include shrubs in addition to the wall – a solution previously alluded to by Wright. There were existing problems with the conservatory aside from the lack of enough light to grow flowering plants, including gas fumes likely making it at least partially intolerable to spend much time in. ²⁰³ There was also a desire, perhaps somewhat fleeting, to have the pergola enclosed with glass for more seasonal access. None of these items appear to have been followed up on in known detail, except in the following years there was a thoughtful effort to fully replace the plant conservatory with a "team room," including a small stage, a piano, and a billiard table. ²⁰⁴ The floor was to be raised to the height of the pergola floor (with a basement kitchen below) and a very small balcony was proposed overlooking the Barton House rear

²⁰² DDM-FLW/T.Skinner, 20 July 1911, possibly hand-written attachment to brief typed letter of same date, Trans. Zakery Steele 2014, WMP-UB

²⁰³ The tropicals grown in the conservatory under lower-light conditions had comparatively few flowers and were primarily grown for their foliage effect. There was a clear love for flowers and apparently a strong desire, by Mrs. Martin in particular, to experience their pleasure in the depths of winter – enough that she spent time in the greenhouse during the winter.

²⁰⁴ The illustrative colored-pencil plan is titled "Alterations to Conservatory," and dated June 1916. UB Archives #22.0_4-4.

yard. [Fig. 62] Notably, regarding the exterior landscape, the eastern Conservatory exit to the Summit terrace garden area would, being raised substantially, include a flight of steps down to what is shown only in text on the plan as "bathing pool?" The plans never came to fruition. The plans were ultimately rejected in favor of concentrating on alterations to the main house.

An accompanying Wright plan dated to the same period also suggest alterations to the porte-cochere side of the main house were requested, also never fully realized. ²⁰⁵ Among other things, the plan proposed to alter the floor plan of the west side of the house, including adding a servants' sitting room expanding into southern end of the courtyard garden. Amusingly, and surely a specific request from Mrs. Martin held over from more than a decade prior when she objected to Wright's "awful" entry approaches – the plan includes a walkway heading directly south towards Jewett Parkway from the bottom of the front entry stairs. ²⁰⁶ The walkway would have effectively cut the travel distance from the Jewett Parkway sidewalk to the front door by nearly two-thirds and brought entry walk away from the driveway, incorporating a more direct Victorian-style entry. ²⁰⁷ [Fig. 63]

²⁰⁵ Elements of the plan at the main house were later revised and realized outside of Wright's hire in 1920. A summary account of the alterations is made by Jack Quinan in his book, Frank Lloyd Wright's Martin House: Architecture as Portraiture, page 215.

²⁰⁶ DDM-FLW, 26 March 1903, Trans. Jack Quinan 2003, WMP-UB.

²⁰⁷ Although compounded by the development and rise in use of the automobile, and thus, driveways and less adherence to

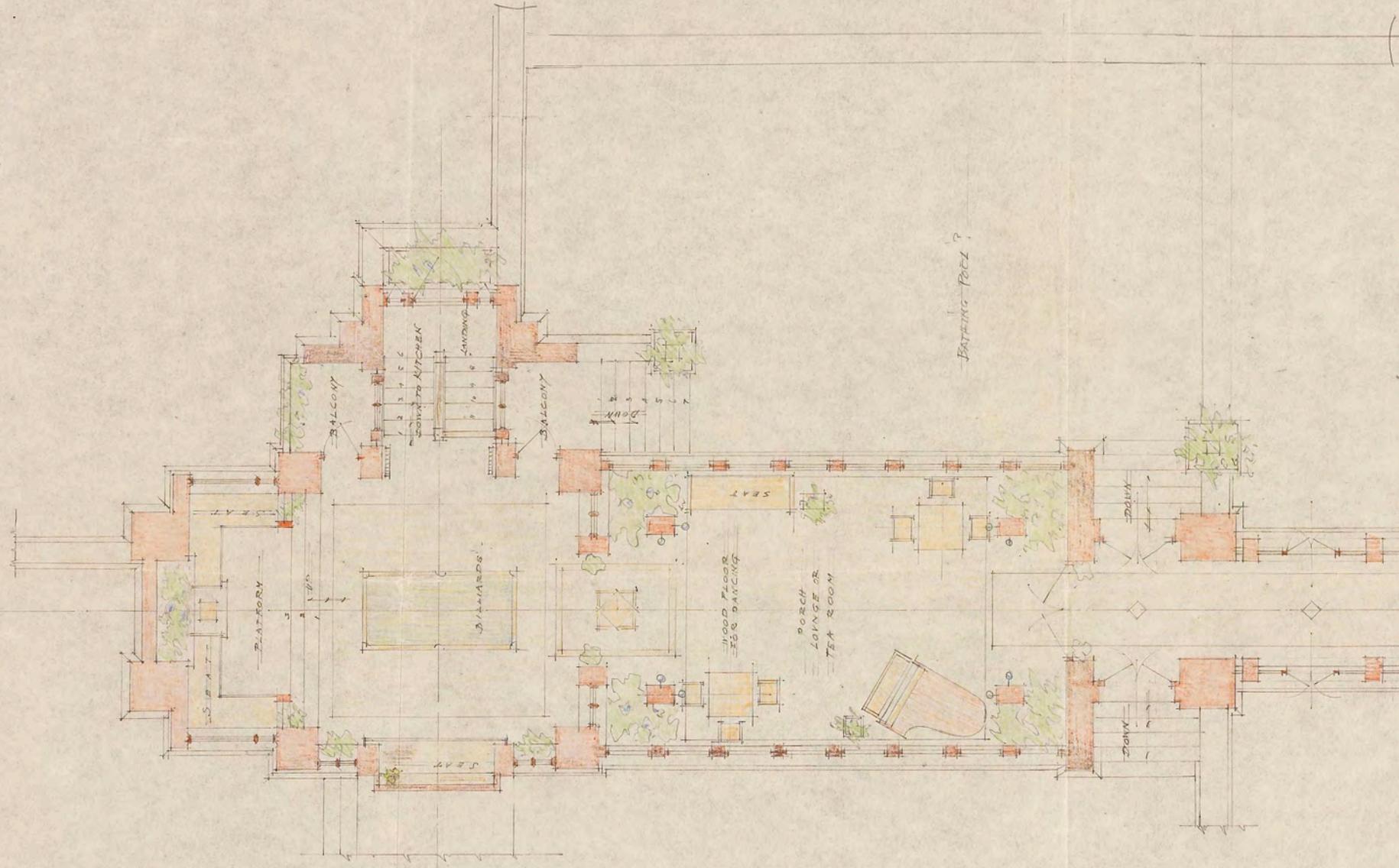


Fig. 63, top

Alterations of residence,
detail of plan, 1916,
Frank Lloyd Wright. Not
implemented at this time.

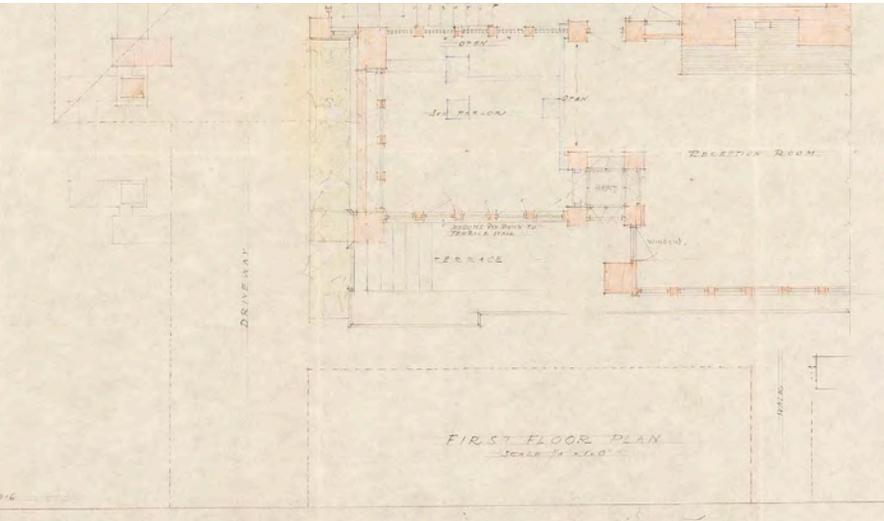
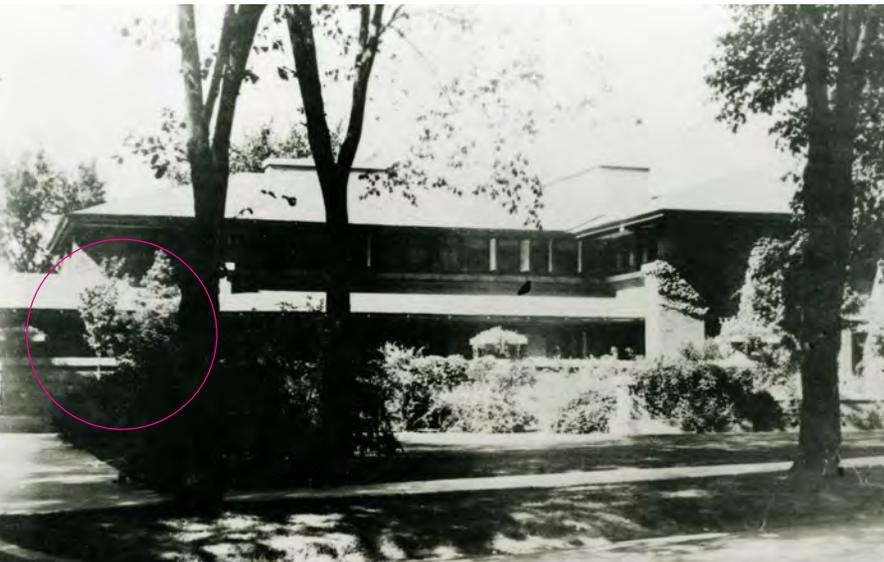


Fig. 64, bottom

Jewett frontage showing
young ginkgo on east side of
driveway, annotated, c. 1912.



Though the site and house interventions proposed by both Martin's requests to Skinner and the 1916 Wright plans never came to realization, there were amendments to the landscape that would likely change the character of some location-specific plant material over time.²⁰⁸ One ultimately significant addition to the front yard was a relatively young ginkgo (*Ginkgo biloba*) tree planted on the east side of the driveway, more or less mirroring the previously planted ginkgo on the west side.²⁰⁹ The tree was planted just northwest of an existing Scotch or Austrian Pine tree, which had, by this time, attained a height of nearly 12 feet. [Fig. 64] The exact planting date is unknown, but photographic records put the planting of this ginkgo tree somewhere between 1912 and 1914. The Martin-owned blueprint copy of the original February 1905 planting plan has a pen mark noting the planting of a ginkgo in this location.

Though not all known shade trees were marked on this blueprint plan, this ginkgo annotation reveals that the 1905 blueprint was used for several years after the original planting as an

direct access from the street frontage, it is Wright's famously indirect approaches that set the tone to become a predominant feature of the post-Victorian house.

208 The addition of shade would, over time, have required changes to the perennial or woody shrubs in proximity as sunlight availability would have been drastically altered.

209 Nearly all the deciduous shade trees planted to-date were transplanted as large-caliper specimens. In the case of the elm trees near the garage and west of the driveway, upwards of 10 to 12" dbh (diameter at breast height). Based on the photographic record, the ginkgo planted on the east side of the driveway ca. 1912-14 appears to be more than 2-3" dbh in the earliest known photograph.

ongoing record of changes that were made to the landscape materials. The complete extent and use-timeline of this previously discussed blueprint record is unknown. However, there are surprisingly few annotations for the 30-year history of the Martin's tenure, suggesting that major changes to the landscape were not initiated during their ownership – a point further corroborated by the photographic record.

One of the tree additions not noted on the 1905 blueprint was an additional large American elm tree planted at the very south end of the raised Summit terrace area. [Fig. 65] This elm, thought to be planted circa 1914 at approximately 8" diameter (based on photographs), was more characteristic in size to the extant elms on the property than the small diameter ginkgo. The location choice is seemingly unusual, however, as the trunk of the tree would have partially blocked the potentially pleasing perennial garden views from the Unit Room northward up the long axis of the terrace. Alternatively, at least as a younger and smaller tree, the elm could have served to frame views from the larger central window to the garden, as it was not positioned on the main window axis. In time, however, the size of the elm would have disrupted this visual relationship between the "unit room" and the long garden terrace running the entire length of the pergola.

Also around 1914 is the introduction of a flagpole visible from the Jewett Parkway frontage, located in the lawn, more or less at the outside edge of the Floricycle's southern terminus. The earliest photograph of the flagpole can be dated by

known plant material and the vacant lot in the foreground of one particular photo – a residential lot across the street that remained unoccupied to at least 1916.²¹⁰ The introduction of the flagpole would correspond with the beginning of America's involvement in World War I in 1914, being a display of patriotism. Though not clearly visible in all photos through the Martin's remaining tenure, the flagpole would remain on the property until at least 1940.^{211 212} [Fig. 66]

Other additions include a garden sculpture intended early on in Wright's design process to be placed atop masonry piers within the garden. [Fig. 67] Although commissioned and designed beginning around 1907, the Richard W. Bock sculpture entitled Spring was not cast and placed in the garden until 1916.²¹³ It was placed on the southern-most masonry pier associated with

210 The 1916 Sanborn map (Buffalo NY, Vol. 5, map panels 531 and 537) shows the house at 130 Jewett Parkway did not exist by that date. However, Erie County records note this house as being built in 1900, with the adjacent number 136 Jewett Parkway noted as being constructed in 1925. Based on the location of the photo, it is clear that the photographer is standing in the (weedy, unbuilt) yard of 130 Jewett. Thus, the Erie County records seen inaccurate. Correspondingly, the 1900 Sanborn map indicates that both lots were originally part of a much larger 124 Jewett Parkway (the corner lot) having been subdivided off between 1900 and 1916 – number 136 (the western-most lot) would have been subdivided off and constructed first.

211 The flagpole is last visible in a circa 1939 photo taken by Jay Baxstrasser for a Buffalo Architecture retrospective held in 1940 at what was then called the Albright Art Gallery of the Buffalo Fine Arts Academy (Albright Knox museum).

212 It should be noted that no photos exist showing an actual flag on the flagpole – only the pole itself.

213 Martin House Restoration Corporation, Fact Sheet: Richard Walter Bock's Spring, Susana Tejada, 2013

the Summit terrace wall and, after 1916, was photographed several times and an important feature of the garden.

Other than the documented changes noted above, any changes in character of the Martin House landscape during this time were primarily related to the maturation of plant material. Shrubs around the property became larger and more substantial, requiring thinning and pruning – most certainly keeping the gardener busy. Due to the planted density as-designed, it would likely have been the Floricycle feature that saw the most substantial changes. The nature of the design, with large repeating masses of extraordinarily densely planted shrubs in the outermost rings, a similar density of an assortment perennials in the inner rings – all repeating along an arc extending more than 160 lineal feet along the outside radius – would have required substantial thinning early on. Though not entirely mature, by circa 1913, the outer shrubs of the Floricycle reached a height sufficient to block most views exchanged between the verandah and the public street corner.²¹⁴ Considering the density of planted material, it would have been extremely difficult to maintain the rigid architecture-like standardization of the Floricycle unit-design. Both shrubs and, particularly early on, perennials, would have competed with one another for light and space. Still, it is only by this time where some

214 Being planted bare-root method, which seems to be the case for Martin House woody plant material and was more common in the period, would have prolonged the visual maturity of the shrubs around the property. This explains why the shrubs of the Floricycle are barely visible in photos dated prior to 1910.

Fig. 65

View of dining room facade from Summit Terrace, showing elm tree, c. 1915.



Fig. 66, top

Jewett frontage, c. 1915.



Fig. 67, bottom

Sculpture by R. Bock upon concrete pier, c. 1920.



features of the design would have been visually apparent.

At the very rear of each unit of the Floricycle was a Spindle Tree (*Euonymus europaeus*, 13 in total) which was specified by Wright to have November interest. Both fall color and the ripening bright-red berries of November would have held viewers captive. Yet, it would be several years after planting that the height of the *Euonymus* would have been sufficient enough to see from the warm interior of most areas of the Unit Room on cold October and November days. It would likely be from this room, at an elevation quite far above exterior grade, where long, and more or less continuous lengths of windows both at the verandah doors and flanking either side would allow direct eye-level observation of the repeating masses of bright fall foliage and red fruit. Though not native to the Americas, the Spindle Tree is, at least in form, characteristic of the then-small but burgeoning “prairie style,” with its somewhat horizontal branching habit not unlike the often referenced prairie style hawthorn (*Crataegus*).²¹⁵

Along with this evolution of the Floricycle’s design relationships with the house, intended or not, was also the fact that the perennials within the inner rings of the feature were starting to become homogeneous in some respects. Having nearly eight years of growth, the perennials would have been thinned, divided, and otherwise received a steady stream of maintenance from

²¹⁵ The hawthorn, thornapple or, “haw,” as it is called in Wilhelm Miller’s 1915 *Prairie Spirit* writing, is one of the most common plants referenced in the influential work.

the gardener. The meticulous complexity of the Floricycle’s perennial arrangement would have faded over time as plants grew into one another, with more rigorous and hardy species overtaking. Compounding this weakening of the rigid design scheme would be the large shrubs, now beginning to smother and overtaking all but the innermost perennial rings. Perhaps the most accurate photo of the Floricycle with respect to the multitudes of perennials is a circa 1914 photo showing only the northern terminus. The quantity and diversity of perennials is evident, and the rear shrubs are not yet large enough to smother the layering of the design. Nonetheless, undoubtedly, if the Floricycle was planted per plan, even the circa 1914 photo would be showing perennials that have been competing and naturally adjusting for nearly a decade. [Fig. 68, 69, 70]

The Barton front yard and areas surrounding the Barton verandah, with its significant density of naturalistic shrub massings, was also taking on a more mature habit at this time. Smooth sumac (*Rhus glabra*) is evident from period photos, reaching the height of the verandah roof by circa 1915. [Fig. 71] The sumac would have given the verandah a dappled shade from the southern sun, along with allowing for a filtered sense of privacy for those sitting on the verandah. Mockorange and Rose of Sharon were also sizable at the base of the verandah, along with the more Victorian-style Persian lilac, planted as a solo feature at the shrub massing periphery. In fact, all the plants around the verandah, including those on the west side (dogwood, mockorange, viburnums, even a scotch pine (*Pinus sylvestris*))

were becoming quite mature, establishing the character of the Summit-lawn boundary and realizing the significant landscape-relationships to structures.²¹⁶

It was also during these years that the Martin's valued gardener, Thomas Skinner, left his position and moved to New York City. According to an August 1913 diary entry, Martin notes that Skinner had left him the year prior, on 30 June, 1912.²¹⁷ Skinner was primarily responsible for the maintenance of the mature garden to-date, having started work with Martin only a month prior to the hemi-cycle's replacement with the Floricycle in spring of 1906. Skinner was the first gardener to take up residence in the Gardener's Cottage, completed in 1909, and he was married in the Martins' living room in 1907 – perhaps a testament to their valued relationship.²¹⁸ Taking the place of Skinner was a gardener named George Fellows, having been hired sometime shortly after Skinner's departure. Fellows stayed with Martin for three years, but other than his employment dates, no documentation is known to exist of his relationship with the Martins' or his

²¹⁶ What we would perceive as "foundation plantings" in a contemporary landscape was only broadly popularized in the post-Victorian period, in part, by the early "prairie style" design work of O.C. Simonds, Walter Burley Griffin, and Jens Jenson, among others – which would, as Wilhelm Miller would write in 1915, link house and ground. See the CLR section on landscape background and context.

²¹⁷ DDM, Memorandum, 21 August 1913, MFP-UB. The diary entry retroactively notes this event as the day's activities whilst in NYC included running into Skinner in Mamaroneck while on an auto tour with "Mr. May."

²¹⁸ Martin House Restoration Corporation, Frank Lloyd Wright's Martin House Complex: Docent Manual, 2014 Edition

work in the landscape. On 27 November 1916, George Fellows left as gardener and Edwin Helic took his place.²¹⁹ It is unclear how long Helic's tenure lasted as no additional information is noted about his departure or the dates in hiring of subsequent gardeners.

Dorothy Martin's Wedding

From 1916 until 1923 very little documentation exists, aside from a small handful of photographs that appear to be dated to the early part of that period based on vegetative growth and none of which reveal any significant changes to the landscape. Indeed, the landscape more or less matured as evidenced by what is one of the most important collections of photographs for the Martin House landscape – the 14 June 1923 photographs of Dorothy Martin's wedding to James F. Foster.²²⁰ [Fig. 73 - 77] The photographs both confirm and reveal an assortment of characteristics about the landscape. The photographs also would have presumably shown the June 1923 landscape at its most cared-for and most appreciated state, with Martin directing the gardener to have spent the preceding time performing any and all

²¹⁹ DDM, Memorandum, 27 November 1916, MFP-UB.

²²⁰ The Dorothy Martin wedding photos are important as they are both relatively clear and come at a time sufficiently removed from the initial house and landscape construction, clearly indicating that the significant spatial relationships designed into the landscape continued to exist nearly 20 years after the design was implemented.

Fig. 68, top

Northern terminus of Floricycle from Martin verandah, Barton House in background, c. 1914.

Fig. 69, bottom

Floricycle viewed from church property across street corner, c. 1913.



Fig. 70, top

Floricycle from street corner,
c. 1915.

Fig. 71, bottom left

Barton House verandah with
elm and sumac, c. 1915.

Fig. 72

Entry walk and porte-cochere
with gingko, c. 1920.



maintenance required to prepare the landscape for the outdoor marriage of his only daughter.

Among these preparations were temporary plantings consisting of a formal arrangement of matching specimens of Canterbury Bells (*Campanula*). The plants were arranged in the Summit Avenue lawn in two parallel trajectories that formed a processional track from the verandah's northern stairs, north across the Summit lawn, turning west at the middle of the pergola, and continuing up over the 16-inch high terrace wall to a temporary altar at the foot of the pergola. A wood beam and ornamental rug were used to traverse the terrace wall, effectively making steps up to the wedding altar from the lawn below. This is notable, as this path cleared through what was once a continuous planting bed along the east side of the terrace. It is unclear if this "break" in the planting bed was made specifically for the wedding events or if it was created in the few years prior as an easier means of egress to the lower lawn.²²¹ Photographs also clearly reveal that this bed, unlike the bed on the west side of the terrace (against the pergola wall), was amorphous in form – a contrast to the rigid straight line along the pergola side that would have only been visible from the pergola or from the main house's Unit Room.

Perhaps the most spectacular and distinctive

²²¹ Having been 16 inches high, the wall would have not been a simple thing to traverse for elderly or for maintenance purposes (wheel barrows, equipment, etc.). Thus, it is likely that this was opened up specifically for the wedding ceremony.

use of the grounds documented at the Martin House occurred during this wedding, which included a complete transformation of the Courtyard area into a tented reception space. As evidenced by historic photograph, a portion of the driveway, the interior courtyard garden and the fountain wall were fully enveloped by an event tent to house the wedding reception. The clothes poles (decorated with what appear to be asparagus fern) and peonies (in full flower at the time) remained in place and the tent appears to have been custom fitted around the elm tree sited at the rear of the fountain wall. Walled in on the western side against the driveway, many sets of table and chairs – evidently for up to 300 guests – were set up on a covered improvised floor and the entire space, with the eastern side of the tent fully open with views to the great perennial border of the pergola edge garden.²²² Reciprocally, views from the pergola into the tent would have been enchanting as guests made their way through the pergola corridor towards the conservatory or the main house.

More can be assembled from the wedding photographs as well, including the significant quantity of vines (Clematis and Boston Ivy) growing on the exterior of the main house near the verandah, Clematis and Wisteria on the central segment of the pergola roof, and a series of hanging flower baskets displayed in each portal between pergola columns – the latter likely being a wedding-only feature. Trellis wire also appears to have been fashioned to the roof

²²² DDM, Memorandum, 14 June 1923, MFP-UB. Martin's entry notes that 300 guests were in attendance at the wedding.

corners of the Martin House verandah, allowing a climbing rose to make its way up vertically from the ground interior to the Floricycle.

As for the Floricycle itself, perennials continued to homogenize, being almost swallowed by the shrub growth at the rear. Curiously, iris seem to dominate the inner ring adjacent to the interior lawn, despite not being the intended design in the original plan.²²³ Phlox are visible behind, yet other plants expected to potentially be in bloom in early June are not clearly visible. Perennials such as foxtail lily, oriental poppy, poppy mallow, Jacob's ladder, digitalis, and delphinium are not readily apparent and their location would make them vulnerable to the ever increasing mass of the mockorange, forsythia, rose of sharon and spindle tree. With the services of a full-time gardener, it is quite probable that the perennials of the Floricycle were often adjusted, changed, and removed and replaced in order to compensate for the growth of the adjacent shrubs and competition from other perennials.²²⁴

Lastly, another feature clearly visible in the

²²³ Multiple species of iris were designed to be in the 4th, 6th, and 7th rings. The 6th and 7th appearing to be at least partially covered by maturing shrubs at this point. According to the plan, the inner rings adjacent to the lawn (potentially flowing in early June) were to be campanula, balloon flower, and foxglove, among others.

²²⁴ This is likely the case with most of the perennials beds at the Martin House. Although the species of plant material perhaps remained generally consistent, a constant shuffling and rearranging would have been expected for gardens of this type. The wedding photos do show that perennials, such as Astilbe and Iris (clearly visible in wedding photos), of the Summit terrace areas seemed to remain generally in place to the 1905 planting plan.

Fig. 73

Temporary plants for Dorothy Martin's wedding procession, pergola on right, June 14, 1923.





Fig. 74

Floricycle, looking north, June
14, 1923.

Fig. 75, top

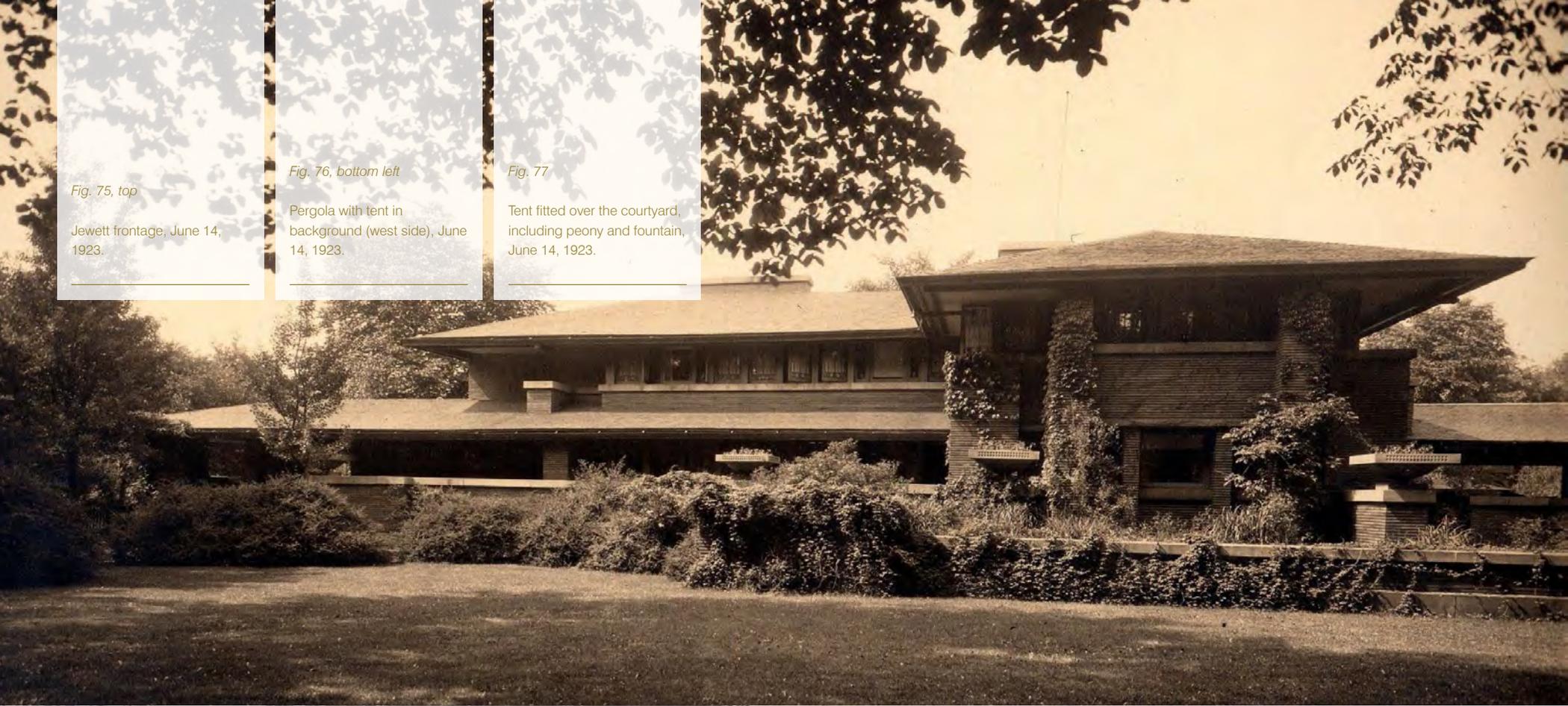
Jewett frontage, June 14, 1923.

Fig. 76, bottom left

Pergola with tent in background (west side), June 14, 1923.

Fig. 77

Tent fitted over the courtyard, including peony and fountain, June 14, 1923.



wedding photos included the confirmed introduction (well-prior) of the Griffin-designed Summit Avenue shrub border, which appears to have been over 6 feet high in most places, with an undulating and naturalistic character that seemed to generally match that of the Floricycle periphery and the Barton front yard. According to photos, the border represented the species shown on the Griffin planting plan and it likely prevented visual access to and from the street along the entirety of the Summit lawn area.

Towards October 1929 and the Depression

If the June 1923 wedding of Dorothy led to the grounds being at their finest, particularly in terms of their maintenance, the period following was a time of stability. The grounds remained, despite some changes in plant material, spatially composed of evergreen and deciduous shade trees, strongly naturalistic shrub massings, various vine trimmed architectural features, and lavishly large and diverse perennial borders – as they always had.²²⁵

Darwin D. Martin's appreciation for the landscape, if not his devotion to its preservation, is expressed in his seemingly increasing role

²²⁵ Martin House Restoration Corporation, Frank Lloyd Wright's Martin House Complex: Docent Manual, 2014 Edition. Isabelle Martin's displeasure of the darkness of the house was apparently exacerbated by a degenerative eye condition, which has been documented in multiple sources.

in its maintenance. In 1926, the year Martin retires from the Larkin Company, he notes in his diary that he would spend his newly found free time pruning in the spring.^{226 227} Martin also purchased the land along Lake Erie that would shortly become the family's summer retreat.²²⁸ The property, ultimately known as Graycliff, which was also designed by Wright, albeit with a more focused direction and appreciation for what Isabelle desired, became the focus of the Martins' attention for the years leading up to its completion in 1928. The landscape at Graycliff also became in some measure associated with the most significant landscape changes to the Jewett Parkway property since the introduction of the Griffin-designed shrub border circa 1911.

The changes to the landscape at this time were focused around the western boundary of the property, within and adjacent to the long narrow triangle of planting area bounding the driveway's western edge. These alterations appear to include improvements to previously acquired property, such as the removal of evergreen trees (cedars) and other shrub/perennial plantings, the introduction of additional perennial gardens and turf areas, and, presumably, the construction of a long low retaining wall consisting of natural dolomitic limestone of the region.

The mortar-set wall, running nearly 150 linear feet from the tall brick pier near the garage to

²²⁶ DDM, Memorandum, 29 June 1926, MFP-UB. The diary entry simply notes: "I ret'd."

²²⁷ DDM, Memorandum, 29 May 1926, MFP-UB.

²²⁸ DDM, Memorandum, 19 April 1926, MFP-UB.

the porte-cochere, was evidently constructed to take up grade differences between the adjacent properties of 125 Jewett and the 27-foot wide strip of land seemingly associated early on with 143 Jewett.²²⁹ Considering that no photographs of the courtyard area from a perspective looking east (wherein the photographer would be standing off-property) seem to exist before the mid-to-late 1920s, it seems likely that despite ownership of the land, no improvements were made to it until this point.²³⁰ The first landscape alternations to be made, either along with or following the construction of the wall, were the removal of any existing shrubs along the driveway (believed to be three Willow species, Winterberry, and Yew) and the introduction of perennials along the top and the bottom of the wall. This meant clearing out understory from existing cedars (*Juniperous virginiana*), Scotch pine and Eastern Hemlock, which were planted relatively densely along the driveway border. The perennial border along the base of the wall appears to have been at least 6 feet wide, wherein the remaining 20 feet of the parcel was to be taken up, at least in part, by lawn or a lawn

²²⁹ No documentation of this purchase is noted by Martin aside from the earlier "garden lot" fronting Jewett. However, the 1918 F.K. Wing Survey provides strong evidence that this land was owned by Martin at least a decade prior to these western boundary landscape alterations.

²³⁰ The first photographs of the stone wall or from this seemingly off-property viewpoint were dated to be the mid-to-late 1920s based on tree / vegetation growth, and hat / clothing styles (William Thorpe photos). It is possible that the stone wall was constructed prior to this period, yet for the first several years, a pre-existing wood picket fence (associated with 143 Jewett) ran along the property boundary.

Fig. 78, top

Courtyard area as viewed from the newly improved lands south of greenhouse. Cedars removed. c. 1927.

*Fig. 79, bottom*

Relatives of William Thorpe standing in lawn south of Greenhouse, c. 1927.



pathway. The clearly identifiable perennials along the wall included iris and hollyhock, though many more textures and habits are visible. [Fig. 78, 79]

The construction of Graycliff begins in earnest in June of 1927, with the Martins making frequent trips to the lakeside site and corresponding with Wright on several details.²³¹ ²³² As construction progresses and Martin-Wright correspondence shifts to the landscape of Graycliff, the association with the landscape alterations being made along the western boundary of Jewett Parkway become clear. In January of 1929, Martin notes to Wright:

There are, I believe, eight cedars at Jewett Parkway, in the way, ranging ten to fifteen feet, which I want to place grouped near garage doors to screen them from house.²³³

The cedars which remained along the top of the stone wall were most likely the subject of this request, since there are at least seven of them visible in this area from the period and likely more off-frame from photographs. Furthermore, a photograph from circa 1930-35 clearly shows the result of these modifications whereby it seems all the evergreens were removed from along the driveway by that time.²³⁴ The large elm tree at the

²³¹ DDM, Memorandum, 29 June 1927, MFP-UB.

²³² DDM, Memorandum, September 1927, MFP-UB.

²³³ DDM-FLW, 21 January 1929, WMP-UB. The emphasis underline of "I" is original in the type's letter, certainly a nod to the fact that Isabelle Martin was generally in charge of Graycliff's design.

²³⁴ Not all the evergreens were removed. An Eastern Hemlock, existing at the south end of this grouping, remained until the

north side of the porte-cochere, believed to have been planted as part of the earliest grouping of elm plantings (1905), was not removed. [Fig. 80]

Other landscape alterations of the courtyard area in this period do appear in photographs, but are less apparent and lack a written context from Martin or Wright, or just escape strong identification. Later photographs (1930s and beyond) of the courtyard garden potentially show a mass of shrubs visible at the south end of the courtyard near the kitchen windows – situated near the end of the western-most peony bed. In actuality, some earlier photographs (including a circa 1907 Fuermann and an undated poor quality photograph looking across the courtyard garden toward the kitchen windows) indicate the early presence of a shrub in this location – superficially identified as a lilac.²³⁵ This suggests that it was not an alteration after all, but an original planting from prior to 1910. Also, the planting of sumac or other small ornamental trees at the base of the fountain seems to have occurred at some point. Unfortunately, the documentation for these courtyard alterations is insignificant and they do not relate to known correspondence or planting plans. Undeniably, Martin was still interested in amending his garden based on his or Isabelle's whims or readings at the time – despite Wright's vision. Coinciding

late 1950s.

²³⁵ The Fuermann photograph referenced is in the Canadian Center for Architecture collection, and is shown on the cover of Jack Quinan's *Frank Lloyd Wright's Martin House: Architecture as Portraiture*. The original uncropped photograph clearly shows a shrub near the driveway (next to a garbage can lid laying on the driveway).

with the movement of the cedars to Graycliff in April 1929, this idea is once again confirmed by a letter to Wright in early 1929 concerning the Graycliff landscape. The letter brings Wright's attention to an article in *National Geographic* magazine showing a Swedish garden labyrinth, ending, "Shall we have one?"²³⁶

The closing of what began as a peaceful and celebratory decade was an unforgiving episode for the Martins. Firstly, Darwin Martin's brother Frank died in Florida during July of 1927.²³⁷ In 1928 Martin suffered a minor stroke, the first in a series of strokes extending out to the year preceding his death in 1935. Then in February 1929, Martin's brother in law George Barton passed away, leaving him to mournfully wonder in a letter to Wright what should be done with the Barton House.²³⁸ Martin's sister, Delta Barton, eventually left the house in 1931 and it was rented out.²³⁹

Finally, the market declines beginning in September and culminating in the infamous crash on October 29, 1929, known as Black Tuesday, devastatingly hit Martin's financial resources at the end of the decade. In his 2004 book, Wright scholar and former Martin House Senior Curator Jack Quinan notes that Martin was worth at least \$2.5 million in 1929, yet after the crash "he informed Wright that he did not

have \$6 to purchase a copy of the architect's autobiography."²⁴⁰

²³⁶ DDM-FLW, 16 April 1929, WMP-UB.

²³⁷ DDM, Memorandum, 14 July 1927, MFP-UB.

²³⁸ Jack Quinan, *Frank Lloyd Wright's Martin House: Architecture as Portraiture*, New York, 201.

²³⁹ DDM, Memorandum, 1 April 1931, MFP-UB.

²⁴⁰ Jack Quinan, *Frank Lloyd Wright's Martin House: Architecture as Portraiture*, 216.

Fig. 80

Courtyard viewed from area south of greenhouse, plantings removed, photo c. 1930.

Fig. 81

Barton House verandah as seen from the Summit Terrace, photo c. 1930.



Fig. 82

Courtyard garden path,
looking north toward garage,
photo c. 1930.





Fig. 83

Jewett frontage, c. 1930.

1929 Period Plan

Fig. 84

- Turfgrass
- Shrub Massing Areas
- Herbaceous Plantings
- Deciduous Trees
- Evergreen Trees
- Buildings
- Walls / Terraces / Basins
- Water Feature
- Period ownership boundary

Blank areas signify that not enough documentation was available to map features within the area.

0' 60'

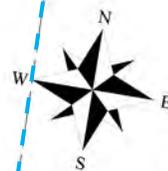


Fig. 85

Jewett Frontage

Plant Palette (1903 - 1929)

Identified Historic Plant Species by Landscape Unit

Latin plant names have been edited to their contemporary spelling. For complete Latin names that are no longer in use the contemporary name or synonym has been included. Pre-existing street trees have been included in this list per the noted landscape unit as identified from the photographic record. Also, note that not all plants were documented to be in existence at the same time throughout the period of significance.

PP = Plant from original February 1905 planting plan or DDM blueprint markup in this area
 FC = Plant from 1906 Floricycle plan in this area
 PH = Plant identified from period photograph record in this area
 CR = Plant noted in written primary historic material
 WG = Plant from 1910 Walter Burley Griffin Summit Avenue planting plan



West Side of Driveway

Trees

Betula papyrifera, Paper Birch, PP
Fagus sylvatica 'Purpurea', Purple Beech, PP, PH
Ginkgo biloba, Maidenhair Tree, PP, PH, CR
Juniperus virginiana, Red Cedar, PP, PH, CR
Pinus sylvestris, Scotch Pine, PP, PH
Pinus nigra, Austrian Pine, PP
Quercus alba, White Oak, PP
Quercus coccinea, Scarlet Oak, PP
Tsuga canadensis, Eastern Hemlock, PH
Ulmus americana, American Elm, PP, PH

Shrubs

Hydrangea paniculata, Panicle Hydrangea, PP
Ligustrum vulgare, Common Privet, PP
Lonicera fragrantissima, Fragrant Honeysuckle, PP, PH
Sambucus nigra, Black Elder, PP
Sambucus racemosa, Red Elderberry, PP
Spiraea x vanhouttei, Van Houtte's spiraea, PP, CR
Spiraea opulifolia [*Physocarpus opulifolius*], Ninebark, PP
Viburnum opulus, European Cranberrybush, PP, CR

Vines/ Groundcover

Turfgrass

Herbaceous

Hibiscus moscheutos, Hardy Hibiscus, PH
Iris [unidentified species], Iris, PH

Front Lawn

Trees

Acer palmatum 'Atropurpureum', Red-Leaf Japanese Maple, PP
Acer palmatum japonicum aureum, Full-Moon Maple, PP, CR
Cornus florida, Flowering Dogwood, PP
Crataegus mollis, Downy Hawthorn, PP
Pinus sylvestris, Scotch Pine, PP
Pinus nigra, Austrian Pine, PP
Prunus cerasus, Tart Cherry, PP
Prunus semperflorans [*P. cerasus* var. *semperflorans*], Tart Cherry, PP
Quercus palustris, Pin Oak, PP
Ulmus americana, American Elm, PP, PH

Shrubs

Berberis thunbergii, Barberry, PP ["Thorns"], PH
Aesculus parviflora, Bottlebrush Buckeye, PP
Hydrangea paniculata, Panicle Hydrangea, PP
Ilex verticillata, Winterberry, PP
Lonicera fragrantissima, Fragrant Honeysuckle, PP, PH
Lonicera standishii, Standish's Honeysuckle, PP
Syringa x persica, Persian Lilac, PP

Vines/ Groundcover

Turfgrass

Herbaceous

Solidago nemoralis, Old-Field Goldenrod, PP
Rudbeckia speciosa [fulgida var.], Showy Black-Eyed Susan, PP

Front Raised Terrace

Shrubs

Taxus canadensis, Canada Yew, PP

Vines/ Groundcover

Akebia quinata, Chocolate Vine, PH
Clematis flammula, Virgin's Bower, PP, CR
Clematis x 'Jackmanii', Clematis, PP, CR
Clematis lanuginosa 'Henryi', Twice-bearing Clematis, PP
Clematis lanuginosa symesiana [Unknown hybrid], Twice-bearing Clematis, PP
Euonymus radicans [*Euonymus fortunei* var. *radicans*], Wintercreeper, PP
Liatris pycnostachya, Prairie Blazing Star, PH
Lonicera japonica, Japanese Honeysuckle, PP
Lonicera sempervirens, Trumpet Honeysuckle, PP
Mitchella repens, Partridge Berry, PP
Rosa wichuraiana, Memorial Rose, PP, CR, PH

Herbaceous

Anthemis tinctoria [Cota tinctoria], Golden Marguerite, PP
Convallaria majalis, Lily of the Valley, PP
Myosotis [unidentified species], Forget Me Not, PH
Narcissus [unspecified species], Daffodil, PP
Oenothera fruticosa 'youngii', Sundrops, PP
Oenothera galuca [*Oenothera fruticosa* subsp. *glauca*], Sundrops, PP
Oenothera missouriensis [*Oenothera macrocarpa*], Missouri Evening Primrose, PP
Pennisetum [unidentified species], Fountain Grass, PH

Fig. 86

Floricycle & Corner

Plant Palette (1903 - 1929)

Identified Historic Plant Species by Landscape Unit

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Trees

Acer [unidentified street tree], Red, Silver or Sugar Maple, PH
Euonymus europaeus, European Spindletree, FC, CR, PH
Sorbus aucuparia, Mountain Ash, PP, PH
Ulmus americana, American Elm, PH

Shrubs

Forsythia suspense, Weeping Forsythia, FC, CR, PH
Hibiscus syriacus, Rose of Sharon, FC, CR, PH
Philadelphus 'Avalanche', Mock Orange, FC, CR, PH
Spiraea x vanhouttei, Vanhoutte spirea, FC, CR, PH

Vines / Groundcover

Turfgrass

Herbaceous

Althea rosea [Alcea rosea], Hollyhock, FC
Anemone coronaria "Caen" mixed, Anemone, FC
Anemone japonica, Japanese Anemone, FC
Aquilegia oxyssepala, Oriental Columbine, FC
Aquilegia chrysantha, Golden Columbine, FC
Aster tataricus, Tatarian Aster, FC
Boconnia cordata [Macleaya cordata], Plume Poppy, FC
Boltonia latiscuama, False Aster, FC
Callirhoe involucrate, Purple Poppy Mallow, FC
Campanula carpatica, Tussock Bellflower, FC
Campanula persicifolia, Willow Bell, FC
Crocus white var. [Unspecified], Crocus, FC
Crocus mixed var. [Unspecified], Crocus, FC
Chrysanthemum indicum, Chryanthemum, FC, CR
Delphinium formosum azureum, Delphinium variety, FC
Delphinium grandiflorum, Siberian Larkspur, FC
Dictamnus albus, Dittany, FC
Digitalis gloxinoides [purpurea], Foxglove, FC, CR
Eremurus himalaicus, Foxtail Lily, FC
Galanthus elwesii, Snowdrop, FC
Hesperis matronalis alba, Sweetrocket, FC
Hibiscus moscheutos, Hardy Hibiscus, FC
Iberis sempervirens, Candytuft, FC, PH
Iris germanica, German Iris, FC, PH
Iris xiphium, Spanish Iris, FC
Lilium Candidum,
Lilium speciosum 'Alba', Late Lily, FC, PH

Lilium speciosum 'Melpomene', Oriental Lily / Wild Lily, FC
Lupinus polyphyllus, Big Leaved Lupine, FC, CR
Lysimachia nummularia, Creeping Jenny, FC, CR
Malva moschata, Musk Mallow, FC, CR
Narcissus incomparabilis, Nonesuch Daffodil, FC
Narcissus pseudo-narcissus, Common Daffodil, FC
Narcissus poeticus ornatus, Poeticus Daffodil, FC
Papaver orientale, Oriental Poppy, FC
Phlox divaricata, Wild Sweet William, FC
Phlox decussata [paniculata] 'Eclairer', Garden Phlox, FC, CR
Phlox decussata [paniculata] 'Beranger', Garden Phlox, FC, CR
Phlox decussata [paniculata] 'Queen', Garden Phlox, FC, CR
Phlox decussata [paniculata] 'Miss Lingard', Garden Phlox, FC, CR
Phlox decussata [paniculata] 'Matador', Garden Phlox, FC, CR
Phlox decussata [paniculata] 'Boule de Feu', Garden Phlox, FC, CR
Platycodon mariesii, Maries Balloon Flower, FC
Polemonium richardsonii [caeruleum], Jacobs Ladder, FC
Scilla siberica, Wood Squill, FC

Note: The plants listed in this landscape unit do not include plants associated with the removed hemi-cycle (removed 1906), which are listed on the February 1905 planting plan, except for periphery plants that do not appear to have been immediately removed. Plants on the February 1905 planting plan listed outside the hemi-cycle are listed here if they were thought to be kept or confirmed present in the photographic record.

