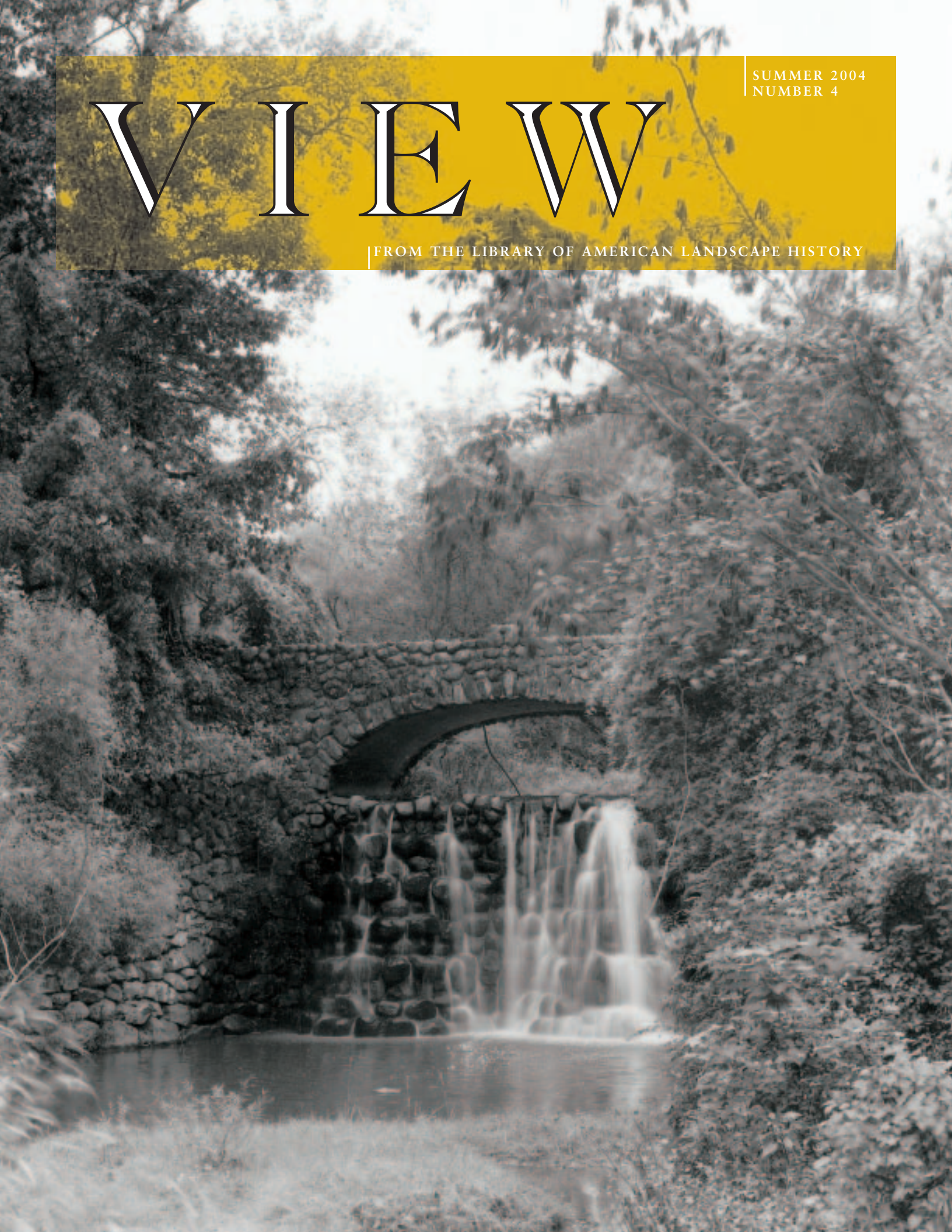

SUMMER 2004
NUMBER 4

# VIEW

FROM THE LIBRARY OF AMERICAN LANDSCAPE HISTORY

# VIEW FROM THE DIRECTOR'S OFFICE

It is great to be writing to you again with news of LALH books and the preservation they support. The LALH mission—to educate and thereby promote thoughtful stewardship of the land—is being accomplished with your help. Thank you for your generous donations during the past year and for your dedication to helping us recover the work of America's forgotten landscape practitioners.

In this issue of *View* you can read about several extraordinary landscapes. Catherine Howett's forthcoming monograph on the country estate and village of Reynolda, in Winston-Salem, North Carolina, looks at the conjunction of landscape design and the new southern woman in the person of the feisty and imaginative Katharine Reynolds, wife of the famed tobacco magnate. *View* also profiles the new reprint from the ASLA Centennial Series, *New Towns for Old* (1927), by John Nolen, which includes case studies of several towns from Kingsport, Tennessee, to Mariemont, Ohio.

