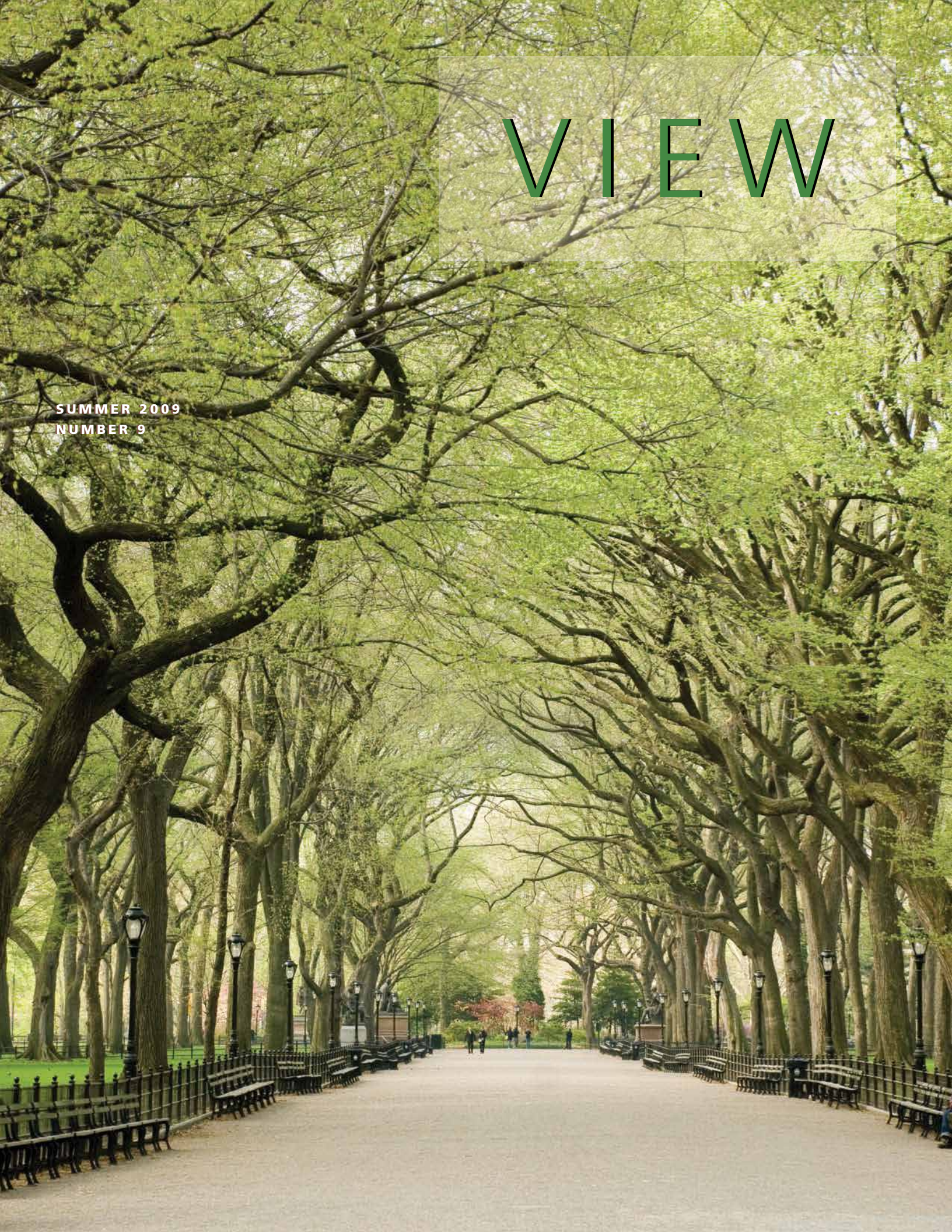

VIEW

SUMMER 2009
NUMBER 9

VIEW *from the Director's Office*

Dear Friends of LALH,

Owing to our loyal supporters' generosity, LALH has been able to continue to publish and thereby educate people about the meaning and value of American landscapes. Thank you, every one of you who sent a tax-deductible gift to LALH. We are very grateful. And we are encouraged, despite the uncertain financial climate.

There has been other good news as well. In May of this year LALH was presented with an Arthur Ross Award from the Institute of Classical Architecture and Classical America. According to Paul Gunther, ICA & CA president, "LALH has renewed an awareness and appreciation of great American landscape architects and designers with its archives, publications, and exhibitions. Its work preserves a legacy of achievement as a contemporary educational resource at a time of growing interest in the environment and cultural geography. These are legacies that inspire stewardship and preservation of historically significant landscapes that may otherwise have been lost."

View to the Holyoke Range (Hadley, Mass.).
Photo by Carol Betsch.

Individual LALH titles are also garnering awards. In April, Ethan Carr's *Mission 66* received the Elisabeth Blair MacDougall Book Award from the Society of Architectural Historians. *Mission 66* and *A Genius for Place* were recognized as "Outstanding" by *Choice* magazine and by the University Press Books Committee. In December, *A Genius for Place* topped the *London Telegraph*'s list of the year's ten best gardening books, lauded as "the most important book on American gardens for a decade at least." This spring, *A Genius for Place* received the J. B. Jackson Book Prize from the Foundation for Landscape Studies.

We also have three new volumes in print—*Country Life*, *The Art of Landscape Architecture*, and *Landscape for Living*—marking the completion of the American Society of Landscape Architects Centennial Reprint Series, which LALH began a decade ago. In this issue of *VIEW*, you can read about these remarkable books and their practitioner authors and learn about living landscapes associated with them. You can also meet this year's preservation hero, Kellam de Forest, son of the famous landscape architect Lockwood de Forest Jr. We are very excited to share news of two new LALH book series, one focusing on the design of American parks and the other on the history of environmental design.

Many of you have already received the first LALH e-newsletter. If you haven't, please visit lalh.org, where you can subscribe. There you can also see many recent updates, including dozens of new preservation profiles, a downloadable index to *Pioneers of American Landscape Design*, and previews of new projects, plus a great recipe for spring pea soup—our multitalented office assistant is also an amateur chef who believes in using local produce. And, for the first time, you can donate online.

VIEW has grown steadily in size over the years, and we can no longer provide complimentary copies to libraries, institutions, and members of the ASLA. To receive next year's issue, please become a supporter or a *VIEW* subscriber. Both options are now available online.

Why should you give to LALH?

By bringing the accomplishments of the profession and related fields to tens of thousands of individuals, organizations, museum-goers, and libraries each year, LALH is helping educate the public about the primary role that landscape architects have played in shaping the American landscape.

Recently I received an unexpected—and most gratifying—letter from a landscape architect in Georgia, who studied at the Harvard Graduate School of Design. "The profession is blessed with your continued scholarship in making American landscape history alive and relevant," he wrote. "You have engaged the talents of other scholars, revived important lost writings of past authors and a created a team of advisers that will enrich the profession for years to come. The profession owes you a huge debt of gratitude."

It is wonderful to have this validation for an effort that began with a heartfelt impulse more than seventeen years ago. Since that time, and with the support of many generous individuals, LALH has matured and thrived. We plan to continue to advocate for the profession and to educate broad audiences so that we can help protect America's extraordinary legacy of historic landscapes. To do this, however, we need your support. Please send your tax-deductible donation to LALH today.

Robin Karson

Robin Karson
Executive Director

LALH

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VIEW is published annually and posted on our website, www.LALH.org. ISSN 1550-5545. Circulation 20,000. *VIEW* annual subscription, $15.

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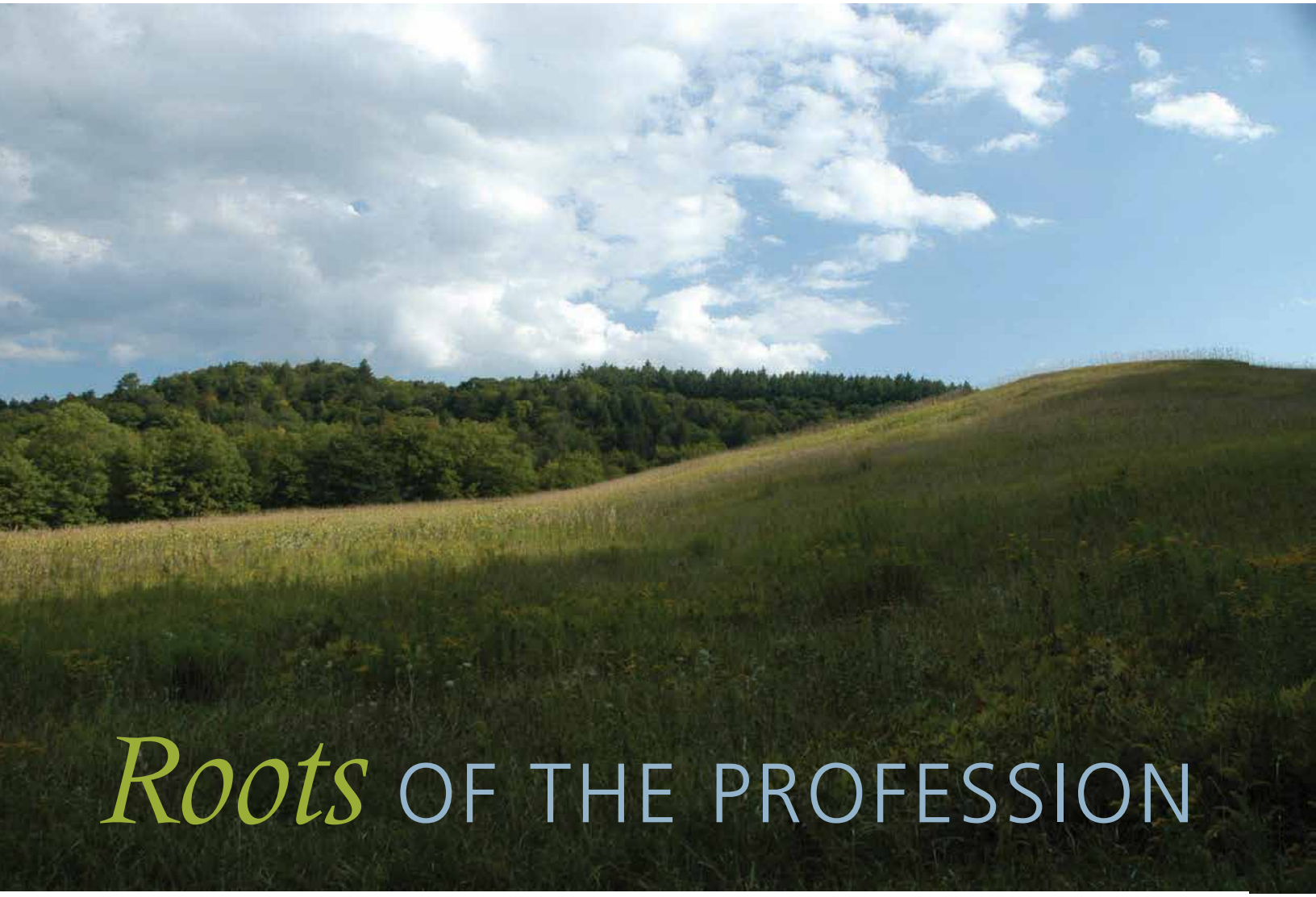
P.O. Box 1323
Amherst, Massachusetts
01004-1323

(413) 549-4860
(413) 549-3961 fax
info@LALH.org

VIEW

THE MAGAZINE OF THE
LIBRARY OF AMERICAN LANDSCAPE HISTORY

Cover: The Mall, Central Park. Photo by Sara Cedar Miller. Courtesy Central Park Conservancy.
Back cover: Graceland Cemetery (Chicago). Photo by A. G. Eldredge. Courtesy Chicago History Museum.