Fig. 87

Summit Lawn

Plant Palette (1903 - 1929)

Identified Historic Plant Species by Landscape Unit

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The Terrace Edge

Trees

Ulmus americana, American Elm, PH

Shrubs

Magnolia stellate, Star Magnolia, PP, PH
 Rosa indica hybrid tea var. [unspecified], Hybrid Tea Rose, PP
 Rosa rugosa, Rugosa rose
 Rosa rugosa var. Madame Bruant, Madame Bruant Rugosa Rose, PP
 Rosa setigera, Prairie Rose, PP
 Rosa wichuraiana hybrids [unspecified], Memorial Rose hybrids, PP, CR
 Dictamnus albus, Dittany, PP
 Spiraea x bumalda 'Anthony Waterer', Anthony Waterer Spirea, PP
 Spiraea prunifolia, Bridal Wreath Spirea, PP
 Spiraea x vanhouttei, Vanhoutte spirea, PP, CR

Vines / Groundcover

Clematis lanuginosa 'Henryi', Twice-bearing Clematis, PP
 Clematis lanuginosa 'Mme Andre', Madame Andre Clematis, PP
 Clematis lanuginosa 'Mme Veillard', Madame Veillard Clematis, PP
 Euonymus radicans [Euonymus fortunei var. radicans], Wintercreeper, PP
 Turfgrass

Herbaceous

Althea rosea [Alcea rosea], Hollyhock, PP, PH
 Aquilegia [unspecified], Columbine, PP
 Astilbe japonicas [japonica], Astilbe, PP, PH
 Aruncus astilboides [Aruncus dioicus var. astilboides], Goat's Beard, PP
 Chrysanthemum indicum var. pompone, Chryanthemum variety, PP

Dicentra [unspecified], Bleeding-heart, PP
 Hibiscus moscheutos, Hardy Hibiscus, PP
 Iris cristata, Dwarf Crested Iris, PP
 Iris germanica, German Iris, PP
 Iris laevigata, Japanese Rabbit-Eared Iris, PP
 Iris pumila, Dwarf Iris, PP
 Iris siberica, Siberian Iris, PP
 Malva alcea, Mallow, PP
 Malva moschata, Musk Mallow, PP, CR
 Phlox paniculata "8 dif", [8 different var. of] Garden Phlox, PP, CR
 Phlox paniculata var. queen, [unknown] Garden Phlox, CR
 Phlox paniculata 'Miss Lingard', Miss Lingard Carolina Phlox, CR
 Physostegia virginiana, Obedient Plant, PP
 Thalictrum [unspecified], Meadow-rue, PP

The Lawn

Trees

Crataegus [species], Thornapple, WG
 Gleditsia triacanthos, Honey Locust, PP
 Nyssa sylvatica, Black Gum, PP
 Pinus sylvestris, Scotch Pine, PP, PH
 Platanus orientalis, Oriental Planetree, PP
 Prunus cerasifera 'Atropurpurea', Purple Cherry Plumb
 Ulmus americana, American Elm, PP, PH

Shrubs

Clethra alnifolia, Sweet Pepperbush, WG
 Cornus alba, Tatarian Dogwood, PP, PH

Cornus stolonifera [Cornus sericea], Red Osier Dogwood, PP, WG
 Cornus sericea 'Flaviramea', Yellowtwig Dogwood, WG
 Hibiscus syriacus, Rose of Sharon, PP, WG, CR, PH
 Lonicera fragrantissima, Fragrant Honeysuckle, WG, PH
 Myrica cerifera, Candleberry, WG
 Physocarpus opulifolius, Ninebark, PP
 Pyracantha coccinea [Possibly 'Lowboy'], Firethorn, WG
 Rhus glabra, Smooth Sumac, PP, CR, PH
 Rosa Rugosa, Ramans Rose [Rugosa Rose], WG
 Shepherdia argentea [or other "SA=BB"], Silver Buffaloberry, WG
 Syringa vulgaris var. Ludwig Spaeth, Ludwig Spaeth Lilac, WG
 Syringa vulgaris var. Dr. Lindley [or other "SV-DL"], Dr. Lindley Lilac, WG
 Syringa vulgaris va. Mme Lemoine, Madame Lemoine Lilac, WG
 Syringa x persica, Persian Lilac, PP
 Viburnum opulus, European Cranberrybush, PP, CR

Vines / Groundcover

Juniperus virginiana savin [Juniperus sabina], Savin Juniper, WG
 Rosa wichuraiana, Memorial Rose, PP, CR
 Turfgrass

Fig. 88

Summit Terrace

Plant Palette (1903 - 1929)

Identified Historic Plant Species by Landscape Unit

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Raised Summit Terrace

Trees

Ulmus americana, American Elm, PH

Vines / Ground Cover

Clematis [unidentified species], PH
 Clematis x 'Jackmanii', Clematis, PP, CR
 Clematis lanuginosa 'Henryi', Twice-bearing Clematis, PP
 Clematis paniculata, Sweet Autumn Clematis, PP
 Clematis viorna subsp. coccinea, Clematis, PP
 Clematis virginiana, Woodbine, PP, CR
 Parthenocissus quinquefolia, Virginia Creeper, CR, PH
 Tecoma radicans [Campsis radicans], Trumpetcreeper, PP, CR
 Wisteria multijuga [W. floribunda 'Multijuga'], Japanese Wisteria, PP, PH

Herbaceous

Aster vimineus, Small White Aster, PP
 Astilbe japonicas [japonica], Astilbe, PP, PH
 Asclepias tuberosa, Butterflyweed, PP
 Campanula carpatica, Tussock Bellflower, PP
 Crocus [Unspecified species], Crocus, PP
 Coreopsis lanceolata, Lanceleaf Coreopsis, PP
 Delphinium exaltatum, Tall Larkspur, PP
 Delphinium formosum, Showy Larkspur, PP
 Hemerocallis flava [Hemerocallis lilioasphodelus], Lemon Day-lily, PP
 Hemerocallis thunbergii, Late Yellow Daylily/Thunberg's Daylily, PP
 Hemerocallis minor, Dwarf Yellow Daylily, PP
 Helianthus decapetalus, Thinleaf/Ten-Petal Sunflower, PP
 Inula helenium, Elecampane, PH

Iris cristata, Dwarf Crested Iris, PP
 Iris germanica, German Iris, PP, PH
 Iris laevigata, Japanese Rabbit-Eared Iris, PP
 Iris pumila, Dwarf Iris, PP
 Iris siberica, Siberian Iris, PP, PH
 Liatris pycnostachya, Prairie Blazing Star, PP
 Lilium [unidentified], Lily, PH
 Lilium canadense, Canada Lily, PP
 Lilium candidum, Madonna Lily, PP, CR
 Lilium elegans, Thunbergian Lily, PP
 Lilium longiflorum, Trumpet Lily, PP
 Lilium martagon, Turk's Cap Lily, PP
 Lilium speciosum 'Alba', Late Lily, PP
 Lilium testaceum, Lilium testaceum, PP
 Lilium tigrinum [Lilium lancifolium], Tiger Lily, PP
 Lupinus polyphyllus, Big Leaved Lupine, PH
 Lysimachia nummularia, Creeping Jenny, PP, CR
 Narcissus [unspecified species], Daffodil, PP
 Physostegia virginiana, Obedient Plant, PP
 Phlox [unidentified species], Phlox, PH
 Solidago nemoralis, Old-Field Goldenrod, PP
 Thalictrum adiantifolium [T. minus 'Adiantifolium'], Meadow Rue, PP

Terrace Raised Planter

Shrubs

Taxus canadensis, Canada Yew, PP

Vines / Groundcover

Ampelopsis vitchii [Parthenocissus tricuspidata], Boston Ivy, CR, PH

Clematis x 'Jackmanii', Clematis, PP, CR
 Clematis lanuginosa 'Henryi', Twice-bearing Clematis, PP
 Clematis var. symesiana, Clematis, PP
 Clematis var. gem, Clematis, PP
 Clematis virginiana, Woodbine, PP, CR
 Euonymus radicans [Euonymus fortunei var. radicans], Wintercreeper, PP
 Lilium [unidentified species], Lily, PH
 Lonicera japonica, Japanese Honeysuckle, PP
 Rosa wichuraiana var. Evergreen Gem, Evergreen Gem WiRose, PP
 Rosa wichuraiana var. Gardenia, Gardenia Memorial Rose, PP
 Rosa wichuraiana var. Jersey Beauty, Jersey Beauty Memorial Rose, PP
 Rosa wichuraiana var. Francis Fourcard [unknown species], variety of Memorial Rose, PP
 Juniperus communis can. [ar. Canadensis, low horizontal form], PP

Herbaceous

Anthemis tinctoria [Cota tinctoria], Golden Marguerite, PH
 Lysimachia nummularia, Creeping Jenny, PP, CR
 Myosotis [unidentified species], Forget Me Not, PH
 Narcissus pseudonarcissus, Wild Daffodil, PP, PH
 Narcissus x incomparabilis, Nonesuch Daffodil, PP, PH
 Osmunda cinnamomea, cinnamon fern, PP
 Polypodium vulgare, Common Polypody, PP
 Tecoma radicans [Campsis radicans], Trumpetcreeper, PP, CR

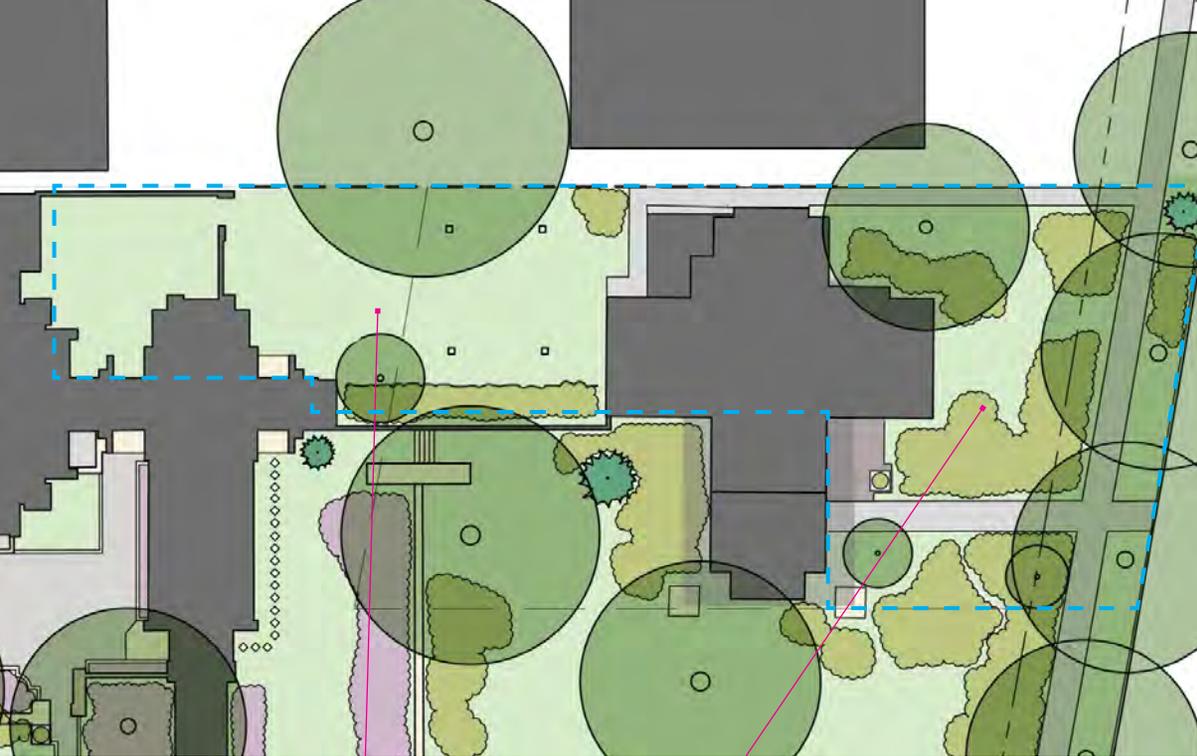
Barton House & Paddock

Plant Palette (1903 - 1929)

Identified Historic Plant Species by Landscape Unit

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Barton Rear Yard

Trees

Pinus sylvestris, Scotch Pine, PP
Betula papyrifera, Paper Birch, PP, PH

Shrubs

Rosa rugosa, Rugosa Rose, PP

Vines / Groundcover

Ampelopsis vitifolia [*Parthenocissus tricuspidata*], Boston Ivy, CR
Clematis virginiana, Woodbine, PP, CR
Celastrus scandens, American Bittersweet, PP
 Grape [unspecified], Unknown grape genus/species, CR
Lonicera fragrantissima, Fragrant Honeysuckle, PP
 Turfgrass

Herbaceous

Alcea rosea, Hollyhock, PH
Rudbeckia laciniata 'Hortensia', Cutleaf Coneflower, PH

Barton Front Yard

Trees

Acer polymorphus [*palmatum*], Japanese maple, PP, CR
Amelanchier canadensis, Serviceberry, PP
Cornus florida, Flowering Dogwood, PP
Elaeagnus angustifolia, Oleaster / Russian Olive, PP
Euonymus europaeus, European Spindletree, PP, CR
Fagus ferruginea [*Fagus grandiflora*], American Beech, PP, CR
Juniperus virginiana, Red Cedar, PP, CR, PH
Sorbus aucuparia, Mountain Ash, PP, PH
Ulmus americana, American Elm, PH

Shrubs

Berberis thunbergii, Japanese Barberry, PP
Clethra alnifolia, Sweet Pepperbush, PP
Cornus stolonifera [*Cornus sericea*], Red Osier Dogwood, PP
Hibiscus syriacus, Rose of Sharon, PP, CR
Hydrangea paniculata, Panicle Hydrangea, PP
Ilex verticillata, Winterberry, PP
Ligustrum vulgare, Common Privet, PP
Lonicera fragrantissima, Fragrant Honeysuckle, PP, PH
Lonicera tatarica, Tatarian Honeysuckle, PP, PH
Philadelphus coronarius, Mock Orange, PP
Philad. Rubens [illegible], Unknown Mock Orange, PP
Rhus glabra, Smooth Sumac, PP, CR
Rhus glabra var. *laciniata*, Cut-leaved Sumac, CR
Rhus [typhina?], Staghorn Sumac, CR
Rosa rugosa, Rugosa Rose, PP, CR
Rosa rugosa var. *Alba*, White flowered Rugosa Rose variety, CR
Symphoricarpos racemosus [*symphoricarpos alba*], Snowberry, PP, CR

Syringa josikaea, Hungarian Lilac, PP

Tamarix gallica, French Tamarisk, PP, CR

Tamarix indica, Indian Tamarisk, CR

Viburnum opulus, European Cranberrybush, PP, CR

Viburnum tomentosum f. *plicatum*, Doublefile Viburnum, CR

Vines / Groundcover

Lonicera sempervirens, Trumpet Honeysuckle, PP

Rosa wichuraiana, Memorial Rose, PP, CR

Turfgrass

Fig. 90

Courtyard & Porte-cochere

Plant Palette (1903 - 1929)

Identified Historic Plant Species by Landscape Unit (1906 - 1930)

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West of Driveway

Trees

- Acer negundo, Boxelder, PP
- Juniperus virginiana, Red Cedar, PP, CR
- Pinus sylvestris, Scotch Pine, PP, PH
- Tsuga Canadensis, Eastern Hemlock, PH
- Ulmus americana, American Elm, PH

Shrubs

- Ilex verticillata, Winterberry, PP
- Ligustrum vulgare, Common Privet, PP
- Ribes [unidentified species], Currant, PP (after 1927)
- Salix discolor, Pussy Willow, PP
- Salix persica [Salix acmophylla], Willow of the Brook, PP
- Salix vitellina [Salix alba var. vitellina], Golden Willow (var. cut back each year used as shrub), PP
- Taxus canadensis, Canada Yew, PP

Vines / Groundcover

- Juniperus communis can. [aka, Juniperus communis var. Canadensis, low horizontal form], PP
- Lonicera japonica, Japanese Honeysuckle, PP

Herbaceous (after 1927)

- Digitalis [unknown species], Foxglove, PP

Interior Court Garden

Trees

- Prunus pseudocerasus, Chinese Fruiting Cherry, PP, PH
- Prunus cerasus, Tart Cherry, PP, PH

Shrubs

- Rosa rugosa, Rugosa Rose, PP

Vines / Groundcover

- Euonymus radicans [Euonymus fortunei var. radicans], Wintercreeper, PP
- Ipomoea purpurea, Morning Glory, PH
- Lonicera japonica, Japanese Honeysuckle, PP
- Mitchella repens, Partridge Berry, PPWe
- Rosa wichuraiana, Memorial Rose, PP, CR
- Vinca minor, Lesser Periwinkle, PP
- Turfgrass, PH

Herbaceous

- Arabis alpine, Mountain Rockcress, PP
- Crocus [unspecified], Crocus
- Cyperus papyrus, Papyrus, PH
- Iberis sempervirens, Cadytuft, PP
- Lilium longiflorum, Trumpet Lily, PP, PH
- Lilium speciosum 'Alba', Late Lily, PP
- Myosotis palustris [Myosotis scorpioides], Water Forget-Me-Not, PP
- Paeonia [unspecified], Peony, PP, PH
- Phlox amoena, Hairy Phlox, PP
- Phlox divaricata, Wild Sweet William, PP

Pergola Edge Garden

Trees

- Pinus sylvatica [sylvestris], Scotch Pine, PP

Shrubs

- Rosa indica, Cyme Rose, PP
- Rosa multiflora, Multiflora Rose, PP
- Rosa multiflora [illegible var.], Multiflora Rose variety, PP
- Rosa multiflora 'Madame Leymassure', Multiflora Rose [unknown], PP
- Rosa rugosa 'Madame Bruant', Rugosa Rose

Vines / Groundcover

- Clematis flammula, Virgin's Bower, PP, CR
- Lathyrus latifolius, Sweet Pea, PP
- Lonicera japonica, Japanese Honeysuckle, PP
- Rosa wichuraiana, Memorial Rose, PP, CR
- Wisteria multijuga [Wisteria floribunda 'Multijuga'], Japanese Wisteria, PP

Herbaceous

- Achillea ptarmica, Sneezewort, PP
- Althea rosea [Alcea rosea], Hollyhock, PH
- Anemone japonica, Japanese Anemone, PP
- Anthemis tinctoria [Cota tinctoria], Golden Marguerite, PP
- Aruncus astilboides [Aruncus dioicus var. astilboides], Goat's Beard, PP
- Aster cordifolia [cordifolius], Blue Wood Aster, PP
- Aster grandiflora [grandiflorus], Wild Blue Aster, PP
- Callirhoe involucrate, Purple Poppy Mallow, PP
- Coreopsis lanceolata, Lanceleaf Coreopsis, PP
- Chrysanthemum indicum, Chryanthemum, PP, CR
- Delphinium grandiflorum var. album, White Large Flowered Larkspur, PP
- Dianthus barbatus, Sweet William, PP
- Dianthus chinensis, China Pink, PP

- Dictamnus albus, Dittany, PP
- Dictamnus albus var. rubra, Red Dittany, PP
- Gaillardia aristata, Blanket Flower, PP
- Gladiolus [unidentified var.], Gladiolus, PH
- Lupinus polyphyllus, Big Leaved Lupine, PP, CR
- Nierembergia frutescens [scoparia], Cupflower, PP
- Oenothera speciosa, White Evening Primrose, PP
- Papaver orientale, Oriental Poppy, PP
- Phlox subulata, Moss Phlox, PP
- Pyrethrum roseum [Chrysanthemum cinerariaefolium], Pyrethrum Daisy, PP
- Saponaria ocymoides, Rock Soapwort

Garage Area

Trees

- Pinus sylvestris, Scotch Pine, PP
- Juniperus virginiana, Red Cedar, PP, CR
- Ulmus americana, American Elm, PH

Shrubs

- Taxus canadensis, Canada Yew, PP

Vines / Groundcover

- Celastrus scandens, American Bittersweet, PP, PH
- Convolvulus sepium [Calystegia sepium], Larger Bindweed, PP
- Lonicera japonica, Japanese Honeysuckle, PP
- Lonicera sempervirens, Trumpet Honeysuckle, PP
- Rosa wichuraiana, Memorial Rose, PP, CR

Herbaceous

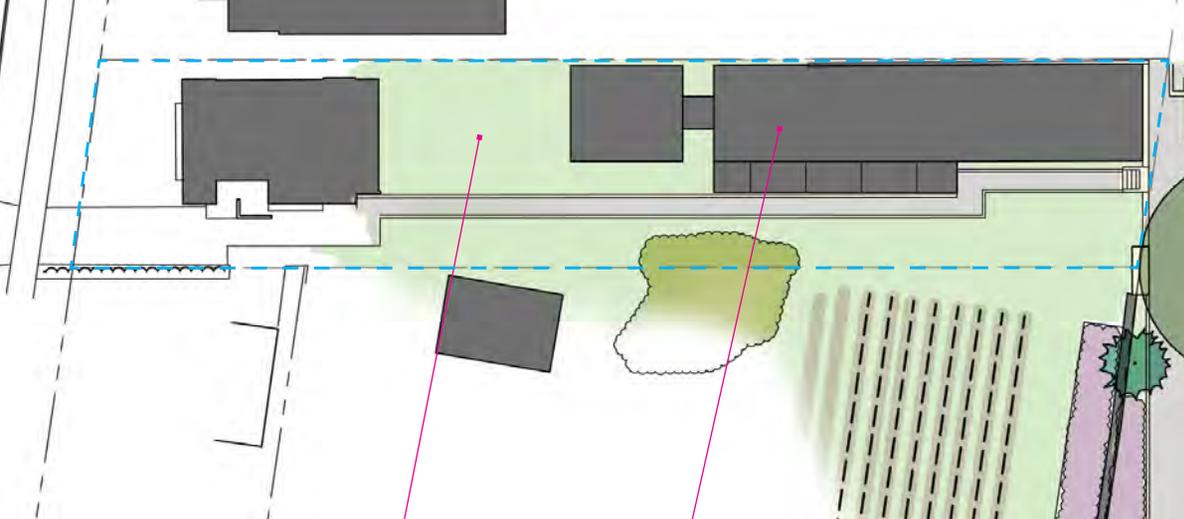
- Oenothera speciosa, White Evening Primrose, PP
- Lantana [unidentified species], Lantana, PH

Fig. 91

Gardener's Cottage & Greenhouse

Plant Palette (1903 - 1929)

Very little is known about the plantings around the Gardener's Cottage due to a lack of sufficient historical resources. Photos indicate peony grown in the greenhouse as early as spring 1905, likely for planting in the courtyard garden. Other uses of the greenhouse are undocumented, though probably relating to numerous flowering species - Mrs. Martin preferred the greenhouse over the conservatory in the off-season due to the additional light that allowed flowering plants.



Gardener's Cottage Exterior (includes edibles area)

Insufficient Historic Data

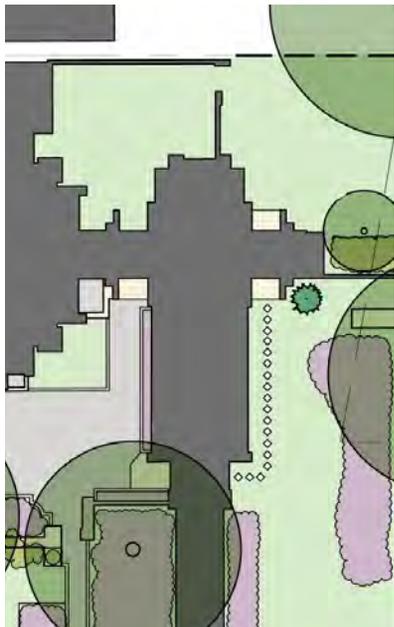
Ribes [unspecified species], Currant, CR
 Rubus [unspecified species], Raspberry, CR

Greenhouse Interior

Paeonia [unspecified], Peony, PR, PH
 Insufficient Historic Data

Conservatory

Plant Palette (1903 - 1929)



Tropicals and Sub-Tropicals

Adiantum [unidentified species], Maidenhair Fern, PH
 Anthurium [unidentified species] Anthurium, PH
 Asparagus aethiopicus, Sprenger's Asparagus, PH
 Asparagus densiflorus, Asparagus Fern, PH
 Asparagus setaceus, Common Asparagus Fern, PH
 Bougainvillea [unidentified species], Bougainvillea, PH
 Calla [unidentified species], Water-arum, PH
 Cordyline [unidentified species], Cordyline, PH
 Cyclamen persicum, Florists' Cyclamen, PH
 Nephrolepis exalta, Boston Fern, PH
 Palm (various) [unidentified genus or species], Palm, PH
 Spathiphyllum [unidentified species], Peace Lily, PH
 Solenostemon [unidentified], Coleus, PH
 Stromanthe [unidentified], Peacock Plant, PH
 Tradescantia [unidentified], Wandering Jew, PH
 Orchidaceae (family) [multiple unidentified genus/species], Orchid, PH
 Zantedeschia [unidentified species], Calla Lily, PH

Urns & Planters

Plant Palette (1903 - 1929)

Site Wide

Identified

Lysimachia nummularia, Creeping Jenny, PH
 Dichondra, PH [?]
 Tropaeolum spp., Trailing Var., Trailing Nasturtium, PH [?]
 [Various unidentified annuals/perennials]

Other urn cascading (not identified)

Glechoma hederacea, Ground Ivy
 Senecio rowleyanus, String of Pearls

Fig. 92

Dorothy Foster in courtyard garden with Margaret Foster, born January 1930.



1930 - 1966

DECLINE, ABANDONMENT, & TAURIELLO OWNERSHIP

Though Martin's financial fortunes had declined, and both his and Isabelle's health had deteriorated (his more precipitously), the Jewett Parkway gardens still seemed to be both a source of pride and an outlet for his remaining energy. Summers were increasingly spent on the lake at Graycliff, but even up until 1934, after several strokes and when Martin became unable to even speak, the most optimistic of his diary entries note his garden pruning efforts.²⁴¹ Along with his continued voracious reading, and even with his increasing disabilities, garden work seemed to be Martin's chief diversion. However, the new decade also brought a shift in how maintenance was completed – a shift to do “more with less” that ultimately altered the landscape's character.

Martin's other diversion, and no doubt a source of happiness, was the adoption and

birth of grandchildren, who seemed to spend a great deal of time exploring the gardens at both Graycliff and Jewett Parkway. A baby girl, Margaret R. Foster, was adopted by Dorothy Foster in February of 1930.²⁴² [Fig. 92] In November of that year a boy was born to the Fosters, Darwin M. Foster, the Martins' second grandchild.

Photographs from the first year of the grandchildren's lives show a still-vibrant peony bed in the courtyard, a maintained gravel walk, and as the image is clearly June, the just awakening and still expansive perennial border along the pergola. However, though Frank Lloyd Wright's idealized 1910 Wasmuth portfolio vision of the Martin House included vine cover, and indeed, early on the plants selected included a substantial proportion of all genus and species of climbers, it is clear by the vine cover on the elm trees that either some level of maintenance has been deferred or the Martins are simply satisfied and comfortable with where the landscape has outgrown itself.

Additionally at this time is an unusual undertaking by Martin's then 30-year-old son, Darwin R., which indicates a learned life-long love of flowers, an effort to find new income in the beginning Great Depression, and, perhaps most significantly, Isabelle's potential new involvement in bringing in money for the family.²⁴³ Darwin R. Martin's new enterprise, documented by

²⁴² DDM, Memorandum, 14 February 1930, MFP-UB.

²⁴³ Isabelle was a skilled flower arranger, known to produce arrangements for the home, special events or other functions.

²⁴¹ DDM, Memorandum, 19 May 1934, MFP-UB, and; DDM, Memorandum, 27 June 1934, MFP-UB.

both a Darwin D. diary entry and photographs, was the opening in May 1930 of a combination stock-broker's office and florist located at 15 Court Street, Buffalo, noted for having "54 floral offerings."²⁴⁴ [Fig. 93]

In 1932, among diary entries noting declined loans and an income tax hearing resulting in an "adverse decision," Martin ends a series of entries with the phrase, "tightening of money all winter."²⁴⁵ It is about this time that some additional landscape alterations become more readily apparent, and certainly fit with the narrative of declining resources and financial instability for the family.

The landscape additions are outside of the historic core of the property (the extant National Register defined boundary), located on the adjacent land-locked parcel, once the rear of 143 Jewett, and appear to be an effort to establish a vegetable or other food producing garden with currants and other unknown edibles.²⁴⁶ It is known from the 1918 Wing survey that fruit trees existed in this area as well. A photograph of the site with currants and vegetable garden furrows

244 DDM, Memorandum, 15 May 1930, MFP-UB. The address noted in the entry, 15 Court Street, matches the period photographs showing floral displays among a wall of stock symbols and prices. The window balustrades of the Liberty Building across the street (still extant) can be seen through the plate glass of the storefront.

245 DDM, Memorandum, 1932, MFP-UB.

246 The currant shrubs are clearly visible in photos, located some distance off the base of the stone retaining wall. However, the other edible landscape additions are only known by clearly visible garden furrows with seedlings just spouting, located west of the currants – likely vegetables.

is very clear and also shows that the cedars along the driveway were removed as intended. [Fig. 94] A cedar remains, however, tucked tightly to the stone pier on the north end of the stone wall, and, what proves in later photos to likely be a hemlock at the south end also remains.

At some point after 1918, Martin must have sold off the 53-foot wide "garden plot" fronting Jewett Parkway purchased in May of 1906. The rear portion of the lot, containing the poultry house, was formally a separate parcel at least as early as 1903 and may or may not have remained in Martin's hands through his tenure. However, the house that exists on the lot today (147 Jewett) was built in 1936 according to Erie County records. A 1935 Sanborn Map also shows the house was extant at that time. [Fig. 95]

At any rate, the establishment of a vegetable garden in a space that had, just a handful of years prior (late 1920s), been transformed into additional perennial gardens, with a rustic stone wall and the removal of evergreens, seems to align with the disruption of Martin's financial life and their increasing reliance on self-grown food. The sale of the original garden lot off Jewett would have been a substantial, albeit temporary relief to these troubles, and thus necessitated this early 1930s establishment of edible gardens elsewhere on the grounds.

Fig. 93, top

Martin & Co., 15 Court Street, Buffalo, photo c. 1930.

Fig. 94, bottom

View of courtyard area from vegetable garden, photo c. 1935.



Fig. 95

1935 Sanborn map showing house on former Martin garden plot, highlighted.

Fig. 96

Barton House as seen across the Summit lawn, c 1935.



Decline

The rest of the property remained more or less intact, although a long and slow decline was certainly fermenting. Despite financial difficulties, Martin retained his staff (assuming the gardener too, based on photographs), but the focus on connecting with and exploring the wonders of horticulture seemed to be much reduced. Although somewhat conjecture, a regimented and minimal maintenance effort seemed to take over.

Indeed, even as shrubs and trees aged and grew expansively large, the lawn visible along Summit Avenue seemed to grow as well – indicating reduced perennial areas, a pulling back in the quantity and vastness of shrub massings, and an increase in the simple (and by this time) mechanical convention of lawn mowing. [Fig. 96] The threat of deferred maintenance in the garden, however, was not a sudden decline.

The Floricycle, the property's premier garden feature, was complete and spatially intact with both perennials and shrubs, and it seems to have been as rigidly uniform as one would expect from twenty-five year old plant material. Photographs from the period indicate the feature contained two or three interior rows of perennial plants (most visibly iris, just as in 1923), and, for the first time unmistakably visible in the historic documentation, a very strong repeating unit pattern in the shrubs.

Aside from the quality of photographic

equipment, a large part of the late-date visibility of this pattern in the Floricycle shrubs seems to be that, in this landscape period, the shrubs have visibly been trimmed into bulbous shapes as opposed to simply pruned. The hand held gasoline powered hedge trimmer would not have been available until after 1955, however, through perhaps dwindling resources and a desire to simply do more with less, it is evident that the shrubs were partially "sheared" and not pruned as they had been in the years prior. The observation remains true for all the naturalistic shrub massings at the property – which, in 25 years of interested and professional care had never before been trimmed in a way that made them seem unnatural. [Fig. 97]

Walter Burley Griffin is known to have visited the United States circa 1932 and it is presumed, based on photographs of the Martin House grounds otherwise unexplainably existing in the archives of the National Library of Australia, that he visited Buffalo during this trip.²⁴⁷ [Fig. 98] The photographs include a view of the front yard and entry, the verandah and northern portion of the Floricycle, and the Summit Lawn and Barton House as viewed from the main house's verandah. It is believed that, as Griffin kept in contact with Martin outside of Wright's employ and, indeed, was hired to design additional landscape alterations in 1910, Griffin would have

²⁴⁷ Unspecified author, "American Architecture: Impressions of Mr. W. B. Griffin," Sydney Morning Herald, 26 September, 1932, 8. Griffin had not been to the United States in more than 20 years at the time, and, as the article notes, he was researching waste incinerators in New York City.



Fig. 97

Floricycle, looking southeast,
verandah on right, c. 1933.

Fig. 98

Floricycle, looking northwest, photo taken by Walter Burley Griffin, c. 1932.



Fig. 99

Grandchildren, Darwin and Margaret, with gardener in Floricycle, c. 1934.



had an exceptional interest in visiting what is characterized as his “most elaborate and largest garden” design up to that point.²⁴⁸

Aside from the circa 1932 Griffin photographs, two different series of photographs from this area show the character of the landscape prior to Martin’s death and the abandonment of the property in 1937. One set, presumably taken by the Martins, features the grandchildren (Darwin and Margaret) playing in the garden in early spring. [Fig. 99] The grandchildren appear to be about 4 or 5 years old and, thus, the photos would likely have been taken in 1934 or 1935 prior to or near Martin’s death in 1935. The other set consists of photographs taken by Martin’s long time chauffeur and his family, William Thorpe, who lived above the garage for many decades, including after Isabelle moved out in 1937.

The landscape, as indicated in the photographs, was still being maintained by a Martin-employed gardener. The particular branching habit of both Forsythia and Rose of Sharon are visible in the Floricycle, and the early spring foliage of Iris, potentially Daffodil, and other unidentified perennials / bulbs still litter its understory ground plane. Peculiarly, as it does not occur on known planting plan or other records in this location, a mature Smooth Sumac (*Rhus glabra*) is visible planted at the very apex of the courtyard fountain

²⁴⁸ Christopher Vernon, e-mail message to author, 17 May 2014. In correspondence with Christopher Vernon it was agreed that the designer would have had an exceptional fondness for one of his largest and earliest design works, lending credence and reason for the side trip to Buffalo during his travels.

basin. [Fig. 100] The roughly 10-foot sumac seems to have been purposefully planted, rather than being natural stray or successional-type growth, as the multi-stemmed tree is staked and tied.

Abandonment

In December of 1934 Darwin Martin suffered his most severe stroke to-date, leaving him unable to speak.²⁴⁹ On December 17 of the following year (1935), Martin died at the Jewett property. He was said to have been completely insolvent.²⁵⁰ Isabelle Martin lived in the Jewett house until 1937 when, unable to pay taxes, she dismissed the staff, closed up and abandoned the house. William Thorpe, the Martins’ chauffeur, lived above the garage for several more years and would have likely performed some level of landscape maintenance to the areas minimally surrounding the garage and, to a lesser extent, the core of the property. However, it is clear that just one year after Isabelle’s abandonment the adjacent vegetable and fruit garden and area surrounding the greenhouse was overrun with weed growth. [Fig. 101] Seemingly raided of all tropical and indoor plants, the conservatory too was abandoned and left unmaintained with vines remnants covering nearly all column surfaces, the wood trellis and up beyond and above the Nike

²⁴⁹ Jack Quinan, Frank Lloyd Wright’s Martin House: Architecture as Portraiture, 216.

²⁵⁰ Martin House Restoration Corporation, Frank Lloyd Wright’s Martin House Complex: Docent Manual, 2014 Edition.

sculpture. The vines appears to mostly be dead, cut off from their pots or root systems, and left to dry on the walls of the conservatory. [Fig. 102]

In January of 1940 an exhibition titled Buffalo Architecture 1816-1940, by Henry-Russell Hitchcock, Jr., was held at the nearby Albright Art Gallery (now known as the Albright-Knox Art Gallery) featuring maps, photographs, models and prints. Two photos known of the post-abandonment Martin House landscape were taken by Gallery photographer Jay Baxtresser circa the year prior to the exhibition. One shows the front yard, including billowing and partially overgrown, albeit still with prairie-esque horizontal habit shrubs, as well wichurana rose or (as identified in earlier photos) Akebia vine (*Akebia quinata*) fully enveloping the front raised planter wall. [Fig. 103] Vines have also overtaken the architectural features of the library and master bedroom façades. The lawn has been mown and there appears to be some minimal level of maintenance - likely due to William Thorpe. The other Baxtresser photograph features the Barton House presumably still occupied by renters, as a second floor window is open. [Fig. 104] The shrubs surrounding the Barton verandah appear somewhat leggy, even in fall, and in a sense, over-mature. The planting area surrounding the house appears to have shrunken – with grass extending to the base of shrub masses, and the masses themselves appearing to lose their overall horizontal-connectedness as expressed throughout the 1910s and 1920s.

Another photograph of the Barton House, contained in the University at Buffalo Archives,



Fig. 100, left

Margaret Foster, climbing on sumac, near fountain, c. 1934.

Fig. 101, top right

Edibles garden area choked with weeds, looking east, greenhouse on left, c. 1938.

Fig. 102, bottom right

Conservatory, interior, abandoned, c. 1940.





Fig. 103, bottom

Jewett frontage, c. 1939.



Fig. 104, top left

Barton House, c. 1939.



Fig. 105, top right

Barton House, front yard, c. 1939.



shows the front yard from Summit Avenue in this period. [Fig. 105] Several of the shrubs visible from the street appear to be more or less original to the 1904-05 plantings, yet are fully overgrown and lack definition or clarity of design. Furthermore, the plant material that was once growing within the Summit Avenue tree lawn in front of the house – a symbol of Wilhelm Miller’s 1915 *Prairie Landscape* treatise – had been removed.²⁵¹

While the Martins’ family complex and Wright’s architectural and landscape composition was being disassembled, the Gardener’s Cottage was deeded to private owners in 1942. The Barton house had already been purchased by a buyer named John Gelzer in 1937.²⁵² William Thorpe and his family seemed to stay in the garage at least up until 1942, as evidenced by family photos which show that the peony beds were suffocated with weeds and the fountain wall was barely visible under vine cover. [Fig. 106] With someone still inhabiting the property the turf grass was still mown. However, in 1945 Isabelle Martin, who since 1937 had been living at Graycliff and various Buffalo addresses, passed away, leaving the already faded core landscape of the Jewett property in desolate uncertainty.

²⁵¹ It’s unclear when this plant material was removed as there are minimal photographs of the Barton front yard and tree lawn. It’s possible that they were removed early on in Martin’s tenure

²⁵² National Historic Landmarks Program, Inventory Nomination Form: Darwin D. Martin House, Buffalo, Erie County, New York, National Park Service, United States Department of the Interior, Continuation Sheet, Significance, 3.

Sebastian Tauriello

After Isabelle’s death, Darwin R. Martin (her son), made efforts to preserve the house in some manner by looking for an alternate, even public, use for such a large structure, yet none could apparently be found.²⁵³ With the property’s insurmountable tax burden, the ending days of the Great Depression still a specter on the economy, and the United States likely still distracted by World War II, it is perhaps expected that the Buffalo community missed such a vague opportunity. In 1946 the City of Buffalo took control of the property in a tax foreclosure sale and it was then purchased by Patrick Dwyer in 1947. However, the house remained empty from the period of Isabelle’s death to 1954 when a local architect named Sebastian Tauriello purchased the property.²⁵⁴

The purchase of the property by Tauriello was both a blessing and a curse. Having saved the property from further deterioration, it is Tauriello that can be credited with assuring the house was not demolished or renovated beyond recognition. With mounting maintenance costs, most probably irrespective of any landscape needs, Tauriello subdivided the interior of the main house into three apartments.²⁵⁵ He lived in the east side of the house, where the verandah

²⁵³ Edgar Tafel, *Years with Frank Lloyd Wright: Apprentice to Genius*, Courier Dover Publications, 1985, 92.

²⁵⁴ Martin House Restoration Corporation, *Frank Lloyd Wright’s Martin House Complex: Docent Manual*, 2014 Edition
²⁵⁵ Ibid.

Fig. 106

Relative of William Thorpe, in the driveway, looking north towards carriage house and green house c. 1942.



Fig. 108, bottom

Early color photograph (the earliest known in color) appears to be at time of Tauriello purchase, c. 1955 or earlier.

Fig. 107, top

Jewett frontage, alterations by Tauriello, c. 1958.



is located, and rented out the remaining units. Tauriello also modified the basement, turning it into his own architecture office, and adding a new basement entry at the southwestern base of the verandah. The site modification included a new walkway leading to the basement entry, and ultimately, several landscape alterations throughout the property. The initial landscape alterations consisted solely of plant material changes, though he appears to have kept much of the extant plant material still in visibly good shape – the shrub-skeleton of the Floricycle, selected front yard shrubs, and the deciduous shade trees included.

Tauriello added ornamental trees at the main entry (river birch) and along the new walkway to the basement office (crabapple), and generally reconditioned and manipulated many of the mixed perennial and shrub beds adjacent to the house and within the front raised planter.²⁵⁶ Characteristic to suburban landscapes and maintenance regimes of the period, the shrubs were almost exclusively cleanly sheared. If the sheared plant materials were remnants of the Martins' ownership period, which they may not have been, their character and presentation had severely changed. Doubly inconsistent with prior representations of the landscape was the fact that the plant material appears to have lacked design definition, and consisted of singular specimens unconnected to a holistic theme. Additionally, the sheared shrubs standing

²⁵⁶ It is possible that the river birch tree was added before Tauriello's purchase in 1955, as it is shown in a color photo of the landscape at or around the time of his purchase.

minusculous and vertically erect in the front raised planter, appears to be in disagreement with the horizontal lines of the brick work – seemingly uncharacteristic of the landscape as designed in 1905. [Fig. 107] A circa 1955 color photograph of the front yard showing fully overgrown, yet probably original Martin-ownership plant material, appears to be taken prior to the heavy-handed maintenance occurring during Tauriello's ownership.²⁵⁷ [Fig. 108] Most obviously, the photo reveals that it is likely Barberry (green, not an *Atropurpurea* variety, also known to exist in the plant list) near the intersection of the front walk and the driveway.

Despite substantial shearing, the front yard and the area around the Tauriellos' new basement entry and the Floricycle, appears to be the most originally intact portions of the Martins' landscape at the time. By 1959, the rear portions of the grounds, which were not visible from the street frontages, had declined so severely that successional-type tree growth had turned the former courtyard into a genuine woodlot. The masonry piers and wall of the fountain are visibly crumbling, the courtyard walkway and the driveway in front of the garage were covered in weed growth, and the adjacent parcels which contained vegetable gardens late in the Martins' tenure, were overtaken by both trees and understory succession growth. The courtyard

²⁵⁷ The photograph appears to be the earliest color photo of the property known to exist. Though undated, the CLR authors believe that photograph can be set prior to black and white photos of cleanly sheared shrub material due to the presence of a younger river birch – shown near the front entry steps.

garden itself, though consisting of nearly a dozen stray Norway maple, black walnut, and box elder trees, does appear to have mown lawn and raked fall leaves throughout. The trees, through quite large in the 1959 photographs [Fig. 109 to 114], do appear to date to the period of abandonment. They are fast growing species and, in a landscape setting without direct competition from other species, would have growth large quickly. By the time of Tauriello's purchase in 1955, it is possible that he could have mistaken them for trees that were intended to be in the landscape.

One remaining evergreen tree – appearing to be a roughly 25 foot tall hemlock – remained in the landscape area between the driveway and stone retaining wall along the property's original western boundary in 1959. The extensive grouping of Martin-era evergreens (cedars, mostly) previously existing along this narrow landscape strip had been removed and taken to Graycliff in 1929 when the wall area was being improved. Considering Martin's propensity in expressing sentimentality towards his childhood and family, which was, on more than one occasion, articulated with the personal collection and planting of trees, the existence of this one Hemlock could be related to either his own collection (or that of his then-young son's) of Hemlocks from Bouckville in 1905 or 1910.

The Martins' greenhouse was removed by owners of the Gardener's Cottage sometime after 1948 and, in the following decade, whatever remained of the greenhouse foundation had

deteriorated nearly to ruin.²⁵⁸ The photographs of 1959 also show that the interior entry steps of the greenhouse, specified as natural stone on the original greenhouse plans, were actually made from cast concrete. Steps also remained in existence from the garage driveway area down to the Gardener's Cottage lot, where a pathway and cold-frames once existed along the southern wall of the Greenhouse. Remarkably, it is in 1959 photographs that it becomes the most clear that the complete driveway area in front of the garage consisted of poured concrete, unlike the linear stretch of driveway leading through the portecochere to Jewett Parkway. An examination of the collection of William Thorpe photographs, having been dated by Thorpe's relatives, substantiates the driveway area as a concrete slab to at least as early as the time of Dorothy Martin's wedding in 1923.²⁵⁹

A few large succession-type trees also appeared in the front yard and Floricycle area during this time, notably a multi-stemmed Norway maple (appearing to be 10-15 years old) at the eastern base of the front raised planter wall, a second Norway maple among the remaining Floricycle shrubs, and at least two black walnuts (also roughly 15 years old) at the northern end of the Floricycle and within the Summit

²⁵⁸ Martin House Restoration Corporation, Fact Sheet: The Greenhouse for Darwin D. Martin, Susana Tejada, Rev. 2014

²⁵⁹ The photographs showing concrete at the driveway near the garage are identified as Thorpe04, Thorpe06, Thorpe09, Thorpe14, Thorpe15, and Thorpe25 – with #14 being identified as 1923 and the same subject shown in other photos being the same age. The slab appears to have been installed between 1908 and 1923.

Fig. 109, top

Courtyard with succession tree growth, 1959.

Fig. 110, bottom

Courtyard garden path, looking south between crumbled piers, 1959.



Fig. 111, top

Former edibles garden (foreground) with single remaining hemlock visible along driveway, 1959.

Fig. 112, bottom left

Auto court area photograph shows concrete paving, 1959.

Fig. 113, bottom right

Front raised planter, 1959.





Fig. 114

Greenhouse foundation still visible in foreground, 1959.

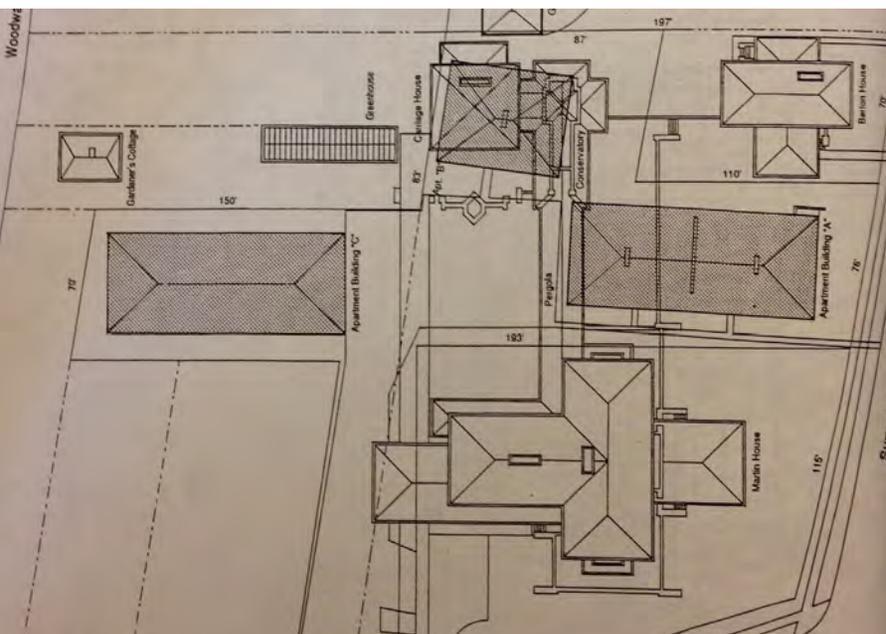
Fig. 115, top

Rear of Martin House, looking east with truncated pergola after demolition, photo c. 1969.



Fig. 116, bottom

Map of apartment buildings overlaid onto former Martin House arrangement, prepared with DEIS, 2000.



lawn. These trees all appear to be unintended vegetative growth, beginning during the peak of abandonment at the City's tax-foreclosure acquisition of the property. Succeeding maintenance of the landscape, likely on an extremely limited basis on behalf of the City, and somewhat more thoroughly during Sebastian Tauriello's ownership, would have probably ignored these trees as an expected part of the landscape design.

Likely due to mounting maintenance costs, Sebastian Tauriello subdivided the remaining land of property circa 1955.²⁶⁰ A property encompassing most of the main house was kept by Tauriello, while the remaining parcels were sold to a developer who, in 1962, demolished the conservatory, garage and pergola and built three apartment buildings known as the Woodward Gardens.²⁶¹ The pergola was truncated just beyond the Martins' interior hallway and closed in. A survey prepared in 1963 by Krehbiel and Krehbiel Engineers shows the various parcel boundaries at the time. [Fig. 115, 116, 117]

The survey reveals that both the landlocked parcels behind 147 and 143 Jewett, as well as the roughly 28-foot wide strip of land running north-south between the original Martin House property and Victorian house at 143 Jewett, was in fact owned by Martin and thus Tauriello. The

²⁶⁰ National Register of Historic Places, Inventory Nomination Form: Darwin D. Martin House, George Barton House, Gardener's Cottage, Buffalo, Erie County, New York, National Park Service, United States Department of the Interior, 3.

²⁶¹ *Ibid.*, 4.

survey also indicates that the area subdivided off and sold included a relatively sizable portion of land along the original western boundary, part of which contained the western porte-cochere support and foundation. The land area seems to have been required for vehicular access to a parking area supporting the apartments, and indeed, it served as the vehicular access to the apartment complex.

With the demolition of the structures, any landscape associated with the conservatory, garage, and pergola would have been removed, including the significant elms on that area of the property and most probably the Barton House elms. The elms that did remain on the property, including one of the earliest planted near the European Beech west of the driveway as well as the elm at the south end of the Summit terrace, seemed not yet impacted by the scourge of Dutch Elm Disease making its way through the northeast at this time. However, as is clear from summer season photographs taken as documentation for the National Park Service's Historic American Buildings Survey, both of these remaining elm trees were in decline in 1965 and dead by 1969. Likely their death was due to Dutch Elm Disease, made even more susceptible due to the stress brought on by apartment construction /soil compaction. In fact, by the date of the HABS survey, only one street tree elm remained in existence and was visually in poor health.

Though the garage, conservatory and pergola were removed it does become clear by the 1965 HABS photos [Fig. 118-122] that Sebastian

Fig. 117

1963 Krehbiel & Krehbiel survey, showing subdivision of parcels. Red shows remaining Tauriello owned lands, blue shows now privately owned parcels.

Tauriello's ownership had cleaned up the retained portions of the property and new landscaping had been added and was being maintained. Some of these include, a narrow rectilinear foundation bed of small shrubs and tulips around the verandah foundation, trimmed ornamental shrubs (including lilac) along the new walkway leading to the basement. Both ginkgos standing on either side of the driveway and porte-cochere remained in 1965, yet the driveway itself was expanded at some point after Tauriello's purchase. The driveway expansion occurred across the parallel entry walk and included the addition of two or three angled parking spaces in what was shrub and lawn area on the east side of the drive.



Figs. 118-121

HABS photos, clockwise from top left: front planter; veranda; former courtyard (north facade); and Floricycle remnants from Summit Ave, 1969.





Fig. 122

Jewett frontage as viewed
across new apartment
access drive, two ginkgo
trees in near porte-cochere,
1969.

1966 Period Plan

Fig. 123

- Turfgrass
- Shrub Massing Areas
- Herbaceous Plantings
- Deciduous Trees
- Evergreen Trees
- Buildings
- Walls / Terraces / Basins

— Period ownership boundary (Tauriello / SUNY)

Blank areas signify that not enough documentation was available to map features within the area.

0' 60'

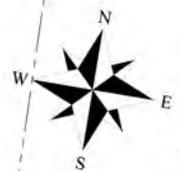





Fig. 124

Annotated bird-eye view of Martin House (bottom left) with apartment buildings, June 2001.

Martin House

Bar

NORTH

Fig 16:
Martin House complex with 1960s apartment buildings.

1967 – PRESENT

UNIVERSITY AT BUFFALO OWNERSHIP & MHRC ACQUISITION / RESTORATION

Public Ownership

What remained of the Martin House and its landscape gained new life beginning in 1967 when the University at Buffalo, State University of New York, purchased the house from Tauriello to be used as the University president's house. Having returned it to a single-family residence, then University President Martin Meyerson and his wife, Margy, lived in the house for three years. Also circa 1967, University at Buffalo professor Eric Larrabee and his wife, architect Eleanor Larrabee, purchased the Barton House.^{262 263} Restoration work on the main house was begun with the University's hiring of Edgar Tafel, a former student of Frank Lloyd Wright's.²⁶⁴

²⁶² Martin House Restoration Corporation, Frank Lloyd Wright's Martin House Complex: Docent Manual, 2014 Edition

²⁶³ The Statement of Significance within the 1986 National Historic Landmark nomination form for the main Martin House (it does not include the Barton House) notes that the Larrabee's purchased the house in 1962, rather than 1967.

