

# **Blueprints and Landscape Architecture Plans BLA**

**Finding aid prepared by Amanda McKnight**

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Describing Archives: A Content Standard

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Barnes Foundation Archives

2017

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## Summary Information

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<b>Repository</b>	Barnes Foundation Archives
<b>Title</b>	Blueprints and Landscape Architecture Plans
<b>Date</b>	1922–2000
<b>Extent</b>	206.0 Folder(s)
<b>Language</b>	English
<b>Abstract</b>	This collection consists of blueprints and landscape architecture plans from two of the three campuses of the Barnes Foundation, the Merion buildings and Ker-Feal property, as well as other properties owned by Albert C. Barnes.

### Preferred Citation

[Description of item], [date]. Blueprints and Landscape Architecture Plans. Barnes Foundation Archives, Philadelphia, Pennsylvania. Reprinted with permission.

## Historic Note

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On December 4, 1922, Dr. Albert C. Barnes received a charter from the Commonwealth of Pennsylvania to establish the Barnes Foundation as an educational institution. In the same year, after 10 years of paltering, Barnes was successful in negotiating the purchase of the property of his Lower Merion neighbor Captain Joseph Lapsley Wilson. The sale agreement called for maintenance of the arboretum Wilson spent nearly 40 years developing, and this directive became incorporated into the Barnes Foundation's mission and educational plans. The former Wilson residence, "Red Slates," was razed to make way for the administration building (residence), gallery, and service buildings. Barnes had a house for Wilson and his wife Caroline constructed on the side of the property.

Prior to moving into 300 North Latch's Lane, Barnes and his wife Laura Leggett lived two doors down in a newly constructed Gothic-style home. "Lauraston," named after Mrs. Barnes, was also located on North Latch's Lane (previously Union Avenue and Rose Lane), a street named in commemoration of Jacob Latch, a Revolutionary War patriot and soldier in Washington's army.[1]

### CRET AND THE BARNES FOUNDATION

Barnes commissioned architect Paul Philippe Cret (1876–1945) in October 1922, two months before receiving the Barnes Foundation's charter. At the time, Cret was already a well-established architect—he had trained at the École des Beaux-Arts in Lyon and was 15 years into a 34-year tenure in the University of Pennsylvania's department of architecture.[2,3] He belonged to numerous professional organizations, including the National Academy of Design, the American Philosophical Society, and the T-Square Club, and served as chair of the American Institute of Architects National Committee on War Memorials.[4]

The commission allowed Cret to continue expanding on the design philosophies he had begun to explore with the Detroit Institute of Arts, which broke ground in 1921 and was completed in 1927. At the behest of Detroit's Arts Commission, Cret read up on American museum theory and visited art museums. While conducting his background research, Cret visited the Hubbell & Benes-designed Cleveland Museum of Art, whose circuited rooms controlling the visitor's path seemed particularly inspiring.[5] The Detroit Institute of Arts project also primed Cret for difficult clients like Barnes, as he often disagreed on building fundamentals with advisor-turned-director Wilhelm Valentiner. Following the Barnes Foundation, Cret was hired to design the Rodin Museum (located next to the Barnes Foundation's Philadelphia campus, at 2201–2299 Benjamin Franklin Parkway). Commissioned in 1926 by movie theater mogul Jules Mastbaum, it opened in November 1929. Although the interior is more decorative, the Rodin Museum is similar in look and feel to the Barnes Foundation's Merion gallery and the rooms evoke the "sense of variety and intimacy" that initiated with the Detroit Institute of Arts.

In his November 29 proposal for the Barnes Foundation, Cret described plans to implement studio lighting and small rooms "varying in dimension to avoid monotony." [6] He specifically designed the gallery rooms with windows, favoring natural light for viewing art. This deviated from the typical art museum façade and "escape[d] from the character that has earned for art galleries the definition

‘cemeteries of works of art.’” He felt: “As an experiment in the housing of a painting collection in side-lighted rooms, this building may be considered a complete success.”[7]

After Cret was hired, the initial process was quick, with sketches, proposal essay, stone samples, and preliminary study drawings completed within two months. The rest of the process, however, was not nearly as expeditious. Building did not begin until May 1923, after materials were approved, ordered, shipped, and processed; contractors were hired; a few misunderstandings regarding the staking were navigated; and approval was granted by all parties involved. For the construction, Henry E. Baton won the bid for general contractor, John Hagan and Company was hired as the cut stone contractor, and Galligan Brothers was brought on for the plumbing and heating work. Setbacks included a three month stonecutter strike (an event that must have been common, given that John Hagan and Company’s letterhead contained the disclaimer that “all orders accepted and contracts made are subject to delays occasioned by strikes, fire or other unavoidable causes”), disputes on methods, as well as skirmishes over alterations and their subsequent charges.

The exterior stone of the buildings was French limestone in two shades: Pouillenay for the trim and Coutarnoux for the ashlar. This choice of material proved to be one of many points of contention throughout the building process. Barnes initially favored the cheaper and more common Indiana limestone, while Cret preferred the French version. In a postscript written after his concession to Cret on the matter, Barnes—always mindful of aesthetics—wrote: “It seems to me that if the variegated limestone were used, we might get an effect similar to what makes the paintings of Cezanne [sic] or Segonzac so appealing.”[8] Disagreements and vented frustration plagued the building process, but Cret handled Barnes’s stubbornness and micromanaging with patience and consistent, concise letters of clarification and explanation. He was often successful in swaying his difficult client towards his vision for the building. For the roof, for example, Barnes preferred gray slate, but Cret was able to persuade him to use his choice of red unglazed tile.

