

CULTURAL RESOURCES INVENTORY – LANDSCAPES * OLMSTED COVER SHEET

Please submit completed form to: Architectural Survey Coordinator
State Historic Preservation Office, Connecticut Department of Economic and Community Development
450 Columbus Boulevard, Suite 5, Hartford, CT 06103

PROPERTY NAME (Current/Historic) Khakum Wood / Stokes, I.N. Phelps		
COUNTY Fairfield	TOWN/CITY Greenwich	VILLAGE
JOB NUMBER Primary: 02924 Related Job Numbers: 07652, 09176, 09193		
Landscape Type <input type="checkbox"/> Park, Parkway, Recreation Area, Scenic Reservation <input type="checkbox"/> City/Regional Plan, Improvement Project <input checked="" type="checkbox"/> Subdivision, Suburban Community <input type="checkbox"/> College/School Campus <input type="checkbox"/> Grounds of Residential Institution <input type="checkbox"/> Grounds of Public Building <input checked="" type="checkbox"/> Private Estate / Homestead <input type="checkbox"/> Cemetery / Burial Lot / Memorial / Monument <input type="checkbox"/> Grounds of Commercial / Industrial Building <input type="checkbox"/> Country Club / Resort, Hotel, Club <input type="checkbox"/> Grounds of Church <input type="checkbox"/> Arboretum, Garden <input type="checkbox"/> Exhibition, Fair <input type="checkbox"/> Miscellaneous		
DATE OF ORIGINAL PROJECT: 1905–1924 SUBSEQUENT PROJECTS: 1925–1971		

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DESIGNER(S) (primary)

- Frederick Law Olmsted, Sr.
- John Charles Olmsted
- Frederick Law Olmsted, Jr.
- Other firm member(s): Edward Clark Whiting
- Other notes:

Other Designers (prior to or following Olmsted project):

Repositories consulted with source materials

- Frederick Law Olmsted National Historic Site, Olmsted Archives (online albums)
- Library of Congress
- Olmsted Online (OlmstedOnline.org)
- National Archives and Record Administration
- Connecticut State Library
- Hartford History Center
- Other: Greenwich Historical Society

Observations regarding features characteristic of Olmsted firm design

Surviving features resulting from the Olmsted firm's design work include: The primary entrance at Round Hill Road, the exit at Clapboard Ridge Road, the interior road configurations of Khakum Wood Road and Khakum Drive, along with most of the driveway configurations of the lots developed as part of Khakum the subdivision as "Corrected to the Sept. 1937" General Plan; Improvements to the upper lake and the wetland area associated with the lower ponds (shown on contemporary maps as West Fork Pond) along with associated plantings appear to largely survive. A major loss was the demolition of the Phelps Stokes estate that was the first Olmsted firm project associated with the land parcel.

The consistent high-quality of work through the decades beginning with the Stokes estate through the subdivision phases of Khakum Wood's development are what the Olmsted firm was known for providing to their clients. The gently curving road, the naturalistic planting style, and the careful placement of the home sites to preserve the views and vistas and natural features and vegetation are all characteristic of the Olmsted style.

