

SUMMER 2006  
NUMBER 6

# VIEW

FROM THE LIBRARY OF AMERICAN LANDSCAPE HISTORY





## VIEW FROM THE DIRECTOR'S OFFICE

Summer is almost here, and I am happy to be in touch with you again. The past year at LALH has been filled with hard work, accomplishment, and change. This issue of *View* is dedicated to the memory of Charles C. McLaughlin, venerated LALH trustee, author, and founding editor of the *Papers of Frederick Law Olmsted*. Charlie died in September 2005 after a brief illness. In this issue of *View*, distinguished author Jill Ker Conway reminisces about her dear friend.

There are also new faces at LALH. Two members of the national landscape architectural community have joined our board of advisers. Edward L. Blake is founding principal partner of the Landscape Studio in Hattiesburg, Mississippi, and George W. Curry is SUNY Distinguished Teaching Professor, College of Environmental Science and Forestry, Syracuse, New York. This year LALH also welcomed administrative and research assistant Neil Brigham and intern Reid Bertone-Johnson.

Reid, a recent graduate of the master's program in the Department of Landscape Architecture and Regional Planning at the University of Massachusetts Amherst, now serves as assistant coordinator of our Warren H. Manning project, helping Jane Roy Brown oversee the efforts of a national network of volunteer research associates who are gathering data via our new web-based Manning survey. To learn more about this exciting project, please visit [LALH.org](http://LALH.org).

Among several accomplishments in 2005, we are most proud of the launch of two new books. The reprint edition of John Nolen's *New Towns for Old*, the sixth volume in the ASLA Centennial Reprint Series, was published in June and followed by conferences in several Nolen-designed communities. *Henry Shaw's Victorian Landscapes* by Carol Grove, a recent best-seller for University of Massachusetts Press, was published in October in conjunction with celebrations in St. Louis at the Missouri Botanical Garden and Tower Grove Park.

In February 2006 the popular touring exhibition *A Genius for Place* opened at Smith College Museum of Art, where it has been the focus of tours, lectures, and courses in the new Smith program in Landscape Studies. Next year, the richly illustrated, oversize book *A Genius for Place*, which features photographs from the exhibition, will be published by LALH and University of Massachusetts Press.

In this issue of *View*, you can read about another forthcoming book from LALH, a new edition of Blanche M. G. Linden's classic, *Silent City on a Hill*—the story of Mount Auburn Cemetery, the first rural cemetery in America—revised, expanded, re-designed and printed in large format. Jane Roy Brown writes about recent preservation initiatives at Mount Auburn and in Venice, Florida, and Gwinn, Michigan. Bertone-Johnson writes about Tranquillity Farm, a nineteenth-century Connecticut country estate laid out by Charles Eliot and a young Warren H. Manning.



Summer view, Amherst, Mass. Photograph by Carol Betsch.

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Sincerely,

Robin Karson  
Executive Director

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Cover: Forest Pond at Mount Auburn Cemetery,  
engraving by William H. Bartlett, ca. 1845.  
Courtesy Blanche M. G. Linden.

## Silent City on a Hill BY BLANCHE M. G. LINDEN

Laid out in 1831 on a hilly, seventy-five-acre parcel four miles west of Boston, Mount Auburn was North America's first picturesque landscape as well as the nation's first rural cemetery. The site was acclaimed in its own era and ever since as one of the nineteenth century's most important cultural institutions. Today, Mount Auburn is a National Historic Landmark, a serene haven for birds and birdwatchers, and the final resting place of literary figures, politicians, artists, religious leaders, and landscape architects, including Charles Eliot and John Nolen. The story of the founding and early decades of this remarkable place is told in *Silent City on a Hill: Picturesque Landscapes of Memory at Boston's Mount Auburn Cemetery*. Author Blanche M. G. Linden describes her book as a "biography" of this prototypical landscape.

Linden's study of Mount Auburn began three decades ago as a doctoral dissertation at Harvard University. She focused her research on the cemetery's cultural underpinnings and the international sources upon which its picturesque design drew. The first edition of *Silent City* was published in 1989 and was recognized the following year with an award from the American Society of Landscape Architects. The new LALH edition of the classic work features a revised, expanded, and updated text based on Linden's continuing research, new photographs by Carol Betsch, and a new format and design. A foreword by Mount Auburn president William C. Clendaniel describes ongoing preservation challenges faced by the nondenominational cemetery, which is still an active burial ground.

*Silent City* begins with a discussion of dismal urban burial places and the iconography that persisted through the Middle Ages. The traditional concept of the past throughout this period was of a sequence of cataclysmic events through which God determined the fate of human beings. In time, this worldview gave way to an emphasis on the cycles of Nature, which was understood as a sacred entity. Providence might still intervene, but now individuals were empowered to make dramatic breaks with the past, with traditions, and with established law.

In the eighteenth century, English liberal thinkers visited classical sites in Greece and Italy and returned home to create gardens such as Leasowes, Stowe, and Stourhead, naturalistic settings intended for the cultivation of moral philosophy. Embellished by monuments and shaped by a new, modern style of design—the picturesque—these landscapes were characterized by a rejection of formal linearity, and were guided instead by the concept of *genius loci*, the spirit of the place. The new style was embraced by the French, too, and it came to shape landscape designs at estates such as Ermenonville, Monceau, and Désert de Retz, as well as at the cemetery of Père Lachaise (founded in 1804 outside

Paris), where a new "cult of ancestors" was given form through secularized burial reform.

The new style had not yet reached the United States, but cultural and civic leaders here concerned about the lack of material commemoration of important events and exemplary figures—such as George Washington, whose tomb at Mount Vernon was in ruins—began to create public monuments to remind citizens of the birth of the young republic. One of the earliest of these was the Bunker Hill Monument, the cornerstone of which was laid in 1825.