Roots OF THE PROFESSION

WITH THE 1999 PUBLICATION of *Charles Eliot, Landscape Architect*, LALH launched a series of classic reprints in landscape architecture, books that were long out of print and had become increasingly rare and therefore expensive. We wanted today's practitioners to have these important titles on their office shelves. LALH approached the American Society of Landscape Architects, which had undertaken a similar series in the early twentieth century, and the ASLA heartily endorsed the initiative. To find a consensus about which titles to include, we invited a group of landscape architects and historians to cast ballots for ten titles they believed most worthy of reprinting with new scholarly introductions. Catherine Howett, FASLA, David C. Streatfield, RIBA, Marion Pressley, FASLA, and Charles A. Birnbaum, FASLA, reached surprisingly harmonious accord through two ballots.

By ROBIN KARSON

On the final vote, Copeland's *Country Life* and Simonds's *Landscape-Gardening* tied for first place. Wilhelm Miller's *Prairie Spirit in Landscape Gardening* and Samuel Parsons's *The Art of Landscape Architecture* ran a close second. (Edith Roberts and Elsa Rehmann's *American Plants for American Gardens* was high on the list, too, but University of Georgia Press beat us to the punch with their reprint.)

Funded by a generous grant from the Viburnum Foundation and published cooperatively with University of Massachusetts Press, the series was timed to celebrate the founding of the ASLA in 1899. Each of the ten books is a facsimile of the original, and each contains an essay by a leading historian that introduces it to today's practitioners. We did not anticipate that the project would take ten years to complete, nor did we realize how substantial the new introductions would be, in both length and scope, but we are extremely pleased and confident that these books will provide an important service to the field. We are grateful to the Viburnum Foundation and the LALH Board of Trustees for their support. This very elegant library is now complete and available as a set.

Robert Morris Copeland's *Country Life*, the earliest title, may have also been the most influential. The book was issued in six editions between 1859 and 1866, and it was read by tens of thousands of American farmers, country house owners, and increasing numbers of professional landscape gardeners. Remarkably, its author, Robert Morris Copeland (1830–1874), was only twenty-nine when he wrote it. Although organized as a month-by-month manual—and appropriately subtitled a handbook—Copeland's publication was more than a guide. The text offers detailed and highly poetic observations—meditations almost—on the workings of nature, treatises on rural self-education, and passionate arguments for farming as a superior way of life. A new introduction by William H. Tishler, FASLA, also illuminates Copeland's role as a primary link between scientific farming and the founding of the modern profession of landscape architecture.

Country Life promoted a distinctly American approach to landscape design whose roots can be traced to the ideas of A. J. Downing and others of his day, including General Henry A. S. Dearborn, who laid out Mount Auburn Cemetery. (Copeland's father was a good friend of Dearborn and a fellow founder of the Massachusetts Horticultural Society.) Copeland's ideas also benefited from other period landscapes, including the "rural" cemetery of Sleepy Hollow in Concord, Massachusetts, which Copeland and his partner, Horace W. S. Cleveland, designed in 1855. Copeland and Cleveland had opened a Boston office the year before the Sleepy Hollow commission, advertising "the laying out and improvement of Cemeteries, Public Squares, Pleasure Grounds," as well as "plans and estimates for every kind of undertaking." The design principles they utilized at the Concord cemetery were naturalistic, guided by existing conditions, especially the lay of the land. Emerson's 1855 consecration address for the cemetery was one of the earliest and clearest articulations of the American approach to landscape that Copeland's book would more fully explicate.

Equally interesting are Copeland's chapters on the city, which he added to the 1866 edition. In these he sharply criticizes the Boston Common and Public Garden and also offers unconventional suggestions for developing Commonwealth Avenue, which he and Cleveland had laid out years before. As Tishler notes, Copeland was aware that the country was well on its way to becoming

Opposite: One of several meadows still in cultivation at the Marsh-Billings-Rockefeller National Historical Park (Woodstock, Vt.), former home of Frederick Billings. Photo by Carol Betsch.

Right: Maj. Robert Morris Copeland (seated, right), with fellow Union army officers. Courtesy Massachusetts Commandery, Military Order of the Loyal Legion, and the U.S. Army Military History Institute.

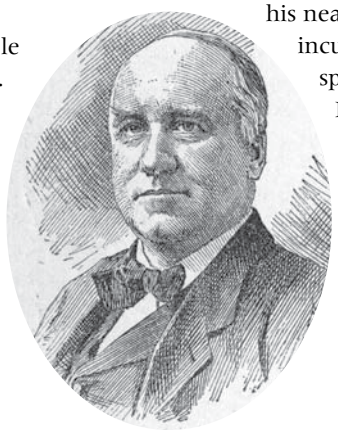

Caption TK

Above: Bow Bridge, Central Park, New York City. Photo by Sara Cedar Miller. Courtesy Central Park Conservancy.
Opposite: View from the front porch of the mansion, Marsh-Billings-Rockefeller National Historical Park. Photo by Nora Mitchell.

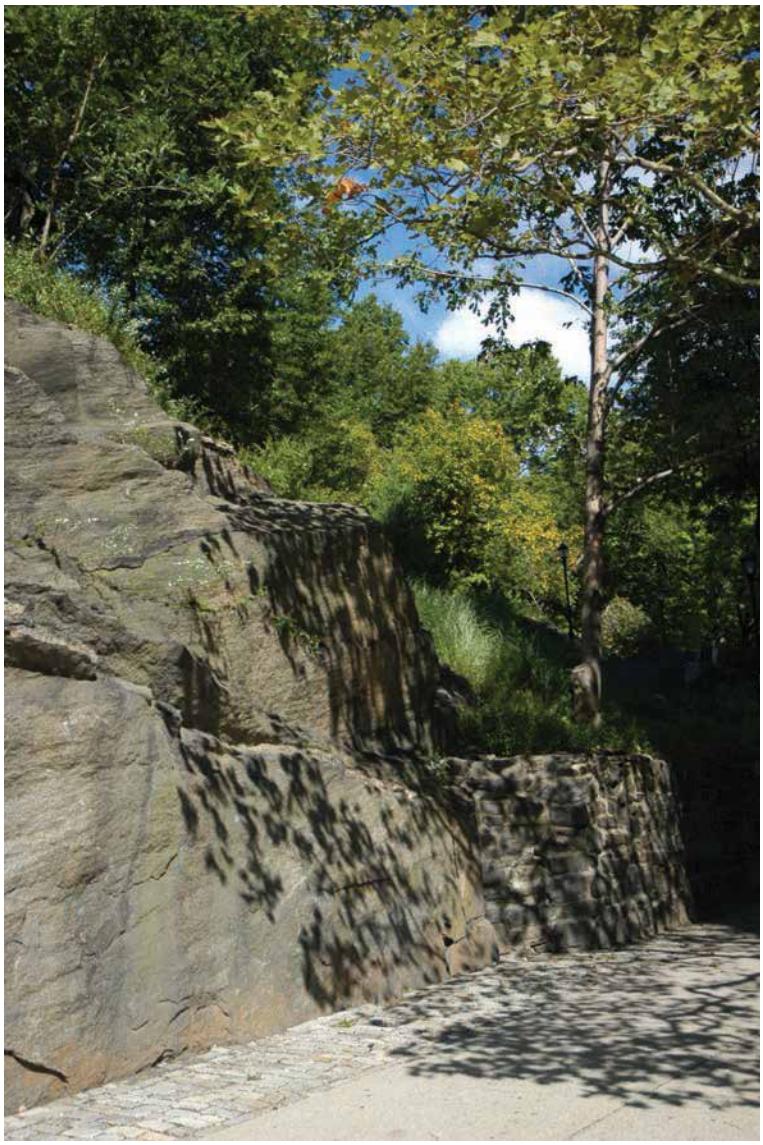
an urban nation, and he shared Olmsted's concerns about the poverty and disease that would surely arise as a consequence of cities' growth. Copeland's 1872 plan for Boston would, in fact, provide an unprecedented system of linked open spaces—a precursor to Charles Eliot's later planning efforts for the city. Tishler's introduction also covers Copeland's two unsuccessful entries into the Central Park competition and his 1866 plan for Oak Bluffs, a community on Martha's Vineyard that included several large parks for residents, a model that predated Olmsted and Vaux's design for Riverside, Illinois, by three years. In another article in this issue of *VIEW*, Jane Roy Brown writes about recent preservation initiatives at the Woodstock,Vermont, estate of Frederick H. Billings, now a National Historical Park, which offers a vivid example of Copeland's landscape principles realized.

"One wonders how many such farms were developed in the years following the publication of Copeland's book," Tishler writes. "And of course one wonders how many farms already in business instituted technical and aesthetic practices he recommended. . . . That Copeland deeply influenced farming is beyond doubt; that he was a key early force in shaping the future of landscape architecture and city and regional planning is also well established. Perhaps the reprinting of *Country Life* will help to bring a new focus on a man whose brief life burned bright indeed, and on his articulation of the practical ideals of rural life, so much needed in an urban time."

In his new introduction to *The Art of Landscape Architecture*, Francis R. Kowsky makes the case that **Samuel Parsons Jr.** (1844–1923) was a cultural soldier who "fought to a finish those who would destroy the Park," as one contemporary put it. The park was Central Park in New York City, where Parsons served as superintendent for much of his active career, and the fight was his near-continuous battle to fend off proposed incursions that ranged from automobile speedways to endlessly proliferating statues. Parsons battled entropy, too, arguing that the degraded state of the elms lining the Mall—"the few poor, dilapidated, moribund survivors"—was a disgrace. One year before his death, he chaired the Society for the Elms on the Mall, which managed to raise $40,000 to



Samuel Parsons Jr.
National Cyclopedia of American Biography (1906)



Rock face borders the sidewalk in Parsons's design for St. Nicholas Park (New York City). Photo by Carol Betsch.