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	COUNTY Fairfield	TOWN/CITY Greenwich	VILLAGE											
	STREET AND NUMBER (and/or location) Khakum Wood Road between Round Hill Road and Clapboard Ridge Road and Konittekock Road to Lake Avenue													
	OWNER(S) <input checked="" type="checkbox"/> PRIVATE <input type="checkbox"/> MUNICIPAL <input type="checkbox"/> STATE <input type="checkbox"/> FEDERAL <input type="checkbox"/> TRIBAL <input type="checkbox"/> EASEMENT													
	LAT/LONG COORDINATES <input checked="" type="checkbox"/> Center Point <input type="checkbox"/> Polygon 41.0678968, -73.646422													
	PARCEL INFORMATION Acres: 180 PID(s): Numerous MBLU(s): Numerous													
	USE (Present) Residential subdivision		(Historic) Stokes estate and residential subdivision											
	SURVEY TYPE <input type="checkbox"/> Reconnaissance-Level <input checked="" type="checkbox"/> Intensive-Level													
	D E S C R I P T I O N	LANDSCAPE TYPE (Check all that apply) <input checked="" type="checkbox"/> Designed <input type="checkbox"/> Vernacular <input type="checkbox"/> Cultural/Ethnographic <input type="checkbox"/> Agricultural <input type="checkbox"/> Linear <input type="checkbox"/> System/Multi-Site <input checked="" type="checkbox"/> Residential <input type="checkbox"/> Commercial <input type="checkbox"/> Industrial <input type="checkbox"/> Institutional <input type="checkbox"/> Maritime <input type="checkbox"/> Green <input type="checkbox"/> Park- Active Recreation <input type="checkbox"/> Park-Passive Recreation or Commemorative <input type="checkbox"/> Other – specify: Residential subdivision												
		DATE OR PERIOD (Include source of date) 1903–1971 (Olmsted Research Guide Online)												
DESIGNERS (Entities that created, designed, constructed, or shaped the landscape) Olmsted Brothers Landscape Architects														
DESIGN SCOPE (For designed landscapes, explain what work was commissioned) Original consultation was for the landscape development of the Stokes estate Khakum Wood, which evolved in the residential subdivision Khakum Wood along with individual owner consultation on siting and drives														
LOCATION OF DRAWINGS/IMAGES/SOURCE MATERIAL Frederick Law Olmsted National Historic Site and Library of Congress – Olmsted Associates Records														
VISUAL ASSESSMENT SUMMARY (Check boxes for the qualities that are key features of this landscape. If attaching descriptive narrative, consider these categories.) <table border="0" style="width: 100%;"> <tr> <td><input checked="" type="checkbox"/> Layout & Spatial Relationships</td> <td><input type="checkbox"/> Water Features</td> </tr> <tr> <td><input checked="" type="checkbox"/> Circulation</td> <td><input checked="" type="checkbox"/> Drainage</td> </tr> <tr> <td><input checked="" type="checkbox"/> Topography</td> <td><input checked="" type="checkbox"/> Buildings/Structures/Objects</td> </tr> <tr> <td><input checked="" type="checkbox"/> Plantings/Vegetation</td> <td><input type="checkbox"/> Recreational Space</td> </tr> <tr> <td><input checked="" type="checkbox"/> Views & Vistas</td> <td><input type="checkbox"/> Other:</td> </tr> <tr> <td><input type="checkbox"/> Boundaries</td> <td><input checked="" type="checkbox"/> Design Style: Naturalistic</td> </tr> </table>			<input checked="" type="checkbox"/> Layout & Spatial Relationships	<input type="checkbox"/> Water Features	<input checked="" type="checkbox"/> Circulation	<input checked="" type="checkbox"/> Drainage	<input checked="" type="checkbox"/> Topography	<input checked="" type="checkbox"/> Buildings/Structures/Objects	<input checked="" type="checkbox"/> Plantings/Vegetation	<input type="checkbox"/> Recreational Space	<input checked="" type="checkbox"/> Views & Vistas	<input type="checkbox"/> Other:	<input type="checkbox"/> Boundaries	<input checked="" type="checkbox"/> Design Style: Naturalistic
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C O N D I T I O N	EXISTING CONDITION <input checked="" type="checkbox"/> Recognizable <input type="checkbox"/> Not Extant/Not Recognizable Changes: Demolition of High-Low House and associated landscape, residential landscape changes		
	POTENTIAL THREATS <input type="checkbox"/> None Known <input checked="" type="checkbox"/> Infrastructure Improvements <input checked="" type="checkbox"/> Onsite Development <input type="checkbox"/> Adjacent Development <input type="checkbox"/> Vandalism <input type="checkbox"/> Overuse <input checked="" type="checkbox"/> Deferred Maintenance <input type="checkbox"/> Invasive Vegetation <input type="checkbox"/> Environmental – specify: _____ <input type="checkbox"/> Other – specify: _____		
E N V I R O N M E N T	SETTING (One sentence description). Khakum Wood is a private community of carefully sited homes on large lots in a naturalistic setting		
	VEGETATION <input type="checkbox"/> Maintained Open Land <input checked="" type="checkbox"/> Natural Open Land <input checked="" type="checkbox"/> Woodland/Forest <input checked="" type="checkbox"/> Wetland <input checked="" type="checkbox"/> Specimen Plants <input type="checkbox"/> Other – specify: _____		
	SLOPE <input type="checkbox"/> Level/Nearly Level <input checked="" type="checkbox"/> Moderate Slope <input type="checkbox"/> Steep Slope Elevation (ASML): 275-334'		
	CONNECTICUT PHYSIOGRAPHIC PROVINCE (Eco-Region) <input type="checkbox"/> Northwest Highlands <input type="checkbox"/> Western Uplands <input checked="" type="checkbox"/> Western Coastal Slope <input type="checkbox"/> Central Valley <input type="checkbox"/> Eastern Coastal Slope <input type="checkbox"/> Eastern Uplands		
	Soil Description: Varied soil types including rocky and loamy soils, generally well drained.		
H I S T O R Y	SUMMARY (Provide a brief overview in this space. More detailed narrative can be attached.) The history of I. N. Phelps Stokes with his wife Edith Minturn and their work with the Olmsted firm is complex. See <i>Continuation Sheet</i>		
	NATIONAL REGISTER RECOMMENDATION Entered by: Lucy Lawliss <input checked="" type="checkbox"/> Recommended Eligible (Criterion <input type="checkbox"/> A <input checked="" type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D) <input type="checkbox"/> Not Eligible <input type="checkbox"/> Not Evaluated Explanation: The subdivision possesses sufficient integrity to be eligible and clearly reflects the work of the Olmsted firm in terms of design style		
	NR Listed: <input type="checkbox"/> District-Contributing <input type="checkbox"/> District-Non-Contributing <input type="checkbox"/> Individual <input type="checkbox"/> Insufficient Documentation		
R E P O R T E D B Y	NAME Lucy Lawliss	ORGANIZATION Red Bridge Group	DATE December 2021
	ADDRESS 2100 Green Street, San Francisco, California 94123		
	PHOTOGRAPHER Lucy Lawliss	DATE September 15, 2021	<input checked="" type="checkbox"/> Permission to use photographs (public domain)
	SURVEY METHOD <input checked="" type="checkbox"/> Site Visit/In-Person Walkover <input type="checkbox"/> Drive-through/Windshield <input type="checkbox"/> Digital Review Only		

