

## THE SPIRIT OF THE GARDEN

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# THE SPIRIT OF THE GARDEN

MARTHA BROOKES HUTCHESON

*Introduction by  
Rebecca Warren Davidson*

University of Massachusetts Press  
AMHERST

*in association with*

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## PREFACE

The ASLA Centennial Reprint Series comprises a small library of influential historical books about American landscape architecture. The titles were selected by a committee of distinguished editors who identified them as classics, important in shaping design, planting, planning, and stewardship practices in the field and still relevant today. Each is reprinted from the original edition and introduced by a new essay that provides historical and contemporary perspective. The project was undertaken by the Library of American Landscape History to commemorate the 1999 centennial of the American Society of Landscape Architects. The series is funded by the Viburnum Foundation, Rochester, New York.

*The Spirit of the Garden*, the third volume in the series, was first published in 1923, at the apex of the American Country Place Era. It was written by Martha Brookes Hutcheson (1871–1959), one of the first women to receive formal landscape architectural training and to practice professionally in the United States. Hutcheson’s lively text is illustrated with evocative photographs of classic, European landscapes alongside many of her own projects, including several of Merchiston Farm, Hutcheson’s Gladstone, New Jersey, estate, and Maudsleigh, now a state park in Newburyport, Massachusetts. Rising interest in the significance of Hutcheson’s writings and designs is, happily, encouraging preservation of these sites. We are hopeful that the reprinting of *The Spirit of the Garden* will draw attention to other landscapes where the talented designer once worked and encourage similar preservation efforts there.

As did her somewhat better known female colleagues Ellen Biddle Shipman and Beatrix Jones Farrand, Hutcheson believed that Europe, and Italy in particular, offered a model for garden design that would serve American needs if enlivened with a rich, loose planting style. Unlike Farrand and Shipman, however, Hutcheson found the opportunity to put pen to paper and communicate her ideas to a wide and eager general public during one of the most intense gardening episodes in the history of the United States. As Rebecca Warren Davidson points out in her new introduction, *The Spirit of the Garden* was one of the few books of its day to address the garden as a spatial as well as horticultural entity. In Davidson’s view, Hutcheson’s book was also a

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historically significant work, an expression of the Progressive Era notion that landscape architecture could be a force for civic betterment.

Hutcheson retired from active practice in 1912, after the birth of her only child. During the course of her brief career, she laid out over fifty gardens, few of which survive intact today. Although she continued to write and lecture about the importance of good design—and was made a Fellow of the ASLA in 1935—her reputation was quietly obscured. “That despite these significant achievements Hutcheson is little known today,” Davidson explains, “has to do in part with the way we have written our history and in part with how she chose to conduct her life. . . . The smaller, domestic garden in the United States was generally left to the care of women, and the work of those who did create successful careers for themselves as designers, photographers, and writers focusing on these small private spaces has been marginalized because of its perceived lack of social relevance as well as its association with ‘women’s work.’” Davidson’s essay seeks to correct history’s oversight, examining Hutcheson’s background, education, and her written and built contributions to the field. She also analyzes the author’s complex motives in writing *The Spirit of the Garden* and briefly examines links to other books that Hutcheson’s may have influenced.

Home gardeners will be inspired by Hutcheson’s sound advice, transporting photographs, and lyrical prose. In one memorable passage, she writes of an old, abandoned garden that “through its truancy lends the gayety of poppies to the melon patch and of morning-glories to the bean poles.” Hutcheson’s graceful text reminds readers that fine landscape architecture depends not only on firm principles but also on art, rooted in sympathetic understanding of the land.

To vitalize the connection between Hutcheson’s book and land stewardship today, Library of American Landscape History has invited four sites with elements of gardens designed by Hutcheson to join us as educational partners in celebrating the reprint’s publication: Bamboo Brook Outdoor Education Center, Gladstone, New Jersey (formerly Hutcheson’s home, Merchiston Farm); National Park Service Longfellow National Historic Site, Cambridge, Massachusetts; National Park Service Marsh-Billings-Rockefeller National Historical Park, Woodstock, Vermont; and Maudslay State Park, Newburyport, Massachusetts (formerly Maudesleigh, the Frederick S. Moseley estate).

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INTRODUCTION  
TO THE REPRINT EDITION

REBECCA WARREN DAVIDSON

When *The Spirit of the Garden* appeared in 1923, the number of books already available brimming with advice for the amateur gardener might have daunted a less assured writer.<sup>1</sup> Martha Brookes Hutcheson (fig. 1), however, was confident that her book would find a place on the shelves of many newly prosperous, upwardly mobile Americans who were avidly seeking advice on homebuilding, decorating, and especially gardening. Her contribution offered something unique: a straightforward articulation of the basic, architectural principles of the design of space and their application in the small garden, combined with an enthusiastic and knowledgeable advocacy of the use of native plants.

History has proved Hutcheson correct. *The Spirit of the Garden* has continued to be read and valued, not only for its clear explanation of landscape design concepts but also for Hutcheson's ideas on the social and cultural importance of gardens to individuals and to their communities. Until now, though, only the persevering reader fortunate enough to find a copy in a library or used bookstore has had the opportunity to appreciate Hutcheson's insights. With the publication of this reprint that situation is happily changed.

*The Spirit of the Garden* is much more than a historic document in the literature of American landscape architecture, however. It is also arguably the most significant and tangible legacy of one of the first women to engage in the professional practice of landscape architecture in the United States. The skill and knowledge Hutcheson accumulated over the course of her professional life is summarized in the book, which showcases—with her own photographs—the best of the more than fifty private gardens she designed and built during her career.<sup>2</sup>

In addition to her accomplishments as a designer, Hutcheson was for more than forty years a successful author and lecturer on the importance of good design as a force for social and civic betterment. In 1935, the American Society of Landscape Architects recognized her contributions by making her a Fellow of the Society, only the third woman to be so honored. That despite these significant achievements Hutcheson is little known today has to do in part with the way we have written our history and in part with how she

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Figure 1. Martha Brookes Hutcheson. Charcoal sketch by Jane de Glehn, 1922. *Morris County Park Commission*.

chose to conduct her life. The fact that Hutcheson's active career lasted a relatively short time—her first documented work was in 1901, and she seems, by her own choice, to have built little after her marriage in 1910—certainly has affected her place in our collective memory. That her work, almost without exception, consisted of private, domestic gardens for wealthy northeasterners is also a contributing factor, but one over which she would have had little control. The design of large-scale landscape projects was the nearly exclusive purview of men in early twentieth-century America,<sup>3</sup> and their built works—urban parks, cemeteries, parkways, and subdivisions—have also, quite naturally,



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Figure 2. Martha Brookes Brown and William Anderson Hutcheson and their wedding party at Fern Hill, near Burlington, Vermont, 12 October 1910. *Morris County Park Commission*.

been the focus of most previous historical research. The smaller, domestic garden in the United States was generally left to the care of women, and the work of those who did create successful careers for themselves as designers, photographers, and writers focusing on these small private spaces has been marginalized because of its perceived lack of social relevance as well as its association with “women’s work.” Despite previous neglect, however, more recent scholarship is beginning to amass an impressive record of documentation and analysis showing the importance of the domestic garden as a signifier of social structures and relationships and of American cultural and aesthetic aspirations.<sup>4</sup>

Martha Brookes Brown Hutcheson<sup>5</sup> was born in New York City on 2 October 1871, a time when no formal education in landscape architecture—or, indeed, the profession itself as such—existed. Hutcheson grew up in a family of avid gardeners, and as an adult she recalled among her earliest pleasurable experiences working in the gardens and fields of her great-uncle John Pomeroy’s farm, Fern Hill, near Burlington, Vermont,

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Figure 3. Sketch of “Roses” made while Martha Brookes Brown was a student at the New York School of Applied Design for Women, ca. 1895. *Morris County Park Commission*.

where her family spent every summer (fig. 2).<sup>6</sup> From 1893 to 1895 she attended the New York School of Applied Design for Women, although whether she actually aspired to be a decorative artist is unknown.<sup>7</sup> Her studies there included mechanical drawing, the history of ornament, and the creation of designs for book covers and fabrics (fig. 3).<sup>8</sup> Hutcheson also took private instruction in watercolors from the English American painter and writer Rhoda Holmes Nicholls.<sup>9</sup> Like many other young people of the day with the means to do so, she augmented her formal education by undertaking the American equivalent of the grand tour, studying and making notes on gardens in England, France, and Italy during the late 1890s.

