



VIEW

SUMMER 2013
NUMBER 13

VIEW *from the Director's Office*

Dear Friends of LALH,

It has been a fruitful, exciting year for LALH. We celebrated our twentieth anniversary in Boston last October with supporters, authors, and colleagues. Since then, we have brought out two new books, launched a new film program, and laid the groundwork for a new membership initiative to be implemented this fall. In December we announced the new Nancy R. Turner Founders Fund, named for our founding president.

During this time we signed contracts for eleven new books and began work on two new films. We also forged initiatives with several new partners, among them the Frederick Law Olmsted National Historic Site in Brookline and the New York City Department of Parks and Recreation. In September, we will be



The LALH staff with Grey, the office dog, at Sunset Farm.

co-sponsoring “Masters of Modern Landscape Design” at the Indianapolis Museum of Art. (Details about the conference can be found on p. 48.) We could not be making progress on so many fronts without your support, and for this we are deeply grateful. We continue to look to you to help us expand our library of books about American landscape history and to support our film series, website, and public events.

As you may have noticed, *VIEW* has recently expanded in size and reach—it is now on the shelves of many libraries. In this issue, our most wide-ranging yet, we feature articles related to our new book, *Community by Design*, a study of the

Olmsted firm’s impact on the wealthy Boston suburb of Brookline. We follow the thread of planning in the twentieth century along many diverse routes, including the New Urbanist town of Seaside, Florida, in a piece by Andrés Duany. LALH authors Christopher Vernon and Kenneth Helphand write, respectively, on Walter and Marion Griffin’s visionary plan for Canberra, Australia, and Lawrence Halprin’s promenade at Armon Hanatziv in Jerusalem. Patrick M. Condon, a planner and landscape architect in British Columbia, offers his vision of the “streetcar city” of the future.

This issue also announces the 2013 LALH Preservation Hero, Thomas Herrera-Mishler, president of the Buffalo Olmsted Parks Conservancy. Thomas is the subject of a profile by our education director, Jane Roy Brown, who also reports on a new design for Boston’s Charles River Esplanade, the Chicago suburb of Riverside, and Fletcher Steele’s Camden Library Amphitheatre, which was recently recognized as a National Historic Landmark. Warren Manning research associate Terri Rochon writes about the remarkable 1905 plan for the copper mining town of Warren, Arizona—a peek at our forthcoming book.

Once again, the LALH Directors join me in urging your continued support of our program. We are the only nonprofit organization in the world dedicated to producing scholarship about North American landscape design. We have been devoted to this effort since 1992 and continue to expand our program of books, films, and online resources. In October we will launch a new membership program that offers many tiers of benefits to supporters. Please join—and help us uncover the mysteries and marvels of North American landscape design.

Yours truly,

A handwritten signature in black ink that reads "Robin Karson". The signature is written in a cursive, flowing style.

Robin Karson
Executive Director

LALH

The mission of the **Library of American Landscape History** is to foster understanding of the fine art of landscape architecture and appreciation for North America's richly varied landscape heritage through LALH books, exhibitions, and online resources.

VIEW is published annually. ISSN 1550-5545. Circulation 5,000. *VIEW* subscription, \$15.

LALH is a publicly supported, charitable organization with 501 (c) (3) status. Your gifts support the LALH publishing program. Donations to LALH are tax deductible to the extent permitted by law. We gratefully accept gifts of appreciated stock. Please call for information (413) 549-4860.

LALH Staff

Robin Karson, Executive Director
Jane Roy Brown, Director of Education
Sarah Allaback, Managing Editor
Neil Brigham, Office Manager
Jessica Dawson, Special Projects Coordinator

Consulting LALH Editors

Mary Bagge, Worthington, Mass.
Mary Bellino, South Hadley, Mass.
Carol Betsch, Amherst, Mass.
Amanda Heller, Newton, Mass.
Joel Ray, Ithaca, N.Y.

Consulting LALH Designers

Linda Florio, Florio Design, NYC
Jonathan D. Lippincott, NYC

VIEW design: Florio Design, NYC

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

(413) 549-4860
(413) 549-3961 fax

Visit LALH.org.



VIEW

THE MAGAZINE OF THE
LIBRARY OF AMERICAN LANDSCAPE HISTORY

FEATURED BOOK

- 2 **Brookline: A Laboratory for Planning and Design**
Robin Karson

PRACTICE

- 8 **Seaside as Lean Urbanism**
Andrés Duany
- 14 **Lawrence Halprin in Israel: The *Tayelet* of Jerusalem**
Kenneth Helphand
- 17 **Walter Burley Griffin in Canberra: America "Down Under"**
Christopher Vernon

PRESERVATION

- 20 **Preservation Hero: Thomas Herrera-Mishler**
Jane Roy Brown
- 22 **Olmsted and Vaux's Riverside: Pitching In to Preserve a Historic Landscape**
Jane Roy Brown
- 25 **Boston's Charles River Esplanade**
Jane Roy Brown
- 28 **Landmark Recognition of Steele's Camden Amphitheatre: It Began with a Book**
Jane Roy Brown

DISCOVERY

- 30 **Recovering Manning's Legacy, Collaboratively**
Robin Karson
- 32 **Warren H. Manning in Arizona**
Terri Rochon

GUEST COMMENTARY

- 35 **Design for the Community**
Patrick M. Condon

LALH BOOKS

- 40 **New**
- 41 **Forthcoming**
- 42 **Backlist**
- 43 **ASLA Series**
- 46 **Acknowledgments**

Front cover: Garden Steps Leading to Residence, Fairsted. Photograph by Jet Lowe. Courtesy Library of Congress Prints and Photographs Division, Washington, D.C.
Back cover: Aerial photograph of Seaside, Florida. Photograph by Alex MacLean.



Brookline

A Laboratory for Planning and Design

A new book from LALH and the University of Massachusetts Press, *Community by Design*, chronicles the growth and development of Brookline, Massachusetts, a wealthy suburb of Boston that resisted annexation—again and again—unlike many surrounding communities eventually brought under Boston’s domain. Based on a report commissioned by the National Park Service, the book focuses on the constellation of nationally prominent design practitioners who lived and worked in Brookline during a critical period of its growth, particularly the practitioners working out of Fairsted, the Olmsted home and office, located in the heart of the elite suburb. The authors, Keith N. Morgan, Elizabeth Hope Cushing, and Roger G. Reed, developed this report into a richly illustrated volume that will interest a wide range of readers. In these pages the authors trace the web of relationships that developed among the nation’s leading lights in landscape architecture, architecture, municipal government, civil engineering, and horticulture as they converged in “the richest town in the world” at the same moment the professions of landscape architecture and urban planning were newly codified.

Morgan, Cushing, and Reed describe the influences that drew these tastemakers to Brookline and explain how the setting served as a laboratory for their



H. H. Richardson's private study and library at 25 Cottage Street, Brookline, c. 1886. Courtesy Historic New England.

experiments in planning and design. In a detailed analysis of the Brookline iteration of the Olmsted firm, which was distinctly different from the one that preceded it in New York City, they examine at close range how projects came into the office, how they were managed, and how a training program for new practitioners was established, in some measure influenced by the atelier system run by the architect Henry Hobson Richardson, one of many design luminaries to set up a professional office in Brookline during these same years.

The rural beauty of Brookline, the authors argue, as well as the potential for new business, drew Frederick Law Olmsted Sr. to a town that was widely regarded as one of America’s loveliest. They also emphasize other

Opposite: View of the South Lawn and West Slope. Fairsted. Photograph by Jack E. Boucher. Courtesy Library of Congress Prints and Photographs Division, Washington, D.C.

BY ROBIN KARSON

suburban development plans that structured Brookline well before the Olmsted firm arrived, such as Linden Place, laid out by Alexander Wadsworth as a constellation of streets, house lots, and small parks on twenty acres in 1843.

The charms of the suburb were touted in a lot-auction notice four decades before Olmsted moved his family and office there in 1883, and they had not changed much in the interim. “The situation is delightful, commanding a full view of the city, and connected with a rural spot that is unequaled in the country. . . . Omnibuses run at accommodating hours.” Although aesthetics and transportation linkages between city and country were key concepts in the sales campaign, other municipal amenities also appealed to prospective residents; Olmsted was not immune to these either. He claimed that he was sold when he observed the town’s snow removal crew at work on a Saturday.

The authors make an equally persuasive case that Olmsted Sr. was drawn to Brookline to be closer to Henry Hobson Richardson, with whom he had enjoyed close professional and personal ties for decades. Olmsted relished collaboration, and in Richardson he found a robust source of inspiration. The opposite was also true. Richardson’s growing responsiveness to landscape was undoubtedly spurred by his deepening relationship with Olmsted, with whom he collaborated on many

commissions. The best known of these are in nearby North Easton (Massachusetts) for the Ames family, completed just before and after Olmsted’s move to Brookline. The two men also collaborated on aspects of the Boston parks (Richardson contributed designs for some of the bridges and buildings) and, more significantly, on the Robert Treat Paine estate in Waltham, where they achieved a nearly seamless blend of residence and landscape. Richardson’s premature death in 1886 came as a severe blow to the landscape architect.

