



Smithsonian Gardens

Smithsonian Gardens Image Library

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Collection Overview

Repository:	Archives of American Gardens
Title:	Smithsonian Gardens Image Library
Identifier:	AAG.SGI
Date:	1973-ongoing
Extent:	35mm slides, photographic prints, negatives + digital images.
Language:	English

Administrative Information

Provenance

The Smithsonian Gardens (formerly the Office of Horticulture) was established in 1972 to manage the Smithsonian's grounds, greenhouses, and horticultural collections including plants, garden furnishings, and artifacts. The Image Library began as a small in-house reference collection. The images document a wide range of activities including the construction and maintenance of Smithsonian gardens, landscapes, and interior plantscapes on or near The Mall in Washington, DC as well as special horticultural exhibits designed by Smithsonian Gardens.

Related Materials

Related materials may be found in the Smithsonian Institution, Archives of American Gardens, Historic Stereograph Collection.

Preferred Citation

Smithsonian Gardens Image Library, Archives of American Gardens, Smithsonian Institution.

Restrictions

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Container Listing

Series 1: Garden Images

United States of America

District of Columbia

SG001: Washington -- Enid A. Haupt Garden

[Image\(s\): Enid A. Haupt Garden 1974-ongoing](#)

Haupt, Enid A. (Enid Annenberg), 1906-2005, Donor

Carlhian, Jean Paul, Principal_architect

Collins, Lester, -1993, Consultant

Seferlis, Constantine, 1928-2005, Stonecarver

Renwick, James, 1818-1895, Architect

Ripley, S. Dillon (Sidney Dillon), 1913-2001 (Smithsonian secretary)

Sasaki Associates, landscape architecture firm

Enid A. Haupt Garden related holdings consist of 3,124 35mm slides (photographs), 979 photographic prints, 15 contact sheets, 12 transparencies, and digital images

Varying Form

Victorian Garden, formerly known as.

The Enid A. Haupt Garden was dedicated on May 22, 1987. It is located between the Freer Gallery of Art and the Arts and Industries Building, and south of the Smithsonian Institution Building, commonly referred to as the Castle. This 4.3 acre area actually sits atop the Quadrangle complex - an underground facility made up of three Smithsonian museum spaces: the Arthur M. Sackler Gallery, the National Museum of African Art, and the S. Dillon Ripley Center. Above-ground kiosk entrances to the Sackler and African Art museums are located in the Haupt Garden itself. The Haupt Garden contains three discrete gardens within it: the Parterre, the Moongate Garden, and the Fountain Garden.

After the Castle's construction was completed in 1855, the area to its south became known as the South Yard. In 1887, it functioned as a zoo for bison to promote the conservation of their over-hunted population. The bison were moved to the newly-established National Zoological Park in 1889, and for nearly a century, the South Yard was home to a number of different buildings including the Aerodrome Shop, a solar radiation lab, a bug house (where beetles cleaned skeletal remains of animal specimens), temporary storage and collection buildings, a U.S. Army hangar, and a greenhouse and Quonset hut for the Office of Horticulture. In 1976, the Smithsonian's Office of Horticulture (now Smithsonian Gardens) planted the Victorian Garden parterre on the South Yard, in celebration of America's Bicentennial and to complement a Victoriana exhibition on horticulture in the adjacent Arts and Industries Building. This garden was inspired by a similar parterre made for the 1876 Centennial

celebration in Philadelphia, Pennsylvania. In 1979, President Jimmy Carter authorized \$500,000 for the planning and construction of the Quadrangle - an underground complex built in the South Yard - to house the Arthur M. Sackler Gallery, the National Museum of African Art, and the S. Dillon Ripley Center. In 1982, the Victorian Garden was removed. Construction on the Quadrangle spanned from June 21, 1983 to 1987. Architect Jean Paul Carlhian of the firm Shepley, Bulfinch, Richardson and Abbot was in charge of designing the Quadrangle complex which incorporated an initial design concept by Japanese architect Junzo Yoshimura.

Once basic construction was complete and soil returned to the ground-level (i.e. roof) of the Quadrangle, it was clear that there was more room for gardens beyond the reincorporated parterre. Smithsonian Secretary S. Dillon Ripley invited philanthropist Enid A. Haupt to tour the garden site, hoping Mrs. Haupt would finance a Zen garden west of the parterre. In fact, she financed the entire design and construction of the new garden with a \$3 million endowment, stipulating that the garden be mature when it opened in 1987. With funds in place, work on the garden began, with the primary goal being to harmonize the stylistically varied buildings in and around the Quadrangle (the three entrance pavilions to the underground museums, the Smithsonian Castle, Freer Gallery of Art, and the Arts and Industries Building). The design of the garden was a collaborative effort between principal architect Jean Paul Carlhian, the landscape architectural firm Sasaki Associates, Inc., landscape architect Lester Collins, and James R. Buckler, Director of the Smithsonian's Office of Horticulture. Together they designed the three gardens described below.

Enid A. Haupt (1906-2005) was a publishing heiress and philanthropist who especially supported American horticulture. In addition to this garden, Mrs. Haupt's horticultural philanthropy created and/or preserved several renowned garden spaces including The Enid A. Haupt Glass Garden at the Howard A. Rusk Institute, NYU Medical Center in New York City; the Enid A. Haupt Conservatory at the New York Botanical Garden in the Bronx, New York; The Haupt Fountains on the Ellipse in Washington, D.C.; River Farm in Alexandria, Virginia; and The Cloisters in New York City. In 1994, the American Horticultural Society awarded her the Liberty Hyde Bailey award for her philanthropy.

