
National Park Service
Cultural Landscapes Inventory

2011

Revised: 7/2024



Glen Echo Park

George Washington Memorial Parkway - Glen Echo Park

Table of Contents

Introduction

General Information

Concurrence Information

Geographic Information and Location Map

Management Information

National Register Information

Chronology & Physical History

Analysis & Evaluation of Integrity

Uses

Condition

Treatment

Bibliography & Supplemental Information

Introduction

The Cultural Landscape Inventory (CLI)

The Cultural Landscape Inventory (CLI) is a comprehensive inventory of all cultural landscapes in the National Park System. Landscapes that are listed, or eligible for listing, on the National Register of Historic Places, or are otherwise managed as cultural resources and in which the National Park Service has, or plans to acquire, legal interest are included in the inventory. The CLI identifies and documents each landscape's location, size, physical development, landscape characteristics, character-defining features, and condition. Cultural landscapes have approved CLIs when concurrence with the findings is obtained from the park superintendent and all required data fields are entered into the Cultural Resources Information System (CRIS-CL) database. In addition, for landscapes not currently listed on the National Register and/or without adequate documentation, concurrence is required from the State Historic Preservation Officer, Tribal Historic Preservation Officer, or the Keeper of the National Register.

Scope of the CLI

The information contained within the CLI is compiled from primary and secondary sources and through on-site surveys of the landscape. The level of investigation is dependent upon scoping the need for information. The baseline information collected provides a comprehensive look at the historical development and significance of the landscape. Documentation and analysis of the existing landscape identifies character-defining characteristics and features and allows for an evaluation of the landscape's integrity and an assessment of the landscape's condition. The CLI also includes historic maps, drawings, and images; photographs of existing conditions; and a site plan that indicates major features. The CLI documents the existing condition of park landscape resources and identifies impacts, threats, and measures to stabilize condition. This information can be used to develop strategies for improved stewardship. Unlike a Cultural Landscape Report (CLR), the CLI does not provide management recommendations or treatment guidelines for the cultural landscape, but it may identify stabilization measures.

The Cultural Resources Information System (CRIS)

CRIS is the National Park Service's database of cultural resources on its lands, consisting of archeological sites, historic structures, ethnographic resources, and cultural landscapes. Cultural Resources Inventory System (CRIS) replaces three legacy inventory systems: ASMIS (archeology), CLI (cultural landscapes), and LCS (historic structures); and it reinstates the former ERI (ethnographic resources). This Cultural Landscape Inventory document reflects the information in a corresponding CRIS Cultural Landscape record.

Statutory and Regulatory Foundation

The legislative, regulatory, and policy directives for conducting and maintaining the CLI within CRIS are:

- National Historic Preservation Act (NHPA) of 1966 (16 USC 470h-2(a)(1)) Sec. 110
- Executive Order 13287: Preserve America, 2003. Sec. 3 (a and c)
- Secretary of the Interior's Standards and Guidelines for Federal Agency Historic Preservation Programs
- Pursuant to the National Historic Preservation Act, 1998. Std. 2
- Cultural Resource Management Guideline, 1997, Release No. 5, page 22; issued pursuant to Director's Order #28 (DO-28)

The NHPA requires the identification, evaluation, and nomination of historic properties to the National Register of Historic Places and the maintenance and expansion of an inventory of cultural resources. DO-28 requires a cyclic assessment of the current condition of cultural landscapes based on an assessment interval, with a default of six years.

Use

Beyond fulfilling legal and policy requirements, park staff can use the Cultural Landscape Inventory in the following ways:

- To learn about park cultural landscapes (all staff)
- To inform management decisions (park managers)
- To inform project planning and development (park managers, facility managers, project managers, compliance specialists)
- To monitor the condition of the cultural landscape and take measures to protect its significance and integrity (cultural resource managers, facility managers)
- To recognize the stabilization and treatment needs of landscape features and plan work within cultural landscapes to address the needs (facility managers, cultural resource managers)
- To understand the cultural value of natural systems in a cultural landscape (natural resource managers)
- To create programming and educational materials based on site history (interpretation and education specialists)
- To recognize impacts within cultural landscapes and enforce protection measures (visitor and resources protection staff)

General Information

Property Level and CLI Numbers

Inventory Unit Name:	Glen Echo Park
Resource Classification:	Cultural Landscape
CLI Identification Number:	600052
Parent Landscape:	600052
Inventory Status:	Complete

Park Information

Park Name:	George Washington Memorial Parkway - Glen Echo Park
Alpha Code:	GLEC
Park Organization Code:	3338
Park District:	GLEC
Region:	National Capital
Restricted:	No

Landscape Description:

Occupying a total of approximately 22 acres in Montgomery County, MD, the Glen Echo Park-Clara Barton House Cultural Landscape comprises two contiguous National Park Service units: Glen Echo Park and the Clara Barton National Historic Site. Administratively, the Clara Barton National Historic Site is an independent National Park Service holding and Glen Echo Park is under the jurisdiction of the George Washington Memorial Parkway. The cultural landscape property is located on the east side of the Potomac River, approximately 2.5 miles northwest of the District of Columbia. The landscape's boundaries do not easily equate with the four cardinal compass directions, and therefore this CLI has followed past precedent in defining the boundaries as follows: Oxford Road to the north, Tulane Avenue to the south, MacArthur Boulevard to the east, and additional National Park Service lands administered by the George Washington Memorial Parkway to the west. The Clara Barton Parkway and the C & O Canal National Historical Park are also located a short distance to the west of the cultural landscape. A tributary of the Potomac River, Minnehaha Creek, bisects the site flowing north to south.

The current property comprises a portion of the approximately 80 acres of land donated by brothers Edward and Edwin Baltzley to establish an educational campus known as the National Chautauqua of Glen Echo in 1891. That same year they also gifted a small portion of this land to Clara Barton, the founder of the American Red Cross, and supplied the labor and some of the materials used to construct the building that has come to be known as the Clara Barton House. The Baltzleys were real estate developers who sought to create a major suburban enclave around the Chautauqua, and they hoped that attracting such a well-known public figure as Barton would serve as a testimonial to the soundness of their enterprise and encourage others to purchase lots and build houses. Unfortunately for them, the Chautauqua concept failed after only a year, and their efforts to resurrect it, coupled with the nationwide financial Panic of 1893, eventually doomed their entire enterprise. Edwin Baltzley, who held out longer than his brother, turned to renting out the former Chautauqua grounds to Vaudeville acts and other groups as a last-ditch effort to recoup his losses, and by 1899 the first amusement park structures, including an early carousel, had been erected on the site. His efforts, however, were in vain, as the bank finally foreclosed in 1903. Nonetheless, the amusement park idea took hold, and approximately 16.5 acres of the original 80-acre Chautauqua campus would function in this capacity until 1968 under the name Glen Echo Park. For her part, Clara Barton lived in the house built for her by the Baltzleys for a brief time in 1891, when the Chautauqua was in operation, and then again from 1897 until her death in 1912. During

this second, period, she established a miniature farm on the grounds of her house that included a stable and several ancillary outbuildings, fruit trees and bushes, vegetable gardens, flower beds, and such animals as cows, horses, chickens, and goats.

The General Services Administration (GSA) of the federal government acquired title to Glen Echo Park, the historic amusement park, on April 1, 1970 and the National Park Service (NPS) was given the responsibility of managing the new site. The GSA transferred title of the park to the NPS on March 5, 1976, and the National Park Service currently administers Glen Echo Park while a private non-profit organization, the Glen Echo Park Partnership for the Arts and Culture, Inc. (GEPPAC), manages a variety of park arts and cultural programs that harken back to the original educational ideals of the National Chautauqua of Glen Echo. Under the terms of this cooperative agreement, individual tenants occupy many of the historic buildings and offer a wide selection of classes: ceramics and pottery, children's programs, dance and movement, drawing and painting, glass, music, photography, silversmithing, social dance, theater and puppetry, and a variety of other arts and media. Performances and workshops are also held on a regular basis according to the park's monthly calendar.

Because the name Glen Echo Park pertains to both the historic amusement park and the current arts and cultural park, in order to avoid any possible confusion between the two, the historic park is referred to throughout this CLI as either the Glen Echo amusement park or simply as the amusement park. From this point forward, the term Glen Echo Park is used only when referencing actions that have taken place on the property since it became federal property in 1970.

Congress declared the Clara Barton House a National Historic Landmark on January 12, 1965, and in 1974 passed legislation establishing the house and its grounds, which amounted to just over an acre of land, as the Clara Barton National Historic Site. This property was acquired by the National Park Service in April 1975 through a donation from the Friends of Clara Barton, a nonprofit that formed to acquire, preserve, and protect the site a decade earlier. When the GSA transferred title to Glen Echo Park in 1976, the NPS became the steward of approximately 17.9 acres of land comprising the two adjacent sites. Shortly thereafter, the NPS adjusted their boundaries. A 9.3-acre parcel, containing all surviving amusement park infrastructure continued under the name Glen Echo Park. The remainder of the Glen Echo Park property, 7.5 acres that was mostly parking lot space, became part of the Clara Barton National Historic Site, bringing its new size up to 8.59 acres. In 2007, Glen Echo Park acquired additional lands that had been part of an historic 19th-century trolley right-of-way running along the west side of MacArthur Boulevard. These acquisitions brought the total land held by the two sites up to the current 22 acres. While it is important to note that Glen Echo Park and the Clara Barton National Historic Site are indeed two separate National Park Service units, these distinctions actually amount to very little. The two sites have a shared history that stretches all the way back to 1888 and a single NPS site manager is currently in charge of both properties. For more than a century, Glen Echo Park and the Clara Barton House have been extensions of one another, and for this reason the decision was made to document both sites as a single cultural landscape.

The Glen Echo Park-Clara Barton House Cultural Landscape retains integrity to its historic period of significance (1888-1968). Many of the historic structures remain, including the Clara Barton House and the stylized Art Deco buildings that lend Glen Echo Park its signature appearance. The historic Dentzel Carousel, installed in 1921, continues to operate seasonally. The circulation routes between the amusement park buildings are the same as in the historic period, and the circular driveway established by Barton to the west of her house is still present today. Historic and specimen trees grow in the Picnic Grove section of Glen Echo Park, shading modern-day visitors just as trees have done for more than a century. Alterations have also occurred, and several, such as the removal of all of Clara Barton's outbuildings and the majority of the amusement park rides, have impacted both the form and character of the cultural landscape. On the whole, however, continuity outweighs change.

By virtue of its listing as a National Historic Landmark, the Clara Barton House was automatically added to the National Register of Historic Places following the passage of the National Historic Preservation Act of 1966. The first National Register inventory form was completed in 1972 and an update followed in 1980. The latter identified the Clara Barton National Historic Site as nationally significant according to National Register Criterion B, based upon its association with the life and work of Clara Barton.

Glen Echo Park was listed on the National Register as a historic district in 1984. It qualified under Criteria A and C, and the nomination identified architecture, commerce, education, and recreation as specific areas of significance. The Chautauqua Tower, the oldest intact structure in place within the Glen Echo Park-Clara Barton House Cultural Landscape, and the 1921 Dentzel Carousel had previously been individually listed in 1980. Both also met National Register Criteria A and C, with the former identified for its social/humanitarian history and architecture, and the latter on the basis of its art, sculpture, and entertainment.

The period of significance for the Glen Echo Park-Clara Barton House Cultural Landscape is 1888-1968. These dates represent the initial purchase of the land by Edward and Edwin Baltzley in 1888, and extend through the tenure of Clara Barton, the brief existence of the National Chautauqua of Glen Echo, and the founding and expansion of the Glen Echo amusement park. The period ends with the permanent closure of the amusement park in 1968.

This CLI finds that the Glen Echo Park-Clara Barton House Cultural Landscape retains integrity to the period of significance and is in good condition overall. While there have been some changes to the property and the loss of several important features, all seven aspects of integrity remain represented on the landscape today.

Landscape Hierarchy Description:

Landscape Type:

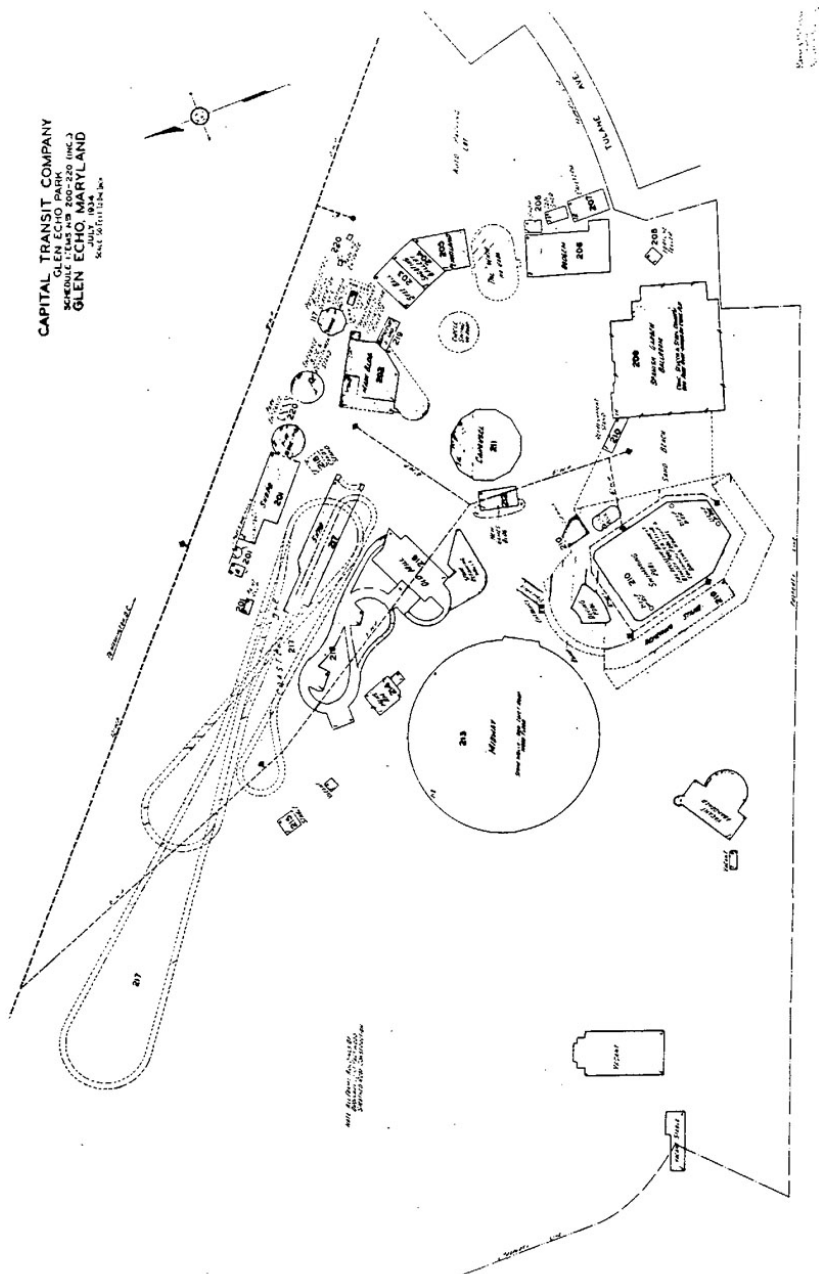
Historic Vernacular Landscape
Historic Site

Other Names:

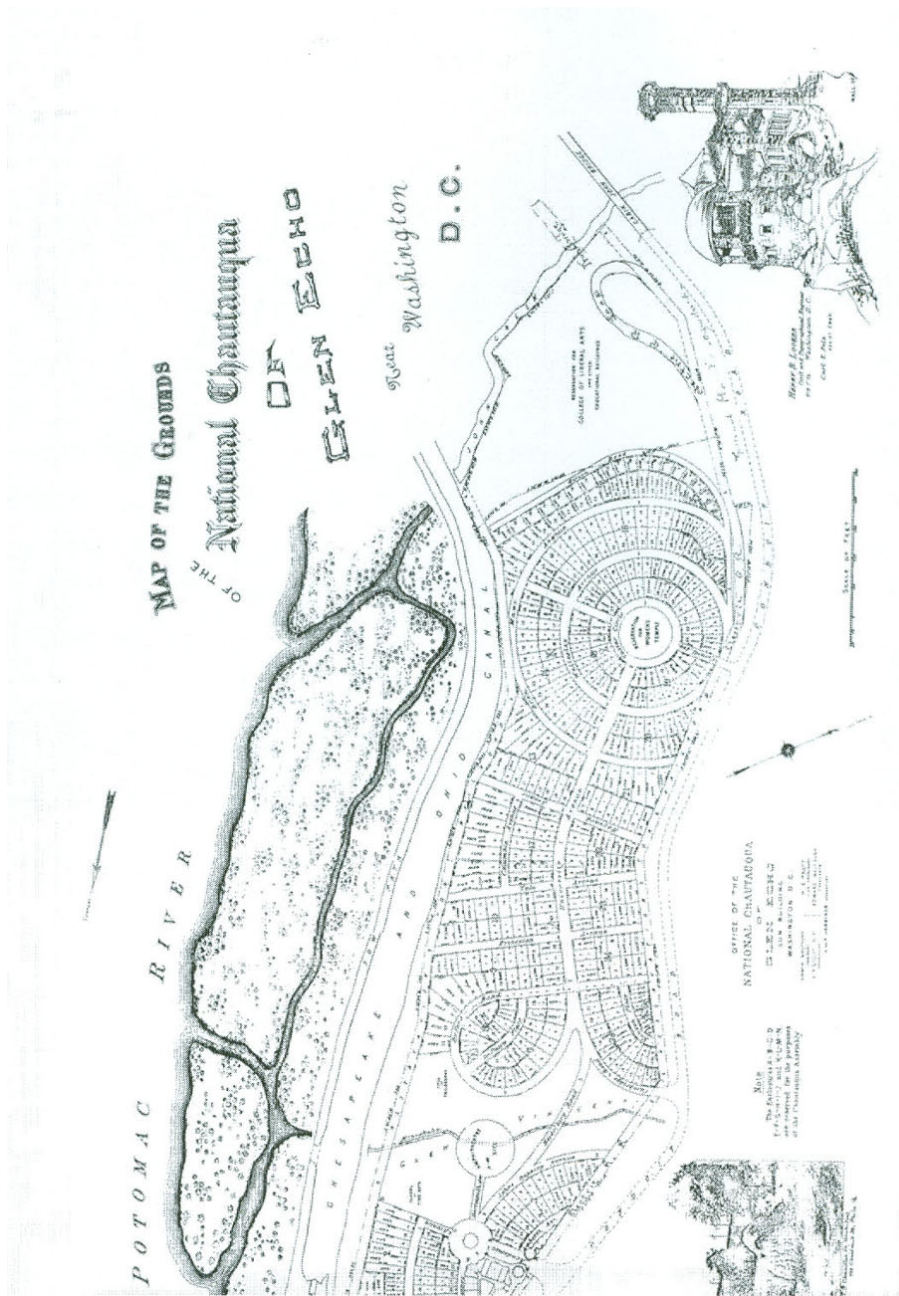
Other Name:	National Chautauqua of Glen Echo	Other Name Type:	Historic
Other Name:	Glen Echo Park	Other Name Type:	Both Current And Historic
Other Name:	Clara Barton House	Other Name Type:	Both Current And Historic
Other Name:	Red Cross House	Other Name Type:	Historic

Site Plan

Glen Echo Park
George Washington Memorial Parkway - Glen Echo Park

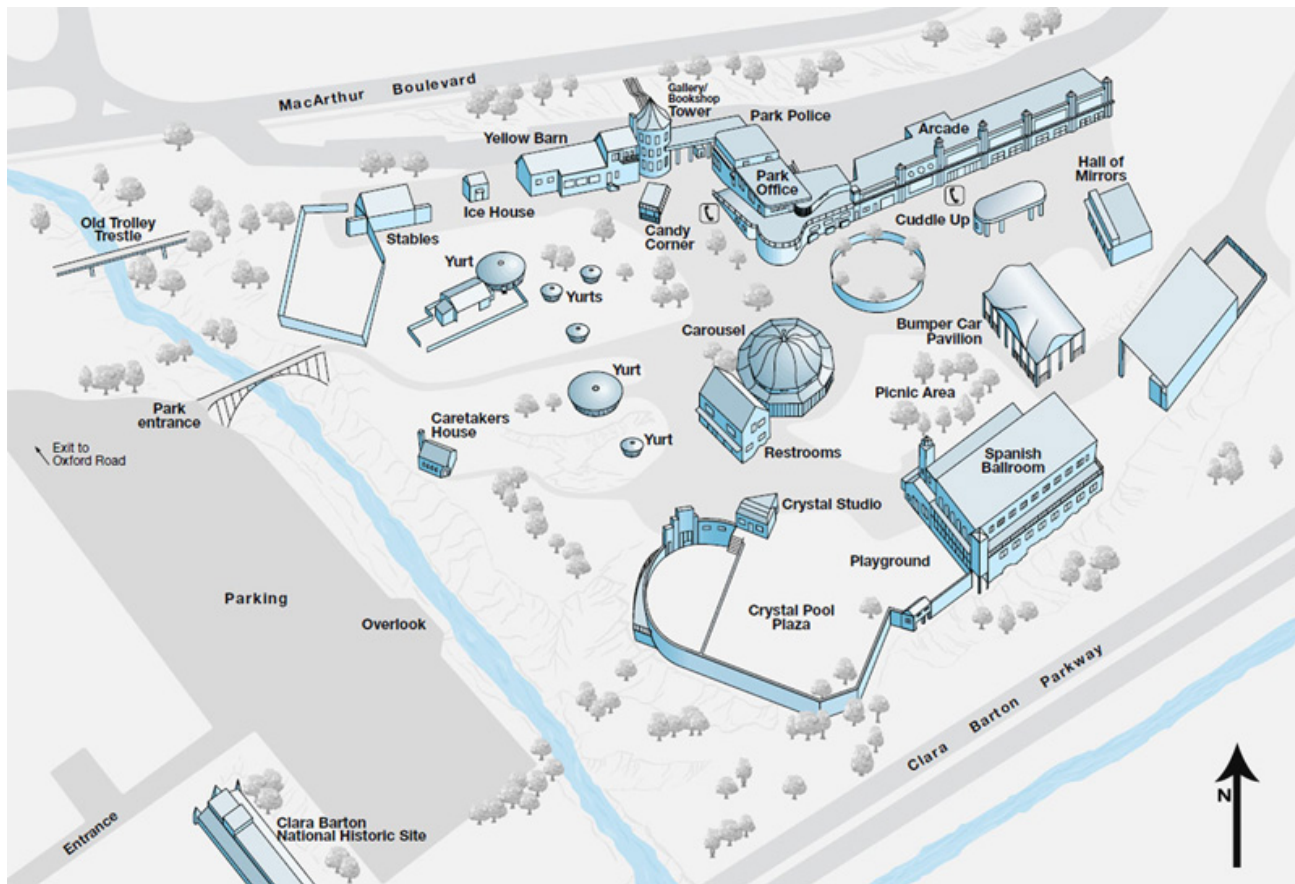


The firm of Marsh & McLennan, Inc. prepared this fire insurance map of the Glen Echo amusement park in 1934. The Clara Barton House is labeled as "vacant" and is located at the far left (Published as Appendix K in Unrau 1986).

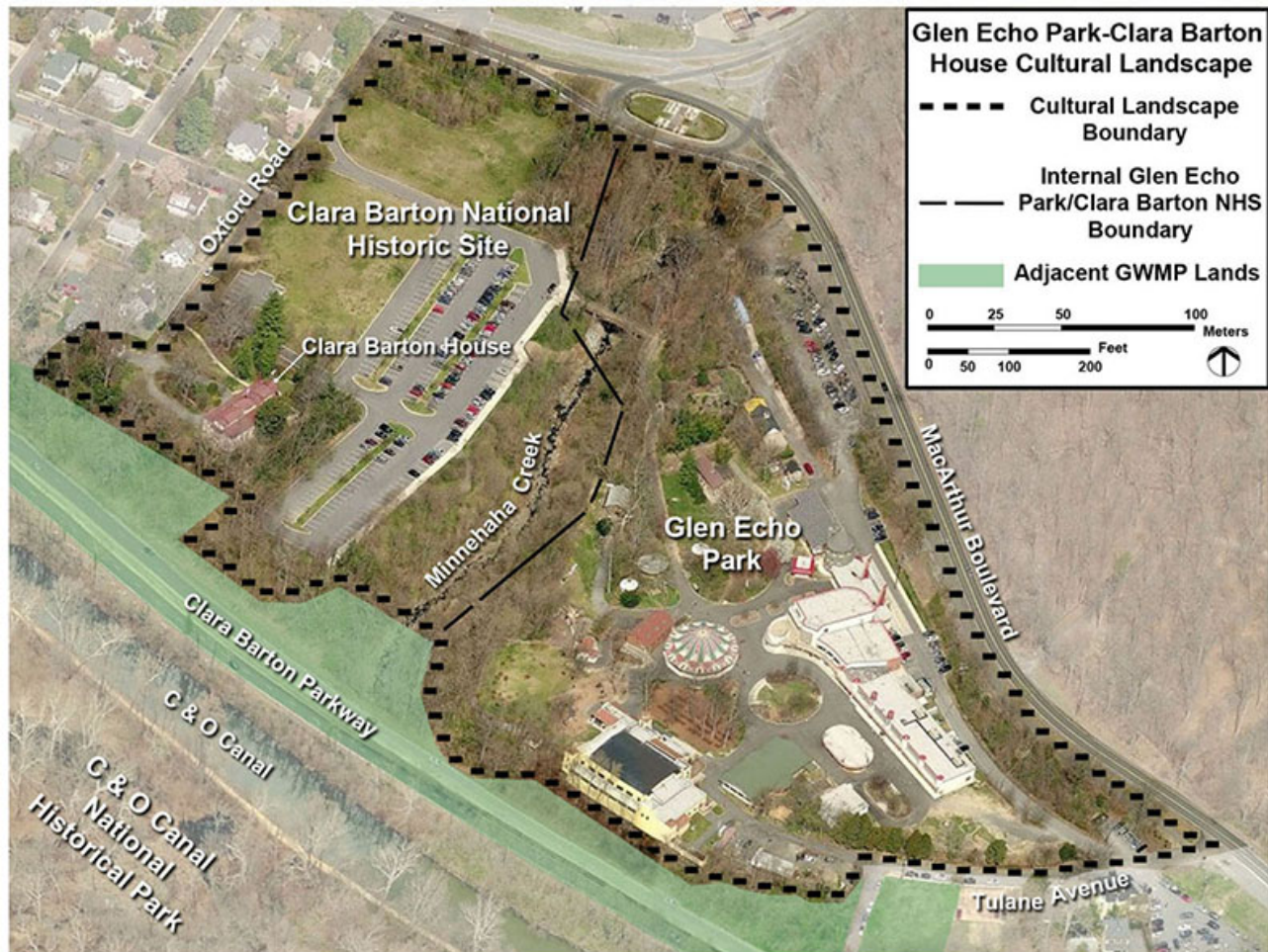


Henry B. Looker's 1891 Map of the Grounds of the National Chautauqua of Glen Echo. The cultural landscape site is at left, with the circular Chautauqua Amphitheater laid over Minnehaha Creek (Montgomery Co. Historical Society; Richard Cook Collection).

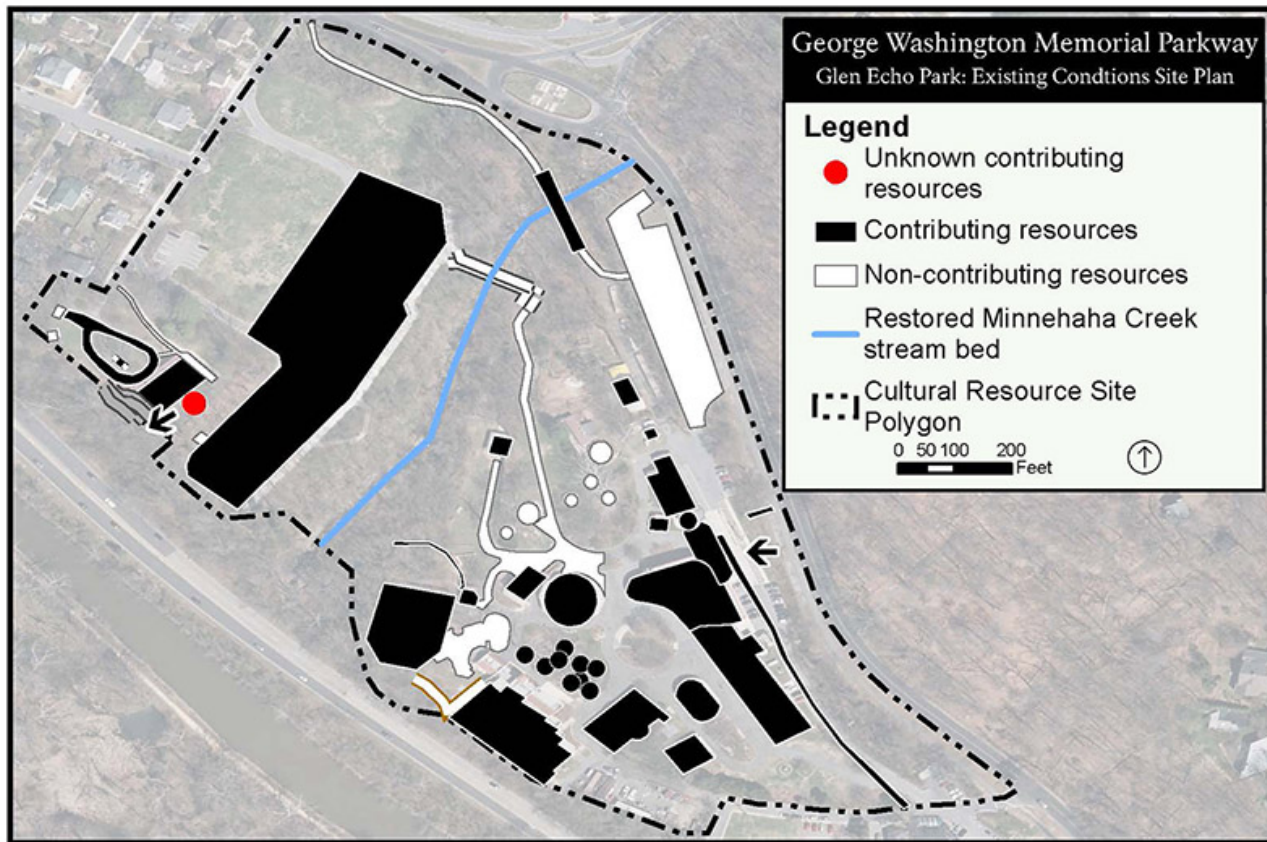
Glen Echo Park
George Washington Memorial Parkway - Glen Echo Park



The Glen-Echo Park-Clara Barton House cultural landscape, ca. 1997. The unlabeled structure at the right, which once housed the amusement park's "Kiddieland" attraction, was demolished ca. 2002, but the layout is otherwise unchanged today (NPS 1997).



A birds-eye view of the Glen Echo Park-Clara Barton House cultural landscape and surrounding lands, 2011 (base layer by Microsoft Bing 2011; additions by NCR CLP 2011).



CR GIS map detailing the condition of Glen Echo during FY 2017. A more legible larger version of the map has been uploaded to the database and included in an appendix. The map was rendered in ArcGIS (NCR CLP 2017).

The site plan was not revised during the FY2024 CLI update.

Concurrence Information

Concurrence Status:

Park Superintendent Concurrence:	Yes
Park Superintendent Date of Concurrence:	06/20/2011

Completion Status Explanatory Narrative:

This CLI represents a continuation of the documentation of Glen Echo Park and the Clara Barton National Historic Site. Both primary and secondary sources were consulted, and resources from within and outside of the National Park Service were utilized. Additional archival research was conducted in the Cultural Resource Files of the National Capital Region (NCR). Site investigations were conducted by the National Capital Region Cultural Landscapes Program (CLP).

The Glen Echo Park-Clara Barton House Cultural Landscapes Inventory was written by Jonathan Pliska, Landscape Historian with the Cultural Landscapes Program (CLP) of the National Capital Region (NCR). The following people provided valuable insight during the inventory process: Maureen Joseph, Regional Historical Landscape Architect, NCR CLP; Martha Temkin, NCR CLI/LCS Coordinator; Polly Angelakis, Site Manager, Clara Barton National Historic Site and Glen Echo Park, George Washington Memorial Parkway (GWMP); Kate Barrett, Landscape Architect, GWMP; Alicia Caporaso, STEP CRM Intern, GWMP; Ben Helwig, Park Ranger and Community Planner, GWMP; Kimberly Robinson, Curator, Clara Barton NHS, GWMP; Matt Virta, Cultural Resource Manager, GWMP. Additionally, local historian Richard Cook graciously allowed for historic images from his personal collection to be used in this CLI.

The photographs on the cover of this report were taken in 2010 by Jonathan Pliska, NCR CLP Landscape Historian. That on top shows the Administration Building at Glen Echo Park with its historic Popcorn sign. That on the bottom shows the front (north) façade of the Clara Barton House.

The Glen Echo Park CLI was updated in FY2024 by Angelina Ribeiro Jones, NCR CLI Coordinator and Historical Landscape Architect.

Concurrence Graphic Information:

Attachment File Path



United States Department of the Interior

NATIONAL PARK SERVICE
National Capital Region
1100 Ohio Drive, S.W.
Washington, D.C. 20242

May 2, 2011

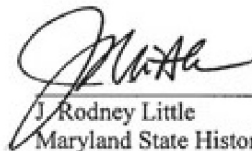
Memorandum

To: Cultural Landscapes Inventory Coordinator, National Capital
Region

From: State Historic Preservation Officer, Maryland

Subject: Statement of Concurrence, Glen Echo Park-Clara Barton House
Cultural Landscape CLI

I, J. Rodney Little, Maryland State Historic Preservation Officer, concur with the findings of the Glen Echo Park-Clara Barton House Cultural Landscape CLI as per Section 110 of the National Historic Preservation Act of 1966, submitted on May 2, 2011.


J. Rodney Little
Maryland State Historic Preservation Officer

8-30-11
Date

Concurrence memo signed by the SHPO on August 30, 2011



United States Department of the Interior

NATIONAL PARK SERVICE
National Capital Region
1100 Ohio Drive, S.W.
Washington, D.C. 20242

May 2, 2011
Memorandum:

To: Regional Landscape Architect, National Capital Region
From: Superintendent, George Washington Memorial Parkway
Subject: Statement of Concurrence, Glen Echo Park-Clara Barton House Cultural Landscape

I, Dottie P. Marshall, Superintendent of George Washington Memorial Parkway, concur with the findings of the Cultural Landscapes Inventory for the Glen Echo Park-Clara Barton House Cultural Landscape, including the following specific components:

MANAGEMENT CATEGORY: MUST BE PRESERVED AND MAINTAINED

CONDITION ASSESSMENT: GOOD

Good: indicates the inventory unit shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The inventory unit's cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Fair: indicates the inventory unit shows clear evidence of minor disturbances and deterioration by natural and/or human forces, and some degree of corrective action is needed within 3-5 years to prevent further harm to its cultural and/or natural values. If left to continue without the appropriate corrective action, the cumulative effect of the deterioration of many of the character defining elements, will cause the inventory unit to degrade to a poor condition.

Poor: indicates the inventory unit shows clear evidence of major disturbance and rapid deterioration by natural and/or human forces. Immediate corrective action is required to protect and preserve the remaining historical and natural values.

The Cultural Landscapes Inventory for the Glen Echo Park-Clara Barton House Cultural Landscape is hereby approved and accepted.


Dottie P. Marshall
Superintendent, George Washington Memorial Parkway


Date

Concurrence memo signed by the park superintendent on June 20, 2011



United States Department of the Interior

NATIONAL PARK SERVICE
National Capital Region
1100 Ohio Drive, S.W.
Washington, D.C. 20242

IN REPLY REFER TO:

July 9, 2024

Memorandum

To: Cultural Landscapes Inventory Coordinator, National Capital Region
From: Superintendent, George Washington Memorial Parkway
Subject: Statement of Concurrence, Glen Echo Park

I, Charles Cuvelier, Superintendent of George Washington Memorial Parkway, concur with the update for the Glen Echo Park Cultural Landscapes Inventory, including the following specific components:

PERIOD OF SIGNIFICANCE: The Glen Echo Park cultural landscape retains integrity to the following periods of significance: 1888-1968, 1891-1892, 1897-1912, 1899-1940.

INTEGRITY: The landscape displays the following aspects of integrity (location, design, setting, materials, workmanship, feeling, and association) as defined by the National Register of Historic Places.

MANAGEMENT CATEGORY: Must be Preserved and Maintained

CONDITION REASSESSMENT: Good

The Cultural Landscapes Inventory update for Glen Echo Park is hereby approved and accepted.

Charles
Cuvelier

Digitally signed by
Charles Cuvelier
Date: 2024.07.10
15:14:34 -04'00'

Superintendent, George Washington Memorial Parkway

July 10, 2024

Date

INTERIOR REGION 1 • NORTH ATLANTIC-APPALACHIAN

CONNECTICUT, DELAWARE, DISTRICT OF COLUMBIA, KENTUCKY, MAINE, MARYLAND, MASSACHUSETTS,
NEW HAMPSHIRE, NEW JERSEY, NEW YORK, PENNSYLVANIA, RHODE ISLAND, VERMONT,
VIRGINIA, WEST VIRGINIA

Concurrence memo signed by George Washington Memorial Parkway superintendent on July 10, 2024.

Revision:

Revised By	Type of Revision	Revision Date	Revision Narrative
Daniel Weldon, CLI Coordinator	Other		During the 2017 fiscal year, a reevaluation of the previously approved Cultural Landscape Inventory was completed by NCR Cultural Landscapes Inventory Coordinator Daniel Weldon. The reevaluation included a site visit to Glen Echo Park and Clara Barton National Historic Site with GWMP Cultural Resource Program Manager Matt Virta, Cultural Resource Specialist Bradley Krueger, and Seasonal William Rowe. The site visit occurred on November 17th, 2016. Updates were made to required fields. Photographs from the site visit replaced the previously embedded existing condition photos. Additional photographs from the site visit are included in an appendix at the end of the document. Modifications to the existing document included the inclusion of most recent changes to landscape to the chronology and minor details regarding the Analysis and Evaluation portion of the report. When the terms of the management agreement are updated, this should be added to the document prior the next CLI Update.
Angelina Ribeiro Jones	Change in Condition	07/10/2024	The Glen Echo Park CLI was updated in FY2024. Through consultation with park staff, it has been determined that the Glen Echo Park landscape remains in Good condition.

Geographic Information

State and County:

State	County
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Size (Acres): 22

Land Tract Number(s)

Boundary Description:

The Glen Echo Park-Clara Barton House Cultural Landscape is comprised of two National Park Service units: Glen Echo Park and the Clara Barton National Historic Site. Together, these two units occupy approximately 18 acres of land in Montgomery County, MD, some 2.5 miles northwest of the District of Columbia. The boundaries of the landscape do not strictly equate with the four cardinal compass directions, and this CLI defines the boundaries as follows: Oxford Road to the north, Tulane Avenue to the south, MacArthur Boulevard to the east, and additional National Park Service lands administered by the George Washington Memorial Parkway to the west. This alignment is used throughout the CLI and the reader is directed to the site plan for orientation. For the sake of simplicity and to adhere with past terminology, the front elevation of the Clara Barton House is taken to be architectural north, even though it technically faces the northeast, and the directionality within the Clara Barton House National Historic Site is defined by this convention. The internal NPS boundary separating Glen Echo Park and the Clara Barton National Historic is also given in the site plan.

Boundary Coordinates

Source	Type of Point	Latitude	Longitude	Narrative
USGS Map 1:24,000	Point	38.9691668	-77.1400016	
USGS Map 1:24,000	Point	38.9675016	-77.1413826	
USGS Map 1:24,000	Point	38.9683363	-77.1386147	
USGS Map 1:24,000	Point	38.9655601	-77.139166	
USGS Map 1:24,000	Point	38.965274	-77.1380609	
USGS Map 1:24,000	Point	38.9649971	-77.1369447	

Location Map:



National Park Service brochure map, showing location of the Glen Echo Park-Clara Barton House cultural landscape (NPS 1997).



PS

Regional Landscape Contexts:

Management Information

General Management Information

Management Category: Must be Preserved and Maintained

Management Category Date: 06/20/2011

Management Category Explanatory Narrative:

Glen Echo Park and the Clara Barton National Historic Site, the two National Park Service units that make up the Glen Echo Park-Clara Barton House Cultural Landscape, are listed on the National Register of Historic Places. The management category of "Must be Preserved and Maintained" is assigned to this landscape because both National Register nominations pertain to sites of national significance and because the Clara Barton House is also a registered National Historic Landmark. The date of the management category is the date the CLI was approved by the superintendent of the George Washington Memorial Parkway.

Management Agreements:

Type of Agreement: Memorandum of Understanding

Management Agreement Expiration Date: 06/30/2017

Management Agreement Explanatory Narrative:

On September 5, 2002, Montgomery County, Maryland and Glen Echo Park Partnership for the Arts and Culture, Inc. (GEPPAC) entered into a Memorandum of Understanding to implement a public partnership between the National Park Service and the county. The National Park Service is charged with the task of managing stewardship, marketing, and the general promotion of the arts at the site. At the time of the FY 2017 Condition Assessment for the cultural landscape, the terms of the cooperative agreement were being renegotiated with Montgomery County, Maryland and GEPPAC. A copy of the original provision is included in the database.

Legal Interests:

Type of Interest: Fee Simple

Narrative:

Located in managed wilderness?: No

Adjacent Lands Information

Do Adjacent Lands Contribute? Yes

Adjacent Lands Narrative:

Adjacent lands contribute to the significance and integrity of the Glen Echo Park-Clara Barton House Cultural Landscape where they preserve the historic character of the area. The Potomac River and C & O Canal were present to the west of the site throughout the historic period. Conduit Road (renamed MacArthur Boulevard in 1942) was likewise located along the property's eastern border. All three of these elements remain in place today and continue to contribute to the historic character of the cultural landscape. The town of Glen Echo, located to the immediate north and west of the site, also contributes. The layout of the town is derived from the Baltzleys' plat of the National Chautauqua of Glen Echo. Many of the street names, such as Oxford Road and Tulane Avenue, which respectively border the cultural landscape to the north and south, are named after colleges and universities and reflect the brothers' wish to develop the Chautauqua as a seat of education and learning. Brookmont, an unincorporated area of Montgomery County that abuts the town of Glen Echo to the southwest, also includes street names that are either derived from or inspired by the overly-romanticized language that the Baltzleys used in promoting their real estate venture. A prime example is Walhonding Road, which is taken from the name that they originally gave to Minnehaha Creek. Mohican Park, a small local park to the west of the study site also shares its name with the grand granite hotel that the Baltzleys had planned to build but never did because of their financial misfortune.

National Register Information

National Register of Historic Places

Documentation Status: Entered Inadequately Documented

Documentation Narrative Description:

Portions of the Glen Echo Park-Clara Barton House Cultural Landscape have been included in several National Register nominations. Congress declared the Clara Barton House a National Historic Landmark on January 12, 1965, and it was therefore automatically added to the National Register of Historic Places after the passage of the National Historic Preservation Act in 1966. A National Register inventory form was also prepared in 1972, and the most recent National Register nomination for the Clara Barton National Historic Site was accepted by the Keeper on January 3, 1980 (Lampl 2002: xxi; Goeldner 1980). That nomination failed to recognize the house's architectural significance as a criterion for listing, and also raised questions regarding its period of significance. Specifically, the nomination listed the period of significance as 1897-1912, the years in which Barton lived at the house, but also specified a focus on the years 1897-1904, when the house also functioned as the headquarters of the American Red Cross (Goeldner 1980: 8.1-8.2). National Park Service Historian Elizabeth Lampl, among others, has since argued that the period of significance should rightly begin in 1891, when the house was built and Clara Barton's association with the building began, and end with her death in 1912 (Lampl 2002: xxi-xxii). Although the nomination pertained to the entirety of the Clara Barton National Historic Site, there was very little discussion of the grounds surrounding the house (Goeldner 1980: 7.2).

The Chautauqua Tower, a circular stone building constructed by the Baltzley brothers in 1891-92 and the oldest intact structure in place within the Glen Echo Park-Clara Barton House Cultural Landscape, was individually listed on the National Register on July 4, 1980 (Mackintosh 1980). The Glen Echo Park Carousel, which dates to 1921 and is a fine example of the work produced by the master craftsmen at the William H. Dentzel Company of Philadelphia, was likewise individually listed on the National Register on July 4, 1980. This nomination also included the carousel house that shelters the carousel (Scott and Veloz 1980).

The surviving elements of the Glen Echo amusement park were also found to be eligible for listing on the National Register as a historic district in 1982. The actual listing occurred on June 8, 1984, when the Glen Echo Amusement Park National Register nomination was accepted by the Keeper. The following nine features associated with the historic amusement park are listed as contributing resources within that nomination: Chautauqua Tower, Carousel and Carousel House, Spanish Ballroom, Bumper Car Pavilion, Administration Building/Arcade (including the Glen Echo Park Entrance Portal), Cuddle Up Pavilion, Remnants of the Crystal Pool (including the Crystal Pool First Aid Building and Crystal Pool Beach Restrooms), Yellow Barn (also known as the Amusement Park Maintenance Shop), and the Picnic Grove. The nomination also classified seven additional features as non-contributing: Comfort Station, Ice House, Horse Barn, Caretaker's Cottage (Incinerator Building), Hall of Mirrors, Maintenance Shed, and the Yurts. The reason given for their non-contributing status was that these buildings were "predominately service related structures [that] do not contribute to the primary historical and architectural significance of Glen Echo Park" (Scott and Veloz 1980: 7.3). The nomination also listed two periods of significance: 1891-92 and 1899-1940s. The former refers to the construction of the Chautauqua Tower, and the latter begins with the founding of the amusement park and stretches on through its World War II-era heyday (Scott and Veloz 1980: 8.0-8.1).