Another important neighbor was Charles Sprague Sargent, whose 150-acre estate, Holm Lea, attracted visitors from around the globe. In 1897 Mariana van Rensselaer identified it as “the most beautiful suburban country place that I know.” The estate featured a five-acre meadow where Jerseys were pastured and thousands of narcissus emerged each spring, as well as a thriving apple orchard and a two-acre pond covered with water lilies, surrounded by willow and tupelo trees. The abundant plantings of rhododendrons, some twelve feet high, attracted the attention of John Muir, who wrote to his wife in 1893, “This is the finest mansion and ground I ever saw.”

In the 1870s, Sargent consulted Olmsted on his plan for the new Arnold Arboretum (in nearby Jamaica Plain), where he intended to merge scientific and aesthetic goals. Olmsted was at first dubious, but in

Charles Sargent estate, Holm Lea, Brookline. © President and Fellows of Harvard College. Arnold Arboretum Archives.



"The situation is delightful, commanding a full view of the city, and connected with a rural spot that is unequalled in the country. . . . Omnibuses run at accommodating hours."

(Right) Olmsted office workers. Courtesy National Park Service, Frederick Law Olmsted National Historic Site.

(Below) Detail, "Study of Plan for Extension of Commonwealth Avenue on the Line of Beacon Street" from "Preliminary Plan for Widening Beacon Street," October 2, 1886, F. L. & J. C. Olmsted. Courtesy National Park Service, Frederick Law Olmsted National Historic Site.

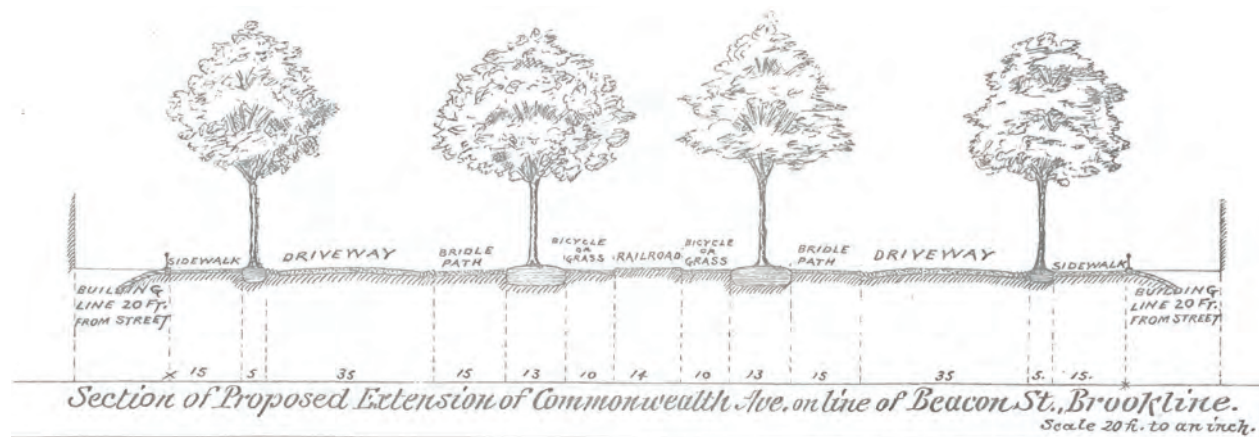


1880 he did lay out a system of roads that both responded to the varied topography and also provided a basis for Sargent's "Tree Museum." Sargent grouped the trees according to family and genus in the Bentham and Hooker classification system, which is still maintained today. The ingenious arrangement isolated some specimens to achieve full growth and elsewhere massed them, so that the groupings contributed to a picturesque effect.

Sargent's influence extended well beyond either of these properties. In 1880, he was appointed one of three commissioners to the newly formed Brookline Park Commission, whose charge included improvements to the Muddy River, which had become, in effect, an open sewer. The Olmsted plans to redesign the river

were implemented in 1891, and by the following year the extensive grading, excavating, and filling necessary to remake the stream had been accomplished and the adjoining land prepared for new plantings that would include nearly 24,000 trees. When disagreements about planting compositions erupted between the Olmsted firm and Sargent (representing Brookline), Sargent's opinions prevailed. He retained his post on the planning commission until his death in 1927.

Morgan, Cushing, and Reed demonstrate the myriad ways in which the Olmsted office used Brookline to test its emerging planning principles, helping guide the town in its sometimes fraught development realized through new roads and parkways, housing enclaves, estate plans, and institutional grounds, including The



Brookline Country Club, one of the first in the nation. The authors also make a case that Brookline, by its own example, helped the firm articulate an increasingly strong sense of what a community could offer its residents and, further, a sense of the role that planning could play in achieving these goals. The planning principles behind many of the firm's boulevards and parkways, residential subdivisions, and estates informed the influence of the firm through its reports to the planning board, whose first chairman was Olmsted Jr.

Differing from the comprehensive plans that the Olmsted office created for new towns such as Riverside, Illinois (1869), and Forest Hills Gardens, Queens (1908), Brookline grew incrementally, as the authors point out, "in response to new development opportunities, changing demographics, economic evolution, transportation innovations, and expanding models of government control. As such, it typified patterns of growth seen across much of the country." In this sense *Community by Design* offers analysis that is applicable to many communities. The story is seminal in other respects as well.

Charles Eliot, a firm partner at Fairsted from 1893 until his early death in 1897, pioneered new perspectives in planning during the course of his work with the Boston Metropolitan Park Commission, where he campaigned for an approach that widened the planning lens to the regional level. Eliot's schemes for the new park

system in Boston "launched a radically new and larger framework through which to analyze growth patterns and the need for public landscape in expanding urban areas." (Ironically, Brookline itself stood aloof from most of these efforts, in large part because the private property owners in the southern half of the town chose to remain independent and, therefore, in control.)

As the field of landscape architecture expanded to include city, town, and regional planning, Olmsted's professional descendents became the leaders developing academic programs in both landscape design and planning. Olmsted Jr. (Rick) and Arthur A. Shurcliff, who trained at Fairsted, created the curriculum for the new program of landscape architecture that opened at Harvard in 1900, which in turn educated many of the nation's most important landscape architects and planners. Among them was John Nolen, who wrote *City Planning*, the first manual for the field in 1916, with an introduction by Rick Olmsted.

The lessons Olmsted Jr. learned in Brookline informed his entire career as one of the preeminent city planners of the twentieth century. After working on the development of the McMillan Commission plan for Washington, D.C., he served as the first president of the National Conference of City Planning in 1909. During his long career, he shaped park systems, subdivisions, campuses, and city plans throughout the nation. His

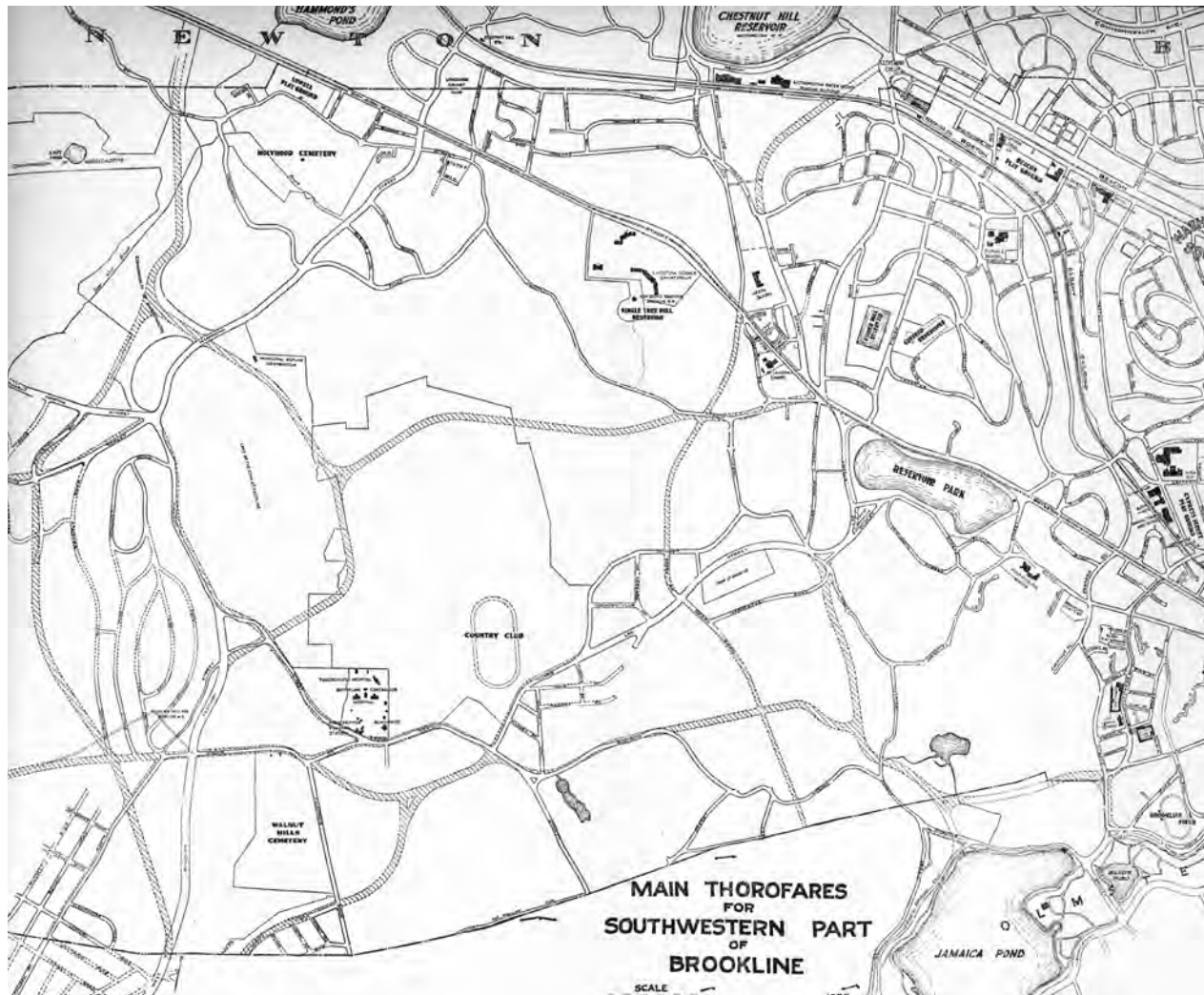
Beacon Street near Carlton Street, Brookline, c. 1910. Courtesy Brookline Public Library.