Unhappy with Cret’s “bull’s eye” decorative elements, Barnes commissioned sculptor Jacques Lipchitz.[9] Given complete artistic freedom, Lipchitz created angular, music-themed bas-reliefs that complimented the building design. The inclusion of the bas-reliefs directly in the building façades was a choice in which Barnes took particular enjoyment, writing to dealer and friend Paul Guillaume: “When the public see those Lipchitz carvings right on the front of the building, they will say I am not only a radical but a Bolshevist.”[10]

Barnes began collecting African art from Paul Guillaume in 1922, and his initial purchase of 47 pieces made him the largest collector in the United States at the time.[11] Barnes introduced Cret to African art and provided him with reference materials. From this, Cret abandoned his original design for the front tile work in favor of Barnes’s preference for African motifs. The work was then turned over to J.H. Dulles (Joe) Allen of Enfield Pottery and Tile Works for completion. The mosaic design for the front portico featured a mask and crocodile design (A238) from the collection, as well as statues from Mali, Gabon, Côte d’Ivoire, and the Congo. African motifs were also included in the building’s decorative iron and plasterwork. These aspects of the building were designed by architect Roy Larson, who, like most of Cret’s draftsman, was a graduate of the University of Pennsylvania’s architecture program.[12]

The interior was created to ensure the focus would remain on the artwork. In a 1926 article for *Architecture* magazine, Cret wrote: “The rooms have a treated burlap of warm putty color on the walls, covering the planking which serves for nailing the picture supports; above is sand-finished plaster,

toned with flat oil paint; the trim is of oak. There is very little decoration, the decorative aspect of the rooms being secured mostly by the shape, proportion, and ceiling or vault. There are no interior doors. The heat is of the vapor-vacuum type, the radiators being placed under the windows and everywhere concealed.”[13] The two-story gallery building features a series of rooms off of the central hall, flowing together and lacking traditional corridors. The central hall was meant to be the heart of the building, not only for displaying art but also to host musical events and allow space for lectures.

The residence, according to the early sketches of the late 1920s, was referred to as the administration building in the plans. Barnes always intended for their use as such following his death and that of Mrs. Barnes: “The By-Laws state that the present Administration building shall be occupied by Donor during his life so that he can carry out the plans of the Foundation. After death of Donor, the By-Laws state, the Administration Building is not to be occupied as a residence, but is to be used for other purposes of the Foundation.”[14]

With the bulk of the exterior work done in 1924, Barnes charged his wife with overseeing the interior work. During this time, she also supervised the construction of the teahouse to replace the older spring house at the rear of the property. The small building, which Mrs. Barnes used as an office and study, includes a fireplace, five baseboard plugs, two bookcases, and two cupboards.[15]

Despite the hindrances, the buildings were completed in February 1925, with the formal opening celebrated on March 19. The project came in \$25,000 over its initial \$525,000 budget. Following the completion of the buildings, Barnes wrote to Cret: “In about two weeks, all the work on the paintings such as relining, reframing, etc., will be finished. After that you may select a day, to be known as ‘Paul Cret Day,’ and invite your friends to inspect the building and its contents.”[16] The day was held on March 8, a week and a half before the formal opening.

## ARBORETUM OF THE BARNES FOUNDATION AND LANDSCAPE ARCHITECTURE

Development and nurture of the artistic arrangement of the 12-acre Arboretum was entrusted to Mrs. Barnes. Although the Arboretum School did not begin until 1940, Mrs. Barnes worked with John Walter Prince, curator of the Arboretum, to evolve the grounds by adding new trees, plants, and flowers.[17] Confined by the size of the grounds, development focused on collecting varieties of rare and unusual plants instead of creating a complete systematic collection.[18]

In Mary Mullen’s article “An Experiment in Education,” published in the first issue of the *Journal of the Barnes Foundation* (1925), she stated that the arboretum “is open to qualified students of arboriculture. In addition, there is a department of floriculture under the direction of Laura L. Barnes and John W. Prince in which research is conducted in the development of new species of flowers and plants. This department is also available to classes desiring to make special studies in that field.” While the grounds were being developed, they were used by botany and horticulture teachers in local colleges and universities like the University of Pennsylvania.

In 1933, Barnes hired Frank A. Schrepfer, an associate professor of landscape architecture at the University of Pennsylvania. He was initially brought in to complete a survey of the Wilson trees and was kept on as a salaried horticultural consultant. The following year, he was commissioned to design the terrace and rose garden. He also taught a course on the aesthetic qualities and characteristics of plants;

predating the opening of the Arboretum School, the class only ran for a semester.[19] Although the course was short-lived, Schrepfer remained involved with the arboretum until his death in 1940.

Frederick W.G. Peck taught in the inaugural semester of the Arboretum School alongside John Milton Fogg and Mrs. Barnes. Following his work with the Barnes Foundation, Peck served as a captain in the US Army Corps of Engineers during World War II. After the war, he continued to teach landscape architecture at the University of Pennsylvania until 1952.

John S. Kistler taught Landscape Architecture I and II from 1946 to 1949, while serving as Junior Associate Member of the American Society of Landscape Architecture and Assistant to the Director (Mrs. Barnes). Kistler's courses included a survey of land design through history as well as practical aspects of the subject like topography, plan reading, and city gardens.[20]

The Barnes Foundation Arboretum, in its facility to serve as an educational tool, changed and continues to change with the interests and goals of the staff as well as the needs of the Foundation. Many of the early property features remain: the formal garden, the Wilson tree collection, the lilac garden, the fern dell, the wisteria arbor. Others, like the rock garden and the experimental gardens, no longer exist or have been displaced, while features such as the medicinal garden have been established in more recent years. Frank Schrepfer described these activities in a 1935 *Landscape Architecture* article: "The collection will not be fixed in the sense of a permanent display of certain species and varieties. As observation and experiment determine, some plants of interior interest will be replaced by other of greater value. In effect, the plants will form a gallery of beautiful living specimen."

According to Mrs. Barnes, the art instructors constantly compared the "similarity between [my] composition of that landscape-unit and different painters' treatment of the same problem." Her objective was "to obtain a compositional effect that would be beautiful in itself and also a unit that would harmonize with other units and form a composition of all parts of the Arboretum. In doing this," she wrote, "I followed the same instinct as the painter does in organizing his canvas." [21] The aesthetics were not lost on Henri Matisse, who thought of the windows to the gardens as a part of the ensemble, and said in a 1933 interview that The Dance mural played "with the idea always of creating the sky for the garden one sees through the doors." [22]

## KER-FEAL

In 1940, Barnes purchased an eighteenth-century field stone farmhouse in Chester Springs, West Pikeland Township, PA. The farmhouse, named after Barnes's favorite dog, Fidèle, in the pup's native French dialect of Breton, served as a country home, complete with horticultural gardens, and agricultural grounds. The central block of the main house is a two-and-a-half-story farmhouse with cedar shingles and a sandstone foundation built circa 1775. Additions were necessary to serve the house's many purposes, with east and west wing additions constructed to blend with the original structure. The main house sits on almost 138 acres, with approximately 40 acres of bog and marsh. These were drained for a botanical garden that featured trees, shrubs, and plants from the adjoining woods. The chicken house and barn were demolished, the smokehouse was relocated, and a spring-fed pool, terraced gardens, and garage were added.

