# VIEW

SUMMER 2008 NUMBER 8

Coming next year, a new edition of Fletcher Steele's Design in the Little Garder

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#### VIEW from the Director's Office

#### Dear Readers,

*VIEW* is reaching you at summer's peak—which, in the college town of Amherst, Massachusetts, is lush, steamy, and, for a time, blissfully quiet. We are appreciating the relative calm, given last year's pace. I'm pleased to report that we met our projected schedule in 2007 and, in conjunction with University of Massachusetts Press, brought out four new books plus the seventh volume in the ASLA Reprint Series.

Our lead story in this issue relates to the last of the new books published, *A Genius for Place*, which analyzes four decades of American landscape design through case studies of seven country estates. For *VIEW*, I write about the imaginative response to place that characterizes each of these designs and the wide range of other influences that also shaped the period's landscapes. In this issue, you can also read about how to purchase selected black-and-white photographs from *A Genius for Place* by noted landscape photographer Carol Betsch.



Tobacco barns and potato fields, Hadley Massachusetts, 2007. Photo by Carol Besch.

We invited landscape architect Patricia O'Donnell of Heritage Landscapes in Charlotte, Vermont, to address the topic of preserving country estates from the practitioner's point of view. Ms. O'Donnell is one of the pioneers in the field of historic landscape preservation, but you will see that her methods, which have come to embrace sustainability, have evolved with the times.

Jane Roy Brown, director of educational outreach at LALH, writes about preservation initiatives at some of the properties featured in and related to *A Genius for Place* and also profiles the distinguished career of LALH Trustee John Franklin Miller. Mackenzie Greer, coordinator of the Warren H. Manning Research Project, reveals a dramatic discovery from her team of researchers, this one by an Akron horticulturist who does some of her best work from a hot air balloon.

We are pleased to announce that *Mission 66* by Ethan Carr (now an LALH Trustee) was recognized this year with the J. B. Jackson Prize, awarded by the Foundation for Landscape Studies. Professor Carr's monumental study of the National Park Service program is being hailed as one of the most significant of its type.

In other news, John Franklin Miller has retired from his post as president to become vice president of LALH. Mr. Miller has guided the

organization for the past several years with wisdom acquired over his long career in preservation. Now, we enthusiastically welcome our new president—Michael Jefcoat, from Laurel, Mississippi—a bibliophile who, with his wife, Evelyn, has sponsored preservation initiatives at the Eudora Welty house and Rowan Oak, the home of William Faulkner, as well as internships in silviculture. Mr. Jefcoat comes to the field of landscape studies with a fresh eye and ear, incisive tastes, and a rare fervor for books.

You may have noticed that this year's issue of *VIEW* is longer than last year's. We're not sure where this trend will end, but we think we're headed in the right direction—*Library Journal* recommends *VIEW* for larger libraries and those with collections related to landscape studies. To accommodate requests for *VIEW*, we are now offering subscriptions separate from LALH membership.

We are grateful to the growing number of individuals who donate generously to LALH so that we can continue educating readers about the meaning and value of historic landscapes. Your support is helping us expand the field of landscape studies. It is also making a difference on the ground: stewards of historic landscapes are finding insight and inspiration in the books we publish. If you have not given to LALH, please make a tax-deductible contribution now. Our good work depends on you.

Sincerely,

Robin Karson

Robin Karson Executive Director

# VIEW

#### THE MAGAZINE OF THE LIBRARY OF AMERICAN LANDSCAPE HISTORY

# LALH

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Cover: *View from Rose Garden, Dumbarton Oaks*. Photo by Carol Betsch, 2000. Back cover: Turner Garden, Rochester, N.Y. Photo by Carol Betsch, 1996.



NEW BOOK

# A NEW ANGLE on the Country Place Era

IN RECENT YEARS, the names of many of the great landscape designers of the early twentieth century have become increasingly familiar as a result of book-length studies. These volumes have also helped raise widespread awareness of the artistic and cultural value of historic landscapes and generated enlightened support for preserving them. Yet despite the gradual emergence of these portraits of talented practitioners, misconceptions about the period have lingered, obscuring analysis of the era as a whole.

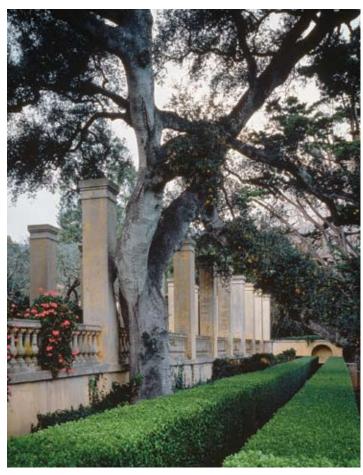
Soon after publishing a book on Fletcher Steele in 1989, I set out to write a survey that I hoped would put Steele and his cohorts in context. My aim was also to restore high regard for the achievements of the era, which had been devalued in the years following World War II, when the sleek forms of modern landscape design triumphed. My extended study of the period yielded several discoveries.