Other pieces in *View* look at recent meadow restoration projects at Central Park and Prospect Park in New York City, renovations to Skyline Parkway in Duluth, Minnesota, a new museum wing for Reynolda Museum of American Art, and the opening of a remarkable private garden in Jackson, Mississippi, created by Chestina Welty and cared for by her daughter, Eudora.

We are pleased to announce the addition of a distinguished member to the LALH Board of Trustees, Charles C. McLaughlin, who has long been a valued adviser and friend. We are thrilled that Charlie will serve LALH in this official capacity and look forward to working with him as LALH grows. Sadly, we have also lost a dear and spirited adviser who lent support and encouragement to LALH over many years. Dan Kiley, one of the twentieth century's preeminent landscape architects, died on February 21, 2004. We will miss him.

Congratulations are due Oldfields, the country estate owned by the Indianapolis Museum of Art, for achieving designation as a National Historic Landmark. LALH has worked for more than a decade with the dedicated and sophisticated staff of this beautiful estate to reveal the genius of Percival Gallagher's plan.

Last year, LALH published a revised and expanded, paperback edition of the 1989 biography *Fletcher Steele, Landscape Architect*. The newly designed, larger format shows the old photographs to wonderful advantage, and we have begun planning a similarly

redesigned reprint of *The Gardens of Ellen Biddle Shipman* for 2006.

University of Massachusetts Press and University of Illinois Press have announced new paperback editions of the popular titles *A Modern Arcadia*, by Susan L. Klaus, and *Midwestern Landscape Architecture*, edited by William H. Tishler. That these LALH titles have found such sustained readership—and a place on several university course lists—tells us that we are on the right track with our high standards for research, writing, and editing.

These successes fulfill our mission of developing insightful, accessible, and affordable books about America's landscape history. Although this mission is straightforward—and unwavering since our founding twelve years ago—seeing it through requires planning, commitment, and substantial financial resources. Please help us continue our important work by donating generously to LALH.

Robin Karson

Robin Karson, Executive Director

Among the highlights of the LALH spring board meeting in Charleston, S.C., was a visit to the highly acclaimed restoration of the c. 1820 garden of Margaret and John Thornton. LALH board members and historian C. Allan Brown on site of the former kitchen garden.

On the cover: Reynolda, waterfall from Lake Katharine. Photograph by Carol Betsch.

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## A WORLD OF HER OWN MAKING:
### Katharine Smith Reynolds Johnston and the Landscape of Reynolda

*By Catherine Howett*

Not long after marrying tobacco magnate R. J. Reynolds, Katharine Smith Reynolds (1880–1924) began to dream of a new home. Her vision coalesced gradually, as she and Dick traveled widely, through New England and to Europe. She delved into farm journals and new home magazines, and she visited other estates, such as Biltmore in Asheville. In time, Katharine decided that, unlike Biltmore's palatial residence, her home would be a welcoming bungalow. She pictured it in a landscaped park, set amid thriving farm fields and pastures, with its own village of homes and gardens, church, and school.

Katharine Smith Reynolds, c. 1914–16. Courtesy Reynolda House Archives.

To realize this dream, as Catherine Howett observes in a forthcoming book for LALH, Katharine Reynolds drew on "the liveliest and most progressive ideas of her era—political, economic, agricultural and environmental, social, artistic, and religious." Howett's elegantly rendered tale places Reynolds's achievement firmly within the history of American landscape architecture and planning.

Howett begins her story with Katharine's childhood in Mt. Airy, North Carolina, and the defining southern values that framed her experiences there. She follows the young girl through her transformative education at the state Normal School, founded and run by Charles Duncan McIver and his ardently feminist wife, Lula. The values instilled in Katharine Smith during these early years guided her, a new woman of the New South, in all that followed.

Few young women of the day found themselves, as Katharine did, poised with almost unlimited wealth to construct their domestic dream. But Katharine's sense of purpose for her vast resources was even more unlikely: the founding of a model community that would emphasize health, modern technology, mixed-crop scientific farming, education, and beauty. She accomplished her goal with the unfailing support of her husband, who died in 1918, barely seven months after the family had moved into the house. Katharine remarried in 1921, but she, too, died an untimely death, only three years later.

The estate project was launched in 1904, when the Reynoldses began to purchase adjacent parcels of rural land on the edge of Winston. Eventually, the property would comprise 1,000 acres. Katharine hired the engineering firm of Buckenham & Miller to help her plan the location of all elements of the estate, including the golf links, one of the first areas finished. (Outdoor recreation was one of her many keen interests.) She read the *Progressive Farmer* religiously and queried the local extension office for the latest advice on what crops to plant, what breeds of cows, chickens, and hogs to raise, and what new food processing methods to adopt. Katharine arranged classes so her workers could learn these things directly. The scope of the enterprise was vast and complex, and while managing it all, Katharine coped with frequent episodes of ill health and the birth of four children.

