

Library of American Landscape History

BOOKS AND FILMS • FALL/WINTER 2013



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The mission of the Library of American Landscape History is to foster understanding of the fine art of landscape architecture and appreciation of North America's richly varied landscape heritage through LALH books, exhibitions, and online resources.

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INTRODUCTION

The Library of American Landscape History, the only not-for-profit organization devoted to publishing books on the history of the North American landscape, was founded in 1992 to advance scholarship in the field of landscape studies. Since then, LALH has developed thirty books, as well as touring exhibitions, films, and other online resources featuring the country's rich and varied landscape. In 2011, LALH completed the ASLA Centennial Reprint Series, a collection of ten classic volumes selected for their impact on the history of landscape design, printed in facsimile editions with new introductions by leading historians in the field.

In partnership with the University of Massachusetts Press, LALH is now building two groundbreaking book series—*Designing the American Park* and *Critical Studies in the His-*

tory of Environmental Design—which extend our understanding of landscape architecture by focusing on community spaces and social issues. The LALH *Designers and Places* series features engaging books on a range of topics related to landscapes and their design, all of which are chosen for their relevancy in the field today and their contribution to the historical record.

As the LALH catalog demonstrates, the lessons of early practitioners continue to provide insight into the development of design solutions for the twenty-first century, as well as the preservation of historic landscapes. The books featured in LALH's catalog reflect its mission—to foster understanding of the fine art of landscape architecture and to encourage the appreciation of North America's richly varied landscape heritage.

**A Genius for Place:
American Landscapes of
the Country Place Era**

Robin Karson

University of Massachusetts Press in association with
LALH

Paperback \$29.95

To order: University of Massachusetts Press
tel. 800-537-5487, fax 410-516-6998

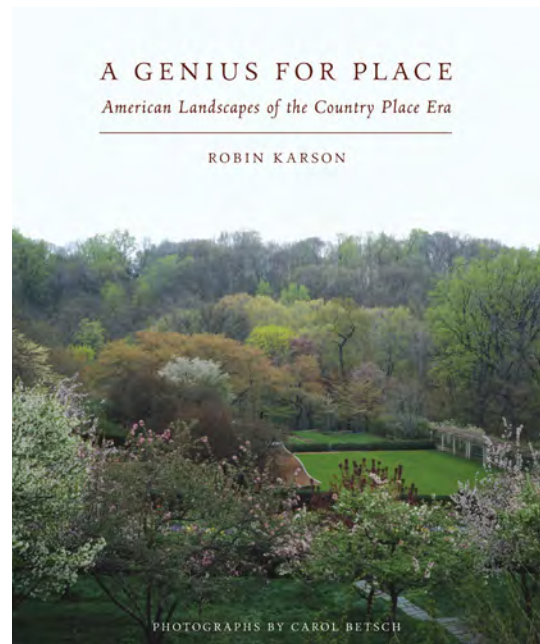
**Winner, 2009 John Brinkerhoff Jackson
Book Prize**

In this beautifully illustrated survey, landscape historian Robin Karson traces the development of a distinctly American style of landscape design through an analysis of seven country places created by some of the nation's most talented landscape practitioners.

"The most important book on American gardens for at least a decade, this giant tome spans the first 40 years of the 20th century. . . . Superlative black-and-white photographs by Carol Betsch, taken in the 1990s, already have a classic look about them." —*London Telegraph*

"Altogether, text, visuals, and format work to produce a significant and beautiful book. . . . Landscape historians will devour what's here; others should find inspiration in planting schemes, design details, scale relationships, and photography. This is a feast to be savored and digested slowly, over time."

—*Landscape Architecture*



"The great American country estates of 1900–1930 continue to be paragons of the art of garden design. Robin Karson's splendid new book discusses the important landscape architects of this period, and analyzes their important achievements."

—Witold Rybczynski, author of *A Clearing in the Distance: Frederick Law Olmsted and America in the Nineteenth Century*

"Yet again Robin Karson has hit the ball out of the park. . . . In this book, as in her previous works, Karson redirects us towards our home-grown antecedents. And we are that much richer for it." —*American Gardener*

"A major contribution to this long-neglected area of scholarship, Robin Karson's new book finally gives this extraordinary creative flowering its due."

—Mark Alan Hewitt, author of *The Architect and the American Country House*

**The Best Planned City in
the World: Olmsted, Vaux,
and the Buffalo Park System**

Francis R. Kowsky

*The inaugural volume in a new series
Designing the American Park*

University of Massachusetts Press in association with
LALH

Cloth \$39.95

To order: University of Massachusetts Press
tel. 800-537-5487, fax 410-516-6998

Beginning in 1868, Frederick Law Olmsted and Calvert Vaux created a series of parks and parkways for Buffalo, New York, that drew national and international attention. The improvements carefully augmented the city's original plan with urban design features inspired by Second Empire Paris, including the first system of "parkways" to grace an American city. Displaying the plan at the Centennial Exposition in Philadelphia, Olmsted declared Buffalo "the best planned city, as to streets, public places, and grounds, in the United States, if not in the world."

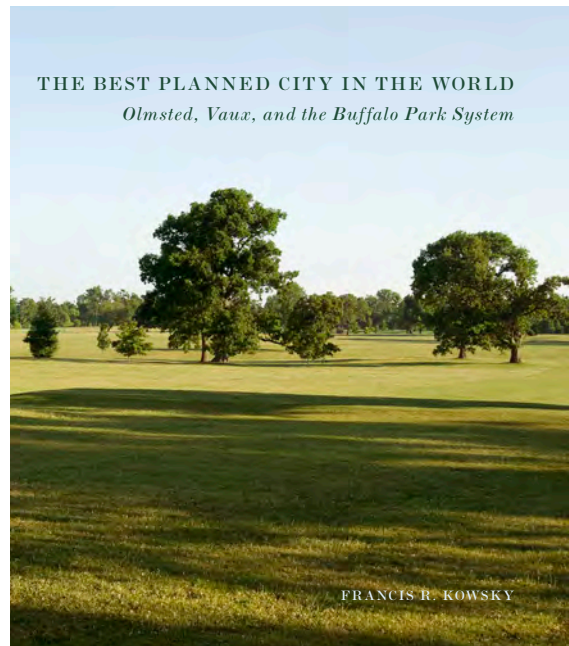
Olmsted and Vaux dissolved their historic partnership in 1872, but Olmsted continued his association with the Queen City of the Lakes, designing additional parks and laying out important sites within the growing metropolis. When Niagara Falls was threatened by industrial development, he led a campaign to protect the site and in 1885 succeeded in persuading New York to create the Niagara Reservation, the

present Niagara Falls State Park. Two years later, Olmsted and Vaux teamed up again, this time to create a plan for the area around the Falls, a project the two grand masters regarded as "the most difficult problem in landscape architecture to do justice to."

Utilizing original plans, drawings, photographs, and copious numbers of reports and letters, Kowsky brings new perspective to this vast undertaking, analyzing it as a cohesive expression of the visionary landscape and planning principles that Olmsted and Vaux pioneered.

"The Best Planned City in the World is well organized, very well written, and has the advantage of the author's long acquaintance with Frederick Withers, Calvert Vaux, and Frederick Law Olmsted. It is a valuable study."

—David Schuyler, author of *Sanctified Landscape: Writers, Artists, and the Hudson River Valley, 1820–1909*



**Community by Design:
The Olmsted Firm and the
Development of Brookline,
Massachusetts**

Keith N. Morgan, Elizabeth Hope
Cushing, and Roger G. Reed

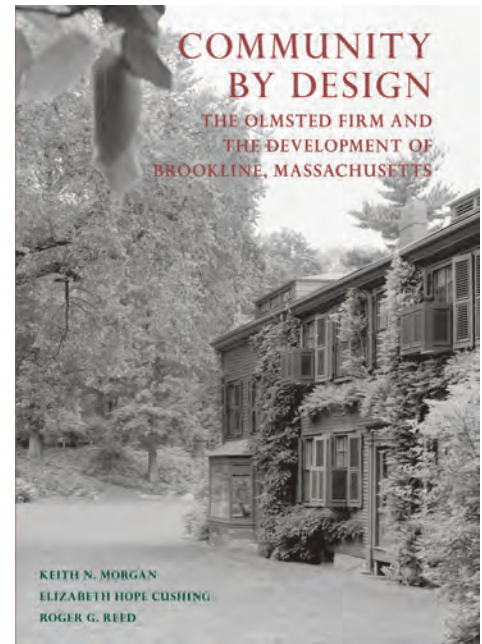
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In 1883, Frederick Law Olmsted moved from New York City to Brookline, Massachusetts, a Boston suburb that anointed itself the “richest town in the world.” For the next half-century, until his son Frederick Law Olmsted Jr. relocated to California in 1936, the Olmsted firm received more than 150 local commissions, serving as the dominant force in the planned development of this community. From Fairsted, the Olmsteds’ Brookline home and office, the firm collaborated with an impressive galaxy of suburban neighbors who were among the regional and national leaders in the fields of architecture and horticulture, among them Henry Hobson Richardson and Charles Sprague Sargent.

Through plans for boulevards and parkways, residential subdivisions, institutional commissions, and private gardens, the Olmsted firm carefully guided the development of the town, as

they designed cities and suburbs across America. Frederick Law Olmsted Sr. and Jr. and their associates represented a new cohort of professionals who worked well in tandem with the wealthy, ensuring both the visual quality and the social hierarchy of the town’s government.

While Olmsted Sr. used landscape architecture as his vehicle for development, his son and namesake saw Brookline as grounds for experiment in the new profession of city and regional planning, a field that he was helping to define and lead. Little has been published on the importance of Brookline as a laboratory and model for the Olmsted firm’s work. This beautifully illustrated book provides important new perspective on the history of planning in the United States and illuminates an aspect of the Olmsted office that has not been well understood.

FORTHCOMING

**Arthur A. Shurcliff:
Design, Preservation, and
the Creation of the Colonial
Williamsburg Landscape**
Elizabeth Hope Cushing

*A volume in the series
Designing the American Park*

University of Massachusetts Press in association with
LALH
Cloth \$39.95



In 1928, the landscape architect Arthur A. Shurcliff (1870–1957) began what became one of the most important examples of the American Colonial Revival landscape—Colonial Williamsburg, a project that stretched into the 1940s and included town and highway planning as well as residential and institutional gardens. Shurcliff graduated from MIT with a degree in engineering in 1894 but was drawn to landscape architecture. Because no formal programs existed at the time, on the advice of Frederick Law Olmsted and with the aid of his mentor, Charles Eliot, he went on to piece together courses at Harvard College, the Lawrence Scientific School, and the Bussey Institute, earning a second B.S. two years later. He then spent eight years working in the Olmsted office, acquiring a broad and sophisticated knowledge of the profession.