I found that the careers of most practitioners included work in both the private and the public spheres, and that all felt a keen stewardship responsibility toward the rapidly diminishing countryside. Most were conservationists, believing in the progressive capacity of the built environment to improve lives but also relying on the Olmstedian notion that Nature was an ameliorative force and should guide design. This principle endured throughout the era, informing the layout of large urban parks and park systems, college campuses, and institutional grounds as well as the estates of the elite. The genius loci—spirit of the place—remained a vivid and vitalizing focus even as the era's designers experimented with a host of other design influences, often using their private commissions as laboratories for their investigations.

The landscape architect and historian Norman Newton identified the country place era as originating in the years after the World's Columbian Exposition of 1893, when private incomes soared and country life became an exclusionary realm for the wealthy. In Newton's view, the period lasted about four decades, concluding with the financial debacle of the Great Depression. I adopted this time frame and designed a research plan according to methodology I had learned as a graduate student in the history of art at the University of Michigan, adding research tools from my work in museum studies, such as the careful examination of objects as a primary aspect of connoisseurship. But a question soon emerged: how does one examine a place that is so changed from its original appearance that it often bears almost no resemblance to it?

By selecting case studies that retained much of their spatial integrity, I reasoned that I could supplement traditional methods of historiography (such as studying documents associated with the landscape) with analysis of actual places. This approach also offered a remarkable opportunity to photograph the sites, so that the new book and a related exhibition could bring these stories into the present. The landscape photographer Carol Betsch and I worked closely together on this process, identifying photographable aspects of each site that corresponded to original design ideas.

I culled my initial far-ranging list of possibilities to a much smaller number so that each could be studied and analyzed in depth. To determine which places



Terraces, Val Verde, 1998. Photo by Carol Betsch

would make the final cut, I applied criteria that would ensure relatively balanced representation, selecting landscapes from a range of geographic areas which had been designed by a number of important landscape architects from different phases of the period. From about one hundred sites that seemed to hold potential, I chose seven.

Although Steele was a great letter writer, he was so often at Naumkeag that many decisions were dispatched over martinis, in conversations for which no written record remains.

> The research for the sites and the practitioners associated with them was conducted on the ground and in many archives and libraries. The documentation varied widely from project to project. For example, the archive at Gwinn (in Cleveland, Ohio, designed collaboratively by Charles Platt and Warren H. Manning for William Mather) held several hundred letters, which



Boy with Dolphin, Gwinn, 1998. Photo by Carol Betsch.

rather brilliantly illuminated the design process. (Platt, Manning, and Mather were rarely on-site at the same time, and all were inveterate letter writers.) So rich was this store of information that I wrote an entire book about the design, *The Muses of Gwinn*, published in 1995. At the other extreme was Val Verde, in Santa Barbara, California, designed by Lockwood de Forest Jr. for his client Wright Ludington, for which no correspondence has yet come to light. Midway between was Naumkeag, in Stockbridge, Massachusetts, where Steele began working for Mabel Choate beginning in 1926. Although Steele was a great letter writer, he was so often at Naumkeag that many decisions (and design debates) were dispatched over martinis, in conversations for which no written record remains.

As research on the sites progressed, it became clear that any comprehensive analysis would require detailed investigation of the projects' origins, owners, and—especially—their professional designers. The biographical studies of the practitioners eventually became so detailed that I broke them off as separate chapters, against which the narratives of the landscapes could be read. It seemed to me that these mini-biographies might be useful as independent essays—something between the brief entries in compendiums such as *Pioneers of*  *American Landscape Design* and long monographs aimed at specialists.

Given the richness of the period and the quality of its artistic accomplishments, I hypothesized that the landscape architects of the era were finding vitality in common principles and that this creative flowering could best be understood as a cohesive movement, akin to a school or an "ism" in the history of art or music. By analyzing the works in the sequence they were designed, I reasoned that the evolution of the movement—its origins, fruition, and eventual decay—might become apparent. An intriguing trajectory was revealed.