stepbrother, John Charles Olmsted, continued the park planning begun by Olmsted Sr. Shurcliff also became a planner of note, redesigning aspects of the Boston park system and adding new elements, such as the Charles River Esplanade. Shurcliff's masterwork was Colonial Williamsburg, the most ambitious preservation project of the era and the subject of a forthcoming LALH book.

Olmsted Jr., J. C. Olmsted, Shurcliff, and Warren Manning (who worked in the Fairsted office from 1888

to 1896), viewed planning as a dynamic process in which many streams of influence converged. Like Nolen, each developed a signature approach to planning strongly shaped by his own personality and philosophy. The formative experiences that the Brookline "laboratory" offered these practitioners provided fertile ground for their emerging ideas—ideas that would shape American cities, towns, parks, and park systems for decades to come.



Main Thoroughfares for Southwestern Part of Brookline. Report of the Brookline Planning Board, 1925

As the field of landscape architecture expanded to include city, town, and regional planning, Olmsted's professional descendents became the leaders developing academic programs in both landscape design and planning.



Seaside AS LEAN URBANISM

SEASIDE, THAT AGING and pesky community in North Florida, now threatens to make the case that environmental practices should cost less, not more; and that the savings should not have to be realized over time. This kind of common sense was forgotten in the madness of the late twentieth century, when the lenders were all throwing piles of money at developers.

The tough 1980s forced us to learn how to design economically—though I admit that since then our discipline has been lost. But now the outlines of the twenty-first century are becoming clear, and they reveal lean times again. Perhaps Seaside isn't just history. That those economical practices are uncommon today can be blamed on a professional deformation of the green movement, which has become biased to high-tech solutions. Today, when consultants assure me that it is inevitably more costly to incorporate green practices—but that they will eventually pay for themselves with savings—I believe neither part of that claim. The experience of Seaside has vaccinated me against *that* ideology.

Thirty years ago, Seaside was designed a certain way because a few of us dreamt of living in a town rather than in suburbia. We simply wanted to enjoy a pedestrian lifestyle, at least for the holidays. It is only in retrospect—and largely as an unintended consequence—that Seaside can be recognized as one of the earliest instances of what has now been called Ecological Urbanism by Mohsen Mostavi, who, in the 2012 book by that name, provides useful argument for this term over the alternatives.

Apart from making available certain sensible pleasures, other attributes of *town* are fundamental to ecological urbanism: towns minimize the consumption of



land, reduce the need to drive, and encourage walking—imposing less of a burden on the Earth's hydrology and atmosphere. But many practices that have since come to be considered sustainable were implemented because of economic constraints.

First among them, as always, there is the site: nothing useful or beautiful was built upon. There was neither farmland nor pristine wilderness. The land was fallow and ugly, having been logged, and the remnants burned a decade prior to our attentions. A few scrappy pines survived, but the basic landscape consisted of sand and scrub.

The town was set back from the gulf-front, preserving the natural shoreline—well before legislation made this mandatory. The reasoning was that the foredunes seemed expensive to build upon. That commonsense precaution has bestowed a natural protection from the onslaught of several hurricanes.

Florida being sometimes hot, the plan addressed ventilation at both the urban and the architectural scale.

BY ANDRÉS DUANY

(Opposite) Seaside backyard. © Duany Plater-Zyberk & Company.
(Right) Tupelo Street. © Duany Plater-Zyberk & Company.

Most of the streets open out to the shoreline, channeling the prevailing breezes deep into the site, although the original reason had been to channel the views of houses outward to the ocean—to *increase their real estate value*.

At the architectural scale, the local vernacular, particularly that of the simpler early buildings, fits the climate. Overhangs and screened porches provide protection from sun, rain, and bugs, allowing windows to remain open, ventilating most rooms. Like the vernacular ones, Seaside houses were raised off the ground, providing the cooling effect of a shaded, humid under-croft. The galvanized metal roofs—at that time confined to the poorest of rural buildings—reintroduced a cost-effective alternative to the wind-vulnerable asphalt shingles that had become pervasive. Their reflective qualities (now grotesquely called “high albedo”), helped to minimize thermal transmission, and without insulation. These galvanized roofs were cheaper because the carpenters could install them, thus avoiding the roofing trade. The general insistence on building with time-tested materials in proper dimensions resulted in hurricane-resistant construction thirty years before the I.B.C. codes were adopted. Our trusting vernacular technology has kept Seaside unscathed through half a dozen hurricanes that damaged other developments.

Note the pattern: all those prescient decisions were taken because the old houses we admired were

cost-effective while looking great. The *green* intelligence dawned on us gradually. Remember that in 1980 projecting the vernacular straight was a radical act sufficient unto itself. No environmental polemic was necessary to justify it. (Vincent Scully has said that Seaside was the first place to engage traditional architecture, without postmodernist concerns for abstraction.) This lean environmentalism has since come to be rationalized by Steve Mouzon’s 2010 *The Original Green* or, to puncture the high-tech assumptions of LEED-Platinum, some call it “LEED-Brown.”

The modestly conceived storm water management system stands in contrast to the current obsession with major infrastructure. The storm water at Seaside flows to the central square, which is depressed, providing retention at peak times—and incidentally shaping the very popular amphitheater. Most people today assume that the amphitheater unintentionally puddles after rainstorms, not that it is a double-functioning hydrological-cum-public space infrastructure—one of the most economical ways to achieve density.

For the rest of the public realm, the streets (as narrow as driveways) were brick laid on sand, with the water permeating through the interstices. The parking lanes were gravel, which also filters through. The hand-set brick was more expensive by unit of area, but it was micro-phaseable, as it could be ordered up in

Town Center Amphitheater. © Duany Plater-Zyberk & Company.





Seaside Street. © Duany Plater-Zyberk & Company

very small batches. Asphalt paving, while costing less by unit of area, must be ordered for entire streets—just to persuade the heavy equipment operators to get out of bed. Avoiding the interest carry from too much paving too early made up the cost difference. The low-tech solutions at Seaside are now systematized in Tom Low’s 2010 *Light Imprint Handbook*.

On the private lots, that vernacular raising of the houses on piers preserved the ground plane for percolation, maintaining the existing contours, and thereby the natural pattern of sheet flow. No swales or pipes were needed—and no bulldozers. At Seaside there are no underground pipes whatsoever, a practice that has now become an unattainable ideal of ecological urbanism.

Regarding that ugly brush we found on the site: Actually, much of it was scrub oak which, when the buildings blocked the sea wind, grew into . . . oak trees *at no cost!* Aside from the lawns on the playing fields of the school and the seating surface for the amphitheater, the town’s public landscaping consists of native species. The supplementary planting for the private lots was restricted by code to native species. This practice was so rare at the time that my brother, Douglas, who conceived it, was considered *insane*. But it made financial sense to Robert Davis, the developer. He made a virtue

of Seaside’s looking scruffy (in contrast to the manicured Florida subdivisions) by explaining to buyers the reduced maintenance costs, as the native plants required no irrigation and very little attention for months on end. In those days this practice didn’t even have a name. Today, of course, xeriscape is the only type of landscaping considered to be ecologically responsible.

The Seaside Code protected these existing plants on the lots by threatening fines for disturbances six feet beyond the building footprint, forcing the builders to dig the pier footings of the houses by hand. This had a fortunate consequence, as pile-driving equipment would have mangled the well-drained contours of the existing ground. Pervasive low-tech proved to be symbiotic—one lean technique locking into another.