"During these early years of engineering the site," writes Howett compellingly,

> the gully-riddled fields of the old farms were scoured even more deeply by teams of mule-drawn "drag pans" and squads of laborers with shovels digging underground tunnels to carry the vital arteries of pipe and wire. Tons of native "blue granite" rock excavated during grading and construction were reserved, at Katharine's instigation, to be used in walls, piers, foundations, and chimneys. Cleared fields intended for cultivation were enriched with manures and cover crops. Elsewhere, huge expanses of ground were cut into or filled; the earth itself was recontoured, sculptured into new forms to produce a "recreation and pleasure ground"—a landscape transformed by art into something more like a park than a piedmont North Carolina farm.

The imagery guiding the new landscape was Olmstedian. "Rather than a state of untouched nature," writes Howett,

> the landscape was meant to convey a dominant visual impression of serene and pastoral rural scenery—an expanse of lawn resembling open meadows picturesquely framed by groves of trees; meandering streams and a natural-looking manufactured lake and pond; narrow roads and paths winding through acres of woodland, past orchards and cultivated fields; and finally, a large "farmhouse"—Katharine's bungalow—close to a cluster of farm buildings in a village of quaint cottages.

Prize-winning Jerseys of Reynolda. Courtesy Reynolda House Archives.

Katharine turned to the Philadelphia architect Charles Barton Keen to design the Arts and Crafts–influenced home that would nestle into the rolling site. Keen also designed many of the uniformly white stuccoed village homes and farm buildings. The repetition of visual elements, such as the stone foundations, served to integrate the range of structures in the small community. The green clay-tile roofs also tied it to the larger, wooded landscape. In 1914, the Philadelphia-based landscape architect Thomas Sears was commissioned to redesign a plan for the four-acre formal garden, which was to be sited near the public road. Katharine was so impressed by Sears's work that she hired him for all additional landscape architectural services.

*Continued on Page 10*

Reynolda farm buildings. Photograph by Carol Betsch.

## NEW TOWNS FOR OLD: Achievements in Civic Improvement in Some American Small Towns and Neighborhoods

*By John Nolen*

John Nolen. Courtesy Cornell University Library.

As Katharine Reynolds weighed decisions about the layout of her barns and how large to make her new school, John Nolen (1869–1937) was planning new American towns. In these projects, he established residential, business, agricultural, and industrial zones and determined the locations of streets, parks, and buildings, from the city hall and library to the jail. Reynolds was an amateur, using consultants to help create her estate and village (she actually contacted Nolen's office for assistance in drafting a constitution for a civic improvement league for Winston). Harvard-trained Nolen, however, was one of a new breed of professionals who conceptualized the city as a system of interrelated components. He is considered a founder of the planning profession.

In his classic treatise, *New Towns for Old* (1927), Nolen writes with flair of several communities that he planned and many that he "reshaped." The book's chapters discuss the details of individual projects, such as the neighborhood developments of Myers Park, North Carolina, and Union Park Gardens, Delaware, and the industrial towns of Kistler, Pennsylvania, and Kingsport, Tennessee. One chapter is devoted to the story of Nolen's best known town, Mariemont, Ohio, an experiment underwritten with funds from the wealthy philanthropist Mary M. Emery.

LALH is reprinting Nolen's book as part of the ten-volume ASLA Centennial Reprint Series, with a new introduction by Charles D. Warren, an architect and historian who brings his experience designing in more recently planned towns to bear on Nolen's life and work. The LALH edition will include a list of Nolen's projects and a new index.

Warren's introduction provides vivid insight into the period and the circumstances behind the publication of Nolen's book, including the journalist Sylvester Baxter's role as ghostwriter of some sections of it. "Both Nolen and Baxter spent much of their lives proselytizing for the new civic ideals," writes Warren,

> but Nolen did more than persuade and convert, he sought to realize the dreams and eliminate the nightmares he saw woven into the fabric of American cities, towns, and villages. His idea of reform was pragmatic, accommodating plans to realities without losing sight of temporarily elusive ideals. His successes and failures are recorded in the landscapes and the cityscapes he left behind.

At Kingsport—whose development was contemporaneous with that of Reynolda—Nolen was hired by the chairman of the Carolina, Clinchfield and Ohio Railway to replan a town that would capitalize on the rich natural resources of the area and whose population would utilize the new line. Similarly complex financial motivations spurred the creation of other towns, such as Venice, Florida, where the business would be providing accommodations for the "going-away winter," or Kistler, Pennsylvania, where it was housing brick workers.

In many passages, *New Towns for Old* reads like an earnest American novel, filled with high hopes for the new small town as an alternative to increasingly sordid urban life. With its motion pictures, motor buses, "chain stores," and "last, but not least, radio . . . [which] gives to suburban homes the finest city lectures and music," the small town was seen to have access, at last, to the amenities of the urban center and so provide the perfect balance of urban and rural life.