When studied chronologically, the landscapes suggested an arc of development that fell into three phases. The first phase, which began around the turn of the century and ended with the American involvement in World War I, was charged with a tension that was also apparent in the literature of the day. This debate reflected, on the one hand, a persistent, Olmstedian belief that American designs ought to respond to and in some measure amplify the impact of natural features such as rocky outcroppings, ponds and springs, large forest trees, and expansive views. On the other hand was a preference for architecturally determined, classically inspired design favored by a growing number of architects, such as Charles Platt, who designed both houses and landscapes. The craze for formal gardens and the so-called outdoor room was bolstered by new books on both sides of the Atlantic, new magazines, professional journals, and grand tours, which clients and landscape architects avidly pursued. Gwinn and Stan Hywet Hall (in Akron, Ohio) offered good examples where the opposing styles jostled for prominence.

The second phase of the country place era got under way as landscape architects resumed their practices after the war. At this juncture, many had mastered the

Fireflies in Old Meadow, Winterthur, 1990. Photo by Carol Betsch.





Outlook, Stan Hywet Hall and Gardens. Courtesy Stan Hywet Hall and Gardens.

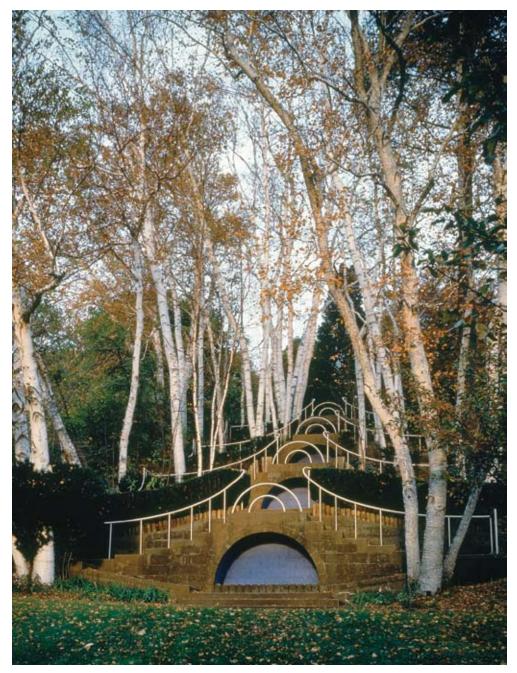
rudiments of Beaux-Arts and Italian methods, which emphasized geometric divisions of land, and were using them as a basis for increasingly complex and expressive designs. In the formal gardens of Dumbarton Oaks in Washington, D.C., for example, Beatrix Farrand incorporated magnificent old trees that brought a sense of wildness into the scheme. She made the gridlike plan dynamic with curves, adding paths that wound across hillsides and planting the outdoor rooms with the graceful forms of silver maple, forsythia, weeping willow, and boxwood. In this project and many others from the 1920s, designers derived inspiration from their clients, some of whom became active partners in the design process. The extent of the collaborative role of Edsel Ford at his estate on Lake St. Clair (in Grosse Pointe, Michigan), designed by Jens Jensen in 1928, was a revelation. So, too, was the balance of responsibilities at Winterthur

(Wilmington, Del.), where Marian Coffin—one of the first women to study landscape architecture at MIT brought order to the naturalistic plantings of her friend Henry du Pont.

The final phase of the country place era reflected many earlier artistic concerns but also forecast modernist principles that would come to dominate post–World War II landscape architecture. Naumkeag's South Lawn, for example, was inspired by new forms in abstract sculpture. In the 1934 design, Fletcher Steele directed the carving on-site, instructing bulldozers and a crew with hand rakes until the surface of the earth achieved rich, plastic form. Steele's prolific writing in support of an abstract approach to space composition began years before, after his return from the groundbreaking 1925 Exposition Internationale des Arts Décoratifs and Industriels Modernes in Paris. Steele also promoted the use of untraditional materials, such as the concrete utilized in his best-known design, Naumkeag's Blue Steps, from 1938.

All art is subject to cycles of taste that contrast sharply from one period to the next. When new "isms" supplant old ones, formerly fashionable modes of expression are shoved aside with force, and the rejected school or style is devalued by the avant-garde. This cycle began with a new generation of post–World War II landscape architects who dismissed the fruits of the country place era as derivative, European knock-offs. The cycle has begun again, as the early work of modern masters from Dan Kiley to Lawrence Halprin is being obliterated by individuals who do not understand it and therefore have no appreciation for it. Mainstream taste has decidedly swung toward the decorative.

Within the profession, however, the principle of sustainability is gaining traction. The sense of nature imperiled, a persistent theme during the country place era, is informing design at all scales—from backyards planted to attract birds, to drought-tolerant golf courses, to the recovery of urban brownfields. The wide-angle lens of practitioners like Warren Manning, who defined landscape as extending even to "the remotest nebulae," once again seems apt.