The Parterre is the Victorian-style centerpiece of the Haupt Garden. It is a carefully manicured garden with a changing palette of colors and textures, laid out in symmetrical patterns that are redesigned every few seasons. Designs incorporate such motifs as diamonds, fleurs-de-lis, and scallops. While parterre is a French term meaning "on the ground," parterres as an ornamental garden style originated in 16th century Renaissance Italy.

The Moongate Garden is next to the Arthur M. Sackler Gallery, and was inspired by the Temple of Heaven in Beijing, China. The Temple of Heaven was designed using a geometrical, axial layout, centered on the cardinal points of the compass. The Moongate Garden's dominant features are stone and water, which symbolize the body and spirit of the earth in Chinese culture. Two 9-foot-tall pink granite moon gates stand on the southwest and northeast corners of the garden; two more lie as benches in the opposite corners. A circular platform lies in the center of a granite-paved square pool, connected by bridges to each side of the square.

The Fountain Garden is next to the National Museum of African Art, and was modeled after the Court of the Lions at Alhambra, a 13th-century Moorish palace in Granada, Spain. As with most Islamic gardens, the Fountain Garden is symmetrical and includes a central fountain with four water channels. Respectively, these channels represent paradise itself, and the four rivers of paradise described in the Koran: water, milk, honey, and wine. At the garden's north end is a chadar - a patterned, sloping stone ramp that has water running down it.

The Renwick Gates are cast iron carriage gates at the garden's entrance on Independence Avenue. The gates were erected in 1979, based on an 1849 drawing by James Renwick, Jr., architect of the Castle. The design includes piers made of the same sandstone that went into the Castle's great reddish walls from a quarry in Seneca, Maryland.

A European linden tree once stood in the northeast corner of the South Yard. When construction on the Quadrangle began, Secretary Ripley directed that the tree remain unharmed. Construction personnel and arborists minded the tree, helping it live through the end of construction. However, it died of old age two years later, in 1989.

The Downing Urn was originally erected on the National Mall in 1856 in memory of landscape designer and horticulturist Andrew Jackson Downing (1815-1852). The urn was restored in 1972. In 1989, it was moved to where the linden tree had stood in the Haupt Garden.

Plantings include saucer magnolia (*Magnolia x soulangeana*), Wollemi pine (*Wollemia nobilis*), weeping Higan cherry (*Prunus pendula* 'Pendula Rosea'), golden shrimp plant (*Pachystachys lutea*), coneflower (*Echinacea*), dusty miller (*Senecio cineraria*), and pansy (*Viola x wittrockiana*).

Persons associated with the garden include: Enid A. Haupt (donor, 1987). Jean Paul Carlhian (principal architect, 1987). Lester Collins (landscape architect consultant, 1987). Constantine Seferlis (stonecarver, 1979). James Renwick Jr. (architect, 1849). James Goode (SI Castle keeper, design and construction supervisor, 1979-1987). S. Dillon Ripley (Smithsonian Secretary, 1964-1984). Michael Riordan (horticulturist, 1995-).

Bibliography

Garden has been featured in Carole Ottesen, *A Guide to Smithsonian Gardens* (Washington, D.C.: Smithsonian Books, 2011), pp. 26-47.

Topic:	Gardens -- District of Columbia -- Washington
Place:	United States of America -- District of Columbia -- Washington
Genre/	Digital images
Form:	Negatives Photographic prints Slides (photographs)

SG002: Washington -- Pollinator Garden

[Image\(s\): Pollinator Garden 1994-ongoing](#)

Smithsonian Women's Committee, Donor

Garden Club of America, Donor

Pollinator Garden related holdings consist of 589 35mm slides (photographs), 84 photographic prints, negatives, and digital images

Varying Form

Butterfly Habitat Garden, formerly known as.

On June 4, 1995, the Butterfly Habitat Garden opened on the East side of the National Museum of Natural History (NMNH). The development of the garden was a collaboration between NMNH and the Smithsonian's Horticulture Services Division (now Smithsonian Gardens), and was largely funded by a grant awarded by the Smithsonian Women's Committee. The original garden area was essentially a road verge, but a GCA Millennium Founder's Fund Award from the Garden Club of America in 2000 allowed for an expansion, tripling the size to 400 x 40 feet. The gift also provided for the installation of walks, an irrigation system, and an amphitheater seating area. The purpose of the garden at that time was to highlight butterfly behavior with native plants from four represented habitats: wetlands, wood's edge, meadow, and backyard.

The Butterfly Habitat Garden was re-dedicated as the Pollinator Garden on June 21, 2016 to showcase a wider diversity of pollinators. Along with this change, native plants that were beneficial to pollinators other than butterflies - such as bees and beetles - were introduced, and the four specific habitats were no longer explicitly distinguished. The revised focus of the garden is the interdependency between plants and pollinators as a whole. Illustrated signs displayed around the garden inform readers about the pollination process.

Plantings include common milkweed (*Asclepias syriaca*), cardinal flower (*Lobelia cardinalis*), pawpaw (*Asimina triloba*), purple coneflower (*Echinacea purpurea*), verbena (*Verbena bonariensis*), and other native plants, shrubs, and trees specifically selected for providing nourishment and shelter to the pollinators.