Opening his own practice in 1904, Shurcliff emphasized his expertise in town planning, preparing, through the years, plans for towns surrounding Boston and for several industrial communities. He designed recreational spaces in and around Boston, including significant aspects of the Franklin Park Zoo and the Charles River Esplanade, one of Shurcliff’s major projects in the region.

In Cushing’s richly illustrated biography, we see how Shurcliff’s early years in Boston, his training, his early design and planning work, and his experience creating an Arts-and-Crafts style summer compound in Ipswich led to Colonial Williamsburg, his largest and most significant contribution to American landscape architecture.

FORTHCOMING

**John Nolen:
Landscape Architect
and City Planner**
R. Bruce Stephenson

University of Massachusetts Press in association with
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John Nolen (1869–1937) studied economics, philosophy, and public administration at the Wharton School of the University of Pennsylvania, where his keen intelligence and remarkable administrative abilities were immediately recognized. In 1903, at the age of thirty-four, Nolen enrolled in the new Harvard University program in landscape architecture, studying under Frederick Law Olmsted Jr. and Arthur Shurcliff. Two years later, Nolen opened his office in Harvard Square.

Over the course of his career, Nolen and his firm completed more than 450 projects, including comprehensive plans for twenty-nine cities and twenty-seven new towns, all of them in the United States. Like other reformers of the Progressive Era, Nolen looked to Europe for mod-

els to structure the rapid urbanization defining modern life into more efficient and livable form. Nolen’s mutually influential relationship with Raymond Unwin, England’s preeminent garden city planner, typified the “Atlantic Crossings” that produced a host of intensely interesting planning experiments in England, Europe, and the United States during the first few decades of the twentieth century.

In his forthcoming book, Bruce Stephenson analyzes the details of Nolen’s experiments, illuminating the planning principles he used in laying out communities from Mariemont, Ohio, to Venice, Florida. Stephenson’s conclusion discusses the potential of Nolen’s work as a model of a sustainable vision relevant to American civic culture today.

A Genius for Place: American Landscapes of the Country Place Era

Robin Karson

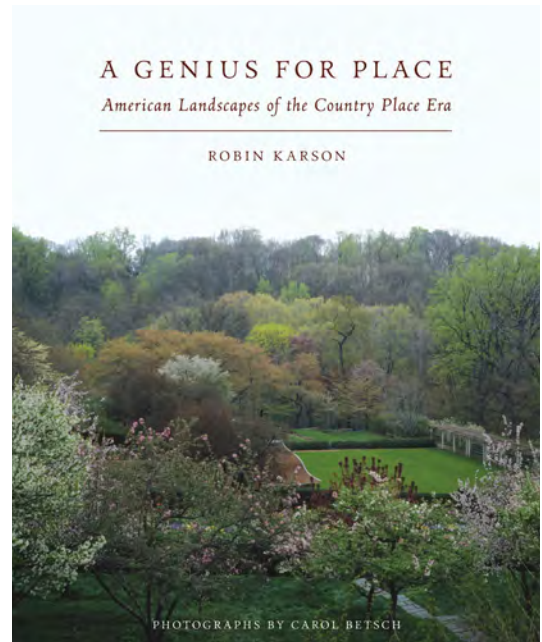
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**Winner, 2009 John Brinkerhoff Jackson
Book Prize**

In the early twentieth century, new fortunes made it possible for wealthy Americans to commission country estates as a means of aggrandizing social status. These private havens also offered their owners respite from crowded cities and a way to preserve and celebrate places of distinctive landscape beauty. The commissions provided burgeoning numbers of landscape architects with opportunities to experiment with stylistic influences derived from Beaux-Arts, Arts and Crafts, and even Asian principles.

Analyzing these designs in context with one another and against the backdrop of the professional and cultural currents that shaped larger projects, Karson creates a richly comprehensive picture of the artistic achievements of the period. Striking black-and-white photographs by Carol Betsch capture the spirit of these country place landscapes today, and hundreds of drawings, plans, and period photographs illuminate their histories.

“Yet again Robin Karson has hit the ball out of the park. . . . In this book, as in her previ-



ous works, Karson redirects us toward our own homegrown antecedents. And we are that much richer for it.” —*The American Gardener*

“Karson’s magisterial book shows the magnitude of the Country [Place] Era landscape heritage and confirms its importance as a major chapter in the history of American landscape design.” —*SiteLines*

“Analyzing these designs in context with one another and against the backdrop of the professional and cultural currents that shaped larger projects—such as parks, campuses, and planned communities—Karson creates a rich and comprehensive picture of the artistic achievements of the period.” —*Magnolia*

“Unlike literary masterpieces, even great landscapes are perishable, but each of the gardens Karson explores has survived the ravages of time, just as her book will, too.”

—*Garden Design*

**A Modern Arcadia:
Frederick Law Olmsted Jr. and
the Plan for Forest Hills Gardens**

Susan L. Klaus

University of Massachusetts Press in association with

LALH

Cloth \$39.95

Paperback \$24.95

To order: University of Massachusetts Press

tel. 800-537-5487, fax 410-516-6998

Winner, 2003 Historic Preservation Book Prize

*Winner, 2002 New York City Book Award for
Landscape History*

Conceived as an experiment that would apply the new “science” of city planning to a suburban setting, Forest Hills Gardens was created by the Russell Sage Foundation to provide housing for middle-class commuters as an alternative to cramped flats in New York City. Although it has long been recognized as one of the most influential planned communities in the United States, this is the first time Forest Hills Gardens has been the subject of a book.

Susan L. Klaus’s fully illustrated history chronicles the creation of the 142-acre development from its inception in 1909 through its first two decades, offering critical insights into American planning history, landscape architecture, and the social and economic forces that shaped housing in the Progressive Era. Klaus focuses particularly on the creative genius of Frederick Law Olmsted Jr., who served as planner and landscape architect for the proj-

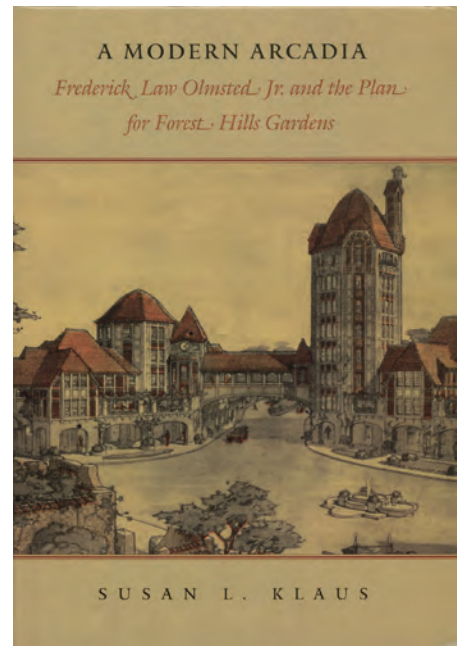
ect. Drawing on his father’s visionary ideas but developing his own perspective, the younger Olmsted redefined planning for the modern era and became one of the founders of the profession of city planning in the United States.

“The scholarship in this work is exceptionally thorough. . . . *A Modern Arcadia* will make a significant contribution to the fields of landscape and planning history.”

—Cynthia Zaitzevsky, author of *Frederick Law Olmsted and the Boston Park System*

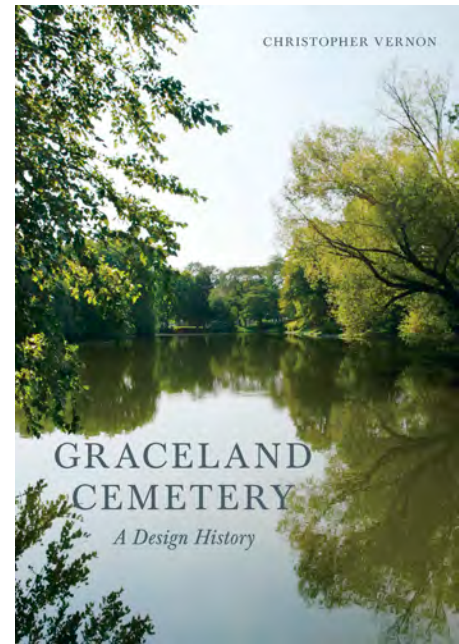
“*A Modern Arcadia* illuminates the fascinating intersection of social and aesthetic reform movements in the Progressive Era, as well as the early career of a prolific and influential planner and landscape architect.”

—David Glassberg, author of *Sense of History: The Place of the Past in American Life*



Graceland Cemetery:
A Design History
Christopher Vernon

University of Massachusetts Press in association with
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To order: University of Massachusetts Press
tel. 800-537-5487, fax 410-516-6998



Graceland Cemetery in Chicago was founded in 1860 and developed over several decades by a series of landscape gardeners whose reputations today figure among the most important in the field. An exemplar of the rural cemetery type, Graceland was Chicago's answer to its eastern counterparts, Mount Auburn in Cambridge and Laurel Hill in Philadelphia. While the initial layout of the cemetery was the work of William Saunders, designer of Laurel Hill, the cemetery is most often associated with a later style of design that featured exclusive use of native plants. Graceland was considered one of the most perfect expressions of this design approach, hailed as the most "modern" cemetery in existence and "the admiration of the world." In this book, Christopher Vernon carefully recovers the history of Graceland and the many hands that helped to shape its influential layout.

Known as the "Cemetery of Architects" because so many notable ones are buried there, Graceland remains a heavily visited attraction. This richly illustrated book helps readers understand how the influential and still beautiful

landscape was developed over many generations, casting new light on the careers of several important landscape architects.

"Vernon's book places this important work of landscape architecture within the context of Chicago's growth as a commercial epicenter, gracefully untangling the threads of Graceland's evolving design which, by the turn of the nineteenth century, had become the impetus for the Midwest's first regional movement in landscape architecture: the Prairie School."

—William Tishler, Editor, *Midwestern Landscape Design*

"Indeed, the research that grounds *Graceland Cemetery: A Design History* is impeccable, as evidenced by the range of contemporary historic and archival sources consulted. Consequently, even the notes make interesting reading (at least for landscape history geeks) with nugget after nugget of supplemental information and intriguing detail."

—*Landscape Journal*

The Native Landscape Reader

Edited by Robert E. Grese

The inaugural volume in a new series, Critical Studies in the History of Environmental Design

University of Massachusetts Press in association with

LALH

Paperback \$29.95

To order: University of Massachusetts Press

tel. 800-537-5487, fax 410-516-6998



In this volume Robert E. Grese gathers together writings on nature-based landscape design and conservation by some of the country's most significant practitioners, horticulturists, botanists, and conservationists of the late nineteenth and early twentieth centuries. Written with a strong conservation ethic, these essays often originally appeared in obscure, short-lived publications and are difficult to locate today, comprising a rich but hidden literature.