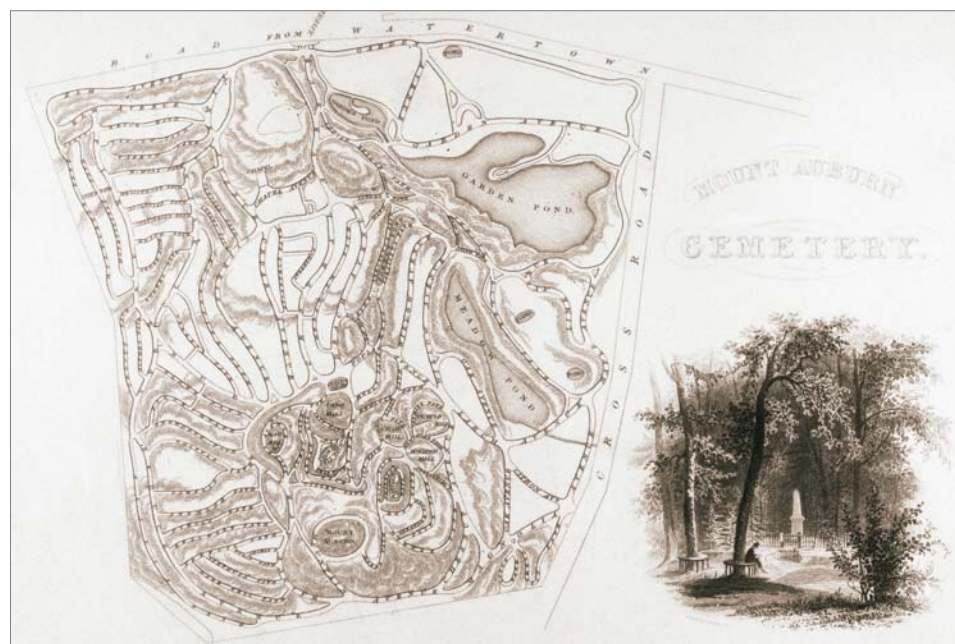
When a strong demand for burial reform arose in the United States in the 1820s—only partly in response to health concerns—the citizens of Boston, the "Athens of America," took the lead. With the help of United States Associate Supreme Court Justice Joseph Story, who would become Mount Auburn's first president, a new form of nonprofit corporation for civic improvement was crafted. Story's associates in the venture included Dr. Jacob Bigelow, a physician who developed new uses of therapeutic plants and published several



Stourhead, Wiltshire, England.  
Photograph by Blanche M. G. Linden.

volumes about New England's flora, and General Henry A. S. Dearborn, an attorney, politician, military engineer, and leader of the Bunker Hill Monument Association. In 1829, Dearborn became the founding president of the Massachusetts Horticultural Society and two years later, he provided Mount Auburn's initial landscape design, drawing on extensive readings about the picturesque aesthetic and using aspects of Père Lachaise as his model. The cast of notables backing up these protagonists included Daniel Webster, Edward Everett, Reverend William Ellery Channing, and other liberal politicians, academics, journalists, and philanthropists who focused their civic spirit and Whiggish ideology on Mount Auburn.

The cemetery became Boston's chief tourist attraction, not only for the elite, who came by carriage, but also for the working class, who arrived via new mass transportation. While some proprietors were appalled by the seeming violation of sanctified exclusivity, others delighted in the landscape's use as pleasure grounds. Literature, guidebooks,



Engraving by James Smillie, 1847. Courtesy Mount Auburn Cemetery.





Forest Pond. Engraving by James Smillie, 1847. Courtesy Mount Auburn Cemetery.

and travelers' accounts spread the cemetery's fame. Mount Auburn inspired emulation as the rural-cemetery movement swept the nation, from Philadelphia to New York, Baltimore, Pittsburg, Cincinnati, Louisville, and into small towns. Marveling at the popularity of the new cemeteries, Andrew Jackson Downing proposed them as models for public parks, the first of which was set centrally into New York City's expanding urban fabric. As the art critic Clarence Cook observed in 1869, "These cemeteries were all the rage, and so deeply was the want felt which they supplied, and so truly beautiful were they in themselves" that it would be "better to have it all without the graves." Thus was born the urban parks movement.

In addition to tracing this complex background, the new edition of *Silent City* examines changes to Mount Auburn's original



Auburn Lake, Mount Auburn Cemetery. Photograph by Carol Betsch.

picturesque landscape as rural and forest settings throughout were transformed into focal points that reflected the aesthetics of the "beautiful." Half of the woodland was thinned to permit some trees to reach specimen size. Lawns were created, first in the old sense, as clearings or sunny spaces for exotic ornaments, then as groomed greenswards to frame gardenesque details. By the 1870s, the taste for monuments and mausoleums was turning from the neoclassical and Egyptian Revival to more elaborate styles, such as the Gothic and Victorian. Linden also considers the fencing and curbing manias that came to segment the once-pastoral landscape during the period.

The LALH revised edition concludes with an epilogue that summarizes the many changes that have occurred at Mount Auburn in the years since. As cemetery president Israel Spelman observed in 1875, "In Mount Auburn, intended as the repository of the dead of successive generations, we should expect to find, as we really do, tombs, monuments, and graves embodying the changing feelings and tastes of different periods." Today, Mount Auburn remains a "museum without walls," its richly layered history rediscovered through meticulous research and preserved through enlightened stewardship.

ROBIN KARSON, LALH DIRECTOR.  
BLANCHE M. G. LINDEN AND JANE ROY BROWN  
CONTRIBUTED TO THIS ARTICLE.

## Preservation in the Midst of Change

By the late 1980s, the spirit of Mount Auburn's past had been overshadowed by demands to provide more graves and reduce costs. Traditional burials had consumed most of the remaining open space, leaving an estimated eight years of active use. A century and a half of acid rain and snow had eroded thousands of marble grave markers. Some areas needed new plantings, and other spaces were overcrowded with trees and shrubs.

"From the moment I got here I had to make decisions about repairing or replacing structures and plantings, but had no well-thought-out guidelines to work with," recalls William C. Clendaniel, the cemetery's president, who assumed his post in 1988. The chief challenge was clear: In an active cemetery with a significant history, how does one balance the needs of the present with the desire to preserve the past?



Spruce Knoll, Mount Auburn Cemetery. Photograph by Carol Betsch.

When Blanche M. G. Linden's *Silent City on a Hill* was published the year after Clendaniel arrived, it established the cemetery's historical context and described how its landscape had given form to contemporary ideas about commemorating individuals. "It was a serious work of scholarship that provided the intellectual underpinning for preservation," Clendaniel notes.



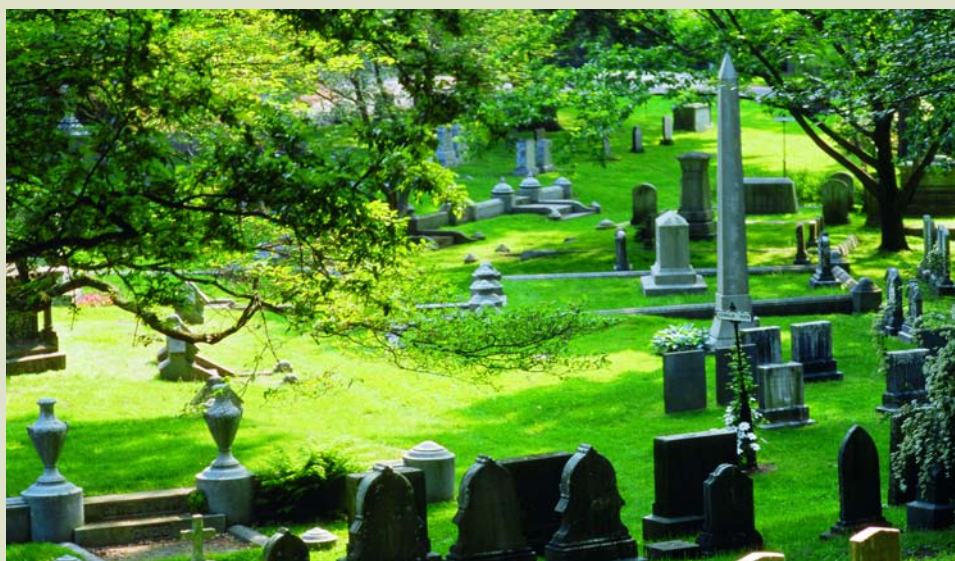
He recognized the need for a master plan, and in 1990 the Halvorson Company (Boston) was commissioned to create one. The principal author of the 1993 document, Elizabeth Vizza, says the plan “strives to integrate new cemetery development, landscape design, and horticultural collections.”