The Blue Steps, Naumkeag, 1998. Photo by Carol Betsch.

GUEST COMMENTARY

ON THE INVITATION TO WRITE A PIECE FOR *VIEW*, my thoughts went directly to the current challenges in cultural landscape preservation: addressing, documenting, and researching cultural landscapes; changing focus according to scale and scope; integrating culture and nature; incorporating tangible values of place and intangible values of people and traditions; confronting the dynamics of rapid change and threats to the recent past; assessing and managing the impact of heritage tourism; and marrying preservation and sustainability. Every day at Heritage Landscapes we engage in understanding, articulating, reviving, and sustaining valued historic places. It is useful to take a moment and step outside the daily activity to ask, Where have we been and where we are going? Tracing the evolution of trends during my professional career is one lens that I can offer.

# **THIRTY YEARS** of Landscape Rescue

The path of cultural landscape preservation began with the recognition of the old, famous, and tangible and has led over the past three decades toward immersion in the recent, obscure, intangible, sustainable, and holistic. Emphasis has shifted as the field has matured. In the 1970s and 1980s the challenges for cultural landscape preservation were, first, more information; second, broader recognition; and third, appropriate attention to the plight of degraded designed historic landscapes.

In daily efforts toward cultural landscape preservation, I move backward and forward through time, uncovering a murky past and seeking a vibrant future for valued places of shared heritage. Cultural landscapes are the combined works of humanity and nature.<sup>1</sup> Their documentation, evaluation, presentation, and advocacy, framing and implementing a vision for them, are complex endeavors. Here, I explore aspects of this complexity.

#### Thirst for Information and Organizational Growth

A fascination with historic places drew professionals initially to the most widely known and celebrated designed historic landscapes. The great parks created by Olmsted, Vaux & Company received early attention in a 1981 exhibition at the Metropolitan Museum of Art, titled *Art of the Olmsted Landscape*, which featured Central and Prospect Parks and included the parks of Buffalo, N.Y., Essex County, N.J., and Louisville, Ky. Early, historically based landscape reports were undertaken for specific parks, which established models for the practice. The plan for the Grace Hill landscape around Litchfield Villa, the Andrew Jackson Davis–designed mansion, and the concomitant Long Meadow plan were completed in 1981; reports on Prospect Park Ravine, Lake, and Perimeter followed.<sup>2</sup> The draft report "Rebuilding Central Park: A Management and Restoration Plan" was published in 1985.

The next year, the Catalog of Landscape Records in the United States was launched, a recognition that access to records was an outstanding need. The National Association for Olmsted Parks (1980) and the Alliance for Historic Landscape Preservation (1978) were founded, and the ASLA Historic Preservation Committee re-energized (1982). This body of early professional work, organizational initiatives, and scholarship led to advances in practice.

The subject of historic designed landscapes, as works of landscape art shaped by notable professionals, was the first and clearest target. Fascination with a barely understood legacy moved quickly to a desire for in-depth documentary research. Historical studies of individual

PATRICIA M. O'DONNELL, FASLA, AICP, Principal, Heritage Landscapes, Preservation Landscape Architects & Planners sites often focused on their origins, the people involved, and social history rather than on the physical history of the design approach, effects, materials, and details. Guidebooks to the most famous sites presented stories of owners and sometimes design professionals but rarely entered the realm of design analysis or character of place. (Perhaps uncharacteristically, Biltmore, the George Vanderbilt estate in Asheville, N.C., noted early on and continued to emphasize the Frederick Law Olmsted Sr. gardens and approach road.)<sup>3</sup> Scholars were advancing specific studies of design professionals. Early pioneers in the field of American landscape history conducted research, taught, published, and presented their work to a small but growing interest group. The trend toward serious scholarship was embodied in publications. A monograph on the life and work of Jens Jensen reached readers in 1964.<sup>4</sup> An account of Fletcher Steele's unique landscape architectural works was published in 1989.<sup>5</sup> Other important publications followed.

Research on specific landscape architects was paralleled by studies and preservation planning focused on places. The process of seeking and finding records and recording oral history subjects has progressed with the discovery of troves of documents on sites, in local archives, and in national collections. The organizing and cataloging of these materials in thorough, sometimes exhaustive, studies has kept pace. One current example is the work done for the New York Botanical Garden, which has yielded a spreadsheet with over 2,100 listings, ten chronologically ordered binders containing 5,800 pages, and 950 digital images of photos, paintings, postcards, plans, and aerials, all contributing to a 440page illustrated narrative.<sup>6</sup> As new research illuminates the surviving works of landscape genius, the need for scholarship continues.