To tackle the tricky renovations and alterations, Barnes hired the architecture firm of Kneedler, Mirick, and Zantzing. Henry Martyn Kneedler (1904–1979) and Clarence Clark Zantzing (1904–1993) both received undergraduate and graduate degrees in architecture from the University of Pennsylvania, and they partnered to open an office in 1935. In 1937, Henry Dustin Mirick (1905–2002), a Penn alum a year behind them, joined the firm.[23] The three former students of Paul Philippe Cret deftly handled their client’s desires for the house, at times even writing to Fidèle. Other key players in the project included Milton Yerkes, who delineated the survey map of the property, and carpenter C. Raymond Davis of Phoenixville, who served as the general contractor for the project from 1941 to 1942.

Although the functions of the rooms in the original main building have changed, the layouts have stayed the same. Each room on the first floor has its own fireplace, ceiling joists with ornamental beaded edges, and chair rails. Actor Charles Laughton and philosopher John Dewey were frequent enough guests that Barnes named the regular rooms they stayed in after them. The additions included a brick-tiled sunroom called the Flower Room for Mrs. Barnes, a 1940s kitchen and pantry, bathrooms (all plumbing and mechanical systems), servants’ quarters, a sitting room, and two bedrooms.

Nearly 12 times larger than the grounds at Merion, the property allowed Mrs. Barnes to expand on the living collections as Barnes utilized the additional space in the residence for decorative arts and antiques. During World War II, a portion of land was set aside for a victory garden of vegetables that she and her husband would cultivate during the weekends.[24]

In his Last Will and Testament, Barnes left the “farm and all personal property pertaining thereto to the Barnes Foundation.”[25] The campus continued to be used for Barnes Foundation horticulture and art students following his death in 1951. Following Mrs. Barnes’s death in 1966, classes used the grounds less frequently. Some special events, like Chester County Day, opened the first floor to the public in the 1970s and 1980s. Currently, the Ker-Feal house is not open to any visitation, and some of the land is rented for the purpose of farming.

## Sources

- 1 Dora Harvey Devlin, *Historic Lower Merion and Blockley* (Lower Merion, PA: George H. Buchanan Company, 1922), 44–45.
- 2 Sandra Tatman, “Cret, Paul Philippe (1876–1945),” Philadelphia Architects and Buildings. [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/22472](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/22472)
- 3 David Brownlee, *The Barnes Foundation: Two Buildings, One Mission*. (NY, NY: Rizzoli, 2012), 19.
- 4 Tatman, “Cret, Paul Philippe (1876–1945).”
- 5 Elizabeth Greenwell Grossman. *The Civic Architecture of Paul Cret*. (NY, NY: Cambridge University Press, 1996), 113–115.
- 6 Paul Philippe Cret. Proposal to Albert C. Barnes, November 29, 1922. Albert C. Barnes Correspondence, Barnes Foundation Archives.
- 7 Paul Cret. “The Buildings of the Barnes Foundation at Merion, Pa.” *Architecture* v. 53 no. 1 (January 1926): 1–7.
- 8 Albert C. Barnes. Letter to Paul Philippe Cret, November 22, 1922. Albert C. Barnes Correspondence, Barnes Foundation Archives.
- 9 Albert C. Barnes. Letter to Paul Philippe Cret, January 25, 1924. Albert C. Barnes Correspondence, Barnes Foundation Archives.



- 10 Albert C. Barnes. Letter to Paul Guillaume, January 15, 1923. Albert C. Barnes Correspondence, Barnes Foundation Archives.
- 11 Christa Clarke. *African Art in the Barnes Foundation*. (NY, NY: Skira Rizzoli, 2015), 28–29.
- 12 David Brownlee. *The Barnes Foundation: Two Buildings, One Mission*. (NY, NY: Rizzoli, 2012), 25–27.
- 13 Paul Cret. “The Buildings of the Barnes Foundation at Merion, Pa.” *Architecture* v. 53 no. 1 (January 1926): 1–7. The rooms were covered in burlap (closest to Pantone colors 156C and 7508C) acquired from H.B. Wiggin’s Sons Company. See Paul Philippe Cret. Letter to Albert C. Barnes. March 31, 1924. Albert C. Barnes Correspondence, Barnes Foundation Archives.
- 14 Testimony of Albert C. Barnes. Montgomery & McCracken, 1933. Albert C. Barnes Correspondence, Barnes Foundation Archives.
- 15 Paul Philippe Cret. Letter to Albert C. Barnes, August 15, 1924. Albert C. Barnes Correspondence, Barnes Foundation Archives.
- 16 Albert C. Barnes. Letter to Paul Philippe Cret. February 16, 1925. Albert C. Barnes Correspondence, Barnes Foundation Archives.
- 17 There is little documentation regarding John Walter Prince. Most of his involvement in the arboretum centered on overseeing the preservation of the Wilson collection during the building process.
- 18 Frank A. Schrepfer. “The Arboretum of the Barnes Foundation.” *Landscape Architecture* (October 1935): 4.
- 19 Frank A. Schrepfer. “The Arboretum of the Barnes Foundation.” *Landscape Architecture* (October 1935): 4.
- 20 Education brochure. Arboretum of the Barnes Foundation, 1946–47.
- 21 Testimony of Laura Leggett Barnes. Montgomery & McCracken, 1933. Albert C. Barnes Correspondence, Barnes Foundation Archives.
- 22 Jack Flam, *Matisse The Dance*. (Washington DC: National Gallery of Art, 1993), 60. References Henri Matisse interview with Dorothy Dudley, May 1933.
- 23 Emily Cooperman, “Kneedler, Mirick & Zantzinger (fl. 1937–1969).” Philadelphia Architects and Buildings. [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/67214](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/67214); Emily Cooperman, “Mirick, Henry Dustin (1905–2002).” Philadelphia Architects and Buildings. [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/22436](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/22436); Emily Cooperman, “Kneedler, Henry Martyn (1904–1979).” Philadelphia Architects and Buildings. [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/18905](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/18905); Emily Cooperman, “Zantzinger, Clarence Clark Jr. (1904–1993).” Philadelphia Architects and Buildings. [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/22824](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/22824)
- 24 Laura Barnes. Letter to the Office of the Price Administration, May 28, 1943. Albert C. Barnes Correspondence, Barnes Foundation Archives.
- 25 Albert C. Barnes. Last Will and Testament, October 6, 1944. Legal Files, Barnes Foundation Archives.

