

THE HISTORIC LANDSCAPE AT GIBRALTAR--

A PROPOSAL FOR ITS PRESERVATION

by

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ABSTRACT

Gibraltar is an historically significant house and early twentieth-century estate garden within the city of Wilmington, Delaware. Its landscape merits preservation based on its association with Hugh Rodney Sharp, one of Delaware's preeminent preservationists and philanthropists; Marian Cruger Coffin, who was among the first and most accomplished women landscape architects in the United States; and the Brinckle family, important landowners in nineteenth-century greater Wilmington.* By definition, Gibraltar is a designed historic landscape, embodying distinctive characteristics of the American Country Place Era, the period of its greatest significance. In addition to its historic importance, the property forms an essential segment of a contemporary stretch of "greenspace" along Route 52, at the north entrance to the city of Wilmington.

Landscape preservation involves four major steps: historical research and documentation, analysis of the property's existing conditions, selection and planning of appropriate treatment methods, and treatment of the landscape. This proposal for the preservation of Gibraltar's landscape was developed in accordance with these four steps, documenting Gibraltar's evolution from the early 1800s until the recent past, evaluating

* The term 'preservation' refers to a combination of methods, including the stabilization, treatment, maintenance, and future administration of Gibraltar.

its historic significance, recording existing conditions, and making recommendations for the treatment of the property.

Based on information gathered from historic documents, oral history, on-site work, and a variety of published sources, the author recommends the preservation of Gibraltar's landscape as a 1920s historic estate garden reflecting the style of the American Country Place Era. In addition, Gibraltar should be saved as a memorial to its creator and owner, Hugh Rodney Sharp, and as a piece of art, designed by professional landscape architect Marian Cruger Coffin. The preservation work should be carried out in harmony with the design intent of Coffin and Sharp, taking into account contemporary needs of users and visitors and the financial viability of the project.

Chapter 1

BACKGROUND INFORMATION

1.1. The American Country Place Era--1890-1930

The years between 1890 and 1930 were the years of the American Country Place Era, a period characterized by the design of large residential estates with sumptuous houses and spacious neoclassical gardens.¹ The design style typical for the Country Place Era was largely a result of two developments: the industrial revolution of the late nineteenth century with the emergence of a generation of wealthy American business magnates, and changes in American landscape design. A large number of newly-rich industrialists purchased extensive country estates, looking for architectural and landscape designs suitable to show their lavish style of life. Traveling overseas and visiting the great gardens of Europe, they became familiar with neoclassical works of art and estate design. Returning from their trips, many landowners sought to emulate European villas and gardens they had seen overseas. "Labor was still cheap and plentiful enough so that elaborate schemes [were] executed, and permanent staffs of thirty or forty gardeners ... employed to maintain ..." them.²

At the same time, American landscape design underwent considerable change. The natural, English style of landscape gardening which had dominated the eighteenth and nineteenth centuries gave way to a renewed interest in neoclassical, predominantly

French, Spanish and Italian, design. This return to the formal, "architectural" garden was a result of the European resurgence of neoclassical architecture, fostered by the L'Ecole des Beaux-Arts, the French national school of fine arts in Paris. American architects, returning from the L'Ecole des Beaux-Arts, taught and practiced these new design principles and helped promote the beaux-arts style in the United States.

The surging demand for private and also public landscape design led to the development of landscape architecture as a distinct and significant profession in the United States. This progress was marked by the formation of the American Society of Landscape Architects (ASLA) in New York City in 1899, and the establishment of the first professional training program in landscape architecture at the Massachusetts Institute of Technology (M.I.T.) in the same year.³ Before 1899, landscape commissions were carried out by architects with no professional training in landscape architecture as a distinct field.

Another event affecting the course of landscape architecture in the twentieth century was the rise of women in the profession. "Despite societal pressure to marry and tend house, an unprecedented number of women chose to become practicing landscape architects ... By the 1920s and through the 1930s, in fact, women dominated the profession."⁴ Among the pioneering women were Beatrix (Jones) Farrand (1872-1959), a founding member of the ASLA, and Marian Cruger Coffin (1876-1957). Pushing social and professional barriers, Coffin entered M.I.T. in 1901 and became one of the first female students to complete a formal program at a university, leading the way for many women following her steps in landscape architecture. Like most women working outside

the home before the 1940s, Coffin was seldom offered public commissions. Yet she took advantage of the surging demand for private country estate designs and established herself in her highly competitive profession, achieving remarkable success, and becoming "... one of the most accomplished designers of her generation."⁵ Throughout her career, Coffin designed more than 130 commissions, among them fifty of the finest private estate gardens in the eastern United States.⁶ Her clients came from the most prominent families. They included the Fricks, the Vanderbilts, the Huttons, and several family members of the du Ponts, who recognized her work for its sophistication and sensitive approach to the natural attributes of the land.⁷

1.2. Marian Cruger Coffin--Gibraltar's Landscape Architect

Marian Cruger Coffin was born in Scarborough, New York, on September 16, 1876 to Alice Church and Julian Ravenel Coffin, both members of wealthy patrician families. The reckless lifestyle of her father and early divorce of her parents left Coffin and her mother almost penniless, forcing them into an unsettled existence. For several years, they had no permanent home and lived with various members of the Church family in Geneva, New York where Coffin had an almost aristocratic upbringing. She learned to handle social situations with grace and made contacts among the prominent families of Geneva's affluent community. These connections would later prove invaluable in launching her career.^{8 9}

Reaching adulthood, Coffin's financial situation left her with only two choices: to marry a rich husband or take on a professional career. She chose the latter and enrolled at the Massachusetts Institute of Technology in Boston to study landscape architecture:

I secretly cherished the idea of being a great artist in the future, but ... I did not seem to possess talent for music, writing, painting or sculpture ... So my artistic yearnings lay fallow until I realized it was necessary to earn my living, when talking over the problem with some friends one of them, [suggested] ...courses in "Landscape Gardening"... At the same time, I had been hearing of Beatrix Jones' novel profession and the success she was making of it, so on further investigation I found by far the most worthwhile course being offered, was at the Massachusetts Institute of Technology, and off I went gaily expecting to be welcomed with open arms.¹⁰

Yet, Coffin's reception at M.I.T. was not quite as warm as she had hoped.

The landscape architecture option had the same stringent admission requirements as the general course in architecture ... Having had almost no formal schooling, Marian Coffin was completely unprepared to meet such requirements and was initially refused admission. She persevered, however, and after intense tutoring in mathematics was permitted to enroll as a special student in 1901.¹¹

Though a special student, Coffin took a complete range of courses including studies in engineering, physics and math, mechanical drafting and freehand drawing, architectural and landscape design. She complemented her technical studies with lectures in botany and an extensive course in horticulture at the Arnold Arboretum under the direction of Charles Sprague Sargent.¹²

M.I.T.'s landscape design program was in the tradition of the L'Ecole des Beaux-Arts, emphasizing the classical ideas of balance, order, proportion, and harmony. The head of the program, Guy Lowell (1870-1927), had studied at the L'Ecole des Beaux-Arts. In his courses, he taught the values of European classicism which strongly

influenced Coffin's professional work. In 1902, Lowell published his book *American Gardens*, further promoting the newly revived classical design principles in the United States. Following this publication, many landscape architects of the Country Place Era adopted these principles and executed symmetrical, axial designs in the tradition of the great European gardens.

Another important influence on Coffin's professional career was the architect Charles Platt (1861-1933), the leading advocate of formalism in America at that time. Platt visited and studied Italian gardens and villas of the Renaissance in 1892. Upon his return to the United States, he published his extremely influential book *Italian Gardens* in 1894, introducing to American architecture and landscape architecture the ideal of the Italian villa and the concept of house and garden designed as a whole, organized as a series of indoor and outdoor rooms. These classical principles in Coffin's education were reinforced by a summer trip abroad during which she visited gardens of Italy and France.

Coffin completed her studies at M.I.T. in 1904.¹³ Strong prejudices against women in the male-dominated profession forced her to open her own small office as a landscape architect in New York City:

On leaving school one expected the world would welcome newly fledged landscape artists, but alas, ... the idea of taking a woman into an office was unheard of. 'My dear young lady, what will you do about supervising the work on the ground?' became such a constant and discouraging query that the only thing seemed to be for me to hang out my own shingle and see what I *would* do about it.¹⁴

During the first decade after graduation, Coffin worked mostly on smaller, suburban commissions and traveled extensively in Europe. On a trip to England she met

with Gertrude Jekyll (1843-1933) whose work left a lasting impression on Coffin and influenced her flower design and approach to color.^{15 16}

Both Coffin's family connections and the conditions of history were favorable to her subsequent success. The Country Place Era was at its peak, resulting in an increasing demand for elaborate estate designs in the European, particularly Italian Renaissance, tradition. "Coffin was one obvious choice for such commissions. She was a woman of 'taste' from an esteemed family. She had traveled widely..." and received professional training at a respected school.¹⁷ Her social contacts with families like the du Ponts gave her access to many prospective clients.

In 1912, Coffin's design for the residence of Edward Sprague in Flushing, New York, was published in *Country Life in America* and more challenging commissions followed. "By the end of the First World War, her offices had moved from the original two-rooms [at 15 Gramercy Park] to a larger space at 830 Lexington Avenue. In addition, she had been joined by an architect, James Scheiner, ..." to assist her with the preparation of plans and the design of the architectural features of her commissions.^{18 19} By the early 1920s, based on the number of commissions executed at this time, Coffin was one of the most sought after landscape architects on the east coast. "Most of the gardens she designed during this time period were located in the fashionable suburbs of New York City. She did extensive work on Long Island and in parts of Westchester, and Connecticut, ..." ²⁰ Due to her friendship with members of the du Pont family, she also had many clients in Delaware, including Hugh Rodney Sharp, Lamont du Pont, and Henry Francis du Pont (1880-1969), who employed her to design garden areas at

Winterthur and landscape the grounds of his summer home Chestertown House in Southampton, Long Island.

The period from 1912 to 1930 can be regarded as the peak of Coffin's career. The vast majority of her commissions were executed at this time. "Her work was extensively photographed and published in [popular magazines and professional] journals such as *Country Life in America*, *Architectural Record*, and *House and Garden*."²¹ She was elected a fellow of the American Society of Landscape Architects in 1918; and in 1930, she received the Medal of Honor of the Architectural League of New York for her designs of the Edgar H. Bassick estate in Fairfield, Connecticut and the J. Morgan Wing estate in Millbrook, New York. The stock market crash of 1929 and the following depression marked the end of the Country Place Era and, with it, the end of large residential commissions. Thereafter, most of Coffin's work on small gardens hardly paid enough to meet expenses. During this slow period, she occupied herself with writing, publishing one book, *Trees and Shrubs for Landscape Effects* in 1940, in which she described her approach to landscape design at length. A second book, *The Seeing Eye*, was never published, and the completed manuscript was lost after her death.²²

In 1946, Coffin received an honorary doctorate of letters from Hobart and William Smith Colleges in Geneva, New York. During the late 1940s and early 1950s, she designed several plans for the New York Botanical Garden in the Bronx, and traveled extensively in Europe and South America. The completion of the "April Garden" for her lifetime friend, Henry Francis du Pont, at Winterthur, marked the end of her professional

career. Coffin died on February 2, 1957 in her eighty-first year in her house in New Haven, Connecticut.²³

The neoclassical design principles popular during the early years of the twentieth century guided Coffin throughout her career and strongly influenced her style of design. Consequently, most of her commissions were simple, axial layouts, spatially organized into individual “garden rooms” accented by classical architectural features and garden ornaments. “It was always a classical sort of design; there was nothing “offbeat” about her gardens even when she was dealing with naturalistic effects in woodland glades. She held firmly to an axis in informal as well as formal lay-outs; ...”²⁴

While Coffin’s work was similar to that of her contemporaries, she distinguished herself through her strong sense of scale and proportion, knowledge of plants, and a gift for envisioning “... the unsuspected possibilities of a place.”²⁵ She was most successful in the integration of the house into the designed landscape, balancing architectural features and formal garden layouts with naturalistic plantings and exuberant flower beds. Her choice of plants reflected a concern for their size and growth habit in relation to the surrounding plantings, buildings, and overall design scheme, “for it is after all the *right plant* in the *right place* that will give a sense of restfulness and permanence that good plantings should have.”²⁶ Based on her sound horticultural knowledge, Coffin selected plants with strong form and structure, and good foliage; always keeping in mind their value to the composition at maturity. She wrote that “plants intended for specimens

should have a chance to develop on all sides and, therefore, should not be crowded at any stage of their growth.”²⁷

Like most landscape designers, Coffin was familiar with the works of Gertrude Jekyll whose theories on the Impressionistic use of color in the garden and the artistic composition of plants to provide line, form, and texture were well known and widely applied. Based on Jekyll’s views, Coffin created harmonious color schemes for many of her flower designs. Nevertheless, color was of secondary importance in her gardens. Her emphasis was on form, structure and spatial layout, which she considered to be the “backbones of a beautiful garden.”²⁸ Coffin’s design style and philosophy are well represented at Gibraltar; a complex estate landscape designed between 1916 and 1923, for Hugh Rodney Sharp (1880-1968) in Wilmington, Delaware.

1.3. Hugh Rodney Sharp--Preservationist, Philanthropist, Amateur

Horticulturist

Hugh Rodney Sharp was one of Delaware’s preeminent preservationists and philanthropists, and a notable amateur horticulturist. Throughout his life, he was devoted to the advancement of education in Delaware and the preservation of the state’s architectural heritage. For more than fifty years, he served as a trustee and benefactor of the University of Delaware, and was instrumental in the restoration and protection of Delaware’s historic landmarks.

Sharp was born in Seaford, Delaware, on July 30, 1880, the son of Eli Richard (1834-1921) and Sally (Brown) Sharp (1837-1918). He spent his childhood on a farm near Seaford, and later in Lewes, Delaware, where his father had been appointed deputy collector of customs for the Port of Lewes. In 1896, Sharp entered Delaware College in Newark, and graduated with a bachelor of science degree on June 20, 1900. Upon graduation, he became both principal and teacher at the three-room public school in Odessa, a village on the Appoquinimink river, twenty-two miles south of Wilmington.²⁹

Sharp remained in Odessa for three years and formed a lifelong attachment to the community. In 1903, he left the village and moved to Wilmington to work in the Accounting and Purchasing Department of E. I. du Pont de Nemours & Company. There he became a close friend of company president Pierre Samuel du Pont (1870-1954). Through him, Sharp met and later married Pierre's younger sister Isabella Mathieu du Pont (1882-1946). Following his marriage in 1908, Sharp came under the paternalistic eye of Pierre who greatly influenced his historical and philanthropic interests. Over the years, ...

... the two brothers-in-law formed an effective work-relationship, one that would eventually provide the states of Pennsylvania and Delaware with schools, hospitals, and roads. During the next forty years countless charitable causes received their generous support.³⁰

In 1915, du Pont named Sharp his assistant and gave him the opportunity to enter the DuPont Securities Company. By 1920, du Pont and Sharp had launched a program for the development of Delaware College. At the same time, Sharp was involved in some of du Pont's personal projects, overseeing

construction of the conservatories and the installation of an organ at Longwood Gardens. In the year 1921, Sharp gave up his active role in the DuPont Company and, with his family and friends, among them Gertrude Brinckle, descendant of Gibraltar's first owners, set off on an extended trip around the world.³¹

During the remainder of his life, Sharp's interest seems to have been devoted largely to philanthropic and historic preservation activities, among them the development of Delaware College and the preservation of historic houses in Odessa, and to the construction and landscaping of his family estates Gibraltar and The Hacienda in Boca Grande, Florida.

One of Sharp's most significant achievements was the development of Delaware College; now the University of Delaware. Beginning in 1915, and throughout the rest of his life, Sharp served as a trustee and major benefactor of the University. He became a member of the Board of Trustees in 1915, a member of the Buildings and Grounds Committee in 1917, and served on the Board's Executive and Finance Committees. Sharp was a driving force in promoting Delaware College to university status, and instrumental in preparing and implementing a master plan for the campus.³² In 1918, he wrote to the Dean of the Woman's College, recommending Marian Coffin to design the new campus layout:

It occurred to me the other day that Miss Marian Coffin might be a suitable person to make the detail of our planting. I know Miss Coffin very well, the fact is she helped me do our garden ... I am quite sure that Miss Coffin could do the job well.³³

By 1919 the campus was ready for planting and Sharp wrote to the members of the Buildings and Grounds Committee:

I am sending you herewith a blue-print of the proposed 'Planting' plan of the College, which I have had made by Miss Coffin. There is a small Alumni Fund and besides H. F. du Pont and I have arranged to finance (and have Miss Coffin go ahead on) a part of the planting this Spring.³⁴

Over the years, Sharp worked closely with Coffin and Henry Francis du Pont to assure the implementation of Coffin's design. In 1942, he reported to Coffin:

Dear Marian:

We have done very well with the planting at the University. It is practically finished and looks very swell, I think. I am certain you will be pleased.³⁵

During the years between 1915 and 1967, Sharp gave a total sum of more than \$ 35 million to the University; a quite unique donation for that period of time.³⁶ His financial contributions consisted of cash gifts for the purchase of properties and the construction and maintenance of major campus buildings. Other benefactions included ten endowed professorships and funds for the establishment of the campus alumni office. In addition, the University received \$ 32 million in gifts under a trust agreement set up by Mr. Sharp in 1950 to increase the university's endowment fund.³⁷

For his work to support education, Sharp was awarded several university honors. Sharp Laboratory and Sharp Hall were named after him. In June 1948, the University recognized him with the honorary degree of Doctor of Laws. And in 1953, the Alumni Association named him outstanding alumnus of the year to recognize his achievements as a trustee of the university, philanthropist, and citizen of the state of Delaware.

In addition to promoting education in Delaware, Sharp took great interest in the preservation of the state's architectural heritage. His genuine love of historical architecture resulted in many contributions to the renovation and preservation of 18th- and 19th-century buildings in Delaware. In 1938, Sharp purchased and restored the Corbit House in Odessa, which he had frequently visited as a young teacher. He also preserved Odessa's old school house and hotel, renamed the "Brick Hotel", and several other structures he acquired or moved to Odessa over the next thirty years. To assure the continued preservation of the houses, Sharp gave the renovated and attractively furnished Corbit House and the partially restored Brick Hotel to Winterthur, in 1958 and 1966 respectively. Winterthur renamed the Corbit House, Corbit-Sharp House in honor of the donor and opened it as a house museum. In 1968, only a few months after Sharp's death, the Corbit-Sharp House was designated a Registered National Historic Landmark by the National Park Service. An additional property, the Collins-Sharp House, was given to Winterthur in 1977 by Sharp's sons, Hugh Rodney Sharp, Jr. and Bayard Sharp.

Sharp also supported other preservation projects in the state of Delaware. In 1931 he served on a committee formed to move the Bank of Delaware building from its original site at Sixth and Market Streets in downtown Wilmington to Lovering Avenue. In 1937 he assisted in the restoration of the Old Dutch House in New Castle. Ten years later he was involved with the restoration of New Castle's Old State House. In 1931, Sharp was appointed chairman of the State House Commission. He served in the Historical Society of Delaware, both on the Board of Directors and as Vice President, was a founding member of the National Trust for Historic Preservation and a member of the

Board of Trustees Advisory Committee at Longwood Gardens. In May 1964, Sharp accepted an award from the Delaware Chapter of the American Institute of Architects, “for his leadership in the preservation of the architectural heritage of Odessa.”³⁸ In 1966, he received the Award of Merit of the American Association for State and Local History in recognition of his years of active leadership in preserving and restoring historic buildings in Delaware.

Table 1 is a “List of major interests” written by Sharp and submitted to the University of Delaware for its records in 1966.³⁹ The list is headed by the “Restoration of GIBRALTAR and design of gardens”, followed by his other accomplishments entered in chronological order. It documents Sharp’s importance as one of the most distinguished and ardent preservationists in the state of Delaware.

Table 1: Hugh Rodney Sharp’s “List of major interests”

Restoration of GIBRALTAR and design of gardens

- 1917 Helped to restore Old Town Hall, Wilmington
- 1928 Helped to restore the University of Delaware campus and to plan the mall and buildings leading from Main Street to the Memorial Library
- 1931 Chaired the Building Committee for the new legislative building and adjacent lands in Dover
- 1931 Member, Committee for removing the Bank of Delaware (1816) at 6th and Market Streets to Lovering Avenue
- 1937 Member, Restoration Committee. Old Dutch House, New Castle
- 1938 Restored and furnished the William Corbit House in Odessa (it was given to the Winterthur Museum with an endowment in 1958)
- 1938 restored the Odessa School House (it was given to the Town of Odessa for use as a Community House in 1947)
- 1940 Restored Pump House, Odessa
- 1942 Restored Moore House, Odessa
- 1947 Member, Restoration Committee, New Castle Court House
- 1951 Restored January House, Odessa
- 1955 Member, Restoration Committee, John Dickinson House, Odessa

- 1955 Moved the Leftover House across the Appoquinimink Creek and rebuilt it
- 1956 Helped to plan and build the Catholic Church, Boca Grande, Florida
- 1957 Restored an exterior of the Odessa Hotel (gave it to Winterthur in 1966)
- 1958 Member, rebuilding Committee, which removed the Henderickson House to Old Swedes Churchyard
- 1964 Moved the Collins-Sharp House, Odessa, from its site near the Delaware River and restored and furnished it
- Life Member - Trustees of University of Delaware - since 1918, and Member, Grounds and Buildings Committee
- Chairman, Committee for Building Fund, Memorial Library, University of Delaware
- Member, Building Committee - Tower Hill School
- Vice President, Historical Society of Delaware
- Associate Member - Garden Club of America
- Founder Member - The National Trust [for Historic Preservation]
- Member, Advisory Committee, Longwood Foundation
- Member of the Henry Francis du Pont Winterthur Museum
- Member of the University of Delaware Library Associates

Along with pursuing his philanthropic and historical interests, Sharp was an avid amateur plantsman and horticulturist. Though he never took formal classes in horticulture, over the years he acquired an extensive lay knowledge about a wide variety of plants and their relative merits. His use of Latin plant names in correspondence and detailed descriptions of plant species he encountered during his travels indicate a sound plant knowledge and keen interest in horticulture. During his travels around the world, Sharp visited estate gardens, botanical gardens and nurseries, collecting plants and art work to send home to Gibraltar or to give to other members of the family. Letters from these trips, written to Pierre du Pont, are filled with observations of new plants and the gardens he visited, revealing his growing knowledge of horticulture. On March 15, 1921, for example, Sharp reported to Pierre from Honolulu:

I got a branch of Sterculia fortida (of India), which I had ... sent to you. I hope you get it and while it is still in good condition. It is the most showy

thing, very decorative, and the nuts are said to be very good to eat. It grows on quite large trees, which look a bit like [Paulownia].⁴⁰

In October Sharp wrote from Singapore:

Dear D.*

Tomorrow we go to the Botanical Gardens near here which are said to be as fine as the one at Buitenzorg. I have seen Mangosteen trees [*Garcinia mangostana*]. They grow here a bit larger than an ordinary size orange tree. Very dense foliage but quite lovely dark green leaves and I do hope you can get at least one or two trees from the seeds I am sending.⁴¹

In January 1921, Sharp stopped in Santa Barbara, California, and went to a nursery to see about an order that had been placed earlier by du Pont. Sharp reported to Pierre:

I have seen a beautiful yellow flower growing on a shrub about five feet high - called *Linum flavum*, ... [and] a very large *Daphne fragrans* - good shape and about seven feet tall - for \$75.⁴²

During this stay, Sharp also "... expected to go out and dig up a big acacia and ship it to [Pierre] ..." ⁴³ Several years later he wrote to Henry Francis du Pont that from England he had "... brought back some ... lavender plants which are to be fumigated and sent to Longwood."⁴⁴

Sharp pursued his love for horticulture throughout his life, as evident in the making of the two family estates, Gibraltar and The Hacienda, the creation of a colonial revival influenced garden in Odessa, and his dedication to the design and planting of the University of Delaware campus. In his aesthetic approach, Sharp was a man with extremely high personal standards and a perfectionist's sense of what was correct. He "...

* Within his family, Pierre du Pont was often call "Dad."

gave the same meticulous attention to everything he did ... and even as Chairman inevitably sought advise from those he thought more expert in their fields, ..."⁴⁵ Sharp's thoroughness and his eclectic taste are a recurring theme in personal interviews, biographies and articles documented by his contemporaries, friends, and family members.

The expression of Sharp's taste was much influenced by the spirit of his time, which was a nostalgic, idealized vision of the elegance and style of different cultures and time periods. This is apparent in the restoration of the Corbit House in Odessa, in 1938, where Sharp "... knocked down the existing 19th-century outbuildings [that] ... didn't fit with the romantic vision of life ... H. R. had."⁴⁶ The formal boxwood parterre garden Sharp planted near the Corbit House was another example of the romanticized image of the colonial revival period during the 1940s:

This garden is not authentic in the sense that Corbit ever had one of these - the colonial revival was more influenced by what Colonial Williamsburg was doing and what H.R. saw of formal English gardens that meant to present the colonial aristocracy.⁴⁷ [Sharp], ... although he was aware of and interested in it, was not trying to recreate William Corbit's environment; he was making his own.⁴⁸

Similarly, the Sharp estates of Gibraltar and The Hacienda were modeled in the fashionable European style of the early 20th century. In contrast to Gibraltar's eclectic mix of Italian, English and traditional American motifs, The Hacienda followed the Florida-Spanish style made famous by architect Addison Mizner of Palm Beach.⁴⁹ Sharp played an active part in the design of The Hacienda's landscape:

... just as he had done at Gibraltar, Sharp took a tremendous interest in his gardens ... He had excellent gardeners and could write, as he did to Pierre du Pont on November 16, 1950, that the ...bougainvillea is outdoing itself, and so are the gardenias and other plants which should not be blooming at this time.⁵⁰

Sharp's role as philanthropist and preservationist, his benefactions to the University of Delaware and achievements in the preservation of the state's historical landmarks, as well as his contributions to the legacy of du Pont family gardens underline the importance of Sharp's personal estate, Gibraltar, as a historically and horticulturally significant site in Wilmington, Delaware.

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¹⁵ Teutonico, *The Long Island Estates*.

¹⁶ Smith, *Gardens Designed by Marian Cruger Coffin*.

¹⁷ Teutonico, *The Long Island Estates*.

¹⁸ *ibid.*

¹⁹ Smith, *Gardens Designed by Marian Cruger Coffin*.

²⁰ Teutonico, *The Long Island Estates*.

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²² *ibid.*

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²⁴ Smith, *Gardens Designed by Marian Cruger Coffin*.

²⁵ *ibid.*

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Chapter 2

THE EVOLUTION OF GIBRALTAR FROM THE EARLY 1800S TO 1996

2.1. The Brinckle Years

Beginning in the early 1800s, Gibraltar was developed by two prominent Delaware families, the Brinckles and the Sharps.* The first Brinckles to settle in Wilmington, on "... an extensive farm on the Kennett Pike" were Dr. John Brinckle (1764-1835), born in Dover, Delaware, and his wife Elizabeth Gordon Brinckle, niece of Caesar Rodney (1728-1784), the first Governor of Delaware, and a signer of the Declaration of Independence.¹ Their fourth child, John Rodney (1794-1875), erected the original core of the existing house, and named the property "Gibraltar" "... because of the height and rocky prominence of the cliff above the pool."² At this time, the estate spanned "... a tract that is roughly defined by what is now Pennsylvania Avenue (the former Kennett Turnpike), Mount Salem Lane, 18th Street and Woodlawn Avenue" covering more than one-hundred acres of land (Figure 1, page 87).³ John Rodney Brinckle, a manufacturer and prosperous cotton broker in Philadelphia, built the house circa 1844 to win the hand of an attractive Philadelphia woman. Yet, he was rejected by his intended bride, and for the next few years Gibraltar became his bachelor retreat and

* Circa 1740, the Brinckloes changed their family name to Brinckle. In 1919, several family members restored the name to its original spelling while others retained the name Brinckle. This paper refers to family members carrying the name Brinckle or Brinckloe.

“... a sort of show place where he could entertain his friends and relatives and indulge his hobby for horticultural experiment.”^{4 5}

Circa 1848, John Rodney invited his brother, the Reverend Samuel Crawford Brinckle (1796-1863), to move from Philadelphia to Gibraltar and reside in the house with his wife Julia Rumsey Brinckle and their eight children.⁶ The head of Grace Church and Assistant Minister of the United Swedish Churches, Samuel settled at Gibraltar in 1848 to “sow the seeds of Christian faith” in the area near the Brandywine Mills, north of Wilmington. Most of the workers in this region came from the Du Pont Powder Mills and, with the support of Alexis Ireneé du Pont, Brinckle formed the parish of Christ Church, Christiana Hundred.⁷

Samuel purchased the Gibraltar farm from his brother in May 1862.⁸ He, too, was an ardent horticulturist and “... beautifully planted and landscaped the grounds around Gibraltar’s mansion.”⁹ A description of the property as it appeared during Samuel’s residence, recorded by Samuel’s granddaughter Julia Brinckle in the early 1900s, is enclosed in Appendix A. Figure 2 is a photograph of an oil painting, showing Gibraltar’s east elevation and part of the former Brinckle gardens circa 1911.¹⁰

After Samuel’s death the estate passed to his widow Julia, and upon her death in 1878, went to their surviving children. In September 1909, the remaining family, including Samuel’s maiden daughters, Elizabeth and Susan Brinckle, their cousin Fanny Rodney Brinckle, and Gertrude Brinckle who was a friend and traveling companion of the Sharps, sold the main house, outbuildings, and 6.11 acres of the original Gibraltar estate to Hugh Rodney Sharp and his wife Isabella Mathieu du Pont Sharp.¹¹

2.2. The Sharp Era--1909-1996

Sharp and du Pont were married at St. Amour, the home of Isabella's mother, Mary Belin du Pont, on June 6, 1908. Following their honeymoon, they searched for a home and recalled Gibraltar; possibly from past visits to the two elderly Brinckle sisters who occupied the estate at that time.¹² When the Sharps purchased Gibraltar, several streets already cut through the original farm land. The house was in a desolate condition, without central heat and plumbing, containing a ...

... dark cellar blasted from the rock [which] housed a hot air furnace which supplied a few main registers on the floor above, always supplemented in winter by stoves in the dining room and upstairs bedrooms. [The summer kitchen had] ... a wooden pump and a trough to lead waste water outside ... the only water supply in the house. [There was] ... another well under an arbor, a few yards from the main back door [which supplied] ... the preferred drinking water ... [for the family].¹³

Nonetheless, Sharp recalled: "My wife and I were looking for a home for the family we were planning and this appealed to us."¹⁴ During the decade following their acquisition, the Sharps transformed Gibraltar, now bounded by Greenhill Avenue, Pennsylvania Avenue, the Shaw Property, and 16th Street, into an elegant estate (Figure 1). They undertook considerable renovations and extensions of the house to bring it to contemporary standards of living, and hired Coffin to lay out the gardens.

The first major remodeling of the house took place in 1915, designed and directed by the Philadelphia architectural firm De Armond, Ashmead & Bickley.¹⁵ During these renovations, the original three-story square core was enlarged to the west with a three-story addition containing a library on the first floor. Expanding to the north, the dining

room was widened and a two-story service wing added. The Doric columns of the existing wraparound porch were changed to the present square columns.^{16 17}

On the grounds, the nineteenth-century Brinckle carriage house was enlarged and transformed into a Pool House, including a pool changing area and filter room. An L-shaped greenhouse-service building, containing laundry, furnace room, and employee living quarters, was added to the Pool House (Figures 3 and 4). Invoices for labor and building materials indicate that construction was carried out between June and September 1916, with J. A. Bader & Company of Wilmington, Delaware, as the main contractor.¹⁸ Architectural design drawings for the greenhouse-service building were submitted by Pierson U-Bar Company of New York City.¹⁹ At approximately the same time, a rounded tool shed was placed along the east side of the service courtyard, adjacent to the Greenhill Avenue entrance. The service space formed by the tool shed and an adjoining iron fence (O-31) contained three rectangular cold frames and a small garden area (Figures 5 and 6). A "Garden House" designed by J. A. Bader & Company was located in what would become the northeast corner of the Bald Cypress Allée (Figure 7).²⁰ All the support buildings corresponded in style, scale and material to the main house. Their exterior walls and all later additions to the Mansion were Brandywine gray granite from the same quarry used by Brinckle to build the house in 1844. The quarry was located to the north of Gibraltar on Delaware Avenue near Bancroft Parkway.

The 1927 renovations of the Mansion, carried out by Wilmington architect Albert Ely Ives and contractor Alan Lauretsen, consisted of an expansion to the south to enlarge the original living room, the addition of a conservatory adjacent to the living room and

library, the extension of the west entrance porch, and the addition of a two-story service wing to the north. The porch on the east elevation was altered, with only the central portico remaining.^{21 22} Both renovations resulted in an irregular plan of the mansion with a three-story main core and several two- and one-story additions (Figures 8 and 9). Due to the great care taken by the Sharps and their architects, the mansion retained a high level of integrity in materials, workmanship and general appearance despite the considerable changes in 1915 and 1927. “Sharp would later refer to the changes at Gibraltar as a restoration, but it is clear that this had not been his original intention. Rather, these changes reveal his own taste for what was fashionable yet compatible with his way of life and sympathetic in style to the original building.”²³

The remodeling of Gibraltar’s house and outbuildings was accompanied by the transformation of its farm landscape into a complex, romantic garden; designed and implemented by Marian Coffin whom Sharp hired circa 1915. Coffin’s scheme for Gibraltar was representative of both the prevailing neoclassical taste and style of the Country Place Era and her basic design approach: to keep the plan simple and in axial relation to the main house, carefully proportioning house, garden and architectural elements. The layout consisted of a series of garden rooms, designed and built over a period of seven years, from 1916 to 1923. Figure 10 provides an overview of the Gibraltar property, showing the small lawn east of the Mansion, the Flagstone Terrace, large staircase, Evergreen Terrace, Pool Terrace, Vestibule, Formal Flower Garden, Bald Cypress Allée, Lower Lawn, Pennsylvania Avenue entrance driveway, and Upper Lawn.

Each of these garden rooms served a particular function in response to its anticipated use by the owners, including a conveniently placed swimming pool, shady seating and strolling areas, and spaces for entertainment as well as for seclusion and privacy. To dramatize the thirty-foot drop in elevation between the house and the Formal Flower Garden to the east, Coffin laid out a sequence of three terraces parallel to the long axis of the Mansion. In the years of the County Place Era, terracing was a widely employed element of Italianate design. Regarding its use, Coffin wrote:

On hilly ground a terrace will usually be the connection between the house and the lawn or garden areas ... not only for the practical purpose of simplifying grades but also for the artistic one of a harmonizing link between the stiff architectural lines of the house and the softer elements of nature. [The terrace should be planted] so that it is metamorphosed into a small garden ... large enough to function as an outdoor living room ... with plenty of comfortable places to sit under the shade of trees.²⁴

Coffin adapted the above principles to fit Gibraltar's particular site, closely relating the size and architectural lines of the terraces to those of the Mansion, providing for a strong visual and physical connection between indoor and outdoor rooms. The garden rooms themselves were harmoniously linked through transition plantings and walkways, creating a well-defined circulation pattern. From the east entrance of the Mansion, a boxwood-lined brick walk led to the uppermost Flagstone Terrace, just below the floor level of the house. From there, a wide marble staircase swept down to the lower levels: the Evergreen Terrace, Vestibule, Pool Terrace, and Formal Flower Garden. Passing through the Flower Garden, one reached the Bald Cypress Allée and the adjacent Lower Lawn from which visitors were ushered uphill, via a tree-lined, winding driveway, to the west entrance of the Mansion and the Upper Lawn, completing a full circle back to

the east entrance of the house. Characteristic of Coffin's design style was the progression from formal to informal as the gardens moved farther out from the house. Formally clipped hedges, straight brick walks, and rectilinear garden rooms gradually transformed into naturally curved paths and informal plantings of English landscape-style lawns. This balanced combination of formal and naturalistic areas and careful choice of architectural and ornamental details and plantings resulted in a spatially complex and sensual garden inspired by the unusual circumstances of Gibraltar's site: the steep drop in elevation, and the commanding view of the mansion towering above the surrounding landscape. The intricacy of the design was also the product of the particular taste and ingenuity of both Coffin and Sharp; their ideas and experiences gathered from trips to famous European gardens and Coffin's training in the beaux-arts tradition at M.I.T.²⁵

The design and implementation of the garden scheme occurred in two major stages: the creation of the garden rooms east of the Mansion in 1916, and the addition of the Bald Cypress Allée in the years 1919 to 1923. The Lower Lawn and the Pennsylvania Avenue entrance driveway were installed somewhere between 1916 and 1923, as indicated by historical photographs and Coffin's correspondence. Although it is very likely that Coffin also designed the Upper Lawn, no documentation is available to prove when or by whom the work was done.