The year 1900 was a pivotal moment in Hutcheson's life, as well as a critical juncture in the history of formal instruction in landscape design in the United States. That fall the country's first academic programs in landscape architecture were instituted, at Harvard (as an independent department) and at the Massachusetts Institute of Technology (as part of the Department of Architecture), and Hutcheson enrolled in MIT's. Harvard's

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program was restricted to male applicants only;<sup>10</sup> at MIT, although official policy did not exclude them, women found gaining admission difficult because of their lack of opportunity to study the mathematics and sciences that were vital parts of the entrance requirements and the curriculum. Hutcheson's contemporary at MIT, Marian Cruger Coffin (1876–1957), paints a vivid picture of what the program was like for women:

You can imagine how terrifying such an institution as “Tech” appeared to a young woman who had never gone more than a few months to a regular school, and when it was reluctantly dragged from me that I had had only a smattering [of] algebra and hardly knew the meaning of the word “geometry,” the authorities turned from me in calm contempt. . . . I was told that I was totally unprepared to take the course and refused admittance. It was owing to his [Professor Chandler's] kindness and also to Professor Sargent's and Mr. Lowell's encouragement that I persevered and was able by intensive tutoring in mathematics to be admitted as a “special” student in Landscape Architecture, taking all the technical studies and combining the first two years in one so that I finished in three years.<sup>11</sup>

Ironically, if Hutcheson had delayed her studies just one more year, she would have been able to take advantage of a program founded exclusively for women at the Lathrop School of Landscape Architecture and Horticulture in Groton, Massachusetts, in 1901. And beginning in 1915, a handful of intrepid female students would persuade Harvard instructors Henry Atherton Frost and Bremer Pond to tutor them privately in another program that would eventually become the Cambridge School of Architectural and Landscape Design for Women.<sup>12</sup> Both these options were unavailable, however, when Hutcheson was considering what she should do for her life's work. Undoubtedly her family expected her to marry or perhaps pursue a career in the decorative arts, but Hutcheson had other ideas, as she later recalled:

About 1898, one day I saw the grounds of Bellevue Hospital in New York, on which nothing was planted, and was overcome with the terrible waste of opportunity for beauty which was not being given to the hundreds of patients who could see it or go to it, in convalescence. In trying to find out how I could get in touch with such authorities as those who might allow me to plant the area of ground, I stumbled upon the fact that my aim would be politically impossible, but that there was a course in Landscape Architecture being formed at the Massachusetts Institute of Technology, the first course which America had ever held. After a conference with those in connection with this training, and with Mrs. Farrand, who was then practicing alone in the field, I was fired with the desire to enter the Institute . . . [and] I began at once to study the mathematics which were required for entrance, and to put my private-school-tutored mind into as good shape as I could on the various subjects before entering the second year of the course.<sup>13</sup>

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These remarks reveal one of Hutcheson's primary motivations in becoming a landscape architect—to be able to bring about positive social changes through landscape design. In this desire, Hutcheson allied herself with the activists of the Progressive Era in early twentieth-century America—reform-minded individuals and groups who tried to identify and to solve the widespread social problems of a rapidly industrializing nation. Some of these reformers even believed that the garden itself was an effective instrument of social change, particularly useful for its “civilizing” effects, not only on the impoverished and on recently arrived immigrants but also on members of the middle class who had higher social aspirations.<sup>14</sup>

The idea of social reform through landscape architecture was present in Hutcheson's mind from the beginning of her career, and it informed her writings throughout her life. Judging by the published curriculum, however, it was not part of the MIT approach. An architect, Guy Lowell (1870–1927), headed the MIT program and had also been largely responsible for designing the course of instruction. Today Lowell is best known for his 1902 book, *American Gardens*, which documented the beginnings of the formal garden revival in the United States and showcased the new, often elaborate examples created by architects for their wealthy clients.<sup>15</sup> In his own day, however, Lowell was known primarily for his cultural and civic buildings such as Boston's Museum of Fine Arts and the New York County Courthouse. A graduate of Harvard and the MIT School of Architecture, in 1900 Lowell had just returned from five years in Paris, where he had been awarded the *diplôme* in architecture from the Ecole des Beaux-Arts and had also studied landscape design with Edouard André, superintendent of the city's parks and professor at the Ecole National d'Horticulture de Versailles.<sup>16</sup>

Given Lowell's own academic preparation, therefore, it is not surprising that MIT's program strongly emphasized the architectural and scientific aspects of landscape design, with courses such as perspective and topographical drawing, geometry, physics, and structural geology composing a major portion of the curriculum. Only in the second term of the fourth (and final) year was any requirement listed which focused on the social importance of landscape architecture: a course in public health and sanitation.<sup>17</sup> Although horticulture was offered in each term of the second, third, and fourth years, Hutcheson clearly found MIT's program inadequate in this respect, and later wrote, “I saw at once that the curriculum did not give nearly enough time to what must be known of the plant world.” Accordingly, she took the course of lectures offered by Professor Watson at the Bussey Institution of the Arnold Arboretum and made further studies at local commercial nurseries to “note periods of bloom, combinations in color, variety of species in flowers, and the effects of perennials after blooming.”<sup>18</sup>

Hutcheson left MIT in 1902 without taking a degree. She was obviously dissatisfied

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with the curriculum, but she may also have had personal or professional disagreements with Lowell.<sup>19</sup> In any case, the fact that Hutcheson opened her own office in Boston that same year without serving an apprenticeship, as most men would have done, may be taken as an indication both of her independent spirit and of the prejudice against women entering the field at this time. Her experience was undoubtedly similar to that of Marian Coffin, who later recalled: “On leaving school one expected the world would welcome newly fledged landscape artists, but alas, few people seemed to know what it was all about, while the idea of taking a woman into an office was unheard of. ‘My dear young lady, what *will* you do about supervising the work on the ground,’ became such a constant and discouraging query that the only thing seemed to be for me to hang out my own shingle and see what I *would* do about it.”<sup>20</sup>

Establishing a clientele as a woman landscape professional could not have been easy for Hutcheson,<sup>21</sup> although it seems likely that she had adequate resources from her family to support her during her years of education and early professional practice. Many beginning designers—both male and female—had family and friends who helped in gaining early commissions, and although no proof of it has so far been found, Hutcheson probably did too. Her training at MIT and informal work at the Arnold Arboretum would likely have provided introductions to early clients in the Boston area, such as Charles Head, for whom she designed the entrance drive, garden, and terraces at his home in Prides Crossing, Massachusetts, in 1901. Hutcheson also worked for Frederick S. Moseley at his estate, Maudesleigh, in Newburyport, Massachusetts. There Hutcheson created a number of gardens, redesigned the approach drive to the house, and made various other changes to the landscape over a period of some twenty years. Moseley also consulted the Arnold Arboretum’s director, Charles Sprague Sargent, for landscape advice at about the same time he employed Hutcheson.