Persons associated with the garden include: Smithsonian Women's Committee (donor, 1995). Garden Club of America (donor, 2000).

Bibliography

Garden has been featured in Carole Ottesen, *A Guide to Smithsonian Gardens* (Washington, D.C.: Smithsonian Books, 2011), pp. 102-108.

Topic:	Gardens -- District of Columbia -- Washington
Place:	United States of America -- District of Columbia -- Washington
Genre/ Form:	Digital images Negatives Photographic prints Slides (photographs)

SG003: Washington -- Kathrine Dulin Folger Rose Garden

[Image\(s\): Kathrine Dulin Folger Rose Garden 1973-ongoing](#)

Lindell, Paul H., Landscape architect

Swanson, Karen, Landscape architect

Folger, Lee M., Donor

Gaskins, Shelley., Lead_horticulturist

Kathrine Dulin Folger Rose Garden related holdings consist of 339 35mm slides (photographs), 1 photographic print, and digital images

The Kathrine Dulin Folger Rose Garden is located immediately east of the Smithsonian Institution Building (commonly referred to as the Castle) and north of the Smithsonian's Arts and Industries Building, on Constitution Avenue. This area was previously home to a smaller fragrance garden dating from the 1970s. Landscape architects Paul Lindell and Karen Swanson of the Smithsonian's Horticulture Services Division (now Smithsonian Gardens) designed the Folger Rose Garden in 1997. Installation began that year, and the garden was dedicated on October 7, 1998. The garden was made possible by a donation from Mr. and Mrs. Lee Merritt Folger, in honor of Folger's mother, Kathrine Dulin Folger (1904-1997). Kathrine was an advocate of horticulture and the Smithsonian Institution. In 2016, the garden underwent a redesign which continued to follow the original vision - to create a four-season garden with year-round interest.

The Folger Rose Garden features modern rose varieties created after 1867, particularly those which are disease-resistant. Roses in this garden have won awards from the All-American Rose Selections and the Royal Horticultural Society. Different varieties bloom from spring through autumn, while conifers and evergreens stand out in the winter. Groundcovers and other perennials are present to attract pollinators and provide plant diversity.

The garden's three-tiered cast-iron fountain was manufactured in the 1880s by the J. W. Fiske Iron Works Company. In 1977, the Smithsonian purchased it from the estate of Nanette F. Dunlop. The fountain first stood in the Victorian Garden (now the Enid A. Haupt Garden) adjacent to the Castle. It was restored in 1998 through the donations of Narinder and Rajinder Keith, and moved to the Folger Rose Garden. The Keiths named the fountain the Gur-Karma-Rana Keith Fountain, using the first letters of several Keith family members' names.

Plantings in winter include holly (*Ilex* x 'Emily Bruner') and winterberry (*Ilex verticillata*). Roses include hybrid tea (*Rosa* 'Andeli' Double Delight), floribunda (*Rosa* 'Europeana'), shrub (*Rosa* 'Amiga Mia'), and polyantha (*Rosa* 'The Fairy').

Persons associated with the garden include: Lee M. Folger (donor, 1998). Paul Lindell (landscape architect, 1997-1998). Karen Swanson (landscape architect, 1997-1998). Narinder Keith (donor, 1998). Rajinder K. Keith (donor, 1998). Shelly Gaskins (lead horticulturist, 2003-). J. W. Fiske Iron Works Company (fountain manufacturer, circa 1885).

Bibliography

Garden has been featured in Carole Ottesen, *A Guide to Smithsonian Gardens* (Washington, D.C.: Smithsonian Books, 2011), pp. 56-63.

Topic: Gardens -- District of Columbia -- Washington
 Place: United States of America -- District of Columbia -- Washington
 Genre/ Form: Digital images
 Negatives
 Photographic prints
 Slides (photographs)

SG004: Washington -- Courtyard at Freer Gallery of Art

[Image\(s\): Courtyard at Freer Gallery of Art 1923-ongoing](#)

Freer, Charles Lang, 1856-1919, Donor

Platt, Charles A. (Charles Adams), 1861-1933, Landscape architect

Lodge, John Ellerton, 1876-1942, Museum_director

Watson, Phillip, Landscape_designer

Sasaki Associates, landscape architecture firm

Courtyard at Freer Gallery of Art related holdings consist of 504 35mm slides (photographs), 6 photographic prints, negatives, and digital images

The Smithsonian Institution's first art museum, the Freer Gallery of Art, opened to the public on May 9, 1923. The building and its courtyard have an Italian Renaissance-style architecture focused on symmetry and simplicity. In the courtyard, loggias (covered open-air corridors) lie between the surrounding walls and an inner-perimeter of arches, which in turn have an inner-border of shade trees and lower plantings. Brick pavers and white marble paths lead to the courtyard's center - a granite fountain surrounded by a ring of Japanese boxwood.

In 1906, industrialist Charles L. Freer (1854-1919) donated to the Smithsonian Institution his collection of Asian and American art, including works by the American expatriate artist James McNeill Whistler (1834-1903). Freer's friend, the acclaimed architect and illustrator Charles A. Platt (1861-1933), designed the museum and courtyard to house Freer's collection. Builders broke ground in September 1916, but construction was then delayed due to World War I. Freer died in September 1919, and work on the gallery was finally completed later that year.