But the text also was intended as a warning cry, motivated by a sense that a deluge would soon burst from the overcrowded cities—thanks, in part, to Henry Ford's "flivver"—and that this flood could result in "beautiful landscapes despoiled, mutilated, scarred, and either abandoned or covered with shacks," in words that were almost certainly Baxter's.

*New Towns for Old* integrates important principles gleaned from distinguished predecessors. In a chapter on Cohasset, Massachusetts, for example, Nolen invokes the spirit of Charles Eliot and the Trustees of Reservations as he writes of preserving beachfront. Elsewhere, he writes in Olmstedian terms about the importance of setting aside land for active recreation to spare parks that "furnish broad, restful, open spaces."

Nolen addresses the advantages of organic street plans rather than rigid grids and of the pitfalls of developing grand architecture that does not reflect the specifics of place. The social imperatives embedded in Nolen's planning treatise, however, raise more difficult issues. Unquestioned racial segregation characterized both planned and unplanned development in Nolen's and Katharine Reynolds's day. Like Reynolds, Nolen considered himself an enlightened progressive, providing separate but equal houses, playgrounds, schoolhouses, and churches for a black population that were, as he wrote, "commensurate with the advanced standards set for the rest of the community." The notion that separate is inherently unequal had not yet taken even theoretical root.

"Concern with foreign workers comes up in discussions of Walpole, Mariemont, and Kingsport, too," writes Warren, "indicating how troubling the foreign domestic habits of impoverished newcomers were to third-generation Americans, such as Nolen, or old Yankees, such as Baxter." That these biases often shape the present as well as the past of American towns is beyond dispute.

In 1912 Nolen described the goal of town planning as the endeavor "to establish the individuality of a city,—to catch its peculiar spirit, to preserve its distinctive flavor, to accent its particular physical situation." *New Towns for Old* gives tangible form to these ideals.

Venice Boulevard, Fla., town plan by John Nolen. Photograph by Robert Robinson.

## OLMSTED'S NEW YORK PARKS: Protecting Passive Scenery

> Dame Nature is a gentlewoman. No guide's fee will obtain you her favour, no abrupt demand; hardly will she bear questioning, or direct, curious gazing at her beauty; least of all will she reveal it truly to the hurried glance of the passing traveller, while he waits for his dinner, or fresh horse, or fuel and water, always we must quietly and unimpatiently wait upon it. Gradually and silently the charm comes over us; the beauty has entered our souls; we know not exactly when or how, but going away we remember it with a tender, subdued, filial-like joy.
> —Frederick Law Olmsted, *Walks and Talks of an American Farmer in England*, 1852


Charles C. McLaughlin in Central Park meadow.

The English pastoral landscape left such a strong impression on the young Frederick Law Olmsted (1822–1903) that he tried to re-create its effects, albeit on a smaller scale, in parks he built later in America. "These Emersonian or Thoreauvian moments were what, through the art of careful design, he wished later to make possible for everyone to experience in the broader pastoral stretches of his great parks," observed the Olmsted scholar Charles C. McLaughlin in a paper he delivered in 1991. "These moments were what he called . . . 'unconscious, or indirect recreation,' when all the jarring sights and sounds of city life were obscure and muted in an illusion of limitless countryside."

In its early years, the Long Meadow in Brooklyn's Prospect Park, designed by Olmsted and Calvert Vaux in the 1860s, embodied one of the purest examples of this illusion: the gentle slopes and swales, broken only by clumps of deciduous trees (and originally, grazing sheep), allowed the eye to rest on the distant horizon. Yet, despite visitors' appreciation of these sweeping views, such pastoral scenery and the concept of "indirect recreation" have been the most difficult features to preserve in Olmsted parks.

During his lifetime, Olmsted passionately defended his open spaces against encroachment by concessions and recreational amenities. As McLaughlin notes, Olmsted did not necessarily object to those features; he included bathhouses and playgrounds, concert stages and parade grounds in his parks. "The important difference between . . . later proponents of active sports and recreation and Olmsted," McLaughlin wrote in a speech upholding the value of these passive open spaces, "was that his designs displayed greater aesthetic sensitivity, and his proposed facilities did not interfere with tranquilizing vistas of park scenery."

After Olmsted's death, advocates took up the defense of his open spaces in the face of a rising clamor for recreational development. At times the fight grew ugly, as when, in the 1930s, social reformers agitating for ballfields in Central Park spun the issue as "art on one side, boys and girls on the other," says Central Park historian Sara Cedar Miller. By the mid-twentieth century, baseball had won the day in both Central and Prospect Parks: ballfields spanned the Long Meadow and clustered in Central Park's Great Lawn. But park advocates of the 1980s and 1990s, seeking to reopen views and the sense of infinite space Olmsted had envisioned, had learned from the polarizing tensions of the past.