The Flagstone Terrace east of the house was part of the 1916 design. Paved with rough slabs of marble and defined by an ornate iron railing (compare with O-2, Inventory of Garden Ornaments, Appendix C), the Terrace was a favorite viewing point

overlooking the gardens beneath and the pastoral landscape beyond the estate boundaries. Figure 11 is a vista from the north end of the Terrace onto the Evergreen Terrace, Pool Terrace, Flower Garden, and surrounding landscape. Figure 12 gives a south-north view of the Terrace with garden furniture and pots of *Agapanthus* placed along the low, ivy-covered stone wall in the west, backed by *Chamaecyparis* and *Buxus sempervirens* 'Arborescens.' The north end held the figure of an eagle on a pedestal atop or behind an ivy-covered stone wall. Metal chairs and pots of *Agapanthus* were also placed along the east side. Branches of *Ulmus americana* are visible in the upper right corner of the picture. Figure 13 was taken from the north end of the Terrace looking south, revealing mature box hedges lining the brick walk that connected the Terrace with the Mansion. A sweeping marble staircase with decorative iron railing (O-5) linked the south end of the Flagstone Terrace to the Evergreen Terrace, Vestibule and Pool Terrace below. The top end of the stair case contained a stone bench, cut out of the granite retaining wall (O-4). It was also accented with two matching, ornate lead urns with floral pattern and snake handles placed atop the stone retaining wall to the left and right of the stairs. (Figures 14 and 15).²⁶

The Evergreen Terrace on the level below was a long, rectangular space dominated by plantings of broad-leaf evergreens surrounding an irregularly shaped lawn (Figures 16, 17 and 18). Its west and north sides were enclosed by a high stone retaining wall to which a steel frame, holding an awning, was attached. The awning, placed next to the Pool House at the north end, created a shady seating area from which the remaining Evergreen Terrace was viewed (Figure 17). Evergreen Terrace and Pool Terrace were

connected with the Pool House and with each other via a flight of steps (O-9) set in plantings of *Azalea ledifolia* 'Alba', *Azalea kaempferi*, *Wisteria sinensis*, and *Viburnum sieboldii* (Figure 19).

Coffin's circa 1916 planting plan for the Evergreen Terrace (Figure 20 and Table 2) specified a mix of *Azalea kaempferi*, *Azalea ledifolia* 'Alba', *Buxus sempervirens*, *Euonymus japonica*, *Hedera helix*, *Ilex crenata*, *Ilex opaca*, *Jasminum*, *Juniperus*, *Kalmia*, *Leucothoe*, *Magnolia grandiflora*, *Pachysandra*, *Polygonum*, *Pyracantha coccinea*, *Viburnum rhytidophyllum*, and *Vitis* along the west wall.²⁷ The north end contained *Cotoneaster*, *Ilex*, *Juniperus*, and *Saxifraga*. *Taxus cuspidata* and spreading varieties of *Taxus* lined the south edge. *Azalea ledifolia* 'Alba', *Lonicera belgica*, *Magnolia grandiflora*, *Malus floribunda*, *Syringa*, and *Wisteria* standards were placed in the southeast corner, next to the large staircase. A *Juglans nigra* at the south end and *Ulmus americana* at the north end completed the scheme.

Table 2: List of plants shown on Coffin's 1916 planting plan for the Evergreen Terrace, Vestibule and Pool Terrace

<i>Abelia</i>	<i>Magnolia virginiana</i>
<i>Acer</i>	<i>Magnolia grandiflora</i>
<i>Agapanthus</i> (blue)	<i>Magnolia x watsonii</i>
<i>Althea</i> (pink)	<i>Mahonia aquifolium</i>
<i>Azalea arborescens</i> (white)	<i>Mahonia japonica</i>
<i>Azalea kaempferi</i>	<i>Mahonia repens</i>
<i>Azalea ledifolia</i> 'Alba'	<i>Malus floribunda</i> (rose)
<i>Buxus sempervirens</i> 'Arborescens'	<i>Paeonia suffruticosa</i>
<i>Buxus sempervirens</i> 'Suffruticosa'	<i>Pachysandra</i>
<i>Cotoneaster</i>	<i>Pieris japonica</i>
<i>Euonymus japonica</i>	<i>Pyracantha coccinea</i>
<i>Hedera helix</i>	<i>Rosa</i>

Helievorus (?)*
Ilex crenata
Ilex opaca
Ilex verticillata
Jasminum
Juglans nigra
Juniperus (tall varieties)
Kalmia
Lagerstroemia
Leucothoe
Lonicera belgica

Saxifraga varieties
Syringa
Taxus
Taxus cuspidata and spreading
varieties
Tulipa 'Solfatare' (sulfur-yellow)
Viburnum rhytidophyllum
Viburnum sieboldii
Vitis
Wisteria (standards)

The terrace walls were constructed in 1916. Planting and the installation of the awning shelter followed in 1917.²⁸ Prior to the installation of the display, Coffin estimated that "... this class of planting would be fairly expensive and would probably run from \$600.00 to \$1000.00 or up, according to the size of plants ..."²⁹ (Figure 16 shows the terrace under construction, and Figures 17 and 18 the terrace fully planted with the awning installed).

At the foot of the large marble staircase was the Vestibule, a round seating area with marble flagging, designed as a transitional space between staircase, Flower Garden and Pool Terrace. It was planted with low, clipped hedges of *Buxus sempervirens* 'Suffruticosa' encircling four small beds filled with *Buxus sempervirens* 'Arborescens' and *Wisteria*. Figure 21 pictures the large staircase, Vestibule and terraces during their construction in 1916. (For a view from the Flower Garden into the Vestibule refer to Figure 24).

* illegible

The Pool Terrace beneath the Evergreen Terrace featured a rectangular, 40-by-60 foot swimming and reflecting pool constructed in July and August 1916, by J. A. Bader Company for a total of \$ 10,689.75.^{30 31} The pool was surrounded by lawn and shaded by a mature *Acer* tree (Figure 22). According to Coffin's 1916 planting plan, the beds to the north of the pool displayed *Azalea ledifolia* 'Alba', *Magnolia grandiflora*, *Magnolia virginiana*, and *Magnolia watsonii*.

Adjacent to the Pool Terrace was the Formal Flower Garden, the largest and most formal of the terraces, level with Greenhill Avenue and the surrounding land. Coffin's 1916 drawing (Figure 23) depicted a rectangular space almost entirely enclosed by a hedge of *Thuja occidentalis*.³² A system of walkways, paved with rough marble flagging, divided the garden into eleven, densely planted, quasi rectangular flower beds surrounding a rectangular lawn. In Coffin's drawings, the beds were numbered I to XI, clockwise beginning with the center bed of the west border. The west border was formed by three flower beds, bed I, II and IV, separated by two walkways, one leading towards the Vestibule, the other towards the Pool Terrace (Figure 24). Bed IV in the southwest corner was planted in pink, white and yellow. Bed I in the center contained primarily blue, white and yellow flowers; and bed II was planted in blue and orange. The narrow path dividing bed II and III led to a wooden gate giving access to the service court. Bed III extended from the north end of the garden (held in orange, bronze, scarlet and red) along the east side (lilac, maroon and yellow) to the south (pink and white). At the north end it contained a curved stone bench placed under the shade of a *Pinus strobus* (O-14, Figure 25). The east side featured two circular niches, each formed by six specimens of

Juniperus virginiana, sheared into circa 10-foot high columns (as seen in Figures 25 and 13). Both niches housed a pedestal with cast stone vase (O-6), later replaced by a cast stone putto (O-15, O-16). The curved south ends of both bed III and bed IV were shaped to repeat the concentric lines of bed V, a round bed of *Hedera helix* and *Pachysandra* enclosed by curving walkways. Bed V featured a circular fountain (O-19) with marble centerpiece (Figure 26). Two curved stone seats (O-20) backed by two *Pinus strobus* completed the composition at the south end of the Flower Garden.

The flower beds VIII to XI, containing roses interplanted with annuals, biennials, and flowering bulbs, were located within the 60-by-120 foot lawn (as shown in Figure 25). The lawn was the centerpiece of the Flower Garden, providing "... a contrast in quiet greenery to the other elements of the scheme surround[ing] it." In many of her designs, Coffin created similar lawns, intended to be "... like a stage in the theater: all the interest should center directly upon it and then be led away to the wings and the backdrop ..."

The lawn's proportions were to be "... pleasant to the eye, in relating to the scale of the house and to the other elements of the composition for which it serves as the focal point."³³ The four corners of Gibraltar's lawn were accented by mature *Buxus sempervirens* 'Suffruticosa', surrounded by flower beds VI, VIII, IX, and XI (Figure 26). The boxwood shrubs were installed in 1916 at mature size by Lewis & Valentine of Roslyn, New York; a company that specialized in locating and planting large specimens. In addition to the boxwood shrubs, Lewis & Valentine planted eight *Buxus sempervirens* 'Arborescens', "boxwood hedging", the twelve *Juniperus virginiana* in Bed III, and three mature *Pinus strobus*, to give an instant air of maturity to the garden. While no account

exists for the installation of the boxwood shrubs and junipers, the remaining services were charged as follows:

Moving of	3 Pine Trees	\$ 307.00 each
	8 Tree Box	\$ 250.00
	Moving cost	\$ 56.00
	Boxwood hedging	\$ 48.00
	Total	\$1247.00^{34 35}

According to Coffin's drawings, nursery bills, and historic photographs, the flower beds were planted in spring with an abundance of approximately 2500 tulips in shades of pink, red, yellow, purple, white and orange. In summer, the display changed to a combination of perennials, biennials, and annuals blended with flowering bulbs, small trees and shrubs. Plants were arranged in drifts of up to 25, 50 or 100 individual plants following a specific color sequence from pink and white in the south beds, to blue, yellow, lilac and maroon in the center, and a combination of orange, bronze and red at the north end of the garden. Illustrating her design approach, Coffin wrote in an 1918 article devoted to the "Study of Flower Color":

The method of producing [a] color sequence must not be misunderstood. There is no hard and fast color subdivision ... [no] distinct sections, for in looking over the whole garden area, one color seems to melt into the next color until they are blended and wrought into a rhythmic composition. It reminds one of a symphony in which each theme is introduced separately and then developed into complex harmony.³⁶

Coffin placed strong emphasis on succession of bloom in order to keep a garden in flower from spring through autumn. In her 1918 article she remarked:

Take the red border. Its interest begins with early Tulips. ... Then come the later Tulips, the glowing red *Tulip gesneriana spathulata major*, the strong orange scarlet Tulip "La Merveille," and the showy Tulip "Pride of Haarlem." ..., then a group of Oriental Poppies make a brave showing and

later in the fall red and bronze Dahlias and deep red Zinnias give a warm color touch that heralds the autumn glow of the Maples and Hawthorns in the back of them. ... [Yet] the charm of this border does not depend wholly on the color harmony, wonderful as it is, ... but upon the combination of the whole. ... plants are arranged in large irregularly inter-planted clumps so that they blend the flower masses together. Such treatment seems to hide the plants out of bloom as they form drifts of foliage to offset the plants in bloom. By such methods the border seems always in full bloom for there are enough plants of each variety to give distinct effects.³⁷

Coffin's designs frequently incorporated "tree and flower harmonies", combinations of herbaceous plants and small flowering trees, shrubs and woody perennials:

It seems ... that this double effect of Tulips and ground [covers] is not enough, so a third element is added. The Tulips ... are planted in front of the Crabapple, *Pyrus floribunda*, whose pendant branches droop to the ground heavily laden with rose flowers. ... There are many opportunities for such arrangements.³⁸

At Gibraltar, she created "tree and flower harmonies" using *Syringa*, *Buddleia*, *Crataegus*, *Paeonia suffruticosa*, and more than two-hundred bushes of *Rosa* amidst the flower plantings to enhance the complexity and texture of the beds. The evergreen backdrop of *Thuja occidentalis*, *Juniperus virginiana*, *Buxus sempervirens*, and *Pinus strobus* added a unifying and restful element to the exuberant flower design, and linked the Flower Garden to the adjacent Bald Cypress Allée. A list of plants that appeared in Coffin's Flower Garden planting plan is attached in Appendix B. It includes a record of the kinds and number of plants she ordered in 1916 in order to implement her design. A comparison between Coffin's design, her plant purchase list, and historic photographs affirms that her 1916 plan was installed in the same year. The plants were ordered by

Coffin from various nurseries and then billed to Sharp. On December 8, 1916, for example, Coffin sent the following invoice to Sharp:

Disbursements for Holland Bulbs		\$ 92.37
Van Tubergen	\$ 92.37	
Disbursement for Deciduous Shrubs & Flowering Plants		\$ 395.80
Bobbink & Atkins	\$ 62.44	
Dreer	71.31	
Farr	242.27	
Farquhar	7.42	
Horsford	5.00	
Totty	7.36	
Disbursement for Cedars		\$ 150.00
Elizabeth	\$ 150.00	
		<hr/>
		\$ 638.17 ³⁹ 40

For the installation of the garden walkways, Bader ordered 137.85 tons of Venetian marble flagging from Beaver Dam Marble Co. in Baltimore for \$ 820.50 between June 28, and August 17, 1916.⁴¹ In addition, between August 16 and 25, 314 tons of humus were purchased from Alphano Humus Co., New York for a total of \$ 2135.27.⁴²

In general, Coffin "... based her fees on the standard fee scale established by the architectural profession and raised them accordingly as she gained in expertise. In the early years, she charged fifty dollars for the initial consultation and several hundred dollars for the completion of plans and working drawings. Her visits to the site were billed at a flat rate per day with the addition of expenses for travel and communications."⁴³ The expenses for her 1916 work at Gibraltar she estimated as follows:

Disbursements for Traveling	\$ 57.67
Marian Cruger Coffin	

May 21st trip	\$ 5.50	
August 23rd trip	\$ 10.44	
October 24th trip	\$ 11.00	
November 20th trip	\$ 11.00	
Engineer (with instrument)		
May 21st trip	\$ 11.39	
Assistant		
June 10th trip	\$ 8.34	
Disbursements for Plants		\$ 12.25
Andorra	\$ 12.00	
Dreer	\$.25	
Disbursements for Extras		\$ 1.30
Telegrams [<i>sic</i>]		
June 7th	\$.32	
August 21st	\$.32	
September 26th	\$.34	
October 20th	\$.32	
Total		<u>\$ 71.22</u> ⁴⁴

Coffin's total cost for designing and installing the three terraces, Vestibule and Flower Garden amounted to \$ 16,446.57. Sharp seemed to have been surprised by these charges. Responding to his concerns, Coffin wrote on January 6, 1917:

My dear Mr. Sharp:

As you have found my bill beyond your expectations I am very glad that you wrote as you did yesterday and explained your feelings in the matter. Your garden has been a most interesting one to develop [*sic*] and I have not only enjoyed making it but also have appreciated working with you. I certainly should not be content unless I felt that you were satisfied, not only with the work but the amount you had paid for it. As you have been frank I will be equally so and ask you about what you had expected my services to amount to? Perhaps in this way we may be able to come to some means of settlement which would be satisfactory to us both. I certainly do not wish you to feel that you cannot have me finish the garden for you, especially now that all the plans are drawn and it will be merely a small matter of supervision.

Though I am in the habit of basing my charge on a per diem, rather than a percentage basis, still, if you feel that the latter would be more satisfactory suppose we work this out and compare them? Of course you will understand that the percentage basis is figured on the completed cost of the entire work. This would include not only what already has been

done but the completion of the terrace [the Evergreen Terrace], covering the new Evergreen planting, (this class of planting would be fairly expensive and would probably run from \$600.00 to \$1000.00 or up, according to the size of plants) and the cost of the awning shelter complete.

Just before your letter came I contemplated writing you [to] say that I intended finishing the terrace and garden planting (exclusive of traveling expenses) without extra charge and am still glad to do so, as I consider this in the completion of the garden.⁴⁵

On January 15, 1917, Coffin responded to another letter from Sharp:

My dear Mr. Sharp:

In answer to your letter of January 9th I would say that my charge to you was based on three points. First, the artistic conception of the garden and in your case (with all due modesty) the successful completion of the work. This was a particularly difficult problem and required more than the ordinary thought and study. Second, the actual work done, and third, the size of the garden as evidenced, both by the area covered and the expense of execution. Your garden is a large composition of several units which are gardens in themselves.

The bill covers a completed garden. This alone may be the point that caused you surprise. Many of my places run over a period of several years, before completion, and my charges broken into the yearly accounts naturally seem much less though in the long run amount to more.

As per your request I enclose the detail charges as entered on my books.

... if you could come in some time and discuss the matter and compare my charges with those of reputable Landscape Architects ..., you would see that my bill was not exorbitant.

Above all Mr. Sharp I want you satisfied and am sure that anyone as reasonable as you are, with all the facts before them will find that my bill is fair.

Detail Charges on Work done:

Sketches	\$ 300.00
Dimension plan and specifications	275.00
Details and full sized drawings	200.00
Office work and ordering	100.00
Supervision	250.00
Planting Plan of Terrace, Vestibule, Swimming Pool, stairs and walls	300.00
Planting Plan for Large Garden	500.00

Supervision, office work and ordering for completion of Terrace planting (Spring 1917)	<u>75.00</u>
Total	\$ 2,000.00

Overall Cost for Garden	
Marble for walks	\$ 820.52
Plants, seeds and boxwood, etc.	2,936.29
Bader & Co.	10,689.76
Miss Marian C. Coffin	<u>2,000.00</u>
Total	\$ 16,446.57⁴⁶

As noted in her letter to Sharp, January 15, Coffin's 1916 design was "a complete garden." Between 1919 and 1923, a "finishing touch to the design scheme" was added: the Bald Cypress Allée at the southeast corner of the property, which continued the north-south axis of the Flower Garden (Figure 10).⁴⁷ The transition from the colorful, sun-flooded Flower Garden into the quiet shadiness of the Bald Cypress Allée was marked by a tall, double, wrought iron gate (O-21) framed by stone pillars adorned with lead cupids (O-17), and a curved *Thuja occidentalis* hedge, later replaced with a tall iron fence. Plantings of deciduous and evergreen trees and shrubs to the left and right of the gate partially obscured the view into the Allée, creating an element of surprise, inspiring visitors to move on to explore what was beyond the immediately visible area. (Figure 27 shows the gate and hedge prior to the installation of the Allée and screen plantings.)

Coffin's 1919 landscape drawings depicted the Allée as a straight, two-hundred feet long and ten feet wide grass walk bordered on either side by a row of twelve evenly spaced bald cypress trees (Figure 28).⁴⁸ The trees were topped at a height of circa fifteen feet to achieve a more formal look. Their repetition and close spacing gave the Allée a

sense of enclosure as though one walked down a hallway. For the south end, Coffin drafted an octagonal Tea House, surrounded by three rectangular flower beds and a rectangular “plaza” accented with *Buxus sempervirens* ‘Suffruticosa’ in each corner. The octagonal structure was never implemented. Instead, an Italianate brick and stucco structure with hipped roof, arched ceiling and ornamental tile floor was built circa 1923 (as shown in Figure 29), with two niches in the front elevation holding *terra cotta* vases. As designed by Coffin in 1919, the building was surrounded by a rectangular “plaza” with marble flagging and boxwood in each corner. Several years after its construction, the Tea House was remodeled to resemble an Italian Renaissance “Casino,” similar to the one at Villa Caprarola or Villa Lante (Figures 30 and 31). During these renovations, the roof was changed to a flat roof. Wall segments were removed from the front and back of the building and replaced by four Italian *Rosso Verona* marble columns.⁴⁹ A small garden ornament and round *Rosso Verona* marble fountain, placed south of the building, complemented the artistic arrangement of architectural and horticultural features and classical garden accessories. Two *Pinus nigra* in the back of the Tea House lent a Mediterranean feeling to the scene. Figure 32 is a recent photograph of the remodeled Tea House, showing the flat roof, marble columns, fountain, and the front lawn that replaced the original marble flagging and boxwood shrubs during the remodeling. Figure 33, a late 1920s or 1930s photograph, displays the Tea House’s arched ceiling, ornately patterned floor, vine-covered columns and wicker chairs, as well as the circular fountain, garden ornament and *Hosta* plantings in the back of the structure.

In her book, *Trees and Shrubs for Landscape Effects* (1940), Coffin described the Bald Cypress Allée as an ...

... important *allee* leading from a large garden to a tea house at some distance ... It is backed by a very tall row of Bald Cypress (*Taxodium distichum*), that cone bearer which is not evergreen, cut into formal specimens which answer the same purpose as a hedge. The path is bordered with a twelve-inch wall over which Ivy is trained so tightly that it gives the appearance of a low hedge, and is further accented by a break in the center and by four large Smoketrees and, still more importantly, by nearly life-size stone statues that once graced a pleasure house on the Brenta, used by the Venetians for the Villagiatura. The fact that this walk does not seem so very formal, in spite of its handsome accents and straight lines, is probably due to the variety of plant material that has been used. The area between the Ivy and Cypresses is filled with Azaleas in a delightful color scheme, starting off with the white of *A. indica alba* and small Kurumes at the garden gate, then passing through all the shades of yellows of the Ghent and mollis types up to some flaming touches of our native *A. calendulacea* at the far end. The exquisite primrose *Rosa rugosa* Agnes is also planted sparingly, while the entire space between the shrubs is a mass of blue when the Spanish Scillas are in bloom with the Azaleas, their yellowing leaves later hidden in a tangle of low Periwinkle ground cover, which also contributes its blueness to the color note.⁵⁰

She continued:

It is assumed that such a walk, which has the element of formality inherent in its reason for being, leads from one important point in the layout of the property to another. It must be well spaced according to its length, and to the height of the trees and hedges used to form its elevation. If too wide it will lose scale and if too narrow it will lack dignity.⁵¹

Regarding her choice of smoketrees, Coffin wrote:

For midsummer effect nothing could be better than the old-fashioned Smoketree (*Rhus cotinus*). It is interesting in maturity for a certain gnarled character of growth; the foliage keeps in good condition all summer, but the crowning glory of the plant is its "smoke" -- really fruiting panicles, loose, fluffy heads in a charming color blend of pale green, soft yellow, and pastel pink that give the whole plant a hazy aspect in July and August.⁵²

The planting of the bald cypress trees began in Spring 1921 when Coffin advised Sharp:

Work to be done this Spring. New Long Allie [*sic*] South of Gardens (Sec. F). George [Sharp's gardener] to dig holes and plant Bald Cypress trees on their arrival. Keep taller trees at Garden end and Pike end using smaller in middle. Trees to be planted as staked on ground March 22nd and as shown on plan.⁵³

A few weeks later, on May 23, 1921, Coffin reported to Sharp:

As to the artistic effect of the new Allie I am delighted with it, as before planting the trees I had the engineer stake it out correctly showing width of main path, shrubbery planting, etc. and it all comes in excellent scale with the rest of the place.⁵⁴

The construction of the Tea House and low wall followed circa 1923 after

Coffin's 1919 design drawings were revised and sent to Sharp:

My dear Mr. Sharp:

We are sending you under separate cover two blue prints of the long path and enclosed herewith you will find the specification.[*] I am also sending you two alternate rough sketches for the Tea House, one exactly like the scheme you like the other a slight variation. I felt that this should be studied now in order that the general mass was considered in relation to the path scheme.

Can you begin the construction work of grading and soil preparation immediately? If you need anyone to come down and look at it let me know and we will be glad to do so.⁵⁵

After completion of the Tea House and planting of the Allée, four female, nearly life-size, cast stone statues were placed along the walkway, representing the four seasons (O-23). "Winter" and "Summer" stood, facing each other, at the south end of the Allée, "Spring" and "Autumn" at the north end; each set in a niche-like planting of clipped *Buxus sempervirens* 'Arborescens.' Figure 34 views the Allée from the Tea House

* The specifications for the layout of the Allée, soil preparation and construction of the concrete wall are enclosed in Appendix E.

towards the Flower Garden, revealing two of the "seasons" amidst flowering *Rosa rugosa*. Two *Pinus strobus* flanked the large iron gate, forming a triangle with the *Pinus strobus* at the opposite end of the Flower Garden. The original lead cupids atop the gate pillars were already replaced with stone ornaments (O-18) when the picture was taken. Clipped *Hedera helix* formed a low hedge along the meticulously kept grass walk. The walk widened in the center of the Allée into two rectangular "breaks," each adorned with a cast stone vase (O-24). Figure 35 shows the "break" on the east side with the vase on a pedestal.

Walking down the Allée and turning towards the right in front of the Tea House one entered the Lower Lawn; an open green reminiscent of the English landscape style with irregular clumps of native American and ornamental specimen trees, including *Paulownia tomentosa*, *Tsuga canadensis*, *Magnolia x soulangiana*, *Fagus sylvatica*, *Fagus grandifolia*, *Quercus phellos*, *Cedrus atlantica*, *Pinus strobus*, *Gleditsia triacanthos*. Mounds of *Cornus florida* and *Cornus kousa*, *Azalea*, *Viburnum dentatum*, *Viburnum plicatum*, *Rosa multiflora*, *Philadelphus coronarius*, *Spiraea* and *Euonymus alata* produced flowers and fragrance in spring and early summer, and brightly colored foliage in autumn. The lawn's natural curving lines and informal plantings were an effective contrast to the more formal Allée and terraces, and corresponded to the surrounding vernacular landscape. In designing the lawn, Coffin generally thought it "... far better to choose only a few trees, that in time will become handsome, than to use a lot of unrelated small things of too many varieties and to muddle up a good open space with them."⁵⁶ A paved, curving driveway dissected the lawn, approaching the west elevation

of the Mansion from Pennsylvania Avenue. The plantings along the driveway incorporated native trees of the original Brinckle property, shown in Figure 36. The photograph depicts the south elevation of Gibraltar's Mansion and the sloping, tree-covered land to its south and west, viewed from a nearby lot prior to Coffin's landscaping, in the late 1910s or early 1920s.

The layout of the driveway was governed to a great extent by the topography of the land. Coffin's aim was to lead visitors "... as expeditiously as possible to the house over a well-planned, well-graded, and well-planted road ... easy to drive over, and follow[ing] the contours of the ground."⁵⁷ As the driveway approached the west elevation of the house, it widened into a circular turnaround, then continued through the Upper Lawn and exited onto Sixteenth Street (see Figure 10). The turnaround was encircled by a low stone wall lined with naturalistic plantings of evergreen and deciduous trees and shrubs that merged into the Mansion's foundation plantings which contained "... evergreens for foliage, a few flowering trees and shrubs for spring and summer, with some that will be especially interesting for berries and color in autumn" (Figure 37).⁵⁸ Though no planting plan exists, photographs and records lead to the assumption that Coffin's plantings were similar to the currently existing ones, consisting of *Tsuga canadensis*, *Gymnocladus dioica*, *Magnolia x soulangiana*, *Pieris japonica*, and *Rhododendron* in the southwest corner of the house, underplanted with *Hedera helix*, *Pachysandra*, and *Osmunda regalis*. *Buxus sempervirens* 'Arborescens', *Osmanthus heterophyllum*, *Ilex verticillata*, *Ilex serrata*, *Cornus florida*, *Cornus mas* and *Corylus avellana* grew along the west and north elevations. The foundation plantings gradually

blended into the Upper Lawn, an informal turf covering the northwest end of the property. The lawn was planted with *Magnolia x soulangiana*, *Cornus florida*, *Cornus mas*, *Cornus officinalis*, *Prunus serotina*, *Prunus serrulata*, *Prunus subhirtella*, *Paulownia tomentosa*, *Viburnum plicatum*, *Viburnum prunifolium*, and *Forsythia* producing a profusion of spring color in close proximity to the house. It was lined with *Ailanthus altissima*, *Tsuga canadensis*, *Pinus nigra*, *Liquidambar styraciflua*, *Nyssa sylvatica*, *Carya glabra*, *Carya ovata*, *Fagus sylvatica*, *Quercus rubra*, *Quercus phellos*, and *Celtis occidentalis* to provide green background and seclusion from Sixteenth Street. A boxwood-edged brick walk dissected the lawn, running perpendicular from the north elevation of the house to a rectangular, wooden pergola next to Sixteenth Street (O-30, Figure 38). Similar walkways, paved with brick in a herringbone pattern, surrounded the north, east and south elevations of the house.⁵⁹ The lawn east of the Mansion contained a horseshoe-shaped depression surrounded by a low stone wall. Next to it was a planting of *Liriope spicata*, forming almost a full circle of circa six feet in diameter. A wooden gazebo (O-29) was placed in the *Liriope* planting, and later moved to the center of the horseshoe depression.

The property's northeast corner was occupied by a sloping vegetable garden, separated from the Upper Lawn by a stone retaining wall supporting the circa six foot drop between the two areas. The vegetable garden adjoined the cold frame area and service courtyard with support buildings. Figure 39 shows a corner of the vegetable garden, the northwest elevation of the greenhouse-service building and a laundry yard. In addition to the vegetable garden, food crops and cut flowers were grown in a range of

greenhouses constructed in 1928 on a separate piece of land purchased by the Sharps in 1911, by Wm. H. Lutton Company of New Jersey across Greenhill Avenue.⁶⁰ After Sharp's death, the greenhouses were torn down; and in 1990, the property, which also contained houses for Sharp's employees, was developed into private residences.

Following the installation of her 1916 design, Coffin regularly returned to Gibraltar to oversee the upkeep of the gardens. During these site visits "she often corresponded directly with the gardeners and gave definite instructions about how the grounds should be maintained to assure long-term maintenance and successful implementation of her designs."⁶¹ Reports were sent to Sharp, like the one written on May 23, 1921:

My dear Mr. Sharp:

I made two trips to Wilmington this Spring. The first, the end of March when I went over everything very thoroughly with George. The second, on May 6th when I again made a thorough inspection of the place, but George was ill and I did not see him. I am enclosing the copies of the reports of these two visits. On my last visit I found the Box fly very prevalent and I wrote to Mr. Numbers and George suggesting spraying at once, as I was afraid through the latter's illness this had not been done. Everybody in Wilmington was using Molasses spray, which though not a cure seems to hold the beast in check. After my last visit I wrote again to have George tread down and guy the newly planted trees which he had not done and which had been rather badly bent over by the storm.⁶²

In May 1922, Coffin was able to report:

The place is in excellent condition, the grass in good order. Box in better shape than for two years and trees and shrubs have made phenomenal growth. All this shows the result of good and faithful care the past year.⁶³

Four of her visits, made between March 1921 and May 1922 are documented, and copies of her reports to Sharp are included in Appendix E.

Over the years, Coffin and Sharp developed a close friendship. Coffin frequently was a guest at Gibraltar and The Hacienda, occasionally staying for up to two weeks.⁶⁴

Visits and correspondence regarding Sharp's private estates and the University of Delaware campus continued into the 1950s, and most likely until Coffin's death in 1957.

In May 1944, Sharp wrote from Gibraltar:

Dear Marian:

Thanks for your letter which I received on my return from Florida. I have been home a couple of weeks and haven't missed one bit of the spring here. It has been too beautiful, but with such heat everything has come out at one time. Our Azaleas have never been so beautiful, as they are now. The fact is, our whole garden is in swell shape, considering how few men we have. Yesterday, Harry and I went to Newark and met Professor Lutz from the Yale School of Forestry and spent sometime looking at the Elms. ... All the plantings at Newark are in fine order and the Fringe trees were lovely yesterday and Mr. Grubb has a list of things to be replaced when and as they can be. Sorry to have missed your visit here.⁶⁵

For most of his residence at Gibraltar, Sharp kept the estate meticulously with manicured lawns, carefully clipped boxwood hedges and well-tended flower beds. During the early years, he employed one head gardener and four to six gardeners who also took care of the greenhouses across the road.⁶⁶ A decline in available labor and soaring maintenance costs during and after World War II forced Sharp to reduce the number of employees and lessen his high standards of maintenance. Over time, the labor-intensive mixed perennial borders in the Flower Garden gave way to annual bedding plants and later to lawn.⁶⁷ The box hedges outgrew their low, square contours and

overall, the grounds attained a more mature and simple appearance. Outside the estate boundaries, construction of Route 52 and housing developments made it necessary to replace the surrounding *Thuja occidentalis* hedge with a six-foot-high stone wall. As the city grew and traffic increased, the wall sections adjacent to Greenhill Avenue and Pennsylvania Avenue were heightened to ten feet. Nevertheless, Gibraltar retained its serene tranquillity and “old world” appeal. The 1956 Wilmington Garden Day booklet, picturing the Bald Cypress Allée and Tea House, listed Gibraltar as ...

... one of Wilmington’s most distinguished formal gardens, designed from, and influenced by the Italian School. ... The tranquillity and protected nature of the garden are notable because of the proximity of city traffic. Fine specimen of American boxwood are to be observed as well as an allée [*sic*] of hybrid azaleas, which terminates at the tea house.⁶⁸

While Sharp resided at Gibraltar, changes to the landscape were subtle, planned, and ruled by the desire to improve its appearance. There were no fundamental alterations of Coffin’s spatial layout and plantings. Rather, single plants or a few specimens were rearranged or moved within the gardens, dead plants replaced, and weak areas done over. Garden ornaments were shifted and tried in different settings like the lead cupids (O-17) atop the gate pillars south of the Flower Garden. During the late 1920s, the cupids were moved from their original 1916 location to their current spot atop the south wall of the Flower Garden, and replaced by two stone ornaments (O-18). The stone ornaments then transferred to the west wall of the Flower Garden, flanking the entrance to the Vestibule. Two stone eagles (O-22), originally placed at the Flagstone Terrace, took their place atop the gate pillars.

Sharp lived at Gibraltar until he passed away on August 9, 1968, while returning from Italy on board the ocean liner *Cristoforo Colombo*. “The service was held at Gibraltar ... [the] coffin covered with a really lovely blanket of ivy from Gibraltar and loads of gardenias (of which he was so fond ...). The Conservatory was filled with plants in full flower from his greenhouses [across Greenhill Avenue].”⁶⁹ Upon Sharp’s death, most of his gardeners retired or left Gibraltar when the estate passed on to his son, Hugh Rodney, Junior who did not have a strong interest in keeping up the gardens.⁷⁰ As a result, the estate gradually declined until 1990, when Hugh Rodney, Jr. died, and Gibraltar passed on to Sharp’s grandchildren. The estate was then vacated entirely, resulting in the rapid deterioration of the landscape, vandalism, and damage of buildings and garden ornaments. An inventory of existing ornaments and architectural features, including descriptions, photographs and a brief condition assessment for each piece, is included in Appendix C. For an inventory of existing plants refer to Appendix D and Figure A-30.

Following is a narrative of changes that occurred to Gibraltar’s landscape between the completion of Coffin’s design in 1923, and 1996. The listing is restricted to modifications of the grounds and building exteriors documented by either Coffin’s and Sharp’s correspondence, landscape drawings, historic photographs or oral history:

- The plantings east of the house, in particular the *Buxus sempervirens* ‘Arborescens’ left and right of the entrance porch and the *Buxus sempervirens* ‘Suffruticosa’ lining the 1920s brick walks, are now severely overgrown and diseased (Figure 40). A 1991 photograph of the brick walk connecting the Mansion’s east entrance with the

Flagstone Terrace, shows the walk's original herringbone pattern and overgrown boxwood edging. The *Ulmus americana* and *Magnolia grandiflora* in the background are both part of the Evergreen Terrace plantings below (Figure 41).

- The low concrete wall separating the lawn east of the house from the Flagstone Terrace has deteriorated, and the ivy covering its edges has disappeared except for patches at the north and south corners of the Terrace.
- The Flagstone Terrace contains sinkholes. Its marble flagging is discolored and broken, and the iron railing along its east perimeter is corroded and severely damaged (O-2).
- Two cast stone pedestals (O-3) at the north and south end of the Terrace originally supported the cast stone eagles now atop the stone pillars flanking the large iron gate (O-21). Circa 1930s photographs show these pedestals moved to the Evergreen Terrace holding a second pair of lead urns similar to the ones framing the large staircase but containing a lid and no handles.⁷¹
- Figures 42 and 43 provide a recent view from the north end of the Flagstone Terrace onto the Evergreen Terrace, Pool Terrace, Vestibule, and Flower Garden, and the urban development outside the estate walls. While the spatial layout and architectural design elements of these garden rooms are intact, the plantings have changed or disappeared, and many of the garden ornaments are damaged, displaced, or lost.
- Figure 44 shows the overgrown Evergreen Terrace. The existing *Azaleas*, *Ulmus americana*, *Ilex aquifolium*, *Ilex opaca*, *Juglans nigra*, *Magnolia grandiflora*, *Kalmia latifolia*, *Ligustrum obtusifolium*, and *Viburnum rhytidophyllum* are likely to be part

of Coffin's original plantings. Two cast stone vases (O-6), formerly located along the east wall of the Flower Garden, now stand along the west wall, hidden by shrubbery. The lead statue of Atlas (O-8), an early component of the Evergreen Terrace, was damaged circa 1995 by a broken-off branch of the *Ulmus americana*. The bottom part of the statue is now located on the Pool Terrace, whereas the statue itself, severely damaged, is stored inside the Mansion. A nearly life-size lead statue of Mercury on a stone pedestal (O-7) was added to the north end of the terrace, most likely during the later years of Sharp's life. A row of vase-shaped finials atop the west retaining wall appears in photographs taken shortly after the installation of the Terrace; but was removed.

- The swimming and reflecting pool was filled with soil and covered with grass during the 1970s. The concrete coping of the pool and the water spouting ornament at its north end (O-10) are in fair condition. According to historic photographs, the existing ornament replaced an earlier, smaller pool ornament during the 1920s. Three additional cast stone figures, two sitting children and a frog, decorating the sides of the pool during Gibraltar's early years have disappeared. Figure 45 provides a current view of the filled-in pool, surrounded by partly broken, discolored marble flagging, seeded-in *Ligustrum obtusifolium* on the left, and original plantings of *Azalea*, *Buxus sempervirens* 'Arborescens', *Ilex opaca*, *Magnolia grandiflora*, *Magnolia virginiana*, *Malus*, and *Viburnum sieboldii* at the north end. The large *Acer* that used to be in the northeast corner was taken down between the 1930s and 1940s. The staircase (O-9)

leading from the Pool Terrace to the Evergreen Terrace is covered with vines; its treads and iron railing deteriorating.