²⁶⁴ National Register of Historic Places, Inventory Nomination

Photographs from 1969 show that many of Sebastian Tauriello's site and landscape additions remained during the University President's tenure. Floricycle shrub remnants are also clearly evident, and actually appear to have either grown larger, been allowed to grow out (not sheared), and likely having been supplemented to (unknowingly) recreate part of the intent in the original Wright/Griffin design – a surrounding terminal view from the verandah and increased separation from the street corner. [Fig. 125] Without the need for public access to Tauriello's former basement architectural office, there would have been an increased desire to once again screen the verandah by private owners. The access to the basement remained, however, and the new shrubs planted around the Floricycle appear to have severed physical and visual access from the walkway to the interior of the Floricycle remnants.

New plantings were also introduced around this time, including a thick screen of up to twenty Arborvitae (*Thuja occidentalis*) around the remaining rear yard of the main house in an "L" shape, bookended with what appears to be a Douglass Fir and a Hemlock.²⁶⁵ They were clearly desired to screen the adjacent apartment parking area. Ornamental grasses

Form: Darwin D. Martin House, George Barton House, Gardener's Cottage, 3.

²⁶⁵ These, and many plants from the UB ownership period, are identified on an "Inventory of Existing Site Conditions" map, believed to have been prepared along with a Historic Structures Report, authored by Buffalo-based HHL Architects in 1990. The map, which includes a plant inventory, has no other visible title block, date, or attributions.

(miscanthus) were also planted along the main entry walk parallel to the house, combined with what appear to be a bed of mixed annuals near the front steps. A number of small annual beds appeared around the house during this period. Tulip bulbs and other small shrubs were planted at the base of the verandah. Day lilies also begin to appear during this period – notably in areas of the Floricycle and around the front of the Barton House. [Fig. 126]

Beginning in 1970, the University no longer utilized the property as the President's house; however, they retained ownership and the house was used as an archives office and a reception center.²⁶⁶ Very little documentation exists of the landscape from 1970 to 1981, and what is visible in 1981 indicates a relative stasis through the preceding decade. Dead elm trees were removed, and existing shrubs were sheared, but no new plant material additions or site alterations are clearly evident. In fact, not a single street tree is visible along the historic property frontages of Summit Avenue or Jewett Parkway – which is no doubt the result of the devastation caused by Dutch Elm Disease beginning in the late 1950s. If replacement street trees are present in the early 1980s, they are not visible in the visual records.

It should be noted that the historic record of the 1980s brings the first known and collected photographs of the front of the Gardener's Cottage, and only the second showing the structure at all - though the photos of lawn are

²⁶⁶ Martin House Restoration Corporation, Frank Lloyd Wright's Martin House Complex: Docent Manual, 2014 Edition

devoid of any intentional landscape design. The only prior photograph of the Gardener's Cottage known to exist is from circa 1916, an image of Isabelle Martin and Cora Herrick picking flowers or berries along the south side of the greenhouse – which also shows the back of the Cottage.²⁶⁷ Though part of the property's historic core, the historic landscape narrative of the Gardener's Cottage has been underrepresented due to lack of any sort of record – be it photograph, planting plan, or written materials.

Preservation Efforts Begin

Though the property had been severely compromised, architectural preservation efforts began in earnest beginning with the 1975 nomination and listing on the National Register of Historic Places. Despite the missing structures, the National Register nomination boundary included all the historic core lands owned by Darwin Martin. It did not include the narrow parcel west of the original boundary, the original 53-foot wide garden lot (147 Jewett, a private residence by 1935), or the vegetable garden area at the northern boundary of 147 and 143 Jewett Parkway. The nomination also did not mention the landscape.

In 1986, the Martin House was nominated and

²⁶⁷ The photograph shows the rear façade of the Gardener's Cottage fully enveloped in vine cover. Incidentally, what is likely a young fruit tree can also be seen in what would be the very back end of the 'garden lot' that fronted Jewett Parkway.

listed as a National Historic Landmark. The nomination briefly mentions the era's growing momentum to restore the house to "its former beauty as a study-center and museum of Frank Lloyd Wright's work."²⁶⁸ The NHL nomination does note that Wright designed the gardens, and although it appears to be somewhat inaccurate based on additional research, it adds the following description of the landscape at the time of nomination:

Some original plants remain – two Ginkgo trees and several poplars. According to the original plan, only yellow and gold flowers (Autumn) were to be put into the sidewalk beds and the large shallow urns on the porch were to be filled with lantana.²⁶⁹

Buffalo-based restoration efforts to restore the Martin House continued into the 1990s. In 1987, private owners purchased the Gardener's Cottage renovating the interior and expanding

²⁶⁸ National Historic Landmarks Program, Inventory Nomination Form: Darwin D. Martin House, Continuation Sheet, 2. Note that the property's NHL nomination was completed on a National Register (NR) form. The accepted NHL nomination has "NHL" written in marker at the top of the first page.

²⁶⁹ National Historic Landmarks Program, Inventory Nomination Form: Darwin D. Martin House, Significance, 1. Further research shows that this description of landscape elements was actually first recorded in the Historic American Buildings Survey (HABS) data sheet, authored in September 1973 by Susan R. Slade, and reproduced within the NHL nomination. The two ginkgo were in existence and the urns may have been filled with lantana (there is no known primary documentation of what Wright specified), but the CLR authors have found no record of the requirement for "yellow and gold" flowers.

Fig. 125, top

Jewett frontage, without street trees, c. 1969.

Fig. 126, bottom

The Barton House, looking southwest, c. 1981.



Fig. 127, top

South side of Martin verandah, c. 1990.



Fig. 128, bottom

Tauriello-era entry walk at veranda, UB sign, c. 1985.



the structure into the year yard of the parcel.²⁷⁰

Around this period an undated map was prepared featuring a detailed inventory of extant vegetative material around the Martin House. The map, without title block or author attribute, appears to be associated with a Historic Structures Report, prepared circa 1991. [Fig. 129] The plant survey shows a record of both introduced and original Martin-era plant material around the main house. It confirms the existence of trees and shrubs documented from alternate sources, along with additional characteristics of the Floricycle area in the early 1990s – which adds both confirmation and confusion about the particular species that were planted.

Given that the Floricycle deteriorated over many decades, it is entirely possible that matching plant genus and/or species were reintroduced by subsequent owners in order to fill in what had degraded. Or, even as late as 1990, original plant material remained from the Martin Floricycle. Nonetheless, the circa 1991 survey shows five extant Spindle Trees (*Euonymus europaeus*) and a grouping of Weeping Forsythia (*Forsythia suspensa*). Adding to the confusion is the map's notation that at least an additional six shrubs of a Weeping Forsythia variety known as Fortunei were present – in locations much more characteristic of the original Floricycle design. This alternate selection, though negligibly

²⁷⁰ MHRC, Martin House Complex Timeline, accessed 30 December 2014. <http://www.darwinmartinhouse.org/timeline.cfm> Note that the real estate purchase was completed in 1987 and the renovation drawings are dated 1988.

horticulturally different, is corroborated by Martin's handwritten note of early 1906 wherein he takes stock of existing availability before purchasing plant material for the Floricycle. The presence of *Spirea Thunbergii* on the survey and the corresponding indication of Anthony Waterer and Bridal Wreath spirea on Martin's ledger also suggest either that there may have been substitutions from the plan by the Martins or new, similar, plant material was added by later owners.

Of the other plant materials known to historically exist in the Martin-era around the main house, only a few others are present on the 1991 inventory. These include Wisteria near the truncated Pergola, Wisteria and Common Wintercreeper outside the northeast corner of the 'Unit Room,' American Bittersweet at the base of the masonry pier once holding the Bock sculpture, and Fragrant Honeysuckle near the southern terminus of the Floricycle and in the front raised planter. One possible inclusion would be the presence of Barberry and Vanhoutt Spirea near the intersection of the driveway and Jewett Parkway. Of all the trees indicated on the 1991 plan, only the two ginkgo trees and the European Beech are original to the Martin-era.

MHRC Stewardship & Architectural Reconstruction

By 1992, the not-for-profit entity currently known as the Martin House Restoration Corporation (MHRC) was formed with the intent to restore

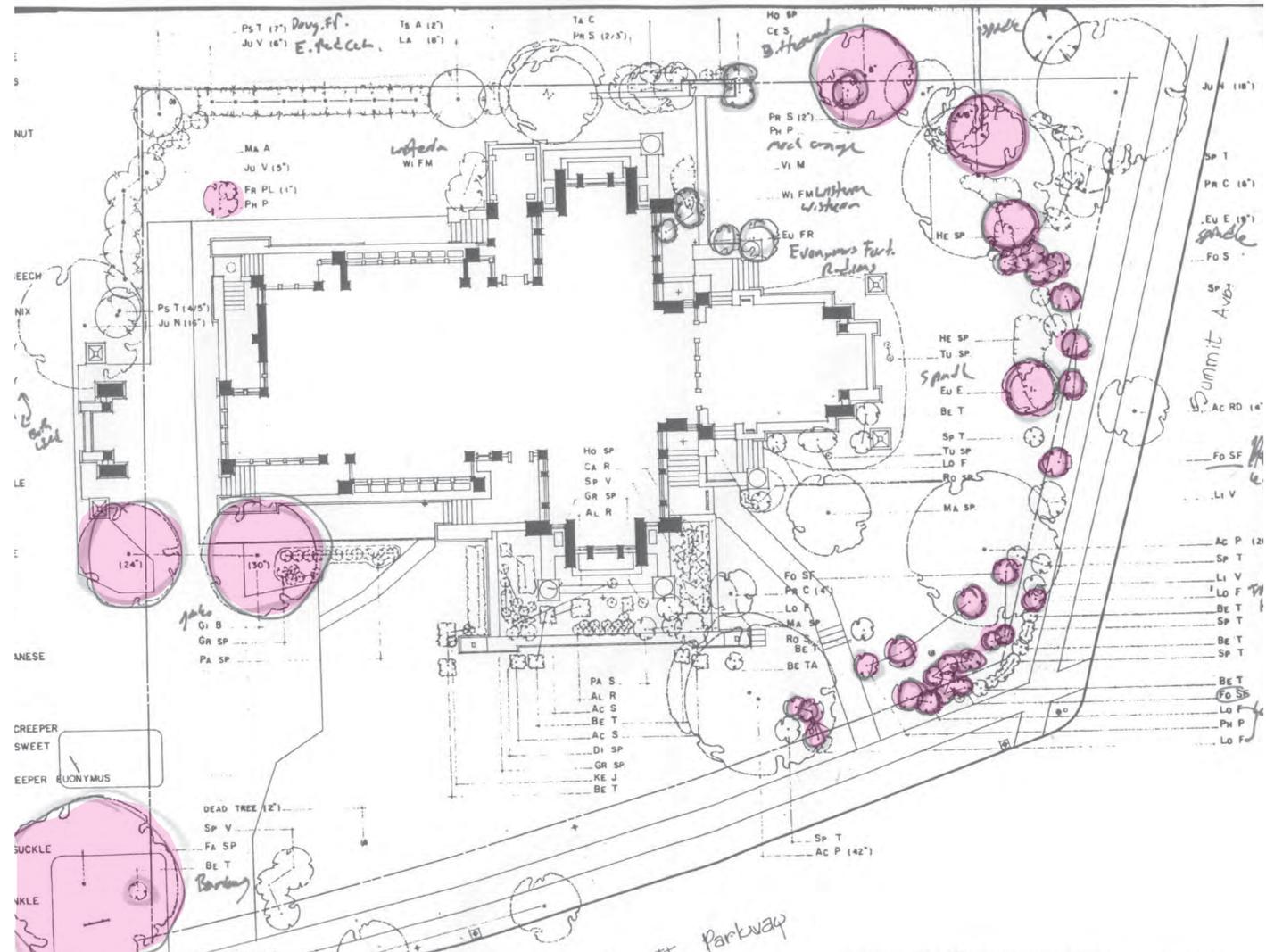
Fig. 129

Landscape inventory completed c. 1991. Plant material original to Martin era highlighted.

the house and operate it as a museum. In 1993, agreement was developed between the MHRC, the University at Buffalo, State University of New York and the New York State Office of Parks, Recreation and Historic Preservation that outlined the organizational foundation. A collection of sponsors, including a local bank and private corporations purchased the Barton House from Eleanor Larrabee in 1994. It was also in 1994 that the MHRC purchased the three apartment buildings, bringing back together nearly all the former land parcels once owned by Martin.²⁷¹

Restoration efforts proceeded under MHRC ownership, now with the intention of restoring existing structures and reconstructing missing structures, having hired Hamilton Houston Lownie Architects in 1996 to lead the efforts. In 2002, the MHRC took title of the Martin House building from the University and began preliminary stabilization work on the main house.²⁷²

Once the separated properties had been recombined and funds were available, the MHRC proceeded with the reconstruction of the pergola, conservatory and carriage house beginning in 2004 and concluding in 2008. The outstanding parcel remaining outside of MHRC ownership was the Gardener's Cottage, which was purchased from private owners in 2006. The reconstruction of the missing



²⁷¹ Martin House Restoration Corporation, Martin House Reference Sheet, http://www.darwinmartinhouse.org/reference_sheet.php, 2007, accessed 24 July 2014.

²⁷² Ibid., accessed 24 July 2014.

Fig. 129.1

Floricycle remnant and new vegetation (black walnuts, etc), looking southwest from Summit Ave, c.1985.



structures was mostly complete by 2007, including contemporary HVAC systems based on geothermal technology.²⁷³ Many landscape components, including the terrace walls, the fountain and associated masonry, and circulation features (driveway, garden paths) were reconstructed along with the buildings.

Based on the original work now held by the Bock Museum at Greenville College, in 2008, a reinforced polyester resin replica of the sculpture titled Spring was cast, and placed back upon the restored masonry pier at the south end of the Summit terrace wall.²⁷⁴ The following year the MHRC officially opened the new museum visitor center, the Eleanor and Wilson Greatbatch Pavilion, designed by architect Toshiko Mori. The visitor center included site and landscape design work outside of the historic core of the property, along the western boundary, including a rehabilitation of the 1920s-era stone retaining wall using stone material unearthed from the former conservatory and garage foundations.²⁷⁵

During the restoration and reconstruction efforts over the last decade the two remaining ginkgo trees on either side of the driveway were removed when it was discovered the tree roots had grown through the building foundation. A

cursory investigation into the historic significance of these trees was completed in 2008, and it was recommended that due to restoration efforts of the house and the trees' worsening condition, they would be removed.²⁷⁶ The decision to remove these trees was based on the impact of the root system which had grown into the building foundation and under the structural slab. The other plant material extant in the circa 1991 vegetation inventory was removed during restoration and reconstruction efforts for the house, pergola and garage. Aerial photos dating circa 2007 to 2009 show that much of the site was utilized for construction staging.

²⁷³ Martin House Restoration Corporation, Frank Lloyd Wright's Martin House Complex: Docent Manual, 2014 Edition

²⁷⁴ Martin House Restoration Corporation, Fact Sheet: Richard Walter Bock's Spring, Susana Tejada, 2013

²⁷⁵ Mary Roberts, Executive Director MHRC, Interview by Zakery Steele, Buffalo, New York, 29 July 1014

²⁷⁶ Jack Quinan and Eric Jackson-Forsberg to Mary Roberts, disposition of ginkgo trees on Martin House site, 1 February 2008.



Fig. 130

Isabelle Martin and companion, south side of greenhouse and coldframes, Gardener's Cottage back right, c. 1914.

Historic Landscape Timeline

1868 - 1900

1868: City of Buffalo retains Frederick Law Olmsted, Sr. to design park system.

1872: Concept of a “park side” garden suburb promoted by Olmsted for the area east of The Park (Delaware Park).

1875: Jewett Parkway laid out and constructed privately by Elam Jewett.

1876: Olmsted Sr.’s park system designs generally complete, which included incomplete street layout for Parkside.

1884: Jewett Parkway deeded to City of Buffalo as a public street.

1885: Parkside Land Development Company formed, retained Olmsted firm to revise Parkside street layouts to include smaller lots.

1888: Darwin Martin and Isabelle Reidpath (Martin) pledge to marry, construct house at 145 Summit Avenue (now 151 Summit).

1889: Summit Avenue deeded to City of Buffalo as public street.

1890: Martin purchases several additional lots in Parkside for “speculative purposes,” which are sold in 1892.

1899: Darwin and Isabelle tour Western Europe’s cultural sites, natural landscapes and designed gardens.

1900 - 1905

1902: Martin meets Frank Lloyd Wright and Walter Burley Griffin in search of architect for planned Larkin Administration Building.

1902: Martin purchases residential lots on the corner of Jewett Parkway and Summit Avenue. Commissions Wright to design Barton House.

1903, May: Wright begins design work on composition of multiple structures on the property.

1903, October: Ground broken for Barton House construction.

1904, May: Ground broken for construction of garage and conservatory. Martin plants first two trees (at Barton House and along western boundary).

1904, October: Harry Hebditch hired (first gardener), Barton House front and rear yard planted from Griffin-provided species list. No planting plan provided.

1904, December: Martin orders prefabricated greenhouse from Pierson-Sefton Company of Jersey City, NJ. (Constructed in February)

1905, February: Illegible blueprint copy of Plan of Plantings (dated 2-15-1905) sent to Martin, who requests original plan due to illegibility. Griffin proceeds to revise/clarify original plan.

1905, March: Hebditch (gardener) resigns, leaves for England weeks later.

1905 (cont.)

1905, March-April: Copper beech planted west of driveway, small.

1905, April: Buildings and site structures largely complete. Contractor O.S. Lang completes as-built survey of property.

1905, May: Planting of remaining grounds (all but Barton) from newly legible original of Plan of Plantings. Plantings include most all plant material and trees (five elms, one ginkgo) for the property.

1905, June: Storm flooding causes damage to front yard and hemi-cycle area.

1905, Summer: Martin hires Pittsburgh landscape architect, J. Wilkinson Elliot, to prepare planting plans for select areas of the property. Plans not implemented.

1905, Summer: Martin asks Wright to revise Elliot’s plan for the hemi-cycle area. Wright prepares a design that includes a lily pond for the space, not implemented.

1905, October: Martin requests architectural plans for a Gardener’s Cottage from Wright.

1905, November: Wright informs Martin that the “Floricycle” plan is ready. First written use of the term.

1905, Fall: Walter Burley Griffin believed to have left Wright’s employ.

1900 - 1910

1906, February: Martin receives Floricycle plan from Wright, asks questions regarding particular plants.

1906, March: Wright addresses Martin's questions, notes Griffin's continued involvement with Floricycle plan.

1906, May: Existing 'hemi-cycle' plants removed and replaced with Floricycle. Elm tree near Barton verandah planted. Martin purchases additional lands, including a 'garden lot' fronting Jewett Parkway.

1906, Fall: Second elm tree near Barton verandah planted.

1906-1907: Photographs of house and site taken by Wright photographer, Henry Fuermann & Sons.

1908, May: Jewett garden lot improvements, including chicken coop construction and fruit trees and shrubs planted. Martin gives pruning shears to son as present.

1909: Gardener's Cottage complete. Thomas Skinner takes up residence.

1910: Wright publishes 'Wasmuth portfolio,' includes idealized redrawing of Martin House and landscape.

1910, May: Hemlock taken from woods near Bouckville by Darwin R. Martin (son) and planted at property.

1910 (cont.) - 1923

1910, October: Walter Burly Griffin prepares planting plan for shrub border along Summit Avenue at Martin's request. Implemented approximately 1 year later.

1910, November: Martin asks Wright if he still plans to design a wall promised to Mrs. Martin along the Summit Avenue frontage. Wright replies yes but fails to deliver plans. Wall never implemented.

1911, July: Martin discusses significant changes to the conservatory with gardener, Thomas Skinner, to improve growing of flowers. Not implemented.

1912-1914: Ginkgo on east side of driveway planted. Flag pole placed at east end of Jewett frontage area.

1912, June: Gardener Thomas Skinner leaves Martin's employ, George Fellows is hired.

1914, March: Noble Fir tree received as gift, planted at property.

1914-1916: Elm at south end of Summit Terrace planted.

1916, November: Gardener George Fellows replaced by Edwin Helic.

1923, June: Dorothy Martin married to James F. Foster. Ceremony and reception held in garden.

1923 - 1930

1923-1927: Stone retaining wall constructed along western property boundary, some landscape improvements made adjacent to wall.

1926, April: Martin purchases land for Graycliff summer home on Lake Erie, hires Wright to design.

1926, June: Martin retires, spends newly found free time performing landscape maintenance, pruning.

1928: Graycliff building construction complete. Graycliff landscape design begins.

1928: Martin requests Wright relocate eight cedars extant at Jewett Parkway within grounds at Graycliff. Trees removed and taken to Graycliff, except one Hemlock tree closest to porte-cochere.

1928: Martin suffers first stroke.

1929, February: George Barton (brother-in-law) dies.

1929, October: Black Tuesday market crash, leading to loss of Martin's fortune and the beginning of the Great Depression.

1929-1937: Vegetable / edibles garden planted and maintained along western boundary.

1930: Grandchildren adopted/born.

Historic Landscape
Timeline (cont.)

1930 - 1946

1930-34: Garden lot on Jewett sold (house built 1935).

1930, May: Darwin R. Martin (son) opens combination stock brokerage and florist shop.

1931: Delta Barton (sister) leaves Barton House.

1932: Martin notes money tightening and adverse tax hearing outcomes. Walter Burley Griffin visits and photographs Martin House while in United States on business.

1934, December: Martin suffers stroke leaving him unable to speak.

1935, December: Martin dies.

1937: Isabelle Martin dismisses staff and abandons house. William Thorpe (chauffeur) and family remained living on site above garage until circa 1942.

1937: Barton House sold to private owners.

1942: Gardener's Cottage sold to private owners.

1945, February: Isabelle Martin dies.

1946: City of Buffalo acquires Martin House (with pergola, conservatory and garage) from Buffalo-Phenix Corp.

1947 - 1988

1947: Patrick Dwyer acquires the property from the City of Buffalo (with pergola, conservatory and garage)

1948+: Greenhouse removed.

1954-55: House (with pergola, conservatory and garage) sold by Patrick Dwyer to architect Sebastian Tauriello, modifications to landscape made.

1955+: Dutch elm disease devastates Buffalo's elm tree population, trees at site in decline.

1962: Portion of property sold to developer. Pergola, conservatory and garage demolished. Three 2-story apartment buildings constructed.

1966-67: University at Buffalo, State University of New York, purchases remaining property and house from Sebastian Tauriello. Used as University President's residence (Martin Myerson and his wife, Margy). Barton House also purchased by Eric and Eleanor Larrabee (University Provost of Arts and Letters and architect/designer respectively).

1970: Property no longer used as residence, University retains ownership, used as archives office.

1975: Property listed on the National Register of Historic Places, including complete boundary of original core parcels.

1989 - Present

1989: Property listed as a National Historic Landmark. Listing only includes main Martin House with smaller subdivided property around house.

1992: Martin House Restoration Corporation (MHRC) established.

1994: Three apartment buildings purchased by MHRC, eventually removed from site.

1997: NYS (and later, the MHRC hires Hamilton Houston Lownie Architects to lead architectural restoration effort.

2002: Preliminary stabilization and restoration work begun on main house.

2004: Reconstruction of pergola, conservatory and garage begins. Site cleared of most extant vegetation.

2006: Gardener's Cottage purchased by MHRC from private owners.

2007: Reconstruction of pergola, conservatory and garage (including constructed site and landscape features) largely complete.

2008: Two ginkgo trees removed to accommodate continued building restoration efforts.

2009: Eleanor and Wilson Greatbatch Pavilion (visitor center) opens.



Fig. 130.1

Early Floricycle photo with still-immature shrub material at rear (planted bare-root year prior), c. 1907.

3

Existing Conditions

Unlike many historic properties, the existing conditions of the Martin House landscape can be broadly characterized as being in a tabularasa condition. The landscape that existed throughout most of the property's history, potentially historically significant or otherwise, has been compromised so substantially that most of it exists as merely open lawn waiting for an appropriate treatment. This is the result of both the demolition of original historic buildings and the more recent architectural reconstruction treatments that have taken place on the property within the past decade.

Regardless of this condition, it is essential to document the existing landscape to substantiate the landscape preservation and treatment process. Therefore, this chapter provides a descriptive narrative of the Martin House landscape as it exists today. It includes a general overview of existing conditions, an existing conditions plan and photographs, and a descriptive documentation of the Martin House's existing landscape characteristics. The chapter also provides a brief description of existing site functions, universal access, and an overall conditions assessment (state of physical repair; Good, Fair, Poor, Unknown) which summarizes any notable conditions issues within various landscape components. The content is based on investigative research and interviews with Martin House Restoration Corporation staff, a detailed digital instrument-survey, and on-the-ground site inventory and observation. The digital site survey was completed 17 June 2014 by Frandina Engineering and Land Surveying.

Existing Landscape Characteristics

The following landscape characteristics, which are based on the classification system developed within the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes, have been documented as existing within the Martin House landscape as of July 2014. Where appropriate, the characteristics have been descriptively organized by designated landscape unit in order to simplify understanding and location within the overall landscape.

Visual and Spatial Organization

The current visual and spatial organization of the Martin House landscape is dominated by the definition, barriers, and views created and provided by the architecture, site structures, circulation, and its relationship to the street and adjacent (off-site buildings). The house is distinctly set back from the public street compared to nearby residences and the massiveness of the landscape, as well as a pervasive open-to-the-sky character, is amplified by the lack of vegetative features. Even with substantial setbacks, it is the arrangement of buildings that dictate the house's visual presence to the public realm, and that itself is amplified by the distinctive architecture.

The historic core of the landscape currently reads as a matrix of defined spaces created by the buildings, structures, and circulation networks arranged on the property. These include a perceived "front yard," encompassing the Jewett frontage, a "side yard" along the Summit frontage, a series of individually isolated terraces enclosed by projecting architecture or landscape walls, and a visually isolated "back yard." The back yard is further defined into a series of subspaces, present at varying scales, defined by architecture, structures, a water feature, and circulation routes. The relationship between the buildings and the public right-of-way dictate the house's visual presence from the street, which can be characterized as open in most areas, though subdivided by several interrelated architectural features.

Nearly all views from the interior spaces of the house towards the street frontages (and across the yards) are greatly influenced by the high finished floor elevations, promoting near top-down views to adjacent landscape areas and a larger-than-human scale view of the landscape as a whole. This effect is dramatically noticeable when a relatable scale figure (another human) is standing or walking across the yard, making the landscape (with its distinct lack of plant material) seem unusually enormous.

The Jewett Frontage is partially enclosed from the west by the large copper beech tree and the smaller setback of the adjacent house (143 Jewett), but looking eastward, no features of the landscape serve to frame or terminate views. Some low landscape beds and a walkway on the

Fig. 131

2014 Existing Conditions



Fig. 132, top

Existing view west across Jewett frontage from the street corner.



Fig. 133, bottom

Existing view of Jewett frontage.



adjacent property (administrative / visitor center) define minimally low boundaries off the western periphery, but otherwise allow interpretive views eastward across the entire frontage. The spatial relationships between the house, porte-cochere, driveway and public sidewalk serve to minimally enclose a small area of lawn near the front porch of the house, but otherwise, the perceived front yard includes views across the landscape to houses on Summit Avenue. Likewise, when viewed from the west along Jewett Parkway, the view towards the site is dominated by the eastern façade of the administration building at 143 Jewett and the landscape of the historic core property is imperceptible.

Though somewhat defined by topography, the Floricycle area bleeds into the Jewett and Summit frontages. The distinctive spatial landscape definition of the existing Floricycle area is provided by the topographic changes near the street corner, though only visible at close range. The verandah itself, projecting out from the house to the east, provides the strongest definition of space, creating a small “pinch point” between the eastern edge and the public sidewalk along Summit Avenue. Views out to the Floricycle space from the interior of the Unit Room and the verandah are prominent, however, with the landscape ground plane far below floor elevation and without vegetative materials, the expansive 180-degree views are primarily of the neighborhood and street corner. The verandah itself is exposed and highly visible from the exterior surroundings. A few small street trees, with young and low sitting foliage canopies,

provide minimal enclosure to and from the street.

At the north end of the Floricycle two existing mature black walnut trees provide a minimal separation of spaces between the Floricycle and Summit Lawn, which then extends uninterrupted north toward the Barton House. A visual link exists across this lawn, between the activity spaces on the Martin and Barton verandahs. However the link is not framed or spatially well-defined by any landscape features and could be characterized as the decks of two individual boats passing one another in an open sea. The scale of the space is enormous and is made more so by inclusion of scale figures in the view - such as parked cars along Summit Avenue or pedestrians on the sidewalk. Views to and from the pergola and southeast door of the conservatory are uninterrupted by any features in the landscape, allowing a high degree of visual access along the entire Summit streetscape. The pergola stands out significantly in views across the Summit Lawn, particularly from the public right of way, as its mass is broken by the open air between the columns, revealing green foliage that exists in a hidden landscape beyond.

The Summit Terrace bounds the complete west side of the lawn and acts as broad shallow plinth on which the pergola and conservatory sit. From the Summit Avenue right of way, the terrace is only defined by the thin visual line of the low wall and is hardly distinguishable from the Summit Lawn. However, from within the lawn itself, or from interior views from the house (the upstairs bedrooms, the unit room, the pergola, and the Barton verandah), the terrace is seen

as perceptibly distinctive, separated by a much higher grade than what appears from a distance. The terrace also has a distinct relationship with the Unit Room of the main house, acting as an extension of the long axis view from the library, through the living and dining rooms.

The Barton House defines the northern limits of the property and encloses the 'complex' at the north end. Views from the Jewett corner, across the Floricycle and Summit Lawn to the north, are dominated by the south façade of the house and its verandah. The Barton House landscape area includes a small sized front yard that is comparable to others within the neighborhood and is only distinctive by the current absence of plant material and, of course, the architectural style prominently displayed to the street. Much like the Martin House, the Barton House projects into the front yard while the entry from the street seems to take a submissive, if not partially hidden, role to that of the house. With the exception of the Gardener's Cottage on Woodward Avenue, the small front yard and comparatively tall-seeming front façade of the Barton House provide it with the most intimate relationship to an adjacent street.

Views along the northern façade of the Barton House are heavily influenced by the adjacent parking lot, of which there is no visual or physical separation to the historic core landscape. The rear yard of the Barton House (including the adjacent Paddock) seems heavily associated with the adjacent parking land use. This openness also manifests itself from the Summit Lawn and Summit Terrace (including from within

the Unit Room) due to the clear void visible beyond the Barton House wall. The borrowed views in these spaces are primarily of the residential structure north of the Barton House.

The Courtyard is a well-defined space and is almost entirely hidden from view from the public frontages. The Courtyard is spatially defined by the complex itself, being surrounded on three sides by the Martin House, the pergola, the Conservatory and the Garage. It is only the western boundary that is fully open to view from places off-property and this view, in to the site from outside, has been committed to use by the adjacent visitor center area – allowing a panoramic outward-in display of the courtyard and associated façades.

The Courtyard itself is spatially divided, with the fountain wall concealing the small auto court area from the main courtyard and garden areas. The courtyard is axial in nature, with the garage footprint and façade detailing, the fountain wall, the fountain, the interior courtyard garden, the clothes poles and associated perennial plantings all composed on a central axis. The southern termination of this axis is the north façade of the house. However, unlike the garage, the architecture features of the Martin House (including windows) seem to bear no relationship to this axis. There are clear views from the kitchen out to the courtyard, and the courtyard's garden path, as well as the garden spaces on either side, are prominently visible from this view.

Due to the height and mass of the fountain wall, the small auto court area in front of the garage

Fig. 134, top

View across Floricycle area and Summit lawn to Barton House.

Fig. 135, bottom

Barton House front yard.

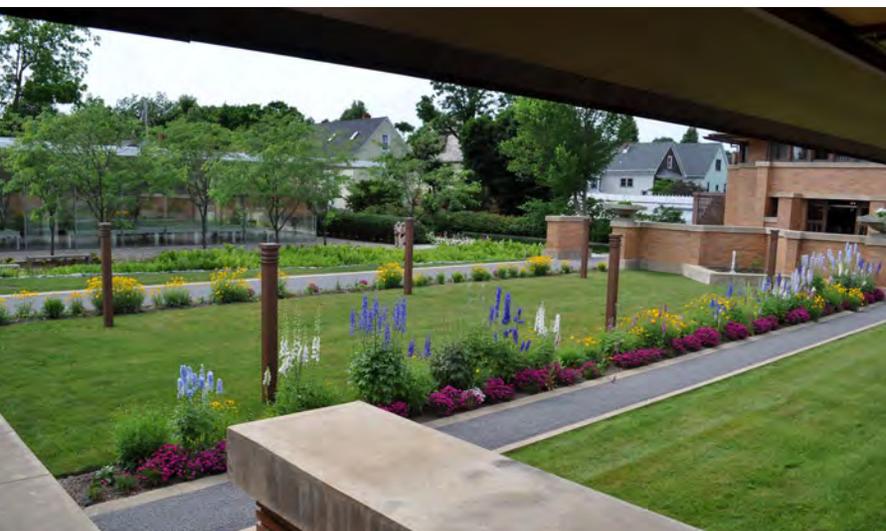


Fig. 136, top

Courtyard, driveway on left, garage and fountain wall at rear-left.

*Fig. 137, bottom*

Courtyard, pergola edge garden space (lower right), path, interior garden and visitor center beyond.



is hidden from most views within the courtyard and is most visually associated with the east end of the Gardener's Cottage parcel. A long uninterrupted view extends east-west from the western conservatory façade, through the auto court, over the concrete ramp and former greenhouse remnants, along low shrub barriers north of the visitor center, and ultimately to the back façade and rear patio of the Gardener's Cottage. This visual link, from the Martin House core to the Gardener's Cottage, is separated by a grade drop, but otherwise remains unobstructed.

The Gardener's Cottage building blocks views from the property's historic core to Woodward Avenue and, likewise, from Woodward Avenue into the Martin House property. Only a relatively narrow visual passage exists on the south side of the Cottage (driveway space) that allows views to the street. The northern limits of the Gardener's Cottage parcel are enclosed at the ground plane by a thick shrub border which includes a few sparse and somewhat deformed trees.

Lastly, despite being a circulatory hub that allows passage to otherwise unconnected areas of the landscape, and in direct contrast to most other designed structures, the Conservatory includes no clear visual relationships between the outside landscape and the interior space. Indeed, windows are high above and do not allow sight in or out of the conservatory – only allowing light inside. The conservatory is seemingly enclosed upon itself, with the most significant visual relationship being the long and powerful axial view between the house, the pergola and the conservatory. This view is chiefly engaged

from the south, within the Martin House foyer, to the north, terminating at the Nike sculpture in the Conservatory – but not the other way around, as a flight of steps at the south end of the conservatory interrupts and minimizes the prominence of the view backwards towards the house.

Topography

The Martin House site is perceptibly flat in appearance and the landscape surface that is visible from nearly every vantage point, particularly the street frontages, is generally devoid of any apparent landform. However, in reality, the site's size, as well as the arrangement and finished floor elevations of buildings, disguises a nearly 4-foot grade drop along the property's Summit Avenue frontage and a 3-foot drop along the Jewett Parkway frontage. The topographic differences are taken up along the street frontages and sidewalks by grades of between 2% and 4% and but are imperceptible from the public realm as a feature of the landscape.

The Jewett Frontage is entirely flat except for a slight pitch away from the house towards the street. It is not until the eye meets, and examines, the limits of the Floricycle area that a noticeable grade drop becomes apparent. The grade drop that exists within the Floricycle is substantial on the south end, appearing as a short but steep (1 on 4 slopes, 25%) crescent-shaped embankment



Fig. 138

Courtyard from second floor of Martin House.

Fig. 139, top

Flat summit lawn with 16" terrace wall on right. Grade change in Floricycle (background).

*Fig. 140, bottom*

The Summit and Jewett grade differences are taken up in the Floricycle area.



that gradually diminishes as it wraps around the verandah and blends in with the clear flatness of the Summit Lawn. This Floricycle grade change creates a relatively deep bowl effect around the Martin House verandah, yet is also rather unnoticeable from most points on the property. The Floricycle compresses a significant portion of the nearly 4-foot elevation change along Summit Avenue and hides it so that it is principally only visible from up close or from the house itself, and effectively gives the house a somewhat misleading appearance of being on a singular flat plane. Indeed, there is a difference of approximately 2 feet in elevation between the exterior finished grade of the house's Jewett frontage and that of the verandah.

The appearance of the house resting on a singular flat plane is also enhanced by the inclusion of a 16" high terrace wall extending fully along the east side of the pergola, creating a 30-foot by 100-foot raised area (the Summit Terrace) which itself is completely flat on its surface. At the base of this terrace is the Summit Lawn, which extends generally level to the Summit Avenue sidewalk and street.

The Barton House and environs, including the adjacent parking lot (out of historic core) and the Paddock, are considerably flat, with no visual perception of grade change. The courtyard is also flat, except for a low stone retaining wall along the western boundary of the historic property core. This is associated with a comparatively high concrete retaining wall (and masonry pier) which retains approximately 2.6-feet of grade between the garage parking area

and the Gardener's Cottage and Greenhouse parcel. The stone wall carries this grade retention at the north end and continues south, dropping in height and ending just beyond the porte-cochere where grade meets level with the Jewett Frontage.

In general, the presence of topography on the site is visually unsubstantial despite being subject to a considerable grade difference along the public right-of-ways. The lack of vegetative features throughout the property tends to both reveal instances (where landscape would have hidden a grade change) as well as hide them (due to the visual blending effect of the large expanse of lawn). In any case, both the architectural design and the landscape arrangement purposefully have the effect of visually nullifying topography.

Vegetation

Vegetation materials around the entirety of the Martin House are largely absent due to past removals and reconstruction efforts of the last decade. Some larger trees, both historic and not historic, exist within the landscape, and some new landscape introductions have been introduced for MHRC interpretive purposes, but the majority of the site vegetation currently exists as mown lawn. Though no archeological investigation was completed as part of this CLR, based on photographs and knowledge of construction process, it should be noted that most soils on the property are likely to be

extremely compacted and lack sufficient organic matter to support more extensive and healthy vegetation systems.

Though not part of the CLR survey of the historic core, the parking lot on the north side of the Barton House does include a narrow landscape strip along the northern boundary. Reports from the MHRC horticulturist note that potential historic vegetative materials exist within this planting area that were removed from the historic core and transplanted to this location. Field observation verifies that the area does include the living vestiges of what appear to be particularly mature wisteria vine (*Wisteria floribunda*) and lilac (var. of *Syringa vulgaris*), as well as purportedly transplanted bridal wreath spirea (*Spiraea prunifolia*), mock orange (*Philadelphus*), and fragrant honeysuckle (*Lonicera fragrantissima*).

The Jewett Frontage contains two trees and a large expanse of turfgrass meeting all paved surfaces. The trees include a large (+38" dbh) copper beech (*Fagus sylvatica* var. *atropurpurea*) on the west side of the driveway, set back approximately 25 feet from the public sidewalk (20 feet from the property line). The canopy of the beech extends well beyond the paved edge of the driveway and is a considerable presence. The other tree within the Jewett Frontage is a 6" dbh purple-leaved cultivar of Norway maple (*Acer platanoides* 'Crimson King'). Other vegetation includes a mass of ornamental fine-leaved grasses (*Miscanthus sinensis* 'Gracillimus') within the Front Raised Planter.

The Floricycle and Corner takes on a similar

appearance, with a large expanse of turf grass covering the entire area. No woody shrub plant material exists within the Floricycle and Corner, however there are two black walnut (*Juglans nigra*) trees (28" and 24" dbh) in the northeast corner of the Floricycle, a small patch of daylily (*Hemerocallis* spp.) totaling approximately 60 square feet around base of the walnut closest to the house, and a 12" dbh Norway maple (*Acer platanoides*) street tree located within the tree-lawn opposite the verandah. Though sizable at this time, it is believed that the walnuts are natural transplants and were not intentionally planted. Both trees are exhibiting signs of pronounced stress, with "staghorn" type branch tip dieback, and are clearly in decline. Urns and planters associated with the verandah contain seasonal interpretive plantings, which at the time of survey, consisted of a white variety of geranium (*Pelargonium*) and variegated vinca (*Vinca major* 'variegata').

The Summit Lawn contains no herbaceous or woody shrub plant materials and the only tree is a 12" dbh Norway maple (*Acer platanoides*) street tree located in the tree-lawn at the northern limits of the landscape unit. The entirety of the remaining landscape is covered in turf grass and appears to mildly suffer from poor drainage. Located between the lawn and the house's pergola, the Summit Terrace consists of a panel of turf grass, except for the raised planter at the southern end, adjacent to the houses "Unit Room" and the verandah, which includes interpretive seasonal plantings such as foxglove (*Digitalis* spp.).

Fig. 141, top

Miscanthus within the front raised planter (June photo).



Fig. 142, bottom

Two black walnut trees within the Floricycle area, showing signs of stress and dieback.



Fig. 144, bottom

Fig. 143, top

Northeast facade of the Barton House (hosta).

Gardener's Cottage parcel, looking east towards garage, with rugosa rose, viburnum, and interpretive perennials.



Vegetation around the Barton House and Paddock is limited to a placement of interpretive seasonal annuals within a planting urn (Pelargonium, Vinca major 'variegata') and a linear bed of hosta (Hosta spp.) set at a 45 degree angle to an alcove created by the façade of the house on the northeast side. The remaining landscape is turf grass, including the rear yard of the Barton House and the interior of the walled Paddock.

The Courtyard and Porte-cochere landscape unit currently contains the most diverse selection of vegetation nearest the main complex in addition to the large expanses of turf grass. Planting areas are interpretive in nature and have been recently introduced. They include two narrow parallel perennial beds running north south, approximately 3 feet wide by 75 feet long, bounding both the east and west sides of the interior courtyard garden. The perennials include a mixture of dark blue and white delphinium, pink dianthus, foxglove, and coreopsis. The western bed includes a much higher concentration of coreopsis and did not feature flowering delphinium during the survey period. At the north end of the courtyard garden, within the fountain, is a seasonal placement of papyrus sedge (Cyperus papyrus). Sweet flag and a water lily species are also known to be planted within the fountain, though were not observed at the time of survey. On the north side of the fountain wall, the Garage Area sub-unit includes three main planting beds and a fourth narrow (< 1-foot wide) planting strip along the western wall of the conservatory, where a low sparse mixture

of perennials have been planted (lemon thyme, lantana, annual salvia). The narrow bed along the conservatory is thinly populated with lily of the valley (Convallaria majalis).

Closest to the garage, the Gardener's Cottage and Greenhouse unit includes a landscape bed meant to interpret the shape of a missing interior greenhouse walkway (with foxglove and coreopsis), and a long and low hedge of Rosa rugosa runs the northern edge the access ramp, leading from the visitor center area, and extends to the limits of the Gardener's Cottage rear patio. The northern boundary of the greenhouse, including a remnant of foundation wall, includes a dense cover of euonymus (Euonymus fortunei). A large continuous and sheared viburnum hedge (Viburnum rhytidophyloides 'Allegheny') exists between the visitor center exterior and the lawn at the rear of the Gardener's Cottage. A bed of winter creeper and grow-low fragrant sumac is nearby, adjacent to the back of the Gardener's Cottage. The front of the Gardener's Cottage includes a small patch of turf grass, a small Japanese maple, and trimmed viburnum and euonymus species at the foundation. The tree lawn contains an 18" dbh little leaf linden tree (Tilia cordata).

Vegetation in the conservatory consists of indoor and somewhat lower-light tropical and sub-tropical plants set in individual pots within concrete growing basins. The plants are interpretive in nature and were not individually identified and surveyed. Overall, the diverse mix of indoor vegetation is lush in character and texture and includes foliage with largely green



Fig. 145

Copper beech on historic property, interpretive signage and plantings associated with visitors center (foreground).

Fig. 146, top

Chip-seal driveway, standard concrete walkway, tinted concrete curb-edge.

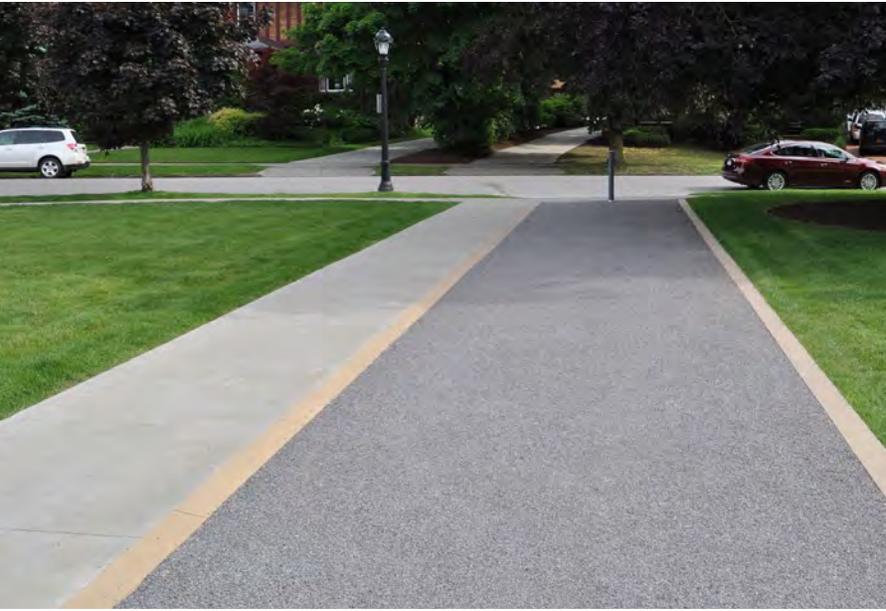


Fig. 147, bottom

Concrete unit-paver pathway linking driveway to Visitor Center area.



hues. Some plants include strong variegation and/or rust/red colors foliage.

A second portion of landscape outside of the historic core, which exists along the complete western boundary of the core, is associated with the design and construction of the visitor center. A large mass planting of ferns (Ostrich Fern, Christmas Fern, New York Fern) runs along a majority of the boundary (at the base of the stone wall), where a short gridded allee of thornless honeylocust straddles the ferns and adjacent pavement. South of the ferns, adjacent to the Jewett Frontage, a large mixed planting bed of clethera, dogwood, low growing sumac, and other small to medium sized shrubs separates the visitor center entry from the historic core of the property.

Circulation

The overall property is bounded on the south by Jewett Parkway, a 35-foot wide neighborhood street (curb to curb) with a comparatively high level of traffic due to nearby land uses, and on the east by Summit Avenue, a 30-foot wide residential street. A third street, Woodward Avenue, which is also 30-foot wide, bounds the Gardener's Cottage parcel. All streets allow on-street parking and include public sidewalks on both sides. The property as a whole is visibly prominent in the neighborhood due to its location at the corner of these two streets.

The circulation features within the Jewett

Frontage include the property's vehicular driveway, a unit paver pathway set among turf that provides access to and from the visitor center, and an entry walkway leading to two separate entrances to the house (both located along this façade).

The driveway has been recently rehabilitated and consists of a 10-foot wide gravel (chip-seal) drive extending in a notably direct line from Jewett Parkway, through the house's porte-cochere, to the garage at the north end of the property. It includes a shallow angular tinted (light buff-rose color) cast-in-place concrete edge curb along both sides of the entire length. The driveway apron at Jewett Parkway is a monolithic concrete slab without edge curb. The driveway and walk to the Martin House is heated by a radiant snowmelt system.

A large grey removable PVC bollard is set into a sleeve in the driveway near the sidewalk, to deter vehicular access into the driveway. The unit paver path to the visitor center is located near the southwest corner of the porte-cochere and consists of approximately 22 linear rows of 4x4-inch concrete pavers, (with aluminum edge restraint) set perpendicular to the travel path, each separated by approximately 4-inch wide turf grass space. The path connects the driveway to a multi-colored / patterned concrete paver path associated with the visitor center.

The house's pedestrian entry from the street runs parallel to the east side of the driveway and is standard (un-tinted) concrete. Though not of the same color concrete, the 5-foot wide concrete

walkway appears integral to the driveway curb edge, meeting at the same elevation, however the control joint scoring pattern on the walkway and the edge curb are not aligned. The walkway parallels the drive until meeting a parapet wall at the house, and turns 90-degrees to the east, continuing in a straight line to a set of steps (hidden behind a parapet wall) leading up to the house's front porch, which is paved in a roughly 1-inch square brown colored tile pattern. The steps and porch area had minor accumulations of slush ice in February 2014 and appears to be treated with a snow-melt product.

Behind the house's porch parapet wall, nearest the porte-cochere, is a somewhat concealed accessible lift with surface materials of stainless steel and glass. The lift is not directly accessible from the concrete walkway, but can be accessed from the chip-seal driveway. The lift provides universal access to the first floor of the house by entering through the house's former office entry.

The Floricycle area lacks any formal defined circulation routes, however, a small set of concrete steps at the Floricycle's southwestern periphery allows pedestrian circulation up the grade embankment. The steps appear to be settling slightly and marginally pulled away from the adjacent concrete foundation of the Front Raised Planter. The verandah includes a set concrete steps (integral to the house) on both the north and south sides, with direct access from the verandah to the Floricycle area of the landscape. Both sets of steps are closed off with a black vinyl-coated chain-link gate to prevent access to the verandah from the landscape.

The Summit Lawn includes no defined circulation routes, however a set of steps with three risers (obscured by a masonry pier) exists at the northwestern corner of the lawn, allowing access to and from the Summit Terrace. The Summit Terrace itself contains no paved circulation routes but includes two access points to the adjacent conservatory. Combined with the steps to the Summit Lawn, these doors imply casual circulation at the northern area of the Terrace.