Although legally enforceable environmental standards did not exist then, time and again the *economic* rationale compelled strategies that predicted currently emergent practices. As with our predecessors, who did not have time, energy, or money to waste, we had to rediscover the vernacular *mind*. Today, it would seem urgent to legalize their first-generation public works manuals as alternatives to the expensive gizmos that our thick books *assume* as standard solutions. Current “innovative” technologies, with their ongoing cost of



What are today the shops, bars, markets, restaurants, and bookstores were incubated in temporary structures—shacks, really. If and when the businesses proved viable, they were decanted into the downtown four-story, mixed-use buildings, which Robert Davis could afford to build when they could pay the rent.



operation, repair, and maintenance, will surely come to be regarded as remnants of the twentieth-century ideology which got us into the ecological trouble in the first place. The high-tech bias—flogged by suppliers, professors, and design professionals—are quite ill suited to the coming economic constraints, even as they are cognizant of them. The system will surely crash, and lean urbanism will then be rediscovered—just as we did in 1980.

But the most subtle aspect of lean urbanism was our rediscovery of that fundamental environmental theory of *succession*—analogous to the way a grassland habitat evolves to brush land, then emergent woodland, and eventually to a climax forest. This time-based method of development was forced upon Seaside because, at the *inaugural condition*, not much was possible: no commercial, no school, no public buildings, no diversity of housing.

The successional method of development at Seaside is most obvious in the commercial component. What are today the shops, bars, markets, restaurants, and bookstores were incubated in temporary structures—shacks, really. If and when the businesses proved viable, they were decanted into the downtown four-story, mixed-use buildings, which Robert Davis could afford to build when they could pay the rent. With successional urbanism we were able to *project* the climax condition of a real downtown. One-story building is the organic way to induce a town center in the early phases. Successional urbanism is today as relevant as it was when the pioneers inaugurated those shantytowns that eventually became the great cities of the American West—or that medieval *favela* that evolved to be Florence.

The hindsight of thirty years has allowed us to see that the design decisions made for economic reasons resulted in a comprehensive and authentic ecological urbanism. Prescience is less relevant than Robert Davis's ethos to stay lean. It forced us into common sense.

Seaside could be represented polemically as an alternative to the innovation that is today driven by ideology. The net of research should now be cast wide enough to catch the vernacular ways of doing things. The lessons of 1980—and even more, those of 1880—will be relevant to 2080. The environmental crisis does not respond to short-term success—however glamorous. Good American pragmatism demands that we study whatever has worked well *in the long run*.

Andrés Duany is a founding principal at Duany Plater-Zyberk & Company and co-author of *The New Civic Art: Elements of Town Planning* (2003) and *Suburban Nation: The Rise of Sprawl and the Decline of the American Dream* (2000, 2010). He is a founder of the *Congress for the New Urbanism*.

Aerial view, Seaside. Photograph by Alex MacLean.



LAWRENCE HALPRIN IN ISRAEL

The *Tayelet* of Jerusalem

ONE OF THE TWENTIETH century's great landscape designers, Lawrence Halprin (1918–2009), is renowned for his iconic projects in the United States: Lovejoy Fountain Park and the Ira Keller Fountain in Portland (Oregon), Freeway Park in Seattle, Ghirardelli Square in San Francisco, Sea Ranch in Sonoma County, and the Franklin Delano Roosevelt Memorial in Washington, D.C., among other works. His contributions to the Israeli landscape, where he designed sites of lasting and iconic value, are less well known.

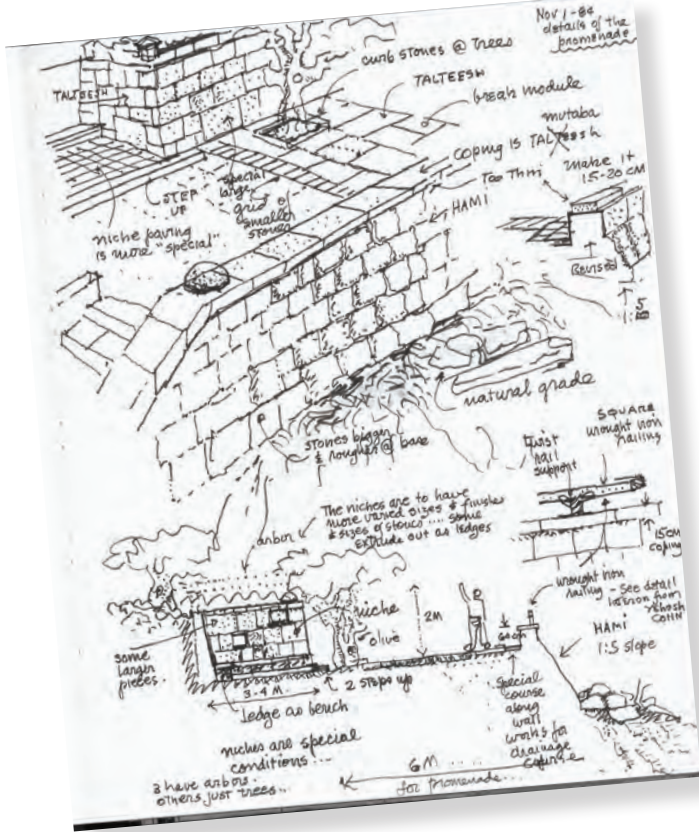
Halprin's relationship with the land and state of Israel, which lasted almost eighty years, began with his early childhood memories in Brooklyn. His family, he wrote, was "deeply involved in Zionist ideals of Jewish study and social reform, of political and philosophical involvement, and a burning desire to improve the world and concern for Israel." His mother, Rose Luria Halprin (1896–1978), was twice president of Hadassah, the

Women's Zionist Organization of America, from 1932 to 1934 and again from 1947 to 1952, momentous periods in Israel's history. After graduating high school, Halprin spent two years in Israel, where he helped establish Kibbutz Ein Hashofet. Kibbutzim were then in their pioneering, idealistic, even utopian stage. This formative experience influenced the course of his life, his ethics, and his sense of community.

Throughout Halprin's life, Israel's landscape and its people would remain touchstones. On numerous visits he returned to his kibbutz and to Jerusalem, for which he developed a special affection, especially the walled Old City. He reveled in the city's history, exoticism, pedestrian quality, and what he called the "cacophony of life all around." He drew it constantly: its walls, streets, markets, ruins, trees, and holy sites. Reflecting on its impact he wrote with sincerity, and a bit of nostalgia, how "Israel and Jerusalem have affected my life ever

The Haas Promenade. Photograph by Brian Negin.

BY KENNETH HELPHAND



since—my value systems and my attitudes have been deeply influenced . . . deeply swayed by Israelis' reverence for the land—the people's profound identification with their ancestors and their past and the almost mystical identification they have with Jerusalem. In addition the profound social consciousness and their sense of community have affected me. In this way I have developed an identity with Jerusalem—a commitment to it as a physical manifestation of ethical and moral principles.

. . . The ancient city and its bazaars, the winding stony streets and coffee houses are part of my inner consciousness—the landscape of rounded hills and deep black pines—all have become a part of my life choreography."

Halprin worked on the landscape design for the Weizman Institute of Science in Rehovot, the Hebrew University of Jerusalem Givat Ram Campus, Hadassah Hospital, Israel Museum, and the Ben Yehuda Street pedestrian mall. He advised on the creation of Israel's national parks and other regional planning projects, and he was a key member of Mayor Teddy Kollek's Jerusalem Committee, an international group advising on city planning. Halprin wrote, "In the bowl surrounding the Old City I make a plea for an architecture which symbolically does not stand up like a clenched fist facing and threatening

(Top) Haas Promenade details, c. 1984. Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania.

(Right) View from Armon Hanatziv. Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania.

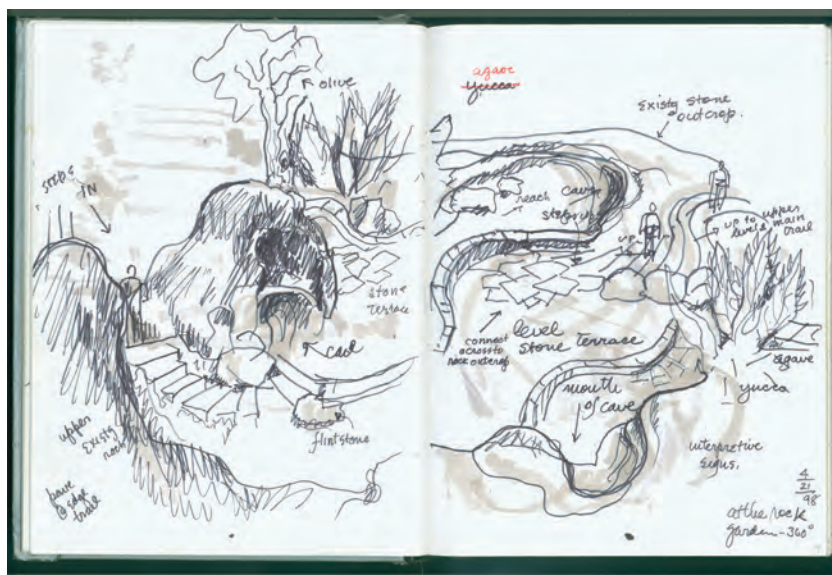
the landscape of Jerusalem but lies like an open palm embracing it." With that effect in mind Halprin designed the promenade at Armon Hanatziv, a ridge to the south that overlooks the Kidron Valley and the Old City. He created a project of lasting significance that demonstrated his insight into Israeli culture, his consummate design skill, and his design philosophy.