Over many years of pioneering research into the work of Jens Jensen, O. C. Simonds, and other early landscape architects who advocated for the use of native plants and conservation, Grese encountered and began collecting these pieces. With this volume, he offers readers his trove. Purposely avoiding literature that is widely available, Grese shares as well his expe-

rience of discovery. His introduction provides perspective on the context of these writings and the principles they espouse, and his conclusion illuminates their relevance today with the emerging emphasis on sustainable design. This collection will appeal to general readers interested in the issues of sustainability, horticulture and gardening, and landscape design and preservation, as well as to historians, practitioners, and specialists.

"The relevance of these writings to the current issues of biodiversity, native plants, and sustainability cannot be overemphasized. . . . This extensive collection is a valuable addition to landscape scholarship and practice."

—Robert L. Ryan, coauthor of *With People in Mind: Design and Management of Everyday Nature*

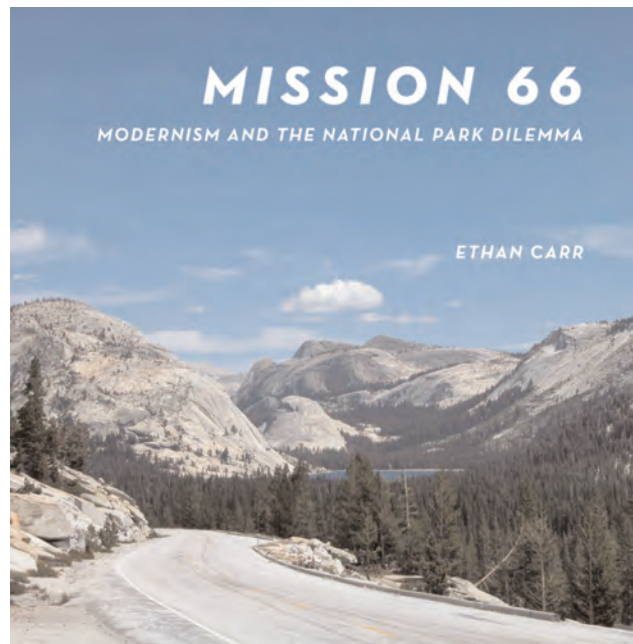
**Mission 66:
Modernism and
the National Park Dilemma**
Ethan Carr

University of Massachusetts Press in association with
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Cloth \$39.95
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tel. 800-537-5487, fax 410-516-6998

*Winner, John Brinckerhoff Jackson Award and
the Elisabeth Blair MacDougall Book Award*

In the years following World War II, Americans visited the national parks in unprecedented numbers, yet Congress held funding at prewar levels and park conditions steadily declined. To address the problem, in 1956 a ten-year, billion-dollar initiative titled “Mission 66” was launched, timed to be completed in 1966, the fiftieth anniversary of the National Park Service. The program covered more than one hundred visitor centers (a building type invented by Mission 66 planners), expanded campgrounds, innumerable comfort stations and other public facilities, new and wider roads, parking lots, maintenance buildings, and hundreds of employee residences. To a significant degree, the national park system and the National Park Service as we know them today are products of the Mission 66 era.

Mission 66 was controversial at the time, and it continues to incite debate over the policies it represented. Hastening the advent of the modern environmental movement, it transformed the Sierra Club from a regional mountaineering club into a national advocacy organization.



But Mission 66 was also the last system-wide, planned development campaign to accommodate increased numbers of automotive tourists. Whatever our judgment of Mission 66, we still use the roads, visitor centers, and other facilities the program built. Environmental and park historians, architectural and landscape historians, and all who care about our national parks will enjoy this copiously illustrated history of a critical period in the development of the national park system.

“This book deserves high praise and wide circulation because of its intellectual scope and analytical, as well as documentary, content. Ethan Carr’s framing of the subject within the wilderness vs. recreation dialectic makes the book valuable beyond the immediate subject. *Mission 66* addresses an issue that is central to many of us today and one that will continue to be vigorously debated well into the future.”

—Richard Longstreth, George Washington
University

Fletcher Steele, Landscape Architect: An Account of the Gardener's Life, 1885–1971

Robin Karson

LALH/University of Massachusetts Press

Revised paperback edition

Paperback \$34.95

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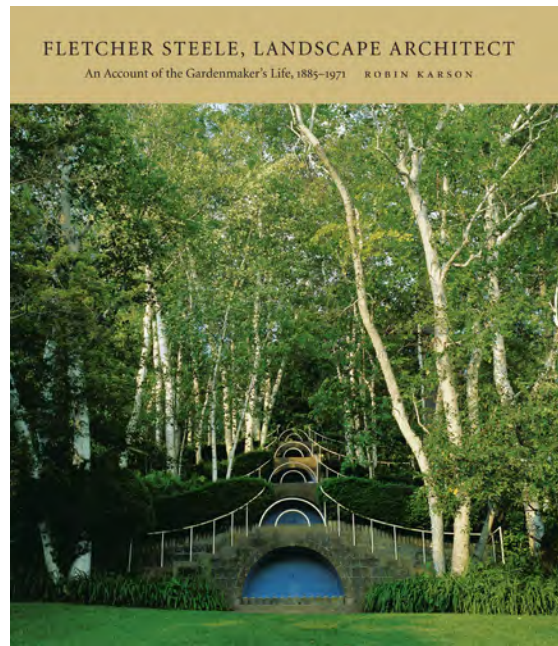
Winner, American Society of Landscape Architects Honor Award

Named one of the 75 Best Garden Books by the American Horticultural Society

For sixty years, Fletcher Steele practiced landscape architecture as a fine art, designing nearly seven hundred gardens, from Boston to Detroit, from North Carolina to Canada. Often brilliant, always original, Steele's work is considered by many to constitute the essential link between nineteenth-century Beaux-Arts formalism and modern landscape design.

"A book to give for Christmas, or as the grandest of house presents; it's a book to keep as well. . . . [Karson] has written a wonderful read and, in doing so, has revived an entire era in all its detail. Intelligent, theatrical, infuriating, amusing—and loveable—Steele struts off the page, giving life to his own work." —*Garden Design*

"Karson has done a magnificent job in integrating carefully chosen archival drawings and pictures with contemporary photographs of many gardens. Planting plans and plant lists are offered as additional information for many of the gardens with a comprehensive list of clients. We are given simultaneously a revealing



account of one of America's greatest modern garden designers as well as an inspiring reference of garden-making as a fine art."

—*Public Garden*

"This is a book to be savored, to be read and re-read for enjoyment and consulted repeatedly for inspiration. The text is uncommonly readable, the descriptions of the gardens and their maker consistently perceptive and insightful. [An] exceptional volume." —*Pacific Horticulture*

"Makes available to students and teachers of landscape design a wealth of material: plans, drawings, photographs, and correspondence, as well as interviews with Steele's family, his clients and their family members, office staff and associates, and collaborators in architecture, gardening, art, and sculpture. Moreover, the text places Steele's gardens in the context of major threads of American socioeconomic history and of the development of the young profession of landscape architecture."

—*Landscape Journal*

Design in the Little Garden

Fletcher Steele

Reprint of the 1924 edition, with a new introduction by Robin Karson

LALH/University of Massachusetts Press
Cloth \$20.00

To order: University of Massachusetts Press
tel. 800-537-5487, fax 410-516-6998



Among the many books published about garden design, few manage to get at so many vital aspects of the topic so pungently as Fletcher Steele's *Design in the Little Garden*. First published in 1924, and reissued here with a new introduction by Robin Karson, the book captures the sense of possibility that Steele and his landscape architectural colleagues felt as the nation's population swelled and the middle class spilled out of the cities into new suburbs.

One of the foremost landscape designers of the early twentieth century, Steele published frequently in both popular and professional magazines, on topics that ranged from horticulture to conservation, civic improvement, modernism, and space composition. In this slim volume, he tackles the challenges of designing the residential landscape, while also addressing architectural and planning issues and recom-

mending several innovative strategies for suburban house design.

Steele organized his book for clarity and ease of use. Brief chapters focus on both process ("Buying Land") and features ("The Flower Garden," "Rock, Wild, and Wall Gardens," "Grading, Steps, Walks," "Toolhouse, Cold Frames," etc.). In the course of guiding an imaginary couple through the exercise of buying a new home and designing, planting, and maintaining the surrounding yard, he gives life to the guiding principles of cohesion and utility.

Written in an engaging voice, with a sharp wit sometimes tempered by affectionate exasperation, *Design in the Little Garden* provides a concise summary of Steele's design principles and a delightful read for anyone interested in garden design at any scale.

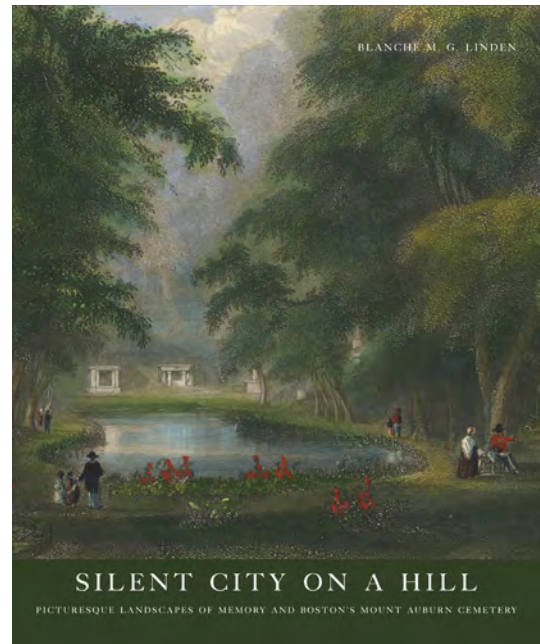
**Silent City on a Hill:
Picturesque Landscapes
of Memory and Boston's
Mount Auburn Cemetery**
Blanche M. G. Linden

University of Massachusetts Press in association with
LALH
Paperback \$39.95
To order: University of Massachusetts Press
tel. 800-537-5487, fax 410-516-6998

*The original edition won the Historic
Preservation Book Award and an ASLA Merit
Award.*

Originally published in 1989, this book offers an insightful inquiry into the intellectual and cultural origins of Mount Auburn Cemetery, the first landscape in the United States to be designed in the Picturesque style. Inspired by developments in England and France and founded in 1831, Mount Auburn became the prototype for the "rural cemetery" movement and was an important precursor of many of America's public parks, beginning with New York City's Central Park. This new edition has been completely redesigned in a larger format, with new photographs and a new epilogue that carries the story forward into the twentieth century.