Tupper Thomas, Prospect Park administrator and president of Prospect Park Alliance, a friends group, says that when she arrived in 1980, seven ballfields occupied the south end of the Long Meadow, surrounded by high fencing and bleachers. A backstop in the middle of the open space blocked off all north-south views. Thomas approached John Cortese, the head umpire for the neighborhood leagues. "I told him, 'baseball has a short season, but the views up and down the meadow are blocked all year,'" she recalls. "I assured him that I never wanted to get rid of baseball." Cortese replied that he loved umpiring in the park because it was the most beautiful place in the world—he wanted to help.


Sheep in Prospect Park. Courtesy Prospect Park Alliance.

Thomas pitched a plan to move the playing fields to the extreme ends of the meadow and push the backstops to the edges, restoring the long views. She also proposed taking down all bleachers and fencing, painting the backstops black to make them less visible, reseeding the grass in the infields, and planting deciduous trees in the south end of the meadow, as Olmsted had planned. Cortese approved, and the changes were finished in 1984. "It's wonderful now . . . the views are grand," Thomas says. "No one's ever complained, and the ballplayers love it."

A similar scenario played out in Central Park's thirteen-acre Great Lawn, where in the 1950s the city built eight ballfields. Though the perfectly flat, Beaux-Arts oval, built on the site of the former Croton Reservoir in the 1930s, was not in the Olmsted design vocabulary, "it did provide an opportunity to open up more landscape," notes McLaughlin. A small pond, known as Belvidere Lake, anchored the oval's south end, balanced by two playgrounds at the north end. From the 1970s through the mid-1990s, the greensward became a massive concert venue, and crowds gradually trampled the lawn into hardpan.

Such was the state of the Great Lawn when Elizabeth Barlow Rogers, now a trustee of LALH, became park administrator and president of Central Park Conservancy in the mid-1990s. One of her first projects was to develop a restoration and management plan for what New Yorkers had dubbed the "Great Dustbowl." The plan called for shrinking the oval, enlarging the lake (now called the Turtle Pond), and creating a more irregular, picturesque edge along the water. All the ballfields were retained, but rearranged to create a more generous passive area for sunbathing and picnicking. The New York philanthropist Richard Gilder pledged one-third of the $71 million needed to fund the project. Over time, the city, the conservancy, and other private donors supplied the rest, and the restoration wrapped up in 1998.

These projects have gone a long way to restore the largest grassy expanses in two of Olmsted's oldest and best-loved parks. They have also validated his embattled concept of contemplative leisure. "Properly and sensitively restored and intelligently used, the Olmsted parks will again be delightful places to jog, ride horseback, stroll, or congregate," McLaughlin observed in his speech. "Then they will serve the gregarious, athletic, and poetic sides of our nature, brightening our lives and those of generations to come as Olmsted hoped they would when he designed them a century ago."

## SKYLINE PARKWAY: Changing Prospects

Horace William Shaler Cleveland (1814–1900) was at the pinnacle of his career when he visited Duluth, Minnesota, in the 1880s. He had published his influential book, *Landscape Architecture, as Applied to the Wants of the West*, a decade earlier. When he came to Duluth to speak in support of a scenic parkway being planned by the new city park commission, he was in the midst of designing a sweeping park system in Minneapolis. The comprehensive network of urban green spaces, linked by lakes and parkways, embodied some of the central ideas expressed in his groundbreaking book.

Duluth was then a raw boomtown at the tip of Lake Superior near the mouth of the St. Louis River. When railroads opened a direct connection to the vast interior riches of lumber, iron ore, and wheat, the city's growth skyrocketed. So did the ambitions of Duluth's civic leaders, who called their prospering port the "Zenith City of the Unsalted Sea."

In his speech, Cleveland bolstered the notion that the nascent parkway befitted this vision of grandeur. The park commission's proposed route followed the elevated rim of a glacial beach, the prehistoric shoreline of Lake Superior. The curving roadway provided expansive views of the lake, its growing harbor city, and the St. Louis River Valley. "Cleveland told the group, 'Those long views are pretty special—we don't have anything like that in Minneapolis,'" says the Minnesota-based historian and preservation planner Patrick Nunnally. "The city fathers probably didn't mind hearing that."

Construction on what became Skyline Parkway started in the 1890s, but the 1920s and 1930s saw the biggest growth of the parkway system, guided by a visionary mayor, Samuel Snively. By the 1940s the road was complete, winding 46 miles through wild and urban landscapes viewed from a series of scenic turnouts—a carefully orchestrated Picturesque design. The route linked every major public park and forest in the city, more than a dozen open spaces in all. Builders incorporated native stone in bridges and walls, giving the road a unique character and underscoring its relationship to the wild landscape.

Bridge over Amity Creek on Seven Bridges segment of Skyline Parkway. Courtesy URS Corporation.