- The iron fence separating the Pool Terrace from the Flower Garden is severely damaged (O-11).
- The Flower Garden has retained its structural elements and spatial layout, including walkways, circular fountain, iron gate, several garden ornaments, and surrounding walls, as well as original trees. The perennial beds are now sown with grass, leaving only a few scattered *Paeonia suffruticosa*, *Iris*, and yellow *Rosa* that were part of the original plantings.
- All *Buxus sempervirens* within the Flower Garden are diseased and overgrown.
- The severely damaged curved stone bench (O-14) at the north end is backed by a *Magnolia grandiflora*, replacing the *Pinus strobus* planted in 1916. The *Viburnum rhytidophyllum* next to the bench and the *Philadelphus*, *Viburnum sieboldii*, and *Iris* lining the walkway in the northwest corner, are not part of Coffin's original design, but have been in place most likely since the 1920s. The original *Thuja occidentalis* hedge and wooden gate that separated the Flower Garden from the service court were replaced with a circa eight foot high stone wall and ornate iron gate (O-12). Two cast stone fruit baskets (O-13) were placed atop the wall to the left and right of the gate.
- The two niches along the east side of the Flower Garden, each formed by six column-shaped *Juniperus virginiana*, now consist of only two *Juniperus* each, complemented by four *Ilex aquifolium*. All of the trees are overgrown, obscuring the two stone putti (O-15, O-16) embellishing bed III.

- The former flower beds along the west side now contain two *Viburnum carlesii* and a *Viburnum rhytidophyllum*, added after completion of Coffin's original design.
- The entrance to the severely overgrown Vestibule is now accented by two ivy-covered stone ornaments (O-18) atop the ivy-covered stone wall. The ornaments once framed the large iron gate and were move to their current location during the 1930s or 1940s. The former perennial beds to the left and right of the Vestibule entrance contain diseased, overgrown boxwood (Figure 46).
- The walkways still exist in their original pattern, but are in disrepair. The marble slabs are discolored; some are broken into pieces, and weeds are growing between the pavers (Figure 47).
- The circular fountain (O-19) at the south end of the Flower Garden lost its center ornament, a marble "Bathing Venus", during the late 1910s or early 1920s. During the 1950s, the *Hedera helix* and *Pachysandra* surrounding the fountain were replaced by *Ilex crenata* (Figure 48).
- Figure 49 shows the south end of the Flower Garden, iron gate (O-21) and entrance to the Bald Cypress Allée. Although the majority of the Allée plants are in their original location, the yellow, white and orange *Azaleas*, *Cotinus coggygria*, *Buxus sempervirens* 'Arborescens', *Magnolia x soulangiana*, and *Rosa rugosa* are overgrown, diseased, or dead. The "four seasons" (O-23) and stone vases (O-24) along the neglected grass walk are damaged. The Tea House (O-26) is deteriorated. The cast stone vase east of the Tea House (O-25) and the circular fountain behind it (O-27) are in good condition, whereas the vase west has fallen off its pedestal and

broken into several large pieces. The garden ornament formerly topping the fountain is missing. One *Pinus nigra* backing the Tea House is gone. Of the twenty-four *Taxodium distichum* lining the Allée, only one at the southeast end is missing. The remaining trees are in good condition, although they have far outgrown the level at which they were kept pruned during Sharp's time.

- There are few records documenting changes to the Lower and Upper Lawns. It is known that trees were removed and added, and smaller plantings rearranged under Coffin's supervision (see Appendix E). *Narcissus* have spread in large areas under the trees along the driveway. The *Rhododendron* bed at the north end of the drive disappeared, leaving but one patch of light purple rhododendron.⁷²
- The main house as well as the support buildings and service areas are in disrepair. Figures 50 and 51 show the west elevation of the Pool House, and the northeast corner of the Garden House at the north end of the Bald Cypress Allée, both with severe roof damage and ivy growing up the walls.
- The Greenhill Avenue entrance leading into the service courtyard was accented with two cast stone fruit baskets (O-0) (Figure 52). Neither Gibraltar's Greenhill Avenue entrance nor its Pennsylvania Avenue entrance had gates.⁷³
- Early historic photographs and business correspondence attest that the lower level of the greenhouse-garage-building was remodeled from horse stables into garages, probably by Bader & Company during the 1910s.

In summary, it can be said that the changes occurring to Gibraltar's landscape over the past seventy years are relatively few. The property as a whole displays a high

degree of historic integrity as defined by historic location, design, setting, materials, workmanship, feeling, and association.⁷⁴ Comparisons between the present appearance of the estate and its 1916-1923 layout show that Gibraltar's spatial organization, vegetation, architectural features, and ornamentation are sufficiently intact to represent Coffin's and Sharp's original design intent. Unlike many other Country Place Era estates that changed ownership and use after the great Depression, Gibraltar remained the private residence of the Sharp family and retained the feeling and character, materials and workmanship of that period.

Based on Gibraltar's historic significance and the integrity and aesthetic value of its landscape, the author recommends the preservation of Gibraltar as a 1920s historic estate reflecting the period of its creation through Coffin and Sharp in the style of the American Country Place Era. In addition, Gibraltar should be preserved as a memorial to Hugh Rodney Sharp, and as a piece of art, designed by one of America's most accomplished women landscape architects, Marian Cruger Coffin.

NOTES

- ¹ Brinckloe, Robert. 1995. *Genealogy of the Brinckloe Family*. Facsimile to author.
- ² Massey, George Valentine, II. 1976. *Ancestry of Hugh Rodney Sharp, Jr.* Courtesy of Historic Houses of Odessa, Odessa, Delaware. The original "pool" on the Brinckle property is also mentioned by Julia Brinckle in her circa 1900 description of Gibraltar (see Appendix A).
- ³ Brinckle, John Rodney. 1847. Tax bill of \$ 10.80 on 108 acres of land. *Genealogical Surname File*, Historical Society of Delaware, Wilmington, Delaware.
- ⁴ *ibid.*
- ⁵ Brinckle, Gertrude. 1949. Gibraltar. A few additional Facts to add to Julia Rodney's Account. December 29. Brinckle Files, Historical Society of Delaware, Wilmington, Delaware.
- ⁶ Samuel Crawford Brinckle was married to Julia Rumsey on October 4, 1821. Prior to their marriage, Julia lived "... within a 1 1/2 miles of Wilmington, on a little farm of Dr. B's [Dr. John Brinckle, her future father-in-law]." Her residence was "... a small house on the Kennett Pike not far from the Columbus Inn ... bought by Dr. John Brinckle" (Rumsey, 1821). After their marriage, the Crawford Brinckles moved to Philadelphia. They returned to Gibraltar upon John Rodney Brinckle's invitation, in 1848.
- ⁷ Brinckloe, *Genealogy of the Brinckloe family*.
- ⁸ New Castle County. 1862. Deed Book R7:247. Between John R. Brinckle to Reverend Samuel C. Brinckle. May 17.
- ⁹ Brinckle, Julia. Early 1900s. Gibraltar. Brinckle Files, Historical Society of Delaware, Wilmington, Delaware.
- ¹⁰ Arthurs, Stanley. 1911. *Painting of Gibraltar's east elevation and part of the Brinckle gardens*. Oil on canvas. In: Raley, Robert L. 1980. *H. Rodney Sharp. Biographical notes marking the 100th anniversary of his birth*. Winterthur, Delaware: The Henry Francis du Pont Winterthur Museum.

¹¹ New Castle County. 1909. Deed Book I22:360. Between John R. Brinckle and Gertrude Brinckle his wife, Susan R. Brinckle, Elizabeth Brinckle and Fanny R. Brinckle widow of Samuel R. Brinckle to Hugh Rodney Sharp and his wife Isabella Mathieu du Pont. September 17.

¹² Raley, *Hugh Rodney Sharp. Biographical notes.*

¹³ Brinckle, Gibraltar.

¹⁴ Massey, Ancestry of Hugh Rodney Sharp, Jr.

¹⁵ Ralph, MaryAnna. 1995. National Register of Historic Places Registration Form for Gibraltar Property. City of Wilmington Planning Department, Wilmington, Delaware.

¹⁶ *ibid.*

¹⁷ De Armond, Ashmead & Bickley. 1915. Alterations to Residence. Architectural drawings for H. Rodney Sharp, Wilmington, Delaware. Philadelphia, Pennsylvania. March. Courtesy of the Sharp family.

¹⁸ Collection of invoices for labor and building materials from various suppliers to J. A. Bader & Company and Hugh Rodney Sharp. 1916. Wilmington, Delaware. Courtesy of the Sharp family.

¹⁹ Pierson U-Bar Co. 1916. Proposed Conservatory for Mr. H. Rodney Sharp, Wilmington, Delaware. Plan No. 2954, February 4; revision of plan March 27. Courtesy of the Sharp family.

²⁰ J. A. Bader & Co. Undated drawing. Garden House for H. Rodney Sharp, Esq., Wilmington, Delaware. Courtesy of the Sharp family.

²¹ Ralph, National Register of Historic Places Registration Form.

²² Ives, Albert Ely. 1927. Alterations to Residence. Architectural drawings for H. Rodney Sharp, Wilmington, Delaware, May-June. Courtesy of the Sharp family.

²³ Raley, *H. Rodney Sharp. Biographical notes.*

²⁴ Coffin, Marian Cruger. 1940. *Trees and Shrubs for Landscape Effects.* New York, New York: Charles Scribner's Sons.

²⁵ Both Coffin and Sharp visited Europe and toured Italian and French villas and gardens prior to Gibraltar's creation. Sharp traveled extensively through Italy in 1910, accompanying Pierre du Pont and Alice Belin (later Mrs. du Pont), and again in 1922. During his 1910 voyage, he visited Villa Serbelloni on Lake Como, Villa Pallavicini, the Villas Doria, Borghese, Punicio, and, possibly, the Villa Medici in Rome, Hadrian's Villa, The Cascades, and Villa d'Este at Tivoli, and "did parks and gardens in Genoa" (Randall, Colvin, Public Relations Manager. 1997. Interview by author. Longwood Gardens, Kennett Square, Pennsylvania.)

²⁶ Both urns were donated by the Sharp family to Longwood Gardens in 1988, and can now be found flanking the west entrance of Longwood's Main Conservatory Exhibition Hall.

²⁷ Coffin, Marian Cruger. 1916. Garden for H. Rodney Sharp, Esq., Wilmington, Delaware. Planting Plan #2. Drawing #5. New York, New York. Courtesy of the Sharp family.

²⁸ _____. 1917. Letter from New York, New York, to Hugh Rodney Sharp, Wilmington, Delaware. January 6. Courtesy of the Sharp family.

²⁹ *ibid.*

³⁰ Permission to J. A. Bader & Company to construct a swimming pool 20' x 60' 8" concrete wall for Hugh Rodney Sharp. 1916. Building Permit # 156, Inspector's office Tenth and King Streets, Wilmington, Delaware, June 30. Courtesy of the Sharp family.

³¹ Bills for labor and materials, submitted to Sharp by J. A. Bader & Company in 1916. Courtesy of the Sharp family.

³² Coffin, Marian Cruger. 1916. Garden for Hugh Rodney Sharp, Esq., Wilmington, Delaware. Planting Plan # 1. New York, New York. Courtesy of the Sharp family. For the purpose of this study, the 1916 planting plan was reproduced by the author, using AutoCAD 12 software. All plant names in the reproductions have been adapted, using the currently valid Latin name based on Bailey's Hortus Third. Misspellings and inconsistencies of the original drawing have been corrected..

³³ Coffin, *Trees and Shrubs*.

³⁴ Lewis & Valentine Company. Undated. *Landscape Planting*. New York, New York: Lewis & Valentine Company.

³⁵ Lewis & Valentine Co. 1916. Invoice to Hugh Rodney Sharp, Wilmington, Delaware, for moving of three pines, eight tree box and boxwood hedging. Roslyn, New York. September 11. Courtesy of the Sharp family.

36 Coffin, Marian Cruger. 1918. A Naturalistic Garden - A Study in Flower Color. In Elsa Rehmman. 1918. *The Small Place: Its Landscape Architecture*. New York, New York: G. P. Putnam's Sons, 111.

37 *ibid.*

38 *ibid.*

39 Name and location of the listed nurseries, as identified by the author: Van Tubergen - no information; Bobbink & Atkins - Rutherford, New Jersey; Dreer - Henry A. Dreer, Philadelphia, Pennsylvania; Farquar - R. & J. Farquar Company, Boston, Massachusetts; Farr - Bertrand H. Farr, Wyomissing, Pennsylvania; Horsford - Frederick H. Horsford, Charlotte, Vermont; Totty - Charles H. Totty, Madison, New Jersey; Elizabeth - no information.

40 Coffin, Marian Cruger. 1916. Letter from New York, New York to Hugh Rodney Sharp, Wilmington, Delaware, December 8. Courtesy of the Sharp family.

41 Beaver Dam Marble Co. 1916. Invoice to Hugh Rodney Sharp, Wilmington, Delaware, for Shipment of Venetian Marble Flagging. Baltimore, Maryland. June 28, July 29, August 3, and August 17. Courtesy of the Sharp family.

42 Alphano Humus Co. 1916. Invoice to Hugh Rodney Sharp, Wilmington, Delaware, for order of Humus. New Jersey. August 16 and 25. Courtesy of the Sharp family.

43 Libby, Valencia. 1984. Henry Francis du Pont and the Early Development of Winterthur Gardens, 1880-1927. Master's thesis, The Longwood Graduate Program, University of Delaware, Newark, Delaware.

44 Coffin, Marian Cruger. 1916. Letter from New York, New York, to Hugh Rodney Sharp, Wilmington, Delaware, December 26. Courtesy of the Sharp family.

45 _____. 1917. Letter from New York, New York, to Hugh Rodney Sharp, Wilmington, Delaware, January 6. Courtesy of the Sharp family.

46 _____. 1917. Letter from New York, New York, to Hugh Rodney Sharp, Wilmington, Delaware, January 15. Courtesy of the Sharp family.

47 _____. 1923. Letter from New York, New York, to Hugh Rodney Sharp, Wilmington, Delaware, October 23. Courtesy of the Sharp family.

48 _____. 1919. Revised Sketch of new Section. Garden for H. Rodney Sharp, Esq., Wilmington, Delaware. Courtesy of the Sharp family.

49 *Rosso Verona* Marble is quarried from the vicinity of Verona in northern Italy. It is a mottled red-orange color when polished or wet. When unpolished, tints of orange are discernible behind its gray-white color. In John Davis. 1993. *Antique Garden Ornament*. Woodbridge, Suffolk, England: Antique Collector's Club Limited.

50 Coffin, *Trees and Shrubs*.

51 *ibid*.

52 *ibid*.

53 Coffin, Marian Cruger. 1921. Report - March 22, 1921. Mr. H. Rodney Sharp, Wilmington, Delaware. New York, New York. Courtesy of the Sharp family.

54 _____. 1923. Letter from New York, New York, to Hugh Rodney Sharp, Wilmington, Delaware, May 23. Courtesy of the Sharp family.

55 _____. 1923. Letter from New York, New York, to Hugh Rodney Sharp, Wilmington, Delaware, October 23. Courtesy of the Sharp family.

56 _____, 1940, *Trees and Shrubs*.

57 *ibid*.

58 *ibid*.

59 Originally, the walks were covered with gravel which was replaced by brick in the late 1910s or 1920s.

60 New Castle County. 1911. Deed Book. Between William L. Kurty and Hugh Rodney Sharp and Isabella du Pont Sharp. July 8.

61 Fleming, *Money, Manure and Maintenance*.

62 Coffin, Marian Cruger. 1921. Letter from New York, New York, to Hugh Rodney Sharp, Wilmington, Delaware, May 23. Courtesy of the Sharp family.

63 Coffin, Marian Cruger. 1922. Letter from New York, New York, to Hugh Rodney Sharp, Wilmington, Delaware, May 26. Courtesy of the Sharp family

64 Sharp, Hugh Rodney. 1950. Letter from Boca Grande, Florida, to Pierre Samuel du Pont, Wilmington, Delaware, February 14. Hugh Rodney Sharp Files, Box 62, 1930-54. Hagley Museum and Library, Wilmington, Delaware. Courtesy of Hagley Museum and Library.

65 _____ . 1944. Letter from Wilmington, Delaware, to Marian Cruger Coffin, New York, New York, May 18. Records of Alumni. H. R. Sharp Papers, Box AR 31, Folder 7, 1943-49. The University Archives. University of Delaware, Newark, Delaware.

66 Sharp Elizabeth, Rodney Sharp and William Sharp. 1995. Interview by author, 26 October, Greenville, Delaware.

67 A 1950s color photograph of the Flower Garden shows the original perennial beds replaced by low bedding plants. Courtesy of Preservation Delaware, Inc.

68 The Ninth Annual Wilmington Garden Day. 1956. Booklet of gardens and their locations. Wilmington, Delaware, May 5. Courtesy of Longwood Gardens, Inc.

69 Raley, *Hugh Rodney Sharp. Biographical notes.*

70 Sharp Elizabeth, Rodney Sharp and William Sharp. 1995. Interview by author, 31 October, Gibraltar, Wilmington, Delaware.

71 These urns, too, were donated by the Sharp family to Longwood Gardens in 1988 and are currently placed at the east entrance of Longwood's Main Conservatory Exhibition Hall, opposite the pair flanking the west entrance.

72 Photographs show the trees at the north end of the entrance drive underplanted with Rhododendron in various shades of pink and purple. Furthermore, in her report to Sharp, written March 22, 1921, Coffin mentions: "Rhododendron Bed: 10 more to be added" and "Screen Planting along Curtis Boundary [Gibraltar's west boundary] ... George to add 1 Hemlock, Cedars and Rhododendron ..." There is no description or plant list of the "rhododendron bed" or other reference to its existence.

73 Sharp Elizabeth, Rodney Sharp and William Sharp. 1995. Interview by author, 31 October, Gibraltar, Wilmington, Delaware.

74 Keller, J. Timothy and Genevieve P. Keller. 1994. How to Evaluate and Nominate Designed Historic Landscapes. *National Register Bulletin # 18*. Washington, District of Columbia: United States Department of the Interior, National Park Service.

Chapter 3

CONCLUSIONS AND RECOMMENDATIONS

3.1. Conclusions

The preservation of an historic landscape includes four major steps: historical research and documentation, analysis of existing conditions and historic integrity, selection of a treatment method, and treatment of the landscape. Chapters one and two described the evolution of Gibraltar and assessed its current condition and historic integrity. Chapter three contains recommendations for the treatment and long-term preservation of Gibraltar's landscape.¹

According to criteria of the National Register of Historic Places, Gibraltar possesses significance as a designed historic landscape, which is defined as a landscape that:

- was consciously designed or laid out by a master gardener, landscape architect, architect, or horticulturist according to a design principle;
- has an historical association with a significant person, trend, event, etc. in landscape gardening or landscape architecture, or has a significant relationship to the theory or practice of landscape architecture;
- embodies the distinctive characteristics of a type and period of design;

- possesses integrity of location, design, setting, materials, workmanship, feeling, and association; and
- is associated with the lives of persons significant in America's past.²

Gibraltar is significant within the historic development of the landscape architecture profession in the United States. Its landscape was designed by Marian Cruger Coffin, one of the first and most accomplished women landscape architects in the United States. The restored property would make an important contribution to the study of Coffin's design work. It is one of her most intact, complex, and best preserved gardens and perhaps the finest remaining example of an entire estate designed by Coffin. Gibraltar embodies distinctive characteristics of the Country Place period, portraying the style of living and design in early twentieth-century America. It merits preservation for the integrity and aesthetic quality of its designed landscape, its ingenious layout and spatial organization, and its horticultural collections. Moreover, Gibraltar represents important aspects of Delaware's cultural and social history through its association with Hugh Rodney Sharp, one of the state's preeminent preservationists and philanthropists, and the Brinckle family, important land owners in nineteenth-century greater Wilmington and founders of Christiana Hundred Church. The estate provides context for the study of du Pont family gardens of the Brandywine Valley. It also forms an essential segment of an existing stretch of "greenspace" along Route 52, at the north entrance to the city of Wilmington.

3.2. Proposed Treatment of Gibraltar's Landscape

The choice of treatment for Gibraltar's landscape depends on a variety of factors, including available resources, proposed use, and intended interpretation. The contemporary use of the house and anticipated public access to the gardens will require alterations and additions to the designed landscape. Nevertheless, the goal of any treatment should be to protect and retain Gibraltar's historical significance, most importantly Coffin's and Sharp's original design intent, and the property's historic integrity.

There are four different treatment methods for historic landscapes defined in the *Secretary of the Interior's Standards for Historic Preservation Projects*: preservation, rehabilitation, reconstruction, and restoration.* Based on the significance and integrity of its early twentieth-century landscape, and the abundance of physical and documentary evidence, the author recommends the **restoration** of Gibraltar's landscape. Restoration is defined as the 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 code-required work to make a property functional is appropriate within a restoration project. Restoration as a treatment may be considered:

* Note that the term "preservation" is used by the National Park Service to describe a particular treatment method. This differs from the author's use of the term as an umbrella program including all four treatment methods as well as the long-term maintenance and administration of the property.

- when the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant features that characterize other historical periods;
- when there is substantial physical and documentary evidence for the work; and
- when contemporary alterations and additions are not planned.³

The period of Gibraltar's greatest historic and artistic significance is the time between 1916 and 1923, when the landscape was created by Sharp and Coffin. It extends into the late 1920s, when the gardens reached their horticultural peak and were meticulously maintained under Coffin's supervision. Therefore, Gibraltar's landscape should be restored back to its appearance during the 1920s, reflecting the time period when Sharp and Coffin themselves achieved significance and actively influenced the property's design and upkeep. This time period coincides with the summit of the Country Place Era, making Gibraltar a good representative of the Era's style of design and living. As discussed in chapter two, Gibraltar's landscape has undergone few changes since the 1920s, none of them significant enough to prevent restoration. Moreover, the present landscape retains most components of the original design. Its spatial relationships, vegetation, original property boundaries, topography, site furnishings, architectural features, feeling, and atmosphere are sufficiently intact to illustrate Coffin's and Sharp's design intent. And in combination with original landscape drawings, historic photographs and written documents, these physical features provide ample evidence and justification for a historically accurate restoration.

3.3. Recommended Preservation Process

Following is an outline of steps for the long-term preservation of Gibraltar's landscape, including recommendations for its restoration, maintenance, and administration. Table 3 is a concise, phased overview of the suggested process followed by a narrative of site-specific recommendations. The outline is meant to be a guideline for further planning, and should be amended as Gibraltar's preservation proceeds.

Table 3: Suggested Steps for Gibraltar's Long-term Preservation

Phase One: Stabilization. Preservation Administration and Planning. Condition Assessment.
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Stabilization:

- Protect and stabilize existing landscape features. Provide temporary and emergency measures to prevent further deterioration and loss without altering the site's existing character.
- Keep record of all measures taken.

Preservation Administration and Planning:

- Form a group of experienced professionals to direct the preservation process, including planning, restoration, maintenance and long-term preservation.
- Develop a mission statement, preservation goals and objectives.
- Develop a preservation plan based on mission, goals and objectives.
- Budget. Develop a fundraising strategy. Raise funds.
- Strengthen the "Friends of Gibraltar" organization and broaden the volunteer base.
- Continue research.

Condition Assessment:

- Inspect the condition of all landscape features, including vegetation, ornaments, buildings, paths, stairs, walls, soil, drainage conditions, etc.
- Conduct a condition report, listing work to be accomplished and estimated costs.
- Conduct handicap accessibility study.

Phase Two: Treatment. Maintenance Planning. Long-term Preservation Planning.

Treatment:

- Restore the landscape according to Coffin's and Sharp's design intent back to its 1920s appearance. Restoration should be based on historic landscape drawings, photographs and written documents.*
- Keep record of all restoration procedures.

Maintenance Planning:

- As treatment proceeds, define maintenance goals and objectives.
- Develop a preservation maintenance plan.⁴
- Determine staffing needs and operating budget.

Long-term Preservation planning:

- Assess Phase One. Revise goals, objectives and preservation plan.
- Establish administration guidelines.
- Continue fundraising. Establish an endowment.
- Plan interpretation and public use of the landscape.
- Continue research.

Phase Three: Maintenance. Interpretation and Use. Long-term Preservation.

Maintenance:

- Hire professional staff. Solicit, train and employ skilled volunteers to support staff.
- Execute the preservation maintenance plan. Keep records of maintenance procedures.
- Develop a month-by-month maintenance and monitoring schedule.
- Conduct periodic field inspections. Record observations. Treat if necessary.

Interpretation and Public Use of Landscape:

- Develop and install interpretive and directional signs.
- Install public amenities.
- Open the gardens for public tours and programs.

Long-term Preservation:

- Revise long-range goals and objectives. Update preservation plan.
- Continue fundraising. Strengthen the membership and volunteer base.
- Continue Research.

* For an example of restoration planning see "Guidelines for Garden Restoration" in Appendix F.

The first step in the preservation process should be the protection and stabilization of the existing landscape to prevent further deterioration and loss of vegetation, garden ornaments and architectural features. It should include: pruning, deadwooding, mowing, weeding, and general cleaning and maintenance of the vegetation; repair and basic maintenance of architectural structures; provision of security against further vandalism and theft of landscape elements; repair and removal of hazardous conditions including sinkholes, unstable stairs, walkways, railings, and collapsing garden ornaments.

Simultaneously, a preservation committee should be assembled to plan and direct the preservation process. The committee should consist of experienced professionals with expertise in the fields of landscape architecture, horticulture, historic building and landscape preservation, architecture, engineering, fund development, art conservation, and others. Committee members may be volunteers or specialists hired on a contract basis. Their immediate task should be to draft a mission statement and determine goals and objectives in order to facilitate preservation planning and coordinate the many parties that are currently involved in the project. The mission statement should express the purpose, intent and importance of Gibraltar's preservation. Goals and objectives of the project should include:

- The preservation of Gibraltar as a non-profit institution directed toward the restoration and maintenance of its historically significant 1920s landscape in accordance with Coffin's and Sharp's original design intent.

- Educational goals: to provide public access to the gardens and present and interpret Gibraltar's history and collections through guided tours and visitor programs. To promote knowledge and appreciation of Gibraltar's landscape, history and associated persons.
- Facilities goals: to restore and maintain Gibraltar's grounds, buildings and collections according to professional standards in horticulture, architecture and landscape preservation.
- Development and marketing goals: to obtain financial resources to carry out Gibraltar's mission and secure its financial survival.

Based on the mission, goals, and objectives, the committee must develop a preservation plan: a detailed long-range master plan guiding Gibraltar's restoration, maintenance, administration and public use. The plan should include restoration policies and a phased restoration plan, a preservation maintenance plan for the subsequent maintenance of the property, fund development strategies, and principles for the administration, public and commercial use of the landscape. (For supplemental information regarding these principles see section 3.4.). While the master plan is being developed, a condition assessment of all landscape features and buildings should be commissioned. Subsequent restoration work should be carried out based on available historic evidence and in accordance with accepted standards and principles of historic landscape preservation. The goal should be an historically accurate restoration that preserves the historical appearance and significance of each landscape feature and the landscape as a whole. The restoration should follow as much of Coffin's plan as possible

and where there is doubt, a solution should be found in harmony with Coffin's theories on landscape design and the broader context of Gibraltar's evolution. Individual plants and objects are of less importance than their total, arranged effect. Therefore, in addition to mere replacement and repair, restoration should aim at the maintenance and recovery of intended spatial and visual relationships, historic proportions, and the artistic balance of all design features.

For planning and funding purposes, work may be carried out in phases, restoring Gibraltar in segments--one garden room at a time. Prior to restoration, all historic and contemporary documents relating to the respective garden room should be reviewed. Based on the thorough study of documents and site conditions, the preservation team should develop a detailed restoration outline for each garden room (see Appendix F). Contractors, staff and volunteers involved in the restoration should be familiarized with the history and historic value of the landscape and informed about specific requirements for its treatment in order to protect specimen plants, ornaments and architectural features from mistreatment and potential damage or loss.

Treatment of hardscape:

- In general, all of Gibraltar's hardscape elements, including walkways, stairs, terraces, walls, and buildings need to be cleaned, restored, repaired. Care should be taken not to damage historic features or materials in the process of repair and restoration. When possible, original materials should be reused or replaced in-kind. For example, it should be investigated, if the marble flagging on the Flagstone Terrace, walkways and in several other locations could be cleaned and re-used. Replacement of the flagging

with gravel or lawn is not acceptable because it would significantly alter the appearance of the spaces.

Treatment of plantings:

- Gibraltar's plantings should be restored according to Coffin's drawings. For areas where no landscape drawings exist, a landscape architect should be engaged to develop planting plans in character with Coffin's and Sharp's design intent and early twentieth-century practice of landscape design. Existing specimens in good condition should be integrated with the new plantings. Dead, dying and diseased specimens like the *Paulownia tomentosa* on the Lower Lawn should be replaced. Extant plants that are not part of Coffin's original design and/or were added after Sharp's death in 1968, should be removed. Examples are the two *Catalpa bignonioides* on the Upper Lawn.
- There are more than thirty *Tsuga canadensis* trees on the property, which are infested with hemlock woolly adelgid (*Adelges tsugae*). All hemlocks should be treated regularly to control the adelgid and prolong the life of the trees until a suitable alternative is found and funds are available for the gradual replacement of the trees.
- Regarding the treatment of the ivy covering Gibraltar's partition and perimeter walls, the author recommends to retain the ivy neatly trimmed below the top of the walls. During Sharp's lifetime, ivy was intended to grow on most of these walls in order to soften their severe look and lend a more romantic feeling to the gardens.
- All lawn areas, especially the center lawn in the Flower Garden, the grass walk of the Bald Cypress Allée, and the Upper and Lower Lawns should be restored by

regrading, amending the soil, and reseeded. The Lower Lawn has a significant drainage problem, which should be addressed by installing a drainage system.

Coffin's 1916 landscape drawings show the location of drains and a water supply system. It is not known if the shown utilities were implemented, yet the drawings may assist in efforts to locate and replace these systems.⁵

- Guidelines for the replacement of diseased, overgrown or dead plants, and the accession of Gibraltar's plant collection are laid out in section 3.4.

Treatment of garden rooms:

- The restoration of the Flagstone Terrace should include repair of the walkway, removal of the conditions that cause its sinkholes, cleaning, partial replacement and re-laying of the marble flagging, and restoration of the iron railing. The condition of the two pedestals should be evaluated for restoration or replacement. Recasting of the lead urns that once sat atop the pedestals is most likely too expensive. Alternative solutions are the recovery of the urns or replacement with urns of similar size and appearance. This also applies to the set of urns that framed the top of the large stairs.
- As a general recommendation, a conservation specialist should be hired to assess the value and condition of Gibraltar's garden ornaments and advise on their treatment. In addition, the governing institution should draft a collections policy to address issues of ornament replacement, restoration, and accessioning (also see section 3.4.).
- The marble staircase is in good condition. Cleaning, repair of steps, and restoration and repair of the iron railing are needed.

- The Evergreen Terrace should be replanted according to Coffin's detailed planting plan, which is included in this report. Extant specimens in good condition should be integrated with new plantings to form a harmonious scheme. Diseased, dead, missing or overgrown specimens should be replaced. The re-installation of the awning and garden furniture at the north end of the terrace may be considered. This attractive seating area would be especially valuable if the property is used as a Bed-and-Breakfast or similar business.
- The Pool Terrace should be re-planted according to Coffin's planting plan. Because the swimming pool is an important design element and focal point of the gardens when viewed from the Flagstone Terrace, it should be restored as a shallow reflecting pool to recreate the special ambiance that only a surface of open water can provide.
- The Formal Flower Garden was the colorful centerpiece of Coffin's design. A reproduction of its original, detailed planting plan is included in this report and may be used for the restoration of the Flower Garden. The maintenance of such a relatively large and densely planted perennial garden is labor-intensive and may exceed the limited resources of the governing institution. Although the re-planting of the Flower Garden would enhance Gibraltar's significance and integrity, and add tremendously to the appeal of the site, a scaled-down solution may have to be developed. The use of less labor-intensive plantings and maintenance methods should be considered. The circular fountain at the south end should be restored to serve its original function as a water fountain. An appropriate sculpture resembling the former "Bathing Venus" centerpiece should be located to replace the missing

original. The *Ilex crenata* surrounding the fountain should be removed and replaced with Coffin's original planting of *Pachysandra* and *Hedera helix*.

- The Bald Cypress Allée is one of the most significant and attractive spaces on site and should be restored as closely as possible to Coffin's plans. The two rows of bald cypress trees are in good condition and should be retained. Although they were pruned to keep them at an even height during Sharp's lifetime, this procedure would be too costly now. Furthermore, the trees have so outgrown their intended height that pruning them back would most likely damage the trees. The Tea House should be restored and preserved in its present appearance with the four marble columns. Additional screen plantings should be considered for the southeast corner of the property in order to buffer traffic noise from the nearby Pennsylvania Avenue-Greenhill Avenue intersection.
- The boxwood hedges lining the brick walks surrounding the Mansion, as well as the boxwood specimens in the Flower Garden and Vestibule, are diseased and severely overgrown. They should be replaced in-kind. All hedges, when replanted, should be kept pruned square at a height between three and four foot, to resemble their historic appearance. The removal of the boxwood hedges should be coordinated with the renovation of the Mansion in order to provide better access to the house during time of construction. The hedges should be replanted after all construction work in the respective areas is completed.
- Parking should be located off-site to the greatest extent possible or, if necessary, placed in the former vegetable garden area at the north end of the property. The

former vegetable garden and the area surrounding the cold frames are not part of Coffin's design, and contemporary use of these areas would not compromise the integrity of Gibraltar's designed landscape.

- Visitor access to the property should be via the Greenhill Avenue entrance. The existing service courtyard could serve as visitor drop-off and starting point for garden tours. The Tool House next to the Greenhill Avenue entrance could serve as "visitor center" to greet and orient visitors. Visitor amenities like restrooms, water fountains, and an information station could be located here.
- Landscape maintenance requires equipment storage areas and work spaces. The Garden House in the northeast corner of the Bald Cypress Allée would be one suitable space for that purpose.

3.4. Supplemental Information and Recommendations (in alphabetic order)

Archival Records:

- Determine a location for the keeping of historical drawings, photographs, and correspondence, and assure their storage under proper archival conditions. The archives at Winterthur Museum, Gardens and Library and Hagley Museum and Library are already holding documents related to Sharp, Coffin and du Pont family gardens, and would be suitable locations for the "Gibraltar Collection."
- Make copies of key documents and keep them accessible on-site for easy reference.
- Make present-time preservation records part of the historic documentation.

- Establish guidelines for the collection of additional material related to Sharp, Coffin and Gibraltar.

Collections Policy:

- Do not accept plants, ornaments or other features that have not existed in the landscape during Sharp's time and cannot be justified as fulfilling the designer's or owner's intentions for the landscape. Develop accession and de-accession policies for all collections.

Commercial Use of the Designed Historic Landscape:

- Establish policies for the commercial use of the property, including potential Bed-and-Breakfast or office operations in the Mansion, and the rental of the gardens for social events. Determine how commercial use suits the mission of the institution. Resolve how fragile parts of the landscape can be protected from heavy traffic or insensitive use.
- Do not compromise the integrity of the landscape for commercial use.

Plant Records and Accessioning:

- Establish plant accessioning standards and procedures.
- Accession all plants.

- Record plant data in a plant record system, including the plant's scientific and common name, plant family, nativity, accession number and date, source and date of acquisition, location in the gardens, etc.
- Label all accessioned plants with a brass label which is an accurate and dependable method of plant identification.
- To select a plant record and accession system, review options and procedures at different institutions and choose one that best fits the purpose of the institution.⁶

Public Use of the Designed Historic Landscape:

- Establish guidelines for public access and use. Determine the maximum number of visitors the site can accommodate without damaging the landscape. Limit access to scheduled groups. Protect fragile areas which cannot sustain heavy visitor traffic.
- Fit public amenities (rest rooms, parking, refreshments) unobtrusively into the landscape.
- Install directional and interpretive signs without destroying the ambiance of the historic setting. Consider brochures and handouts instead of on-site signage.

Record Keeping and Documentation:

- Accession plants and all small scale objects for identification, record keeping and documentation.
- Create a reference file for each feature or group of features on the property (specimen plants, ornaments, buildings, etc.), including location, historic significance, historic

appearance and function, physical condition, preservation objectives, treatment and maintenance recommendations.

- Use these records to guide the treatment and maintenance of each feature, train maintenance staff and volunteers in order to maintain consistency, and avoid mistreatment and damage of the collections.
- Keep accurate and consistent records. These records, added to through the years, will become a valuable source of documentation of the history of each landscape feature and the property as a whole.
- Develop and use standardized record-keeping sheets to facilitate the future transfer of manual data files to a computer-operated system.
- Supplement record sheets with written notes, maps, dated photographs, specimen samples, drawings, correspondence, etc.

Staffing:

- Hire professional staff for the maintenance and administration of the property, and for the instruction and supervision of volunteers. To support paid staff, recruit volunteers that have a certain level of skills and knowledge in the assigned field, for example horticulture, landscape preservation, art conservation, architecture, fund development, public relations, etc. Depending on the size of the volunteer group, a volunteer coordinator may be needed to train and coordinate volunteers.