"In illuminating the furthest reaches of Mount Auburn's meaning, the author also sheds light on



many other aspects of nineteenth-century American culture. . . . Each of the eleven chapters—especially the seven or eight that separate out for consideration specific strands of intellectual and aesthetic influence, such as that of the English garden, the French 'cult of ancestors,' or the American sensibility to melancholy—could stand on its own as an interesting study."

—*New England Quarterly*

"No one in the future will be able to write about nineteenth-century cemeteries in the United States without first studying this book. . . .*Silent City on a Hill* is a lavishly satisfying scholarly book."

—*Journal of the Society of Architectural Historians*

Henry Shaw's Victorian Landscapes: The Missouri Botanical Garden and Tower Grove Park

Carol Grove

Foreword by Peter H. Raven, afterword by John Karel

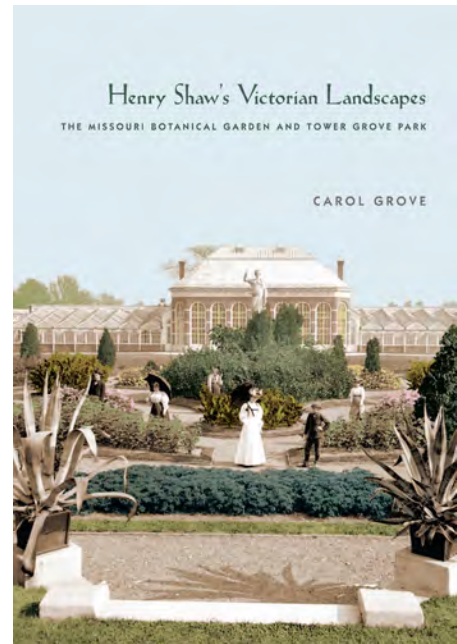
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Named a 2007 Outstanding Academic Title by Choice Magazine

Winner, 2007 Independent Publisher Bronze Medal in Regional Nonfiction

At the age of eighteen, Henry Shaw (1800–1889) left his home in Sheffield, England, to import manufactured goods from St. Louis on the Mississippi and Missouri Rivers. Two decades of financial success allowed him to retire and take up more genteel pursuits. In 1840 he began nearly ten years of travel, which exposed him to museums and botanical gardens in Europe, Asia Minor, and Russia. He vowed to create a similar cultural enterprise in St. Louis.

Shaw's Garden (now the Missouri Botanical Garden) opened in 1859 to legions of enthusiastic visitors. Over the next thirty years, Shaw expanded the plantings, drawing on species introduced by the era's great plant hunters. In 1867 he began work on Tower Grove Park on 276 acres adjacent to the garden, designing in a gardenesque method that emphasized plants as specimens, in keeping with his educational mission.



Grove chronicles Shaw's remarkable story, from his early love of plants to his rising social conscience and his determined quest to create a place of unsurpassed beauty and distinction that would educate and thereby improve Americans. Beautifully illustrated with contemporary and historical photographs, this volume offers an insightful cultural history of Shaw's landscapes, among the most important examples of the gardenesque in America.

"This study by Carol Grove significantly advances our understanding of the background of Tower Grove Park and the Missouri Botanical Garden. Her research has marshaled known sources and also made some new connections that help to illuminate this period in the history of American landscape design through the prism of one visionary philanthropist's experiences."

—John Karel, Director, Tower Grove Park

A World of Her Own Making: Katharine Smith Reynolds and the Landscape of Reynolda

Catherine Howett

University of Massachusetts Press in association with
LALH
Cloth \$39.95
To order: University of Massachusetts Press
tel. 800-537-5487, fax 410-516-6998



Only a few years after marrying tobacco magnate R. J. Reynolds, young Katharine Smith Reynolds (1880–1924) began to plan a new home for her family. Not many young women of the day found themselves with almost unlimited wealth to construct their dream home, but Katharine’s sense of purpose for her vast resources was even more unusual. She envisioned the founding of a model community that would emphasize health, modern technology, mixed-crop scientific farming, education, and rural beauty.

In 1904, when Katharine embarked on her estate project in Winston (now Winston-Salem), North Carolina, the South was still feeling the effects of the Civil War and a century of single-crop farming. After conducting exhaustive research, which included wide-ranging reading in agricultural journals and trips to other American estates and model farms, she began to lay out her property, Reynolda. Her plan was inspired, in part, by the rural landscapes of England that had captured the imagination of Frederick Law Olmsted.

Beginning in 1915, Katharine was aided by

Thomas W. Sears, a highly regarded Philadelphia-based landscape architect. The estate eventually expanded to cover more than 1,000 acres. The process of planning Reynolda paralleled similar efforts in other parts of the United States, as new towns, parks, campuses, and country estates were laid out during the century’s first decades.

Howett’s study analyzes the singular convergence of influences that occurred in the imagination of a highly unusual woman. The book provides welcome insight into the culture of the New South and into a richly inventive period in the history of American landscape architecture.

“Brilliantly written—uplifting and riveting—this book brings out of obscurity a ‘new woman’ of the South, who dedicated her brief life to the creation of a place called Reynolda. . . Readers, especially women, will find inspiration in its pages.”

—Barbara B. Millhouse, author of *American Originals* and president, Reynolda House, Museum of American Art

Midwestern Landscape Architecture

Edited by William H. Tishler

University of Illinois Press in cooperation with LALH

Cloth \$37.50

Paperback \$19.95

To order: University of Illinois Press, tel. 800-545-4703



At the turn of the twentieth century, many landscape architects developed approaches to design that celebrated the native midwestern landscape. In this illustrated volume, thirteen historians have contributed essays that illuminate their biographies and the important design and conservation contributions made by these innovators.

Parks, cemeteries, estates, and recreation areas throughout the region were created by individuals intrigued by the prairies, lakes, and native plants of the Midwest: Adolph Strauch introduced the revolutionary “lawn plan” at Cincinnati’s Spring Grove Cemetery; William Le Baron Jenney created the West Parks in Chicago as an armature of order and respite from the burgeoning industrial city; George Kessler’s image of the City Beautiful combined European and American influences in Dallas, Houston, Kansas City, St. Louis, Denver, Cincinnati, Indianapolis, and elsewhere. Other major design practitioners in this collection include: Fred-

erick Law Olmsted, Olmsted Brothers, O. C. Simonds, H. W. S. Cleveland, Warren H. Manning, Elbert Peets, and Annette Hoyt Flanders. *Midwestern Landscape Architecture* also details the contributions of those who championed conservation and ecological awareness in an effort to promote scenic resources, such as Jens Jensen, Wilhelm Miller, and Genevieve Gillette.

“Tishler has done a tremendous service to his profession and to the general public by assembling many of the best landscape historians in North America as contributors to *Midwestern Landscape Architecture*. They make history come to life.”

—Robert Scarfo, Washington State University

“For those interested in the history of the profession this is a ‘must have.’”

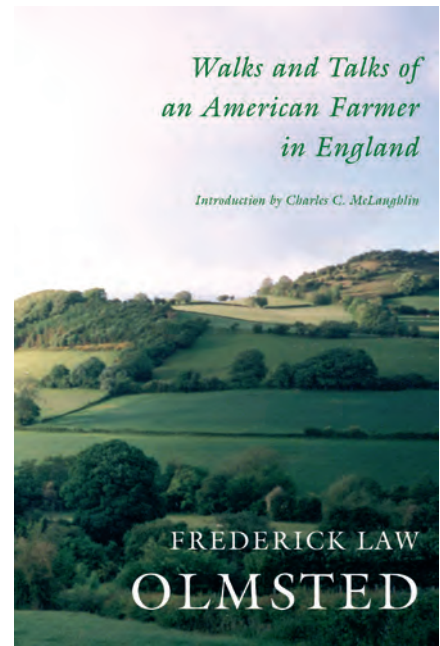
—William J. Grundmann, Council of Educators in Landscape Architecture

Walks and Talks of an American Farmer in England

Frederick Law Olmsted

*Reprint of the 1852 edition, with a new
introduction by Charles C. McLaughlin*

LALH/Distributed by University of Massachusetts Press
Paperback \$27.95
To order: University of Massachusetts Press
tel. 800-537-5487, fax 410-516-6998



Before he ever dreamed of becoming a landscape architect, Frederick Law Olmsted (1822–1903) visited southern England and Wales during a month-long walking tour. A gifted writer, he recorded his impressions of the trip in this richly detailed volume, which has long been out of print.

The new introduction clarifies the links between Olmsted’s developing Picturesque aesthetic, social conscience, and reformer’s passion for change. McLaughlin offers a persuasive argument that Olmsted would come to adapt many of the features of the cultivated English countryside—first seen on this trip—in designed landscapes such as New York’s Central Park.

This edition provides extensive annotations to the original text, furnishing background and context to the people and places Olmsted encountered during his journey. McLaughlin’s notes are based on his own trips through England, undertaken over the past two decades to retrace the author’s original route.

“In this book we get not only a young American’s vivid impressions of mid-nineteenth-century England, but also the first glimmers of Frederick Law Olmsted the observant journalist and future landscape designer. Charles McLaughlin’s erudite introduction usefully puts all this in the proper perspective.”

—Witold Rybczynski, author of *A Clearing in the Distance: Frederick Law Olmsted and America in the Nineteenth Century*

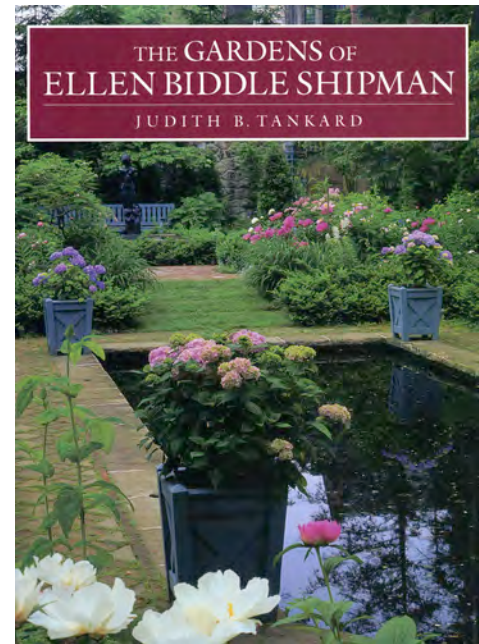
“It is fascinating to see Olmsted here absorbing and recording firsthand impressions of England’s rapidly changing countryside and growing industrial cities. McLaughlin’s gracefully erudite introduction to this timely republication provides a vivid portrait of a young mid-nineteenth-century traveler.”