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## Administrative Information

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## **Publication Information**

Barnes Foundation Archives 2017

## **Access Restrictions**

This collection is open for research to qualified researchers by appointment only. Please contact the Archives, Libraries, and Special Collections Department for information on access and research.

## **Use Restrictions**

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## **Acquisition Information**

These records were housed in various locations in the Barnes Foundation's administration building.

## **Processed by**

Amanda McKnight, Katy Rawdon, and Carly Schmidt. Finding aid written by Amanda McKnight.

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## **Related Materials**

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### **Related Archival Materials**

- 1 Barnes Foundation. Paul Philippe Cret Collection, Architectural Archives, University of Pennsylvania.
- 2 Barnes Foundation Gallery. Cret Collection, Athenaeum of Philadelphia.

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## **Controlled Access Headings**

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**Corporate Name(s)**

- Barnes Foundation. Arboretum
- Barnes Foundation.
- Ker-Feal, Barnes Foundation.
- Kneedler, Mirick, and Zantzinger

### **Genre(s)**

- Blueprints.
- Diazotype.
- Facsimiles.
- Landscape architecture--Designs and plans.

### **Personal Name(s)**

- Barnes, Albert C. (Coombs), 1872–1951
- Barnes, Laura L., 1875-1966
- Cret, Paul Philippe, 1876-1945
- Kistler, John
- Schrepfer, Frank A.

**Series I. Merion Property**

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**Collection Inventory****Series I. Merion Property****Subseries A. Buildings**

## Subsubseries 1. Cret Plans

**Scope and Content**

The Merion property plans contain original drawings, blueprints, and diazotypes of the administration building, gallery building, service buildings, and teahouse designed by architect Paul Philippe Cret. The preliminary sketches, plans, elevations, and details are primarily dated 1922 and 1923, but also include renovations based on the originals plans in 1961, 1982, and 1983. Architectural, structural, mechanical, plumbing, and electrical plans are included in the holdings. The plans were drawn by Cret's staff including William Livingstone, Frank Bodine, Roy Larson, Ceissel, John Harbeson, G. DeMarco, F. Hynes, F. Steck, and D. Rice. A set of plans labeled "Exhibit B" correlates to the May 1926 Indenture and Agreement. Some plans contain signatures, revisions, and annotations by John Hagan (whose company was responsible for the stone work), Henry E. Baton (contractor), Barnes Foundation staff (Nelle E. Mullen, Laura Geiger) and Cret's staff.

**Arrangement**

The plans are arranged by the drawing number assigned by Cret's firm, located in the title block. The gallery, administration building, and service buildings begin with the prefix 132; the teahouse begins with the prefix 149; and the alterations are labeled 788 in the 1960s and 8231 in the 1980s. The Cret plans contains sketches, plans, and sets of plans.

**Note**

**Subseries A. Buildings**

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The Athenaeum of Philadelphia holds the majority of the original Cret drawings, a reflection of Dr. Barnes turning down Cret's offer of them. The Barnes Foundation holds 4 of the original drawings, which are studies of the front façade of the administration and gallery buildings.

132-sk Gallery and Administration Building, Exhibit B 1922 11.0 Blueprint

**General note**

Set of 11 preliminary plans labeled 'Exhibit B' in reference to the May 1926 Indenture article 13 revision. Plans 132.19 and 132.31 signed by Albert Barnes, Laura Barnes, and witness Nelle E. Mullen.

132-sk10 Gallery, First Floor Plan 17 November 1922 2.0 Blueprint

132-sk11 Gallery, Second Floor Plan 17 November 1922 2.0 Blueprint

132-sk14 Administration Building, First Floor Plan 18 November 1922 Blueprint

132-sk15 Administration Building, Second Floor Plan 18 November 1922 2.0 Blueprint

Administration Building, South East Elevation 18 November 1922 2.0 Blueprint

132-sk17 Administration Building, North West and North East Elevations 18 November 1922 2.0  
Blueprint

132-sk18 Administration Building, North West and South West Elevations 18 November 1922 2.0  
Blueprint

132-sk19 Plot Plan 18 November 1922 1.0 Blueprint

**Subseries A. Buildings**

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132-sk20 Gallery, Rear Elevation 20 November 1922 3.0 Blueprint

132-sk21 Gallery, South West and North East Elevations 20 November 1922 3.0 Blueprint

132-sk31 Gallery, Front Elevation 28 November 1922 2.0 Blueprint

132-sk33\_1 Gallery, Color Study of Main Entrance n.d. 1.0 Photostat

132-sk33\_2 Gallery, Color Study of Main Entrance n.d. 1.0 Photostat

132-03a Administration Building and Gallery, First Floor 1 November 1922 1.0 Blueprint

**General note**

Early plans refer to the administration building as house and gallery as painting gallery.

132-04a Administration Building and Gallery, Second Floor 1 November 1922 Blueprint

**General note**

Early plans referring to the administration building as house and gallery as painting gallery.

132-010a Administration Building, Mantel Details 1 November 1922 1.0 Blueprint

**General note**

Drawn by John Harbeson. Signed by Laura Geiger, Barnes Foundation (Nelle E. Mullen), John Harbeson and John Hagan. Stamped 'incomplete.'

132-2 Plot plan 1923 4.0 Blueprint

**Subseries A. Buildings**

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**General note**

Drawn by John Harbeson. Dated February with revisions in April and May. Signed by Nelle E. Mullen and Henry Baton.

132-2a Plot plan 1923 3.0 Diazotype

**General note**

Drawn by John Harbeson. Dated February with revisions in April and May. Contains annotations in red pen.

132-3 Gallery, Basement and Roof Plans 1923 1.0 Blueprint

**General note**

Drawn by Frank Bodine.

132-3a Gallery, Basement and Roof Plans 1923 3.0 Diazotype

**General note**

Drawn by Frank Bodine. Dated February with revisions in April. Contains annotations for Duct System A and B.

132-4 Gallery, First and Second Floor Plans 1923 1.0 Blueprint

**General note**

Drawn by Frank Bodine. Signed by Nelle E. Mullen and Henry Baton.

132-5 Gallery, Elevations 1923 1.0 Blueprint

**Subseries A. Buildings**

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**General note**

Drawn by William Livingstone. Signed by Nelle E. Mullen and Henry Baton.

132-5a Gallery, Elevations 1923 1.0 Diazotype

**General note**

Drawn by William Livingstone. Dated February with revisions in April. Contains annotations in pencil.

132-6 Gallery, Sections 1923 3.0 Blueprint

**General note**

Drawn by William Livingstone. Signed by Laura Geiger, Nelle E. Mullen, John Harbeson, John Hagan, and Henry Baton. Stamped 'incomplete.'