Clendaniel summarized a set of guiding principles based on the findings of Halvorson’s research and reaffirming the founders’ vision that the landscape as a whole would act as a memorial. “The visual character of the landscape of Mount Auburn is of paramount importance in realizing Mount Auburn’s mission,” Clendaniel wrote. “Landscape preservation and enhancement will take precedence in decisions about development.”

The Halvorson Company recommended establishing character zones that would emphasize the landscape’s diversity and historical layering. They also spelled out a horticultural mission that would place the display of plantings within the historical design context. And they urged the preservation of individual monuments, curbs, and other historical structures. They advised placing limits on new development and protecting areas of historical and aesthetic integrity. They encouraged cremation and innovative, space-saving memorials.

Vizza summed up the most urgent challenge facing Mount Auburn and other historical cemeteries: “If the landscape is the best memorial, to what extent should there be new development? There are tensions between the need to remain financially viable and the need to preserve the genius of the place.”

The Halvorson plan has guided Clendaniel throughout his tenure, which



Mount Auburn Cemetery. Photograph by Carol Betsch.

has included significant new development. “It’s important to remain an active cemetery for as long as possible and to commemorate people in ways that are relevant today,” he observes, noting that road removals and space-conscious interments have added decades to the cemetery’s active life. “But preservation of the historic landscape character must come first. The design of new development must be informed by what is already here. Linden’s book has been helpful in this process.”

One example of innovative recent development is Halcyon Garden, a grass path bordered by groves of birch and redbud covering almost one hundred graves, designed by Reed Hilderbrand Associates (Cambridge). Another is Spruce Knoll, a woodland cremation garden created by Vermont-based landscape designer Julie Moir Messervy. A contemplative

grassy area designed by the Halvorson Company near Willow Pond is encircled by trees and groundcover beds that contain memorial “ledger stones.”

Not all of the recent intellectual effort has been expended on grounds and buildings. Research by Janet Heywood, Mount Auburn’s vice president of interpretive programs, led to new interpretive tools, such as audio tapes, illustrated booklets, and outdoor panels displaying historical images. Clendaniel says that much of this work was made possible by the foundation laid by *Silent City*. In turn, he observes, the new edition has been informed by new scholarship and materials found in the cemetery’s archives. “After nearly twenty years,” he reflects, “we have come full circle. The original book inspired new thinking that has now led to a new edition.”



Halcyon Garden, Mount Auburn Cemetery. Photograph by Alan Ward. Courtesy Reed Hilderbrand Associates.

## A Michigan “Model Town” Reaches for Its Roots

The fact that the mascots for local sports teams are still called the “Model Towners” is one clue that residents of Gwinn, Michigan, are proud of their history. Built between 1906 and 1915, Gwinn started out as a “model town,” a planned community for employees of the Cleveland-Cliffs Iron Company on the Marquette Iron Range of the Upper Peninsula.

Cleveland-Cliffs president William Gwinn Mather (1857–1951) commissioned landscape architect and planner Warren H. Manning (1860–1938) to design Gwinn and parts of Ishpeming, another mining town in the Upper Peninsula. But Gwinn was the first anywhere, according to landscape architect and historian Lance M. Neckar, to consider industrial housing in the context of environmental planning. (Another collaboration between Mather and Manning—the Gwinn estate in Cleveland, Ohio—is the topic of a book by Robin Karson, *The Muses of Gwinn*. The other “muses” in Karson’s title are Charles A. Platt and Ellen Biddle Shipman.)

Manning located his model town on an island at the confluence of the East and Middle branches of the Escanaba River. He emphasized Gwinn’s connection to the surrounding forest by planting abundant trees and preserving existing ones. “Over 8 percent of the town’s budget was spent on open-space improvements,” Karson notes in her background on the company town. Today, older residents of Gwinn (population 2,700) recall the beauty of their tree-lined streets, especially the central boulevard called Pine Street, which was thickly planted with white and Norway pines as well as deciduous trees. The road later became part of state highway M-35. In the 1960s, road projects destroyed all the trees in the boulevard’s median strip, and though trees along Pine Street were spared at the time, many of them have since died or been removed. “It’s an eyesore compared to what it was,” says Rick Wills, museum director at the Forsyth Township Historical Society.

Recently the citizens of Gwinn learned that Pine Street soon will have trees again. Wills is one of several local residents and officials who, with the backing of the state Department of Transportation, helped land a \$1.9 million federal grant to “enhance the appearance and preserve the historic essence” of Pine Street. “It just shows that perseverance pays off,” says Bill Sanders, a landscape architect with Upper Peninsula Engineers and Architects, who was hired by the township to draw up a new streetscape plan. “The residents of Gwinn

have been trying to get their streetscape back for over thirty years.”

The interest in reviving the town’s visual aesthetic began several years ago. Karen Anderson, then executive director of a regional organization formed to manage reuse of the decommissioned K. I. Sawyer Air Force base, called on the Small Town Design Initiative. This program, run by Michigan State University professor Warren Rauhe, sponsored community meetings to see what

physical improvements residents wanted to make to their town. Rauhe’s students translated the feedback into computer-assisted drawings of the proposed changes. “One theme that people kept coming back to with great enthusiasm was how much they wanted to enhance the Gwinn section of the M-35 corridor, using its history as a focal point,” Wills recalls. Those sessions “put a spark in everybody’s eyes,” says Mike Jakubowski, a trustee of Forsyth Township, the unit of government that encompasses Gwinn and five other towns. “From there Karen Anderson applied for the streetscape-enhancement grant.”

Wills and Sanders researched the early streetscape from archival photographs. Sanders ordered a copy of *The Muses of Gwinn* from LALH and learned of the LALH Warren H. Manning Research Project, to which he then contributed historical photographs of Gwinn. He obtained additional information from Arne Alanen, a professor of landscape architecture at the University of Wisconsin, who had prepared the nomination of Gwinn’s historic district to the National Register of Historic Places. (The district was listed in 2002.) The Gwinn team and LALH were able to exchange information that benefited both projects. Anderson solicited letters of support for the grant application, including one from LALH.

Sanders’s streetscape plan replaces as many original elements as modern constraints allow. A mix of evergreen and deciduous trees and new curbing will help bring back the spirit of Manning’s design. According to Andy Sikkema, who manages the regional office of the Michigan Department of Transportation, design should be completed by fall 2006. Construction is slated to begin in spring 2007, so that it will be done in time for Gwinn’s centennial celebration in 2008. (The town celebrates 1908 as its official year of origin.) The rehabilitated streetscape will be part of a state heritage route that winds through the Upper Peninsula.