The specific areas of significance listed in the above National Register nominations were as follows: architecture, art, commerce, education, entertainment, recreation, sculpture, and social/humanitarian. These themes correlate with National Register listing Criteria A, B, and C, although this particular nomenclature was not yet in use at the time the nominations were authored and accepted. This CLI generally agrees with the conclusions presented in the National Register nominations, but as discussed below, also seeks to broaden the period of significance, add additional evaluation criteria, and recognize other features as contributing elements within the Glen Echo Park-Clara Barton House Cultural Landscape.

Eligibility: Eligible -- SHPO Consensus Determination

Concurrence Eligibility Date: 08/30/2011

Concurrence Narrative:

The Historic Preservation Officer for the State of Maryland concurred with the findings of the Glen Echo Park-Clara Barton House Cultural Landscape CLI on 8/30/2011, in accordance with Section 110 of the National Historic Preservation Act. It should be noted that the Date of Eligibility Determination refers to Section 110 Concurrence and not the date of National Register Eligibility, since that is not the purview of the Cultural Landscapes Inventory.

Significance Level: National

Contributing: Contributing

Classification: Site

Statement of Significance for National Register of Historic Places:

The Glen Echo Park-Clara Barton House Cultural Landscape is a unique, multifaceted site with a rich and diverse history. The period of significance must therefore embrace the entire evolution of this property, and recognize it as both an historic entity and as an extant and historically significant place. Consequently, the period of significance for the Glen Echo Park-Clara Barton House Cultural Landscape, as defined by this CLI, is 1888 to 1968. This period begins with the initial purchase of the site by Edward and Edwin Baltzley, and ends with the permanent closure of the Glen Echo amusement park. During the intervening 80 years, the Chautauqua briefly flourished before it and the Baltzley brothers' entire real estate venture collapsed at the turn of the 20th century. This failure led to the amusement park-era, as new owners and managers sought to capitalize on the Baltzleys' development and keep the trolleys running to and from Washington, DC. Clara Barton's time at Glen Echo spans this transitional period. When the Baltzleys gave her a tract of land and built her house in 1891, their business was booming and the future of the Chautauqua looked bright. When Barton died in 1912, the amusement park was already a very successful operation, and her close friend Dr. Julian Hubbell, who was also the chief field agent of the American Red Cross for over 20 years, had only recently succeeded in convincing the manager to relocate an early roller coaster and Ferris wheel away from her doorstep.

Application of the National Register of Historic Places Criteria for Evaluation to the Glen Echo Park-Clara Barton House Cultural Landscape reveals that this site is nationally and locally significant. Its association with events that have made a significant contribution to the broad patterns of our history meets Criterion A. In particular, the cultural landscape is significant as the location of a late 19th-century Chautauqua educational campus and a 20th-century amusement park. The Chautauqua educational system was a popular and widespread cultural movement throughout the United States during the late 1800s and early 1900s, and local amusement parks such as that at Glen Echo were commonplace across the country from the early 20th century until the 1950s and 1960s, at which time the rising popularity of regional and national amusement parks led to the closure of many of the local parks. Today, surviving examples of local amusement parks are rare, but many of those that existed historically were established by trolley companies in order to increase the numbers of paying passengers travelling on their lines. Specifically, these "trolley parks" were built in order to encourage the use of the traction railways on the weekends and during other non-work hours (Scott and Brabham 1984: 8.2). The Glen Echo amusement park was one such trolley park, and consequently the present cultural landscape also meets National Register Criterion A because of its involvement in this historic transportation scheme. Finally, the Glen Echo Park-Clara Barton House Cultural Landscape is significant under Criterion A by virtue of its historic association with the American Red Cross, a charitable foundation that has provided emergency relief and other forms of humanitarian aid both domestically and internationally since its formation in 1881. During the years 1891-97, the Clara Barton House served as an American Red Cross warehouse, and it was the organization's national headquarters from 1897-1904.

The Glen Echo Park-Clara Barton House Cultural Landscape meets National Register Criterion B based upon its association with the lives of persons significant in our past, specifically Clara Barton. Over the course of her lifetime, Barton was a dedicated Civil War nurse, an active women's rights suffragette, and the founder and first president of the American Red Cross. As such, Clara Barton is considered one of the greatest humanitarians in United States history. She owned property in what is today the Clara Barton

National Historic Site from 1891-1912, and resided in the Clara Barton House briefly in 1891 and then again from 1897 until her death in 1912. Barton also participated in the National Chautauqua of Glen Echo and served as president of the organization's Women's Executive Committee (Lampl 2002: II-7).

The Glen Echo Park-Clara Barton House Cultural Landscape meets National Register Criterion C due to the architectural quality of its extant historic buildings and structures. The Chautauqua tower, caretaker's cottage, and the ruins of the Chautauqua Amphitheater and Hall of Philosophy exhibit the late-Victorian rustic style of architecture that Edward and Edwin Baltzley employed during their initial development of the site in the late 19th century. The remainder of the historic buildings within Glen Echo Park date to the amusement park period, and many are near-archetypal examples of the Art Deco style. With the exceptions of the Yurts, which were added after the closure of the Glen Echo amusement park, and the Maintenance Shed, which has been demolished, those buildings called out as non-contributing in the Glen Echo Amusement Park National Register nomination are historic structures that contribute to the cultural landscape. As such, their National Register status may need to be reevaluated. Finally, although it is not currently recognized as such within the existing National Register inventory forms, the Clara Barton House is an outstanding example of late 19th-century American vernacular architecture. As is commonly the case with vernacular buildings, the Clara Barton House defies simple classification, but appears likely to have been inspired by a combination of the Baltzley brothers' Chautauqua-era construction projects and the warehouses and other utilitarian buildings that Clara Barton routinely utilized with the American Red Cross (Lampl 2002: xxi).

The Glen Echo Park-Clara Barton House Cultural Landscape meets National Register Criterion D based upon the site's archaeological resource potential. Thus far, archaeological studies have been extremely limited, but intact prehistoric deposits were discovered on both the grounds of Glen Echo Park and the Clara Barton National Historic Site during Section 106 compliance testing. Additionally, because of the historic nature of the project area, it is likely that subsurface resources dating to the period of significance also exist.

National Register Significance Criteria:

- B - Associated with lives of persons significant in our past
- A - Associated with events significant to broad patterns of our history
- C - Embodies distinctive construction, work of master, or high artistic values
- D - Has yielded, or is likely to yield, information important to prehistory or history

National Register Criteria Consideration:

National Register Periods of Significance (with Historic Context Themes):

Time Period: CE 1891 - CE 1892

Historic Context Theme	Subtheme	Facet	Other Facet
Expressing Cultural Values	Architecture	Rustic Architecture	
Expressing Cultural Values	Education	Adult Education	

Time Period: CE 1897 - CE 1912

Historic Context Theme	Subtheme	Facet	Other Facet
Creating Social Institutions and Movements	Social and Humanitarian Movements	Emergency Aid And Health Care	
Expressing Cultural Values	Architecture	Vernacular Architecture	

Time Period: CE 1899 - CE 1940

Historic Context Theme	Subtheme	Facet	Other Facet
Creating Social Institutions and Movements	Recreation	General Recreation	
Developing the American Economy	Transportation by Land and Air	Urban Transport (Trolleys, Streetcars And Subways)	

Time Period: CE 1888 - CE 1968

Historic Context Theme	Subtheme	Facet	Other Facet
Creating Social Institutions and Movements	Recreation	General Recreation	

Area of Significance:

Area of Significance Category: Architecture

Area of Significance Subcategory:

Explanatory Narrative:

Area of Significance Category: Art

Area of Significance Subcategory:

Explanatory Narrative:

Area of Significance Category: Commerce

Area of Significance Subcategory:

Explanatory Narrative:

Area of Significance Category: Education

Area of Significance Subcategory:

Explanatory Narrative:

Area of Significance Category: Entertainment - Recreation

Area of Significance Subcategory:

Explanatory Narrative:

Area of Significance Category: Social History

Area of Significance Subcategory:

Explanatory Narrative:

NRIS Information:

NRIS ID:	84001850
Other Name:	Glen Echo Amusement Park
Primary Certification Date:	06/08/1980
NRIS ID:	80000350
Other Name:	Chautauqua Tower at Glen Echo
Primary Certification Date:	07/04/1980
NRIS ID:	80000351
Primary Certification Date:	07/04/1980
NRIS ID:	66000037
Other Name:	Clara Barton NHS
Primary Certification Date:	10/15/1966
Other Certifications and Date:	MM/dd/yyyy

State Register Documentation:

National Historic Landmarks:

National Historic Landmark? Yes

Theme:

Contributing:

NHL ID:

NHL URL:

Date:

Statement of Significance for National Historic Landmark:

World Heritage Site:

Is Resource within a designated National Natural Landscape: No

Chronology and Physical History

Chronology:

Year	Event	Major Event Narrative
BCE 2200	Inhabited	By this date, the Savannah River people are living along the major rivers east of the Blue Ridge Mountains (Bedell et al. 2009: 20).
BCE 1500	Inhabited	The region of the District of Columbia is first inhabited by humans around this time (Bedell et al. 2009: 34).
CE 1400 - 1450	Settled	The first Conoy, American Indians of the Piscataway tribe, arrive on the inner coastal plain to settle along the Potomac River (Hodge 1907).
CE 1608	Farmed/Harvested	By this date, the Conoy groups living along the eastern shore of the Potomac River are cultivating corn, fishing, hunting, and making ceramics. The total population, centered around Nacotchtank village, numbers between 400 and 500 people (Potter 1993: 11; Bushong 1990: 9).
CE 1608	Explored	Early European visitors describe the current-day Washington, DC, metropolitan area as a lightly wooded, marshy flatland marked by vegetation such as sweet gum, oak, and hickory (Joseph and Wheelock 1999: 13).
CE 1632	Land Transfer	As part of the Maryland Colony, King Charles I grants all of the land comprising the future site of Montgomery County, MD, to George Calvert, Lord Baltimore, and to his heirs and successors (Boyd 2001 [1879]: 18).
CE 1650 - 1700	Settled	European settlers establish themselves in the current-day Washington, DC, metropolitan area (Potter 1993).
CE 1658	Established	Lord Baltimore creates Charles County, MD, which reaches along the Potomac River 'as high as the settlements extend' (Gahn 1936: 12).
CE 1696	Established	Prince George's County, MD, is established from lands formerly contained within Charles County. At this time the geographic boundaries pertaining to this CLI are part of Prince George's County (McNeil 1991: 35).
CE 1700	Abandoned	By this date there are no Conoy villages remaining along the Potomac River within the current-day Washington, DC, metropolitan area, leaving the CLI study site essentially vacant (Anderson 2006: 2; Potter 1993).
CE 1726	Land Transfer	'Magruder's and Beall's Honesty,' a 1,726-acre land tract, is granted to Daniel Magruder and Charles Beall. It is the first such patent to include the land area documented in this CLI (Anderson 2006: 3; Boyd 2001 [1879]: 44).
CE 1726 - 1852	Land Transfer	The land grant known as Magruder's and Beall's Honesty is parceled out as smaller tracts to other owners. The various properties change hands multiple times, but there is little, if any, development (Anderson 2006: 3).
CE 1748	Established	Frederick County, MD, is established, in part, from lands formerly contained within Prince George's County. At this time the geographic boundaries pertaining to this CLI are part of Frederick County (Boyd 2001 [1879]: 22).

Year	Event	Major Event Narrative
CE 1776	Established	Montgomery County, MD, is established, in part, from lands formerly contained within Frederick County. At this time the geographic boundaries pertaining to this CLI become part of Montgomery County, which remains true to this day (Boyd 2001 [1879]: 22; McNeil 1991: 35).
CE 1825		Clara Barton is born on December 25, 1821, in Oxford, Massachusetts (Lampl 2002: I-1).
CE 1828 - 1850	Built	The Chesapeake and Ohio (C & O) Canal is constructed from the mouth of Rock Creek in Georgetown to Cumberland, MD. It runs a short distance southwest of the lands documented in this CLI (Stevens et al. 2008: 27).
CE 1852 - 1853	Land Transfer	William Reading acquires title to more than 1,500 acres of land originally included in the Magruder's and Beall's Honesty tract from several owners. His land comprises the area documented in this CLI (Anderson 2006: 3; Lampl 2002: II-1, Unrau 1986: 1).
CE 1853	Built	Reading constructs 'Fairview,' a four-story Greek Revival house, as well as several outbuildings in the near vicinity of the geographic boundaries pertaining to this CLI. The land within the boundaries, however, remains an undeveloped wilderness (Anderson 2006: 7-8).
CE 1853 - 1863	Engineered	The U.S. Army Corps of Engineers constructs the Washington Aqueduct, a 12-mile conduit that carries fresh water from the Great Falls of the Potomac River to Washington, DC. The route now forms the northern border of Reading's property, and the aqueduct and the narrow rites-of-way on either side of it become federal property (Anderson 2006: 8-10).
CE 1853 - 1863	Built	The leveled area covering the buried aqueduct, which is soon macadamized, unofficially becomes the first public road through the area, known as 'Conduit Road' (Anderson 2006: 8; Unrau 1986: 3).
CE 1861 - 1865		During the Civil War, Clara Barton cares for wounded Union and Confederate soldiers and establishes a relief society to gather and disburse supplies. In addition to her relief work at military hospitals, she repeatedly travels to the front lines to offer aid to the wounded and dying, and thereby comes to be known as the 'Angel of the Battlefield' (Lampl 2002: I-4-5).
CE 1863	Built	As part of the construction of the Washington Aqueduct, the U.S. Army Corps of Engineers finishes building the Union Arch Bridge across Cabin John Creek, a short distance northwest of the study boundaries for this CLI (Anderson 2006: 8-10).
CE 1881	Established	The American Red Cross is established in May 1881, and Clara Barton becomes the organization's first president (Lampl 2002: I-12).

Year	Event	Major Event Narrative
CE 1888	Land Transfer	Edward Baltzley purchases 516 acres of land from William Reading, including all of the land within the boundaries of this CLI. Edward and his twin brother Edwin Baltzley begin their venture into the real estate development field and name their new property 'Glen Echo on the Potomac.' Their long-term plans call for an independent residential community complete with homes, shops, and a post office (Cook and Lange 2005: 8; Unrau 1986: 1-2).
CE 1888 - 1903	Conserved	The Baltzleys' decision to pursue their real estate venture in Glen Echo stems in large part from the area's great natural beauty and scenic views and vistas. From the outset, the brothers advertise the unspoiled 'charm of nature' as a major advantage of purchasing one of their housing lots, and they take care to harmonize their development with the preexisting topography, vegetation, and water courses. Visitors to Glen Echo during this time period agree that the area exhibits exceptional natural beauty and Clara Barton repeatedly writes of the fine views of the Potomac River, thick woods, and the birds and animals inhabiting the landscape (Lampl 2002: II-2, II-4; Pryor 1977: 15-16; Unrau 1986: 1-7, 15, 24, 31-34).
CE 1889	Developed	The brothers form the E. & E. Baltzley real estate company, survey their land, and open the first section of residential lots for sale (Cook and Lange 2005: 8).
CE 1889	Established	The steam and electric Glen Echo Railroad is chartered with the goal of linking the Baltzleys' new property with the city of Washington, DC (Cook and Lange 2005: 8; Unrau 1986: 7).
CE 1889		A severe flood devastates the city of Johnstown, PA. As part of the relief effort, Clara Barton leads the American Red Cross in erecting several emergency buildings on-site as points from which to provide aid. Three of these structures are the temporary shelters referred to by Barton and others as Red Cross hotels. Some of the lumber from at least one of these hotels is reused two years later in the construction of the Clara Barton House at Glen Echo, MD (Lampl I-14-17, III-2-4).
CE 1889 - 1891	Built	A double track is laid for the Glen Echo Railroad between the District line and the intersection of Walhonding Road and Conduit Road, terminating approximately one-half mile southeast of the study boundaries for this CLI. A fireproof granite powerhouse is built nearby, and the railroad commences operation on June 10, 1891 (Cook and Lange 2005: 8, 14; Lampl 2002: II-4; Unrau 1986: 7, 22).
CE 1890	Built	Edward and Edwin Baltzley construct their first building at Glen Echo, the sprawling five-story 'Pa-taw-o-meck Café,' which utilized lumber from 30,000 cedar trees cut from the nearby forest (Cook and Lange 2005: 8, 10; Lampl 2002: II-1-2; Unrau 1986 3).
CE 1890	Built	Construction begins on the post office and several small shops during the summer (Cook and Lange 2005: 11).

Year	Event	Major Event Narrative
CE 1890	Planned	An 80-acre section of Glen Echo on the Potomac is surveyed for a national Chautauqua assembly. The Chautauqua concept centers on religious and secular education, as well as various leisure activities, offered on a seasonal basis on a campus setting. The Baltzleys hope that locating a Chautauqua at Glen Echo will spur sales of residential lots. By December 20, Edwin Baltzley has completed the structural plan for the Chautauqua (Lampl 2002: II-2; Cook and Lange 2005: 11, 13; Unrau 1986: 10).
CE 1890	Destroyed	The Pa-taw-o-meck Café is destroyed by fire on the morning of November 29, 1890 (Cook and Lange 2005: 11-12; Lampl 2002: II-2; Unrau 1986: 8).
CE 1890 - 1891	Mined	After the fire at the café, the Baltzleys open several granite quarries on their Glen Echo property. All subsequent structures built by the brothers will be of this fireproof stone (Cook and Lange 2005: 14; Lampl 2002: II-3; Unrau 1986: 7).
CE 1890 - 1891	Built	Three large, granite houses are built on the bluffs overlooking the Potomac River, including Edward Baltzley's palatial home (Lampl 2002: II-3; Unrau 1986: 7).
CE 1890 - 1891	Built	Seventeen minor structures, described at the time as store buildings and boathouses, are built within the 80 acres of land reserved for the Chautauqua. The small building known today as the old Caretaker's Cottage likely dates to this period (Lampl 2002: III-1-2; Scott and Brabham 1984: 7.3; Unrau 1986: 22-23).
CE 1890 - 1891	Built	The following development takes place on the Chautauqua grounds: roads and walking paths are graded, steam and electrical equipment is installed, a water supply and sewerage system is introduced, arc and incandescent outdoor lighting is added, wooden benches, signs, and gates are built, a fire department is inaugurated, and the entire 80-acre landscape is enclosed within an eight-foot wire fence (Cook and Lange 2005: 20-21, 26, 29; Unrau 1986: 22-24, 34).
CE 1891	Established	The National Chautauqua of Glen Echo is incorporated under the laws of the state of West Virginia on February 24, 1891 (Cook 1997; Cook and Lange 2005: 13; Unrau 1986: 10).
CE 1891	Platted	Civil and topographical engineer Henry B. Looker creates a plat for the entire National Chautauqua of Glen Echo development (Lampl 2002: II-5; Looker 1891; Pryor 1977: 1).

Year	Event	Major Event Narrative
CE 1891	Land Transfer	On March 26, 1891, the Baltzley brothers, acting through the National Chautauqua of Glen Echo, donate a tract of land comprising 7,684 square feet of land to Clara Barton. The deed is formally conveyed on July 31, 1891. This property is located in Block 8 of Looker's plat, near the southwest corner of the Chautauqua grounds. The Baltzleys hope to use Barton's celebrity status to encourage other people to purchase land in their development, and Barton envisions locating her home and the national headquarters of the American Red Cross at Glen Echo (Lampl 2002: II-5; Looker 1891; Pryor 1977: 1-3).
CE 1891	Land Transfer	In March and April 1891, the Baltzleys formally convey the 80 acres to the governing board of the National Chautauqua of Glen Echo (Cook 1997; Cook and Lange 2005: 13-14; Unrau 1986: 13-14).
CE 1891	Built	Three major stone Chautauqua structures are built: the Chautauqua Amphitheater, the Hall of Philosophy, and an entrance complex, which included a gate, two stone towers, restaurant, a hotel, and an arcade housing the small shops begun in 1890. Architect Theophilus Parsons Chandler designs the Amphitheater and architect Victor Mindeleff designs the Hall of Philosophy and the entrance complex (Cook 1997; Cook and Lange 2005: 13, 68; Lampl 2002: II-4, Unrau 1986: 23, 33-34).
CE 1891	Built	The Clara Barton House, originally known as the Red Cross Building, is constructed during the summer of 1891. Some of the lumber is reused from one or more of the Johnston hotels, and the Baltzley brothers supply any additional building materials as well as the labor. In order to match the major Chautauqua structures, the Clara Barton House features a massive gray granite north facade with a large brick red cross inset over the front door (Cook 1997; Cook and Lange 2005: 16-18; Lampl 2002: III-1-4; Pryor 1977: 58).
CE 1891	Built	An outhouse or privy is built nearby the Clara Barton House, most likely to the rear (south) of that building (Pryor 1977: 73).
CE 1891		The first and only full season of the National Chautauqua of Glen Echo is held June 16 - August 1, 1891. The program is a huge success despite poor weather, ongoing construction activities, and transportation problems. Additionally, because of a lack of space at the hotel, some 800 attendees reside in Victorian tents rented out by the Baltzleys (Cook and Lange 2005: 28; Lampl 2002: II-7; Unrau 1986: 27).
CE 1891 - 1897	Inhabited	Clara Barton opens her new home during the 1891 Chautauqua season, serving refreshments and even taking in a few boarders. However, after the close of the season she moves to Washington, DC, and for the next six years uses her Glen Echo house as a warehouse for the American Red Cross (Lampl 2002: II-7-8; Pryor 1977: 4).

Year	Event	Major Event Narrative
CE 1891 - 1912	Neglected	Although never mismanaged or uncared-for, owing to Clara Barton`s penchant to favor thrift over aesthetics, her grounds in Glen Echo exhibit an air of benign neglect throughout the historic period. Weeds and grasses grow to unsightly heights, trees and bushes go unpruned, and repairs are often deferred (Pryor 1977: 17-19).
CE 1892 - 1893	Altered	A malarial fever scare and the financial Panic of 1893 dooms the Baltzleys` real estate venture. The Chautauqua never holds another season and the brothers start down a path that will lead to bankruptcy (Unrau 1986: 36, 38-40).
CE 1893 - 1897	Mined	Edward Baltzley unsuccessfully digs for gold in a mine located on the Chautauqua grounds (Cook and Lange 2005: 30-32; Unrau 1986: 46).
CE 1894	Land Transfer	For reasons unknown, the original 1891 deed conveying 7,684 square feet of land from the National Chautauqua of Glen Echo to Clara Barton is not recorded until May 1894 (Pryor 1977).
CE 1895	Built	On July 14, a carriage shed is completed on Clara Barton`s grounds a short distance west of the Red Cross warehouse (Lampl 2002: IV-34; Pryor 1977: 72).
CE 1895	Land Transfer	The Baltzleys` sell the Glen Echo Railroad Company at public auction (Lampl 2002: II-4; Unrau 1986: 40).
CE 1896	Expanded	The railroad line is extended from the intersection of Walhonding Road and Conduit Road to the Chautauqua grounds, and then on to Cabin John, MD. The name of the route is changed to the Washington & Glen Echo Railroad (Lampl 2002: II-4).
CE 1897	Land Transfer	The National Chautauqua of Glen Echo sells the railroad right-of-way along its grounds to the Washington and Great Falls Electric Railroad (Unrau 1986: 45).
CE 1897	Altered	Clara Barton returns to the Clara Barton House in February and makes it her primary residence, although it also remains the headquarters of the American Red Cross. Throughout the spring and summer, she supervises a series of interior and exterior renovations designed to make a true home out of the former warehouse. Most notably, the massive granite front facade is taken down, and two granite towers are erected at the north corners of the building (Lampl 2002: IV-2-5; Pryor 1977: 4-5).
CE 1897	Altered	In conjunction with the alterations to the Clara Barton House, the basement is dug out and fitted for use as a carriage house (Lampl 2002: IV-34; Pryor 1977: 72).
CE 1897	Graded	The area immediately to the rear (south) of the Clara Barton House is graded and filled with the dirt taken out of the cellar (Pryor 1977: 25).
CE 1897	Built	Clara Barton has a dry laid retaining wall built on the steep slope to the south (rear) of her house. The wall is located only 10 feet from the back of the house, and is composed of reused gray granite removed from the building`s north facade. By mid-April the wall is raised slightly and topped with cement (Pryor 1977: 58).

Year	Event	Major Event Narrative
CE 1897	Demolished	The privy or outhouse built on the grounds of the Clara Barton House in 1891 is razed in March 1897 (Lampl 2002: IV-34; Pryor 1977: 73).
CE 1897	Built	A new privy or outhouse is built on the grounds of the Clara Barton House on March 13, 1897, and within three days a raised wooden boardwalk is built to connect it with the house (Lampl 2002: IV-34; Pryor 1977: 73).
CE 1897	Built	In March, a chicken house and chicken yard are built on the grounds of the Clara Barton House (Lampl 2002: IV-34; Pryor 1977: 69, 74).
CE 1897	Altered	Most mature trees immediately surrounding the Clara Barton House not removed during the construction of the house are cut down shortly after Barton moves in on a permanent basis, in order to clear the area for productive use and deter burglars. The north lawn, adjoining the front facade of the house, presents a particularly clear aspect (Pryor 1977: 18, 21, 23-25).
CE 1897	Altered	The old carriage shed west of the Clara Barton House is refitted as a servant's quarters, complete with a summer cook house chimney and a stove. However, by October it is being used as a storage space (Lampl 2002: IV-34; Pryor 1977: 72, 74).
CE 1897	Land Transfer	On June 17, 1897, Clara Barton purchases an additional 5,000 square feet of land from the National Chautauqua of Glen Echo for \$500. This new property is adjacent to her holdings in Block 8 (Lampl 2002: II-9; Pryor 1977: 5-6).
CE 1897	Land Transfer	Near the end of June 1897, Barton purchases another 2,500 square feet of land from the National Chautauqua of Glen Echo for \$250. This new property is adjacent to her holdings in Block 8 (Lampl 2002: II-9; Pryor 1977: 6).
CE 1897	Platted	Clara Barton's newly-acquired lands are surveyed on August 26, 1897 (Pryor 1977:6).
CE 1897	Altered	Barton's property survey shows that if Oxford Road is continued according to the original plan for the Chautauqua, it will run through her grounds and cut off access to her carriage house, retaining wall, and garden. Consequently, Oxford Road is not continued, resulting in the arrangement that remains extant (Pryor 1977: 7).
CE 1897	Land Transfer	In late August, Barton decides to purchase yet another section of land, 5,262 square feet at a cost of \$526.20 (Pryor 1977: 7).
CE 1897	Platted	Barton's latest acquisition, also located in Block 8 adjacent to her previous properties, is surveyed in late August (Pryor 1977: 7).
CE 1897	Land Transfer	Edwin Baltzley delivers the deed for Barton's late-August land purchase on September 3, 1897 (Pryor 1977: 7).
CE 1897	Expanded	After Clara Barton's purchase of additional property in the spring and summer, the retaining wall to the rear (south) of her house is extended to the new boundary lines (Pryor 1977: 58).
CE 1897	Built	By this date a 'line fence' exists along Oxford Road adjacent to Clara Barton's property (Pryor 1977: 59).

Year	Event	Major Event Narrative
CE 1897	Built	Around this time, a circular dirt driveway is constructed to the west of the Clara Barton House. Extending south from the end of Oxford Road, the driveway enters her grounds and swings eastward, passing before the west façade of the house before looping back to the west, thereby completing the circle and creating a central island in the process. The present graveled roadway on the west grounds of the Clara Barton National Historic Site conforms to this arrangement (Pryor 1977: 23, 53).
CE 1897	Built	A shed for leaves is built on grounds of the Clara Barton House on November 25, 1897 (Lampl 2002: IV-36).
CE 1897	Built	A raised wooden boardwalk is built running north from near the front door of the Clara Barton House to the electric trolley station on Conduit Road. This boardwalk passes through Barton's front yard and a large field comprising five to ten acres lying between her northern property line and the trolley station. Another raised wooden boardwalk is also built running west from this one, several steps north from the front facade of the Clara Barton House, presumably toward Oxford Road (Pryor 1977: 18-19, 54; Unrau 1986: 43).
CE 1897	Built	A footpath is created in the space between the front steps of the Clara Barton House and the raised wooden boardwalk leading west toward Oxford Road. It is believed that this footpath also led westward past the northwest corner of the house, where it then connected with Barton's circular driveway. Photographs indicate that the footpath was likely intentionally laid over a precise route rather than a time-worn trail, and it may have been covered with gravel or stone (Pryor 1977: 55).
CE 1897	Built	Clara Barton has a barbed wire fence constructed around her grounds. A total of 1.5 acres is enclosed, a larger area than the land Barton actually owns, meaning that the fence also takes in some property owned by the National Chautauqua of Glen Echo (Pryor 1977: 59).
CE 1897		Members of Clara Barton's household gather wild blackberries and pawpaws from plants growing in the near vicinity of the Clara Barton House (Pryor 1977: 15).

Year	Event	Major Event Narrative
CE 1897	Planted	The first vegetable garden is planted on the grounds of the Clara Barton House. This garden was probably located behind (south) of the house on the slope leading down to the C & O Canal. Throughout the historic period, this was the primary area used for growing produce. A second garden, the 'turnip garden,' is established on the grounds of the Clara Barton House in late summer. Its precise location is unknown but may have been along the east side of the house. Clara Barton receives a shipment of vines sent from the U.S. Department of Agriculture. Presumably these vines are planted somewhere on her grounds, and may be the same vines soon climbing up the sides of her house. Barton also receives a 'Martha Washington' rosebush from the superintendent of Mount Vernon, and presumably plants it on her Glen Echo property. Finally, morning glories are known to be growing on the grounds of the Clara Barton House as of this time (Pryor 1977: 28-29, 36, 43, 46).
CE 1897	Abandoned	Edward Baltzley abandons Glen Echo and moves to Colorado to prospect for gold (Cook and Lange 2005: 32).
CE 1897 - 1898	Built	At least one 'cow house' is built on the grounds of the Clara Barton House (Pryor 1977: 74).
CE 1897 - 1899		In a desperate attempt to keep the real estate venture alive, Edwin Baltzley ushers in a short-lived era of Vaudeville performances on the Chautauqua grounds (Cook and Lange 2005: 32; Unrau 1986: 42-43).
CE 1897 - 1912	Maintained	Throughout Clara Barton's occupancy of her Glen Echo property, the majority of the land on the east side of the hen house was kept in lawn. Several preexisting forest trees are also shown on the east side of the house in photos dating to the historic period. Consequently, this area seems to have been the portion of her grounds that Barton altered the least (Pryor 1977: 21-22).
CE 1898	Planted	Flower gardens exist on the grounds of the Clara Barton House (Pryor 1977: 44).
CE 1898	Built	Clara Barton has a stable built approximately 30 feet southwest of her house (Pryor 1977: 62).
CE 1898	Expanded	Almost as soon as it is completed, Barton's stable is enlarged with the construction of a shed addition on its west end (Lampl 2002: IV-36; Pryor 1977: 67).
CE 1898 - 1899	Demolished	After the completion of Clara Barton's stable her cow house is removed (Pryor 1977: 74).
CE 1898 - 1899	Planted	Clara Barton receives several specimens of 'Clara Barton' rosebushes as gifts. She also likely receives 'Miss Clara Barton' rosebushes as well. Each spring she plants these roses in her gardens and each fall she digs them up and brings them inside for the winter. Additionally, her flower gardens are enlarged (Pryor 1977: 44, 47-48).
CE 1899	Land Transfer	The Washington and Great Falls Railroad is reorganized as the Washington Railway and Electric Company, thereby passing the title for the railroad right-of-way in front of the Glen Echo amusement park to the new company (March 1934).

Year	Event	Major Event Narrative
CE 1899	Altered	The Glen Echo Chautauqua is leased to the Glen Echo Park Company and the property is renamed 'Glen Echo Park.' By this time the grounds contain a small carousel, bowling alley (inside the arcade), pony track, shooting gallery, boat rides, and a dance pavilion. The amusement park era begins (Cook and Lange 2005: 34; Lampl 2002: II-9; Scott and Brabham 1984: 7.3).
CE 1900	Demolished	The outhouse or privy on the grounds of the Clara Barton House has been removed by this date. The storage building (former servant's quarters and carriage shed) west of the house has also been demolished by this time (Lampl 2002: IV-34).
CE 1900	Removed	By this date, Clara Barton's chickens have been removed to the stable and her chicken house is demolished (Lampl 2002: IV-34; Pryor 1977: 70).
CE 1900	Planted	Clara Barton and Dr. Hubbell order 100 fruit trees and fruit-bearing shrubs from the George A. Sweet Nursery in Dansville, NY. Apparently these trees and shrubs were not planted in any specific area of Barton's property, but scattered all over her grounds. Period photographs of the Clara Barton House show rows of fruit trees planted west of the house, in front of the stable and driveway. Additionally, Clara Barton's nephew, Stephen Barton, sows grass seed on her grounds in March, and a strawberry bed is also planted on the grounds during the year. Finally, by this date, there are chrysanthemums planted in one of the flower gardens of the grounds of the Clara Barton House, and geraniums set out by a walk (Pryor 1977: 21, 29, 31, 36-38, 41, 44, appendix 3).
CE 1901	Built	A new chicken house is built on the grounds of the Clara Barton House to accommodate a new group of chickens (Lampl 2002: IV-34; Pryor 1977: 70-71).
CE 1901	Altered	The Baltzeys' loan Clara Barton the use of the large field between her northern property line and the trolley station, and in May the barbed wire fence around her grounds is moved farther north to take in part of this field. Also in May, a gate is added to the barbed wire fence on the east side of the Clara Barton House. Barton uses the fenced-in portion of the field to the north of her house as a pasture for her horses and cows (Pryor 1977: 9, 18, 19, 60-61).
CE 1901	Removed	Sometime prior to 1902, and most likely after the loan of the field in 1901, the raised wooden boardwalk running north-south and connecting the front of the Clara Barton House with the electric trolley station on Conduit Road is removed (Pryor 1977: 18).
CE 1901	Moved	In conjunction with the removal or relocation of the raised wooden boardwalk connecting the Clara Barton House and the trolley platform, the boardwalk running west toward Oxford Road is moved closer to the north façade of the house. This boardwalk extends west from the doorstep toward Oxford road, taking the place of the historic (1897) footpath along the north facade of the house (Pryor 1977: 19, 55-56).

Year	Event	Major Event Narrative
CE 1901	Removed	The remaining section of the historic (1897) footpath connecting the doorstep of the Clara Barton House with the circular driveway on its west side is also removed (Pryor 1977: 19, 55-56).
CE 1901	Built	With the removal of the historic (1897) footpath connecting the doorstep of the Clara Barton House with the circular driveway, a section of raised wooden boardwalk is built to take its place. This new boardwalk meets the recently relocated boardwalk running west toward Oxford Road at the northwest corner of the house (Pryor 1977: 55-56).
CE 1901	Built	By this date an informal footpath leads east from the front (north) door of the Clara Barton House, through a gate, and then down a flight of steps to link Barton's property with the Glen Echo amusement park (Pryor 1977: 57).
CE 1901	Planted	Clara Barton plants carrots and beets alongside the walk in front (north) of her house. This walk is either the raised wooden boardwalk leading toward Oxford Road, the informal footpath leading east from her front door, or both (Pryor 1977: 30-31).
CE 1902	Planted	Clara Barton references rhubarb and asparagus growing on her Glen Echo property. The context of her remarks suggests that both types of vegetables might be planted in small, separate gardens. Additionally, a photograph of the north front of the Clara Barton House shows ivy growing on its two granite towers and several ornamental shrubs planted at the base of the front porch. Subsequent photos indicate that at least one of these shrubs is a rose bush, probably of either the 'Clara Barton' or 'Miss Clara Barton' variety. Moreover, several shrubs are planted along the east side of the Clara Barton House and vines begin growing on its east wall, approximately 15 feet from the northeast tower (Pryor 1977: 19, 22, 30).
CE 1902 - 1904	Removed	Sometime during this time period, a large tree on the west side of the Clara Barton House is removed (Pryor 1977: 24).
CE 1903	Planted	The strawberry plants on the grounds of the Clara Barton House are transplanted to the center of the circular driveway west of the house. By this date vegetables are also planted in the center of Clara Barton's driveway (Pryor 1977: 29-30, 41-42).
CE 1903	Land Transfer	Edwin Baltzley is foreclosed upon and title to his property turned over to Bird M. Robinson and Randolph Barton, the receivers of the Baltimore Building and Loan Association (Cook and Lange 2005: 33; Unrau 1886: 49).
CE 1904	Built	The first mention is made of hot beds being located on the grounds of the Clara Barton House. By this date a grape arbor is also known to exist on the grounds of the Clara Barton House, possibly somewhere on the western end of the property (Pryor 1977: 24, 32).
CE 1904	Built	By this date, a chicken wire fence is added to the northern section of the barbed wire fence around Clara Barton's grounds, and possibly other sections of this fence as well (Pryor 1977: 60-61).

Year	Event	Major Event Narrative
CE 1904	Planted	A photograph shows a row of large bushes planted along the barbed wire fence at the north end of Clara Barton's pasture (Pryor 1977: 19).
CE 1904	Land Transfer	On May 6, 1904, Clara Barton issues a check in the amount of \$300 for a final purchase of land adjacent to her Glen Echo house. If the previous ratio of ten cents per square foot continues, this purchase comprises 3,000 square feet of land (Pryor 1977: 7, 11-12).
CE 1904		Amidst unwarranted claims that she has manipulated Red Cross funds for personal gain, Clara Barton retires as president of the American Red Cross on May 14, 1904 (Lampl 2002: 1-25).
CE 1904	Built	The Dip, the first roller coaster at the Glen Echo amusement park, is built. A section of the tracks pass over the entrance to Edward Baltzley's gold mine (Cook and Lange 2005: 34, 38).
CE 1904	Removed	The small carousel at the Glen Echo amusement park is removed (Cook and Lange 2005: 34).
CE 1904	Built	A second, larger, carousel built by the William F. Mangels Company replaces the first carousel at the Glen Echo amusement park (Cook and Lange 2005: 34; Mangels 1902).
CE 1904	Built	According to local historians Richard Cook and Deborah Lange, the Gyroplane, an innovative spinning ride possibly designed by Harry G. Traver, is built at the Glen Echo amusement park (Cook and Lange 2005: 34; Traver 1913).
CE 1904 - 1907	Altered	Sometime during this time period, the westbound raised wooden boardwalk on the grounds of the Clara Barton House, originating at the doorstep, is shortened to terminate at the northwest corner of the house (Pryor 1977: 56).
CE 1904 - 1907	Built	In conjunction with the shortening of the westbound raised wooden boardwalk, a new raised wooden boardwalk is built branching off from it to the north. This new boardwalk runs north-south and is a continuation of the preexisting boardwalk that runs along the west side of the Clara Barton House and connects with the circular driveway. The boardwalks now meet one another perpendicularly forming a 'T' shape at the northwest corner of the house (Pryor 1977: 56).
CE 1904 - 1912	Planted	Sometime during this timeframe, marigolds and roses are observed growing in a flower garden on one side of the Clara Barton House, and flaming nasturtiums by a walk on the grounds (Pryor 1977: 45).
CE 1906	Planted	By this date, flower beds are planted in front (north) of the Clara Barton House (Pryor 1977: 44).
CE 1906	Land Transfer	Title to all of Clara Barton's property is finally recorded in a deed recorded at the Montgomery County Courthouse (Pryor 1977: 7-8).

Year	Event	Major Event Narrative
CE 1906 - 1907	Built	Glen Echo amusement park manager Lorenzo (Alonzo) Shaw constructs two new rides, an 80-foot Ferris wheel and the `Miniature Scenic Railway,` to the north of the Clara Barton House, on the land that Barton had used as a pasture since 1901. The railway's track also runs near the east facade of the house (Cook and Lange 2005: 35-37; Lampl 2002: II-10, II-21, II-22; Pryor 1977: 10, 61).
CE 1906 - 1907	Abandoned	After the construction of the Ferris wheel and the miniature railway, Barton no longer uses the pasture (Pryor 1977: 61).
CE 1906 - 1907	Removed	The northern section of Clara Barton's barbed wire fence is removed (Pryor 1977: 61).
CE 1906 - 1908	Altered	During this time the entrance to the Glen Echo amusement park is improved in order to attract more visitors (Cook and Lange 2005: 41).
CE 1906 - 1907	Built	A post and chicken wire fence is constructed on either side of the tracks for the Miniature Scenic Railway. Because this fence is known to exist alongside those segments of track passing nearby the Clara Barton House, it is reasonable to believe that it continues along all track segments (Pryor 1977: 61).
CE 1907	Planted	Dr. Hubbell plants flowers in the back (south) of the Clara Barton House. In late May, Clara Barton records in her diary that she has had a strip of land on the east side of her house dug up and made ready for plants. She does not give a precise location for this strip, nor an indication as to what type of plants were to be planted there, but flower gardens are known to have been located on the east side of the house during the historic period (Pryor 1977: 22, 25, 44).
CE 1907	Expanded	Shaw extends the back of the Dip roller coaster so that it passes nearby the second story of the Clara Barton House (Cook and Lange 2005: 36; Pryor 1977: 20-21).
CE 1907 - 1909	Altered	The westbound raised wooden boardwalk on the grounds of the Clara Barton House is replaced with another raised wooden boardwalk that follows the same route but entails a different construction technique (Pryor 1977: 56).
CE 1907 - 1909	Demolished	During this time the second, and last, chicken house on the Grounds of the Clara Barton House is removed. By 1909, the only extant outbuilding on her grounds is the stable (Lampl 2002: IV-34; Pryor 1977: 71).
CE 1908	Built	The `Hydraulic Dive,` a gentle roller coaster that doused the tops of its cars with streams of water, is built at the Glen Echo amusement park. The coaster, which was designed by amusement park manager Shaw, may also have passed through a waterfall (Cook and Lange 2005: 37-38; Shaw 1907).
CE 1908	Built	A large, shady section of the Glen Echo amusement park is set aside for picnickers and set up with picnic tables. The location is unknown, but this is likely the start of the Picnic Grove portion of the park that is still extant (Unrau 1986: 54).

Year	Event	Major Event Narrative
CE 1908	Built	A new raised wooden boardwalk is in place to the south (rear) of the Clara Barton House by April 1908. This new boardwalk is at least partially located within the vegetable garden planted on the terraced slopes leading down to the C & O Canal (Pryor 1977: 26, 57).
CE 1908	Land Transfer	Believing that the new leaders of the American Red Cross will falsely accuse her of living on Red Cross property, Clara Barton deeds her Glen Echo holdings to her trusted assistant Dr. Julian B. Hubbell on November 12, 1908. She continues to reside at her Glen Echo house until her death (Pryor 1977: 12).
CE 1909	Planted	By this date, lilacs are growing on the grounds of the Clara Barton House (Pryor 1977: 45).
CE 1910	Altered	In April, Clara Barton makes a note in her diary that she had a vine trimmed on her property, possibly the vine known to have been growing on the west side of her house at this time (Pryor 1977: 24).
CE 1910	Removed	The bowling alley inside the Glen Echo amusement park arcade is removed (Scott and Brabham 1984: 7.3).
CE 1911		Clara Barton attempts to make grafts of the last surviving namesake rosebush sent to her in 1898-99 (Pryor 1977: 48).
CE 1911	Planted	Clara Barton notes that a flower garden has been planted below the south windows of her house. This garden is known to have contained carnations and azaleas. Additionally, at least a portion of Clara Barton's sloped vegetable garden to the rear (south) of her house is taken up and replanted as a white clover lawn. Barton also divides hydrangea bushes growing on her property and separates the plants into four single stalks, each four to five feet tall. She plants three of these stalks in her front yard. The locations of the final stalk and parent plants is unknown. Finally, great numbers of yellow chrysanthemums are transplanted to the west side of her house (Pryor 1977: 19, 24, 24-26, 44-45).
CE 1911		By this date several beehives are located on the grounds of the Clara Barton House, from which honey is harvested. Because the clover lawn was planted partly for the bees' benefit, the hives are most likely somewhere nearby, and probably to the south or southwest of the house (Pryor 1977: 26).
CE 1911	Built	By this date 'Madame Careta's Gypsy Camp,' an attraction that presumably features palm reading, fortune telling, and similar activities, is built at the Glen Echo amusement park (Cook and Lange 2005: 43; Unrau 1986: 64-65).
CE 1911	Land Transfer	The Washington Railway and Electric Company purchases the Glen Echo amusement park on March 14, 1911. The railroad immediately establishes a new Glen Echo Park Company to manage and operate the enterprise. Leonard B. Schloss is hired as the amusement park's general manager (Unrau 1986: 56-58).