Treatment of Historic Plants:

- Analyze the historic intent, function, and appearance of each plant or plant group to assess its contribution to the historic character of the landscape. Consideration should be given to the type, form and arrangement of plantings as well as their historic “finish”; for example, if the plantings were intended to be clipped, pruned, mowed or left to their natural growth habit.
- Remove and replace existing historic plants if they are so severely damaged, diseased or overgrown that available treatment will not accomplish the treatment objective.
- Replace historic plants:
 - in-kind with material propagated from the historic plant;
 - in-kind, using the same species or cultivar from another source; or
 - using a substitute replicating the visual and functional characteristics of the historic plant to the greatest extent possible.
- Make decisions regarding propagation or replacement depending on the significance, rarity and commercial availability of the plant.
- Retain and propagate extant historic plants whenever possible to ensure their continuity. Plants which cannot or were not propagated before they were lost should be replaced in-kind.
- In some instances, replacement of the original species or variety may not be possible because of changes in the site’s growing condition or disease or because the original is no longer available. In this case, substitute, matching the visual, functional and horticultural characteristics of the historic plant as closely as possible in size, form,

texture, bloom time and color, fruit, and fall foliage, in order to reproduce its historic effect or design intent to the greatest extent possible.

- Avoid damage to plants as result of restoration and construction work or maintenance procedures.⁷

3.5. Glossary of Terms

Historical Significance is a term used to describe the role of a physical feature in the landscape in relation to an event, activity, person, design concept, tradition, custom, or other pattern of settlement or land use.⁸

Preservation: the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.⁹

Preservation Maintenance: the act or process of mitigating wear and deterioration of a historic property without altering its historic character; including the practice of monitoring change, controlling growth, replacing in-kind, and minimizing disturbance in the landscape to ensure that features, such as vegetation, paths, walls, and other landscape furnishings, are not lost and the character of a place is not compromised.¹⁰

Reconstruction: 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.¹¹

Rehabilitation: 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, cultural, or architectural values.¹²

Restoration: 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. Restoration as a treatment may be considered when the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant features that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned.¹³

Stabilization: the act or process of applying measures necessary to reestablish the stability of an unsafe, damaged, or deteriorated site while retaining the essential form as it exists at present. Protection and stabilization provide temporary, often emergency measures to prevent deterioration or failure without altering the property's historic character.¹⁴

Treatment: work carried out to achieve a historic preservation goal. Selecting a treatment is based on many factors, including historic and proposed use; historic

significance and integrity; existing physical conditions; operational and code requirements; staffing and maintenance; and cost.¹⁵

NOTES

¹ Additional references consulted to support the preservation recommendations are: Guidelines for the Treatment of Historic Landscapes, 1992, Technical Services Branch National Park Service; Hillwood Museum and Gardens, circa 1992, Masterplan; Hillwood Museum and Gardens, 1994, Facilities Master Plan Impact Study; Maintenance Considerations to Save Outdoor Sculpture, 1996 by the National Institute for the Conservation of Cultural Property; Maney, 1990, Preserving Design Intent; Maney-O'Leary, 1992, Preserving and Managing Design Intent; National Park Service, 1994, NPS-28: *Cultural Resource Management Guidelines*; *National Register Bulletin # 15*, 1995; and Stauffer, 1997, Interview by author.

² Keller, J. Timothy and Genevieve P. Keller. 1995. *How to Evaluate and Nominate Designed Historic Landscapes*. National Register Bulletin #18. Washington, District of Columbia: United States Department of the Interior, National Park Service, Interagency Resources Division.

³ *ibid.*

⁴ For guidelines to developing a maintenance plan, the author recommends: Coffin, 1995, Guide to Developing a Preservation Maintenance Plan for a Historic Landscape.

⁵ Refer to the following drawings for location of drains, water supply pipes, grading, elevations, etc.:

Coffin, Marian Cruger. 1916. Garden for H. Rodney Sharp, Esq., Wilmington, Delaware. Dimension Plan. Drawing #2. New York, New York. May 29. Revised June 14. Courtesy of the Sharp family.

_____. 1916. Garden for H. Rodney Sharp, Esq., Wilmington, Delaware. Detail and Dimension Plan of Pool. Section D. Drawing #2. New York, New York. May 29. Revised June 14. Courtesy of the Sharp family.

⁶ Longwood Gardens. 1991. Plant Records Procedures Manual for Longwood Gardens Employees. Longwood Gardens, Kennett Square, Pennsylvania.

⁷ Adapted from: Meier, Lauren. 1992. The Treatment of Historic Plant Material. *The Public Garden*. Vol. 7, No. 2, April, 24-27.

⁸ *ibid.*

⁹ Coffin, Margaret. 1995. Guide to Developing a Preservation Maintenance Plan for a Historic Landscape. Cultural Landscape Publication No. 7. Brookline, Massachusetts: Olmstead Center for Landscape Preservation, National Park Service.

¹⁰ *ibid.*

¹¹ The Secretary of the Interior's Standards, 1992.

¹² *ibid.*

¹³ *ibid.*

¹⁴ Coffin, 1995, Guide to Developing a Preservation Maintenance Plan.

¹⁵ Keller, National Register Bulletin #18.

ILLUSTRATIONS



Figure 1: Outlines of Gibraltar circa 1845 and at present; and location of the property within the city of Wilmington. 1997. Drawing by Gilbert R. Bland.

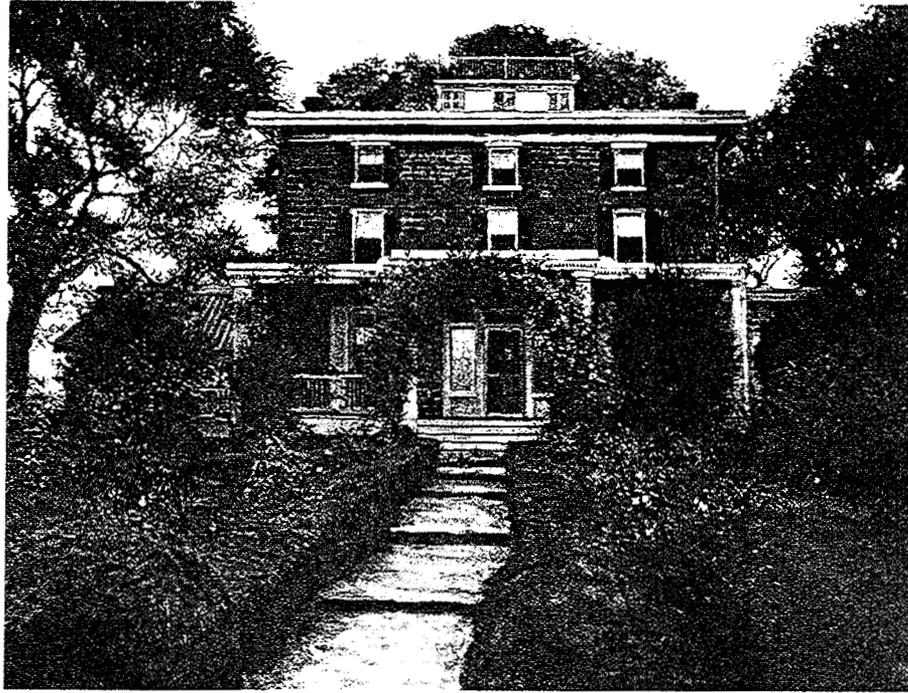


Figure 2: East elevation of the house and former Brinckle garden. 1911. From: Raley, 1980, *Sharp: Bibliographical notes*.

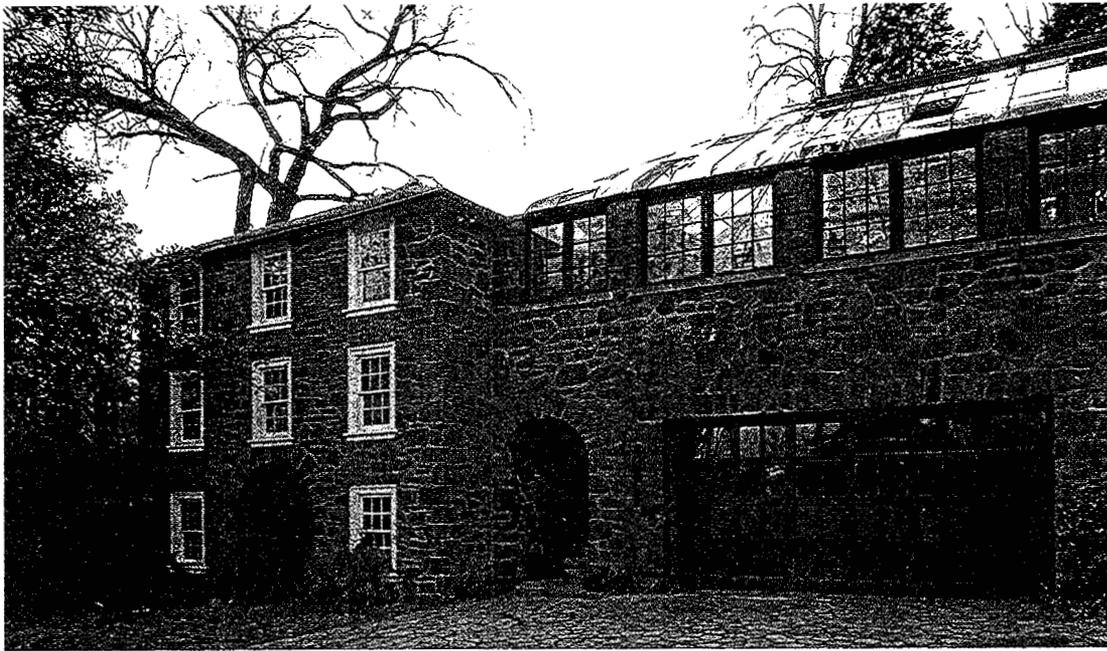


Figure 3: Service court with Pool House and greenhouse-service building. East elevation. 1997. Photograph by John Lewis.



Figure 4: Northwest corner of service court with greenhouse-service building. East elevation. 1997. Photograph by John Lewis.

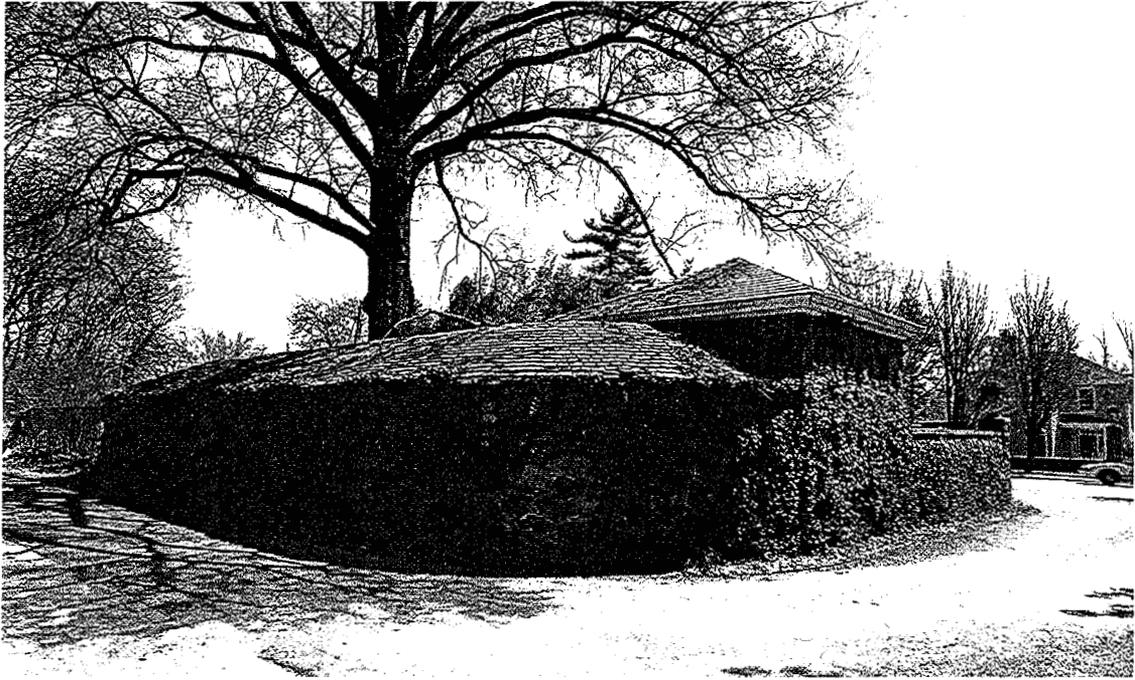


Figure 5: Greenhill Avenue entrance, rounded tool shed and adjoining iron fence. 1997. Photograph by John Lewis.

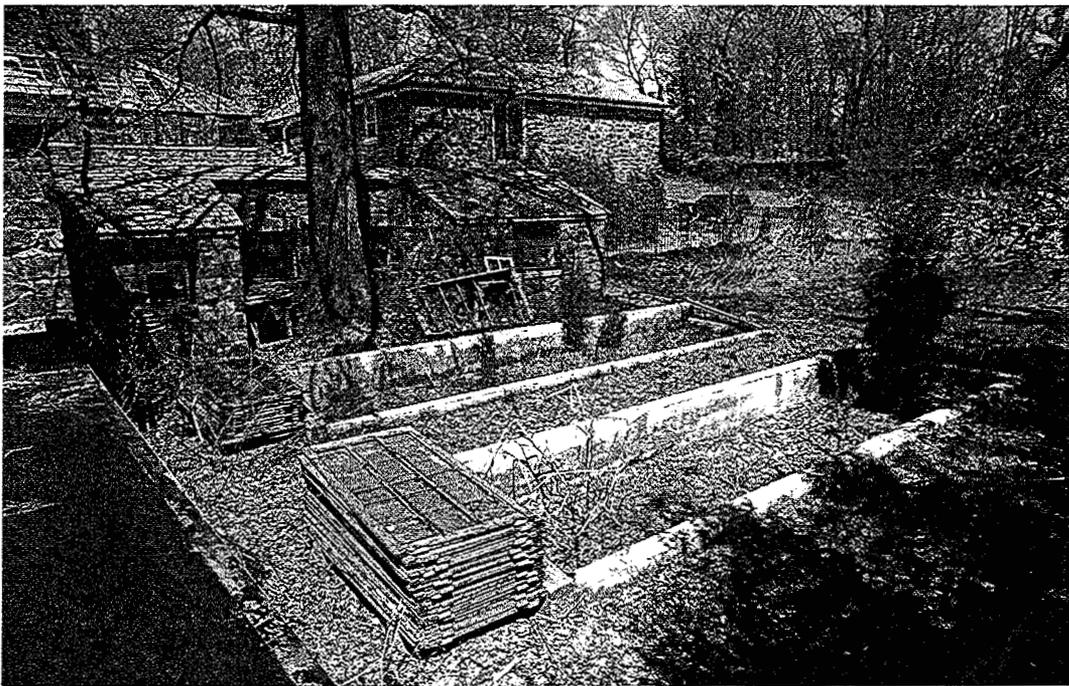


Figure 6: Cold frames and east elevation of tool shed. 1997. Photograph by John Lewis.

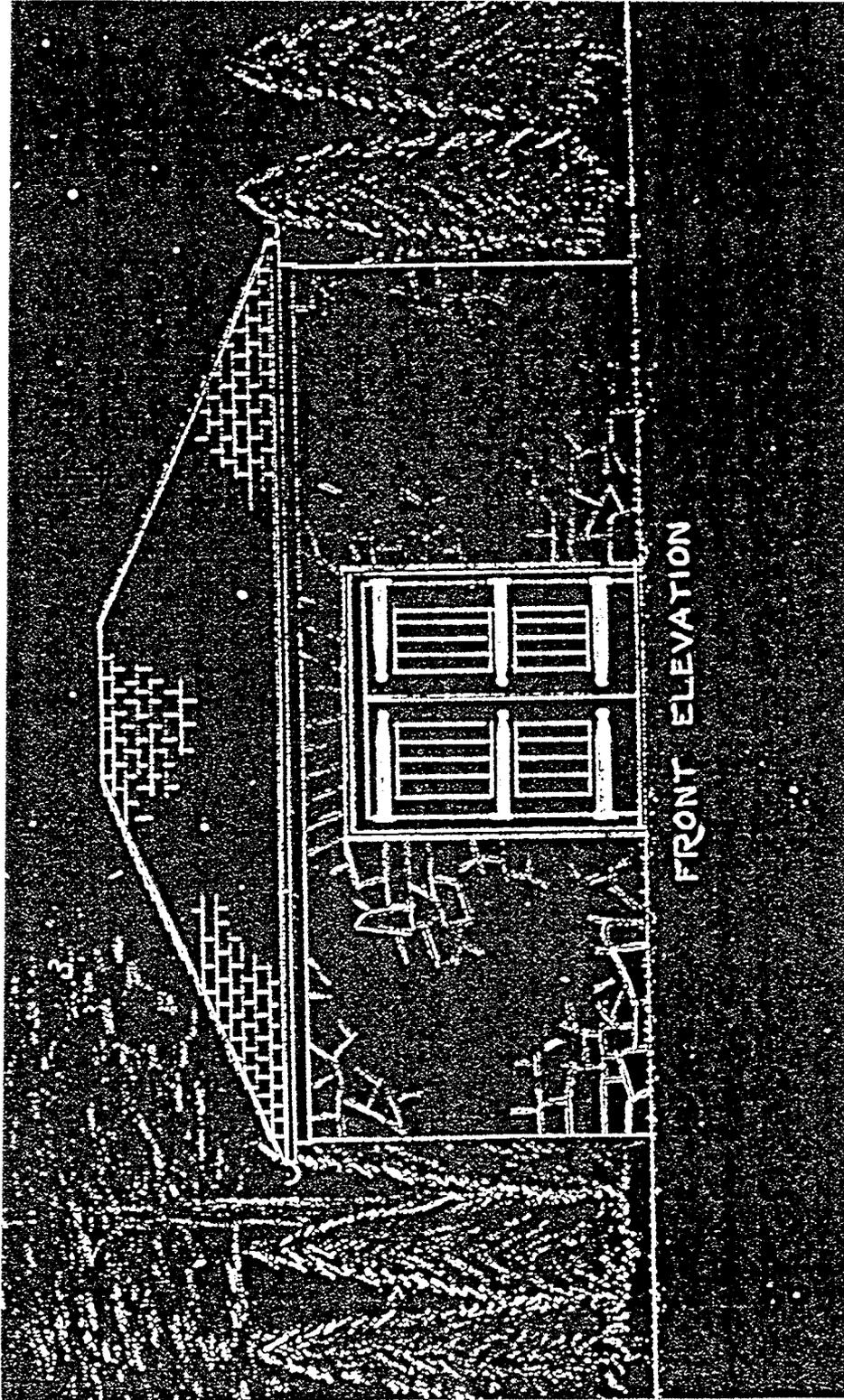
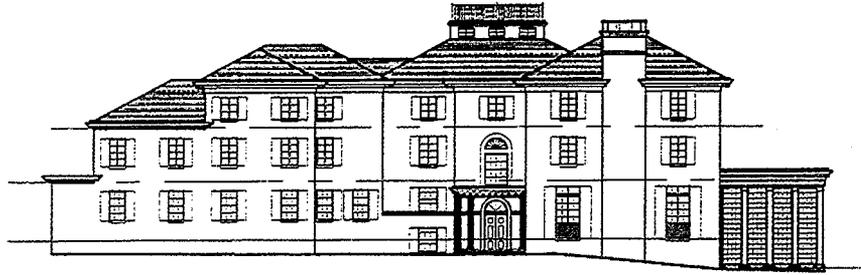
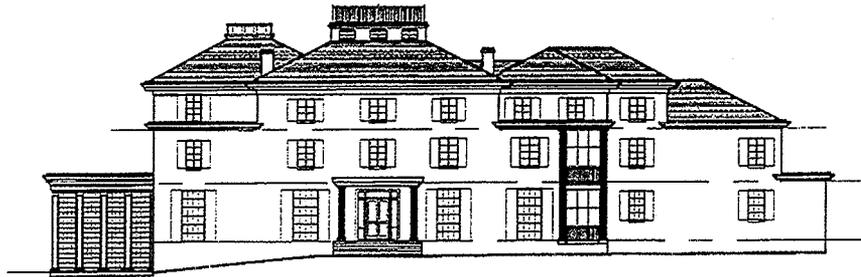


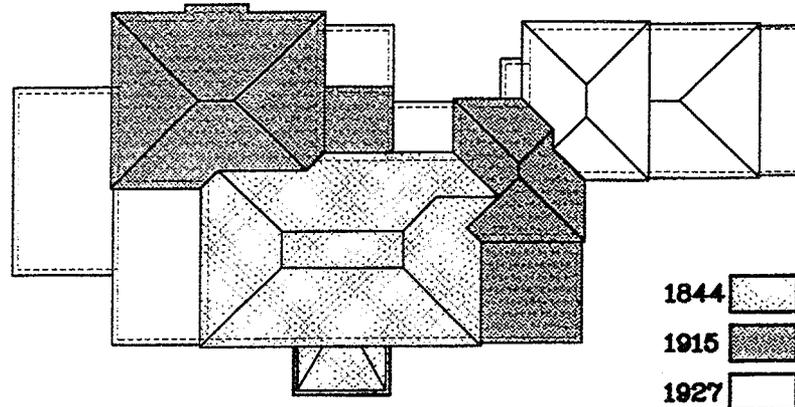
Figure 7: Garden House. Front elevation. 1910s. Architectural drawing by J. A. Bader & Company. Courtesy of the Sharp family.



N O R T H E L E V A T I O N

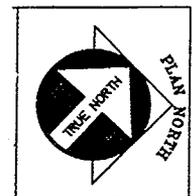


S O U T H E L E V A T I O N



R O O F P L A N

Figures 8 and 9: North and south elevations and roof plan of the Mansion. 1997. Drawings by Gilbert R. Bland and courtesy of Homsey Architects, Inc.



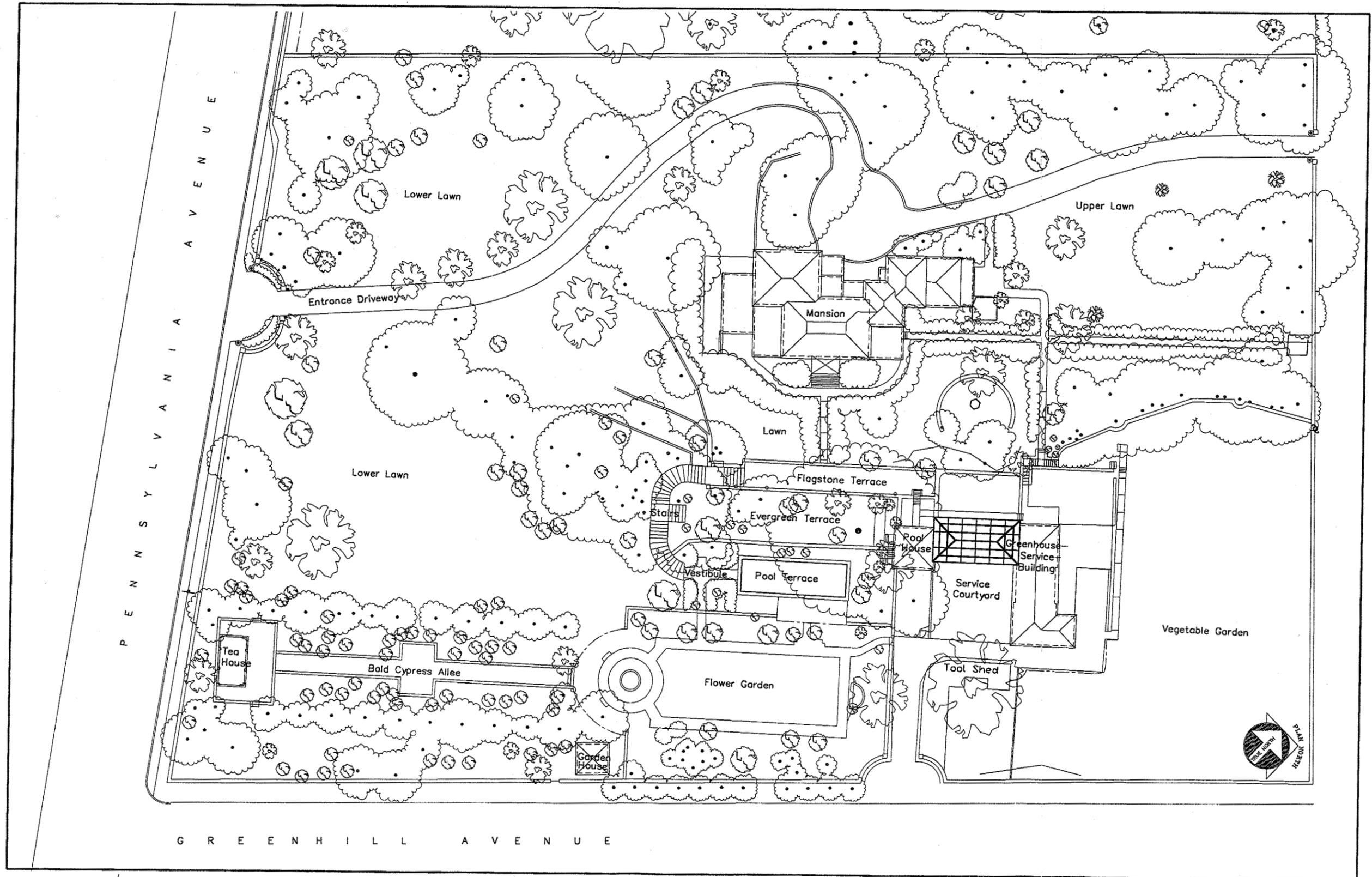


Figure 10: Base map of Gibraltar. 1997. Drawing by Iris Gestram. Original base map courtesy of Homsey Architects, Inc.

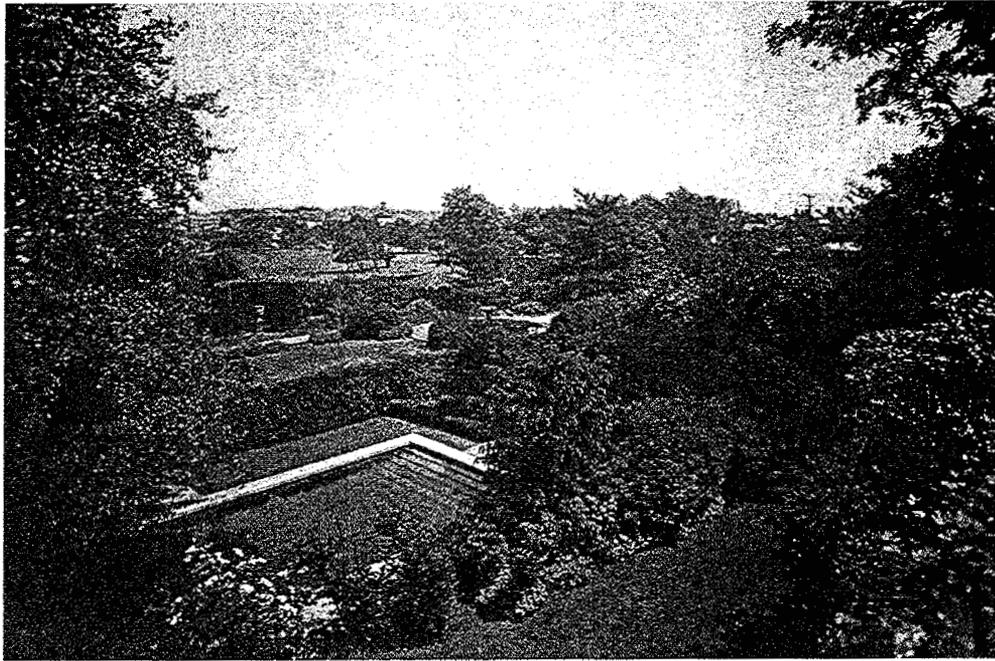


Figure 11: View from Flagstone Terrace onto the gardens and surrounding landscape. Undated. Courtesy of the Sharp family.



Figures 12 and 13: Flagstone Terrace. Undated. Courtesy of the Sharp family.



Figure 14: Top end of large stair case flanked by lead urns. Between 1917-1927. Courtesy of the Sharp family.

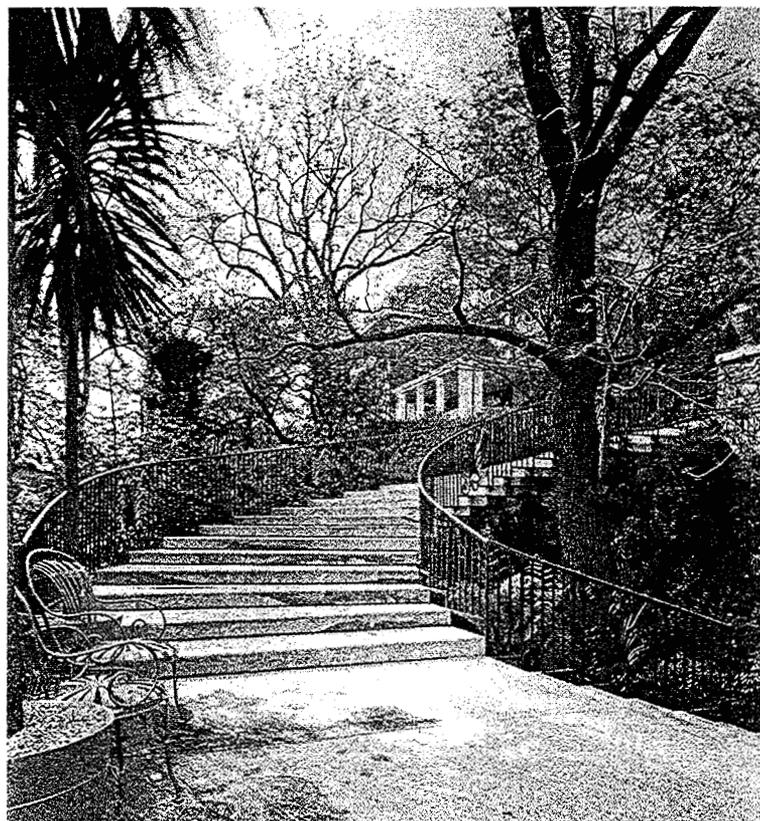


Figure 15: Winding marble staircase with metal chairs. Between 1917-1927. Courtesy of the Sharp family.

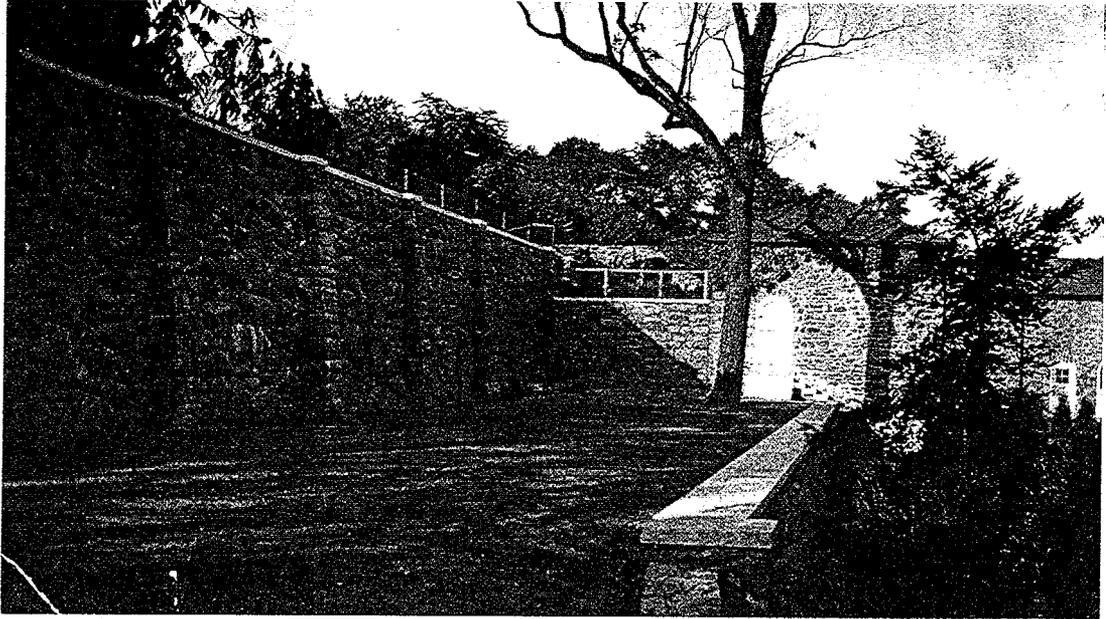


Figure 16: Evergreen Terrace prior to planting. Circa 1917. Courtesy of the Sharp family.



Figure 17: South-north view of Evergreen Terrace. Awning and Pool House at north end. 1917-1927. Courtesy of the Sharp family.

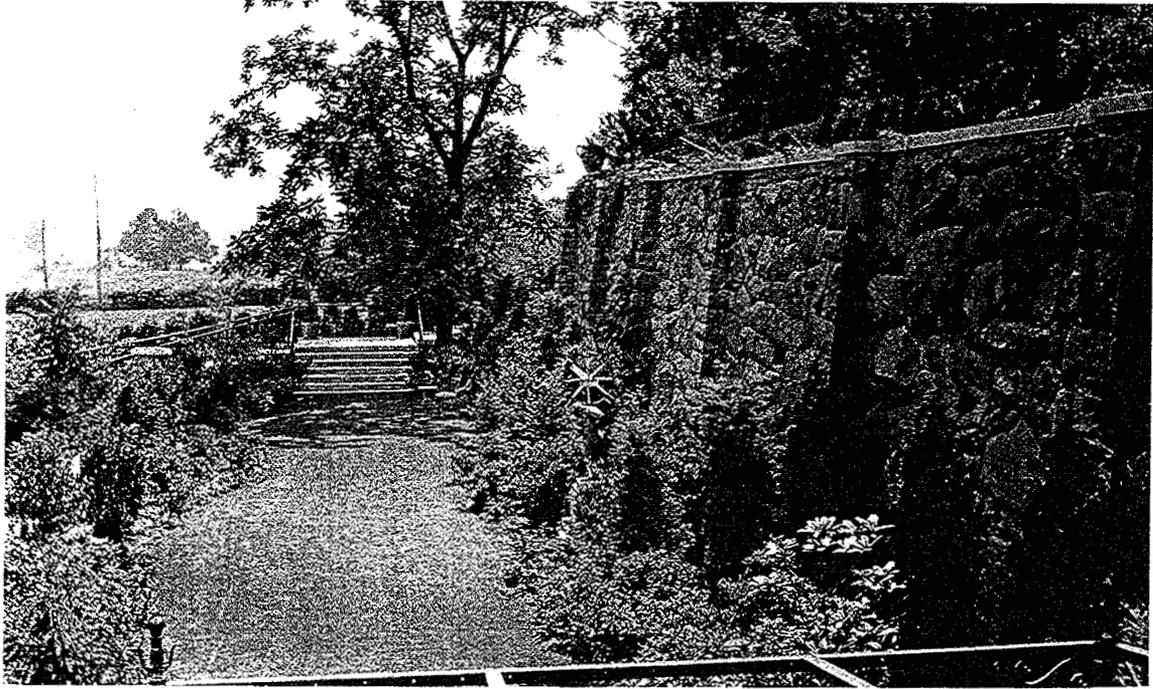


Figure 18: North-south view of Evergreen Terrace with staircase. Lead ornament in front of retaining wall. Undated. Courtesy of the Sharp family.

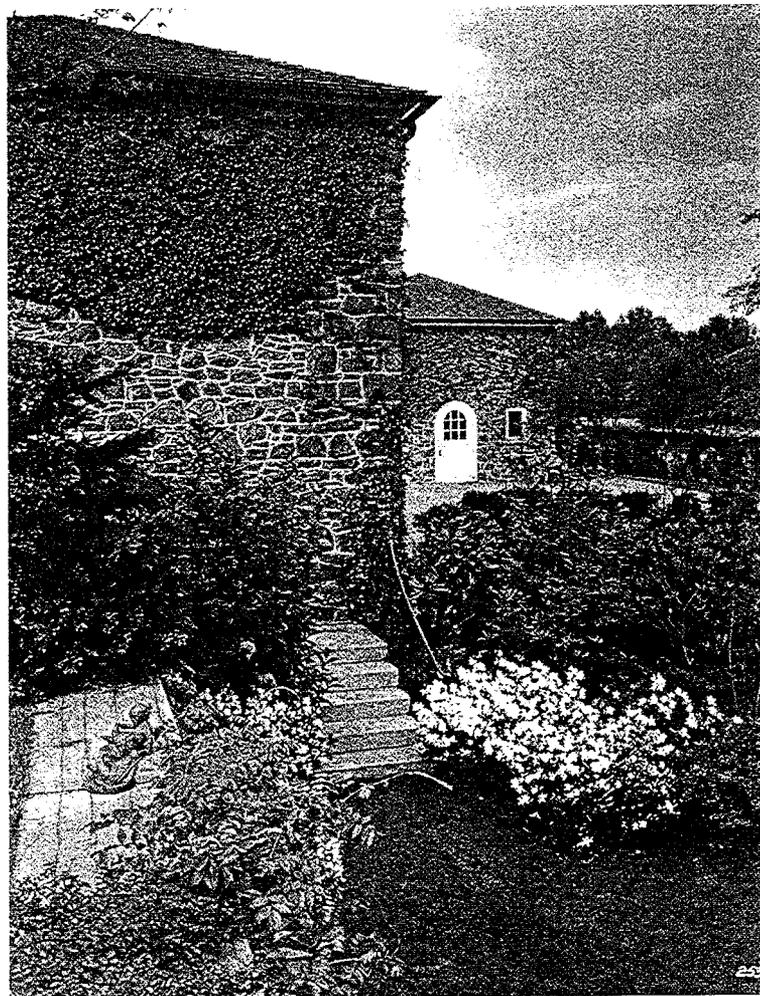


Figure 19: Stairs. 1920s. Courtesy of the Sharp family.