The courtyard's first walls were largely glass doors and windows, to allow air and light to enter. In 1928, the Freer Gallery's first curator, John E. Lodge, directed for some of the courtyard's brick and marble paving to be replaced with lawn, to diminish heat and glare in the galleries. Advances in indoor-climate technology and concern for artwork preservation later led to replacing many of the glass doors with white marble walls.

In 1988, Sasaki Associates, Inc. began an extensive renovation of the gallery, which included dismantling the courtyard and excavating two levels beneath it. This provided for more storage space and connected the Freer

with the Arthur M. Sackler Gallery, together forming a national museum of Asian art. When the courtyard was reinstalled, it was again paved with brick and white marble, with no lawn. Landscape designer Phillip Watson was in charge of the plantings. The gallery and courtyard reopened in 1993.

Peacocks were temporarily installed in the courtyard in the 1920s, and again when the gallery reopened in 1993. The birds were a living reference to the gallery's most famous work, Whistler's masterpiece of interior mural art, the Peacock Room (1876-77).

Plantings include Japanese maple (*Acer palmatum* 'Burgundy Lace'), Persian ironwoods (*Parrotia persica*), Japanese boxwoods (*Buxus microphylla* var. *japonica* 'Green Beauty'), cherry laurel (*Prunus laurocerasus*), and Hinoki cypress (*Chamecyparis obtusa*).

Persons associated with the garden include: Charles L. Freer (donor, 1906). Charles A. Platt (landscape architect, 1918). John E. Lodge (museum director, 1920-1942). Sasaki Associates, Inc. (landscape architecture firm, 1988-1993). Philip Watson (landscape designer, circa 1992).

Bibliography

Garden has been featured in Carole Ottesen, *A Guide to Smithsonian Gardens* (Washington, D.C.: Smithsonian Books, 2011), pp. 48-55.

Topic:	Gardens -- District of Columbia -- Washington
Place:	United States of America -- District of Columbia -- Washington
Genre/	Digital images
Form:	Negatives Photographic prints Slides (photographs)

SG005: Washington -- Mary Livingston Ripley Garden

[Image\(s\): Mary Livingston Ripley Garden 1972-ongoing](#)

Ripley, Mary Livingston., Advocate

Jacobsen, Hugh Newell, Landscape architect

Draper, Janet., Horticulturist

Folger, Kathrine Dulin., Donor

Smithsonian Women's Committee, Donor

Mary Livingston Ripley Garden related holdings consist of 1,236 35mm slides (photographs), 164 photographic prints, negatives, and digital images

Varying Form

East or Victorian Fragrance Garden, formerly known as.

The Mary Livingston Ripley Garden is a half-acre ornamental garden with over one thousand different plantings. Located between the Smithsonian's Arts and Industries Building and the Hirshhorn Museum and Sculpture

Garden, the garden is immediately south of the National Mall and lies partly over the roof of the 9th Street tunnel, which was completed in 1971. The garden's beginning stems from tragedy; in 1976, a fire destroyed the Litchfield, Connecticut home of Smithsonian Secretary S. Dillon Ripley. Winter creeper, trained as espaliers by Ripley's mother, were rescued and replanted on the west side of the Hirshhorn's perimeter wall, which had been constructed two years prior. Ripley's wife Mary, a scholar and avid gardener, saw potential in the space as an inclusive garden accessible even to visitors who were visually impaired or in wheelchairs - a garden filled with fragrant plantings on raised beds. For funding, Mrs. Ripley appealed to the Smithsonian Women's Committee (SWC) which she herself had founded in 1966, and of which she was a former president. The SWC agreed and awarded a contract to the architect Hugh Newell Jacobsen in July 1978 for the design and construction. Construction was completed in 1981.

In 1988, the SWC renamed the garden as the Mary Livingston Ripley Garden, in honor of Mrs. Ripley's vision for what would otherwise have likely become a parking lot. Kathrine Dulin Folger, a supporter of the Smithsonian Institute and proponent of horticulture, established an endowment fund for the continued care of the garden in 1994. Horticulturalist Janet Draper began tending the garden in 1997, with the goal to expose visitors to a wide variety of ornamental plants coexisting in harmony. In 2009, foot traffic from crowds during the January 20th presidential inauguration of Barack Obama seemingly destroyed the garden. However, spring that year brought unexpected regrowth, demonstrating that this garden's strengths lie not only in aesthetics, but also in physical resilience.

The Ripley Garden's geometry is unusual in that its paths are predominantly curvilinear. This layout is meant to encourage visitors to slow down and enjoy the plantings. The paths and raised beds are constructed of brick. Features include an antique cast iron fountain, benches placed in alcoves, small birdhouses, and a vertical living wall installed in 2013.

Plantings include daylilies (*Hemerocallis* 'Mango Thrills'), tulips (*Tulipa* 'Snow Parrot,' 'Zurel,' 'Violet Beauty,' and 'Negrita'), grape hyacinth (*Muscari armeniacum*), witch hazel (*Hamamelis x intermedia* 'Arnold Promise'), Lenten rose (*Helleborus x hybridus*), and columbine (*Aquilegia* sp.).

See also Arts and Industries Building -- East/Fragrance Garden for an additional 822 35mm slides (photographs).

Persons associated with the garden include: Mary Livingston Ripley (advocate, circa 1970s). Smithsonian Women's Committee (donor, 1978). Hugh Newell Jacobsen (landscape architect, 1978-1981). Kathrine Dulin Folger (donor, 1994). Janet Draper (horticulturist, 1997-).

