

VIEW

FROM THE LIBRARY OF AMERICAN LANDSCAPE HISTORY

WALKS AND TALKS of an American Farmer in England

by Frederick Law Olmsted



Charles C. McLaughlin, professor emeritus of history at American University and one of the founding editors of the Olmsted Papers, came to LALH almost a decade ago with the idea of reprinting Frederick Law Olmsted's first book, *Walks and Talks*

Frederick Law Olmsted, age twenty-eight, c. 1850.
Courtesy Laura Wood Roper.

of an American Farmer in England. Olmsted (1822–1903) wrote the book to chronicle an 1850 walking tour of England he took with his brother, John, and their friend Charles Brace—several years before he ever dreamed of becoming a landscape architect.

Professor McLaughlin convinced us that an annotated reprint of Olmsted's delightful, far-ranging text would enrich our understanding of the landscape architect's later career as a designer of great American parks. Olmsted left for England a restless young man of twenty-eight—having found little success in various jobs as a sailor, clerk, and scientific farmer. He returned to his Staten Island farm a much changed man, after discovering a deep commitment to

social reform, an interest in art and architecture, and a repertory of scenic encounters that would guide him as he laid plans for urban parks over the next half century—from Central and Prospect Parks in New York City to others in Boston, Rochester, Detroit, Montreal, Buffalo, Louisville, and elsewhere.

One of Olmsted's galvanizing experiences during this trip was a visit to the public park at Birkenhead—the first of its kind—newly created from a design by Sir Joseph Paxton. There Olmsted saw members of different social classes mingling as they enjoyed the greenery and fresh air. He came away with a sense that such parks could make transporting scenery accessible to all,



Countryside, Hereford, England. Photograph by Charles C. McLaughlin.

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VIEW FROM THE DIRECTOR'S OFFICE

Now falling on cherry blossoms greeted the LALH board and author Charles C. McLaughlin at Dumbarton Oaks in late March. We were there to celebrate the new Olmsted reprint, spring, and the beauty of this remarkable place, protected through decades of careful stewardship. Robert and Mildred Bliss's aging garden, in all its artistic and cultural significance, has never seemed more poignant, nor the Bliss family motto more timely: *Quod Severis Metes*—As ye sow so shall ye reap.

It has been a busy year for our small staff. In addition to the four LALH books published in 2002, we launched our website, continued our educational partnership and touring exhibition programs, hosted many lectures around the country, responded to your historical queries, and reached out to several sites with scholarship that supports preservation.

LALH is proud to announce that Susan L. Klaus's *A Modern Arcadia* has received two distinguished awards! The 2003 Historic Preservation Book Prize from Mary Washington College and the New York Society Library award for best landscape history book in 2002. We are also proud of our board members who were recently recognized by the Garden Club of America—Elizabeth Barlow Rogers has received the Katherine Haley Donahue Award from the New York Committee of GCA for her achievements as the founder of the Central Park Conservancy and John Franklin Miller has received the Historic Preservation Award from the Garden Club of Michigan. We are also pleased to introduce additions to our growing list of advisers—Charles C. McLaughlin, founding editor of the Frederick Law Olmsted Papers, and Professor Julius Gy. Fábos of Amherst, recently retired from the University of Massachusetts.

In this issue of *View*, you can read about Belle Isle, in Detroit, Riverview Park, in Hannibal, Missouri, and Camden Public Library Amphitheater, in Maine, and how scholarly research on these important sites provides the basis for vital stewardship plans. And you can read about Frederick Law Olmsted's *Walks and Talks of an American Farmer in England*, which LALH has reprinted in both an elegant hardcover edition and paperback with a new introduction by Professor McLaughlin. Also profiled is Fletcher Steele, the subject of *Fletcher*



Steele, Landscape Architect, which will be reissued in September in a new, revised paperback edition that features fifty additional photographs.

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Robin Karson, Executive Director



LALH board members at Dumbarton Oaks, Washington, D.C., March 2003.