The views from Armon Hanatziv are spectacular. At the center is the sacred core of Jerusalem's Old City with the brilliant golden Dome of the Rock. Jerusalem sits at a spatial and temporal ecotone. To the west are Jerusalem's newer neighborhoods, to the east ancient villages and the desert. At the cusp of the desert, at the intersection of green trees and sand, is the meeting place of the ancient and contemporary worlds, with associations to the entire history of Abrahamic religions, the modern history of the region, and its continuing unresolved conflicts. In Halprin's first notes from Armon Hanatziv he wrote of his reverence for the "incredible view—perhaps the most awe inspiring urban view in the world." He identified an "ageless urban/landscape quality that is ineffable—the city and the landscape make an organic whole inseparable . . . the view *must* be kept in our planning for the entire area—not only the ridge but the slopes . . . great promenade is enuf—a great piece of theater!" He kept these initial ideas paramount throughout the project, the spectacular view and the theatrical aspect of the design.

The project was constructed in several stages between 1984 and 2002. The first phase, the Haas Promenade designed by Halprin and Shlomo Aronson, was extended in the next phase by Aronson's design for the Sherover (1989) and Trotner (1990) promenades. The final phase was the Rhoda Goldman Promenade (2002) by Lawrence Halprin with Bruce Levin. (Both Aronson and Levin had worked in Halprin's San Francisco office.) The 2.5-kilometer-long complex is understood as a single entity known simply as the *tayelet*.

The *tayelet* is a distinct Israeli landscape type that combines elements of the Mediterranean *corso*,





Rock garden, Rhoda Goldman Promenade. Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania.

urban boulevard, waterfront promenade, and garden belvedere in a series of grand terraces that connect the built environment to its larger context and urban living rooms. The *tayelet* thus becomes a meeting ground, a place for personal reflection, restoration, or recreation shared by local residents and visitors. Haas Promenade is a *grand belvedere* in the literal meaning of the term—it offers a beautiful view.

As Halprin's notebooks indicate, the design of the Haas Promenade derives from multiple sources—ancient works, vernacular practices, and the designs of the British Romantic period in Mandatory Palestine—but is always subservient to its extraordinary location, emphasizing an orientation to the view of the Old City with an axis toward the Dome of the Rock. Halprin's reverence for the stones of Jerusalem is apparent. The walkway itself is a wide expanse of a creamy limestone, the material required as a facade for all structures in Jerusalem. From below, the entire promenade reveals itself as an arched wall giving way to a lawn and groves of olives and cypress pathways snaking through the valley.

Halprin spoke of creating a "townscape" promenade, not a "gardenesque" one. He conceived of the project stretching from the neighborhood of Abu Tor, located south of the Old City, to the forested area beneath the United Nations headquarters. The Haas project, being the first phase, links to the subsequent sections. The final phase of the project is a pathway through a seventy-five-year-old Keren Kayemet (Jewish National Fund) pine forest. Much of this portion was designed in the field. As Levin reported, "We literally walked the site in slow motion, every 20 yards stopping, discussing, Larry sketching trees and stones and jotting the ideas in his notebook. For me it was amazing to see how a landscape architect could let the design flow out of the site itself. I think that few if any architects today have the patience, connection to the land—the

site." Visiting the completed designs with Halprin's drawings in hand show that he achieved the desired effect, for his drawings displayed particular attention to elements that were to be retained, accentuated, or removed. The "incredible view" remained paramount throughout.

The *tayelet* design sums up many of Halprin's concerns and passions, including his concepts of community as well as his studies of movement and choreography in collaboration with his wife, the renowned dancer and choreographer Anna Halprin. The design also exemplifies the method and meaning of aspects of his RSVP Cycle design methodology, shorthand for the interaction of what Halprin identified

as *resources, scores, valuation, and performance*. For him the ultimate goal of design is the performance, how it enriches human experience and social interaction. The performance of the *tayelet* has multiple dimensions. The *tayelet* embraces the landscape, wrapping the visitor in its arms; it is a great amphitheater space, a *teatro mundi*, the place that is both prospect and refuge. Its map-like vista allows visitors to scan the magnificent scene from a safe distance: to point, identify, and learn the landscape. The *tayelet* is where a guide, friend, or family member recounts a history, one that can span the ancient to the modern. The collective design rises to the level expected of its honored situation, where the weight of history, faith, and daily life occupy equal status.

Halprin made a lasting contribution to the Israeli landscape. His Israeli work exemplifies aspects of his most significant contributions as a designer. Derived from intense personal experience, it is passionate and idealistic. It manifests his continued attention to choreography and performance. It draws from lessons learned from the thoughtful examination of other places, yet is based on a careful sensitivity to the cultural and physical conditions of the place. Halprin took great pride in his work in Israel and the continuity with his family's activity. In the panorama from the *tayelet* one can see the Mount of Olives and the grave of Rose Halprin. In 1978 he designed her gravestone, perhaps his most personal contribution to the city.

Kenneth I. Helphand, *FASLA*, is professor emeritus of landscape architecture at the University of Oregon and the author of four books, including *Defiant Gardens: Making Gardens in Wartime* (2006). This essay is derived from a longer article, "Halprin in Israel," forthcoming in a special issue of *Landscape Journal*.



Walter Burley Griffin in Canberra America “Down Under”



as its capital's designer. In the United States, however, he is remembered primarily as a protégé of Frank Lloyd Wright and a member of the regionalist Prairie School. Common to both nations is the misconception that Griffin was exclusively an architect. In fact, he was also educated in and practiced *landscape* architecture. In this holistic pursuit Griffin sought to demonstrate that conservation and development could go hand in hand.

(Top) *View from Summit of Mount Ainslie* by Marion Griffin, prepared for the Canberra competition, 1911. Courtesy National Archives of Australia.

(Inset) *City and Environs*, the Griffins' prize-winning plan of Canberra, 1911. Courtesy National Archives of Australia.

IN NOVEMBER 2011, President Barack Obama made his first state visit to Australia. After a dinner at Canberra, the national capital, he acknowledged that he was “not the first guy from Chicago to come to these parts. A century ago,” Obama said, “Walter Burley Griffin came here with a vision for this city.” This was hardly news to the president's audience. Australia has long appreciated Griffin

The 1912 international competition to design Canberra offered him an unprecedented opportunity to plan an entire city, an ideal capital city that would embody Griffin's commitment to conservation.

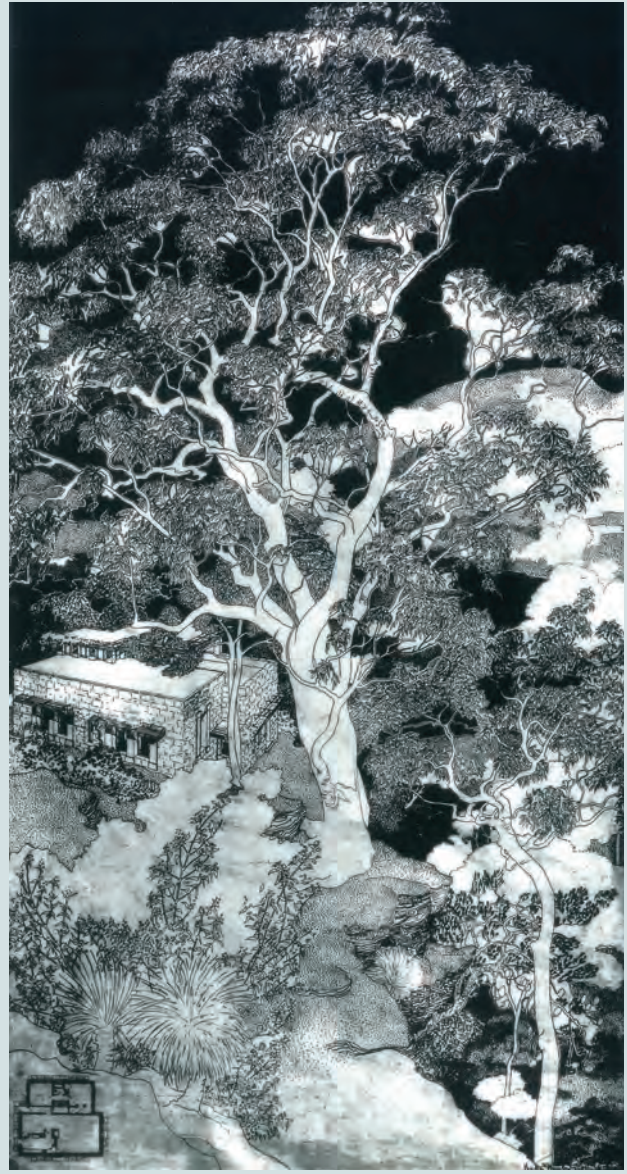
In 1901, the six British colonies of Australia federated to form the Commonwealth of Australia with a compelling resolve to construct a national capital. The capital was to occupy a pastoral site in the broad valley of the Molonglo River, inland from the eastern coast. Much contested, the site was selected largely because of its intermediate position between rivals: Sydney, a mercantile town with distinctive parks and botanical gardens, and the more elegant Melbourne, the new nation's financial capital with its impressive architecture and European flair. In 1911, the commonwealth finally launched a competition for its capital's design; an initial pool of 137 applicants narrowed to 46, then to 11, and finally to 3. Griffin won in May 1912. Although submitted in Walter's name, the entry was actually designed collaboratively with Marion Mahony Griffin, his wife, professional partner, and fellow Wright studio veteran. Conceived in the United States and revised in Australia, Canberra serves as a conceptual and metaphorical bridge between the two nations.