Bibliography

Garden has been featured in Carole Ottesen, *A Guide to Smithsonian Gardens* (Washington, D.C.: Smithsonian Books, 2011), pp. 64-71.

Garden has been featured in Smithsonian Torch (May 1976, page 7).

Topic: Gardens -- District of Columbia -- Washington
 Place: United States of America -- District of Columbia -- Washington
 Genre/ Form: Digital images
 Negatives
 Photographic prints
 Slides (photographs)

SG006: Washington -- Hirshhorn Sculpture Garden

[Image\(s\): Hirshhorn Sculpture Garden 1972-ongoing](#)

Hirshhorn, Joseph H., Donor

Forgey, Benjamin, art critic

Collins, Lester, -1993, Landscape architect

Lerner, Abram, first director and curator

Urban, James, Landscape architect

Bunshaft, Gordon, 1909-1990, Architect

Owings, Nathaniel Alexander, 1903-1984, architect, original concept

Skidmore, Owings & Merrill, architectural firm

Hirshhorn Sculpture Garden related holdings consist of (659 35mm slides (photographs), 6 photographic prints and digital images)

The Hirshhorn Museum and Sculpture Garden, opened in October 1974. The grounds are west of 7th Street SW on the south side of the National Mall. The 2.7-acre museum and fountain plaza lie south of Jefferson Drive on the former site of the Army Medical Museum and Library (1887-1969). The 1.3-acre sculpture garden lies north of Jefferson Drive. The garden and plaza are two open-air galleries dedicated to showcasing modern sculptures, many of which had been collected and donated to the Smithsonian by the entrepreneur Joseph H. Hirshhorn (1899-1981).

The Hirshhorn Museum and Sculpture Garden was first conceived in 1966, when Mr. Hirshhorn donated more than 5,500 works of art to the Smithsonian. In particular, the idea for the sculpture garden came from by Nathaniel Owings of the international architecture and engineering firm, Skidmore, Owings & Merrill of New York City. Firm partner Gordon Bunshaft carried out Owings' idea, proposing a two-acre sunken garden that would bisect the National Mall. The garden would be 7 feet below ground level with 3 foot high walls, creating a 10 foot deep enclave. A rectangular reflecting pool would dominate the space, surrounded by a pebble walkway. It was an austere Minimalist design with few plants.

The museum and sculpture garden's groundbreaking was in 1969, but Bunshaft's plan for the garden to extend across the Mall created much controversy, as it would interrupt the vista between the U.S. Capitol and the Washington Monument. Work on the sculpture garden was halted by Congress in January 1971. In February, Washington Star art critic Benjamin Fogey suggested turning the garden parallel to the Mall, and

making the reflecting pool smaller. These suggestions were adopted, and construction resumed in July.

When the garden opened in 1974, it served as a neutral setting where the sculptures commanded much of the attention. It featured a center court 14 feet below ground level with a rectangular reflecting pool and two flanking terraces. Enclosed within high walls, it successfully reduced traffic noise. However, despite its sunken form, Bunshaft's Minimalist approach made for an uncomfortably exposed, bleak space. There was also no access for strollers or wheelchairs, and the pebble floor was difficult to walk on. In 1977, landscape architect, Lester Collins, of the member Smithsonian's Horticultural Advisory Committee and President of the Innisfree Foundation, redesigned the sunken garden to make it more user friendly. His goal was to provide ramps for easier access and to soften the area with extensive plantings. Construction began in 1979 and the garden reopened in 1981." Construction began in 1979 and the garden reopened in 1981. A pair of long ramps were installed, and the formerly harsh open area was now divided and bordered by lawns and plantings, and shaded by trees.

In 1991, landscape architect James Urban collaborated with Hirshhorn staff to renovate the museum's fountain plaza. Deteriorating concrete surfaces were replaced with granite, as had been called for in Bunshaft's original plan. A wheelchair entrance was added to provide access to the pathway that runs the perimeter of the plaza, and the adjacent Mary Livingston Ripley Garden. Sculptures were installed in new areas of lawn and flowering trees in the plaza's four corners, and also amid small groves of honey locust trees on the plaza's east and west sides. The plaza reopened in 1993.

In 2007, the artist Yoko Ono presented a Japanese dogwood tree to the Hirshhorn Museum and Sculpture Garden in conjunction with that year's Cherry Blossom Festival. This, along with nine other trees planted in Washington, D.C., made up part of her Wish Tree project. Visitors to these trees could write a wish on a paper tag and hang it on a branch. This is a custom associated with the Shinto temple gardens of Japan, where Ms. Ono grew up. While the nine other wishing trees were removed, the one in the sculpture garden remains as a permanent installation.

Plantings include weeping beech (*Fagus sylvatica* 'Pendula'), Japanese black pine (*Pinus thunbergii*), sugar maple (*Acer saccharum*), crape myrtle (*Lagerstroemia indica*), Boston ivy (*Parthenocissus tricuspidata*), climbing hydrangea (*Hydrangea anomala*), lily turf (*Liriope muscari*), southern magnolias (*Magnolia grandiflora*), and crabapple (*Malus*).

Persons associated with the garden include: Joseph H. Hirshhorn (donor, 1966). Nathaniel Owings (architect, original concept, 1966). Gordon Bunshaft (architect, 1967-1974). Benjamin Forgey (art critic, 1971). Lester Collins (landscape architect, 1977-1981). Abram Lerner (first director and curator of the Hirshhorn Museum and Sculpture Garden, 1974-1984). James Urban (landscape architect, 1991-1993).