ATTACHMENTS (Include the following items in the PDF)

- Location Map Site Map Photographs with captions Historic Images (if applicable)
 Narrative Description of Property Historical Narrative of Property References

CONTINUATION SHEET Khakum Wood / Stokes, I.N. Phelps (#02924) / Khakum Wood Road, etc.,
Greenwich

NARRATIVE DESCRIPTION OF PROPERTY (Visual Assessment Summary)

Layout & Spatial Relationships: The two developments of Khakum Wood—the estate and the private subdivision—took advantage of the 180-acre site in different ways. The former, with High-Low house as its focal point and placed at the apex of Round Hill near Round Hill Road, gave the Stokes commanding views of the landscape immediately around the house as well as views as far away as Long Island Sound. The “Plaisance” designed by Olmsted Brothers was a terraced, formal landscape that was to authentically set off the Tudor revival home. That estate—house and its surrounding formal landscape—was removed in 19454 and its lot, which had been reduced to 23 acres, redeveloped into multiple house sites. The reduced estate was not considered part of the subdivision.

Khakum Wood the subdivision was organized along a long curving, two-way road through the site from Round Hill Road to Clapboard Ridge Road and a second road, Konittekock Road linking to Lake Avenue (just north of the two Rockefeller properties that were subdivided by the Olmsted Brothers in the 1930s). Lots were carefully drawn, and house sites studied and determined to protect views and vistas between and among the proposed homes and across the lake that was eventually added. Two spur cul-de-sacs were included to yield the maximum number of large lots, which generally vary in size between 2-6 acres.

Circulation: The Olmsted firm laid out asphalt-paved primary roads and cul-de-sacs and were the landscape architects in the deed restrictions who had to be consulted for design or the approval of designs by others in determining the final location of house and driveway. It appears that the streets were largely un-curbed, with short sections of curbing to direct water as necessary. However, with the improvement and redevelopment of some properties, some ornamental stone curbing/edging has been added at some properties.

Topography: The highpoint of the “Round Hill” for which Round Hill Road is named was the site of the Stokes’s home, High-Low House. From that highpoint the site gently drops northwest to southeast with a low area along the southeast boundary that the Olmsted firm improved to create two ponds connected by a constructed wetland.

Plantings/Vegetation: Approximately half of the site at the time of the Stokes’s purchase of Husted Farm was low and wooded and during their tenure they did considerable planting of trees and shrubs under the direction of the Olmsted firm. Additional plantings of trees and shrubs continued by the firm as overall improvement for the sale of lots in the subdivision, but also in consultation with individual homeowners. Restrictions set out by Stokes for the subdivision was to keep the landscape in a naturalistic style and this remains the character of road edges and along the ponds in the low areas. Views across the lake appear more open than originally planned and the sizes of homes have increased, often exposing buildings that were to be hidden by vegetation and topography from view.

Views & Vistas Views and vistas were important to Stokes, both as owners of the estate, and later as owner in a shared landscape adjoining, but not part of the private subdivision. The distant views and vistas that the Stokes had from High-Low House to the Long Island Sound and around this mid-country area of Greenwich were lost with the general development of the area and the demolition of the Stokes home. The views and vistas of the subdivision era of the property were internal and the Olmsted firm carefully sited homes so as not to obscure views of natural assets, like the lake and ponds that they improved, or to allow views of each other’s homes from their primary landscape features, such as terraces, pools, and gardens

Drainage: Generally, drainage was handled with sheet flow and only in a few places are there sections of curbing to direct water. The low-lying area of the improved ponds and wetland would have handled water that flowed off the streets and home lots were large enough to accommodate their own storm flows.