The Barton House includes a 5-foot wide concrete walkway leading directly from the Summit Avenue sidewalk to the house's entry steps. The walkway also includes a paved extension linking the public sidewalk to the street curb. A second walkway leading from the Summit Avenue sidewalk runs east-west along the Barton House's northern façade. The walkway continues into the Barton rear yard, jogs to the south near the rear entry, and continues west toward the Paddock wall where it intersects with a walkway linking the adjacent parking lot with the northeast entry to the conservatory. The concrete-paved parking lot is associated with the MHRC owned property on the north side of the Barton House, and includes informal parking spaces for up to 5 vehicles. It is outside of the historic core. The nearby Paddock interior does not contain any paved surfaces and the only exterior access is via a wooden gate linking to the Barton rear yard.

Several circulation features exist within the Courtyard and Porte-cochere unit. Most significantly is the driveway, extending to the garage area. The garage area also includes a small paved auto court north of the fountain wall.

Fig. 148, top

Concrete steps at south terminus of Floricycle area, providing access to front lawn.



Fig. 149, bottom

Barton House rear yard with walkways and adjacent parking lot.



Fig. 150, top

Auto court area, with chip-seal, garage on left, conservatory on center.



Fig. 151, bottom

Garden path in courtyard area, looking north toward garage, conservatory on right.



This court is paved in chip-seal and features angled curb edge at the perimeters. Originally an auto staging area at the garage entry, the small auto court functions as an entry court to the gift shop located in the first floor of the garage. The garage bay doors can be opened to allow open access to the gift shop interior, weather permitting. An extension of the small court at the northeast corner leads to the conservatory's southwest entry and also functions as an entry to the museum store, which is in the first floor of the Carriage House.

The Courtyard also includes a concrete walkway running along the northern façade of the Martin House, which is 5-feet wide in most places (less where masonry piers project) and links the driveway (near the rear of the porte-cochere) with a set of steps up to the pergola. This walkway, and the concluding steps, serves the Martin House rear entry and provides the most direct access to the courtyard from the main house.

A second pedestrian path runs in a straight line north-south through the courtyard, linking the Martin House rear entry to the small auto court near the Garage. The path matches the driveway in materials (chip-seal, with concrete curb edge) and is relatively narrow. The walk primarily serves as a garden path, dividing two distinct garden spaces within the courtyard.

The Gardener's Cottage and Greenhouse parcels contain several circulation routes, including a remnant of walkway at the site of the old greenhouse (does not connect to other features), access to a functioning greenhouse

(on an adjacently owned parcel, out of the historic core), and a long straight walkway to a +/- 200 square foot concrete patio at the rear of the Gardener's Cottage. The pathways in this area are made of relatively large (2x2-foot) pre-cast concrete paving units with a traditional size (+/-4x8-inch) basket weave pattern stamped into the surface. The pavers have visible instances of differential settlement. A 45-foot long by 5-foot wide universal access ramp is also located at the southeast corner of the parcel, which provides access from the auto court area to the visitor center.

Likewise, a small set of concrete steps exists just north of the ramp, allowing circulation to and from the Courtyard to the Gardener's Cottage parcel. Though the access ramp is located on the parcel, the end of the ramp turns south out of the historic core, preventing access to the Gardener's Cottage parcel from the ramp itself.

The Conservatory functions as a circulation hub for the entire northern portion of the property. The unit has clear axial and direct pedestrian access up a flight of steps to the pergola, and also includes eight additional egress points – six of which are to the exterior grounds. The exterior egress points lead to the Barton House rear yard, the Summit Terrace (two), the Paddock, and the Courtyard (two). The remaining doors lead into the interior upstairs and main floor of the garage / museum store. The Conservatory was recently reconstructed and the paved floor surface consists of 1"-square brown tile grid.



Fig. 152

Pedestrian access along south facade of Gardener's Cottage (left), past visitor's Cottage (left), towards center (right), towards courtyard area.

Fig. 153, top

Fountain and fountain wall, in the courtyard, visitor center in background left.

*Fig. 154, bottom*

Fountain at base of Nike sculpture, in conservatory.



Water Features

The property contains two separate constructed features that use water for aesthetic purposes. The largest of these features is a shallow (< 1-foot deep) diamond-shaped water basin that measures approximately 8x8-feet. The east and west apex corners of the diamond are slightly truncated to align with the adjacent masonry wall layout. The basin is entirely made of cast-in-place concrete with a smooth finish (matching the foundation of the house) and is bounded on the north by the masonry fountain wall – consisting of roman brick and a cast-stone cap (also matching the house). The fountain wall extends up from the northern half of the basin to a height of just over 5-feet. A narrow concrete sill (+/- 3-inches) continues around the walled in portion of the basin, while the basin wall itself at the front of the feature is just over 1-foot wide and sits 16-inches above finished grade.

The basin includes a small brass water jet, which discharges a narrow singular stream of water vertically into the air to a height of approximately 18-inches. At the time of the site observation, the basin was filled with water to an elevation of approximately 2-inches below the top of basin wall and the water jet was turned on and functioning.

The second water feature is located inside the Conservatory and consists of a much smaller roughly-diamond shape basin projecting from the floor to a height of approximately 8-inches. The basin is located at the base of the Winged Victory

of Samothrace sculpture, and the sculpture's plinth projects from and over the water-filled basin. The small water feature also includes east and west diamond apices that have been truncated as well as a singular vertical brass water jet. However, the jet discharges at a lower height.

Buildings and Structures

The total of the 1.5 acre core historic area contains six buildings (counting the open-walled pergola as a separate building) intended to shelter human activities. An additional four buildings are located on adjacent MHRC owned-property that serve programming or operational needs. These include a garage north of the Barton House (at 122 Summit Avenue), an administrative building (143 Jewett Parkway), the Greatbatch Pavillion (visitor center, behind administration building), and rental house (291 Woodward Avenue).

The property also contains several structures not intended to shelter human activity, such as walls and drain basins. Many of the non-shelter structures are directly tied into buildings, but extend into the landscape in a way that makes them appear somewhat independent of the buildings.

The six buildings on the site include the Martin House (referred to in certain contexts as the 'main house'), the connecting pergola, the Barton House, the Conservatory, the Garage (referred

to in some contexts as the Carriage House), and the Gardener's Cottage. A seventh building, the Greenhouse, no longer exists but fragments of its interior circulation system remain on site. The Martin House and pergola, Conservatory, and the Garage are connected by an interior circulation system, while the Barton House and the Gardener's Cottage stand independent. The Barton House, however, does have a masonry wall that physically connects the house to the nearby Conservatory, but is otherwise sited as a standalone residence on the property.

All buildings currently function as house-museums and are primarily used for interpretive purposes. However, each building does serve specific program purposes other than interpretive tours, including classes, group gatherings, receptions or other events.

Structures on the property include a 16-inch high cast-in-place concrete planter wall located in the Jewett Frontage, which is largely tied-into the Martin House and visually appears as such along the front façade. The concrete appears to be lightly tinted (light buff). Another matching cast-in-place concrete wall, also 16-inches high and intended to retain soil, extends north-south along the Summit Terrace. The terrace wall is directly tied into a secondary planter wall at the south end. All wall structures are physically connected and appear more or less integral to the house foundation. The terrace wall also features large masonry piers at both the north and south terminus. The piers have an approximate dimension of 10x3-feet at the base and project to a height of +/- 6-feet above lowest finished

grade. The piers, similar to the house, include cast-in-place foundations, a brick vertical pier, and a cast-in-place cap, which is slightly smaller in dimension than the base.

Accessible from the Barton House rear yard, and structurally integral to the Conservatory and Garage, is a roughly 6-foot high masonry wall surrounding the Paddock area. The wall is thinner than other walls on the property but matches, in form, material, and size, the nearby wall connecting the Barton House to the Conservatory.

The most substantial free-standing structure is the fountain wall at the north end of the Courtyard unit. Including the integral water basin, the fountain wall totals a bounding-box dimension of approximately 34x16-feet and reaches to a height of 6-feet above finished grade. The fountain wall is highly symmetrical, mirrored on each side of the fountain's center, and features the diamond-fountain and half-diamond wall above, with two projecting wings to either side, both ending in piers of substantial mass. An adjacent wall directly across the garden path to the east is reciprocal in height and style, and is integrally tied into the western Conservatory façade. On the west side of the fountain wall is a stand-alone pier, matching in scale to the piers of the fountain wall. The materials and form are consistent with that of other structures and buildings on the property, and include cast-in-place foundations, roman brick facades and cast-in-place caps.

The Courtyard unit is also bounded on the west by a low stone retaining wall, although only

Fig. 155, top

Summit terrace wall, as seen from the second floor of main house, looking north. Bock sculpture, lower right.

Fig. 156, bottom

Masonry piers and steps, with Barton wall (right), located at north end of Summit terrace.



Fig. 157, top

Drain basin at northeast corner of Martin House verandah. Gate in background, to prevent access from exterior.

*Fig. 158, bottom*

North facade of visitor center on right, garage and conservatory in background.



the top of the wall is visible from the property's historic core. The wall is made of rough-hewn pieces of dry-set dolomitic limestone which, according to the restoration architects, were salvaged foundation material from the historic carriage house. At the north end of this wall is a concrete retaining wall that separates grade between the garage area and the Gardner's Cottage parcel. The wall is cast-in-place concrete and 3-feet high, though visually it functions much like a ha-ha wall in that it is only visible from the Gardener's Cottage parcel.

Other structures on the property include a series of eight drainage basins (drain inlets) with subtle and small brass grates and comparatively large cast concrete basin surrounds. The basins are square and include a reverse-pyramid void to allow water to collect and drain into a connected site drainage system. There are two sizes of basin and two types of voids, including a pair of 4x4-foot basins on each side of the Martin House verandah, and the remaining basins at 5x5-feet. Some basins appear to have deep and defined voids, wherein the Barton basins have shallow voids. The other basins are located on either side of the Barton House verandah, on either side of the northern end of the pergola, and on the north and south sides of the porte-cochere.

Four additional buildings are located outside of the historic core, but serve important needs for the MHRC. They include the Victorian-era administration building (a rehabilitated residential structure) fronting Jewett Parkway, the modern Greatbatch Pavilion visitor center (designed by architect Toshiko Mori) located directly west

of the historic property, a small prefabricated greenhouse north of the original greenhouse location, and a Victorian-era garage structure located on an adjacent property behind the Martin House garage. The prefabricated greenhouse and the garage serve horticultural and maintenance needs.

Site Furnishings and Objects

Site furnishings and objects are high in quantity, although relatively few in variety and scattered throughout the property. Currently, these include several cast-concrete planting urns, a series of wooden laundry poles, two sculptures, four ornamental cast concrete birdhouses, a security camera system, and a wooden bench at the rear of both the Gardener's Cottage and the Barton House.

The quantity of cast concrete urns totals 13 throughout the property and appear to be identical in size and design. Visible from the Jewett Frontage are two located on the back wall of the front raised planter, one on the parapet wall cap near the front entry porch, and another on the parapet wall cap near the office entry and porte-cochere. Four urns are placed around the Martin House verandah. A single urn is located on a protruding concrete wall at the south end of the Summit Terrace, and another single urn is located at the Barton House front steps. The remaining urns are visible from the Courtyard, with an urn on each side of the fountain wall,



Fig. 159

A low stone retaining wall (reconstructed) separates the historic core properties from the visitor center property.

Fig. 160, top

Concrete urns, 13 total throughout the property.

*Fig. 161, bottom*

Concrete 'birdhouses,' four sit on top of the conservatory.



and a single urn near the northwest corner of the main house, at the rear of the porte-cochere.

The Courtyard unit also features six painted wooden posts with ornamental caps dispersed on a small grid within the interior court garden. These posts are interpretive replicas of original Wright-designed "clothes poles" used to dry laundry. The poles appear to have minor damage at the base, likely from lawn mowing maintenance activities. They are set within the lawn in two parallel lines (20-feet apart) of three poles each (spaced 26-feet on-center).

Two replica sculptures exist on the property including a scaled replica of the Winged Victory of Samothrace (Nike), which is prominently displayed in the Conservatory, and a sculpture entitled Spring by Richard W. Bock. The Bock work is a reinforced resin cast of the original and is displayed upon the large masonry pier at the south end of the Summit Terrace.

There are four ornamental limestone sculptures (two original, two replicas) placed on top of four corners of the Conservatory that were designated by Wright to serve as birdhouses. Reports from MHRC and other sources note that they do not function as such and are merely decorative.

A security camera is located within the westernmost black walnut tree, which allows the MHRC to observe the house's verandah and Summit Avenue frontage.

There is a single teak bench located against the western façade of the Barton House. The bench is of a contemporary design, sits in grass and

faces the Conservatory and Paddock. There is also a bench, two chairs and a birdbath at the rear of the Gardener's Cottage.

Function, Operations, Access & Utilities Overview

Function

The Darwin Martin House, a name which formally comprises the complete collection of buildings and structures throughout the historic site, currently functions as a house-museum with the expressed mission of preserving, interpreting and promoting the "world class, masterpiece built for Wright's significant patron and friend."¹ The main Martin House house is a National Historic Landmark and one of the most visited attractions in Buffalo. It is also ranked first of the top 95 ranked local attractions by Trip Advisor (2014).

The house is open for public docent-led tours (paid admission) year-round, with an altered winter schedule. Two tours types are available on a regular basis, the 2-hour long "Martin House + Tour" and the 1-hour long "Martin House

¹ Martin House Restoration Corporation, Mission Statement, June 2014.



Fig. 162

Replica of the Winged
Victory of Samothrace (Nike),
conservatory.

Tour,” with the latter being of the main house, pergola, conservatory and garage only and the former adding the Barton House, Gardener’s Cottage and the second floor of the main house. Approximately 30,000 visitors per year tour the house, with that number expected to rise toward an ultimate capacity of 60,000 to 80,000.

Several specialty tours are currently offered throughout the year, including the participation in a multi-site all-Frank Lloyd Wright tour through the architect’s work in the region. Additional specialty tours at the Martin House include a restoration tour and a twilight tour. The MHRC also accommodates private tours, group tours, and school tours under special arrangement.

All tours begin at an adjacent site directly west of the historic properties, which is owned by the MHRC and operated as a visitor and interpretive center.

The visitor center, formally called the Eleanor and Wilson Greatbatch Pavilion, was opened in 2009 and designed by architect Toshiko Mori. The 7,800 square foot visitor center provides support spaces for programming and operations, including media presentations, exhibition space, and permanent galleries of related historic Martin collections.

The site also includes a museum store, which sells products and publications related to the Martin House, Wright, architecture and design. The museum store is located in the first floor of the reconstructed garage building and uses the basement level for excess inventory.

The historic site also can accommodate rental or use for private events, from receptions to other gatherings. However, these are generally limited in size and restricted to buildings more suitable and appropriate for the use, such as the 2009 visitor center. Typically only the visitor center, the Barton House and the Gardener’s Cottage are available for outside rental use.

Existing landscape-specific interpretive programming currently includes partnerships with local schools for horticulture classes. Additionally, periodic workshops on landscape-related topics are held throughout the year, focusing on topics such as herbs, flower and holiday arrangements.

Operations and Administration

The house is operated by the Martin House Restoration Corporation, a non-profit corporation that was originally developed to take on the organizational challenges of preserving and restoring the collection of historic buildings. The MHRC now operates and maintains the house-museum, develops and provides interpretive programming, administers capital campaigns and support services, and oversees contracts involving restoration activities.

The MHRC includes an approximately 30-member Board of Directors and is served by 10 full time and multiple part-time professional staff. The administrative offices are located in an adjacent building, having been converted from a Victorian-era residence just west of the historic

core properties (143 Jewett Parkway). There are also approximately 400 active volunteers who assist with multiple aspects of tour, retail, educational, landscape, and other activities on and off-site.

Aside from day-to-day operation and the management of restoration efforts, the MHRC provides a diversity of educational programming, including classes and events on a variety of related topics, docent and junior docent training, and outreach to public and private schools.

Two separate week-long camps are part of the educational programming, including an “Aspiring Architects” camp and a “Design Done Wright” camp. Students can also take focused classes on engineering and art glass. The instructional programming is supplemented by the opportunity for Scout programs to utilize the facilities for their own programming – architectural-related merit badges. The MHRC also holds themed lectures or symposiums on an intermittent basis and curatorial staff contributes to an online blog featuring ongoing restoration matters, selected research work, and associations and events related to the Martin House or Frank Lloyd Wright.

Accessibility and Access

As the current primary function of the site is providing interpretive tours of the house and grounds, a brief inventory of universal accessibility (ADA/handicap) has been reviewed

as part of the existing conditions documentation. Generally, the site and exterior grounds are accessible by persons with disabilities through on and off site interventions. Two separate accessible routes with ramps meeting Americans with Disabilities Act guidelines have been constructed on adjacent land on the historic site's western perimeter, which both egress onto accessible paving areas of the historic grounds (driveway).

Of the buildings within the historic core, only the Martin House first floor has been made universally accessible by the installation of a small lift near the porte-cochere. By extension, the pergola is also considered accessible, however the connecting access to the conservatory is not accessible.

The conservatory and first floor of the garage (museum store) are accessible from the exterior. The Barton House and the Gardener's Cottage are not universally accessible. Thus, the MHRC's tour program includes one tour that is fully accessible and one extended tour that is not accessible.

Most exterior lawn areas in the Martin House landscape can currently be reached through accessible routes, though this is primarily made possible through the public sidewalk network along the two street frontages. Access to the Summit Terrace area is limited to an at-grade door in the conservatory, but no additional universal accessibility routes to adjacent spaces exist, including the Summit Lawn or the Barton House. Steps at the north end of the terrace

wall to provide general access to able-bodied persons.

In terms of overall site access for all persons, there is no public access to the interior of most buildings unless on a tour. The exceptions are that both the museum store and the visitor center are open to the public during operational hours without tour tickets. An "OnCell" tour is accessible via cell phone and the exterior grounds of the Martin House are currently open for public view when not on a tour.

The front yards on both Jewett and Summit currently function as a quasi-public "park-like" space, with the extensive open lawn of the Summit Avenue frontage serving as an impromptu neighborhood space for park-type activities (sitting in the lawn, brief games of catch, etc.).

Utilities

A wide range of underground utilities are pervasive throughout the site. These include typical electrical, sewer, water, and gas lines, as well as hydronic snowmelt systems in some pavement areas and a series (~50 in total) of geothermal wells and associated infrastructure.

The geothermal wells are scattered throughout the site and are believed to be approximately 60-inches below grade. An as-built survey was prepared in 2014 that indicated the locations of these wells.

Fig. 163, top

ADA ramp seen on left, links auto court area with visitor center.

Fig. 164, bottom

ADA lift, located at front of house near porte-cochere.

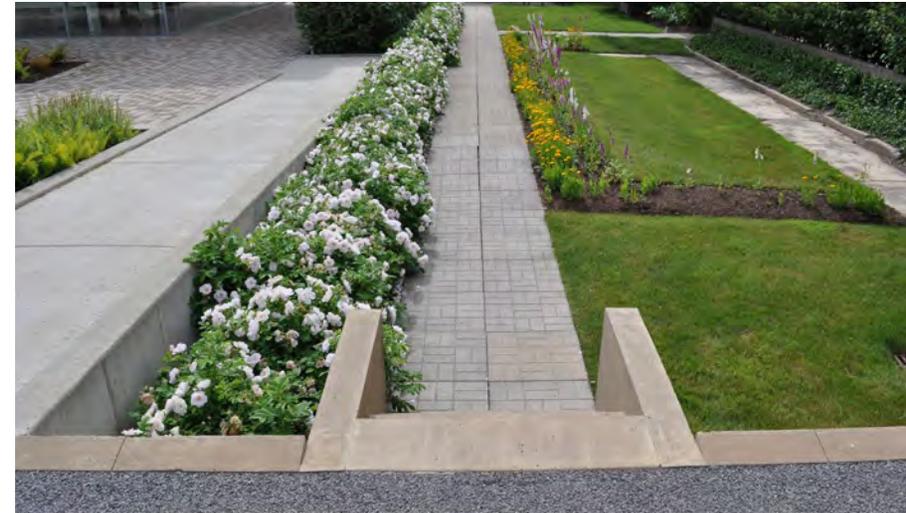


Fig. 165, top

Front raised planter, foundation void visible, potential undesirable water penetration.



Fig. 166, bottom

Turf wear near conservatory, east facade.



Landscape Condition

The following landscape condition overview refers to the current state of physical repair at the site. It is not intended to communicate a level of historic integrity or appropriateness. Based on the NPS Resources Management Plan Guidelines (1994), general condition is simply rated on a scale of good, fair, poor or unknown. Good indicates that the landscape shows no clear evidence of major negative disturbance or deterioration while poor indicates that there has been a major disturbance and immediate corrective action is required.

The Martin House grounds are in overall good condition based on visual inspection of extant site features. As many of the site features, including buildings and structures, have been restored, reconstructed, or rehabilitated in some fashion over the last decade, nearly all of the features are in good condition, either being new or restored to like-new. The site appears well-maintained both physically and horticulturally (the limited vegetation that exists). Though no observable issues require immediate attention, minor issues exist and are noted below, organized by landscape unit:

The Jewett Frontage

- Minor ice / slush present on front steps of Martin House during winter, being treated with an unidentified ice-melt product. Though necessary for life/safety, recommend utilizing product that will not damage concrete. Urea ice melt is least damaging to both concrete and adjacent vegetation, however it loses potency at extremely low temperatures. See American Concrete Institute for full list of chemicals

that are detrimental to concrete, which include both magnesium and sodium chlorides.

- Turf-grass wear between unit paver bands in the walkway accessing the visitor center, due to pedestrian traffic.

The Floricycle and Corner

- Some minor efflorescence staining on concrete urns.
- Water is pooling in some of the integral urn plinths due to a recess that prevents drainage. This appears to be a design aspect of the urns.
- Minor turf wear on the north and east sides of the verandah, perhaps in part due to lack of consistent sunlight (north) and overspill from a nearby urn (east) or poor drainage.
- Minor moss growth in lawn near south end of Floricycle area.
- Two black walnuts trees suffering from moderate to severe stress and exhibiting severe staghorn dieback, likely due to recent site construction activities (soil compaction, root cuts, vehicle exhaust, materials storage in root zone).
- Cast stone water table on west side of front raised planter (visible from Floricycle unit) appears ragged and a void has undercut the concrete where grass and finished grade should meet the planter wall. Additional undesired water penetration possible.

The Summit Lawn

- The terrace wall and much of the Summit Lawn lacks positive drainage away from structures or toward acceptable storm water collection points.
- Long linear and narrow area of minor turf wear extends across a significant portion of the Summit Lawn, which is located approximately ten feet off

the west side of the Barton House and continues southward through the lawn. Wear appears to be remnants of a trench dug through the lawn.

- Norway maple street tree at north end of the unit is showing signs of stress and staghorn-type dieback.

The Summit Terrace

- Turf wear at far north end of terrace, likely due to poor drainage and/or lack of sunlight.

The Barton House & Paddock

- Turf wear at the northeast periphery of the conservatory, likely due to poor drainage and/or lack of sunlight.
- Norway maple tree in tree lawn has a large split in the trunk, likely occurred several years ago and has healed over partially. Appears to not be causing major health issues at this time though potential becomes high as it matures.

The Courtyard and Porte-cochere

- Turf grass (sod) failure exists near the north side of the porte-cochere.
- Turf grass wear at the far north end of the pergola edge garden area, possibly due to poor drainage or lack of irrigation.
- Drain basin is set above existing finished grade at the far north end of the pergola edge garden and cannot accommodate surface runoff (still drains roof leader).
- Fern growth from adjacent visitor center property has penetrated dry set stone wall along western boundary. Unclear if growth is occurring within joints or if caused by density of ferns against wall.
- Clothes poles have minor damage at bases near

finished turf grade, likely due to lawn mowing and power-trimming maintenance.

- Exposed compacted subbase stone visible under porte-cochere, apparently due to ongoing construction activity around driveway.

The Gardener's Cottage and Greenhouse

- Concrete retaining wall at east end of parcel (retailing garage area grade) showing surface cracks (crazing, non-structural) and what appears to be minor structural cracking outside of provided control joints. Cracks are producing a moderate amount of efflorescence, possibly due to inadequate back of wall drainage.
- Foundation remnants of greenhouse are visually crumbling and deteriorated due to age and water penetration.
- Concrete walkway within former greenhouse includes several structural slab cracks and is deteriorating due to age and water penetration.
- 2x2-foot concrete unit pavers show moderate unit separation and differential settlement. Unit separation is most pronounced along the main path while differential settlement is most pronounced on the offshoot pathway towards the auxiliary greenhouse. Issues are likely due to inadequate subbase depth and/or compaction and the lack of or an inadequate edge restraint system.

Fig. 167, top

Drain basin catches roof leader (above, not visible) but will not accommodate surface runoff.

Fig. 168, bottom

Concrete unit paver pathway lacks sufficient edge restraint and exhibits differential settlement.



4

Analysis and Evaluation

The analysis and evaluation of the Martin House landscape compares findings of the documented history and the current existing conditions. This analysis and evaluation is primarily prepared in the context of the National Park Service's National Register of Historic Places program which, in an effort to identify and protect historic resources, outlines the criteria and methods by which such analysis is performed. The key products of this chapter, namely the Period of Significance, a Statement of Significance, and an evaluation of Landscape Integrity, are essential components of nominating historic resources to the program and, in essence, to document their importance in history.

As a property already listed on the National Register, as well as a National Historic Landmark, what this means for the Martin House landscape is that it is already documented and recognized as historically significant. However, the reasons for this significance, as determined (most recently by the NHL nomination) nearly 30 years ago, did not specifically include the landscape as a contributing part of this significance. Therefore, this CLR and the analysis and evaluation of the landscape will identify what themes and features of the historic designed landscape qualify it as significant.

The content of this chapter includes the following:

- A review of existing preservation program status;
- A proposed Period of Significance for the landscape;

- A Statement of Significance that identifies reasoning and associations that make the landscape historically important, and recommendations for modification to the existing National Register listing;
- A review of the supporting landscape background and contexts, which summarizes the Martin House's specific landscape associations in history;
- An evaluation of Landscape Integrity, providing an objective review of the Martin House's current ability to convey its importance through extant features; and,
- An analysis of landscape characteristics and individual features, identifying characteristics and features as contributing to the landscape's historic significance, not contributing, or missing from the landscape.¹

One of the challenges of this analysis and evaluation is that the landscape that exists today is fundamentally a series of architecturally and circulatory defined spaces – a canvas on which the historic vegetative landscape materials were once presented. Much of the designed landscape was historically defined by vegetation and has lost a substantial portion of

¹ Considering the extensive prior treatments that have taken place, largely the reconstruction of many missing features, some of the reconstructed landscape features may be identified as contributing if they objectively exhibit accurate characteristics of the feature replaced, as it is believed they meet NPS special significance criteria for reconstructions. The features are noted as reconstructions.

materials integrity by its absence. Thus, while the landscape may be historically important, and would contribute to the significance of the property if it were completely intact, as it exists today it may not qualify as significant on its own under the program requirements of the National Register.

Complicating this evaluation further is the fact that much of the extant features within the landscape are reconstructions of once-missing features. These reconstructions are prior preservation treatments following the Secretary of the Interior Standards, developed through a restoration master plan, reconstructed in situ, and intended to be as accurately executed as documented research allowed. Upon future review, it is under these circumstances that the reconstructions may qualify to be designated as Significant under the National Register Criteria for Evaluation. Based on the additional landscape-focused research within the CLR, some of these features are objectively identified as contributing to the landscape significance (along with the qualification of being a reconstruction) if they exhibit accurate known characteristics of the feature replaced. Otherwise they are noted as non-contributing.

Finally, the analysis and evaluation serves two other important purposes. One is that the contents provide a foundation on which to develop appropriate treatments, which may constitute restoration, rehabilitation, or in some exceptional cases reconstruction of all or some of the landscape. Second, is that the content, particularly the historical contexts on which the

design is identified as important, can be used as a basis on which to accurately develop and implement interpretive programming for the landscape.

Review of Existing Preservation Program Status

National Register of Historic Places

The Darwin Martin House was nominated to the National Register of Historic Places (NR) in September 1975 and was officially listed in December. The property was nominated as significant in the area of “Architecture,” and no indication was made about its potential significance in the area of Landscape Architecture at the time.

The description of the property includes the location, characteristic architectural features, and the interior arrangements (not including Wright-designed furnishings) of the main Martin House, the Barton House and the Gardener’s Cottage – which were the three surviving structures at the time of nomination. No description or mention of the designed landscape or the relationship between the house and the landscape is present

in any part of the NR nomination, including the Statement of Significance.

Contemporary NPS significance criteria in use for nominations today are not specifically noted, but the property is identified as nationally important in the evolution of the prairie architecture style and as an important work of Frank Lloyd Wright’s career.² The written statement of significance also briefly touches on the importance of the long relationship between Wright and Darwin Martin, the latter identified as providing “a number of important commissions” to the architect.³

The NR nomination identifies the specific Period of Significance as 1903-1905, seeming to represent, in this instance, the period of construction of the Martin House Complex and likewise the period that it attained the characteristics which qualify it for NR status. As Period of Significance is defined as the span of time in which a property attains significance, and the property is listed on the NR exclusively significant as an architectural design of Frank Lloyd Wright, the period was identified as that of initial construction and did not include the period of Martin’s residency.

The property boundary limits of the NR

² Within the contemporarily used NPS Criteria for Evaluation, this would fall under Criterion C: Embodying the distinctive characteristics of a type, period, or method of construction, or that represent the work of a mater, or that possess high artistic values.

³ National Register of Historic Places, Inventory Nomination Form: Darwin D. Martin House, George Barton House, Gardener’s Cottage, Buffalo, Erie County, New York, National Park Service, United States Department of the Interior, 3.

nomination includes both a verbal description and a hand-drawn boundary on a site map, identifying the limits of original property lines known to belong to the Darwin Martin during the noted Period of Significance.⁴ The parcels, include the large corner parcel (consisting of the Martin House, Barton House, and associated structures) as well as the Gardener’s Cottage parcel on Woodward Avenue. However, it should be noted that at the time of nomination the pergola, conservatory and garage were not extant and non-contributing apartment buildings were located within the nominated boundary.

[Fig. 169]

National Historic Landmarks Program

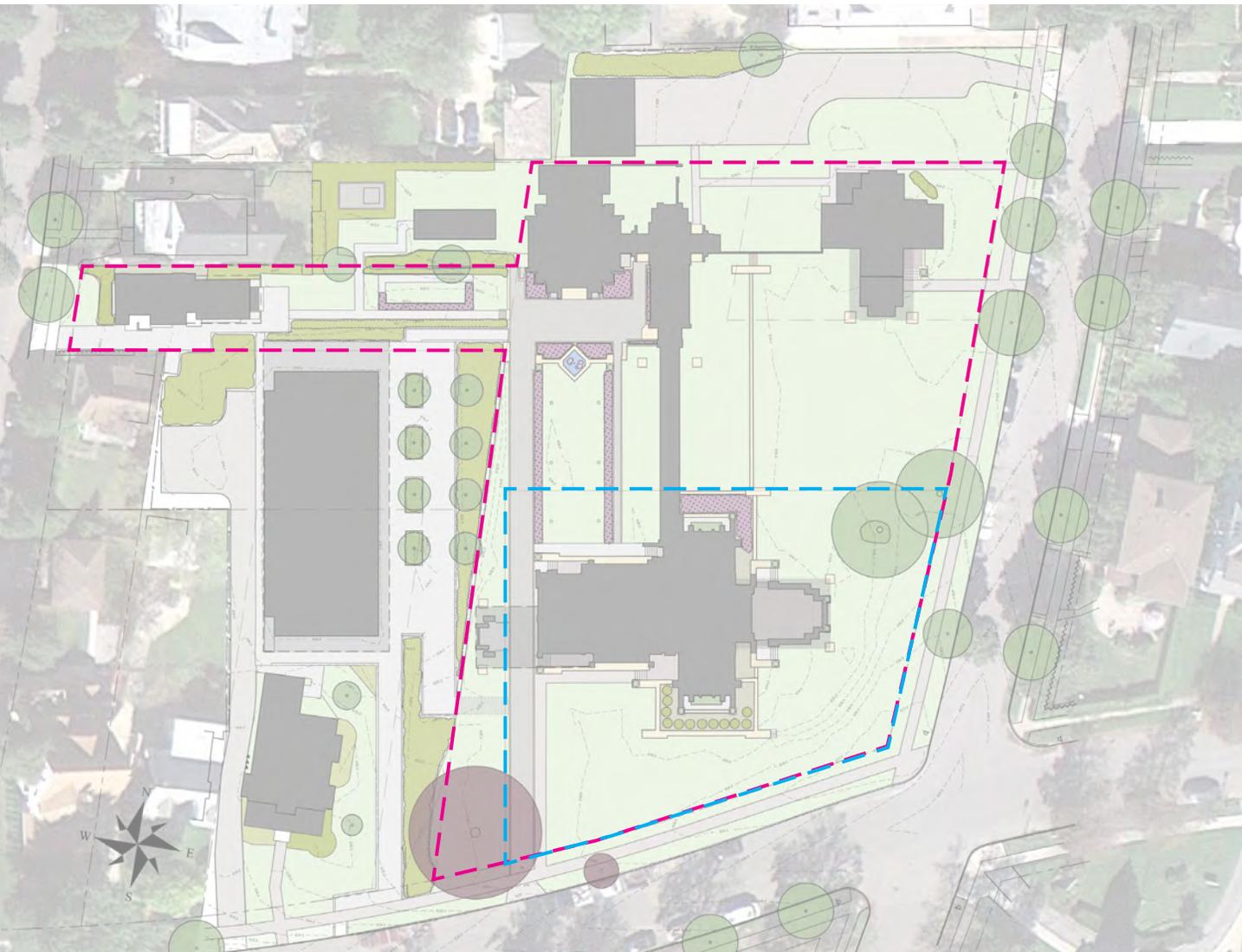
In 1986 the property was listed as a National Historic Landmark (NHL), however the nomination only includes a then-surviving portion of the main Martin House. The NHL nomination does not list the other buildings that fully constitute the Wright-designed complex, such as the Barton House, Gardener’s Cottage, or even the then-demolished pergola, conservatory and garage attached to the house. Furthermore, the NHL nomination includes a revised and substantially reduced boundary that reflects

⁴ The NR boundary does not include the parcels now also known to be owned by Martin during his tenure, including the Jewett garden lot, the landlocked parcel(s) south of the Gardener’s Cottage, and the narrow parcel along the western boundary.

Fig. 169

Existing conditions plan showing NR and NHL boundaries.

- - - National Register boundary (1975)
- - - National Historic Landmark boundary(1986)



the subdivision of parcels as performed in the early 1960s to accommodate new apartment construction within the NR boundary.

It should be noted that there is confusion regarding the NHL nomination. Foremost is that the NHL nomination appears to use a National Register nomination form (reportedly common at the time of nomination), wherein the only indication of it being an NHL nomination is a hand-written “NHL” in marker at the top of page one. The content, including property description, boundary, statement of significance, and even the noted period of significance, is also different compared to the NR nomination. Some of the content for the NHL nomination appears to be taken from information collected over several years as a subject property for the Historic American Buildings Survey (HABS).

The NHL Period of Significance is noted simply as 1904, and most likely corresponds to the “period” when only the Martin House was thought to be under construction – as that is the subject of the nomination. The Area of Significance is marked as “agriculture,” though, this is clearly a typo meant to be “architecture” which sits one line below in the area to be indicated.

The NHL nomination’s Statement of Significance is more comprehensive than the NR nomination and includes specific mention of the gardens as a Wright-designed feature of the property. It notes, though apparently somewhat erroneously, specific “original” landscape elements that remained, including extant (at the time) plant material – two ginkgo trees and “several poplars”

– and that the original planting plan specified that only yellow and gold color flowers were to be put in “the sidewalk beds.”⁵

The specific statements with the NHL nomination regarding the landscape design seem to be partially taken from the HABS survey prepared approximately one decade prior in 1978. No records indicate the existence of poplar trees (*Populus* spp.) on the property. The trees were likely mistakenly identified Norway maples, which did exist in the 1960s and later, or perhaps more likely, the dead trunk and foliage-free branches of American elms – which were present (albeit dead and without leaves) and photographed in the HABS data collection. Moreover, the CLR authors could find no primary sources validating the claims regarding “yellow and gold flowers.” At this time it is unclear where this information was recorded from for the HABS data.

Regardless of slight inaccuracies, the Statement of Significance does prominently identify Wright’s insights regarding design “unity of the interior and exterior” and emphasis on “compatibility with surroundings.”⁶ This is a critical difference between the NR and NHL statements, and though neither of the nominations identify Landscape Architecture as an Area of

Significance, the NHL statement does imply that the landscape design was a contributing feature of the historic property.

Along with the landscape, the NHL statement also appropriately identifies and describes Wright’s design of the interior furnishings and Wright’s relationship with Martin as being significant to the history of the property. Though centered on Wright, the nomination cites the importance of Martin as a client, friend, and financial benefactor, and credits Martin for sustaining Wright in his professional practice, as well as bringing Wright to Buffalo and greatly expanding the uniquely recognized architectural heritage of the city.

Proposed Period of Significance and Boundaries

Period of Significance in Designed Landscapes

Period of Significance is frequently defined as the “span of time in which a property attained the significance for which it meets the National Register criteria.”⁷ Existing nominations for

the Martin House, specifically attuned to the architectural design by Wright, place the Period of Significance at 1903-1905 (NR) and 1904 (NHL). Under the NR Criteria for which the Martin House is currently noted as significant, that being a specific work of a master and/or embodying a particular style, the Period of Significance is solely associated with the design and construction of the Martin House – the period at which it attained its features – and constitutes a rather short number of years. If, for example, the Martin House was significant for other NR Criteria, say, for being the residence of an American President, then the Period of Significance would include the time that the President lived in the house or it was associated with his life.

Though defined the same, the Period of Significance for historic designed landscapes is marginally different than buildings in that the span of time which a property attains the significance for which it meets an NR Criteria may be longer due to the nature of its primary material – vegetation. As a material, vegetation is not stable. It changes seasonally, through maturation, stewardship, and negligence, among other influences. Taking this into account, designed landscapes are often planned as a future state by the designer, reaching the intended form many years after construction is complete. Thus, the period through which a designed landscape attains its characteristics, from construction to the point at which it meets

⁵ National Historic Landmarks Program, Inventory Nomination Form: Darwin D. Martin House, Significance, 1.

⁶ As written in the NHL nomination, a critical reading of the phrase “unity of interior and exterior” may refer to only the unity of the interior and exterior of the house architectural design itself, and not necessarily imply landscape importance – regardless of Wright’s known philosophies concerning landscape.

⁷ U.S. Department of the Interior, National Park Service,

National Register Bulletin 16A: How to Complete the National Register Registration Form, Appendix IV, 1997.

the designer's envisioned landscape, will typically extend beyond dates of construction or installation. Indeed, in most cases, an immature landscape has not yet attained the significance for which it meets the NR criteria.

Proposed Period of Significance

The proposed Period of Significance for the designed landscape of the Darwin Martin House extends from 1903 through 1929. The period is comprised of the span of time in which the landscape was constructed (beginning with the Barton House landscape), the point at which it attained its significant design characteristics, and continues through Martin's close stewardship of the landscape. The period closes at the point at which Martin's immense loss of wealth during the stock market crash of 1929, combined with his failing health, ultimately results in the decline of the landscape and the loss of its features.

These features remained fundamentally intact and as-designed from the time of construction completion, including early removals and alterations such as the hemi-cycle/Floricycle change, to the end of the proposed Period of Significance. The most dramatic visual changes documented in the historic research were related to the maturation of original plant materials. Ongoing stewardship and plant replacements by the Martin family throughout the years, particularly within the vast perennial borders, did not appear to alter the garden's recognizable

characteristics. Even the few comparatively substantial alterations implemented during the Martin's tenure, being the addition of the Griffin-designed shrub border circa 1912 and the alterations to the western boundary in the late 1920s, do not modify the overall garden characteristics enough to warrant special separation within the Period of Significance. Indeed, Wright's own documented influence on the house and garden continued well past the NR and NHL Period of Significance dates through correspondence, site visits, and promises for new drawings.

Continued use by an owner doesn't necessarily cause the Period of Significance to extend to the point at which it is no longer used. Nor does the presence of characteristic features alone imply a continued state of significance. However, though the landscape materials would have largely attained their significant characteristics sometime prior to 1929, it is the proposed application of additional significance criteria that extends the Period of Significance past the point in which it first exhibited important design characteristics.

⁸ The proposed additional significance criteria includes Criterion B, through Martin's stewardship, as the landscape is associated with the lives of persons significant in our past. These additional significance criteria are detailed in the next sections: Statement of Significance and

⁸ Given the substantial vegetative material used to define the Martin landscape, and taking into account their individual characteristics of trees and shrubs utilized, it is estimated that the landscape may have matured enough to attain intended design characteristics by 1920.

National Register Recommendations.

It should also be understood that even if no additional significance criteria were applied to the Martin House, and the only criteria associated with its significance is that as described in the National Historic Landmark nomination, the Period of Significance should likely be extended to truly meet the NPS definition. If one were to take the position that the landscape was a critical contributing feature of Wright's design, recognizing the most important feature as "compatibility of the structure with its surroundings" as the NHL nomination does, then the Period of Significance should extend to at least a point at which the landscape design expresses itself as part of the overall design composition. As written in the NHL nomination, the existing Period of Significance of 1904 only assumes the building design as significant, despite the narrative stating otherwise.

MHRC "Year of Significance"

The Martin House Restoration Corporation has also independently established a "year of significance" that was identified early on in the building restoration and reconstruction process through a dialog with restoration architects, preservationists, stakeholders, and Wright scholars. The year of significance was established as 1907, representing a date two years after the Martins moved into the house and well prior to a series of architectural modifications

that took place in subsequent years, mostly outside of Wright's observation.

This 1907 date was used as the target period for restoration and reconstruction work that has taken place on the property over the last decade. The date is also currently used by the MHRC for programming and interpretive purposes.

Proposed Boundaries

For future interpretive and preservation treatment purposes, including those relating to the landscape, it is recommended that the existing National Register boundaries as indicated in the 1975 nomination are maintained as the recognized historically significant lands. This boundary, referred to as the "historic core," encompasses lands containing the Martin House (including pergola, conservatory, and garage), the Barton House and the Gardener's Cottage.

Additional lands owned by Martin throughout the family's tenure, as identified through the research phase of this CLR, are not included in the recommended boundary. These lands include the 53-foot wide "Garden Lot" fronting Jewett (147 Jewett), the landlocked parcel(s) behind both 147 and 143 Jewett, and the narrow connecting parcel that runs north-south along the western boundary and also fronts Jewett Parkway. Though historically documented and part of contiguous Martin-owned lands during the proposed Period of Significance, the parcels were not included in plans developed by Wright

(architectural, site, landscape, or otherwise) for the complex. Additionally, all three areas are either currently utilized by MHRC operations / visitor services or are privately owned as a residential lot (147 Jewett has been a private residence since approximately 1930).

Statement of Significance and National Register Recommendations

National Register Significance Criteria

Significance is defined within NPS cultural landscape guidelines as "the meaning or value ascribed to a cultural landscape based on the National Register criteria for evaluation," adding, "it normally stems from a combination of association and integrity."⁹ To become eligible for the National Register, or in this case, be identified as a contributing feature of an already-

⁹ Charles Birnbaum and Christine Capella Peters, editor, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*, U.S. Department of the Interior, National Park Service, Washington D.C., 1996, 5.

listed property, the designed landscape must hold both significance in areas of American history and integrity. Integrity constitutes the authenticity of the extant landscape, based on survival of its characteristic features, and has been evaluated in a subsequent section of this CLR.

Areas of American history are broad ranging themes, and may include engineering, art, commerce, politics, among others, and in the instance of the Darwin Martin House, architecture and landscape architecture. Evaluating potential significance in any of these areas of American history requires assessment against four criteria. For a designed landscape to be considered significant it must meet one or more of the following:^{10 11}

- A. Be associated with events that have made a significant contribution to the broad patterns of our history; or
- B. Be associated with the lives of persons significant in our past; or
- C. Embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high

¹⁰ J. Timothy Keller and Genevieve P. Keller, *National Register Bulletin 18: Evaluating a Designed Historic Landscape for the National Register of Historic Places*, U.S. Department of the Interior, National Park Service, 6.

¹¹ These criteria specifically pertain to the National Register program and not the National Historic Landmarks program. The criteria for evaluation are very similar, however the NHL criteria generally use more restrictive language.

artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

- D. Have yielded, or may be likely to yield, information important in prehistory or history.

Though designed historic landscapes are largely determined to meet criterion C, often being associated with the “productive careers of significant figures in American landscape architecture” or with an important “trend or school of theory and practice,” they can also quite often be associated with important social movements or the lives of persons significant in our past (criterion A and B, respectively).

Statement of Significance

Within the National Register nomination, the existing historic core of the property has already been identified as having national significance in the area of architecture under criterion C (albeit, not explicitly stated as such) as an important work of Frank Lloyd Wright and embodying the characteristics of the Prairie Style of architecture.

The findings of the CLR investigation suggest that the landscape of the Darwin Martin House, even in its current condition, is an important contributing feature to the overall significance of the historic property. It is believed that Frank Lloyd Wright’s early innovative design concepts

for which the house is currently recognized, being an idealistic unification of architecture, landscape and furnishings, and the overarching design emphasis on spatial relationships between interior and exterior, are marginally maintained and reinforced by the integrity of location, feeling, association, and setting. It is believed that the critically defining influence of the cruciform arrangement of extant buildings, circulation and landscape structures, creating an intact matrix of defined and interlocking domestic landscape spaces, and the integrity of the setting and the defined boundaries of the adjacent public realm streetscape, afford the landscape significance as a contributing feature to the historic residential property.¹²

It should be noted that the above statement of significance accepts that, architecturally, the previously reconstructed buildings and related landscape features (circulation, structures, water features, etc., which are now extant) can also be determined as attaining significance as contributing features to the property through special evaluation criteria for reconstructions. Further analysis of the buildings and structures must be conducted to conclude that this opportunity exists; however, a cursory examination of the special evaluation criteria, as outlined in the National Park Service’s National Register Bulletin 15, seem to indicate that the reconstructions are likely eligible.¹³

¹² For more on Wright’s importance and the background supporting this significance, see section: Background: Frank Lloyd Wright and the Integration of Landscape.

¹³ U.S. Department of the Interior, National Park Service,

It is also believed that the property as a whole, including the landscape as a contributing feature, holds state and local significance under National Register criterion B, having been the private residence and garden of Darwin D. Martin, a prominent turn-of-the-century businessman and executive of the Larkin Soap Company who made important contributions to local and regional commerce, directly influenced the diversity and reputation of Buffalo’s renowned architectural heritage, and served an important role as friend and financial benefactor to Frank Lloyd Wright over a period of nearly 30 years – ostensibly allowing the famed architect to continue his practice despite many stretches of extreme personal and financial distress.

¹⁴ It is believed that criterion B applies to the Martin House in that it uniquely illustrates some of Darwin Martin’s important achievements – namely bringing Wright to Buffalo, his individual success in business and commerce, and his own role in the development and stewardship of the designed landscape – rather than simply commemorating them.

Furthermore, if the designed landscape were completely intact today, it would also be

National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation, Rebecca H. Shrimpton editor, revised 2002. As summarized within the Bulletin: A reconstructed property is eligible when it is accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan and when no other building or structure with the same associations has survived. All three of these requirements must be met.

¹⁴ For more on Martin’s importance and the context supporting this significance, see the section: Background: Darwin D. Martin and Buffalo.

nationally significant on its own in the area of Landscape Architecture under National Register criterion C, as embodying one of the earliest, and the largest and most elaborate American works of internationally recognized landscape architect Walter Burley Griffin.¹⁵ However, as the landscape does not currently retain integrity of materials (with respect to the abundant Griffin-designed horticultural/vegetative features), it is recommended that the significance of the landscape as a contributing feature to the overall property be similarly attributed to Walter Burley Griffin under National Register Criteria C, due to his direct association with its design and construction, his interaction and relationship with Martin, and his collaborative contribution to Wright's compositional integration of architecture and landscape.

The Martin House designed landscape was the earliest and most realized garden design of Wright's Prairie period. A matrix of spaces in the landscape composed by Wright's architectural arrangement and detailed by Griffin, the landscape was developed at a time when tradition dictated that cultivated domestic landscapes were accepted as an afterthought to architecture. Additionally, the now-celebrated relationship between house and landscape pioneered by Wright was not fully expressed with garden design and vegetative material until the Martin House, as landscape design itself "was not routinely included within the scope of the

commissions for [Wright's] 'prairie houses'."¹⁶

Prior to the Martin House design, this connection between house and site was achieved largely by "analogous, architectural means, e.g. 'out-reaching walls' and 'low terraces,'" as opposed to the inclusion of extensive and detailed garden designs.¹⁷ These characteristic low terraces and out-reaching walls are prevalent in the Martin landscape, yet, it is the integral elements of the whole landscape design – the extensive naturalistic shrub massings, vast Gertrude Jekyll-inspired perennial borders, and the uniquely conceptualized Floricycle display – that define the garden as exceptionally significant among Wright's prairie style compositions and Griffin's American landscape design career.

Entirely lacking of the extravagant and elaborate 'carpet bedding' or captivating specimen exotics and annual displays of the Victorian era, the Martin House gardens were a distinctly more natural and informal style combined with well integrated formal constructs entirely relating to the architectural design. It was influenced by the ideas being advocated by garden writers and designers of late 19th century Britain (Gertrude Jekyll, et al.), the Progressive Era transcendentalist response to impacts of the industrial revolution, as well the new found appreciation in the inspiration and subtle beauty found among the in situ ecology and forms of

the American landscape being explored and promoted by a growing group of 'Prairie School' thinkers in the Midwest – Wright and Griffin among them.