Year	Event	Major Event Narrative
CE 1911	Built	By May, Glen Echo amusement park manager Schloss has installed a new ride at the park, which is described as a `marine toboggan` (Cook and Lange 2005: 43; Unrau 1986: 63).
CE 1911	Altered	The grounds of the Glen Echo amusement park are rearranged and repaved (Unrau 1986: 65).
CE 1911	Altered	Starting in July, a section of the grounds near the entrance to the Glen Echo amusement park is converted into an outdoor theater where movies are shown (Unrau 1986: 69, 75).
CE 1911	Built	A new electric lighting system is installed at the Glen Echo amusement park (Unrau 1986: 65).
CE 1911	Altered	The entrance to the Glen Echo amusement park is again improved, this time through the construction of two large pylons and a new sign (Cook and Lange 2005: 42).
CE 1911	Built	A new restaurant and café opens at the Glen Echo amusement park (Cook and Lange 2005: 40; Unrau 1986: 63).
CE 1911	Altered	At the Glen Echo amusement park, the interior of the Chautauqua Amphitheater is converted into a Midway modeled after that at Coney Island's Steeplechase Park. The new Midway includes ten amusement devices. Among the earliest are the 'human roulette wheel,' two-level wave slide, spiral slide, tricycle ramp, rotating bull barrel, conveyor belt, 'Turkey-Trot' oscillating floor, and a rotating barrel (Cook and Lange 2005: 43; Luca and Cook 2010; Unrau 1986: 63).
CE 1911	Demolished	The first Dance Pavilion at the Glen Echo amusement park is removed (Cook and Lange: 58, 113).
CE 1911	Built	A new Dance Pavilion is built in the vicinity of the entrance to the Glen Echo amusement park. This second Dance Pavilion is larger and more ornate than its predecessor, and boasts a 10,000 square-foot polished maple dance floor. It is described as an open-air structure where bands played on a stage that backed onto the Picnic Grove (Cook and Lange 2005: 58; Unrau 1986: 63, 68, 77).
CE 1911	Built	The Glen Echo amusement park adds a new Boating Pavilion on the banks of the C & O Canal (Cook and Lange 2005: 43; Unrau 1986: 64).
CE 1911	Moved	Schloss moves the Miniature Electric Railway and the Dip away from the Clara Barton House (Lampl 2002: II-10; Pryor 1977: 20, 61).
CE 1911	Removed	After the miniature electric railroad is moved, the post and chicken wire fences that had formerly flanked its track are removed (Pryor 1977: 61).
CE 1911		A conflict occurs when Glen Echo amusement park manager Schloss refuses to close the park on Sundays in compliance with local Blue Laws. The issue will resurface from time to time over the next five decades (Cook and Lange 2005: 44).

Year	Event	Major Event Narrative
CE 1911 - 1912	Built	Various small attractions are listed in the Glen Echo Park Company Check Book: Japanese Ball Game; souvenir and refreshment vendors (cigars, cones, dolls, ice cream, peanuts, popcorn, crisp, and taffy, photos, cards, canes, knives, and other souvenirs); Caddy Wheel; CT Wheel; Fish Pond; Check Room; and Photo Studio (Unrau 1986: 64, 82).
CE 1912	Inhabited	Clara Barton dies at her Glen Echo home on April 12, 1912, at 90 years of age (Lampl 2002: I-27).
CE 1912	Moved	Schloss moves the Ferris wheel away from the Clara Barton House and sets it up near the entrance to the Glen Echo amusement park (Cook and Lange 2005: 46; Lampl 2002: II-10; Unrau 1986: 75, 77).
CE 1912	Altered	A new organ is provided for the Mangles Carousel at the Glen Echo amusement park (Unrau 1986: 75).
CE 1912	Altered	New crushed-rock paths and roadways are laid at the Glen Echo amusement park (Unrau 1986: 75-76).
CE 1912	Removed	The Hydraulic Dive ride at the Glen Echo amusement park is removed (Unrau 1986: 75).
CE 1912	Built	A new roller coaster, the Gravity Railway, is built on the former site of the Hydraulic Dive. The new coaster is designed by the Philadelphia Toboggan Company and features seven dips and 2,000 feet of track (Cook and Lange 2005: 45; Unrau 1986: 75-76).
CE 1912	Altered	The Dance Pavilion at the Glen Echo amusement park is enlarged (Unrau 1986: 75).
CE 1912	Altered	The Dip and Miniature Electric Railway at the Glen Echo amusement park are improved (Unrau 1986: 75).
CE 1912	Altered	The following construction takes place at the Glen Echo amusement park: A maze of distorting mirrors is added to the Midway, new steel boats with landing stages are added to the Boating Pavilion on the C & O Canal, a Ladies` Parlor and children`s` playground with swings and sand boxes are built near the park entrance, and some 22,000 multi-colored electric lights are installed throughout the park grounds (Unrau 1986: 75-76).
CE 1912	Planted	By this date, flower beds are planted on the grounds of the Glen Echo amusement park (Unrau 1986: 77).
CE 1912	Altered	A new crystal gazing attraction is added to the Gypsy Camp in the Glen Echo amusement park (Unrau 1986: 78).
CE 1913	Built	According to NPS historian Harlan D. Unrau, the Gyroplane ride is constructed in the Glen Echo amusement park (Traver, 1913; Unrau 1986: 79).
CE 1913	Demolished	The Miniature Scenic Railway is removed from the Glen Echo amusement park (Cook and Lange 2005: 112).
CE 1913	Built	The Airplane (Aeroplane) Swing ride is added to the Glen Echo amusement park (Cook and Lange 2005: 112).
CE 1914	Land Transfer	Dr. Hubbell turns over title to the Clara Barton House and grounds to Mabelle Rawson Hirons (Pryor 1977: 13).

Year	Event	Major Event Narrative
CE 1914	Altered	The entrance to the Glen Echo amusement park is altered to accommodate a new exit-only gate (Unrau 1986: 80).
CE 1914	Destroyed	The Glen Echo amusement park arcade burns down in a fire (Scott and Brabham 1984: 7.3).
CE 1914	Built	A wooden barn-like structure is built to replace the arcade at the Glen Echo amusement park. This new building, which comes to be known as the Yellow Barn, incorporates the eastern stone wall from the Chautauqua-era arcade, the only portion of that building which survived the fire. Together with the second floor of the connecting West Chautauqua tower, the Yellow Barn serves as the residence for amusement park manager Schloss and his family. A portion of the Yellow Barn also houses the amusement park's maintenance shop (Scott and Brabham 1984: 7.3).
CE 1914 - 1920	Designed	Displeased with the appearance of the grounds of the Clara Barton House, Mrs. Hirons hires a landscape architect to redesign them (Pryor 1977: 27).
CE 1914 - 1920	Planted	Among other things, Mrs. Hirons' landscape architect plants pine and fir trees along a walk on the grounds of the Clara Barton House (Pryor 1977: 27).
CE 1915	Built	A skee-ball game is added to the Glen Echo amusement park. By 1934, it is located in the park's southeast section nearby the shooting gallery and was most likely originally placed there in 1915 (Marsh & McLennan, Inc. 1934; Price 2001a: 7; Unrau 1986: 83).
CE 1915	Built	Various new attractions are added to the Midway of the Glen Echo amusement park (Unrau 1986: 83).
CE 1916	Removed	The Gyroplane ride is removed from the Glen Echo amusement park (Cook and Lange 2005: 46; Unrau 1968: 83).
CE 1916	Built	A new roller coaster, the Derby Racer, takes the place of the Gyroplane. The coaster is designed by John Miller and features 29,081 feet of track over which two trains of three cars each literally race one another to the finish (Cook and Lange 2005: 46; Unrau 1986: 83).
CE 1917	Platted	A contour map showing the elevations of the grounds of the Clara Barton House and the Glen Echo amusement park is published by the U.S. Geological and Map Survey (Pryor 1977: 19).
CE 1917	Altered	The Dancing Pavilion at the Glen Echo amusement park is renovated and redecorated to accommodate a ten-piece orchestra (Unrau 1986: 84).
CE 1917	Altered	The Gravity Railway is overhauled to make it speedier and include greater dips (Unrau 1986: 84).
CE 1917	Altered	The 'Joy Jigger,' a huge bowl-shaped ride that spins at great speed is installed inside the Midway of the Glen Echo amusement park (Unrau 1986: 84).
CE 1917	Built	By this date, 25,000 mazda lamps illuminate the Glen Echo amusement park (Unrau 1986: 84).

Year	Event	Major Event Narrative
CE 1917	Built	New refreshment booths, lunchrooms, and women's retiring and rest rooms are constructed at the Glen Echo amusement park (Unrau 1986: 85).
CE 1917	Expanded	The children's playground at the Glen Echo amusement park is enlarged (Unrau 1986: 85).
CE 1918	Built	'The Whip,' a centrifugal tracked ride designed by William F. Mangels, is installed on the eastern end of the Glen Echo amusement park grounds (Cook and Lange 2005: 46-47; Mangels 1915; Unrau 1986: 87).
CE 1918	Expanded	The Dance Pavilion at the Glen Echo amusement park is enlarged with a widened pavilion to relieve congestion (Unrau 1986: 87).
CE 1918	Altered	A 'Barrel of Fun' is added to the Midway at the Glen Echo amusement park. 'The Firefly,' a ride inside the Midway that had been previously installed on an unknown date, has its layout change from a circle to a figure eight (Unrau 1986: 87).
CE 1919	Altered	The shooting gallery at the Glen Echo amusement park is updated with new stationary and moving targets. Also called the Rifle Range, competitors use real rifles and real bullets (Unrau 1986: 89-90).
CE 1920	Altered	The Midway at the Glen Echo amusement park is modernized by the C. C. C. Company to include eight new fun devices and is also referred to as 'Hilarity Hall' (Unrau 1986: 90).
CE 1920	Built	The Glen Echo amusement park's first tunnel of love, 'The Old Mill,' is built adjacent the Gravity Railway. It is identified by a large windmill aboveground, but the ride takes place in a winding underground tunnel (Cook and Lange 2005: 45, 47, 49-50; Unrau 1986: 90).
CE 1920 - 1929	Built	A small Ice House building is constructed north of the Yellow Barn on the grounds of the Glen Echo amusement park (Unrau 1986: 206; Scott and Brabham 1984: 7.3).
CE 1921	Removed	The Mangles Carousel is removed from the Glen Echo amusement park (Cook and Lange 2005: 50).
CE 1921	Built	The latest-model carousel from the Philadelphia firm of Gustav and William Dentzel is built on the former site of the Mangles Carousel. The new carousel is housed in a specially-designed 12-sided building that is designed and built by Glen Echo amusement park superintendent Frank Finlon in the Yellow Barn (Cook and Lange 2005: 50-51; Scott and Brabham 1984: 7.3; Unrau 1986: 91).
CE 1921	Removed	The Gravity Railway at the Glen Echo amusement park is removed (Cook and Lange 2005: 50; Unrau 1986: 91).
CE 1921	Built	The 'Coaster Dips,' a massive 3,000 foot-long roller coaster with seven steep dips and sharp curves, is built on former site of the Gravity Railway (Cook and Lange 2005: 50; Unrau 1986: 91).

Year	Event	Major Event Narrative
CE 1921	Altered	The Dance Pavilion at the Glen Echo amusement park is upgraded to such an extent that it is considered to be an entirely `modern ballroom,` with 35 fans blowing cool air to combat the summer heat. Indirect lighting, silk coverings, plate glass mirrors, and other embellishments contribute to its reputation as one of the finest dance halls in the United States (Price 1997: 16-17; Unrau 1986: 90-91).
CE 1922	Expanded	The Coaster Dips roller coaster at the Glen Echo amusement park is enlarged by the laying of an additional 1,000 feet of track and made faster by two additional dips (Cook and Lange 2005: 50; Unrau 1986: 94).
CE 1922	Altered	A Wurlitzer 153 organ is purchased from the Berni Organ Company and installed for use with the Dentzel Carousel at the Glen Echo amusement park (Sparks 1994: 1, 8; Unrau 1986: 94).
CE 1922	Built	A new amusement device known as the `Rocking Pigs` is installed inside the Glen Echo amusement park Midway (Unrau 1986: 94).
CE 1922	Altered	More than 500 tons of limestone screening is used to restore the walkways of the Glen Echo amusement park (Unrau 1986: 94).
CE 1923	Built	The `Hoop-La,` an early circular spinning ride, is built at the Glen Echo amusement park (Sparks 1994: 37).
CE 1923	Built	The first bumper car ride at the Glen Echo amusement park, `The Skooter,` is built. It is housed in a specially built open-air pavilion designed by Lusse Brothers of Philadelphia. At the time, the pavilion is reported to measure 60 feet wide by 120 feet long, and the original cars also seem to have been designed by Lusse Brothers as their appearance matches designs filed by the company in 1922 and 1923 (Cook and Lange 2005: 55-56; Lusse 1928; Lusse and Lusse 1926; NPS n. d.; Unrau 1986: 96).
CE 1923	Altered	Two steep dips are added to the Derby Racer roller coaster at the Glen Echo amusement park (Unrau 1986: 96-97).
CE 1923	Altered	New pieces are added to the carousel organ at the Glen Echo amusement park (Unrau 1986: 96).
CE 1923	Built	Upgrades are carried out on the Glen Echo amusement park Midway, including the installation of a new lighting system and the improvement of the Rocking Pigs and Firefly rides. Four new attractions are also added: `Crossing the Ice,` `Whirl-i-gig,` `Live Lobster Pit,` and a new `Human Roulette Wheel` (Unrau 1986: 97).
CE 1923	Built	The Glen Echo amusement park constructs a new boathouse, wharf, and boats. The boathouse is of frame and stone construction (Unrau 1986: 97, 104).
CE 1923	Altered	A military band organ is added to the Old Mill ride at the Glen Echo amusement park (Unrau 1986: 97).
CE 1923	Altered	The maple dance floor of the Glen Echo amusement park Dance Pavilion is resurfaced so that it looks like glass (Unrau 1986: 97).

Year	Event	Major Event Narrative
CE 1923	Altered	More than 500 tons of limestone screening is used to restore the walkways of the Glen Echo amusement park (Unrau 1986: 97).
CE 1923	Planted	Many flower beds are planted on the grounds of the Glen Echo amusement park (Unrau 1986: 97).
CE 1925	Built	`The Frolic,' a new spinning ride, is built at the Glen Echo amusement park (Unrau 1986: 99).
CE 1925	Built	A new indoor `boat on land` ride is added to the Glen Echo amusement park Midway (Unrau 1986: 100).
CE 1925	Altered	The Glen Echo amusement park Dance Pavilion is converted into the Crystal Ballroom, whose 7,500 square-foot maple floor is believed to have been retained from the earlier structure built in 1911 and wholly upgraded in 1921. The ceiling, made by amusement park superintendent Finlon and his wife, is of a lattice frame covered by a fine silk cloth (Cook and Lange 2005: 58-59; Price 1997: 1-2, 18-19; Unrau 1986: 99-100).
CE 1925	Altered	The Picnic Grove at the Glen Echo amusement park is outfitted with new tables, benches, and summer houses (gazebos) (Unrau 1986: 100).
CE 1925	Built	By this date `Pennyland,' a games house boasting more than 100 machines, is built at the Glen Echo amusement park. Together with the shooting gallery, skee-ball game, and similar attractions, it becomes part of a line of small structures that comes to be known as the Amusement Arcade, located in the southeast section of the park (Cook and Lange 2005: 68, 70-72; Marsh & McLennan, Inc. 1934; Price 2001a: 7; Unrau 1986: 100).
CE 1925 - 1926	Altered	Around this time, the bumper cars for the Skooter ride at the Glen Echo amusement park are upgraded. The new cars seem to correspond to designs filed by Lusse Brothers in 1926 (Cook and Lange 2005: 56; Lusse 1930a; Lusse 1930b; Lusse 1930c; Lusse 1931; NPS n. d.).
CE 1926	Land Transfer	After six years of law suits, Dr. Hubbell successfully regains title to the Clara Barton House and grounds (Pryor 1977: 13).
CE 1926	Built	`The Caterpillar,' a ride designed by Hyla F. Maynes in which cars travel along a circular, undulating track, is installed at the Glen Echo amusement park (Cook and Lange 2005: 113; Maynes 1923; Maynes 1925; Maynes 1927).
CE 1926	Altered	A Wurlitzer 165 military band organ (No. 3779) is shipped from the factory on April 12, 1926 to the Glen Echo amusement park for use with the Dentzel Carousel. It replaces the model 153 organ installed in 1922 (Sparks 1994: 1, 8).
CE 1927	Altered	Sometime prior to this date, the stable on the grounds of the Clara Barton House is modified for use as a garage (Lampl 2002: IV-35; Pryor 1977: 69).

Year	Event	Major Event Narrative
CE 1927	Altered	Around this time, the bumper cars for the Skooter ride at the Glen Echo amusement park are again upgraded. The adjustments may have been carried out by park personnel without any additional guidance or may correspond to a new design from the Dodgem Corporation, a competitor of Lusse Brothers (NPS `The Bumper Car Pavilion`; Stoehrer 1927).
CE 1927	Platted	A Sanborn Fire Insurance map is created for the Glen Echo amusement park. This map also shows the Clara Barton House and its adjacent stable (Lampl 2002: IV-62; Sanborn Map Co. 1927).
CE 1927	Removed	The Derby Racer roller coaster is removed from the Glen Echo amusement park, and by this year the Ferris Wheel is also no longer present within the park (Cook and Lange 2005: 112; Sanborn Map Co. 1927).
CE 1928	Established	The Montgomery County zoning laws become effective, and the area containing the Glen Echo amusement park is zoned residential. However, because the amusement park is already in existence, it is permitted to remain and continue operating as a non-conforming property (Unrau 1986: 111).
CE 1928	Inhabited	The Yellow Barn no longer serves as the residence for the Glen Echo amusement park manager (Scott and Brabham 1984: 7.3)
CE 1928	Removed	The Caterpillar ride is removed from the Glen Echo amusement park after only two years of service (Cook and Lange 2005: 113).
CE 1929	Land Transfer	Dr. Hubbell dies and leaves the Clara Barton House and grounds to his twin nieces, Miss Rena D. Hubbell and Mrs. Lena Hubbell Chamberlin (Pryor 1977: 13).
CE 1929	Planted	New landscape gardening and different arrangements of flower beds are unveiled at the Glen Echo amusement park (Unrau 1986: 102).
CE 1930	Built	A new Brainerd electric fountain is installed at the Glen Echo amusement park (Unrau 1986: 102).
CE 1930	Altered	A new, larger Ferris wheel goes into service at the Glen Echo amusement park (Unrau 1986: 102).
CE 1931	Altered	The Skooter pavilion is renovated in an Art Deco style and is renamed the Dodgem. New front-wheel drive cars, the first to actually resemble automobiles, are also installed and are based upon a 1930 patent from the Dodgem Corporation (Cook and Lange 2005: 55, 57; Markey 1928; NPS n. d.; Unrau 1986: 102; Woodman n. d.).

Year	Event	Major Event Narrative
CE 1931	Built	The Art Deco-style Crystal Pool is built at the Glen Echo amusement park on the former site of the Derby Racer, and adjoins the Crystal Ballroom. The pool is designed by Alexander, Becker & Schoeppe, Inc., Architects and Engineers, of Philadelphia and constructed by the Washington firm of Skinner and Garrett. The pool contains four separate sections, and also features a float, high and low diving platforms, water slide, refreshment stand, sand beach, shaded grandstand, locker rooms, electric water fountain, and colored floodlights. An adjoining first aid building and associated restroom are also constructed as part of the Crystal Pool Complex (Cook and Lange 2005: 60-62; Scott and Brabham 1984: 7.1-7.2; Unrau 1986: 103).
CE 1932	Destroyed	The Glen Echo amusement park boathouse is destroyed by fire (Unrau 1986: 104).
CE 1933	Land Transfer	In December, the Capital Transit Company acquires the Washington Railway and Electric Company and thereby becomes the owner of the Glen Echo amusement park (Unrau 1986: 111).
CE 1933	Demolished	The Glen Echo amusement park's Crystal Ballroom is demolished (Cook and Lange 2005: 63, 113; Unrau 1986: 104-05).
CE 1933	Built	The 'Spanish Ballroom,' a mission-style building, is constructed on the former site of the Crystal Ballroom at the Glen Echo amusement park. The structure is designed by Alexander, Becker, and Schoeppe and is built by local organized labor. The preexisting 7,500 square-foot dance floor is retained, and an elegant promenade overlooks the Crystal Pool (Cook and Lange 2005: 62-63; Unrau 1986: 104-05).
CE 1934	Designed	Surveyor and civil engineer Joseph N. Starkey prepares a plan for an open-air live performance theater at the Glen Echo amusement park. This plan calls for the removal of a number of sycamore and oak trees from the property but, due to a lack of funds, the project is never carried out (Unrau 1986: 106).
CE 1934	Platted	The firm of Marsh & McLennan creates a fire inspection report and insurance map for the Glen Echo amusement park (Marsh & McLennan, Inc. 1934; Unrau 1986: 106-07, 204-07).
CE 1934	Built	The 1934 fire insurance map shows that a 'new games' building has been erected immediately west of the Dentzel Carousel at the Glen Echo amusement park. A men's restroom is also present to the west of the Old Mill ride (Marsh & McLennan, Inc. 1934).
CE 1934	Abandoned	The 1934 fire insurance map for the Glen Echo amusement park lists the Chautauqua-era Hall of Philosophy as 'vacant' and 'abandoned.' A small, unidentified structure adjacent to it is also listed as 'vacant,' as is the Clara Barton House and its stable (Unrau 1986: 206).

Year	Event	Major Event Narrative
CE 1934	Built	A building used to house electrical equipment for the Glen Echo amusement park is built north of the Ice House sometime after this date. Although widely regarded as a circa 1920s structure, the Park Electrical Building does not appear on the 1934 fire insurance map and therefore its construction must post-date the creation of this document (NPS 2001: 67; Scott and Brabham 1984: 7.3; Unrau 1986: 206).
CE 1934	Built	A new three-acre, 800-car parking lot is constructed along Conduit Road to serve the increasing number of patrons coming to the Glen Echo amusement park by automobile (Marsh & McLennan, Inc. 1934; Unrau 1986: 107).
CE 1934 - 1935	Altered	The Old Mill is remodeled and is briefly also known simply as `The Tunnel of Love` (Cook and Lange 2005: 112; Unrau 1986: 107).
CE 1935		In December, the Glen Echo Park property is rezoned as Commercial D (Unrau 1986: 111).
CE 1935	Built	`The Pretzel`, a twisting, spooky dark ride akin to a haunted house, is installed at Glen Echo Park. All Pretzel rides are based upon a 1929 patent by Leon S. Cassidy (Cassidy 1929; Cook and Lange 2005: 113; Luca 2010; Unrau 1986: 107).
CE 1935	Built	By this date Glen Echo Park contains a carpenter shop, plumbing shop, paint shop, and blacksmith shop, as well as a drafting room (Unrau 1986: 108-09).
CE 1935		By this date Harmon Brown holds the position of horticulturist at Glen Echo Park (Unrau 1986: 110).
CE 1935	Altered	By this date the number of mazda lamps at the Glen Echo amusement park has been reduced to 6,346 (Unrau 1986: 108).
CE 1935	Altered	By this date the Glen Echo Park Midway contains 28 devices and Pennyland contains 98 amusements (Unrau 1986: 110).
CE 1935 - 1970	Expanded	The existing portions of the George Washington Memorial Parkway are extended through Montgomery County. The GWMP passes southwest of both Glen Echo Park and the Clara Barton House (Davis 1993: 1, 166-75).
CE 1936	Built	A new motorboat ride is installed at Glen Echo Park featuring real, two-seat, gasoline-powered boats that allows drivers to maneuver along 2,000 feet of specially-constructed scenic waterways landscaped by the Maryland and Washington, DC, firm of Gude Brothers. The boats come from the Dodgem Corporation (Cook and Lange 2005: 72, 113; Gude Brothers n. d.; Unrau 1986: 111-12).
CE 1936	Built	A newspaper article states that new lighting effects are installed at Glen Echo Park, including `gayly decorated lighthouses` that utilize a total of 10,000 light bulbs (Unrau 1986: 112).

Year	Event	Major Event Narrative
CE 1936	Altered	The same newspaper article notes that The Whip at Glen Echo Park has been relocated, and also describes a new model 1936 version of the ride, known as a `new dandy Deebo Whip.` It is unclear whether or not the original Whip ride is upgraded and then moved to its new location or if it removed and an entirely new ride is constructed in this new location (Sparks 1994: 38; Unrau 1986: 112).
CE 1936	Altered	The same newspaper article mentions a `new Marble Palace Café` at Glen Echo Park but does not specify a more precise location. It may have comprised the old Chautauqua-era Hotel and Administration Building, which had housed a restaurant for some time (Unrau 1986: 112).
CE 1936	Altered	The Shooting Gallery at Glen Echo Park is refurnished (Unrau 1986: 112).
CE 1936	Altered	New scenic effects are added to the Old Mill ride at the Glen Echo amusement park (Unrau 1986: 112).
CE 1936	Altered	The Dentzel Carousel at the Glen Echo amusement park is redecorated (Unrau 1986: 112).
CE 1936	Built	A new Picnic Grove is added to the Glen Echo amusement park. It is located near the 800-car parking lot built in 1935 immediately at the park entrance. Given this location, it does not seem to be that area of the park known as the Picnic Grove today (Unrau 1986: 113).
CE 1938	Altered	New streamlined bumper cars are added to the Dodgem ride at the Glen Echo amusement park (Unrau 1986: 114).
CE 1938	Altered	New boats are added to the boat ride at the Glen Echo amusement park (Unrau 1986: 114).
CE 1938	Altered	The Old Mill ride at the Glen Echo amusement park is remodeled to show scenes of Europe and renamed the `World Cruise.` A large cruise ship takes the place of the former windmill (Cook and Lange 2005: 75, 78,112; Unrau 1986: 113-14).
CE 1939	Altered	Previous to this year, the East Chautauqua Tower at the Glen Echo amusement park is used as a popcorn stand (Unrau 1986: 114).
CE 1939 - 1940	Demolished	During the winter of 1939 and spring of 1940, Schloss demolishes several structures at the Glen Echo amusement park: the East Chautauqua Tower, the park entrance, and the Chautauqua-era restaurant, which had also housed administration offices (Cook and Lange 2005: 68; Marsh & McLennan, Inc. 1934; Unrau 1986: 114).
CE 1939 - 1940	Built	Schloss builds a new Entrance Portal and Administration Building to replace those buildings that are torn down. The new structures are designed by architect Edward Schoeppe in the Art Deco style. The Entrance Portal features an immense electric sign supported by massive pylons above a covered promenade. The new Administration Building is a two-story structure that houses two restaurants, as well as space for offices, kitchens, storage, and rest rooms. It also contains a popcorn stand located beneath a huge electric sign advertising for this treat (Unrau 1986: 114).

Year	Event	Major Event Narrative
CE 1940	Removed	The Airplane Swing ride is removed from the Glen Echo amusement park (Cook and Lange 2005: 73; Unrau 1986: 114).
CE 1940	Built	A new ride, the `Flying Skooter,` designed and built by Alvin Bisch is constructed at the Glen Echo amusement park on the former site of the Airplane Swing. It consists of 10 stylized airplane-like cars that can be steered up and down by the passengers as they whirl in a circle 30 to 40 feet above the ground (Bisch 1939; Cook and Lange 2005: 73; Unrau 1986: 114-15).
CE 1942	Land Transfer	Ownership of the Clara Barton House and grounds passes to Josephine Franks Noyes, a friend of Dr. Hubbell's nieces (Pryor 1977: 13).
CE 1942	Altered	On March 4, the United States Congress changes the name of Conduit Road to MacArthur Boulevard in honor of General Douglas MacArthur (U.S. Congress 1943: 123).
CE 1942	Abandoned	The motor boat ride at the Glen Echo amusement park is permanently closed due to a gasoline shortage stemming from World War II fuel rationing (Cook and Lange 2005: 75; Unrau 1986: 121).
CE 1942		In June, the wartime rationing also causes the temporary closure of the Glen Echo amusement park's shooting gallery as bullets run scarce (Cook and Lange 2005: 75; Unrau 1986: 121).
CE 1944	Built	A new spinning flat ride designed by Lee U. Eyerly, `The Octopus,` is installed at the Glen Echo amusement park on the former site of the motor boat ride (Cook and Lange 2005: 113; Eyerly 1938; Unrau 1986: 121-22).
CE 1945		The Crystal Pool is closed for the entire season due to the Capital Transit Company's inability to transport both swimmers to the Glen Echo amusement park and war workers to their jobs (Unrau 1986: 122-23).
CE 1946	Built	A new ride, the `Cuddle Up,` is built at the Glen Echo amusement park from a design supplied by the Philadelphia Toboggan Company. Joseph S. Hart, an assistant manager at the amusement park, is listed as the contractor on the building permit. The ride resembles the more-famous Teacups at Disneyland, but with circular spinning cars arranged on top of discs that also spin on their own, irrespective of the individual cars (Styer 2004; Unrau 1986: 123).
CE 1946	Removed	The Pretzel ride is removed from the Glen Echo amusement park (Cook and Lange 2005: 113).
CE 1947	Built	A new version of the former Pretzel ride known as the `Joyride` is built at the Glen Echo amusement park (Cook and Lange 2005: 113; Unrau 1986: 124).
CE 1947	Altered	Around this time, the Glen Echo amusement park's Spanish Ballroom is redecorated (Price 1997: 22).
CE 1947 - 1948	Built	A structure, known as both the `Fun House` and `Hall of Mirrors,` is designed by Joseph S. Hart and built at the Glen Echo amusement park (Unrau 1986: 124).

Year	Event	Major Event Narrative
CE 1948	Removed	The Octopus ride is removed from the Glen Echo amusement park (Cook and Lange 2005: 113).
CE 1948	Paved	The grounds of the Glen Echo amusement park are resurfaced with macadam (Unrau 1986: 124).
CE 1948	Removed	The Amusement Arcade, which housed the skee-ball game, shooting gallery, and Pennyland games is torn down (Unrau 1986: 125).
CE 1948	Built	A second Amusement Arcade is built at the Glen Echo amusement park to replace the first. Designed by Joseph S. Hart, it is executed in the Art Deco style in order to harmonize with the Administration Building and Entrance Portal. As with its predecessor, the new Amusement Arcade houses skee-ball and a shooting gallery, as well as `Sportland` a games house akin to the former Pennyland (Price 2001a: 1-2; Unrau 1986: 125).
CE 1948 - 1949	Abandoned	The Glen Echo amusement park Midway, by now in ruinous condition, is emptied and formally condemned by the fire marshal (Cook and Lange 2005: 79; Unrau 1986: 125).
CE 1949	Built	In order to offset the loss of the Midway, `Kiddieland`, a collection of amusement park rides for children under the age of 12 is constructed at the Glen Echo amusement park. These new rides include `Tom Thumb` fire engines, toy horses and chariots, and a `Jet Aero` from the Bish-Rocco Company; a scaled-down version of The Whip from the W. F. Mangels Company, a boat ride from B. F. Schiff, Inc.; and a buggy ride from Pinto Brothers (Cook and Lange 2005: 79; Unrau 1986: 125).
CE 1949	Altered	The Coaster Dips at the Glen Echo amusement park is improved through the addition of `three streamlined coaster trainers` purchased from the National Amusement Device Company (Unrau 1986: 125-26).
CE 1949	Built	A new photo studio and bathroom facilities are added to the Glen Echo amusement park (Unrau 1986: 126).
CE 1949 - 1950	Altered	During the winter of 1939-40 Kiddieland at the Glen Echo amusement park is covered with a metal roof (Unrau 1986: 126).
CE 1950		After 39 years of service Glen Echo amusement park general manager Leonard B. Schloss retires at the age of 77. Gerald P. Price takes over the position (Cook and Lange 2005: 80; Unrau 1986: 126).
CE 1950	Removed	The World Cruise ride at the Glen Echo amusement park is demolished (Cook and Lange 2005: 80; Unrau 1986: 126).
CE 1950	Built	The `Comet Jr.`, a children`s roller coaster is built at the Glen Echo amusement park on the former site of the World Cruise. It features a 1,400 foot-long track and dips of 35 feet (Cook and Lange 2005: 80; Unrau 1986: 126).
CE 1950	Expanded	More parking space is added to the Glen Echo amusement park by grading and surfacing an additional area at the southeast corner of the existing lot, immediately north of Tulane Avenue (Unrau 1986: 127-28).

Year	Event	Major Event Narrative
CE 1951	Built	A new ride, the `Tilt-A-Whirl,` is added to the Glen Echo amusement park. Designed by Herbert W. Sellner, cars pass along a generally circular track and over various undulations and tilting platforms (Sellner 1930; Unrau 1986: 127).
CE 1951	Built	A new `Circus Ride` is added to Kiddieland at the Glen Echo amusement park (Unrau 1986: 127).
CE 1952	Altered	The Wurlitzer band organ in use at the Glen Echo amusement park Dentzel Carousel is scaled down to a caliola (Lange 2004: 15).
CE 1953	Altered	A new skee-ball game is installed at the Glen Echo amusement park. It presumably replaces the old one inside the Amusement Arcade (Unrau 1986: 129).
CE 1953	Built	New centralized ticket booths are built at the Glen Echo amusement park in the hopes of increasing profits and reducing confusion stemming from ride-specific tickets (Unrau 1986: 129).
CE 1954	Demolished	The stable on the grounds of the Clara Barton House is demolished (Bisch 1939; Cook and Lange 2005: 73; Pryor 1977: 69).
CE 1954	Land Transfer	Ownership of the Glen Echo amusement park is transferred to Continental Enterprises, Inc. on February 26, 1954 (Unrau 1986: 131).
CE 1954	Built	A new ride, the `Sky Fighter,` is added to Kiddieland at the Glen Echo amusement park. It entails miniature airplanes complete with toy machine guns, attached to adjustable arms that slowly move around in a circle (Unrau 1986: 131).
CE 1955	Land Transfer	Continental Enterprises, Inc. sells the Glen Echo amusement park to Rekab, Inc. on June 17, 1955 (Cook and Lange 2005: 84-85; Unrau 1986: 134).
CE 1955	Built	A new `giant Ferris wheel` is added to the Glen Echo amusement park (Unrau 1986: 132).
CE 1955	Built	The `Laff in the Dark,` another dark ride, is built at the Glen Echo amusement park (Unrau 1986: 132).
CE 1955	Built	A new attraction, described as `Mighty Casey, our Baseball Playing Chicken,` is added to the Glen Echo amusement park (Unrau 1986: 132).
CE 1955	Planned	Plans to turn the shuttered Glen Echo amusement park Midway into a roller skating rink fall through when construction estimates come back in excess of \$300,000 (Cook and Lange 2005: 85).
CE 1955		The Disneyland theme park opens in Anaheim, CA, an event that is later recognized as the beginning of the end for local amusement parks throughout the United States.
CE 1956	Demolished	The Glen Echo Park Midway (the old Chautauqua Amphitheater) is intentionally demolished via a controlled burn on September 16, 1956. Heat from the fire damages a nearby stand of sycamore and poplar trees (Cook and Lange 2005: 85; Unrau 1986: 135-36).

Year	Event	Major Event Narrative
CE 1956	Built	After the Amphitheater is razed, the surviving stone walls are bulldozed and the huge pit filled in to facilitate the creation of a new parking lot, which is graded and paved. A culvert is also built to carry Minnehaha Creek under the parking lot to the Potomac River, and a causeway is built over the creek to connect the new lot with the existing parking lot at Glen Echo Park (Unrau 1986: 136).
CE 1957		The Glen Echo amusement park receives the first well-publicized unfavorable attention stemming from its racial policy of refusing African Americans entrance into the park (Cook and Lange 2005: 86; Unrau 1986: 136).
CE 1958	Land Transfer	Josephine Franks Noyes dies, willing the Clara Barton House and grounds to her four sisters, Frances Franks, Henrietta Franks, Katherine Franks Brownson, and Sarah Franks Rhodes (Pryor 1977: 13).
CE 1957 - 1959	Built	Around this time a new spinning circular ride, the `Bubble Bounce,` is built on the western edge of the Glen Echo amusement park, near the southwest corner of the Comet Jr. roller coaster. The design for the Bubble Bounce was originally patented by Levitt L. Custer in 1931 (Custer 1931; Custer Specialty Co. 1954; Unrau 1986: 139, 140, 158).
CE 1958	Built	By this date, a small `kiddie` Ferris wheel is located within the Kiddieland attraction at the Glen Echo amusement park. Plans are also made to swap it out for a German carousel, but it is unknown if this exchange actually takes place (Unrau 1986: 137).
CE 1958	Altered	New cars are added to the Cuddle Up ride at the Glen Echo amusement park (Unrau 1986: 137).
CE 1958	Altered	New skee-ball alleys are added to the game at the Glen Echo amusement park (Unrau 1986: 137).
CE 1958	Expanded	The Sportland attraction housed within Amusement Arcade at the Glen Echo amusement park is enlarged by a 40 by 50-foot extension added onto its east side. J. S. Samperton serves as architect and Kornegay Associates, Inc. as the engineers for the project (Price 2001a: 3; Unrau 1986: 137).
CE 1958 - 1959	Altered	A portion of the grandstand at the Glen Echo amusement park's Crystal Pool is converted to a sundeck. Thomen & Cromar, of Silver Spring, MD, provide architectural services and H. M. Myerson of Washington, DC, serves as contractor (Unrau 1986: 138).
CE 1958 - 1959	Altered	By this time the Chautauqua-era Caretaker's Cottage on the west side of the Glen Echo amusement park grounds is in use as an incinerator building (Unrau 1986: 138-39).
CE 1958 - 1959	Built	A new Compressor House is built at the Glen Echo amusement park, immediately adjacent the Comet Jr. roller coaster and a short distance south of the incinerator building. The new structure measures 14 feet by 12 feet and is eight feet tall. It is designed by Kornegay Associates and built by park personnel (Unrau 1986: 138-39).

Year	Event	Major Event Narrative
CE 1959	Built	By this time, the `Round-Up,` a circular, tilting, spinning ride manufactured by Frank Hrubetz & Co., is located on the western edge of the Glen Echo amusement park, between the original location of the Bubble Bounce and the Crystal Pool (Canfield 2009a; Frank Hrubetz & Co. 1957; Unrau 1986: 140, 158).
CE 1959	Moved	The Bubble Bounce ride at the Glen Echo amusement park is moved to an open area on the eastern end of the park between the Dodgem, Flying Skooter, Cuddle Up, and Amusement Arcade (DSC TIC 851/82678; Unrau 1986: 140-41).
CE 1959	Built	The `Satellite Jet,` a circular ride with stylized spacecraft cars attached to individual hydraulic arms that move up and down while the ride is in motion, is built on the former site of the Bubble Bounce at the Glen Echo amusement park. A single ticket both serves both the Satellite Jet and Round-Up. The Satellite Jet is manufactured in Memmingen, Germany by the firm of Kaspar Klaus and imported to the United States by Eric Wedemeyer (Canfield 2009b; Cook and Lange 2005: 86; DSC TIC 851/82678; Kaspar Klaus 1957; Unrau 1986: 140).
CE 1959	Altered	The remaining section of the grandstand at the Glen Echo amusement park's Crystal Pool is converted to a sun deck (Unrau 1986: 142).
CE 1959	Built	A new attraction, the `Mirror Maze,` is constructed on the Glen Echo amusement park's east side between the Laff in the Dark and the Ferris wheel. It is a one-story masonry building measuring 50 feet wide, 40 feet long, and 17 1/2 feet in height; and it presumably replaces the 1947-48 Hall of Mirrors. By this time several additional construction projects have also been carried out: An 18-hole miniature golf course has been added to the extreme eastern end of the Glen Echo amusement park, one or more basketball courts or games are located immediately west of the miniature golf course, an archery attraction occupies the extension added onto the east side of the Amusement Arcade in 1948, and `Guess Your Age,` `Guess Your Weight,` and gift shop concession stands are located on the grounds of the amusement park (DSC TIC 851/82678; Unrau 1986: 81, 142, 158).
CE 1960 - 1961		Civil Rights protests and picketing take place at the Glen Echo amusement park over the park's segregationist policies (Cook and Lange 2005: 86; Unrau 1986: 143-45).
CE 1960 - 1961	Abandoned	The trolley line running between the Glen Echo amusement park and Washington, DC, permanently closes before the start of the 1961 summer season (Cook and Lange 2005: 88).
CE 1961		The Glen Echo amusement park is opened to all patrons regardless of race. For the first time in its history there is also a minimum ticket purchase of 25 cents in order to be admitted to the park, which visitors must purchase at a ticket booth at the park's entrance (Cook and Lange 2005: 86; Unrau 1986: 145; NPS 1981b: 59-60).

Year	Event	Major Event Narrative
CE 1961	Removed	The Comet Jr. is removed from the Glen Echo amusement park (Cook and Lange 2005: 112).
CE 1963	Built	The `Paratrooper,` a new spinning ride manufactured by Frank Hrubetz & Co., is built at the Glen Echo amusement park. It consists of a revolving circle of seats measuring approximately 60 feet in diameter and a hydraulic device that lifts the entire apparatus 34 feet off the ground at a 45-degree tilt (Canfield 2009a; Cook and Lange 2005: 86; Unrau 1986: 145).
CE 1963 - 1964	Built	A one-story steel structure measuring 120 feet by 60 feet is added to the east end of the Kiddieland attraction at the Glen Echo amusement park. This shelter is built by the Gem Construction Company of Silver Spring, MD, and is designed to house a small carousel and picnic area (Unrau 1986: 146).
CE 1964	Altered	The upper level of the Spanish Ballroom at the Glen Echo amusement park is refurbished as `Jungle Land,` an exotic dark ride themed after a tropical jungle (Cook and Lange 2005: 86-87; Price 1997: 25).
CE 1964	Land Transfer	In response to a failed attempt by Rekab, Inc. to acquire the Clara Barton House and then demolish it, the Friends of Clara Barton, Inc. purchases the property from the Franks sisters (Lampl 2002: I-30).
CE 1965		The Clara Barton House is declared a National Historic Landmark on January 12, 1965 (Lampl 2002: I-30; NPS 1981a: 71).
CE 1966	Built	The `Alpine-Hi Ride,` a slow-moving ride in which gondola-like cars travel along a cable several dozen feet in the air, is built at the Glen Echo amusement park (Cook and Lange 2005: 87-88). It occupies the former site of the Flying Skooter (DSC TIC 851/82678; Unrau 1986: 159). A wooden shed with masonry footings measuring 20 by 40 by 14 feet is also built by Universal Design of Wildwood, NJ, in connection with this ride (Unrau 1986: 148).
CE 1966	Built	By this date two spinning rides, the `Scrambler` and the `Trabant,` are located on the west side of the Glen Echo amusement park (Canfield 2009c; DSC TIC 851/82678).
CE 1966	Altered	By this date, the games building immediately west of the Glen Echo amusement park Carousel has been converted to house restroom facilities. The present NPS Comfort Station occupies the same location and provides the same function (DSC TIC 851/82678; NPS 2001b: 67).
CE 1966	Removed	By this date the Round-Up, Tilt-A-Whirl, and Paratrooper rides have been removed from the Glen Echo amusement park (DSC TIC 851/82678).
CE 1966		A major disturbance involving more than 4,000 teenagers occurs at the Glen Echo amusement park on April 11, 1966 (Unrau 1966: 151).

Year	Event	Major Event Narrative
CE 1968 - 1970	Abandoned	The Glen Echo amusement park closes for good in September 1968. Shortly thereafter, Rekab, Inc. begins removing and selling off many of the park's rides, equipment, and other attractions (Cook and Lange 2005: 91; Unrau 1986: 159).
CE 1970	Land Transfer	On April 1, 1970, the General Services Administration (GSA) acquires title to Glen Echo Park, consisting of 16.8136 acres, in a land swap agreement with Rekab, Inc. Under an agreement with the GSA, the National Park Service (NPS) manages the site (Cook and Lange 2005: 92; Unrau 1986: 160).
CE 1971	Built	A flagpole is added to the grounds of the Clara Barton House (Pryor 1977: 27).
CE 1971		The NPS reopens Glen Echo Park to the public for the first of a series of summer Sunday afternoon events on June 20, 1971 (Cook and Lange 2005: 92; Unrau 1986: 162).
CE 1971 - 2010		Under the stewardship of the NPS, Glen Echo Park begins operating as an arts and cultural park. This function, which is often described as a rebirth of the original Chautauqua ideal, continues in the present day (Cook and Lange 2005: 92; NPS 2001: ES-1; Unrau 1986: 163-165).
CE 1972		In the spring of 1972 the first in a series of meetings occurs between the NPS and various citizens groups interested in the welfare of Glen Echo Park. The present public-private partnership that governs the park has its beginnings in these early meetings (NPS 2001: ES-1; Unrau 1986: 163).
CE 1972	Built	Six yurts, conical wooden structures with sod roofs, are assembled on the grounds of Glen Echo Park as workspaces for the resident artists. The yurts were originally intended for an installation on the National Mall and are in place at Glen Echo Park by 1974 (NPS 2001: 60; NPS 'Glen Echo Park - The Yurts'; Scott and Brabham 1984: 7.3; Unrau 1986: 165).
CE 1972 - 1981	Rehabilitated	In order to facilitate Glen Echo Park's new role as an arts and cultural park, many of the existing structures are reappropriated as studio and performance spaces for various artists and as utilitarian and Administration spaces for NPS personnel. Although this adaptive reuse is successful, repair and stabilization work is minimal, and by the early 1980s most of the structures are in dilapidated or unsafe condition, and some are condemned and the artists displaced (Cook and Lange 2005: 92-97; NPS 2001: ES-1; Unrau 1986: 163-69, 175).
CE 1974	Memorialized	Congress passes legislation creating the Clara Barton National Historic Site, and a commemorative plaque is placed on the grounds in front of her former home (Lamp 2002: I-30; NPS 1981a: 71; Pryor 1977: 27).