CONTINUATION SHEET Khakum Wood / Stokes, I.N. Phelps (#02924) / Khakum Wood Road, etc.,
Greenwich

Buildings/Structures/Objects: The Olmsted Brothers' work for Stokes at High-Low House was an important commission for the firm in the early 20th century and grounds were photographed both by the firm and professionally. As previously noted, none of the walls, pool, walks, gardens, etc., of that pleasure ground—The Plaisance—appear to survive. In the case of Khakum Wood, the subdivision, the Olmsted firm did some

work for the homeowners that are part of this general job file, but three owners consulted with Olmsted Brothers for additional work and are their own job numbers (#07652, #09176, and #09193)

HISTORICAL NARRATIVE

Isaac Newton Phelps Stokes (1867-1944) and his wife Edith Minturn Stokes (1867-1935) are important representatives of a generation of New York City wealth and its progressive and quixotic distinction that ended with the Great Depression of 1929. Both were born into established and elite families, and both shared passions for progressive causes: His, affordable housing, and hers, women's causes and establishing the city's first kindergartens. Their youth, and perhaps their relationship, was captured early on in the dual, full-length portrait by John Singer Sargent, a wedding gift from one of Edith's friends. Her bold forward position on the canvas, with one hand on her hip, the other holding a boater hat, is distinct not only for her demeanor, but for the almost masculine day-costume that practically matches her husband's white suit, except that her jacket is black and boldly unbuttoned. Her confidence and style were seen by many at this *fin-de-siecle* moment to define the possibilities of the future: One where women emerge on their own from the shadows as Edith had done in the painting and to some degree in life, and the shadows are oddly the place that Newton's figure occupies. Edith is the smiling, energetic figure of, as one contemporary critic recognized, "the American Girl herself."

The wedding was followed by an extended honeymoon in Paris where Newton* pursued further architectural training at the Ecole de Beaux Arts after finishing a business degree at Harvard and architectural studies at Columbia. Their two-year stay was cut short when in 1897 Newton learned that drawings he submitted to an architectural competition for the new headquarters of the University Settlement Society, had won. On their return to New York, he set up an architectural practice with his long-time friend and Harvard classmate, John Mead Howells, and she pursued her progressive causes for women and children.

By 1898, and hardly unpacked since their arrival from France, the Stokes were ready to do what their parents had done and what their peers were doing: Purchase a country place. Desiring easy access to New York—the center of their work and passions—by 1900, they had found and purchased the Husted Farm on Round Hill Road in the yet-to-be-fashionable Greenwich, Connecticut. It is also unclear why Stokes starting using the name Khakum Wood, although Stokes biographer, Jean Zimmerman, suggest it was "after a local spring."

It is not clear from the project correspondence how and when Newton Stokes came by the name of Olmsted, but his childhood memories were filled with happy times spent in Central Park and Zimmerman's biography of the couple, *Love, Fiercely*, records that "Edith's family members were at the forefront of the creation of Central Park" and that Calvert Vaux, a Stokes family friend "taught him [Newton] how to row" on the park's lake. The first half of Olmsted, Sr.'s practice was in New York City, so Newton may have always known the name and possibly the man. In any event, on October 10, 1903, Stokes penned a letter to Frederick Law Olmsted, Jr., informing him "I have a farm of 175 acres at Greenwich, Conn., on a ridge three miles back from the Sound, and commanding extensive views in all directions. About one-half of the property is cleared land, the rest being woodland."

When staying at the farm, Edith and Newton were living in the old farmhouse, but Newton was designing a Tudor revival home and wanted Olmsted to begin planting near the site and developing a plan for the entire property. Stokes's request that Olmsted come for a consultation began a connection between Stokes and the

CONTINUATION SHEET Khakum Wood / Stokes, I.N. Phelps (#02924) / Khakum Wood Road, etc.,
Greenwich

firm—first in the development of Khakum Wood, the estate, and later as Khakum Wood, the private subdivision of homes—that lasted six decades. The job file includes more than 900 plans and drawings and correspondence that covers documents communication between the firm and Khakum Wood until the 1970s.

In the first years of the estate’s development, Olmsted remained deeply engaged in the project and wrote detailed descriptions of site visits, recommendations for soil preparation, plantings, walkway surfacing, garden designs, and other landscaping plans. This would also match both Newton’s and Edith’s highpoint of interest in the new home and the associated landscape work, which Newton described as “complete” by 1905, when they also added an adopted daughter, Helen, to their domestic scene. Life seemed somewhat settled until 1910, when Newton, always the collector, purchased a real, half-timber Tudor manor called

High-Low House in Sussex County, England, where it was dismantled and shipped in 688 boxes to New York along with a crew to reassemble it as a wing to their new Greenwich home.

Needless to say, something this extraordinary made national news and curiosity about its outcome prompted Newton to write an account of his project on the eve of Khakum Wood’s subdivision. In 1924, in response to a request from the editor of *The Architect* magazine, Newton wrote “Khakum Wood”: The Development of an Architect’s Estate.” The “letter” described the development of Khakum Wood and High-Low House from the property’s purchase to the ultimate development of the house and its surroundings without ever mentioning the Olmsted firm. In siting the house, Newton writes “the fine views in all directions” . . . “led to the selection of a site on the highest part of the property, at a point where the land slopes gently to the south, east, and west, and almost imperceptibly to the north, and to the development of a walled garden, or plaisance, to the north and west, so closely related to the house as to form almost an outdoor part of it . . . [and I] made it possible to drop the wall on this side enough to open up the view without interfering with the privacy of the garden.”