"The parkway, though a designed historic landscape, is unusual in that it wasn't 'authored' by a famous designer," observes Nunnally, who has completed three historical studies on Skyline Parkway. "It was set out as a concept with a general alignment sketched by supporters, then designed and laid out by the city's public works department over 50 years."

During the second half of the twentieth century, the city's focus shifted from maintaining the parkway to building ballfields and other recreational amenities. Skyline Parkway evolved into a heavily used corridor for commuting, sight-seeing, and pedestrian recreation—running, cycling, roller-blading, even cross-country skiing. The increased use, while attracting new advocates, also created more automobile traffic and maintenance issues, not to mention conflicts among pedestrians, motorists, and residents along the parkway. "In some places the shoulders are so narrow that the congestion of walkers, runners, cyclists, and cars is pretty bad," says Nancy Nelson, the unofficial leader of the Skyline Planning and Preservation Alliance, a volunteer advocacy group.

Today, partly because of such user conflicts, only about 25 miles of the parkway remain open to automobiles, and the road bed, shoulders, walls, and bridges are in need of repair. A lack of coherent signage causes drivers confusion and frustration. Aesthetic issues—oversized houses, tour-bus parking, trees blocking vistas, and trash dumping—have undermined the route's scenic value.

These were among the problems reported in the Skyline Parkway Corridor Management Plan, released in 2003. The plan, commissioned by the City of Duluth Department of Planning and Development, set out to identify features that would qualify the parkway for designation as a national scenic byway—it was named a state scenic byway in 1998—and to recommend management strategies.

Postcard of Minnesota Point and the Aerial Bridge from Skyline Parkway. Courtesy Minnesota Historical Society.

"Proponents from the city and the state think it's suitable for national scenic byway designation, and we agree," says Steve Durrant, one of two landscape architects from the Minnesota office of URS Corporation who helped produce the plan. But the parkway's unique character, defined in large part by the diverse scenery along its route, complicates preservation efforts. For example, the plan identifies six segments with different paving, widths, and viewsheds. Nunnally, one of several consultants who contributed to the plan, describes the parkway as "a whole greater than the sum of its parts." How to unify the quality of each section without altering the changing experiences is one of the chief questions the management plan tackles.

Although the plan incorporates a historic-preservation perspective throughout, Durrant points out that what the city ultimately decides to do will depend on funding, as well as on which of many public viewpoints holds sway. For example, he says, "some people see it as an important commuting road, which is not always compatible with a historic parkway."

Charles Froseth, a senior planner with the city's Department of Planning and Development, says the plan is under review by the Duluth Heritage Preservation Committee, a citizens' advisory group. The city has kept up ongoing bridge repairs and mustered a grant to study the way-finding issues raised in the plan. But with funds in short supply, the bulk of the plan's recommendations may be shelved for the foreseeable future, Froseth says.

Nelson agrees that immediate action seems unlikely, but feels hopeful about the plan's longer-term prospects. After SPPA defeated a former mayor's plans to raze part of an old-growth forest to build a golf course near the parkway, Nelson says advocates are pleased to see a new administration reaching out to citizens on a variety of planning issues. "[The situation] looks much more optimistic than it used to," she says.

## REYNOLDA: A History of Change

Beginning in the 1940s, the descendants of R. J. and Katharine Reynolds sold parcels of the Reynolda estate land to private owners and gradually donated most of the property to educational institutions, primarily Wake Forest University. In 1946 a Reynolds family foundation gave Wake Forest University a large donation and 350 acres to build a campus on the property.

Reynolda formal garden after restoration.
Photograph by Chet Thomas, courtesy The Jaeger Company.

In time, family members also donated Reynolda Village and Reynolda Gardens to the university, a gift comprising four acres of formal gardens, greenhouses, many of the original barns and other outbuildings, and 125 acres of wetlands, woods, and fields. In 1964 the family of Charles H. and Mary Reynolds Babcock incorporated Reynolda House into a nonprofit organization that became Reynolda House, Museum of American Art, with Barbara Babcock Millhouse as president of its board of directors. The museum, on 19 acres of surrounding land, remained independent until 2002, when it became affiliated with Wake Forest University.

Today, the Reynolda landscape is in a state of guided change. The three chief parcels of the original estate, about 177 acres in all, were listed on the National Register of Historic Places in 1980. All but one of the thirty original support buildings still stand, although Reynolda Village now houses shops, offices, and restaurants. The university rehabilitated Reynolda Gardens, a popular visitor attraction, in 1998, and Reynolda House will open a new exhibition wing in 2005.

Chet Thomas, principal landscape architect at The Jaeger Company of Athens, Georgia, oversaw the rehabilitation of Reynolda Gardens from 1996 to 1998 and the landscape design for the new wing at Reynolda House. In the gardens, much of the work focused on the Greenhouse Garden, a sunken rectangle divided into quadrants by intersecting lawns; an adjoining vegetable and rose garden also received attention. "Retaining-wall restoration was a major part of the project," Thomas says.