#### From Buildings and Settings to Historic (Cultural) Landscapes

An early challenge was to move beyond historic buildings and their settings. To distinguish landscapes as more than secondary resources, it was necessary that works of documentation, analysis, and preservation planning address important places, such as Prospect Park, Dumbarton Oaks gardens in Washington, D.C., and the Camden (Maine) Garden Amphitheatre and Library grounds, which contain historic buildings but are primarily historic landscapes. "Historic designed landscape" became the moniker of the day, as focus was turned to notable design professionals and residential landscapes. While research and publication on historic estates is far from exhausted, a corpus of work completed over twenty-some years has deepened and refined our understanding of these unique places that are a legacy of American life from the nineteenth through the midtwentieth century.

The field of cultural landscape history expanded and developed complexity. Professionals embraced a greater variety of types and scales of landscapes and recognized as well the vernacular, associative, and ethnographic landscape as cultural expressions. Terminology also evolved, from "historic" to "cultural" landscapes. Detailed, place-based investigation led to a greater appreciation



J. Irwin Miller Garden, Columbus, Indiana. Photo by Alan Ward.

Whose heritage is it? What values do they ascribe to it? How do the material, tangible heritage and the immaterial, intangible heritage relate?

> of the genius of landscape design, which choreographed a multisensory experience of place. I particularly recall an outing with colleagues Mary Ellen Hern and Tony Hiss to Staten Island, N.Y., to explore the overgrown Vanderbilt tomb, and the excitement of discovery that Hiss later captured in his book.<sup>7</sup> We were peeling layers of the onion, moving deeper into historic places, the cultural landscape the medium for a wealth of messages.

### Culture and Nature Converge in the Cultural Landscape

After the first Earth Day, the sense of nature "out there" transmuted to "right here" as we began to understand public parks with naturalistic landscapes as designed landscapes created in a particular style. The unity of nature and culture is inherent in the "cultural landscape" but was foreign to materials-based historic preservation. My personal journey in preservation began in such a place, when I was the volunteer leader of a group of interested citizens in a project to replant a derelict 1904 rose garden in Delaware Park, Buffalo, N.Y. The garden was a formal horticultural addition to "The Park" designed in 1870 by Olmsted, Vaux & Company. From spring 1975 to fall 1977, money and materials were garnered, planting beds prepared, and over 2,000 roses installed and tended by a small, hardy band. It was a place-specific, hands-on solution to cultural landscape degradation and renewal. In the late 1970s, when I led a federal disadvantaged-youth work program in the Buffalo parks, the social values and cooperation inherent in working for the betterment of public landscapes was a daily topic. These places of nature shaped by human imagination and embodying culture were valued by these young people through the program.

Designed landscapes are places where culture and nature are intertwined. The cultural landscape is the medium for embracing the integration of culture and nature, and it presents a significant challenge. Training and professional credentialing in historic preservation and in natural resources conservation are separate tracks, and the fields are often perceived as in opposition. Managing cultural resources is traditionally more like art curating, while managing natural resources focuses on ecology and natural processes. Addressing the cultural landscape, however, involves both, blurring disciplinary limits to address holistic issues. In stewarding



Prospect Park, Brooklyn, New York. NYC Parks, Prospect Park Administrator's Office

cultural landscapes—the combined works of humanity and nature—multidisciplinary efforts and mutual respect are crucial. Recent statements concerning the unity of culture and nature in the twenty-first century have addressed this holistic model in particular.<sup>8</sup>

#### Scope, Scale, and Multiple Values

In1992, UNESCO added "cultural landscape" to the categories eligible for its World Heritage inscription --places that have a universal heritage transcending national boundaries. Since then sixty such sites have been inscribed. As UNESCO states, as "combined works of nature and humankind, they express a long and intimate relationship between peoples and their natural environment." Increasingly, nominations of large-scale sites that include living communities represent designed, evolved, and associative categories. The cultural wealth of entire geographic corridors, or historic trails, towns, and cities, is being managed and presented as "heritage areas" and "itineraries." A view from a "landscape scale" is gaining recognition. Collaborations of talented heritage professionals and those of companion disciplines are required to effectively understand the embedded valuestangible and intangible-of large-scale cultural landscapes where multiple heritage resources are involved.

The special landscapes we have inherited are iconic elements set within a larger context. Today, we are beginning to see individual sites as elements in an entire heritage area or sequence of places in an itinerary. A linear corridor can comprise the small and precious to the large and expansive at several levels, like the 105-mile Palisades Parkway along the Hudson in New York, constructed 1927 to 1964, or the Inca Trail, with indigenous origins in pre-contact Latin America, or traditional communities like Xidi, China.