View north along St. Nicholas Terrace. Photo by Carol Betsch.

plant forty 50-foot trees. Preserving the integrity of Frederick Law Olmsted and Calvert Vaux's Greensward plan was Parsons's passion and professional mission, and, as Kowsky notes, he executed it with admirable success.

Parsons was also an accomplished landscape designer. Examples of his work can be visited throughout Manhattan, including several vest-pocket parks, such as De Witt Clinton, Thomas Jefferson, Hamilton Fish, and John Jay parks. In his various roles as landscape architect for New York City, Parsons also created redesigns for Union Square and City Hall Park, and he laid out the Broadway Mall. Arguably his most brilliant park design was St. Nicholas Park, a response to the dramatic, rocky topography of West Harlem. Parsons maintained a national practice as well, executing projects ranging from smaller parks to cemeteries, planned communities, and campuses throughout the nation, from Birmingham to San Diego. He was also a key player in the creation of the American Society of Landscape Architects, whose inaugural meeting was held in his office. A prolific writer, Parsons contributed frequently to a range of professional and popular magazine and wrote six books, the last of which was *The Art of Landscape Architecture*, published in 1915.

Parsons's engaging text promotes an approach to landscape design rooted in the Romantic tradition of his professional forebears, Calvert Vaux and Prince Hermann von Pückler-Muskau, whom he considered the two greatest exponents of his art. This assessment, published in a 1915 article on Italian villas in *American Architect*, pointedly ignores Vaux's better-known partner, Olmsted, whom Parsons felt had overshadowed his mentor. Just before writing his book, Parsons visited Pückler's extensive park in Silesia, and in 1917 he supplied the introduction to an ASLA-sponsored reprint of the German prince's 1834 volume, *Hints on Landscape Gardening*. His allegiance to Pückler's Romantic principles is evident throughout *The Art of Landscape Architecture*, even as he wrestled with the scope of the emerging modern profession.

Copiously illustrated with images of Pückler's park, Central Park, Goethe's cottage at Weimar, the Boboli

gardens, Villa d'Este, Durham Cathedral, and several American estates, *The Art of Landscape Architecture* arrived at a heady moment in the emerging field. The century's second decade was a period of rapid growth in America and in the profession, too, owing to a burgeoning number of landscape commissions that included new towns, parks, and college campuses as well as residential estates. The pool of design ideas was also expanding, as landscape architects brought increasingly imaginative work into both the public and private spheres.

Parsons's own designs tended to be conservative, and yet, as Kowsky notes, certain of them may have influenced later practitioners. He points to the similarity of Frank Lloyd Wright's Fallingwater, in Bear Run, Pennsylvania, to Parsons's work for John A. Staples in Balmville, New York. Parsons's dramatic and spare design for St. Nicholas Park is also exuberant in its celebration of natural forms, in this case the rocky cliffs that explode from the earth's surface at the northern end of Manhattan Island.

Garrett Eckbo's modernist manifesto, *Landscape for Living*, is the most recent in the ASLA series. "This is the United States of America, 1937 A.D.—" Eckbo wrote in a seminal article for *Pencil Points* that foreshadowed his 1950 book. "Automobiles, airplanes, streamlined trains, mass production, the machine, new materials, new thoughts, new social concepts, a more abundant life. Why not express that, instead of English Tudor, or Italian Renaissance, or French modernistic, or Spanish-Moorish? Why must we be slaves to the ages?" In *Landscape for Living*, Eckbo continued his diatribe against Beaux-Arts formality and urged a rejection of the "palliative" naturalism that was frequently recommended as an alternative.

Garrett Eckbo, 1946. *Architect and Engineer*, September 1946.

Goetz Garden, Holmby Hills (Los Angeles), 1948. Courtesy Environmental Design Archives, Berkeley.

Defense Housing, Taft, San Joaquin Valley, 1941. Farm Security Administration. Courtesy Environmental Design Archives, Berkeley.

The intensity of Eckbo's polemic was fueled by his sense that the principles guiding American landscape architecture had not, even by 1950, moved much beyond those expressed in the ubiquitously taught *Introduction to the Study of Landscape Design*, and that the duality Henry Vincent Hubbard and Theodora Kimball emphasized in their 1917 textbook did not address basic problems of modern life. "Pictures, pictures, pictures," Eckbo had penciled in the margins as a student at Harvard. "What about the environment / How about three-dimensional space experience? Why must we be naturalistic or formal? Why not be just natural and do what comes to us from our problems? . . . Why is nature more perfect than man?" Eckbo's book soon supplanted Hubbard and Kimball as the new bible of landscape architectural theory, introducing a postwar generation of practitioners to a theory of design that relied not on style but on what Eckbo described—rather ambiguously—as "open-minded, uninhibited, straightforward solution of a problem on its own conditions"

In a new introduction, David C. Streatfield traces the arc of Eckbo's development from his impoverished childhood in the San Francisco Bay area, through his education at University of California, Berkeley, to an early job at the Armstrong Nursery, in Ontario, California, where the young landscape architect designed gardens for nursery customers at ten dollars apiece. He follows Eckbo's student years at Harvard, which brought him into contact with faculty in the Department of Architecture, including Walter Gropius, who introduced him to the social role of architecture. At Harvard, Eckbo also met fellow landscape renegades Dan Kiley and James Rose. Eckbo, in particular, sought design inspiration from sculpture and painting, and his designs soon came to emphasize three-dimensional landscape space, articulated through the use of flowing vertical planes, enlivened with dynamic sculptural form. Streatfield believes that Eckbo's landscape theories coalesced in the early 1940s while he was working for the U.S. Farm Security Administration. During his four-year tenure, Eckbo designed approximately fifty camps in seven states, overseeing site planning, open space planning, and recreation facilities, an experience that "galvanized and radicalized" him, according to Streatfield.

Eckbo's book encompasses a bold summary of his design approach, which spanned an impressive range of typologies. "Despite its critics," Streatfield concludes, "*Landscape for Living* remains the most comprehensive theoretical document on modernism in landscape architecture. . . . No other text better epitomizes the brave optimism of the immediate postwar years. Eckbo believed in the ability of design, coupled with science, to transform not only physical landscapes, but also the quality of living for all Americans, without the traditional restrictions of gender, race, and ethnicity. *Landscape for Living* expresses his unquestioned belief in the power of landscape architecture, architecture, and planning, in concert with science and technology, to transform the physical landscape in the service of a democratic society." The conceptual intensity of *Landscape for Living* is given visual expression by Eckbo's jazz-inflected drawings, many of which illustrate important works by him, ranging from his student projects through the early postwar years. A new index prepared for the reprint edition allows readers to search for projects by client and thereby makes less well known projects more readily accessible.

Eckbo's focus on the transformative power of theory mellowed as he aged. When I interviewed him in 1988 for his opinion of the proto-modernist Fletcher Steele, he gave more credence to time and place than ideology in design. Despite Steele's ties to Beaux-Arts principles, Eckbo said that he held Steele in high regard. "His vocabulary was traditional, but, like any good designer, he was taking the vocabulary handed him by the culture and manipulating it well." Eckbo also had a sense of his own place in history. Years later, when I approached him about publishing a new edition of *Landscape for Living*, he was delighted. "Thank you for your confirmation of the good news about reprinting *Landscape for Living* as a part of history," he wrote me. "This is especially sweet when I recall how Robinson Hall landscape faculty [at Harvard] viewed me as a rude disruptor from the West Coast."

Farm fields provided panoramic views for patients of Northern State Hospital (Sedro-Woolley, Wash.). Photo by Mary McGoffin.

Can Pastoral Beauty Heal the Mind?

"FOR MOST OF THE TWENTIETH CENTURY, Northern State Hospital was one of three state hospitals in Washington for the mentally ill, and the only one with a farm," says Mary McGoffin, a school nurse in Sedro-Woolley, Washington. "When Northern State closed in 1973, its farm was growing enough food to sustain this hospital and export a surplus to the other two."

The 720-acre farm, part of the institution complex laid out by John Charles Olmsted and James Frederick Dawson of the Olmsted Brothers firm between 1910 and 1913, raised dairy cattle, pigs, poultry, flowers, and vegetables. Sedro-Woolley lies near the Skagit River, which carves a valley through the foothills of the North Cascades. The farm abutted the 227-acre hospital campus, with fields stretching out below, furnishing not only food but also pastoral scenery for patients housed on the bluff above. The North Cascades form a distant backdrop to this panorama. The entire institution, including adjacent parcels with reservoirs, covered 1,080 acres.

The landscape architects "took advantage of features of the natural landscape," observes Spencer Howard, partner at Artifacts Consulting, Inc., in Tacoma. "They located the hospital buildings on a shelf of land that projected outward and dropped down to tillable bottomland. But they also did some grading on the main campus to form reflecting ponds with trees and walkways."

The Olmsted Brothers master plan was extraordinarily comprehensive in its scope and detail, adds Howard, whose firm produced a cultural landscape report about the property. "It included the specific locations and arrangement of dairy buildings for optimal operation, and the sizes of the buildings and their functional roles." What was unique here at the time, he continues, was that "they extended the institutional approach to the organization of the agricultural elements. The organizational framework

BY JANE ROY BROWN

developed by the Olmsteds was more advanced and complete than is typical in the farming and dairy operations in the immediate area."

Today the property is a rare intact example of an institutional landscape that reflected a Reform-era therapeutic approach to illness and disability, emphasizing the spiritual and moral benefits of nature. As Arleyn Levee, a Boston-based scholar whose specialty is John Charles Olmsted, explains, "These [hospital] designs were based, wherever possible, on providing expansive outlooks and verdant surrounds that made clear separations from 'the outside world.' Many of these contained agricultural land intended to be worked by the patients, both for production and therapy." Levee adds, "The genius behind the Olmsted aesthetic was the seeming simplicity, which was intended to let nature speak in broad strokes rather than distracting the mind with details." And, she notes, "there was a balanced interplay of site, setting, and purpose."

Since the hospital's closing, the property has been sliced into three different ownership zones: Skagit County owns the former farmland, which it manages as an undeveloped recreation area. Two different state agencies own the main campus (now called the North Cascades Gateway Center) and some outlying parcels. The property's functional spaces and connections, however, remain visibly intact.

"The circulation network throughout campus and the connections to and within the farmland also retain a high degree of integrity," says Howard, who hopes the state will nominate the entire property for the National Register of Historic Places, and, ultimately, for designation as a National Historic Landmark—the federal government's highest recognition of significance.