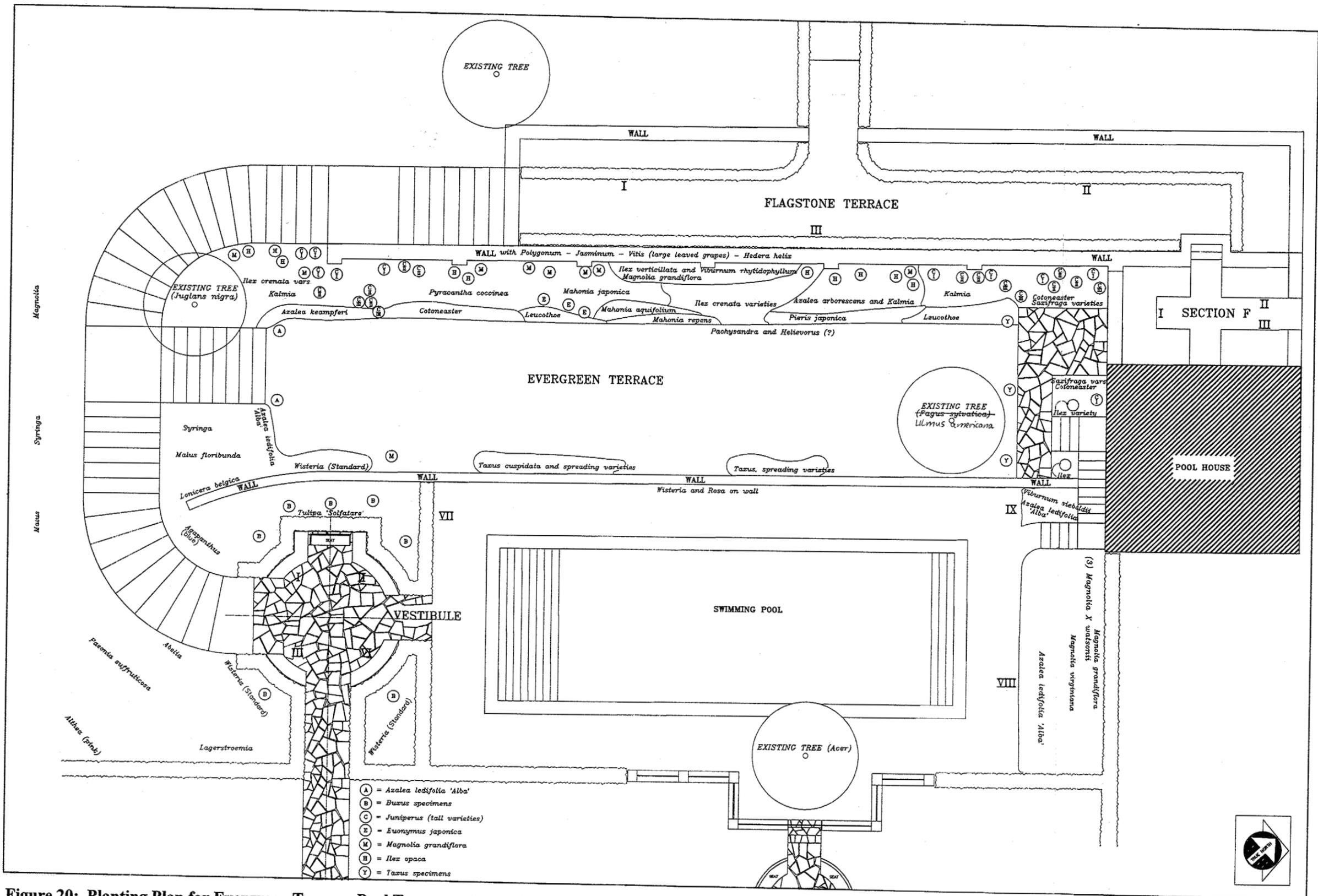


Figure 20: Planting Plan for Evergreen Terrace, Pool Terrace and Vestibule. 1997. Adaptation of: Coffin, 1916, Planting Plan #2, Drawing #5. Adaptation and reproduction by Gilbert R. Bland and Iris Gestram. Original drawing courtesy of the Sharp family. © Iris Gestram.

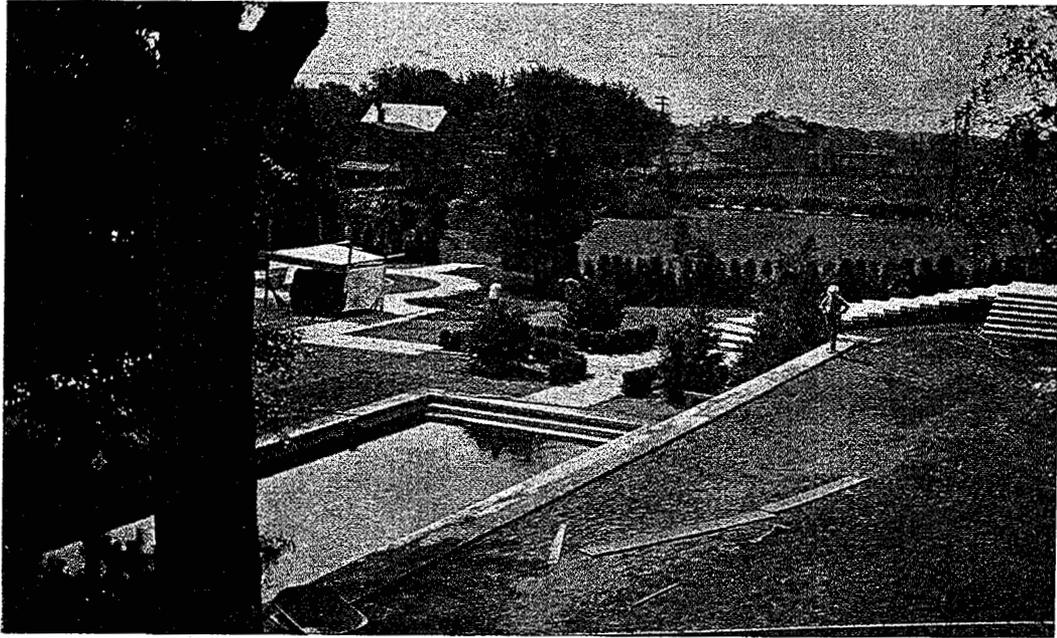


Figure 21: Construction of large stair case, Vestibule, pool and terraces. 1916. Courtesy of the Sharp family.

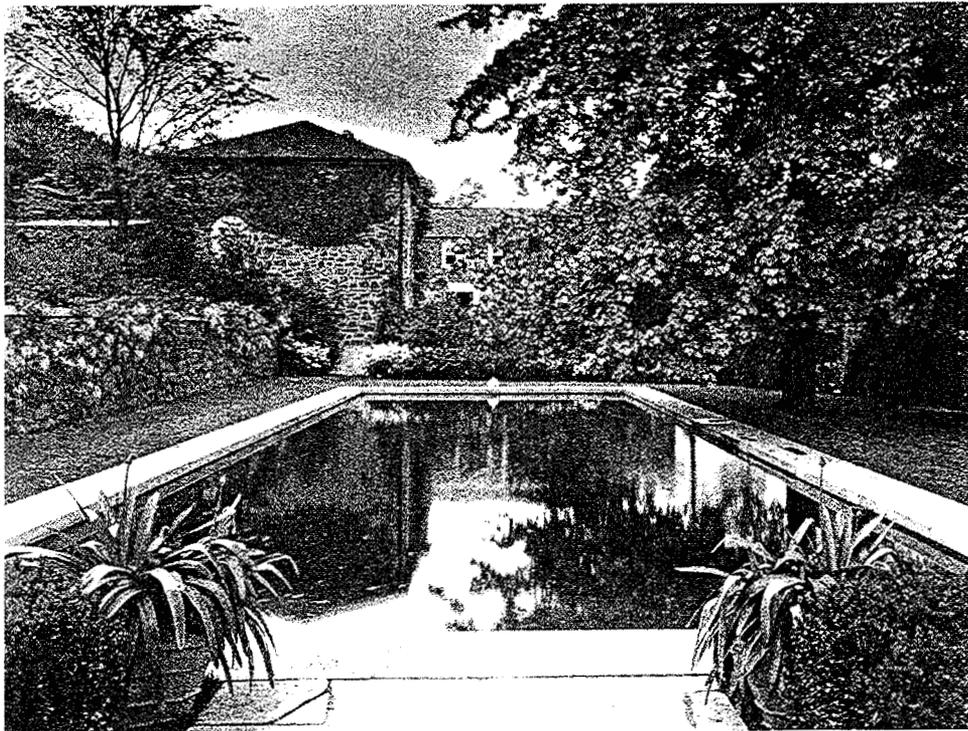


Figure 22: South-north view of Pool Terrace with swimming pool. Between 1917-1927. Courtesy of the Sharp family.

For Figure 23, please see pocket at end of document.

Figure 23: Planting Plan for Formal Flower Garden. 1997. Adaptation of: Coffin, 1916, Planting Plan #1. Adaptation and reproduction by Gilbert R. Bland and Iris Gestram. Original drawing courtesy of the Sharp family. © Iris Gestram.

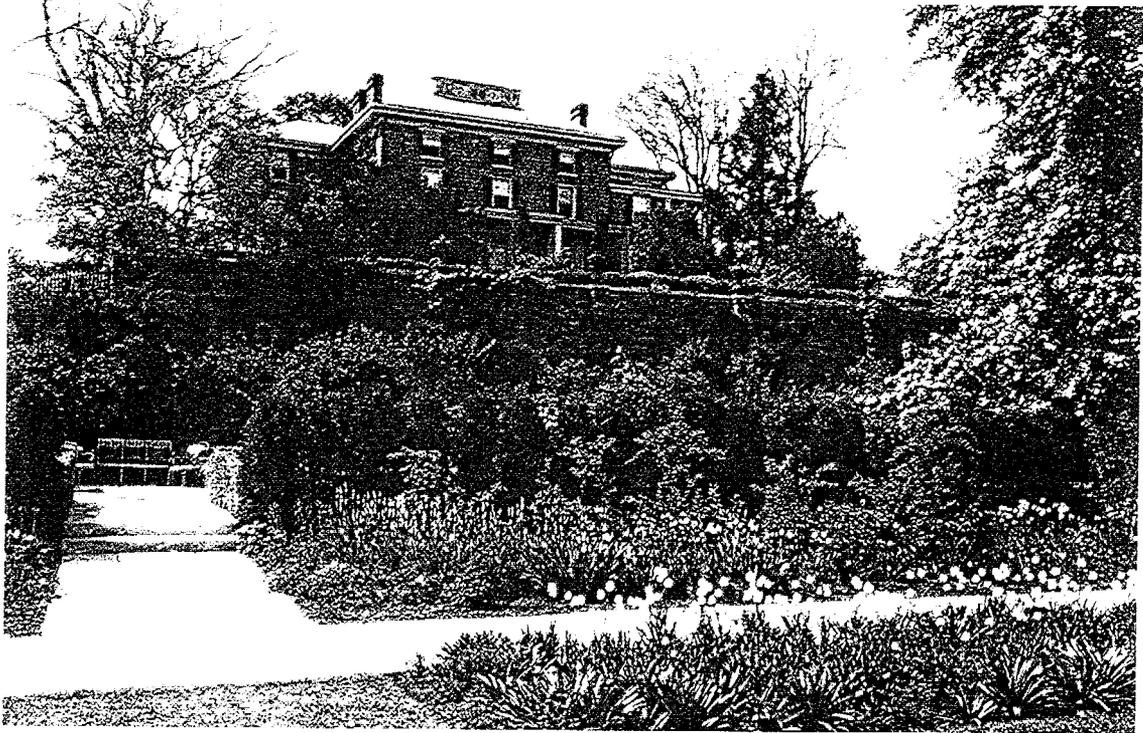


Figure 24: Flower Garden and east elevation of Mansion. 1920s. Courtesy of the Sharp family.

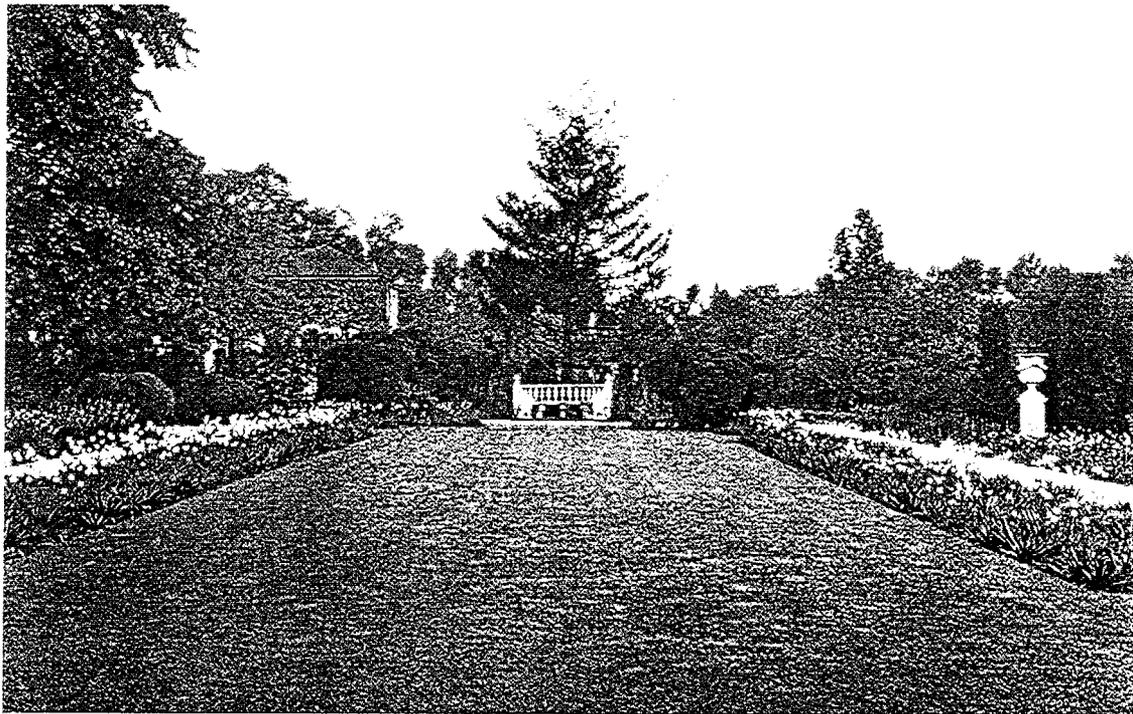


Figure 25: South-north view of Flower Garden. 1920s. Courtesy of the Sharp family.

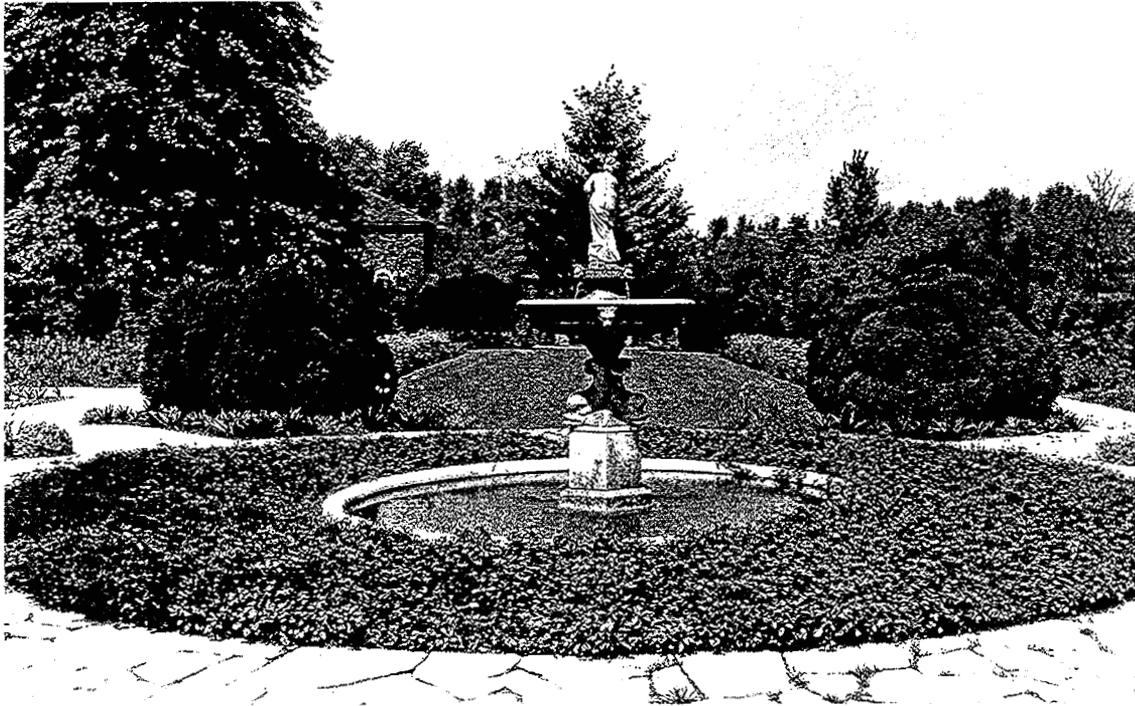


Figure 26: Circular fountain with “Bathing Venus” centerpiece, and Flower Garden. Between 1917-1927. Courtesy of the Sharp family.

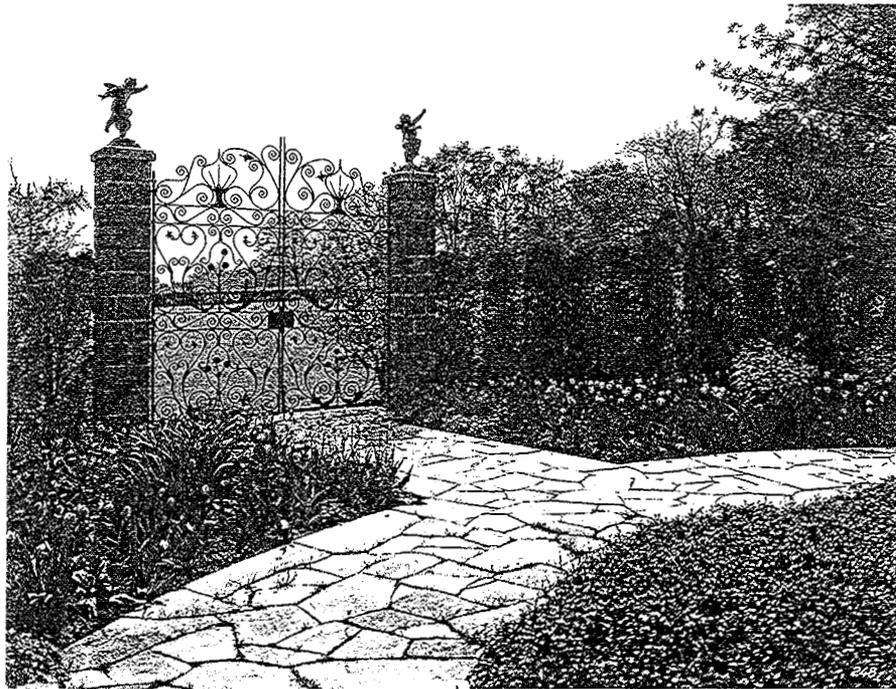


Figure 27: Large iron gate with stone pillars and lead cupids. Between 1917-1923. Courtesy of the Sharp family.

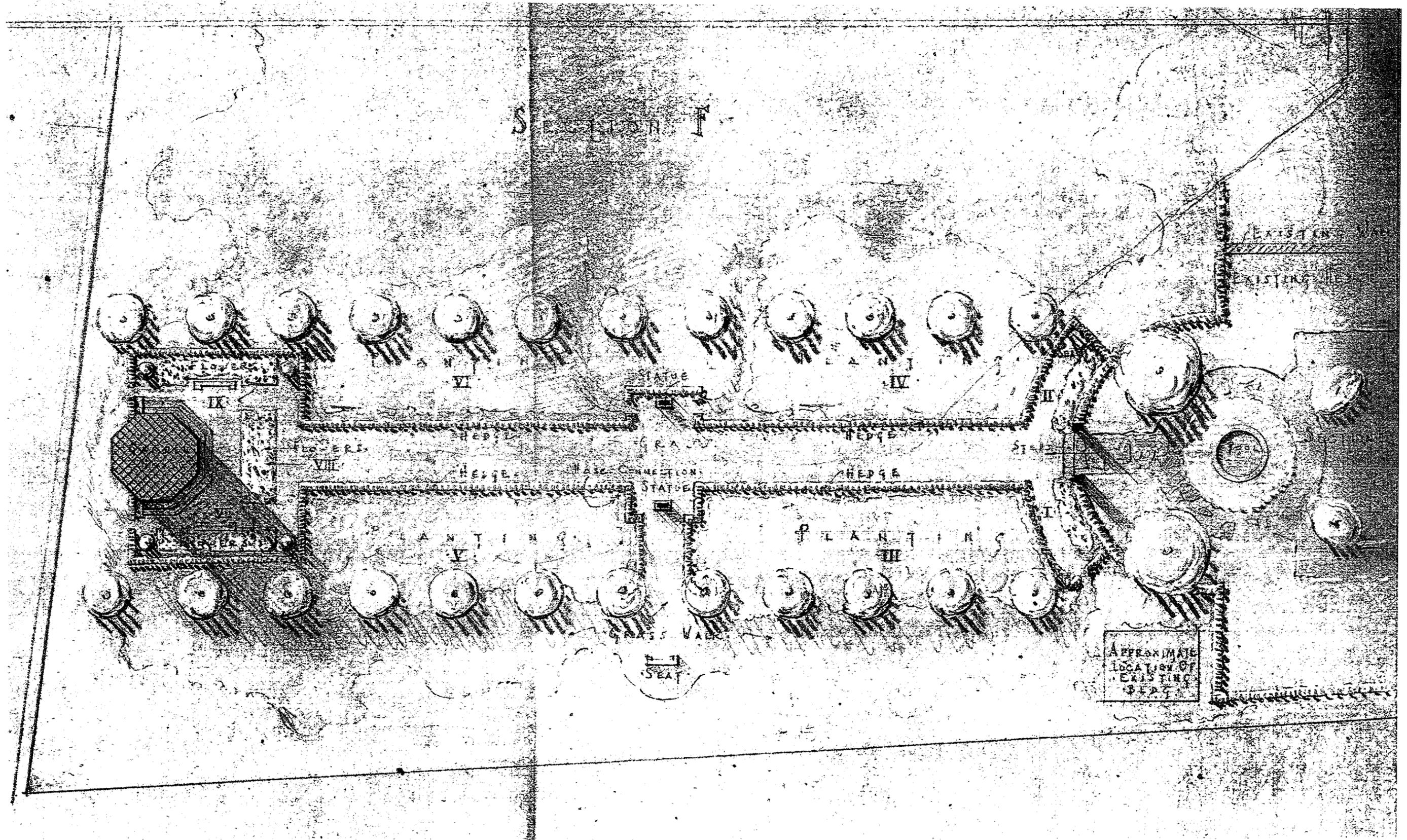


Figure 28: Bald Cypress Allée. Coffin, 1919, Revised sketch of new section. Courtesy of the Sharp family.



**Figure 29: Original Tea House at south end of Bald Cypress Allée. 1920s.
Courtesy of the Sharp family.**



Figure 30: Casino at Villa Lante. From: Champney, 1906, *Romance of the Italian Villas*.

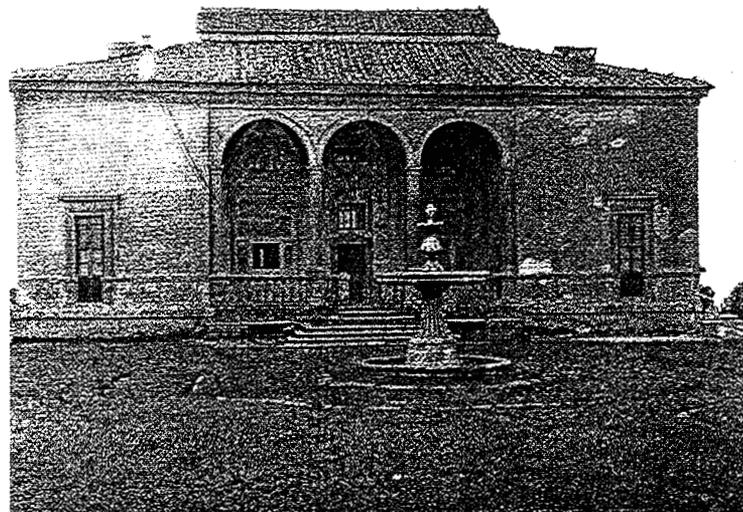


Figure 31: Casino at Caprarola. From: Champney, 1906, *Romance of the Italian Villas*.



Figure 32: Remodeled Tea House at south end of Bald Cypress Allée. 1997. Photograph by John Lewis.



Figure 33: Tea House. Undated. Courtesy of the Sharp family.



Figure 34: South-north view of Bald Cypress Allée. Late 1920s-1930s. Courtesy of the Sharp family.



Figure 35: Center “break” of Bald Cypress Allée with cast stone vase. 1997. Photograph by David Ames.



Figure 36: Southwest portion of Gibraltar property and house. Late 1910s-early 1920s. Courtesy of the Sharp family.



Figure 37: West elevation of mansion prior to 1927 renovations, driveway and young evergreen plantings. Courtesy of the Sharp family.



Figure 38: Boxwood-lined brick walk from Mansion to 16th Street. Between 1915-1927. Courtesy of the Sharp family.

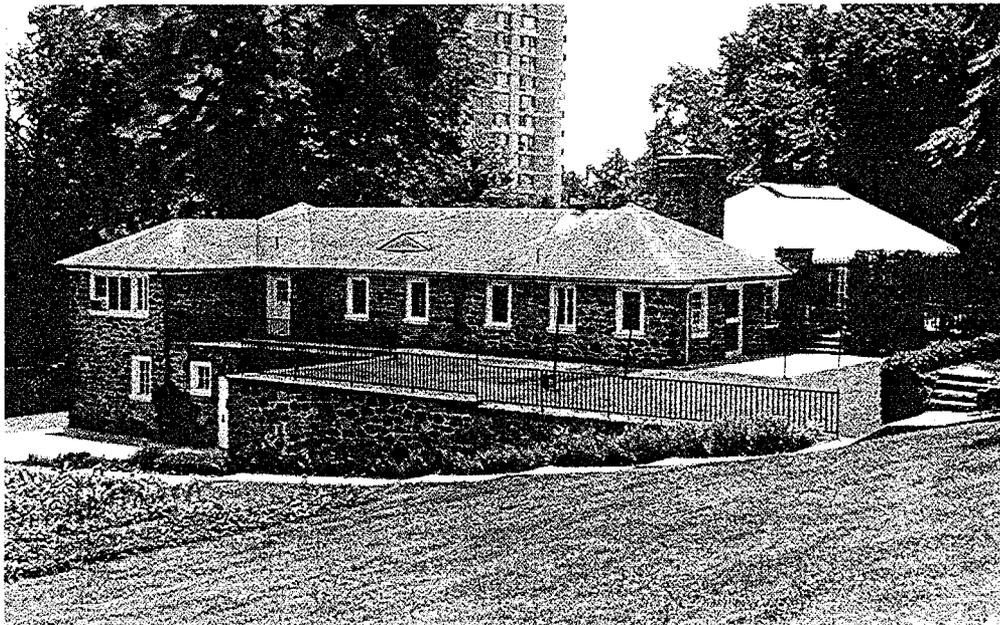


Figure 39: Vegetable garden and northwest corner of greenhouse-service building. 1970s or 1980s. Courtesy of the Sharp family.



Figure 40: East elevation of Mansion and east lawn with overgrown box hedge. 1997. Photograph by John Lewis.



Figure 41: Boxwood-lined brick walk from Mansion to Flagstone Terrace. 1991. Photograph by Richard L. Dayton.



Figure 42: North half of Evergreen Terrace, Pool Terrace and Flower Garden. Greenhill Avenue. 1997. Photograph by John Lewis.



Figure 43: South half of Evergreen Terrace, Pool Terrace and Flower Garden, and Vestibule. 1997. Photograph by John Lewis.



**Figure 44: Current view of Evergreen Terrace. 1996.
Photograph by David Ames.**



**Figure 45: Pool Terrace with filled-in swimming pool. 1996.
Photograph by David Ames.**



Figure 46: West border of Flower Garden and entrance to Vestibule. Diseased boxwood. Ornaments atop wall. 1997. Photograph by John Lewis.



Figure 47: Northwest corner of Flower Garden. Walkway in disrepair. 1996. Photograph by David Ames.

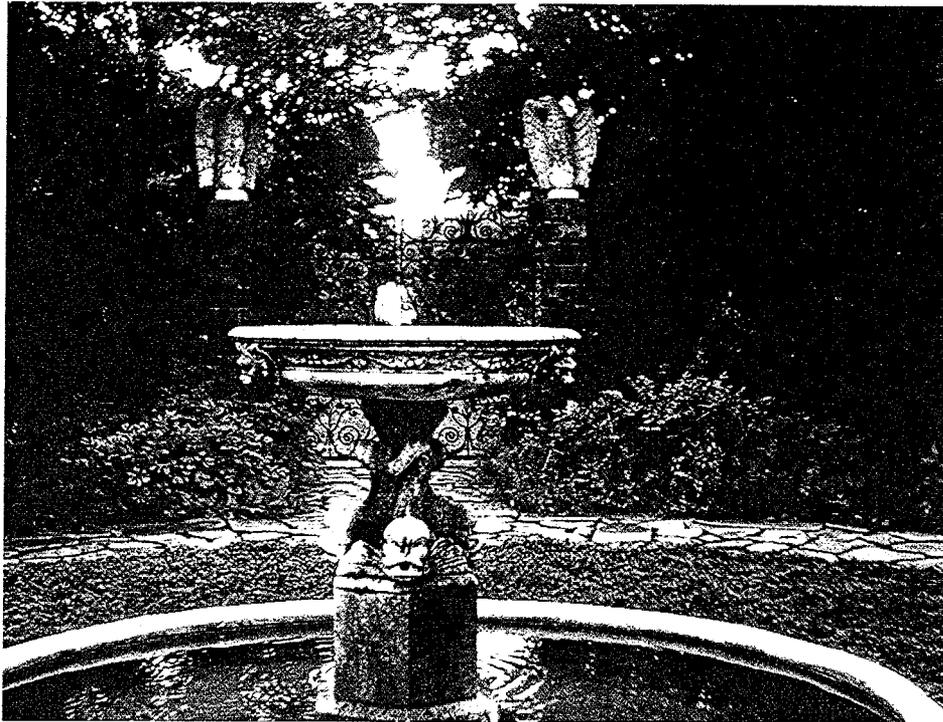


Figure 48: Circular fountain and large iron gate with cast stone eagles. 1950s. Courtesy of Preservation Delaware, Inc.



Figure 49: North-south view of Bald Cypress Allée with large iron gate and Tea House. 1997. Photograph by John Lewis.



Figure 50: West elevation of Pool House. 1997. Photograph by John Lewis.



Figure 51: Northwest corner of Garden House. 1997. Photograph by John Lewis.



Figure 52: Greenhill Avenue entrance with stone ornaments. View of Flower Garden. 1997. Photograph by John Lewis.

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APPENDIX A

DESCRIPTION OF GIBRALTAR CIRCA 1900

In the early 1900s, Julia Brinckle, granddaughter of Samuel and born at Gibraltar, gave the following report of the property:

During the 1840s, when John Rodney Brinckle built the original house, Gibraltar covered "... a tract that is roughly defined by what is now Pennsylvania Avenue (the former Kennett Turnpike), Mount Salem Lane, 18th Street and Woodlawn Avenue. The house stood on an abrupt slope facing the city -- a rectangular building three stories high with four chimneys and a sort of railed Captain's walk on the top. From a broad porch across the front of the house, steps led down to a box-edged garden between the house and the edge of the bank. Originally a greenhouse was attached on either side, ...; but ... in the early [18]80s, the right hand one had been replaced by a porch and summer kitchen, and the left hand one was in a ruinous condition ... On the left, a large, wide branching black walnut tree overhung the greenhouse roof, ... [The side] porch was used as an outdoor sitting room by the family, ... It faced the long box bordered path, ..., which led through a grove of trees and large boulders, by a turnstile shaded by a dogwood tree to open fields and 17th street, where the electric car line finally ran to town. This was the usual approach to the house by visitors on foot, and beside the box wood border, peony bushes were lovely in spring -- and a row of flowering cherry trees.

From the front porch you could look across the then un-built section west of Wilmington to the line of Broom Street hill, and from the railed rooftop you could see the Delaware River and the Jersey shore.

A drive bordered by chestnut trees led from the turnpike on the left of the house and curved past the front on the edge of the bank so that carriage visitors might dismount before the porch and walk between the box hedges up several wide shallow steps of gravel, edged with Brandywine bluestone, to the front door. Roses, Magnolias and tamarisk grew at either hand, and near the porch large bushes of euonymus, and fig trees, and on the lawn to the right, where the drive made a circular turnaround, was a flourishing evergreen ... cryptomeria, from Japan. ... Near the house, where the driveway from the Turnpike turned to enter the front, was a two story frame building originally the Carriage House.¹

Below the bluff on which Gibraltar was built was an artificial pond for carp, in a ruinous state. Fed by springs, it extended the length of the wall, and there was originally a greenhouse maintained against the bank.

Alongside was a combination ice and smoke house, built of stone, like the

main house. The ... lower [story] opened on the kitchen gardens, concealed by an evergreen hedge. Stepping stones in the bank led down to the steeply slanted garden, rows of corn, beans and tomatoes, through a jungle of poke weed. Under the hedge mock strawberries grew, and in the spring, small fragrant white violets blossomed underneath the cryptomeria and "burning bush" pieres japonica by the box walk.²

... great lazy goldfish ..., and frogs [swam in the] ... quite large pool, ... full of bulrushes. ... a grotto [existed] about where the handsome stair [built by Mr. Sharp] now leads down to the pool. It was at first full of rock work, ferns vines etc., but later was filled up with trash.³

NOTES

¹ The Carriage House is believed to be the rectangular building appearing in an early 1900s Julia Brinckle painting and on the 1901 Baist Atlas.

² Brinckle, Julia. Early 1900s. Gibraltar. Brinckle Files, Historical Society of Delaware, Wilmington, Delaware.

³ Brinckle, Gertrude. 1949. Gibraltar. A few additional Facts to add to Julia Rodney's Account, December 29. Brinckle Files, Historical Society of Delaware, Wilmington, Delaware.

APPENDIX B

PLANT LIST FOR FORMAL FLOWER GARDEN

(according to Coffin's 1916 Planting Plan; in alphabetic order)

Scientific Plant Name ⁱ	Common Name; Annual (A), Biannual (B), Perennial (P)	Flower Color	Bed # as in Plan	# of Plants as in Plan	Number of Plants Ordered by Coffin in 1916 ⁱⁱ
<i>Aconitum henryi</i> 'Spark's Variety'	Monkshood (P)	purplish blue	III	30	15
<i>Aconitum wilsonii</i>	Monkshood (P)	deep blue	I, II	20	10
<i>Aconitum x bicolor</i>	Monkshood (P)	blue	I, II	*	10
<i>Ageratum</i>	(A, dwarf)		VII, IX		seed
<i>Althaea rosea</i>	Hollyhock (B)	lemon	I	10	25
<i>A. rosea</i>	Hollyhock (B)	maroon	II, III, IV	30	38
<i>A. rosea</i>	Hollyhock (B)	pink	III, IV	34	32

* Blank spaces indicate that the information provided by Coffin was not sufficient to identify plant variety, flower color, and number of plants.