In addition to this work by the Olmsted firm that Newton credits himself with doing, Stokes notes that “to protect as effectively as possible both the house and garden from the cold north winter wind, a considerable area of forest plantation was developed north of the plaisance” and that at this time (1905) the “general plan of the house and its surroundings was completed.” The rest of the article is a detailed account of the English addition and Newton says nothing about further development of the property, which became Edith’s and the Olmsted Brothers’ work.

With Newton’s growing obsession with the English addition to his Greenwich home, as well as his collecting mania for what became a six-volume opus titled *The Iconography of Manhattan*, the stress, work, and family commitments brought about the decline in both of the Stokes’s health and fortunes.** In these same years, as the Stokes’s world was shrinking, Greenwich, once a rural outpost, was becoming a desired suburb of New York with many leading families following the Stokes’s decision a decade earlier to build in this close-in Connecticut town that had the best of both rural landscape and waterfront properties. In addition to Newton’s own family members, who built homes along the coast and inland, the Rockefeller family and other leading industrialists bought hundreds of acres of land a stone’s-throw away from High-Low House (see job #'s 09462, 09463, 06300) to build grand estates as incomes soared in a post-WWI America economic boom and then like Stokes, dismantled their “white elephant” estates and subdivided their properties as tastes and fortunes changed with the 1929 stock market crash and the decade-long depression that followed.

But in the 1920s, as America was looking to a bright future with the boom of the Jazz Age, Newton looked back and lamented the loss of an old New York that was disappearing before his eyes. One can only assume that wealthy New Yorkers interested in owning an estate like Khakum Wood, coupled with his need for money to fund his “Manhattan” project, were the strong motivations behind Stokes’s decision to subdivide Khakum Wood just as he was realizing his Tudor dream. It is interesting timing that like *The Architect’s* account of Khakum Wood, *Country Life* magazine—the promoter of all aspects of a sophisticated “country” life--also ran an article in 1924 about High-Low House that was picked up by national newspapers. So it is not surprising with national notoriety running high, that Olmsted received a letter from Stokes in August of

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Greenwich**

1925 stating that he “decided to divide up my place at Greenwich and to sell off for development all but about twenty-five or thirty acres surrounding the main house” and requested Olmsted’s consultation in seven areas: Determining the land to retain around the main house, how to subdivide the lots (five to 10 acres), restrictions, a road system, construction of a pond (one of three in Olmsted’s original plans), the water supply, and a planting plan.

Edward Clark Whiting made a visit the same month and reported “Views are of prime importance to these lots and should be protected by carefully studied restrictions.” During the fall, engineers’ reports and questions about “sewerage” are settled—“each lot will take care of its own”—and “that no dwelling house shall be . . . constructed wholly or principally of wood.” A “General Plan for the Subdivision of Khakum Wood of Greenwich, Connecticut” was ready by November and In January of 1926, the plan was filed in the office of the Clerk of the Town of Greenwich, Connecticut.

The rush to get a plan submitted was followed by more questions and a handwritten, unsigned and undated memo – most likely written by Olmsted or Whiting, summarizes the intent of Khakum Wood: “. . .it has been the desire of Mr. Stokes to preserve as far as possible its natural scenery with due regard to the locations of the liberally spaced house sites, the presence of fine trees, the rugged and ledgey topography. The local woodland views and outlooks have made it necessary to establish as far as possible in advance limits in the necessary changes in the natural conditions as will permit as appropriate and reasonable use of the land for the purposes of residences. For this reason, the general plan of the subdivision was made, a suggestion of regulation of each lot determined and shown. . .and the whole supplemented by a limited number of mutually protective restrictions embodied in the deed of sale.”

Over the next few years, the Olmsted firm continued to be involved in all aspects of the subdivision’s development including roadways, water supply, and landscaping. Stokes wrote repeatedly to Olmsted and Whiting with questions and concerns ranging from the materials used for roads to eradicating mosquitoes to the design of houses.

In May 1928, Stokes asserted his authority over Khakum Woods. In a letter to “Messrs Olmsted Brothers”, Stokes states “. . .I think it would be well for you to send me the blueprints of any plans of houses, or other construction, before approving them. A number of unfortunate slips have been made by your office in this connection in the past, and I am anxious to avoid any more in the future, as they establish a very dangerous precedent.” Stokes repeated this directive in a letter to Whiting in September 1928, again asking to see plans “in view of the many slips that have been made,” and further noting “I do not believe you realize how many difficulties I have encountered owing to the failure of your office to realize the restrictions call for 50% masonry construction.”