Meanwhile, the complex has deteriorated after decades of vacancy. A drug-rehabilitation program now operates on part of the property, and a dedicated handful of state workers struggles to keep up buildings and grounds, but portions of the handsome buildings, designed by notable Washington architects in the Spanish Colonial Revival style, are succumbing to the moist climate. Shade trees—purple beech, mountain ash, red maple, sycamore, tulip, and oak—have died off, as have many of the ornamental species along the paths.

McGoffin, inspired by the workers' commitment, is determined to save it. "I'm trying to find out how much a volunteer can push things along," she says. Like Howard, she believes a new institution would best serve the site. While the state has tried to interest Washington State University in acquiring it for a satellite campus, scant funding makes that prospect remote. Other efforts to market the property to commercial tenants have not been successful.

So McGoffin plugs away, interviewing former patients' families and poring over old photographs. "I have to get to the point where I find people who want to move forward," she says. Sometimes she sits with the mechanics and engineers in the old hospital kitchen, listening to their stories. "Supposedly some ghostly nurses are floating around here," she reports. "They've been known to sing."

Left: Richly planted irrigation ponds.
Bottom left: Northern State Hospital's dairy farm raised grass-fed Holsteins.
Below: View to the hospital buildings from the construction site of a new reservoir. Photos by Blanche Swalling, 1943–44. Courtesy Mary McGoffin.

PRESERVATION HERO:
Kellam De Forest

Kellam de Forest, son of the famous landscape architect. Photo courtesy Kellam de Forest.

"HE WAS ONE OF THE FIRST to really embrace the native landscape in California," says Kellam de Forest about his father, the landscape architect Lockwood de Forest Jr. (1896–1949). "Prior to my father there was much more emphasis on water-intensive Beaux-Arts landscapes. Father didn't feel they fit the climate."

Lockwood de Forest's ideas, like those of his East Coast contemporary Fletcher Steele (1885–1971), laid the foundation for modernist landscape design. "In their spare, architectonic treatment, emphasis on outdoor living, strong functional and visual relationship of exterior and interior, and ease of maintenance, de Forest's gardens would influence a younger group of West Coast designers, among them Thomas Church (1902–1978) and Garrett Eckbo (1910–2000)," observes Robin Karson in *A Genius for Place: American Landscapes of the Country Place Era*.

Today Kellam de Forest lives with his wife, Peggy, in his birthplace, Santa Barbara, where he is known as a champion of his father's design legacy. Although he has no design training save for what he absorbed from his father "through osmosis," for the past two decades de Forest, an authenticity consultant for films and television, has lent his time to this cause—leading landscape tours, writing letters, and spending countless hours at public hearings. "If all the work of the landscape architects through history were just plowed under or paved over, future designers would have no idea of what our history was," he says.

As recently as spring 2009, he was protesting a proposal to build structures in the meadow at the Santa Barbara Botanic Garden, designed by his father and Beatrix Farrand (1872–1959). "The meadow was designed to capture an awesome view of a mountain peak. Borrowing such dramatic views and incorporating them into the designed landscape is one of my father's hallmarks. Any structure completely destroys the scale," de Forest explains. "So, once again, I am going to hearings. But we have a lot of public support."

De Forest's longest-running preservation struggle focuses on Val Verde, a Montecito villa with an exotic landscape his father designed for Wright Ludington in the 1920s and '30s. In 1994, the property's last private owner, Warren Austin, established a foundation to open it as a public garden. But local residents, fearing an influx of visitors, have so far denied permission. The Austin Val Verde Foundation has preserved the landscape; lacking local financial support, however, the foundation recently declared bankruptcy.

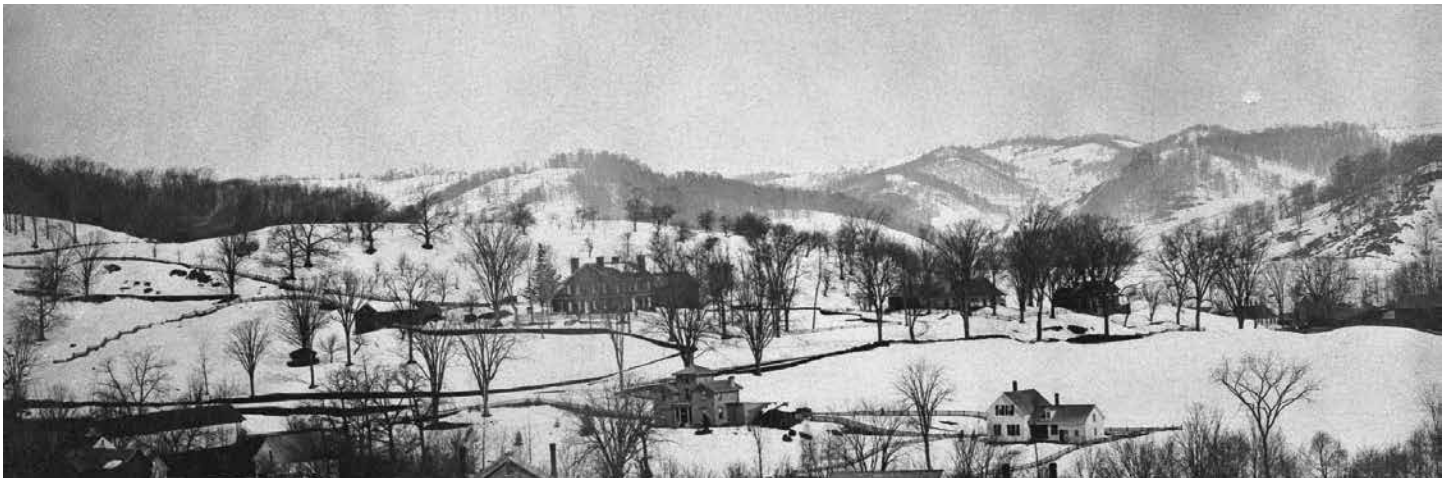
Nearby Casa del Herrero, the George Steedman estate, with a landscape designed by de Forest, landscape architect Ralph Stevens, and horticulturist Peter Reidel between 1925 and 1933, has fared better. The Casa del Herrero Foundation has maintained the site as a public museum since 1993, and in January 2009 the U.S. Department of the Interior designated the entire property a National Historic Landmark. "The foundation is doing a wonderful job of managing the place," Kellam de Forest reports. "I wasn't called upon to do anything, although I support it by being a member and have given tours and lectures on my father's work."

Aside from the gardens at Lotusland, the Ganna Walska estate, where his father was one of several contributing designers, "those are the three major examples of his local work," de Forest says. "But every now and then people call me and ask, 'Do I have a de Forest garden?' And I'll go out and have a look."

Val Verde estate, designed by Lockwood de Forest Jr., 1926–1930s, Montecito, California. Photo by Carol Betsch.

By JANE ROY BROWN

LANDSCAPE PRESERVATION ON A Forest Scale



Winter view of the Marsh Place, looking north over the village of Woodstock, c. 1869. Courtesy Billings Farm & Museum.

"WHAT DOES HISTORIC LANDSCAPE PRESERVATION mean when applied to a working forest of 555 acres?" asks Rolf Diamant, superintendent of the Marsh-Billings-Rockefeller National Historical Park, in Woodstock, Vermont. Planted in 1874, the forest in question, which covers less than half of this former country estate on the eastern slope of Mount Tom, is one of the nation's oldest surviving working forests, designed to showcase the period's scientific forestry techniques.

The forest is rooted in more than utility: it embodies early conservation philosophy and ideas derived from the Picturesque style about how to use forests as scenery. The conservation ideas flow from George Perkins Marsh (1801–1882), who grew up on part of this property after the mountain had been clear-cut for sheep farming, leaving barren, gullied slopes and silt-choked streams. Marsh, at various times a lawyer, Congressman, and diplomat, witnessed even greater devastation caused by poor farming practices and deforestation in Europe and the Middle East, moving him to write the seminal work of the American conservation movement, *Man and Nature* (1864). Among those swayed by Marsh's book was Frederick Billings (1823–1890), a prosperous businessman who, like Marsh, grew up in Woodstock.

Billings bought the Marsh property in 1869, and hired Boston-based landscape gardener Robert Morris Copeland (1830–1874) to plan the grounds. A decade earlier, Copeland had published *Country Life: A Handbook of Agriculture, Horticulture, and Landscape Gardening*. As William H. Tishler notes in his introduction to the 2009 LALH reprint edition of Copeland's magnum opus, "In many ways . . . *Country Life* was intended as a book of rescue." In it, Copeland urged farmers to embrace scientific methods developed to prevent the destruction Marsh would later document. *Country Life* also exhorted farmers to strive for beauty as well as utility.

For Billings, Copeland created a plan that featured elements in the "Natural or English style" Copeland's book advocated: winding drives, clumps of trees, a summerhouse, greenhouses, flower gardens, and a kitchen garden. From the 1870s through the late 1880s, Billings reforested the mountain above the mansion, choosing species for both scenery and timber value, including Norway spruce, European larch, Austrian pine, European mountain ash, and white ash.

One of the property's most striking features is a system of carriage roads, designed in the Picturesque style, interlacing the forest. "It seems that Copeland's design approach was influential in Billings's planning of the carriage-road system," says Diamant, a landscape

By JANE ROY BROWN

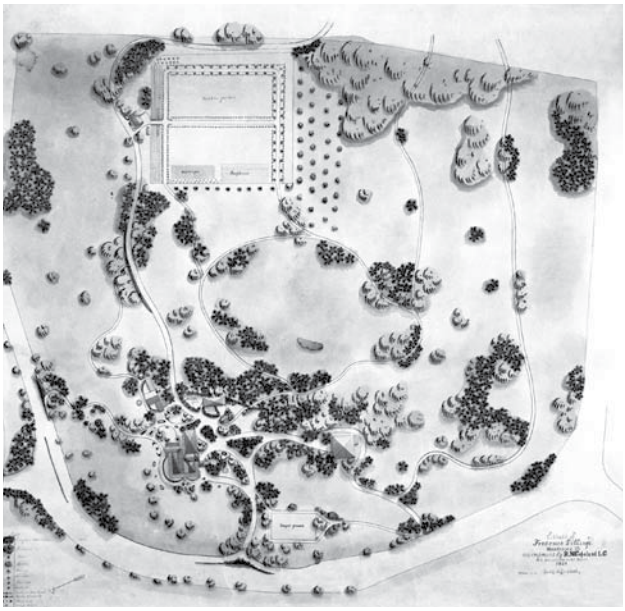
architect. "The mountain was deeply gullied by erosion, and Billings used scenic bridges and causeways to stitch it back together. It was both a pleasure drive and a working road."