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THOUGHTFUL STEWARDSHIP OF THE LAND.

particularly the urban poor, whose numbers were rapidly increasing in England and the United States. Olmsted also absorbed impressions of the types of scenery that would later inspire important landscape designs, especially the “glistening” countryside of rural England, which he discovered as he emerged from the train station at Bromborough after a rainstorm: “There we were right in the midst of it! The country—and such a country!—green, dripping, glistening, gorgeous! We stood dumbstricken by its loveliness, as, from the bleak April and bare boughs we had left at home, broke on us that English May—sunny, leafy, blooming May—in an English lane; with hedges, English hedges, hawthorn hedges, all in blossom; homely old farmhouses, quaint farm stables and haystacks; the old church spire over the distant trees; the mild sun beaming through the watery atmosphere.”



Sheep at Chirk Castle. Photograph by Charles C. McLaughlin.

Professor McLaughlin’s introduction untangles the many strands of Olmsted’s complex character, which are revealed in his 1852 text: his deeply felt responses to nature, joy at discovering the democratic park at Birkenhead, criticisms of fussy architectural detail, reformer’s outrage at the lack of free access to education, and mix of pleasure and discomfiture at grand English estates. The new introduction also provides the context for Olmsted’s fascination with the implications of innovative drainage techniques, new crop covers, and cheese-making methods, as well as his delight at clean, well-behaved children promenading with their parents on the walls of Chester. Professor McLaughlin examines how these vivid perceptions and nascent opinions uncover facets of the same sweeping imagination that saw in urban parks a life-affirming boon to increasingly crowded and disease-ridden cities.

Over the years, Charles McLaughlin has retraced Olmsted’s route in the company of friends and colleagues, traveling by car and in a wheelchair at more or less the same pace that Olmsted and his companions did. His luminous photographs from these trips illustrate the introduction of the new edition,

supplemented by others generously contributed by the Olmsted scholar Charles C. Beveridge. Professor McLaughlin’s copious annotations provide background to sights, sounds, and ideas that would have been more familiar to nineteenth-century audiences than to readers today. Richly detailed asides also offer suggestions for further reading to those interested in English culture and history.

In the new edition, the original two volumes have been bound as one. To gain clarity, LALH reset the type, while retaining the dimensions of the 1852 book. A map created for the new edition outlines Olmsted’s original route and the sites he visited along it. Generous donations from sixty-one colleagues and friends made possible both a clothbound and an affordable paperback edition of the 513-page book, which is fully indexed.

As an epigraph to the reprint, we selected a passage from an 1859 edition of the book, which we believe expresses the essence of Olmsted’s emerging aesthetic:

After all here said, I feel that there is a fascination in the common-place scenery of this part of England, and generally of midland, rural England, which I do not fully comprehend. I have called it common-place, because there is nothing striking in it; no one point to be especially noted, or which can be remembered afterwards. Yet, . . . I have been no where else so charmed as I was continually while walking through those parts of England least distinguished, and commonly least remarked upon by travelers as beautiful. The scenery is beautiful without intention or artifice for the purpose of man, and yet is full of the convenience of man’s occupation; and it is picturesque without being ungente or shabby.

It is less of a leap than one might imagine from the parks of Frederick Law Olmsted to the modernist garden explorations of Fletcher Steele (1885–1971). The ideas and careers of the two are linked by that of Warren H. Manning, Olmsted’s assistant from 1888 to 1896 and Steele’s mentor from 1908 to 1913. All three men explored the artistic and social impact of new approaches to landscape design.

Before the publication of *Fletcher Steele, Landscape Architect* in 1989, Steele’s work was largely unknown beyond Naumkeag, the country



Fletcher Steele, c. 1935. Courtesy American Horticultural Society.

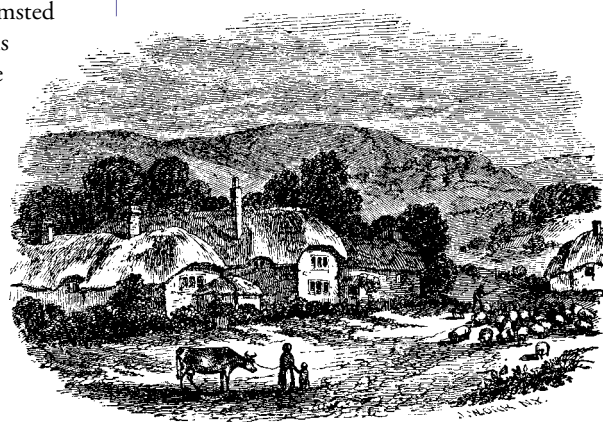
home of Mabel Choate in Stockbridge, Massachusetts, and the site of many of Steele’s most far-reaching artistic experiments. It is now one of his few gardens open to the public. Steele’s obscurity was such that only one other visitor had requested access to his archive (more than