The Martin House garden design was a mingling of semi-formal design elements tucked in close to the house, populated by naturalistic perennial borders, with an arrangement of outdoor rooms defined at the boundaries by distinctively naturalistic shrub massings. The garden was spatially and visually related to the architecture and interior spaces of the house. The Floricycle, unique in concept itself as a rigidly-designed and highly experimental month-by-month display of diverse blooms and seasonal interest, shared direct association (both visually and spatially) with the indoor and outdoor spaces of the verandah and Unit Room (library, living room, dining room).

Relative to Wright's more fixed architectural creation, the importance of the garden on Martin's life is perhaps manifest in the fact that, as scholar Jack Quinan observes, Martin never documented his appreciation of the house, adding that, "if the play of sunlight filtered through art glass onto the walls or Wright's architectonic uses of color delighted him, he never wrote about it."¹⁸ While Martin's expressive writing on the landscape (as opposed to his plentiful business-like examination of its design details) is limited and brief, he does record in

¹⁵ For more on Griffin's life and the context supporting this significance, see the section: Background: Walter Burley Griffin, the Prairie Spirit and a Conservation Ethos.

¹⁶ Christopher Vernon, "'Expressing natural conditions with maximum possibility': the American landscape art of Walter Burley Griffin," *Journal of Garden History*, 15:1, 27.

¹⁷ *Ibid.*, 27.

¹⁸ Jack Quinan, *Frank Lloyd Wright's Martin House: Architecture as Portraiture*, New York, Princeton Architectural Press, 2004, 202.

his personal diary an appreciation for its bloom colors, its increasing maturity, and expresses feelings of longing for its spring show when away from the house. And much like a furniture chest within a house, Martin also uses the landscape as a vessel for objects of his sentimentality towards nature and his childhood – establishing trees taken from Bouckville or plucked from the rural woods by his son, or received as gifts from colleagues and friends. The designed landscape established within Olmsted's garden suburb was, by many accounts, an 'Arcadian venue' for Martin's reconnection with nature.¹⁹

The garden remained more or less as designed in Griffin's 1905 Plan of Plantings and the Floricycle plan throughout the Martins' tenure. The 1.5-acre property was cared for by a successive series of gardeners, though, as steward of the designed landscape, Martin himself was disposed to some pruning and maintenance – particularly after his retirement. This pursuit must have given him pleasure; even during the severe decline in his health leading to his eventual death, he notes these efforts in his journal. Stemming from her equal love of horticulture and gardening, Isabelle Martin appears to have in many ways 'curated' the perennial collections, making every effort to

¹⁹ The phrase 'Arcadian venue' is adapted from Christopher Vernon's description of Griffin's design philosophy. See section: Background: Walter Burley Griffin, the Prairie Spirit, and a Conservation Ethos, and, Christopher Vernon, 'A legitimate art distinctive of Australia and Australia alone': The Griffins' contribution to the formation of an Australian landscape design ethos, *Landscape Review*, Lincoln University School of Landscape Architecture, 1997:3, 4.

bring the outdoors indoors through her expert and remarkably composed flower arrangements.

²⁰ Additionally, during the Martins' tenure there is no evidence or indication that shrubs were clipped or sheared in a way that presented them as unnatural - an affirmation on Wright's ideas concerning honesty-in-materials and Griffin's landscape design convictions. Despite the 'unkept' appearance, the landscape was carefully managed for decades by full-time gardeners, an engaged owner, and visited frequently over the years by Wright himself. It is perhaps an authentication of the importance of Darwin and Isabelle Martin in promoting the compositional and landscape genius of Wright and Griffin among their contemporaries.

National Register Modification Recommendations

There are several modifications to the existing National Register nomination data that are recommended based on the research, inventory and analysis performed as part of this Cultural Landscape Report. These recommendations are primarily suggested as changes to the

²⁰ As regrettable to the CLR authors as it is, nearly all of the abundant historical documentation is associated with Darwin Martin alone. The correspondence, diaries, and drawings are almost exclusively pertaining to Darwin's dealings with Wright's studio and his own feelings about the landscape. It is strongly recommended that more focused research be performed to determine and authenticate Isabelle Martin's association with the garden – which is almost certainly more than is being conveyed by the examined material.

nomination's Statement of Significance in order to reflect additional areas of significance and their rational. The recommendations are suggested independently from any resultant landscape treatments implemented as part of the Treatment portion of this CLR.

Where appropriate, recommended modifications have also been identified that should either be made to the National Historic Landmark nomination form, or that support a more consistent parity between the NR and NHL nominations. The recommendations include:

1. Landscape as a Contributing Feature

The existing NR Statement of Significance should be revised to include the significance of the landscape as a contributing feature of the already significant historic property, including the provided rational and background as necessary to support such inclusions.

2. Martin Significance under Evaluation Criteria B

The existing NR Statement of Significance should be revised to include local and state significance of the property as the private residence and garden of Darwin D. Martin, within NR evaluation criteria B. The rational and background for this area of significance is already loosely suggested by descriptions within the existing nomination (the NHL being more robust). However, the

nomination should be revised to explicitly state as such and include the provided additional rational and background as necessary.

3. Griffin Designed Landscape Attribution

Along with the listing of the landscape as a contributing feature, the existing NR Statement of Significance should be revised to include the acknowledgement of Walter Burly Griffin as associated with the design of the landscape while under Wright's employ, as well as the acknowledgment of his collaborative contributions to the construction administration of the project. The revisions should include necessary background as required to convey Griffin's unique contributions in horticulture, among other things, as well as the contributions resultant of his garden design philosophy and significant role in Wright's office.

4. Enhanced Narrative of Wright's Integration of Building and Site

Taking into account research performed as part of this CLR and by others in the years since the preparation of the NR nomination, it is suggested that the nomination be augmented to include an enhanced description of Wright's philosophies toward landscape design and his integration of landscape into his Prairie works of the period. The description of the Martin House landscape within the NR data should be revised to more clearly illustrate the

significance expressed in the existing NHL nomination, including Wright's integration of architecture, interior design and landscape at the property.

5. Reconstructed Features as Contributing

Additional research and analysis should be performed with respect to reconstructed buildings that may have attained significance as contributing features. These features should be evaluated based on NPS special criteria for reconstructions. If found to have attained significance then the NR Statement of Significance should be updated to reflect these inclusions. At a minimum, the nomination should identify that these buildings and features have been reconstructed.

6. Updated Period of Significance

The existing Period of Significance noted within the NR nomination should be revised to reflect the additional areas of significance noted above, suggested as being 1903 to 1929.

7. Recognition of Additional Properties

It is recommended that the boundary of the NR property remain as shown within the existing nomination (the 'Historic Core'). However, the supporting material should indicate the location, extent and historic use

of additional adjacent properties owned by Darwin Martin during the period of significance.

8. Qualifying the 'Wasmuth Portfolio' Plan

For clarity of the record, it is recommended that the provided historic site plan within the existing NR supporting documentation be accurately identified and described as an idealized and spatially inaccurate plan developed well after the design and construction of the house and grounds (Wright's 'Wasmuth Portfolio,' 1910). The plan provides a false sense of history, particularly of the neighborhood setting and the landscape design, and should be qualified as such or supplemented with a more accurate site plan of the historic condition.

9. Parity of NR and NHL Data

Partly inclusive of the above recommendations regarding significance, the NR nomination should be updated to achieve more parity with the National Historic Landmark nomination in terms of significance, contributing features and supporting narrative/material. The NHL data should also be investigated; however, some descriptions of the landscape appear to be inaccurate based on updated research. If the descriptions are found to be accurate then sources should be cited within the nomination.

Supporting Landscape Background and Context

Background: Frank Lloyd Wright and the Integration of Landscape

Considerable material has previously been researched and written about Frank Lloyd Wright as an architect and the significance of his 'Prairie Style' work in particular. Because of his stature in the architectural world, the National Park Service has previously conducted a special review of Wright-associated properties in order to allow National Historic Landmarks program staff to make sound decisions about nomination guidance. As a previously designated NHL property, as well as the subject of much scholarship on its architecture, the Darwin Martin House has been closely documented with regard to Wright's significance. Thus, it is not the intent of this CLR section to establish the importance of his work and summarize his life, but rather, to provide context and support the framework of Wright's integration of house and landscape.

The period between 1900 and 1912 is considered Wright's 'First Mature Period' and is the time at which he conceived and published his design philosophy of harmony with humanity

and its environment - what he called 'organic architecture.'²¹ Wright's early design thinking was interpreted as a series of important tenets, all of which are present within the Martin House and communicate his idealistic unification of architecture, interior design and landscape. These tenets included his inspiration and symbolic cues from nature, a consistency of materials, spatial relationships between interior and exterior, open floor plans, spacious roofed porches, a compatibility of the structure with its surroundings, and long horizontal forms celebrating the interaction between earth and sky – the union of which was considered radical at the time.

As early as 1900, under the title "Concerning Landscape Architecture," Wright is documented to have lectured on the attention he was giving to the still nascent profession of Landscape Architecture, discussing topics ranging from the recent publication of Gertrude Jekyll's *Home and Garden*, to his inspiration from nature and the integration of the designed landscape into his architectural compositions. Many of his design concepts were presented to allow a unification with nature – direct views and tangible experience of the surrounding landscape and garden from interior living spaces.

The features that he incorporated into the

²¹ National Historic Landmarks Program, Frank Lloyd Wright Context Study, United States Department of the Interior, National Park Service, updated June 2014.

landscape were also revolutionary at the time – a mingling of his architecture into the site – and were often in direct contrast to the formal styles of the day. These included cascading and interconnected walls and terraces (physically linking house to site), circuitous entry approaches featuring turns, walls and steps (a complete divergence from the direct entry approach of the Victorian era), careful management of topography and ground plane, and cascading varieties of plants in architectonic urns and planter boxes.

Wright summarized some of these ideas for the first time in his 'A Home in a Prairie Town,' published in *Ladies Home Journal*, February 1901. [Fig. 170] The article included seven small drawings, the most site-significant of which is perhaps the 'ground floor plan' which shows "interconnecting terraces that originate at the porte-cochere and, together with the spacious roofed porch off the living room, surround approximately three-fourths of the house as integral elements."²² The result is a weaving of the structure into the site – something innovative and now considered one of Wright's signature contributions within the 'prairie style'. Another drawing, a perspective of the house from the street, is notable in terms of its complete lack of any popular Victorian garden themes, including

²² Charles E. Aguar and Berneda Aguar, *Wrightscapes: Frank Lloyd Wright's Landscape Designs*, McGraw-Hill, New York, 2002, 50.

elaborate carpet bedding, knot gardens, parterres, shrub hedges, and fountains.

Within the *Ladies Home Journal* article was another revolutionary concept billed as the Quadruple Block Plan. This drawing of a 4-unit full-block composition ultimately served as the illustrative progenitor to the complex weaving of multiple structures into a series of defined landscape spaces as first developed at the Martin House. Indeed, the Martin House has been described as the closest Wright ever came to constructing the concept.²³

From these beginnings came a series of 'Prairie Style' houses, culminating in the elaborate "confirmation of the compositional possibilities" of Wright's Darwin Martin House.²⁴ Within the matrix of garden spaces created by the structures, Wright and his associate of the time, landscape architect Walter Burley Griffin, designed garden features and planting beds that were arranged on the same grid as the house, on axis from internal sight lines, and unique to the American domestic landscape.

Wright did not have a supreme command of plant material that would have been required to prepare detailed planting designs. Though his use and appreciation of plant material is seen in

²³ National Register of Historic Places, Inventory Nomination Form: Darwin D. Martin House, George Barton House, Gardener's Cottage, 2. The description within the NR nomination is credited to Robert Twombly.

²⁴ *Ibid.*, 8.

the many Wright drawings published, particularly the 1910 Wasmuth Portfolio drawings, where he uses such features to visually market the idea of a truly integrated house and landscape. For instance, Wright's relationship with the prevalence of vine cover on houses of the Victorian era seems partially misunderstood. This undoubtedly stems from an often-recited quote from the 4 October 1953 issue of *New York Times Magazine*, reading: "The physician can bury his mistakes, but the architect can only advise his clients to plant vines." Contemporary interpretations of this assume it to mean that Wright always held a distaste for vine cover on houses, or that vines indicate a failure of an architect, which may have been his feeling late in life. However, quite contradictory to that notion are the Wasmuth portfolio perspective drawings which include an abundance of vine covered houses, some featuring vine cover on nearly every visible façade, vines spanning across verandahs and pergolas, and trailing down urns and planter boxes. As an opportunity for Wright to graphically revise and present for popular consumption his previously built works, if the Wasmuth drawings truly represented the design intent of his work prior to 1910 (even often ignoring realities), then clearly he must have felt there was a usefulness for vines in connecting house and landscape.

Similarly, the abundant foundation plantings represented in the Wasmuth drawings challenges the popular contemporary notion that the "Prairie

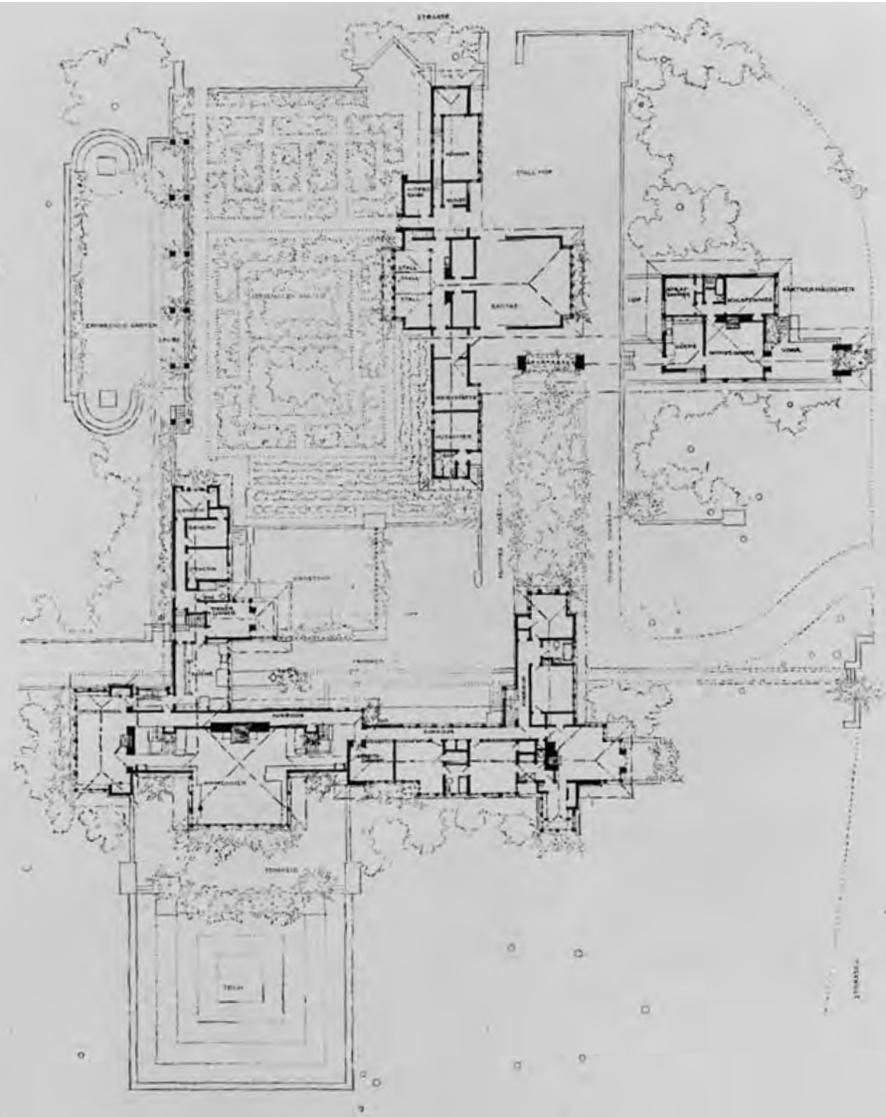
Fig. 170

'A Home in a Prairie Town,'
Ladies Home Journal, 1901.



Fig. 170

Avery Coonley House, site plan, Frank Lloyd Wright, 1908, unrealized (landscape).



Style” house should not include foundation plantings. In reality, the earliest published treatise on the Prairie-style landscape, written by Wilhelm Miller in 1915, practically pleaded with readers to plant “shrubby at the foundation to connect house, woods, and prairie.”²⁵ The popularity of foundation plants have beginnings firmly set at the very end of the Victorian era, becoming increasingly popular in post-Victorian domestic landscapes. This is perhaps, in part, due to the restoration and conservation ethic besought by the Prairie Spirit landscape or maybe simply the late-Victorian purging of a popular, but scientifically inaccurate, belief that plants near foundations and windows restricted air circulation and promoted unhealthy living conditions – a common belief repeated by doctors of the Victorian age. In either case, the contemporary application of “foundation plantings” as we know today would have been foreign to Wright at the time. However, despite his somewhat contradictory sound-bites later in life, the nestling of vegetative materials into corners, allowing the fall color of sumac to rise up and frame a September view from a verandah – and, indeed, blocking some views of the stylobate – seemed to have at least some planned compositional importance in Wright’s unification of house and landscape.

²⁵ Wilhelm Miller, *The Prairie Spirit in Landscape Gardening*, Urbana, University of Illinois College of Agriculture, Department of Horticulture, 1915, 22.

Along with the Martin House, two other large scale “unbudgeted” multiple building compositions of Wright’s Prairie period are recognized as comparable. These are the Susan Lawrence Dana House (1902-1904) and the Avery Coonley House (1908). However, neither of the compositions are recognized for Wright’s assimilation of garden and house, nor for the distinctiveness of their landscape features. The Dana House includes landscape spaces that are compositionally arranged tightly within a house-defined grid but, except for a narrow fountain court, does not attempt to humanize nature with vegetative materials nor does the house exhibit the distinctive architectural blending of structure and site. The Coonley House, on the other hand, is an exceptional integration of architecture and site. But with respect to the implementation of Wright’s unified landscape, the landscape offered by Wright ultimately was no more than a wonderful implementation of site planning – the landscape was not implemented as designed. The garden design was completed some years later by landscape architect Jens Jensen.²⁶

Unbuilt though it was, perhaps the closest kin to the Martin House in terms of the unified composition of both architectural and landscape materials in a humanizing way is the H.J. Ullman House project. The scale of the house and landscape is practically an order of magnitude

²⁶ Aguar, *Wrightscapes: Frank Lloyd Wright’s Landscape Designs*, 118.

smaller than the Martin House, and it has been documented to have never gone past the project stage, but is described as being in the “singular genera of the Darwin D. Martin House.”²⁷ The outside spaces of the Ullman garden layout drawing shows a “series of roofless rooms with low walls that would not restrict the range of peripheral vision, and open to the sky to heighten an illusion of space without measure.”

As most tremendously seen in the Martin House design, these associations between Wright’s architecture and landscape of this period are even more remarkable in that “detailed designs for landscape and plantings were an exception among the plans that issued from The Studio.”²⁸ It has been said that the Martin House design “hung above Wright’s workplace for the balance of his long career as testimony to how all elements of a design are properly integrated.”²⁹

Background: Darwin D. Martin in Buffalo

In many ways, Darwin D. Martin’s notable contributions – his immense business success, bringing Wright to Buffalo, supporting Wright when no one else would – were seeded by the

²⁷ Ibid., 96.

²⁸ Ibid., 46.

²⁹ Jerome Klinkowitz, *Frank Lloyd Wright and His Manner of Thought*, University of Wisconsin Press, Madison, 2014, 33.

work ethic and sentimentality he developed as a child in upstate New York. It has been reasoned that Martin’s “tireless and ceaseless curiosity concerning everything” was, in part, a result of a “childhood of loss and deprivation.”^{30 31}

Martin was born in Bouckville, New York, shortly afterwards moving to a farm in the nearby town of Clayville –which, as author Jack Quinan notes, was described by Martin as idyllic until his mother’s unexpected death just prior to his sixth birthday. Under stress in attempting to provide for his family, Martin’s father took his two youngest – Martin included, at age eight – to Nebraska where the now divided family was engaged in grueling farm labor. It was only after his older brother Frank, then a salesman for the Larkin Soap Company, financed his departure from Nebraska at age twelve that Darwin was able to seek out new prospects – saving every penny selling soap from a wagon and engrossing himself in the offerings of public libraries. Larkin Company President John D. Larkin took on Darwin as a young bookkeeper in the Buffalo headquarters, eventually becoming head of the department in no small part due to his worth ethic and his appetite for recognition, acceptance and

³⁰ Jack Quinan, “Darwin D. Martin, Autodidact,” *The Weekly Wright-Up*, accessed June 15, 2014, <http://wright-up.blogspot.com/2013/01/darwin-d-martin-autodidact.html>. Quinan attributes this remark regarding Martin’s curiosity to a typescript of someone who worked for Martin in some construction capacity, though as unknown authorship.

³¹ Jack Quinan, *Frank Lloyd Wright’s Martin House: Architecture as Portraiture*, New York, Princeton Architectural Press, 2004, 199.

Fig. 172, top

Susan Lawrence Dana
House, 1902-04, Frank Lloyd
Wright, digital HABS plan.

Fig. 173, bottom

Ullman House site plan,
Wright/Griffin, 1904, unbuilt.

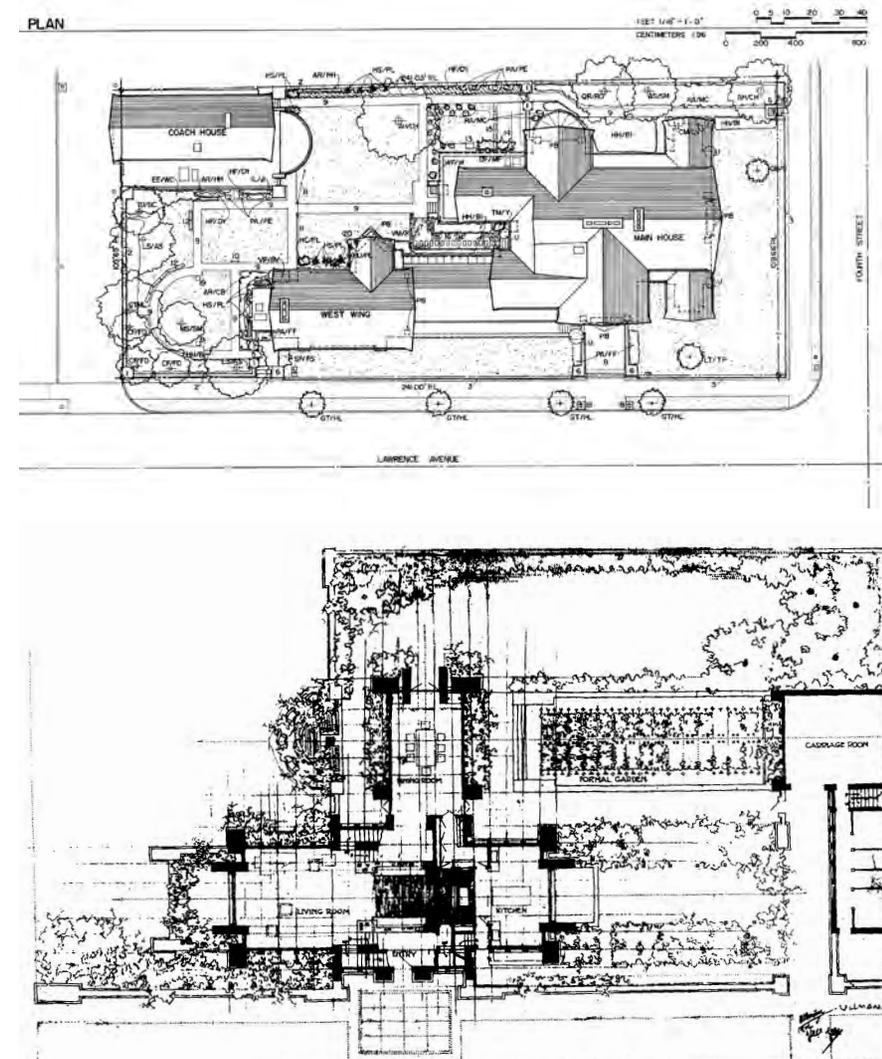


Fig. 174

The Martin Family, 1907.
Darwin Martin center
standing, Isabelle Martin
center-right sitting.



praise from his peers.³²

As a businessman, having pioneered advances in business record keeping, Martin is credited with expanding the Larkin Soap Company to rival that of Sears and Roebuck Co.³³ Also an intellectual and autodidact uniquely borne of the Progressive Era, Martin was known to have a Transcendentalist's appreciation of nature and a lifelong sentimentality toward the idyllic countryside landscape of his childhood. This is expressed in many ways: his personal library and known reading subjects, his fleeting desire to live in the rural countryside with Isabelle, his eventual decision to set down a home in the designed "rural beauty" of Olmsted Sr.'s new garden suburb, the physical and sentimental association of individually selected tree specimens with his childhood landscape, and as his interests in horticulture and his more-than-passing involvement and influence in the detailed design of the Martin House garden. The landscape was, after all, "one of the details we [Martin and Isabelle] are permitted to have fun with."³⁴

It is these characteristics that likely drew him to seek out Wright and gave him a unique awareness of Wright's ideas regarding the integration of house and landscape. It is also for this reason that Martin can be credited with bringing Wright to Buffalo, a community where

³² Ibid., 36.

³³ Darwin D. Martin, *The first to make a card ledger: Story of the Larkin Card Indexes*, Larkin, Buffalo, 1932.

³⁴ DDM-FLW, 15 October 1904, Trans. Jack Quinan 2003, WMP-UB.

the density and range of Wright's architecturally unique contributions is only exceeded by that of Oak Park, Illinois. In this capacity, Martin's influence resulted in not only Wright's design and construction of Martin's own house, and the compositionally important, but separate Barton House and Gardener's Cottage, but the Walter Davidson House, the William Heath House, Isabella Martin's Graycliff, and perhaps most significantly, the now-demolished Larkin Administration Building, which has been extensively celebrated for its many innovations.³⁵

Both Darwin and Isabelle Martin were owners heavily engaged in horticulture, with Darwin especially fond and attentive of the garden's design details - a meticulous study of the process and project. Martin shared the transcendentalist and progressive ideals that would not only allow Wright/Griffin to design the unusual house and landscape, but to establish his home among the democratic newness of Parkside, Olmsted's 'rural' garden suburb.

Owing perhaps to Wright's "intoxicating mix of arrogance and charm," Darwin Martin also spent a great deal of his multi-decade relationship with Wright providing the impulsive architect with both sound advice and money.³⁶ Martin criticized (often playfully) and corresponded with

Wright in great detail, sometimes harshly and sometimes timidly, in dealing with his own house, Wright's business practices, and the disorder and indignity often surrounding Wright's personal and social life. Wright continually requested financial assistance from Martin, even past the stock market crash of 1929 when Martin began to lose both his fortune and health. Darwin can be credited with being the largest financier of Wright's effort to rebuild Taliesin in Spring Green, Wisconsin, after the tragic fire that also took the life of Wright's mistress, her children and several others. And in 1922, Martin established Frank Lloyd Wright, Inc., in an attempt to keep the struggling architect solvent.³⁷ Prior to this (1915), and despite having paid the architect to design a house of unlimited budget, it is recorded that Wright owed Martin a total of \$31,000 – the present equivalent of more than \$730,000 when adjusted for inflation.³⁸

Wright wrote an impassioned letter to Isabelle upon hearing of Darwin's failing health, reading in part:

I only wish I had been less taking and more giving where he was concerned but the character is fate and mine got me into heavy going – and no safe harbor in sight.³⁹

It was Martin's unique multi-faceted contribution to Wright's life that helped Wright succeed

in areas where his artistic genius could not influence, which in many ways, provided a means for Wright to perform the work that transformed both culture and architecture. Similarly, Martin's impact on his community in terms of commerce and architectural heritage at the height of Buffalo's prominence as a world-class city was equally substantial.

Background: Walter Burley Griffin, the Prairie Spirit, and a 'Conservation Ethos'

As with most transformations that defined the Progressive Era, the cultural, social and economic events surrounding the end of the 19th century were fertile ground for a shift in attitudes toward nature and the designed landscape. The shift was marked by the broader recognition and understanding of the philosophies and writings of Walt Whitman and Ralph Waldo Emerson and was an intense reaction to the impacts of the industrial revolution.

This extraordinary shift from agrarian to urban society had resulted in both a sense of anxiety and a newfound sense of social duty, as well as general remorse for the resultant condition of authentic nature in America. By 1890, only 750 American bison were known to remain in North America, the passenger pigeon was extinct by 1900 – both of which populated the landscape by the many-tens-of-millions a hundred years prior. Likewise, the "indigenous, once definitive

³⁵ Two other Wright designed structures located in Buffalo, the Blue Sky Mausoleum and the Fontana Boathouse, are not included in this list as they were never extant during Wright's life and are contemporary constructions developed off of Wright's historic plans.

³⁶ Frank Lloyd Wright: A Film by Ken Burns and Lynn Novick, Geoffrey C. Ward writer, DVD, 28 August, 2001.

³⁷ Jack Quinan, Frank Lloyd Wright's Martin House: Architecture as Portraiture, 216.

³⁸ Ibid., 212.

³⁹ Ibid., 218.

Fig. 175

Isabelle Martin and company
at the north side of the Barton
House wall.



'inland sea' of prairie grasses and forbs was comparatively long vanished; replaced either by urban development or by agricultural crops."⁴⁰

The response borne of these impacts – the creation of the first National Park (Yellowstone, 1872), the founding of the Sierra Club (1892), the establishment of the Forest Service (1900) and the first national wildlife refuge (Pelican Island, 1903), among others – was not only the rise of the conservation movement, but also a desire to reconnect with and humanize a more permanent and cultivated domestic nature.⁴¹ Driven by this desire were Frederick Law Olmsted Sr.'s public park and rural suburb designs, a general shift away from the extravagant Victorian garden styles, and even Frank Lloyd Wright's transcendentalist-fueled makeover of American architecture.

It is under these circumstances that Walter Burley Griffin began his professional career with an aspiration to conserve, study and draw inspiration from, and ultimately control and aesthetically define nature on many scales for the benefit of people. As both an architect and landscape architect, Griffin is best known as being credited for the design of Australia's national capital city, Canberra, having won (in partnership with his wife Marion Mahony) an international competition in 1912. Prior to this

⁴⁰ Christopher Vernon, 'A legitimate art distinctive of Australia and Australia alone': The Griffins' contribution to the formation of an Australian landscape design ethos, *Landscape Review*, Lincoln University School of Landscape Architecture, 1997:3, 23.

⁴¹ *Ibid.*, 4

distinction, Griffin practiced professionally on smaller private commissions before being hired by Wright in 1901, bringing with him "a degree of landscape professionalism not found in other architecture offices of the day."⁴² Griffin has been described as the "closest thing to a valued and respected partner that Wright would ever have," and between 1901 and 1906 (the period during which Wright achieved international recognition for his early Prairie works), he was central in providing horticultural expertise and helping Wright compose landscapes that shared harmony with architecture.⁴³ Additionally, Griffin often played the role of business manager in Wright's studio during these years, particularly when Wright was away in Japan in 1905, engaging clients in extensive correspondence and coordination on matters of construction and details both architectural and landscape architectural.

A contemporary both in time and spirit of the renowned Aldo Leopold, Griffin was both a naturalist and a conservationist. Originally preferring to study landscape gardening, he was persuaded by O.C. Simonds (a founding member of the American Society of Landscape Architects) to pursue a more lucrative career in architecture. Griffin was a founding member of what was known in Chicago as the Prairie Club, which "aimed to provide guided public walks throughout the Chicago region, to identify and

⁴² Aguar, *Wrightscapes: Frank Lloyd Wright's Landscape Designs*, 16.

⁴³ Jerome Klinkowitz, *Frank Lloyd Wright and His Manner of Thought*, 32.

Fig. 176

Walter Burley Griffin and
Marion Mahony, Victoria,
Australia, 1918.



Figs. 177

Walter Burley Griffin.



raise public awareness of special areas and to create an interest in their conservation.”⁴⁴ Griffin’s conservation ideals and his idealized design inspiration from nature were shaped by his own childhood and his witness to the urbanization of the industrial revolution. Griffin scholar Christopher Vernon writes:

Griffin witnessed this abrupt metamorphosis, later reflecting on the loss: ‘When I was a child there was plenty of open ground to play in, about ten allotments to each boy... Now’, he continued, ‘it is ten boys to each allotment’. The emphasis placed on nature must therefore also be seen as Griffin’s impassioned response to this condition of modernity. The rapidity with which the seemingly permanent – the open landscape – was consumed, stimulated not only a design interest in permanency but also emphasised the need to connect with or to humanize nature. Griffin’s design, which themselves were instruments of suburbanisation, became Arcadian venues for this reconnection.⁴⁵

Griffin’s design of the Martin House gardens, and perhaps just as importantly, the relationship that Darwin Martin had with the designed landscape as expressed in his sentimentality toward the idyllic countryside of his youth, is accurately described by Christopher Vernon’s portrayal of

Griffin’s design interest – an Arcadian venue for Martin’s reconnection with nature. In essence, Darwin Martin, also shaped by Transcendentalist writings, was the perfect client for both Wright and Griffin’s emerging design philosophies.

A handful of years after Griffin had won the Canberra competition and left America for Australia, it was noted landscape writer and *Country Life in America* editor Wilhelm Miller who credited Griffin as being among the select few practitioners – with Jens Jensen and O.C. Simonds – to have stylistically established what he called *The Prairie Spirit in Landscape Gardening*. Miller’s publication of the same name was distributed in 1915 and is now considered “a significant early example of ecological writing” and “the historic expression of an emerging conservation ethic.”⁴⁶ Miller’s *Prairie Spirit*, which was provided free to any land owner who would sign a pledge to perform some of the recommended practices, advocated the use of native plants and the appreciation, conservation and restoration of the native mid-west landscape.⁴⁷ Miller identified Jensen, Simmonds and Griffin as having evolved the style, noting within its opening paragraph that it was “founded on the fact that one of the greatest assets which any country or natural part of it can have, is a strong national or regional character,

⁴⁶ Robin Karson, preface to Wilhelm Miller’s *The Prairie Spirit in Landscape Gardening*, ASLA Centennial Reprint Series, Amherst and Boston, University of Massachusetts Press, 2002.

⁴⁷ Miller also expected that the tenets of his *Prairie Spirit*, namely conservation, restoration, appreciation of native beauty, could be replicated in other geographic ecologies throughout the nation.

⁴⁴ Christopher Vernon, ‘A legitimate art distinctive of Australia and Australia alone’: The Griffins’ contribution to the formation of an Australian landscape design ethos, 4.

⁴⁵ *Ibid.*, 4.

especially in the homes of the common people.”⁴⁸ Miller also appealed to the sentimentality of the emerging ethic within the *Prairie Spirit*, both comfortingly appealing and bidding to the ‘common-man’:

On the other hand, the city merchant may have plenty of money, but not one foot of earth in front of his store. Let us assume that he is tired of the artificial surroundings and goes to the country for a day’s rest and change. And, while there, an idea comes to him – he will have something more permanent and natural than window boxes. He will have vines – the kind he used to like as a boy on the farm, the narrow leaved “woodbine,” a variety of Virginia creeper so common in Illinois that, for purposes of sentiment, we may call it the “Illinois creeper.” He has two holes cut into the concrete sidewalk, and plants his souvenirs of Illinois. To him they may recall the parents that are gone, or they may remind him of “the day” when he is to shut up shop for good and retire to a country home. The passers-by know nothing of all this, but they are glad to see some sign of country beauty in the city. They say, “Life is not all dollars to that man.”

Can such simple plantings be called “restorations” in any important sense? Certainly, if they honestly express the individual’s love of the local scenery,

combined with his love of home, and town, and state. Restoration is fundamentally an act of the spirit; the scale of the operation is incidental.

The essential thing is to plant some permanent reminder of the native beauty, and the cost should always be well within one’s means. A person may prefer to have foreign plants in his garden but he must care enough about the native kinds to plant some of them in the public part of his property. For restoration means more than mere gardening – more than the planting of double roses and lilacs, the beauty of which everyone can see. The “restorer” must prove that he wants to be surrounded by common and native things, rather than by rare and costly foreigners.

Everyone will know that it is put there not to display wealth, but in the pure spirit of restoration.⁴⁹

Though the *Prairie Spirit* includes design recommendations, many of which were known to exist within Griffin’s prior-completed landscape design for the Martin House, much of the publication promoted and celebrated the use of native plants.⁵⁰ However, as recognized by the

⁴⁹ *Ibid.*, 10.

⁵⁰ Some of the shared characteristics with the Martin House landscape features included, “irregular borders of shrubbery that will give more year round beauty than a hedge, trimmed or untrimmed,” the use of trumpet creeper, sumac, elder, hawthorn or “other plants that are sometimes considered coarse for the front of the house,” and notably similar to the tree lawn

Martin House plant palette, Walter Burley Griffin “shared neither Miller’s nor Jensen’s pronounced advocacy of native plants nor the use of such devices as Jensen’s miniaturized ‘prairie rivers’. Griffin’s extant planting plans of that time reveal a liberal use of exotic vegetation and horticultural varieties in supplement to natives.”⁵¹

Of Miller’s professional inclusions to his so-called *Prairie Spirit*, it was Griffin who was more interested in aesthetics, geometry and form, as opposed to native plants and garden design ‘regionalism.’ In fact, it has been argued that Griffin’s inclusion in Miller’s *Prairie Spirit* was motivated by other factors, including his celebrity from the Canberra competition, rather than his use of native plants.⁵²

Indeed, prior to his inclusion in Miller’s work and following his departure from Frank Lloyd Wright’s office in late 1905, Griffin “initiated a period of landscape architectural experimentation: a search for his own voice, independent of Wright’s.”⁵³ This experimentation is profoundly evident in the Martin House garden’s 1906

plantings at the Barton House, “planting the parkings in order to intensify the sylvan charm of the town and connect all private places with the town ideal.”

⁵¹ Christopher Vernon, ‘A legitimate art distinctive of Australia and Australia alone’: The Griffins’ contribution to the formation of an Australian landscape design ethos, 8.

⁵² Christopher Vernon, introduction to the ASLA Centennial Reprint Series of *The Prairie Spirit in Landscape Gardening* by Wilhelm Miller, Amherst and Boston, University of Massachusetts Press, 2002.

⁵³ Christopher Vernon, ‘A legitimate art distinctive of Australia and Australia alone’: The Griffins’ contribution to the formation of an Australian landscape design ethos, 4.

⁴⁸ Wilhelm Miller, *The Prairie Spirit in Landscape Gardening*, 1915, 1.

Figs. 178, top

"Conservation," photograph published in the 'Prairie Spirit in Landscape Gardening,' 1915.



"Conservation" is the First Principle of the Prairie Style of Landscape Gardening

Has your community destroyed its oldest trees or has it saved its scenery, like Riverside? These trees line a river bank, which is not treated as a dump, while the elders and sumacs show that the lot owners save and encourage in their back yards the luxuriant, native vegetation.



63-64. Before and after Repeating the Prairie on the Parking of a City Street

"The people of Highland Park planted about \$700 worth of Illinois shrubs in public places in 1914. Our environment is woodland and therefore many of us believe in planting the parkings in order to intensify the sylvan charm of the town and connect all private places with the town ideal. But woodland beauty needs a hill, so we have some open spaces and many haws and crabs to suggest the great prairie beyond us."—Everett L. Millard, Highland Park, Illinois.

Figs. 179, bottom

Tree lawn plantings, "before and after," published in the 'Prairie Spirit in Landscape Gardening,' 1915.

Floricycle – now often questioned for its enormous density of seemingly unmanageable perennial and shrub plantings – bringing to question its viability as a landscape feature. Conversely, who of the day would have expected Wright's 'unusual' architecture to be viable? Griffin's experimentation with cultivated nature was well beyond an appreciation for the native landscape of the American mid-west.

Griffin's first commission after his departure from Wright was a 1906 plan for the Northern Illinois State Normal School in DeKalb, Illinois. Similar to the Martin House landscape, the plan and plantings for the school were a well-conceived combination of the formal and natural style, said to have no perceptible "abrupt or startling transition" between the two.⁵⁴ This was a distinctive characteristic of Griffin's landscape design work. At a time when supporters for either formal or more natural style were in much disagreement, it was Griffin who developed a style characterized by the pleasant union of the seemingly disparate approaches. Rather, his "resolution of the two was an expression of his concept of nature itself."⁵⁵

Another dominant principle of Griffin's landscape design style was his strong interest in seasonal accents throughout the year – including winter. This is forcefully expressed in the Martin House

Floricycle, as well as the more subtle use of fall or winter-interest plants throughout the other Martin garden spaces (sumac, red and yellow twig dogwoods). His work at the Normal School and his residential commissions displayed this preference for seeking out seasonality, a principle most directly embraced in a later (1909) residential design for Mrs J. W. Bolte, Hubbard's Woods, Illinois, wherein Griffin specifically designed individual garden spaces for each season.⁵⁶

Though not believed to have been implemented as sketched, Griffin's earlier landscape plans for Frank Lloyd Wright's 'Willits House' (1902) contained many shared characteristics with the Martin House landscape, including a broad and exhaustive plant palette of naturally and ornamentally-inspired natives and exotics, a 180-degree mixed perennial and shrub hemicycle surrounding the porch and verandah, and a series of outdoor rooms – relating to architectural features and axis, defined and organized by naturalistic shrub massings at the periphery.⁵⁷ The plans held within the Frank Lloyd Wright Foundation Archives at Columbia's Avery Library are sketch-level only, a furious mass of pencil and plant names, but the arrangements and plant selections reveal his desire to combine the natural and the geometrically formal in a way that complimented and reinforced the house.

54 Christopher Vernon, "Expressing natural conditions with maximum possibility": the American landscape art of Walter Burley Griffin," 29. Vernon credits this description to a 1915 article in *The American Botanist*, by F.K. Balthis.

55 *Ibid.*, 31.

56 *Ibid.*, 33.

57 Aguar, *Wrightscapes: Frank Lloyd Wright's Landscape Designs*, 67. Aguar's own research comes to the conclusion that the Willits House plantings were never implemented.

Darwin Martin's brother William E. Martin, whose Oak Park, Illinois house (1903) had also been designed by Wright/Griffin one year prior shared some minor characteristics as a deigned landscape, including a similar – though comparatively limited – plant pallet. ⁵⁸ However, the W.E. Martin garden was never envisioned or realized to the extent that Darwin D. Martin's landscape was. Wright's own genius for defining landscape with architectural arrangement was not as clear, and it was altered shortly after construction. ⁵⁹ Despite this, it was a garden addition performed a few years later (1910) by Griffin at the W. E. Martin House that likely encouraged Wilhelm Miller to describe it with an early draft of his *Prairie Spirit* as "a chief American work in landscape architecture." ⁶⁰

Ultimately, Walter Burley Griffin moved to Australia shortly after winning the Canberra competition. Initially believed to be a temporary relocation, he kept an office in Chicago. Eventually, both he and his wife Marion Mahony settled in Australia permanently and opened a practice in Melbourne. Interestingly, it was only

⁵⁸ Plant species names were briefly shared between Darwin Martin and his brother (William) in fall of 1903 as Martin practically begged Wright to deliver a planting plan for the Barton House and William advised Darwin on the nursery source.

⁵⁹ Aguar, *Wrightscapes: Frank Lloyd Wright's Landscape Designs*, McGraw-Hill, 74.

⁶⁰ Christopher Vernon, *Walter Burley Griffin, Landscape Architect, The Midwest in American Architecture*, John S. Garner editor, University of Illinois Press, Urbana, 1991, 218. Christopher Vernon notes that Griffin perhaps objected to this description and inclusion on *Prairie Spirit* as the house was associated with Wright.

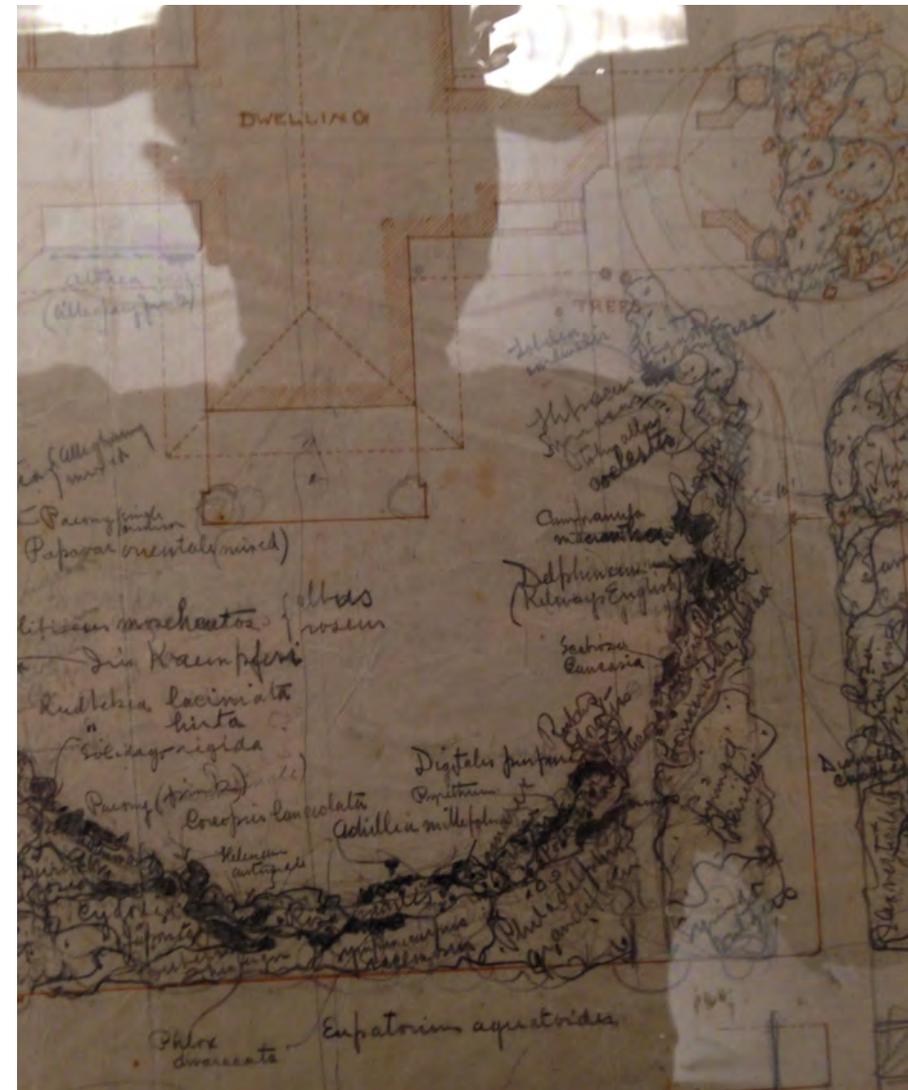
after practicing for several years in the antipodes that Griffin began extensively promoting the use of native vegetation in landscape and ecological design. ⁶¹

Griffin made a visit to the Darwin Martin House – his largest and most elaborate American garden, the 'one' he would cerebrally carry with him throughout his career – in 1932, during a trip to New York. But he never returned to the United States to practice his trade and has been somewhat overshadowed in his contributions by both his immigration and his association with the more dominant and renowned work of his former employer: Wright. Nevertheless, as the product of a time and place among important Chicago and Steinway Hall contemporaries, and his witness and response to the loss of the American natural landscape, Walter Burley Griffin's influence on both landscape design and an American conservation ethos is noteworthy in the context of landscape architectural history.

⁶¹ Christopher Vernon, e-mail message to author, 17 May 2014.

Fig. 180

Willits House (1902), 'hemi-cycle' style plantings sketch, excerpt, Griffin / Wright.



Integrity Evaluation

Within the cultural landscape preservation standards, historic integrity refers to the “authenticity of a property’s historic identity, evidenced by the survival of physical characteristics and found to be significant.” When evaluating integrity the CLR should determine to what degree the landscape conveys its historic character, how much of the original fabric has been retained, and identify whether or not any changes to the landscape are irreversible which would prevent it from being corrected so that the property retains integrity.

Integrity is documented through the analysis of seven aspects or qualities: location, design, setting, materials, workmanship, feeling, and association, often defined as:

Location: Location refers to the place where the cultural landscape was constructed or where the historic event occurred.

Design: Design is the combination of elements that create the form, plan, space, structure and style of a cultural landscape.

Setting: Setting refers to the physical environment within and adjoining the cultural landscape.

Materials: Materials are the physical elements, both natural and constructed,

that existed historically within the cultural landscape.

Workmanship: Workmanship is the physical evidence of the crafts in the construction and use of the landscape.

Feeling: Feeling is an expression of the aesthetic or historic sense of a particular period of time in the cultural landscape.

Association: Association refers to the direct link between the important historic event or person and the cultural landscape.

Given the lack of vegetative features, the integrity of the Martin House landscape varies substantially within these aspects. For example, the landscape may retain integrity of location but lack integrity of materials due to the absence of historic vegetation – a primary material. However, not all seven aspects of integrity must be present for the property to retain integrity.

Location

The landscape retains high integrity of location. The existing properties that constituted the house and grounds during the Martin ownership period are currently intact and original to their location and historic core boundaries. Set within an NR listed historic district, these properties have been reacquired within the last decade through prior preservation master plan efforts and reconstruction treatments which appear to meet special significance criteria. Darwin Martin

had ownership interests in adjacent parcels that now serve either MHRC visitor programming or are privately owned residences, however, these parcels are not considered the historic core of the property as previously defined by the NR nomination and this CLR.

Design

The landscape does not retain integrity of design, primarily due to missing vegetative materials that performed substantial design roles within the landscape. It is believed that the extant design features, including the defined matrix of landscape spaces, the cruciform arrangement of structures, site features and materials (other than vegetative), create the form, plan, space and structure that would be recognizable in the period and convey character, yet the lack of all vegetative materials impacts design integrity. Many of these extant features are reconstructions but appear to meet special significance criteria. Design conditions influenced by missing elements, such as vegetative materials, are reversible and can be corrected.