For one hundred and forty years, as the property passed down through Billings's descendents, each generation continued the tradition of progressive forestry—planting, harvesting, and managing the forest using the best scientific principles available in their time. The last private owners, philanthropists Laurance S. and Mary French Rockefeller (Billings's granddaughter), donated the estate to the National Park Service on the condition that the woodland would remain a working forest. "The issues raised in the formal gardens are ones we've had some experience with," says Diamant, referring to the estate's gardens, which were designed, at various times, by Charles Platt, Martha Brookes Hutcheson, and Ellen Shipman. "But managing a nineteenth-century working forest is preservation on a different order of magnitude."

To arrive at a forest management plan balancing historic preservation, ecology, and visitor needs, Diamant and Christina Marts, the park's resources management chief and also a landscape architect, focused on a few key issues: What were the dominant ecological forces? What species were there? How old were the trees? What plantation strategy emerged from these patterns? What are the historic features? How could the early forestry practices be made legible to visitors within the overall narrative of this place?

In broad strokes, the plan described a diverse, maturing forest with some open meadows, the opposite of the landscape that existed in 1874. "Ecologically, the conifers are creating conditions—increased soil nutrients, shade, and retained moisture—that now favor deciduous trees," Diamant notes. Allowing for this ecological change (deciduous trees overtaking conifers), the plan recommends a gradual transition to more hardwoods while still preserving the landscape's basic patterns. Specific character-defining features, such as the early stands of conifers found along the carriage roads and in other hallmark views, will be preserved. The plan recommends applying the best current forestry practices throughout the forest to demonstrate contemporary stewardship and retain historic character.

In weighing these questions, Diamant has cast backward and forward in time, an exercise that highlights the fleeting nature of human effort: "Whatever we do now in this forest takes place in a different world from the one in which it was planted, as will be the case a hundred years from now."

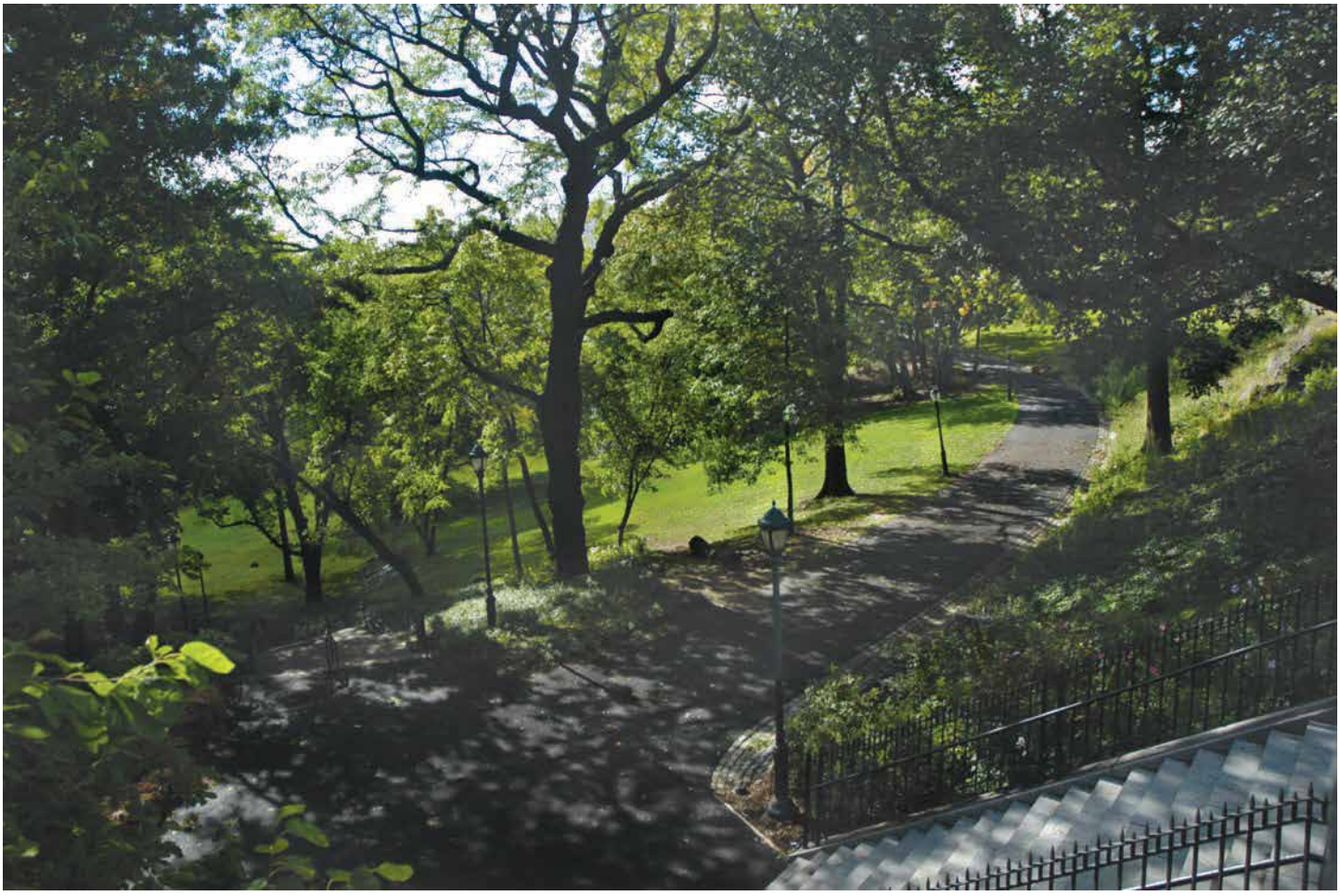


Copeland's plan for the Billings home landscape. Courtesy Billings Family Archives.

Billings's carriage-road system. Photo by Carol Betsch.

Entrance drive, Billings mansion. Photo by Carol Betsch.

Parsons Park Rebounds



Steep drops in grade are navigated by flights of steps in Harlem's St. Nicholas Park. Photo by Carol Betsch.

"A DOMINANT NOTE must be followed with a harmonious treatment, a high hill made higher, a rugged slope more rugged, a deep valley made deeper, thus invariably following nature's lead," Samuel Parsons Jr. wrote about his 1906 design for St. Nicholas Park in New York City's new and fashionable Harlem neighborhood. Nature led with a bold hand on the long, narrow lot chosen for the park, strewing great chunks of Manhattan schist above ground and molding a bedrock ridge along the western boundary. Dropping two hundred feet from the ridge, the terrain slopes sharply, west to east, across the park, which is only one block wide on average. This was a rich canvas for Parsons (1844–1920), a protégé of Calvert Vaux and an admirer of the picturesque character of Central Park, which he staunchly defended during his nearly three decades in various positions with the city's parks department.

One of Harlem's distinctive "ribbon parks," St. Nicholas is sandwiched between St. Nicholas Avenue on the east and St. Nicholas Terrace, which traces the curving ridge on the west. The lot originally stretched eleven blocks south from West 141st Street. In 1909,

By JANE ROY BROWN

Rocky outcroppings bordering St. Nicholas Avenue. Photo by Carol Betsch.

the city extended the southern boundary to 128th Street, the "Point of Rocks," an outpost for Washington's troops during the Battle of Harlem Heights in 1776. Parsons's design, created while he served as the city's park commissioner and landscape architect, "both preserved and enhanced the picturesque landscape," observes Francis R. Kowsky in his introduction to the new LALH reprint of Parsons's *The Art of Landscape Architecture* (1915).

At the 135th Street entrance, Parsons cut a long flight of steps through a massive ledge, highlighting the prominent ridge and rugged stone. A circuit of paths strung together the scattered eruptions of bedrock, transforming them into destinations along the route. Thickly planted canopy trees created a forestlike scale, copious shade, and an illusion of greater space. In the park's roughly elliptical central space, an expanse of grass showcased a cluster of ledges.

St. Nicholas Park was a beloved neighborhood green space for decades, but, like other parks throughout New York City, its condition deteriorated during the city's fiscal crisis of the 1970s. The Department of Parks & Recreation repaired St. Nicholas Park's playgrounds in the 1990s, but the big turnaround began a few years later, when the department assigned a gardener to the park. "This is what historically has worked in Manhattan," says the district's Parks & Recreation manager, Mark Vaccaro. "The gardener is always in the park, and people get to see them and know them." Prompted by the possibilities they saw taking shape, community groups and local officials pressed for repairs.

Between 2005 and 2009 the New York City Department of Parks & Recreation spent more than $2,800,000 refurbishing paths, steps (including the dramatic rock-ledge staircase), and sidewalks. Although none of this work benefited from a cultural or historic landscape report, it was sensitive to the existing fabric and could be said to fulfill Parsons's greater intent. As Kowsky writes, "The preservation of rural scenery, urban parks, and a faith in the common man were the major themes of [his] long career as a landscape architect."

Other additions, initiated by various city agencies and organizations, lack a historical connection but serve a variety of public needs. A friends group built a dog run, and the National Park Service moved the Hamilton Grange National Memorial, the home of Alexander Hamilton, to the park's north corner, which was part of Hamilton's property. In the early 1990s a streetscape-improvement project included a new entrance and plaza at 135th Street and St. Nicholas Avenue, featuring formal, terraced plantings. Though attractive in its own right, this addition is the least sympathetic to Parsons's naturalistic design.

More in keeping with the original concept is a 2008 Urban Forest Management Plan written by Joseph Disponzio, preservation landscape architect for the parks department. "Tree canopy is as much an aspect of the park as its design structure," says Disponzio. Guided by the document, Jeff Martin, a landscape designer with the parks department, recently drafted a planting plan for seventy-five young trees. "It calls for replenishing the Parsons canopy and native species," he says. "For example, we're reintroducing his elms in a staggered, naturalistic row on the eastern edge of the park, and we're also replacing clusters of trees along path junctions, notably tulip poplars on the southeast corner of the large lawn." The trees started going into the ground this spring, one hundred years after Parsons oversaw the original planting.

GUEST COMMENTARY

Modernism Unplugged:
Notes from the Home of James Rose

To see the universe within a place
is to see a garden;
to see it so
is to have a garden;
not to prevent its happening
is to build a garden.
— James Rose

JAMES ROSE IS MOST often remembered as one of three Harvard students who rebelled against their Beaux-Arts training in the 1930s, helping to usher landscape architecture—kicking and screaming—into the modern era.[1] Yet somewhere after Harvard and well into the real world, Rose lost any faith he may have had in the modern planning and design professions that had resulted, in part, from the revolution he helped to foment. Unlike Garrett Eckbo, his good friend and fellow rebel at Harvard, Rose abandoned his successful practice soon after establishing it, citing irreconcilable differences with contemporary American design culture. "I'm no missionary," he often proclaimed in later years; "I do what pleases me!"[2]

In truth, maverick Rose was really just adopting a familiar, more comfortable posture *outside* the establishment. In the postwar years his fiery critique of the developing suburban landscape as both banal and ignorant of natural laws may have been fueled by too much scotch, long boat rides with Alan Watts, and LSD trips with Timothy Leary, but his alienation from the American Dream playing out all around him was primarily provoked by an alternate personal vision of an environment that could be, as he once wrote, "heavenly." This vision can be found rooted between the lines of his critical and satirical writings throughout his career; it is also manifest in the scores of serene and contemplative modern American gardens he produced.