132-6a Gallery, Sections 1923 1.0 Diazotype

**General note**

Drawn by William Livingstone. Dated February with revisions in April.

132-7 Gallery, Detail of Front Portico 1923 3.0 Blueprint

**General note**

Drawn by Roy Larson. Signed by Laura Geiger, Nelle E. Mullen, John Harbeson, John Hagan, and Henry Baton. Stamped 'incomplete.'

132-7a Gallery, Detail of Front Portico 1923 1.0 Diazotype



**Subseries A. Buildings**

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**General note**

Drawn by Roy Larson. Dated February with revisions in April.

132-8 Gallery, Detail of Rear 1923 1.0 Blueprint

**General note**

Drawn by William Livingstone. Signed by Nelle E. Mullen and Henry Baton.

132-8a Gallery, Detail of Rear 1923 1.0 Diazotype

**General note**

Drawn by William Livingstone. Dated February with revisions in April.

132-9 Administration Building, Basement and Roof Plans and Interior Details 1923 1.0 Blueprint

**General note**

Drawn by Frank Bodine and Roy Larson. Signed by Nelle E. Mullen and Henry Baton.

132-9a Administration Building, Basement and Roof Plans and Interior Details 1923 3.0 Diazotype

**General note**

Drawn by Frank Bodine and Roy Larson. Dated February with revisions in April.

132-10 Administration Building, First and Second Floor Plans and Interior Details 1923 2.0 Blueprint

**General note**

**Subseries A. Buildings**

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Drawn by Frank Bodine and John Harbeson. Signed by Nelle E. Mullen and Henry Baton.

132-10a Administration Building, First and Second Floor Plans and Interior Details 1923 3.0  
Diazotype

**General note**

Drawn by Frank Bodine and John Harbeson. Dated February with revisions in April.

132-11 Administration Building, Elevations 1923 1.0 Blueprint

**General note**

Drawn by John Harbeson. Signed by Nelle E. Mullen and Henry Baton.

132-11a Administration Building, Elevations 1923 1.0 Diazotype

**General note**

Drawn by John Harbeson. Dated February with revisions in April.

132-12 Administration Building, Detail of Stair and Exterior 1923 3.0 Blueprint

**General note**

Drawn by Roy Larson. Signed by Nelle E. Mullen, Henry Baton, Laura Geiger, John Hagan, and John Harbeson. Stamped 'incomplete.'

132-12a Administration Building, Detail of Stair and Exterior 1923 1.0 Diazotype

**General note**

**Subseries A. Buildings**

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Drawn by Roy Larson. Dated February with revisions in April.

132-13 Service Building 1923 1.0 Blueprint

**General note**

Drawn by J. Geissel. Signed by Nelle E. Mullen and Henry Baton.

132-13a Service Building 1923 1.0 Diazotype

**General note**

Drawn by J. Geissel.

132-14 Gallery - Structural, First and Second Floor Framing 1923 1.0 Blueprint

**General note**

Signed by Nelle E. Mullen and Henry Baton.

132-14a Gallery - Structural, First and Second Floor Framing 1923 2.0 Diazotype

**General note**

Dated February with revisions in April.

132-15 Gallery - Structural, Roof Framing Plan 1923 1.0 Blueprint

**General note**

Signed by Nelle E. Mullen and Henry Baton.

**Subseries A. Buildings**

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132-15a Gallery - Structural, Roof Framing Plan 1923 2.0 Diazotype

**General note**

Dated February with revisions in April.

132-16 Administration Building - Structural 1923 1.0 Blueprint

**General note**

Signed by Nelle E. Mullen and Henry Baton. Contains annotations in red pencil.

132-16a Administration Building - Structural 1923 2.0 Diazotype

**General note**

Dated February with revisions in April.

132-17 Service Building - Structural 1923 1.0 Blueprint

**General note**

Signed by Nelle E. Mullen and Henry Baton. Contains annotations in red pencil.

132-17a Service Building - Structural 1923 1.0 Diazotype

**General note**

Dated February with revisions in April.

132-18 Plot Plan - Plumbing 1923 1.0 Blueprint

**Subseries A. Buildings**

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132-18a Plot Plan - Plumbing 1923 1.0 Diazotype

132-19 Gallery - Plumbing, Basement Plan 1923 1.0 Blueprint

132-19a Gallery - Plumbing, Basement Plan 1923 1.0 Diazotype

132-20 Gallery - Plumbing, First and Second Floor Plans 1923 1.0 Blueprint

132-20a Gallery - Plumbing, First and Second Floor Plans 1923 1.0 Diazotype

132-21 Administration Building - Plumbing, Basement Plan 1923 1.0 Blueprint

132-21a Administration Building - Plumbing, Basement Plan 1923 1.0 Diazotype

132-22 Administration Building - Plumbing, First and Second Floor Plans 1923 1.0 Blueprint

132-22a Administration Building - Plumbing, First and Second Floor Plans 1923 Diazotype

132-23 Service Building - Plumbing 1923 1.0 Blueprint

132-23a Service Building - Plumbing 1923 1.0 Diazotype

132-24 Gallery - Heating, Basement Plan 1923 1.0 Blueprint

132-24a Gallery - Heating, Basement Plan 1923 1.0 Diazotype

132-25 Gallery - Heating, First and Second Floor Plans 1923 1.0 Blueprint

**Subseries A. Buildings**

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132-25a Gallery - Heating, First and Second Floor Plans 1923 2.0 Diazotype

**General note**

Contains annotations in red, green, and black colored pencil indicating duct work.

132-26 Administration Building - Heating, Basement Plan 1923 1.0 Blueprint

132-26a Administration Building - Heating, Basement Plan 1923 1.0 Diazotype

132-27 Administration Building - Heating, First and Second Floor Plans 1923 1.0 Blueprint

132-27a Administration Building - Heating, First and Second Floor Plans 1923 1.0 Diazotype

132-28 Service Building - Heating 1923 1.0 Blueprint

132-28a Service Building - Heating 1923 1.0 Diazotype

132-29 Gallery - Electrical, Basement and Schedule 1923 1.0 Blueprint

**General note**

Drawn by G. DeMarco. Signed by Nelle E. Mullen and Henry Baton.

132-29a Gallery - Electrical, Basement and Schedule 1923 2.0 Diazotype

**General note**

Drawn by G. DeMarco.