Glen Echo Park
George Washington Memorial Parkway - Glen Echo Park

Year	Event	Major Event Narrative
CE 1974 - 1975	Designed	Working under contract with the NPS, Architect Rurik Ekstrom Associates (AREA), Inc. prepares an existing facilities survey of all structures at Glen Echo Park. AREA, Inc. also produces a more detailed historic survey and architectural report on the Chautauqua Tower (DSC TIC 851/41023; Unrau 1986: 168).
CE 1974 - 1975	Stabilized	Among the few major projects undertaken on the ground at Glen Echo Park during the 1970s is the repair of the Chautauqua Tower's roof, portions of which had completely fallen in (Cook and Lange 2005: 94-95; Unrau 1986: 167).
CE 1975	Land Transfer	The Friends of Clara Barton, Inc. transfer title to the Clara Barton National Historic Site to the U.S. Department of the Interior and the property is thereafter administered by the NPS (DSC TIC 851/82678; Lampl 2002: I-30; NPS 1981a: 71).
CE 1976	Land Transfer	The GSA transfers the Glen Echo Park tract to the NPS on March 5, 1976 (Cook and Lange 2005: 95; Unrau 1986: 160).
CE 1976	Land Transfer	After its acquisition of the approximately 16.8-acre Glen Echo Park property, the NPS subdivides the land into two sections. A 9.3-acre parcel, which contains all surviving park infrastructure and continues under the name Glen Echo Park. The remaining 7.5-acres, largely comprised of Glen Echo Park's west parking lot, becomes part of the Clara Barton National Historic Site. Both sites are placed under the jurisdiction of the George Washington Memorial Parkway (Unrau 1986: 160).
CE 1977	Removed	Historian Elizabeth Pryor completes a draft report on the historic grounds of the Clara Barton National Historic Site. By this time, no flower or kitchen gardens remain and all of Barton's raised wooden boardwalks, fences and other outdoor furnishings have been removed (Pryor 1977: 27).
CE 1978	Restored	The Wurlitzer band organ for the Glen Echo Park carousel is restored (Lange 2004: 15).
CE 1980		Glen Echo Park's Chautauqua Tower and Dentzel Carousel are individually listed on the National Register of Historic Places (Mackintosh 1980; Scott and Veloz 1980).

Year	Event	Major Event Narrative
CE 1981	Removed	The NPS completes an existing conditions study for Glen Echo Park, a first step in determining which historic structures can be repaired and rehabilitated and which will have to be demolished. The study identifies the following extant structures, all of which date to the period of significance for this CLI: Chautauqua Tower, Yellow Barn, Hall of Mirrors, Amusement Arcade, Administration Building, Carousel, Spanish Ballroom, Cuddle Up Pavilion, Laff in the Dark, Bumper Car Pavilion, Caretaker's Cottage, Kiddieland Shed, Ice House, Park Entrance, Park Entrance Ticket Booth, Candy Corner, Park Electrical Building, Crystal Pool, Crystal Pool First Aid Building, Comfort Station, and Minnehaha Creek Culvert. The study also identifies six yurts and a pottery kiln shed, which were all built after the NPS acquired the property and post-date the period of significance. All other structures that previously existed at Glen Echo Park have been removed by this time (NPS 1981b; Unrau 1986: 169, 175).
CE 1981	Altered	Around this time, the damaged sod roofs on the yurts are replaced with corrugated metal (NPS 1981b: 84-89).
CE 1981 - 1983	Altered	During the early 1980s, the Bumper Car Pavilion at Glen Echo Park is stripped back to reveal its original Skooter form.
CE 1981 - 1986	Neglected	Significant budget cutbacks greatly curtail the planned restoration and rehabilitation of the structures at Glen Echo Park. Instead, most buildings deteriorate further, and the NPS considers applying for permission to lease the property to private businesses according to the provisions of the Congressional Historic Leasing Act of 1986 (Cook and Lange 2005: 98).
CE 1982	Demolished	Due to its advanced state of deterioration, the NPS contracts with the W. Flood Wrecking Company to demolish much of the Crystal Pool complex at Glen Echo Park. After its demolition, the former site of the pool is graded and infilled. Also, the Laff in the Dark Building, which had stood vacant and unused for years, is torn down and removed from Glen Echo Park (Cook and Lange 2005: 97; Unrau 1986: 175).
CE 1982	Planted	Trees and grass are planted on the former pool site (Unrau 1986: 175).
CE 1982	Built	A small children's playground is built on the former site of the Crystal Pool (Unrau 1986: 175).
CE 1982	Preserved	Under a Memorandum of Agreement with the Advisory Council on Historic Preservation, the NPS agrees to preserve several elements of the Glen Echo Park Crystal Pool complex: the Art Deco entrance pylon, a portion of the pool's retaining wall, the First Aid Building, and Restroom (NPS 2001: 63; Unrau 1986: 175).
CE 1982 - 1983	Stabilized	A portion of Glen Echo Park's Spanish Ballroom is repaired, and the Jungle Land ride is removed. On July 31, 1983, a celebratory dance is held at the ballroom in commemoration of its fiftieth anniversary (Cook and Lange 2005: 97; Unrau 1986: 175).

Year	Event	Major Event Narrative
CE 1983 - 2003	Restored	Glen Echo Park's 1921 Dentzel Carousel is meticulously restored under the tutelage of Glen Echo Park curator Nick Veloz and artist Rosa Ragan (Lange 2004).
CE 1984		The NPS prepares a Management and Facilities Plan for Glen Echo Park (Unrau 1986: 176).
CE 1984		Glen Echo Park is listed as a historic district on the National Register of Historic Places (Scott and Brabham 1984).
CE 1984	Demolished	The Laff in the Dark building is demolished by this time (Scott and Brabham 1984).
CE 1987		The Glen Echo Park Foundation is created through a Memorandum of Understanding between the NPS and the Save Glen Echo Park citizens' committee. The Foundation is a cooperative agreement for managing the park and repairing its facilities (Cook and Lange 2005: 98-100).
CE 1987 - 2001	Rehabilitated	Rehabilitation work proceeds for many structures at Glen Echo Park, most notably the Bumper Car Pavilion, which serves as a multi-purpose space within the restored shell of the original Scooter building (Cook and Lange 2005: 102-03).
CE 1989	Destroyed	The Minnehaha Creek Culvert fails during a flood, causing the parking lot on top of it to collapse (Cook and Lange 2005: 103).
CE 1992	Built	The NPS rebuilds a portion of the parking lot destroyed in the 1989 flood and also reconstructs the natural stream bed of Minnehaha Creek. This work also involves the construction of a new entrance into the west side of Glen Echo Park, which features a scenic overlook and a footbridge over the creek. Minnehaha Creek now separates the parking lot and the park (Cook and Lange 2005: 103).
CE 1992	Restored	In conjunction with the rebuilding of the parking lot and new entrance to Glen Echo Park, the NPS restores the Minnehaha Creek bed (Cook and Lange 2005: 103).
CE 1995 - 1998	Altered	The NPS improves the grounds of Glen Echo Park by installing new pavement, curbing, landscaping, streetlights, benches, water fountains, bicycle racks, and trash receptacles (Cook and Lange 2005: 103; DSC TIC 851/171).
CE 1998		Despite the improvements made to the physical infrastructure of Glen Echo Park, the park is not financially self-sustaining and many buildings are still deteriorating. As such the NPS begins searching for a new management plan (Cook and Lange 2005: 103).
CE 1998	Planted	In conjunction with the improvements going on at Glen Echo Park, a new master landscape plan is created and the grounds are planted with a total of 30 different varieties of trees, shrubs, perennials, and grasses (DSC TIC 851/171).

Year	Event	Major Event Narrative
CE 2001 - 2002		The NPS adopts a joint management plan/environmental impact statement calling for a new non-profit partnership to take over management of Glen Echo Park (NPS 2001: i, 20-22).
CE 2002 - 2001		The Glen Echo Park Partnership for Arts and Culture, Inc., a non-profit comprised of representatives from Montgomery County, the state of Maryland, and the NPS, takes over management of the arts and cultural programs at Glen Echo Park (Cook and Lange 2005: 103-04).
CE 2002	Demolished	Glen Echo Park's Amusement Arcade, which had deteriorated to such an extent that repair and rehabilitation was not considered feasible, is demolished on March 1, 2002.
CE 2002	Built	The Glen Echo Park Amusement Arcade is rebuilt so that its exterior resembles the original structure as closely as possible.
CE 2002	Demolished	Sometime in or after the year 2002, the Kiddieland structure is torn down.
CE 2002		The nonprofit Glen Echo Park Partnership for the Arts and Culture, Inc. (GEPPAC) enters into a cooperative agreement with the National Park Service. Under the terms of this agreement, GEPPAC takes over the management of the park's arts and cultural programs and the NPS retains title to the property and remains responsible for maintenance and the overall stewardship of the site.
CE 2002 - 2010	Rehabilitated	Since 2002, all structures within Glen Echo Park in need of rehabilitation have received the necessary work, and all appear to be in sound structural condition.
CE 2005	Demolished	Due to extreme structural deterioration, the Yellow Barn at Glen Echo Park is demolished.
CE 2006	Reconstructed	The Yellow Barn is rebuilt using both salvaged and new materials. The exterior of the building closely resembles that of the original structure, but its interior is entirely modern and deviates from the historic floor plan in order to better house studios and office space. A basement with mechanical systems access is also added to the structure.
CE 2006	Rehabilitated	The playground adjacent to the Spanish Ballroom was rehabilitated in order to better accommodate individuals and to bring the space into compliance. The plan installed a curved retaining wall bench system, reduced the height of the tot swings, removed an existing rope ladder, and moved equipment closer to the Spanish Ballroom.
CE 2006	Rehabilitated	The floorboards at the entrance and exit of the Carousel were repaired and reinforced in order to provide better stability and to accommodate visitor safety.
CE 2007	Land Transfer	The National Park Service acquires the trolley right-of-way running along the west side of MacArthur Boulevard from approximately Oxford Road to Tulane Avenue via deed dated April 13, 2007.

Year	Event	Major Event Narrative
CE 2008	Demolished	The Crystal Pool Bath House Restrooms were removed. Issues of structure stability and safety were cited as justifications for removal.
CE 2010	Built	A shed roof was installed atop the concrete pad to shelter the kiln that was reinstalled adjacent to the pottery yurt.
CE 2011 - 2012	Rehabilitated	The roof of the Bumper Car Pavilion is rehabilitated from shingles to a rolled roof system. (11_18_16 email from Matta Virta)
CE 2015	Rehabilitated	The trolley bridge is rehabilitated into a pedestrian bridge allow a change in the pedestrian circulation along MacArthur Blvd. The changes accommodate both pedestrians and cyclist and cited safety concerns to justify this modification in the landscape. (11_18_16 email from Matta Virta)
CE 2016	Rehabilitated	The roofing material of the Spanish Ballroom is replaced. (11_18_16 email from Matta Virta)

Uses

Functions and Uses:

Major Category	Category	Use/Function	Historic	Current	Primary
Agriculture/Subsistence	Farm (Plantation)	Farm (Plantation)	Yes	No	No
Education	Education-Other	Education-Other	No	Yes	Yes
Education	Education-Other	Education-Other	Yes	Yes	No
Recreation/Culture	Fairground (Amusement Park)	Fairground (Amusement Park)	Yes	No	Yes
Recreation/Culture	Fairground (Amusement Park)	Fairground (Amusement Park)	Yes	Yes	No
Social	Social-Other	Social-Other	Yes	No	No

Public Access:

Public Access: Other Restrictions

Public Access Narrative:

The grounds of Glen Echo Park are open daily from 6:00 a.m. to 1:00 a.m. the following day. However, the Dentzel Carousel only operates seasonally from spring to early fall. Moreover, because the majority of the buildings located within Glen Echo Park are rented out by individual tenants through the GEPPAC arts and cultural programs, visitor access may be restricted for a variety of reasons. Each tenant keeps individual hours, and a given establishment may be open or closed based on the time of day, day of the week, or season of the year. Additionally, certain buildings may only be open to paying patrons. A fee is usually assessed for participation in workshops and classes, and visitors attending performances are generally required to purchase tickets for the shows. At the time of FY 2017 Condition Assessment the Clara Barton House was closed to the public for rehabilitation work and is expected to reopen to the public in 2020.

Associated Ethnographic Group

Ethnographic Study Status:

Ethnographic Narrative:

Analysis & Evaluation of Integrity

Analysis and Evaluation of Integrity Narrative Summary:

INTRODUCTION

This section provides an evaluation of the physical integrity of the Glen Echo Park-Clara Barton House Cultural Landscape by comparing the landscape characteristics and features present during the period of significance (1888-1968) with current conditions. Landscape characteristics are the tangible and intangible aspects of a cultural landscape which express its historic character and integrity, and which allow visitors to understand the history of a site. Each characteristic or feature is classified as either a contributing or non-contributing element of the site's overall historic significance.

Landscape characteristics may be classified as contributing if they were present during the property's period of significance, and non-contributing if they were not present during that period. Non-contributing features may in some cases be considered "compatible," if they are determined to fit within the physical context of the historic period and match the character of contributing elements in a way that is sensitive to the construction techniques, organizational methods, or design strategies of the historic period. Features designated as "incompatible" are those that are not harmonious with the quality of the cultural landscape, and whose existence can lessen the historic character of the property.

This section also includes an evaluation of the property's integrity in accordance with National Register criteria. The National Register recognizes seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Several or all of these aspects must be present for a site to retain historic integrity. To be listed on the National Register, a property must not only be shown to have significance under one of the four criteria, but also should be demonstrated to retain integrity to the period of significance.

HISTORIC SIGNIFICANCE

Landscape Characteristics and Features

Contributing landscape characteristics identified for the Glen Echo Park-Clara Barton House Cultural Landscape are land use, natural systems and features, topography, buildings and structures, circulation, vegetation, views and vistas, constructed water features, small-scale features, and archeological sites.

The uses of the Glen Echo Park-Clara Barton House Cultural Landscape have changed somewhat over the years. During her lifetime, Clara Barton operated a small, productive farm on the grounds surrounding her house. This land use is no longer extant and the current use is akin to a typical suburban yard. Likewise, Glen Echo Park no longer functions as an amusement park. However, the musicales and dances held at the Spanish Ballroom, the continued use of the Picnic Grove, and the seasonal operation of the Dentzel Carousel all perpetuate the amusement park-era. Moreover, its present incarnation as an arts and cultural park is regarded as a rebirth of the educational ideals that led to the founding of the National Chautauqua of Glen Echo in 1891. Consequently, these present-day land uses contribute to the integrity and historic character of the cultural landscape.

The Glen Echo Park-Clara Barton House Cultural Landscape has been affected by decades of human activity and as a result its natural aspects, which were predominant at the beginning of the historic period, are now limited in both size and scope. However, the soils present on the site have not changed, and numerous mammals, reptiles, amphibians, and birds still utilize the property. Most importantly, its primary natural feature, Minnehaha Creek, has been restored to pre-development conditions. Consequently, the extant natural features and systems continue to bolster the integrity and historic character of the cultural landscape.

The topography of the Glen Echo Park-Clara Barton House Cultural Landscape has remained largely unaltered since the close of the period of significance in 1968. Thus, today's park terrain achieves much the same effect that it did during the historic period, and the current topography contributes to the integrity and historic character of the cultural landscape.

Many of the historic buildings and structures are no longer extant within the Glen Echo Park-Clara Barton House Cultural Landscape. The Chautauqua Tower is the only intact example of the Baltzley brothers' architecture, and the roller coasters and most of the other rides that once drew paying patrons to Glen Echo Park are no longer present. During Barton's lifetime several outbuildings were in place to serve the day-to-day operations of her small farm, but these have all since been demolished. On the other hand, the Clara Barton House is far and away the most significant building associated with her time at Glen Echo, and it remains intact. So do most of the Art Deco buildings that lent the Glen Echo amusement park its iconic appearance. Several other buildings and structures retain integrity as historic ruins. Consequently, the remaining buildings and structures contribute to the overall historic character of the Glen Echo Park-Clara Barton House Cultural Landscape.

The Glen Echo Park-Clara Barton cultural landscape retains many of its historic circulation routes. Clara Barton's system of boardwalks and footpaths are gone, but her circular driveway remains in its original location. The Baltzley brothers' Chautauqua-era pathways have also long since been removed, but the interconnected spaces linking the buildings and structures at Glen Echo Park have not changed significantly since the close of the period of significance. Therefore, present-day pedestrians experience the landscape in much the same way as visitors to the amusement park did in prior decades. Finally, a trolley car is located just beyond the historic east entrance to Glen Echo Park along the old trolley right-of-way. This car and an adjacent display interpret the important role that the trolley line played in transporting thousands upon thousands of people to and from the site between 1896 and 1960. Consequently, the extant circulation features possess historic integrity and greatly contribute to the historic character of the cultural landscape.

The integrity of the historic vegetation for the Glen Echo Park-Clara Barton House Cultural Landscape is extremely limited. The historic and specimen trees growing in the Picnic Grove area of Glen Echo Park constitute the only plantings that definitely contribute to the historic character of the cultural landscape. Consequently, the existing vegetation possesses little integrity and only minimally contributes to the historic character of the cultural landscape. Although they are non-contributing resources, the remaining trees and other vegetation present on the grounds of Glen Echo Park are compatible with the cultural landscape because they do not interfere with the interpretation of the park as a 19th-century Chautauqua assembly and 20th-century amusement park. Conversely, with the possible exception of the southern magnolia located to the east of the Clara Barton House, the status of which is currently undetermined, the trees and other plants present at the Clara Barton National Historic Site are incompatible with the cultural landscape because their presence interferes with the effective interpretation of the grounds' historic function as a small, productive farm operated by Barton and the members of her household.

The Baltzley brothers and Clara Barton actively developed a number of views and vistas that were both internal and external to the cultural landscape. The Baltzleys established sight lines between the major Chautauqua buildings and cultivated sweeping panoramic views of the adjacent countryside. Barton was enamored with the natural beauty of her surroundings, particularly looking south from her house toward the Potomac River and C & O Canal. Subsequent development has since obliterated most of these views, but that south from the Clara Barton House is still much the same today as it was in Barton's time. The intentional development of views and vistas ceased during the amusement park period. However, the view of the historic Glen Echo Park entrance portal as seen from MacArthur Boulevard stands out as the single most iconic view of the entire park, and one that countless visitors to the amusement park also enjoyed during the historic period. As such, the extant historic views, whether intentional or unintentional, contribute to the integrity and historic character of the cultural landscape. Moreover, the views of the rehabilitated Minnehaha Creek stream bed from the scenic overlook, the west entrance to Glen Echo Park, and the Clara Barton House are considered to be compatible with the cultural landscape because they approximate the naturalistic views documented by Barton and the Baltzley brothers.

The single most important constructed water feature located within the Glen Echo Park-Clara Barton House Cultural Landscape during the historic period was created in 1956, when Minnehaha Creek was encased in a corrugated metal culvert and then buried beneath the west parking lot of the Glen Echo amusement park. However, that parking lot collapsed in 1989 during a torrential rainstorm, and the National Park Service then made the decision to remove the culvert and return the Minnehaha Creek stream bed to its natural state. As with the culvert, most of the other constructed water features located on the property during the historic period are no longer present today. The Baltzley brothers and the managers of the Glen Echo amusement park built a number of decorative water fountains, but the only one that survives today is a small fountain built ca. 1959 in conjunction with the amusement park's miniature golf course. It is, however, in ruinous condition. A small stone

headwall is also located at the far eastern edge of Glen Echo Park, but its function and date of construction are currently unknown. Therefore, the constructed water features contribute only minimally to the historic character of the cultural landscape.

Most of the small-scale features present within the Glen Echo Park-Clara Barton House Cultural Landscape were not present during the historic period of significance. These include outdoor furniture, trash receptacles, lighting, signage, and the concrete walls built as part of the new west entrance to Glen Echo Park. The only historic small scale feature still present on site is the stone retaining wall located to the rear (south) of the Clara Barton House. As such, it alone contributes to the historic character of the cultural landscape. It should also be noted that while the picnic benches located in Glen Echo Park's Picnic Grove are non-contributing, they are considered to be compatible resources because they serve the same function as the benches that were located there during the historic period.

The archaeological features of the Glen Echo Park-Clara Barton House Cultural Landscape include known prehistoric sites, and it is likely that historic sites are present as well. Archaeological research on the property has as yet been extremely limited, but those sites that have been discovered possess integrity and therefore contribute to the cultural landscape.

The Seven Aspects of Integrity

1. Location is the place where the historic property was constructed. The physical location of the Glen Echo Park-Clara Barton House Cultural Landscape has remained unchanged since the Baltzley brothers first purchased the property in 1888, and none of the extant historic buildings and structures has been relocated. Thus, the location of the site retains integrity to the historic period of significance.
2. Setting is the physical environment of a cultural landscape or historic property. The setting of the Glen Echo Park-Clara Barton House changed drastically throughout the historic period. When Edward and Edwin Baltzley first purchased the property in 1888, it was essentially an undeveloped tract with the Potomac River and C & O Canal to the south and west, Conduit Road (now MacArthur Boulevard) to the east, and native forest stretching out in all directions. The brothers then plotted the streets and lots for what would eventually become the town of Glen Echo, and also constructed the settlement's first buildings. Over the coming decades, Montgomery County became increasingly suburbanized and much of the forested land that originally surrounded the cultural landscape disappeared. By the close of the period of significance in 1968, the George Washington Memorial Parkway was also in the process of being extended north through Montgomery County, including that portion of the GWMP now known as the Clara Barton Parkway that passes southwest of both Glen Echo Park and the Clara Barton House. The setting has not appreciably changed since the close of the historic period, and those historic elements such as the Potomac River, C & O Canal, MacArthur Boulevard, and the town of Glen Echo continue to frame the site today. Therefore, although the overall character of the environment has changed, the setting of the cultural landscape does retain integrity to the historic period of significance.
3. Design is the composition of elements that create the form, plan, space, structure, and style of a cultural landscape or historic property. Many of the significant structures within the Glen Echo Park-Clara Barton cultural landscape are extant, and their arrangement on the property has not changed. Combined with the structural authenticity of the buildings on the site and the surviving circulation patterns, the design of this cultural landscape retains historic integrity.
4. Materials are the physical elements of a particular period, including the construction materials, paving, plants, and other landscape features. Most of the extant historic buildings and structures are composed of their original materials, and the paved areas of Glen Echo Park, including the parking lots and the interconnected spaces linking the buildings and structures, were similarly hardscaped during the historic period. However, the vast majority of the historic vegetation is no longer extant, with the most important losses being the fruit trees and bushes and the vegetable and flower gardens that Clara Barton planted on the grounds surrounding her house. The historic and specimen trees planted in the Picnic Grove area of Glen Echo Park do remain, and these plants therefore constitute historic building materials. With the exception of the stone retaining wall to the rear (south) of the Clara Barton House, all of the small-scale features present on the cultural landscape are modern materials that post-date the period of significance. Despite these losses, alterations, and additions, the historic materials that do remain within the cultural landscape provide a vital degree of integrity to the site and also markedly contribute to its historic character.

5. Workmanship is the physical evidence of the crafts of a particular period. The workmanship used in the creation of the Glen Echo Park-Clara Barton House Cultural Landscape is most evident in the buildings and structures present on the site, whose composition remains largely as it was at the time of construction. The Art Deco style that predominates inside Glen Echo Park speaks to the general tastes in American architecture during the 1920s-1940s, as well as the obvious skill and ability of the architects who designed these buildings and the craftsmen who built and decorated them. Likewise, the Dentzel Carousel is as much a piece of art as an amusement park ride. Each of the 52 animal figures are sculptures, and the paintings, gilding, cartouches, and other ornaments that embellish its frieze transform the entire apparatus into a work of art. The Chautauqua Tower, and to a lesser extent the Caretaker's Cottage and the ruins of the Chautauqua Amphitheater and Hall of Philosophy, also exhibit the heavy granite stonework and Victorian-rustic architectural style favored by the Baltzley brothers. Finally, the workmanship exhibited by the Clara Barton House is perhaps less obvious, but it is nonetheless present. Although it was not executed in any specific style of architecture, the work is a particularly strong example of late-19th century American vernacular architecture that appears to have drawn upon the Chautauqua buildings and Red Cross warehouses for inspiration. Dr. Hubbell was the original architect and Barton herself supervised the 1897 alteration of the north elevation. For these reasons, the quality of workmanship present within the Glen Echo Park-Clara Barton House Cultural Landscape is extremely strong and retains integrity to the historic period of significance.

6. Feeling is the ability of a historic property to evoke the aesthetic or historic sense of a past period of time. Because of the loss of so much historic material from the grounds of the Clara Barton House, it is no longer possible for a modern-day visitor to appreciate the fact that Barton once operated a small functional farm onsite, complete with gardens, orchards, and outbuildings. On the other hand, upon setting foot inside Glen Echo Park, one unmistakably feels a connection with the historic amusement park. The extant buildings and structures are primarily responsible for evoking this strong sense of the past, especially the Dentzel Carousel, which still operates seasonally and grants its rides a uniquely authentic amusement park experience. However, it is also not difficult to imagine such rides as the bumper cars or the Cuddle Up running within their now empty enclosures, or even a roller coaster roaring by overhead. Consequently, the integrity and historic character of the Glen Echo Park-Clara Barton House Cultural Landscape continue to benefit from this characteristic feeling.

7. Association is the direct link between an important historic event or person and a historic property, and the relationship between Clara Barton and the Clara Barton National Historic Site is an archetypical example of such a relationship. This is where Barton lived out the final 15 years of her life (1897-1912) and where she managed the affairs of the American Red Cross from 1897-1904. She also participated in the National Chautauqua of Glen Echo and served as president of the organization's Women's Executive Committee, thus imparting an important association onto the land that would soon become the Glen Echo amusement park. As a result, the Glen Echo Park-Clara Barton House Cultural Landscape possesses an extremely close association with Clara Barton, and this connection confers both integrity and historic character onto the site.

CONCLUSIONS

While there have been some changes to the landscape and the loss of several features, this CLI finds that the Glen Echo Park-Clara Barton House Cultural Landscape retains integrity for its period of significance, 1888-1968.

Landscape Characteristic: Land Use

GLEN ECHO PARK

Historic Condition

The land comprising the present-day Glen Echo Park was at the heart of the first large real estate promotion in Montgomery County, MD. This development began in 1888, when the twin brothers Edward and Edwin Baltzley set out to “create for Washington and the nation a suburban place of residence equal to the historic cities of the Rhine, or the interesting towns which crown the beautiful hills of the Hudson” (Unrau 1986: 1). They named their vision “Glen-Echo-on-the-Potomac,” and for the next two years the Baltzleys marketed it as a resort and independent community that would, in time, include shops, restaurants, and a post office amongst the suburban homes. Then in 1890, they decided to expand the scope of their enterprise by incorporating the extremely popular Chautauqua educational movement (Cook and Lange 2005: 8-11).

As businessmen, the Baltzley brothers realized that establishing a Chautauqua campus within their real estate development would encourage people to purchase lots and move out to the country. By April 1891, they had dedicated 77.5 acres for this purpose, including the land now occupied by Glen Echo Park (Unrau 1986: 13, 15). That summer more than 1,000 people attended the successful first season of the “National Chautauqua of Glen Echo” (Cook and Lange 2005: 14, 28). The Baltzleys had high hopes for the future, but a malarial fever scare and nationwide financial Panic of 1893 doomed the Chautauqua and crippled their entire real estate enterprise (Unrau 1986: 36, 38-39).

In an attempt to recoup some of their losses and remain solvent, the Baltzleys hosted a variety of entertainments on the Chautauqua grounds during the 1890s. Events included classical and popular musical concerts, light opera, bicycle riding exhibitions, an encampment of the United Daughters of the Confederacy, and a display of medieval gallantry complete with knights and princesses (Cook and Lange 2005: 32-33; Price 2001b: 14; Unrau 1986: 41-42, 44). However, in 1897 Edward Baltzley left the business and moved to Colorado (Cook and Lange 2005: 31). Edwin remained, and turned to additional forms of entertainment in a last effort to stave off his creditors. Vaudeville acts began performing and there were also magicians, jugglers, and dancers (Cook and Lange 2005: 32, 37; Unrau 1986: 42-43). The first true amusement park attractions were added around 1899, and included a carousel and a shooting gallery (Cook and Lange 2005: 34). A longtime resident of the area later recalled that “gamblers” ran the place and sold beer, whisky, and other alcohol openly in what was legally a dry county (Unrau 1986: 45-46).

The bank finally foreclosed on Edwin Baltzley in 1903, and by 1907 the property had completed the transition from Chautauqua campus to amusement park under the guidance of manager Lorenzo Shaw (Cook and Lange 2005: 33-37; Unrau 1986: 52). It operated seasonally, opening each May and closing with the onset of cool weather. The Glen Echo amusement park grew and expanded over the decades, as trolley cars and then automobiles brought paying visitors out for a day of fun. In order to keep them coming back, the proprietors unveiled a steady stream of new attractions: roller coasters and other rides, dance pavilions and ballrooms, games, souvenir and food stands, restaurants, a swimming pool, a Picnic Grove, swing sets, and funhouses. Some of these attractions were not actually amusement park property, but were owned by companies or private individuals who operated them as concessions under contracts with the park’s owners.

Over the years, the Glen Echo amusement park became one of the principal amusement centers in the Washington, DC, area, with its heyday coming in the 1920s to the 1940s (Unrau 1986: 55). By the 1950s, its revenue started to decline. Visitors who had formerly frequented the local amusement park were increasingly travelling beyond the Washington area to regional and national theme parks, the largest and most successful being Disneyland in Anaheim, CA. Other forms of entertainment, especially television, also began vying for the public’s time and money. During the 1960s, the Glen Echo amusement park experienced a tumultuous desegregation, and attractions within the park began deteriorating due to a lack of maintenance brought on by the diminished income. The death knell came on April 11, 1968, when a major disturbance involving more than 4,000 teenagers occurred at the Glen Echo amusement park. Within hours, the situation spread beyond the confines of the park, prompting local residents to label it a riot. The incident irrevocably damaged the

amusement park's reputation, and in its final years it was simply a dangerous place to visit. Fights and robberies were commonplace, and the Glen Echo amusement park was in shambles when it closed permanently following the 1968 season (Cook and Lange 2005: 86, 88; Unrau 1986: 143-55).

Current Condition

The General Services Administration (GSA) of the federal government acquired Glen Echo Park in 1970, and at that time the National Park Service (NPS) began managing the property. The NPS gained title to Glen Echo Park from the GSA in 1976, and since that time the National Park Service has continued to administer the site as part of the National Park System. In 2002, the NPS entered into a cooperative agreement with the nonprofit Glen Echo Park Partnership for the Arts and Culture, Inc. (GEPPAC). Under the terms of this agreement, the NPS retained ownership of the property and remains responsible for the overall maintenance and stewardship of the site, while GEPPAC took over the management of the park's arts and cultural programs. Exhibitions and instruction are offered in a number of subjects: painting, glass blowing and glass fusion, photography, pottery, calligraphy, silversmithing, textiles, puppetry, theatre, music, dance, writing, and even environmental education. Many of the historic buildings have been reappropriated to house these programs. However, the Spanish Ballroom continues to host live musical performances and dances, just as it did during the amusement park period, and the Dentzel Carousel operates seasonally from spring to early fall. Visitors also continue to eat outside in the park's Picnic Grove, much as the early amusement park patrons did nearly a century ago. At the time of the FY 2017 CLI Update, the terms of the agreement were in negotiations. Subsequent CLI updates will capture this information once the matter is finalized.

CLARA BARTON NATIONAL HISTORIC SITE

Historic Condition

Although the Clara Barton House was built in 1891, its grounds do not seem to have been used for any purpose prior to Barton permanently moving to Glen Echo in 1897. From that time until her death in 1912, she ran the property as a miniature farm. It was a partially self-supporting estate that contributed food to both Barton's household and the relief supplies of the American Red Cross. She grew fruits and vegetables on the grounds, kept beehives for honey, and raised cows, goats, and chickens for dairy products and eggs (Pryor 1977: 17, 76). Her two horses, Baba and Prince, grazed in a pasture north of the house (Pryor 1977: 18).

Clara Barton took an active role in the day-to-day operations of her property and never missed an opportunity to work outside. She was often seen planting seeds, harvesting fruits and vegetables, raking leaves, pruning bushes, and transplanting flowers, but a variety of other people also helped to keep her small estate operating. Dr. Julian Hubbell, Barton's most trusted assistant and the chief field agent of the American Red Cross for over 20 years, often did heavy work such as ploughing the gardens and digging potatoes. Each spring he helped Barton plan the gardens, order plants and seeds, and start the seedlings in cans and little boxes (Pryor 1977: 51). Hubbell was also in charge of the goats (Lampl 2002: IV-35), and probably had a hand in tending the other animals as well. Robert Barker, the house handyman, was put in charge of the gardens in 1897, and an African American gardener named Silas cared for them from 1901 until his death in 1907. At that point another gardener, Mr. Lewis, took over. At least six of Barton's servants pitched in when needed, as did members of the Red Cross staff. Visitors were also pressed into service. During a stay at his aunt's house in 1901, Stephen Barton set out a strawberry bed and planted beets and carrots (Pryor 1977: 50-51). Another nephew, Harold Riccius, took care of the chickens while staying with Barton later that year (Pryor 1977: 70-71).

Current Condition

There is currently no visible trace of the property's historic use as a small, functional farm, although there is likely archaeological evidence such as pollen, soil disturbances, and possibly even the structural remnants of the former outbuildings. Its appearance is akin to a typical suburban yard, with many deciduous and evergreen trees and a few minor arrangements of ornamental plantings. Visitors to the Clara Barton House may stroll about the grounds or sit down on a bench, but the site is otherwise little used.

EVALUATION

The current use of the Clara Barton House grounds does not reflect that property's historic function. However, the musicales and dances held at the Spanish Ballroom, the continued use of the Picnic Grove, and the operation of the Dentzel Carousel all perpetuate the amusement park era of Glen Echo Park. Moreover, its present incarnation as an arts and cultural park is regarded as a rebirth of the educational ideals that led to the founding of the National Chautauqua of Glen Echo in 1891. Consequently, these present-day land uses contribute to the integrity and historic character of the cultural landscape.

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Musicales and dances held at the Spanish Ballroom	148371	Contributing					No
Use of the Picnic Grove	148379	Contributing					No
Operation of the Dentzel Carousel	148385	Contributing					No
Present use of Glen Echo Park as an arts and cultural park	148383	Contributing					No

Landscape Characteristic Graphics:



A clown entertains people by dancing atop a picnic table inside the Picnic Grove section of the Glen Echo amusement park, ca. 1920 (Library of Congress, Prints and Photographs Division, National Photo Co. Collection).



Baba the horse, Jersey the cow, and her calf with Silas the gardener to the west of the Clara Barton House, ca. 1902. The "summer cook house chimney" is visible at left (CBNHS: Cat. No. 1729, Neg. No. 133).

Landscape Characteristic: Natural Systems and Features

Historic and Existing Conditions

The Glen Echo Park-Clara Barton House Cultural Landscape is located along the fall line of the Potomac River where the Coastal Plain Physiographic Province meets the Piedmont Plateau Physiographic Province. The geology of Coastal Plain consists primarily of unconsolidated sediments such as gravel, sand, silt, and clay. Conversely, Piedmont geology is dominated by hard, crystalline igneous and metamorphic rock, with schist, gneiss, and gabbro prevalent in the area of the cultural landscape. Brinklow-Blocktown soils overlay the rock, and this soil class is characterized by channery silt loams that are typically well drained on moderately steep slopes of 15-20%. The soils present within the cultural landscape are also shallow, with the topsoil layer typically less than one foot deep. The steep embankment along the western edge of the site, where the grade rapidly descends to the level of the Clara Barton Parkway, may contain as little as three inches of topsoil. This is also true for several areas along Minnehaha Creek, which bisects the site and serves as the administrative border between Glen Echo Park and the Clara Barton National Historic Site (NPS 2001: 35).

Minnehaha Creek is the primary natural component and feature of the Glen Echo Park-Clara Barton House Cultural Landscape. The creek is a perennial stream and small tributary of the Potomac River. Minnehaha Creek crosses onto NPS property at the far north of the site after flowing under MacArthur Boulevard through a brick and masonry culvert. It then flows south for approximately 1,000 feet before emptying into the Potomac River. The portion that traverses the Glen Echo Park-Clara Barton House Cultural Landscape flows through an open channel that was restored in 1992 after the creek had been culverted since the mid-1950s (NPS 2001:36; NPS 2010: 29).

The creek was also known historically as Naylor's Branch and "Walhonding," with the name Minnehaha apparently taken from one of the rooms in Edward and Edwin Baltzley's Pa-taw-o-meck café (Baltzley 1891: 14; NPS 2001: 36). This room, where the brothers placed "restful porches," was near enough to the creek for a listener to "hear many a story told in its liquid language" (Baltzley 1891: 15). This overly-romanticized word choice is typical of the Baltzleys, who sought to integrate the pre-existing landscape into their plans for a suburban community. It was the natural beauty of the area that led them to locate their venture at Glen Echo in the first place (Unrau 1986: 1), and their promotional literature is replete with glowing endorsements of the beautiful scenery: "[Here] munificent Nature has made one of her supreme efforts to be grand and lovely . . . peeping upward through the trees and saying such glad things as only those can hear who know the language of the water and the wood" (Baltzley 1891: 3). With such an ideal setting, the brothers needed only to embellish the natural scenery of the property: "Nature has done so much for the place in the way of shade, running streams, leaping cascades, picturesque rock forms, and wonderful vistas of the river that it only requires a touch of the landscape gardener here and there to make it an ideal place" (Unrau 1986: 15). In seeking to attract investors from the city, the Baltzley's marketed Glen Echo as a "sylvan retreat of the weary in Washington, the resort of those who must get away from the heated, monotonous brick rows to find a touch of nature" (Lampl 2002: II-2).

Clara Barton was among those who had grown tired of city life, and therefore "the beautiful natural setting of the Glen Echo site appealed to her desire for an unspoiled, healthful country environment" (Lampl 2002: II-1). Her journal entries and letters express a deep love of the place, which Barton considered to be as "nearly perfect as anything earthly can be" (Pryor 1977: 15). She took great joy in writing about the animals that shared her grounds, especially the brilliantly-colored birds, which included robins, woodpeckers, and whip-poor-wills among many others (Pryor 1977: 16). Wildlife observed in the present-day Glen Echo Park-Clara Barton House Cultural Landscape includes mice, moles, opossums, gray squirrels, rats, chipmunks, foxes, deer, black snakes, garter snakes, skinks, bats, and snapping turtles. As for birds, rock dove, Mourning dove, barred owl, pileated and downy woodpeckers, American crow, house wren, Carolina chickadee, northern mockingbird, northern cardinal, house sparrow, house finch, American goldfinch, and European starling may all be present at various times of year (NPS 2001: 38).

In the decades following the failure of the National Chautauqua of Glen Echo and the collapse of the Baltzleys' real estate venture, the expansion of the Glen Echo amusement park steadily encroached upon what had originally been a largely naturalistic landscape. By the mid-20th century, even Minnehaha Creek had been encased inside a culvert and covered over by a parking lot. However, after that parking lot collapsed in 1989 during a flash flood, the decision was made to restore its natural stream bed, and narrow ribbons of riparian habitat now run along both banks of the creek. This area is currently managed as a "natural zone" by the National Park Service with the purpose of providing visitors with "opportunities for being in or viewing a natural landscape" (NPS 2001: 31, 36).

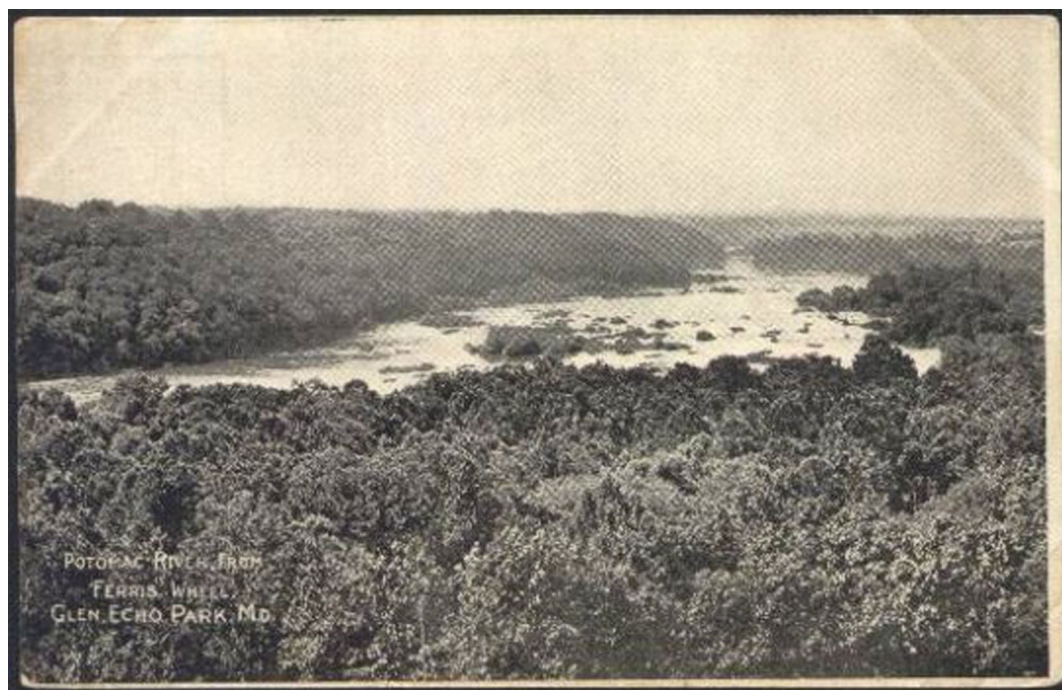
EVALUATION

The Glen Echo Park-Clara Barton House Cultural Landscape retains the geology and soil characteristics native to the confluence of the Coastal Plain and Piedmont Physiographic Provinces. Numerous mammals, reptiles, amphibians, and birds have also been observed within the site. On the other hand, the cultural landscape has been affected by decades of human activity and as a result its natural aspects, which were predominant at the beginning of the historic period, are now limited in both size and scope. Still, the restoration of the Minnehaha Creek stream bed to pre-development conditions provides a window into the past and an excellent opportunity to interpret the site's original appearance and early history. In this way, the extant natural features and systems contribute to the integrity and historic character of the cultural landscape.

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Restored Minnehaha Creek stream bed	148387	Contributing					No

Landscape Characteristic Graphics:



Native forest stretches along both banks of the Potomac River in this photo postcard taken from the top of the Ferris wheel at the Glen Echo amusement park, ca. 1905 (Richard Cook Collection).

Landscape Characteristic: Topography

Historic and Existing Conditions

As it approaches the fall line, the topography along the Maryland side of the Potomac River varies considerably. Within the vicinity of the Glen Echo Park-Clara Barton House Cultural Landscape, a series of terraces climb upward from the shoreline in three distinct steps. The lowest level, which includes the C & O Canal National Historical Park and the Clara Barton Parkway, lies within the river's floodplain and is outside the project area. Glen Echo Park and the Clara Barton National Historic Site are located at the level of the second terrace, which begins approximately 120-130 feet above the river (DSC TIC 851/895; NPS 2001: 35). In some places, including to the rear (south) of the Clara Barton House, the incline between the first and second terraces is as steep as 30% (Pryor 1977: 28). Further to the east, beyond MacArthur Boulevard and also outside the project area, the topography rises to the third and uppermost level, which is occupied by private residential development (NPS 2001: 35).

Historically, the topography within the cultural landscape was varied and the Baltzleys selected the sites of their major buildings in order to take advantage of the undulating terrain. The Chautauqua Amphitheater was built into a substantial natural declivity while the Pa-taw-o-meck Café and Hall of Philosophy were seated atop promontories (Baltzley 1891: 9; Unrau 1986: 33, 34). Although not specifically stated as such, the location of the Clara Barton House was also at least partially determined by topography, as the building was constructed at the crest of a hill more than 140 feet above the Potomac River (DSC TIC 851/895). During Barton's time, the land to the rear (south) of her house abruptly descended down to the level of C & O Canal, just as it does today. Conversely, the field in front (north) of the house gradually sloped downward approximately 30 feet, and the land east of the house also descended an average of 30 feet as it sloped downward in an undulating manner toward Minnehaha Creek. The establishment of parking lots for the Glen Echo amusement park to the north and east of the Clara Barton House in the 1930s and 1950s changed these contours from gentle slopes to abrupt hillsides, and as a result the house's elevation in relation to the surrounding landscape has been significantly increased (Pryor 1977: 18-19, 26).

The topography within the cultural landscape is still variable today, with the highest point in excess of 150 feet and the lowest less than 60 feet above the Potomac (DSC TIC 851/895; DSC TIC 851/41016). The highest point is located in the northeast section of Glen Echo Park. The lowest point is at the bottom of Minnehaha Creek, and the riparian ribbons along both sides of the stream bed experience declines of 30-50 feet along 15-25% percent slopes (DSC TIC 851/41016; NPS 2010: 29).

EVALUATION

The changes in grade carried out since the close of the period of significance have had a negligible impact on the site, and the topography of the Glen Echo Park-Clara Barton House Cultural landscape has remained fundamentally unchanged. Consequently, the current topography of the site contributes to the integrity and historic character of the Glen Echo Park-Clara Barton House Cultural landscape.

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Extant historic topography	148389	Contributing					No

Landscape Characteristic Graphics:



The Baltzley brothers' Pa-taw-o-meck Café, as viewed from the Potomac River, ca. 1891 (Baltzley 1891).

Landscape Characteristic: Buildings and Structures

PART I

The Glen Echo Park-Clara Barton House Cultural Landscape contains many historic buildings and structures, all of which are associated with one or more of the following aspects of the site: Edward and Edwin Baltzley's Chautauqua campus, the Glen Echo amusement park, and Clara Barton's country home and small farmstead. In addition to those that remain, a large number of historic buildings and structures are no longer extant on the landscape. Three others have been wholly or partially reconstructed, all of which closely resemble their historic counterparts in terms of style, design, and exterior appearance. Finally, several major ruins are also located on the site. A listing of the buildings and structures included in the NPS List of Classified Structures (LCS) is given in the "Supplemental Information" section of this CLI.

[Note: The historic and existing conditions of the extant buildings and structures present on the Glen Echo Park-Clara Barton House Cultural Landscape are combined into one section. In addition to the individually-cited sources given below, historic photographs and the LCS were also utilized as sources of information.]