Pine Street also forms the southwestern boundary of Nordeen Park, which Manning laid out as a town green, complete with a log-construction bandstand. Forsyth Township recently won a \$425,000 grant from the Michigan Natural Resources Trust Fund to help rehabilitate the park and restore Manning’s original bandstand. “The bandstand is the only historical structure in the park, and it’s the focal point,” says Jakubowski, who has championed the project. “We’re trying not to take away from that in the changes.”



Gwinn, Mich., Pine Street Boulevard. Courtesy Forsyth Township Historical Society.



Gwinn, Mich., Pine Street Boulevard, late 1950s. Courtesy Forsyth Township Historical Society.



## Interpreting John Nolen's Vision for Venice

Today few planners have the chance to design an entire town or city from scratch, but in the early twentieth century, town and city planner John Nolen (1869–1937) had many such opportunities. Based in Cambridge, Massachusetts, Nolen's firm worked on nearly 400 projects all over the country between 1905 and 1937, and designed new towns that include Venice, on Florida's rural Gulf Coast; Mariemont, Ohio; and Kingsport, Tennessee.

In an era when industrial pollution and overcrowded slums blighted America's urban areas, Nolen wanted cities to provide, at a minimum, "children well fed, with fit bodies and active minds; sunlight not obscured by a dense canopy of smoke; reasonable quiet; and, above all, safety from danger and disease," as he wrote in *New Towns for Old*, reprinted in a new edition by University of Massachusetts Press in association with LALH.

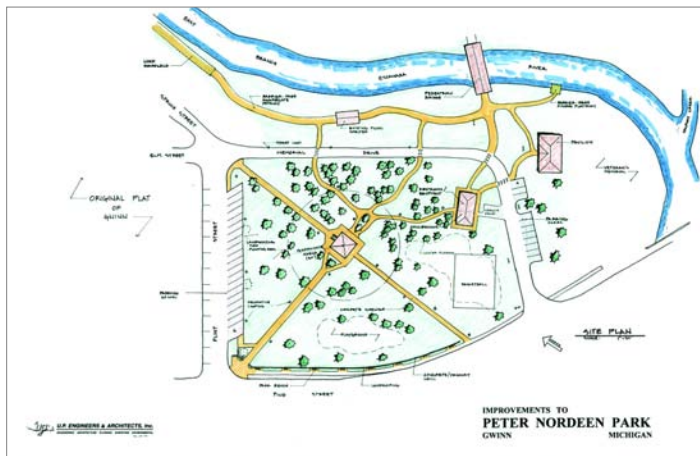


Venice, Fla., residents and local Great Blue Heron.  
Photograph by Marcia Howard.

Nolen's plan for Venice, Florida, designed in the 1920s for the Brotherhood of Locomotive Engineers, embodied many of his ideals. It featured a compact urban center surrounded by open space, streets that provided pleasing views as well as efficient circulation, human-scaled streetscapes, abundant public parks, diverse types of housing to accommodate people of different income levels, and a mix of shops and housing within residential neighborhoods.

Nolen-era buildings by New York City architects Walker and Gillette in the Northern Italian Renaissance style are still a Venice hallmark, but the community's historical character has been strained by growth. Its permanent population has risen from 863 in 1950 to 20,602 today, with a seasonal bulge of 8,500 more, and the town has sprawled beyond its historical boundaries. Subdivisions and malls stretch north, south, and east of the city. In the 1960s, the Army Corps of Engineers dug the Intracoastal Waterway along the city's southeastern edge, carving Venice into an island, where most of the original city lies.

Also in the 1960s, high-rise condominium development started along the beachfront, continuing until the late 1980s, says Betty Intagliata, president of the Venice Historical Society. A moratorium on high-rise development was in place until about three years ago, when the planning commission approved three

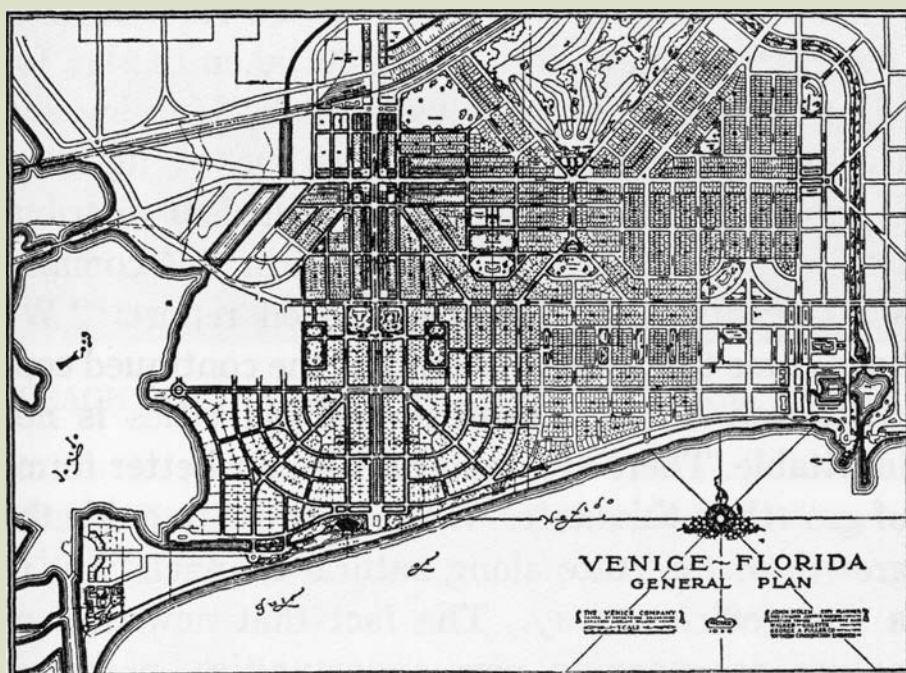


Gwinn, Mich., plan of Nordeen Park. Courtesy Upper Peninsula Engineers & Architects, Inc.

These projects appeal to those who want to attract more tourists to the area. Schools are now the biggest employers of Gwinn residents, followed by two Cleveland-Cliffs iron mines in Ishpeming, about thirty miles away. With fifty-two lakes dotting the surrounding landscape, Gwinn is also becoming a summer vacation spot, says Jeanette Maki, president of the Gwinn Sawyer Area Chamber of Commerce.

Wills believes that historical preservation will add to the town's tourist appeal. "Regardless of whether people appreciate history for its own sake," he says, "there is a demonstrated economic advantage for places that preserve their past." He points to cultural tourism, which has been a boon for many communities across the country.

Chris Adams, Forsyth Township supervisor, sees something deeper emerging. "Projects that speak so clearly to our roots are the visible, tangible sources of community," Adams says. "They're part of the essence of who we are."