100,000 documents held by the Library of Congress in Washington, D.C.) before the author, Robin Karson, began researching the landscape architect’s work in 1984. Appreciation for Steele’s gardens had waned during the post–World War II years, when many of his largest projects fell victim to suburban development, and it had never rebounded.

Even during the most active period of his career, from 1915 to 1941, Steele’s high-handed, sometimes arrogant methods often antagonized his colleagues. The 1928 Camden Public Library Amphitheater, for example, ignited a conflict with Frederick Law Olmsted Jr., who was exasperated by Steele’s unwillingness to allow him to grade a parcel of land on which Olmsted was laying out a park. Steele considered the steep hill critical to the view from his amphitheater, and he successfully persuaded Mary Curtis Bok, patron of both projects, to given him the authority to regulate Olmsted’s design.

Interest in Steele’s unconventional gardens—such as that in Camden—has risen dramatically since the publication of the biography, and when the first edition went out of print last year, LALH began planning a new paperback edition for its Designers and Places Series. The revised edition has been updated and redesigned, and it features more than fifty new photographs, higher-quality reproductions, and a lower price than the original.

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English farm, from the original edition of *Walks and Talks*.

LALH books are encouraging preservation of many sites, including gardens, arboreta, parks, cemeteries, and planned communities. Sound scholarship provides both information and inspiration for enlightened stewardship.

BELLE ISLE, Detroit, Michigan

In 1870 the former frontier outpost of Detroit was fast becoming a major city. Its citizens, then numbering almost 80,000, clamored for the amenity that would place it among other forward-looking communities: a public park. For this purpose, the city bought Belle Isle—600 acres of wetland forest on an island in the Detroit River—and in 1882 engaged Frederick Law Olmsted to create a plan for it. At the time, Olmsted's parks were transforming cities across the nation, providing millions of people with scenery that would give them opportunities, in the words of LALH author Charles C. McLaughlin, "to escape the narrowing effects of selfish interests and enable them to gratify, exercise, and educate aesthetic faculties."



Visitors strolling, Belle Isle. Courtesy Detroit Recreation Department.

Olmsted expressed these same sentiments in his 1883 report for Belle Isle, noting that the value of a park "lies in its power to divert men from unwholesome, vicious, and destructive methods and habits of seeking recreation, and inducing them to educate themselves." Olmsted's scheme was straightforward and grand. It left intact most of the old forest on the east end of the island and introduced a central boulevard near the bridge that connected the island to the city. Olmsted's plan also included a canal system, parade ground, and ferry dock with an elaborate Shingle Style shelter.

From the start, the famous landscape architect felt undermined by city officials who were unwilling to appropriate reasonable funds for the park, and he resigned in 1885. The boulevard, parade ground, and ferry pavilion and landing were built according to Olmsted's design, but his elaborate canal system was simplified, and other elements of his scheme were abandoned entirely. However, Olmsted's visionary plan whetted the city's appetite for a park.



Historic photographs of swimmers, Belle Isle. Courtesy Hamilton Anderson Associates.



Flooding at Belle Isle. Courtesy Detroit Recreation Department.

From 1884 through 1908 Belle Isle saw ambitious development of roads, bridges, lakes, shelters, and plantings. New structures accommodated activities such as boating, skating, swimming, and horseback riding, and Detroiters flocked to the park. Albert Kahn designed a large conservatory (constructed from wood salvaged from the 1904 St. Louis World's Fair), an aquarium, and dairy barns. Building continued into the 1920s, as the city's population more than tripled. In 1923 the architect Cass Gilbert won a national competition for a new fountain to be funded by the fortunes of a local businessman. (Made of Vermont marble and measuring more than 100 feet in diameter, the James Scott Fountain was renovated in the 1980s.) Landfill eventually expanded the island to 982 acres.