In the response letter, Olmsted expressed his frustration with their review of correspondence with purchasers of lots in Khakum Wood – “It seems to us that it will continue to be very difficult for us to get from all the required plans and information and that consequently various items may ‘get by’ without our approval unless some arrangement is made whereby we can inspect work at regular periods and thus check what is going on.”

Like all of Stokes’s ventures, he obsessed over the details, and while frustrating on both ends, in the case of Khakum Wood, the quality of design and setting insisted on by Stokes and Olmsted Brothers gained the public’s attention from the outset. As requested, the Olmsted firm prepared a definitive report for Stokes titled: “Restrictions for Residential Subdivisions and Related Matters.” The 40-page document notes that it “summarizes the results of our experience and observation relative to most of the kinds of ‘restrictions’ which it has become customary in better class residential subdivisions to establish for the common benefit. . .and are sometimes set forth at length as covenants in each deed.”

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At some point, a document titled “Mutual Covenants and Restrictions” was created as part of contracts of sale. Among the restrictions: properties were for residences for only one family; residences could not be more than 40 feet tall – or two-and-a-half stories. Six lots specified “no material deviation from the locations shown (on the original plan) without the approval of Messrs. Olmsted Brothers, Landscape Architects...” Homes must be designed with English architecture such as Tudor and Georgian or the “rather free translation of these and other English styles made by our American architects during and since the Colonial Period.” Poles for telephone, telegraph or electric lights were not permitted. The Olmsted firm was to approve all designs for residences, outbuildings and planting until January 1, 1928, when homeowners had the option to select another landscape architecture firm.

More research needs to be done to understand the chronology of deeds and restrictions that were developed and shared among Olmsted Brothers’ clients and developers and whether their introduction at Khakum Wood is the first time they are applied in Connecticut. A recent “Friends of Fairsted” lecture (December 2021) by author Elizabeth Hope Cushing, who is about to publish a biography of Olmsted, Jr., suggested the practice of excluding certain ethnic and racial groups started with a developer, Edward H. Bouton, who the Olmsted firm worked with on Roland Park, a suburban community at Baltimore (job # 02210). There is no doubt that because of New York’s size, diversity, and proximity that those same restrictions would have

appealed to Stokes as he developed Khakum Wood at Greenwich and to other developers that Olmsted Brothers worked for in Connecticut.

In June 1929, the *Hartford Courant* reported that papers of incorporation had been filed at the Secretary of State’s office for the Khakum Wood Association of Greenwich. In addition to Stokes, subscribers were Alfred G. Smith (job # 07652) and Clement Cleveland Jr. A memo from Whiting in November 1929 detailed his communication with Smith, who was chairman. Whiting explained “our present relation to the work and how indefinite and rather unsatisfactory it was....”

The capstone of their efforts was a *Country Life* cover photograph of a Tudor revival house at Khakum Wood (job #09176), oddly enough, in January 1930, the planning for which was all taking place before the September 29th stock market crash. More research needs to be done, but it would seem that this early, if not first, marketing collaboration between a popular magazine and a developer to promote both is something that will continue throughout the 20th century. And that Tudor revival homes became the most popular revival style of the early 20th century and the casual, naturalistic style that characterizes Khakum Wood and became synonymous with upscale suburban living, maybe testament to the work and influence of Stokes and Olmsted Brothers.

The Olmsted firm continued to be involved in Khakum Wood into the 1930s, addressing inquiries about entrance signs, road surfacing, drainage, traffic signs, speeding motorists and other questions. In 1930, the Association became concerned about non-residents coming into the neighborhood and the Olmsted firm recommended they consider a “gateman” at the entrance.

By 1931, Stokes had taken over as chair of the Association and again dealt with neighborhood issues on his own. In November 1931, he received a letter complaining about the presence of swans on the upper lake. The letter noted “The Rogersons like the swans very much but would greatly appreciate some other provision for taking care of them.”

In 1932, a controversy erupted directed at both Stokes and the Olmsted firm. Whiting was informed that the Association was considering replacing the Olmsted firm. In a letter to J.C. Rogerson, Whiting declared he was “lukewarm about the outcome.” Whiting further noted “...no one likes the idea of losing a position he has held for several years, especially when he has tried as hard as we have to fulfill the obligations of that position equitably. On the other hand, I confess to a feeling of relief at the thought of being released from a position which has been at times extremely difficult.”

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Greenwich**

Despite these hiccups and others to come, no change in landscape architecture firm occurred, and correspondence continued for more than a decade between the Olmsted firm and the Association. Stokes, however, appears to have removed himself from the Association and Khakum Woods. In a 1937 letter, he states that he and Edith have not been on the property more than a few times in the last five years, which matches the time period when Edith's health continued to decline and after a series of strokes, died in June 1937. Following Stokes' death in 1944, their home was sold and demolished by the new owners. On occasion up until the 1970s, the Olmsted firm would be contacted about work at Khakum Wood, but the majority of their design work was completed before World War II.