John Nolen's plan for Venice, Fla., published in *New Towns for Old* (1927).

nine-story residential buildings on the Intracoastal Waterway. Their construction precipitated to a public outcry.

Since then, development issues have heated up, with advocates for historic preservation, property rights, affordable housing, and sustainable development all invoking Nolen's name. In 2005, a developer's proposal to tear down rental housing in Nolen's apartment district and build high-priced condominiums in its place sparked opposition from neighborhood groups and the historical society. Although none of the buildings to be razed are of architectural or historical value, opponents say that Nolen's intended economic diversity, a crucial part of his vision for Venice, will be erased by such projects. These condos will start at \$720,000, while existing apartments in the neighborhood rent for about \$600 a month. In the early months of 2006, Nolen's name peppered articles and op-ed pieces in local newspapers. (One writer asked, "What would John Nolen do?")

Venice City Manager Martin Black, who is trained as a planner, says he supports Nolen's principles, but he observes that today's planners contend with constraints Nolen never faced, from environmental and zoning regulations that stymie growth to state tax and property-rights laws that favor developers. "If we were to tell the condo developer that he has to rent, not sell, the units in



Venice Centre Mall, Tampa Avenue, originally the San Marco Hotel, built by the Brotherhood of Locomotive Engineers ca. 1926–27. Photograph by Paul Intagliata. Courtesy Venice Area Historical Society.

the rental district, we would have to compensate him for diminution of value under the Bert Harris Act," says Black, referring to the state's property-rights law.

Also, as Black noted in a recent newspaper editorial, the city's plan for adjacent areas competes with the county's vision of high-density commercial, industrial, and residential development. Neither level of government has sole jurisdiction, so each must battle to prevail.

Venice planners hope to create an entirely new community to balance needs for affordable housing and growth. The plan for The Bridges, unveiled to the public in February, would occupy about 150 acres in North Venice. Backed by a local nonprofit organization, it would offer 800 to 1,000 housing units, combining market- and below-market-rate housing, including rental units. "It reflects many of Nolen's principles and is targeted for a mix of work-force housing, new businesses, and community park areas,"

says Black. "We're working with private and nonprofit entities to provide options that reflect much of what remains from Nolen's plan in our historic area."

Nolen has also been embraced by New Urbanism, a movement that advocates human-scaled communities with ample open space and clustered density in mixed-use town and city centers. Because of that connection, Venice Area Historical Society president Intagliata urged the city council to adopt New Urbanist principles. She distributed New Urbanist literature and copies of the LALH edition of *New Towns for Old* to council members. To educate the general public, she organized lectures by Nolen scholars Bruce Stephenson of Rollins College and Charles D. Warren, who wrote the introduction to the new edition of *New Towns for Old* and was a former Town Architect at Seaside, Florida—a model of New Urbanist planning.

As both a Nolen scholar and a New Urbanist, Warren advises caution about replicating Nolen's notions. "Nolen proposed a separate town near Venice for black residents, called Little Harlem. It is just one example of where following Nolen's plan can be perilous," says Warren. He adds that New Urbanists face different planning problems from those Nolen confronted: "Nolen set out to de-densify cities, and one of the fundamental arguments of New Urbanism is that density supports convenient, pedestrian-oriented town centers."



Venice City Hall, across West Venice Avenue. Photograph by Paul Intagliata. Courtesy Venice Area Historical Society.

While those who want to preserve what they love most about Venice disagree on some points, they realize that change is inevitable. Nolen anticipated that, too, as Black, quoting the earlier planner, noted in his editorial: "A city plan does not attempt to bind the city too far in the future, but is subject to amendment from time to time according to new conditions."

PRESERVATION PROFILES WRITTEN BY JANE ROY BROWN,  
LALH DIRECTOR OF EDUCATIONAL OUTREACH





Charles McLaughlin at Dumbarton Oaks.

**C**harles Capen McLaughlin (1929–2005) always astonished his friends with the many dimensions of his intellect and spirit. The dream of a professional music career was set aside during his undergraduate years at Yale, but music remained a major dimension of his mind and imagination. He began singing in the Cathedral Choral Society shortly after moving to Washington, D.C., in 1963, and, some six years before his death, he moved to the New Dominion Chorale. Music always figured front and center in reports of his doings, and those who heard him perform understood why.

But there is no doubt that his scholarly commitment was to history and the study of landscape design. He was responsible for launching and finding sustaining funding for the Frederick Law Olmsted Papers Project, which planned a complete edition of Olmsted's papers in twelve volumes. He served as editor for the first two volumes and as an adviser on the next three. His other major editorial service to Olmsted scholars and devotees was his annotated edition of Olmsted's first book, *Walks and Talks of an American Farmer in England* (1852), published in 2002. Like all Charlie's scholarly editions of Olmsted's work, his commentary in this book carries the reader into Olmsted's time and illustrates the context of his professional life through an extended discussion of Olmsted as a shaping figure in American life and culture. Sadly, he did not live to complete the short biography of Olmsted on which he was working in the years before his death. But his scholarly achievement was formidable. As Laura Woods Roper wrote in her review of *The Papers of Frederick Law Olmsted. Volume 1: The Formative Years 1822–1852* for the *Journal of the Society of Architectural Historians* (vol. 37, no. 1, March, 1978):

The editing itself represents a persistence and particularity of research that is impressive. Shipmates, neighbors, flirtatious girls, hired men, who flit unencumbered by identification through Olmsted's correspondence, are tracked down. Events, incidents, unfamiliar terms, curious practices are pursued and explained. Ships, literary references, all sorts of oddments are identified. . . . As a result of this meticulous editing, Olmsted appears against a background of concrete detail that is in clear focus.

A man of powerful visual sense steeped in American urban history, Charlie saw Olmsted's work—the ninety parks, the college campuses, and the private gardens—as a living heritage, a part of American creativity to be conserved and viewed in the same light as the major works of American painting and sculpture residing in museums. He saw these living canvases as important documents for understanding American urban history and Olmsted's role as an innovating urban planner and landscape architect. His writing, lecturing, and teaching made a lasting contribution to American studies, as well as to conservation. Clearly this legacy will live after him, not just in the printed word, but in the impact of his teaching and his personal passion for the preservation of urban beauty and landscape.

Upon the news of his death, Joan Hockaday, a colleague from the board of Friends of Seattle's Olmsted Parks, wrote,

As far removed as we are here in Seattle from the Brookline Olmsted base, and the Washington, D.C., Olmsted Papers base, we are tied together . . . by the Olmsted books [Charlie] helped produce. Without the words to keep the Olmsted memory alive, those of us far away, surrounded by Olmsted Brothers-designed parks and gardens would have less to celebrate and less to know about how the senior Olmsted influenced his times.