<i>A. rosea</i>	Hollyhock (B)	red	III	32	20
<i>A. rosea</i>	Hollyhock (B)	salmon	IV	10	10
<i>A. rosea</i>	Hollyhock (B)	white	I	10	10
<i>A. rosea</i>	Hollyhock (B)	yellow	III	15	seed
					additional seed ordered: <i>A. rosea</i> 'Rosey Queen' and 'White Queen'
<i>Anchusa azurea</i> 'Dropmore'	Italian Bugloss (P)	deep blue	IV	12	12
<i>Anchusa azurea</i> 'Opal'	Italian Bugloss (P)	pale blue	I, II	20	15 and seed
<i>Anemone x hybrida</i> 'Queen Charlotte'	Japanese Anemone (P)	deep pink	I, III, IV	155	45
<i>Antirrhinum</i> 'Golden Chamois'	Snap Dragon (A)	yellow	I, IV		seed in various colors ordered
<i>Antirrhinum majus</i>	Snap Dragon (A)	maroon	III		
<i>Aquilegia</i>	Columbine (P)	pink	IV	30	15
<i>Aquilegia chrysantha</i>	Golden Columbine (P)	pale yellow	I, IV	15	30 and seed in various colors

<i>Arabis</i>			VII, X	12	
<i>Aster</i>	Michaelmas Daisy (P)	purple	III	12	12
<i>Aster acris</i>	Michaelmas Daisy (P)	lavender blue	III	12	12
<i>Aster</i> 'Climax'	Blue Hardy Aster (P)	purple or blue	III	12	15
<i>Betonica (Stachys)</i>	(P)		III	10	
<i>Bocconia cordata</i>	Plume Poppy (P)	cream	III	10	10
<i>Boltonia asteroides</i>	False Chamomile (P)	white to pale lilac	III, IV	20	20
<i>Boltonia latisquama</i>	False Chamomile (P)	lilac	III	20	30
<i>Buddleia</i>	Butterfly Bush (Flowering Shrub)		III	7	
<i>Buxus sempervirens</i> 'Suffruticosa'	English Boxwood (Evergreen Shrub)		I, II, VI, VIII, IX, XI		
<i>Calendula officinalis</i>	Pot Marigold (A)	orange	II		seed
<i>Camassia</i>	Bear Grass (Bulb)	blue	VI, VIII, IX, XI	24	seed of <i>C. cusickii</i> ordered

<i>Camassia leichtlinii</i> 'Alba'	Bear Grass (Bulb)	white	VII, X	25	50
<i>Campanula glomerata</i>	Clustered Bellflower (P)	purple	III	15	
<i>Campanula parryi</i> 'Alba'	Bellflower (P)	white	IV	20	
<i>Campanula pyramidalis</i>	Chimney Bellflower (P)	white		20	20
<i>Caryopteris</i>	Caryopteris (Flowering Shrub)	blue	I	5	6
<i>Ceanothus x Delilianus</i> 'Gloire de Versailles'	Ceanothus (Flowering Shrub)	pale blue	I	4	
<i>Ceratostigma plumbaginoides</i>	Plumbago (P)	dark blue	I, II,	10	20
<i>Coreopsis</i>	Coreopsis (P)	maroon	III		seed
<i>Crataegus crus-galli</i>	Cockspur Hawthorn (Tree)	white	III	3	3
<i>Crataegus oxyacantha</i> (<i>C. laevigata</i>)	English Hawthorn (Tree)	pink	III	2	2
<i>Crataegus oxyacantha</i> (<i>C. laevigata</i>)	English Hawthorn (Tree)	red	IV	1	2
<i>Crataegus oxyacantha</i> (<i>C. laevigata</i>)	English Hawthorn (Tree)	white	II, III	3	

<i>Dahlia</i>	Dahlia (A)	light salmon		6	
<i>Dahlia</i>	Dahlia (A)	maroon	III, IV	6	
<i>Dahlia</i>	Dahlia (A)	orange	II		
<i>Dahlia</i>	Dahlia (A)	pink	III	18	
<i>Dahlia</i>	Dahlia (A)	red	III	22	
<i>Dahlia</i>	Dahlia (A)	scarlet	III	10	
<i>Dahlia</i>	Dahlia (A)	yellow	I, III	14	
<i>Delphinium</i>	Larkspur (A)	pink	III, IV		seed
<i>D. 'Bleu Tendre'</i>	Delphinium (P)	blue	I, IV	24	24
<i>D. 'Julia'</i>	Delphinium (P)		III		10
<i>D. 'King of Delphiniums'</i>	Delphinium (P)		III	20	22
<i>D. 'Mrs. Creighton'</i>	Delphinium (P)		III		20
<i>D. 'Persimmon'</i>	Delphinium (P)		III, IV	40	40
<i>D. 'Moerheim'</i>	Delphinium (P)		III, IV	12	24

<i>D. 'Queen Wilhelmina'</i>	Delphinium (P)		I	10	10
<i>D. 'Reverend E. Lascelles'</i>	Delphinium (P)		III	10	10
<i>D. 'Violet Geslin'</i>	Delphinium (P)		II	20	22
<i>Dianthus</i>	Carnation (A)	pale yellow	VII, X		seed
<i>D. barbatus</i>	Sweet William (B)	maroon	III	25	25 and seed
<i>D. barbatus</i>	Sweet William (B)	pink	III	25	seed
<i>D. chinensis</i>	Pinks	rosy-lilac			additional plants ordered: <i>D. barbatus</i> seed; color unknown
<i>Digitalis</i>	Foxglove (P)	white	IV	20	20 <i>D. gloxiniflora</i> ordered
<i>Digitalis lanata</i>	Grecian Foxglove (P)	creamy yellow	III	20	20
<i>Echinops ritro</i>	Globe Thistle (P)	steel-blue	I	6	6
<i>Eremurus robustus</i>	Foxtail Lily (P)	soft pink	III, IV	15	20
<i>Erigeron speciosus</i>	Fleabane (P)	mauve or purple	III	15	15

<i>Eryngium</i>	Eryngo(P)	blue or white	I	15	
<i>Gaillardia aristata</i>	Blanket Flower	yellow and red	III	30	30
<i>Galtonia candicans</i>	Summer Hyacinth (A)	white	III, IV	100	
<i>Gladiolus</i>	(Bulb)	lilac	III	100	
<i>Gladiolus.</i>	(Bulb)	maroon	III	150	
<i>Gladiolus</i>	(Bulb)	orange	III	100	
<i>Gladiolus</i>	(Bulb)	pale yellow	I, III	100	
<i>Gladiolus</i>	(Bulb)	pink	III, IV	200	
<i>Gladiolus</i>	(Bulb)	purple	III	100	
<i>Gladiolus primulinus</i>	(Bulb)	primrose- yellow	II, III	50	
<i>Gypsophila paniculata</i>	Baby's Breath (P)		I, III, IV	17	25
<i>Hedera helix</i>	English Ivy (Evergreen Woody Climber)		V		12 additional plants ordered: 12 <i>H. dentata</i>

								6 <i>H. helix</i> 'Hibernica'
<i>Helenium autumnale</i> 'Riverton Beauty'	Yellow Sneezeweed (P)	yellow	III	10	10			10
<i>Helenium autumnale</i> 'Riverton Gem'	Yellow Sneezeweed (P)	yellow	II	10	10			10
<i>Heliotropium arborescens</i>	Heliotrope (A)	purple or white	III					
<i>Hemerocallis</i>	Daylily (P)	orange varieties	II					
<i>Hemerocallis</i> 'Florham'	Daylily (P)		III	15	15			15
<i>Hemerocallis</i> 'Queen of May'	Daylily (P)		III	15	15			15
								additional plants ordered: 25 <i>H. flava</i>
<i>Heuchera x brizoides</i>	Coral Bells (P)	pink	III, IV	25	25			25
<i>Heuchera</i> 'Pluie de Feu'	Coral Bells (P)	cherry-red	III	25	25			25
<i>Hibiscus</i>	(A)	yellow	I	6	6			seed
<i>Hibiscus moscheutos</i>	Mallow Marvels (Shrub)	pink	III	6	6			6

<i>Hibiscus moscheutos</i>	Mallow Marvels (Shrub)	red	III, IV	6	
<i>Hypericum x moserianum</i>	Gold Flower (Shrub)	yellow	I, III	15	15
<i>Iris aurea</i>	(P)	golden yellow	II, III	20	20
<i>Iris 'Mundral'</i>	(P)		III	25	
<i>Iris x flavescens</i>	(P)	cream	I	20	20
<i>Iris jasquesiana</i>	(P)		III		
<i>Iris kaempferi</i>	Japanese Iris (P)	white, lilac, purple	III, IV	150	100
<i>Iris pallida dalmatica</i>	Sweet Iris (P)	lilac blue	I, IV	55	55
<i>Iris 'Othello'</i>	(P)		III	20	20
<i>Iris 'Madame Chereau'</i>	(P)		III	25	25
					additional plants ordered: 20 <i>Iris 'Arnolds'</i> 25 <i>I. [mandraliscae]</i>
<i>Juniperus virginiana</i>	Red Cedar (Evergreen Conifer)		III	12	12 (10' specimens, "feathered to the

					ground")
<i>Lavendula</i>	Lavender (P)	purplish-blue	VII, X	12	
<i>Lilium</i> 'Orange Queen'	Lilly (P)	orange	II		
<i>Lilium henryi</i>	Lilly (P)	orange	II	12	12 additional plants ordered: 12 <i>Lilium</i> (bronze)
<i>Linum perenne</i>	Flax (P)	blue	II	25	25 and seed
<i>Lupinus</i>	Lupine (P)	blue	III	20	20 and seed
<i>Matthiola</i>	Common Stock (A)	purple	III		
<i>Monarda didyma</i>	Bee Balm (P)	scarlet red	III	12	12
<i>Nepeta</i>	Catmint (P)	lavender blue	VII, X	12	
<i>Nepeta mussinii</i>	Catmint (P)	blue	III	20	20
<i>Oenothera missourensis</i>	Evening Primrose (P)	yellow	I	10	10
<i>Pachysandra terminalis</i>	Japanese Pachysandra (Evergreen Groundcover)		V		48

<i>Paeonia</i>	Peony (P)	double pink	III, IV	7	5
<i>Paeonia</i>	Peony (P)	double white	II	7	11
<i>Paeonia</i>	Peony (P)	single white	I, II, III	6	12
<i>Paeonia</i>	Tree Peony (P)	single pink	IV	6	6
<i>P. suffruticosa</i> 'Crystal Queen'	Tree Peony (P)	white		8	6
<i>P. suffruticosa</i> 'Daybreak'	Tree Peony (P)	pale rose	I	6	6
<i>P. suffruticosa</i> 'Roselind'	Tree Peony (P)	pink	III	3	6
<i>Papaver orientale</i>	Oriental Poppy (P)	white	IV		
<i>P. orientale</i> 'Beauty of Livermore'	Oriental Poppy (P)	deep red	III	12	15
<i>P. orientale</i> ['Mahoney']*	Oriental Poppy (P)		III	12	12
<i>P. orientale</i> 'Mrs. Perry'	Oriental Poppy (P)	scarlet-orange	III		15
<i>P. orientale</i> 'Princess Marie Louise'	Oriental Poppy (P)	white	III	15	15 ('Princess Victoria Louise')

* Text in brackets not legible in Coffin's drawing.

<i>P. orientale</i> 'Silberblick'	Oriental Poppy (P)	white	III	15	26
<i>P. orientale</i> 'Silver Queen'	Oriental Poppy (P)	white	I	35	
<i>Penstemon barbatus</i> 'Torreyi'	Penstemon (P)	scarlet-red	III	25	45 <i>P. barbatus</i> 'Lorenzi' ordered
<i>Phlox</i>	(A)	maroon	III		seed
<i>Phlox</i>	(A)	yellow	III		seed
<i>P.</i> 'Coquelicot'	(P)		III	12	20 + 20
<i>P.</i> 'Gefion'			I	20	20
<i>P.</i> 'Rheinlander'			III	20	20
<i>P.</i> 'Selma'			III, IV	15	30
<i>P.</i> 'Wanadis'			III		5
<i>P. decussata</i> 'Elizabeth Campbell'	Summer Phlox (P)	salmon-pink	III	12	12
<i>P. paniculata</i> 'Antoine Mercie'	Garden Phlox (P)	purple	III		20
<i>Physostegia virginiana</i>	False Dragonhead		III		12
<i>Pinus strobus</i>	Austrian Pine (Evergreen Conifer)		III, IV	3	3

<i>Romneya coulteri</i>	Californian Poppy (P)	white	VI, VII, VIII	7	
<i>Rosa rugosa</i> 'Brenda'	Sweetbrier Rose (P)	pink	III, IV	5	6
<i>R.</i> 'Elegance'	Irish Rose (P)		VII	24	
<i>R.</i> 'Glory'	Irish Rose (P)		II, VI	24	
<i>R.</i> 'Harmony'	Irish Rose (P)		VII	24	
<i>R.</i> 'Lady Penzance'	Sweetbrier Rose (P)	coppery- salmon; yellow center	III	3	6
<i>R.</i> 'Lord Penzance'	Sweetbrier Rose (P)	lighter than 'Lady Penzance'	II	3	3
<i>R.</i> 'Pride'	Irish Rose (P)		VII	24	5
<i>R. foetida</i> 'Harrison's Yellow'	Hybrid Rose (P)	deep yellow	I	5	
<i>R. odorata</i> 'Irish Fireflame'	Hybrid Tea Rose (P)	soft orange	VIII	18	
<i>R. polyantha</i> 'Perle d' Or'	Pompon Rose (P)	buff-yellow with orange center	VI, VII, VIII	62	

					additional plants ordered: 2 American Pillar Rose 2 <i>R. sempervirens</i> 2 <i>R. 'Dr. Van Fleet'</i> 4 <i>R. wichuariana</i>
<i>Rudbeckia newmanii</i>	Black-eyed Susan (P)	rich yellow	III	10	15
<i>Rudbeckia purpurea</i>	Purple Rudbeckia (P)		IV	12	10
<i>Salvia azurea</i>	Azure Sage (P)	pale blue	I		15
<i>Salvia farinacea</i>	Mealycup Sage (A)	deep lavender	I, II		seed
<i>Salvia pratensis</i>	Meadow Clary (P)	purple to blue	I	15	12
<i>Scabiosa</i>	Pincushion Flower (A)	maroon	III		seed
<i>Scabiosa</i>	Pincushion Flower (A)	pink	III		seed in pink, white, lilac ordered
<i>Scilla siberica</i>	Blue Squill (Bulb)	blue	VI-XI	250	500 <i>S. campanulata</i> 'Excelsior' ordered
<i>Sedum spectabile</i>	Stonecrop (P)	mauve-pink	III, IV	18	12

<i>Spiraea palmata</i>	Meadow Sweet (P)	strawberry-red	III, IV	18	12 <i>Spiraea</i> (tall pink) and 30 <i>S. prunifolia</i> (tall, white) ordered
<i>Syringa</i>	Lilac (Flowering Shrub)		II, III, IV	14	7 <i>S.</i> 'Gloire de Lorraine' (tall purple) and 7 <i>S.</i> 'Souvenir De Louis Spaeth' ordered
<i>Tagetes</i>	Marigold (A)		III		seed (bronze)
<i>Thalictrum aquilegifolium</i> 'Album'	Meadow Rue (P)	white	III, IV	10	20
<i>Thalictrum aquilegifolium</i> 'Purpureum'	Meadow Rue (P)	purple	III	12	12
<i>Thalictrum flavum</i>	Yellow Meadow Rue (P)	yellow	III	12	12
<i>Thermopsis montana</i>	Thermopsis (P)	bright yellow	III	10	10 <i>T. caroliniana</i> ordered
<i>Thuja occidentalis</i>	Arborvitae (Evergreen Conifer)		n. a.	Hedge	
<i>Thymus</i>	(P)		VII, X	12	
<i>Tritoma (Kniphofia)</i>	Torch Lily		III	30	30

<i>Trollius</i>	Globeflower		III	12	10 (yellow)
<i>T. 'Bleu Aimable'</i>	Tulipa (Bulb)	lilac*	I	50	50
<i>T. 'Bleu Celeste'</i>	"	pansy-violet	II	50	50
<i>T. 'Bronze Queen'</i>	"	buff-yellow and purple	III	150	150
<i>T. 'Cardinal Manning'</i>	"	Bishop's purple	III	100	100
<i>T. 'Fairy Queen'</i>	"	heliotrope and yellow fawn	I, II	100	100
<i>T. 'Flamingo'</i>	"	deep rose and white	III, IV	50	200
<i>T. 'Gerarda'</i>	"	brownish-orange	III	50	50
<i>T. gesneriana spatulata major</i>	"	red	III	50	100
<i>T. 'Hammer Hales'</i>	"	orange-scarlet	III	20	20
<i>T. 'Jaune d' Oeuf'</i>	"	lemon-chrome,	III	100	100

* Tulip colors as stated in: The Royal Horticultural Society. 1939. *A Classified List of Tulip Names.*

		flushed purple			
<i>T.</i> 'La Merveille'	"	orange-red	III	200	200
<i>T.</i> 'La Tulipe Noire'	"	purple-black	III	100	100
<i>T.</i> 'Louis XIV'	"	bluish violet w. tawny margin	III	20	20
<i>T.</i> 'Lucifer'	"	orange-scarlet	III	50	50
<i>T.</i> 'Maiden's Blush'	"	picotee	III	100	100
<i>T.</i> 'Maroon [Prince]'	"	purple-maroon	II	100	
<i>T.</i> 'Mrs. Farnecombe Saunders'	"	cochineal-red	III	100	100
<i>T.</i> 'Mrs. Moon'	"	yellow	III	200	100
<i>T.</i> 'Paul Eudel'	"	rosy lilac, edged white	I		100
<i>T.</i> 'Pride of Haarlem'	"	cerise	I, IV	75	150
<i>T.</i> 'Remembrance'	"	slaty lilac	I	225	150
<i>T.</i> 'The Fawn'	"	white suffused with rose	III, IV	150	300

<i>T.</i> 'White Queen'	"	white	VI-XI	300	
<i>Verbascum hybrids</i>	Mullein (P)	yellow with purple	I, III	6	26, and seed
<i>Veronica alpestris</i>	Thyme-leaved Speedwell (P)	blue	I		
<i>Viburnum sieboldii</i>	Siebold Viburnum (Shrub)	creamy-white	III	7	6
<i>Viola cornuta</i> 'Atropurpurea'	Horned Violet (P)	dark purple	III	30	30+30
<i>Zinnia</i>	Zinnia (A)	flesh	III, IV		seed
<i>Zinnia</i>	Zinnia (A)	scarlet	III		
<i>Zinnia elegans</i> 'Scabiosiflora'	Common Zinnia (A)	various colors			seed

Additional Plants ordered by Coffin in 1916 that did not appear on Flower Garden planting plan:

- 2 *Akebia quinata*
- 12 *Anthemis kelwayi* (golden yellow)
- 3 [*Cerasus hizkura*]
- 2 *Clematis coccinea* (scarlet red)
- 6 *Forsythia suspensa* (yellow)

- 12 *Hamamelis virginica* (golden yellow)
- 5 *Jasminum nudiflorum* (yellow)
- 4 *Jasminum officinale* (white)
- 5 *Lonicera belgica*
- 6 *Philadelphus coronarius* (creamy white)
- 3 *Philadelphus microphyllus* 'Limonei'
- 5 *Malus* 'Bechtel's Crab'
- 3 *Malus x scheidekeri*
- S* *Verbena* (blue shades)
- S *Verbena* (giant pink)
- S *Verbena* (purple with white eye)
- S *Verbena* (scarlet)
- 20 *Viola rupestris*
- 3 *Vitis* (large-leafed variety)
- 5 *Vitis coignetiae*
- 3 *Wisteria* (medium standards)
- 5 *Wisteria* (standards)
- 3 *Wisteria* (vines, purple)
- 2 *Taxus baccata*

Several of these plants are shown on Coffin's 1916 planting plan for the Evergreen Terrace and may have been ordered for planting the Terrace. They include: *Jasminum*, *Lonicera belgica*, *Malus*, *Rosa*, *Syringa*, *Taxus*, *Tulipa* 'Solfatare', *Vitis*, *Wisteria*.

* Seed ordered

NOTES

¹ Publications consulted for the identification and verification of names and flower colors of the listed plants include: American Peony Society, 1976, *History of the Peonies*; Bailey, 1976, *Hortus Third*; Ellwanger, 1901, *The Rose*; Kruessmann, 1981, *The Complete Book of Roses*; Mody, 1992, *The Illustrated Encyclopedia of Roses*; Perry, 1957, *Collins Guide to Border Plants. Hardy Herbaceous Perennials*; Sudell, 1938, *Herbaceous Borders and The Waterside*; and Thomas, 1982, *Perennial Garden Plants*.

¹ Bobbink & Atkins. 1916. List of Plants sold to H. Rodney Sharp Esq., Wilmington, Delaware. April 29. Rutherford, New Jersey.

Coffin, Marian C. 1916. List of Plants ordered from Bobbink & Atkins for Mr. H. Rodney Sharp, Wilmington, Delaware. New York, New York.

_____. 1916. List of plants ordered from the various nurseries (Dreer, Elizabeth, Farr, Van Tubergen) for Mr. H. Rodney Sharp, Wilmington, Delaware. October. New York, New York.

_____. 1916. Order for Mr. H. Rodney Sharp, Wilmington, Delaware. Ordered from Barr, December 19. New York, New York.

_____. 1916. Order for Mr. H. Rodney Sharp, Wilmington, Delaware. Ordered from Dreer, December 19. New York, New York.

_____. 1916. Order for Mr. H. Rodney Sharp, Wilmington, Delaware. Ordered from Sutton, December 19. New York, New York.

All documents courtesy of the Sharp family.

APPENDIX C

INVENTORY OF GARDEN ORNAMENTS AND IRON WORK

(as of December 1996)^{1 2}

(See Figure A-1 for location of O-0 to O-31 on the grounds, and Figures A-2 to A-29 for images of selected ornaments and iron work. The Figures are included at the end of Appendix C.)

Greenhill Avenue Entrance

Two Fruit Baskets (O-0)

Description: Two identical, round fruit baskets. Cast stone. Rectilinear base.
Location: Atop stone pillars framing Greenhill Avenue entrance
Condition: Good-fair. Signs of erosion. No losses.

Flagstone Terrace

Staircase (O-1)

Description: Cast stone staircase. Eight raisers.
Location: Leading up from Pool House Terrace to north end of Flagstone Terrace.
Condition: Good-fair. Some losses and structural damage.

Iron Railing (O-2)

Description: Ornate wrought iron railing with floral pattern and brass finials.
Location: Along east perimeter of Flagstone Terrace, parallel to Mansion.
Condition: Poor. Corrosion and severe structural damage throughout.

Two Rectilinear Stone Bases (O-3)

Description: Rectilinear cast stone bases.
Location: On north and south end of terrace.
Condition: Fair. Structural damage and losses. Base at south end broken into pieces.

Large Marble Staircase

Recessed Stone Bench (O-4)

Description: Recessed stone bench cut into granite wall.
Location: At top end of large staircase, on the right.
Condition: Good.

Large Marble Staircase with Iron Railing (O-5)

Description: Grand curving marble staircase with three-piece ornate wrought iron railing with floral pattern and brass finials. Six raisers from Flagstone Terrace to first landing with recessed stone bench. Nineteen raisers from first landing to second landing where six raisers depart to the left, leading onto Evergreen Terrace. Sixteen raisers from Evergreen Terrace landing to bottom of steps and Pool Terrace.

Location: Staircase connecting Flagstone Terrace, Evergreen Terrace and Pool Terrace.

Condition: Good. No structural damage; several marble treads damaged; patches of rust on railing; bent or missing finials.

Evergreen Terrace

Two Vases (O-6)

Description: Cast stone vases on rectilinear stone pedestals. Ornamented with lion masks and garlands of foliage.

Location: North side of Evergreen Terrace, along retaining wall.

Condition: Fair. Objects partially covered with ivy.

Tall Lead Statue (O-7)

Description: Life-size, upright lead statue of Mercury, god of the Roman mythology. On rectilinear stone pedestal. Holding paper stylus and scroll. Leaning on stylized tree stump.

Location: North end of Evergreen Terrace, against retaining wall and next to Pool House.

Condition: Fair. Structural damage in leg area, back and front side, due to corrosion of interior iron frame. Areas of former patching visible.

Lead Figure (O-8)

Description: Lead Figure of the Greek Titan, Atlas, bent over to carry a sundial, in form of a bronze armillary sphere, on his shoulders. On rectilinear stone base.

Location: Originally located on north side of terrace against stone retaining wall. Stone base now located at Pool Terrace; statue located inside Mansion.

Condition: Poor. Figure disconnected from stone base. Feet still attached to stone base. Severe structural damage, especially at knees of figure. Bronze sphere intact and in good condition; now missing.

Pool Terrace

Stone Staircase with Iron Railing (O-9)

Description: Two-piece stone staircase. Five raisers to first landing, nine raisers to second landing from Pool Terrace to Pool House entrance. Three raisers

from Pool House entrance down to Evergreen Terrace. Wrought iron railing with brass finials. Three pieces.

Location: Connecting Pool Terrace, Pool House entrance, Evergreen Terrace.
Condition: Good-fair. Some bent finials. Staircase and railing structurally sound.

Stone Fountain (O-10)

Description: Cast stone fountain consisting of two putti, one riding on water-spouting dolphin. Piped.

Location: At north rim of swimming pool.

Condition: Fair. Corrosion and some losses. Object partially covered with ivy.

Iron Fence (O-11)

Description: Wrought, straight iron fence with ornamentation. Circa. 5' feet high.

Location: East perimeter of Pool Terrace, separating part of Pool Terrace from Formal Flower Garden.

Condition: Poor. Severe structural damage. Corrosion.

Formal Flower Garden

Small Iron Gate (O-12)

Description: Wrought iron gate. Ornate grillwork with floral pattern. One piece. Framed by stone pillars.

Location: Northwest corner of Flower Garden, opening into service courtyard.

Condition: Fair. Structural damage due to corrosion.

Two Fruit Baskets (O-13)

Description: Two identical, round fruit baskets. Cast stone. Rectilinear base.

Location: Atop stone pillars framing small gate.

Condition: Fair. Signs of erosion. No losses.

Curved Stone Bench (O-14)

Description: Curved bench ornamented at ends with lion reliefs. Cast stone.

Location: At north end of Flower Garden.

Condition: Poor. Severe structural damage. Object is broken into large pieces. Finials and several other parts missing.

Stone Putto (O-15)

Description: Cast stone putto atop large stone ball. Ornamented with garlands of roses. Stone ball on pedestal. Sculpture framed by *Ilex aquifolium* and *Juniperus virginiana*.

Location: On east side of Flower Garden, next to perimeter wall parallel to Greenhill Avenue. Closest to service courtyard.

Condition: Poor. Severe structural damage and numerous losses. Several fragments rest on ground behind main fragment. Others may be missing.

Stone Putto (O-16)

Description: Cast stone putto seated on large stone ball carrying on left shoulder a large round basket of fruit and flowers. Stone ball on pedestal. Sculpture framed by *Ilex aquifolium* and *Juniperus virginiana*.

Location: On east side of Flower Garden, next to perimeter wall parallel to Greenhill Avenue closest to large iron gate.

Condition: Fair. No major losses. Surface eroded.

Pair of Seated Lead Cupids (O-17)

Description: Cupids seated on stone ball and placed on rectilinear pedestals. Looking left and right. Cupids each 32" high. Body filled with concrete.

Location: Atop 8' stone pillar to the left and right of large iron gate.

Condition: Left cupid missing. Remaining cupid: lead is collapsing, causing severe structural damage. Cracks in stone ball. No losses.

Two Stone Ornaments (O-18)

Description: Each ornament composed of two stone figures holding fruit or floral ornaments. Figures disguised by ivy.

Location: Each atop stone wall on either side of entrance to Vestibule at west boundary of Flower Garden.

Condition: Objects are covered with ivy which may cause severe structural damage as ivy becomes entrenched.

Fountain (O-19)

Description: Cast stone fountain with water-spouting dolphin ornaments around central column supporting a round bowl (4'2" in diameter). Bowl adorned with water-spouting fox heads and fruit garlands. Original center ornament, a white marble 'Bathing Venus,' is missing. Overall height without center ornament: 7'4". Fountain located inside a round, 3' high cast stone basin, 11'6" in diameter.

Location: South end of Flower Garden.

Condition: Fair. Losses in bowl. Structural damage.

Pair of Stone Seats (O-20)

Description: Cast stone. Rectilinear. 1'7" by 4'7". T-shaped legs.

Location: Inside large iron gate, to the left and right.

Condition: Good. No losses. No structural damage.

Large Iron Gate (O-21)

Description: Wrought iron gate. Two fields. Each field 4'8" by 10'9". Ornate floral pattern. Framed by stone gate posts (9'7" high) and wrought iron fence which extends to form a semicircular shape.

Location: South entrance to Flower Garden.

Condition: Good-fair. Erosion. Some losses.

Pair of Stone Eagles (O-22)

Description: Cast stone eagles. One gazing to the right, one to the left. Bold detailed relief. Full bodied. Wings slightly spread. Seated on stone ball. 3'6" to base of ball.

Location: Atop gate posts left and right of large iron gate.

Condition: Good. No losses.

Bald Cypress Allée

Four Seasonal Figures (O-23)

Description: Carved stone figures atop rectilinear pedestals (3'7" high) with pertinent identifying attributes. Body of figures 5'2" high.

Location: Pairs placed symmetrically at north and south end of Allée.

Winter (Pair 1/1) (O-23-W)

Description: Female figure gazing left. Draped and hooded, holding in left hand a handled container housing a flame.

Location: Placed closest to Tea House. Set back from Allée to the west and opposite to *Summer*.

Condition: Good-fair. Moss and ivy growing on figure. No major structural damage.

Summer (Pair 1/2) (O-23-Su)

Description: Female figure looking left. Draped. Cradling a sheaf of wheat in right arm.

Location: Placed closest to Tea House. Set back from Allée to the east and opposite to *Winter*.

Condition: Good-fair. Ivy growing on figure. Various cracks throughout.

Autumn (Pair 2/1) (O-23-A)

Description: Female figure gazing right. Figure is lightly draped, holding bunch of grapes in left hand.

Location: North end of Allée. Set back from Allée to the west and opposite to *Spring*.

Condition: Fair. Ivy rampant throughout figure. Severe cracks in drapery and leg region.

Spring (Pair 2/2) (O-23-S)

Description: Female figure looking right. Draped, holding small bunch of roses in right hand and basket of roses in left hand.

Location: North end of Allée. Set back from Allée to the east and opposite to *Autumn*.

Condition: Fair. Ivy encroaching on figure. Various losses in stone due to ivy growth. Various cracks throughout object.

Pair of Vases (O-24)

Description: Cast stone vases. 4'4" high, with inner metal support. Monumental vases display Bacchanal masks and various floral ornaments: bunches of grapes, leaves and flowers. Vases rest atop rectilinear stone base, 3'10" high, adorned with fruit, ribbons and leaves.

Location: Placed between pairs of seasonal figures, in widened middle part of Allée.

Condition: Fair-poor. Vase on west side of Allée has fallen onto its side and broken into pieces. Vase on east side of walk shows signs of erosion and structural damage throughout body. Losses in decoration. Fragment from rim of vase rests next to base.

Pair of Vases (O-25)

Description: Cast stone vases. "Egg and dart" motifs around lip. Each vase atop rectilinear stone base.

Location: On either longitudinal end of Tea House.

Condition: Fair-poor. No losses. Vase west of Tea House broken into pieces.

Tea House (O-26)

Description: Italianate, arched structure of mortared brick with an outer layer of stucco. Rectilinear, 29' by 15', circa 15' high. Four *Rosso Verona* marble columns support arches in front and back. Capitals decorated with carved ornaments. Arched ceiling. Stone floor tiles laid out in ornamental pattern.

Location: South end of Allée in front of perimeter wall bordering Pennsylvania Avenue.

Condition: Fair. Considerable erosion around marble pillars and throughout brick structure. Ivy covers part of elevation facing Pennsylvania Avenue.

Fountain Basin (O-27)

Description: Round *Rosso Verona* marble fountain basin, 48" in diameter. Metal spout in center of basin.

Location: South of Tea House near perimeter wall.

Condition: Good. No losses. Surface of marble is pockmarked due to erosion.

Pennsylvania Avenue Entrance**Four Cast Stone Vases (O-28)**

Description: Cast stone vases adorned with floral ornaments. Each furnished with lid.

Location: Atop pillars of perimeter wall on Pennsylvania Avenue entrance.

Condition: Good-fair. Structurally sound. Ornaments wearing away from weather damage. Surface discoloration possibly from precipitation or from moss.

Area Northeast and East of the Mansion

Wooden Gazebo (O-29)

Description: Octagonal, wooden gazebo, 5' in diameter, 10' high. Wood benches inside.

Location: Northeast of the Mansion, centered in horseshoe depression.

Condition: Poor. Structure entirely covered with vines. Unstable.

Wooden Pergola (O-30)

Description: Wooden pergola, 12' by 13'; 9'4" high. Benches inside.

Location: At north end of boxwood walk, next to 16th Street.

Condition: Poor. Severe structural damage. Entire structure embraced by *Wisteria*.

Cold Frame Area

Iron Fence (O-31)

Description: Cast iron fence. Straight. Circa 5' high.

Location: On perimeter of cold frame area.

Condition: Good. No structural damage.

NOTES

¹ Parts of this inventory are based on: Riegel, Alicia E. 1997. Inventory Garden Sculpture and Architectural Ironwork Gibraltar Estate - 2501 Pennsylvania Avenue. Wilmington, Delaware. Courtesy of Alicia Riegel.

² Additional references: Davis, 1993, *Antique Garden Ornament*; and Lynch, 1974, *Garden Ornaments*.

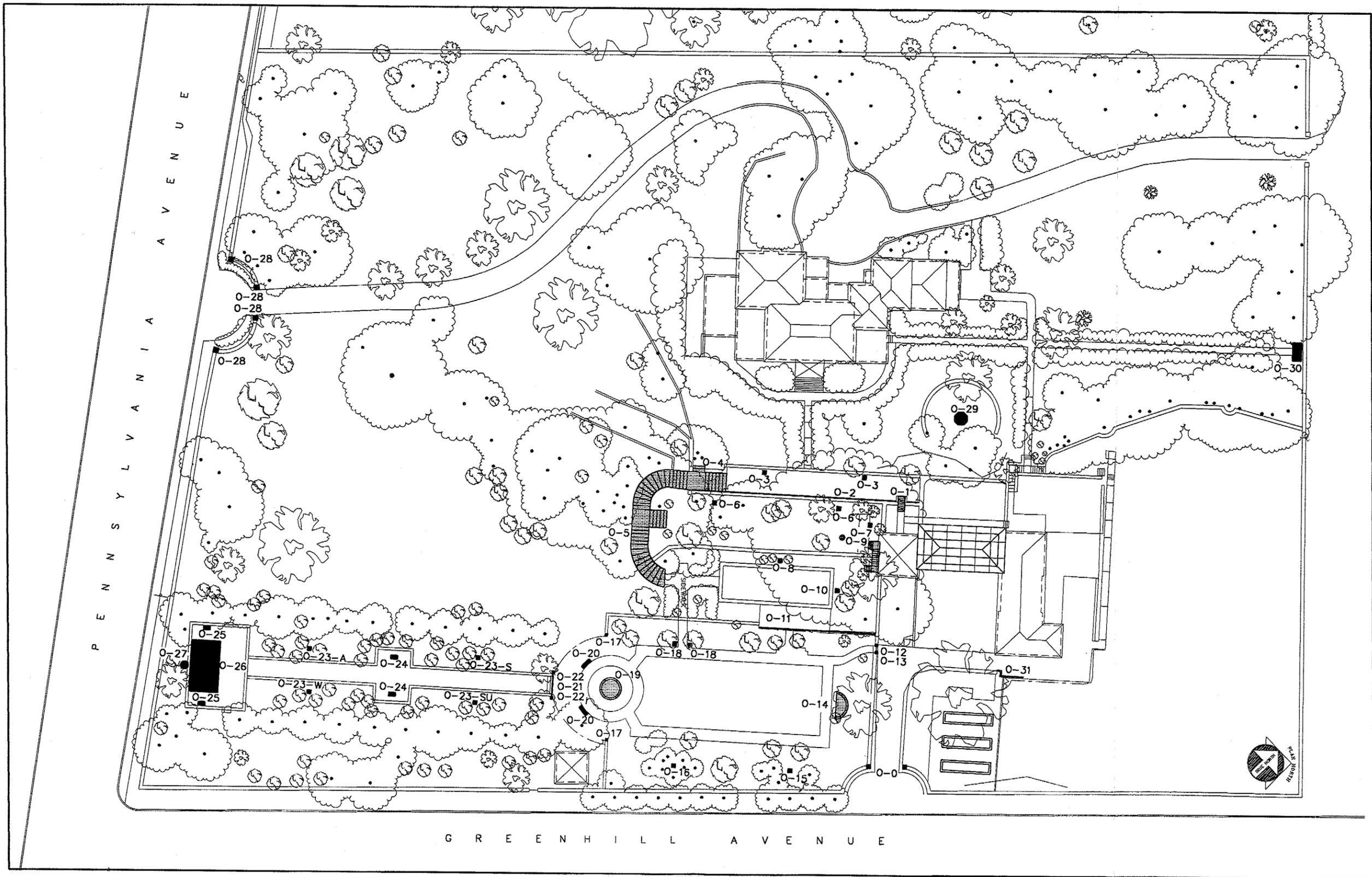


Figure A-1: On-site location of garden ornaments and iron work. 1997. Drawing by Gilbert R. Bland and Iris Gestram.
 Base map courtesy of Homsey Architects, Inc.

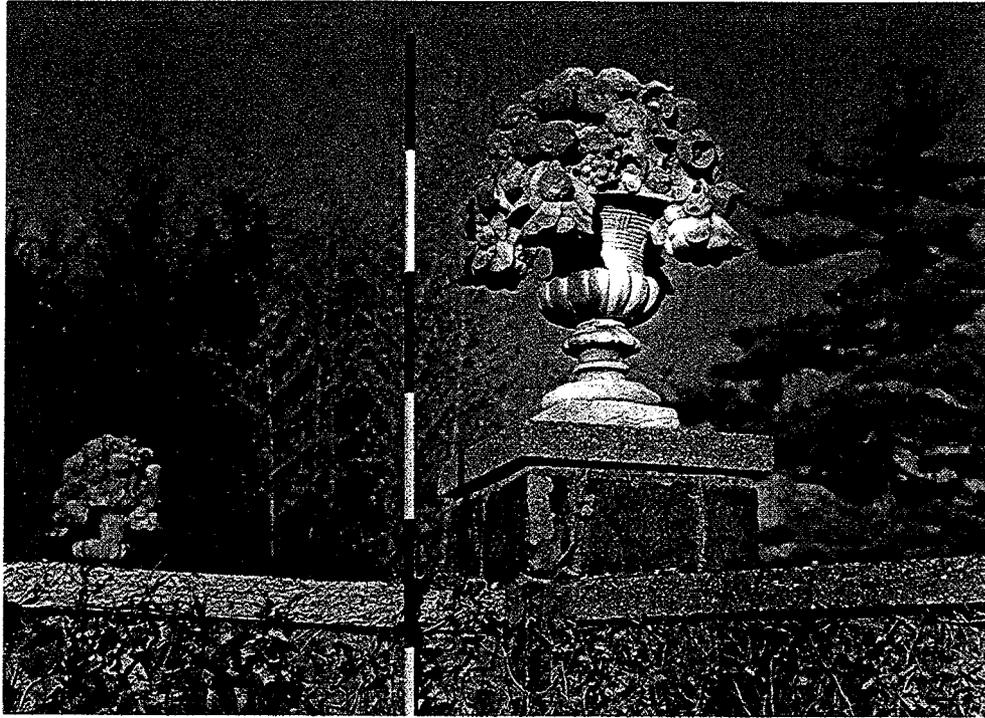


Figure A-2: Cast stone fruit basket (O-0). Greenhill Avenue entrance. 1997. Photograph by John Lewis.