Bibliography

Garden has been featured in Carole Ottesen, *A Guide to Smithsonian Gardens* (Washington, D.C.: Smithsonian Books, 2011), pp. 72-81.

Topic: Gardens -- District of Columbia -- Washington
 Place: United States of America -- District of Columbia -- Washington
 Genre/ Form: Digital images
 Negatives
 Photographic prints
 Slides (photographs)

SG007: Washington -- Victory Garden

[Image\(s\): Victory Garden 2001-ongoing](#)

Brunetti, Joseph, Horticulturist

Howell, Walter, Horticulturist

Victory Garden related holdings consist of (35mm slides (photographs), negatives, photographic prints, and digital images)

The Victory Garden is a produce garden on the east lawn of the National Museum of American History (NMAH), at 9th Street NW in Washington, D.C. The garden first opened on the west side of NMAH in May 15, 2001. Its creation coincided with NMAH's exhibition "Within These Walls..." - an entire two-and-a-half story New England house, originally built in the 1700s. Horticulturist Walter Howell of the Horticulture Services Division (later Smithsonian Gardens) maintained the garden until 2006, when it was sidelined due to construction on the NMAH building. When construction finished in autumn 2008, horticulturist Joseph Brunetti brought the garden out of dormancy. The Victory Garden continued until spring 2013, when Brunetti reestablished it on the east side of NMAH. While this new incarnation contains a few traditional single-crop garden rows that characterized the first garden, Brunetti designed the new space to be less traditional and more inviting, with curvilinear paths and companion planting. The original garden site was returned to general landscaping.

The creation of the Smithsonian's Victory Garden was inspired by the American victory gardens of the 1940s. These were vegetable gardens grown by citizens on the home front during World War II, promoted by the U.S. government so that farm produce could be saved for the armed forces. A similar program existed during World War I, but the World War II movement was extremely popular. At its peak, there were nearly twenty million garden plots, and their harvests made up 44 percent of America's total vegetables.

The vegetables in the Victory Garden are heirloom varieties that were available to gardeners during WWII. There are more than fifty organically-grown vegetable varieties. Different crops grow between the spring and fall. Some of the harvest is used in the kitchen of NMAH's Stars and Stripes Café.

Starting in 2014, the Victory Garden has been the site of an annual late-summer event called FOOD in the Garden, a collaboration between Smithsonian Gardens and American History (After Hours) which educates attendees on the historical and cultural connections between gardens and communities.

Plantings include Bronze Arrow lettuce (*Lactuca sativa*), D'Anjou pear trees (*Pyrus communis* 'D'Anjou'), Mortgage Lifter tomatoes (*Solanum lycopersicum*), eggplant (*Solanum melongena*), and pole beans (*Phaseolus vulgaris* 'Dow Purple Podded').

Persons associated with the garden include: Walter Howell (horticulturist, 2001-2008), Joseph Brunetti (horticulturist, 2008-).

Bibliography

Garden has been featured in Carole Ottesen, *A Guide to Smithsonian Gardens* (Washington, D.C.: Smithsonian Books, 2011), pp. 117-122.

Topic:	Gardens -- District of Columbia -- Washington
Place:	United States of America -- District of Columbia -- Washington
Genre/	Digital images
Form:	Negatives Photographic prints Slides (photographs)

SG008: Washington -- Native Landscape at the National Museum of the American Indian

[Image\(s\): Native Landscape at the National Museum of the American Indian 2004-ongoing](#)

Sakiestewa, Ramona, design collaborator

Naranjo-Morse, Nora, 1953-, Artist

Cardinal, Douglas, Building_architect

Jones, Johnpaul A., 1941-, Landscape architect

House, Donna., Artist

EDAW Inc., landscape architectural firm

Native Landscape at the National Museum of the American Indian related holdings consist of (35mm slides (photographs), negatives, photographic prints, and digital images)

The Smithsonian's National Museum of the American Indian (NMAI) and its surrounding Native Landscape garden opened on September 21, 2004. At a total of 4.25 acres, the building and landscape lie east of 4th Street SW and south of Jefferson Drive, on the National Mall in Washington, D.C. Rather than a controlled, linear style that is found in much of the surrounding buildings, the NMAI museum and landscape evoke feelings of fluidity and connection with nature. The landscape contains more than 33,000 plants of approximately 150 species, all of which are native to the Piedmont region between the Atlantic coastal plain and the Appalachian Mountains. Additionally, all of the species have an ethnobotanical use for

Native Americans, whether for food, medicine, fiber, dye, or ceremonial purposes.

Legislation was enacted to create NMAI on November 28, 1989. Leaders from nearly 150 native communities spanning North and Central America were consulted, culminating in a planning document entitled "The Way of the People," published in 1993. Architect Douglas Cardinal (Blackfoot tribe) of Ottawa, Canada, designed the building of the museum. For the landscape, the architectural firm EDAW, Inc. (now part of AECOM) collaborated with ethnobotanist Donna House (Navajo/Oneida) on the design and plant selection, and with landscape architect Johnpaul Jones (Choctaw/Cherokee) and artist Ramona Sakiestewa (Hopi).