—Elizabeth Barlow Rogers, founding president, Central Park Conservancy

**The Gardens of
Ellen Biddle Shipman**
Judith B. Tankard

Sagapress/Abrams in association with LALH
Cloth \$39.95
To order: email info@lalh.org

*Winner of the American Horticultural Society
Book Award*



Between 1914 and 1950, Ellen Biddle Shipman (1869–1950) designed more than 650 gardens from Cornish, New Hampshire, to New Orleans. Her imaginative approach merged elements from the Colonial Revival and Arts and Crafts movements with a distinctive ability to create sensual, secluded landscapes. Despite the disadvantages of being a divorced mother of three, Shipman succeeded in establishing a thriving New York City practice. She was an advocate for women in the profession and trained several other successful designers in her all-female office.

In *The Gardens of Ellen Biddle Shipman* author Judith Tankard describes Shipman’s remarkable life and discusses fifty of her major works. Richly illustrated with plans and photographs, the book reveals Shipman’s ability to combine

plants for dramatic impact and create spaces of the utmost intimacy.

An introduction by Leslie Rose Close discusses Shipman’s work in the context of other successful women in the profession. The afterword by John Franklin Miller describes the restoration of the Shipman garden at Stan Hywet Hall in Akron, Ohio. Appendixes include geographically arranged client lists.

“Fascinating, historic, poignant.”

—*The New York Times*

“It is a handsome book, valuable not only to historians and garden designers, but also to every garden maker. The details and explanations offered by Tankard reveal much of the garden designer’s art.”

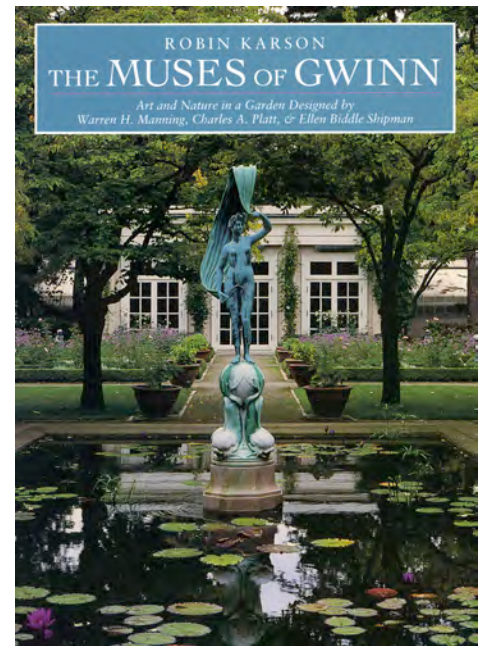
—*Pacific Horticulture*

**The Muses of Gwinn:
Art and Nature in a Garden
Designed by Warren H. Manning,
Charles A. Platt, and Ellen Biddle
Shipman**

Robin Karson

Sagapress/Abrams in association with LALH
Cloth \$39.95
To order: email info@lalh.org

*American Society of Landscape Architects
Honor Award*



Gwinn, one of the best-preserved estates of the Country Place Era, was originally the home of Cleveland industrialist William Mather. It has survived as an important American work of art that today tells a story about early twentieth-century landscape style, economics, and social history.

Three innovative landscape architects collaborated on the project for more than two decades: Charles A. Platt, the architect who adapted the Italian villa to an American setting; Warren H. Manning, the well-known landscape architect, planner, and designer of parks in several states; and Ellen Biddle Shipman, who brought a new American sensibility to the art of garden design.

From a previously unpublished archive of documents and images, Robin Karson presents

a richly detailed and dramatically illustrated account of the lakeside estate's development. By illuminating the battle between formal and informal design principles in creating Gwinn, Karson reveals the larger picture of emerging style in American landscape design.

"Readers who love landscape and garden history will feel themselves transported, as if by a tale of great adventure."

—*Journal of the New England Garden History Society*

"Karson's examination is thorough and scholarly . . . [including] penetrating and illuminating essays. . . . This is a rich period . . . and Karson provides welcome new insight."

—*Journal of the Society of Architectural Historians*

ASLA CENTENNIAL REPRINT SERIES

Landscape for Living

Garret Eckbo

Reprint of the 1950 edition, with a new introduction by David C. Streatfield

ASLA Centennial Reprint Series

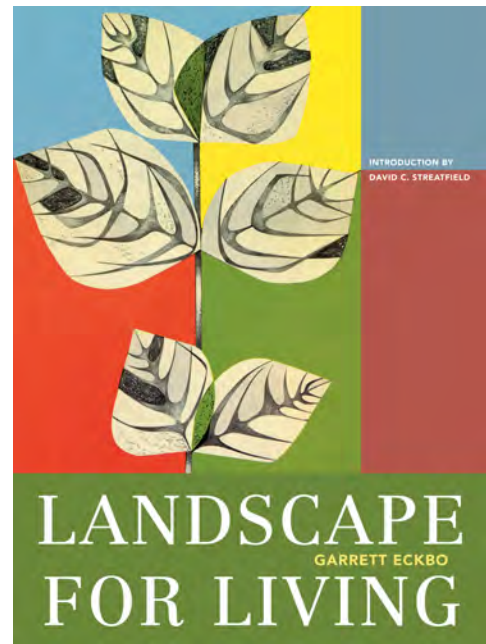
University of Massachusetts Press in association with

LALH

Cloth \$39.95

To order: University of Massachusetts Press

tel. 800-537-5487, fax 410-516-6998



Garrett Eckbo (1910–1996) was one of the most highly respected and influential American modernist landscape architects. He worked assiduously to overthrow the Beaux-Arts system of landscape design and to develop an approach that would address the social and economic challenges of the modern world. Eckbo rejected the centrality of nature as a psychological and spiritual source of inspiration, criticizing the “palliative” introduction of nature into cities in parks designed by Olmsted and other nineteenth-century landscape architects and arguing instead for a scientific method that would provide a model for a new approach to landscape design entirely free of preconceptions. Deliberately experimental, Eckbo’s designs were centered on the garden, which he believed was the prototype for all landscape design. His built work was influenced by modernist European architecture, modern art, and vernacular landscape traditions.

Published in 1950, *Landscape for Living* presents a synthesis of Eckbo’s thinking and professional work and sets forth his theoretical approach to achieving the “total landscape.” Illustrations throughout the book feature his own designs for gardens, parks, and institu-

tional projects, group housing from his graduate years, work for the Farm Security Administration, and projects by the firm of Eckbo, Royston and Williams.

David C. Streatfield’s introduction chronicles Eckbo’s life to 1950, from his lonely childhood through his rebellious years at Harvard and well into his distinguished early career as a landscape designer, prolific author, and committed social activist, interpreting Eckbo’s densely written text as a reflection of this history.

“David Streatfield has contributed both new knowledge and insightful analysis to our appreciation of the 1950 modernist manifesto through which Garrett Eckbo sought to persuade American landscape architects, their clients, and the broader public that a new era—radically transformed by science, technology, and the promise of social change—demanded more than formulaic historic styles and soothing scenery in its designed landscapes. The revolutionary temper and optimism of this classic work seem more than ever timely and inspiring.”

—Catherine Howett, University of Georgia,
Emerita

New Towns for Old

John Nolen

Reprint of the 1927 edition, with a new introduction by Charles D. Warren

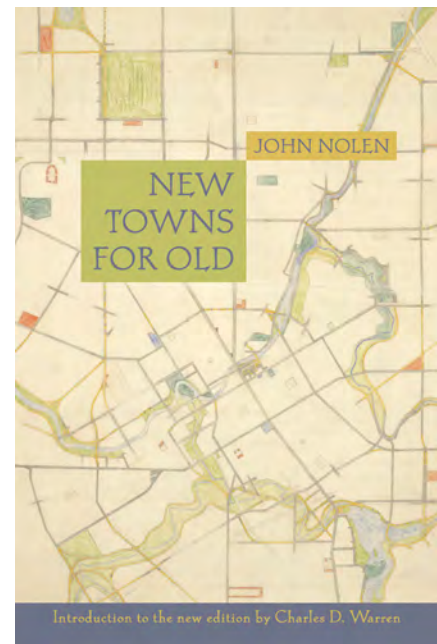
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John Nolen (1869–1937) was a pioneer in the development of professional town and city planning in the United States. Nolen’s comprehensive approach merged the social, economic, and physical aspects of planning while emphasizing, in the author’s words, “versatility, special knowledge, and cooperation.” Between 1905 and 1937, Nolen’s firm, based in Cambridge, Massachusetts, completed more than 350 commissions throughout the United States. Among the best known of these is Mariemont, Ohio, whose development Nolen directed from the ground up.

Rare and long out of print, *New Towns for Old* (1927) is still of great interest to planners and urban historians. The well-illustrated study contains an overview of the development of American urbanism and a concise discussion of Nolen’s ideas for the improvement of towns and cities. Individual chapters examine a variety of towns planned by Nolen including Mariemont, Ohio; Kingsport, Tennessee; and Kistler, Pennsylvania, as well as the new suburbs of Union Park Gardens in Wilmington, Delaware, and Myers Park in Charlotte, North Carolina. The replanned towns of Cohasset and Walpole, Massachusetts, are also featured. The forward-looking final chapter includes material on Venice, Florida, one of Nolen’s most ambitious projects.

The new edition of *New Towns for Old* contains additional plans and illustrations, a new index, and a new introductory essay by Charles D. Warren, which presents biographical and historical context that illuminates the diverse, productive career of this nationally significant practitioner. Perhaps most significantly, it features Nolen’s project list, which has never before been published.

“Early in the last century, John Nolen planned model towns, garden suburbs, and industrial cities, whose refinement and design excellence remain impressive to this day. In *New Towns for Old*, Nolen explained how it was done. Thoughtful, wise, and still inspirational.”

—Witold Rybczynski, author of *A Clearing in the Distance: Frederick Law Olmsted and America in the Nineteenth Century*

“Warren, a New York City based architect, provides incredible insights into the evolution of Nolen’s career. . . . We would all benefit from reading this book, especially to brush up on the planning techniques and to realize Nolen’s achievements in civic improvement.”

—*New Urban Review*

Landscape-Gardening

O. C. Simonds

Reprint of the 1920 edition, with a new introduction by Robert E. Grese

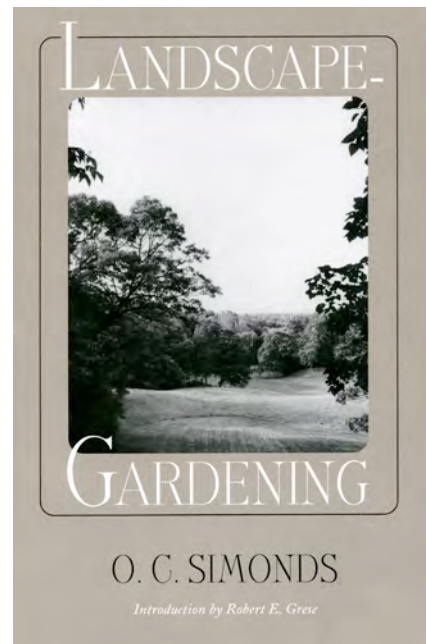
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Ossian Cole Simonds (1855–1931) was one of the country’s earliest and most important landscape architects, the progenitor of the “middle-western movement” of landscape design. First published in 1920, *Landscape-Gardening* presents Simonds’s carefully conceived and still timely ideas about an approach to landscape design in which nature is both partner and model.