Over the next forty years, residents loved Belle Isle almost to death. Traffic congestion, water pollution, and flooding worsened as drainage canals were filled and sensitive wetlands were paved over. Wakes from the river's shipping lanes pummeled the shoreline. By the early 1970s the maintenance staff was literally swamped. Mounting concerns about the park's future sparked the formation of the Friends of Belle Isle, which secured the park's listing on the National Register of Historic Places. In 1976 the Friends commissioned a master plan for preservation from the landscape architecture firm Kiley, Tyndall, Walker, of which minor elements were adopted.

But even as canals and some structures were being restored, Grand Prix auto racing came to Belle Isle, and the acres of pavement grew. In 1995 a sweeping new master plan was begun, based on extensive surveys, inventories, and community interviews. Five years later the Detroit design and engineering firm Hamilton Anderson Associates unveiled a fifteen-year, \$180-million plan, which the city has yet to formally adopt. Park supporters, however, are optimistic. Friends member Janet Anderson, who wrote a book about the park's history, says that now even piecemeal projects follow the plan's recommendations.



Olmsted's master plan of Belle Isle, 1883. Courtesy Hamilton Anderson Associates.

Meanwhile, many significant structures remain at risk, including the Anna Scripps Whitcomb Conservatory, which needs a complete restoration. All agree that the key to reviving the park, whose attendance has dropped, is convincing residents to regularly visit again. LALH board president John Franklin Miller, also the president of the Edsel and Eleanor Ford House in neighboring Grosse Pointe Shores, says the park, especially the conservatory, is one of Detroit's undervalued assets—"I'm committed to getting people to appreciate it." (Read more about the roots of Frederick Law Olmsted's democratic ideals and park making in Charles C. McLaughlin's new introduction to *Walks and Talks of an American Farmer in England*.)

CAMDEN'S HARBORSIDE PARKS, Maine

No other community in Maine "has a legacy of public landscape design that equals that of Camden," wrote the Olmsted scholar Charles E. Beveridge. "With the elegant amphitheater of Fletcher Steele and the simply conceived harborside park of Frederick Law



Camden Public Library Amphitheater, design by Fletcher Steele, 1929 construction and c. 1935 view. SUNY ESF.

Olmsted Jr., the town possesses spaces planned by two of the most important American landscape architects of the twentieth century." The two parks were commissioned by Camden philanthropist Mary Curtis Bok and built between 1928 and 1935 to complement a new library building. They provide a green space of about 4 acres at the edge of the town's busy center, overlooking the scenic harbor.

Steele designed the Camden Public Library Amphitheater on a sloping site behind the library to take best advantage of both the view and the existing lay of the land. The garden theater embodies the qualities the Boston-based landscape architect most admired—mystery and comfort, "with vistas and compositions appealing to the painter." His 1928 design also struck a spare, modernist note, particularly in the abstract use of lithe white birch. It was one of Steele's rare public commissions and one of his few landscapes that is now open to visitors. Across Ocean Boulevard, Harbor Park provides a view for the amphitheater. Paths traverse a broad lawn and loop through low masses of herbaceous plantings, shrubs, and trees that frame the water prospect. Harbor Park also commands wonderful views of the busy harbor.

In the decades since Bok commissioned the two parks, generations of residents have used them for private respite and public celebrations. But by the mid-1990s these landscapes had become foot worn and threadbare. Their aged plantings had grown out of scale with the design. The loss of lower limbs on the spruce in the amphitheater had punctured the curtain of green that defined the once-compelling space. In Harbor Park, rickety benches and crumbling sidewalks posed safety hazards.



Camden Public Library Amphitheater, view from the park toward the library.



View to Harbor Park, design by Frederick Law Olmsted Jr.

In 1997 the landscape historian Eleanor Ames and her husband, Charlton Ames, provided funding to commission a preservation plan to restore and rehabilitate the parks. But when the plan was presented, it drew unexpected fire from residents, who balked at regrading a hill in Harbor Park and some of the tree cutting recommended as first steps toward restoration. To resolve the conflict, the trustees appointed an independent commission, which has worked closely with a historic preservation firm to develop a phased version of the plan that omits the regrading and calls for trees to be replaced as they die. Mort Strom, who chairs the commission, says that the public solidly backs this plan. Most of the construction drawings for the project are complete, and the commission has carried out some of the recommendations, including paving the road and sidewalks between the parks.