EXTANT BUILDINGS AND STRUCTURES

Glen Echo Park

Chautauqua Tower

The Chautauqua Tower was, and is, a three-story, circular, thick-walled structure composed of

rough native granite stone capped by a steeply-pitched, 11-sided roof. It was designed by local architect Victor E. Mindeleff and erected in 1891-92 as the northernmost of two monumental gate towers at the entrance to the Baltzley brothers' Chautauqua campus. Administrative offices were located inside the tower during the Chautauqua period, and bells from the McShane foundry in Baltimore, MD, hung in its belfry (Mackintosh 1980: 7.1; Price 2001b: 1-3). After Glen Echo became an amusement park, the building was put to a variety of uses. For a time, its second and third floors, along with portions of the Yellow Barn, served as the residence of the amusement park superintendent, and the first floor functioned as an office for the amusement park's watchman (NPS 2001: 60). The tower's original wooden shake roof was destroyed in a 1914 fire, at which time it was replaced with a tin roof (Mackintosh 1980: 7.1).

The exterior of the Chautauqua Tower is little-changed from its historic appearance. A flagpole is located at the center point of the roof and a square stone chimney projects upward approximately six feet on its northwest side. The bells in the belfry have long since been removed. The chimney is joined to a parallel stone pier by a small gabled shake belfry roof. The only entrance to the tower is on the south side, through a single-leaf wooden door bearing five rectangular panels. All windows are either single or double casements, with 20 lights in the former and either 30 or 40 lights in the latter. The interiors of the first and second floors, and the attic, are left in the round and function as single large spaces. It is unknown whether or not this open arrangement is consistent with the appearance of the building during the historic period. First and second floor doorways also connect to another building, the Yellow Barn, adjoining the tower on its north side, although these passages are currently closed off. The interior of the Chautauqua Tower's third floor is known to retain its original floor plan and is divided into three separate rooms that radiate outward from a central point. Between floors, single-run stairs follow the curvature of the exterior walls. Overall, the building measures 34 feet in diameter (Mackintosh 1980: 7.1-7.2; Price 2001b: 15-19).

In 1975, the NPS repointed the exterior walls of the Chautauqua Tower with new mortar, and replaced its dilapidated roof, the tin canopy that had been installed in 1914, with a historically accurate shake reconstruction. It has subsequently been re-shingled as needed. In 1976, the resident artists' gallery was moved to the tower from the Spanish Ballroom and a year later the third floor opened as a museum. However, in 1977, the second and third floors were closed to the public by order of the fire marshal due to inadequate emergency exits (Cook and Lange 2005: 95-96; NPS 1981b: 15). Today, the Chautauqua Tower continues to serve as a gallery, as well as housing a small bookstore and conference room. It also serves as an artist-in-residence studio, with each artist in place for a period of one to three months. According to the LCS, the tower remains in good condition, with only routine maintenance necessary to keep it in repair.

Yellow Barn

The Yellow Barn was a two-story rustic frame structure that incorporated a portion of an earlier Chautauqua-era granite stone building into its construction. This earlier building was constructed in 1891 and comprised a 1 ½-story, gable-roofed arcade that originally housed shops and stores that catered to the visitors attending the short-lived National Chautauqua of Glen Echo. It later held administrative and business offices for the Glen Echo amusement park, storage space, the residence of the amusement park manager, and even a bowling alley (Price 2001c: 7, 10; Scott and Brabham 1984: 7.2-7.3). The arcade, which was likely designed by architect Victor E. Mindeleff, who designed the adjacent Chautauqua entrance towers, was destroyed in the same 1914 fire that claimed the roof of the north tower (Price 2001c: 1, 6). The building that replaced it, the Yellow Barn, was constructed in 1914 and incorporated those elements of the arcade that survived the fire, namely the east stone wall and its foundation. Like its predecessor, it continued to serve as the residence of the amusement park manager until 1928, and from 1914-68 portions of the building also served as the amusement park's maintenance shop (NPS 2001: 62; Scott and Brabham 1984: 7.3). The architect or designer of the Yellow Barn is unknown (Price 2001c: 1).

The first story of the Yellow Barn measured approximately 72 feet by 35 feet, with a 24 foot by 18 foot extension on its north end. The second story, located on the south end, measured approximately 24 feet by 34 feet (NPS 2001: 62). Two porches were also located at the second-story level: that on the southwest corner measured about 12 feet by eight feet; that on the southeast approximately 12 feet by four feet (Price 2001c: 13). A mixture of tastes and materials, the Yellow

Barn defied any single aesthetic classification. The Chautauqua-era stone wall, some 30 inches thick and 96 feet long, was heavy and almost medieval in character, while the later-day wood-framed sections could be characterized as a plain variant of the Shingle style of architecture. Shingles covered much of the south and west elevations, as well as those portions of the east side not taken up by the stone wall, while vertically-aligned boards comprised the north facade and part of the west. A small section of horizontally-oriented boards was also located on the south elevation, east of the door. Four additional doors also served as entrance points, while a variety of windows (42-over-1 double hung sash; single windows with a wide assortment of individual lights in various arrangements) let in light beneath a gabled roof with a north-south oriented ridge (Price 2001c: 1, 11-14).

In 1974, the NPS determined that Yellow Barn was in poor condition and rapidly deteriorating (Unrau 1986: 167). Nonetheless, by the early 1980s, it housed a woodworking shop and an advanced pottery studio, but because of budget shortfalls, the work needed to stabilize and repair the building was never carried out (NPS 1981b: 17-20; Scott and Brabham 1984: 7.2-7.3). Owing to extreme structural deterioration, including termite damage, woodrot, and failing foundations, as well as the advanced age of its electrical, mechanical, and plumbing systems, the Yellow Barn was demolished in late 2005. The NPS did not take this decision lightly, and a full Section 106 compliance process was undertaken. The Maryland State Historic Preservation Office reviewed and accepted all plans for the demolition, and for the building's subsequent reconstruction, which occurred in 2006. Key architectural features were noted and salvaged from the original building, and then reincorporated into the new structure. These historic elements, such as the Chautauqua-era stone wall and stone window sills and lintels, were used in conjunction with modern materials during the rebuilding, with the entire process adhering to the directives given in the Secretary of the Interior's Standards for the Treatment of Historic Properties. The result was a new building that closely resembled the exterior appearance of the historic Yellow Barn. The interior, however, was completely modernized in order to provide more efficient use of space for the art galleries, studios, and offices that currently occupy the building. In addition, a basement and mechanical systems access space was also added to the structure. The building is currently listed on the LCS in "good" condition, and requires only routine maintenance.

Chautauqua Amphitheater

The Chautauqua Amphitheater was an enormous, 60-foot tall, domed granite structure that functioned as the centerpiece of the Baltzley brothers' real estate venture (Cook and Lange 2005: 12-14; Looker 1891; Unrau 1986: 17, 23, 34). Designed by Philadelphia architect Theophilus Parsons Chandler, the circular amphitheater was one of the largest building's of its kind in the United States and the largest building on the Chautauqua grounds (Unrau 1986: 17). Dubbed the 'Coliseum of America' in the local press, literature from the Baltzleys specifies that it incorporated 30 massive columns, numerous arches, vomitory, promenade, and parquet floor (Unrau 1986: 33-34, 39). Numerous flags also flew from its roof (Lampl III-2; Unrau 1986: 25). The amphitheater's interior diameter stretched 250 feet across and included enough room to comfortably seat an audience of 8,000 people in curving rows, balconies, and galleys. A further 500-1,000 performers could be accommodated on the grand stage, which featured an early sound distribution system known as 'air trumpets' to project a speaker's voice out into the building's vast, open space. The necessary power came from Minnehaha Creek, which flowed beneath the amphitheater, filling a series of bellows as the water rushed by. Depressing these bellows amplified the speaker's voice, and also provided power for a large pipe organ (Unrau 1986: 17-18, 23, 33). Stone grottoes, passageways, and rustic bridges comprised a network of underground corridors beneath the immense building (Unrau 1986: 28).

The amphitheater's cornerstone was laid on May 20, 1891, and it was sufficiently complete to be used that summer during the Chautauqua's only full season. The building was finished in 1892, but because of the failure of the Chautauqua, never again hosted a large educational assembly (Unrau 1986: 22, 36, 39). During the last years of the 19th century and first decade of the 20th, the building briefly hosted Vaudeville acts and motion pictures, as well as light opera (Unrau 1986: 42-44). Starting in 1911, the amphitheater functioned as the Midway at the Glen Echo amusement park and housed a variety of small amusement devices and other entertainments until the building was declared structurally unsafe and condemned in 1949 (Cook and Lange 2005: 43, 79; Unrau 1986:

53, 63, 125). Seven years later, on September 16, 1956, it was intentionally demolished by a controlled burn. The aboveground ruins were then leveled, the site graded, and a culvert erected around Minnehaha Creek. A parking lot was then constructed on the site of the former Chautauqua Amphitheater (Cook and Lange 2005: 85; Unrau 1986: 135-36)

There was no visible trace of the amphitheater until 1989, when a flash flood brought about by a severe rainstorm caused the Minnehaha Creek culvert to fail, resulting in the collapse of the parking lot above (Cook and Lange 2005: 103). Today, portions of the ruins remain exposed on both sides of the creek, including several vaults, walls, and arched stone foundations, some of which are more than six feet tall.

Caretaker's Cottage

As built ca. 1891, the Caretaker's Cottage was a small, two-story granite stone structure with an end gable almost identical to the end gable on the 1891 Clara Barton House (Lampl 2002: III-1-2; Scott and Brabham 1984: 7.3). The cottage's exterior, load-bearing walls are up to 2 ½ feet thick (NPS 1981b: 55). Although a largely utilitarian structure, a prominent stone arch on its west side attests to the fact that it had some degree of architectural detailing in keeping with the Victorian rustic style used throughout the Chautauqua-era buildings at Glen Echo. Moreover, the Caretaker's Cottage was physically attached to the Chautauqua Amphitheater by means of a wooden arch, which the caretaker would cross in order to access the latter building's roof and raise and lower the many flags that decorated it. This association, as well as the commonality of location and building material, has led Glen Echo historian Richard Cook to surmise that the Caretaker's Cottage was designed by Theophilus Parsons Chandler, the architect who designed the amphitheater (Lampl 2002: III-2).

Sometime during the amusement park period, the cottage was refurbished for use as an incinerator, making use of the large stone chimney at its north end (Scott and Brabham 1984: 7.3). This changeover may also have coincided with the building being reduced from its original two-story design to its current one-story, gable-roofed configuration. The horizontal sheathing present on various portions of its exterior walls may also have been installed at this time.

After the federal government acquired Glen Echo Park in 1970, the NPS utilized the Caretaker's Cottage as a storage facility. It currently houses the Glen Echo Park Glass Blowing Studio, which occupies the entirety of the building's single room. The building has been substantially altered from its original appearance, including the aforementioned reduction in size, the sealing of all five of its surviving window openings, and the installation of a pair of large double doors on the south side to go with the single door beneath the archway to the west (NPS 1981b: 55). Further research will be necessary in order to determine when these alterations occurred.

Hall of Philosophy

The Hall of Philosophy was an expansive, multistoried, granite structure situated atop a western promontory on the grounds of the National Chautauqua of Glen Echo (Unrau 1986: 17, 34). It occupied a location southwest of the Clara Barton House and west of the Chautauqua Amphitheater (Sanborn Map Co.:1927). The construction of the hall was far enough along by the summer of 1891 to allow for its use as an instruction space during the only full season of the Chautauqua, and a reception was held in honor of Clara Barton on August 1st (Lampl II-7; Unrau 1986: 27). It was completed by the spring of 1892 (Unrau 1986: 36). The primary sources of information concerning the Hall of Philosophy are Henry B. Looker's plat of the planned development of the National Chautauqua of Glen Echo and a promotional ad from the Baltzleys, both of which feature a sketch of the building. According to these depictions, the Hall of Philosophy featured a tall tower, several balconies, and multiple rooflines, ranging from domed, to pyramidal, to flat (Looker 1891; Unrau 1986: 25). The architect is unknown, but given his known involvement with the Glen Echo Chautauqua and the skill necessary to create such a rendering, Theophilus Parsons Chandler is the most likely candidate.

As a whole, the Hall of Philosophy appears to have been every bit the 'oldentime' castle that the Baltzley brothers billed it as (Unrau 1986: 20). However, as with the amphitheater, the failure of the Chautauqua meant that its use as an educational venue effectively ended after the 1891 season.

What use, if any, it served during the early years of the Glen Echo amusement park is unknown. The Hall of Philosophy is listed as “vacant” on the 1927 Sanborn map of the property (Sanborn Map Co.: 1927). Another fire insurance map, dated 1934, shows it as “vacant and abandoned” (Marsh & McLennan, Inc.: 1934).

Today, all that remains of the Hall of Philosophy is a stone arch from its foundations. At certain times of the year, when the leaves are off the trees, it is visible from the Clara Barton Parkway.

Trolley Trestle Bridge

This bridge spans Minnehaha Creek at the far northeast corner of Glen Echo Park. It is currently inaccessible but appears to be of iron construction and is a trestle design. The bridge’s date of construction is not known, but it served as a part of the trolley line that operated between Washington, DC, and Cabin John, MD, during the 64 years spanning 1896 and 1960 (Cook and Lange 2005: 88; Rothrock 1979: 8, 8B, 9D). The bridge became National Park Service property in 2007 and is currently the subject of an environmental assessment/assessment of effect being undertaken to assess the feasibility of rehabilitating the structure and incorporating it into Montgomery County’s existing shared-use bike and pedestrian path along MacArthur Boulevard (NPS 2010). In 2015, the bridge was rehabilitated in order to accommodate a modification to Montgomery County’s trail system and the alignment with MacArthur Boulevard (Matt Virta email 2016).

Dentzel Carousel

The Dentzel Carousel at Glen Echo Park is a superb example of the later work of the William H. Dentzel Company of Philadelphia, a leader in the American carousel industry from the 1860s until Dentzel’s death in 1928 (Sparks 1994: 1). This carousel, built in 1921, is the third carousel to have been built on the grounds of the amusement park, following a previous ride purchased from the William F. Mangels Company in 1904 and an even earlier carousel of unknown origin built ca. 1899 (Cook and Lange 2005: 34, 50, 112-13). Upon completion of the Dentzel Carousel, an article in the Washington Star newspaper stated that “the old carousel has passed away and in its stead stands . . . the finest carousel to be found – a Dentzel type of the 1921 model” (Sparks 1994: 7-8). Although somewhat ambiguous, this account suggests that the two carousels occupied the same physical location within the Glen Echo amusement park.

The new carousel was assembled on-site by a crew from the Dentzel factory personally overseen William H. Dentzel, and was operational by May 1921 (Sparks: 1; Unrau 1986: 91). It measures 48 feet in diameter and is divided into 18 sections. The floor, or deck, is wood tongue and groove and the ceiling is barrel-vaulted and ends in an inner frieze. This frieze is embellished with elaborate decorations, including paintings, cartouches with jesters’ and cherubs’ heads, festoons of flowers and laurel leaves, and gilt-framed mirrors. Several hundred light bulbs illuminate the carousel, many of which are found along the bottom of the inner rounding board (Scott and Veloz 1981: 7.1; Sparks 1994: 10-11).

Mechanically, the carousel is run by a General Electric induction motor, which turns the main belt and thereby transfers power through horizontal and vertical shafts to the pinion gear. The pinion gear then turns another gear, which turns the carousel counter-clockwise around its centerpole (Scott and Veloz 1980: 7.1; Sparks 1994: 11). Historically, the carousel also featured a ring game in which daring riders could reach out and grab a brass ring suspended from an arm, thereby winning a free ride. The ring arm is still in place today, although it no longer operates.

This Dentzel Carousel is a menagerie carousel, meaning that it includes various other animals in addition to horses. A total of 52 animal figures ride the carousel: 40 horses, 4 ostriches, 4 rabbits, 1 deer, 1 giraffe, 1 lion, and 1 tiger. Each of the animals is expertly carved, but the ‘romance’ side, which faces outward, is much more detailed than the ‘non-romance’ side, which faces inward and is consequently much less visible. As per custom, the lead horse is the most highly decorated of all the animals. The figures are arranged into three rows. The outside row consists of 15 ‘standers,’ so named because the figures remain stationary, and one ‘prancer’ with both front feet raised. There are also two chariot wagons in the outer row. The middle and inner rows contain 18 figures each, all of which are known as ‘jumpers’ because they move up and down via crank shafts that rotate with

the carousel (Scott and Veloz 1980: 7.1; Sparks 1994: 10, 12).

The carousel's electrical wiring was replaced in 1977 and again in 1985. Some restoration work began on the carousel in 1977, but this effort really commenced in earnest in 1983 under the tutelage of Glen Echo Park curator Nick Veloz and artist Rosa Ragan. Using money made available through a grant from the Cafritz Foundation and other donations, Ragan meticulously restored every aspect of the ride. For the first figure that she restored, she stripped off all paint layers down to the original, which was then touched up but not wholly repainted. This left the original paint exposed but also rendered the animal, the Indian Horse, so named after the prominent carving on its tack, un-rideable for fear that patrons would damage the historic material. Consequently, for all of the other animals and the two chariots, Ragan repainted the figures according to their original schemes. She officially finished the project in 2001, although minor restoration work continues in small phases as needed (Lange 2004). The carousel is currently listed on the LCS in "good" condition, and requires only routine maintenance.

Carousel House

The Carousel House, the structure within which the Dentzel Carousel is contained, was built by Glen Echo amusement park employees under the supervision of park superintendent Frank Finlon between December 1920 and April 1921. The Dentzel Company may have furnished plans for the building. Frank Libby & Co. supplied the lumber, Barber & Ross the hardware and glass, and the E. J. Murphy Company the paint. National Electric Supply provided the electric components (Sparks 1994: 1-2).

Physically, the Carousel House was built as a 12-sided domed building measuring 79 feet in diameter and approximately 35 feet tall (NPS 2001: 62; Sparks 1994: 9). It is essentially an open frame enclosed by folding doors that allow breezes to circulate in the summer. The few walls in the building are shingle-covered panels that fill the spaces between door frames and supporting stone piers, and also between the clerestory windows that ring the top of the house (Sparks 1994: 9-10; Scott and Veloz 1980: 7.2). Eleven of the building's 12 sides feature railings, and a small five-foot by six-foot shingled bay extends outward from the remaining side and houses the carousel's musical caliola. The caliola was created in 1952 by scaling-down the carousel's Wurlitzer 165 military band organ, which was purchased new from the factory in 1926. The model 165 replaced an earlier Wurlitzer 153 band organ purchased in 1922 from the Berni Organ Company (Sparks 1994: 1).

The Carousel House was altered in 1968 and 1971, but restored in 1980. The roof, which was replaced in 1994, was originally plain and lacked a pattern. The design currently painted on the roof is modeled after that visible in photographs dating to the mid-1930s and later (Sparks 1994: 2, 9). A new fire suppression system was installed in 2001. The Carousel House is currently listed on the LCS in "good" condition, and requires only routine maintenance.

Candy Corner

The Candy Corner is a one-story, wood-frame food stand believed to date to the late 1920s (NPS 2001: 67). It appears on the 1934 fire insurance map of the Glen Echo amusement park as a 'Candy Stand' (Marsh & McLennan, Inc. 1934). The small structure measures 19-feet square and is distinguished by an unusual roof that is probably best described as a modified mansard design with a sunken flat top and sloping (concave) overhangs. Concessions were dispensed from large window openings above a knee-wall running around the north, east, and south sides of the stand. A neon sign reading 'Candy Corner' was installed atop the roof on the front (south) façade.

In 1981, the NPS discovered that the Candy Corner was suffering from a water intrusion problem, but was otherwise structurally sound (NPS 1981: 60). By the early 2000s, the NPS was considering removing or relocating the structure because it blocked the view of the Chautauqua Tower from the central park area (NPS 2001: 67). However, these plans were subsequently abandoned and the stand was instead fully restored. It has been used on occasion as a concession venue, primarily during peak visitation times at Glen Echo Park.

Ice House

This one-room building is utilitarian in design and small in size, with a floor area of only 250 square feet. Its single-story walls are constructed of concrete block and faced on the exterior with a cement-type stucco finish. It is topped by a gable roof and features a single door beneath a shed roof overhang and louvered windows. As the name implies, this building was used as an ice house during the amusement park era (NPS 1981b: 57; NPS 2001: 67). Although widely regarded as a ca. 1920s structure, the Ice House does not appear on the 1934 fire insurance map of the Glen Echo amusement park and therefore its construction must post-date the creation of this document (NPS 2001: 67; Scott and Brabham 1984: 7.3; Unrau 1986: 206).

Since the close of the period of significance, the Ice House has been used as a boiler room and as a place to store pottery supplies and prepare glazes (NPS 1981b: 57; NPS 2001: 67; Scott and Brabham 1984: 7.3).

Horse Barn

Another ca. 1920s structure, the Horse Barn is a simple brick structure with a gable roof. Entrances are on all four sides, and some windows have been bricked in. Its only major decorative element is a cupola at the center of the roof. The building formerly housed amusement park electrical operations (NPS 1981b: 62; Scott and Brabham 1984: 7.3).

From 1970-80, the Horse Barn received minimal maintenance owing to its disputed ownership between the PEPCO electrical company and the federal government. Nonetheless, the building remained in good structural condition and was used for many years as a stable by the mounted units of the United States Park Police (NPS 1981: 62-63). It continues to be referred to as the Horse Barn even though the building now houses a children's environmental education classroom (NPS 2001: 67).

Bumper Car Pavilion

The wooden Bumper Car Pavilion was built in 1923 with dimensions of 60 feet by 120 feet (Unrau 1986: 96). An eclectic example of shingle-style architecture, it featured a complex, broad bell-shaped roof atop open walls decorated with latticework, and a wooden tongue and groove floor below. Wooden piers spaced 12 feet apart around the perimeter held the structure together. The pavilion was designed and constructed by the Lusse Brothers of Philadelphia to house their Skooter ride, the first bumper car ride at the Glen Echo amusement park and possibly the first such ride in the United States (NPS 2001: 63; Scott and Brabham 1984: 7.1). In 1931, the pavilion was remodeled to include an Art Deco façade, and the ride was renamed the Dodgem (Cook and Lange 2005: 57; Unrau 1986: 102). A painting of two bumper car riders added to the pavilion's north gable in either the 1930s or 1950s had previously been slated for removal by the NPS, but currently remains in place (NPS 2001: 63). The Dodgem remained a favorite attraction until the park's closure in 1968, at which time the bumper cars and associated contents were removed, leaving only the building itself (Cook and Lange 2005: 91; Scott and Brabham 1984: 7.1).

The Bumper Car Pavilion currently measures 55 feet by 95 feet, resulting in a 27% decrease in size from its original dimensions (Scott and Brabham 1984: 7.1). The building underwent a thorough structural stabilization in 1979 and had a new roof installed in 1980 (NPS 1981b: 50). The structure was stripped back to reveal its original Skooter form in the early 1980s, and from late in that decade until the early 2000s it was rehabilitated by volunteers and NPS staff for use as a multipurpose space and an open dance hall (Cook and Lange 2005:102-03). The roofing material was rehabilitated in 2011 (Matt Virta email 2016). The building is currently listed on the LCS in "good" condition, and requires only routine maintenance.

Spanish Ballroom

The Spanish Ballroom is a grand, two-story building that combines the Mission and Art Deco architectural styles, both of which were quite popular when the ballroom was constructed in 1933. It was designed by Edward Schoeppe, of the Philadelphia-based architectural firm of Alexander, Becker, and Schoeppe (NPS 2001: 64; Price 1997: 2, 28; Scott and Brabham 1984: 7.2). It is also at least the fourth structure built for dancing at the Glen Echo amusement park, with earlier pavilions dating to ca. 1899 and 1911, and another ballroom, the 'Crystal Ballroom,' erected in 1925 (Cook and Lange 2005: 34, 58, 112-13; Price 1997: 2; Unrau 1986: 63, 68, 99). The Spanish

Ballroom's 7,500 square-foot, polished maple dance floor can accommodate 1,800 dancers and may have been originally installed in the 1911 pavilion and then reused in the subsequent ballrooms (Scott and Brabham 1984: 7.2; Price 1997: 1, 5, 42). Tradition also suggests that the foundations originally laid down for the Crystal Ballroom were incorporated into the design of the Spanish Ballroom (Price 1997: 32).

The exterior of the Spanish Ballroom is predominately Mission-style, with its steel and wood-framed walls encased in white stucco to simulate adobe construction. Vividly-colored decorative elements, such as patterned tile, exposed wood viga ends, cornice molding, window surrounds, and balconies, add to this theme, and its two towers recall the campanellas commonly found in Spanish Colonial architecture. Historic fenestration is a mixture of casement and double hung sash windows, with the main entrance being through a large arched opening cut into the stucco and leading to the lobby. The roof is multi-layered terracotta tile (Price 1997: 32-37). The proprietors of the Glen Echo amusement park later built a refreshment area onto the ballroom's west side, and this addition is included in the ballroom's overall dimensions of 124 feet by 144 feet. It was the largest single building constructed at the Glen Echo amusement park and cost a total of \$50,000 to design and build (NPS 2001: 64).

The interior ornamentation of the Spanish Ballroom is primarily Art Deco in style, most notably the pylons that flank the large stage. The open dance floor area rises to the building's full height of 22 feet, and is surrounded by arcades on three sides and the stage on the fourth. The arcades retain their original terrazzo floor. The second floor features promenade and deck spaces, with small rooms in the two towers (NPS 2001: 64; Price 1997: 38-41).

After its construction in 1933, the Spanish Ballroom functioned as a dance hall for more than three decades. However, by the mid-1950s, attendance began to wane, so the ballroom also hosted performances geared toward small children and promotional appearances by popular television characters (Price 1997: 25). In 1964, the dancing ceased altogether and the second floor of the building was refurbished as 'Jungle Land,' an exotic dark ride themed after a tropical jungle (Price 1997: 6). The building's exterior was also altered to include a large sign advertising the new ride (Scott and Brabham 1984: 7.2). Jungle Land was still in place within the Spanish Ballroom when the amusement park at Glen Echo permanently closed after the end of the 1968 season.

By 1974, the National Park Service considered the Jungle Land ride unsafe, but it was not removed until 1982-83, at which time extensive repairs were also made to the building's infrastructure. During the interlude, those portions of the old ballroom not taken up by the amusement park ride first served as an artists' gallery (1974-76) and then as a multi-use structure for classes, dances, exhibitions, workshops, concerts, and as a performance venue for the Glen Echo Dance Theater group (1977-81). Without sufficient funds to carry out badly needed repairs, the NPS relied on volunteers to maintain the increasingly dilapidated building for nearly a decade. Then, in 1983, the Glen Echo Puppet Company moved into the ballroom, and in 1989 renovated its north section for use as a year-round playhouse (Price 1997: 6-7). These renovations were made to be reversible, and in the early 2000s the Spanish Ballroom was successfully restored to its original 1933 appearance by the Glen Echo Park Partnership for Arts and Culture, Inc. (Price 1997: 7; Schulte 2003: C12). During 2016, the roof of the structure was rehabilitated. The building is currently listed on the LCS in "good" condition, and requires only routine maintenance.

Crystal Pool Complex Historic Condition

The then state-of-the-art Crystal Pool Complex was designed by Alexander, Becker, and Schoeppe, a Philadelphia-based architectural firm that specialized in pool design, and was constructed in 1931 by the Washington firm of Skinner & Garrett. The entire project cost in excess of \$200,000. The complex was in the Art Deco style and adjoined the Crystal Ballroom, the predecessor of the Spanish Ballroom and the first Art Deco structure built at the amusement park (Scott and Brabham 1984: 7.1; Unrau 1986: 103).

The Crystal Pool Complex measured 150 feet by 250 feet overall, much of which was occupied by the immense concrete pool that could safely accommodate up to 3,000 swimmers at a time (NPS

2001: 63; Scott and Brabham 1984: 7.1). This pool was larger than a regulation Olympic-sized pool, and was divided into four sections for general swimming, deep-water swimming, diving, and a shallow wading area of 15 feet by 25 feet for small children. It featured high and low diving platforms, a slide, refreshment stand, an electric fountain, and even an island or "big rest float" at its center. A plethora of lights provided illumination for night swimming, including underwater lamps, rainbow lights, and blue and white floodlights. The pool held 500,000 gallons of water, all of which passed through a filtration system every eight hours. Thus a total of 1.5 million gallons of pool water was purified every day (Cook and Lange 2005: 60-62; Unrau 1986: 103).

In addition to the pool, the complex also boasted a variety of additional structures. First aid and restroom buildings were executed in the Art Deco style (discussed below separately), and a sand beach of more 10,000 square feet adjoined the pool and included chairs and umbrellas for patrons. A grandstand with a tile roof functioned as a shaded observation pavilion from which spectators could witness the fun going on in the water below. A frame locker room facility housed enough lockers for 3,000-4,000 swimmers, as well as dressing rooms and indoor and outdoor showers (Scott and Brabham 1984: 7.1; Unrau 1986: 103). The main entrance was through a set of double-leaf wooden doors designated by a large neon sign reading "Crystal Pool" attached to a 24-foot square, stucco-covered wood-frame pylon set atop a brick base (NPS 2001: 63). A stone retaining wall originally defined its perimeter rising in height as it moved away from the entrance. The pool was drained for the last time in 1968, when the amusement park closed permanently.

During the 1970s and early 1980s, the Crystal Pool Complex was occupied by sculptors who used it as a foundry and storage space. However, structural deterioration had already begun even before the federal government acquired Glen Echo Park, and conditions only worsened as time went on (NPS 1981b: 64-71). As early as 1974, the pool and locker room were determined to be beyond repair and identified as significant fire and safety hazards (Unrau 1986: 167). In 1981, the NPS reached a management decision to demolish the entire complex, but under a Memorandum of Agreement negotiated with the Advisory Council on Historic Preservation agreed to preserve the entrance pylon, portions of the stone retaining wall, and the first aid and restroom buildings (Scott and Brabham 1984: 7.1). In the spring of 1982, the NPS contracted with the W. Flood Wrecking Company to raze those portions of the complex that would not be retained. The pool itself was leveled and filled in with rubble. Portions of the site were landscaped and planted with grass and trees, and a small children's playground was built (Unrau 1986: 175).

A second, larger playground subsequently took the place of the first, but as late as 2008 the surviving elements of the Crystal Pool Complex were listed in "poor" condition on the LCS. The NPS has since carried out the necessary repair work and also repainted those elements, most notably the entrance pylons, which were painted during the historic period. Two sections of the stone retaining wall remain in place, one running between the pylon and the first aid building and the other between the first aid and restroom buildings.

Crystal Pool First Aid Building

The Crystal Pool First Aid Building dates to 1931 and is one of the surviving components of the Crystal Pool Complex designed by Alexander, Becker, and Schoeppe and built by Skinner & Garrett (Unrau 1986: 103). It is a five-sided, single-story structure located immediately west of the filled-in pool (NPS 2001: 64). The main entrances are on the east and south. These sides of the building respectively measure approximately 26 feet and approximately 29 feet in length. The east elevation has a vertically-oriented sign advertising the building's historic function as a "First Aid" station. The south elevation originally had a bulletin board attached to it and a bracket with a flagpole above that doorway. During the historic period, lights were also located over each of the side doors. Overall, the exterior of the Crystal Pool First Aid Building is primarily stucco, but with wooden doors, sills, and cornices, and metal window surrounds and coping. Bell-shaped, notched parapets hide a regular, sloped clay tile roof that has been described as a modified Flemish gable. These parapets and the rounded corners at the tops of the exterior doorways are diagnostic of the building's Art Deco style (NPS 2001: 64).

Since the 1970s the Crystal Pool First Aid Building has been used as an artist's studio. The Existing Conditions Survey carried out by the NPS in 1981 found that the building was then suffering from

several serious structural defects as well a water intrusion problem (NPS 1981b: 71-72). Nonetheless, it was deemed salvageable and was preserved when much of the Crystal Pool Complex was demolished the following year (Unrau 1986: 175). Although stabilized, the building continued to suffer due to periodic maintenance shortfalls, and as late as 2008 it was listed in “fair” condition on the LCS and in need of painting, vegetation removal, and repairs to the stucco, doors, windows, and gutters. This work has since been carried out.

Crystal Pool Beach Restrooms

As with the first aid building, the Crystal Pool Beach Restrooms building dates to 1931 and is one of the surviving components of the Crystal Pool Complex designed by Alexander, Becker, and Schoeppe and built by Skinner & Garrett. As its names implies, the restroom facility was located alongside the large beach used by visitors to the pool complex during the historic period (NPS 2001: 63; Scott and Brabham 1984: 7.1). Its dimensions are approximately 11 feet by 24 feet, with walls of stucco-covered brick and a tile-clad hipped roof with metal coping. The north elevation of the building is coterminous with the pool’s stone retaining wall, as is a portion of its east elevation. The now-demolished locker room was also built up against the building’s north elevation, which is why that elevation stands at a noticeable angle. The Crystal Pool Beach Restrooms building is Art Deco in style, although somewhat less conspicuously so compared with most of the other surviving elements from the pool complex. Its ornamentation is restricted to brightly-colored wood cornices along the roofline. The windows are steel with brick sills, contain frosted glass, and slide open. The building sits on a concrete floor and an exposed wood-frame ceiling is visible inside. Two unconnected rooms comprise the interior, with the men’s bathroom on the west and the women’s bathroom on the east. Each bathroom is entered by its own door on the south elevation of the building.

The Existing Conditions Survey carried out by the NPS in 1981 found that the locker room facility adjoining the north elevation of the Crystal Pool Beach Restrooms building was potentially vulnerable to a “quick and catastrophic collapse” (NPS 1981b: 64). The restrooms, however, were more structurally sound and therefore preserved when much of the Crystal Pool Complex was demolished the following year (Unrau 1986: 175). NPS staff members have used it as a storage shed for much of the past 25 years. As of 2008, its physical condition became a maintenance problem. Windows were broken, allowing moisture to enter the building. Vegetation removal, painting, roof and gutter repair, and weather-proofing were also needed. This work has since been completed, and the Crystal Pool Beach Restrooms building is currently listed on the LCS in “good” condition.

Glen Echo Park Entrance Portal

The Art Deco Entrance Portal at Glen Echo Park was built in 1940 according to designs from Edward Schoeppe, of the Philadelphia-based architectural firm of Alexander, Becker, and Schoeppe (Price 2001a: 2; Unrau 1986: 114). It featured streamlined detailing and rounded edges throughout, but its principle feature was an immense electric sign that read “Glen Echo Park.” This sign was supported by massive pylons that projected through a wood and steel-framed canopy. This canopy was in turn supported by eight steel columns enclosed in plaster casings and seated on concrete footings (NPS 1981b: 91; NPS 2001: 65). In 1961, the first year that a minimum ticket purchase was required to enter the park, a ticket booth was installed underneath the canopy (Cook and Lange 2005: 86; Unrau 1986: 145). The Entrance Portal served as the primary entrance point for the Glen Echo amusement park until the park’s closure in 1968, and it occupied the former location of the Chautauqua’s main gate and at least one prior amusement park entrance (Cook and Lange 2005: 41-42; NPS 2001: 65; Unrau 1986: 34).

In the early 1980s, the NPS determined that the canopy was in fair structural condition but subject to water damage stemming from poor drainage (NPS 1981b: 91-92). However, as the years went on, the structural deterioration of the Entrance Portal became increasingly serious. Finally, the NPS had no choice but to demolish the building in 2002. However, that same year it was rebuilt under the direction of architects and historic preservationists from VITETTA Firm, with portions of the original structure salvaged and reused (VITETTA 2010). At present, the portal continues to serve as an entrance into Glen Echo Park, but the primary entrance is now located on the west side of the property and accessible via the large parking lot located between the park and the Clara Barton

House. The Glen Echo Park Entrance Portal is listed on the LCS in conjunction with the adjacent Administration Building, and both structures are currently in “good” condition.

Administration Building

The original Administration Building, which adjoined the south end of the Entrance Portal, was also designed by architect Edward Schoeppe and built in 1940. The total cost of the building and entrance was \$100,000 (Unrau 1986: 114). Another prominent example of Art Deco architecture within the Glen Echo amusement park, the Administration Building was a two-story, stuccoed building with a flat roof. It was characterized by rounded exterior walls, the streamlined details of its canopy and railings, and a band of horizontal fenestration. Additional ornaments in glass block, metal, and neon further accentuated the building’s Art Deco style, including the stylized lamps running along its roof deck. However, the Administration Building’s most notable feature was the marquee-style neon “Popcorn” sign that crowned the one-story extension to its west elevation, facing into the park (NPS 2001: 65). In addition to the popcorn concession, the Administration Building also housed amusement park offices, restaurants, kitchens, rest rooms, and storage spaces (Unrau 1986: 114). It occupied the same location as an earlier Chautauqua-era administration building and restaurant, which was demolished in 1939-40 (Cook and Lange 2005: 68, 72). Several of that building’s stone basement walls and footings are believed to have been incorporated into the 1940 structure (NPS 1981b: 73).

After the National Park Service began managing Glen Echo Park in 1970, the Administration Building was used by various groups, including the U.S. Park Police and NPS staff. The 1981 Existing Conditions Survey revealed a variety of problems with the physical condition of the structure: moisture intrusion, cracking, rusting, broken window panes, leaking roof, clogged drains, dampness, poor ventilation, spalling, concrete deterioration, and a breakdown of the air conditioning system (NPS 1981b: 73-83). Its physical condition continued to worsen over time, and, as with the adjoining Entrance Portal, the Administration Building was torn down in 2002. VITETTA also reconstructed the building that year, and the result was a faithful reproduction of the historic exterior with a more functional interior space (VITETTA 2010). The new building currently serves as the park’s visitor’s center, and also houses a small gallery, the Puppet Company Playhouse, darkrooms and additional space for the Photoworks photography center, and the offices of the Glen Echo Park Partnership for Arts and Culture, Inc. Today the Administration Building is also known as the North Arcade, a designation meant to differentiate it from the Amusement Arcade, a historic building that adjoins it to the south (see below) (NPS 2001: 65). The Administration Building is currently listed on the LCS in “good” condition.

Amusement Arcade

The Amusement Arcade is a one-story, five-bay rectangular structure that adjoins the south elevation of the Administration Building, thus presenting a long, continuous façade along the west sides of both buildings. This effect is intentional, as the arcade’s designer, Joseph S. Hart, an assistant manager at the Glen Echo amusement park, continued the Administration Building’s Art Deco motif on his own building (Price 2001a: 1-2; Unrau 1986: 123). The Amusement Arcade was built in two phases. The first, carried out in 1948, entailed the erection of a rectangular, slightly irregular structure that measured approximately 204 feet by 50 feet and cost approximately \$30,000 to construct. In 1958, a 40 by 50-foot addition was added onto the southern end of the building, bringing its total length to nearly 245 feet. This addition was designed by J. S. Samperton and built by Kornegay Associates, Inc. at a total cost of between \$15,000 and \$16,000 (Price 2001a: 3). This mid-20th-century Amusement Arcade should not be confused with an earlier structure that served the same function but was located in the southeast end of the Glen Echo amusement park before being demolished in 1948 (Cook and Lange 2005: 68, 70-72; Marsh & McLennan, Inc. 1934; Price 2001a: 7).

On the whole, the Amusement Arcade is of mixed wood, steel, concrete, and masonry construction (NPS 2001: 65). The front (west) elevation comprises a long, low canopy with a smooth stucco exterior, and the rear (east) elevation is simple, exposed brick (NPS 2001: 65; Scott and Brabham 1984: 7.2). A false front running along the top of the canopy gives the appearance of a second floor, and neon lights and a corrugated metal panel also run the entire length of the west elevation. All of these linear elements contribute to the parallel banding exhibited by the building, a corollary to the

streamlined details found on the adjoining Administration Building. Additionally, seven towers punctuate the roofline of the arcade. Although these towers vary in height and in the particular geometry of their metal seam, pyramidal roofs, all terminate in a narrow finial and, along with the fenestration below, act to define the building's bays. Low-relief geometric forms are also present on the exterior of the Amusement Arcade, the most notable being the three concentric medallions that resemble targets and occupy the panel over the location of the former shooting gallery (Price 2001a: 11-12; Scott and Brabham 1984: 7.2). In addition to the shooting gallery, which was on its north end, the arcade also housed a skee-ball booth towards its middle and an amusement center known as "Sportland" at its south end. Photographs also show that food stands, including a barbeque pit, occupied portions of the arcade during the historic period (Cook and Lange 2005: 68, 72; DSC TIC 851/82678; Unrau 1986: 125).

The Amusement Arcade, which is now often referred to as the South Arcade, currently houses a number of different professional groups. The longest-tenured is the children's entertainment company Adventure Theater, which moved into the Amusement Arcade in 1972. Next is The Writer's Center, which has been in residence since 1976. Currently, the building also hosts the Washington Conservatory of Music and the Art Glass Center, as well as showcasing the remains of the historic shooting gallery behind a glass window. These surviving elements include the mechanical system that moved the targets as well as two murals on the walls: one of a pirate or sailor firing a canon and the other of a frontier man firing a shotgun (Scott and Brabham 1984: 7.2). However, the northernmost bay of the arcade, where the remains of the shooting gallery are displayed, is not original. Due to severe structural deterioration, it was razed in 2002 and reconstructed in conjunction with the Administration Building. The remaining four bays of the building, although damaged, were retained and restored in the early 2000s. The Amusement Arcade is currently listed on the LCS in "good" condition, and requires only routine maintenance.

Cuddle Up Pavilion

The Cuddle Up, an amusement park ride designed by the Philadelphia Toboggan Company, was installed at the Glen Echo amusement park in 1946. Its overall operation was circular, but the individual cars were also able to simultaneously spin on their own, an attribute that led to the publicized claim that the ride ran "north, south, east, and west" (Styer 2004; Unrau 1986: 123). The ride was placed in service on April 13, 1946, and continued to operate until the Glen Echo amusement park closed in 1968. New cars were installed in 1958.

The Cuddle Up was housed inside an open structure built by Joseph H. Hart, an assistant manager at the Glen Echo amusement park, at a cost of \$5,000 (Unrau 1986: 123). This pavilion consists of a steel-framed roof set atop six stucco-covered steel columns. The roof itself is a flat ellipse covered in sheet metal, and measures 45 feet by 75 feet (NPS 2001: 65; Scott and Brabham 1984: 7.2). An elaborate cornice decorated with alternating bands projects outward beyond the entablature, and a neon sign on the north elevation identifies the structure as the "Cuddle Up." Below this sign is an integral ticket booth with a single-leaf door and built-in ticket window. A solid wall is situated immediately behind the ticket booth and runs between the northern two columns. Strictly speaking, the architectural style is Art Moderne, a form closely related to Art Deco and therefore well-suited to the Glen Echo amusement park (Scott and Brabham 1984: 7.2).

The Cuddle Up ride was removed from its pavilion sometime between the closure of the amusement park in 1968 and the federal government's acquisition of the property in 1970 (NPS 2001: 65; Scott and Brabham 1984: 7.2; Unrau 1986: 161). The building's condition declined over the next three decades, but was fully rehabilitated in 2000-01 as a multi-use space. It was painted in 2008. The Cuddle Up Pavilion is listed on the LCS in "good" condition, and requires only routine maintenance.

Mirror Maze

The "Mirror Maze," was constructed on the east side of the Glen Echo amusement park in 1959 at a cost of \$4,000. It is a one-story masonry building measuring 50 feet wide, forty feet long, and 17 1/2 feet in height (Unrau 1986: 142). Judging by its name, it housed funhouse mirrors and associated entertainment devices. After the closure of the amusement park in 1968, these novelties were removed, and the building has been used as a dance studio since the 1970s (DSC TIC 851/82678;

NPS 1981b: 5). It is often confused with an earlier hall of mirrors built at the Glen Echo Amusement Park in 1947-48 (NPS 2001: 67; Unrau 1986: 124).

Comfort Station

The Comfort Station is a two-story, concrete structure faced with standard brick and topped by a gable roof (NPS 1981b: 51). It is located just west of the Dentzel Carousel, and although its precise date of construction is presently unknown, it is known to date to the amusement park era (NPS 2001: 67). Its design is largely utilitarian save for a canopy that projects outward from its east elevation. This canopy is vaguely reminiscent of that incorporated into the Glen Echo Park Entrance Portal and features alternating bands similar to those found on the entablature of the Cuddle Up Pavilion. Consequently, this canopy is the only Art Deco element on an otherwise very simple building.

The Comfort Station is labeled "Rest Rooms" on a 1966 topographic map of the town of Glen Echo (DSC TIC 851/82678). A nearly identical footprint appears in the same location on the 1934 fire insurance map of the Glen Echo amusement park, with the structure identified as a "New Games Building" (Marsh & McLennan, Inc. 1934). Given this documentation, it may be that the Comfort Station was originally built as a games building and later converted for use as a restroom facility.

Since the federal government acquired Glen Echo Park in 1970, the Comfort Station has continued to serve as the park's primary restroom facility. Both the men's and women's rooms are located on the second floor, accessible via an exterior staircase and ramp. The first floor has been used for storage, office, and maintenance space. The building has generally been structurally sound over the last 40 years, although by the early 1980s much of the roof had rotted away, thereby allowing serious leaks to infiltrate the interior (NPS 1981b: 51-53). At present, a cursory inspection of the exterior reveals no obvious defects or major problems.

Yurts

These six conical frame structures are loosely arranged into a grouping that is sometimes referred to as the "Yurt Village." They were erected on the grounds of Glen Echo Park in 1972 after the event for which they were originally intended, a meeting of the American Crafts Council on the National Mall, was canceled. Two of the yurts measure 32 feet in diameter and the remaining four measure 16 feet. All were built under a joint contract between Synergic Design International, Inc. and Bill's Yurt Design, Inc. (NPS 1981b: 84-89; NPS 2001: 60; NPS "Glen Echo Park").

Stylistically, the Yurt is an extremely simple structure originally developed by the Mongolians, and is the oldest form of prefabricated indigenous architecture still in use today. The round dwelling is held together at the eaves by a tension band and a compression ring skylight at the center of its conical roof (NPS "Glen Echo Park"). Historically, most roofs were sod, and this was the material originally used on the six Glen Echo yurts. However, the 1981 Existing Conditions Survey found that most of the roofs were leaking, and they were subsequently replaced with corrugated metal (NPS 1981b: 84-89).