Because of its size and visibility within the community of wealthy New England garden builders, Maudesleigh was a tremendously important commission for Hutcheson. It is also significant as one of the few remaining Hutcheson designs in any degree intact today and open to the public. Although the house is no longer extant, the drives and gardens she designed for it are now part of Maudslay State Park. Hutcheson included twenty-four photographs of Maudesleigh in *The Spirit of the Garden*—more than of any other design—and she considered her work there to be among her best efforts.

Hutcheson’s career also benefited from exposure through the media. Like Guy Lowell, she wrote and published her first theories of landscape design concurrently with her first professional commission. The 1901 issue of *The Cosmopolitan* magazine featured her article “The Garden Spirit,” an overview of the history of the garden with a strong emphasis on its spiritual and evocative associations.<sup>22</sup> In 1909, Hutcheson found an oppor-

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tunity to talk directly to “common men and women” about the principles of domestic garden design in a “conversation” with the editor of *The Outlook* magazine, illustrated with photographs of her own work.<sup>23</sup> Substantial material from both these articles, as well as several others that were published in *The House Beautiful*,<sup>24</sup> later appeared as chapters in *The Spirit of the Garden*, evidence that Hutcheson’s philosophy of design was developed early in her career and remained consistent.

Hutcheson’s life changed significantly after her marriage in 1910 to William Anderson Hutcheson, an actuary who had emigrated to the United States from Scotland and who eventually became a vice president of the Mutual Life Insurance Company of New York. In 1911, they purchased a summer home near Gladstone, New Jersey, consisting of an eighteenth-century farmhouse and one hundred acres of land. Following the birth of their only child, Martha, in 1912, Hutcheson made the development of the house and landscape at Merchiston Farm—named after the school William had attended in Edinburgh—her primary design concern. For the next forty years she continued to experiment and refine the gardens and surrounding landscape at her home. Today in the care of the Morris County Park Commission as Bamboo Brook Outdoor Education Center, it offers one of the best opportunities for the public to experience Hutcheson’s built work and understand her design intentions in three-dimensional form.

Except for her own domestic environment and her work for a few clients for whom, in her own words, she continued to act as a “consulting landscape gardener,” Hutcheson’s professional focus shifted in midlife from designing and building gardens to lecturing and writing about them. By remaining active in the ASLA, however, and by acting as an occasional visiting critic at the Lowthorpe School, Hutcheson did maintain some professional contacts and exerted an influence on a younger generation of landscape architects as well.<sup>25</sup>

In 1913, Hutcheson became a founding member of the Somerset Hills (New Jersey) affiliate of the Garden Club of America and gave numerous lectures, both under its auspices and independently. The archive of her papers contains numerous drafts of public lectures she delivered but which remain unpublished. Two examples, both given in prominent venues, are “Co-operation of Citizens, Trained and Untrained, in Beautifying Our Rural Towns,” presented at the annual meeting of the American Civic Association in Philadelphia, October 1919, and “The Fine Art of Landscape Architecture,” at the Metropolitan Museum of Art in 1931. Although she also participated in such typical Garden Club activities as judging flower shows, Hutcheson, not surprisingly, emphasized in her writings and lectures that the organization should be a force for cultural and civic betterment rather than a mere social club.<sup>26</sup> Hutcheson also actively promoted other landscape-related progressive causes. She was one of the founders, for example, of the



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Figure 4. Members of the Woman's Land Army at Merchiston Farm, ca. 1918.  
*Morris County Park Commission.*

Woman's Land Army of America, which attempted to alleviate the shortage of farm labor during World War I by employing women (fig. 4).

*The Spirit of the Garden* is Hutcheson's most complete and mature statement of the philosophy and principles she developed during more than twenty-five years of designing, building, writing, and thinking about gardens. Of particular significance is her emphasis on the garden as a means of creating and delineating space. This focus may have been

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motivated initially by a desire to distinguish her book from the many other gardening manuals on the market, but it also accorded closely with her own theoretical stance. As Hutcheson observes in her foreword, there already existed a proliferation of literature that provided “comprehensive and helpful planting-charts, color-schemes and lists of valuable varieties of plants”—information, in other words, to enable the amateur to create interesting and attractive set pieces of garden art. What was needed instead—and much more difficult to find, she claimed—was an explanation of “the underlying principles of comprehensive planning . . . earnestly looked for by many amateurs, to whom the fact is very clear that all the planting material in the world is of little value if a sense of such basic principles as may be realized by all is lacking.”

Hutcheson’s concern with the architecture of the garden was highlighted by Ernest Peixotto, the artist and architectural draftsman who wrote the introduction to the book. In addition to praising her “restrained tone and the sober spirit of her text,” Peixotto associated Hutcheson’s work with the classic gardens of Europe and with eighteenth-century colonial gardens, which in the early twentieth century were the focus of much American historical and nostalgic interest. Peixotto includes Hutcheson in that “small group of landscape gardeners, worthy of the name, [who have recently] brought back our thoughts to a real consideration of design as applied to the art of garden-planning.”

In her foreword, Hutcheson identifies two themes of particular importance. One is her belief in the spiritual and social importance of the garden. By dedicating her book “to those with a *progressive spirit* in their concern for the fine art of garden making,” she seems to be linking her work with that of the reform activists of the Progressive Era, who sought to improve the lives of immigrants, the poor, and even the middle class by providing them with information to raise their standards of taste, gentility, and learning. Hutcheson reinforces this connection by explaining that one of her goals in writing the book was to give her readers a “conception of the underlying principles of comprehensive planning,” to help them improve their “tastes and perceptions” regarding the landscape, in order to “advance . . . our standard of fine gardens and general plantings.” In other words, she wanted not only to improve her readers’ lives through their involvement in gardening, but also to convey to them—particularly to the aspiring middle class—a specific set of principles based on the best (i.e., elite) models so as to elevate landscape design standards in general.