Perhaps nowhere is Rose's alternate vision of suburbia better expressed than in his own home, now the James Rose Center for Landscape Architecture Research and Design, a project he began to design while passing time between military tasks in Okinawa during World War II. There Rose imagined a modern garden—complete with house—for himself, his mother, and his step-sister, modeling it out of scraps he scavenged from his construction battalion's headquarters. To the perpetual dismay of planning authorities and building inspectors, it was eventually built on a leftover scrap of land (once a trolley stop) along the Ho-Ho-Kus Brook in the already well-established New York City suburb of Ridgewood, New Jersey. Here abstract ideas about the nature of contemporary landscape design found form in a personal expression of an alternative American home:

> I wanted a structural pattern as plastic as good sculpture—large and open enough to wander through. I wanted to be able to wonder whether I was indoors or out on fine cool days and yet be snugly insulated from the heat and cold. I wanted the sensations one feels in passing from concrete paving to pine needles to earth. I wanted the spaces flowing easily from one to another, divided for privacy and for convenience. Most of all I wanted all this to be integrated with the site in a design that seemed to grow, to mature, to renew itself as all living things do.[3]

Rose's design was an "open plan," but for a garden (rather than a house), within which the "house" is merely the sheltered part. The idea (expressed in the last line) that his intervention would be so thoroughly integrated with its physical site as to create a new, singular, living and changing organism further distinguishes his conception.

Rose designed the spaces from property line to property line of his less-than-quarter-acre remnant; the "house" dissolved into three separate but interlock-

By DEAN CARDASIS

Opposite: James Rose, c. 1936. James Rose Center Collection, courtesy Arlene Eckbo.

Right: ". . . neither landscape, nor architecture, but both; neither indoors, nor outdoors, but both." Photo by Lonnie Wasco, c. 1955, James Rose Center Collection.

ing shelters, connected by a skeletal armature and the courtyard spaces resulting from its dissolution. Together, house-and-garden form a unique kind of fusion, a sort of architectural version of continental drift wherein landscape and architecture are interlocked. In this way Rose was able to integrate the site's existing mature trees, eastern views, and overall light conditions, creating what he called a "space-sculpture-with-shelter" that is of its physical place, defying conventional expressions of house and garden. In his own words, it is "neither landscape, nor architecture, but both; neither indoors, nor outdoors, but both."[4]

Bearing little resemblance today to what was built in 1953, Rose's home was conceived as a changing environment from the outset: "I decided to go at it as you would a painting or a piece of sculpture . . . to set up a basic armature of walls and roofs and open spaces to establish their relationships, but leave it free to allow for improvisation. In that way it would never be 'finished' but constantly evolving from one stage to the next—a metamorphosis such as we find, commonly, in nature."[5]

For almost forty years, until his death in 1991, Rose lived and worked in this unique place, both rejecting and proposing alternatives to the wastefulness expressed in the postwar American landscape of corporate headquarters and shopping centers, of suburban houses conceived as precious objects, of useless front lawns and decorative foundation plantings (which he described as like "parsley at the base of a turkey").[6]

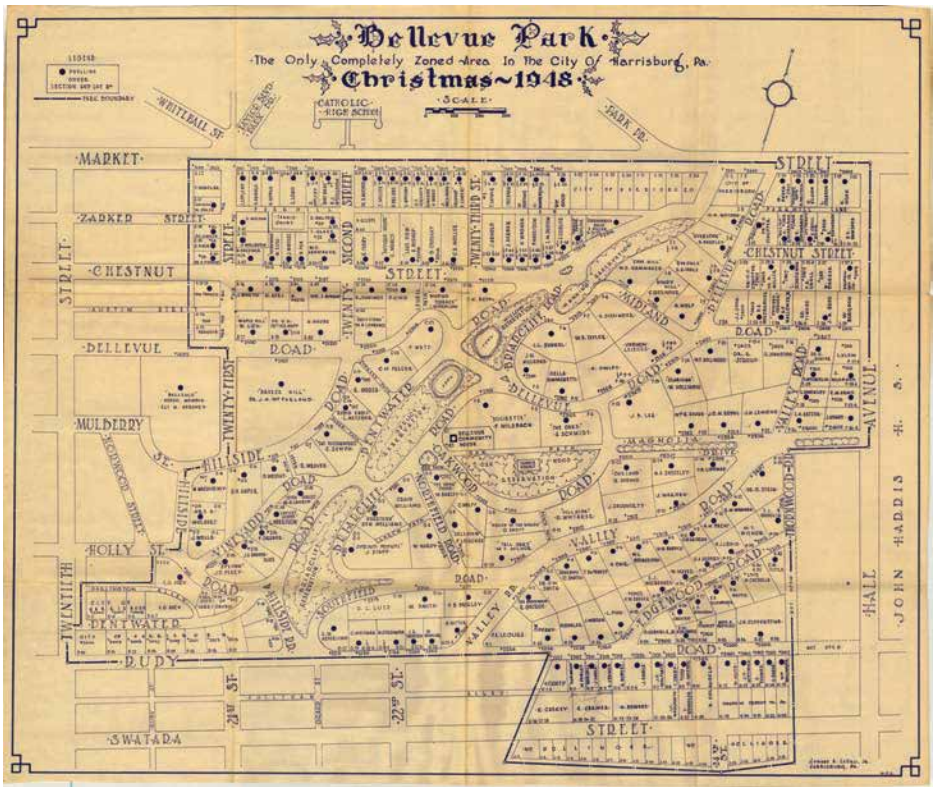
Rose's magnum opus reveals much about itself, the modern art of landscape architecture, and the cultural milieu within (and against) which it was conceived, from the Beaux-Arts to the building inspector, from Harvard Yard to the parking lot at the Ridgewood Stop-and-Shop. More than a snapshot of a significant design during a moment in time, it provides a moving picture of the mind of one of the modern period's most colorful and relevant designers and critics. Most significantly, perhaps, it provides us with a modern vision of an alternative to the excesses of postwar suburbanization that we may look to today for inspiration, one that fuses great respect for natural features and systems with a contemporary, evolving understanding of space.

Notes

1. The story of the "Harvard Revolt" led by Rose, Garrett Eckbo, and Daniel Urban Kiley is told in several publications, but perhaps nowhere as dramatically as in Rose's own second book, *Modern American Gardens Designed by James Rose* (New York, 1967), written under the pseudonym of Mark Snow, the source of the epigraph to this article (9). For Rose's synopsis of the revolt, including his own role in it, told in the third person, see 17–25.
2. James C. Rose, interview by author, July 1991.
3. James C. Rose, "My Connecticut Home and Gardens Began in Okinawa," *American Home* 36 (October 1946): 20–22.
4. James C. Rose, *The Heavenly Environment* (Hong Kong, 1987), 96.
5. James C. Rose, *Creative Gardens* (New York, 1958), 111.
6. Rose, interview by author.

DEAN CARDASIS is a professor of landscape architecture at Rutgers University and the director of the James Rose Center (www.jamesrosecenter.org). He is writing a book on Rose for LALH.

The Making of
MANNING'S HARRISBURG



Plan of the Harrisburg's planned community of Bellevue Park, 1948. Courtesy Historical Society of Dauphin County, Harrisburg, Pa.

AT THE BEGINNING of the twentieth century, Warren H. Manning transformed the look of Harrisburg, Pennsylvania, a small industrial city on the Susquehanna River that is also the state's capital. Invited there in 1901 by a trio of determined local reformers—Mayor Vance C. McCormick, civic leader J. Horace McFarland, and activist Mira Lloyd Dock—Manning and his associates produced twenty-eight landscape projects and urban plans for the city over the next twenty-seven years. More than most American cities, the layout of Harrisburg shows the hand of a designer.

Manning's work in Harrisburg was related to the larger City Beautiful movement in the late nineteenth and early twentieth centuries that also led to improvements in Kansas City, Seattle, Denver, and other American cities. Inspired by the 1893 Columbian Exposition in Chicago, the movement, writes the historian William H. Wilson, represented "a cultural agenda, a middle-class environmentalism, and aesthetics expressed as beauty, order, system and harmony." Its goal was to influence "the heart, mind, and purse of the citizen." Each of those intentions seem to have been realized in Harrisburg through Manning's nature-based planning principles.

His first assignment was to create a general plan for a Harrisburg park system. This master plan in turn led to 339 detailed park plans from 1901 to 1924. Riverside Park, along his "River Drive" (today named Front Street), extends for a scenic six miles along the Susquehanna River, the city's western border. Manning's vision turned Wetzel's Swamp, north of the city, into Wildwood Park, now a nature preserve. Island Park (now City Island Park), where Harrisburgers today enjoy minor-league baseball, miniature golf, and paddleboat rides, included specifications for a bathing house and other facilities. Reservoir Park, Paxtang Park, and Capitol Park were also results of Manning's planning and designs.

After the public park plans were under way, Manning's office soon contracted with several private citizens—John Y. Boyd, Henry B. McCormick, the Hon. Marlin E. Olmsted, and J. Horace McFarland himself—to produce individual landscape plans for their estates. In the years to come, Edward F. Doehne and Vance McCormick also commissioned Manning for private design work on their properties. Real estate entrepreneurs James Cameron, S. F. Dunkle, and John Hoffer also employed Manning's office to help lay out their new housing developments in the city.

By MICHAEL BARTON

Possibly the crown jewel of Manning's projects was Bellevue Park, the first planned community in Pennsylvania, launched in 1907 by the Union Real Estate Investment Company in an area just east of the Harrisburg city limits. Manning's design took full advantage of the rolling contours of a former vineyard, turning it into an idyllic suburb for stately mansions and upper-middle-class homes. Today Bellevue Park is still famous for the ponds, curving avenues, and parklike "reservations" Manning created, and the current residents are proudly celebrating the 100th anniversary of his naturalistic vision. The trees he planted are now some of the finest examples of their species in the state, and they provide a forest canopy for the entire neighborhood.

Other major institutional clients in the region came to benefit from Manning's landscape designs around the time of World War I: Harrisburg High School, Harrisburg Hospital, Harrisburg Country Club, Harrisburg Light and Power Company, and Polyclinic Hospital. The Harrisburg Municipal League also commissioned Manning's firm to make additional improvements to the city's parks and parkways in the 1920s.