BY CHRISTOPHER VERNON



Marion Mahony Griffin and Walter Burley Griffin in their garden in Melbourne, c. 1918. Courtesy National Library of Australia.

Most competitors considered the site a *tabula rasa*, distorting it into conformity with various aesthetic principles. Alternatively, and paramount to its success, the Griffins's submission was distinguished by its sensitive response to the site's landforms and watercourse. Organized on a cross-axial scheme, the plan fused geometric reason with picturesque naturalism. When wedding their geometric template to the uneven terrain, the couple venerated landforms. Divining a linear correspondence between the summits of four local mounts, the couple inscribed the alignment with a land axis. Anchored by Mount Ainslie at one end, the land axis extends some fifteen miles to its other terminus, Mount Bimberi. Similarly they delineated a water axis across the land axis at a right angle, aligning it with the river course, now reconfigured into a chain of basins and lakes. The future capital of the twentieth century's then



Drawing by Marion Griffin, 1925, featuring a house in Castlecrag overshadowed by a large Angophora tree. Courtesy National Library of Australia.

newest nation lacked the cultural artifacts and other monuments typical of its Old and New World counterparts. In compensation, the Griffins saw that the natural world offered surrogates. By using Canberra's hills as axial determinants and visual foci of their land axis, for instance, the couple "sacralized" the city's site, appropriating it as Australia's primal monument.

Although the American couple did not foresee the connection or intend to create one, their ideals proved compatible with Australian notions of landscape beauty. Unlike Chicago's urbanizing hinterland, Australia remained the place, as the novelist D. H. Lawrence assessed it, where "people mattered so little." With its human occupation spatially insignificant, Australia's indigenous landscape was preeminent. Until the late nineteenth century, most people regarded this landscape—known colloquially as "the bush"—as

By using Canberra's hills as axial determinants and visual foci of their land axis, for instance, the couple "sacralized" the city's site, appropriating it as Australia's primal monument.

melancholic and its eucalypt forests as obstacles to settlement. In 1912, though, this perception was in flux. Fueled by sources such as domestic landscape painting, an idealized image of the bush was gaining symbolic potency as an inextricably "grounded" national identity. Through its accentuation of the site itself, the Griffins' design valorized the landscape as an emblem of democratic national identity, and as such it resonated with the young nation's aspirations and landscape sensibilities. Enlarging graphic techniques she developed in Wright's studio, Marion conveyed the design's landscape imagery in a series of exquisite renderings infused with sepia and luminescent golden tones, which were themselves works of art.

The American designers, however, were unaware of the Australian landscape's nationalistic connotations. The Griffins' impulse to "monumentalize" the natural world was a prescriptive reaction to their experiences in Chicago, a city then in the midst of transformation by largely unregulated expansion, its remnant prairie and rural hinterland quickly being subsumed by speculatively motivated city extensions and suburbs. In contrast to Chicago's indifference to the natural world, Australia beckoned the Griffins as a place to perfect lessons learned from America's shortcomings. In their alternative capital, citizens would dwell in a "monumentalized nature," an antipodean arcadia.

In 1914, Walter, accompanied by Marion, relocated from Chicago to take up a commonwealth appointment to oversee Canberra's construction. Beginning the

capital's detailed design, he made both road layout and planting with native species a priority. Buildings were to be constructed afterward, carefully inserted within this structural template. The Griffins' tenure, however, proved short-lived. Political antagonisms and financial constraints posed by World War I thwarted the complete realization of the couple's design and ultimately led to the abolition of Walter's position in 1920, after which his singular role was usurped by a succession of advisory bodies. Nonetheless, five years later, the Griffins' layout was enshrined in commonwealth law.

Despite the disappointing end of their Canberra enterprise, the Griffins chose to remain in Australia and devote themselves to private practice, undaunted in their belief that development and conservation need not be mutually exclusive. This was best demonstrated at Castlecrag, a suburban community near Sydney. There, beginning in 1920, the Griffins rehabilitated a bushland site. By folding roadways and dwellings into the contours of a waterside promontory, they awarded primacy to the landscape and realized the ideals they had first envisioned for Canberra.

By 1935, the couple had produced over 250 projects including buildings, gardens, suburbs, and new towns. But as the Great Depression's stranglehold tightened, work dwindled. Through channels cultivated by an Australian then living in India, Walter won a commission to design the University of Lucknow's library. The job required his presence on-site, so he traveled to the town of Lucknow (in Uttar Pradesh) in 1935; Marion joined him the next year. There, the couple soon developed a flourishing practice. On February 11, 1937, however, Walter died of peritonitis. Marion returned to Chicago the next year, where she lived until her death in 1961.

In March 2012, Canberra celebrated its centennial. At this juncture it is apt to remember that of all the architects and landscape architects in Wright's orbit, only Walter and Marion Griffin were able comprehensively to articulate the design ideals of the Prairie School—simplicity, functionality, and integration with the landscape—at an urban scale.

Christopher Vernon is an associate professor in the School of Architecture, Landscape, and Visual Arts at the University of Western Australia. He is the author of *Graceland Cemetery: A Design History* (2011).



Canberra, from Mount Ainslie. Courtesy National Capital Authority.

PRESERVATION HERO: Thomas Herrera-Mishler, ASLA



“Buffalo has been such a discovery,” says Mexican-born landscape architect Thomas Herrera-Mishler five years after moving with his family, from Wellesley, Massachusetts, to work for the Buffalo Olmsted Parks Conservancy. “It has

turned out to be such an interesting place, with so much to offer,” says Herrera-Mishler, who is now the organization’s president and CEO. Frederick Law Olmsted regarded Buffalo as one of the best planned cities in the world after he and Calvert Vaux designed Buffalo’s park and parkway system as an integral part of the city in 1868. For Herrera-Mishler, who is drawn to historic landscapes and public service, Buffalo holds particular interest—and gravitas.

Herrera-Mishler grew to admire Olmsted while he was studying for his master’s degree in landscape architecture and regional planning at the University of Michigan in the mid-1980s. After completing his MLA he went on to work on projects of various scales in the United States and abroad—including the master plan for the National Zoo and Botanical Garden of Costa Rica. Then, in 1992, Herrera-Mishler moved into the nonprofit sector after a life-changing experience in Philadelphia. “I was invited by an old friend of the family to work with his organization there for a year, serving the abandoned poor,” he explains. “My wife

and I were live-in staff at a home for schizophrenic homeless women. During the day, I ran a house for men in recovery from addiction, and my wife [the Honorable Mercedes Herrera Rojas de Mishler] ran a shelter for active addicts. She was then a diplomat from Costa Rica, and we were part of this, heart and soul, together.”

Before, during, and after that year, Herrera-Mishler built five community gardens in a neighborhood he describes as “desperately poor.” “I also got to build a children’s garden,” he says. “We and the children painted a mural together, and that started a transformation in the community that continues today.” Such experiences proved so meaningful that after his year of working with the homeless he decided to explore how he could bring his skills to the nonprofit sector.

Working next for the Pennsylvania Horticultural Society as their Philadelphia Green community landscape architect, he led the development of vacant land reuse strategies with nonprofit community development corporations that provide programs and services in low-income neighborhoods. Then, at Awbury Arboretum in the city’s Germantown neighborhood, he learned about historic landscape preservation and fundraising, for which he developed a flair. “I enjoy it, because the money makes great things happen, and I have seen how important it is to develop relationships with people who understand the mission of your organization—it’s about mutual trust and respect.”

Herrera-Mishler served as executive director of the Toledo Botanical Garden in Ohio and later of the Massachusetts Horticultural Society. In between, he

Thomas Herrera-Mishler speaks up for Buffalo’s Olmsted parks. Photograph courtesy Thomas Herrera-Mishler.