Hutcheson’s belief in landscape architecture as a social force was a topic to which she returned again and again in her writings and lectures. It allies her with earlier, nineteenth-century landscape designers such as Andrew Jackson Downing and Frederick Law Olmsted Sr., who believed wholeheartedly in landscape design as a means of social “improvement,” and with her contemporaries who worked in other fields, whose writings addressed



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not gardens but social issues such as public housing, sanitation, and full employment. By contrast, the writings of Hutcheson's colleagues Marian Coffin and Elsa Rehmman aimed to convey information about both design and practical matters, such as what types of plants should be used in various landscaping situations.<sup>27</sup>

Hutcheson's foreword also encourages her readers to recognize the value of native plants and use them to create attractive and vigorous American gardens. "As a nation," she wrote, "we are just awakening to our wealth [of native plant materials] and our need for conservation of our vast natural beauty with its amazing variety in scene and in plant life." The benefits of using native plants and appreciating native American scenery was a theme Hutcheson reiterated throughout her writings. In an article for the *Garden Club of America Bulletin*, for example, she reminds her readers that "each locality holds its own supply of varied native vegetation tempered to the soil, the moisture and the climate of its environment" and decries the wholesale destruction of this natural wealth for no other reason than homeowners' desire to substitute high-maintenance exotics.<sup>28</sup> Rather, she advised Garden Club members to "learn to know the wealth in plant material which we have," and to encourage by example householders of more modest resources to derive the same landscape benefits—"background, foreground, privacy, incidental shadow, and decorative feature"—from native plants as from "foreign imports."<sup>29</sup>

Although Hutcheson was certainly not the only landscape designer to advocate the use of native plants in ornamental landscaping—Ossian Cole Simonds, Wilhelm Miller, and Jens Jensen worked throughout their careers to foster an appreciation for increased use of regional plant materials—she was among the first to do so in a book of advice for the amateur garden-maker and to promote these ideas within the context of the Garden Club of America. Hutcheson herself may have been particularly influenced by Simonds's book *Landscape-Gardening*, published in 1920, only a few years before her own.<sup>30</sup> In turn, Hutcheson's book likely played a role in increasing general awareness of the value of native plants. By 1929, Elsa Rehmman and botanist Edith Roberts in their book *American Plants for American Gardens* noted and welcomed what they saw as the increasing demand for indigenous plants in garden designs and even for so-called native gardens.<sup>31</sup>

*The Spirit of the Garden* is divided into six chapters, each illustrated with photographs, most taken by Hutcheson herself. Of these, more than two-thirds are of her own garden designs; the remainder are primarily of Italian gardens, with a few examples from England, India, France, and Spain.<sup>32</sup> Although the gardens pictured—whether designed by Hutcheson or selected from among her favorite Italian models—were often created for

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wealthy clients with large estates, her text and captions emphasize features that could be carried out on the smaller rural or suburban property. Often using illustrations from her own garden at Merchiston Farm, Hutcheson consistently juxtaposed modest constructions of simple materials alongside more elaborate versions of the same feature, to make the point that the principles of their design, placement, and use were fundamentally similar.

Although its title, “The Flower Garden,” implies a narrow topic, the book’s first chapter presents most of Hutcheson’s general design principles, which are then explained in more detail. The fundamental tenet of her design philosophy, namely, to combine elements of European (and more specifically Italian) design—axes, vistas, and an architectural framework—with the richness and variety of native plant material and a freer planting style, is alluded to in her foreword. “As individuals,” she writes, “we are slowly becoming conscious of the value of cultivated and aesthetic knowledge in adapting to our home surroundings the good principles in planning which have been handed down to us from the Old World.” To this emphasis on the importance of studying historical precedent and reshaping the best of this legacy in contemporary gardens, Hutcheson added three guiding principles: the necessity of a strong relationship between house and garden; the idea of the garden as an “outdoor room” whose hedges, walls, and paths blend the disparate elements of the garden into a harmonious whole; and the use of less structured plantings in more informal areas to blend the garden naturally with the surrounding landscape.

Hutcheson was not, of course, unique in recommending this fusion of architectural structure and informal planting style as an attractive option. The confluence of three distinct styles in late nineteenth- and early twentieth-century garden design contributed to its popularity. The American Colonial Revival combined formal structure with a palette of so-called old-fashioned or grandmother’s garden plants, which tended to be naturally looser in conformation and were often left unpruned. The Arts and Crafts garden and the “cottage garden” movements, as seen in the work of such influential designers as Gertrude Jekyll in England and Ellen Biddle Shipman in the United States, also favored this approach to domestic garden design. Finally, Americans’ interest in Italian gardens was also a significant factor. Particularly because of the way in which they were viewed and understood in the early twentieth century—in an often overgrown, neglected, or somewhat ruinous state, yet still retaining their basic architectural layout—Italian gardens represented for many designers the ideal marriage of architecture and landscape, art and nature, formality and informality. As Hutcheson herself put it:

The formality, for example, which is found in the old villa-gardens outside of Rome and on the Tuscan hills is of great interest. . . . they are now but ghosts of their original plan, and the old stone-work is covered with moss that softens every

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surface. . . . Here, about these old villas, are spots of seclusion, of quiet, of beauty, so near and so personal that one can never tire of them, never cease to wish to go back again and again; and if that may never be, the thought of them lives in our minds, and we are unsatisfied until we have created in our own land some other spot which at least breathes forth some of their satisfying expression, even if it has not their advantages of great age and tradition as a setting.<sup>33</sup>

It is this ability to create a vivid picture in the minds of her readers, as well as her clear articulation of how to apply the classic, architectural principles of design to the American domestic garden, that makes Hutcheson's writings a unique contribution to early twentieth-century American garden literature.<sup>34</sup>

Hutcheson's narrative and illustrations include many specific examples of how the general principles she defined were to be carried out. The first chapter includes three site plans of gardens designed by her, to illustrate how it might be possible to create a system of logical relationships among house, garden, and surrounding landscape.<sup>35</sup> These relationships not only would "tie everything together" but would also provide what she memorably termed the "reasonable complexity of a garden" (14)—in other words, the variety and interest that can result from revealing controlled vistas or glimpses from one part of the garden into another, making the farther rooms or reaches seem mysterious and inviting.

Hutcheson created a clear set of such house and landscape connections at her own Merchiston Farm, and the sketch plan published in *Spirit* (52) indicates the axes developed to join the house and gardens (*B* and *C*), the orchards (*A*), and water features (*H*) together in a single interlocking composition, with views to the surrounding landscape from the house (*F*) and from the farm quadrangle (*G*). A knowledge of the principle of axis, she claimed, "is as essential to good landscape-gardening as it is to good architecture" (52). At the same time, Hutcheson also wrote convincingly of the value of interrupting axes to good effect in certain situations. As an example of the partial view that allowed tantalizing glimpses of what lay beyond, she used her "restoration" of the gardens at the Craigie-Longfellow house in Cambridge, Massachusetts. The old stable adjacent to the house, she wrote, "lent interest to the garden when seen in part only" (104). Therefore, she built a vine-covered trellis—including an inviting pediment-crowned gate opening—to hide the lower half of the stable and create an enclosure and background for the flower garden. Similarly, she constructed a vine-covered arbor of simple rough poles at Merchiston Farm which served multiple functions: shading a path, concealing much of the working farm from the house and pleasure gardens, and providing attractive views of the weathered buildings (146).