Figure A-3: Staircase (O-1) leading from service area up to Flagstone Terrace. 1997. Photograph by David Ames.



Figure A-4: North-south view of Flagstone Terrace with iron railing (O-2) and stone pedestal (O-3). 1997. Photograph by John Lewis.



Figure A-5: South-north view of damaged iron railing (O-2) and gardens below. 1996. Photograph by David Ames.

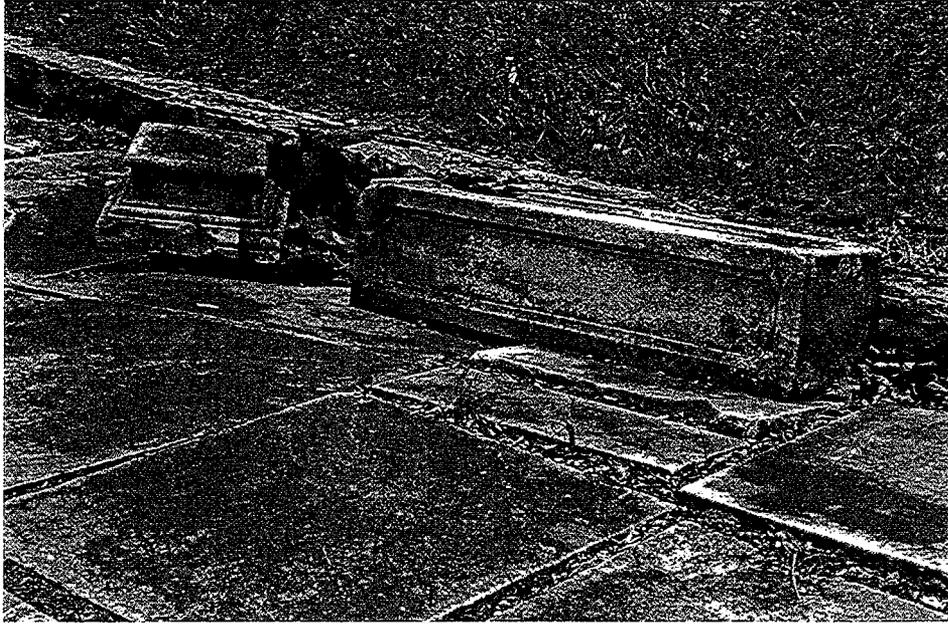


Figure A-6: Damaged cast stone pedestal (O-3) at south end of Flagstone Terrace. 1997. Photograph by John Lewis.

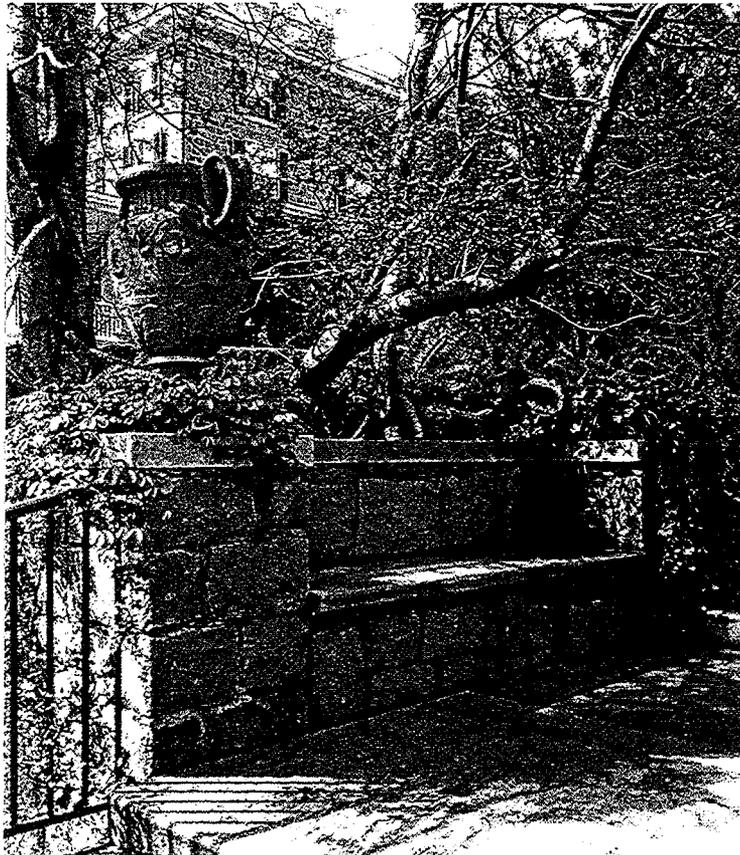


Figure A-7: Stone bench (O-4) and lead urn. Undated. Courtesy of the Sharp family.-



Figure A-8: Large staircase with iron railing (O-5). 1997. Photograph by John Lewis.



Figure A-9: Large staircase (O-5). Second landing leading right onto Evergreen Terrace. 1997. Photograph by John Lewis.

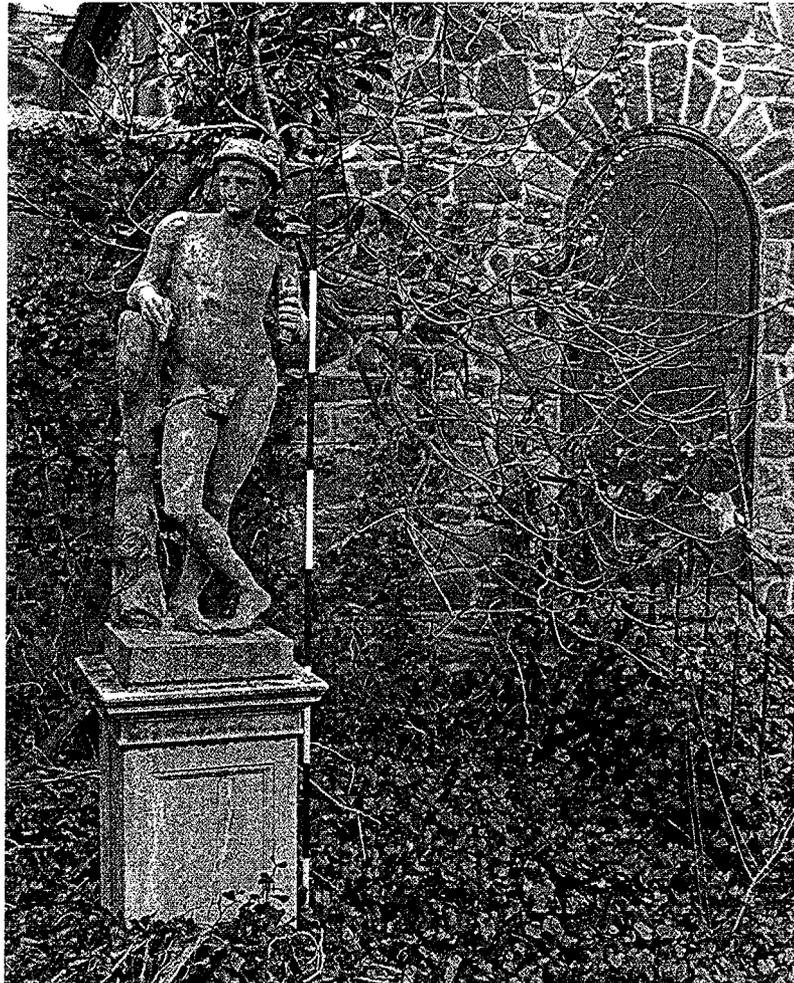
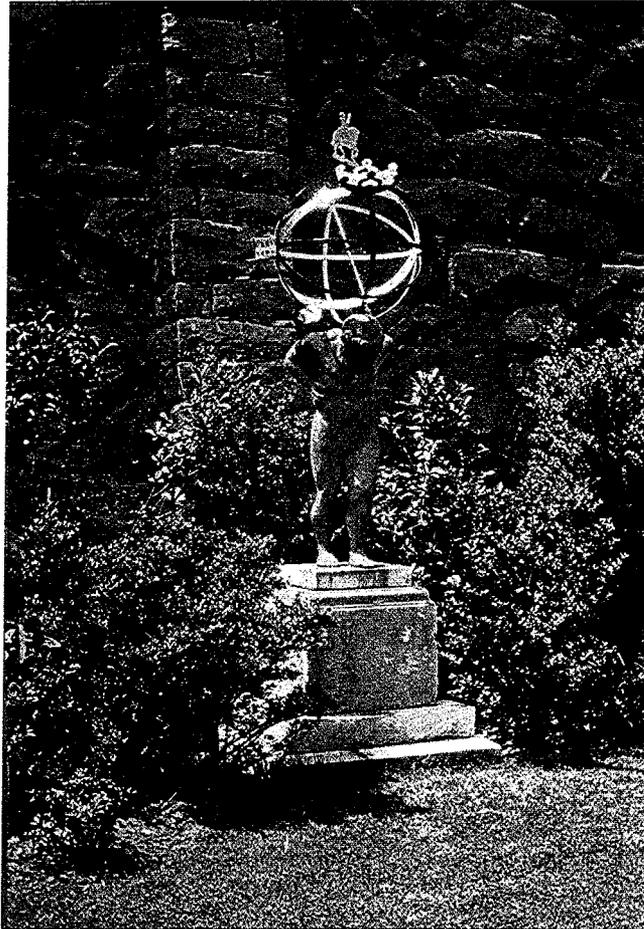


Figure A-10: Lead statue of Mercury (O-7). Evergreen Terrace. 1997. Photograph by John Lewis.



**Figure A-11: Lead statue of Atlas (O-8).
Undated. Courtesy of the Sharp family.**



Figure A-12: Cast stone fountain (O-10) at north rim of swimming pool. 1997. Photograph by John Lewis.



Figure A-13: Iron fence (O-11). 1997. Photograph by John Lewis.



Figure A-14: Cast stone bench (O-14) at north end of Flower Garden. 1997. Photograph by John Lewis.



Figure A-15: Cast stone putto (O-16). East side of Flower Garden. 1997. Photograph by John Lewis.



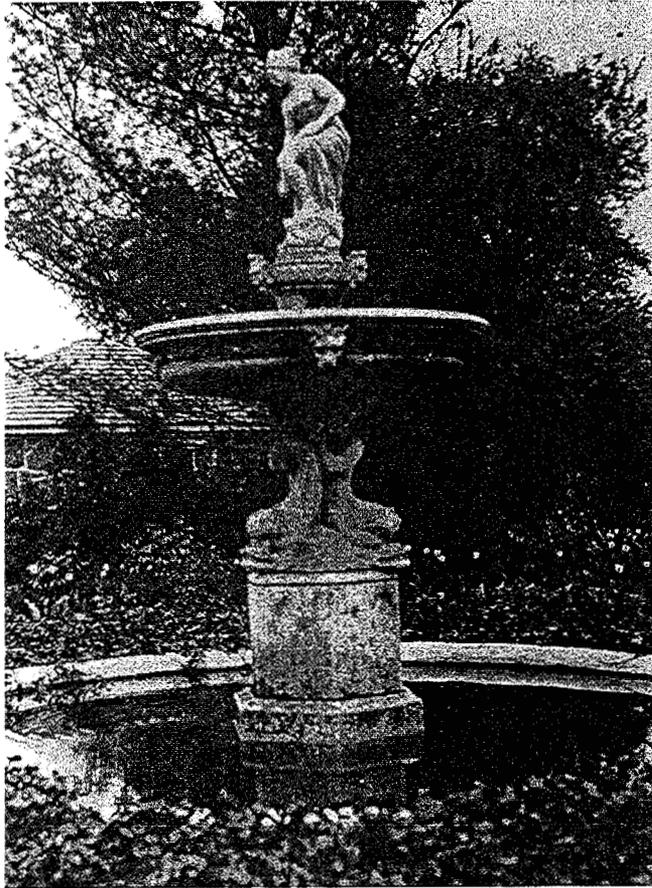
Figure A-16: Lead cupid (O-17) atop stone pillar west of large iron gate. 1996. Photograph by David Ames.



Figure A-17: Two cast stone ornaments (O-18) framing entrance to Vestibule atop west wall of Flower Garden. 1995. Photograph by author.



Figure A-18: Cast stone fountain (O-19). 1997. Photograph by John Lewis.



**Figure A-19: Fountain (O-19) with centerpiece.
Circa 1920. Courtesy of the Sharp family.**

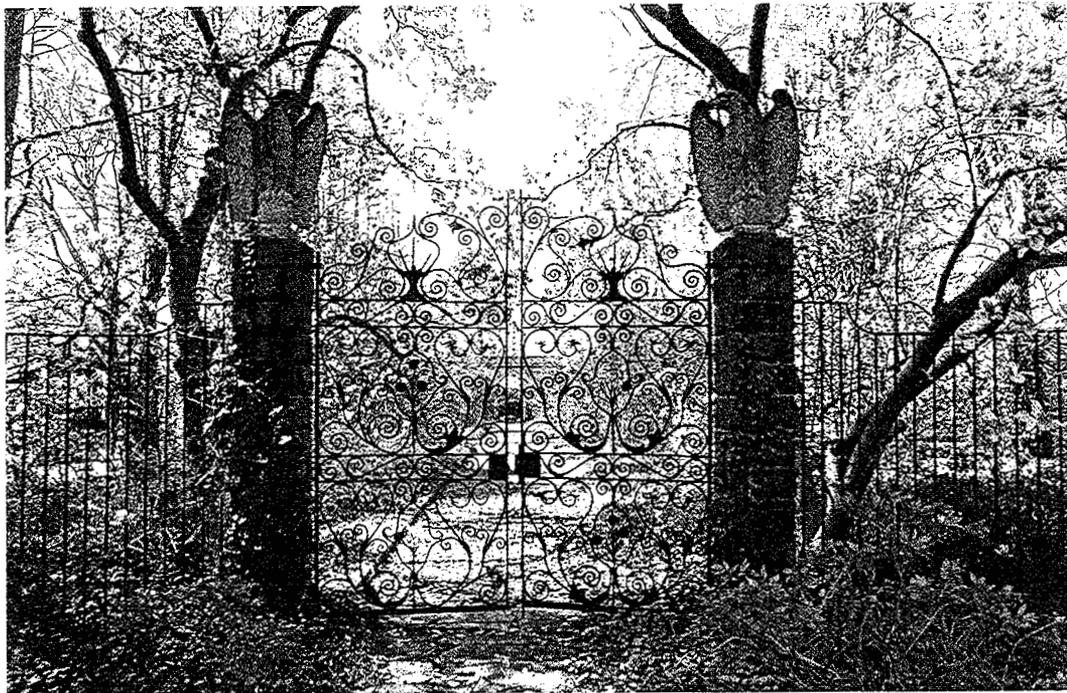


Figure A-20: Large iron gate (O-21) with cast stone eagles (O-22). Bald Cypress Allée and Tea House in back. 1997. Photograph by John Lewis.



Figure A-21: Cast stone seat (O-20) left of large iron gate. 1997. Photograph by John Lewis.

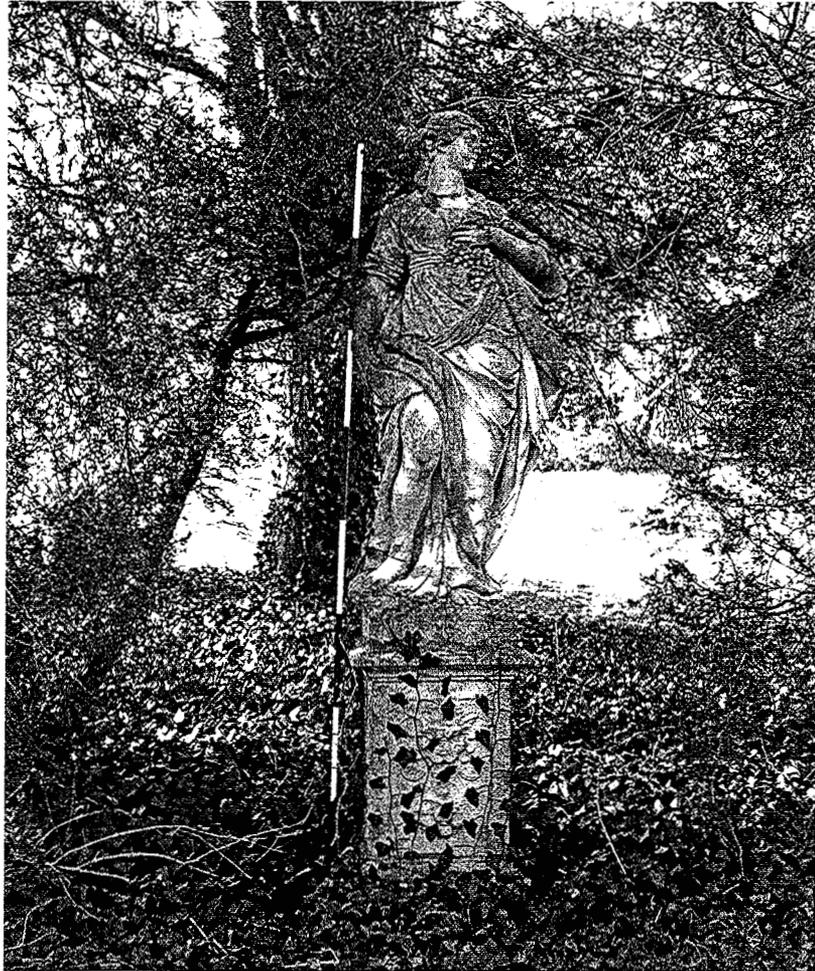


Figure A-22: *Autumn* (O-23-A). One of four seasonal figures. Bald Cypress Allée. 1997. Photograph by John Lewis.



Figure A-23: Cast stone vase (O-24) in center of Bald Cypress Allée. West side. 1997. Photograph by John Lewis.



Figure A-24: Cast stone vase (O-25) near Tea House. 1995. Photograph by author.



Figure A-25: Tea House (O-26). 1997. Photograph by John Lewis.

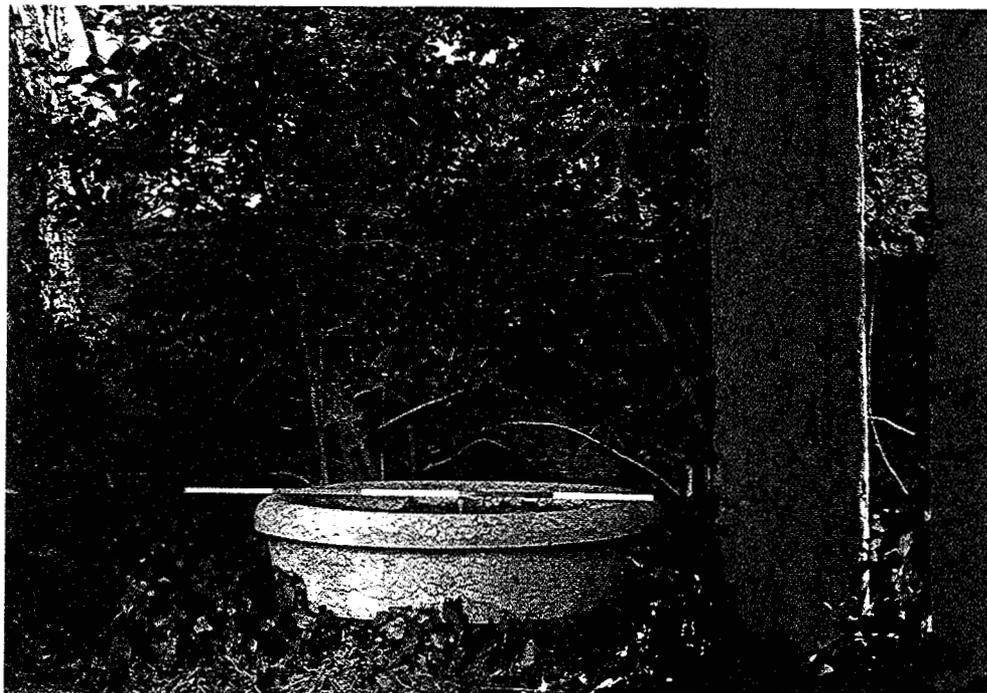


Figure A-26: *Verona Rosso* marble fountain basin (O-27) south of Tea House. 1997. Photograph by John Lewis.



Figure A-27: Cast stone vase (O-28) atop pillar of perimeter wall. Pennsylvania Avenue entrance. 1997. Photograph by John Lewis.



Figure A-28: Wooden gazebo (O-29) centered in horseshoe depression northeast of the Mansion. 1997. Photograph by John Lewis.



Figure A-29: A 1970s image of the gazebo (O-29), then located in circular *Liriope* planting. Photograph courtesy of the Sharp family.

APPENDIX D
PLANT INVENTORIES

(as of Fall 1996)

D-1: Plant Inventory in Alphabetic Order

Trees and Shrubs

<i>Acer saccharum</i>	Sugar Maple
<i>Ailanthus altissima</i>	Tree of Heaven
<i>Azalea</i> hybrids	Azalea
<i>Berberis candidula</i>	Barberry
<i>Berberis thunbergii</i>	Japanese Barberry
<i>Buxus sempervirens</i> 'Suffruticosa'	Common Boxwood
<i>Buxus sempervirens</i> 'Arborescens'	Common Boxwood; Tree Form
<i>Calycanthus floridus</i>	Carolina Allspice
<i>Carya glabra</i>	Pignut Hickory
<i>Carya ovata</i>	Shagbark Hickory
<i>Castanea mollissima</i>	Chinese Chestnut
<i>Catalpa bignonioides</i>	Common Catalpa
<i>Cedrus atlantica</i>	Atlas Cedar
<i>Celtis occidentalis</i>	Hackberry
<i>Cercis canadensis</i>	Redbud

<i>Chamaecyparis obtusa</i>	Hinoki Cypress
<i>Cornus florida</i>	Flowering Dogwood
<i>Cornus kousa</i>	Kousa Dogwood
<i>Cornus mas</i>	Cornelian Cherry
<i>Cornus officinalis</i>	Japanese Cornelian Cherry
<i>Corylus avellana</i>	European Hazel
<i>Cotinus coggygria</i>	Smoketree
<i>Crataegus x lavalleyi</i>	Hawthorn
<i>Crataegus crus-galli</i>	Cockspur
<i>Euonymus alata</i>	Winged Spindle Tree
<i>Fagus grandifolia</i>	American Beech
<i>Fagus sylvatica</i>	European Beech
<i>Forsythia x intermedia</i>	Border Forsythia
<i>Fraxinus americana</i>	White Ash
<i>Ginkgo biloba</i>	Maidenhair Tree
<i>Gleditsia triacanthos</i>	Honey Locust
<i>Gymnocladus dioica</i>	Kentucky Coffee Tree
<i>Ilex aquifolium</i>	English Holly
<i>Ilex aquifolium</i> 'Lichtenthalii'	English Holly
<i>Ilex cornuta</i>	Chinese Holly
<i>Ilex crenata</i>	Japanese Holly
<i>Ilex opaca</i>	American Holly
<i>Ilex serrata</i>	Japanese Winterberry

<i>Ilex verticillata</i>	Winterberry
<i>Juglans nigra</i>	Black Walnut
<i>Juniperus chinensis</i>	Juniper
<i>Juniperus virginiana</i>	Red Cedar
<i>Kalmia latifolia</i>	Mountain Laurel
<i>Ligustrum obtusifolium</i>	Privet
<i>Ligustrum vulgare</i>	Common Privet
<i>Liquidambar styraciflua</i>	Sweet Gum
<i>Liriodendron tulipifera</i>	Tulip Tree
<i>Lonicera maackii</i>	Honeysuckle
<i>Magnolia grandiflora</i>	Southern Magnolia
<i>Magnolia kobus</i>	Magnolia
<i>Magnolia x soulangiana</i>	Saucer Magnolia
<i>Magnolia x soulangiana</i> 'Alba'	Saucer Magnolia
<i>Magnolia stellata</i>	Star Magnolia
<i>Magnolia virginiana</i>	Sweet Bay
<i>Malus</i> ssp.	Flowering Crabapple
<i>Myrica pennsylvanica</i>	Bayberry
<i>Nyssa sylvatica</i>	Sour Gum
<i>Osmanthus heterophyllus</i>	False Holly
<i>Paulownia tomentosa</i>	Princess Tree
<i>Philadelphus coronarius</i>	Mock Orange

<i>Picea</i>	Spruce
<i>Pieris japonica</i>	Lily-of-the-Valley Bush
<i>Pinus nigra</i>	Austrian Pine
<i>Pinus strobus</i>	White Pine
<i>Plactycladus orientalis</i>	Oriental Arbovitae
<i>Prunus serotina</i>	Black Cherry
<i>Prunus serrulata</i>	Japanese Flowering Cherry
<i>Prunus serrulata</i> 'Kwanzan'	Japanese Flowering Cherry
<i>Prunus subhirtella</i> 'Pendula'	Higan Cherry
<i>Pyracantha coccinea</i>	Fire Thorn
<i>Quercus bicolor</i>	Swamp White Oak
<i>Quercus palustris</i>	Pin Oak
<i>Quercus phellos</i>	Willow Oak
<i>Quercus rubra</i>	Red Oak
<i>Rhododendron</i> ssp.	Rhododendron
<i>Sorbus aria</i>	White Beam
<i>Taxodium distichum</i>	Bald Cypress
<i>Tsuga canadensis</i>	Canada Hemlock
<i>Ulmus americana</i>	American Elm
<i>Viburnum carlesii</i>	Viburnum
<i>Viburnum dentatum</i>	Arrowwood
<i>Viburnum plicatum plicatum</i>	Japanese Snowball
<i>Viburnum plicatum tomentosum</i>	Viburnum

<i>Viburnum prunifolium</i>	Black Haw
<i>Viburnum rhytidophyllum</i>	Leatherleaf Viburnum
<i>Viburnum sieboldii</i>	Siebold Viburnum

Vines, Ferns, Woody and Herbaceous Perennials

<i>Claytonia virginica</i>	Spring-Beauty
<i>Hedera helix</i>	English Ivy
<i>Hibiscus syriacus</i>	Shrub Althea
<i>Hosta</i>	Plantain Lily
<i>Hyacinthoides hispanica</i>	Spanish Squill
<i>Hydrangea petiolaris</i>	Climbing Hydrangea
<i>Kerria japonica</i>	Japanese Rose
<i>Liriope spicata</i>	Creeping Lilyturf
<i>Lonicera japonica</i>	Japanese Honeysuckle
<i>Osmunda regalis</i>	Royal Fern
<i>Pachysandra terminalis</i>	Japanese Pachysandra
<i>Paeonia suffruticosa</i>	Tree Peony
<i>Phyllostachys aureosulcata</i>	Yellow-Groove Bamboo
<i>Rosa hugonis</i>	Rose
<i>Rosa rugosa</i>	Rose
<i>Wisteria sinensis</i>	Chinese Wisteria
<i>Yucca filamentosa</i>	Yucca

D-2: Plant Inventory in Numerical Order
(for location of plants on the grounds see Figure A-30)

101.	<i>Pinus nigra</i>	Austrian Pine
102.	<i>Tsuga canadensis</i>	Canada Hemlock
103.	<i>Fagus sylvatica</i>	European Beech
104.	<i>Myrica pennsylvanica</i>	Bayberry
105.	<i>Viburnum plicatum</i>	Viburnum
106.	<i>Quercus phellos</i>	Willow Oak
107.	<i>Euonymus alata</i>	Winged Spindle Tree
108.	<i>Cornus florida</i>	Flowering Dogwood
109.	<i>Crataegus crus-galli</i>	Cockspur Hawthorn
110.	<i>Pinus strobus</i>	White Pine
111.	<i>Viburnum plicatum</i> <i>tomentosum</i>	Viburnum
112.	<i>Viburnum plicatum</i>	Viburnum
113.	<i>Euonymus alata</i>	Winged Spindle Tree
114.	<i>Euonymus alata</i>	Winged Spindle Tree
115.	<i>Viburnum plicatum</i>	Viburnum
116.	<i>Quercus phellos</i>	Willow Oak
117.	<i>Cornus</i>	Dogwood
118.	<i>Euonymus alata</i>	Winged Spindle Tree
119.	<i>Malus ssp.</i>	Flowering Crabapple

120.	<i>Tsuga canadensis</i>	Canada Hemlock
121.	<i>Crataegus crus-galli</i>	Cockspur
122.	<i>Azalea</i>	Azalea, white
123.	<i>Cornus florida</i> 'Rubra'	Flowering Dogwood, pink
124.	<i>Viburnum plicatum</i>	Viburnum
125.	<i>Quercus phellos</i>	Willow Oak
126.	<i>Viburnum plicatum</i>	Viburnum
127.	<i>Viburnum plicatum</i>	Viburnum
128.	<i>Taxodium distichum</i>	Bald Cypress
129.	<i>Pinus strobus</i>	White Pine
130.	<i>Cornus kousa</i>	Kousa Dogwood
131.	<i>Cedrus atlantica</i>	Atlas Cedar
132.	<i>Ilex aquifolium</i>	English Holly
133.	<i>Gleditsia triacanthos</i>	Honey Locust
134.	<i>Ligustrum vulgare</i>	Common Privet
135.	<i>Malus</i> ssp.	Flowering Crabapple
136.	<i>Fraxinus</i> ?	Ash
137.	<i>Paulownia tomentosa</i>	Princess Tree
138.	<i>Cornus kousa</i>	Kousa Dogwood
139.	<i>Paulownia tomentosa</i>	Princess Tree
140.	<i>Viburnum plicatum</i>	Viburnum
141.	<i>Tsuga canadensis</i>	Canada Hemlock

142.	<i>Viburnum plicatum</i> <i>tomentosum</i>	Viburnum
143.	<i>Pinus strobus</i>	White Pine
201.	<i>Rhododendron</i>	Rhododendron
202.	<i>Fagus grandifolia</i>	American Beech
203.	<i>Ilex opaca</i>	American Holly
204.	<i>Viburnum plicatum</i> <i>tomentosum</i>	Viburnum
205.	<i>Viburnum plicatum</i>	Viburnum
206.	<i>Celtis occidentalis</i>	Hackberry
207.	<i>Osmanthus heterophyllus</i>	False Holly
208.	<i>Osmanthus heterophyllus</i>	False Holly
209.	<i>Osmanthus heterophyllus</i>	False Holly
210.	<i>Ilex</i>	Holly
211.	<i>Tsuga canadensis</i>	Canada Hemlock
212.	<i>Cornus florida</i>	Flowering Dogwood
213.	<i>Tsuga canadensis</i>	Canada Hemlock, group of three
214.	<i>Nyssa sylvatica</i>	Black Gum
215.	<i>Cornus florida</i>	Flowering Dogwood
216.	<i>Tsuga canadensis</i>	Canada Hemlock
217.	<i>Euonymus alata</i>	Winged Spindle Tree
218.	<i>Juniperus chinensis</i>	Juniper
219.	<i>Pinus nigra</i>	Austrian Pine

220.	<i>Pinus nigra</i>	Austrian Pine
221.	<i>Tsuga canadensis</i>	Canada Hemlock
222.	<i>Tsuga canadensis</i>	Canada Hemlock
223.	<i>Cornus florida</i>	Flowering Dogwood, white
224.	<i>Tsuga canadensis</i>	Canada Hemlock
225.	<i>Viburnum plicatum plicatum</i>	Japanese Snowball
226.	<i>Tsuga canadensis</i>	Canada Hemlock, group of four
227.	<i>Euonymus alata</i> 'Compacta'	Winged Spindle Tree
228.	<i>Viburnum plicatum</i> <i>tomentosum</i>	Viburnum
229.	<i>Ilex verticillata</i> or <i>I. serrata</i>	Winterberry
230.	<i>Ilex verticillata</i> or <i>I. serrata</i>	Winterberry
231.	<i>Cornus florida</i>	Flowering Dogwood, white
232.	<i>Ilex verticillata</i>	Winterberry
233.	<i>Ilex verticillata</i>	Winterberry
234.	<i>Ilex serrata</i> (?)	Japanese Winterberry
235.	<i>Euonymus alata</i> 'Compacta'	Winged Spindle Tree
236.	<i>Osmanthus heterophyllus</i>	False Holly
237.	<i>Pieris japonica</i>	Lily-of-the-Valley Shrub
238.	<i>Ilex crenata</i>	Japanese Holly
239.	<i>Cornus florida</i>	Flowering Dogwood, white
240.	<i>Buxus sempervirens</i> 'Arborescens'	Common Boxwood, tree form
241.	<i>Ilex verticillata</i>	Winterberry

242.	<i>Ilex verticillata</i>	Winterberry
243.	<i>Cornus florida</i>	Flowering Dogwood, white
244.	<i>Ilex verticillata</i>	Winterberry
245.	<i>Ilex verticillata</i>	Winterberry
246.	<i>Ilex verticillata</i>	Winterberry
247.	<i>Ilex serrata</i>	Japanese Winterberry
248.	<i>Corylus avellana</i>	European Hazel
249.	<i>Cornus mas</i>	Cornelian Cherry
250.	<i>Prunus subhirtella</i> 'Pendula'	Higan Cherry
251.	<i>Magnolia x soulangiana</i> 'Alba'	Saucer Magnolia
252.	<i>Cornus florida</i>	Flowering Dogwood
253.	<i>Cornus mas</i>	Cornelian Cherry
254.	<i>Ilex aquifolium</i>	English Holly
255.	<i>Buxus sempervirens</i>	Common Boxwood, hedge
256.	<i>Cornus florida</i>	Flowering Dogwood
257.	<i>Buxus sempervirens</i>	Common Boxwood, hedge
258.	<i>Gymnocladus dioica</i>	Kentucky Coffee Tree
259.	<i>Lonicera japonica</i>	Japanese Honeysuckle
260.	<i>Liriope spicata</i>	Creeping Lilyturf
261.	<i>Viburnum rhytidophyllum</i>	Leatherleaf Viburnum
262.	<i>Buxus sempervirens</i> 'Arborescens'	Common Boxwood, tree form

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| 263. | <i>Buxus sempervirens</i>
'Arborescens' | Common Boxwood, tree form |
| 264. | <i>Buxus sempervirens</i>
'Arborescens' | Common Boxwood, tree form |
| 265. | <i>Magnolia virginiana</i> | Sweet Bay |
| 266. | <i>Buxus sempervirens</i>
'Arborescens' | dead Common Boxwood, tree form |
| 267. | <i>Paulownia tomentosa</i> | Princess Tree |
| 268. | <i>Euonymus alata</i> 'Compacta' | Winged Spindle Tree |
| 269. | shrub | |
| 270. | <i>Viburnum</i> | Viburnum |
| 271. | <i>Magnolia</i> | Magnolia |
| 272. | <i>Azalea</i> | Azalea, light pink |
| 273. | <i>Magnolia</i> | Magnolia |
| 274. | <i>Gleditsia triacanthos</i> | Honey Locust |
| 275. | <i>Ilex opaca</i> | American Holly |
| 276. | <i>Pinus strobus</i> | White Pine |
| 277. | <i>Fraxinus americana</i> | White Ash |
| 278. | <i>Ilex opaca</i> | American Holly |
| 279. | <i>Magnolia x soulangiana</i> | Saucer Magnolia |
| 280. | <i>Pieris japonica</i> | Lily-of-the-Valley Bush, two shrubs |
| 281. | <i>Tsuga canadensis</i> | Canada Hemlock |
| 282. | <i>Cornus florida</i> | Flowering Dogwood |
| 283. | <i>Cornus florida</i> | Flowering Dogwood |

284.	<i>Gymnocladus dioica</i>	Kentucky Coffee Tree
285.	<i>Picea</i>	Spruce
286.	<i>Pieris japonica</i>	Lily-of-the-Valley Bush
287.	<i>Cornus florida</i>	Flowering Dogwood
288.	<i>Tsuga canadensis</i>	Canada Hemlock
289.	<i>Ilex serrata</i> or <i>I. verticillata</i>	Winterberry
290.	<i>Magnolia virginiana</i>	Sweet Bay
291.	<i>Ilex opaca</i>	American Holly
301.	<i>Tsuga canadensis</i>	Canada Hemlock
302.	<i>Tsuga canadensis</i>	Canada Hemlock
303.	<i>Quercus phellos</i>	Willow Oak
304.	<i>Liquidambar styraciflua</i>	Sweet Gum
305.	<i>Liquidambar styraciflua</i>	Sweet Gum
306.	<i>Quercus rubra</i>	Red Oak
307.	<i>Tsuga canadensis</i>	Canada Hemlock; two leaders
308.	<i>Liquidambar styraciflua</i>	Sweet Gum; multiple stem
309.	<i>Fagus sylvatica</i>	European Beech
310.	<i>Tsuga canadensis</i>	Canada Hemlock; two leaders
311.	<i>Catalpa bignonioides</i>	Common Catalpa
312.	<i>Catalpa bignonioides</i>	Common Catalpa
313.	<i>Paulownia tomentosa</i>	Princess Tree
314.	<i>Carya glabra</i>	Pignut Hickory