Pardee Fountain in Gates Circle. Photograph by Andy Olenick.

was director of Airlie Gardens in Wilmington, North Carolina, where he invited local artists to commemorate the African American outsider artist Minnie Evans (1892–1987), who formerly painted and worked on the property. As their tribute to Evans, the artists created a sculpture garden and a chapel made of colored-glass bottles, now a popular attraction that has kindled a growing local focus on cultural tourism. Herrera-Mishler says, “That experience taught me to celebrate diversity and to cultivate partnerships between art and garden organizations, which are a natural fit.”

Buffalo’s parks are benefiting from Herrera-Mishler’s past experience. The Buffalo Olmsted Parks Conservancy has reached out to businesses and other nonprofit organizations to recruit volunteers and muster millions of dollars for park rehabilitation and related community development programs. In a city that still struggles with poverty and a shabby self-image, he views the elaborate system of parks and parkways, still largely intact, as a roadmap for community revitalization. For instance, the Buffalo park system’s anchor landscape, Delaware Park, now hosts nearly 2 million visitors each year. The park is also the site of the Art in the Garden Fair that launches the two-month-long National Garden Festival. “Buffalo has a unique artistic legacy, and we combine it with our many garden walks, which open hundreds of private gardens to the public in the city and

surrounding communities during June and July,” he says. “I’m really excited about this partnership, which also involves the Western New York State Nursery and Landscape Professionals and the Buffalo and Erie County Botanical Garden. Partnerships are where it’s at—everybody wins.”

Herrera-Mishler also tapped the nursery and landscape professionals’ group for an event called the Buffalo Garden Makeover. “We are rehabilitating the Olmsted parks’ communities one by one,” he says. For each of the past three years the conservancy has chosen one of its parks, gone to homeowners whose properties border it, “and offered to make over their front yards,” he says. “We are a very poor city, and if you say to people, ‘We’re going to give you a new front yard, with all the plants and tools and hoses, and teach you how to take care of it,’ they’re thrilled.” The program, says Herrera-Mishler, results in stunning new streetscapes surrounding the restored parks. “These spruced-up front yards are now real places of community pride, and they’ve inspired other residents to make similar improvements.”

These successes appear nearly miraculous against a backdrop of “decline, neglect, and abuse” under past city governments that did not make maintaining the park system a priority, says Herrera-Mishler. For the past nine years, the Buffalo Olmsted Parks Conservancy has been charged with the ongoing maintenance and operations of the parks, working closely with the city in a productive public-private partnership. He credits the friends group that formed in 1978 and evolved into the present conservancy—and also helped launch the National Association of Olmsted Parks, of which Herrera-Mishler is a board member—for starting the turnaround. “They saw the potential of transforming the entire green infrastructure of the city and celebrating the design genius of Olmsted.”

Outreach to neighborhoods in this multicultural city has been enhanced by the diversity of the conservancy staff (38 percent nonwhite) and a broad volunteer base: 2,200 people, from trustees to clean-up crews, contribute \$1 million worth of labor annually. To augment the number of gardeners throughout the park system, the conservancy manages a seasonal workfare program that employs immigrants, 80 percent of whom return each year. Among the conservancy’s employees are two other landscape architects, a preservation architect, and an archivist. The archive, assembled while Herrera-Mishler has been in charge, contains thousands of documents, plans, and photographs related to the history of the parks and the broader Olmsted legacy. “Through them,” he says, “we’re discovering what a rich story we have.” —J.R.B.

OLMSTED and VAUX'S RIVERSIDE

Pitching In To Preserve A Historic Landscape



“IMAGINE A TRACT OF LAND about three square miles in extent, the greater part of it covered with trees, but with an unusual proportion of glades and openings of turf among them, . . . imagine a river flowing with a winding channel through the midst of these groves; . . . imagine, then that so much of the groves and groups, and glades . . . together with numerous places of much greater breadth, suitable for parks or greens, should be made public property, the remainder being divided for residences; imagine . . . all this and you will have in your mind the roughly sketched groundplan of what Riverside is intended to be.”

—*The American Builder*, December 1869

In his ten years of living in Riverside, Illinois, one of America's earliest planned communities, Tim Ozga has seen local residents' awareness of its history grow. Laid out by Frederick Law Olmsted and Calvert Vaux in 1869, on the heels of their success with Central and Prospect Parks, Riverside combined the conveniences of the city and the restorative benefits of the country. "The town draws people who would be attracted to an Olmsted plan," says Ozga, "even though they may not know it." Ozga now serves as president of Riverside's Frederick Law Olmsted Society, which seeks to sustain Olmsted's vision for Riverside for generations to come. "Although many of the people who move here are architects or designers drawn to the historic landscape, others come because of the parklike scenery but don't understand its history and intent. Later, they learn that the design intentionally created that feeling of a rural atmosphere to ease the stress of urban life. It's an added bonus to know this significant history."

In Ozga's view, the bonus yields more than greater individual appreciation of a lifestyle underpinned by design: the very preservation of Riverside, he believes, depends on a community-wide effort to learn and promote its unique design history. "The luxury of living in a large greenspace means that we lack the tax base of a more densely built community, so we lack the funds to properly maintain the public greenspaces that define Riverside's identity," he says. To resist the continual pressure to build "more and bigger" houses to boost the tax revenue, says Ozga, "we need to capitalize on our history."

That history began in 1868, when Emery E. Childs formed the Riverside Improvement Company to develop a residential suburb within commuting distance of Chicago. The company bought 1,600 acres of oak-hickory forest along the Des Plaines River. An existing rail line ran through the property, which would allow commuters to ride the eleven miles into the city. Riverside Improvement Company hired Olmsted, Vaux & Company to lay out the community. The designers shared with the Riverside developers their vision of the community as an ideal suburb "in which rural and urban advantages are agreeably combined." Their "General Plan of Riverside" (1869) placed the river at the suburb's center, buffered on both sides by forestland. Curving streets outlined organically shaped lots of roughly 20,000 square feet. Patches of forest were interspersed throughout the residential areas, including triangles of land where streets intersected. These various greenspaces, set aside for public use, occupied almost half of the land area. For carriage commuters, a winding, tree-lined parkway linked Riverside to the city.

Olmsted and Vaux hired William Le Baron Jenney (1832–1907), a Chicago-based engineer, landscape gardener, and architect, to supervise the construction of Riverside. Now better known for designing

Chicago's first steel-framed skyscraper, the Home Insurance Building (1885), Jenney, with partners Louis Schermerhorn and John Bogart, was then in charge of developing Chicago's West Side park system. Olmsted and Vaux resigned the Riverside project in 1870 after disagreements with the developers. Jenney, Schermerhorn & Bogart finished executing the Riverside plan. (Author Christopher Vernon, in the LALH book *Graceland Cemetery: A Design History*, notes that Jenney had met Olmsted during the Civil War and worked briefly for Olmsted and Vaux in New York City in 1866. Schermerhorn and Bogart were also former Olmsted associates.) Jenney designed as well several individual houses and landscapes for Riverside residents, as had Olmsted & Vaux and Frederick Withers, a former partner of Vaux's.

The Great Fire of 1871 ravaged Chicago. Two years later, the Riverside Improvement Company went bankrupt during an international financial panic; but by this time the village—including the infrastructure, several public buildings, and more than fifty houses—was largely finished. Affluent Chicago residents began migrating to the suburb in the ensuing decades, commissioning houses by some of the period's notable architects: Daniel Burnham and Louis Sullivan, as well as Prairie School architects Frank Lloyd Wright, Robert C. Spencer, and Horace S. Powers (who became partners in 1905), William Drummond, and Charles Whittlesey. Wright's houses for clients F. F. Tomek (1905) and Avery Coonley (1908) are among the state's National Historic Landmarks. In addition to those by Olmsted & Vaux and Jenney and his partners, landscapes were designed by Jens Jensen (1860–1951) for the Coonley residence as well as Sullivan's Babson house (1907). The Riverside Landscape District became a National Historic Landmark in 1970.

Today Riverside is a community of approximately 9,000 people on 1,200 acres, about 40 percent of which



Lamplighter, Riverside. Courtesy Frederick Law Olmsted Society of Riverside, Illinois.

Opposite: General Plan of Riverside. Courtesy Riverside Historical Museum.



Riverside residents volunteer to maintain their shared greenspaces. Photograph by Timothy Ozga.

is parkland. Village forester Michael Collins agrees with Ozga's assessment that the village is "resource constrained" when it comes to maintaining this vast amount of historic public space. "Fortunately, the Riverside plan established setbacks and other provisions that preserve the openness of the landscape," says Collins, whose job includes organizing volunteers to help maintain the public greenspaces. "Also fortunately, Riverside has an active volunteer base. We devise a plan for mulching and weeding, I get them started, then they keep it up. We also run a program to help beautify the downtown. And I work with the Olmsted Society to schedule work days in the park areas, including burns in the wilder areas along the river to clear out invasive plants. Then volunteers replant with native species."