Since the time of their construction, the yurts have provided accommodations for the resident artists at Glen Echo Park. They are currently occupied by calligraphers, printmakers, jewelry designers, mixed-media artists, and a ceramics and pottery studio. By virtue of its longstanding occupancy, one of the small yurts is commonly known as the Pottery Yurt.

Pottery Kiln and Shed

The construction date for this wood-framed building and associated kiln is not currently known, but they were in place by the mid-1970s and do not date to the historic period. They have always functioned in tandem with the Pottery Yurt, located to the immediate southeast (DSC TIC 851/41023; NPS 2001: 67).

Clara Barton National Historic Site

Clara Barton House

The Clara Barton House, or the Red Cross House as it was known during the historic period, is a

fine example of late 19th-century American vernacular architecture. Barton's journals and several other historical sources record that its wood-framed exterior walls are comprised of, to a greater or lesser extent, lumber salvaged and reused from at least one of the emergency relief shelters erected by the American Red Cross to house survivors of the 1889 Johnstown, PA, flood. As built in 1891, the 2 1/2-story Clara Barton House measured 48 feet wide and 84 feet long. The building was wood-sheathed, most likely by rough, vertically-aligned pine boards installed over its 2 x 4 stud framing. A similar construction method was used for the Johnstown shelters. Fenestration on the side (east and west) elevations of the Clara Barton House likely consisted of irregularly spaced six-over-six double hung sash windows, and the rear (south) elevation may have had paired six-over-six double hung sashes. A short crawlspace ran underneath the entire house, which was raised up on stone piers. A small enclosed basement was also located at its southwest corner. The third floor consisted of three garret rooms topped by a monitor roof, likely of asphalt-impregnated felt. The rest of the house was covered by shed roof partitions. The exterior may have been painted in 1892. However, building's most notable characteristic was the heavy stone façade of multi-colored Potomac granite covering its front (north) elevation. A central doorway with flanking windows were cut into this façade on the ground floor level, while the upper story featured deeply cut windows and a red brick cross set into a slightly arched Gothic parapet wall. This cross was meant to identify the structure as the Red Cross House but, when combined with the rough stone façade, it caused the building to look rather like a church. The granite was the same material quarried by Edward and Edwin Baltzley and used to build their Chautauqua Amphitheater and Hall of Philosophy (Lampl 2002: III-1-4).

Dr. Hubbell identified himself as the architect of the house and stated that he modeled it after the Johnstown shelters. Although a medical doctor, Hubbell was also a capable designer and had taken civil engineering classes at Cornell University (Lampl 2002: I-8, II-6, III-1). He does not, however, seem to have been responsible for the stone façade, and the credit for this work likely rests with either Victor E. Mindeleff or Theophilus Parsons Chandler, the two architects employed by the Baltzley brothers in designing the Chautauqua's granite buildings (Lampl 2002: III-1-2). Regardless, from 1891-97 the Clara Barton House was not actually a house. During this time, Barton found it impractical to reside there because of its remote location and the difficulty in travelling between Glen Echo and Washington, DC. Instead, she used the building as a warehouse for Red Cross supplies (Lampl 2002: I-20, II-8). The trolley lines had improved by March of 1897, at which point Barton moved to Glen Echo and made the building her primary residence until her death in 1912. The house also functioned as a headquarters of the American Red Cross from 1897-1904, when Barton resigned as president (Lampl 2002: I-21, I-23-25, II-8-9, IV-36).

In 1897, Barton had the central portion of the granite stone façade removed and replaced with a wooden frame more consistent with the rest of the structure. Two stone end segments, both eight feet long, were retained and embellished with ten-foot tall mansard-type roof elements, thus creating a pair of stone piers or towers. Additionally, the shallow gables of the central bay received a false front that substantially increased the apparent pitch of the central roof and the flanking shed roofs were screened behind false fronts that ran horizontally from each side of the central bay over to the stone piers. The main entrance was closely framed by a new porch, defined by a three-foot balustrade and a pedimented two-posted Italianate portico. At the third floor level, the new front façade featured two four-light fixed sash windows flanking a pair of nine-over-two windows that opened onto a balcony. The remaining 14 windows on this side were all four-over-two sash. The rear (south) elevation included a feature that Barton described as an "upper veranda" at the third floor level, a small balcony capable of seating a few people at a time. The exterior of the building was clad in various cuts of wooden siding, with decorative vertical strips strategically placed to cover any unsightly junctures (Lampl 2002: IV-4-5). The basement was expanded to include nearly the entire footprint of the house. Although an unconventional decision, Barton chose to locate her carriage house in the basement's south end, accessible from the driveway that ran along the west side of house and connected with Oxford Road. A carriage, cart, or similar vehicle could now be parked underground, going in and out through double doors in the rear elevation (Lampl 2002: IV-10).

In 1911, Dr. Hubbell built a two-story porch onto the west side of the house's south elevation, at the first and second floor levels. Barton described it in her journal as a "seven foot portico," and the

windows in her sitting room and the doctor's bedroom were altered to provide egress. Apart from the addition of this porch, the outward appearance of the Clara Barton House did not change significantly during the remainder of Barton's lifetime (Oehrlein & Associates 1997: 40, 75-76, 125-26).

Clara Barton signed over title of the house and its grounds to Dr. Hubbell in 1908, although she continued to live there until she died four years later. In 1914, Hubbell signed the property over to Mabelle Rawson Hiron, a pathological liar and fraudulent spiritualist who managed to convince the doctor that Barton herself wanted him to do so. Hubbell continued to live in the house until 1920, at which time he finally realized that Hiron was a sham and brought suit against her. He reacquired the property in 1925, but by that time the exterior of the house had already begun to noticeably suffer from neglect. It also featured a new front porch that Hubbell had built in 1919 with help from his cousin, an architectural engineer. This porch is still extant today and has a symmetrical colonnaded portico extending its entire length. Eight Tuscan columns frame the area into three open sections with the center section protruding forward for several feet. The balustrade, which had been located on the porch after the 1897 remodeling, was moved up to the second story level in order to form a second floor balcony (Lampl 2002: IV-36-39).

From this point on, the exterior of the Clara Barton House remained little-changed for several decades. However, the rear porch was demolished and a new entrance added onto the west elevation. The front siding was also repaired and the front porch rebuilt. After the National Park Service acquired the property in 1975, the house's metal roof, which probably dated back to the historic period, was replaced with a 20 lb terne-coated standing seam metal roof. The roofs over the side bays received the same treatment in 1988, and a new modified bitumen roof was installed on the front porch (Oehrlein & Associates 1997: 44-45, 102). The two-story rear porch had been rebuilt by 1976 but was again removed by 2003 (Fallwell 2003; Gorski 2003; Snyder, Sanchez, and Ballard 1976). Finally, an array of stabilization, repair, and restoration projects also took place in the years 1976-97 (Oehrlein & Associates 1997: 45). The entrance stairs, which were originally centered on the north elevation, have been moved to the west side of the front porch and a wheelchair ramp is located on the east side of the porch. At present the house is listed on the LCS in "good" condition.

Sheds

Two sheds are located on the grounds of the Clara Barton National Historic Site. The first is located at the far western edge of the site and features a flat roof. The second is larger than the first, located just off the parking lot at the base of the slope to the rear (south) of the Clara Barton House, and appears to have been modeled after the form of that building. Both are modern buildings constructed after the close of the period of significance.

PART II

NON-EXTANT BUILDINGS AND STRUCTURES

Glen Echo Park

Pa-taw-o-meck

The "Pa-taw-o-meck" was a rustic five-story café built by Edward and Edwin Baltzley on the grounds of the Glen Echo Chautauqua between February 1 and July 25, 1891. It was the first building they constructed, and it was intended to be the centerpiece attraction to their suburban development. The Baltzleys' promotional literature and historic photographs reveal that the café was both immense and elaborate. It covered nearly a half acre of ground, was built of 30,000 cedar trees cut from the adjacent forest, and was estimated to have cost between \$85,000 and \$130,000. The fanciful structure, which the Baltzleys termed an "Air Castle," featured an almost endless series of pavilions, lofts, dining areas, and waiting rooms. The exterior was a beautiful but bewildering assemblage of roofs, lookouts, towers, gables, balconies, and porches connected by irregular stairs, winding passageways and narrow footbridges (Unrau 1986: 3-6).

After five months of operation, the Pa-taw-o-meck, which had become a popular destination for Washingtonians, was destroyed by a fire on November 29, 1891. The café was demolished within

an hour, after which time only a porte-cochere and stove chimney were still standing. After the fire, the Baltzleys resolved to build only with non-combustible granite, and they made plans to construct a new fortress-like hotel, the Monican. However, the subsequent malarial scare and financial panic prevented them beginning work on the Pa-taw-o-meck's successor (Unrau 1986: 8).

Gyroplane

Historic photographs show that the "Gyroplane" was an innovative spinning amusement park ride where four groups of four swinging compartments each revolved around a common axis, with each group of swings also revolving around a second, independent axis. Riders were suspended several feet above the ground for the duration of the ride, with each compartment's relative position rising and falling as it moved around the secondary axis. Local Glen Echo Park historians Richard Cook and Deborah Lange have given 1904 as the date when the Gyroplane was installed at the Glen Echo amusement park, but NPS historian Harlan Unrau has provided documentary evidence that it was first erected in 1913 (Cook and Lange 2005: 34; Unrau 1986: 79). This nine-year discrepancy is currently unresolved. However, the appearance of the Gyroplane greatly resembles the design of an amusement park ride patent filed by Harry G. Traver on September 9, 1911, and accepted on June 24, 1913 (Traver 1913). If this patent is indeed the model for the Gyroplane, then the 1913 date seems correct for its installation at the Glen Echo amusement park. On the other hand, the Gyroplane was removed from the park after the close of the 1915 season, and three years of operation would have been an unusually short period of time compared with the durations of the other rides at the Glen Echo amusement park. The Gyroplane was replaced by the "Derby Racer" roller coaster (Cook and Lange 2005: 46, 112-13; Unrau 1986: 83).

The Dip

"The Dip," the first roller coaster at the Glen Echo amusement park, was built in 1904. Historic photographs show a wooden track running amongst the treetops, with characteristic dips near the Hall of Philosophy (Cook and Lange 2005: 34, 38). Around 1907, Glen Echo amusement park manager Lorenzo Shaw, who was in charge of the property from 1906-09, extended the back of the Dip so that it turned by Barton's second story window (Cook and Lange 2005: 35-36; Unrau 1986: 52, 54). He hoped to drive Barton off her property so that he could purchase her land and remodel her house as a hotel. Shaw was unsuccessful in this attempt, and Dr. Hubbell was successful in persuading the new managers of the amusement park to relocate the roller coaster in 1911, after Barton began to succumb to her final illness (Lampl 2002: II-10). The Dip was advertised as the "Big Social Dip" during the 1911 season, and was improved, repaired, and strengthened in 1912 (Unrau 1986: 66, 75, 76). It was most likely removed in the late 1910s or early 1920s to make room for the larger, faster roller coasters then being built by the amusement park.

Miniature Scenic Railway

As part of his push to force Barton off her property, Glen Echo amusement park manager Lorenzo Shaw constructed the Miniature Scenic Railway to the north and east of the Clara Barton House in 1906-07 (Cook and Lange 2005: 35-37; Lampl 2002: II-10, II-22; Pryor 1977: 10, 61). Little is known about the ride, except that it did go around a track just as a roller coaster did, but at a much slower speed (Cook and Lange 2005: 35). The wooden platform where park patrons boarded and exited the cars is visible in historic photographs, one of which shows just how close the tracks were to the Clara Barton House, especially on the east side. The Miniature Scenic Railway was removed in 1913 (Cook and Lange 2005: 112).

Ferris Wheels

In 1906-07, Shaw also erected an 80-foot Ferris wheel to the north of Clara Barton's House, on land that she had used as a pasture for the previous five years (Cook and Lange 2005: 35-37; Lampl II-10, II-22; Pryor 1977: 10, 61). As was the case with his other attempts, the presence of the Ferris wheel did not induce Barton to sell her property. The Ferris wheel was moved to a new location near the entrance to the amusement park in 1912, and was evidently removed sometime prior to 1927, as it does not appear on that year's Sanborn Fire Insurance Map (Cook and Lange 2005: 46; Lampl 2002: II-10; Sanborn Map Company: 1927; Unrau 1986: 75, 77). A second, larger Ferris wheel went into service in 1930, and the amusement park's third and last such ride, described as a "giant Ferris wheel," was installed in 1955 (Unrau 1986: 103, 132).

Hydraulic Dive

The "Hydraulic Dive" was a gentle roller coaster that sprayed two plumes of water upward from each of its cars. The ride may also have passed through a waterfall. It was designed by Glen Echo amusement park manager Lorenzo Shaw in 1907, and installed near the amusement park's entrance in 1908 (Cook and Lange 2005: 37-38; Shaw 1907). It was removed in 1911-12 to make room for a new roller coaster, the "Gravity Railway" (Unrau 1986: 75).

Gravity Railway (Gravity Coaster)

The "Gravity Railway" roller coaster replaced the Hydraulic Dive in 1912 (Cook and Lange 2005: 45; Unrau 1986: 75). The June 16, 1912 edition of the Washington Herald newspaper noted that Frank Finlon, superintendent of the Glen Echo amusement park, designed the ride and constructed it on the premises (Unrau 1986: 197). This statement seems to contradict other contemporary newspaper articles that identify the Philadelphia Toboggan Company as the builder (Unrau 1986: 75). It may be that the company only supplied only the eight six-passenger cars, which the Herald described as having "deeply padded, leather-cushioned seats" and coming "direct from the factories" (Unrau 1986: 75, 197).

An article appearing in the May 25, 1912 edition of Billboard magazine described the Gravity Railway as a "new scenic railway" and noted that it was built at a cost of \$15,000. This article then went on to give the following description of the roller coaster: "It takes visitors on a mile a minute ride through and above the trees, over seven thrilling dips, some of which are fifty-nine feet high. This is declared by the management to be strongest and safest scenic railway in the country, all of the supporting posts having been set into solid concrete, and the curves having been thoroughly protected" (Unrau 1986: 76). A total of 158,000 feet of lumber and 82,500 bolts were also used in its construction (Unrau 1986: 197). In 1917, the Gravity Railway was overhauled at a cost of \$7,000 in order to make the ride "speedier" and "dippier" (Unrau 1986: 84). It was removed from the Glen Echo amusement park in 1921 in order to make room for a new roller coaster, the "Coaster Dips" (Cook and Lange 2005: 50; Unrau 1986: 91).

Airplane (Aeroplane) Swing

The "Airplane Swing" was erected at the Glen Echo amusement park in 1913 (Cook and Lange 2005: 112). Passengers rode in miniature two-seat biplanes suspended by tethers from horizontal arms that rotated around a central vertical spindle. The Airplane Swing was removed in 1940 and replaced by a similar ride, the "Flying Skooter" (Cook and Lange 2005: 73).

Derby Racer

The "Derby Racer," a new roller coaster that took the place of the Gyroplane at the Glen Echo amusement park in 1916, featured two parallel tracks that pitted competing trains of cars in a race to the finish line (Cook and Lange 2005: 46, 112; Unrau 1986: 83). As the Washington Times newspaper explained on May 20, 1916, these trains "started from opposite sides of the loading platform at exactly the same time at high speed. The trains run together until they reach a loop at the end of the structure. Then they separate by reason of the fact that one train has an inside track and the other the outside track. The train on the inside track shoots ahead. The train on the outside track catches up on the next loop, when the positions are reversed, and the two trains rush on side by side. There are six loops and six changes of position" (Unrau 1986: 198).

Each train was made up of three cars that could each seat six people. All things being equal, the ride was designed so that both trains would finish at exactly the same time. However, such factors as the number of people riding in each car and the weight distribution of passengers throughout the train affected its speed, thus making it possible for one train to beat the other. As pointed out in the newspaper article, part of the fun of riding the Gravity Railway took place even before the ride began, when the passengers decided where to seat themselves in order to make their train as fast as possible. Despite this apparent risk of danger, the ride was actually perfectly safe (Unrau 1986: 198-99).

The Derby Racer was designed by John Miller with assistance Frank Finlon, superintendent of the Glen Echo amusement park. E. J. Lauterback, representing the Glen Echo Derby Racer Company, supervised the local union laborers who built the ride and would later operate it under a concession

contract with the Glen Echo amusement park. The total cost was \$50,000. The ride featured a 100-horsepower motor and 29,081 feet of track. Its reach extended from near the southeast corner of the amusement park all the way up the east side of the Clara Barton House, a distance of more than 3,000 feet, and spanned a "great ravine," probably Minnehaha Creek (Unrau 1986: 83). The layout of the roller coaster is clearly delineated on the 1927 Sanborn Fire Insurance Map of the Glen Echo amusement park (Sanborn Map Co. 1927). When originally built, the highest point on the track was 70 feet above the ground, and there were eight dips, one of which was 60 feet in depth (Unrau 1986: 83). In 1923, two more steep dips were added to the ride, which put it on par with the "Coaster Dips," the largest and most popular roller coaster ever built at the Glen Echo amusement park (Unrau 1986: 96-97). The Derby Racer was removed in 1927 (Cook and Lange 2005: 112).

The Whip

"The Whip," a centrifugal tracked ride designed by William F. Mangels, was installed on the eastern end of the Glen Echo amusement park grounds in 1918 (Cook and Lange 2005: 46-47; Mangels 1915; Sanborn Map Co. 1927). At the time, it was one of the most popular new rides in American amusement park, and was named after the characteristic whipping motion that forced riders to one side as their car turned a corner. This particular ride was brought to the Glen Echo amusement park from Coney Island on three trucks at a cost of \$30,000; World War I transportation restrictions prevented the 30,000-pound device from travelling by rail. After it arrived, Joe Rossi operated The Whip as a concession under contract with the Glen Echo amusement park (Unrau 1986: 87). In 1936, it was described in local newspapers as the "new dandy Deebo Whip." It was also relocated to the west side of the park, but it is not clear whether or not the original Whip was upgraded when it was moved to its new location, or if this was a completely new ride. In subsequent documentation it was again referred to simply as "The Whip" (DSC TIC 851/82678; Sparks 1994: 38; Unrau 1986: 112). The ride remained a popular attraction until the Glen Echo amusement park permanently closed in 1968, at which point it was removed (Cook and Lange 2005: 46-47).

Tunnel of Love

"The Old Mill," the first tunnel of love at the Glen Echo amusement park, was built in 1920 adjacent to the Derby Racer roller coaster. It was designed by John Miller and constructed by Lauterback and Russell under the direction of Glen Echo amusement Park manager Leonard Schloss at a cost of \$40,000. O. M. Mullineux operated the ride as a concession (Sanborn Map Co. 1927; Unrau 1986: 90). The actual ride took place in a water-filled tunnel filled with pastoral scenes, but patrons boarded the little boats beneath a large three-dimensional mockup of a windmill (Cook and Lange 2005: 47, 49-50, 75). In 1923, a military band organ was added to provide music during the ride (Unrau 1986: 97). In 1924-25, The Old Mill was remodeled and was briefly also known simply as "The Tunnel of Love" (Cook and Lange 2005: 112; Unrau 1986: 107). New scenic effects were added in 1936, and two years later the ride was again remodeled to showcase scenes from Europe. At this time it was renamed the "World Cruise" and the exterior windmill was replaced with a cruise ship and a cutaway of a globe topped with famous historical landmarks (Unrau 1986: 112, 113-14). It was demolished in 1950 and replaced with the "Comet Jr." children's roller coaster (Cook and Lange 2005: 80; Unrau 1986: 126).

Coaster Dips

The "Coaster Dips," a massive 3,000 foot-long roller coaster with seven steep dips and sharp curves, was built on former site of the Gravity Railway in 1921 (Cook and Lange 2005: 50; Unrau 1986: 91). The next year, Glen Echo amusement park manager Leonard Schloss enlarged the ride with an additional 1,000 feet of track. He also added two large dips with an 85-foot drop and several smaller ones in proportion to the grade (Cook and Lange 2005: 50; Unrau 1986: 94). The Coaster Dips was the largest ride ever constructed on the grounds of the Glen Echo amusement park, and occupied much of its eastern section. It encompassed the area now taken up by the Yurt Village, and its entrance was near the Dentzel Carousel's ticket booth (Cook and Lange 2005: 50). The roller coaster's track was oriented parallel to Conduit Road (MacArthur Boulevard), and its northernmost turn extended across Minnehaha Creek (Sanborn Map Co. 1927). In 1949, the aging ride was improved through the addition of "three streamlined coaster trainers" purchased from the National Amusement Device Company (Unrau 1986: 125-26). The Coaster Dips remained in service until the amusement park closed permanently in 1968, and was then removed.

Hoop-La

The “Hoop-La,” an early circular spinning ride, was built on the grounds of the Glen Echo amusement park in 1923 (Sparks 1994: 37). Nothing more is known about this ride, and it is not named on either of the 1927 or 1934 fire insurance maps (Marsh & McLennan, Inc.: 1934; Sanborn Map Co.:1927).

The Frolic

“The Frolic,” a new spinning ride, was built at the Glen Echo amusement park in 1925. Park manager Schloss was quoted in a newspaper article that May as describing it as a “parabolic, centrifugal thriller, the most eccentric ride in the world. The cars go two ways at once – in and out – as if on a hinge, while they are spinning madly around in a circle driven by a powerful motor (60 horsepower)” (Unrau 1986: 99). Further research will be required to determine who designed and built The Frolic and when it was removed from the Glen Echo amusement park.

Caterpillar

“The Caterpillar,” a ride designed by Hyla F. Maynes in which cars travel along a circular, undulating track, was installed at the Glen Echo amusement park in 1926 (Cook and Lange 2005: 113; Maynes 1923; Maynes 1925; Maynes 1927). It was located between the Old Mill and the Coaster Dips, but lasted only two years before being removed in 1928 (Cook and Lange 2005: 113; Sanborn Map Co. 1927).

Pretzel

The “Pretzel,” a twisting, spooky ride akin to a haunted house, was built at the Glen Echo amusement park in 1935 (Cook and Lange 2005: 113; Unrau 1986: 107). It was a dark ride, meaning that the ride took place inside a building with minimal lighting. This lack of light had the dual purpose of creating a sense of anticipation and healthy fear in the mind of the rider, and also kept the functional aspects of the ride out of view. As with all Pretzel rides, that at the Glen Echo amusement park was based upon a 1929 patent by Leon S. Cassidy (Cassidy 1929; Luca 2010). It was removed in 1946 and replaced by another dark ride, the “Joyride” (Cook and Lange 2005: 113; Unrau 1986: 124).

Motor Boats

A new motor boat attraction was added to the Glen Echo amusement park for the 1936 season at a total cost of \$40,000. The ride consisted of 20 real, two-seat, gasoline-powered boats manufactured by the Dodgem Corporation. Unlike most of the other rides at the amusement park, which operated without any input from passengers, patrons actually steered the boats along 2,000 feet of specially-constructed scenic waterways landscaped by the Maryland and Washington, DC, firm of Gude Brothers. Along the way, they encountered a miniature lake on the site of a former parking lot and a display featuring “Admiral Pop-Eye, the Sailor Man.” Although individually controlled, the boats had a limited top speed governed by their 3 1/2-horsepower motors. As a further safety measure, the water troughs were designed to be too narrow for the boats to turn around in (Cook and Lange 2005: 72, 113; Gude Brothers n. d.; Unrau 1986: 111-12). New motor boats were added in 1938, but World War II gasoline rationing forced the ride to permanently close in 1942 (Cook and Lange 2005: 75; Unrau 1986: 114, 121).

Flying Skooter

The “Flying Skooter” was introduced at the Glen Echo amusement park in 1940 and took the place of the Airplane Swings. The new ride was invented and installed by Alvin Bisch of Chicago, and consisted of ten stylized air cars that passengers could steer up and down as they spun in a circle 30 to 40 feet above the ground (Bisch 1939; Cook and Lange 2005: 73; Unrau 1986: 114). At the time it was one of only four such attractions in the world, with Bisch’s first three rides operating in Venezuela; Glasgow, Scotland; and at the New York World’s Fair (Unrau 1986: 114-15). It was removed from the amusement park by 1966 (DSC TIC 851/82678).

The Octopus

“The Octopus,” a new spinning flat ride designed by Lee U. Eyerly, was installed at the Glen Echo amusement park in 1944 (Cook and Lange 2005: 113; Eyerly 1938). It occupied the former site of the motor boat ride, and consisted of eight three-passenger cars that spun around iron arms. These arms moved up and down in an irregular pattern, and also rotated around a central axis, allowing

the rider to experience multiple degrees of movement simultaneously (Eyerly 1938; Unrau 1986: 122). One contemporary review of the device stated that it went “up and down and ‘round and round’ all at the same time with the sole object of making customers dizzy” (Unrau 1986: 121-22). The Octopus severely malfunctioned during its second season of operation. Three youths were injured on July 22, 1945, when an arm broke and spilled them onto the ground from a height of approximately 10 feet. However, a subsequent inspection found that the ride had been inspected and approved by Montgomery County engineers and that no safety regulations had been violated (Unrau 1986: 123). It was repaired and continued to operate until 1948, at which time the ride was removed from the amusement park (Cook and Lange 2005: 113).

Hall of Mirrors

Built 1947-48, the Hall of Mirrors, also known as the Glen Echo amusement park’s “Fun House,” was a one-story structure with a block foundation, brick and block main structure, and a flat roof. It measured 204 feet in width, 50 feet in length, and 16 feet in height. The contractor and architect of the \$30,000 structure was Joseph S. Hart, assistant manager of the Glen Echo amusement park (Unrau 1986: 124). It should not be confused with the Mirror Maze, which was built in 1959 (Unrau 1986: 142). The Hall of Mirrors was presumably replaced by this structure.

Joyride

A modern version of the former Pretzel ride, known as the “Joyride,” was built at the Glen Echo amusement park in 1947 (Cook and Lange 2005: 113; Unrau 1986: 124). Like its predecessor, the Joyride was a dark ride that utilized stunts and scenes to startle or amuse its passengers. It had been removed from the amusement park by 1966 (DSC TIC 851/82678).

Kiddieland

In order to offset the loss of the Midway, which was condemned by the fire marshal in 1949, the Glen Echo amusement park debuted a new attraction known as “Kiddieland” that same year. Kiddieland comprised a collection of rides that catered to children under the age of 12 (Cook and Lange 2005: 79). These new rides included “Tom Thumb” fire engines, toy horses and chariots, and a “Jet Aero” from the Bish-Rocco Company; a scaled-down version of “The Whip” from the W. F. Mangels Company, a boat ride from B. F. Schiff, Inc.; and a buggy ride from Pinto Brothers (Unrau 1986: 125). A new “Circus Ride” was added in 1951 and a “Sky Fighter” from the Alan Hershell Company in 1954. The latter entailed miniature airplanes complete with toy machine guns, attached to adjustable arms that slowly moved around in a circle (Alan Hershell Co., Inc. 1952; Unrau 1986: 127, 131). By 1958, a small “kiddie” Ferris wheel was also part of the attraction (Unrau 1986: 137).

During the winter of 1939-40 Kiddieland was covered with a metal roof, and thereafter the attraction operated within an open-sided platform (Unrau 1986: 126). In 1964, Kiddieland was enlarged with the addition of a one-story steel structure measuring 120 feet by 60 feet. This new shelter was built by the Gem Construction Company of Silver Spring, MD, and was designed to house a small carousel and picnic area (Unrau 1986: 146). After the Glen Echo amusement park closed in 1968, the rides were removed but the structure remained in place.

Following the closure of the amusement park, the NPS utilized the Kiddieland pavilion as a maintenance shed and storage space (NPS 1981b: 90; NPS 2001: 67; Scott and Brabham 1984: 7.3). A frame structure, known as the Auto-Awareness or Consumer Interests building, was also built under the Kiddieland roof by 1981. This latter building consisted of two large rooms, one of which served as a garage and the other an office and conference space (NPS 1981b: 53). The Kiddieland pavilion was still extant in 2001, but has since been demolished (NPS 2001: 67).

Comet Jr.

The “Comet Jr.” was built at the Glen Echo amusement park on the former site of the World Cruise. It was a children’s roller coaster that featured a 1,400 foot-long track with mild dips of 35 feet (Cook and Lange 2005: 80; Unrau 1986: 126). The Comet Jr. was removed from the amusement park in 1961 (Cook and Lange 2005: 112).

Tilt-A-Whirl

A new ride designed by Herbert W. Sellner, the “Tilt-A-Whirl,” was added to the Glen Echo

amusement park in 1951. It was, and still is, an extremely common attraction at American amusement parks wherein cars pass along a generally circular track and over various undulations and tilting platforms (Sellner 1930; Unrau 1986: 127). It had been removed from the amusement park by 1966 (DSC TIC 851/82678).

Laff in the Dark

The “Laff in the Dark,” another dark ride, was built at the Glen Echo amusement park in 1955 (Unrau 1986: 132). It consisted of a two-story concrete block building located between the Bumper Car Pavilion and the Hall of Mirrors (NPS 1981b: 48). Historic photographs show that its exterior was painted in a black-and-white herringbone pattern and that it featured at least two iterations of a large electric sign. The first read only “Laff,” while the second gave the ride’s entire name of “Laff in the Dark.”

The building remained in place after the closure of the Glen Echo amusement park in 1968. The ride itself was presumably removed around this time. An inspection by NPS personnel in 1974 found the “Laff House,” as it was then known, to be “structurally sound except for the floors” but “in need of repair to halt deterioration” (Unrau 1986: 167). These repairs, however, were not carried out, and the 1981 Existing Conditions Assessment for Glen Echo Park documented a roofless, boarded-up building that had become a target for vandals. The estimated costs of rehabilitating the building for adaptive reuse ranged from \$105,000-\$145,000, with an additional \$137,000 to install new electrical and mechanical systems (NPS 1981b: 48-50). Instead, the Laff in the Dark was demolished. It was no longer extant in 1984, when the National Register Nomination was completed for the Glen Echo Park Historic District (Scott and Brabham 1984).

Bubble Bounce

A new spinning circular ride, the “Bubble Bounce,” was built on the western edge of the Glen Echo amusement park ca. 1957-59, near the southwest corner of the Comet Jr. roller coaster. The design for the Bubble Bounce was originally patented by Levitt L. Custer in 1931 (Custer 1931; Custer Speciality Co. 1954; Unrau 1986: 139, 140, 158). In 1959, the ride was moved to an open area on the eastern end of the amusement park between the Dodgem, Flying Scooter, Cuddle Up, and Amusement Arcade (Unrau 1986: 140-41, 159). The Bubble Bounce was still extant in 1966, and probably remained so until the amusement park closed two years later (DSC TIC 851/82678).

Round-Up

By 1959, the “Round-Up,” a circular, tilting, spinning ride manufactured by Frank Hrubetz & Co., was located on the western edge of Glen Echo Park, between the original location of the Bubble Bounce and the Crystal Pool (Canfield 2009a; Frank Hrubetz & Co. 1957; Unrau 1986: 140, 158). It was removed from the amusement park by 1966 (DSC TIC 851/82678).

Satellite Jet

In 1959, the “Satellite Jet,” a circular ride with stylized spacecraft cars attached to individual hydraulic arms that move up and down while the ride is in motion, was built on the original site of the Bubble Bounce at Glen Echo Park. A single ticket both served both the Satellite Jet and Round-Up. The Satellite Jet was manufactured in Memmingen, Germany by the firm of Kasper Klaus and imported to the United States by Eric Wedemeyer (Canfield 2009b; Cook and Lange 2005: 86; DSC TIC 851/82678; Kasper Klaus 1957; Unrau 1986: 140). It was still extant in 1966, and probably remained so until the amusement park closed in 1968 (DSC TIC 851/82678).

Paratrooper

The “Paratrooper,” a new spinning ride manufactured by Frank Hrubetz & Co., was built at the Glen Echo amusement park in 1963. It consisted of a revolving circle of seats measuring approximately 60 feet in diameter and a hydraulic device that lifts the entire apparatus 34 feet off the ground at a 45-degree angle (Canfield 2009a; Cook and Lange 2005: 86; Unrau 1986: 145). It had been removed from the amusement park by 1966 (DSC TIC 851/82678).

Alpine-Hi Ride (Sky Ride)

The “Alpine-Hi Ride,” a slow-moving ride in which gondola-like cars traveled along a cable several dozen feet in the air, was built at Glen Echo Park in 1966 (Cook and Lange 2005: 87-88). It was

located on the former site of the Flying Skooter (DSC TIC 851/82678; Unrau 1986: 159). A wooden shed with masonry footings measuring 20 by 40 by 14 feet was also built by Universal Design of Wildwood, NJ, in connection with this ride (Unrau 1986: 148). Presumably, the Alpine-Hi Ride operated until the amusement park closed down in 1968, after which point it was removed.

Trabant

By 1966, the “Trabant,” a circular spinning ride, was located on the west side of the Glen Echo amusement park, to the west of the Alpine-Hi Ride (DSC TIC 851/82678). It presumably operated until the amusement park closed down in 1968, after which point it was removed.

Scrambler

By 1966, the “Scrambler,” a twisting, spinning flat ride invented by Richard H. Harris, was located on the west side of Glen Echo amusement park on the site formerly occupied by the Round-Up (Canfield 2009c; DSC TIC 851/82678). It presumably operated until the amusement park closed down in 1968, after which point it was removed.

Clara Barton National Historic Site

Privies

A frame privy was erected during the construction of the Clara Barton House in 1891, and was most likely located to the rear (south) of the house (Pryor 1977: 73). It was razed on March 13, 1897, and a new one built by Andy Elder, Clara Barton’s carpenter (Snell 1977: 43). When plumbing was installed in the Clara Barton House that April, the need for the privy probably declined. During an interview conducted in 1976, Daisy Sweitzer, Clara Barton’s secretary, stated that she did not recall seeing a privy when she came to work at Glen Echo in 1909 (Pryor 1977: 73-74). According to historian Elizabeth Lampl, the privy was demolished by 1900 (Lampl 2002: IV-34).

Carriage Shed

On July 14, 1895, Clara Barton wrote in her journal that “a new carriage shed” had been built on her Glen Echo property (Pryor 1977: 72; Lampl 2002: IV-34). At that time she was still living in Washington, DC, and the Clara Barton House was being used as a warehouse for the American Red Cross. Given its name, the new building may have been used as a long-term storage space for one of the relief agency’s vehicles, or to protect a carriage on those occasions when Red Cross staff came out to Glen Echo to pick up or drop off supplies. An 1898 photograph shows the northeast corner of a one-story, frame outbuilding located several feet from the west elevation of the Clara Barton House. This is most likely the Carriage Shed, and if so, it was clad with vertically-set boards and capped by a gable roof with a cupola at the top. There does not seem to have been a foundation, and the north elevation contained three six-paned windows (Pryor 1977: 72-73, Illustration 1). Its placement on the landscape also suggests that the shed was located on the island at the center of Barton’s circular driveway, although the angle and limited extent of the photograph make it impossible to say for certain (Pryor 1977: Map 8).

A carriage house was built inside the basement of the Clara Barton House in 1897, at which time the Carriage Shed was converted into a residence for one of Barton’s servants, an old African American woman known only as “Auntie.” This renovation entailed the installation of a stove, and she moved in on August 7. She did not remain for long; however, as by October 1897 the building was being used for storage. According to Daisy Sweitzer, the Carriage Shed was no longer standing in 1909 (Pryor 1977: 72, 73). Historian Elizabeth Lampl states that it was demolished by 1900 (Lampl 2002: IV-34).

Chicken Houses

The first chicken house built on the grounds of the Clara Barton House was completed on March 17, 1897; a chicken yard, most likely attached to the building, was finished eight days later. The structure was occupied by nine hens and a rooster who lived in boxes filled with dry grass. The size and composition of the building are unknown, but Barton’s biographer, Percy Elper wrote that as of 1898 the “chicken houses were on the right” (Elper 1915: 368; Pryor 1977: 69). Although extremely vague, this statement is important for two reasons. First, there was apparently more than one chicken house located on the grounds by that time. Second, the most likely location for these

structures would have been to the west of the Clara Barton House, where all of the other outbuildings that serviced Barton's miniature farm were located. If the visitor was giving directions while looking south toward the front of the Clara Barton House, which is a logical way to orient oneself on the landscape, then this cluster would have indeed been "on the right."

By mid-March 1899, the number of hens had increased to 20, and Barton had all of her chickens moved to the stable (discussed below). The old chicken houses were either demolished later that year or early in 1900 (Lampl 2002: IV-34; Pryor 1977: 70). The chickens evidently did not fare well in their new home, and by the time Barton's nephew, Harold Riccius, came for a visit in the summer of 1901, she was left with only a single rooster. Based on Harold's interest, Barton acquired new hens and also had another chicken house built by August 22 (Lampl 2002: IV-34; Pryor 1977: 70-71). Nothing is known of this structure, but as noted by historian Elizabeth Pryor, "period drawings and descriptions of this type of structure would indicate a low frame building, with a gable or sloping roof, containing box nests and a roost with a sloping floor" (Pryor 1977: 71). In all likelihood, this chicken house was also located to the west of the Clara Barton House. If so, it would have been part of what the March 1, 1904, edition of the New York Herald described as a "cluster of white buildings standing against a wooded background" (Lampl 2002: IV-35).

A letter written by Barton in April 1907 states that she had 15 or 16 hens at that time, which suggests that the chicken house was still extant. However, Daisy Sweitzer recalled chickens in the yard when she came to work for Barton in 1909, but maintained that the stable was the only outbuilding still standing. Therefore, the last of Barton's chicken houses had already been removed from the landscape (Pryor 1977: 71).

Cow Houses

A letter from Clara Barton, dated October 6, 1898, mentions her plan to consolidate the household's outbuildings inside a new stable and "to permit the clearing away of cow houses and chicken pens" (Pryor 1977: 70). These chicken pens were presumably the chicken houses described above, and at least two small buildings used to shelter cows were also evidently located on her property. The cow houses were probably demolished a few months later, as her cows had been moved into the stable by March 1899 (Pryor 1977: 70).

Trolley Platform

In March 1897, a wooden platform was built adjacent to the trolley car line that serviced Glen Echo Park. The platform, which Barton referred to as the "Red Cross Station," was located north of her house, on land that she used but did not own. Barton estimated the distance between the platform and her house at about 1/4 of a mile, but the actual span was probably closer to 1/8 of a mile, or 660 feet. By December, a wooden boardwalk had been built out to the platform and a frame shelter added to protect waiting passengers from the elements (Lampl 2002: IV-36; Pryor 1977: 54, 76). The trolley platform should not be confused with the platform for the Miniature Scenic Railway, a ride that Glen Echo amusement park manager Lorenzo Shaw installed to the north of the Clara Barton House in 1907 (Lampl 2002: II-10, II-22).

Shed for Leaves

A shed for leaves was erected somewhere on Clara Barton's grounds on November 25, 1897 (Lampl 2002: IV-36). Given the date of its construction, this building was not the shed added onto the west elevation of Barton's stable in December 1898 (see below). Nothing more is known of this structure.

Stable

Built October 4-December 2, 1898, the two-story stable was the largest and most prominent outbuilding on Clara Barton's grounds, and it was the one indispensable structure that allowed her country residence to function as a miniature farm. The stable was located approximately 30 feet southwest of the Clara Barton House, with its front (north) wall being in an exact line with the rear (south) wall of the house. As such, it was probably part of the cluster of white ancillary buildings to the west of the house (Lampl 2002: IV-35; Pryor 1977: 62, 65).

The stable was originally planned to measure 20 feet by 24 feet, but the completed structure was

approximately 25 feet by 25 feet. A longtime friend of Barton's, Judge Joseph Sheldon, supervised carpenter Andy Elder and mason J. A. McDowell, who built the stable with assistance from two or three African American laborers. However, almost as soon as the building was finished, Elder and another assistant, Earnest Houghton, constructed an addition onto its west side. This addition was usually referred to as a shed by Barton and her household and measured 30 to 40 feet long by 20 feet wide (Pryor 1977: 62, 63, 67-68). The enlarged stable thus formed a modified L-shape, as shown on the 1927 and 1934 fire insurance maps (Lampl 2002: IV-35; Marsh & McLennan, Inc.: 1934; Sanborn Map Co.:1927). Other than these basic outlines, no plan of the stable has ever been found, but it is shown in the background of a 1932 photograph (Lampl 2002: IV-61). An earlier ca. 1902 photograph also shows a portion of a two-story, gable-roofed building with a cupola to the rear of the Clara Barton House, and historian Elizabeth Pryor has identified this as the earliest, 25-foot square, section of the stable. This portion of the building, which Barton and her household often referred to as "the barn," had a rough stone foundation that continued partway up the exterior walls, with the remainder being wood frame construction (Pryor 1977: 63-64, Illustration 5). The shed addition was also wood frame, but only one story tall. The stable's original roofing material is unknown, but by 1902 the shed's roof was leaking. In August 1903, Dr. Hubbell had it replaced with a tin roof, and there were no subsequent problems reported (Lampl 2002: IV-36; Pryor 1977: 67-68).

The stable had at least one entrance, a Dutch door, and the top section was often kept open for use as a window (Pryor 1977: 64). Inside, the barn featured a loft below the gable, where straw and hay were stored, and then a main floor and a lower level. The main floor seems to have been at the level of the ground, and contained stalls for Barton's two horses, Baba and Prince (Pryor 1977: 63, 65-66). After Barton sold Prince in 1900, Baba often occupied two stalls until 1911, when Barton gave him up as well (Lampl 2002: IV-35; Pryor 1977: 66; Snell 1977: 69, 70). The lower level of the barn housed cows, chickens, and goats at various times, and eight mules were also sheltered somewhere in the stable during the summer of 1901 (Lampl 2002: IV-35; Pryor 1977: 66-67). From 1899-1901, the shed addition contained a hennery, and it was also used to store wood and straw (Pryor 1977: 66-67, 70). The stable was outfitted with water pipes, and Dr. Hubbell's statement that he had "limed the Barn closet" suggests that it contained a privy as well (Pryor 1977: 66). Clara Barton's secretary, Daisy Sweitzer, recalled that groundskeeper Silas Richardson might have lived in the stable in 1909-10 (Lampl 2002: IV-35).

By 1927, the stable was being used as a garage, and it is labeled as an "auto house" on the 1927 Sanborn map (Lampl 2002: IV-35; Sanborn Map Co.:1927). Both the barn and shed are delineated on a 1950 Capital Transit Company Map of Glen Echo Park, showing that the entire stable was still extant at that time. The building was demolished in 1954 (Lampl 2002: IV-36).

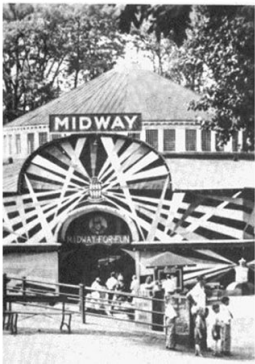
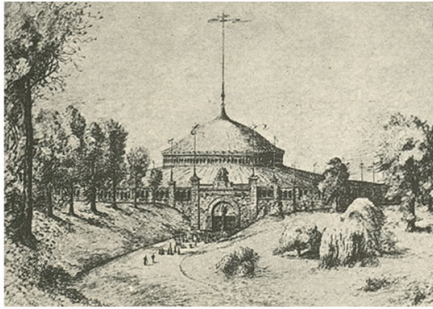
EVALUATION

In spite of the loss of many of the historic buildings and structures, most of those that do remain retain integrity to their original construction. The exteriors of those that have been reconstructed are nearly identical to the original buildings and structures, and in several cases have incorporated salvaged historic materials. Several others retain integrity as historic ruins. All remain in their original locations. Therefore, the extant historic buildings and structures contribute to the overall historic character of the Glen Echo Park-Clara Barton House Cultural Landscape.