Setting

The landscape retains a high integrity of setting. The physical environment surrounding the historic property, including the neighborhood (an identified historic district), the streetscape

(public realm), most adjacent and nearby residential structures and the relationships shared between these features, generally remain intact and representative of the period. Some nearby houses have been modified, including the removal of one house (north of Barton House) but not to an extent that would make the property unrecognizable or wholly uncharacteristic of the period. The adaptation of parcels adjacent to the courtyard area for visitor programs and services, including the construction of the visitor center, alter the character of the setting from within the courtyard itself and, by extension, the pergola. However, the architectural style of the visitor center does not provide a false sense of history and special attention has been paid to identifying the boundary between the historic core and the programmatic spaces. Furthermore, the visitor center maintains minimal visual presence when viewed from the public realm streetscape or neighborhood surrounding the property.

Materials

The landscape does not retain integrity of materials. The physical materials elements combined within the historic property that would convey its historic character include both constructed materials and vegetative materials. While many structures, circulation systems, and other constructed features appear to hold integrity and contribute to significance through special evaluation criteria, the overall integrity of all landscape materials suffers severely from lack of extant characteristic vegetation, including

many trees, shrubs, and perennials. The lack of vegetative materials is reversible however, and may be corrected through treatment in some instances.

Workmanship

The landscape does not retain integrity of workmanship. Though generally appearing to be high quality, accurately implemented, and presented within a dignified setting, the quantity of reconstructed features does not demonstrate the physical evidence of craft of the period. Though visually appearing as high in quality, it would be misleading to accept reconstructed features as products of the culture or craft of the historic period. Within the landscape, this may also represent the characteristic stewardship and care for live historic vegetative materials, which are not extant within the landscape. Changes and alterations to the property with regard to workmanship are not revocable and have been lost.

Feeling

The landscape retains low integrity of feeling. The dominance of the reconstructed buildings and features within the landscape, in no small part due to their unique and recognizable style, communicates a relatively strong feeling of the prairie style design, the compound-like site planning, and expresses the feeling of a

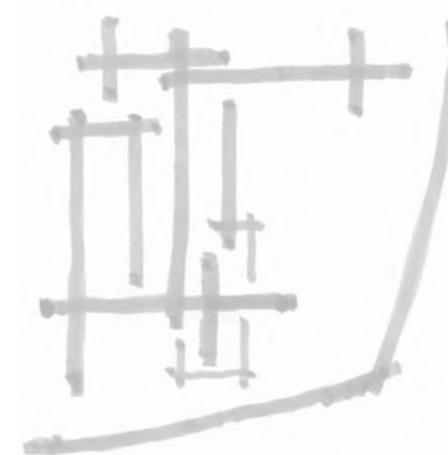
Fig. 181, top

Integrity Summary Matrix

Fig. 182, bottom

Design Integrity Diagram

ASPECT	RETAIN?	DEGREE
Location	Retains	High
Design	Does Not Retain	N/A
Setting	Retains	High
Materials	Does Not Retain	N/A
Workmanship	Does Not Retain	N/A
Feeling	Retains	Low
Association	Does Not Retain	N/A



It is believed that extant features, including the matrix of landscape spaces defined by the cruciform arrangement of structures create the form, plan, and space that would be recognizable in the period and convey character. Yet, the lack of all vegetative materials impacts design integrity.

domestic residential setting – despite being an active house museum. A large contributor to the characteristic feeling of the property is the powerful contrast witnessed and sensed between the historic property and its neighborhood setting, which was also characteristic and often remarked of the historic period. However, the lack of vegetative material alters and reduces the truly accurate experience and sense of the overall design from both within the house and from the public realm. Missing vegetative materials are reversible however, and may be corrected in a way that increases the accuracy of the feeling experienced within the landscape.

Association

The landscape does not retain integrity of association. The property is no longer used or managed by the Martins and no longer serves as a private residential estate. The current use is primarily a house museum, dedicated to interpreting the design qualities of Frank Lloyd Wright and ownership of the house by the Martin family.

Landscape Characteristics and Features Evaluation

This landscape character evaluation specifically compares the property's existing landscape characteristics to its known characteristics during the period of significance. The narrative illustrates the extent to which the landscape retains historic character in each character typology (visual and spatial relationships, topography, vegetation, etc.) and described major features that contribute or do not contribute – or are perhaps missing. Not all individual features are described within the narrative and have been assessed individually as a matrix at the end of this section.

Given that the extant Martin House landscape is composed of many reconstructed features, these have been identified as such and evaluated. Unless otherwise noted due to a specific CLR comparison between a documented historic condition and an existing condition, it is believed that high quality reconstructions have taken place through prior treatments, and they likely meet (through future additional evaluation) special National Register evaluation criteria for reconstructed properties.

Visual and Spatial Relationships

The existing visual and spatial relationships are generally characteristic of the period of significance primarily due to relationship between the extant boundaries created by the public realm streetscape, the visual associations to the interior spaces of the house, and most distinctly, the matrix of large and small landscape spaces created by the arrangement of architectural buildings, structures, circulation routes and other constructed features. Much of the features defining these spaces are reconstructions, but the spatial definition created by the protruding walls, low terraces and cruciform arrangement of buildings are representative to the Martin ownership period. The most notable visual and spatial change from the period is the missing definition provided at site boundaries by vegetative material. This includes the prominent internal site views associated with the Floricycle that once terminated the strong axis of the fireplace, living room and verandah. The recognizable front yard, the Summit lawn, Summit terrace, and Barton House yard are intact spaces despite the loss of materials. The courtyard space appears to be the most defined area, with its compartmentalized subareas that are all distinguishable. Some visual relationships that would have existed within the courtyard space have been modified by both the lack of boundary screening and change in land use on adjacent parcels (visitor interpretive services).

Topography

The existing topography of the Martin House is characteristic of the Martin-ownership period. Though predominantly a flat urban lot, the site is still marked by the subtle but substantial rise and reciprocal fall in grade along both the Jewett and Summit right-of-way frontages, the purposeful compression and concealment of that grade on-site at the Floricycle area, and the resulting appearance of the house as if it was on a singular flat plane. It is believed that vegetative materials aided in the seemingly purposeful visual concealment of topographic features at the Floricycle but the expanse of uninterrupted turf has a similar effect - disguising changes in grade that were undesired.

Vegetation

Apart from a select few areas of interpretive plantings that are largely characteristic of the period, the vast majority of the landscape is devoid of vegetative materials and is not characteristic of the Martin ownership period. Vegetative materials, including trees, shrubs, perennials, defined beds – virtually all vegetation on site – has been heavily impacted by decades of modification, removals, and construction activities related to the preservation treatments being performed on the house. The vast expanses on open turf, though marginally supporting the various defined landscape

spaces as a vegetative feature are clearly out of character relative to the abundant vegetation of the period. The European (Copper) Beech on the western side of the Jewett frontage is the sole surviving vegetative feature within the historic core. A wisteria and lilac from the period have been transplanted off property (adjacent) and are being preserved. Miscanthus grass within the front raised planter is not characteristic. Contemporary interpretive plantings such as plants in urns, window boxes and planters appear to be in keeping with the known plant materials of visual intent of those historic vegetative features. However, existing perennial beds within the courtyard space are not characteristic of the period and the beds themselves are both more narrow and longer than the historic beds (cutting off direct access to the lawn).

Circulation

Existing circulation appears to fundamentally be characteristic of the Martin period, although all landscape circulation features are prior reconstruction treatments. Nonetheless, all known circulation routes are represented and generally appear to be accurate with respect to materials. A few notable, albeit mostly minor, exceptions include specific areas of the driveway, walkways throughout the Gardner's Cottage parcel, and the north south garden path within the courtyard.

The driveway entry includes a PVC removable bollard to prevent cars from accessing the driveway (health and safety purposes) and also features a concrete drive apron at the street, which was originally gravel and included matching curb edging. The reconstructed curb edging also appears to have a color mismatch to the adjacent slab walkway. Concrete color is unsurprisingly difficult to identify in period photographs, and the CLR authors have not been able to access any original written specifications, however, photographs show that the driveway concrete curb edge and the house's entry walk are of a matching tint (shade of grey in photographs) and include integral / aligned scoring patterns. The photographic record also indicates that the area directly outside of the garage was paved in concrete at some point – however it is likely that this occurred sometime after 1908. Additionally, the 1905 as-built site plan prepared by O.S. Lang seems to indicate that the curb edge and planting beds at the north side of the fountain wall included a rounded bevel motif rather than the extant 90-degree shape. Connecting to these beds is the garden walkway through the courtyard, which was reconstructed to be straight on alignment with the wall piers. Historically this walkway was aligned more slightly to the east and included an unusual 'jog' at the end which is not reflected in the reconstruction. The diamond-shaped pavers in turf are not present which once connected the southeast conservatory door to the Summit Terrace steps and the nearby conservatory east-wing entry door. Lastly, the circulation (both route and materials) at the Gardener's Cottage site has

been heavily modified over time and facilitates new programmatic uses.

Water Features

The existing water features, including the courtyard fountain and the Conservatory fountain, both appear to be characteristic of the Martin-ownership period. Both features are reconstructions.

Buildings and Structures

The existing buildings within the historic core area, including the main Martin House, the pergola, the Conservatory, the Barton House, the Garage, and associated structures, are predominantly characteristic of the Martin-ownership period. However, only the Martin House and the Barton House are original without significant alternations. The Gardener's Cottage remains original but includes a large addition on the rear and internal modifications. The remaining buildings are reconstructions, including most all associated structures (walls, terraces, etc). The original (Pierce-Sefton) greenhouse is missing and only remnants of its original interior path remain. Trellis wire is missing from the buildings (pergola, porte-cochere). The stone wall reconstructed at the western boundary does resemble in form and material the original wall, however some characteristic features

such as intermittent vertical pattern stones and mortared joints are missing. Lastly, drain basins reconstructed at the southeast and southwest exterior of the Conservatory were never known to exist in the Martin period.

Site Furnishings and Objects

Existing site furnishings and objects such as urns, replica clothes poles, cast bird houses (mixed, replica / original), and sculptures (replicas) are characteristic of the Martin ownership period. The teak bench located at the rear of Barton House and the bench and chairs at the rear of the Gardener's Cottage, as well as the security camera (health, safety, welfare need) are not characteristic

Fig. 183

Features Assessment Matrix

* These features are reconstructions

TYPE	FEATURE NAME	CONTRIBUTING?						
Site-Wide Features			C	Front Porch	Contributing	V	Barton Veranda Trees	Missing
			C	Jewett Sidewalk	Contributing *	V	Summit Lawn Street Trees	Missing
BS	Buildings – al'	Contributing **	C	Universal Access Lift	Non-Contributing	V	Norway Maple Street Tree	Non-Contributing
T	Topography	Contributing	BS	Front Raised Planter Wall	Contributing	C	Terrace Steps	Contributing *
V/FO	Urns, Window Boxes	Contributing	FO	Jewett Street Lights	Non-Contributing	C	Summit Sidewalk	Contributing *
C	Jewett Parkway	Contributing				FO	Bock Sculpture	Contributing *
C	Summit Avenue	Contributing				FO	Summit Street Lights	Non-Contributing
BS	Drain Basins	2 qty non-contributing *	The Floricycle and Corner			The Summit Terrace		
The Jewett Frontage			VS	Floricycle Space	Contributing			
			T	Floricycle Grade Incline	Contributing			
VS	Front Yard Space	Contributing	V	Floricycle Shrubs	Missing	VS	Summit Terrace Space	Contributing *
VS	West Side of Drive Space	Contributing	V	Floricycle Herbaceous	Missing	V	Terrace Herbaceous Plants	Missing
V	Copper Beech Tree	Contributing	V	Corner Plantings	Missing	V	South Terrace Planter Plants	Missing
V	Ginkgo Trees (east/west)	Missing	V	Floricycle Street Trees	Missing	V/FO	Summit Terrace Vine Trellis	Missing
V	West Driveway Plantings	Missing	V	Day Lily Patch	Non-Contributing	V	Terrace Elm Tree	Missing
V	East Driveway Plantings	Missing	V	Black Walnut Trees (2)	Non-Contributing	C	Diamond Pavers	Missing
V	Raised Planter Plantings	Non-Contributing	V	Nrwy Maple Street Tree	Non-Contributing	BS	Terrace Wall and Piers	Contributing *
V	Jewett Street Trees	Non-Contributing	C	Verandah Steps	Contributing *	The Barton House & Paddock		
V	Nrwy Maple Street Tree	Non-Contributing	C	Small Floricycle Steps	Contributing	VS	Barton Front Yard Space	Contributing
V	Porte-cochere Vine Trellis	Missing	C	Chain Link Gates	Non-Contributing	VS	Barton Year Yard Space	Contributing *
V	American Elm (East)	Missing	FO	Security Camera	Non-Contributing	VS	Paddock Space	Contributing *
V	American Elm (West)	Missing	The Summit Lawn			V	Barton Front Shrubs	Missing
C	Driveway	Contributing *	VS	Summit Lawn Space	Contributing	V	Barton Trees	Missing
C	Driveway Apron	Non-Contributing	V	Griffin Shrub Border	Missing	V	Barton Street Trees	Non-contributing
C	Driveway Curb Edge	Non-Contributing	V	Perimeter Plantings	Missing	V	Hosta Plantings	Non-Contributing
C	Visitor Center Path	Non-Contributing	V	B. Verandah Area Plants	Missing	V	Barton Adjacent Oak Tree	Missing
C	PVC Bollard	Non-Contributing						
C	Entry Walkway	Contributing *						



Fig. 184

Interior of greenhouse, peony
in foreground, c. spring 1905.

Darwin D. Martin House

Bloom Color / Seasonal Interest Diagram of the Floricycle as Designed

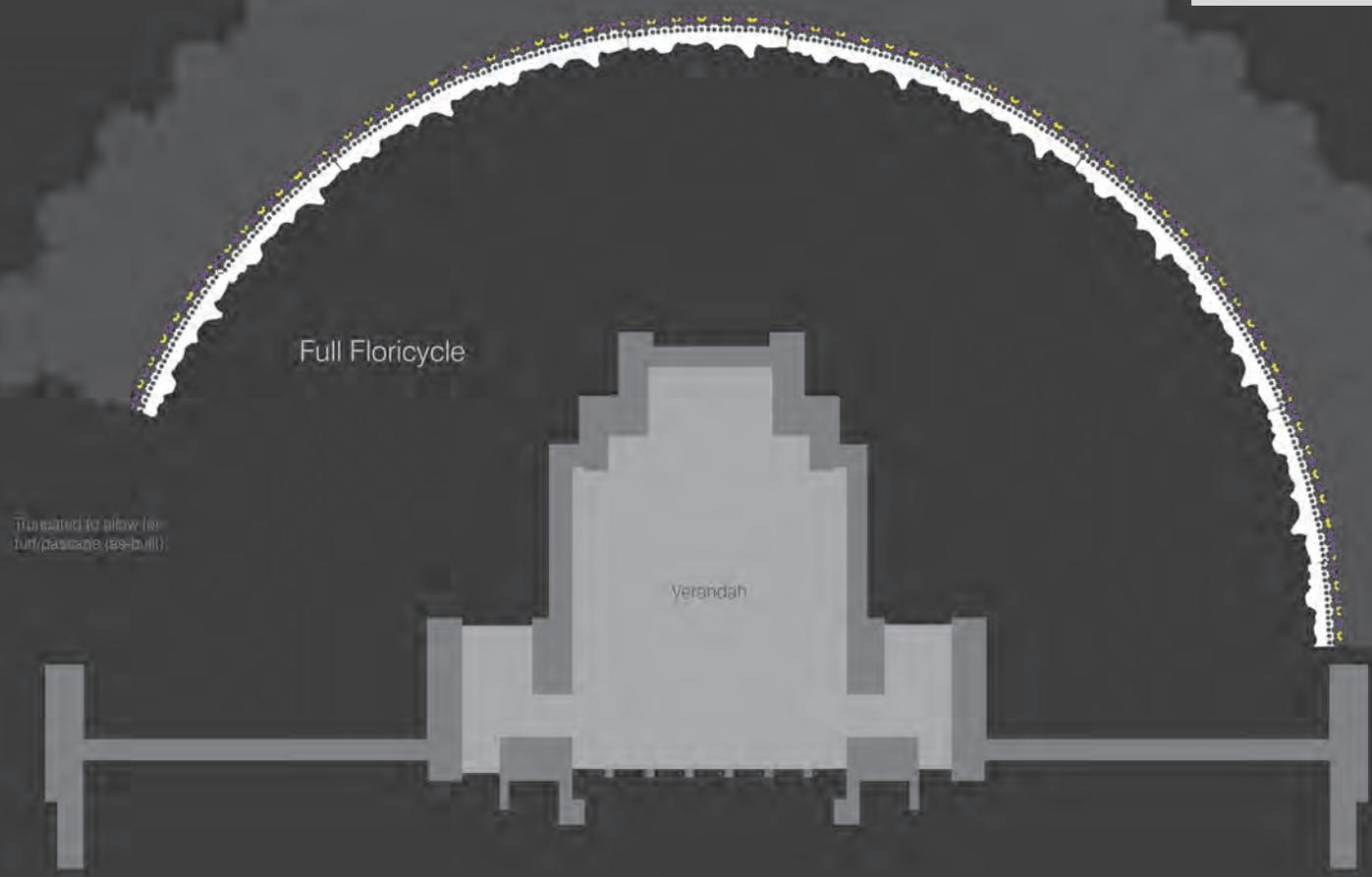
Colors represent bloom color or intended seasonal interest feature based on Floricycle drawing. When multiple bloom colors of a listed species exist, the commonly predominant color of the straight species has been used. The bloom times indicated are based on the 1906 Floricycle plan's chart, representing the intended design sequence and not contemporary horticultural sources.

Fig. 185 (April to November)
Month by month diagram of Floricycle bloom / seasonal interest.

Single Unit of Floricycle



Full Floricycle



- Galanthus elwesii, Snowdrop
- Crocus mixed, Crocus
- Crocus white, Crocus

Elevation View

Heights represent minimum at plant maturity. Width represents limits as drawn on Floricycle plan.

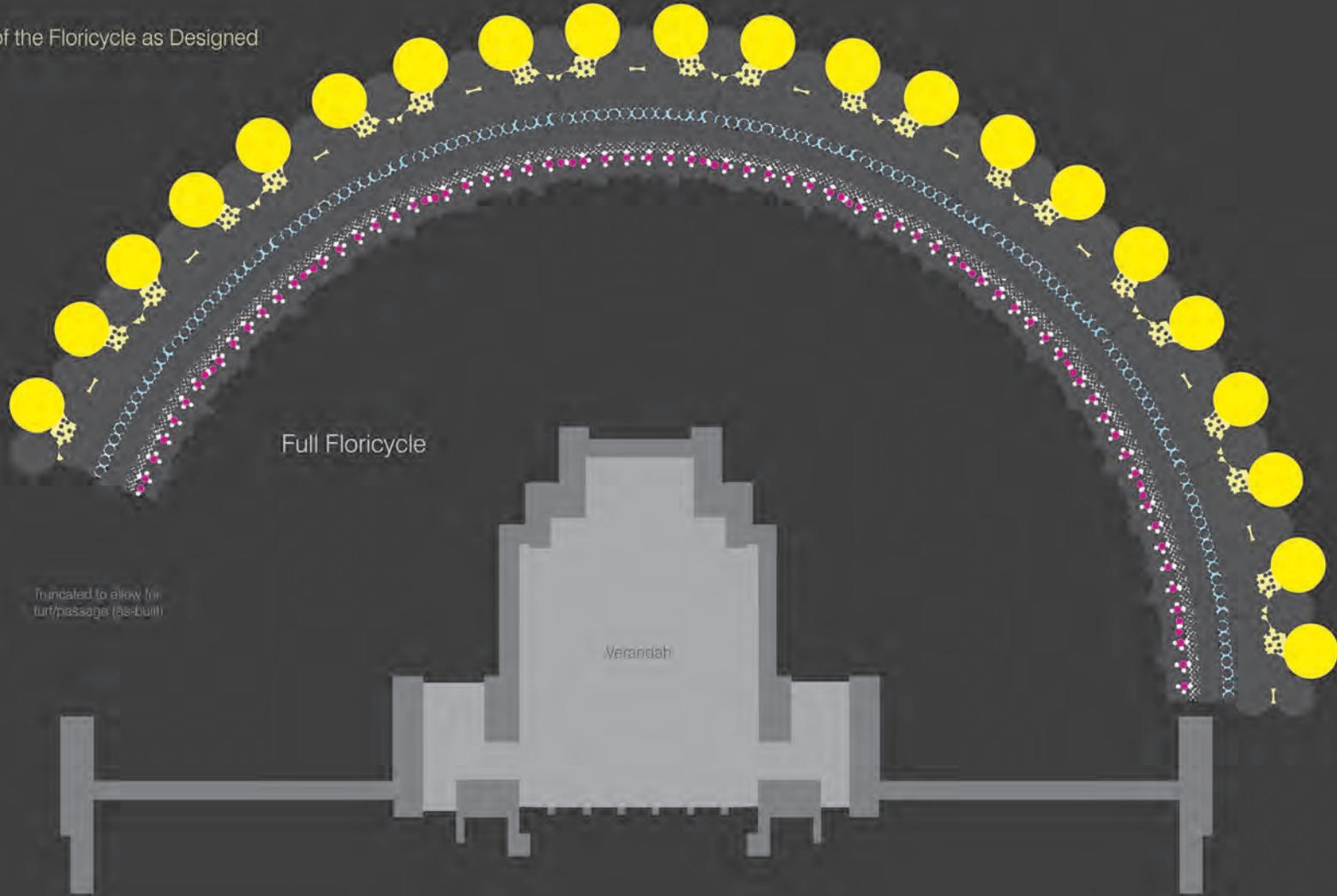


Darwin D. Martin House

Bloom Color / Seasonal Interest Diagram of the Floricycle as Designed

Colors represent bloom color or intended seasonal interest feature based on Floricycle drawing. When multiple bloom colors of a listed species exist, the commonly predominant color of the straight species has been used. The bloom times indicated are based on the 1906 Floricycle plan's chart, representing the intended design sequence and not contemporary horticultural sources.

Single Unit of Floricycle



- Scilla siberica, Wood Squill
- Iberis sempervirens, Candytuft
- Anemone coronaria "Caen" mixed, Anemone
- Narcissus incomparabilis, Nonesuch Daffodil
- N. pseudo-narcissus, Common Daffodil
- Narcissus poeticus ornatus, Poeticus Daffodil
- Forsythia suspense, Weeping Forsythia

Elevation View

Heights represent minimum at plant maturity. Width represents limits as drawn on Floricycle plan.



Darwin D. Martin House

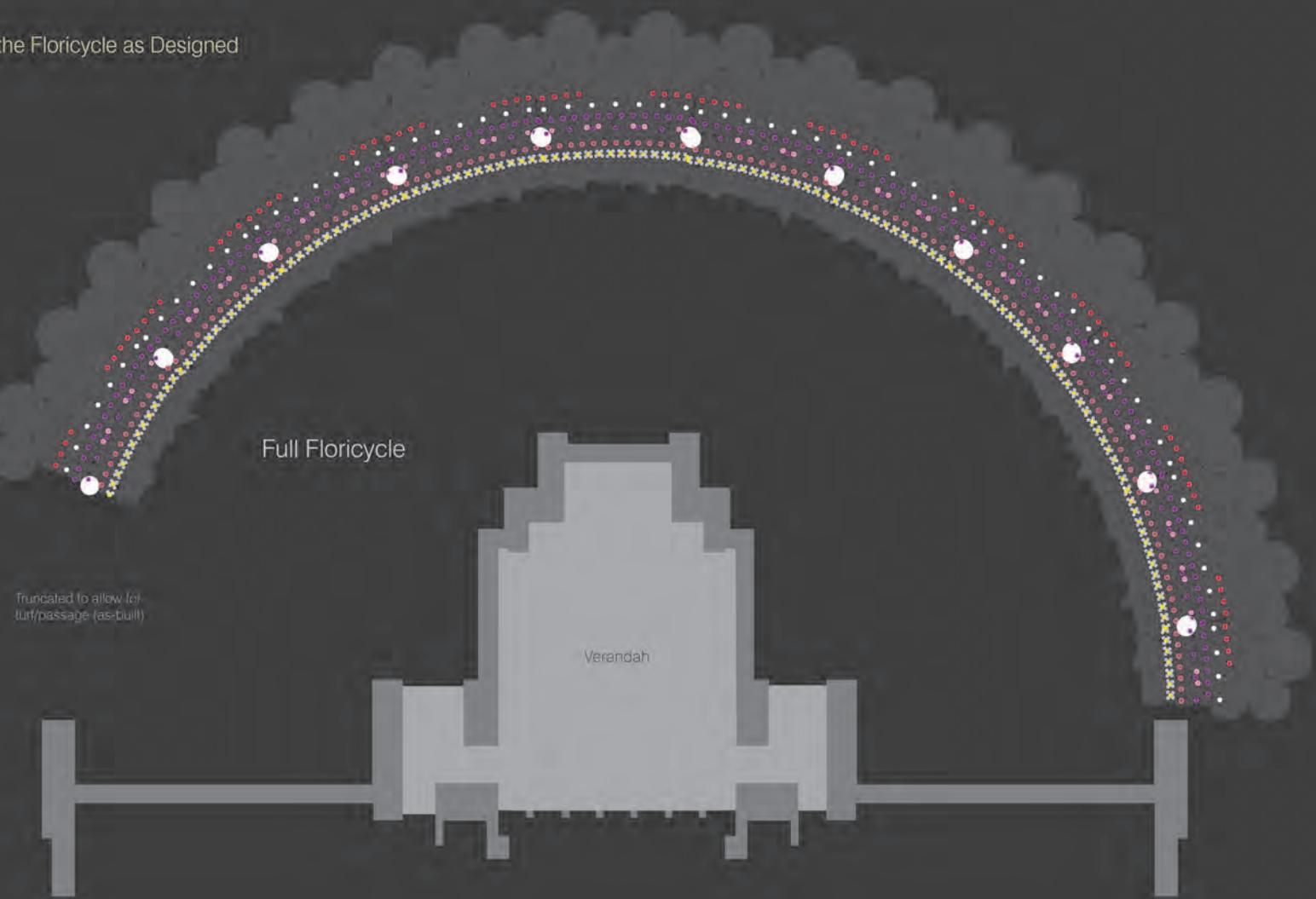
Bloom Color / Seasonal Interest Diagram of the Floricycle as Designed

Colors represent bloom color or intended seasonal interest feature based on Floricycle drawing. When multiple bloom colors of a listed species exist, the commonly predominant color of the straight species has been used. The bloom times indicated are based on the 1906 Floricycle plan's chart, representing the intended design sequence and not contemporary horticultural sources.

Single Unit of Floricycle



Full Floricycle



Truncated to allow for turf/passage (as-built)

Verandah

- *Dictamnus albus*, Dittany
- *Dictamnus albus rosea*, Dittany
- *Iris germanica*, German Iris
- *Hesperis matronalis alba*, Sweetrocket
- *Aquilegia oxysepala*, Oriental Columbine
- *Aquilegia chrysantha*, Golden Columbine
- *Papavar orientale*, Oriental Poppy
- *Phlox divaricate*, Woodland Phlox
- *Eremurus himalaicus*, Foxtail Lily

Elevation View

Heights represent minimum at plant maturity. Width represents limits as drawn on Floricycle plan.

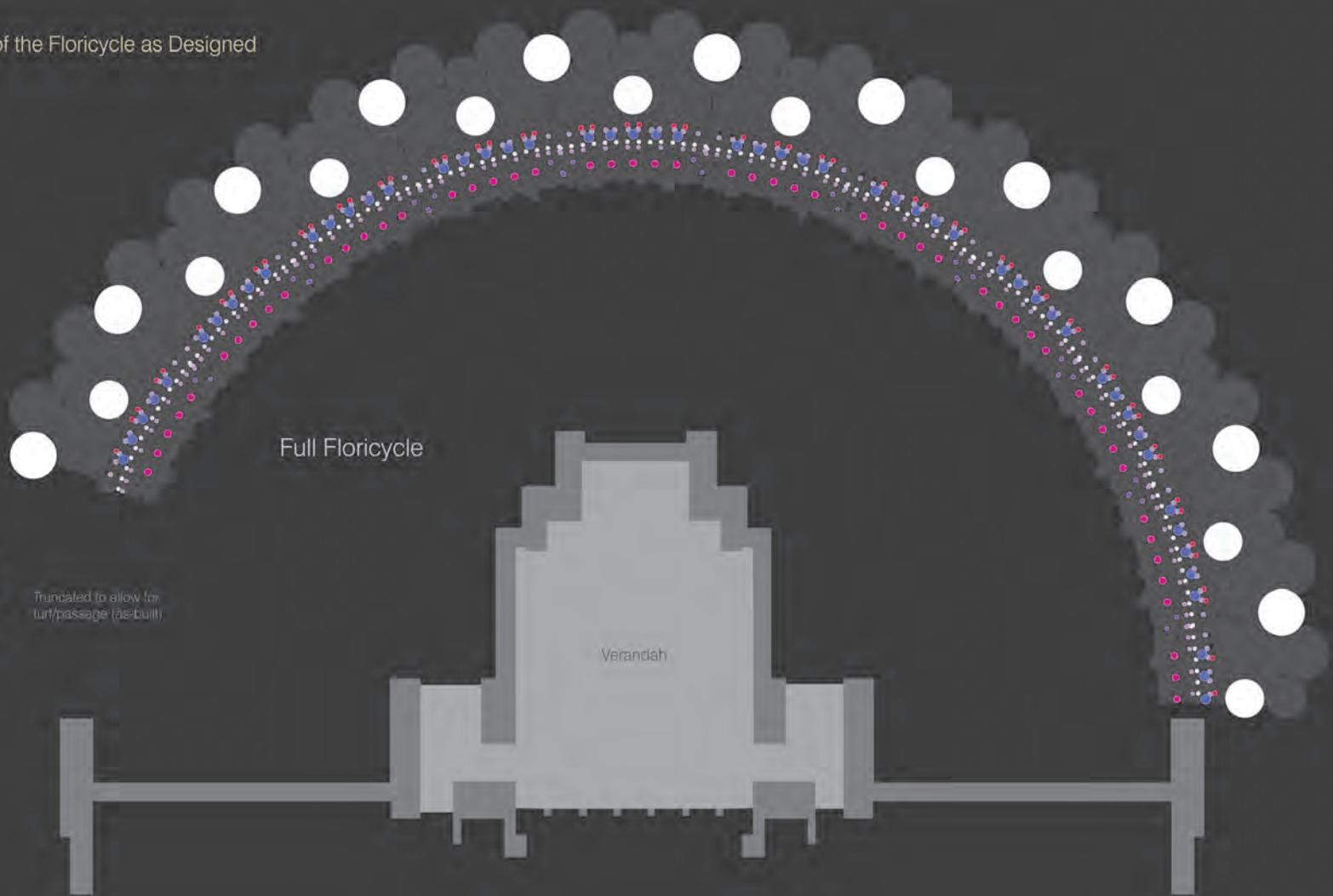
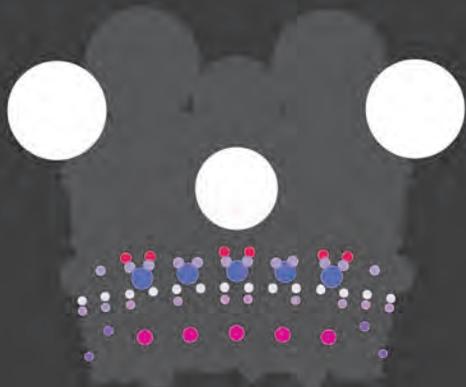


Darwin D. Martin House

Bloom Color / Seasonal Interest Diagram of the Floricycle as Designed

Colors represent bloom color or intended seasonal interest feature based on Floricycle drawing. When multiple bloom colors of a listed species exist, the commonly predominant color of the straight species has been used. The bloom times indicated are based on the 1906 Floricycle plan's chart, representing the intended design sequence and not contemporary horticultural sources.

Single Unit of Floricycle



Truncated to allow for wirt/passage (as-built)

Full Floricycle

Verandah

- Callirhoe involucrate, Purple Poppy Mallow
- Iris xiphium, Spanish Iris
- Polemonium richardsonii, Jacobs Ladder
- Digitalis gloxinoides, Foxglove
- Campanula persicifolia, Willow Bell
- Delphinium formosum azureum, Delphinium
- Lupinus polyphyllus, Big-leaved Lupine
- +, Mock Orange
- Spiraea vanhouttei, Van Houtt Spirea

Elevation View

Heights represent minimum at plant maturity. Width represents limits as drawn on Floricycle plan.



Darwin D. Martin House

Bloom Color / Seasonal Interest Diagram of the Floricycle as Designed

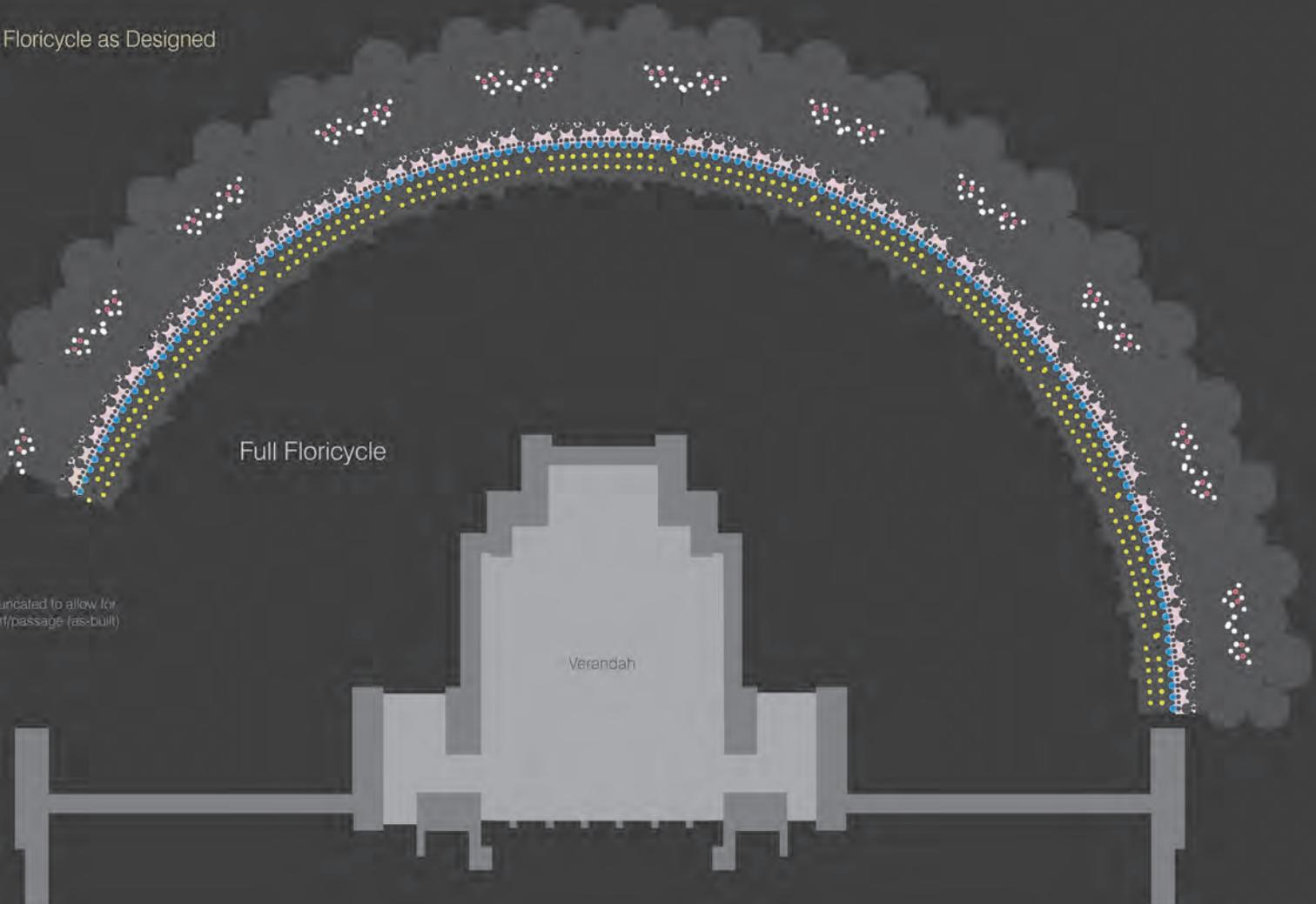
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Single Unit of Floricycle



Truncated to allow for turf/passage (as-built)

Full Floricycle



- *Lysimachia nummularia*, Creeping Jenny
- *Lilium candidum*, Madonna Lily
- *Delphinium grandiflorum*, Siberian Larkspur
- *Alcea rosea*, Hollyhock
- *Malva moschata*, Musk Mallow

Elevation View

Heights represent minimum at plant maturity. Width represents limits as drawn on Floricycle plan.

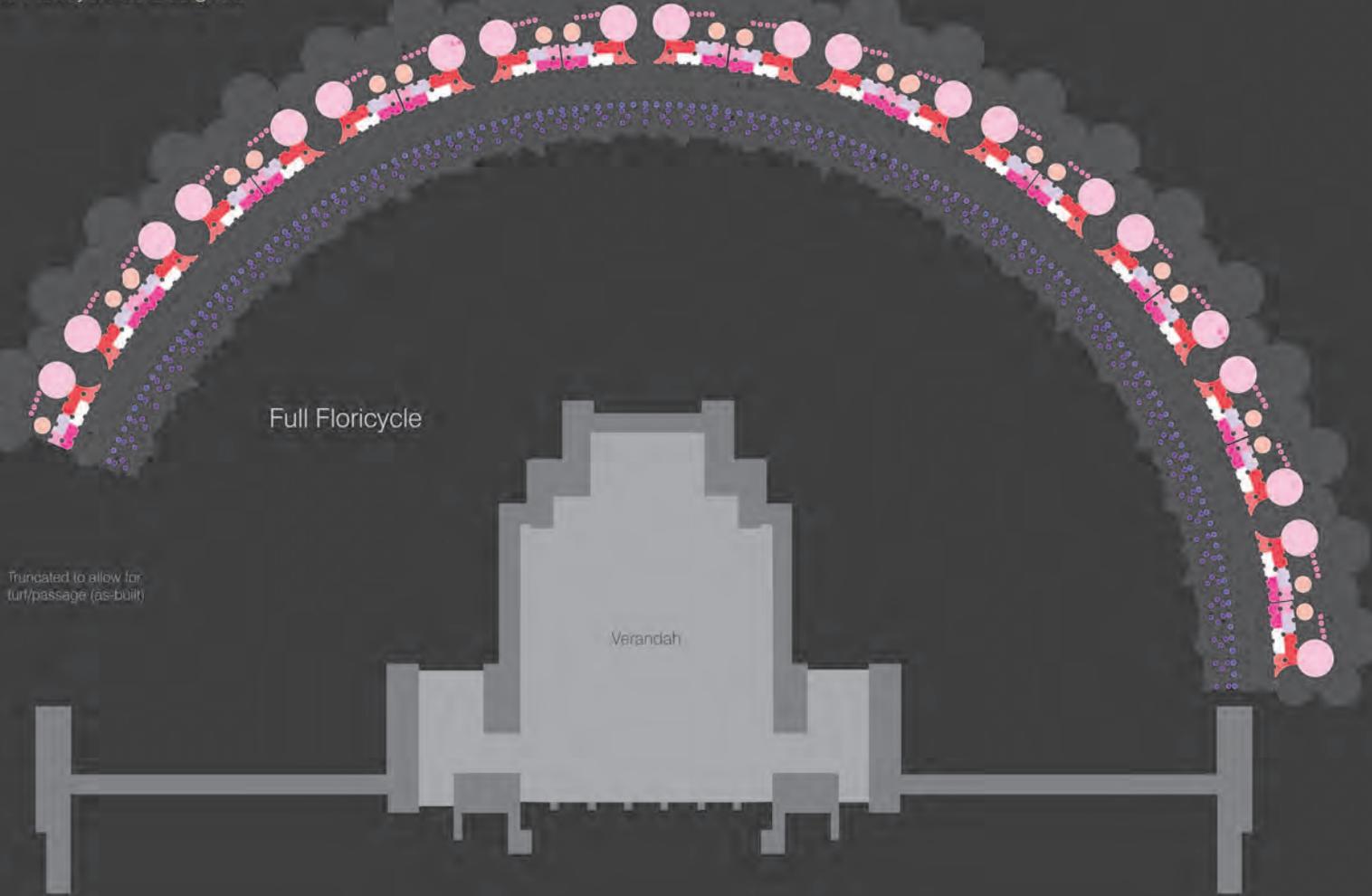


Darwin D. Martin House

Bloom Color / Seasonal Interest Diagram of the Floricycle as Designed

Colors represent bloom color or intended seasonal interest feature based on Floricycle drawing. When multiple bloom colors of a listed species exist, the commonly predominant color of the straight species has been used. The bloom times indicated are based on the 1906 Floricycle plan's chart, representing the intended design sequence and not contemporary horticultural sources.

Single Unit of Floricycle



- Campanula carpatica, Tussock Bellflower
- Boconnia cordata, Plume Poppy
- Platycodon mariesii, Maries Balloon Flower
- Phlox decussata 'Eclairer', Garden Phlox
- Phlox decussata 'Beranger', Garden Phlox
- Phlox decussata 'Queen', Garden Phlox
- Phlox decussata 'Miss Lingard', Garden Phlox
- Phlox decussata 'Matador', Garden Phlox
- Phlox decussata 'Boule de Feu', Garden Phlox
- Hibiscus moscheutos, Hardy Hibiscus
- Hibiscus syriacus, Rose of Sharon

Elevation View

Heights represent minimum at plant maturity. Width represents limits as drawn on Floricycle plan.



Darwin D. Martin House

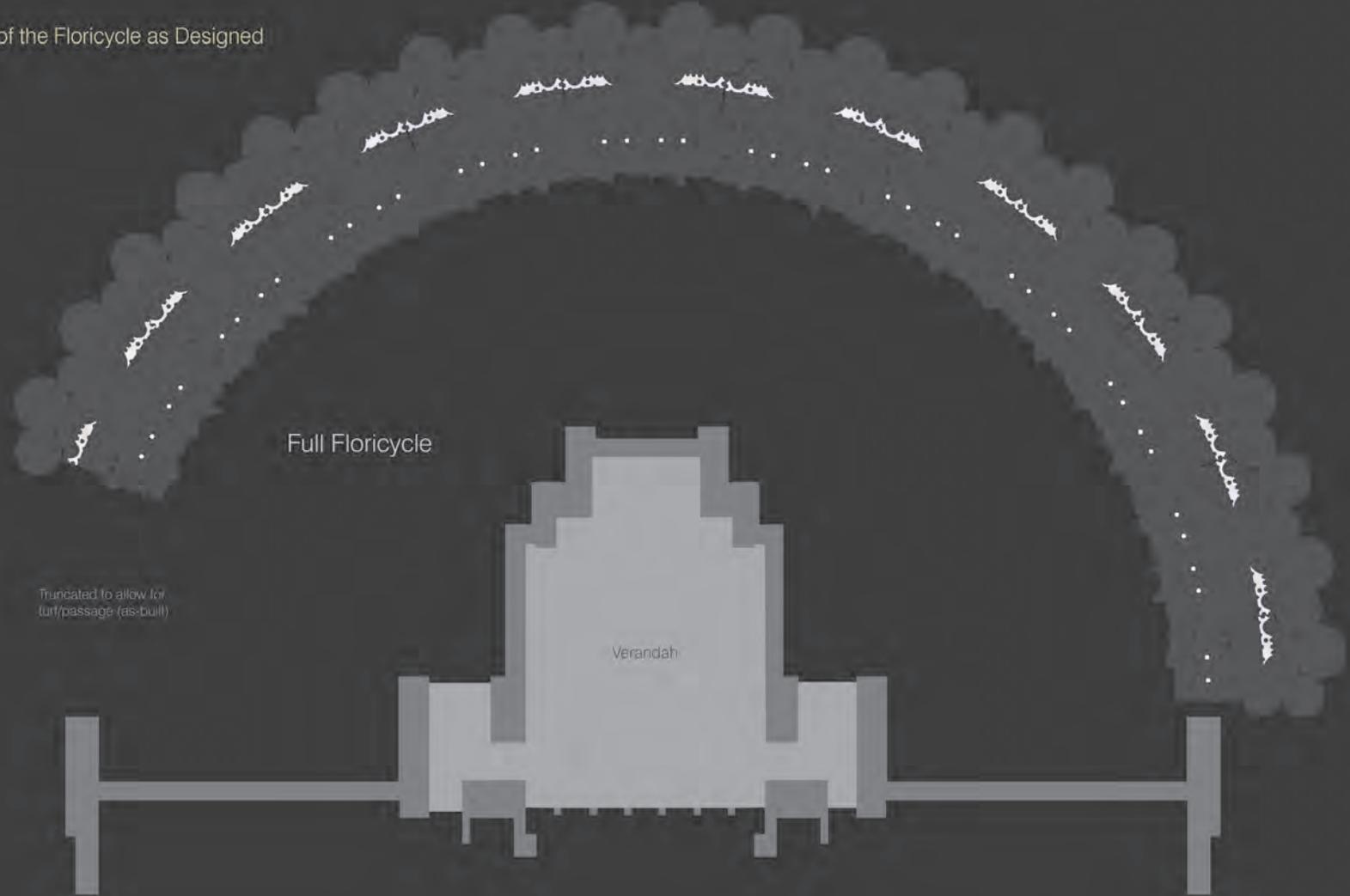
Bloom Color / Seasonal Interest Diagram of the Floricycle as Designed

Colors represent bloom color or intended seasonal interest feature based on Floricycle drawing. When multiple bloom colors of a listed species exist, the commonly predominant color of the straight species has been used. The bloom times indicated are based on the 1906 Floricycle plan's chart, representing the intended design sequence and not contemporary horticultural sources.

Single Unit of Floricycle



Full Floricycle



- *Lilium speciosum* 'Alba', Late Lily
- *Lilium speciosum* 'Melpomene', Oriental Lily
- *Boltonia latisquama*, False Aster

Elevation View

Heights represent minimum at plant maturity. Width represents limits as drawn on Floricycle plan.

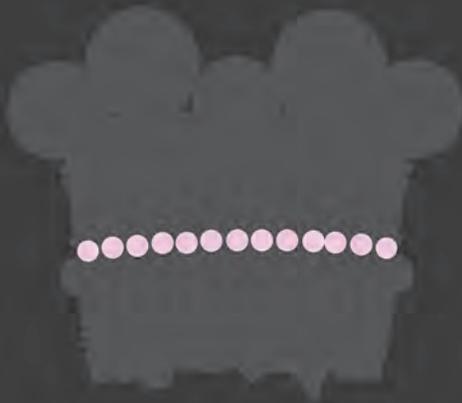


Darwin D. Martin House

Bloom Color / Seasonal Interest Diagram of the Floricycle as Designed

Colors represent bloom color or intended seasonal interest feature based on Floricycle drawing. When multiple bloom colors of a listed species exist, the commonly predominant color of the straight species has been used. The bloom times indicated are based on the 1906 Floricycle plan's chart, representing the intended design sequence and not contemporary horticultural sources.

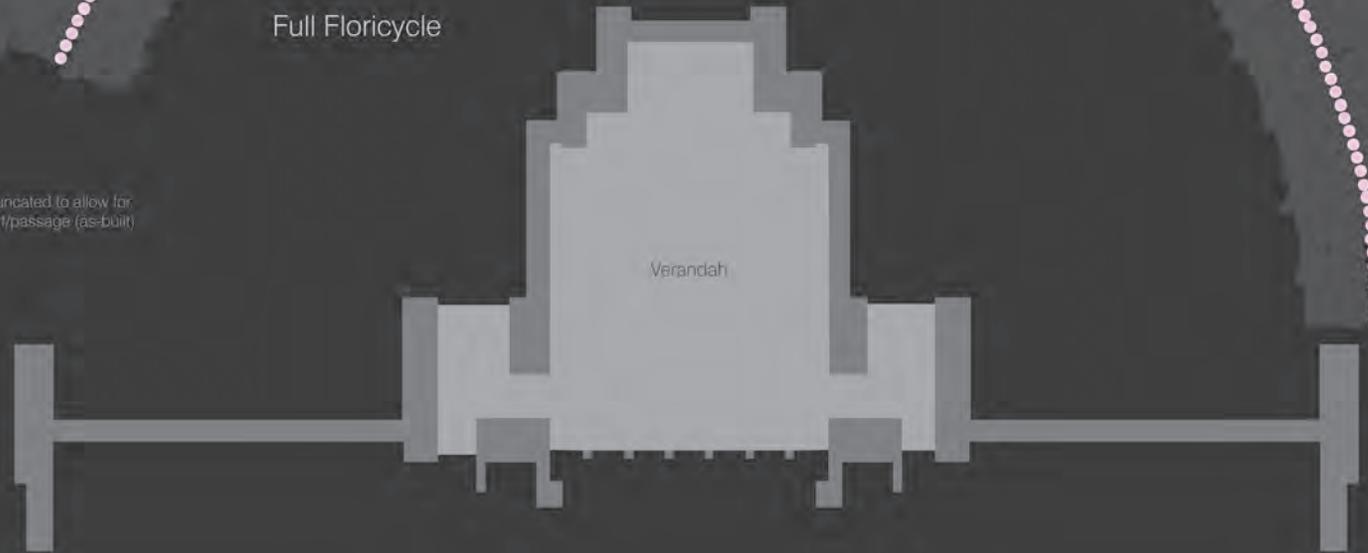
Single Unit of Floricycle



■ Anemone japonica, Windflower

Full Floricycle

Truncated to allow for
turt/passagge (as-built)



Elevation View

Heights represent minimum at plant
maturity. Width represents limits as
drawn on Floricycle plan.