President Lincoln's Cottage National Historic Monument, Washington, D.C. Courtesy Heritage Landscapes.

These varied resources also bring into consideration the multiple values in landscapes for which World Heritage inscription is sought. A value-based analysis of cultural landscapes moves beyond documentation and assessment of their physical elements in seeking to answer the questions, Whose heritage is it? What values do they ascribe to it? How do the material, tangible heritage and the immaterial, intangible heritage relate? Human traditions and practices shaped cultural landscapes, and those land uses and ways of life imprinted the place we experience today. We value uniqueness, not global homogeneity, and one root of cultural distinction is the land. Increasingly, preservation planning and management is focusing on cultural landscape preservation that honors traditions, celebration, pilgrimage, and the notion of material heritage as the vessel of immaterial heritage.

### Heritage Tourism, Rapid Change, and the Threats to the Recent Past

Our perspective has shifted further, from looking at local use and appreciation of cultural landscapes to their possibilities as magnets for heritage tourism. An important aspect of tourism to consider is the quality of the visitor experience. Cultural landscapes have the potential to thoroughly engage the visitor in a multisensory experience of place. At one such site, Washington's Headquarters at Valley Forge, Heritage Landscapes and our colleagues worked with a talented National Park staff, together envisioning an arrival, visit sequence, and interpretive themes that combine to shape a highquality educational experience of this powerful place of the American Revolution.

Cultural landscapes are a strong factor in the personal decision to live in, make a career move to,



Canoeing on the "Gala Water" at Delaware Park, Buffalo, N.Y., c. 1910 postcard.

or visit a place. In Europe, the "Experience Economy" has emerged, moving beyond the simple logic of visitation to tap the economic engine of destinations, with heritage places as key resources. However, with an increasingly global culture and change occurring rapidly worldwide, the unique character of places, evoked by cultural landscapes, can be compromised in an unsustainable rush toward the new. Swept up in the pace of change, icons of the recent past-modern works, some whose creators are still living-have insufficient time to gain significance. Modern cultural landscapes are likely to fall under the bulldozer before they are fully understood or appreciated. In preservation practice, we use the fifty-year limit as a generation-removed perspective, but the pressures of change mean that without prompt attention to scholarship, documentation, and preservation action, modern works will be lost.

A case in point is the challenge of securing National Historic Landmark status for Daniel Urban Kiley's Miller Garden in Columbus, Indiana, during the landscape architect's lifetime. The monograph on the Miller design published in 1999, which established its significance as an "icon of modernism" and an important nomination, was a critical tool in the effort.<sup>9</sup> Columbus is also an excellent example of a heritage itinerary. Its unequalled collection of modernist works, in the setting of an Indiana town, is a heritage tourism resource.<sup>10</sup>

#### Preservation, Sustainability, and Climate Change

The work of cultural landscape preservation is directed toward securing a vibrant future for unique places. An increasingly important component of preserving and sustaining heritage places is the application of green principles and limitation of carbon footprint. Preservation can be a carbon-neutral undertaking. The effective transformation of a degraded cultural landscape into a more authentic, useful, safe, aesthetically pleasing place is a more sustainable, green practice than shaping an entirely new landscape. As cultural landscapes are renewed, a number of sustainability factors can be incorporated; moreover, historic places often provide lessons in low-carbon-footprint traditional practices.

At President Lincoln's Cottage National Historic Monument in Washington, which opened on President's Day 2008, for example, Heritage Landscapes' work contributed to a groundbreaking LEED-rated pilot preservation project at the site's Robert H. Smith Visitor Education Center. Traditional aggregate paving with a stone gutter, native and historic plantings, storm-water management best practices, soil management, and limitation of disturbance were all applied to construction and site management.

In response to the needs of cultural landscapes for thoughtful implementation through contractor, staff, and volunteer project initiatives, Heritage Landscapes has developed some useful protocols to address, for instance, stabilized aggregate trail construction, soil management, exotic species suppression, meadow establishment, and tree planting.<sup>11</sup> As the practice of carbon-footprint calculation progresses, Heritage Landscapes will test applications to cultural landscape preservation so that preservation can be cited as a deeply green practice.

#### In Closing

Research and scholarship are critical links in the preservation process. The hunt for archival data, the field reviews, and the narratives that capture place are vehicles for shared understanding. In 1979, I researched and wrote about (on a manual typewriter with carbon paper) the 1,200+-acre Olmsted & Vaux park and parkway system in Buffalo. This process enlarged my view toward city-shaping and democratic access to public space. Attempting to focus on historic landscape preservation without the structure of an explicit program, I crafted two parallel master's programs at the University of Illinois: landscape architecture with a concentration in applied behavioral research, and urban planning with a concentration in historic preservation. These courses of study further broadened and enriched my perspective in this complex, past and future, multidisciplinary, and societal-based realm.