Many of Simonds’s ideas were remarkably prescient. He encouraged the use of native plants; he called for the protection of land for aesthetic as well as utilitarian reasons; he championed interconnected park and boulevard systems or “greenways”; he encouraged the planting of “nature gardens”; and he proposed thoughtful solutions to the increasingly ragged edges of early twentieth-century cities, warning of sprawl long before the word was invented.

Simonds wrote his book in response to what

he saw as alarming changes in the American landscape. Through it, he hoped to teach both professional and general audiences how to read the natural landscape, and to respect and protect its beauty while creating ever more harmonious places in which to live.

This reprint edition includes a new introduction by Robert E. Grese, which places Simonds’s gracefully written text in historical perspective, elucidating many of the broad themes of the profession’s early years.

“With the increasing interest in ecological restoration, sustainable design, and the use of native plants for landscape and gardens alike, it is particularly timely to have a new edition of this seminal volume by O. C. Simonds.”

—Robert Cook, Arnold Arboretum

Country Life: A Handbook of Agriculture, Horticulture, and Landscape Gardening

Robert Morris Copeland

Reprint of the 1859 edition, with a new introduction by
William H. Tishler

ASLA Centennial Reprint Series

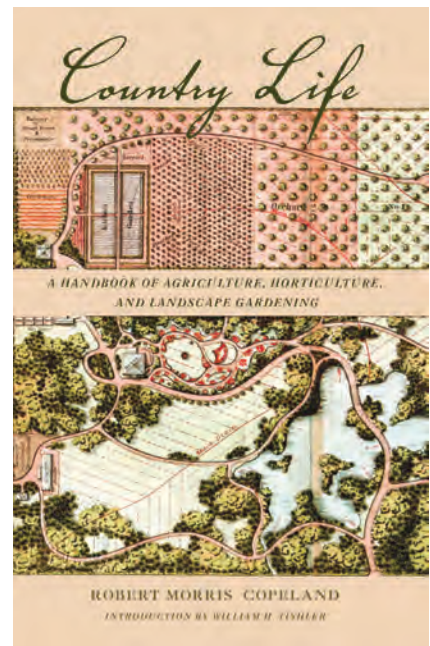
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Robert Morris Copeland (1830–1874) was one of a small number of American landscape practitioners whose written and built work helped establish the foundations for city planning and integrated park systems. As did his colleagues Frederick Law Olmsted and Horace Cleveland, Copeland merged many of the principles of scientific farming with landscape gardening. Although he died at a relatively young age, his accomplishments were substantial. He left behind several important designs for cemeteries, estates, suburbs, communities, and parks throughout New England, New York, and Pennsylvania.

In 1859, Copeland published *Country Life*, which quickly became a bible of scientific farming and landscape gardening, as it incorporated the latest agricultural practices with new engi-

neering methods. Handsomely illustrated with plates and woodcuts, the book sold through six editions. Copeland organized the book into an agricultural year that provided practical and aesthetic advice on a month-by-month basis, according to area. He dedicated the book “to all lovers of nature and to all engaged in cultivating and adorning the earth,” suggesting that a well-managed farm “can expand the mind and ennoble the soul.”

A new introduction by William H. Tishler analyzes the importance of the book to mid-nineteenth-century America and chronicles Copeland’s other important achievements, including his early concept for a metropolitan park system for Boston that foreshadowed Charles Eliot’s efforts by many years.



The Prairie Spirit in Landscape Gardening

Wilhelm Miller

*Reprint of the 1915 edition, with a new
introduction by Christopher Vernon*

ASLA Centennial Reprint Series

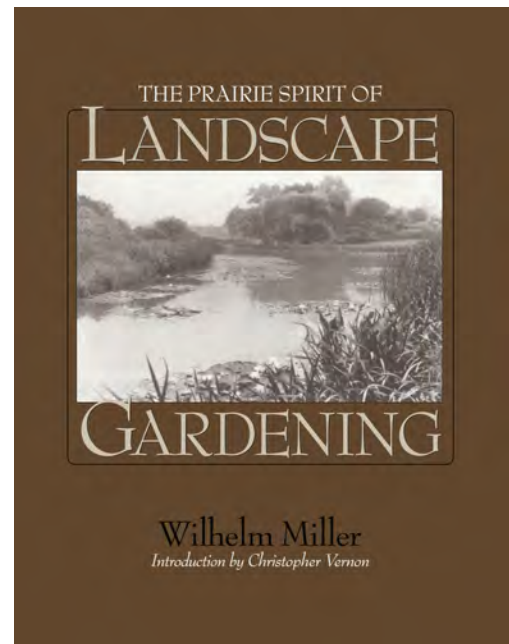
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In 1915, Wilhelm Miller (1869–1938), an influential author and editor, published *The Prairie Spirit in Landscape Gardening*, a profusely illustrated book that championed the “prairie style” of landscape gardening. It was the first book to address the question of a truly American style of landscape design and remains one of the most significant early treatises on that topic.

This handsome volume features several projects by Jens Jensen, a Danish immigrant whose ecologically based, conservation-oriented approach to park and residential design had a strong impact in Chicago and formed the foundation of the stylistic school Miller was promoting. The book also features photographs of O. C. Simonds’s designs for Chicago’s Graceland Cemetery and midwestern landscapes by Walter Burley Griffin, Frank Lloyd Wright, Warren H. Manning, among others. Before and after images vividly demonstrate Miller’s taste for abundant use of hardy native plants in landscape design. His emphatic captions—“Away

with Gaudy Foreigners and Artificial Varieties!” “Restore the Native Vegetation!”—leave little doubt about his aesthetic position.

Christopher Vernon’s new introduction links the prairie style to Wright and other architects of the Progressive Era, arguing that Wright’s use of prairie landscape elements actually preceded that by Jensen, Simonds, and their peers. Vernon shows how prairie imagery provided design ideas for some and also provided a label—prairie style—that helped promote naturalistic work generally. Architects, landscape architects, and garden enthusiasts will be intrigued by Vernon’s insights and inspired by Miller’s impassioned call to celebrate, replicate, and conserve the Midwestern landscape.

“Miller’s book provides a still-practical handbook for Midwestern gardens that lends a strong historical basis for linking such work today with its precedent.”

—*Journal of the New England Garden History Society*

The Art of Landscape Architecture

Samuel Parsons Jr.

Reprint of the 1915 edition, with a new introduction by Francis R. Kowsky

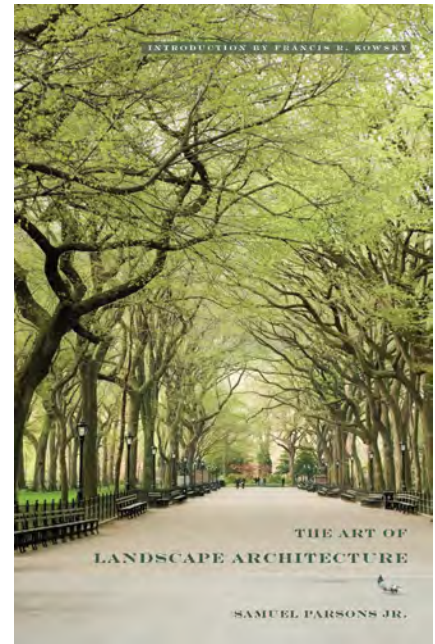
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Samuel Parsons Jr. (1844–1923) was one of the most well known names in the field of landscape design in the early twentieth century. A protégé of Calvert Vaux, Parsons worked with the architect until Vaux's death in 1895. As superintendent of planting in Central Park and landscape architect to the City of New York for nearly thirty years, Parsons was, until his resignation in 1911, the last direct link in the city to the ideals of Vaux and Frederick Law Olmsted.

The most widely read of Parsons's several books, *The Art of Landscape Architecture* (1915)

was an affectionate summing up of the theories and built work that had inspired America's first generation of landscape architects. Parsons illustrated his book with photographs depicting a wide range of landscapes, including several of the park designed by the German landscape gardener Prince Hermann von Pückler-Muskau.

A new introduction by Francis R. Kowsky explores Parsons's contributions to the nascent profession of landscape architecture, his championing of the work of Pückler-Muskau, his defense of Olmsted and Vaux's vision for Central Park, and his own successful landscape designs.

**Landscape Architecture, as
Applied to the Wants of the West;
with an Essay on Forest Planting
on the Great Plains**

H. W. S. Cleveland

*Reprint of the 1873 edition, with a new
introduction by Daniel J. Nadenicek and Lance
M. Neckar*

ASLA Centennial Reprint Series

University of Massachusetts Press in association with
LALH

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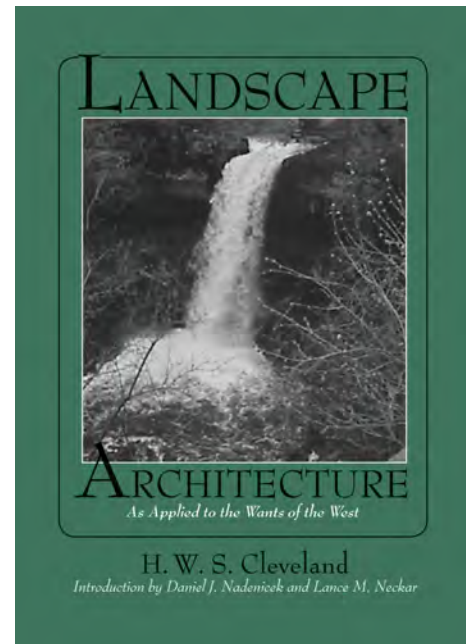
An important force in nineteenth-century American landscape architecture, H. W. S. Cleveland (1814–1900) has long been overshadowed by Frederick Law Olmsted, with whom he worked briefly at Prospect Park. Cleveland’s “organic” design approach was first expressed in 1855 at Sleepy Hollow Cemetery in Concord, Massachusetts, where he and Robert Morris Copeland developed a landscape aesthetic based chiefly on the writings of Ralph Waldo Emerson. *Landscape Architecture, as Applied to the Wants of the West*, published in 1873, summarizes Cleveland’s organic approach and its application at all scales of design and planning. The book is especially significant as the first attempt to define and develop a com-

prehensive scope for the new profession of landscape architecture in its formative period.