In 1928, when his Harrisburg work was close to completion, Manning addressed the city's Chamber of Commerce, which convened in Bellevue Park's community building. "As you all know," he said, "Harrisburg has gained a well-deserved reputation for having transformed itself from a commonplace city to a city of great beauty in less than a generation." He noted that the city's riverfront was "one of the most beautiful in the world now," not mentioning his own contribution to the scene. He went on to outline the final touches to his master plan: "[The] State Capitol grounds and the approaches thereto, when completed with a new bridge across the river at State Street, will be as beautiful as any in the world. [The] park system, when completed and expanded to include a metropolitan district, will be up to date." But the city should not relax, he advised; rather it should begin "a new movement . . . to make Harrisburg's industrial and home grounds as attractive in this generation." Planning, in other words, would have to continue or momentum would be lost. Then Manning challenged the group with a new assignment: "It is a proper function of the Chamber of Commerce to lead and aid in this type of economic and aesthetic development, and I urge you to go out and sell your city." In fact, Manning's improvements had already sold the city—its population grew by fifty percent, to over 75,000, during the years he worked there.

Pond on common land in Bellevue Park. Photo by Jeannine Turgeon.

Warren H. Manning and Herman P. Miller. Courtesy Historical Society of Dauphin County, Harrisburg, Pa.

Less than a year ago, LALH was still in the dark about how—or even whether—Warren Manning's designs had been realized in Harrisburg, Pennsylvania. The sheer number of projects listed, together with the many references in Manning's writings and those of his contemporaries, convinced us that his contributions had been significant, however, so we continued to look for local researchers who could help us uncover the truth.

This past summer, Michael Barton, a professor of American studies and social science at Pennsylvania State University's Harrisburg campus, volunteered to solve this puzzle. He assembled an advisory team to begin the process of understanding Manning's contributions to the city and the region. The group's work was the foundation that enabled students in Barton's American studies graduate seminar to proceed with research and documentation for many of the Harrisburg sites on Manning's client list.

Such a collaborative process is not new to the Manning Research Project. In fact, collaboration has been the vehicle for many of the efforts that will lead to a two-volume study of the life and work of Warren Manning, slated for publication in 2012. In Ohio, a team of researchers compiled surveys for nearly fifty projects; students from the Landscape Institute of the Arnold Arboretum of Harvard University, led by Betsy Igleheart, a National Park Service historian and an instructor at the Landscape Institute of the Arnold Arboretum, descended on Manning's hometown of Billerica, Massachusetts, to investigate his contributions there. Collaborations continue, hundreds of miles apart.

This unusual research paradigm has created a richly layered body of information and ideas that will serve as an invaluable resource for the book's contributors. The collaborations will continue, as researchers and scholars write essays and entries, trading data and insights that are coalescing into a broad picture of this important practitioner's life and work. Thank you to all those who have contributed and continue to be involved in this innovative project!

Visit *www.lalh.org/manning.html* for details.

—Mackenzie Greer
Coordinator, Warren Manning Research Project

New **LALH** Book Series

Designing the American Park

Edited by Ethan Carr

Central Park, 1917 (detail). Courtesy American Scenic and Historic Preservation Society.

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.

Park design shaped cities such as Buffalo, Minneapolis, and Chicago, where these historic landscapes remain beloved legacies and amenities. State and national park systems preserve some of the nation's most scenic and historic landscapes, and the history of their creation often intersects with the story of municipal park creation, as at Niagara Falls and Minnehaha Falls. But if 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.

American park design encompasses public landscapes at all scales and in all contexts, from western wilderness reservations to playgrounds on New York's Lower East Side. But there is a remarkable continuity in design theory and process across this diversity, and the emphasis of this series specifically on design will bring out these connections. While social histories of public parks are more common, they seldom emphasize the role of design in physically realizing the aspiration of park advocates. Yet without design, parks would never have gained the central role in American culture and imagination that they have.

As works of design, the public landscapes of our cities and states and of the nation have done as much as any category of art to define a national identity and a shared aesthetic and purpose. Their social and environmental importance is just as great. We hope that the new LALH park series—the first of its type—will attract a generation of contributors who are ready to forge a mature vision of this unique chapter in American cultural history.

ETHAN CARR is a landscape historian and an associate professor at the University of Virginia School of Architecture. He is the author, most recently, of *Mission 66: Modernism and the National Park Dilemma*.

Studies in the History of Environmental Design

Edited By Daniel J. Nadenicek

Sugar maples and meadow, Marsh-Billings-Rockefeller Historical Park. Photo by Carol Betsch.

In 1844, Ralph Waldo Emerson suggested that landscape design could, if properly employed, "further the most poetic of all occupations of real life, the bringing out by art the native but hidden graces of the landscape." The contemporary term for what Emerson described is environmental design, the conversion of land for various human uses while respecting the inherent richness and diversity of place and nature. From the late eighteenth century forward, the men and women who designed American landscapes were engaged with the emerging philosophies and cultural debates over the appropriate relationship of humans to nature. Debates over the real meaning of progress shaped the development and design of western railroad towns. New ideas about preservation and conservation led to new understandings of place and the protection of vast landscapes for the benefit of future generations. And the emergence of a science of ecology spurred a greater emphasis on natural design.

While we expect that the individual books in the History of Environmental Design series will vary greatly, each will be held to LALH's high standards, including accessible writing and high-quality illustrations. Possible topics might include a place (or places), a designer (or designers), other historical figures important to the history of environmental design, a significant theme or movement, or an assessment of historical literature on the subject. While the focus is on the United States, international linkages and the evolution and transference of ideas are also considered important to the American story.

Because of the absolute necessity of sustainable living in the future, this series is also timely. Books in the series will foster an interdisciplinary dialogue centered on timeless lessons about the human/nature relationship, which will influence the decisions we make and the places we design today.

DANIEL J. NADENICEK is dean of the College of Environment and Design at the University of Georgia. He has published extensively on the history of environmental design and is author of the introduction to the ASLA Centennial Reprint of *Landscape Architecture as Applied to the Wants of the West* by H. W. S. Cleveland.

Please contact series editors with questions or proposals: Ethan Carr, ec2h@virginia.edu; Daniel Nadenicek, dnadeni@uga.edu.

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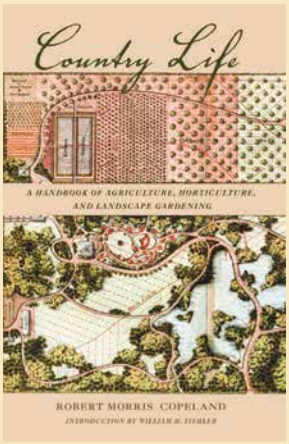


Country Life: A Handbook of Agriculture, Horticulture, and Landscape Gardening

Robert Morris Copeland (1866)

A mid-nineteenth-century guide to scientific farming and landscape gardening

Introduction by William H. Tishler

UMass Press/cloth, $49.95

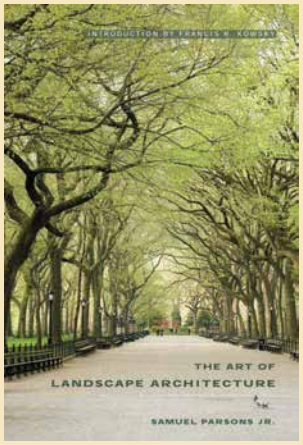
Robert Morris Copeland (1830–1874) was one of a small number of American landscape practitioners whose written and built work helped establish the foundations for city planning and integrated park systems. As did his colleagues Frederick Law Olmsted and Horace Cleveland, Copeland merged many of the principles of scientific farming with landscape gardening.

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 engineering methods. Handsomely illustrated with plates and woodcuts, the book sold through six editions.

A new introduction by William H. Tishler analyzes the importance of *Country Life* to mid-nineteenth-century America and chronicles Copeland's other important achievements, including his early concept for a metropolitan park system for Boston.

"The new reprint edition of Robert Morris Copeland's *Country Life* brings an influential classic back into public view. The influence of Robert Morris Copeland and George Perkins Marsh converged in Woodstock, Vermont, where Frederick Billings employed Copeland in 1869 to design his estate and begin the process of repairing its badly damaged forested landscape. The Billings property, which today is a national park, had also been home to Marsh, one of the nation's first global environmental thinkers. The tangible expression of Copeland's philosophy of 'The Useful and the Beautiful' can still be experienced and enjoyed on the reforested slopes and carriage roads of Mount Tom."—Rolf Diamant, Superintendent, Marsh-Billings-Rockefeller National Historical Park, Woodstock, Vermont

NEW FROM THE ASLA CENTENNIAL REPRINT SERIES



The Art of Landscape Architecture

Samuel Parsons Jr. (1915)

The first American book to summarize the principles of landscape design for the modern profession

Introduction by Francis R. Kowsky

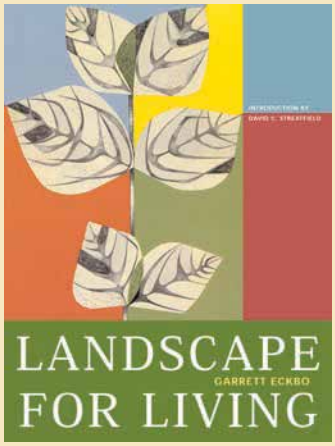
UMass Press/cloth, $39.95

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.

"Samuel Parsons is without a doubt the unsung hero of Central Park, having spent his entire career defending it from those who would have compromised Olmsted and Vaux's masterpiece. The LALH reprint of Parsons's book with its wonderful new introduction by Frank Kowsky is a must-read for those who love the Park and want to have a deep understanding of Parsons's role in protecting this enduring national treasure and work of art."
—Douglas Blonsky, President of Central Park Conservancy and Central Park Administrator



Landscape for Living

Garret Eckbo (1950)

An influential manifesto on modernism in landscape design

Introduction by David C. Streatfield

UMass Press/cloth, $39.95

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.

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 institutional projects, group housing from his graduate years, work for the Farm Security Administration, and projects by the firm of Eckbo, Royston & Williams. The LALH edition is indexed.

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 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, professor emerita, University of Georgia

FORTHCOMING

Design in the Little Garden

Fletcher Steele (1924)
Introduction by Robin Karson

Fletcher Steele (1885–1971) published *Design in the Little Garden* in 1924, at the peak of his career. Steele's engaging, amusing, and insightful book strikes a contemporary note, prophesying many of the functional concerns that would guide landscape design for much of the twentieth century. "It would not be surprising in this upside-down modern world if the next important step in garden design should be developed in cities and spread to the country," Steele wrote. "Certainly one finds in the heart of New York more active interest in yards that are thoroughly secluded, more an integral part of the house design and more intensively used, than in our countryside."

In spirited prose, Steele continues to champion these principles, addressing the individual features of the small garden and then taking the reader through an imaginary house-buying adventure that focuses on three identical houses with three very different landscape treatments. By 1924 Steele had been through this process with many clients, and one senses the sureness and confidence that guided it in his own practice.