"It's really cause for celebration that we have guidelines for all pieces of the restoration of the amphitheater and a rehabilitation for Harbor Park," says Patricia O'Donnell, principal of LANDSCAPES, the firm commissioned for the work. O'Donnell has high praise for the consensus process. This summer residents will vote on a bond to pay for some of the preservation measures, and the library will mount a private campaign to raise the rest of the funds. "At this stage," says Strom, "the town has to show that they're interested in the continual restoration project."

(To find out more about Fletcher Steele and Frederick Law Olmsted Jr., read LALH's new paperback edition of *Fletcher Steele, Landscape Architect* and the highly acclaimed *A Modern Arcadia: Frederick Law Olmsted Jr. and the Plan for Forest Hills Gardens*.)

RIVERVIEW PARK, Hannibal, Missouri

In the early years of the twentieth century, Wilson Boyd Pettibone, a lumber magnate and philanthropist, began buying land for a park in Hannibal, Missouri. The thriving port on the Mississippi River was famous as the birthplace of Samuel Clemens—better known as Mark Twain—as well as a hub for river and railroad shipping. Pettibone envisioned a time when a park on the limestone bluffs above the river would offer a peaceful retreat for his growing community.

Pettibone acquired 200 acres and then brought in Ossian Cole Simonds (1855–1931), a highly regarded landscape gardener whose work at Chicago's Graceland Cemetery in the 1880s won him international renown. For Pettibone's new park, Simonds designed a



Ossian Cole Simonds, Riverview Park. Postcard, c. 1910–12. Courtesy Steve Chou.

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system of winding carriage paths that took visitors through scenic vantage points, from a central bluff overlooking the Mississippi to hollows planted with oaks, maples, and flowering shrubs.

Riverview Park opened in 1909. In his deed of gift to the city, Pettibone forbade permanent structures, stipulating that the property be used solely as a “free city public park for the benefit and enjoyment of the inhabitants.” In this vision, Simonds was a kindred spirit. “[T]he main purpose of a park is to preserve, restore, develop, and make accessible natural scenery,” Simonds wrote in his 1920 book,

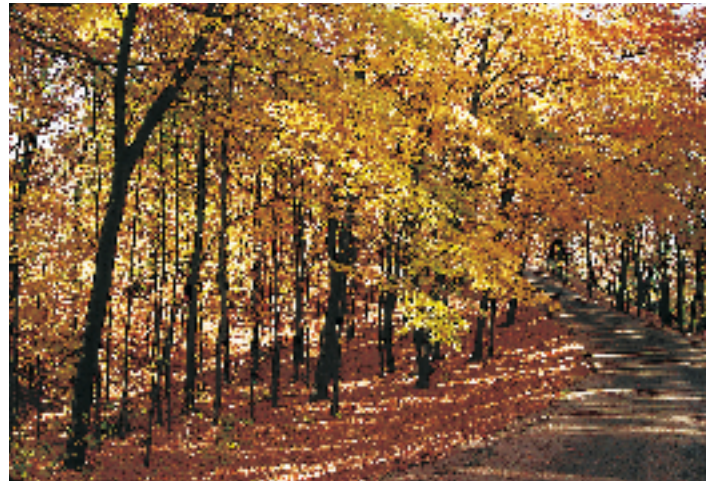


Oaks, maples, and other hardwoods planted in Riverview Park by Simonds in the early twentieth century. Photograph by William Richmond.

Landscape-Gardening, which was recently reprinted by LALH. During the next two decades Pettibone added another 200 acres, and Simonds returned to Hannibal to create a setting for a statue of Clemens and to lay out a new entrance drive.

Over the course of the park’s history, it has been managed largely according to its founder’s wishes, although construction of a bridge across the Mississippi in the late 1990s removed 17 acres and altered views from the park’s south end. Traffic through Riverview has increased, as residents in this town of 18,000 often seek out the park for quiet lunches, walks, and drives, and hundreds of tourists come to visit the Clemens statue each year. But not all changes have been negative. Simonds’s trees have matured into pockets of forest that provide a brilliant display of fall foliage, says A. Wells Pettibone Jr., a descendant of W. B. Pettibone and current president of Hannibal’s Board of Parks and Recreation.