Hutcheson emphasized the importance of the relationship of the garden to the sur-

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Figure 5. Undercliff, formal garden and pergola.  
From Louise Shelton, *Beautiful Gardens in America*, 1924, pl. 45.

rounding landscape, as well as between house and garden. The key point, she claimed, is that “formality must spring from formality,” in other words, one should not juxtapose natural landscape and garden without some design intervention (13). Her preferred solution was to create a transition zone using “a succession of related approaches” that are axially connected—for example, from a house door to a garden gate, and then perhaps to an orchard, and from there to the entrance to a woodland. Each intervening space should have a mix of features, with architectural elements predominating near the house and more “natural” ones toward the surrounding landscape. The garden Hutcheson designed from 1902 to 1906 for Charles Head at his summer place—then known as Undercliff—on the coast in Manchester, Massachusetts, is a good illustration of this principle.<sup>36</sup>

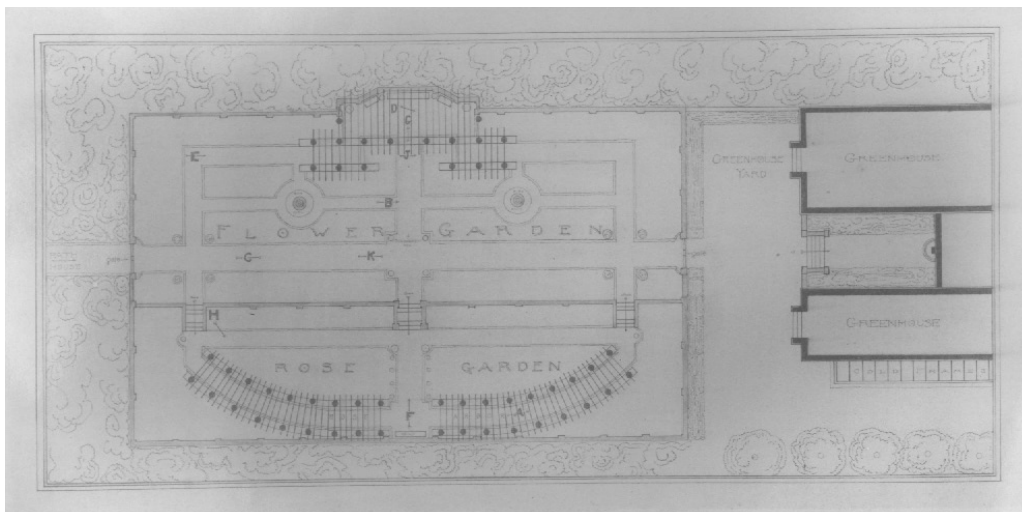
At Undercliff she was faced with a rocky, steep hill surrounding the house on the land side and the compelling natural seascape of the Atlantic Ocean to the south. As is visible on the plan (11), Hutcheson effected a transition between the garden and the native landscape by building a semicircular arbor covered with luxuriant, rambling “wild” grapevines. At the same time, she tamed the landscape by lowering the grade at

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the end of the garden eighteen feet and building a retaining wall, which the arbor also disguised (fig. 5). Giving the flower garden its own axis, away from the drama of the ocean, resolved the competition for the viewer's attention between the natural and the designed landscape, and allowed each to be experienced separately. To avoid the fussiness and claustrophobia such a solution might create on a small property, she provided ocean views from the garden, but they were controlled, enframed, and moderated by a low wall; the full panorama of the sea could be appreciated from the wide terrace supporting the house.<sup>37</sup>

Hutcheson faced an even more difficult challenge at Maudesleigh. Both the site of the house and the location of the new garden (with no obvious or coherent relationship to each other) had already been determined by the client.<sup>38</sup> These constraints not only made it impossible to join the garden directly with the house, they necessitated a major project to screen the view of the greenhouses and a water tower north of the garden. Hutcheson's solution was to design a long, curving path from the entrance to the house, which straightened as it approached and again as it left the garden, providing the illusion of axial connection but also an aura of mystery and surprise as it eventually led to "a natural wooded walk of great beauty beyond."<sup>39</sup> Having achieved this atmosphere, Hutcheson created an enclosed garden—analogueous to the Italian *giardino segreto*—filled with roses, perennials, arbors, fountain, sundial, and birdbath, and surrounded by a hedge to hide the greenhouses and promote a general feeling of peace and seclusion (figs. 6 and 7). Substantial plantings of native shrubs and trees were also made on the

Figure 6. Plan of Maudesleigh, ca. 1902, drawn by Hutcheson.  
*Morris County Park Commission.*





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Figure 7. Hutcheson's photograph of the formal garden at Maudesleigh (corresponds to *D* on the plan). *Morris County Park Commission*.

formerly bare hillside between the garden and an unfortunately prominent watertower. The resulting changes in view from the formal garden to the greenhouse were dramatically illustrated in photographs taken by Hutcheson and published in her book (96–100), showing how the original bare site was transformed into a sheltered space whose arbors and luxuriant plantings almost totally obscured any intrusion from the outside world, except through the arched openings cut in the hedge for paths. Hutcheson's other major achievement at Maudesleigh also affected the relationships among house, gardens, and landscape. She persuaded her client to relocate the main approach drive from the side of the house that faced the Merrimack River to the opposite, "land" side, thereby separating the views of the architecture from the most dramatic views of the river, to the advantage of each (fig. 8).

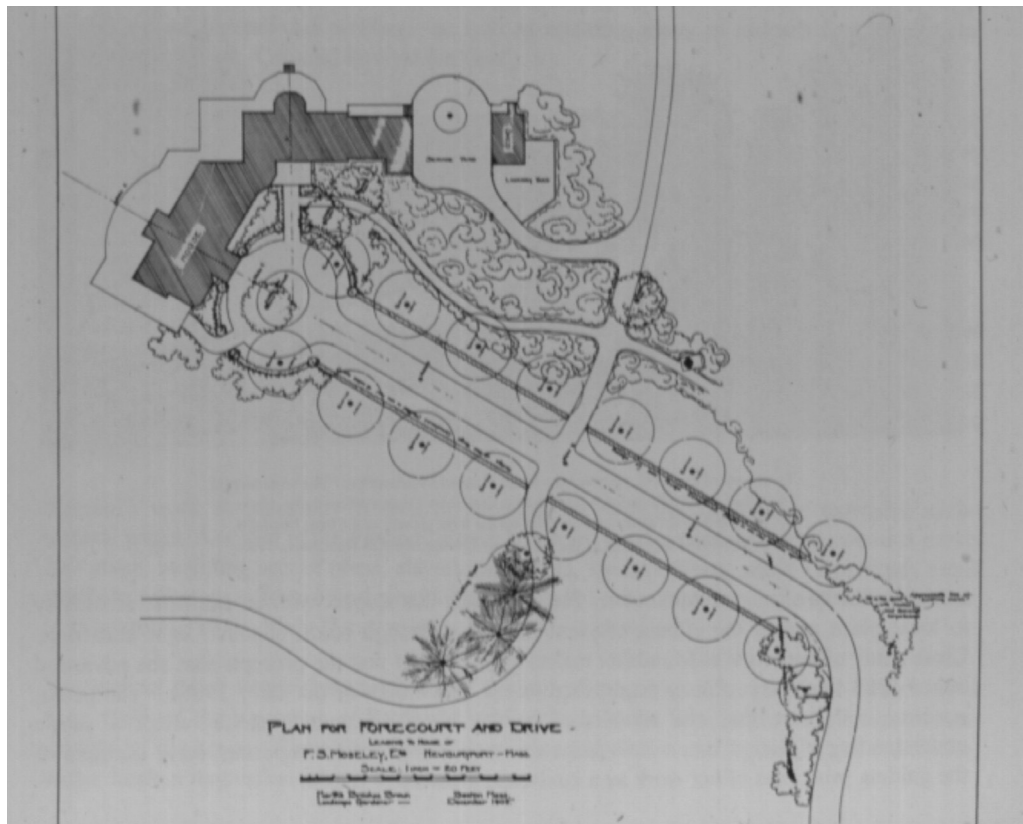
Hutcheson's discussion of the importance of contrast, variety, and mystery in the garden provides some of her most useful observations on what might be called the intangible elements of design. She believed, for example, that the designer should

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always include some changes in ground level—even if slight and unobtrusive—both within the garden and between the garden and its surroundings. Well-orchestrated changes in level can be used to give a sense of intimacy to certain chosen spaces, providing contrast and surprise to a walk through the garden. Terracing, steps, and pathways ought to be understood not only as tools for solving the practical problems of getting from one space to another; they also help set the garden apart from both architecture and nature as a distinct and fortunate place. Indeed, the separation of the garden from its surroundings, as “a place apart,” was as important to Hutcheson as the connections with them.