The Native Landscape is comprised of four habitats of the natural regional landscape: upland hardwood forest (on the north side of the museum), wetlands (east), cropland (southeast), and meadow (southwest). The 24,000-square-foot forest habitat is divided into three zones with different soil moisture levels that affect the kinds of plants that grow in each zone. The 6,000-square-foot wetlands is a lush aquatic landscape filled with water lilies and cattails, inspired by the site's geologic history as a swamp. The 5,200-square-foot cropland is an organically sustained garden, maintained through Native American strategies of crop rotation and companion planting, along with the use of natural pest-predators such as ladybugs. Produce harvested from the cropland is used in NMAI's café and for on-site ceremonies. The 5,500-square-foot meadow lies on both sides of the south entrance, and is comprised of wildflowers, grasses, and two American elm trees.

Art and architecture adorn the landscape. Ever-evolving clay sculptures entitled "Always Becoming," designed by Nora Naranjo-Morse (Santa Clara Pueblo), have stood in the meadow habitat since 2007. The north side of NMAI features an acclaimed waterfall feature which represents Tiber Creek, a former tributary of the Potomac River in Washington, D.C. An offering area and many places of rest and reflection are built into the architecture of the landscape. Performances are held at the fire pit and outdoor amphitheater or at the Welcome Plaza. Astronomical artworks are engraved in the pavement at the museum's north and east entrances.

Four stone cardinal direction markers lie along the east-west and north-south axes of the building. These large boulders come from four corners of the western hemisphere, and date from different epochs: North (Canada, Basins Group era), south (Chile, Cretaceous period), east (Maryland, Cambrian period), and west (Hawaii, ca. 1662). Forty additional boulders lie along the landscape's perimeter, to serve as protective bollards and also symbolize the longevity and memories of native tribes. These "Grandfather Rocks" were blessed by American Indians in both Canada (from which they originated) and the United States.

Plantings include columbine (*Aquilegia canadensis*), flowering dogwood (*Cornus florida*), serviceberry (*Amelanchier arborea*), yellow wakerobin (*Trillium luteum*), mannagrass (*Glyceria striata*), wild rice (*Zizania aquatica*), buttonbush (*Cephalanthus occidentalis*), goldenrod (*Solidago* sp.), watercress (*Nasturtium officinale*), tobacco (*Nicotiana tabacum*), corn (*Zea mays*), barley (*Hordeum vulgare*).

People associated with this garden include: EDAW (landscape architectural firm, circa 1989-2004). Donna House (Navajo/Oneida) (ethnobotanist, circa 1990-2004). Johnpaul Jones (Cherokee/Choctaw) (landscape architect, circa 1990-2004). Ramona Sakiestewa (Hopi) (design collaborator, circa 1990-2004). Nora Naranjo-Morse (Santa Clara Pueblo) (artist, 2007-). Douglas Cardinal (Blackfoot) (building architect, circa 1990-2004).

Bibliography

Garden has been featured in Carole Ottesen, *A Guide to Smithsonian Gardens* (Washington, D.C.: Smithsonian Books, 2011), pp. 90-101.

Topic: Gardens -- District of Columbia -- Washington
 Place: United States of America -- District of Columbia -- Washington
 Genre/ Form: Digital images
 Negatives
 Photographic prints
 Slides (photographs)

SG009: Washington -- Landscape at the National Air and Space Museum

[Image\(s\): Landscape at the National Air and Space Museum 1976-ongoing](#)

Lindell, Paul H., Landscape architect

Swanson, Karen, Landscape architect

Obata, Gyo, 1923-, Architect

Hellmuth, Obata & Kassabaum

Landscape at the National Air and Space Museum related holdings consist of (35mm slides (photographs), negatives, photographic prints, and digital images)

The seven-acre landscape that surrounds the massive National Air and Space Museum (NASM) in Washington, D.C. features multi-tiered terraces planted in plains of lawn and shrubs. It was installed to coincide with the museum's opening on July 1, 1976.

Congress first appropriated funds for NASM's construction in 1971, and architect Gyo Obata was hired to design a building large enough to display the huge exhibits (including airplanes and rockets) without dominating other nearby buildings, especially the U.S. Capitol. Obata accomplished this with two major techniques. First, he designed the long building to alternate between cubes of pink Tennessee marble and smaller, dark atria made of steel and glass. Second, he called for a walled terrace garden along the building's perimeter, softening the building's edges and obscuring the line between it and the ground plane.

The sheer size of the museum divides the garden into north and south microclimates, making it especially challenging to maintain. In 1996, landscape architects Paul Lindell and Karen Swanson of the Smithsonian's Horticulture Services Division (later Smithsonian Gardens) replaced the terraced lawn beds with hearty perennials, and also planted numerous

trees. These stronger plantings made the maintenance of the enormous landscape more manageable, and further-obscured the line between the ground and building.

A "Flight Garden" for the Air and Space Museum is planned to demonstrate principles of flight by attracting flying animals. Interpretive signs will explain the flying abilities of insects and birds as well as methods of aerial seed dispersal by plants.

Plantings include catnip (*Nepeta cataria*), eastern redbud (*Cercis canadensis* 'Forest Pansy'), river birch (*Betula nigra*), dwarf palmetto (*Sabal minor*), Japanese banana (*Musa basjoo*), shrubby cinquefoil (*Potentilla fruticosa*), lily turf (*Liriope muscari*), palm sedge (*Carex muskingumensis*), Japanese apricot (*Prunus mume*), Siberian squills (*Scilla siberica*), star magnolia (*Magnolia stellata*), yellowwood (*Cladrastis kentukea*), smoketree (*Cotinus coggygria*), prairie dropseed (*Sporobolus heterolepis*), and bottlebrush buckeye (*Aesculus parviflora*).