The job file for I. N. Phelps Stokes is complex. In *The Master List of Design Projects of the Olmsted Firm: 1857-1979*, the work falls under the heading "Private Estates and Homesteads" because of the firm's first consultation at Khakum Wood was for the Stokes estate. Only after reviewing the available plans and drawings posted online by the Frederick Law Olmsted National Historic Site and review of the Library of Congress correspondence files does research show that in addition to the Stokes's estate, the file includes many iterations of the general subdivision of Khakum Wood as well as consultations to approve house sites, driveways and other development features for new and changing owners. By count, the #02924 file includes more than 40 names. In addition to these consultations, several owners requested more involved design work. Three of these were selected for further review and access was granted to two by the current owners: Alfred G. Smith (# 07652) and J. C. Rogerson (#09193). The third, where access was not granted, is recorded as a windshield survey because this is the *Country Life* house that made the magazine's cover in January 1930 (#09176).

*It would appear that as a youth, Isaac Newton Phelps Stokes was known to family and friends as Isaac. At Harvard, when his liberal ideas suggested to friends that he might be of Jewish descent, he started to go by Newton. He remained Newton among intimates but seemed to use Phelps—an old Connecticut name and lineage he was connected to—among his professional peers.

**Newton Stokes's obsession with finding "old New York" memorabilia, and Central Park in particular, led to his discovery of Olmsted and Vaux's original Greensward Plan, their winning entry for the design of Central Park. Because of the plan's poor condition, he approached Olmsted Jr. to confirm its value and to help him solicit funds for its preservation.

REFERENCES

Greenwich Historical Society archives.

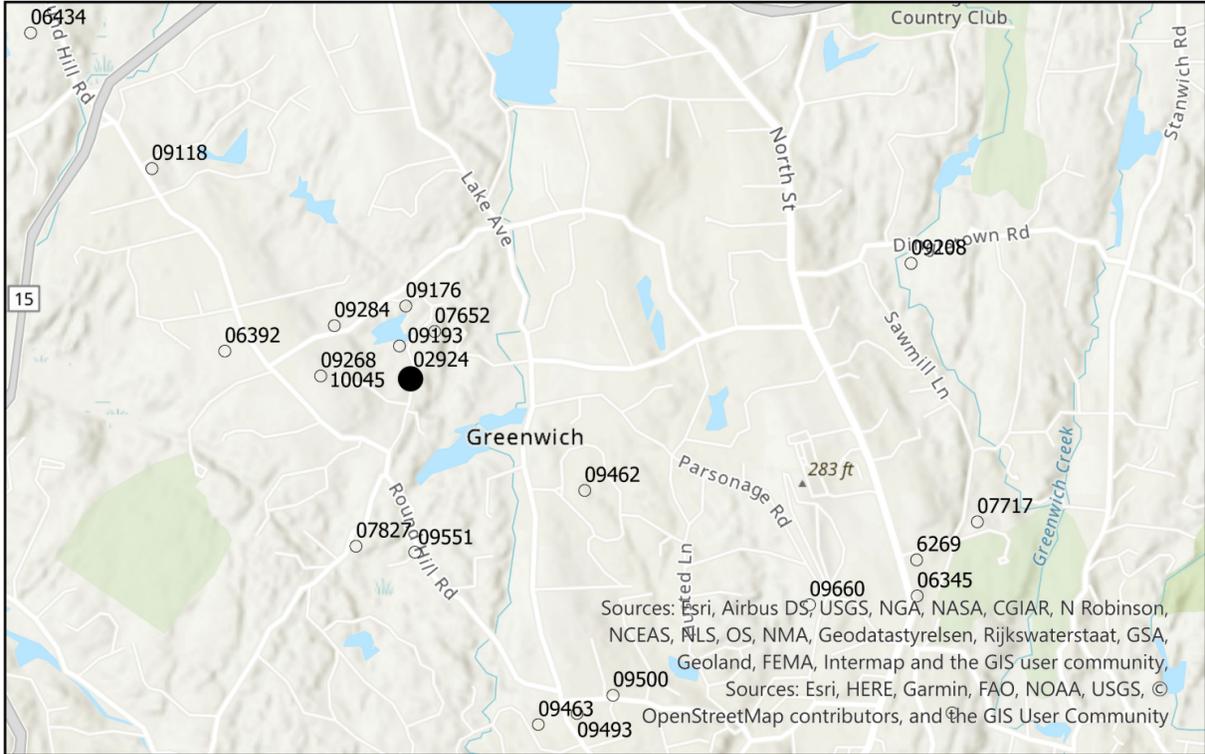
Junior League of Greenwich. *The Great Estates: Greenwich, Connecticut: 1880-1930*. Phoenix Publishing, 2012.

Zimmerman, Jean. *Love, Fiercely: A Gilded Age Romance*. Houghton Mifflin Harcourt, 2012.