A team of Jaeger and Reynolda Gardens workers also repaired other structures, replanted the lawns, restored grass paths, and refurbished Sears's planting scheme in the Greenhouse Garden. The most visible changes, however, resulted from restoring the spatial relationships in the Greenhouse Garden. When the team replaced a towering allée of cryptomeria (*Cryptomeria japonica lobbii*) with younger specimens and pared overgrown boxwood hedges, the garden assumed its original proportions. "It's also a more open, enjoyable space to walk through, and easier to read and understand," says Thomas. Preston Stockton, superintendent of Reynolda Gardens, agrees: "Bringing it back as close as possible to the original plan allows the whole garden to make sense, and we get much more of a feel for when the family lived here."

Planning for the Reynolda House addition began in the late 1990s. Millhouse says the process was informed by the work on the formal gardens, as well as by consulting from LALH, The Jaeger Company, and HERITAGE LANDSCAPES, a landscape architecture and planning firm. "I came to realize that the landscape was as important to the interpretation of the property as the rugs on the floor," recalls Millhouse. "In particular, the consultants identified important views and helped me see them as an extension of the house." Millhouse credits The Jaeger Company and the architects, Beyer Blinder Belle of New York City, for making the new wing as inconspicuous as possible. "Our addition is so neatly snuggled into the hill behind the house that from the front you can't see it," she says.

Thomas says his team is working to maintain the informal, naturalistic character of the rest of the museum grounds. That includes extending the plantings of camellias, azaleas, rhododendrons, dogwoods, and viburnums around the new wing, which lies on the building's east side. The team is adding to the woodlands of pine and mixed hardwoods to screen views of the museum addition from popular nature trails.

Millhouse expects Howett's book will excite interest in the property and its visionary founder. "It is so moving that it can't help but create a sense of admiration for Katharine Reynolds," she says. For her part, Howett hopes the book will help visitors tune into the reforming spirit that underlies the appearance of the landscape. "The beauty," she says, "was meant to serve a very idealistic vision.

**VISITOR INFORMATION:**
Reynolda Gardens of Wake Forest University
Open to the public free of charge during daylight hours year-round.
Educational programs are offered for children and adults.
Volunteer groups assist with garden and educational activities.

Reynolda House, Museum of American Art
2250 Reynolda Road, Winston-Salem, NC
(888) 663-1149; reynolda@reynoldahouse.org

Open Tuesday–Saturday, 9:30 AM–4:30 PM; Sunday, 1:30 PM–4:30 PM
Admission: Adults $8, seniors $7, children and students free

Roses now fill several beds in the formal garden at Reynolda. Photograph by Carol Betsch.

## EUDORA WELTY'S GARDEN: Southern Revival

> Mrs. Larkin's garden was a large, densely grown plot running downhill behind the small white house where she lived alone. . . . The sun and the rain that beat down so heavily that summer had not kept her from working there daily. Now the intense light like a tweezers picked out her clumsy, small figure in its old pair of men's overalls rolled up at the sleeves and trousers, separated it from the thick leaves, and made it look strange and yellow as she worked with a hoe—over-vigorous, disreputable, and heedless.

This excerpt from Eudora Welty's short story "A Curtain of Green" is just one example of how the writer wove the themes of gardening and gardens into her work. As for the over-vigorous gardener, "that sounds like her mother," says Susan Haltom, a garden restoration consultant at the Eudora Welty House in Jackson, Mississippi. Haltom recalls that Eudora Welty (1909–2001), even in her later years, referred to the garden as "my mother's garden"—and to herself as "my mother's yard boy"—despite the fact that the author lived in the house for seventy-five years, nearly fifty of them by herself.

The garden, restored to the period from 1925 to 1945, when the garden and Welty were both coming into their own, opened to the public for the first time in April 2004. The Tudor-style house, built in 1925 by Eudora's parents, Christian and Chestina Welty, will open as a literary museum in late 2005.

Mary Alice White, Eudora Welty's niece and the director of the Mississippi Department of Archives and History, describes the garden as "typically southern," divided into "rooms" and planted with natives and popular old-fashioned perennials. Designed by Chestina Welty on three-quarters of an acre, the garden surrounds the house. Two backyard rooms, the upper and lower gardens, are bounded by privet hedges and separated by arbors, trellises, and steps. The upper garden contains a perennial border and a cutting bed, and the lower garden is given over to Chestina Welty's favorite roses. Spigelias and a native azalea line the west side of the house. A camellia room, containing about thirty varieties, lies on the east side. "Camellias were Eudora's favorite," White says. "When Eudora traveled, her mother would ship her fresh camellias in a box on an overnight train, and Eudora would sometimes send camellias to her agent in New York."

Eudora Welty working in the rock garden. Courtesy Eudora Welty, LLC.