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| 315. | <i>Quercus phellos</i> | Willow Oak |
| 316. | <i>Tsuga canadensis</i> | Canada Hemlock |
| 317. | <i>Carya ovata</i> | Shagbark Hickory |
| 318. | <i>Tsuga canadensis</i> | Canada Hemlock, two leaders |
| 319. | <i>Tsuga canadensis</i> | Canada Hemlock |
| 320. | <i>Prunus serrulata</i> | Japanese Flowering Cherry, white, double |
| 321. | <i>Tsuga canadensis</i> | Canada Hemlock |
| 322. | <i>Wisteria sinensis</i> | Chinese Wisteria |
| 323. | <i>Prunus serrulata</i>
'Kwanzan' | Japanese Flowering Cheery |
| 324. | <i>Prunus serotina</i> | Black Cherry |
| 325. | <i>Celtis occidentalis</i> | Hackberry |
| 326. | <i>Viburnum prunifolium</i> | Black Haw |
| 327. | <i>Prunus serotina</i> | Black Cherry |
| 328. | <i>Prunus serotina</i> | Black Cherry |
| 329. | <i>Cornus florida</i> | Flowering Dogwood, two trees |
| 330. | <i>Cornus florida</i> | Flowering Dogwood |
| 331. | <i>Celtis occidentalis</i> | Hackberry |
| 332. | <i>Ailanthus altissima</i> | Tree of Heaven |
| 333. | <i>Ailanthus altissima</i> | Tree of Heaven |
| 334. | <i>Ailanthus altissima</i> | Tree of Heaven, two leaders |

no plants in section 400

501.	<i>Azalea</i>	Azalea, group, pink
502.	<i>Cornus florida</i>	Flowering Dogwood
503.	<i>Tsuga canadensis</i>	Canada Hemlock
504.	<i>Viburnum sieboldii</i>	Viburnum
505.	<i>Cornus florida</i>	Flowering Dogwood
506.	<i>Magnolia virginiana</i>	Sweet Bay
507.	<i>Tsuga canadensis</i>	Canada Hemlock
508.	<i>Azalea</i>	Azalea, pink
509.	<i>Magnolia x soulangiana</i>	Saucer Magnolia
510.	<i>Gleditsia triacanthos</i>	Honey Locust
511.	<i>Cornus florida</i>	Flowering Dogwood
512.	<i>Magnolia x soulangiana</i>	Saucer Magnolia
513.	<i>Magnolia virginiana</i>	Sweet Bay
514.	<i>Magnolia grandiflora</i>	Southern Magnolia
515.	<i>Cornus florida</i>	Flowering Dogwood
516.	<i>Magnolia x soulangiana</i>	Saucer Magnolia
517.	<i>Magnolia x soulangiana</i>	Saucer Magnolia
518.	<i>Gleditsia triacanthos</i>	Honey Locust
519.	<i>Rhododendron</i>	Rhododendron
520.	<i>Cornus florida</i>	Flowering Dogwood, white
521.	<i>Magnolia x soulangiana</i>	Saucer Magnolia
522.	<i>Magnolia soulangiana</i>	Saucer Magnolia

523.	<i>Magnolia soulangiana</i>	Saucer Magnolia
524.	<i>Rhododendron</i>	Rhododendron
525.	<i>Buxus sempervirens</i>	Common Boxwood
526.	<i>Azalea</i>	Azalea, pink
527.	<i>Magnolia grandiflora</i>	Southern Magnolia
528.	<i>Viburnum</i>	Viburnum
529.	<i>Pinus strobus</i>	White Pine
530.	<i>Crataegus crus-galli</i>	Cockspur Hawthorn
531.	<i>Paeonia suffruticosa</i>	Tree Peony, pink, double
532.	<i>Ilex crenata</i>	Japanese Holly
533.	<i>Paeonia suffruticosa</i>	Tree Peony
534.	<i>Paeonia suffruticosa</i>	Tree Peony
535.	<i>Pinus strobus</i>	White Pine
536.	<i>Viburnum sieboldii</i>	Siebold Viburnum
537.	<i>Ginkgo biloba</i>	Maidenhair Tree
538.	<i>Juniperus virginiana</i>	Red Cedar
539.	<i>Ilex aquifolium</i>	English Holly
540.	<i>Ilex aquifolium</i>	English Holly
541.	<i>Ilex aquifolium</i>	English Holly
542.	<i>Juniperus virginiana</i>	Red Cedar
543.	<i>Ilex aquifolium</i>	English Holly
544.	<i>Buxus sempervirens</i> 'Suffruticosa'	Common Boxwood

545.	<i>Buxus sempervirens</i> 'Suffruticosa'	Common Boxwood
546.	<i>Buxus sempervirens</i> 'Suffruticosa'	Common Boxwood
547.	<i>Buxus sempervirens</i> 'Suffruticosa'	Common Boxwood
548.	<i>Buxus sempervirens</i> 'Suffruticosa'	Common Boxwood
549.	<i>Buxus sempervirens</i> 'Suffruticosa'	Common Boxwood
550.	<i>Buxus sempervirens</i> 'Suffruticosa'	Common Boxwood
551.	<i>Buxus sempervirens</i> 'Suffruticosa'	Common Boxwood
552.	<i>Juniperus virginiana</i>	Red Cedar
553.	<i>Ilex aquifolium</i>	English Holly
554.	<i>Ilex aquifolium</i>	English Holly
555.	<i>Ilex aquifolium</i>	English Holly
556.	<i>Juniperus virginiana</i>	Red Cedar
557.	<i>Ilex aquifolium</i>	English Holly
558.	<i>Magnolia grandiflora</i>	Southern Magnolia
559.	<i>Viburnum rhytidophyllum</i>	Leatherleaf Viburnum
560.	<i>Philadelphus</i> ssp.	Mock Orange
561.	<i>Viburnum sieboldii</i>	Siebold Viburnum
562.	<i>Viburnum carlesii</i>	Viburnum
563.	<i>Viburnum carlesii</i>	Viburnum

564.	<i>Viburnum rhytidophyllum</i>	Leatherleaf Viburnum
565.	<i>Rosa hugonis</i>	Rose, yellow climber
566.	<i>Buxus sempervirens</i>	Common Boxwood
567.	<i>Buxus sempervirens</i>	Common Boxwood
568.	<i>Buxus sempervirens</i>	Common Boxwood
569.	<i>Buxus sempervirens</i>	Common Boxwood
571.	<i>Buxus sempervirens</i>	Common Boxwood
573.	<i>Buxus sempervirens</i>	Common Boxwood
574.	<i>Viburnum rhytidophyllum</i>	Leatherleaf Viburnum
575.	<i>Juglans nigra</i>	Black Walnut
576.	<i>Kalmia latifolia</i>	Mountain Laurel, white
577.	<i>Ilex aquifolium</i>	English Holly
578.	<i>Azalea</i>	Azalea, white
579.	<i>Azalea</i>	Azalea, group, white
580.	<i>Viburnum rhytidophyllum</i>	Leatherleaf Viburnum
581.	<i>Magnolia grandiflora</i>	Southern Magnolia
582.	<i>Ligustrum obtusifolium</i>	Privet, group
583.	<i>Ilex opaca</i>	American Holly
584.	<i>Azalea</i>	Azalea, four shrubs, white
585.	<i>Ulmus americana</i>	American Elm
586.	<i>Ilex aquifolium</i> 'Lichtenthalii'	English Holly
587.	<i>Ilex</i>	Holly
588.	<i>Magnolia</i>	Magnolia

589.	<i>Berberis candidula</i>	Barberry
590.	<i>Yucca filamentosa</i>	Yucca
591.	<i>Magnolia grandiflora</i>	Southern Magnolia
592.	<i>Magnolia virginiana</i>	Sweet Bay
593.	<i>Malus</i> ssp.	Flowering Crabapple
594.	<i>Ilex opaca</i>	American Holly
595.	<i>Buxus sempervirens</i> 'Arborescens'	Common Boxwood, tree form
596.	<i>Buxus sempervirens</i> 'Arborescens'	Common Boxwood, tree form
597.	<i>Azalea</i>	Azalea, two shrubs, white,
598.	<i>Magnolia grandiflora</i>	Southern Magnolia
599.	<i>Viburnum sieboldii</i>	Siebold Viburnum
5001.	<i>Tsuga canadensis</i>	Canada Hemlock
5002.	<i>Celtis occidentalis</i>	Hackberry, group
5003.	<i>Buxus sempervirens</i> 'Suffruticosa'	Common Boxwood, hedge
5004.	<i>Plactycladus orientalis</i>	Oriental Arbovitae
5005.	Dead Tree Stump	
5006.	<i>Gymnocladus dioica</i>	Kentucky Coffee Tree
5007.	<i>Buxus sempervirens</i> 'Arborescens'	Common Boxwood, tree form, group of five
5008.	<i>Lonicera maackii</i>	Honeysuckle
5009.	<i>Chamaecyparis obtusa</i>	Hinoki Cypress

5010.	<i>Chamaecyparis obtusa</i>	Hinoki Cypress
5011.	<i>Castanea mollissima</i>	Chinese Chestnut
5012.	<i>Forsythia x intermedia</i>	Border Forsythia, hedge
5013.	<i>Celtis occidentalis</i>	Hackberry
5014.	<i>Forsythia x intermedia</i>	Border Forsythia, group
5015.	<i>Ailanthus altissima</i>	Tree of Heaven, group of four
5016.	<i>Cornus officinalis</i>	Japanese Cornelian Cherry
5017.	<i>Quercus palustris</i>	Pin Oak
5018.	<i>Phyllostachys aureosulcata</i>	Yellow-Groove Bamboo
601.	<i>Euonymus alata</i>	Winged Spindle Tree
602.	<i>Liquidambar styraciflua</i>	Sweet Gum
603.	<i>Liquidambar styraciflua</i>	Sweet Gum
604.	<i>Viburnum plicatum</i> <i>tomentosum</i>	Viburnum
605.	<i>Quercus phellos</i>	Willow Oak
606.	<i>Quercus rubra</i>	Red Oak
607.	<i>Pinus</i>	Pine
608.	<i>Cercis canadensis</i>	Redbud
609.	<i>Calycanthus floridus</i>	Carolina Allspice
610.	<i>Berberis thunbergii</i>	Japanese Barberry
611.	<i>Pyracantha coccinea</i>	Fire Thorn, two shrubs
612.	<i>Quercus palustris</i>	Pin Oak
613.	<i>Magnolia virginiana</i>	Sweet Bay

614.	<i>Taxodium distichum</i>	Bald Cypress, double row
615.	<i>Hydrangea petiolaris</i>	Climbing Hydrangea
616.	<i>Ilex opaca</i>	American Holly
617.	<i>Philadelphus coronarius</i>	Mock Orange
618.	<i>Photinia villosa</i> ?	
619.	<i>Ilex aquifolium</i> or <i>I. opaca</i>	English or American Holly
620.	<i>Azalea</i> Hybrid	Azalea, white
621.	<i>Rhododendron</i>	Rhododendron; orange
622.	<i>Buxus sempervirens</i> 'Arborescens'	Common Boxwood, tree form, group
623.	<i>Cotinus coggygria</i>	Smoketree
624.	<i>Azalea</i>	Azalea
625.	<i>Magnolia x soulangiana</i>	Saucer Magnolia
626.	<i>Azalea</i>	Azalea
627.	<i>Ilex cornuta</i>	Chinese Holly, two shrubs
628.	<i>Pinus nigra</i>	Austrian Pine
629.	<i>Tsuga canadensis</i>	Canada Hemlock
630.	<i>Pieris japonica</i>	Lily-of-the-Valley Bush
631.	<i>Liriodendron tulipifera</i>	Tulip Tree
632.	<i>Liriodendron tulipifera</i>	Tulip Tree
633.	<i>Quercus bicolor</i>	Swamp White Oak
634.	<i>Magnolia virginiana</i>	Sweet Bay
635.	<i>Kalmia latifolia</i>	Mountain Laurel, two shrubs

636.	<i>Kerria japonica</i>	Japanese Rose
637.	<i>Magnolia virginiana</i>	Sweet Bay
638.	<i>Kalmia latifolia</i>	Mountain Laurel
639.	<i>Pieris japonica</i>	Lily-of-the-Valley Bush
640.	<i>Liquidambar styraciflua</i>	Sweet Gum
641.	<i>Acer saccharum</i>	Sugar Maple
642.	<i>Magnolia stellata</i>	Star Magnolia
643.	<i>Kalmia latifolia</i>	Mountain Laurel
644.	<i>Hibiscus syriacus</i>	Shrub Althea
645.	<i>Azalea</i>	Azalea
646.	<i>Azalea</i>	Azalea, yellow
647.	<i>Cotinus coggygria</i>	Smoketree
648.	<i>Cotinus coggygria</i>	Smoketree
649.	<i>Buxus sempervirens</i> 'Arborescens'	Common Boxwood, tree form, two
650.	<i>Rosa rugosa</i>	Rose
651.	<i>Magnolia x soulangiana</i>	Saucer Magnolia
652.	<i>Magnolia kobus</i>	Magnolia
653.	<i>Philadelphus coronarius</i>	Mock Orange
654.	<i>Liriodendron tulipifera</i>	Tulip Tree
655.	<i>Philadelphus coronarius</i>	Mock Orange
656.	<i>Ligustrum vulgare</i>	Common Privet
657.	<i>Euonymus alata</i>	Winged Spindle Tree

658.	<i>Euonymus alata</i>	Winged Spindle Tree
659.	<i>Cornus florida</i>	Flowering Dogwood
660.	<i>Gleditsia triacanthos</i>	Honey Locust
661.	<i>Gleditsia triacanthos</i>	Honey Locust
662.	<i>Gleditsia triacanthos</i>	Honey Locust
663.	<i>Gleditsia triacanthos</i>	Honey Locust
664.	<i>Gleditsia triacanthos</i>	Honey Locust
665.	<i>Gleditsia triacanthos</i>	Honey Locust
666.	<i>Gleditsia triacanthos</i>	Honey Locust
667.	<i>Magnolia x soulangiana</i>	Saucer Magnolia
668.	<i>Ilex opaca</i>	American Holly
669.	<i>Rosa multiflora</i>	Rose
670.	<i>Viburnum dentatum</i>	Arrowwood
671.	<i>Viburnum dentatum</i>	Arrowwood

For the location of *Claytonia virginica* (Spring-Beauty), *Hyacinthoides hispanica* (Spanish Squill), *Osmunda regalis* (Royal Fern) and *Pachysandra terminalis* (Pachysandra), see Figure A-30.

APPENDIX E

SELECTED CORRESPONDENCE FROM COFFIN TO SHARP

(in chronological order)*

* All correspondence has been retyped in accordance with the original documents.
Original documents courtesy of the Sharp family.

MARIAN C. COFFIN
LANDSCAPE ARCHITECT
73 EAST 92ND STREET
NEW YORK CITY
TELEPHONE LENOX 8113

January 6, 1917.

Mr. H. Rodney Sharp,
Wilmington,
Del.

My dear Mr. Sharp:

As you have found my bill beyond your expectations I am very glad that you wrote as you did yesterday and explained your feelings in the matter. Your garden has been a most interesting one to develop and I have not only enjoyed making it but also have appreciated working with you. I certainly should not be content unless I felt that you were satisfied, not only with the work but the amount you had paid for it. As you have been frank I will be equally so and ask you about what you had expected my services to amount to? Perhaps in this way we may be able to come to some means of settlement which would be satisfactory to us both. I certainly do not wish you to feel that you cannot have me finish the garden for you, especially now that all the plans are drawn and it will be merely a small matter of supervision.

Though I am in the habit of basing my charge on a per diem, rather than a percentage basis, still, if you feel that the latter would be more satisfactory suppose we work this out and compare them? Of course you will understand that the percentage basis is figured on the completed cost of the entire work. This would include not only what already has been done but the completion of the terrace [the Evergreen Terrace], covering the new Evergreen planting, (this class of planting would be fairly expensive and would probably run from \$600.00 to \$1000.00 or up, according to the size of plants) and the cost of the awning shelter complete.

Could you give me the contractors bill in full and the other expenditures on the garden? I am enclosing [a] list of items to be figured on.

Just before your letter came I contemplated writing you [to] say that I intended finishing the terrace and garden planting (exclusive of traveling expenses) without extra charge and am still glad to do so, as I consider this in the completion of the garden.

Trusting I may have the above data asked for at your earliest convenience, which I should like for my own records as well as for consideration, believe me,

Sincerely yours,
Marian C Coffin

MARIAN C. COFFIN
LANDSCAPE ARCHITECT
73 EAST 92ND STREET
NEW YORK CITY

TELEPHONE LENOX 8113

January 6, 1917.

Items to be figured on percentage basis.

Cost of

Labor, grading & soil preparation.

Note: -Cost of labor of clients men employed on garden work should also be included as if they had not been available labor would have been supplied.

Cost of

Building & construction of swimming pool, small fountain, retaining walls, steps to garden house & other garden steps, laying of coping, stone paths, pipes & drains & other small jobs of workmen in garden.

Cost of

All materials bought such as stone for steps, copings, walls, etc. Materials for concrete & foundations. Materials for ground preparation such as soil, manure, fertilizers, sand, grass seed, etc.

Cost of

Plants including three large Pines, four large Box Wood and estimated cost of two large Box Bushes to complete design & Arbovitae hedge.

Cost of

Garden ornaments & accessories

Note;) Fountain was bought before beginning of the garden and should not be included in cost.

Estimated cost of

Completion of Terrace & Awning shelter.

MARIAN C. COFFIN
LANDSCAPE ARCHITECT
73 EAST 92ND STREET
NEW YORK CITY

TELEPHONE LENOX 8113

January 15, 1917.

H. Rodney Sharp, Esq.
du Pont Building,
Wilmington, Del.

My Dear Mr. Sharp:

In answer to your letter of January 9th I would say that my charge to you was based on three points. First, the artistic conception of the garden and in your case (with all due modesty) the successful completion of the work. This was a particularly difficult problem and required more than the ordinary thought and study. Second, the actual work done, and third, the size of the garden as evidenced, both by the area covered and the expense of execution. Your garden is a large composition of several units which are gardens in themselves.

The bill covers a completed garden. This alone may be the point that caused you surprise. Many of my places run over a period of several years, before completion, and my charges broken into the yearly accounts naturally seem much less though in the long run amount to more.

As per your request I enclose the detail charges as entered on my books.

I feel that if you could come in some time and discuss the matter and compare my charges with those of reputable Landscape Architects and also with charges based on a percentage basis, you would see that my bill was not exorbitant.

Above all Mr. Sharp I want you satisfied and am sure that anyone as reasonable as you are, with all the facts before them will find that my bill is fair.

Believe me,

Very sincerely yours,

Marian C Coffin

MARIAN C. COFFIN
LANDSCAPE ARCHITECT
73 EAST 92ND STREET
NEW YORK CITY

TELEPHONE LENOX 8113

Detail Charges on Work done on Estate of
H. Rodney Sharp, Esq. Wilmington, Del.

Sketches	\$ 300.00
Dimension Plan & specifications	275.00
Details and full sized drawings	200.00
Office Work & ordering	100.00
Supervision	250.00
Planting Plan of Terrace, vestibule, swimming pool stairs & walls	300.00
Planting Plan for Large Garden	500.00
Supervision, office work & ordering, for completion of terrace planting(Spring 1917)	<u>75.00</u>
total	\$ 2,000.00

Overall Cost for Garden	
Marble for walks	\$ 820.52
Plants, seeds and boxwood, etc.	2,936.29
Bader & Co.	10,689.76
Miss Marian C. Coffin	<u>2,000.00</u>
Total	\$ 16,446.57

MARIAN C. COFFIN
LANDSCAPE ARCHITECT
830 Lexington Avenue
New York City

May 23, 1921

Mr. H. Rodney Sharp, Wilmington, Delaware

My dear Mr. Sharp:

I made two trips to Wilmington this Spring. The first, the end of March when I went over everything very thoroughly with George. The second, on May 6th when I again made a thorough inspection of the place, but George was ill and I did not see him.

I am enclosing the copies of the reports of these two visits. On my last visit I found the Box fly very prevalent and I wrote to Mr. Numbers and George suggesting spraying at once, as I was afraid through the latter's illness this had not been done. Everybody in Wilmington was using Molasses spray, which though not a cure seems to hold the beast in check.

As you have probably heard the Spring has been very changeable, with some severe storms and practically all the Spring effects south of New York ruined by the excessive heat and sharp frosts.

After my last visit I wrote again to have George tread down and guy the newly planted trees which he had not done and which had been rather badly bent over by the storm. They had not started very quickly but looked healthy and I noticed the other Taxodium were also backward, so hope the new trees have now taken hold.

As to the artistic effect of the new Allie I am delighted with it, as before planting the trees I had the engineer stake it out correctly showing width of main path, shrubbery planting, etc. and it all comes in excellent scale with the rest of the place.

It is delightful to hear of your successful trip and I enjoyed your letter and postal cards so much. With kindest remembrances to you all,

Very sincerely yours,

Marian C. Coffin

MARIAN C. COFFIN
LANDSCAPE ARCHITECT
830 Lexington Avenue
New York City

Report - March 22, 1921.
Mr. H. Rodney Sharp, Wilmington, Delaware.

Work to be done this Spring

New Long Allée South of Garden (Section F)

George to dig holes and plant Bald Cypress trees on their arrival. Keep tallest trees at Garden end and Pike end using smaller in middle. Trees to be planted as staked on ground March 22nd, and as shown on plan.

Garden

Hedge to be replaced where necessary

Bed. III - Back of seat

Move 1 Mimosa to tool house

Vases

Pachysandra to be planted around each vase under Cedars.

Vases to gate

Plant 2 *Hibiscus syriacus* from Stairway as staked.

Swimming Pool

Removed *Azalea amena* (red) and replace with 5 *Azalea indica* 'Alba' (white); George to order.

Evergreen Terrace

Remove *Viburnum sieboldii* from near lead figure and replace with 1 *Viburnum rhytidophyllum* from garden.

North West Entrance

Cut down	1 Norway Maple
Remove	1 Spruce
	1 Weeping Willow

Shift *Liquidambar styraciflua*
Add 1 *Viburnum sieboldii* from Evergreen Terrace.

Group of Spiraea by Drive

Take out 3-4 to open vista

Screen Planting along Curtis Boundary

1 Hemlock to be moved

George to add 1 Hemlock, Cedars and Rhododendrons and to fill edge with ferns, and slightly rearrange.

Rhododendron Bed

10 more to be added.

MARIAN C. COFFIN
LANDSCAPE ARCHITECT
830 Lexington Avenue
New York City

Report - May 6, 1921.
Mr. H. Rodney Sharp, Wilmington, Delaware.

Evergreen Terrace

Evergreen Terrace perfect except at entrance by Walnut tree, fill with ferns
18 or more *Osmunda regalis*.
Prop up Cedar tree, to keep straight
Prune Elm
Yews will need shifting soon.

Vestibule

Box lovely except two end beds, Bamboos or low shrubs can be
distributed and used in these.

Swimming Pool

Azalea amena should be renewed. Add 6-10 *Azalea indica* 'Alba' small
and shift larger ones for background.

Main Garden

Trees, shrubs, Box, Cedars, grass, look well. 6-10 hedge plants *Arborvitae*
to be added.

Flowers

Need entire overhauling and garden replanted. Sand should be
added, soil wet.

Bed I

1 Rose gone
Columbine all small
Iris small and thin
Linum gone
Salvia pratensis, a few
Peonies gone
Delphinium, a couple
Anchusa gone

Bed II

Fair.

Bed III - End

Very poor.

Bed III - Vase to Vase

Fairly good.

Gone: *Hypericum*
Delphinium
Trollius.

Bed III - Vase to Gate

Fair: *Anemones*, *Lupinus*

Gone: *Iris japonica*, few

Bed IV

Poor.

MARIAN C. COFFIN
LANDSCAPE ARCHITECT
830 Lexington Avenue
New York City

September 13, 1921.

Mr. H. Rodney Sharp, Wilmington, Delaware

My dear Mr. Sharp:

Mrs. Nevius[*] went down last week to "Gibralta" and had a very satisfactory time going over the place with Mr. Numbers and Joe. She considers that the latter is doing very well indeed and that he is competent to swing the work under our supervision, until your return. He is taking a great deal of interest and you will be amused to know that he is going to night school and his English is improving. I think one or two days further supervision this Autumn is all you will require until next Spring.

I feel so pleased and am sure you will with this report.

Believe me, with kindest remembrances to you all,

Very sincerely yours,

Marian C. Coffin.

* Ethel D. Nevius, woman landscape architect, was hired by Marian Coffin as an assistant when Coffin moved her office to 830 Lexington Avenue in New York City.

MARIAN C. COFFIN
LANDSCAPE ARCHITECT
830 Lexington Avenue
New York City

Report - September 8, 1921.
Mr. H. Rodney Sharp, Wilmington, Delaware.

Planting along Entrance Drive

1 Hemlock, 3 Hawthorns dead.

Hawthorns badly infested with gray fly. Joe is washing down with strong spray every few days and will spray whale oil soap which Mr. Numbers is to get.

Lower Lawn

Shrubs look very well.

1 Bald Cypress dead at end of row by road. Can be replaced in spring by fine specimen in reserve in vegetable garden. Tree opposite not doing well but may pull through. Small tree in upper row very poor. Should be replaced. All trees quite crooked. Had them guyed and Joe will go over them carefully every week and straighten as necessary.

Grass slope in fine condition.

3 Arborvitae in hedge in front of garden should be replaced.

Evergreen Terrace

Looks extremely well. More ferns should be added under tree at foot of steps.

Grass in good condition but long hollow across center and three small hollows under tree near sitting area should be leveled and reseeded.

Vestibule

1 *Pyrus* dead.

1 Lilac dead on one side and dead wood has been cut out leaving a hole. Should be replaced.

Add: 6 *Erianthus ravenne* (south side)

4 *Erianthus ravenne* (north side).

Swimming Pool

Grass around end of Swimming Pool near steps poor. Grade should be raised along pool at that end and by steps entering garden.
Renew grass under tree using "Shady Place Grass Seed."

Flower Garden

Replace: 9 Arborvitae in hedge around garden.

Beds on either side of gate have settled and should be regraded. This will take about two loads of top soil.

Borders will need going over and some perennials replaced next year. Joe had saved seedlings which have appeared in the beds and planted them in the cutting garden for future use. As far as possible seed can be bought and own plants raised next spring.

General Notes

English Ivy unusually fine. Joe has rooted cuttings which will be available for use next year.

Box all over the place looks well. There has been much trouble with box fly but Joe has sprayed with crude molasses and has it under control. Slight traces of scale but on the whole very clean.

Joe very much interested in keeping place up. Seems responsible and should be able to carry out directions given on ground. With the exception of the flowers the place looks extremely well.

MARIAN C. COFFIN
LANDSCAPE ARCHITECT
830 Lexington Avenue
New York City

Report - May 26, 1922.
Mr. H. Rodney Sharp, Wilmington, Delaware.

Grounds - Evergreen Terrace, Swimming Pool, etc.

The place is in excellent condition, the grass in good order. Box in better shape than for two years and trees and shrubs have made phenomenal growth. All this shows the result of good and faithful care the past year.

Garden

Annuals planted according to program. Gladioli also, but small change in using Gladioli 'L'Unigue' in two Vestibule beds. We only planted half of the bulbs and Joe is to plant the other half in about two weeks so as to prolong season of bloom.

Peonies in garden labeled, as pink are still in red end near seat and must be moved.

Work to be done

Joe to raise sods in garden about 2 vases which have sunk.

To reset Pachysandra about fountain bed and behind vases.

To spray Box again with whale oil soap.

To space and rearrange ferns in bed along drive and boundary.

To take up all tulips and ripen off. Keep to plant in vegetable garden in Autumn.

Note

Plants on hand can be used next year: Joe to label all as color, etc.

6 *Papaver orientalis*, red

6 *Papaver orientalis*, pink

Romneya seedlings

Anchusa, few

50 *Delphinium formosum*

Hollyhocks, a few

Iris, deep blue, quantity

Iris aurea, quantity

Iris pallida dalmatica, quantity

Iris jascquesiana, quantity.

MARIAN C. COFFIN
LANDSCAPE ARCHITECT
830 Lexington Avenue
New York City

May 31, 1922

Order for Mr. H. Rodney Sharp
c/o Mr. J. C. Numbers
Wilmington, Delaware

seeds	
2 pkts	<i>Aquilegia chrysantha</i>
2 "	<i>Althea rosea</i> , single lemon
2 "	" " " white
2 "	" " " maroon
2 "	" " " pink
2 "	<i>Anchusa</i> 'Dropmore'
2 "	<i>Delphinium</i> 'Gold Medal' Hybrids
2 "	<i>Papaver orientale</i> white
2 "	<i>Linum perenne</i>
2 "	<i>Dianthus barbatus</i> pink
2 "	" " maroon
2 "	<i>Digitalis lanata</i>
2 "	<i>Gaillardia grandiflora</i>
2 "	<i>Lupinus</i> blue
2 "	<i>Campanula pyramidalis</i>

Dreer:

Please ship at once. Stock to be charged to Mr. Sharp, bill in duplicate to be submitted through this office.

JAMES M. SCHEINER
ARCHITECT

MARIAN C. COFFIN
LANDSCAPE ARCHITECT
830 LEXINGTON AVENUE
NEW YORK CITY
--
TELEPHONE RHINELANDER 2095

October 23, 1923

Mr. H. Rodney Sharp, Wilmington, Delaware

My dear Mr. Sharp:

We are sending you under separate cover two blue prints of the long path [Bald Cypress Allée] and enclosed herewith you will find the specification.

I am also sending you two alternate rough sketches for the Tea House, one exactly like the scheme you like the other a slight variation. I felt that this should be studied now in order that the general mass was considered in relation to the path scheme.

Can you begin the construction work of grading and soil preparation immediately? If you need anyone to come down and look at it let me know and we will be glad to do so.

I enjoyed my day at "Gibraltar" and am delighted that you are starting this finishing touch of the garden scheme as I do think it is going to work out well.

Believe me,

Very truly yours,

Marian C. Coffin

SPECIFICATION FOR LAYOUT OF SECTION F
GARDEN OF MR. AND MRS. H. RODNEY SHARP, WILMINGTON, DELAWARE

Marian Coffin, Landscape Architect
October, 1923

Soil Preparation

The soil in this area is to be ploughed, harrowed, and rough graded and under-drained if necessary to carry off surplus water to existing drain. Main lawn grass walk, center grass square, and end grass section surrounding Tea House are to be cleared approximately level, retaining the general natural slope of the land. The grading of the shrub areas on each side may be left rough and unchanged. Prepare grass areas one foot in depth (1'0") and the shrub areas one foot six inches (1'6") in depth adding old manure, a little sand if the soil is heavy, and incorporating lime in the process.

Masonry

Concrete wall to be placed as shown on plan outlining both sides of path and lining up with existing piers of garden gate to Section E.

This wall to be approximately 10" above the finished grade of the walk and to follow it in a parallel line. The wall is to be three feet six inches (3'6") below finished grade, composed of concrete in proportions as follows:

1 part Portland cement
3 " clear sharp sand
5 " broken stone

Part above ground to be finished rather roughly.

Pebbles where shown adjoining the Tea House to be set about three inches in depth and to conform with those on upper terrace.

APPENDIX F

GUIDELINES FOR GARDEN RESTORATION *

1. Identify an autonomous garden area to be restored.
2. Survey the garden area.
 - a. Analyze soil condition, erosion and drainage problems, irrigation needs.
 - b. Identify, inventory and map existing plants. Determine their current health and condition.
 - c. Review historical records of garden area.
 - d. Compare historical and current records. Determine plantings that have been lost or added over the years.
3. Clean up the area to be restored.
 - a. Remove diseased and damaged plants. Prune, clean up, rejuvenate remaining plants. Temporarily remove intact plants if necessary.
 - b. Remove and treat garden ornaments (clean, restore, replace, etc.)
 - c. Restore pathways, structures, etc.
 - d. Amend soil.
4. Review Coffin's original design drawings and design intent of the garden area.
 - a. Review color schemes, time of bloom, type, form and arrangement of plantings, aesthetic balance, approaching vistas, etc.
 - b. Review the integration of the garden area with the overall design, the house and garden relationship, and the surrounding landscape.
5. Develop a planting plan, and a plan for the restoration of architectural elements, which is based on the review above (4 a, b).
6. Judiciously revise the planting plan in order to better accommodate (1) the current cultural conditions of the garden; (2) current horticultural practices; (3) requirements and financial means of the institution; (4) the use of buildings and public access requirements. Variations from section 5 should only be undertaken carefully, with good reason, and in harmony with Coffin's original design intent for the garden area.

* Adapted from: Garden Restoration: Critical Path. January 23, 1990. Courtesy of Winterthur Museum, Gardens and Library.

7. Formulate a detailed budget of the cost of completing the restoration of the garden area, including hardscape and garden ornaments.
8. Review the restoration plan with a "restoration committee." Consider interpretation, signage and public use for the garden area.
9. Obtain plants, manpower, equipment, etc. needed to implement the restoration. Commission contractors if necessary.
10. Train staff members, volunteers, contractors. Inform them about the historic significance of the garden area, plants, and structures, and Coffin's design intent. Assure protection of specimen plants and structures that are affected by restoration work.
11. Implement the restoration.
12. Evaluate restoration procedures and results. Keep records.
13. Return restored garden ornaments to proper locations.
14. Implement interpretive or directional signs if planned.

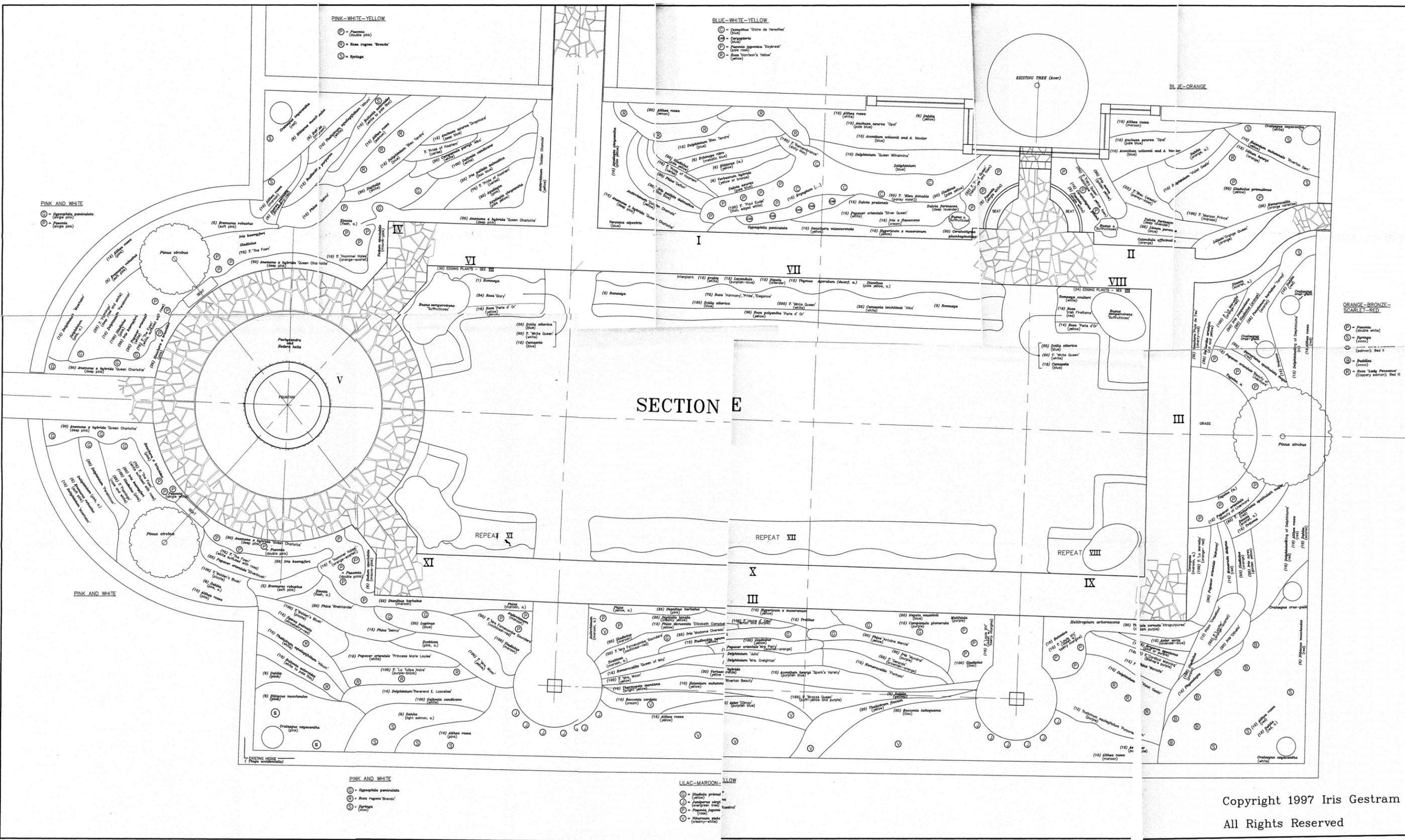


Figure 23:
 Planting Plan for Formal Flower Garden.
 1997. Adaptation of:
 Coffin, 1916, Planting Plan #1.
 Garden for Hugh Rodney Sharp.
 Adaptation and Reproduction by
 Gilbert R. Bland and Iris Gestram.
 Original drawing courtesy of the Sharp family.

The Historic Landscape at Gibraltar—A Proposal for its Preservation.
 Master's thesis.

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