**Subseries A. Buildings**

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132-30 Administration Building - Electrical, First and Second Floors and Basement Plans 1923 1.0  
Blueprint

**General note**

Drawn by F. Hynes. Signed by Nelle E. Mullen and Henry Baton.

132-30a Gallery - Electrical, First and Second Floor Plans 1923 2.0 Diazotype

**General note**

Drawn by F. Hynes. Contains annotations in pencil.

132-31 Administration Building - Electrical, First and Second Floors and Basement Plans 1923 1.0  
Blueprint

**General note**

Drawn by F. Hynes. Signed by Nelle E. Mullen and Henry Baton.

132-30a Administration Building - Electrical, First and Second Floors and Basement Plans 1923 1.0  
Diazotype

**General note**

Drawn by F. Lynes.

132-32 Administration Building - Electrical, First and Second Floors and Basement Plans 1923 1.0  
Diazotype

**General note**

**Subseries A. Buildings**

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Drawn by F. Steck. Signed by Nelle E. Mullen and Henry Baton.

132-32a Administration Building - Electrical, First and Second Floors and Basement Plans 1923 1.0  
Diazotype

**General note**

Drawn by F. Steck.

132-151 Gallery, Changes in Stonework on North Elevation 1924 1.0 Blueprint

**General note**

Drawn by J.H.G. (possibly J. Howard Geissel).

132-151 Service Building, Changes in Stonework on North Elevation 1923 1.0 Blueprint

**General note**

Drawn by J.H.G. (possibly J. Howard Geissel). New stone blocks to replace trellis.

132-153 Gallery, Alternate Plans of Changes to Stonework on North Elevation 1924 1.0 Blueprint

**General note**

Drawn by J.H.G. (possibly J. Howard Geissel).

132-176 Administration Building, Dressers and Shelves 1924 1.0 Blueprint

**General note**



**Subseries A. Buildings**

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Drawn by Roy Larson.

149-2 Teahouse, Plans and Elevations 22 August 1924 2.0 Blueprint

**General note**

Drawn by D. Rice. Referred to 'garden house' on plan.

149-3 Teahouse, General details 22 August 1924 2.0 Blueprint

**General note**

Referred to as 'garden house' on plan.

788 Gallery - Alterations 1961 5.0

**General note**

Based on original 1923 plan drawn by William Livingstone and Frank Bodine with revisions in 1961. Includes 788.3, 788.4, 788.5 (2 copies), and 788.6.

8231-M1 Gallery - Alterations, Basement and Roof Plans 1982-1983 4.0 Diazotype

**General note**

Based on original 1923 plan drawn by Frank Bodine with revisions in 1961.

8231-M2 Gallery - Heating, First and Second Floor Plans 1982-1983 4.0 Diazotype

**General note**

**Subseries A. Buildings**

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Based on original 1923 plan with revisions in 1961.

132-n1 Administration Building, Revised Detail of Recess on North Elevation n.d. 1.0 Blueprint

132-n2 Gallery, Changes in Stonework n.d. 1.0 Blueprint

132-n3 Gallery, Changes in Stonework n.d. 1.0 Graphite on tracing paper

132/1 Set of plans 1922, 1923 17.0 Blueprint

**General note**

Most plans stamped 'incomplete' and signed by Laura Geiger, Nelle E. Mullen, John Hagan, and John Harbeson.

132/2 Set of plans 1923, 1961 16.0 Blueprint

**General note**

Most plans stamped 'incomplete' and signed by Laura Geiger, Nelle E. Mullen, John Hagan and John Harbeson.

132/3 Set of plans 1923, 1961 16.0 Blueprint

**General note**

Most stamped 'incomplete' and signed by Laura Geiger, Nelle E. Mullen, John Hagan, and John Harbeson.

132/4 Set of plans 1923, 1961 23.0 Blueprint

**Subseries B. Landscape Architecture Plans**

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**General note**

Some plans stamped 'incomplete' and signed by Laura Geiger, Nelle E. Mullen, John Hagan, and John Harbeson.

132/5 Set of plans 1923, 1961 17.0 Blueprint

**General note**

Some plans stamped 'incomplete' and signed by Laura Geiger, Nelle E. Mullen, John Hagan, and John Harbeson.

132-788a Set of plans 1932, 1961 30.0 Diazotype

**General note**

Reverse diazotypes of plans 132-2, 788-3 through 788-6, 132-7 through 132-31.

**Subseries B. Landscape Architecture Plans n.d., 1927-2000****Scope and Content**

This series is comprised of the Merion property landscape architecture plans by various architects. They vary in type including single species specific gardens, general property plans, and non-plant features, from the entire property to the lilac garden to the garden pool and terrace. The most comprehensive set of plans is by John S. Kistler, dated between 1946 and 1948 but also including some plans with alterations made at later dates, are hand drawn originals and diazotypes. These plans are broken into 8 sections and cover the entire property.

The miscellaneous plans are undated and by unknown individuals. It is possible that some of the plans in this subseries are classroom exercises and assignments by Arboretum school students.

This series is not comprehensive nor an exhaustive and thorough reflection of all the changes to the grounds throughout its history. Supporting documentation of plant purchases in the Laura Leggett

**Subseries B. Landscape Architecture Plans**

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Barnes papers, administrative records from the Albert C. Barnes Correspondence, and John Milton Fogg papers, bloom records, financial records, and articles help to give insights of former configurations of the grounds and plantings.

Subsubseries 1. Architect Identified n.d., 1927-2000

**Arrangement**

Landscape architecture plans by known architects are arranged by alphabetically by architect, then alphabetically by plan title.

D.W.B., Intermediate Ground Covers : Colors 1980 2.0 Ink on paper

**General note**

Tracing of Joe Langran's plan including small substitutes for sections A and I.

D.W.B., Intermediate Ground Covers : Measurement 1980 1.0 Ink on paper

**General note**

Tracing of Joe Langran's plan with measurements of lettered sections.

D.W.B., Intermediate Ground Covers : Plant Materials 1980 1.0 Ink on paper

Barton & Martin, Topographical Plan 19 August 1993 1.0 Diazotype

**General note**

Depicts buildings and utility information from Paul Philippe Cret 1923 plans.

**Subseries B. Landscape Architecture Plans**

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William M. Campbell, Garden Bench 3 July 1935 1.0 Blueprint

William M. Campbell, Garden Bench 9 August 1935 1.0 Blueprint

William M. Campbell, Garden Trellis 27 July 1935 1.0 Blueprint

Elizabeth Farley, Landscape n.d. 1.0 Ink on paper

**General note**

Sections marked with letters but does not include a key.