The restoration has been a labor of love led by Haltom, who wrote a cultural landscape report in 2001 based on interviews with the writer, Welty's photographs, and a trove of Chestina Welty's garden journals, plant lists, and diagrams. Along the way, Haltom says she has had help from many sources, including LALH trustee Michael Jefcoat of Laurel, Mississippi, who, with his wife Evelyn, has been an active supporter. The foundation contacted Jefcoat after discovering a letter from him to Welty, saved among her private papers. Jefcoat now serves on the board of the garden committee.

The garden restoration began in 1994, several years after the elderly Welty, who had deeded her house to the Department of Archives and History, had lost her longtime gardener and the yard had been in decline. "She was sitting in an easy chair," Haltom recalls, "and she had big china-blue eyes, which she rolled toward the window and said, 'I can't bear to look out there and see what's become of my mother's garden.'" Haltom started pulling out the honeysuckle and poison ivy that covered many of the beds. "Then I'd go home and read her stories, and I began to see how much this place influenced her work, and how important it was to restore it," she says. "When Eudora died she knew we were working on this, and she was pleased."

Preservation profiles written by Jane Roy Brown

**VISITOR INFORMATION:**
The Garden of the Eudora Welty House
1119 Pinehurst Street, Jackson, MS
(601) 353-7762; weltytours@mdah.state.ms.us
Open for tours Wednesdays, 10 AM–2 PM, March–October.
Reservations required. Admisison is free.
The Eudora Welty House opens to the public in 2006.

# NEWS

Oldfields. Photograph by Carol Betsch.

## Oldfields Listed as National Historic Landmark

Oldfields, the former home and estate of the late Indianapolis businessman, collector, and philanthropist Josiah K. Lilly Jr., has been designated a National Historic Landmark. Oldfields was selected for this prestigious designation because it embodies distinguishing characteristics of the American Country Place Era, including a landscape designed by Percival Gallagher of Olmsted Brothers. If travel takes you to the Midwest this summer, please plan to visit—and while you are there, see *A Genius for Place, American Landscapes of the Country Place Era*, on view at Oldfields, Indianapolis Museum of Art, through October 10.

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## FORTHCOMING

***A WORLD OF HER OWN MAKING: Katharine Smith Reynolds Johnston and the Landscape of Reynolda***

Catherine Howett

The compelling story of the young wife of tobacco magnate R. J. Reynolds and the estate, farm, and village she created in Winston-Salem. Richly illustrated with historical and new photographs. Spring 2005. UMass Press/cloth. Price to be determined.

***NEW TOWNS FOR OLD: Achievements in Civic Improvement in Some American Small Towns and Neighborhoods***

John Nolen (ASLA Centennial Reprint Series, reprint of 1927 edition). New introduction by Charles D. Warren

Long out of print and increasingly rare, this illustrated study will be of great interest to planners and urban historians. Individual chapters examine different communities, suburbs, and parks planned by Nolen. December 2004. UMass Press/cloth, $34.95.

## RECENT RELEASES

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

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***Midwestern Landscape Architecture***

Edited by William H. Tishler.
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***Reynolda*** | *Continued from Page 3*

Over the next four years, an increasingly inventive design emerged. By 1918, Reynolda had evolved into a vibrant, working community that fulfilled the mission its creator had embraced many years before.

The complex process of planning Reynolda paralleled similarly fervid efforts in other parts of the United States, usually on a smaller scale, during what is known as the American Country Place Era. The over-arching principles that influenced the design of these estates were the same ones that influenced the design of small towns, suburbs, parks, and institutional grounds. Through detailed studies such as Howett's on Reynolda, we gain new insight into the cultural realities of the period, as well as new appreciation for the remarkable landscape designs it produced.

View to Lake Katharine, Reynolda, 1948. Courtesy Reynolda House Archives.

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Dan Kiley (1912–2004). Photograph by Felice Frankel, 1988.

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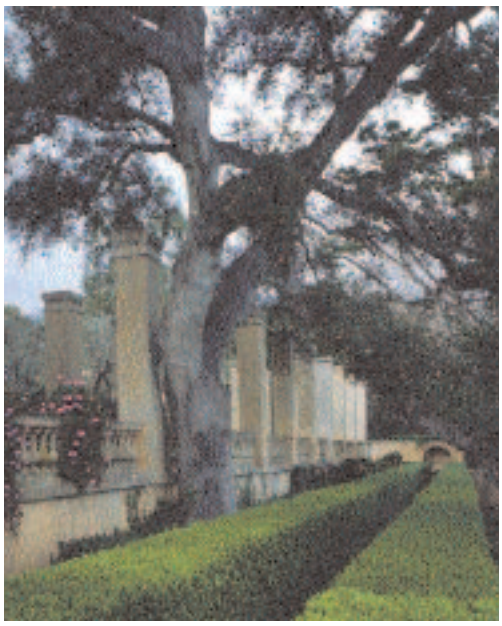

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