A new introduction to the text provides a historical backdrop to Cleveland’s concern that ill-considered layouts for communities along the rapidly developing rail lines of the Midwest and Great Plains would negatively affect what he saw as the future of American civilization.

“The reprint and its perceptive introduction should help landscape historians give Cleveland the recognition he rightly deserves as one of America’s foremost pioneering landscape architects.”

—*Journal of the New England Garden History Society*



The Spirit of the Garden

Martha Brookes Hutcheson

Reprint of the 1923 edition, with a new introduction by Rebecca Warren Davidson

ASLA Centennial Reprint Series

University of Massachusetts Press in association with
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tel. 800-537-5487; fax 410-516-6998



Martha Brookes Hutcheson (1871–1959) was one of the first American women landscape architects to receive professional training. Like many of her female colleagues, she specialized in garden design, the topic of her acclaimed book, *The Spirit of the Garden*. When first published in 1923, the volume was both a critical and a commercial success, widely praised for its articulation of the architectural principles of garden design. “Every garden lover,” advised one contemporary reviewer, “should have it on a most convenient table.”

In an insightful new introduction, Rebecca Warren Davidson explores Hutcheson’s motives for becoming a landscape architect. In Davidson’s view, Hutcheson considered fine landscape design an instrument of social change and was inspired to write her book by a Progressive-era

zeal. Davidson examines the circumstances of Hutcheson’s entry into MIT in 1900 and her subsequent career until her marriage at age forty, when she retired from active practice and turned to writing and lecturing.

Among the many beautiful photographs illustrating Hutcheson’s designs are examples from Maudslay State Park in Newburyport, Massachusetts; the Longfellow National Historic Site in Cambridge; and Bamboo Brook Conservation Center in Gladstone, New Jersey—all of which are now open to the public.

“A book remarkable for its concise and practical suggestions and which is at the same time brilliant and entertainingly written.”

—*Architectural Record*, 1923

Charles Eliot, Landscape Architect

Charles W. Eliot

Reprint of the 1902 edition, with a new introduction by Keith N. Morgan

ASLA Centennial Reprint Series

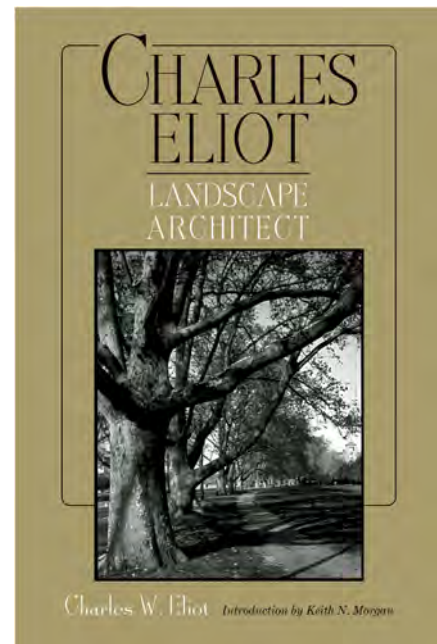
University of Massachusetts Press in association with

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One of the most important figures in American landscape history was Charles Eliot, whose story is told in this richly detailed biography. It was written by his father, the president of Harvard College, in 1902, a few years after Eliot's death at age thirty-eight from spinal meningitis.

Like his colleague and partner Frederick Law Olmsted, the younger Eliot was a figure of enormous talent and energy. He emerges from his father's text as a brilliant though melancholy young man with a passion for travel, history, and the natural landscape. Included are passages from Eliot's travel writing, professional correspondence, and public reports, which bear witness to the range of his interests and intellect.

In a new introduction, Morgan offers a criti-

cal reading of Eliot's life and contributions to the fields of landscape architecture and regional planning. Filling in the gaps left by Eliot's father, he offers new insights into an important chapter in American landscape history.

This edition includes 110 illustrations and two large fold-out maps that show the distribution of public open spaces in metropolitan Boston in 1892 and 1901.

"The book is a classic, the expression of enduring landscape values despite nearly a century of evolutionary changes in the profession. . . . [Morgan's is] a fine essay, scrupulously fair and illuminating."

—*Journal of the New England Garden History Society*

Book of Landscape Gardening

Frank A. Waugh

Reprint of the 1926 edition, with a new introduction by Linda Flint McClelland

ASLA Centennial Reprint Series

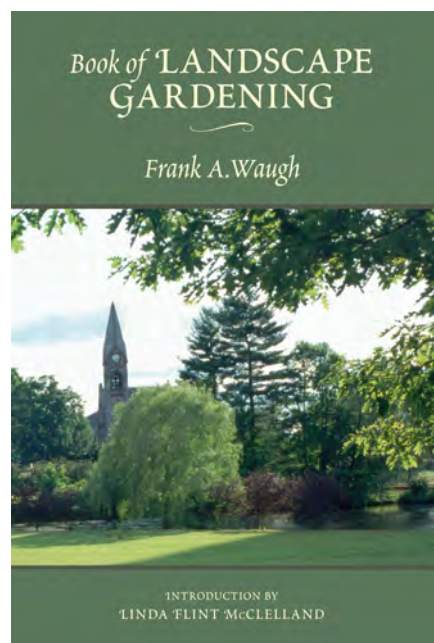
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In 1903, Frank Albert Waugh (1869–1943) founded an undergraduate program in “landscape gardening” at Massachusetts Agricultural College, only the second such program in the nation. The profession he helped to pioneer is now known as landscape architecture, and the college has become the University of Massachusetts Amherst. Waugh, who had moved to New England in 1895 from his native Midwest, was one of the first practitioners to conceive of a history of American landscape architecture. He was a renowned teacher and horticulturalist as well as a prolific writer on topics ranging from design to pomology, a talented printmaker, photographer, and flutist. While Waugh’s writings remained rooted in the principles of naturalistic nineteenth-century landscape gardening, his theories promoted modern applications.

The most comprehensive of Waugh’s several published books, and widely considered a classic in the field, *Book of Landscape Gardening* was first published in 1899 and revised several times. “Landscape gardening is eminently a fine art,”

Waugh began each edition of the popular text that became a standard in professional practice. In the chapters that follow, he covers several general principles of design and discusses three basic styles—the natural, the architectural, and the picturesque.

The book achieved its broad appeal by striking a balance between well-known period examples and solutions that could be achieved by the professional designer, highway engineer, estate gardener, or average homeowner. Photographs, many of them taken by Waugh, depict far-ranging landscapes from Europe and Japan to diverse regions of the United States. Several plant lists and an annotated bibliography of landscape design sources accompany the text.

In this edition, a new introduction by historian Linda Flint McClelland examines Waugh’s contributions to landscape architecture during a period of great technological change, growing cultural sophistication, and economic prosperity.

AUTHOR BIOGRAPHIES

ETHAN CARR, Ph.D., FASLA, the author of *Mission 66: Modernism and the National Park Dilemma*, is an associate professor of landscape architecture at the University of Massachusetts, Amherst. A nationally recognized landscape historian and preservationist specializing in the public landscape of the United States, he is the editor of the forthcoming LALH Designing the American Park series, and he recently edited the eighth volume of the *Papers of Frederick Law Olmsted*. His previous publications include *Wilderness by Design* (University of Nebraska Press, 1998). *Mission 66* is the winner of a J. B. Jackson Award from the Foundation for Landscape Studies and the Elisabeth Blair MacDougall Book Award from the Society of Architectural Historians.

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REBECCA WARREN DAVIDSON, Ph.D., an independent architectural and landscape historian, wrote the introduction to the LALH reprint edition of *The Spirit of the Garden* (1923) by Martha Brookes Hutcheson. Formerly a cura-

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SUSAN L. KLAUS is the author of *A Modern Arcadia: Frederick Law Olmsted Jr. and the Plan for Forest Hills Gardens*, winner of the Historic Preservation Book Prize and the New York City Book Award for Landscape History. An independent scholar with particular interest in urban and landscape history, Klaus has published numerous articles on Olmsted Jr. and the work of the Olmsted firm.

FRANCIS R. KOWSKY, Ph.D., is the author of the introduction to the LALH reprint edition of *The Art of Landscape Architecture* (1915) by Samuel Parsons Jr. Kowsky, State University of New York Distinguished Professor emeritus of art history at Buffalo State College, is also the author of *Country, Park, and City: The Architecture and Life of Calvert Vaux* (Oxford University Press, 1998, 2003). His new book, *The Best Planned City in the*

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BLANCHE M. G. LINDEN, Ph.D., is an independent scholar and writer with special interest in landscape, architectural history, and urban history. She is the author of the LALH revised edition of *Silent City on a Hill: Picturesque Landscapes of Memory and Boston's Mount Auburn Cemetery*. Her numerous publications in women's studies, visual and material culture, and American history include *Spring Grove: Celebrating 150 Years* (Cincinnati Historical Society, 1995).

LINDA FLINT McCLELLAND, the author of the introduction to the LALH reprint edition of Frank Waugh's *Book of Landscape Gardening* (1926), is a historian for the National Park Service and the author of *Building the National Parks: Historic Landscape Design and Construction* (The Johns Hopkins University Press, 1997).

CHARLES C. McLAUGHLIN, Ph.D., (1929–2005) wrote the new introduction to the LALH reprint edition of Frederick Law Olmsted's *Walks and Talks of an American Farmer in England* (1852). He was a professor of history at American University and founding editor of *The Papers of Frederick Law Olmsted*.

KEITH N. MORGAN, Ph.D., a professor of art history and director of architectural studies at Boston University, is the author of the new introduction to the LALH reprint edition of *Charles Eliot, Landscape Architect* (1902) by Charles W. Eliot. Morgan is also a contributing author, with Elizabeth Hope Cushing and Roger G. Reed, of *Community by Design: The Olmsted Firm and the Development of Brookline, Massachusetts*, from LALH. His other publications include *Shaping a New American Landscape: The Art and Architecture of Charles A. Platt* (Hood Museum of Art, 1995) and *Boston Architecture, 1975–1990*, coauthored with Naomi Miller (Prestel Verlag GmbH & Co KG., 1996). He is also the editor and a principal author for *Buildings of Massachusetts: Metropolitan Boston* (University of Virginia Press, 2009) and

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DANIEL J. NADENICEK is the coauthor, with Lance M. Neckar, of the introduction to the LALH reprint edition of *Landscape Architecture, as Applied to the Wants of the West* (1873) by H. W. S. Cleveland. He is dean of the University of Georgia's College of Environment and Design and holds the Constance Knowles Draper Chair in Environmental Design. Nadenicek's other publications include more than ninety articles, reviews, reports, and proceedings in the areas of historic preservation, landscape history, and urban design. He is writing a book for LALH about the conservation work of Frederick Billings, financier and president of the Northern Pacific Railway.