Elizabeth Farley, Plan of Paths n.d. 3.0 Ink on paper

**General note**

Contains paths, perhaps drawn based off John Kistler's plans. Also included is the label found with the plans.

John S. Kistler, Arboretum Section #1 17 June 1946 1.0 Ink on paper

**General note**

This section of the map includes the nursery, experimental garden, vegetables, hot beds, hot house, annuals, work yard, iris garden, chicken house, chicken yard, garage, lapsley road and a corner of gallery.

John S. Kistler, Arboretum Section #1 17 June 1946 2.0 Diazotype

**General note**

**Subseries B. Landscape Architecture Plans**

---

This section of the map includes the nursery, experimental garden, vegetables, hot beds, hot house, annuals, work yard, iris garden, chicken house, chicken yard, garage, lapsley road and a corner of gallery.

John S. Kistler, Arboretum Section #2 September 1946 1.0 Ink on paper

**General note**

This section is an overview of the formal garden, path from back patio to formal garden, back patio.

John S. Kistler, Arboretum Section #2 September 1946 3.0 Diazotype

**General note**

This section is an overview of the formal garden, path from back patio to formal garden, back patio.

John S. Kistler, Arboretum Section #3 April 1948 1.0 Ink on paper

**General note**

This section includes the garden house and pond. Some abbreviated names of plants.

John S. Kistler, Arboretum Section #3 April 1948 2.0 Diazotype

**General note**

This section includes the garden house and pond. Includes a plan with undated annotations in red pencil, pencil and pen.

John S. Kistler, Arboretum Section #3 December 1996 1.0 Ink on paper

**General note**

**Subseries B. Landscape Architecture Plans**

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Update to map section.

John S. Kistler, Arboretum Section #4 October 1946 1.0 Ink on paper

**General note**

This section includes the house, gallery, driveway, well and back patio. Some abbreviated plant names.

John S. Kistler, Arboretum Section #4 October 1946 1.0 Diazotype

**General note**

This section includes the house, gallery, driveway, well and back patio.

John S. Kistler, Arboretum Section #5 May 1948 1.0 Ink on paper

**General note**

This section includes garden house (teahouse).

John S. Kistler, Arboretum Section #5 May 1948 2.0 Diazotype

**General note**

This section includes garden house (teahouse). Includes a plan with undated annotations in pen.

John S. Kistler, Arboretum Section #6 January 1947 1.0 Ink on paper

**General note**

**Subseries B. Landscape Architecture Plans**

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This section includes chicken house, part of the garage, some of the gallery, Latch's Lane, driveway and half of well.

John S. Kistler, Arboretum Section #6 January 1947 2.0 Diazotype

**General note**

This section includes chicken house, part of the garage, some of the gallery, Latch's Lane, driveway and half of well. Includes a plan with undated annotations in pen.

John S. Kistler, Arboretum Section #7 April 1947 1.0 Ink on paper

**General note**

This section includes Latch's Lane, gallery steps, driveway, main gate.

John S. Kistler, Arboretum Section #7 April 1947 2.0 Diazotype

**General note**

This section includes Latch's Lane, gallery steps, driveway, main gate. Includes a fragile plan with undated annotations in pencil.

John S. Kistler, Arboretum Section #8 November 1947 2.0 Ink on paper

**General note**

This section is the front of the property. Includes a plan with undated annotations in pen and red pencil.

John S. Kistler, Arboretum Section #8 November 1947 2.0 Diazotype

**General note**



**Subseries B. Landscape Architecture Plans**

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This section is the front of the property. Includes a plan with undated annotations in pen and red pencil.

John S. Kistler, Lilac Garden January 1946 1.0 Ink on paper

**General note**

Key included on plan. 256 lilacs around/near formal garden and between formal garden and arbor. The plan has undated annotations in pencil.

John S. Kistler, Lilac Garden January 1946 4.0 Diazotype

**General note**

Key included on plan. 256 lilacs around/near formal garden and between formal garden and arbor. Includes a plan with undated annotations in pen and red pencil and a plan mounted onto foam core board with undated annotations in pencil and pen.

John S. Kistler, Lilac Garden January 1946 1.0 Blueprint

**General note**

Key included on plan. 256 lilacs around/near formal garden and between formal garden and arbor.

John S. Kistler, Miscellaneous Planting Notes n.d. 3.0 Ink on paper

**General note**

Notes on grid paper with no topography or correlation to plans.

John S. Kistler, Peony Garden February 1946 1.0 Ink on paper

**General note**

**Subseries B. Landscape Architecture Plans**

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Contains key list of 105 peonies and 48 tree peonies on plan. Orientation has garage to east and fence to the north and west. Includes annotations in pencil by David Melrose dated September 1951.

John S. Kistler, Peony Garden February 1946 1.0 Diazotype

**General note**

Contains key list of 105 peonies and 48 tree peonies on plan. Orientation has garage to east and fence to the north and west. Includes annotations in pencil by David Melrose dated September 1951 and August 1953.

John S. Kistler, Peony Garden February 1946 1.0 Blueprint

**General note**

Contains key list of 105 peonies and 48 tree peonies on plan. Orientation has garage to east and fence to the north and west.

John S. Kistler, Rock Garden 7 November 1972 1.0 Diazotype

Joseph W. Langran, Formal Garden 24 March 1980 1.0 Ink on paper

**General note**

In color pastel and includes label found with the plan. Sections labeled with letters, does not include key.

Joseph W. Langran, Formal Garden 24 March 1980 1.0 Ink on paper

**General note**

In color pastel and includes label found with the plan. Sections labeled with letters, does not include key.

**Subseries B. Landscape Architecture Plans**

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David Melrose, Lilac Garden 1958 1.0 Ink on paper

**General note**

Key on plan. Contains list of 257 lilacs.

David Melrose, Lilac Garden 1958 1.0 Diazotype

**General note**

Key on plan. Contains list of 257 lilacs.

David Melrose, Peony Garden January 1958 1.0 Ink on paper

**General note**

Key on plan. Contains list of 110 peonies and 52 tree peonies.

David Melrose, Peony Garden January 1958 1.0 Diazotype

**General note**

Key on plan. Contains list of 110 peonies and 52 tree peonies.

David Melrose, Rose Garden January 1958 5.0 Ink on paper

**General note**

The four page key correlates to different beds and is numbered. It has undated annotations in pen as well as pencil annotations from May 19, 1958.