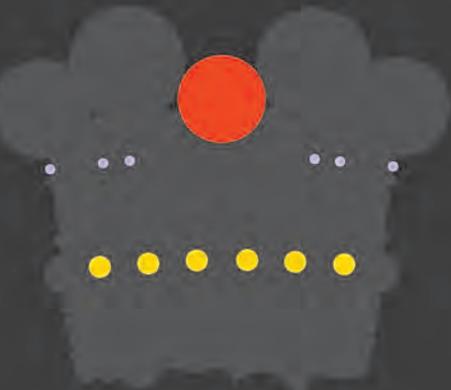


Darwin D. Martin House

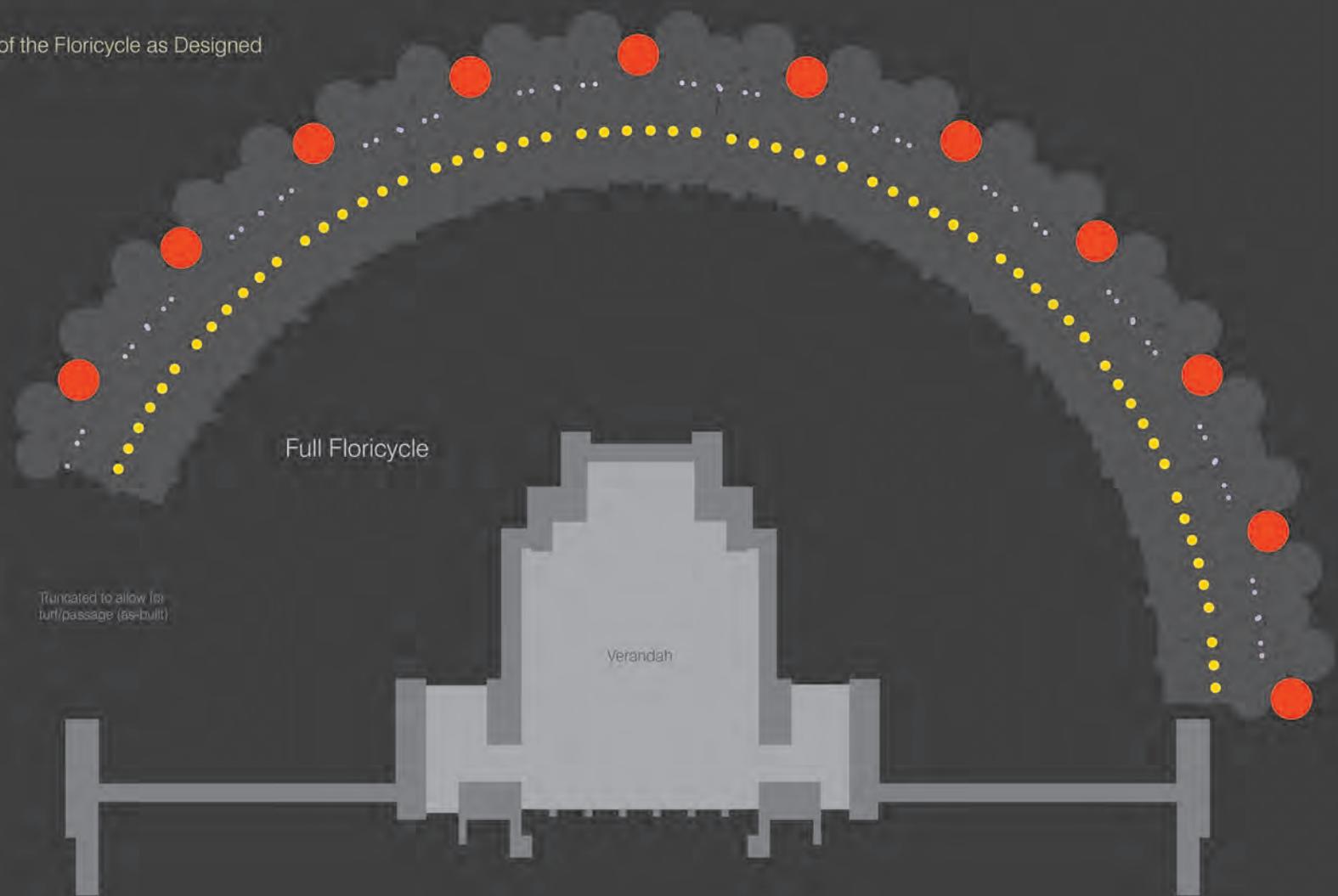
Bloom Color / Seasonal Interest Diagram of the Floricycle as Designed

Colors represent bloom color or intended seasonal interest feature based on Floricycle drawing. When multiple bloom colors of a listed species exist, the commonly predominant color of the straight species has been used. The bloom times indicated are based on the 1906 Floricycle plan's chart, representing the intended design sequence and not contemporary horticultural sources.

Single Unit of Floricycle



- Chrysanthemum indicum, Chrysanthemum
- Aster tataricus, Tatarian Aster
- Euonymus europaeus, Spindle Tree



Tuncated to allow for turf/passage (as-built)

Elevation View

Heights represent minimum at plant maturity. Width represents limits as drawn on Floricycle plan.





Fig. 186

Northern portion of Floricycle
unit pattern visible in this
spring photo, c. 1933.

5

Treatment Recommendations

The purpose of the Darwin D. Martin House CLR Treatment Plan is to define the preservation (and implementation) strategy of the designed cultural landscape based on its significance, existing conditions, and current use. The plan serves to guide the Martin House Restoration Corporation and other property stewards in making future decisions on implementing projects that may alter the character of the cultural landscape.

As discussed in the CLR Analysis and Evaluation, the designed landscape of the Darwin D. Martin House maintained nearly three decades of both design and ownership continuity during the Period of Significance. The Martins stayed in the house and maintained the designed landscape throughout this period, wherein though individual plants were sometimes altered or modified by the owner at the small scale, the overall spatial relationships of the design remained intact. This is an important part of the property's significance as well as a key interpretive theme – and it plays a guiding role in the proposed treatment strategy.

These recommendations include several components. First is the Treatment Framework, consisting of a brief overview of the basis and standards behind the recommendations and a review of property-specific issues influencing treatment. Next, a 'Primary Treatment' has been proposed that will ensure consistency in treatment activities and establish one philosophical approach towards alterations to the entire cultural landscape. The 'Treatment Philosophies and Site-Wide Guidelines' section includes overarching approaches to decision making on various thematic treatment issues.

Lastly, the 'Landscape Rehabilitation Tasks and Prioritization' section describes the specific recommended physical treatment tasks and prioritizes them based on factors such as feasibility and interpretive value.

Treatment Framework

The treatment framework for the landscape of the Darwin D. Martin House is based on three key sources:

- (A) Material examined and documented during the CLR Historic Research, Existing Conditions, Analysis and Evaluation, and;
- (B) Recognized historic preservation standards, and;
- (C) The Martin House Restoration Corporation's (MHRC) management, programming and interpretive goals for the property. In addition to these primary sources, several other property-specific issues and contextual realities serve to guide the recommended treatment and have been described below.

Treatment Standards

The specific preservation standards applied to the treatment of the property are The Secretary

of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes (1996). These Standards define four appropriate treatment alternatives that are recognized by the Secretary of the Interior for all historic buildings and sites, including historic designed landscapes. These four treatment alternatives are identified as preservation, rehabilitation, restoration, and reconstruction.

Preservation: Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Rehabilitation: Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical or cultural values.

Restoration: Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means

of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Reconstruction: Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Treatment Issues

It is essential to understand the unique contextual realities of the existing property and the historic designed landscape before defining a specific approach to landscape treatment. Currently, numerous issues relating to the historic record, management limitations or other factors play a role in determining appropriate treatment. These include:

Current Use: The property is currently managed as a house museum and interpretive center and is no longer managed by a prominent private family with relatively vast economic resources. The current use of the property primarily serves the needs of visitors and guests looking to understand and experience the historic

importance of the property's designers and owner. [Fig. 187, 188] This use requires the addition of non-historic features which can be visually incompatible with the historic landscape.

Missing Materials: The designed landscape's integrity of materials has been severely compromised over the last 80 years. Following the evaluated Period of Significance (1903-1929), the property suffered from several modifications resulting in a near-complete loss of historic plant material. [Fig. 189] The landscape currently exists in a more or less tabula rasa condition, with only a single mature European beech (*Fagus sylvatica atropurpurea* group) tree remaining from the historic period.

Variation from Design Plans: The historic record has allowed the researchers to document a clear divergence in portions of installed landscape from the landscape as designed within the Frank Lloyd Wright / Walter Burley Griffin plans. In several cases the initial plantings installed on the property deviated from the plans, or were subsequently removed and replaced within one or two seasons by an alternate selection of plant materials, before resolving toward a general continuity of spatial form.

Historic Owner Influence: The Martin family had substantial impact on the historic designed landscape as it existed during the Period of Significance, including both influence on the installed design and through subsequent manipulation. Once installed, the overall spatial relationships remained intact yet variation in plant material (particularly perennials) is apparent.

Fig. 187, top

Land adjacent to the historic property has been acquired and altered to support the contemporary use as a house

Fig. 188, bottom

The Greatbatch Pavilion as seen from the Martin House main entry walk, 2014.



Fig. 189, top & bottom

The loss of historic plant materials is striking in this set of Summit Terrace/Lawn photographs (top 1923, bottom 2014). The Martin House verandah roof is highlighted for comparison.



As the property has been determined to have local significance under Criterion B for being the private residence of Darwin D. Martin, the owner's continued influence does not negatively affect the overall treatment or interpretation of the landscape. Nevertheless, it does present complications when attempting to identify and accurately restore individual garden spaces.

Impacts of Reconstruction: Prior treatments to the property include several substantial historic building reconstructions. These reconstructions were performed at a scale that required substantial disturbances to the grounds, including the addition of substantial underground utility infrastructure (including geothermal wells), removal of mature trees, construction vehicle access and materials storage, soil compaction, and likely leftover construction debris within the soil profile. The impacts of these reconstruction activities may require extensive mitigation measures and/or some level of alteration to the preferred treatments.

Management Resources: In general, management and treatment resources are limited. The level of required vegetative management and maintenance must remain at levels that are operationally sustainable for the Martin House Restoration Corporation. Thus, concessions in accuracy may be required for the rehabilitation treatment of some vegetative features in order to maintain an appropriate level of management with current resources.

Variation in Documentation: Due to the stated variation between photographic documentation

of the designed landscape and historic design plans, it was necessary to identify a substantial amount of the property's historic plant material from the photographic record. There are a large amount of photographs in the record, yet the quality and scale of most photographic records was insufficient to accurately identify all visible plants.

Desire to Safeguard Features: Based on significant prior investments and the current use context, there is a desire by the Martin House Restoration Corporation to not perform treatments that may compromise historic or reconstructed structures or cause a potentiality excessive maintenance burden by reintroducing some aspects of the historic landscape documented to exist during the Period of Significance. These include the size and proximity of deciduous shade trees to structures and the extent and diversity of vine cover on structures.

Historic Core vs. Interpretive Core

For Significance, Evaluation of Integrity and National Register program purposes, the 'Historic Core' of the property has been previously identified as the intact parcels of land comprising the original Frank Lloyd Wright building composition (Barton House, Martin House, Pergola, Conservatory, and Carriage House), as well as the Gardener's Cottage parcel.

Fig. 190

For treatment purposes, the area in yellow is referred to as the "interpretive core".

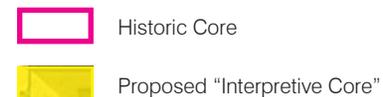
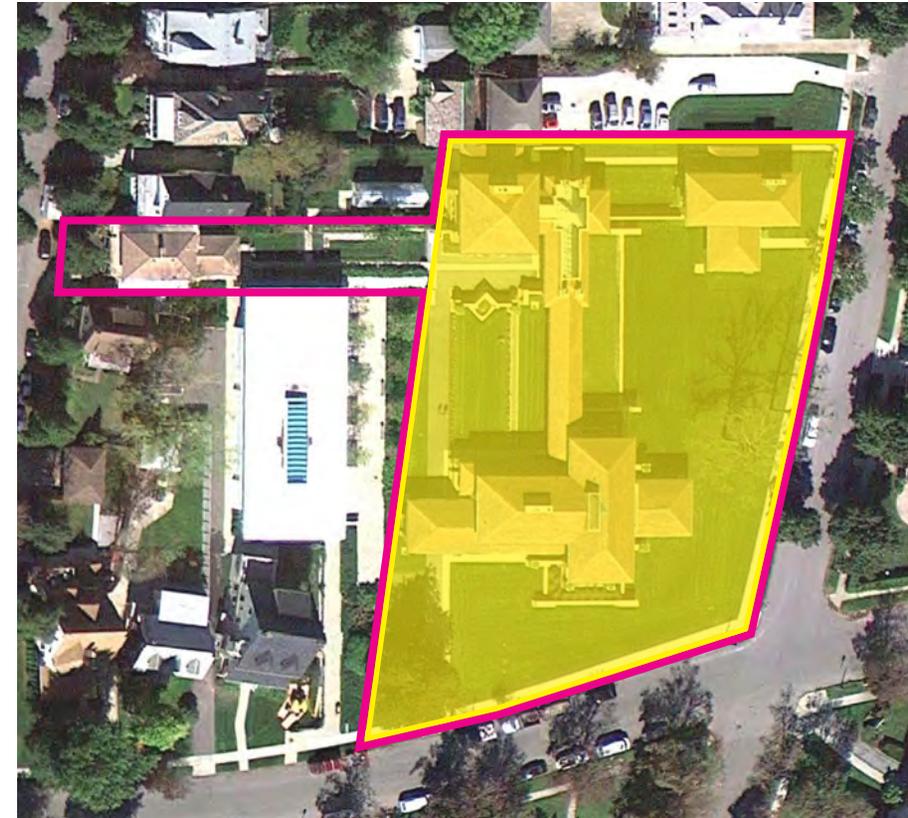
During the proceedings of the November 2014 'Stakeholder Meeting,' it was suggested that the Gardener's Cottage be removed from the historic core. The purpose of this was to ensure the recommended primary treatment was consistent with the Secretary of the Interior's standards and to establish a clearer boundary for interpretive purposes. In essence, the intent was to sever the piece of the historic core that held the lowest level of integrity, perhaps the least historical significance, and the least possibility of landscape restoration.

The reasons for this are several: the greenhouse no longer exists, the Gardener's Cottage has a non-contributing building addition on the east façade, and interpretive and administrative infrastructure dominates the parcel itself and the immediate environs. It was felt that any serious discussion of restoration was unwarranted due to the level of integrity.

Based on feedback provided by Christine Capella-Peters of the New York State Office of Parks, Recreation and Historic Preservation, it was decided to change the primary treatment to a rehabilitation. Thus, the final treatment recommendations do not advocate for the removal of the Gardener's Cottage parcel from the historic core with regard to the National Register. While low in integrity and grossly changed since the Period of Significance, the property retains significance for several reasons and blurring the lines between the National Register historic core and the Treatment historic core is not advisable. The Gardener's Cottage remains as part of the collection of

buildings commissioned by Darwin D. Martin, which, in part, holds documented significance for the diversity of architectural detailing and construction budgets executed by Wright and simply for being an important part of the residential estate of Darwin D. Martin.

What the treatment recommendations do advocate is an overall intention to express a clear distinction between the interpretive value of the Gardener's Cottage parcel (as a landscape) and that of the remaining historic core, which retains considerably higher levels of integrity. Due to its low integrity and the continual need for visitor services and related infrastructure, it is recommended the Gardener's Cottage parcel should principally be surrendered to these uses in an effort to bolster the integrity of the remaining property and provide necessary space for the current use. For the purposes of these treatment recommendations and the interpretive goals of the MHRC, this remaining 'historic core' boundary (being the NR historic core, less the Gardener's Cottage parcel) has been referred to as the "interpretive core." [Fig. 190]



Primary Treatment

Rehabilitation as Primary Treatment

The recommended overall primary treatment of the Darwin D. Martin House designed landscape is *rehabilitation*. Where possible, the recommendations place an emphasis on supporting interpretive objectives of the Martin House Restoration Corporation and rehabilitating the visual and spatial relationships of the landscape present during the Period of Significance.

Under this primary treatment approach the Darwin D. Martin House would preserve significant extant features and design for the replacement of missing features while allowing for the improvement of the function and use of the property as a house museum. This treatment approach acknowledges the importance of the contemporary interpretive function of the site, accepts potential limitations caused by known treatment issues, and can serve to meet the Martin House Restoration Corporation's functional, maintenance, and management objectives.

This recommended primary treatment is based on the determination that much of the historic fabric relating to the landscape, particularly vegetation, has deteriorated or been destroyed

over time and that replacement will be needed. The rehabilitation approach allows for the replacement of these features using either traditional or substitute materials.

Standards for Rehabilitation

The U.S. Department of the Interior is responsible for establishing standards for the preservation of cultural resources that are eligible for (or already listed on) the National Register of Historic Places. These standards are comprised of basic principles to be followed for each treatment alternative (Preservation, Restoration, Rehabilitation, and Reconstruction), as well as an accompanying series of guidelines for each alternative which have been developed specifically to guide the treatment of cultural landscapes. The Guidelines should be consulted for guidance when planning for any proposed project activities on the historic property. The property-specific philosophy and site-wide guidelines, as noted in the next section, are written for the specific needs of the Martin House property based on the Secretary's Guidelines.

There are ten basic principles that comprise the Secretary of the Interior's standards for rehabilitation. These principles are intended to help preserve the character of the historic property and allow for reasonable change in order to meet new needs. Typically, these standards apply to all aspects of historic properties, including interiors and exteriors of

buildings, site and landscape features, as well as any related new construction within or adjacent to the property. They include;

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the

new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Desired Restoration of Individual Garden Spaces

While a comprehensive restoration treatment approach cannot currently be accomplished on this property, it is recognized that it is a desirable treatment approach with respect to the many of the landscape's individual garden spaces and the overall spatial organization of the property as defined and created by plant material. Many of the treatment guidelines and rehabilitation tasks outlined in these recommendations stem from a desire to be as accurate as possible and, if the potential exists for a proposed landscape treatment to meet the standards for restoration, effort should be made restore those features.

Likewise, where possible, it is recommended that the landscape's overall visual and spatial relationships are restored, emphasizing the reintroduction of the documented three-dimensional organization and the patterns of spatial definition primarily created by plant material during the Period of Significance. [Fig. 191] At present, features and materials to replace are primarily related to vegetative materials, and include the replacement of deciduous and evergreen trees, vegetative screens, naturalistic shrub massings, selected ornamental flowering shrub focal points, vine trellises, and perennial gardens. It is believed that there is adequate documentation of these characteristics to perform an accurate restoration of visual and spatial relationships for many of the individual garden spaces.

Fig. 191

The interior courtyard garden is a prime candidate for restoration due to the simplified plant palette.



Treatment Philosophy & Site-Wide Guidelines

The overall treatment philosophy for the Darwin D. Martin House cultural landscape is to rehabilitate the documented historic characteristics of the designed landscape while supporting the interpretive, preservation and management goals of the Martin House Restoration Corporation (MHRC). Any rehabilitation or restoration treatments undertaken within the landscape should principally aim to enhance the accurate interpretation of the historic property for visitors and the community. These interpretation objectives should focus on the foundations behind the property's documented significance (Wright, Griffin, and Martin), and the idealistic unification of architecture, landscape, and interior design.

Based on the preferred treatment of rehabilitation, the following site-wide guidelines and principles have been developed to supplement this overall treatment philosophy. These guidelines form an essential structure for decision making on treatment activities within the "interpretive core." They are also largely applicable throughout the NR Historic Core

and on adjacent parcels that contribute to the character of the historic property, e.g. "borrowed" scenery experienced from within the "Interpretive Core," or from the public realm landscape of the surrounding Parkside Historic District.

General Guidelines

The characteristics of the designed landscape that are documented to have existed during the Martin's tenure include a clearly defined series of both expansive and intimate outdoor rooms and garden spaces. These gardens consisted of a vast diversity of plant species, taking the shape of naturalistic shrub massings, English border gardens, vine covered architecture, the use of vegetative screening, and an observable overhead canopy of large deciduous shade trees. It is these general characteristics that treatment decisions should strive to convey. Due to the condition of the designed landscape, most of the recommended rehabilitation tasks involve the replacement of missing features. Replacement of missing features should always be the preferred course of action when possible. If adequate historical, photographic, or other documentation exists so that the feature may be accurately reproduced, then it is appropriate to replace these features as they existed during the Period of Significance.

In some instances it may not be desirable or possible to accurately reproduce a feature. For

instance, the feature may not have adequate documentation or it may not be compatible with the current use of the property or MHRC management capacities. In these cases an appropriate course of action is to replace the feature with a new design that is compatible with the remaining features of the historic property. New designs should fully consider the spatial organization, features, and materials of the overall landscape and should not give a false sense of history.

Rehabilitation allows non-historic changes to the landscape, including new contemporary-use additions, but these changes must not destroy historic features that characterize the property. New work should be differentiated from the historic features and also be compatible with the historic materials, scale, size, and proportion. If MHRC program needs cannot be achieved through additions outside of this area then the additions should be utilitarian and subordinate to the landscape.

Removal should also be perused for any feature documented as non-contributing within the "interpretive core." This may include older features that are newly identified as non-contributing (not existing within the Period of Significance) or utilitarian features that are considered unessential for the property's current use or for health and safety reasons. Removal and replacement should also be considered for reconstructed elements where the reconstructions have been documented as inaccurate based on new research information.

However, in many cases the priority of these replacements should be secondary to the overall primary treatment goal and treatment philosophy.

Visual and Spatial Relationships

Historic visual and spatial relationships are critical in establishing the character of the designed landscape as documented during the Martin-tenure, as well as conveying the design association between site, landscape, and architecture for which the property holds significance. Documented visual relationships that are currently missing from the site, such as screening, views and visual enclosure of spaces, should be replaced where possible. Special attention should be given to the patterns

created by the placement, height, scale, and relationships with built features. [Fig. 192]

Two exceptions exist where it is recommended that historic visual and spatial relationships are not replaced. These include: (1) The western boundary of the Courtyard and Porte-cochere landscape unit [the 'West of Driveway' sub-unit], and, (2) the complete Gardener's Cottage & Greenhouse landscape unit. The western boundary currently serves an important role in the MHRC's interpretive program and has a visual link to the recently constructed visitor center (Greatbatch Pavilion). Restoration of vegetative screening features that existed along the boundary during the Period of Significance would negatively impact this interpretive relationship. The Gardner's Cottage and Greenhouse landscape lacks definitive historical documentation of the visual and spatial

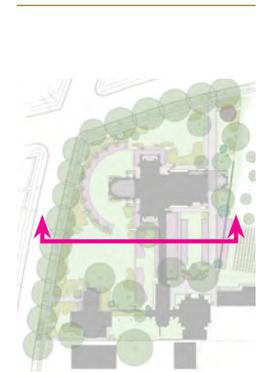
relationships during the Period of Significance, particularly in the immediate environs of the Gardener's Cottage. Any treatments would require high levels of speculation and would not meet the Standards or serve to meet interpretive goals.

Buildings, Structures and Furnishings

The property includes a diversity of Frank Lloyd Wright-designed residential structures which are both individually significant and have been documented as contributing features to the historic property from the Period of Significance. Some of these structures have been painstakingly reconstructed through prior

Fig. 192

This elevation drawing shows plant massing and important spatial relationships of the historic designed landscape.



Elevation location

- Scale Figure (5'-8")
- Shrub / Vine Massings
- Herbaceous Plantings



Fig. 193

The “Copper Beech” (*Fagus sylvatica atropurpurea* group) is the lone surviving historic vegetative feature within the historic core.



preservation efforts. As noted in the analysis section, it is likely that these reconstructed features may be considered contributing features through special evaluation criteria.

Rigorous effort should be made in protecting and preserving existing buildings and structures prior to beginning any landscape treatment implementation projects. Project work should not be undertaken that will irreparably damage buildings or structures, or where appropriate preventative specifications or maintenance strategies cannot be realized. Any replacement of missing structures or replacement with new compatible designs, including walls, fences or other features, should follow the site-wide general guidelines.

Some structures that have been lost – such as the Pierson-Sefton greenhouse located on the Gardener’s Cottage parcel – should not be replaced with interpretive elements that try to reconstruct the three-dimensional scale and form of the feature. This is known as ‘ghosting’ and can be an effective strategy for some historic sites that may have completely lost their context, integrity, or have other program or interpretive goals. However, it is not a recommended strategy for the Martin House property. A more appropriate strategy would be to signify its existence and allow interpretation through a more restrained approach that does not interrupt views or lessen the usefulness of the space for current program needs.

Non-contributing structures or furnishings,

including benches or other non-health, safety and welfare features, should be removed from the “interpretive core” of the property.

Vegetation and Plantings

Due to the extent of the historic plant material, recommended guidelines for treatments involving vegetation are varied and in-depth. It is recognized that many of the treatment tasks will involve the design for replacement of missing vegetative materials, including trees, shrubs, and perennial plantings – in an effort to accurately reproduce, where possible, the character of the historic gardens. Therefore, these guidelines are further broken down into themes that will help guide decisions.

It should be reiterated that contributing vegetative features, both individual specimen plants and groups/collections of plantings, are largely missing from the property. Extant historic vegetative features include a contributing specimen tree (*Fagus sylvatica atropurpurea* group) within the Jewett Frontage area [Fig. 193] and off-site transplanted collections of what is believed to be historic plant material, including wisteria and lilac.

When undertaking tasks for the replacement of vegetative features it should be accepted that it is primarily vegetative features that, if appropriately rehabilitated or restored, would

most meaningfully convey the true character of the Martin House property as it appeared during the Period of Significance. Clearly an in-kind replacement of plant material would not be possible for all vegetative features. Yet, since the visual and spatial qualities of the grounds have been highly documented, it is reasonable to expect that the replacement of missing vegetative features that form the critical three dimensional spatial definition within the landscape can be completed with a high degree of accuracy in many cases, provided that these replacements are desirable and they meet the contemporary needs of the property.

Selection & Substitutions

It is recommended that plant selections for replacement vegetative features (garden collections and individual plants) be done through a generally systematic approach. However, the process must maintain flexibility to both accommodate the current use and any unexpected circumstances or complications in achieving the treatment goals.

Two aspects of plant selection should be acknowledged. These include: (A) accurate restorations which involve the selection of individual plant specimens for in-kind replacements or replacements with substitute materials to accommodate plant health or viability issues, and (B) the individual selection of plants for replacement of features with compatible new designs that exhibit the character of the historic

vegetative feature.

When sufficient documentary evidence exists to restore an individual plant specimen or garden, the preferred course of action should be to do so if the restoration is compatible with the contemporary property use. In such cases the following decision process should be used for selecting plant material:

1. Utilize existing historic material collections and propagate through vegetative root/shoot cuttings, or seedlings, or;
2. Replace with same identified nursery stock from another source, or;
3. Replace with a substitute disease resistant cultivar of identified plant material, or;
4. Replace with a substitute cultivar or variety of the same genus and species which exhibits the visual and spatial characteristics of the material to be replaced, or;
5. Replace with a substitute genus or species which exhibits visual and spatial characteristics of the material to be replaced.

When replacing plant material based on the characteristics it exhibits then the substitute plant should convey critical aspects of that documented character known to exist during the Period of Significance. Special attention should be paid to the accurate restoration of visual and spatial relationships using substitute

plant material, particularly if the plant material has direct visual relationships to design features of the architecture or supports essential spatial definition within the overall landscape.

Based on the limited quantity of historic material, #1 above (utilizing vegetative root / shoot cuttings or seedlings) will not be feasible for most replacements. Furthermore, it may not be desirable from a management standpoint to replace wisteria vine cover with the specific extant historic species (believed to be Japanese variety). A proper identification of the off-site plant material and assessment of the suitability of its characteristics for rehabilitation purposes should be conducted prior to performing treatment tasks. If the plant material is not suitable for extensive use within the rehabilitated landscape it is recommended that it be used in a limited fashion, within the restrictions of maintainability or management objectives, due to the high interpretive value.

When sufficient documentation does not permit an accurate restoration of individual plant specimen or garden or where treatment recommendations call for the restoration of visual and spatial relationships by means of a new but compatible design then the selection criteria becomes substantially more wide-ranging. Thus the recommended decision process is to base replacement selections on the restorations decision process noted above, and, as necessary, modify the selection based on individual site specific factors. In all cases, selections for replacements with new designs

Fig. 194

This period photograph includes plants that can be identified (honeysuckle), but does not indicate the location within the designed landscape.

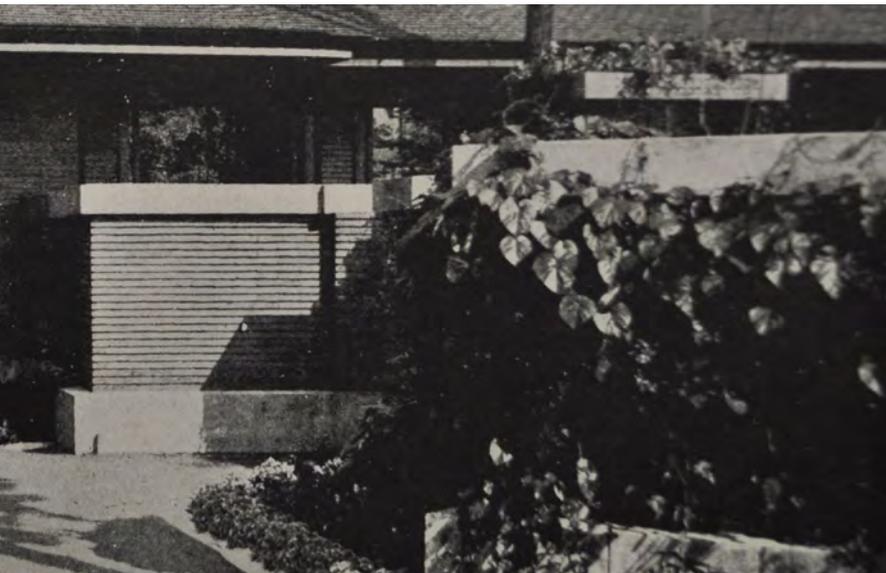


Fig. 195

Alternatively, this photograph (ca. 1906) of the rear fountain wall includes vegetative material that appears to be one plant (*Aristolochia*) but original design documents specify another similar plant (*Celastrus*).

should be compatible in some way with the habit, form, color, texture, bloom, fruit, fragrance, scale, or context of the historic vegetation being replaced.

Though sufficient documentation may not exist for restoration in these cases, it is highly recommended that plant selection for new compatible designs are founded on documentary evidence when possible. This recommendation does not propose that new compatible designs must use these sources in selecting plant material, but rather that they should utilize available records to base appropriate selections from and adapt those selections as needed. The preferred order of documentation should consist of the following:

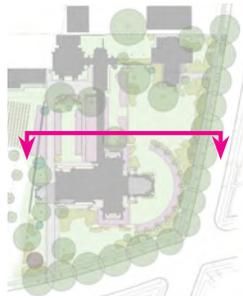
1. Genus / species of plants identifiable (within specific garden feature) from photographs of the landscape during the Period of Significance, or;
2. Genus / species of plants identified from written sources (within specific garden feature) such as Martin/Wright/Griffin correspondence or the Martin daily diaries, or;
3. Genus / species of plants identified (within specific garden feature) from the February 1905 'Plan of Plantings,' the c. February 1906 Floricycle Plan ('Plan of Floral Arrangement'), or the October 1910 Griffin Shrub Border ('Grounds of Dwelling:' 'Plantings').

An important caveat should be noted regarding the use of the documentary sources noted above. While the planting plan does represent an accurate record of the overall visual and spatial relationships created and defined by vegetation, and a majority of the genus and species noted in the plans were used within the landscape in some location, the planting plans do not consistently reflect the exact locations of plant material as installed. [Fig. 194, 195] Thus, any planting arrangements known to have existed only temporarily or are known to have been modified at installation should not be actively "restored" in order to not provide a false sense of history. However, it is believed that the documented collection of identified species within the Period of Significance Planting Palette lists do reflect the known plants in those landscape units and garden spaces and should serve to guide treatment selections.

Other Selection Criteria

Selection criteria should not be limited to the above decision making guides for plant substitutions. There are additional factors that should be considered, including:

- *Selection Criteria per Garden Space:* Consider that each garden within the historic landscape had a design purpose and a distinct style – the historic landscape or individual gardens were not wholly



Section elevation location

Foreground Planting Character

Naturalistic Shrub Massings



English Border Gardens



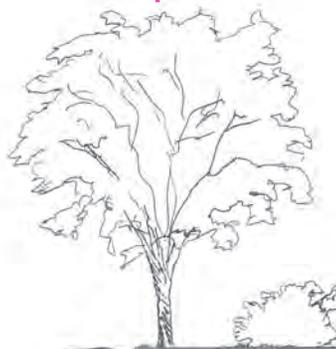
Naturalistic Shrub Massings



Formal Perennial Arrangement



Street Trees



Summit Avenue

Summit Lawn

Summit Terrace

Pergola

Courtyard

Driveway

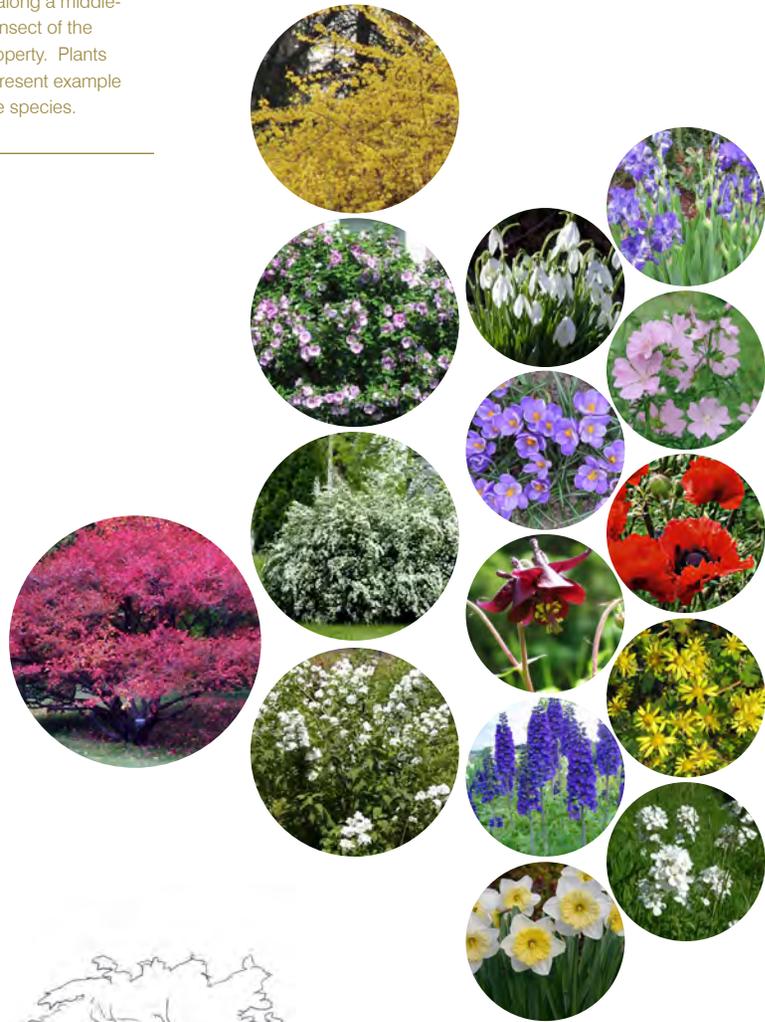
Fig. 196

Diagram of planting character along a foreground transect of the historic property. Plants shown represent example compatible species.

Fig. 197

Diagram of planting character along a middle-ground transect of the historic property. Plants shown represent example compatible species.

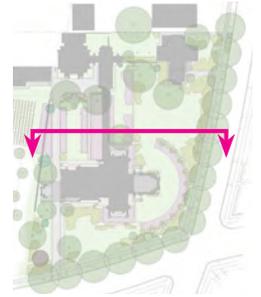
Floricycle Feature



Vines & Trailing Vegetation



Middle-ground Planting Character



Section elevation location

Evergreen Tree



Specimen Shrub



Summit Avenue

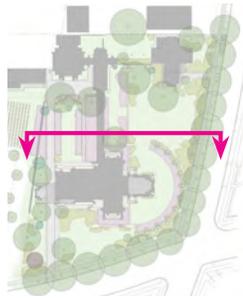
Summit Lawn

Summit Terrace

Pergola

Courtyard

Driveway



Background Planting Character

Section elevation location

Fig. 198

Diagram of planting character along a background transect of the historic property. Plants shown represent example compatible species.

Street Tree (not elm)



Street Tree



Existing Tree

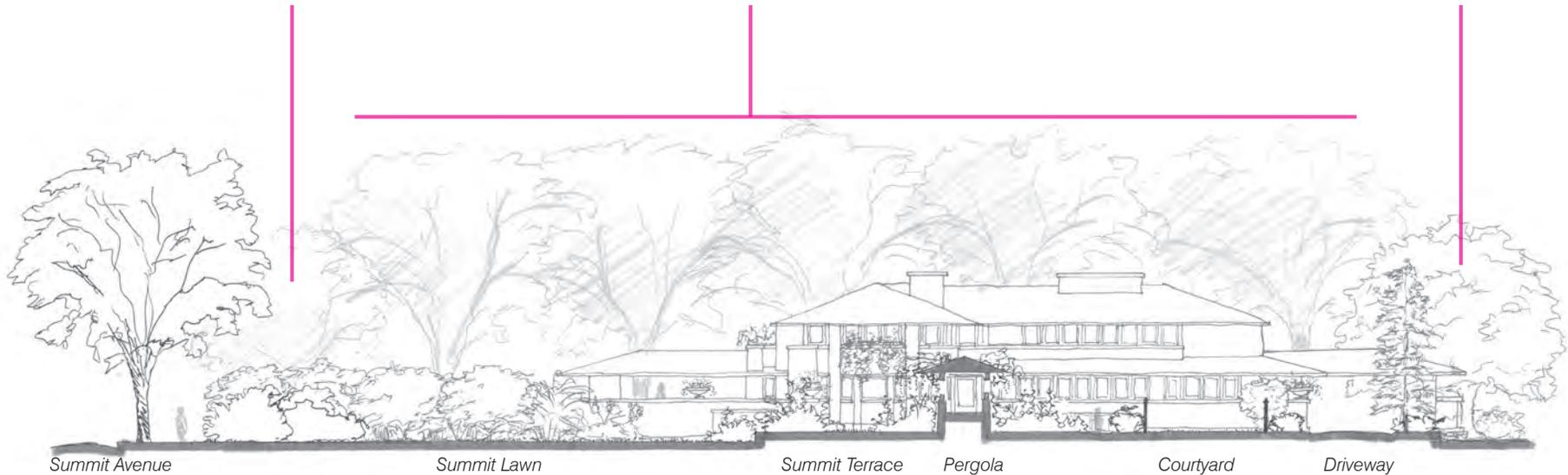


Fig. 199, top

Annotated photograph (1923) of the Summit Terrace (looking north from Summit Terrace toward Barton wall), showing significance and visual prominence of on-site tree canopy within the landscape.



Fig. 200, bottom

Contemporary photograph showing potential visual influence of missing tree canopy on existing site. Note, the point of view has shifted to the Summit Lawn.



about ornamental flowers or screening objectionable views. Distinctly fine textured and diverse English border gardens existed along the pergola, and, uncharacteristically, were designed to be viewed from many directions. A public realm-screening Floricycle primarily focused on providing sequential blooming from March to November with direct visual links to the interior of the house. A naturalistic shrub border limiting views to the public realm also served to provide an intense level of winter interest through colored stems or winter fruits. These essential documented characteristics of each space should be the guiding criteria in making plant selections so that the interpretive program can remain truthful and successful.

- *Plants with Undesirable Characteristics:* Limit the inclusion of plants with invasive or other undesirable characteristics. There are certain circumstances where the interpretive value (along with appropriate management ability) may warrant use of some invasive plants or plants with perceived disagreeable characteristics, but the interpretive value should be high and the maintenance burden and risks to the surrounding environment should be manageable.
- *Rotating Perennial Plant Arrangements:* Plant selections for new compatible garden designs should conform to the character of the historic plantings in style, size, texture and color, but perennial gardens do not

need to represent a specific arrangement at a specific point during the Period of Significance as they were continually altered by the Martins during that time. In keeping with the historic use of the property, it is recommended that a larger palette of appropriate plants be developed and perhaps used in a number of rotating arrangements for long-term interest and interpretive value. Exceptions to this include gardens that clearly maintained species continuity, such as the interior courtyard peony beds. Note that arrangements should generally be developed concurrently by a qualified professional, or developed by staff from an approved list, rather than on an ad-hoc basis from year to year or season to season.

Trees

Based on the historic documentation and analysis, it is recognized that tree structure was a defining characteristic of the historic landscape. [Fig. 199 - 202] The quantity, size, and the spatial definition created by deciduous shade trees within the Martin-owned landscape parcels and the “borrowed” street trees along Jewett Parkway and Summit Avenue were equally important to the extensive ornamental plantings in defining the character of the landscape. Historic trees were important to the scale and relationship of the site and neighborhood, a distinctive contrast to the horizontality of the architecture, and symbolized

within the architectural detailing of the house. For these reasons it is recommended that the rehabilitation include the replacement of all missing historic trees where possible. This includes both deciduous shade trees and evergreen trees identified to have existed during the Period of Significance. However, as the deciduous trees played a much larger role in defining visual and spatial character of the historic landscape, emphasis should be placed on replacing those trees with the same genus and species wherever possible.

Priority should be placed upon replacing trees in-kind, at the same identified locations they existed during the Period of Significance. If they cannot be replaced in the historic locations then it is recommended that effort be made to place the trees within 15 feet of those locations, provided that the resulting character of the change is evaluated and determined to convey comparable characteristics.

When trees cannot be replaced in-kind (same genus and species) or within an acceptable distance from the historic location, then an alternative approach to conveying the visual and spatial character exhibited by the trees should be evaluated. Acceptable alternative approaches may include changing the genus or species to accommodate necessary conditions or not implementing the replacement.

When evaluating alternative approaches to in-kind replacement additional factors should be considered, including relationships to nearby

Fig. 201, top

Both street and on-site deciduous shade trees were a significant feature of the historic landscape. The Jewett Frontage included large expanses of shade.



Fig. 202, bottom

Street and site trees were also an important contrast to the distinct horizontality of the architectural design.



trees that are replaced in-kind, the resulting impacts on other rehabilitation efforts, and the form and habit of the plant substitution. For example, it is not recommended to replace one Courtyard elm in-kind and replace the other Courtyard elm with a substitute that does not match in size, form, habit, or texture – as the resulting incongruity between two trees that have an interdependent relationship would be a negative and visually dominant force on the landscape.

Street Trees

The site-wide guidelines regarding tree replacement are recommended to apply to all street trees contained within the defined “historic core” and “interpretive core,” as well as street trees that exist directly across Jewett Parkway and Summit Avenue and within “borrowed” viewsheds along these public corridors – generally to within ~200 feet of the historic property. Though these trees are not located on MHRC-owned property and the organization does not have authority over treatments within the public right-of-way, it is recommended that the MHRC work in conjunction with the City of Buffalo to ultimately restore the streetscape within this borrowed viewshed area.

Selected street trees have been recommended to be removed from within the Historic Core area as rehabilitation tasks. However, it is not currently recommended that street trees outside

this area be removed if they are mature, healthy, and support a diverse urban forest. Furthermore, while historically accurate, the City should work with the MHRC and the neighborhood to assess the feasibility and risk of catastrophic loss associated with monoculture street tree installations. To support interpretive goals the MHRC may invest resources in the enhanced care and management of trees directly associated with the historic property (potentially including street trees within the historic core), but prior to work commencing on areas outside the Historic Core, a viable management plan should be developed in conjunction with the City. Ideally, the City of Buffalo (working with the MHRC, the Parkside neighborhood association, and a qualified consultant) should prepare and implement a long-term neighborhood-wide historic street tree master plan for the entire Parkside East Historic District.

Elm Replacements

The predominant deciduous shade tree within the cultural landscape was the American elm (*Ulmus americana*), a species notably absent from most landscapes due to the ravages of Dutch Elm Disease (DED) that began in the middle of the 20th century. American elms are still susceptible to this disease, though recent decades have seen the introduction of several DED “resistant” varieties of the American elm and related elm hybrids.

American elms have a particular and recognizable habit, with branches that form a “V” shape close to the trunk and extend out in a horizontal plane before distinctly arching back toward the ground. This is a critically defining characteristic of the American elm and was ubiquitous within the documented historic landscape and neighborhood streetscape. It is therefore recommended that this habit be a primary criteria in selecting appropriate varieties for replacement. Other characteristics, such as foliage size, overall mature size, bark texture, or even growth rates should also be considered.

Current research recommends planting *Ulmus americana* varieties known as ‘Valley Forge’ or ‘Princeton’ as they show the best resistance to DED. An alternative hybrid substitution that is commonly planted for its good DED resistance is *Ulmus davidiana* var. *japonica* ‘Morton,’ also known as the Accolade elm. However, this is an Asian hybrid and not genetically related to American elm species. Asian hybrids typically have smaller leaves and do not exhibit the characteristic V-shape. However, the Accolade was specifically introduced by Morton Arboretum for its unique V-shaped habit and DED resistance which is uncharacteristic among other Asian hybrids.

Hackberry (*Celtis occidentalis*) is also an accepted substitute for the American elm in landscape rehabilitation projects. The hackberry is related to the elm and has a similar, though not identical and not nearly as pronounced, arched habit. It’s a dependable tree that can adapt to a

range of soil conditions, tolerate drought, and is native to the region.

Ultimately, the final selection of an appropriate replacement for trees on the property should be evaluated and recommended by a qualified design consultant in preparation for carrying out rehabilitation tasks. These should be evaluated on a case by case basis with respect to the guidelines, the specific growing environment, current MHRC management abilities, and the characteristics and availability of potential elm selections at the time of implementation.

Vines & Climbers

Photographic, written and historic design plan documentation from the Period of Significance indicates that vines and climbers were planted and maintained on portions of the main house (the Martin House), the Pergola, the Conservatory, the Barton House, the Garage, the fountain wall, and within several architectural planters associated with the structures. The CLR analysis indicates these vines were a defining characteristic of the historic property and were an important feature that helped connect architecture to site and express character and feeling of the landscape during the Martin tenure. Similar to the trees, wisteria vine, was symbolically used in Wright's architectural detailing and is significant to the period.

The vines specified in plans and other written

sources, or documented in photographic evidence during the Period of Significance, are diverse and extensive. The Period of Significance Planting Palette lists should be consulted for a complete listing of individual species and varieties documented, but the overall diversity of genus includes:

- Akebia (Akebia species)
- American Bittersweet (*Celastrus scandens*)
- Boston Ivy (*Parthenocissus tricuspidata*)
- Clematis (more than 8 species / varieties)
- Common Morning Glory (*Ipomoea purpurea*)
- Dutchman's Pipe (*Aristolochia* spp)
- Japanese Wisteria (*Wisteria floribunda*)
- Larger Bindweed (*Calystegia sepium*)
- Lesser Periwinkle (*Vinca minor*)
- Lonicera (2 species)
- Memorial Rose (*Rosa wichurainana*)
- Partridgeberry (*Mitchella repens*)
- Sweet Pea (*Lathyrus latifolius*)
- Trumpet Vine (*Campsis radicans*)
- Virginia Creeper (*Parthenocissus quinquefolia*)
- Wintercreeper (*Euonymus fortunei* 'radicans')

This diversity of documented vine genus highlights the importance of vine cover in the historic landscape. Thus, the preferred course of action for treatment is to replace, where possible, appropriate vine cover on buildings within the interpretive core. There replacement should be done in a manner that avoids damage to structures and provides a reduced maintenance burden.

Fig. 203, top

This ca. 1906 photograph (of the conservatory) shows the detail of vine trellis wire panels along the pergola.



Fig. 204, bottom

By ca. 1915 much of the vine cover was mature and readily apparent over many features on the property, including the Martin House (north unit-room facade shown) and pergola (right side of frame).

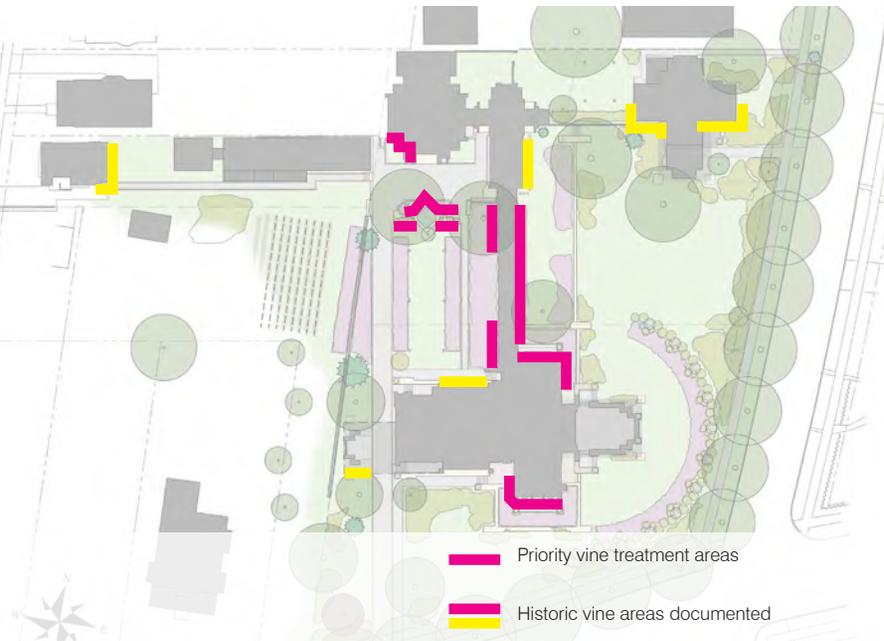


Fig. 205, top

Plan showing areas documented to historically include vine plant material on structures (building or trellis). Priority areas for treatment have been identified.

Fig. 206, bottom

No specific documentation for urn plantings has been found. This ca. 1906 photograph shows characteristic plant material within urns through the Period of Significance.