CULTURAL RESOURCES INVENTORY – LANDSCAPES * OLMSTED PROJECT

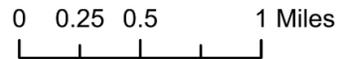
CONTINUATION SHEET Khakum Wood / Stokes, I.N. Phelps (#02924) / Khakum Wood Road, etc.,
Greenwich

GRAPHICS



JOB: 02924 LOCATION: Greenwich

● Site Location ○ Other Olmsted Sites

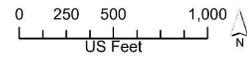


CULTURAL RESOURCES INVENTORY – LANDSCAPES * OLMSTED PROJECT

CONTINUATION SHEET Khakum Wood / Stokes, I.N. Phelps (#02924) / Khakum Wood Road, etc.,
Greenwich



JOB: 02924 LOCATION: Greenwich PROJECT: Khakum Wood



CULTURAL RESOURCES INVENTORY – LANDSCAPES * OLMSTED PROJECT

CONTINUATION SHEET Khakum Wood / Stokes, I.N. Phelps (#02924) / Khakum Wood Road, etc.,
Greenwich



General Plan for the Subdivision of Khakum Wood, Olmsted Brothers Landscape Architects, 1925. (Source: courtesy Frederick Law Olmsted National Historic Site)

**CONTINUATION SHEET Khakum Wood / Stokes, I.N. Phelps (#02924) / Khakum Wood Road, etc.,
Greenwich**



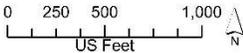
Photograph of the Stokes Estate property, undated, and demolished circa 1944. Olmsted Brothers Landscape Architects. (Source: courtesy Frederick Law Olmsted National Historic Site)

CULTURAL RESOURCES INVENTORY – LANDSCAPES * OLMSTED PROJECT

CONTINUATION SHEET Khakum Wood / Stokes, I.N. Phelps (#02924) / Khakum Wood Road, etc.,
Greenwich



JOB: 02924 LOCATION: Greenwich PROJECT: Khakum Wood



Aerial photograph overlaid with Olmsted firm plan. (Source: Kevan Klosterwill)

**CONTINUATION SHEET Khakum Wood / Stokes, I.N. Phelps (#02924) / Khakum Wood Road, etc.,
Greenwich**



Characteristic view looking north along Khakum Wood Road. (All photographs taken by the author in 2021 unless otherwise noted)

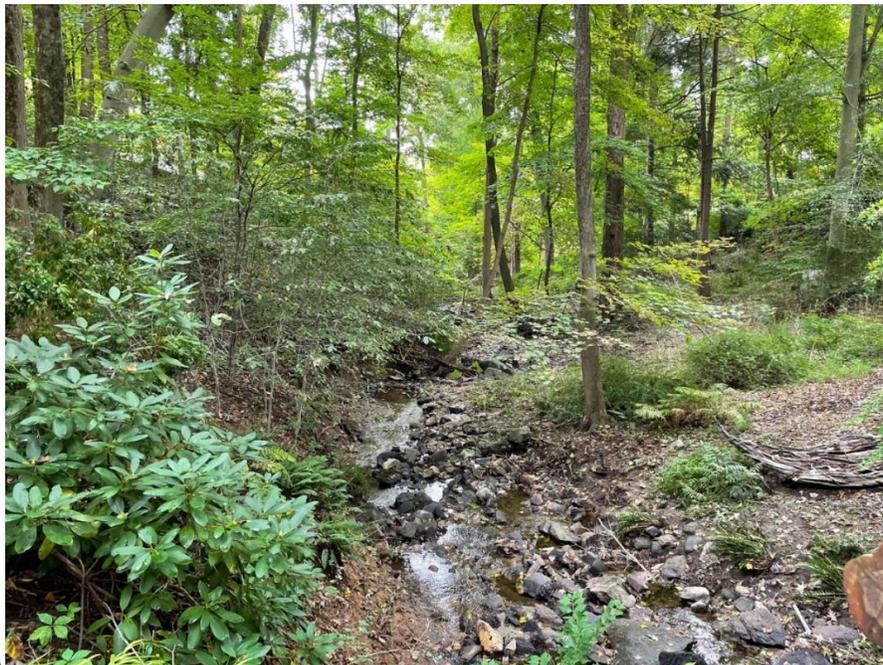


View looking at Khakum Wood Road connection to Clapboard Ridge Road. Gate and traffic-calming fences added post-Olmsted Brothers.

**CONTINUATION SHEET Khakum Wood / Stokes, I.N. Phelps (#02924) / Khakum Wood Road, etc.,
Greenwich**



Characteristic view from Khakum Wood Road through naturalistic vegetation with distant glimpse of brick home in the subdivision.



Characteristic view along naturalized wetland along the southeastern border of Khakum Wood taken from the Alfred Smith property (Job #07562).