People associated with this garden include: Gyo Obata (architect, 1971-1976). Hellmuth, Obata & Kassabaum (architectural firm, 1971-1976). Paul Lindell (landscape architect, 1996). Karen Swanson (landscape architect, 1996).

Topic:	Gardens -- District of Columbia -- Washington
Place:	United States of America -- District of Columbia -- Washington
Genre/ Form:	Digital images Negatives Photographic prints Slides (photographs)

SG010: Washington -- Common Ground Garden

Lindell, Paul H., Landscape architect

Swanson, Karen, Landscape architect

Common Ground Garden related holdings consist of (35mm slides (photographs), negatives, photographic prints, and digital images)

Varying Form

Heirloom Garden formerly known as.

The Heirloom Garden is a one-third-acre terrace garden which surrounds the National Museum of American History in Washington, D.C. It was originally designed by landscape architects Paul Lindell and Karen Swanson of the Smithsonian's Horticulture Services Division (later Smithsonian Gardens), and opened in 1998.

The Heirloom Garden was comprised of plant varieties that were planted in American gardens from colonial times up until 1950, when agricultural practices became more industrialized. The garden was filled with annuals, perennials, bulbs, shrubs and trees, all of which are either natural species or varieties that have long been cultivated. Broadly considered "old-fashioned," these plant varieties are typically not used in large-scale agriculture, and are even uncommon in modern gardens. Heirloom plants

were sprouted from seeds and bulbs carried from European homelands to America, where they have been passed down through generations of gardeners. Many of these classic flowers and herbs have historical uses rooted in folkways and/or legitimate medicine, including those from Medieval England and Ancient Greece.

In 2017, the Heirloom Garden was re-named Common Ground: Our American Garden to connect to the "Many Voices, One Nation" exhibition at the National Museum of American History. Common Ground shares the stories of Americans who have grown flowers and herbs as a way of honoring memory, providing healing, promoting discovery, and inspiring ingenuity.

Plantings in the former Heirloom Garden included Japanese wisteria (*Wisteria floribunda*), valerian (*Centranthus ruber*), feverfew (*Tanacetum parthenium*), golden columbine (*Aquilegia chrysantha*), crape myrtle (*Lagerstroemia 'Sioux'*), chive (*Allium schoenoprasum*), purple sage (*Salvia officinalis 'Purpurea'*), zinnia (*Zinnia acerosa 'Cut and Come Again'*), nasturtium (*Tropaeolum majus 'Vesuvius'*).

People associated with this garden include: Paul Lindell (landscape architect, 1998), Karen Swanson (landscape architect, 1998).

Bibliography

Garden has been featured in Carole Ottesen, *A Guide to Smithsonian Gardens* (Washington, D.C.: Smithsonian Books, 2011), pp. 110-115.

Topic:	Gardens -- District of Columbia -- Washington
Place:	United States of America -- District of Columbia -- Washington
Genre/	Digital images
Form:	Negatives Photographic prints Slides (photographs)

SG011: Washington -- Urban Bird Habitat

[Image\(s\): Urban Bird Habitat 2011-ongoing](#)

McGrain, Todd, Artist

Stern, Andrew, Donor

Donnelly, William J., Landscape architect

Smithsonian Women's Committee, Donor

Urban Bird Habitat related holdings consist of (Digital images)

The Urban Bird Habitat borders the west, south, and north sides of the National Museum of Natural History (NMNH) in Washington, D.C. Its creation was a collaborative effort between Smithsonian Gardens and NMNH, with funding support from the Smithsonian Women's Committee (SWC). The garden features shrubs, trees and perennials that provide food, shelter and nesting material for birds. It is maintained throughout the year to appeal to both resident and migratory birds.

The garden's initial designs were first conceived in 1999, but the project was suspended in 2001 due to construction and perimeter security installations. The concept was revived in 2010 and given momentum from two SWC grants. Interpretive signs were developed from 2011-2012, and the major garden design and installation occurred from 2011-2013.

The Urban Bird Habitat is home to a large-scale bronze sculpture of a passenger pigeon - one of five statues of extinct birds created by artist Todd McGrain for his outdoor exhibit, 'The Lost Bird Project.' This sculpture and the four others were installed in March 2014 in the Enid A. Haupt Garden for a year-long exhibition. While the other statues were removed, Lost Bird Project executive director Dr. Andrew Stern donated the passenger pigeon sculpture to Smithsonian Gardens. It was dedicated in the Urban Bird Habitat on October 7, 2015, where it remains a permanent installation.

Plantings include blackhaw viburnum (*Viburnum prunifolium*), wax myrtle (*Morella cerifera*), purple coneflower (*Echinacea purpurea*), and other plants selected to attract birds.

Persons associated with the garden include: William Donnelly (landscape architect, 2010-2015), Smithsonian Women's Committee (funding donor, 2012 and 2014), Todd McGrain (artist, 2014-2015), and Dr. Andrew Stern (sculpture donor, 2015).

Topic: Gardens -- District of Columbia -- Washington
Place: United States of America -- District of Columbia -- Washington
Genre/Form: Digital images

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