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Chautauqua Tower	148391	Contributing	011959		Location	27176	Yes
Yellow Barn	148393	Contributing	045334		Location	27178	Yes
Ruins of the Chautauqua Amphitheater	148395	Contributing	045327				No
Caretaker's Cottage	148397	Contributing			Location	27195	No
Ruins of the Hall of Philosophy	148399	Contributing					No
Trolley Trestle Bridge	148401	Contributing			Location	27213	No
Dentzel Carousel	148403	Contributing	011960		Location	27182	Yes
Carousel House	148405	Contributing	045328		Location	27182	Yes
Candy Corner	148417	Contributing			Location	27197	No
Ice House	148439	Contributing			Location	27196	No
Horse Barn	148479	Contributing			Location	4100	No
Bumper Car Pavilion	148465	Contributing	045329		Location	27191	Yes
Spanish Ballroom	148469	Contributing	011961		Location	27183	Yes
Crystal Pool First Aid Building	148475	Contributing	202406		Location	27200	Yes
Remnants of the Crystal Pool Complex	148471	Contributing	045330		Location	27199	Yes
Crystal Pool Beach Restrooms	148477	Contributing	202511		Location	27199	Yes
Glen Echo Park Entrance Portal	148481	Contributing			Location	27201	No
Administration Building	148483	Contributing	045331				No
Amusement Arcade	148485	Contributing	045332		Location	27202	Yes
Cuddle Up Pavilion	148487	Contributing	045333		Location	27190	Yes
Mirror Maze	148489	Contributing			Location	271779	No
Comfort Station	148491	Contributing			Location	27192	No
Clara Barton House	148493	Contributing			Location	27173	No
Yurts	148495	Non contributing – compatible					No
Pottery Kiln and Shed	148499	Non contributing – compatible					No
Sheds on the grounds of the Clara Barton House	148505	Non contributing – compatible					No

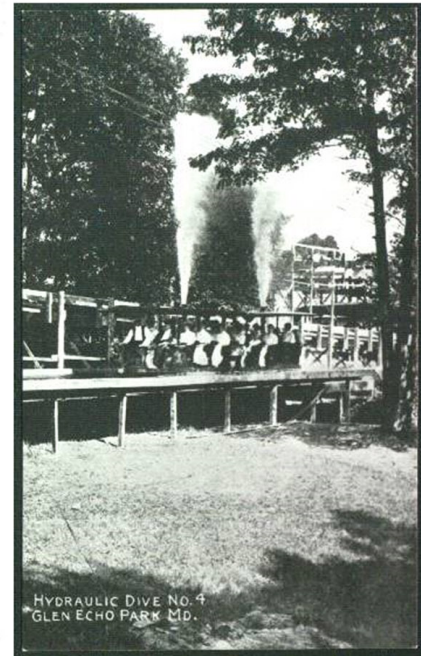
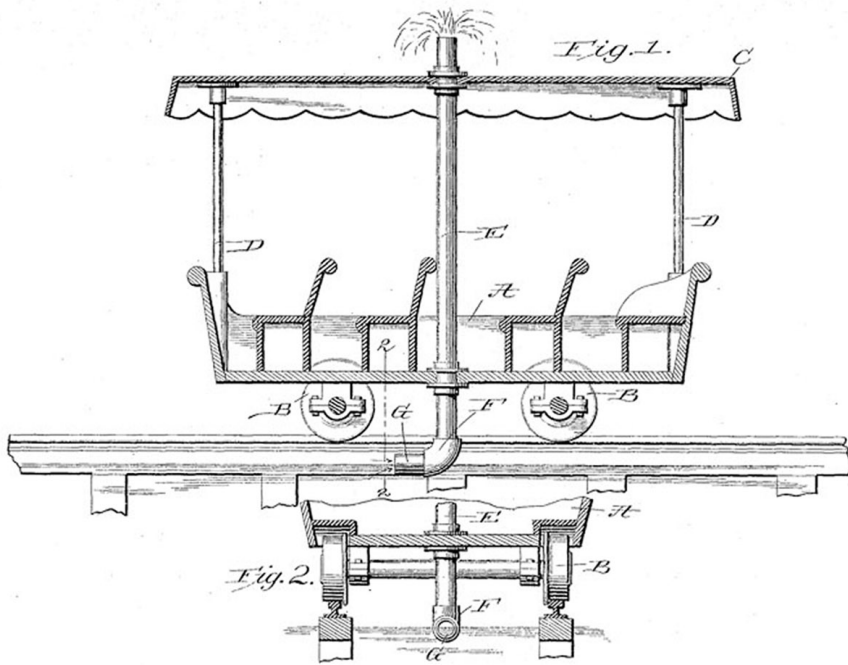
Landscape Characteristic Graphics:



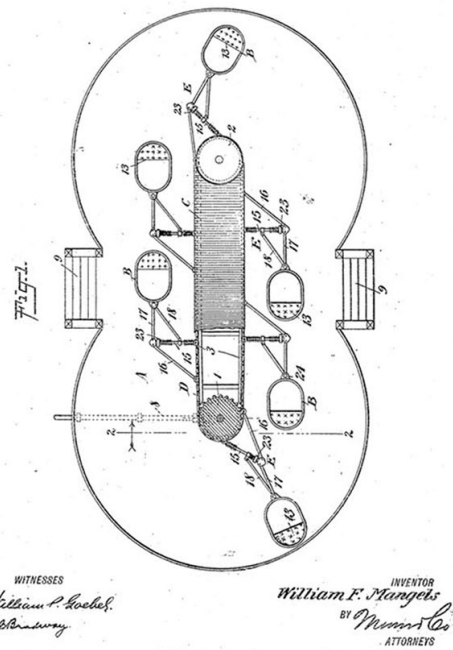
Three views of the Chautauqua Amphitheater - Top: Henry B. Looker's 1891 rendering (Baltzley 1891); Left: During use as the Glen Echo amusement park Midway, ca. 1930 (NPS files); Right: Surviving ruins, 2008 (NCR LCS).



The Bumper Car Pavilion – Top: “The Skooter,” ca. 1925 (Library of Congress, Prints and Photographs Division, National Photo Co. Collection); Middle: “The Dodgem,” ca. 1920-50 (LC, P&P, Horydczak Collection); Bottom: Present restoration (NCR CLP 2010).



Left: A drawing from Lorenzo Shaw's 1907 patent application for the "Hydraulic Dive" (U.S. Patent and Trademark Office); Right: Visitors to the Glen Echo amusement park enjoying the ride, ca. 1907 (Richard Cook Collection).



Left: "The Whip" ride at the Glen Echo amusement park, 1928 (Library of Congress, Prints and Photographs Division, National Photo Co. Collection); Right: William Mangels' original design schematic, 1915 (U.S. Patent and Trademark Office).



Top: The original front (north) elevation of the Clara Barton House, ca. 1891-97 (Library of Congress, Prints and Photographs Division, National Photo Co. Collection); Bottom: The façade after the 1897 renovation, with later alterations, 2001 (NCR LCS).



Two early rides at the Glen Echo amusement park – Top: Ferris wheel near the Clara Barton House, ca. 1904 (Richard Cook Collection); Bottom: Tracks and platform for the Miniature Electric Railway in front of the house, ca. 1907 (Richard Cook Collection).



Carousel House (NCR CLP 2016).



The Spanish Ballroom (NCR CLP 2016).



Entrance Portal (NCR CLP 2016).

Landscape Characteristic: Circulation

GLEN ECHO PARK

Historic Condition

Edward and Edwin Baltzley developed a substantial system of walkways to support their real estate venture at Glen Echo. Unfortunately, no map or plot of this system is known to exist, and the only available information is that which can be gleaned from the Baltzleys' own promotional literature and historic photographs. By 1891, they had built a "grand, circular, macadamized plaza" that was "guarded by heavy cedar rails" in front of their Pa-taw-o-meck Café (Unrau 1986: 4). As the trolley line had not yet been extended out to Glen Echo, it was here that the travelers would step out of their coaches and go inside to relax. Later, they could take a walk around the exterior of the building, a route that featured irregular stairs, winding passageways, and narrow footbridges, many of which were perched atop precarious heights and guarded by high cedar balustrades (Unrau 1986: 4-6).

This initial circulation system does not seem to have extended much past the café itself, but the brothers soon developed a much larger scheme that stretched across the Chautauqua grounds. Historic photographs show a number of different pedestrian corridors, ranging from simple dirt paths cut through the woods to more substantial gravel walkways with bermed edges (Cook and Lange 2005: 19-26; Lampl 2002: II-12, II-15). Again, the arrangement and extent of this system is unknown, but it was not envisioned as a means of conveying people from place to place as quickly as possible along a straight line. In keeping with the Chautauqua's overall picturesque aesthetic, these walks meandered around the landscape and in many cases their routes were at least partially defined by such natural features as rock outcroppings and the course of Minnehaha Creek (Unrau 1986: 34). These walks also passed beneath the amphitheater, where two stories of stone grottoes, passageways, and bridges provided a cool retreat from the summer sun (Unrau 1986: 28, 33).

Judging by some of the historic photographs, which have been dated to ca. 1901, this system of

walks survived into the early amusement park era and was probably reused. Then in 1912, new roadways and paths of crushed stone were laid down between rides and other attractions, and in 1922-23 more than 1,000 tons of limestone screening was used to restore the amusement park's circulation system following a decade of use (Unrau 1986: 76, 94, 97). This screening was evidently maintained until 1948, when the amusement park grounds were resurfaced with macadam (Unrau 1986: 124). The circulation routes present at this time were also very dissimilar from those of the Chautauqua era. Rather than defined walks, the macadamized surface generally occupied the negative spaces between and around the amusement park rides and other attractions, and the locations of these buildings and structures dictated the shape and extent of the paved ground.

The historic (east) entrance to Glen Echo Park was serviced by trollies running between Washington, DC, and Cabin John, MD, during the 64-year period between 1896 and 1960. These trollies travelled along the old 30-foot wide right-of-way on the west side of Conduit Road (MacArthur Boulevard), making use of a trestle bridge spanning Minnehaha Creek adjacent to the amusement park's northeast boundary (Cook and Lange 2005: 88; Rothrock 1979: 8, 8B, 9D). Although technically outside the park during the historic period, the trolley line was none the less a key circulation feature.

In response to the increasing number of visitors arriving by automobile, the Glen Echo amusement park constructed its first parking lot in 1934. This lot covered three acres and provided enough space for 800 cars (Unrau 1986: 107). It was located along Conduit Road at the far south of the amusement park grounds, was bordered by Tulane Avenue on its southern side, and was expanded in 1950 by grading and surfacing an additional area at its southeast corner (Marsh & McLennan, Inc.: 1934; Unrau 1986: 127-28). This parking lot was converted for use as a miniature golf course ca. 1959 (DSC TIC 851/82678; Unrau 1986: 142).

A second parking lot was laid down ca. 1935 to the north of the Clara Barton House, on the land that Barton had used as a pasture from 1901 until ca. 1906-07 (Lampl 2002: IV-67). This project caused the steep decline in grade that is still present to the north of the house in the present day. Finally, a third parking lot was added on the west side of the amusement park on the former site of the midway after that building was razed in 1956 (Unrau 1986: 136). The second and third lots effectively functioned as one large parking lot, hemmed in by Oxford Road and the grounds of the Clara Barton House to the west, MacArthur Boulevard to the north, the Glen Echo amusement park to the east, and the steep slope down to the C & O Canal to the south (Sanborn Map Co. 1954). All told, some 10 acres of free parking were available at the Glen Echo amusement park by the mid-1950s (Unrau 1986: 135).

Current Condition

After acquiring Glen Echo Park in 1970, the federal government also gained possession of that portion of the old trolley right-of-way running from Tulane Avenue north to Minnehaha Creek. The National Park Service acquired the trestle bridge that spans the creek in 2010, and an environmental assessment/assessment of effect is currently being undertaken to assess the feasibility of rehabilitating the bridge and incorporating it into Montgomery County's existing shared-use bike and pedestrian path along MacArthur Boulevard. A trolley car is on display along the right-of-way in front of the historic Glen Echo Park Entrance Portal. It was manufactured in 1947 and operated in Philadelphia, but is nearly identical to the cars that stopped at the amusement park. The car rests on a short segment of railroad track, but no other portions of the track remain. The right-of-way itself is asphalt paved and now known as the East Parking Lot. It contains some 35 designated parking spaces, 2 handicap spaces, and 36 temporary, permitted, or short-term parking spaces (NPS 2001: 74). It is also utilized by large trucks when entering or exiting MacArthur Boulevard. The concrete stairs leading from the level of the right-of-way up to that of the boulevard date to at least the 1939-40 construction of the Art Deco Entrance Portal and are possibly older.

Much of the interior of Glen Echo Park is still paved, just as it was during the historic period, and as the extant buildings and structures have not been relocated, the flow of pedestrian traffic between them is also much the same. Two asphalt walkways are also present on the grounds, both of which are of modern construction. The first runs from the Caretaker's Cottage to the west side of the Comfort Station, and the second from the west entrance of the park, past the yurts, to the carousel.

The modern west entrance to Glen Echo Park came about as a direct result of the 1989 parking lot collapse. Prior to that time, Minnehaha Creek had been channeled through a culvert running underneath the parking lot, making it possible to get from one side of the creek to the other simply by walking across the parking lot. However, the collapse and subsequent decision to rehabilitate Minnehaha Creek's natural stream bed caused the creek to become a barrier to pedestrians seeking to enter Glen Echo Park from the west parking lot. The modern west entrance, which comprises a wooden boardwalk over an arch bridge spanning the creek, was created as a solution to this problem.

The west parking lot currently contains 192 regular paved parking spaces and 11 reserved handicap spaces. Another 10 regular spaces and one handicap space are located in a small lot along Oxford Road intended for the use of visitors to the Clara Barton House. While the land comprising both parking lots was historically part of the Glen Echo amusement park, it is now contained within the boundaries of the Clara Barton National Historic Site (NPS 2001: 74).

CLARA BARTON NATIONAL HISTORIC SITE

Driveway

Historic Condition

A circular driveway existed on the west side of the Clara Barton House during the historic period. It entered the grounds by continuing south from the end of Oxford Road and then curved to the east in front of the stone retaining wall set into the steep hillside that led down toward the C & O Canal. At this point, the driveway swung immediately next to the Clara Barton House, thereby facilitating access to the carriage house that occupied a central room at the basement level. The driveway then curved to the northwest back upon itself, thereby completing a circular, or more accurately, an oval-shaped route with an island at the center (Pryor 1977: 53).

The date of the driveway's construction is uncertain, but documentary sources indicate that it was likely created in the spring or early summer of 1897, shortly after Clara Barton began residing at Glen Echo. An entry in Barton's Red Cross journal, dated April 3, 1897, mentions the upcoming construction of a "rear wall & roadway," both of which were intended to utilize the granite then being removed from the front (north) façade of the Clara Barton House. This wall was the abovementioned stone retaining wall, and it was indeed built of salvaged granite. The roadway in question may well have been the circular driveway, since it passed so near the retaining wall and is the only circulation route known to have been present on Barton's grounds of sufficient size to have been considered a road or roadway. However, if any of the granite was used on the driveway, it was not laid down in large pieces. Visitor reminiscences and historic photographs indicate that the driveway was unpaved and composed of only dirt and rubble (Pryor 1977: 53, Illustrations 3 and 4).

Over the next few months, Barton bought additional land and thereby increased the size of her property. These new holdings were surveyed on August 26, 1897, at which time a problem was discovered. As originally planned, Oxford Road was to have been continued in a circle, and that projected route would now have to be run through Barton's property. Another entry in the Red Cross journal, made on the day of the survey, noted that doing so would mean "cutting off the road to [the] carriage house, dry sustaining wall, and all of [the] garden." The inference here is that the road to the carriage house was actually the circular driveway, which was evidently in place by this time and would have been seriously disrupted if Oxford Road was extended any further to the south. The Baltzleys quickly remedied this problem by agreeing to abandon their plan for the road, and they never continued it any further to the south. Barton's circular driveway was thereby spared (Pryor 1977: 7).

The driveway remained the only vehicular approach to the house and, as it passed through the most practical part of Barton's estate, her guests were immediately struck by the utilitarian character of the landscape (Pryor 1977: 23). The majority of Barton's outbuildings are believed to have been located to the west of the main house, and the driveway passed through or nearby her strawberry beds, beehives, grape arbors, vegetable plantings, and fruit trees and bushes. Even more importantly, apart from the house itself, this driveway constituted the most prominent feature within

the small farm that Barton established on her grounds.

Current Condition

The circular driveway remains in its historic location west of the Clara Barton House. Aerial images of the Clara Barton House and grounds taken in the 1930s confirm the historical description, although minor alterations to the driveway may have occurred in the intervening years (Pryor 1977: 53, Map 7). Likewise, minor differences exist between the driveway's appearance in the 1930s and its appearance today, including the flattening out of an S-shaped curve along the northern part of its loop. A short segment has also been added to connect with the shed on the western edge of the property. However, the driveway's present physical placement on the landscape remains generally correct for the historic period. It still continues south from the end of Oxford Road and creates a loop with a central island, just as it did during Barton's occupancy of the site. The only major change concerns its composition. Whereas during the historic period the driveway was comprised of packed dirt and a minimal amount of rubble, it is now covered with a uniform layer of gray gravel. A restoration would entail little more than the removal of this top layer, as the historic feature is still in place beneath the gravel.

Walks

Historic Condition

In addition to the driveway, a system of walkways was also in place on the grounds of the Clara Barton National Historic Site during the historic period. Raised wooden boardwalks comprised the majority of this system, the first short section of which was built in March 1897 and led to a privy that is believed to have been located to the rear (south) of the Clara Barton House (Pryor 1977: 73). This privy was demolished by 1900, and the boardwalk was likely removed at the same time (Lamp 2002: IV-34).

On November 26, 1897, Dr. Hubbell purchased 1,100 board feet of lumber from Libby's in Washington, DC, for \$9.50. This lumber was delivered to Glen Echo the next day, and during the first half of December Barton's handyman, Robert Barker, and a group of hired laborers constructed two much longer boardwalks on the grounds. The first started at the front steps of the Clara Barton House and ran north about 660 feet to the trolley platform. Before this time, pedestrians had to walk through the fields, a particularly unpleasant experience during inclement weather, and the installation of the boardwalk came after Barton herself became mired in the frost and mud while walking out to catch the trolley (Pryor 1977: 54). Much of this boardwalk actually passed through land still owned by the Baltzleys, although Barton, the members of her household, and visitors to her house seem to have been the only people commonly on the scene.

The second boardwalk branched off from the northbound boardwalk several yards in front of the house and led west (Pryor 1977:19). This westbound boardwalk presumably connected with Oxford Road, and would have used up the remaining 440 feet of lumber. Historic photographs indicate that both boardwalks were raised up off the ground by a line of boards set on end, with the surface of the walkway consisting of boards laid crosswise over the underlying supports (Pryor 1977: 54-55, Illustration 1).

In addition to the boardwalks, there was a footpath leading west from the front steps of the house. Located in-between the house and the westbound boardwalk, this path seems to have been intentionally created over a precise route rather than a time-worn trail, and may have been covered with gravel or stone. An historic photograph confirms that it was put in place no later than 1898, and the path seems to have turned at the northwest corner of the house in order to meet the circular driveway (Pryor 1977: 55, Illustration 1).

There was also an informal footpath leading east from the front door of the Clara Barton House. This path passed through a small wooden gate and the down a flight of steps toward Glen Echo Park and the Glen Echo Post Office. Harold, Riccius, a visitor to Glen Echo in 1901, recalled using that path, and also remembered that it led to one of Barton's gardens, presumably her flower beds (Pryor 1977: 57). The ca. 1907 photograph of Barton posing with one of her roses indicates that the footpath was no longer in use by this time (Pryor 1977: Illustration 12), a likely consequence of the strained relationship between her and Lorenzo Shaw, then manager of the Glen Echo amusement

park.

Historic photographs show that the layout of these walks was substantially altered by 1902. By this time, the northbound boardwalk leading to the trolley platform had been taken up, and the westbound walk brought closer to the front of the house, essentially on top of the preexisting footpath. This boardwalk still led to the west, and likely still connected with Oxford Road. However, it also split at the northwest corner of the house and a spur went out to connect with the driveway, just as the footpath had done previously (Pryor 1977: 19, 55-56).

All of these changes seem to have been brought about by the Baltzleys decision to loan Barton the use of their land between her northern property line and the trolley platform. Barton promptly fenced in this area and began using it as a pasture. The westbound boardwalk was likely moved to the south in order to maximize the available grazing space, and the northbound boardwalk removed altogether because it would have bisected the new pasture. This change left Barton without easy access to the trolley platform, and for this reason NPS historian Elizabeth Pryor has speculated that the northbound boardwalk may have been rerouted down the west side of the pasture. However, she also admits that no photographic or written evidence exists to support this idea, and concludes that the boardwalk was most likely entirely demolished (Pryor 1977: 55).

Shaw's decision to build an amusement park ride, the Miniature Scenic Railway, through Barton's pasture may also explain yet another change in the configuration of the boardwalks. By this time, the westbound boardwalk had been shortened so that it ended at the northwest corner of the house, where it intersected another boardwalk running north to south – a continuation of the old boardwalk that connected with the driveway (Pryor 1977: 56, Illustrations 12 and 13). This intersection is visible in the background of the ca. 1907 rose photograph. Regardless of the reason behind this reconfiguration, the westbound boardwalk was rebuilt sometime between 1907 and 1909. Daisy Sweitzer, Barton's Secretary in 1909-10, recalled that by 1909 this boardwalk was constructed differently than the others, with four parallel boards running lengthwise and a total width of about two feet. This construction shows clearly in a photograph taken during Barton's funeral in 1912 (Pryor 1977: 56, Illustration 14).

Finally, one last boardwalk was built by Dr. Hubbell and Mr. Lewis, the gardener, in April 1908. In her journal, Barton described it as a 'walk up through the garden,' and this choice of words has led to the belief that the boardwalk was most likely located somewhere to the rear (south) of the house, where Barton planted vegetables on the hillside. Its construction methodology and exact placement on the landscape are unknown (Pryor 1977: 26, 57).

An aerial photograph taken in 1935, during Rena Hubbell's ownership, shows a walkway running east-west through the north lawn, but photographs from her scrap book suggest that it was comprised of brick or stone pavers (Lampl 2002: IV-66-67). Evidently the raised wooden boardwalks had been removed by this time, and the paved walkway has also since been removed.

Current Condition

Clara Barton's system of boardwalks has long since disappeared from the landscape. Presently, a modern footpath made of aggregate concrete runs from near the end of Oxford Road to the north front of the Clara Barton House. There it leads up the front steps on the west side, and around to the ramp on the east. A short spur also connects with the driveway just west of the house's northwest corner. This circulation route bears a certain similarity to that of the westbound boardwalk ca. 1902. However, there is nothing to indicate that this is anything more than a coincidence; the result of the practical need to provide a means of pedestrian egress from the road to the house, and from the house to the driveway.

EVALUATION

Many of the cultural landscape's historic circulation routes are still in place today. Clara Barton's circular driveway remains in its original location, allowing visitors to traverse the same course that she did a century ago. The interconnected spaces between the buildings and structures at Glen Echo Park have also changed little since the close of the historic period, and the overall flow of foot

traffic is therefore similar to that of the amusement park-era. Glen Echo Park's longstanding association with the suburban Washington, DC, trolley system is also interpreted through the placement of a trolley car outside the east entrance along the old trolley right-of-way. For these reasons, the circulation features possess historic integrity and greatly contribute to the historic character of the cultural landscape.

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Interconnected spaces between the buildings and structures at Glen Echo Park	148507	Contributing					No
Trolley right-of-way	148509	Contributing					No
Stairs leading between the trolley right-of-way and MacArthur Boulevard	148511	Contributing					No
West parking lot	148513	Contributing			Location	104706	No
Circular driveway west of the Clara Barton House	148515	Contributing			Location	104806	No
East parking lot	148517	Non contributing – compatible					No
West entrance to Glen Echo Park	148519	Non contributing – compatible					No
Asphalt walkways running from the Caretaker's Cottage to the west side of the Comfort Station and from the west entrance of Glen Echo Park past the yurts to the carousel	148521	Non contributing – compatible					No
Aggregate concrete footpath on the grounds of the Clara Barton House	148523	Non contributing – compatible					No

Landscape Characteristic Graphics:



The trolley right-of-way in front of the historic east entrance to Glen Echo Park – Top: Ca. 1900 (Richard Cook Collection); Left: 1939 (Library of Congress, Prints and Photographs Division, War Information Photograph Collection); Right: 2010 (NCR CLP).



Walkway at the Clara Barton House (NCR CLP 2016).

Landscape Characteristic: Vegetation

GLEN ECHO PARK

Historic Condition

Prior to 1888, when the Baltzley brothers began their real estate development venture, the land comprising present-day Glen Echo Park was little altered from its natural state. The area was wooded and exhibited the type of deciduous forest commonly found throughout Montgomery County, MD. The Baltzleys wrote of the “sheltering shade” granted by the oak, beech, hickory, and elm trees, and they utilized 30,000 locally harvested cedar logs in the construction of their Pa-taw-o-meck Café (Unrau 1986: 3, 34).

Glen Echo Park is located within the Lower Midland District, an ecological district that encompasses the majority of Montgomery County. Because the Lower Midland District is very uniform throughout its physical conditions, its native vegetation is the least diverse of all of Maryland’s ecological districts (Shreve et al. 1910: 50, 199). Therefore, the Glen Echo Park landscape would have originally been populated with flora typical of the district as a whole. The most characteristic trees would have been those best-adapted for growing in the site’s predominately shallow loam soils: chestnut (*Castanea* sp.), black oak (*Quercus velutina*), white oak (*Quercus alba*), chestnut oak (*Quercus prinus*), scarlet oak (*Quercus coccinea*), mockernut hickory (*Carya tomentosa*), and pignut hickory (*Carya glabra*). In localized areas with deeper loam soils, particularly on lower slopes, tulip tree (*Liriodendron tulipifera*), beech (*Fagus* sp.), red maple (*Acer rubrum*), bitternut hickory (*Carya cordiformis*), black walnut (*Juglans nigra*), and black gum (*Nyssa sylvatica*) would also have been prominent. Additionally, portions of the Maryland shoreline within the vicinity of Glen Echo Park are located within the floodplain of the Potomac River, where swamp oak (*Quercus bicolor* or *Quercus palustris*), river birch (*Betula nigra*), white ash (*Fraxinus americana*), white willow (*Salix alba*), and hornbeam (*Carpinus* sp.) would have grown. Coniferous trees such as hemlock (*Tsuga* sp.), white pine (*Pinus strobus*), pitch pine (*Pinus rigida*), scrub pine (*Pinus virginiana*), and red cedar (*Juniperus virginiana*) would have also been present, albeit in fewer numbers than the deciduous trees (NPS 2001: 35; Shreve et al. 1910: 201). The fact that the Baltzleys were able to harvest 30,000 cedar logs, a type of wood not overly common in the area, indicates that the historic landscape was densely forested when they arrived on the scene. Historic photographs contained within their promotional literature also confirm this fact.

A number of other plants also grew wild in or around the future site of Glen Echo Park. Spring brought on blooming dogwoods (*Cornus* sp.), violets (*Viola* sp.), arbutus (*Arbutus* sp.), roses (*Rosa* sp.), and other wild flowers, which Barton often collected while out on walks. In the summertime, members of her household would go out to gather blackberries (*Rubus* sp.), pawpaws (*Asimina* sp.), and wild strawberries (*Fragaria* sp.) (Pryor 1977: 15-16).

In order to achieve their desired romantic and picturesque setting, the Baltzley brothers went out of their way to preserve as much vegetation as possible. The Pa-taw-o-meck Café and Chautauqua buildings were surrounded by thick groves of trees, and secluded footpaths wound through the lush understorey. The brothers made general references to planting the grounds with flowers and other ornamental plants, and a few such bushes and shrubs are visible in photographs, but they focused their efforts on maintaining the existing native flora and using it to accentuate their construction activities (Unrau 1986: 15). This mentality continued on into the amusement park era at Glen Echo Park. Early 20th-century postcard views taken from the top of the Ferris wheel show treetops stretching out in all directions, and The Dip roller coaster literally rose and fell amongst the branches. The Picnic Grove, which dates to 1908 at the latest, was established in a “large and shady portion of the park” beneath the tall, mature trees (Unrau 1986: 54). The May 17, 1919, edition of the Washington Times described the Glen Echo amusement park as “one of the beauty spots of the Capital,” due in large part to its “wealth of great shade trees” (Unrau 1986: 89). Two years later, the Montgomery Press extended this praise even farther by declaring the park a “veritable fairyland” amidst “its setting of green trees” (Unrau 1986: 91). An aerial photograph taken in 1935 shows that a considerable portion of the amusement park’s grounds, perhaps one quarter

to one third of its total area, was still tree-covered at this time, and a newspaper article published the previous year noted that numerous sycamores (*Platanus* sp.) and oaks (*Quercus* sp.) were growing on the property (Lampl 2002: IV-67; Unrau 1986: 106). Most of the surviving trees were located in the southwest section of the amusement park, around the Coaster Dips and in the then-undeveloped area approaching the Clara Barton House. Most of the old trees remaining in the park were cut down over the next three decades, having been removed as they died off or cleared out in order to make more room for rides and other attractions. Photographs taken after the amusement park closed in 1968 show a few specimen trees within and alongside the major circulation routes inside the park. Judging by their sizes, these trees were most likely planted during the amusement park period.

The available information concerning smaller scale plantings at the Glen Echo amusement park is vague and fragmentary. On May 18, 1912, the Washington Herald newspaper noted the existence of "blossoming flower beds and well kept lawns" within the amusement park, but offered no additional details (Unrau 1986: 77). Similar descriptions and general references to "new landscape gardening" followed in subsequent years, and by 1935 a man by the name of Harmon Brown was serving as the Glen Echo amusement park horticulturist. The Herald reported that it was his duty to beautify the grounds "with appropriate shrubs and flowers" (Unrau 1986: 89, 91, 102, 110). No historic planting plan or list is known, but it seems likely that these types of small-scale arrangements continued to be installed and maintained at least until park visitation and revenue began dropping in the mid-1950s, and possibly all the way up until the permanent closure of the amusement park in 1968.

Current Condition

The NPS has planted numerous trees, shrubs, perennials, and grasses according to the accepted Landscape Master Plan for Glen Echo Park, dated March 20, 1998. Specific plantings were as follows.

Trees: two Bloodgood London planetrees (*Platanus acerifolia* 'Bloodgood'), four Snowcloud serviceberries (*Amelanchier laevis*), six swamp white oaks (*Quercus bicolor*), one pin oak (*Quercus palustris*), four October Glory red maples (*Acer rubrum* 'October Glory'), 3 Patmore ashes (*Fraxinus pennsylvanica* 'Patmore'), and five American elms (*Ulmus americana* 'Princeton').

Shrubs: 17 Blaaw's Pink azaleas (*Azalea* 'Blaaw's Pink'), 24 Red Osier dogwoods (*Cornus sericea* 'Cardinal'), 12 Border forsythias (*Forsythia x intermedia* 'Spectabilis'), 21 Arnold witch hazels (*Hamamelis x intermedia* 'Arnold'), 28 Chazmin inkberry hollies (*Ilex glabra* 'Chazmin'), 13 Winter Red winterberries (*Ilex verticillata* 'Winter Red'), two male Winter Red winterberries (*Ilex verticillata* 'Winter Red' male), six Red Meidiland roses (Red Meidiland 'Meineble' PP 7116), 20 arrowwood viburnums (*Viburnum dentatum*), and 27 Newzam viburnums (*Viburnum plicatum* 'Newzam').

Perennials (all one gallon pots): 178 Moonbeam coreopsis (*Coreopsis verticillata* 'Moonbeam'), 339 daylilies (*Hemerocallis fulva* 'Stella D'ora'), 55 Coral bells (*Heuchera x* 'Coral Cloud'), 96 irises (*Iris sibirica*), 129 liriopelilyturf (*Liriope muscari* 'Big Blue'), 47 Hidcote lavender (*Lavandula* 'Hidcote'), 333 black-eyed susans (*Rudbeckia fulgida* 'Goldstrum'), 133 cinnamon ferns (*Osmunda cinnamomea*), 185 meadow sages (*Salvia nemorosa* 'May Night'), and 63 'Autumn Joy' sedum (*Sedum spectabile* 'Autumn Joy').

Grasses (all two gallon pots): 12 dwarf Pampas grasses (*Cortaderia selloana* 'pumila'), 12 maiden grasses (*Miscanthus sinensis* 'Gracillimus'), and 10 fountain grasses (*Pennisetum alopecuroides*) (DSC TIC 851/171).

The Management Plan/Environmental Impact Statement (MP/EIS) for Glen Echo Park, finalized in February 2001, found that the dominant tree species within park were sycamore (*Platanus* sp.), slippery elm (*Ulmus rubra*), American elm (*Ulmus americana*), box elder (*Acer negundo*), locust (*Gleditsia* sp. and/or *Robinia* sp.), basswood (*Tilia* sp.), American white ash (*Fraxinus americana*), silver maple (*Acer saccharinum*), tulip poplar (*Liriodendron tulipifera*), Royal Paulownia (*Paulownia tomentosa*), white oak (*Quercus alba*), and red oak (*Quercus rubra*). Additionally, dogwood (*Cornus* sp.), spicebush (*Lindera* sp.), redbud (*Cercis* sp.), black willow (*Salix nigra*), and numerous herbs

were also found to be present as understory species (NPS 2001: 36). The most heavily-vegetated section of Glen Echo Park is the “natural zone” flanking Minnehaha Creek, with all or most of the trees in this area dating to the restoration of the stream bed in 1992.

The MP/EIS also stated that “no historic or specimen trees are located within the park with the exception of those found in the small Picnic Grove, which are part of a contributing element to the park’s historic district” (NPS 2001: 36). This CLI concurs with the finding that only those trees present within the Picnic Grove section of Glen Echo Park qualify as historic or specimen trees. This distinction is made because the trees and the shade that they provide are essential characteristics of the Picnic Grove. Moreover, at least three extant trees within the Picnic Grove are of sufficient size and DBH (diameter at breast height) to indicate that they likely date to the 19th century. This conclusion is also based upon a ring count from a tree of similar proportions that was previously removed from the Picnic Grove. According to its growth rings, that tree began growing in 1890. A section of its trunk is currently on display at the Glen Echo Park visitor’s center inside the Administration Building.

CLARA BARTON NATIONAL HISTORIC SITE

Historic Condition

Prior to the initial construction of the Clara Barton House in 1891, the grounds that are now part of the Clara Barton National Historic Site were probably covered with the same type of native deciduous forest that originally occupied Glen Echo Park. An historic photograph of the building with its original front façade shows no trees to the immediate north of the house, but large trees are present in extremely close proximity to the east and west (Lampl 2002: III-9). There appears to have been no further alterations to the vegetation between 1891-97, when Clara Barton was not in residence at Glen Echo and the house was used as a warehouse for the American Red Cross. Upon her return in 1897, Barton had most of the trees in immediate proximity to the house removed, although several were retained further out to the north, east, and west (Lampl 2002: IV-46 -47, IV-63, V-7; Pryor 1977: 18, 21, 23-25, Illustrations 1-4, 6). Barton also began planting her grounds in 1897, and by the time of her death in 1912, vegetable gardens, fruit trees and bushes, flower beds, and several miscellaneous plantings had all been added to the property. Each of these feature types is discussed below.

Vegetable Gardens

A large vegetable garden is known to have been located on the embankment to the rear (south) of the Clara Barton House, on land that sloped down to the level of the Potomac River and C & O Canal. According to historian Elizabeth Pryor, this was probably the first vegetable garden established on the property, having been begun in the summer of 1897 by reusing the dirt excavated during the creation of the house’s basement. Pryor also points out that while it may seem odd to locate a garden on such a significant slope, hillside gardens were actually quite common at that time. Throughout Barton’s lifetime, this area remained the principal location for growing vegetables. The size and shape of all of Barton’s various gardens are unknown, but this main vegetable garden was large enough to require the use of a plow and also yielded ten bushels of potatoes in 1903 (Pryor 1977: 28-29). Because the dimensions of this vegetable garden are unknown, it was not possible to determine how far it had extended down the hillside. Therefore, Barton’s historic vegetable garden may have extended beyond the present bounds of the Clara Barton National Historic Site, further down the embankment onto the additional National Park Service lands administered by the George Washington Memorial Parkway.

A second vegetable garden was created in the late summer of 1897. Barton referred to it as the “turnip garden.” Its location is unknown, but it was probably situated next to the east elevation of the house, since Barton hired men to make a garden bed there in August 1897 (Pryor 1977: 29). Clara Barton’s secretary, Daisy Sweitzer, later recalled that in 1909 another large vegetable garden was located on the west end of Barton’s property directly across Oxford Road from the house (Pryor 1977: 29). Nothing further is known of this garden.

In addition to these three definable vegetable gardens, Barton was also apt to plant smaller patches of vegetables almost anywhere. She regularly planted vegetables along the front walk, and a letter

housed in the Clara Barton Papers at the Library of Congress attests to the fact that carrots and beets were located there in 1901. Barton even went so far as to add edible plants to her flower beds, with one visitor commenting that pear trees, tomatoes, marigolds, rose bushes, and corn were all jumbled together (Pryor 1977: 30-31).

There is no definitive list of the vegetables grown on the grounds of the Clara Barton House during her lifetime and, apart from the few instances mentioned above, it is not known where a specific type of vegetable was planted. However, given its role as the primary vegetable growing area, most were probably found in the garden on the embankment behind the house. Moreover, during her research into the house's historic grounds Elizabeth Pryor was able to verify that the following vegetables were planted during Barton's tenure: cucumbers (*Cucumis sativus*), turnips (*Brassica rapa*), lettuce (*Lactuca sativa*), onions (*allium* sp.), radishes (*Raphanus sativus*), potatoes (*Solanum tuberosum*), beans (*Fabaceae*), string beans (*Phaseolus vulgaris*), parsnips (*Pastinaca sativa*), sweet peppers (*Capsicum annuum*), rhubarb (*Rheum* sp.), asparagus (*Asparagus officinalis*), beets (*Beta vulgaris*), carrots (*Daucus carota*), squashes (*Cucurbita* sp.), celery (*Apium graveolens*), cabbages (*Brassica oleracea*), corn (*Zea mays*), and peas (*Pisum sativum*). Spinach (*Spinacia oleracea*) may have been cultivated as well, but the evidence is less definitive. Fruiting vines and herbs – tomatoes (*Solanum lycopersicum*), watermelons (*Citrullus lanatus*), cantaloupes (*Cucumis melo*), balsam (*Commiphora gileadensis*), parsley (*Petroselinum crispum*), sage (*Salvia* sp.), and saffron (*Crocus sativus*) – were also grown onsite, apparently alongside the vegetables (Pryor 1977: 33-35, 42).

Fruit Trees and Bushes

On April 10, 1900, Clara Barton and Dr. Hubbell sent an order to the George A. Sweet Nursery Company of Dansville, New York, for 68 fruit trees and shrubs comprising seven types of apples, 11 pears, five cherries, eight plums, five peaches, three quinces, two mulberries, six gooseberries, 15 currants, and six grapes (Pryor 1977: 36). The portion of this order relating to the fruits is reproduced below. It is taken from Elizabeth Pryor's transcription of the original, with corrections made to known misspellings.

Apples

- 1 Hystop crabapple
- 1 Transcendent apple
- 1 Early Harvest apple
- 1 Duchess of Oldenburg apple
- 1 Ingram apple
- 1 Sutton Beauty apple
- 1 Winesap apple

Peaches

- 1 Crawford's Early
- 1 Crawford's Late
- 1 Champion
- 1 Triumph
- 1 Fitzgerald

Pears, standard

- 1 Winter Nellis
- 1 Flemish Beauty
- 1 President Dranard (?)
- 1 Anjou

Pears, dwarf

- 1 Anjou
- 1 Bartlett
- 1 Clan (?)
- 1 Duchess
- 1 Kieffer

1 Krull
1 Seckel

Quince
1 Champion
1 Bourgeat
1 Meech's Prolific

Mulberry
1 Downing's Everbearing
1 New American

Gooseberries
2 Red Jacket
2 Pearl
2 Industry

Currant
6 Red Cross
3 Victoria
3 Fay's Prolific
3 White Grape

Cherries
1 Dye House
1 Large Montgomery
1 Montgomery Ordinaire
1 Gov. Wood
1 Windsor

Grapes
1 Agawam
1 Concord
1 Diamond
1 Niagara
1 Deleware
1 Eaton

Plums
2 York State prunes
1 Bradshaw
1 Fellenberg

Plums, Japanese
1 Hale
1 Abundance
1 Burbank
1 Wickson
(Pryor 1977: Appendix 3)

Dr. Hubbell again wrote to the Sweet Nursery on May 5 to explain that he had "gotten a few trees near home" and to request 60 additional fruit plants (Pryor 1977: 36-37). Pryor also provided a transcription of this second order.

Plums
3 York State prunes
2 other plums

Grapes
Assortment of six

Raspberries
6 London
4 Columbia

Currants
3 Fay's Prolific
3 Red Cross
3 Victoria
3 White Grape

Blackberries
6 Rathburg (?)
6 Zeeberg (?)

Quince
2 Champion
3 Bourgeat
2 Meech's Prolific

Gooseberries
2 Red Jacket
2 Pearl
2 Industry

Mulberry
1 Downing's Everbearing
1 New American
(Pryor 1977: 37)

The fruit plants had arrived by May 22, 1900, when Dr. Hubbell wrote George A. Sweet to express his satisfaction with the purchase (Pryor 1977: 37). Through her research into Clara Barton's letters and journals, Pryor was able to verify that crabapples (*Malus* sp.), pears (*Pyrus* sp.), cherries (*Prunus* sp.), plums (*Prunus* sp.), Japanese plums (*Prunus salicina*), peaches (*Prunus* sp.), quinces (*Cydonia oblonga*), currants (*Ribes* sp.), mulberries (*Morus* sp.), gooseberries (*Ribes uva-crispa*), raspberries (*Rubus* sp.), blackberries (*Rubus* sp.), and grapes (*Vitis* sp.) were all cultivated on Barton's grounds during her lifetime (Pryor 1977: 36-39, 42). However, because no receipt or bill of sale has been found, it is not possible to confirm that each variety contained in the two orders was actually shipped. This realization is especially important because in placing the first order Dr. Hubbell acknowledged that they were getting a late start and also authorized Sweet "to change any of the varieties" based on the latitude and soil conditions at Barton's property (Pryor 1977: Appendix 3). Sweet therefore may have made some substitutions based on the stock he had on hand and what varieties he thought would grow best.

The one type of fruit listed in the orders that Pryor could not verify as growing on Barton's grounds during her lifetime was the apple. This is rather unexpected since apples were not only Clara Barton's favorite fruit but her favorite food overall. Barton did, however, trade many of her plums, which she was able to grow in abundance, for apples from her neighbors. She also often received apples as gifts from friends and family. Barton's checkbook shows that she wrote a check to cover the purchase of apple trees in March 1911, and she was also taking lessons in grafting apple trees around this time. However, on April 17 she wrote in her journal that she "had no trees to graft" (Pryor 1977: 39-40). Barton died almost exactly one year later on April 12, 1912, without any further comment on the matter. However, a letter from Dr. Hubble to Barton's nephew, Stephen Barton, dated March 24, 1921, proves that apple trees were present on the grounds by that time (Pryor 1977: 40). These trees may have been planted by Dr. Hubble after Barton's death, but it remains possible that they arrived sometime in the last year of Barton's life.

A July 1903 letter from Dr. Hubbell to Barton describes “luscious” dewberries (*Rubus* sp.) growing on the grounds, and Barton also mentioned them in a June 28, 1904 journal entry. However, as originally pointed out by Elizabeth Pryor, dewberries and blackberries are very similar and the two terms may have been used interchangeably (Pryor 1977: 38).

Finally, a strawberry (*Fragaria* sp.) bed was established in an unknown location on the grounds of the Clara Barton House by the spring of 1901. A number of these plants were received from the Galveston, TX, area, where strawberries were an important local crop. After a hurricane swept the region and destroyed many acres of strawberries in 1900, the American Red Cross administered relief and Barton solicited donations to replant the farms. The following year, grateful farmers sent her a portion of their first harvest. Barton’s strawberry plants did well for two years, but by 1903 the patch had become overgrown with grass. As a result, Dr. Hubbell had them transplanted to the center of the circular driveway in 1903, and their original location was then dug up and replanted with vegetables. The strawberries subsequently thrived in this new location and were productive throughout the remainder of Barton’s life (Pryor 1977: 29-30, 40-42).

Barton stated that a total of “100 little fruit trees” were planted on her property as of June 15, 1900, a number that must have also included the fruit-bearing shrubs. Unlike the strawberries, most of these plants were not consigned to a specific area of the grounds but, in Barton’s own words, planted all “around the house.” Photographs dating to 1902-04 show fruit trees planted in rows to the west of the Clara Barton House and in front (north) of the stable and driveway (Pryor 1977: 31, Illustrations 3 and 11). The shrubs were evidently sprinkled throughout the grounds, and some of the trees may have been as well. After 1904, the grapes were trellised on specially-built arbor, but its location is likewise unknown (Pryor 1977: 51, 75).

Flower Beds

Although Clara Barton’s grounds were much more productive than pretty, she did not eschew decorative gardening altogether. As was the case with her fruit trees and bushes, flower beds were scattered throughout her property instead of being localized in a more formalized flower garden. Although at least one visitor did remember seeing flowers and edible plants jumbled together in the same bed, Pryor concluded that in most cases these flower beds were “kept separate and distinct from the vegetable plots” (Pryor 1977: 31, 43).

As is the case with most of the other historic vegetation, the exact locations of the flower beds are unknown. However, Percy Elper, Barton’s first biographer, recalled that in 1898 there were “flower gardens on the left.” Given that Elper also described the chicken houses as being “on the right,” and these building were located west of the Clara Barton House, it would seem that the flower beds in question were on the east side of the house (Elper 1915: 368; Pryor 1977: 43-44). During the summer of 1897, Barton’s secretary, George Pullman, helped her water morning glories (*Convolvulaceae*) on the grounds (Pryor 1977: 43). He did not specify a location, but these flowers may well have been located in the eastern beds.

The flower beds were expanded around the house during the summer of 1899 while Barton was away from Glen Echo. By 1901, chrysanthemums (*Chrysanthemum* sp.) were planted in one of the beds and geraniums (*Pelargonium* sp.) were set out “by the walk” (Pryor 1977: 44). A ca. 1902 photograph shows a row of low flowers along the boardwalk leading west from the front door of the Clara Barton House. These flowers might be the geraniums, but they could also be the “flaming” nasturtiums (*Nasturtium* sp.) that a reporter remembered seeing along the walk when she came out to interview Barton. That same reporter also commented on marigolds (*Tagetes* sp.) and roses (*Rosa* sp.) planted in a “little garden at the side of the house” (Pryor 1977: 44, 45). This must have been the east side, as the fruit trees were located to the west. Another reporter noticed “many beds of flowers” two years later in 1904, and there were also flower beds in front (north) of the house by 1906 (Pryor 1977: 44).

The flower beds were extended again in 1907, when Dr. Hubbell dug up an entire strip on the east side of the house in preparation for new plants and seeds, and also added another flower bed at the back of the house. This latter bed may have been the one planted with azaleas (*Rhododendron* sp.)

and carnations (*Dianthus caryophyllus*) in 1911, which Barton could see from her bedroom on the south side of the house. That same year, "great patches" of yellow chrysanthemums were transplanted to "the west side of the house to protect the wash of land," a statement that suggests that area of the grounds may have been suffering from erosion. Lilacs (*Syringa* sp.) were located on the property by 1909 (Pryor 1977: 44-45).