What she calls the “green elements” of a garden—trees, shrubs, and hedges—are given their own chapter. They are also, of course, basic structural elements, and here Hutcheson’s knowledge and experience of Italian gardens provided her with particularly instructive

Figure 8. Plan of the forecourt and drive at Maudesleigh, December 1905, drawn by Hutcheson. *Massachusetts Department of Environmental Management.*



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examples. The hedges at the Boboli Gardens in Florence and the Villa d'Este at Tivoli—to mention just two of the best examples—are chosen to illustrate how “the green used in the construction of gardens gives us our backgrounds, our contrasts, our proportions, our perspective—above all, our shadows.” Hutcheson believed that flowers had been overemphasized in American gardens at the expense of basic structure and form, leading to “too solid a mass of color and too little well-planned green” (15). Her photographs of Maudesleigh prove the effectiveness of her approach. In “A Minor Axis of the Garden,” the texture and color of a few perennials are shown to advantage highlighted against dark green masses of shrubs and trees, which lead to a half-open gate in the middle distance (78). The path is continued by steps leading down into another, deliberately un-revealed and mysterious portion of the garden.

*The Spirit of the Garden* was well received, particularly in art and architecture publications, where many notices praised its clear explication of the basic principles of garden design. In *Architectural Record*, for example, the architect William Lawrence Bottomley wrote that the book was “remarkable for its concise and practical suggestions, its grasp of fundamental principles of garden planning and at the same time, [it is] brilliantly and entertainingly written.” He concluded that “every architect who ever does a country place should read it, and every garden lover should have it on a most convenient table.”<sup>40</sup> Leila Mechlin, writing in the *American Magazine of Art*, praised the treatment “which is at the same time idealistic and sound” and Hutcheson’s clarity—“she interprets accepted theories so that all can understand and put them in practice.”<sup>41</sup> Sales were brisk enough to warrant a reprint in 1927, which received notice as well: “First issued in 1923 at a price that limited it to a very few, this classic essay on garden design is now reissued with the same lovely illustrations.”<sup>42</sup> Again, reviews were enthusiastic. Edith Heard, in the *Garden Club of America Bulletin*, confessed that “this book has been one of my favorites and it is one of the few I have ever marked, page after page, for my own instruction and for the purposes of quotation.”<sup>43</sup>

Although Hutcheson had maintained that her book was neither a practical manual of instruction on how to make a garden nor a substitute for employing the services of a professional landscape designer, nevertheless it clearly filled such a need, particularly for the many Americans in the 1920s who were becoming homeowners for the first time. Similar significant emphasis on the architectural principles of creating a garden was given in a number of books published soon after *The Spirit of the Garden*. For example, Fletcher Steele in his *Design in the Little Garden* of 1924 seems almost to be quoting Hutcheson (“we seldom tie things together enough” [14]) when he writes, “We think too little about tying the landscape organization of the whole place together. . . . all details



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and parts of a place must be in proper relation to each other and to the whole.”<sup>44</sup>

Frank Waugh, also a landscape architect and successful author of books for his colleagues, subtitled his 1927 book, *Formal Design in Landscape Architecture*, “A Statement of Principles,” very like Hutcheson’s “basic principles as may be realized by all.” Of particular interest is the third chapter of Waugh’s book, titled “The Domestic Formula,” in which he discusses the importance of house and garden relationships; the subdivision of the grounds according to use; delineation of space by walls, hedges, and shrubbery; and circulation systems. Both Waugh and Hutcheson wished to put to rest the formal versus informal controversy that had so preoccupied garden writers of the previous half century. Hutcheson notes that

an informal path can lead up with so beautiful and dignified a curve . . . that its importance is quite as great as the straight scheme on which we enter the formal garden. If both approaches are carefully planned and planted, one is quite as attractive as the other. The deciding element in the choice lies with the architecture of the house, the lay of the land, and the taste of the owner. (12)

In the same spirit, Waugh maintained that the result of applying his “domestic formula” is

wholly satisfactory, but it assuredly is not the “natural style”; neither is it the “formal style” as usually expounded. . . . Might it not be a happy ending, therefore, to all controversy about the inherent desirability of formal or natural styles if we could all recognize the simple and significant fact that we have actually developed in America a domestic style of our own which fits our needs, expresses our best taste and is beholden to nobody?<sup>45</sup>

Directions of influence are difficult to define with any certainty, but what can clearly be seen in both these widely read books is a change in the tenor of writing for the amateur garden-maker, emphasizing the architectural and structural aspects of design.

Regrettably little physical evidence remains, but it is clear from the pictorial and written record she left that Martha Brookes Hutcheson was a skillful garden-maker and—perhaps of even more significance—an articulate and influential advocate for good design. Her most important contribution arguably was her understandable articulation of a set of architectural, rational principles of design, expressed both in the gardens she created and in her writings. These principles—the ideal unity of house, garden, and landscape; the garden as an outdoor room, with a structure of walls, hedges, paths, and ornamentation, which could be the focus of a logical planning scheme; and the integration of both formal and informal elements, often through the use of naturalized plantings within an architectural framework—still inform domestic garden-making in the United States today. Although many of her basic ideas were derived from Italian and English

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traditions, Hutcheson's advocacy of native scenery and her use of local plant materials made her gardens distinctly "American" and helped foster an appreciation for what, even in the early twentieth century, was a rapidly vanishing landscape, succumbing to un-checked industrialization, development, and exploitation. Hutcheson's efforts to educate her readers and clients about garden design and about landscape preservation have gone largely unrecognized since her death. With this republication of her major written work, however, her ideas can once again reach and inspire a wide audience.

## NOTES

1. Some idea of the amount and variety of this literature may be glimpsed in Anna Gilman Hill, "The Gardener's Miscellany: The Literature of American Gardening," *Garden Club of America Bulletin*, n.s., no. 20 (November 1924): 47–53, and in Stephen F. Hamblin, "Gardening Books for the Client," *Landscape Architecture* 10 (April 1920): 122–23. Hill actually mentions Hutcheson, on p. 53, along with Fletcher Steele and Grace Tabor, as the authors she finds most helpful on the subject of "design." See also Elisabeth Woodburn, "Addendum of Books Published from 1861–1920," in U. P. Hedrick, *A History of Horticulture in America* (Portland, Ore.: Timber Press, 1988): 557–66; and Beverly Seaton, "Gardening Books for the Commuter's Wife, 1900–1937," *Landscape* 28, no. 2 (1985): 41–47.
2. In her application for membership in the American Society of Landscape Architects (ASLA), dated 3 March 1919, Hutcheson stated that during the time she was head of her own office in Boston and New York (1901–1910), "some 83 private places or gardens were laid out from my plans under my supervision." Her "Professional Record," however, lists only 48 clients. Undoubtedly, more gardens designed by Hutcheson remain to be discovered. ASLA application and typescript "Professional Record" are among the papers held in the Martha Brookes Hutcheson Archives, currently in the care of the Morris County Park Commission, Morristown, New Jersey; hereafter cited as MBHA.
3. Some exceptions are Beatrix Farrand's work on the campuses of Princeton and Yale, Ellen Shipman's design for Lake Shore Drive in Grosse Pointe, Michigan, and Marjorie Sewell Cautley's landscaping for such planned developments as Sunnyside Gardens, New York, and Radburn, New Jersey.
4. Recent surveys of private gardens in the United States include Mac Griswold and Eleanor Weller, *The Golden Age of American Gardens* (New York: Abrams, 1991); Peter Martin, *The Pleasure Gardens of Virginia* (Princeton: Princeton University Press, 1991); May Brawley Hill, *Grandmother's Garden: The Old-Fashioned American Garden, 1865–1915* (New York: Abrams, 1995); Alan Emmet, *So Fine a Prospect: Historic New England Gardens* (Hanover, N.H.: University Press of New England, 1996); Barbara Wells Sarudy, *Gardens and Gardening in the Chesapeake, 1700–1805* (Baltimore: Johns Hopkins University Press, 1998).
5. For the sake of simplicity and consistency, Martha Brookes Brown Hutcheson is referred to throughout this essay as "Hutcheson," although much of her professional practice was carried out under her maiden name, Martha Brookes Brown.
6. Biographical information has been compiled from ASLA membership application forms, letters, and other documents in MBHA. Hutcheson herself supplied brief biographical data for