LANCE M. NECKAR, a professor of landscape architecture at the College of Architecture and Landscape Architecture, University of Minnesota, Twin Cities, is the coauthor, with Daniel J. Nadenicek, of the introduction to the LALH reprint edition of *Landscape Architecture, as Applied to the Wants of the West* (1873) by H. W. S. Cleveland. Neckar has received numerous awards for excellence in teaching. He serves as coeditor of *Landscape Journal*.

ROGER G. REED is a historian for the National Register of Historic Places and the National Landmarks Program. He is a coauthor, with Keith N. Morgan and Elizabeth Hope Cushing, of LALH title, *Community by Design*. He is also the author of several other books and articles, including *Building Victorian Boston: The Architecture of Gridley J. F. Bryant*.

R. BRUCE STEPHENSON, Ph.D., is the author of the forthcoming LALH title *John Nolen: Landscape Architect and City Planner*. He is the Director of the Planning in Civic Urbanism masters program at Rollins College, a landscape design consultant, author of *Visions of Eden: Environmentalism and Urban Planning* in St. Petersburg, Florida (Ohio State Press, 1997), and contribut-

ing scholar to the Florida Humanities film series on community, *Imagining a New Florida* (2009).

DAVID C. STREATFIELD, Ph.D., a professor emeritus of landscape architecture at the University of Washington, wrote the new introduction to the LALH reprint edition of Garrett Eckbo's *Landscape for Living* (1950). He is also the author of *California Gardens: Creating a New Eden* (Abbeville Press, 1994) and numerous essays in books. He is currently working on a biography of landscape architect Lockwood de Forest Jr.

JUDITH B. TANKARD is the author of *The Gardens of Ellen Biddle Shipman* (1986), winner of the American Horticultural Society Book Award. She is a landscape historian, preservation consultant, and the author or coauthor of seven other illustrated books on landscape history, including *Gertrude Jekyll and the Country House Garden* (Aurum Press/Rizzoli, 2011). She taught at the Landscape Institute, Arnold Arboretum of Harvard University for more than twenty years.

WILLIAM H. TISHLER, FASLA, wrote the introduction to *Midwestern Landscape Architecture*, which he also edited, and the LALH reprint edition of *Country Life* (1859) by Robert Morris Copeland. He is a professor emeritus of landscape architecture at the University of Wisconsin at Madison and the editor of *American Landscape Architecture: Designers and Places* (Wiley, 1988).

CHRISTOPHER VERNON, an associate professor in the School of Architecture, Landscape, and Visual Arts at the University of Western Australia, is the author of *Graceland Cemetery: A Design History* and the introduction to the LALH reprint edition of *The Prairie Spirit in Landscape Gardening* (1915) by Wilhelm Miller. His extensive publications address topics including the landscape architecture of Marion Mahony and Walter Burley Griffin; the designed landscapes of Canberra, Australia; and the Prairie School in American landscape architecture.

CHARLES D. WARREN, an architect and author, wrote the introduction to the LALH reprint edition of *New Towns for Old* (1927) by John Nolen. He is also a coauthor of *Carrere & Hastings, Architects* (Acanthus Press, 2006) and the introduction to *The Architecture of Charles A.*

Platt (Acanthus Reprint Series, 1998). Warren has taught design at the University of Michigan and the Institute for Classical Architecture, and in 1990-91 he was the town architect in Seaside, Florida.

Designing the American Park Series

In association with the University of Massachusetts Press

From Central Park to Yosemite Valley, park landscapes are among the most significant achievements of American art and society. The historical events and themes that motivated their creation—the reform of the city, the roots of environmentalism, the changing meaning of nature in American art—give park history a broad appeal. While parks are often touted as “America’s best idea,” there has been no series of scholarly publications devoted specifically to the history of their design. The new park series will attract a generation of contributors who are ready to forge a mature vision of this unique chapter in American cultural history.

There is a remarkable continuity in design theory and process across the diversity of types and purposes of American parks. The emphasis of this series specifically on design will bring out these connections, including those among the design of municipal, state, and national parks.

Park design is not only understudied, its essential purpose and character are often misunderstood. Design, after all, implies some kind of development, and therefore a human intervention that is the antithesis of the “natural.” But our “best idea” has only remained so because it has been constantly reinvented through new design. Design is what makes it possible for the public to enjoy a natural area

while limiting the impacts of that use. Design is the difference between a vacant lot and a playground. Designing the American Park will not only be a scholarly contribution but will help reclaim, inform, and redefine the purposes of park design today.

SERIES EDITOR

Ethan Carr, PhD, FASLA, is a landscape historian and preservationist specializing in the public landscapes of the United States. He has written two books on the history of American park planning and design, *Wilderness by Design* (1998) and *Mission 66: Modernism and the National Park Dilemma* (2007), and is currently an associate professor in the Department of Landscape Architecture and Regional Planning at the University of Massachusetts, Amherst.

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Critical Perspectives in the History of Environmental Design Series

In association with the University of Massachusetts Press

“The land is the appointed remedy for whatever is false and fantastic in our culture. The continent we inhabit is to be the physic and food of our mind, as well as our body. The land with its tranquilizing, sanative influences, is to repair the errors of a . . . traditional education, and bring us into just relations of men and things.”

—Ralph Waldo Emerson (1844)

Since Emerson’s day, advocates of environmental design have held true to the two primary principles expressed in this quote: that a connection to the physical world (especially the landscape) provides physical, mental, and spiritual benefits and that landscape design offers a means of orchestrating a “just relation” between humans and the world.

Our definition of environmental design includes a motivation to benefit people and place through design or preservation of the landscape. It implies a conjunction of many disciplines—including landscape architecture, architecture, urban planning, forestry, regional planning, engineering, ecology, horticulture, historic preservation, geography, and American literature.

Topics in the new series might be a place (or places), a designer (or designers), other historical figures important to the history of environmental design, a significant theme or movement revealed and understood by analyz-

ing the design of places, or an assessment of historical literature on the subject. While the focus is the United States, international linkages and the evolution and transference of ideas through time and space are considered important to the American story.

Because of the absolute necessity of sustainable living in the future, the new series is particularly timely. Its goal is to foster a cross-disciplinary dialogue about the relationship of humans to nature, influencing the decisions we make and the places we design today.

SERIES EDITOR

Daniel J. Nadenicek is dean of the College of Environment and Design at the University of Georgia. A well known scholar in the field, Nadenicek has published many articles about the history of landscape architecture and its relationship to American literary ideas.

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American Society of Landscape Architects Centennial Reprint Series
In association with the University of Massachusetts Press

The series comprises a small library of influential books about American landscape architecture. The ten titles were selected by a committee of distinguished historians and practitioners 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 LALH to commemorate the 1999 centennial of the ASLA.

The series was funded by the Viburnum Foundation, Rochester, New York, now the Viburnum Trilobum Fund of the New York Community Trust, advised by Nancy R. Turner.

Country Life: A Handbook of Agriculture, Horticulture, and Landscape Gardening by Robert Morris Copeland (1859)

Landscape Architecture, as Applied to the Wants of the West by H. W. S. Cleveland (1871)

Charles Eliot, Landscape Architect by Charles W. Eliot (1902)

The Prairie Spirit in Landscape Gardening by Wilhelm Miller (1915)

The Art of Landscape Architecture by Samuel Parsons Jr. (1915)

Landscape-Gardening by O. C. Simonds (1920)

The Spirit of the Garden by Martha Brooks Hutcheson (1923)

The Book of Landscape Gardening by Frank Waugh (1926)

New Towns for Old by John Nolen (1927)

Landscape for Living by Garrett Eckbo (1950)

Film Series: North America by Design

A new series of documentary films about influential North American landscapes and their designers produced by LALH in association with award-winning Hott Productions of Florentine Films.

Through the magic of the camera's movement, these films explore the physical reality and the spirit of special places and the people who imagined, created, and cared for them.

Grounded in core scholarship distilled from LALH books, the mini-documentaries are hosted by historians and landscape architects who explain the design process in accessible terms that will engage nonspecialists as well as students, practitioners, and scholars.

Our goal is to educate wide audiences about the fine art of landscape architecture. Each film is also a work of art in its own right.

Fletcher Steele and Naumkeag: A Playground of the Imagination

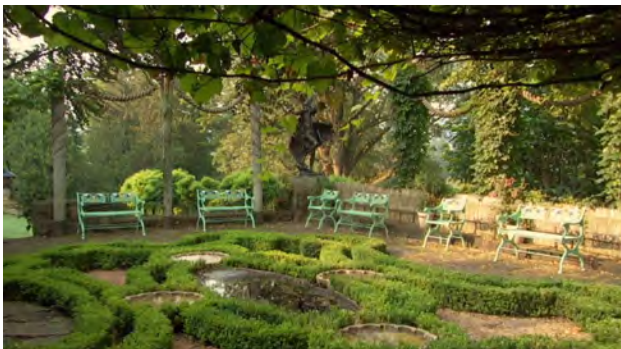
Between 1926 and 1955, landscape architect Fletcher Steele and his client Mabel Choate created many new gardens for Naumkeag, the Choate family summer estate in Stockbridge, Massachusetts. The new designs respected the layout of earlier gardens created c. 1885 by Nathan Barrett for the original Stanford White “cottage.”

A vibrant relationship developed between Steele and Choate, whose work began with Naumkeag’s Afternoon Garden and soon progressed to other features in the landscape: the South Lawn, Chinese Temple Garden, Blue Steps, and Rose Garden. Each of these designs

reflected the tempo of its time and also connected visitors to the beauty of the Berkshire Mountains, visible from any part of the landscape. It is a magical site, truly a playground of the imagination.

This film was made possible by a generous gift from the Viburnum Trilobum Fund of the New York Community Trust, advised by Nancy R. Turner. All films in the series are created in association with Hott Productions of Florentine Films.

You can read more about Fletcher Steele’s design for Naumkeag in these LALH books: *Fletcher Steele, Landscape Architect, A Genius for Place*, and *Design in the Little Garden*.



Designing in the Prairie Spirit: A Conversation with Darrel Morrison

Designing in the Prairie Spirit features internationally renowned landscape architect Darrel Morrison, who reflects on his childhood in Iowa and the impact of Jens Jensen, Aldo Leopold, and others on his career.

This film was made possible by generous gifts from the Viburnum Trilobum Fund of the New York Community Trust, advised by Nancy R. Turner, from James

H. T. and Mary McConnell, and from Michael and Evelyn Jefcoat. All films in the series are created in association with Hott Productions of Florentine Films.

You can read more about the “prairie spirit” in North American landscape design in *The Native Landscape Reader*, *The Prairie Spirit in Landscape Design*, *Landscape Gardening*, and *A Genius for Place*.