Moreover, five large bushes are visible along the tracks of the Miniature Scenic Railway in front of the Clara Barton House in a ca. 1907-11 photograph (Elper 1915: opp. p. 369; Pryor Illustration 13). Pryor speculated that these bushes resembled overgrown forsythia (*Forsythia* sp.), but forsythia is not known to have been planted on the grounds of the Clara Barton House. In actuality, the bushes shown in the photo are probably hydrangeas (*Hydrangea* sp.), which in certain cases can grow to enormous sizes, and were planted north of the house during Barton's lifetime. Moreover, by April 1911 her hydrangea bushes had grown so big that they had to be taken up and separated, with each plant being divided into four single stalks four to five feet tall. Three stalks were reset in the front yard and the rest were presumably replanted elsewhere on the grounds. Jonquils (*Narcissus* sp.) and firebush (*Hamelia patens*) plants may also have been present in the flower beds during Barton's lifetime, as they were noticed by visitors to the property after her death (Pryor 1977: 44-45, Illustration 13).

Of all the types of flowers growing on her grounds, roses were Barton's favorite. She received a 'Martha Washington' rosebush from the superintendent of Mount Vernon during an excursion to George Washington's estate in June of 1897. In December 1898, she received seven 'Clara Barton' roses, a new cultivar that the Conrad and Jones Nursery of West Grove, PA, had recently developed and named in her honor. That nursery sent an additional shipment of the bright pink, fragrant, full-petalled roses to Glen Echo in 1899. Another nursery, the Hoffmeister Floral Company of Cincinnati, also developed a competing 'Miss Clara Barton' rose cultivar, and it is possible that they also sent some of these plants as gifts. By April 1911, only one 'Clara Barton' rose was still alive, and Barton attempted to replenish her stock by having it grafted onto five other roses growing on her grounds. Whether or not she was successful is unknown, but the latter roses were likely a single-petalled variety, as a visitor to the Clara Barton House shortly after Barton's death remembered seeing many roses of this type growing on the grounds (Pryor 1977: 46-48).

Clara Barton is known to have planted her roses in the flower beds to the east of her house, and she posed for a 1907 photograph next to a tall rosebush growing adjacent to the front (north) steps (Pryor 1977: 47, 48, Illustration 12). She most likely planted roses elsewhere on grounds as well, and their locations may have changed from year to year. Because she was so fond of the roses, Barton initially considered building a conservatory to house them in. This building was never constructed, and so she instead dug them up and brought them inside each fall, and then replanted the roses outside each spring (Pryor 1977: 47).

Barton also enjoyed her fruit trees and bushes for their ornamental qualities in addition to their fruit production. She was particularly fond of the white blossoms that appeared on the plum trees each spring, as well as those of the pear and peach trees and the quince bushes (Pryor 1977: 45-46). The same was true of the pasture to the north of her house, which was filled with daisies and all manner of small wildflowers (Pryor 1977: 18).

Miscellaneous Plantings

Clara Barton received a shipment of vines from the U.S. Department of Agriculture in May of 1897 (Pryor 1977: 36). Because they were not specified as fruit-bearing, these vines were most likely the Virginia creeper (*Parthenocissus quinquefolia*) that she mentioned trimming in an April 1910 journal entry (Pryor 1977: 24). The Virginia creeper is also probably the ivy seen growing on the two front towers and east and west elevations of the Clara Barton House in several early historic photographs (Pryor 1977: 19, 22, Illustrations 2, 3, 5, 6, 7, 8, 11, and 13).

In addition to the fruit trees and bushes that Clara Barton and Dr. Hubbell ordered from the George A. Sweet Nursery on April 10, 1900, they also sought to purchase four purely ornamental plants: a tree-form hydrangea (*Hydrangea* sp.), a mountain ash tree (*Sorbus* sp.), a magnolia tree (*Magnolia* sp.), and a purple fringe tree (*Cotinus coggygria*). With the exception of the hydrangea, which is

discussed above in connection with the flower gardens, there is no evidence that these plants were actually present on the grounds during Barton's lifetime, although magnolia trees were located on the estate by 1921 (Pryor 1977: 45, Appendix 3).

Current Condition

Very little, if any, of the historic vegetation remains extant. Clara Barton's vegetable gardens, fruit trees and shrubs, and flower beds are no longer present, and the vines that once grew upon her house have been removed. The steep embankment to the rear (south) of the house is overgrown with trees, shrubs, and other plants. The remainder of the grounds surrounding the Clara Barton House resembles a typical suburban yard, with many deciduous and evergreen trees and a few minor arrangements of ornamental plantings, nearly all of which were definitely planted after Barton's death in 1912.

In 2003, architects from the Historic American Buildings Survey created a site plan for the Clara Barton House showing the type and location of each tree and major shrub growing on the grounds. Except for the clearing of the vegetation shown in the island at the center of the circular driveway, this plan has not materially changed in the intervening eight years, and the plants are as follows: American elm (*Ulmus americana*), ash (*Fraxinus* sp.), beech (*Fagus* sp.), black locust (*Robinia pseudoacacia*), black walnut (*Juglans nigra*), box elder (*Acer negundo*), boxwood (*Buxus* sp.), camellia (*Camellia japonica*), cedar (*Cedrus* sp.), cherry (*Prunus* sp.), cottonwood (*Populus* sp.), crabapple (*Malus* sp.), crepe myrtle (*Lagerstroemia indica*), dogwood (*Cornus* sp.), fig (*Ficus* sp.), hickory (*Carya* sp.), holly (*Ilex* sp.), honeysuckle (*Lonicera* sp.), Japanese maple (*Acer japonicum*), poplar (*Populus* sp.), red bud (*Cercis chinensis*), red maple (*Acer rubrum*), red oak (*Quercus rubrum*), sassafras (*Sassafras albidum*), southern magnolia (*Magnolia grandiflora*), spruce (*Picea* sp.), sweet bay magnolia (*Magnolia virginiana*), sycamore (*Platanus occidentalis*), white oak (*Quercus alba*), white pine (*Pinus strobus*), willow oak (*Quercus phellos*), and yew (*Taxus* sp.) (Poovey and Vasquez 2003).

Of these plants, only cherries and crabapples are definitively documented as being present on the grounds during Barton's lifetime, but the extant trees are much too small to have been planted 100 years ago or more. Furthermore, such lifespans would be well in excess of the typical longevities for these trees (Dirr 1998: 773). Consequently, the current cherries and crabapples do not date to Clara Barton's tenure.

On the other hand, the southern magnolia growing near the east elevation of the Clara Barton House may date to Barton's occupancy. Southern magnolia trees grow at a slow to medium rate, may live for more than two centuries, and reach heights upward of 60 feet (Derr 1998: 598-99). This particular magnolia has never been measured, but it is significantly taller than the Clara Barton House, which is more than 33 feet tall at its highest point. Given these parameters, it is biologically feasible that the southern magnolia dates back to Barton's 15 years at Glen Echo. It is also possible that this is the magnolia tree that Barton and Dr. Hubbard attempted to purchase from the George A. Sweet Nursery in April of 1900. A ca. 1901-02 photograph showing the east elevation of the house includes a view of a thickly foliated tree occupying approximately the same location that the southern magnolia does at present. Elizabeth Pryor conjectured that it might be a holly bush, but it may also be the magnolia itself (Pryor 1977: 22, Illustration 2). Unless a core sample is obtained for dendrochronological analysis, or the tree's rings are counted in some other way, its true age will remain unknown and its cultural significance undetermined.

EVALUATION

Except for the trees growing in the Picnic Grove area of Glen Echo Park, none of the current vegetation definitely contributes to the historic character of the cultural landscape. The status of the southern magnolia on the grounds of the Clara Barton National Historic Site is undetermined, and all other plants are non-contributing. Consequently, the integrity of the historic vegetation for the Glen Echo Park-Clara Barton House Cultural Landscape is extremely limited and only minimally contributes to the historic character of the site.

The remaining trees present on the grounds of Glen Echo Park are compatible with the cultural

landscape because they do not interfere with the interpretation of the park as a 19th-century Chautauqua assembly and 20th-century amusement park. In particular, those trees and associated plants growing along the banks of Minnehaha Creek aid in demonstrating how that portion of the site likely would have appeared early on in the historic period. Conversely, with the possible exception of the southern magnolia, the trees and other vegetation present at the Clara Barton National Historic Site are incompatible with the cultural landscape because their presence interferes with the effective interpretation of the grounds' historic function as a small, productive farm operated by Barton and the members of her household.

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Trees growing inside the Picnic Grove in Glen Echo Park	148527	Contributing					No
Southern magnolia east of the Clara Barton House	148529	Undetermined					No
Trees present on the grounds of Glen Echo Park but outside the Picnic Grove	148533	Non contributing – compatible					No
Remaining vegetation of the Glen Echo Park-Clara Barton House Cultural Landscape	148535	Non contributing – compatible					No

Landscape Characteristic Graphics:



Left: Clara Barton stands in front of her house with a rosebush, ca. 1903-10 (Richard Cook Collection); Right: Dr. Hubbell (left) and Barton (middle) in the foreground with fruit trees around the house, ca. 1903-10 (Richard Cook Collection).



The trees of the Picnic Grove with the Spanish Ballroom in the background (NCR CLP 2016).

Landscape Characteristic: Views and Vistas

GLEN ECHO PARK

Historic Condition

The surviving writings of Edward and Edwin Baltzley make it clear that they considered views and vistas to be an integral part of their real estate development venture and that they incorporated them into the planning process whenever possible. Regarding the scene from the top of the Pa-taw-o-meck Café, the brothers described how “a grand panoramic view passes before you of roofs, lookouts, towers, gables, balconies, ascending and descending stairways, buildings, and bridges, together with the inspiring, outlying scenery of land, foliage and water” (Baltzley 1891: 14). The view from the ground up toward the café, perched upon the edge of a cliff along the C & O Canal and Potomac River, was no less awe inspiring. They also called out the many instances of “rare river scenery” present throughout the landscape and noted how the “rocky irregular bed” of Minnehaha Creek could be seen “through the intervening trees, in the hushed light of the foliage” (Baltzley 1891: 10, 14-15). The axial views between the two principal Chautauqua buildings, the amphitheater and Hall of Philosophy, were also of paramount importance. Looking out from the amphitheater, the Hall of Philosophy formed an obvious focal point, “only two hundred feet distant on the western bluff looking out upon the river . . . a very crown of architectural beauty on the tall cliff.” In the reverse direction, the Baltzleys explained how “the vast dome and roof of the amphitheater sleeps over the glen in the depth beneath . . .” (Unrau 1986: 34).

During the amusement park era, this conscious development of views and vistas ceased. Rather, the rides and other amusement park features were arranged in an irregular plan based upon available space and other utilitarian concerns. While there were dozens of views between the various buildings and structures, there is no indication that the amusement park managers intentionally developed sight lines between features or otherwise considered these visual relationships to be important. Nonetheless, one view stands out from all the others: the Glen Echo Park entrance portal as seen from Conduit Road (now MacArthur Boulevard) and the trolley right of way. For countless thousands of visitors, the sight of the massive electric sign marked the beginning of a day of fun and relaxation.

Current Condition

All of the views called out by the Baltzleys are missing entirely or have been fundamentally altered. The Pa-taw-o-meck Café is no longer present and its historic location is unknown, making it impossible to discern a view to or from where the building once stood. The same is true of the axial relationship between the Chautauqua Amphitheater and the Hall of Philosophy, as both structures exist today only as ruins. Moreover, the expansion of the amusement park and the suburbanization and development of the area surrounding the Glen Echo Park-Clara Barton House Cultural Landscape have all but eliminated the natural scenery that made such a favorable impression upon the brothers. However, the restoration of the Minnehaha Creek stream bed to its natural conditions allows modern-day visitors to at least partially understand how the site appeared during their time. A scenic overlook in place along the west parking lot and the new west entrance to Glen Echo Park provide the best views down to Minnehaha Creek below.

Various views exist between the extant buildings and structures at Glen Echo Park but, as stated above, there is no reason to believe that they held any special significance during the historic period. The view of the Glen Echo Park entrance portal remains the exception, and the subsequent addition of the trolley car only adds to character of the scene. If there is a single iconic view of Glen Echo Park, this is it.

CLARA BARTON NATIONAL HISTORIC SITE

Historic Condition

As with the Baltzleys, Clara Barton deeply appreciated the natural scenery surrounding her Glen Echo house. Her journal entries and letters show that she enjoyed the yearly splendor afforded by

the progression of the trees and other foliage: springtime buds, the verdant green of summer, blazing autumn tints, and the simplicity of bare winter branches (Pryor 1977: 15). Barton was also fond of the view south toward the Potomac River and C & O Canal. As she described in December 1898,

The country is beautiful this morning under a light fall of dry snow. The leafless trees do not now obstruct the view in any direction, and Glen Echo is to my mind at its best in views. The land back [south] of the house slopes down to the canal and then to the river, both of which now contain much floating ice; we will have skating soon. The opposite bank of the river, which during most of the year presents an unbroken wall of green, now discloses comfortable farm houses, orchards and cultivated fields. Off to the right, up the river, is a charming vista . . . [the river] ripples and embraces many little islands, now brown and sear with frosted foliage. The horizon in that direction is bounded by a ridge – the first foothills of the Blue Ridge – softened by distance into cloud like undulations of blue and gray. Down to the left the rapids send a murmur of greeting. . . . (Pryor 1977: 15-16).

Barton probably added the third-floor balcony onto the back of her house so that she could also view this river scene from above the tree canopy during the warmer months of the year.

The open livestock pasture also created an unobstructed vista between the front (north) façade of Barton's house and the Red Cross trolley platform further north. From her front porch, Barton could look out toward the north for arriving visitors. Conversely, her guests would catch their first sight of Barton's miniature farm when looking southward from the platform.

Current Condition

Although interrupted by the Clara Barton Parkway, the view south from the house toward the C & O Canal and Potomac River is still extant today and remains best experienced in the wintertime. Additionally, the trees and other plants growing along the banks of the restored Minnehaha Creek stream bed are clearly visible from the Clara Barton House and exhibit the seasonal foliage cycle that Barton documented in her journals and letters. This is particularly important given that much of the vegetation that originally surrounded the site has been lost to development since her death. Additionally, non-historic vegetation that post-dates Barton's occupancy has since blocked the vista between the north front of the house and the former site of the Red Cross trolley platform. The loss of the platform itself and the changes in topography stemming from the construction of the large Glen Echo parking lot have also negatively impacted this historic view.

EVALUATION

Despite the loss of many of the historic views associated with the Glen Echo Park-Clara Barton House Cultural Landscape, two of the most important such views remain today. The sight of the Glen Echo Park Entrance Portal still welcomes current-day visitors, and the Potomac River and C & O Canal still spread out to the south of the Clara Barton National Historic Site. As such, these views and vistas continue to contribute to the integrity and historic character of the cultural landscape.

Moreover, the views of Minnehaha Creek from the scenic overlook and the west entrance to Glen Echo Park are considered to be compatible with the cultural landscape because they approximate the naturalistic views described by the Baltzley brothers in the late 19th century. Likewise, the view of the trees along the creek as seen from the Clara Barton House is also compatible because it provides a good representation of the seasonal foliage cycle that Barton documented in her own time.

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
View of the Glen Echo Park Entrance Portal from the trolley right-of-way and MacArthur Boulevard	148537	Contributing					No
View of the Potomac River and C & O Canal from the grounds of the Clara Barton House	148539	Contributing					No

Landscape Characteristic Graphics:



Aerial view , ca. 1935. Barton's former pasture is in the process of being taken over as a new parking lot for the Glen Echo amusement park. The C & O Canal occupies the treeless line between her house and the Potomac River (National Archives RG 358).



View looking south from the rear of the Clara Barton House toward the C & O Canal, Clara Barton Parkway, and Potomac River, 2011 (NCR CLP).

Landscape Characteristic: Constructed Water Features

GLEN ECHO PARK

Minnehaha Creek Culvert

Historic Condition

When Edward and Edwin Baltzley built the Chautauqua Amphitheater in 1891, they intentionally placed this massive structure on top of Minnehaha Creek, harnessing the power of the moving water to run a pipe organ and sound amplification system (Unrau 1986: 17). In 1956, the old amphitheater, which had been converted for use as an amusement park Midway in 1911, was razed in order to provide additional parking space. Due to structural instability, the new parking lot could not be laid directly atop Minnehaha Creek, and so the creek was first encased in a culvert and the parking lot laid down over that (Unrau 1986: 17, 63, 135-36). This culvert was a buried, helical shaped, corrugated metal pipe with a thickness of approximately 0.25 inches. Its length was approximately 475 feet, with a width of eight feet and a 10-foot tall opening. It was largely linear, but with a 15 to 25-degree bend approximately 80 feet from its outflow end (NPS 1981b: 92).

Current Condition

The Minnehaha Creek Culvert received little to no maintenance for the next 25 years. In 1981, the NPS commissioned an Existing Conditions Study for Glen Echo Park, which found the culvert to be in overall fair condition but suffering from several potentially serious problems. The troughs of the corrugated metal had in some places rusted completely through, and the bottom portion of the pipe was corroded throughout much of its length. Debris had also accumulated at the inflow end, leading to a restriction of water flow through the pipe and a corresponding erosion of the earthen banks outside the culvert (NPS 1981b: 93). Owing to these findings, the NPS began developing several design alternatives aimed at stabilizing the Minnehaha Creek culvert in the mid-1980s (DSC TIC 851/40025). These proposals, which projected varying degrees of impact upon the natural resources, cultural resources, and parking space at Glen Echo Park and the Clara Barton National Historic Site, were still under consideration in 1989, when a severe rainstorm hit the area. During the ensuing flash flood, the culvert failed and the parking lot on top of it collapsed. Over the next three years, the NPS implemented a plan to clean up the damage caused by the 1989 flood and ensure that such an event would never happen again. In order to meet these objectives, the affected portions of the parking lot were torn up, the culvert removed, and Minnehaha Creek restored to function as a natural stream bed (Cook and Lange 2005: 103).

Fountains

Historic Condition

In promotional literature put out in advance of their real estate development venture, Edward and Edwin Baltzley stated that it was their intention to build a number of decorative water fountains on the Chautauqua grounds. Newspaper accounts note that by May of 1891 they had succeed in installing a water supply system, and a historic photograph captured one of their fountains in operation (Unrau 1986: 23). A new "Brainerd electric fountain" was installed on the amusement park grounds during the winter of 1929-30 and some 30 years later, around 1959, a small stone and concrete fountain was built as part of a new miniature golf course (DSC TIC 851/82678; Unrau 1986: 102, 142, 158).

Current Condition

The Baltzleys' fountains and the Brainerd electric fountain are no longer extant. A portion of the ca. 1959 Miniature Golf Course Fountain remains in place today, but is badly damaged.

Headwall

Historic Condition

The history of this feature is unknown. Further research is needed.

Current Condition

A small headwall of stone composition is located at the far eastern edge of the site, built into the

embankment between the historic entrance to the Glen Echo amusement park and MacArthur Boulevard. Its date of construction is unknown, but the stone appears similar to the granite used in the construction of the Chautauqua-era buildings. Its function is likewise unknown, but, because a corrugated metal pipe runs through it, the headwall may be part of a road culvert running underneath MacArthur Boulevard.

EVALUATION

Few of the historic constructed water features are still extant. The ca. 1959 miniature golf course fountain is badly damaged and the historic significance of the stone headwall is currently undetermined. Therefore, the constructed water features possess little historic integrity and only minimally contribute to the historic character of the cultural landscape.

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Miniature golf course fountain ruins	148881	Contributing					No
Stone headwall	148545	Undetermined					No

Landscape Characteristic Graphics:



Mini-Golf Course Fountain (NCR CLP 2016).

Landscape Characteristic: Small Scale Features

GLEN ECHO PARK

Outdoor Furniture

Historic Condition

Historic photographs show that the Baltzley brothers placed wooden twig-style furniture throughout their Chautauqua grounds. Benches were by far the most common, and all of the furniture appears to have been rustic in style and therefore in keeping with the Chautauqua's overall aesthetic (Lampl 2002: II-15). The amusement park bench was much simpler than its predecessor, and consisted of an iron frame with two narrow wooden boards as a backrest and four more as the seat. Historic photographs show great quantities of these benches arranged along the edges of walkways, most often in the near vicinity of rides, games, and other attractions. Picnic tables were also in place within the Picnic Grove area of Glen Echo Park by at least the 1920s, and a photograph dating to this time period also shows a double-sided porch-style swing in use amongst the trees.

Current Conditions

None of the historic benches are still extant. A number of metal benches, bicycle racks, and pay telephones were installed during the 1990s, and as such are modern additions to the cultural landscape. On the other hand, the Picnic Grove is still filled with an abundance of wooden picnic tables. Although it is highly unlikely that any of these picnic tables predate the closure of the park in 1968, their presence is entirely in keeping with the park's history. Therefore, while the picnic tables themselves are modern additions, they are compatible with the historic function of the Picnic Grove and their continued use is encouraged (DSC TIC 851/171).

Trash Receptacles

Historic Condition

Historic photographs of the Chautauqua grounds show a number of wooden boxes lining paths and in areas likely to encounter a high degree of foot traffic. They are tapered from top to bottom, and their function is not entirely clear. They may be planters, although they are empty in all of the photographs. A more likely possibility is that these boxes were trash receptacles, which like the benches, disappeared from the landscape after the failure of the Chautauqua (Lampl 2002: II-15). Trash receptacles must have also been present on the landscape during the decades that Glen Echo functioned as an amusement park, although none are known to remain.

Current Condition

At least three different styles of trash receptacle are currently located in various locations throughout the grounds of Glen Echo Park. Some were added in the 1990s and all seem to date to the period of NPS ownership of the site (DSC TIC 851/171).

Lighting

Historic Condition

A Washington Post newspaper article dated May 21, 1891, noted that Edward and Edwin Baltzley had completed the installation of an electric light system on the grounds of the National Chautauqua of Glen Echo (Unrau 1986: 23). A ca. 1892 promotional brochure put out by the Baltzleys' added that this system included electric arc lights as well as incandescent lights, with the latter gleaming "like stars which have for the time wandered out of their place in the blue . . ." (Unrau 1986: 24). Historic photographs seem to show both types being supported by poles, with the arc lights most likely the large, heavy, monumental-looking pieces, and the incandescents much more slender in appearance (Cook and Lange 2005: 41; Lampl 2002: II-15). Judging by the photographs, all the poles were painted white, and seem to have been in place until at least 1911, when the Glen Echo amusement park was upgraded with a new outdoor lighting system. A local newspaper article explained that this system involved a "Tungsten electroler," described as "intersecting tubular iron railings at every fifteen feet" that transformed the park into a "magic fairyland after dark" (Unrau 1986: 65). The longevity of this system is unknown, but in 1912 some 22,000 multi-color electric lights were installed to illuminate the amusement park at night (Unrau 1986: 75). By 1917 the amusement park featured 25,000 mazda lamps (a type of Tungsten-filament light bulb) that output more than one million watts combined (Unrau 1986: 84). However, by 1935 the number of mazda lamps had dwindled to 6,346 (Unrau 1986: 108). Over the next winter, the park electrician installed

new lighting effects, described as “gayly decorated lighthouses” that incorporated a total of 10,000 individual bulbs (Unrau 1986: 112). Historic photographs, however, indicate that the vast majority of the electric light at the park came from bulbs installed on the rides, buildings, and other attractions, with the grounds essentially devoid of freestanding light posts throughout the remainder of the historic period.

Current Condition

All of the outdoor lighting currently in place at Glen Echo Park is of modern construction. As part of the 1990s park improvement program, the NPS installed a system of outdoor light posts throughout the grounds (Cook and Lange 2005: 103; DSC TIC 851/171). They are the black Millet-style lamp posts that are in use throughout Washington, DC. Additional lighting, consisting of a streamlined pole and smaller, bollard-like elements, were also installed as part of the park’s new west entrance. This lighting is also located in the west parking lot.

Signage

Historic Condition

Historic photographs show that the Baltzleys placed a number of small signs throughout the Chautauqua grounds. As with most of their small scale features, the signs were rustic, with wooden boards suspended from unhewn log poles or nailed to trees (Lampl 2002: II-12, II-15).

Current Condition

There are no historic signs on the grounds of Glen Echo Park. The present system of informational and interpretative signage has been installed by the NPS since 1970. A plaque affixed to a small boulder inside an island near the Candy Corner memorializes the Civil Rights protests staged at the park in the 1960s.

Fences

Historic Condition

An article in the Washington Post newspaper, dated May 21, 1891, noted that during the past year Edward and Edwin Baltzley had installed an eight-foot tall “wire fence” around the Chautauqua grounds (Unrau 1986: 23). Unhewn log railings are also visible in historic photographs dating to the Chautauqua period, and these seem to have been useful in keeping people on trails and away from steep drops and other dangerous situations (Lampl 2002: II-12). The perimeter fence may or may not have persisted into the amusement park era, but there is no known mention of an analogous feature in place during this timeframe. However, some type of barrier must have been in place around the edge of the park by 1961, when a minimum ticket purchase was required to enter the grounds, in order to prevent people from entering without paying. Further research is necessary.

Current Condition

In the early 1990s, during construction of the park’s new west entrance, a wooden railing was installed along the edge of the Minnehaha Creek overlook and on both sides of the bridge spanning the creek. This railing is compatible with the natural scenery on display within this portion of the site. Various types of fencing also inhibit access to potentially dangerous areas within the park. None of the fences, however, date to the historic period.

Miscellaneous Features

Historic Condition

Several small scale features typical of American amusement parks, were present on the grounds of the Glen Echo amusement park. These included food and souvenir stands, and the “Guess Your Age” and “Guess Your Weight” concessions (Unrau 1986: 64, 82, 142). Apparently, all of these features were removed prior to the federal government’s acquisition of Glen Echo Park in 1970.

Walls

Current Condition

Three concrete walls were installed in the early 1990s as part of the new west entrance to Glen Echo Park. Two are located on the parking lot side of the bridge and one on the park side, with the former at waist height and the latter rising to about five feet in height. All were made so as appear to be of stone and mortar construction, a technique that greatly complements the naturalistic scenery

in this area of the park.

Flagpole

Current Condition

A flagpole is located on the grounds of Glen Echo Park, near the historic east entrance. It appears to date to the period of NPS ownership and is not a historic landscape feature.

CLARA BARTON NATIONAL HISTORIC SITE

Fences

Historic Condition

Historic photographs, Clara Barton's journals, and the remembrances of visitors provide a good indication of the types and locations of fencing erected on the grounds during the period of significance. Nonetheless, it is not currently known whether or not Barton had any fencing put up between 1891 and 1897, during which time she owned her Glen Echo property but did not live there. A barrier that she described as a "line fence" did exist along Oxford Road during this time, but was on land owned by Edward and Edwin Baltzley (Pryor 1977: 58-59). After she purchased additional land in 1897, Barton, who had little regard for aesthetics, had approximately 1 ½ acres of her property enclosed in a barbed-wire fence. In 1900, she had another barbed-wire enclosure made for her favorite horse, Baba. Although the precise location of this enclosure is unknown, it was most likely to the southwest of the house, where the majority of the outdoor work pertaining to Barton's small farm took place (Pryor 1977: 59-60). The fencing installed in 1897 and 1900 may or may not have remained extant throughout the historic period.

In 1901, Barton moved Baba and her cow, Jersey, into a new pasture to the north of her house, which she used with permission from the Baltzleys but did not own. Within a few days she also had this area enclosed with a new barbed-wire fence, which ran in a semicircle several dozen yards from the house. It consisted of four or five parallel rows of wire stretched between rough wooden poles pounded into the ground at irregular intervals. These poles may have been up to five feet tall. A small wooden gate was built into the fence on its east side, where the footpath led down to Glen Echo Park. It was constructed of eleven board strips, set vertically and held by two crossbars, one at the top and the other near the bottom. Hardware, most likely iron hinges, allowed the gate to swing open on a post, and a latch, again probably made of iron, closed on another post. Two additional posts buttressed the gate on either side, and the entire assemblage was painted white. Mr. Canada, a neighbor of Barton's, was paid \$13.00 for erecting the fence and building the gate (Pryor 1977: 60-61).

By 1904, chicken wire had been stretched over the barbed wire fence, probably to help keep the animals penned in (Pryor 1977: 60). In 1906-07, Lorenzo Shaw, the proprietor of the Glen Echo amusement park, built a ride, the Miniature Scenic Railway, on the land to the north and east of the Clara Barton House, at which time Barton's barbed wire fence was removed (Cook and Lange 2005: 35; Lampl 2002: II-10; Pryor 1977: 10, 61). A post and chicken wire fence was also erected on either side of the ride's tracks, evidently as a safety measure. These fences were presumably removed in 1911, when the ride itself was taken down (Pryor 1977: 61).

Current Condition

A chicken wire fence is in place along the embankment to the rear (south) of the Clara Barton House, and apparently marks the boundary between the Clara Barton National Historic Site and the additional NPS lands administered by the George Washington Memorial Parkway. This fence is not historic.

Outdoor Furniture

Historic Condition

A ca. 1904 photograph shows Clara Barton seated on a bench on the grounds of her Glen Echo house. This bench was made completely of wood, exhibited a rustic yet delicate composition, and is probably best described as having been created in the Arts and Crafts style of furniture. Another photograph, taken ca. 1903, shows a single piece of outdoor furniture on the north lawn of the Clara Barton House. This is most likely the same bench, but the quality of the latter photograph and the

distance from which it was taken make it difficult to say for certain (Pryor 1977: Illustration 7).

Current Condition

The historic bench has long since been either lost or destroyed, and the exhaustive 1983 Historic Furnishings Report for the Clara Barton National Historic Site makes no mention of any outdoor furniture whatsoever (Weber, Menz, and Pardue: 1983). Several wooden benches and picnic tables are currently on the grounds, all of which are modern features within the landscape.

Walls

Historic Condition

Less than a month after she moved to Glen Echo in March 1897, Clara Barton had a dry laid retaining wall built on the steep slope to the south (rear) of her house. The wall was located only ten feet from the back of the building, and is composed of reused gray granite removed from the building's north facade. Two masons, named Jarrett and McDowell, executed the work. By mid-April the wall had been raised slightly and topped with cement. When Barton purchased additional property in the late spring and summer of 1897, she had the retaining wall extended out to the new property line. This addition was presumably patterned after the original wall, and it was built by hired African American laborers (Pryor 1977: 58).

Current Condition

A landscape architectural drawing made by the Historic American Buildings Survey in 2003 indicates that a portion of the retaining wall approximately as long as the width of the house (about 50 feet) was still in place as of that time (Poovey and Vasquez 2003). Some portions of this wall were visible in the fall of 2009, when the field survey for this CLI was conducted. The remainder of the wall appears to have been overgrown by the thick vegetation growing on the steep slope to the rear (south) of the Clara Barton House. Additional field work and the removal of the offending vegetation will be necessary in order to determine how much of the wall is still extant.

A low brick wall is also located within the central island of the circular driveway to the west of the Clara Barton House. It is of modern construction and post-dates the historic period.

Summer Cook House Chimney

Historic Condition

In April 1897, construction began on a summer cook house near the old carriage shed west of the Clara Barton House. The building was never finished, but several months later Barton commented on the "summer cook house chimney," indicating that this part of the structure was complete and functional (Lampl 2002: IV-34; Unrau 1986: 74). It seems to be visible in a ca. 1902 photograph and evidently stood inside the central island created by circular driveway (Pryor 1977: Illustration 3). There are no further references to the chimney, and it is unknown when it was torn down.

Hot Beds

Historic Condition

Hot beds were also built on the grounds of the Clara Barton House, but their locations are unknown. A hot bed is essentially a miniature greenhouse and consists of a pit filled with a mixture of manure and compost that is covered with a wooden frame holding panes of glass. The glass lets in sunlight and the frame traps heat, causing the manure and compost to break down and thereby give off even more heat. When the desired temperature is reached, topsoil is added, seeds are planted, and the glass cover is replaced. The interior temperature can be controlled by opening the panes in order to let in the correct amount of cool air. In this way, seedlings can be begun early on in the year and vegetables can be grown ahead of season (Pryor 1977: 32).

The first known reference to hot beds on the grounds of the Clara Barton House is a March 1904 letter from Barton in which she stated that Dr. Hubbell was "making hot beds." This statement can be inferred to mean that Hubbell was either physically digging the pits and constructing the frames at that time or tending to beds that were already established. Documentation on the hot beds is limited, but it seems that Hubbell maintained them until at least 1911 and that his main crop was lettuce (Pryor 1977: 32).

Grape Arbor

Historic Condition

A grape arbor existed on Clara Barton's property from 1904 until at least 1909. It was built by Dr. Hubbell and a visitor of Barton's, R. G. Brown. The location and construction of the grape arbor are unknown (Pryor 1977: 51, 75).

Beehives

Historic Condition

Dr. Hubbell began keeping honeybees on the grounds of the Clara Barton House sometime prior to 1909. By 1910, he had eight to ten hives that together produced several hundred pounds of honey. Barton's secretary, Daisy Sweitzer, recalled that at this time the hives were located west of the house, between the stable and the outside curve of the circular driveway (Pryor 1977: 76). This description later led NPS historian Elizabeth Pryor to surmise that they probably occupied a space within the central island of the circular driveway (Pryor 1977: Map 8). The beehives may have been moved to the hillside at the rear (south) of the Clara Barton House in 1911 (Pryor 1977: 76).

Trash and Cigarette Receptacles

The trash and cigarette butt receptacles are present on the grounds of the Clara Barton National Historic Site are modern landscape features that post-date the historic period.

Signage

Current Condition

A commemorative plaque, which attests to the status of the Clara Barton House as a National Historic Landmark, is affixed to a small boulder in front of the west tower on the house's front (north) façade. It was placed on the site in 1965, and as a modern addition to the cultural landscape, this plaque does not possess historic integrity.

EVALUATION

Of all the historic small scale features once located on the Glen Echo Park-Clara Barton House Cultural Landscape, only Barton's stone retaining wall is still extant today. It remains in its original location and is composed of original materials. As such, it contributes to the historic character of the cultural landscape even though it is currently overgrown by vegetation.

Although the picnic benches located in Glen Echo Park's Picnic Grove are non-contributing, they are similar to the picnic benches located there during the historic period and serve the same function. Therefore, they are compatible with the historic nature of the cultural landscape.

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Stone retaining wall south of the Clara Barton House	148547	Contributing					No
Outdoor furniture	148549	Non contributing – compatible					No
Fences	148551	Non contributing – compatible					No
Trash and cigarette receptacles	148553	Non contributing – compatible					No
Lighting	148555	Non contributing – compatible					No
Signage	148557	Non contributing – compatible					No
Concrete walls as part of west entrance to Glen Echo Park	148559	Non contributing – compatible					No
Low wall within the central island of the circular driveway to the west of the Clara Barton House	148561	Non contributing – compatible					No

Landscape Characteristic Graphics:



Bench and trash can with a yurt in the background (NCR CLP 2016).

Landscape Characteristic: Archeological Sites

The NPS undertook an archaeological overview and assessment of Glen Echo Park's potential archaeological resources in 1982. This study noted that 17 archaeological sites had been documented along the Maryland shore of the Potomac River from Great Falls to Little Falls. Of these 17 sites, six have one or more components dating to the Archaic Period (8000 to 1100 BC), seven have one or more components dating to the Woodland Period (1100 BC to 1608 AD), and the cultural affinity of the remaining four sites have yet to be determined (NPS 2001: 58). However, the report concluded that the development of the Chautauqua campus and amusement park would have likely disturbed or destroyed any prehistoric resources originally present at the site (NPS 2001: 58). As a result, a proposed archaeological survey of the grounds of the Clara Barton National Historic Site and Glen Echo Park, which was to have entailed both a reconnaissance survey and subsurface testing, was not carried out (DSC TIC 851/25001). More recently, intact prehistoric deposits were discovered in both Glen Echo Park and the Clara Barton National Historic Site during Section 106 compliance testing.

Intact structural remains dating to the Chautauqua period are also still extant, and can be explored archaeologically. The remains include the ruins of the Chautauqua Amphitheater and Hall of Philosophy, but to date no major investigation has been undertaken with regard to these or any other known or potential archaeological resources within the boundaries of the cultural landscape. Nonetheless, in 1999 Joseph Burns, Supervisory Park Ranger at Glen Echo Park, did conclude that the cornerstone of the Chautauqua Amphitheater, which was buried with a time capsule in 1891, was most likely removed from the site shortly after the building's demolition in 1956 (NPS 2001: 58-59).

A full discussion of the archaeological resource potential of the Glen Echo Park-Clara Barton House Cultural Landscape is beyond the scope of this CLI. However, given the historic nature of the project area, contributing resources may exist. Further archaeological study and evaluation could reveal information relevant to the landscape's prehistory, about the Chautauqua and amusement park periods at Glen Echo Park, and the ways in which Clara Barton developed and utilized her property.

Condition

Assessment Interval (Years): 7
Next Assessment Due Date: 07/10/2031

Condition Assessment and Impacts

Condition Assessment: Good
Assessment Date: 07/10/2024

Condition Assessment Explanatory Narrative:

GWMP cultural resources staff recommended that the Glen Echo Park CLI required a condition update only in FY 2024, due to the limited changes on site since the last update in 2017. The most notable modifications that occurred since then include repairs to the roof of the Clara Barton National Historic Site (CLI Feature ID 148493) in 2018 (PEPC 95760) and the rehabilitation of the Carousel House (CLI Feature ID 148405) in 2020 (PEPC 76545, PMIS 244011). The park also installed boundary rocks along Oxford Road to prevent parking outside of designated lots (PEPC 79559). Park staff identified the following impacts on site: 1) deferred maintenance of the West Parking Lot (CLI Feature ID 148513), in addition to two other non-contributing lots on site; 2) deferred maintenance at the Spanish Ballroom (CLI Feature ID 148469) and Clara Barton National Historic Site; and 3) vandalism (graffiti) at the Crystal Pool (CLI Feature ID 148471). Projects are in process to address the deferred maintenance at the West Parking Lot, Spanish Ballroom, and Clara Barton National Historic Site (PEPC 121536, PMIS 334646, PMIS 312325).

Note that NCR staff did not visit the cultural landscape as part of this update and the condition status was provided by park staff.

Condition Assessment: Good
Assessment Date: 09/30/2017

Condition Assessment Explanatory Narrative:

The Glen Echo Park-Clara Barton House Cultural Landscape retains integrity to its period of significance, 1888-1968, and is in overall "good" condition (Indicates the inventory unit shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. During the initial evaluation of the cultural landscape in 2011, a condition assessment of "good" was assigned. Changes, that were compatible and in kind, have occurred since the first assessment. No significant impacts or concerns were observed during the required site visit for the Condition Assessment in 2016. The collection of buildings as a whole are viewed to be in "good" condition. Routine maintenance will be necessary in order to maintain the condition of the cultural landscape as a whole. At time of the Condition Assessment, the Clara Barton House was undergoing a major rehabilitation to improve the state of the building. These changes are associated with the interior of the building. This was the only major project occurring within the boundaries of the cultural landscape.

Impacts identified at the time of the original CLI were kept at the time of the CLI Update if the matter persisted or was edited to reflect current problems in the cultural landscape.

Condition Assessment: Good

Assessment Date: 06/20/2011

Condition Assessment Explanatory Narrative:

The Condition Assessment Date refers to the date the park superintendent concurred with the findings of this CLI. This determination takes into account both the landscape and the buildings and structures situated therein.

The Glen Echo Park- Clara Barton House Cultural Landscape retains integrity to its period of significance, 1888-1968, and is in overall " good" condition. (Indicates the inventory unit shows no clear evidence of major negative disturbance and deterioration by natural and/ or human forces. The inventory unit's cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition). Although no immediate corrective action is needed at this time, the following impacts should be addressed in order to ensure that the cultural landscape remains in "good " condition.

Impacts

Type of Impact: Deferred Maintenance

Other Impact:

External or Internal: Internal

Impact Narrative: On the whole, the Glen Echo Park-Clara Barton House Cultural Landscape has been well maintained, and several historic structures within Glen Echo Park have been comprehensively repaired and restored since 2008. At the time of the completion of the Condition Assessment in 2017, the Clara Barton House was undergoing a rehabilitation with an expected completion date of 2019. The surviving portion of the ca. 1959 miniature golf course fountain is in ruinous condition and in need of preservation measures. Likewise, the stone retaining wall to the rear (south) of the Clara Barton House is overgrown with vegetation, largely obscuring its presence on the property. The length and the condition of the feature is undetermined at this time due to the amount of vegetation encroaching on the feature.

Date Identified: 02/27/2011

Type of Impact: Erosion

Other Impact:

External or Internal: Internal

Impact Narrative: The 2008 update to the List of Classified Structures (LCS) noted that the extant ruins of the Chautauqua Amphitheater were "much deteriorated" due to erosion caused by the flow of Minnehaha Creek. This situation should be studied in greater detail and, if feasible, rectified so that these historically significant ruins are better preserved.

Date Identified: 02/27/2011

Type of Impact: Vegetation/Invasive Plants

Other Impact:

External or Internal: Both Internal and External

Impact Narrative: Invasive, non-native plant species are present within the boundaries of the Glen Echo Park-Clara Barton House Cultural Landscape, but at present do not pose a significant threat to the historic integrity, interpretation, or use of the site. The National Park Service monitors these plants, and removes them when necessary. As an example, bamboo growing on the grounds of the Clara Barton National Historic Site was cut back shortly before the fieldwork for this CLI began in October 2010. The monitoring and removal of invasive, non-native plants should continue.

Date Identified: 02/27/2011

Type of Impact: Vegetation/Invasive Plants

Other Impact:

External or Internal: Internal

Impact Narrative: The 2008 LCS update further stated that the ruins of the Chautauqua Amphitheater were also being damaged by encroaching plants and that the entire area surrounding the ruins were "heavily cloaked with vegetation." Although the ruins were not inspected at close range during the fieldwork conducted for this CLI, they were viewed from a distance and the vegetation remains thick. A similar situation exists with respect to the surviving arch from the Hall of Philosophy, which is also surrounded by dense vegetation. Consequently, the offending plants should be cut back so as minimize their impact on both ruins.

Date Identified: 02/27/2011

Type of Impact: Deferred Maintenance

Other Impact:

External or Internal: Internal

Impact Narrative: GWMP park staff observed deteriorated conditions at the Spanish Ballroom and Clara Barton National Historic Site. As of FY24, the park is planning to complete projects to address this issue (PMIS 334646, PMIS 312325).

Date Identified: 02/22/2024

Type of Impact: Deferred Maintenance

Other Impact:

External or Internal: Internal

Impact Narrative: GWMP park staff reported deferred maintenance of the West Parking Lot, in addition to two other non-contributing lots on site (PEPC 121536). It has been several years since the lots were paved or patched, and there are many potholes. Additionally, the striping in some areas has deteriorated.

Date Identified: 02/22/2024

Type of Impact: Vandalism/Theft/Arson

Other Impact:

External or Internal: External

Impact Narrative: GWMP staff noted that Graffiti is a persistent issue at the Crystal Pool within Glen Echo Park.

Date Identified: 02/22/2024

Treatment

Stabilization Measures

Treatment Documents

Treatment Type: Undetermined

Treatment Completed: No

Title:

IRMA Link:

Narrative:

Approved Treatment Costs

Cost Narrative:

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Glen Echo Park

George Washington Memorial Parkway - Glen Echo Park

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Glen Echo Park

George Washington Memorial Parkway - Glen Echo Park

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Glen Echo Park

George Washington Memorial Parkway - Glen Echo Park

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Glen Echo Park

George Washington Memorial Parkway - Glen Echo Park

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Glen Echo Park

George Washington Memorial Parkway - Glen Echo Park

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Glen Echo Park

George Washington Memorial Parkway - Glen Echo Park

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Glen Echo Park

George Washington Memorial Parkway - Glen Echo Park

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Glen Echo Park

George Washington Memorial Parkway - Glen Echo Park

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Glen Echo Park

George Washington Memorial Parkway - Glen Echo Park

U.S. Congress	United States Statutes at Large Containing the Laws and Concurrent Resolutions Enacted During the Second Session of the Seventy-Seventh Congress of the United States of America: 1942	1943	U.S. Government Printing Office, Washington, DC			
VITETTA	Glen Echo Park	2010	VITETTA, http://www.vitetta.com/index.php?/design_programs/historic_preservation			
Wells, Richard	DSC TIC 851/40025 Minne-Ha-Ha Creek: Glen Echo Park	1984	Unpublished manuscripts			
Woodman, Betsy H.	The Salisbury Beach Dodgem: A Smashing Ride (1920-1980)		Essex Institute, Salem, MA; http://www.lussautoscooters.com/html/legend_history			

Supplemental Information:

Supplemental Information Title: Buildings and Structures of the Glen Echo Park-Clara Barton House Cultural Landscape Listed on the NPS List of Classified Structures (LCS):

Supplemental Information Narrative:

Glen Echo Park:

Chautauqua Tower (LCS ID No. 011959)
Yellow Barn (LCS ID No. 045334)
Chautauqua Amphitheater (LCS ID No. 045327)
Dentzel Carousel (LCS ID No. 011960)
Carousel House (LCS ID No. 045328)
Bumper Car Pavilion (LCS ID No. 045329)
Spanish Ballroom (LCS ID No. 0119161)
Crystal Pool Complex (LCS ID No. 045330)
Crystal Pool First Aid Building (LCS ID No. 202406)
Crystal Pool Beach Restrooms (LCS ID No. 202511)
Amusement Arcade (LCS ID No. 045332)
Cuddle Up Pavilion (LCS ID No. 045333)

Clara Barton National Historic Site:

Clara Barton House (LCS ID No. 000019)

Landscape Documents:

File Name	Date	Attachment Type
Glen_Echo_Park_Clara_Barton_House CLI 2011.pdf		Park Report
Mo County_GEPPAC Agreement MOU.pdf		Other Report
GWMP Glen Echo Park CLI600052_11x17 (1).pdf		Other Report
Glen Echo.pdf		Other Report
Glen Echo.pdf		Other Report
_GWMP_FY24 CLI Update Form_Glen Echo Park 1.pdf	02/22/2024	Other Report

Source