A detachable trellis wire system should be designed and installed that will prevent damage to structures. The trellis system should provide an appropriate historic appearance, suit the specific vine growth characteristics, minimize the impact of the anchorage and support structure of the trellis to the historic building, and provide direct access to the building for preservation maintenance purposes. Rigorous research should be conducted to support all proposed vine and trellis applications, including research into spiraled steel strapping, aircraft cable, and other systems.

Recognizing that complete in-kind replacement of all vine cover on structures would not be feasible or desirable given the current use of the property, it is recommended that vine cover be established on selected portions of multiple buildings. Portions of buildings selected for vine treatment should demonstrate a high-value interpretive capacity, such as areas that maintained continuity of vine cover throughout the Period of Significance and present key interpretive views from either within or outside the historic core. Using this criteria, it is recommended that priority areas for establishing vine cover should include selected portions of the Pergola, the southwest corner of the Garage, the eastern façade of the Conservatory, and selected portions of the Martin House. [Fig. 205] The specimen of historic wisteria preserved off-site should be used to propagate replacement plantings for this vine treatment in at least one high-value interpretive location documented to include wisteria.

When implementing vine treatments it should be acknowledged that a significant majority of the interpretive value of the historic property results from the architectural design work of Frank Lloyd Wright. Moreover, a substantial amount of preservation and reconstruction work has been completed on the site over the last several decades. Consequently, the value of being able to both see the architectural features (not cover them up, as many were during the Period of Significance) and protect the restoration investment should be carefully considered when determining appropriate levels of vine cover replacement with respect to the current use of the property.

Vines also present a maintenance challenge, but one that can be overcome with proper planning. The key to successful vine replacement that meets the noted criteria and considerations is the development of a detailed maintenance plan. Generally, most vines should be pruned two to three times per year, with the first pruning occurring in spring in order to reduce the quantity of vegetative buds to create a manageable growth rate. A second optional pruning may be performed in late summer for particularly vigorous growth and a final pruning should be completed in fall.

Urns, Window Boxes and Planters

Very little documentation exists to identify the historic plant material present in urns and

planters through the Martin tenure. In most cases this plant material seems to have been changed seasonally or otherwise modified several times throughout the Period of Significance. Therefore, it is recommended that new compatible designs are developed for all urns and planters, including potential rotating or seasonal arrangements.

Some general characteristics should be achieved in these rehabilitation treatments. As with all planting treatments, these include a conscious effort to design new plantings that reflect the characteristics that are distinguishable in the historic documentation. [Fig. 206] These include the use of trailing vines in both planters and urns and flowering perennials (or potentially annuals) within urns. Another important consideration should be the consistency of form, texture, habit, and color, as possible, in planting arrangements within various urns throughout the property. While some urns may have vastly different growing conditions due to shade or light, and may require different plants, an effort should be made to achieve some level of uniformity in planting characteristics.

Second floor planters (window boxes) architecturally integrated into buildings should have plant material replaced which restores the visual character documented. This generally means in-kind or suitable substitute replacement with vigorous trailing vines that drape downward towards the ground floor. One of the clearest characteristics that should be achieved in replacement of these features is the establishment of the thick curtain-like effect

presented by trailing plant material, rather than dispersed singular strands of individual trailing vine lengths. Window box treatments should also consider visual scenes from second floor windows, where views of plastic pots or other non-historic material should be subordinate.

Appropriate plantings for architecturally integrated planters that exist around the ground floor of the house should include documented plant selections from the Period of Significance – as this documentation is much more complete than second floor planters or urns. These plant selections should include a variety of bulbs, perennials, and rambling climbers in an effort to restore the historic character of the feature, rather than present what is currently considered “attractive” or fashionable in planting design. It is appropriate to develop rotating arrangements with these considerations in mind.

Plant Health, Sourcing & Preservation

Prior to implementing any planting treatments, soils should be comprehensively tested for appropriateness for plant growth and other needs. In most cases it is likely that soil will need to be removed and replaced or heavily amended due to high pH, lack of organics, and severe compaction due to prior construction. The most critical factor in determining the long-term viability of plantings and future plant health is the establishment of a healthy soil base. This is a critical resource and should be a high priority at

early implementation phases.

The specification, sourcing and individual physical selection of plant material is another critical factor in implementing planting treatments. Both plant health and visual characteristics vary widely among individuals of the same genus and species. Minimally, all plant material should meet or exceed ANSI/ANLA American Standard for Nursery Stock and ideally be approved, selected, and flagged by a qualified design consultant at the grow site or nursery from a range of individual plants in a highly controlled process. This is particularly important when locating plant specimens with particular characteristics while attempting to restore historic character or achieve management goals, and should generally be performed for all trees or shrubs.

Due to the lack of extant historic vegetation there is little vegetative material to preserve on the current site. However, the select material that does exist (the European beech, *Fagus sylvatica* atropurpurea group) and the off-site transplanted material (wisteria, lilac) must be protected and preserved.

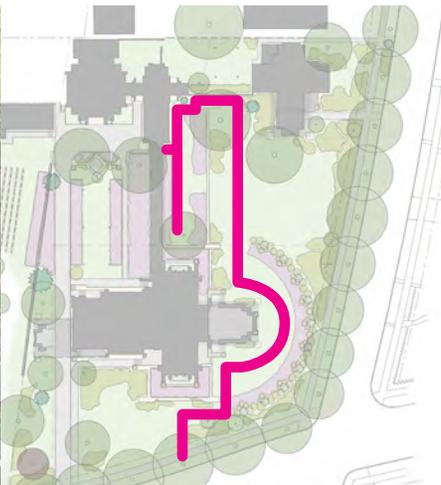
Both the Beech tree and any newly established trees should be routinely assessed by a qualified arborist. In consultation with a qualified historic landscape architect, the arborist’s assessment should include recommendations on pruning, crown reductions, and general health of trees on an annual basis. It is particularly important to evaluate the existing beech tree for signs

Fig. 207, top

Bleeding Canker is a potentially lethal disease in European Beech trees, often identifiable by wet, sappy material on "wounds" in the trunk. (Photo is not from historic property).

Fig. 208, bottom

A specialized turf design may be appropriate for areas that will receive tour traffic. Photo of left shows example reinforced geo-grid. Map indicates suggested areas for reinforcement.



of *Phytophthora* (Bleeding Canker), a disease potential which may be exacerbated by the introduction of irrigation for the visitor center landscape. [Fig. 207]

Interpretation

Specific interpretive programming should be developed based on goals of the MHRC, though a few key recommendations for interpretation with respect to the treatment of the historic landscape are suggested. These include:

1. Interpretive efforts must recognize that the overall treatment implementations are not true restorations, but rather rehabilitations that accommodate the new use and were based on several factors, including prior loss of nearly all landscape materials. This distinction should be communicated where possible. New plantings should only be described as restorations if they meet the standards for restoration.
2. Incorporate new information about the history of the site and landscape, as it becomes available, into the overall interpretive plan for the site. This should include incorporating information about the expanded Significance of the property with respect to Wright's efforts to connect architecture and landscape, the role and importance of Walter Burley Griffin in both the architecture and landscape, and the

links between the landscape and the life of Darwin Martin and his family.

Circulation & Accessibility

The overarching standard for all new compatible designs of circulation systems should be to minimize the visual impacts of any new additions and design them in a way they are subordinate to the historic landscape. Any new circulation additions must be limited to pedestrian circulation and meet a specific necessary program need that cannot be accommodated outside the historic core.

A more thorough assessment of future program needs, particularly potential tour routes through garden spaces, should be conducted during the early design phase of rehabilitation tasks. If it is determined that tour routes through gardens are a necessary part of the MHRC program then two likely courses of action may be appropriate to meet these needs: (1) The design of new paved circulation systems that are distinct from the existing chip-seal reconstructions and subordinate to the landscape, or (2) the design of reinforced or specialty turf profile [Fig. 208] that can accommodate a predetermined level of pedestrian traffic without negatively influencing the character of the landscape.

The first option may be appropriate for routes required to be fully accessible or routes that will see very high levels of traffic and no alternative

solution is feasible. For the purposes of this treatment plan it is assumed that option two, being some level of specialty or reinforced turf profile will be needed to accommodate future program needs. However, the preference should be to keep all new circulation infrastructure out of the interpretive core if possible.

Some reconstructed materials and features of the circulation network have been reconstructed based on insufficient documentation not available at the time of reconstruction. These non-contributing features should be removed and reconstructed in the long-term, particularly if the MHRC wishes to acquire expanded preservation status or designations. However, in the context of the effort to rehabilitate the overall landscape to a point where it exhibits the defining characteristics of the Period of Significance, these are low-priority tasks.

Regarding the Americans with Disabilities Act (ADA) and accessible routes through the site, the primary goal should be to simply provide the highest level of access with the lowest level of impact. It would not be appropriate to provide paved accessible routes throughout the interpretive core, but linking historic structures that have been already been or are planned to be made accessible should be a priority. In all cases, accessible infrastructure should be subordinate to the broader historic landscape or the interpretive experience of that landscape. This includes accessible devices or features inside and outside the interpretive core. The existing mechanical lift discretely installed at

the front of the house should serve as a guide, as it accommodates a high level of need while impacting the character or interpretive experience to a very small degree.

Signage & Wayfinding

Signage and wayfinding is an important issue as it is both necessary to support the contemporary use but also has the potential to conflict profoundly with the character of the historic landscape. It is reported that visitors currently do not know where to go when they arrive on site. The multiple walkway options, on both the historic property and the visitor services properties, present confusing options that diminish the early interpretive experience.

It is believed that part of this can be overcome by the complete rehabilitation of the landscape. The rehabilitation will better define boundaries between the historic property and the auxiliary properties, more clearly identify the openness of the visitor center pedestrian entry, and present the historic property as curated landscape that may inhibit casual access by visitors. However, it is recognized that signage plays an important role in both interpretation and wayfinding within historic properties and the Martin House demonstrates a clear need.

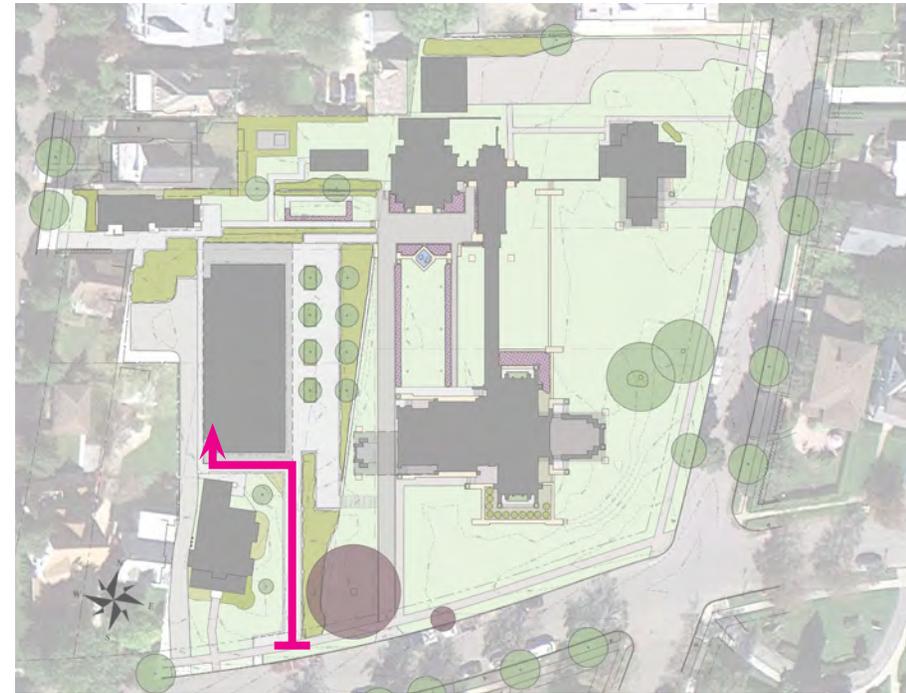
The preference is that all visitors go to the visitor center when first arriving so efforts should be made to more clearly identify this pedestrian

Fig. 209, top

The existing site with the preferred entry route indicated for all visitors to the property (to visitor center).

Fig. 210, bottom

The entry route to the visitor center with interpretive signage along pathway.



*Fig. 212, bottom**Fig. 211, top*

View from paved plaza area in front of Greatbatch Pavillion (visitor center), south toward Jewett Parkway.

Accent lighting at historic properties is typically not recommended but can be done tastefully and utilized for programmatic purposes rather than nightly lighting. Photo: Government House, Guernsey, UK.



route from Jewett Parkway. [Fig. 209] Ideally, wayfinding information is clearly communicated before the visitor arrives on site, either at the parking area (difficult in this context) or the MHRC website. Is it for these reasons that a comprehensive wayfinding and messaging master plan is recommended to be developed for the property by an appropriate professional consultant. Generally there is a need for both interpretive signage and wayfinding signage, though wayfinding is a pressing issue for museum visitors.

With these considerations in mind, the recommended guidelines for all signage implementations on MHRC owned property is two-fold: (1) No permanent signage that is not required by regulation or for specific health, safety, and welfare needs should be placed within the interpretive core; and, (2) The minimal number of signs should be used outside the interpretive core that accommodates identification, directional, interpretation and regulatory needs.

Signage introduced outside the interpretive core should be subordinate to views to and from the historic property, both in height and materials. High-value interpretive views from the visitor center, the public realm streetscape, or from other areas of the peripheral properties should not be impacted by signage.

Security and Lighting

Organizational security needs should be assessed with the completely rehabilitated landscape in mind and a comprehensive draft security plan should be developed prior to commencing planting rehabilitation tasks. The plan should identify specific needs for preventing or discouraging access as well as needs for exterior day and night monitoring. Currently, an outdoor camera is mounted to a non-contributing tree that is recommended for removal. Therefore, it is important that either permanent or temporary monitoring provisions be developed before removal of the tree. Any comprehensive security plan should present solutions that meet the general standards for the landscape rehabilitation and remain flexible enough that it can be modified as the designs for new planting features are developed.

It is also recommended that the security plan address the formalization of a communication strategy with adjacent property owners. The MHRC should work with neighbors and community groups to develop holistic and social (rather than visually invasive) methods of monitoring unauthorized access or preventing destruction of historic resources.

From a materials standpoint, the design of new security features should meet long-term performance needs while remaining subordinate to the historic landscape. Existing permanent security gate features installed at the rear of

the main house should serve as a guide for future designs as it accommodates need while impacting the character or interpretive experience to a very small degree. Visual consistency among all new and existing security features is also recommended.

On a limited day-to-day basis, it is not believed that neighborhood residents using the visitor center property as a “cut through” presents a security threat or increased potential for property damage. The identification of the visitor center site as a community asset is healthy and will provide a productive base of “ownership” and “eyes” on the historic property. Discrete monitoring is still suggested in this area to limit potential damage to resources, historic or otherwise. It is recommended that access to the interpretive core be limited or discouraged during off-hours, but this is not to suggest that access be fully restricted to pedestrians on circulation routes such as the driveway.

Lighting needs should also be comprehensively assessed during the design phase of implementation. Generally, features that did not exist during the Period of Significance, including lighting, should not be introduced to the interpretive core without a vital need brought on by the current use. Therefore, it is recommended that lighting needs be concurrently addressed with the security assessment prior to commencing rehabilitation tasks. This can be used to identify and support both security lighting and other potential lighting needs.

From a security standpoint, it is recommended that motion controlled lighting be used to deter unauthorized access to spaces that are hidden from public realm view within the landscape, particularly areas that are newly enclosed by vegetation. Motion lighting that is triggered by movement within the zone is an effective deterrent, where as permanent lighting does not provide the same advantages and may invite unwanted use.

Accent lighting, used within the landscape to either highlight landscape or architectural features, should be avoided within the interpretive core. However, in order to support the current use and successfully expanded programming abilities for the MHRC, it is appropriate to install accent lighting within the landscape that is used for program specific purposes. [Fig. 212] For example, evening accent lighting can be turned on for special events, either property wide or in zones, but otherwise remain off when special events are not scheduled. It is not recommended that lighting, in any form not present during the Period of Significance, be introduced and remain on continuously. In all cases, lighting fixtures and associated conduit, junction boxes or other features should be discreet and subordinate to the landscape.

At least three styles of street lights are known to have existed during the Period of Significance. [Fig. 213] Since that identified historic period ended, several additional styles are known to have been installed within the neighborhood. Currently the street lights consist of a “traditional”

Fig. 213

Three distinct street lighting fixtures were documented through the Period of Significance.



Fixture along both sides of Jewett Parkway, photo ca. 1915

Fixture along Summit Avenue, photo ca. 1906

Fixture along Jewett Parkway, photo ca. 1930

styled post-top fixture of a height suitable for both vehicular and pedestrian needs. It is believed that the existing lighting meets City of Buffalo needs and is a reasonable contemporary substitution for the historic fixtures.

At this time it is not recommended that street lights along the historic property are removed and replaced with facsimile restored fixtures documented from the Period of Significance. Any lighting changes within the public realm and within the Parkside East Historic District should be comprehensively evaluated and designed to be consistent with the national Register-listed neighborhood character. This does not suggest that the lights documented within the Martin House records are not appropriate for the neighborhood – only that the piecemeal replacement of these fixtures is not recommended without adequately planning for the broader historic context.

Maintenance

Maintenance ability should serve to guide the feasibility and extent of all landscape rehabilitation efforts. It is recommended that a comprehensive long-term maintenance plan be developed for the entire rehabilitated landscape. The plan should be detailed in scope and developed in conjunction with the design and installation of replacement features, describing the seasonal, cyclical, and long-

term maintenance needs and specific practices for each garden, garden feature, material, or device. In many cases, particularly where long-term change is expected (trees) or where historic resources may be threatened without adequate and decisive maintenance (vines), it is recommended that the maintenance plan be detailed to the individual plant level.

The plant materials are an essential element of the rehabilitated landscape and should be kept in a state of apparent care and cultivation. This includes standard maintenance of planting beds, such as mulching, fertilization, and weeding. However, if different than standard plant care, the maintenance plan should clearly identify the methods and practices that must be used to keep the plant materials in a state of care and cultivation that specifically conveys the historic character. In most cases this means that shrubs should not be sheared or pruned in ways uncharacteristic of the period, but the specific maintenance should be addressed on a case by case basis for new garden replacements. Topics that should be included within the landscape maintenance plan include:

1. *Management approach:* An overview of priorities and special considerations for the rehabilitated Martin House landscape.
2. *Schedules:* A detailed and comprehensible stand-alone schedule of regular maintenance tasks for all features, listed on an appropriate basis (daily, weekly, monthly, seasonally, and yearly).
3. *Pruning and Specimen Plant Care:* Correct pruning and plant care procedures for the living collections, including trees, shrubs, ground covers and vines. This should address procedure and materials for fertilization, mulching, and identifying potential issues or problems specific to the collections.
4. *Turf Care:* Maintenance and repair procedures for lawn and turf areas, including maintenance of specialty or reinforced turf profiles that serve interpretive needs. This should address mowing, fertilization, aeration and de-thatching, over-seeding and topdressing.
5. *Pest Management:* A summary of important issues relating to potential pests and a description of approved methods to prevent or control unacceptable levels of weed, insect, or disease damage.
6. *Irrigation:* Operations and maintenance tasks for the irrigation system.
7. *Lighting:* Operations and maintenance tasks for the lighting system.
8. *Non-Living Materials:* Maintenance and repair procedures, including materials and construction specifications, for all non-living features relating to the landscape. This should include trellis wire systems, fences, walls, fountains or other features.



Fig. 214

Northern portion of Floricycle
unit pattern visible in this
spring photo, c. 1933.

Fig. 215

View of the Barton House
verandah from the Summit
Terrace, ca. 1930.





Fig. 216

View of the Barton House
verandah from the Summit
Terrace, 2014.

Fig. 217

Treatment Plan with Rehabilitation Tasks



Landscape Unit

- The Jewett Frontage
- The Floricycle and Corner
- The Summit Lawn
- The Summit Terrace
- The Barton House and Paddock
- The Courtyard and Porte-cochère
- The Gardener's Cottage and Greenhouse
- The Conservatory
- Outside the Historic Core

- # Treatment Task
(color per landscape unit, see task list)
- Rehabilitation Area Program to be Developed
- Turfgrass
- Shrub Massing Areas
- Herbaceous Plantings
- Deciduous Trees
- Buildings
- Walls / Terraces / Basins
- Historic Core Boundary

0' 50'

Landscape Rehabilitation Tasks and Prioritization

The following section provides specific treatment tasks associated with rehabilitation of the Darwin D. Martin House cultural landscape. These recommended treatment tasks have been developed to provide guidance in implementing the primary treatment goal. Site-wide guidelines should be followed when planning for and completing these tasks. To help organize these tasks they have been organized by landscape unit, as defined within the introduction of the CLR. Furthermore, each treatment task has been prioritized (high, medium, low) based on factors such as feasibility, overall influence on the rehabilitation treatment or interpretive goals of the MHRC.

The rehabilitation tasks also identify the features of the landscape that may be missing from the unit but are not recommended to be replaced due to the current use or program purposes. In some instances these tasks may not fully meet the priority recommendations noted within the site-wide guidelines. Generally these represent conflicts with other, higher priority site-wide recommendations such as the protection and preservation of other historic assets.

H High Priority Task

M Medium Priority Task

L Low Priority Task

The Jewett Frontage

The Jewett Frontage

What's not being replaced in the Jewett Frontage:

- Western side of driveway American elm should not be replaced due to the maturity of the historic adjacent beech tree.
- The driveway apron at Jewett Parkway should remain in its current rehabilitated condition (concrete) to mitigate potential damage from intermittent driveway use or city right-of-way snow removal. It is not recommended that the surface paving treatment be changed to chip-seal for these reasons.
- The street lighting should remain consistent throughout the neighborhood and not altered in front of the Martin House for interpretive purposes. If in the future the street lighting will be replaced by the City or the neighborhood, then an appropriate Olmsted-period fixture should be selected based on a neighborhood wide lighting plan.

Jewett Frontage Treatment Tasks

- 1. Preserve Beech:** Efforts should be made to preserve and maintain the health of the extant purple leaved cultivar of European Beech (*Fagus sylvatica*, atropurpurea group). This may include enhanced monitoring or future preventative treatments for Phytophthora Bleeding Canker, and/

or adaptations of landscape rehabilitation intent of nearby garden spaces to maintain health of root system. A certified arborist should be contracted on an annual basis to inspect (and potentially treat, if warranted) the tree. Should the beech be removed or reach the end of its lifecycle, this portion of the landscape unit should be reassessed for appropriate treatment.

- 2. Remove Non-Contributing Street Trees:**

H Remove non-contributing <10" dbh purple leaf cultivar of Norway maple (*Acer platanoides* 'Crimson King').

- 3. Remove Miscanthus:** Remove non-contributing miscanthus ornamental grasses from front raised planter.

4. Plant Street Trees: Plant American elm street trees (or appropriate replacement, per the planting guidelines) along the Jewett Parkway right-of-way (treelawn). Spacing of trees should approach the density of the historic condition while promoting long-term health of root systems or accommodating known obstacles such as street lights or utilities. Street trees should be located and installed concurrently with all adjacent-unit street trees.

5. Plant East Driveway Elm Tree: Plant an American elm tree (or appropriate replacement) in the location documented on the east side of driveway. The final precise location should be determined

concurrently with the design of the adjacent understory shrub composition.

6. Remove and Replace Walkway Curb

L

Edge: Remove reconstructed non-contributing curb edge along walk and replace with a curb edge representative of the historic condition. The curb should include no concrete tinting (or matched to the adjacent walkway) and control joints should be designed integral to walkway.

7. Plant West of Driveway Areas:

H

Design and plant an evergreen tree and naturalistic woody shrub composition along the west side of the driveway that interprets the visual and spatial relationships present during the Period of Significance. The composition should serve to create some level of varied enclosure along the property boundary while also preserving the existing beech and maintaining visitor program circulation routes. A distinct visual separation of plantings should be created between the historic core boundary and the adjacent visitor center parcel, which serves to distinguish the historic property from the administrative parcel. Existing plantings on the administrative parcel should be modified or removed in order to not appear historic or as a continuation of the historic vegetation.

8. Plant East of Driveway and Walkway

H

Areas: Design and plant deciduous woody shrub compositions along the east side of the driveway that recreate the visual and

spatial relationships present during the Period of Significance.

9. Plant Front Raised Planter:

H

Design and install a planting composition of climbers and perennials within the front raised planter that reflect the character documented from historic records.

10. Accommodate Pedestrian Traffic on

M

Turf Areas: Design and install specialty or reinforced turf profile for lawn area between the Floricycle garden steps and the Jewett Parkway sidewalk which mimics the look and feel of traditional turf lawn. It should be designed to accommodate limited daily pedestrian traffic.

11. Plant Western and Eastern Ginkgo

H

Trees: Plant Ginkgo trees (*Ginkgo biloba*) in the locations documented on the west and east sides of the driveway. The final precise locations should be determined concurrently with the designs of the adjacent planting compositions.

12. Remove and Replace Bollard:

M

Remove existing PVC bollard and replace with a permanent removable bollard that is compatible with other permanent security features and is subordinate to the landscape.

13. Plant Eastern Tree and Shrub Areas:

H

Design and plant a naturalistic shrub and small tree composition in the far eastern

limits of the unit that is representative of the visual and spatial relationships present during the Period of Significance. The composition should be compatible with the adjacent Floricycle unit treatment and should be designed concurrently. However, the composition within the Jewett Frontage unit should not carry forward the same seasonality and bloom time sequence characteristics as the unit-based Floricycle.

14. Plant Cast Urns:

H

Urns should be planted with seasonal annuals and perennials or other interpretive plants from the section list for urns. The habit and character of plants in urns should reflect, as much as possible, that seen in the limited photographic documentation.

15. Plant Second Floor Planter Box:

H

Design and plant a composition of trailing vines and perennials that will exhibit a dense curtain-like character (rather than singular, loosely spaced strands) documented from the Period of Significance. If possible, the second floor planter should be filled with soil media to promote more vigorous trailing plant growth and more accurately represent the character as seen from the interior windows. An investigation should be performed on the capacity for the planter to perform under these historically intended conditions.

The Floricycle and Corner

16. Visitor Center Path Replacement: The visitor center paver path near the portecochere should be removed and replaced with a designed pathway system that is consistent with other contemporary use paths within the historic core. A minor realignment to accommodate Ginkgo tree positioning may be required.

(daylily) around walnut trees and remove two large black walnut trees, including stumps (and any root system remnants that would interfere with rehabilitation). An alternate security camera location or method of security evaluation should be developed prior to walnut tree removal.

health of root systems or accommodating known obstacles such as street lights or utilities. Street trees should be located and installed concurrently with all adjacent-unit street trees.

The Floricycle and Corner

What's not being replaced in the Floricycle and Corner:

- The full diversity and density of plant material in the Floricycle design plan is not recommended to be replaced. This is due to the Floricycle not being maintainable as designed and the alternative of letting the plant material compete and reach stasis as historically seems to have occurred does not meet treatment goals.
- Vines / climbers / shrubs at the foundation of the veranda are not recommended to be replaced unless additional information can be gained about by the continuity of those features. The plants are inconsistently represented in the documentation throughout the Period of Significance.

Floricycle and Corner Treatment Tasks

17. Remove Non-Contributing Trees and Perennials: Remove herbaceous plants

18. Remove and Replace Verandah Gates:

Remove black vinyl / PVC-coated chain link fence gates at each step access to the verandah. Design and install an appropriate replacement security feature consistent with the site-wide guidelines.

19. Remove Street Tree: Remove non-contributing 12" Norway maple (Acer platanoides) tree in Summit Avenue right-of-way (treelawn).

20. Accommodate Pedestrian Traffic on Turf Areas: Design and install specialty or reinforced turf profile for lawn area within interior of Floricycle feature, between the northern limits (access to Summit lawn) and the garden steps at the southern limits. It should be designed to accommodate limited daily pedestrian traffic.

21. Plant Street Trees: Plant American elm and red maple street trees (or appropriate replacement, per the planting guidelines) along both the Jewett Parkway and Summit Avenue right-of-ways (treelawn). Spacing of trees should approach the density of the historic condition while promoting long-term

22. Plant Floricycle Feature: Design and plant a woody shrub and herbaceous perennial (or biennial) composition that reflects the visual, spatial, seasonal, and sequential blooming qualities and characteristics of the Floricycle feature as designed and documented during the Period of Significance. Special attention should be paid to the relationship of the feature to the house (verandah height), the distinct sequential seasonal interest, and the repeating unit-based pattern. A reduced number of both herbaceous and shrub material is suggested. Plant selection should be based on the planting philosophy as noted, with alternative selections acceptable if they more appropriately meet the visual, spatial, and blooming characteristic intent of the historic feature.

23. Plant Cast Urns: Urns should be planted with seasonal annuals and perennials or other interpretive plants from the section list for urns. The habit and character of plants in urns should reflect, as much as possible, that seen in the limited photographic documentation.

24. Plant Floricycle Periphery: Design and plant an ornamental shrub and small tree planting composition for the periphery zones

The Summit Lawn

of the Floricycle feature that mimic the visual and spatial qualities of the plantings during the Period of Significance. For visual compatibility, the planting should be designed in conjunction with the Floricycle itself, the adjacent planting of the Jewett Frontage and adjacent planting of the Griffin Shrub Border within the Summit Avenue Frontage. The limits of the planting should generally extend to the back of the public sidewalk, however, as the documentation through the Period of Significance is inconsistent on this limit, the limits of the rehabilitation may be adjusted to meet maintenance, security or program needs.

The Summit Lawn

What's not being replaced in the Summit Lawn:

- n/a – no specific landscape features are recommended to be altered from the historic condition

The Summit Lawn Treatment Tasks

Remove Non-Contributing Street Trees: Remove 12" Norway maple (*Acer platanoides*) street tree at northwest corner of landscape unit (street tree). [HIGH PRIORITY]

- 1. Repair Surface Drainage:** Regrade (and install appropriate underdrain system)

summit frontage area to direct surface drainage to an appropriate area or stormwater system.

- 2. Accommodate Pedestrian Traffic on Turf Areas:** Design and install specialty or reinforced turf profile for a lawn area connecting the northern steps of the summit terrace to entry of the interior Floricycle. The intervention should mimic the look and feel of traditional turf lawn and be designed to accommodate limited daily pedestrian traffic.
- 3. Plant Street Trees:** Plant American elm street trees (or appropriate replacement, per the planting guidelines) along the Summit Avenue right-of-way (treelawn). Spacing of trees should approach the density of the historic condition while promoting long-term health of root systems or accommodating known obstacles such as street lights or utilities. Street trees should be located and installed concurrently with all adjacent-unit street trees.
- 4. Plant Terrace Wall and Barton Verandah Trees:** Plant American elm trees (or appropriate replacement, per the planting guidelines) in the locations documented near the Summit Terrace wall and the southwest corner of the Barton House verandah. The final precise location should be determined concurrently with the design of the adjacent planting compositions.

- 5. Plant Terrace Wall Areas:** Design and plant an ornamental shrub composition along the northern and southern periphery of the 16" high summit terrace wall. The compositions should be representative of the visual and spatial form and textures documented in the Period of Significance.
- 6. Plant Barton Verandah West Area:** Design and plant a naturalistic evergreen tree (Scotch pine or similar) and shrub composition on the west side of the Barton House verandah. The composition should be representative of the visual and spatial form and textures documented in the Period of Significance.
- 7. Plant Griffin Shrub Border:** Design and plant a naturalistic shrub border along the Summit Avenue sidewalk. The border should reflect the visual and spatial qualities as documented in the landscape during the Period of Significance after 1910. The October 1910 planting plan for the shrub border should be used as a guide to establish limits of planting, clustering and diversity of species, and layering and variation in height. The border should be designed to be compatible with the adjacent rehabilitation plantings of the Floricycle periphery and the Barton House front yard.
- 8. Plant Barton Verandah South Area:** Design and plant a naturalistic shrub and small tree composition along the south side of the Barton House verandah that

The Summit Terrace

mimics the visual and spatial qualities as documented in the Period of Significance. The composition should have design relationship with both the Griffin Shrub Border and the Barton Front Yard planting rehabilitations.

The Summit Terrace

What's not being replaced in the Summit Terrace:

- Modifying the Summit Terrace opening to its Dorothy Martin wedding date condition is not recommended. The original design intent was an enclosed room and it was present this way until 1923, where it was only opened due to an event. The MHRC feels this event can best be interpreted through other means.

The Summit Terrace Treatment Tasks

- 1. Trellis Wire Panels:** Design and install trellis wire panels that replicate the appearance, form, size, detailing, and overall quantity of the trellis wire panels along the pergola using available documentation. For interpretive purposes, if deemed necessary for maintenance or longevity, it is suitable to vary the trellis design based on whether or not the trellis is intended to support plant material or intended as a reconstructed visual / interpretive element. **H**
- 2. Plant Vines Along Pergola:** Vine growth should be established on approximately 40-50% of the eastern pergola façade's trellis wire. Vine species should consist of both wisteria and clematis and follow the plant selection guidelines. If possible, every effort should be made to propagate and utilize plant material from preserved historic vine specimens that have been transplanted outside of the historic core. **H**
- 3. Accommodate Pedestrian Traffic on Turf Areas:** Design and install specialty or reinforced turf profile that provides access from the conservatory doors to plant collections and the Summit Terrace steps. The intervention should mimic the look and feel of traditional turf lawn and be designed to accommodate limited daily pedestrian traffic. Where diamond shaped paver units are being replaced along the route, the reinforcing should be supplemental around the pavers. **M**
- 4. Building Vine Wire System:** Design and install a supplemental trellis wire system (independent of the recreated historic wire panels) that can accommodate growth over portions of the pergola roof and on masonry portions of the main house near the Summit Terrace and Floricycle. The system should follow vine cover guidelines. **H**
- 5. Plant the Summit Terrace Area:** Design and plant a predominantly herbaceous perennial composition on the Summit Terrace that is representative of the visual and spatial relationships, habit, texture, color, bloom, fragrance and scale of the vegetation present during the Period of Significance. The planting composition should reflect the general character of an English border garden and be fully distinguishable from naturalistic plantings closer to the boundaries of the historic property. Woody shrub material should be restricted in quantity to an amount that helps achieve a practical level of maintenance burden and does not significantly alter the intended visual character. Woody plant material should be limited to the peripheries of the terrace (the north and south ends). **H**
- 6. Plant Elm Tree at South End of Terrace:** Plant an American elm tree (or appropriate replacement, per the planting guidelines) in the location documented at the south end of the Summit Terrace. The final precise location should be determined concurrently with the design of the adjacent planting compositions. **H**
- 7. Plant Cast Urn:** Urns should be planted with seasonal annuals and perennials or other interpretive plants from the section list for urns. The habit and character of plants in urns should reflect, as much as possible, that seen in the limited photographic documentation. **H**
- 8. Plant Ornamental Shrub Specimens:** Design and plant a selection of ornamental **H**

The Barton House and Paddock

flowering and evergreen shrub specimens towards the north end of the Summit Terrace. The specimens should reflect the texture, scale, and spatial relationships exhibited in the limited photographic documentation.

9. **Plant the South Summit Terrace Planter:** **H** Design and plant an herbaceous perennial / flowering bulb composition within the planter at the south end of the Summit Terrace.
10. **Diamond Unit Paver Pathway:** Design and install a diamond-shaped unit paver path connection between the conservatory doors. **H** The path should be designed to reflect the route, color, size, and shape of the path as indicated in the historic documentation.
11. **Remove Drain Basin:** If feasible, remove non-contributing drain basin in lawn of Summit Terrace and, if required, replace with a less visually conspicuous drainage solution that is visually subordinate to the landscape. Note that blue print plans show this drain basin but it was not constructed based on photographic evidence. **M**

The Barton House and Paddock

What's not being replaced in the Barton House and Paddock:

- The complete landscape of the Barton House rear yard is not recommended to be replaced as there is no definitive documentation about the design and much of the replacement would be based on conjecture.

Barton House and Paddock Treatment Tasks

1. **Remove Non-Contributing Street Trees:** **H** Remove 12" dbh Norway maple located in right-of-way (treelawn) in front of Barton House. It is also recommended that the street tree just north of this specimen is removed (see recommended treatment tasks for properties outside of the historic core).
2. **Remove Hostas / Herbaceous Plant Material:** **H** Remove non-contributing herbaceous material around the Barton House (primarily Hosta at time of existing conditions documentation).
3. **Plant Street Trees:** **H** Plant American elm street trees (or appropriate replacement, per the planting guidelines) along the Summit Avenue right-of-way (treelawn). Spacing of trees should approach the density of the historic condition while promoting long-term

health of root systems or accommodating known obstacles such as street lights or utilities. Street trees should be located and installed concurrently with all adjacent-unit street trees. It is recommended that street trees are concurrently planted along the 122 Summit right-of-way (see recommended treatment tasks for locations outside of the historic core).

4. **Plant Barton Front Yard:** **H** Design and plant a naturalistic shrub composition in the front yard area of Barton House that is representative of the visual and spatial relationships, habit, texture, color, and scale of the vegetation documented as present during the Period of Significance. Special attention should be paid to the species noted on the February 1905 planting plan (original linen version) as there is reason to believe it documents an as-built condition. The plantings should extend in some manner to the tree lawn / right-of-way, as indicated in the historic documentation.
5. **Plant Trees in the Barton Yard:** **H** Plant an American elm tree in the historically documented location in the Barton front yard. If possible, plant pine and/or birch trees in the Barton rear yard with the intent of interpreting the February 1905 planting design. Alternatively, it would be appropriate to replace pine or birch with identifiable small tree species associated with the rear yard perennial bed documentation.

- 6. Rear Yard Mixed Border Garden:** Design and plant a predominantly herbaceous perennial composition along north side of the masonry wall connecting the Barton House to the Conservatory. The garden should exhibit be representative of photographic documentation from the Period of Significance and generally be characteristic of an English border garden. Additions of limited woody shrub material are appropriate to reduce maintenance burden and interpret the limited inclusions from the 1905 planting plan.
- 7. Barton Clothes Poles:** Design and install wooden laundry poles in the Barton House rear yard. The size and detailing should be recreated from photographic documentation of the poles as installed circa October 1904.
- 8. Northern Property Line Fence:** Design and install a low fence along the northern property line, from the rear of the Barton House to a point near the Paddock. The fence should be representative of the documented fence in this location during the Period of Significance. It should serve to interpret and separate the historic core property (the Barton House rear yard) and adjacent non-historic parking area at 122 Summit Avenue.
- 9. Plant Adjacent White Oak Tree:** Plant a white oak tree on the parcel north of the Barton rear yard (122 Summit Avenue, outside the historic core, owned by current

owner), within the vicinity of the historically documented location. The intent is to recreate the visual enclosure created by the oak tree canopy, as seen from many places within the historic core. Reconfigure parking arrangement or eliminate a parking space in the lot to accommodate healthy maturation of the tree.

- 10. Remove Bench:** Remove non-contributing teak bench from Barton House rear yard and relocate outside the historic core.
- 11. Plant Cast Urn:** Urns should be planted with seasonal annuals and perennials or other interpretive plants from the section list for urns. The habit and character of plants in urns should reflect, as much as possible, that seen in the limited photographic documentation.
- 12. Paddock Rehabilitation:** Assess desired program, design and install infrastructure, possibly including a type of paved surface within the enclosed paddock space in order to serve contemporary programming use. Paved introductions to this space should be consistent with the contemporary materials guidelines and not be excessively visually evident from outside the paddock. Interventions to accommodate circulation to and from the paddock from the Barton rear yard or adjacent parcel should be minimal.

The Courtyard and Porte-cochere

What's not being replaced in the Courtyard and Porte-cochere:

- The complete screening of the courtyard area at the western property line with cedars, large shrubs and other documented plant materials from the pre ~1920s condition is not recommended. This is due to the important interpretive value of the visual relationship between the visitor center and the courtyard, which is suggested to remain visually accessible.

The Courtyard and Porte-cochere Treatment Tasks

- 1. Plant West of Driveway:** Design and plant a tree and shrub composition on the west side of the driveway that interprets (rather than fully recreates) the visual character of the historic screening and later thinning-out of vegetation during the period of significance. The composition should include elm, hemlock, cedar, and/or pine species and low growing or dwarf cultivars of shrubs with specific winter interest as documented from the historic record. The composition should imply the historic property boundary but allow visual access to the historic core from the adjacent visitor center in order to support the contemporary use.

- 2. Interior Peony Beds:** Reconfigure the dimensions of the interior courtyard perennials beds to be more consistent with the historic condition. Design and plant a perennial composition, primarily of peony and oriental lily, which is characteristic of the documented plantings present during the Period of Significance.
- 3. Pergola Edge Garden:** Design and plant a predominantly herbaceous perennial composition within the pergola edge garden area that is representative of the visual and spatial relationships, habit, texture, color, bloom, fragrance and scale of the vegetation present during the Period of Significance. The planting composition should reflect the general character of an English border garden and be fully distinguishable from naturalistic plantings closer to the boundaries of the historic property. Woody shrub material should be restricted in quantity to an amount that helps achieve a practical level of maintenance burden and does not significantly alter the intended visual character. Shrubs should not be placed directly along the garden pathway.
- 4. Trellis Wire Panels:** Design and install trellis wire panels that replicate the appearance, form, size, detailing, and overall quantity of the trellis wire panels along the pergola using available documentation. For interpretive purposes, if deemed necessary for maintenance or longevity, it is suitable to vary the trellis design based on whether or not the trellis is intended to support plant material or intended as a reconstructed visual / interpretive element.
- 5. Plant Vines Along Pergola:** Vine growth should be established on approximately 20-40% of the western pergola façade's trellis wire. Vine species should consist of both wisteria and clematis and follow the plant selection guidelines. If possible, every effort should be made to propagate and utilize plant material from preserved historic vine specimens that have been transplanted outside of the historic core.
- 6. Building Vine Wire System:** Design and install a supplemental trellis wire system (independent of the recreated historic wire panels) that can accommodate growth over portions of the pergola roof, on masonry portions of the main house near the south end of the western pergola façade, and the southwest façade of the garage. The system should follow vine cover guidelines.
- 7. Plant Vines on Fountain Wall:** Establish an appropriate level of vine cover (*Celastrus* as specified on the 1905 planting plan, or a replacement equivalent in leaf shape or texture documented in historic photos) on portions of the fountain wall representative of the period of significance.
- 8. Plant Auto Court Area Beds:** Design and plant mixed woody shrub, vine and herbaceous perennial (or annual) compositions in beds around the auto court space, including the northern fountain wall bed. Some level of vine cover should be established on the southwest carriage house wall (using wire system) and, if desired, limited shrubs of compact size should be replaced at the foundations, reflecting the species shown in the 1905 planting plan.
- 9. Plant Specimen Shrub at Southwest Corner of Courtyard:** Select and plant a single specimen flowering shrub for the southwest corner of the courtyard space, which reflects the overall habit, size and foliage texture of the shrub documented to exist in this location during the period of significance. Additional directed research should be performed to identify this shrub, including, if possible, dialogue with a plant taxonomist or related professional who has specific expertise in identifying plant material from photographs.
- 10. Plant Courtyard Elm Trees:** If feasible, based on drainage and utility investigations, plant two elms in the northern portion of the courtyard that will characterize the visual definition historically created by known elm trees during the Period of Significance. Every effort should be made to determine an appropriate technical or maintenance specification, including root barriers, underpavement soil cells, or other means that will allow appropriate replacement that conveys the character of the historic landscape.

The Gardener's Cottage and Greenhouse

11. Plant Cast Urns: Urns should be planted with seasonal annuals and perennials or other interpretive plants from the section list for urns. The habit and character of plants in urns should reflect, as much as possible, that seen in the limited photographic documentation.

12. Remove Drain Basin: If feasible, remove non-contributing drain basin at the north end of the Pergola-edge garden area and, if required, replace with a less visually conspicuous drainage solution that is visually subordinate to the landscape. Note that blue print plans show this drain basin but it was not constructed based on photographic evidence.

13. Replace Dolomite Wall: Replace dry-set dolomite stone wall and reconstruct the wall in the same location with mortared jointing to be more consistent with the historic condition. The patterning of the wall, including historic clay drains visible in the wall face, should be as consistent as possible to legible photographic documentation.

14. Remove and Replace Curb Edge: Remove reconstructed non-contributing curb edge along walks and driveway areas. Replace with a curb edge representative of the historic condition. The curb should include no concrete tinting.

15. Realign Pathway: Remove, design and replace reconstructed interior garden pathway with pathway that more accurately and consistently replicates the width and alignment of the historic pathway.

16. Replace Chamfer Curb Edge at Auto Court: Remove, design and replace 90-degree angles auto court curb edge on north side of fountain wall with chamfer design to be consistent with design shown on FLW plans and O.S. Lang as-built plans.

17. Fountain Plantings: Design and plant additional plantings that were appropriate to the Period of Significance and documented in the historic record. Necessary maintenance and plant health issues should be considered, and any devices or methods to maintain health should be subordinate to the visual character of the landscape and of the plant material around the broader fountain wall area.

The Gardener's Cottage and Greenhouse

- Note:* This landscape unit, though remaining within the National Register historic core boundary, has been designated as outside the "interpretive core." Generally, from a treatment standpoint and due to the extremely low integrity discussed in prior sections, this means that the unit has been "surrendered" to serve programmatic

uses and efforts to restore any features characteristic to the Period of Significance are unnecessary.

Gardener's Cottage and Greenhouse Treatment Tasks

1. Remove Undesirable Vegetation: Remove undesirable vegetation throughout the landscape unit that does not serve program needs or contribute to "borrowed" views from the interpretive core area. Removals should be identified and specifically evaluated for impacts to the interpretive core before caring out the task of removal. Such undesirable vegetation may include the elm tree along the northern property line, hedges planted as part of the visitor center landscape design, among others to be identified. As necessary, an appropriate replacement that serves the needs of MHRC program actives should be planned for prior to removals.

2. Preserve or Remove Greenhouse Debris, Design New Program Space: Assess program and design / install a new outdoor gathering space or classroom space that meets specific visitor programming needs and is visually connected to the adjacent interpretive core areas. The greenhouse foundation wall should be preserved for interpretive purposes, if possible, while other debris, including walkway remnants, may be removed to accommodate the current

use. The designed space should identify the former limits or footprint of the former Pierson-Sefton greenhouse in a restrained manner that does not visually disrupt views to or from the historic courtyard or conflict with program needs.

3. **Assess and Plant Gardener's Cottage**

L **Front Yard:** The Gardener's Cottage front yard should reflect the general landscape character of late 19th-early or 20th century residential garden suburb, and be compatible with the overall Parkside historic district character. A suitable planting composition that achieves this goal should be prepared for this area. A brief evaluation of the existing landscape should be made within this historic context (rather than Wright landscapes) to determine whether or not existing plant material should be removed or what appropriate replacement planting treatments are necessary.

4. **Remove and Replace Unit Paver**

L **Pathways:** Remove, design and replace concrete unit pavers on linear pathways with an overall circulation design and paving material that is consistent across the visitor services area, subordinate to the interpretive core, durable for maintenance access, and visually restrained.

L **5. Interpret Property Lines:** Identify the property line limits of the original narrow Gardener's Cottage parcel in a restrained visual manner for interpretive purposes.

Vegetation that straddles the property line or otherwise disrupts this interpretation, or that is not comprehensively designed as part of program services needs, should be removed and replaced with a compatible design composition.

H **6. Preserve Reconstructed Steps:** Preserve reconstructed concrete steps that recreate the path taken from the courtyard area to the south side of the greenhouse.

The Conservatory

What's not being replaced in the Conservatory:

- n/a – no specific landscape features are recommended to be altered from the historic condition

Conservatory Treatment Tasks

1. **Plant with Increased Diversity:**

H Design and plant a tropical / sub-tropical composition for the conservatory utilizing period Victorian conservatory planting pallet and which attempts to visually replicate documented historic conditions. Efforts should be made to increase diversity of plant material height, texture, and habit, while limiting potential damage to the reconstructed building features. Additionally, a selection of woody stemmed drawn ornamental trees or other plants should be added to the Conservatory. Artificial plant

material should not be used within the Conservatory if possible.

2. **Remove Non-Contributing Features:**

H Non-contributing features, such as synthetic plants or other objects not representative of the Period of Significance should be removed.

Areas Outside the Historic Core

Visitor Center / Greatbatch Pavilion property

L **1. Replace Pavers:** Replace pavers with less conspicuous colors and patterns, more consistent with the minimal visual disruptions presented by the pavilion itself. Paver textures and colors, and patterns created by the paving field, should be subordinate to the view relationships presented between the visitor center and interpretive core.

H **2. Remove and Replace Ferns:** Remove fern plantings along the interpretive core boundary and replace with a planting composition that allows clear visual access to the stone wall that defines the boundary between the historic and non-historic properties.

3. **Assess Visual Impacts of Locust Trees:**

H Evaluate the visual impacts of the locust trees and assess their effectiveness in meeting interpretive goals or impacts on

Outside the Historic Core

the visual integrity of the interpretive core. Consider the ultimate long-term growth impacts of mature locust sizes and plan for removal if deemed inappropriate.

4. **Signage Plan:** Develop and implement a comprehensive signage plan that serves to meet interpretive and wayfinding needs both on and off site.

Adjacent Neighborhood Public Realm

8. **Plant Street Trees:** Restore the distinct character of elm street trees adjacent to and near the Martin House property or beyond. This should be evaluated and planned through a comprehensive street tree plan for the entire historic district or for particular streets.

Maintenance Property, North of Gardener's Cottage Parcel

5. **Reconfigure Circulation:** Reconfigure maintenance property circulation and access to adjacent visitor center / Gardener's Cottage property based on program needs and design of former greenhouse space. The circulation should serve maintenance needs and be visually subordinate to views from within the interpretive core. [LOW PRIORITY]
6. **Preserve Barriers and Property Distinctions:** Maintain visual barrier between the maintenance property and the gardener's cottage property (or other portions of the historic core).
7. **Identify Existing Greenhouse as Non-historic:** Efforts should be made to identify the maintenance greenhouse as non-historic, so as to avoid interpretive confusion regarding the adjacent original greenhouse historic location.



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