As a teacher he had lasting impact on students, ranging well beyond the United States through his teaching the history of urbanization as a global phenomenon. Many students recall the four-week course on the history of the city of London that he taught with his wife, Ann Landis McLaughlin, and the collaboration of four British historians. Walking tours took the group from the remains of Roman London to the New Towns, accompanied by Charlie's analysis of urban patterns and the history of urban design.

The mere description of such a creative course doesn't quite convey its achievement, because Charlie, Ann, and their infant son were all struck by the last great polio epidemic in the United States in 1953. As a result, the former soccer player, runner, and enthusiastic Harley-Davidson rider was confined to a wheelchair, and Ann



Charles and Ann McLaughlin on their honeymoon.

(who suffered bulbar polio) lived with difficulties speaking and swallowing. No concession to these difficulties was ever made by this intrepid pair in the way they lived their lives. Charlie's travels around Washington were assisted by a series of electric trikes, the largest of which sported a platform at the back on which Ann could stand and travel with him like a charioteer. No barriers were allowed to stand in the way of the research necessary to produce those splendidly annotated volumes

of Olmsted's papers. Charlie's masterful study of logistics even made possible international trips such as the one to retrace Olmsted's travels in England.

It's difficult to convey the full measure of character, mind, and spirit that emerged from this life of scholarship, teaching, and advocacy for conservation. Charlie's expressive face and radiant smile revealed formidable psychological energy and zest for life. He was witty, but never sardonic; intoxicated by beauty, but never sentimental; extraordinarily learned, but never pedantic. He also was a loving and devoted friend who insisted that *he* take care of others. Conversation at dinner would range across music, art, landscape, politics, and literature, but in four decades of friendship never one mention of what it took to carry off such a stylish response to fate's blows. It is conventional to say someone will be greatly missed, but in Charlie's case it's an understatement of very major proportions.

JILL KER CONWAY IS THE AUTHOR OF SEVERAL BOOKS, INCLUDING THE HIGHLY ACCLAIMED AUTOBIOGRAPHICAL TRILOGY, *ROAD TO COORAIN*, *TRUE NORTH: A MEMOIR* AND *A WOMAN'S EDUCATION*.



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LALH members receive a 30 percent discount on LALH books ordered by phone from University of Massachusetts Press.

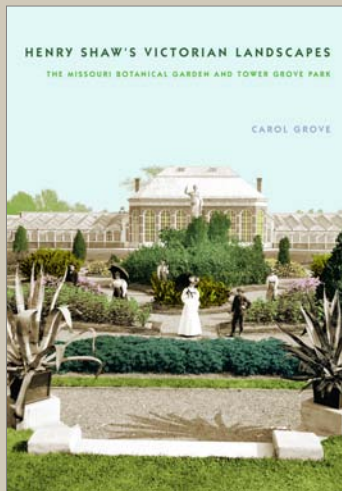
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## NEW



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

Carol Grove

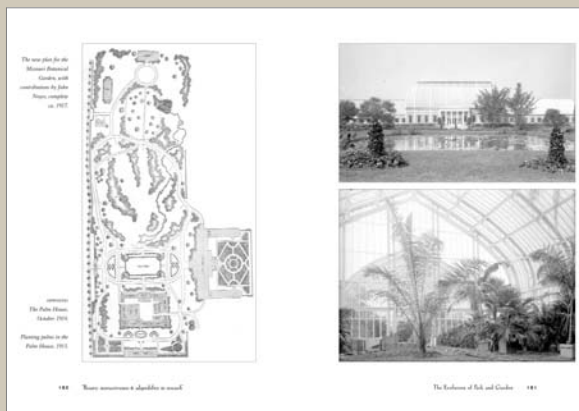
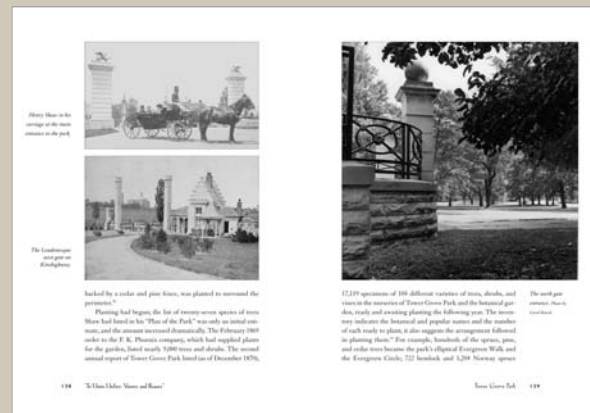
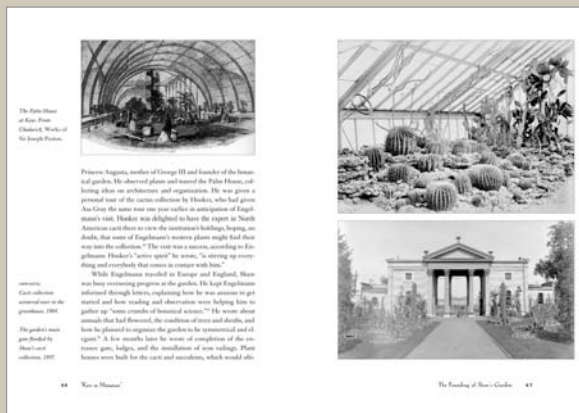
UMass Press/cloth \$39.95

The story of two remarkable Victorian-era landscapes created by Englishman Henry Shaw for his adopted city, St. Louis.

"Beautifully illustrated with contemporary and historical photographs, this volume offers an insightful history of Shaw's landscapes, among the most important examples of the gardenesque in America."

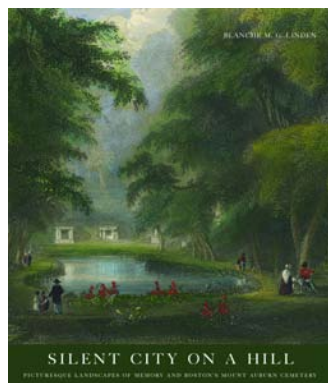
—Forbes Book Club

## LOOK INSIDE





## FORTHCOMING



***Silent City on a Hill:  
Picturesque Landscapes  
of Memory and Boston's  
Mount Auburn Cemetery***

Blanche M. G. Linden  
UMass Press/paper  
Fall 2006

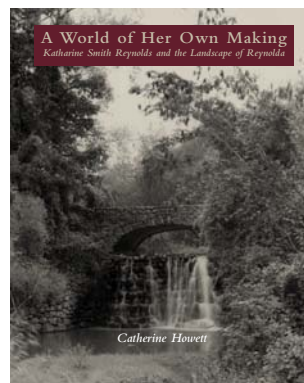
Winner of the Historic Preservation Book Award

Winner of the ASLA Merit Award

The new edition of this classic history of America's first rural cemetery has been expanded and completely redesigned in a larger format, with new photographs and a new epilogue that carries the story forward into the twentieth century.