A new introduction by Robin Karson, author of *Fletcher Steele, Landscape Architect*, analyzes Steele's ideas in the context of his built work as well as the larger theme of functionalism in landscape design. Her essay is illustrated with photographs by Steele, supplemented with contemporary images of his gardens.

The Native Landscape Reader

Edited by Robert E. Grese

The Native Landscape Reader is a collection of little-known articles about native plants, nature-based gardens, landscape aesthetics, and conservation by several late nineteenth- and early twentieth-century landscape architects, horticulturists, botanists, and conservationists. Common threads running through the articles are a deep appreciation of native plants and a strong conservation ethic. Many of the selections—by Jens Jensen, O. C. Simonds, Elsa Rehmann, and others—originally appeared in obscure publications that were short-lived and therefore difficult to locate today, and thus represent a rich but hidden literature. Grese's new introduction provides context for these articles and the principles they espoused. His thought-provoking conclusion focuses on the relevance of these writings in light of an emerging emphasis on sustainable design.

The collection is the outgrowth of many years of Grese's research into the work of Jensen, Simonds, and others who advocated for native plants and conservation principles in the design of their parks and gardens. Relying on his own sense of discovery and joy in finding these writings as well as his perspective on their importance and their relevance, Grese has purposely avoided literature that is already widely available. This unique collection will appeal to general readers and gardeners, as well as students, historians, and specialists.

ROBERT E. GRESE is an associate professor of landscape architecture at the University of Michigan. His publications include *Jens Jensen: Maker of Natural Parks and Gardens* and the introduction to the ASLA Centennial Reprint of *Landscape-Gardening* by O. C. Simonds.

FORTHCOMING

Graceland Cemetery
by Christopher Vernon

An exemplar of the landscape cemetery type, Graceland was Chicago's answer to its eastern counterparts, Mount Auburn in Boston and Laurel Hill in Philadelphia. Graceland was founded by Thomas Bryan in 1860, and the initial layout was the work of William Saunders, designer of Laurel Hill. In Saunders's wake, a succession of locally and nationally prominent designers contributed to the long evolution of Graceland's designed landscape, including H. W. S. Cleveland, William Le Baron Jenney, and O. C. Simonds. In recent years, renewed interest in native plants and the so-called Prairie School of landscape design has led to a focus on Simonds's contributions, overshadowing the work of the cemetery's other designers. William Le Baron Jenney, Simonds's teacher and his predecessor at Graceland, is remembered today primarily as an architect—the "father of the skyscraper." In fact, Jenney had a considerable career as a landscape gardener and, together with Saunders, was the designer who most shaped Graceland's physical layout. In this revisionist text, Christopher Vernon carefully recovers the many hands that produced the nationally significant landscape that was awarded a Silver Medal at the Paris Exposition of 1900.

CHRISTOPHER VERNON is an associate professor in the Faculty of Architecture, Landscape and Visual Arts at the University of Western Australia. His publications include the introduction to the ASLA Centennial Reprint of *The Prairie Spirit in Landscape Gardening* by Wilhelm Miller.

View to Burnham Island, Graceland Cemetery. A. G. Eldredge. Courtesy Chicago History Museum.

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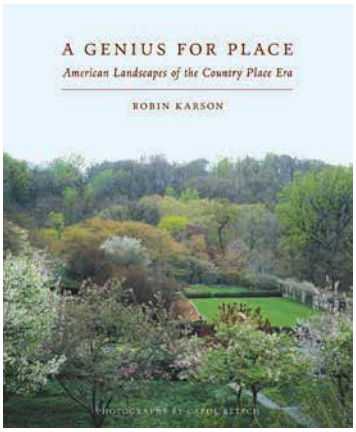

A Genius for Place: American Landscapes of the Country Place Era

Robin Karson, with photographs by Carol Betsch
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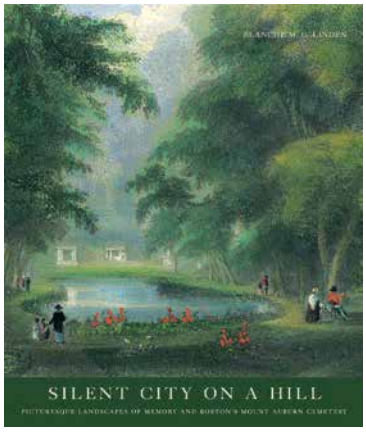

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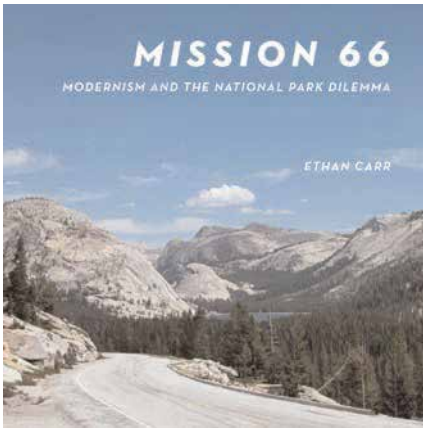

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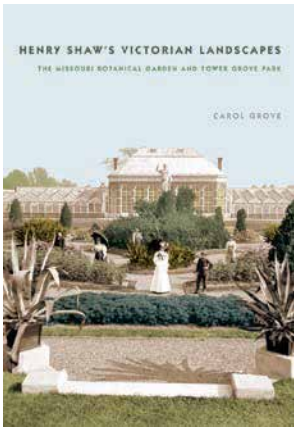

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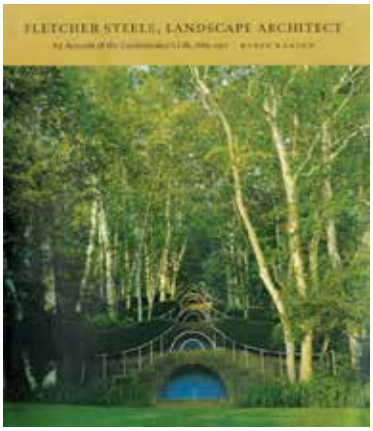

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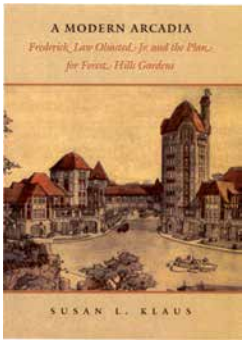

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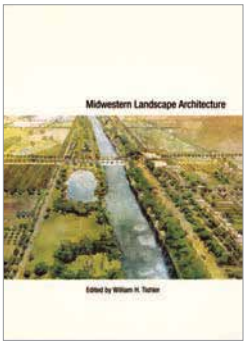

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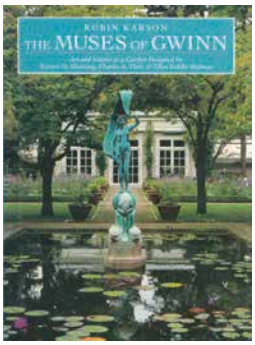

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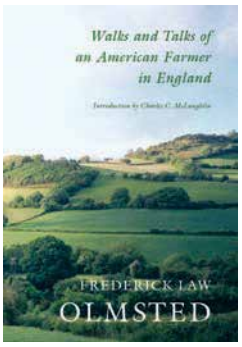

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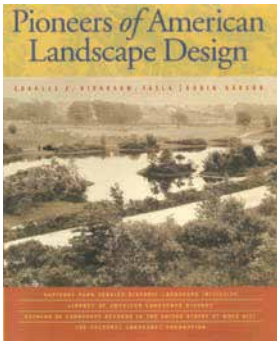

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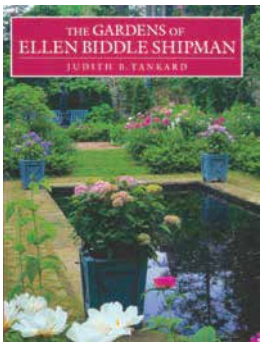

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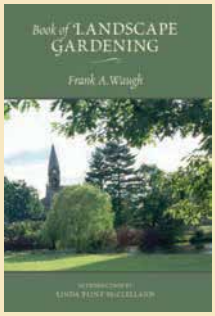

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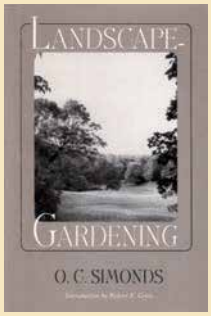

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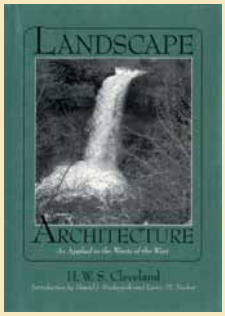

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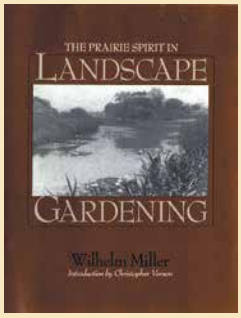

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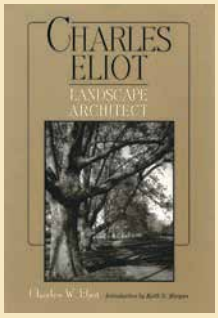

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The Trustees of LALH also thank the following people for their generous donations of time and professional expertise: Mary Bellino, Carol Betsch, Linda Florio, Jonathan D. Lippincott, and Sally Nichols.

ETC.

Our story about the new library at Dumbarton Oaks ("Going to Bat for Beatrix Farrand") in *VIEW* 2008 omitted crediting the landscape architects involved in this extensive, multiyear project. Patricia O'Donnell, FASLA, a preservation landscape architect and planner and principal of Heritage Landscapes LLC, reports that when a new library was needed at this scholarly institution, one of the primary concerns was minimizing the impact on the highly significant Mildred Bliss–Beatrix Farrand landscape. Heritage Landscapes worked together with the landscape architect of record, James Urban, FASLA, to create a historically informed solution to the problem of siting the large new building.

Heritage Landscapes, with Lampl Associates, Historians, carried out the Dumbarton Oaks Cultural Landscape Report, Part 1: History, Existing Conditions & Analysis, which thoroughly traced the landscape's evolution and the multiple influences on its development. As that effort progressed, Heritage Landscapes was closely engaged with Hartman-Cox Architects, the firm that led the Dumbarton Oaks Master Plan and related siting studies. Heritage Landscapes assessed the siting study, tested eight possible areas for new construction, and identified the two sites that would minimize impact to the designed landscapes. The new Library site was west of the Service Court and the new Gardener's Court site was north of the Fellows Building. Heritage Landscapes participated in the schematic design process with Venturi Scott Brown and Associates, and James Urban, who designed both new buildings and landscapes and carried them through to construction. Oehrlein & Associates Architects served as the preservation architect.

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