Today, several universities have not only courses but concentrations and faculty members with research interests in cultural landscape preservation. The field is burgeoning and stands on the shoulders of some thirty years of diverse, multidisciplinary contributions. Those engaged in this process continue to peel the onion, and as the layers unfold, new horizons beckon. We move on to discover and communicate more about landscapes of the past, present, and future—valued places that offer knowledge and roots in an increasingly global culture.

#### NOTES

- In 1972, UNESCO World Heritage defined "cultural landscapes" as places of "significant interactions between people and the natural environment."
- 2. Anthony Walmsley, FASLA, principal, Walmsley & Company, "The First Historic Landscape Report for the Grace Hill, Prospect Park, Brooklyn, New York." Credits listed for the Ravine report cited are Patricia O'Donnell, associate; C. Timothy Baird, project manager; and Charles A. Birnbaum, assistant landscape architect. The study for the perimeter and the lake followed, completing the Prospect Park report suite. A parallel study, "The First Historic Landscape Report for the Long Meadow, Prospect Park, Brooklyn, New York" (printed in 1981), was by carried out by the office of George E. Patton, Inc., George E. Patton, FASLA, principal in charge, and William Menke, ASLA, project manager. Albert Fein, Ph.D., served as historical consultant.
- 3. According to Parker Andes, director of horticulture, Biltmore first opened in 1930 to draw tourists and to aid in depression recovery in the Asheville region. An early, undated guide noted proper behavior for visitors to the house and gardens, not just to the house. Telephone conversation, 7 March 2008.
- 4. Leonard K. Eaton, Landscape Artist in America: The Life and Work of Jens Jensen (Chicago: University of Chicago Press, 1964).

- Robin Karson, Fletcher Steele, Landscape Architect: An Account of the Gardenmaker's Life, 1885–1971 (New York: Harry N. Abrams/ Sagapress, 1989).
- Heritage Landscapes, "The New York Botanical Garden Cultural Landscape Report: History," February 2008.
- 7. Tony Hiss, *The Experience of Place: A New Way of Looking at and Dealing with Our Radically Changing Cities and Countryside* (New York: Vintage, 1991).
- "Natchitoches Declaration on Heritage Landscapes," adopted at the US/ICOMOS 7th International Symposium, Natchitoches, La., 27 March 2004.
- 9. David Dillon and Gary Hilderbrand, *The Miller Garden: Icon of Modernism*, Landmarks Series, no. 9 (Spacemaker Press, 1998).
- 10. The "Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas," adopted in Xi'an, China, by the 15th General Assembly of ICOMOS on 21 October 2005, specifically addresses the setting of heritage resources and includes the character-defining features of the cultural landscape as components of the setting to evaluate and manage.
- Heritage Landscapes retains authorship and all rights to these guidelines as developed by our office from research and direct project experience.

### Announcing A GENIUS FOR PLACE A Portfolio of Photographs of American Country Places

### by Carol Betsch

The photographs commissioned for *A Genius for Place* have been admired in museums across the United States. Now seven classic images from the exhibition are being offered to discerning collectors. Prints may be purchased individually or in a limited edition portfolio, as a complete, boxed set.

Each 16 x 20" silver gelatin print is matted and signed by the photographer.

Visit *lalh.org/portfolio* to view all seven images. For more information, call (413) 549-4860 or fill in the form on the reverse side.

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## **BURIED TREASURE:** *The Rock Garden of Quail Hollow*

WHILE ON A TOUR OF QUAIL HOLLOW STATE PARK, the former H. B. Stewart estate in Hartville. Ohio. researcher, horticulturist, and LALH volunteer Gloria Schreiber and Park Coordinator John Bozick made an exciting find. It was Schreiber's first visit to begin site research as part of LALH's Warren H. Manning Research Project-Manning (1860-1938) designed the 720-acre Stewart estate in the 1920s. As the two made their way through the park, Schreiber inquired about an overgrown section. Even after being told it was a park dump spot for plant debris, Schreiber, tipped off by what seemed to be deliberate plantings (as if from a garden site), investigated further, circling the area with Bozick. Together they investigated a planting of old junipers overgrown by brambles, removing debris and brush, and uncovering what seemed to be strategically placed stones. Bozick followed up with Bonnie Stewart Mickelson, a former resident of the property and a descendant of both the Seiberling and the Stewart families, who confirmed that the area was a rock garden, part of Manning's original design.