*Praise for the original edition:*

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



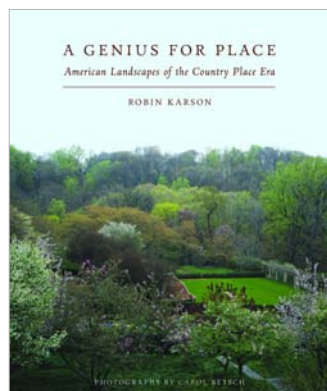
***A World of Her Own  
Making: Katharine  
Smith Reynolds and the  
Landscape of Reynolda***

Catherine Howett  
UMass Press/cloth \$39.95  
Fall 2006

With the help of Philadelphia-based landscape architect Thomas W. Sears, Katharine Reynolds laid out an estate, farm, and village in Winston-Salem, North Carolina, and several sections of her work still exist today. Richly illustrated with period photographs and modern views by Carol Betsch.

"Brilliantly written—uplifting and riveting—this book brings out of obscurity a 'new woman' of the South who dedicated her brief life to the creation of a place called Reynolda."

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

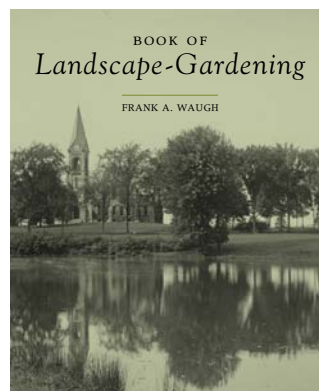


***A Genius for Place:  
American Landscapes of  
the Country Place Era***

Robin Karson, with  
photographs by Carol Betsch  
UMass Press/cloth  
Fall 2007

In fifteen chapters, this large-format volume presents the stories of seven important American landscapes in the context of the careers of seven of the period's leading landscape architects. Lavishly illustrated.

"What a feast Karson has spread before us! . . . The amalgam of people and places and their connections to each other make the book vastly interesting and lead us into novel insights on American social, cultural, intellectual, and even economic history."—Charles C. McLaughlin



***Book of  
Landscape-Gardening***

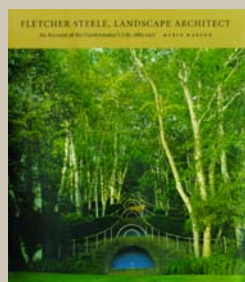
Frank A. Waugh (ASLA  
Centennial Reprint Series,  
1926 edition)  
New introduction by  
Linda Flint McClelland  
UMass Press/cloth, \$34.95  
Fall 2006

Waugh's book was first issued in 1899 and revised twice. The culminating version, which achieved broad popular appeal, covers many aspects of the art of landscape design.

"Waugh is one of the unsung heroes of American landscape architecture. By reissuing this long out-of-print classic and articulating Waugh's role as a designer, educator, and popularizer, Linda McClelland and LALH have done a great service to the field."—Tim Davis, U.S. National Park Service



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

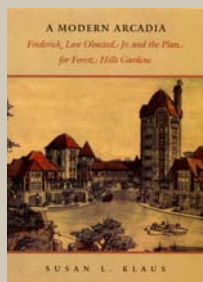
Robin Karson  
UMass Press/paper,  
\$34.95

One of the "75 Great Garden Books" of  
the American Horticultural Society

Winner of the ASLA Honor Award

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of Steele's life and work."

—*Journal of the Society of Architectural Historians*



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Frederick Law  
Olmsted Jr. and the  
Plan for Forest  
Hills Gardens**

Susan L. Klaus  
UMass Press/paper,  
\$24.95 (cloth, \$39.95)

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"Klaus has produced an exemplary short  
architectural monograph: succinct, eloquent,  
contextual, and copiously illustrated."

—*Choice*

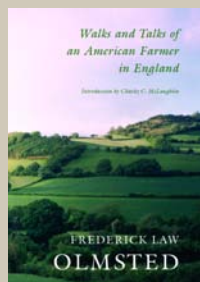


**Midwestern  
Landscape  
Architecture**

Edited by  
William H. Tishler  
Univ. of Illinois  
Press/paper, \$19.95  
(cloth, \$37.50)

"Written by a talented cast of landscape  
scholars, the chapters are well researched,  
well documented, and well written."

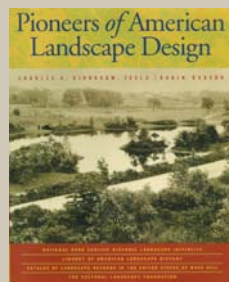
—*Landscape Journal*



**Walks and Talks of an American  
Farmer in England**

Frederick Law Olmsted (1852 edition)  
New introduction by Charles C. McLaughlin  
UMass Press/paper, \$24.95 (cloth, \$50)

"This book is the work of a generous-minded man who sought  
to bring aesthetic access, decency, and the benefit of agrarian  
improvement to humankind."—*Times Literary Supplement*



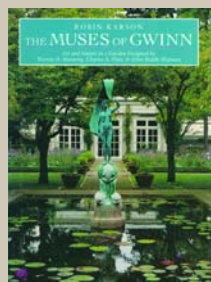
**Pioneers of American  
Landscape Design**

Edited by Charles A. Birnbaum  
and Robin Karson  
Temporarily out of print

Winner of the ASLA Merit Award

"*Pioneers of American Landscape Design* . . . makes a compelling  
case that landscape architects were far more important than  
architects in shaping America's designed environment."

—*Architectural Record*



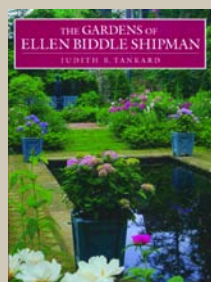
**The Muses of Gwinn: Art and  
Nature in a Garden Designed by  
Warren H. Manning, Charles A.  
Platt, and Ellen Biddle Shipman**

Robin Karson  
LALH/cloth, \$39.95

Winner of the ASLA Honor Award

"Karson's examination is thorough and scholarly . . . [and]  
includes penetrating and illuminating essays."

—*Journal of the Society of Architectural Historians*



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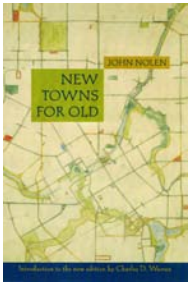
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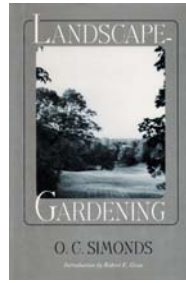


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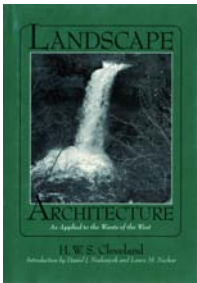


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“The publication is invaluable, timely, and altogether a good omen for the West.’ Olmsted’s words ring true yet today, for the book is one of landscape architecture’s early classics.”  
—*Journal of the New England Garden History Society*

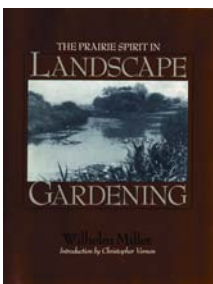


***The Spirit of the Garden***

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“A book remarkable for its concise and practical suggestions and which is at the same time brilliantly and entertainingly written.”—*Architectural Record*, 1923