Pettibone learned of the importance of Simonds’s landscape legacy through reading *Landscape-Gardening*. As Robert Grese, author of the introduction to the reprint, says, “Many parks created by O. C. Simonds, like Riverview Park, were created as places of significant natural beauty along major rivers, and Simonds was deeply committed to preserving this heritage. His work can be seen as a precursor to current efforts to protect greenways in many communities for both ecological and recreational uses.” Pettibone recently approached LALH for help, because in his view the park faces a threat from a proposal to build a 30-foot-high water tank on 17 acres that were given to a private water



Riverview Park, main entrance drive, added in the 1920s. Photograph by William Richmond.

company in 1909. City officials say they need at least one new tank very soon because older tanks are decaying, but Pettibone believes the project may violate the deed of gift and has suggested considering other locations for the water tower.

Meanwhile, a preservation consultant, Karen Bode Baxter, is applying to nominate Riverview to the National Register of Historic Places. According to Baxter, a register listing would encourage the state to review projects such as the water tank and to explore the best way for the water department to accomplish its objectives without having a negative impact on the park. “It’s a very important landscape to preserve, because of its importance in the city’s history and the national significance of Simonds.” She believes the park has a strong chance of joining the register, but the process could take a year.

In the meantime, Pettibone is working with community leaders to seek creative alternatives to introducing a structure that would undermine the scenic values that Simonds so successfully conserved. (Learn more about O. C. Simonds and his significance in landscape

history in *Landscape-Gardening*, with a new introduction by Robert E. Grese.)



Riverview Park, c. 1915–20. Courtesy Steve Chou.

Preservation profiles written by Jane Roy Brown

NEWS

Great Parks/Great Cities: Celebrating 150 Years of Central Park

On June 21–25, 2003, New York City will host an international conference on city parks. Central Park, designed in part by Frederick Law Olmsted, will serve as the gathering place for people from around the world to share ideas about the history, preservation, and future of parks. For more information, visit <http://pps.org/GPGC>.

Manning Plan Comes to Light

Martha H. Lyon, of Paysage, in Northampton, Massachusetts, has alerted LALH about her discovery of a rare, early plan by Warren H. Manning (1869–1938). Manning’s beautiful watercolor-on-linen plan for Pine Grove Cemetery in Manchester, New Hampshire, dated 1888, illustrates a pond and other features typical of a nineteenth-century rural cemetery. By all indications it was done prior to Manning’s involvement with Olmsted and may be the earliest existing design document by this important practitioner. Read about Manning in *The Muses of Gwinn*, *Midwestern Landscape Architecture*, and *Pioneers of American Landscape Design*.

There were several qualities that set Steele's work apart from those of his contemporaries, particularly after 1925, when Steele visited the Paris Exposition des Arts Décoratifs. There he saw innovative gardens by Gabriel Guevrekian, Jean Lurçat, Paul Vera, and others, in which plants were utilized solely for color and form, and a remarkable design by Robert Mallet-Stevens, in which concrete trees were substituted for the real thing. The exposition had a liberating effect on Steele, who wrote extensively about the new modernist gardens and began experimenting more actively with abstract use of plants and space in his designs. Steele came to relish the opportunity to work with clients who allowed him to experiment, such as Mabel Choate, for whom he designed the Blue Steps in 1937.

Steele operated his business from Boston, traveling as far west as Detroit, where he worked for Standish Backus, one of his wealthiest clients, south to Asheville, North Carolina, and north to New Brunswick. His papers document an estimated 700 projects, most of them gardens for private clients. Partially retired in 1962, he moved back to the farmhouse in which he was raised, in Pittsford, New York, and continued to work locally. His last project, for his Pittsford neighbors Richard and Nancy Turner, featured a vista of almost mystical impact that has since grown to solemn maturity.