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Clarence Fowler's "Three Women in Landscape Architecture [Beatrix Jones Farrand, Martha Brookes Hutcheson, Marian Cruger Coffin]," *Cambridge School of Domestic and Landscape Architecture Alumnae Bulletin* 4 (April 1932): 7–12. The only other known previously published works on Hutcheson are Elizabeth Meade, "Martha Brookes Hutcheson, 1872 [*sic*]-1959: A Biographical Minute," *Landscape Architecture* 50 (Spring 1960): 181–82; Denise D. Royle, "Martha Brookes Hutcheson and Her Garden at Bamboo Brook" (undergraduate honors thesis in Landscape Architecture, Rutgers University, 1990), esp. 10–27, published in revised form as Denise Royle and Jean Marie Hartman, "Martha Brookes Hutcheson and Her Influence on the American Landscape," *Council of Educators in Landscape Architecture Selected Papers* 3 (August 1991): 153. Fuller discussions of Hutcheson's life and work are in Rebecca Warren Davidson, "Images and Ideas of the Italian Garden in American Landscape Architecture" (Ph.D. diss., Cornell University, 1994), esp. 322–78; idem, "The Spirit of the American Garden: Landscape and Cultural Expression in the Work of Martha Brookes Hutcheson," *Journal of the New England Garden History Society* 4 (Spring 1996): 22–29.

7. According to the *Art School Directory*, vol. 1 (Washington, D.C.: American Federation of the Arts, 1939), 79, the New York School of Applied Design for Women was founded shortly before Hutcheson enrolled, having been incorporated in 1892 as a charter member of the Federation, and offering instruction in "textile design, interior architecture, fashion illustration, commercial art and posters, [and] historic ornament." In spite of notable achievements made by women in the fine arts by the late nineteenth century, the written evidence makes clear that they were not generally expected to excel as painters or sculptors: "China painting and decorative art in general are the specialty of woman, who excels in the minor, personal artistic impulses and in this way gives vent to her restricted life," wrote E. A. Randall in "The Artistic Impulses in Men and Women," *Arena* 24 (October 1900): 420, quoted in Hill, *Grandmother's Garden*, 36.

8. A number of her original sketches and finished designs are preserved in her former home, Merchiston Farm, near Gladstone, New Jersey, now administered as the Bamboo Brook Outdoor Education Center by the Morris County Park Commission, to whom the property and Hutcheson's papers were bequeathed by her daughter and son-in-law in 1972.

9. Rhoda Holmes Nicholls (1854–1930) was born in Coventry and studied at London's Bloomsbury School of Art. She exhibited her work widely after coming to the United States in 1884, and won a number of awards, including a medal at the 1893 World's Columbian Exposition in Chicago. For further information, see the entry in *North American Women Artists of the Twentieth Century, A Biographical Dictionary*, ed. Jules Heller and Nancy G. Heller (New York: Garland, 1995), 406.

10. Only under wartime duress in 1942 did Harvard open its doors to women.

11. Marian Cruger Coffin, quoted in Fowler, "Three Women," 11–12. Coffin received her degree in landscape architecture from MIT in 1904 and went on to a remarkably successful career. She became the second woman to be made a Fellow of the American Society of Landscape Architects (the first was founding member Beatrix Jones Farrand), and is probably best known today for her work with Henry Francis Du Pont in creating the gardens at Winterthur. For more on Coffin, see Valencia Libby, "Marian Cruger Coffin: Landscape Architect of Distinction," *Preservation League of New York State Newsletter* 16 (Fall 1990): 4–5, and Nancy Fleming, *Money, Manure, and Maintenance: Ingredients for Successful Gardens of Marian Coffin, Pioneer Landscape Architect, 1876–1957* (Weston, Mass.: Country Place Books, 1995).

12. For more information on landscape architecture education for women in this era, see Dorothy May Anderson, *Women, Design, and the Cambridge School* (West Lafayette, Ind.: PDA Publishers,

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1980); Jane Alison Knight, *An Examination of the History of the Lowthorpe School of Landscape Architecture for Women, Groton, Massachusetts* (M.L.A. thesis, Cornell University, 1986); and the summary in Cynthia Zaitzevsky, "Education and Landscape Architecture," in *Architectural Education and Boston*, ed. Margaret Henderson Floyd (Boston: Boston Architectural Center, 1989), 20–34.

13. Hutcheson, quoted in Fowler, "Three Women," 9. It is interesting to note that this remembrance was published in a newsletter for alumnae of the Cambridge School, where perhaps it served as both justification and inspiration for other women to choose a career in landscape architecture.

14. For more on this notion, see Hill, *Grandmother's Garden*, esp. 143–46.

15. Guy Lowell, ed., *American Gardens* (Boston: Bates & Guild, 1902).

16. For more on Lowell, see Davidson, "Images and Ideas," 176–306. His architectural work has been documented by Douglas Howard Bonnell, "Boston Beaux-Arts: The Architecture of Guy Lowell with a Documentary Catalogue of His Works" (M.A. thesis, Tufts University, 1980).

17. "Option 3. Landscape Architecture," Massachusetts Institute of Technology, Boston, Department of Architecture [course catalog] (Boston, 1901), 75.

18. Hutcheson, quoted in Fowler, "Three Women," 10.

19. There is evidence that Hutcheson may have had a difficult relationship with Guy Lowell, whom she termed "jealous of women," among other things, in a handwritten note found in the margins of her copy of Mary Bronson Hartt, "Woman and the Art of Landscape Gardening," *The Outlook*, 28 March 1908, 695–704, in which Lowell is quoted as saying, "A woman will *fuss* with a garden in a way that no man will ever have the patience to do."

20. Coffin, quoted in Fowler, "Three Women," 12. Such prejudice continued unabated into the 1920s, even after women landscape architects had fully established themselves professionally. To cite just one example, in an article generally favorable toward coeducation in the field published in "School News," *Landscape Architecture* 13 (October 1922): 72–73, the Report of the Committee on Coeducation from the Second National Conference on Instruction in Landscape Architecture stated that "by receiving her professional training in contact with men, a woman has the advantage of learning her place sooner than she otherwise would. . . . It might even be suggested that a study of stenography would be especially useful for women in helping them to work in an office."