"You can really see Manning's fingerprint in the design," says Schreiber, who is one of more than seventy LALH volunteers investigating details of some of the 1,700 projects Manning's assistants logged into their ledgers during his fifty-year career. She has also researched the nearby residential, industrial, and public projects commissioned by F. A. Seiberling, the founder of Goodyear Rubber Co., who had close ties to the Stewarts. As an LALH volunteer and senior gardener at Stan Hywet Hall in Akron (Seiberling's estate designed by Manning starting in 1911), Schreiber had become familiar with Manning's common design elements—in



View northeast across the rock garden, Quail Hollow, c. 1935. Courtesy Stewart Family.

this case, an axial design, water features, stone walkways, and abundant stone walls, which evoke the property's agrarian past. Similar Manning hallmarks came to light at Quail Hollow in the summer of 2007, after a Boy Scout volunteer cleared away debris and invasive shrubs and vines. In order to get a better view of the garden elements' spatial relationships, Schreiber took to the skies in a hot air balloon. Historic photos of that area brought forward in December 2007 by the daughter of Leon Schaefer, the Stewarts' former chauffeur and, later, head groundskeeper, show a raised pool surrounded by herbs and rock-garden plants, and tiered planting beds delineated by stones.

At the top of the hill where the water feature in the garden begins, volunteers found an old faucet, which, according to a former property worker, Mrs. Stewart would have turned on when guests were on the grounds. Other important sources of information have been provided by Mickelson, who has shared illuminating documents and personal accounts of the property with researchers. Based on photos, correspondence, and remaining specimens, the original plants probably included irises, junipers, arborvitae, viburnums, creeping phlox, daylilies, peonies, and rockery-loving herbs.

#### By MACKENZIE GREER



Gloria Schreiber's hot air balloon lifts off for exploration, June 2007. Photo by Bob Moffit.

A trove of communications between Manning and his staff, the Stewarts, and F. A. Seiberling has informed the on-site research. Schreiber is cataloging over a thousand pieces of correspondence from the archives at Stan Hywet Hall, the University of Akron, and the Ohio Historical Society in which Manning refers to the concurrently developing gardens at the estates, even suggesting at times that the families exchange plant starts. Mickelson has provided original materials, including one drawing titled "Rough Sketch for Rock Garden for Mrs. H. B. Stewart," dated October 10, 1928. Created by Manning's office, it depicts similar elements to the exhumed rock garden. Steps and walkways are in similar positions; evergreens and a flowering dogwood tree are still present and appear old enough to date back to the 1920s.

These recent discoveries have brought helpful media attention to the formal features of the historic estate, says Bozick. Schreiber is working with the Quail Hollow Volunteer Association to form a restoration committee.

Schreiber says information gathering remains the current research priority, especially locating a planting plan or other documents that show what may have been planted originally. This summer, her goals are to define the original boundaries of the rock garden, locate the stone pathways, and clear debris from the water feature.



Aerial view of the rock garden from Schreiber's balloon, June 2007. Photo by Gloria Schreiber.

She believes that the creation of a professional site survey will help with the accurate locating of historical positions of plants and garden elements.

In 2005, LALH launched an extensive research project to uncover details of Manning's career to shed light on his prescient contributions to American landscape architecture and planning. For nearly sixty years, Manning played a significant role in the field, from being an advocate and founding member of the American Society of Landscape Architects to pioneering planning and design techniques that today's landscape architects and planners continue to use. The project will culminate in a two-volume book, with one volume containing essays on themes in Manning's work, the other featuring encyclopedic entries about specific sites.

For more about this nationwide project, please visit www.lalh.org/manning.html or contact project coordinator Mackenzie Greer at mgreer@lalh.org.

To donate or volunteer to help restore the rock garden at Quail Hollow State Park, contact:

Quail Hollow Volunteer Association Restoration Fund (funds can be earmarked for Rock Garden) 13480 Congress Lake Avenue Hartville, OH 44632

#### A ROUND OF APPLAUSE, PLEASE

Across the country, volunteers involved in the Warren H. Manning Research Project are dedicating their time, talents, and enthusiasm to make this endeavor possible. Heading out into their communities—armed, in some instances, with little more than a client name—these landscape designers, historians, researchers, and students are uncovering new information, ranging from small planting details to sweeping insights into Manning's life and work. Together, this team is accomplishing what no one person could do alone. Their individual efforts to craft a cohesive picture of Manning's remarkable contributions to landscape architecture and planning are a gift to the field of landscape studies. LALH is grateful for their work and honored to have them a part of our team.

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