The revised edition of *Fletcher Steele, Landscape Architect* covers fifty of the landscape architect's major works, including several that still survive, such as the Turner garden and Naumkeag, which Choate bequeathed to The Trustees of Reservations. Handsome period photographs by Paul Weber, Mattie Edwards Hewitt, and Steele are supplemented by new black-and-white and color photography by Carol Betsch. Steele's own writing is incorporated throughout and gives immediacy to his vivid, outspoken personality. Steele wrote engagingly and knowingly of garden design, tempering theoretical discussions of axis, line, form, and color with remarkable horticultural insights, historical perspective, and an understanding of the workings of the

human heart—the same qualities that were vitally important to his art:

[The landscape architect] must first study the personality of the people for whom the place is to be created. . . . He probes to discover, not what she has, but what she dreams of having; not what she does but what she would like to do.

In other words, he is frankly skeptical about the obvious, whether manner of life, possessions or expressed ideas. He knows all too many people whose daily life and daydreams do not correspond. And what he aims at as a sure prop for contentment is to furnish the best available background for the clients' daydreams. . . . These unspoken desires and satisfactions come to life in daydreams. Daydreams hurt nobody. Often they help to keep us steady in the whirlpool of events which push us on every side. Dreaming enables us to withdraw into ourselves for brief moments and rests us. It is good and if the garden makes it easier and pleasant to dream, then it is a good garden.



Stairway to grotto, Mr. and Mrs. Richard Turner garden, Pittsford, N.Y. Photograph by Carol Betsch.



Naumkeag, Stockbridge, Mass. Photograph by Carol Betsch.

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Introduction by Charles C. McLaughlin

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Robin Karson

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Hutcheson left behind a rich design legacy, which is well represented in this beautifully illustrated book. Davidson's introduction places Hutcheson in the context of her profession and her time.

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Morgan's introduction provides an elegant perspective from which to understand Eliot's tragically short life. The inaugural volume in the Reprint Series includes two large, fold-out maps reproduced from the original edition.



A GENIUS FOR PLACE: *American Landscapes of the Country Place Era*

The current LALH touring exhibition, featuring new photography of seven artistically significant American country place landscapes designed between 1905 and the 1950, has been enthusiastically received by audiences and critics alike.



A Genius for Place: American Landscapes of the Country Place Era at the Long Island Museum of Art, History, and Carriages, Stony Brook, N.Y., March 2003.

"The estate landscapes showcased in Carol Betsch's recently commissioned prints are undoubtedly worth seeing."
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"One particularly nice feature of the exhibit is that after you have viewed [the photos] you can actually go and visit the gardens themselves—all are currently open to the public."
—*Times Beacon Record*, Long Island, N.Y.

"The exhibition offers a rare glimpse into the breathtaking scenery and architectural design of seven significant early-twentieth-century landscapes. . . . Displays include black-and-white photographs that powerfully reveal the special features of each landscape."
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"This project introduced me to the notion of the genius loci, the spirit of the place, and the work of landscape architects who expressed it in their art. The exciting task became discovering that spirit in these places and making photographs that would convey it."
—Carol Betsch, photographer of *A Genius for Place*



Dumbarton Oaks, Washington, D.C.
From *A Genius for Place*. Photograph by Carol Betsch.

A Genius for Place is on view at George Eastman House, Rochester, N.Y., from June 7 to September 21, 2003.

For more information, please visit our website, www.lalh.org.

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In this issue of *View*, you'll read about:

- ❖ A new, LALH paperback edition of the groundbreaking book *Fletcher Steele, Landscape Architect*
- ❖ Frederick Law Olmsted's first book now reprinted by LALH, with an introduction and annotations by the Olmsted scholar Charles C. McLaughlin
- ❖ Preservation reports from Camden, Maine; Hannibal, Missouri; and Belle Isle, Michigan
- ❖ *A Genius for Place*, the LALH exhibition traveling to enthusiastic audiences around the country
- ❖ How you can become a member of LALH!



Blue Steps, Naumkeag, Stockbridge, Mass., design by Fletcher Steele, 1938. Photograph by Carol Betsch.

Fletcher Steele is coming this fall!

LALH is proud to announce a new, paperback edition of *Fletcher Steele, Landscape Architect*, with an updated preface and new photographs in a beautiful redesign.



Inside *View*, preservation news about the Anna Scripps Whitcomb Conservatory, Belle Isle, Detroit. Courtesy James Justus, Anna Scripps Whitcomb Conservatory.

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