Subseries B. Landscape Architecture Plans

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David Melrose, Rose Garden January 1958 5.0 Photocopy

Frederick W.G. Peck, Garden Pool: Construction details n.d. 1.0 Blueprint

Frederick W.G. Peck, Garden Pool: Location and Plumbing Plan July 1940 1.0 Blueprint

Frank A. Schrepfer, General Plan of the Arboretum n.d. 1.0 Ink on parchment

**General note**

Drawn on waxed linen with blue colored pencil and pencil with abbreviated plant names.

Frank A. Schrepfer, General Plan of the Arboretum 1934 1.0 Ink on paper

**General note**

Tracing paper and includes general areas mapped out: The Great Lawn, The Wilson Collection, The Barberries, The Magnolias, The Oars, The Pinetum, The Yes, The Broad Leafed Evergreen, Fern Collection, Perennial Garden, Rose Garden, Shrub Garden, The Legumes, The Nursery, Cold Frames/Greenhouse, (Work Yard, Service Building, Gallery, Driveway).

Frank A. Schrepfer, Rose Garden: Construction Drawing and Details June 1934 1.0 Blueprint

**General note**

Note taped to back in LLB handwriting: Plans of garden, bench, trellis, platform.

Frank A. Schrepfer, Rose Garden: Construction Drawings and Details June 1934 1.0 Diazotype

**General note**

**Subseries B. Landscape Architecture Plans**

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Contains measurements. Masonry details for the steps. Divides formal garden into Part I and Part II. Part III pathway leading to formal garden. Lilac garden and Residence placement shown.

Frank A. Schrepfer, Rose Garden: Masonry Details 9 June 1934 2.0 Blueprint

**General note**

Contains measurements and some annotations in pencil.

Frank A. Schrepfer, Rose Garden: Perennial Border ca. 1937 2.0 Diazotype

**General note**

Key on plan. Contains list of 186 roses and quantity. Also includes label.

Frank A. Schrepfer, Rose Garden: Perennial Border ca. 1937 1.0 Photocopy

**General note**

Key on plan. Contains list of 186 roses and quantity and is annotated in pencil.

Frank A. Schrepfer, Terrace n.d. 1.0 Diazotype

Frank A. Schrepfer, Terrace: Construction Drawings and Details 21 May 1934 1.0 Blueprint

Frank A. Schrepfer, Terrace: Construction Drawings and Details 6 June 1934 1.0 Blueprint

Frank A. Schrepfer, Wisteria Arbor n.d. 1.0 Blueprint

Benjamin Snyder, Garden Wall 14 May 1927 1.0 Ink on paper

**Subseries B. Landscape Architecture Plans**

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Benjamin Snyder, Garden Wall: Cross Section 5 October 1927 1.0 Blueprint

Benjamin Snyder, Garden Wall: Sketch 20 May 1927 1.0 Blueprint

Subsubseries 2. Architect Unknown n.d.

**Arrangement**

Landscape architecture plans by unknown architects are arranged alphabetically by plan title.

Formal Garden n.d. 1.0 Ink on paper

**General note**

Drawing including dimensions, no details.

Grid Plan Title n.d. 1.0 Ink on paper

**General note**

Features title Arboretum of the Barnes Foundation in large handwritten print with grid.

Landscape Plan ca. 1940 1.0 Diazotype

**General note**

Structures and plant areas designated on property. Letters and numbers throughout, but no key.

Lilacs: Elevation End Wall n.d. 1.0 Blueprint

**Subseries B. Landscape Architecture Plans**

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Lilacs: Niche n.d. 1.0 Blueprint

Lilacs: Planting Diagram n.d. 1.0 Ink on paper

**General note**

Contains no key.

Lilacs: Walkway n.d. 1.0 Ink on paper

Planting Schematic n.d. 1.0 Ink on paper

**General note**

Contains plant names and notes referring to slides. In pencil with additions in pen.

Property: Section n.d. 1.0 Ink on paper

**General note**

Gridded section of the property including the gallery, service building, chicken house and Latch's Lane. Includes numbered dots to indicate plants, but no key. Contains undated annotations in pencil.

Property: Section n.d. 3.0 Diazotype

Property: Section n.d. 1.0 Ink on paper

**General note**

Template with indicators for plants, but no plant names or key. Contains undated pencil annotations.

**Subseries B. Landscape Architecture Plans**

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Property: Section n.d. 2.0 Ink on paper

**General note**

Contains some plant names and indicates plant locations. Latch's Lane and sidewalk help with orientation. Two versions.

Property: Section n.d. 1.0 Ink on paper

**General note**

Contains some plant names and indicates plant locations. Latch's Lane and sidewalk help with orientation. Two versions.

Property: Section n.d. 1.0 Ink on paper

**General note**

Gridded section of property. Contains plant abbreviations. Nursery, Lapsley Lane, and driveway for orientation.

Property: Sections n.d. 2.0 Ink on paper

**General note**

On graph paper. Section 4 shows Latch's Lane, some full and some abbreviated plant names. Section 5 also has full and abbreviated plant names, note: 16 trees, 11 shrubs, 8 lilacs.

Rose Garden: Central Panels n.d. 1.0 Ink on paper

Rose Garden: Central Panels n.d. 1.0 Photostat



**Subseries B. Landscape Architecture Plans**

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Rose Garden: Color Scheme n.d. 1.0 Blueprint

Rose Garden: Color Scheme n.d. 1.0 Photocopy

Rose Garden: New Plan with Scale n.d. 2.0 Blueprint

Rose Garden: Old Plan with Scale n.d. 1.0 Blueprint

Rose Garden: Outer Beds n.d. 3.0 Blueprint

**General note**

Key included on plan.

Rose Garden: Outer Beds n.d. 2.0 Photocopy

Rose Garden: Planting Plan n.d. 1.0 Ink on paper

**General note**

Key included on plan.

Rose Garden: Planting Plan n.d. 2.0 Blueprint

Rose Garden: Transition Plans n.d. 5.0 Ink on paper

Trees: Key n.d. 10.0 Ink on paper

**General note**

**Series II. Ker-Feal**

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10 sheets labeled into sections 1A-11A (missing 9A). Key on plan, tree labeled with numbered dot, list on bottom. Some annotated 'move.'

Trees: Key n.d. 10.0 Diazotype

**Series II. Ker-Feal n.d., 1940-2000**

**Inventory**

The inventory list is available upon request. Please contact the Archivist at [reference@barnesfoundation.org](mailto:reference@barnesfoundation.org).