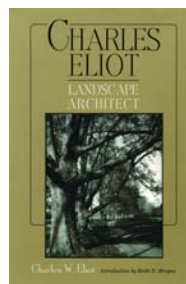


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***Charles Eliot, Landscape Architect***

Charles W. Eliot (ASLA Centennial Reprint Series, 1902 edition)

New introduction by Keith N. Morgan  
UMass Press/cloth, \$50

“A classic, the expression of enduring landscape values despite nearly a century of extraordinary changes in the profession.”  
—*Journal of the New England Garden History Society*



## Investigating Manning's Work on the J. H. Whittemore Estate

Last year LALH initiated a multi-year investigation into the designed work of Warren H. Manning (1860–1938), from planting plans and estate work to amusement parks, company towns, and a plan that compassed the entire nation. The variety, scope, and scale of the more than 1,700 projects listed in Manning's records attest to the breadth of his interests and abilities. Manning's career encompassed a Victorian-era fascination with plants and a modern approach to resource-based planning that is still used today. Volunteers throughout the United States are researching Manning's projects and contributing their findings to an ever-expanding database via the web. The resulting database will serve as a reference tool for authors of a two-volume LALH book that will cover topics relating to his work and will present information about more than one hundred projects. The experience of surveying one property in Middlebury, Connecticut, exemplifies the complexity and rewards of such research.

Occupying approximately three hundred acres, "Tranquillity Farm" (as it has always been known) was a conglomerate of several farms on the eastern shore of Lake Quassapaug purchased by John H. Whittemore in the 1890s. In 1893, the wealthy businessman hired the firm of Olmsted, Olmsted, and Eliot to plan his estate. My research on the project began with an email from Scott Peterson, who, with his wife, Jean, lives on a thirty-two-acre property within what was once Tranquillity Farm. I went to the site last summer and spent the better part of a day with the Petersons and J. H. Whittemore descendants, walking and driving the entirety of the original estate. The property still retains remnants of several features from the original plan, including formal and informal gardens, framed views and vistas, active farmland, and almost four miles of massive stone walls that appear to have lined the roads of the estate. Robert Whittemore, great-grandson of J. H. Whittemore, maintains a collection of documents and photographs related to the property's development and has shared many resources with the Petersons, who have in turn shared them with LALH.

As the pieces fell into place, the landscape's story emerged. Whittemore hired Olmsted, Olmsted, and Eliot to site the buildings and lay out the roads on his new estate. Correspondence between Whittemore and the Olmsted firm suggests that Charles Eliot was the primary designer until 1895, when Whittemore started corresponding with Warren Manning, who worked for the company from 1888 to

1896. Manning likely worked closely with Eliot and gradually assumed responsibility for the project as Eliot's responsibilities shifted to development of a new park system in Hartford, Connecticut. Starting in September 1896, all of Whittemore's correspondence about Tranquillity Farm is with Warren Manning, who had that year opened his own private practice in Boston.

Manning worked for J. H. Whittemore and his descendants on a variety of projects relating to the property over the course of more than thirty-five years. These included planting plans, the layout of roads, and landscape amenities such as lookouts and a golf course. On closer study of Manning's client list, I discovered that he was rehired by the Whittemores in 1928 to subdivide the estate himself. Manning also worked with Whittemore on other projects, including an amusement park on the shore of Lake Quassapaug, private-school campuses, and highway planning and realignment for nearby towns. In total, Manning completed thirty-two separate projects in Middlebury and in Naugatuck, Connecticut, several of which spanned a number of years. Fourteen of those projects were contracted by J. H. Whittemore or a descendent.

Other prominent designers also had a hand in shaping Tranquillity Farm. The original mansion and outbuildings were designed by McKim, Mead, and White in 1893. (The mansion was razed in the 1980s, but the carriage house, potting shed, and barn remain.) A remarkably intact walled garden designed by Ellen Biddle Shipman stands just below the mansion's footprint. It is likely that Shipman was recommended for this work by Warren Manning, who often suggested her design services to his clients, but the date of Shipman's work has yet to be determined.

Understanding Manning's involvement in the development of Tranquillity Farm was a lesson in the complex nature of historical landscape research. My brief study of documents led to an understanding of some aspects of Manning's role there, but it also pointed to countless additional resources and potential leads. These will undoubtedly be enlisted as we move toward a greater understanding of Manning's contributions to the development of American landscape architecture.

REID BERTONE-JOHNSON, LALH INTERN



Bob Whittemore at the site of the former Whittemore family residence, Tranquillity Farm, Middlebury, Conn. Photograph by Reid Bertone-Johnson.



Tranquillity Farm, Middlebury, Conn. Photograph by Reid Bertone-Johnson.



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Also featured in this issue of *View*:

- ✦ A forthcoming new paperback edition of *Silent City on a Hill*, Blanche M. G. Linden's classic study of Boston's Mount Auburn Cemetery
- ✦ Preservation news about Manning's work in Gwinn, Michigan, John Nolen's planning for Venice, Florida, and how *Silent City* helps guide preservation at Mount Auburn
- ✦ Carol Grove's LALH book on Henry Shaw, the Missouri Botanical Garden, and Tower Grove Park
- ✦ Remembering LALH trustee and author Charles C. McLaughlin (1929–2005)
- ✦ Why you should become a member of LALH

## Warren H. Manning Research Project

We're hearing from volunteers all over the country—more than 53 in 19 states. Thank you for your great work in helping us begin the Manning database.

In the coming year, we will need even more volunteer researchers

to track down information on Manning's projects, especially in Massachusetts, which contains almost a third of his estimated 1,700 jobs. If you are interested, please contact us at the number below or visit our new Manning webpage, [www.lalh.org/manning.html](http://www.lalh.org/manning.html). Manning field research is being coordinated by Reid Bertone-Johnson, whose own "discovery" of the J. H. Whittemore estate in Connecticut is profiled in this issue of *View*. Project coordinator Jane Roy Brown writes about the restoration of Manning's boulevard plantings in Gwinn, Michigan.

Two grants are underwriting this project: \$5,000 from the Stanley Smith Horticultural Trust and \$25,000 from the Viburnum Trilobum Fund/New York Community Trust. An additional \$75,000 is needed to complete the project over the next three years, and we are looking to our members for support. Please consider making a contribution! All Manning supporters—individuals, corporations, landscape architectural firms, and foundations—will be acknowledged in the forthcoming two-volume publication on Manning's life and work.

For more information, please contact [jroybrown@lalh.org](mailto:jroybrown@lalh.org), (413) 549-4860, P.O. Box 1323, Amherst, MA 01004-1323.



Walled garden at Tranquillity Farm, Middlebury, Conn., by Warren H. Manning and Ellen Biddle Shipman. Photograph by Reid Bertone-Johnson.

# VIEW

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