21. One instance of her professional struggles is evidenced in a letter from Frederick Law Olmsted Jr. apparently written in response to a plea from Hutcheson for help in a dispute she was having with a client over her fee. (Olmsted declined to become involved, stating, "I prefer not to go into such a matter except in a purely impartial judicial way and at the request of both parties to the disagreement."). FLO Jr. to Martha Brookes Brown, 15 March 1909.

22. Martha Brookes Brown, "The Garden Spirit," *The Cosmopolitan* 30 (April 1901): 579–88.

23. [Martha Brookes Brown], "Landscape Gardening: A Conversation," *The Outlook*, 24 July 1909, 726–39.

24. Martha Brookes Hutcheson, "The Use of the Hedge"; "Water in the Planning of the Garden: Harnessing Its Many Contributions to Our Use"; "The Importance of Arbors in the Garden: Their Value as Shade as Well as in Composition," *The House Beautiful* 53 (March–May 1923): 229–32; 360–62; 484–86.

25. Hutcheson was mentioned, for example, in "School News," *Landscape Architecture* 18 (April 1928): 249, where it was reported that "the high water mark of the [winter] term [at Lowthorpe] . . . has been three days of intensive criticism of assigned problems by Mrs. Martha Brookes Hutcheson of New York."

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26. Hutcheson's attempt to restructure the Garden Club to make it more than, in her words, "a mere social gathering and mutual admiration party" (Hutcheson to Mrs. Linus H. Hall, 19 March 1931, MBHA) is a topic unto itself. Not surprisingly, many GCA members resented and resisted Hutcheson's often bluntly stated suggestions for changes and improvements in the group, but this did not stop her from continuing to address the subject. For more of her published thoughts on how the Garden Club could be a stronger political and civic force, see Martha Brookes Hutcheson, "Are Our Garden Clubs to Progress in Unison or Die of the Inertia of the Commonplace?" *Garden Club of America Bulletin*, 3d ser., no. 4 (July 1925): 21–24; idem, "The First Quarter Century of the Garden Club of America as Seen by an Old Member," *Garden Club of America Bulletin*, 6th ser., no. 7 (January 1938): 22–31. In the latter article she explains the "Wider Program" for Garden Clubs she had proposed in 1919, in order to "lessen the waste one finds today in the unprogressive, haphazard, individual garden clubs' yearly programs."

27. Marian Cruger Coffin, *Trees and Shrubs for Landscape Effects* (New York: Charles Scribner's Sons, 1940); Elsa Rehmann, *Garden-Making* (Boston: Houghton Mifflin, 1926).

28. Martha Brookes Hutcheson, "One of Our National Blights," *Garden Club of America Bulletin*, 3d ser., no. 12 (November 1926): 31. "Almost without exception, wherever our citizens, rich or poor, 'improve' our land by building on it, devastation is the accepted code of embellishment. First of all every trace of natural beauty in shrub growth must be eradicated,—grubbed out and burned, — and then this spot of lost opportunity, which can never again be brought back, must be decorated with foreign importations and a lawn." It is noteworthy that Hutcheson raised the issue of whether the perfect green lawn was either aesthetically or ecologically advisable at a time when most other designers would not even have thought of questioning its wholesale adoption in America. Strangely, Virginia Scott Jenkins, in an otherwise well-researched book, seems to have quite mis-represented Hutcheson's position on this issue. In *The Lawn: A History of an American Obsession* (Washington, D.C.: Smithsonian Institution Press, 1994), Jenkins accuses Hutcheson of "promoting the aesthetic ideal of the front lawn" (41 n. 31) when, in fact, to my knowledge, she always spoke out against it. For Hutcheson's strongest statement against the lawn as a home landscaping necessity, see her "Possible Inspiration through Garden Clubs toward Wiser and More Beautiful Plantings," *Garden Club of America Bulletin*, 4th ser., no. 16 (July 1931): 118.

29. Hutcheson, "Possible Inspiration," 118.

30. O. C. Simonds, *Landscape-Gardening* (New York: Macmillan, 1920; reprint, Amherst: University of Massachusetts Press / Library of American Landscape History, 2000). For a summary of the literature on the use of native plants in American landscape design by Simonds, Jensen, and others, see Robert E. Grese, *Jens Jensen: Maker of Natural Parks and Gardens* (Baltimore: Johns Hopkins University Press, 1992), esp. 52–61.

31. Edith A. Roberts and Elsa Rehmann, *American Plants for American Gardens* (New York: Macmillan, 1929), 8. Rehmann had included two photographs of Hutcheson's work in her earlier book, *Garden-Making*.

32. She apologizes in the foreword for the preponderance of her own designs: "They have not been chosen because they are superior in any way as examples of points to be emphasized, but because they form an available collection of personally taken detail, which it would be impossible to procure in any other way."

33. Martha Brookes Hutcheson, *The Spirit of the Garden* (Boston: Little, Brown and Company, 1923); hereafter cited by page number in the text.

34. For a more extensive discussion of Hutcheson's contribution in this regard, and the importance of the Italian model in American landscape design, see Davidson, "Images and Ideas."

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35. It is particularly fortunate that Hutcheson included these three plans in the book. Although the MBHA and other sources have yielded one or two others, the great majority of her designs remain thus far undocumented by plans or other drawings.
36. The architect Herbert D. Hale designed the house at Undercliff.
37. Undercliff was one of the few Hutcheson designs that ever received a full and appreciative article in a national publication. See "The Garden of the Home of Dr. J. Henry Lancashire, Manchester, Mass., Mrs. Wm. A. Hutcheson, Landscape Architect," *House and Garden* 37 (June 1920): 42-43.
38. As she later described: "In 1902 I was called upon to locate and plan a garden for Mr. Frederick S. Moseley, the only stipulated requirement being that I should make the garden a part of an approach to the already established greenhouses and fruit and vegetable gardens." Martha Brookes Hutcheson, "Report of Work Done on Estate of Frederick S. Moseley, Esq., Newburyport, Massachusetts," typescript draft of documentation submitted to the Secretary of the Examining Board, American Society of Landscape Architects, 12 May 1920, in support of her application for membership, MBHA.
39. Ibid.
40. William Lawrence Bottomley, review of *The Spirit of the Garden* by Martha Brookes Hutcheson, *Architectural Record* 55 (February 1924): 205. Bottomley (1888-1951), a well-known country house architect of the period, worked with Hutcheson on alterations to Merchiston Farm made in 1927, according to a note in the MBHA.
41. [Leila Mechlin], "The Spirit of the Garden: A Review," *American Magazine of Art* 15 (January 1924): 731.
42. "What Gardens Are For," *New York Herald Tribune*, 13 November 1927, 22. The original price was \$8.50; the reprint cost \$3.50.
43. Edith V. R. Heard, "Departments: Garden Literature," *Garden Club of America Bulletin*, 3d ser., no. 18 (November 1927): 53.
44. Fletcher Steele, *Design in the Little Garden* (Boston: Atlantic Monthly Press, 1924), 36. Steele's book was part of the very popular Little Garden Series edited by Louisa Yeomans King.
45. Frank A. Waugh, *Formal Design in Landscape Architecture, A Statement of Principles with Special Reference to Their Present Use in America* (New York: Orange Judd, 1927), 49-51.