Collins also works with Riverside's volunteer landscape advisory commission, which is creating a master plan to guide maintenance and preservation of the public spaces. "We're basing our master plan on previous plans by landscape architects," says commission member Cathy Jean Maloney, a magazine editor and author who writes about historic landscapes. "The idea of this master plan is to keep the village landscapes evergreen. The commission can periodically reassess its condition, using worksheets we've developed for each type of parkland," Maloney says. The worksheets rely not only on the three recent plans, but also on Olmsted's writings. "We know, for example, that Olmsted liked to see trees with foliage layering to the ground," adds Maloney. Worksheets also

contain criteria to assess the health and care of plantings and the presence of invasive species.

The landscape's current threats include the emerald ash borer insect. "About 10 percent of the trees on public land are ash," says Collins. "As they become infested, we're looking at replacing them with black maple, catalpa, ginkgo, linden, bald cypress, and hackberry, most of which are native to Illinois." Although no Riverside plant list has ever been found, these choices draw on the Olmsted Papers and other original documents that form the basis for village preservation ordinances.

In the big picture, says Ozga, "spaces and trees may change, but the sense of overall design and community elements are at the core of the experience of living here." He hopes to see Riverside become a destination for history-minded tourists, such as those who visit neighboring Oak Park to explore its Frank Lloyd Wright legacy. "We've recently endorsed bike trails to extend through Riverside, and we'd like to create art fairs, farmers markets, and small businesses that people want to visit—all to maintain our basic services and schools," Ozga says.

Meanwhile, he gets satisfaction from showing up on landscape work days. "There's nothing like digging side by side with your neighbors to feel like we're all pitching in together," he says. "After we're done, we can see that we actually did something to make Riverside better."—J.R.B.

Boston's

Charles River Esplanade



Charles River Esplanade, c. 1910. Courtesy DCR Archives.

IN JUNE 1931, the Boston-based landscape architect Arthur A. Shurcliff (1870–1957) finished the first of several plans to enhance the linear riverfront park along the Charles River Basin. As a member of a commission assigned to investigate how the bland parkland could be improved for recreation, Shurcliff had pondered the design for three years, and he had submitted other design ideas as early as 1911. The focal point of the 1931 plan was a ribbon of developed greenspace on the river's Boston shore, which came to be known as the Boston Esplanade. The parkland abutted the city's residential West End, Beacon Hill, and Back Bay neighborhoods. Anchored in Beaux-Arts geometry, Shurcliff's layout provided an elegant clarity that extended the inland grid of residential streets—the chief exception to Boston's meandering byways—into the park and across the river via three existing bridges that define three distinct, though clearly related, segments of the park. In broad strokes, the plan doubled the existing acres of parkland,

removed a long-standing seawall to open up shoreline access for recreational boating, added a lagoon, and defined a network of walking paths and seating areas. Clustered shrubs and trees (lindens, pin oaks, red oaks, Norway maples, buttonwoods, and white willows) emphasized intersections and gathering spots.

Shurcliff revised the plan several times during the next few years, and the 1934 version remains the basis for the park that exists today. On that plan a grove of trees next to a seating oval in the Back Bay segment of the Esplanade encloses a memorial to his mentor, landscape architect Charles Eliot (1859–1897). “Shurcliff . . . began his professional career at the Olmsted offices, where he spent eight years acquiring a broad and sophisticated knowledge of landscape architecture,” writes Elizabeth Hope Cushing, the author of a forthcoming LALH biography of Shurcliff. “There, before his untimely death in 1897, Eliot deeply influenced Shurcliff’s perceptions in all areas of landscape practice.”



The redesigned Eliot Memorial. Sketch courtesy Halvorson Design Partnership.

The Eliot Memorial, a simple clearing in the grove, honors Eliot's larger role in envisioning, with journalist Sylvester Baxter (1850–1927), a network of public reservations that became the Metropolitan Park System. In 1893, largely owing to Eliot and Baxter's advocacy, the legislature established the Metropolitan Park Commission, the nation's first regional park system. Eliot viewed the Charles River Reservation, and within it, the river basin, as a prime opportunity to improve the health and happiness of Boston residents: "The broad Basin, surrounded as it will be by handsome promenades, is destined to become the central 'court of honor' of the metropolitan district," wrote Eliot.

At some point after Shurcliff completed the Eliot Memorial, an inscribed granite monument was added, but the squat gray obelisk was hardly noticed among the boathouses, playgrounds, and playing fields built in the ensuing decades. In 1941, a building to house Community Boating, a public program providing "sailing for all" regardless of physical or economic circumstances, shaved off part of the oval near the memorial. Then the construction in the 1950s of a parkway called Storrow Drive sliced significant acreage off the Back Bay section—including more of the oval next to the Eliot Memorial. The park commission tapped Shurcliff to knit the park back together along the new road, but paths and other features were permanently disrupted.

Meanwhile, the agency that managed the regional reservation system, the Metropolitan District Commission (successor to the Metropolitan Parks Commission), went through changes of its own, finally merging with a state agency to form the Department of Conservation and Recreation in 2003. Like similar

agencies throughout the country, the department struggles to keep up with maintenance needs—especially in the Esplanade, where a half million people gather each year on the Fourth of July alone. The Esplanade Association formed in 2001 to help preserve and maintain the popular park.

Although historic preservation is a priority, the Esplanade Association also seeks to accommodate present and future uses through new design that respects the historic Shurcliff plan, says operations director Jessica Pederson. Guided by "Vision 2020," a working document recently drafted by design professionals, residents, conservation department planners, and other involved groups, the association is working with the Department of Conservation and Recreation and Halvorson Design Partnership, a Boston-based landscape architecture firm, "to develop a design approach that we can apply throughout the Esplanade in the coming decade," Pederson says. Their pilot project: the Charles Eliot Memorial.

Over time, the Norway maples in the memorial grove have shaded out grass and killed off the band of shrubs around the nearby oval. "Shurcliff obviously did not know about the long-term damage these trees would cause with their allelopathic roots," says Pederson, referring to the toxic mechanism that discourages competitive species. Packed-down patches of bare ground surround a square of granite paving stones on which the monument stands in near-perpetual shadow. The space, once clearly legible, has lost definition, as has the oval itself. "A big part of the work we're doing is replacing the Norway maples, improving soil conditions, and repairing the lawn," Pederson says. "We're also

going to plant new shrubs, install irrigation, and clean the monument. The Community Boating building is going to get some rebuilt paths at its entrance, and we're adding some bicycle parking."

"The Eliot Memorial will be more of a redesign than a restoration," says Rob Adams, senior associate at Halvorson. "The Esplanade is a living, breathing, changing entity. Even Shurcliff's plans changed numerous times due to intervention from the city. Then along came Storrow Drive, the Community Boating building, and so on. So, we've tried to think about this project in the larger context: What uses and pressures are happening in the park at large? What voids exist, and what's an appropriate response to the voids that we can plan into this project?" Adams and the planning team identified mid-sized gathering spaces as one type of void throughout the Esplanade that provides intimate nooks and large-scale staging areas but little in between. The redesigned Eliot Memorial uses the seating oval surrounding the granite obelisk to fill the void, while also opening a view to the river now blocked by overgrown trees.

The new memorial space, which will open in late summer 2013, is a study in "the making of a place," says Adams. "We took Shurcliff's oval and shrank it, then moved it to encapsulate the memorial," he explains. "We left the existing granite paving around the monument and created a surrounding surface of crushed

stone, then re-graded the lawn in a gradual upward slope to a curve that defines that oval. This is a simple design, using fundamental landscape elements to create a strong space, all the while working with the Esplanade Association to find techniques that are effective and applicable in other areas."

The team's partners at the Department of Conservation and Recreation are happy with the project. "This is a good role for advocacy groups," says Joe Orfant, chief of the agency's Bureau of Planning & Resource Protection. "We're so short-handed with people on the ground, so if you have a group with strong communication, good personal relationships, and the ability to work with one another, the result is a good project."

As design progresses, the department has held public meetings and built consensus, says Rick Corsi, an environmental planner with the agency. The meetings have attracted a small but staunch group of enthusiasts for the Eliot Memorial project—including appreciative relatives of both Eliot and Shurcliff. "When you think that this memorial is the only one that honors Charles Eliot, save for a bridge in the Blue Hills Reservation south of Boston, it's really nice to see it looking its best," Corsi says. "Imagine someone trying to accomplish what he did in today's world." —J.R.B.

1934 aerial of the Shurcliff design. The Eliot Memorial is located in the riverfront trapezoid below the lower curved "lagoon" wall. Courtesy DCR Archives.



Landmark Recognition of Steele's Camden Amphitheatre

IT BEGAN WITH A BOOK

Steele's Amphitheater adjoins the Camden (Maine) Public Library. Courtesy Heritage Landscapes.

IN EARLY MARCH, the U.S. Department of the Interior and National Park Service announced that the Camden (Maine) Amphitheatre and Public Library was among thirteen newly designated National Historic Landmarks. The news that the amphitheater had received the nation's highest level of historical recognition was especially gratifying to advocates because the determination was based on the property's design by the landscape architect Fletcher Steele (1885–1971). "The Camden Amphitheatre and Public Library is one of the few public projects of Fletcher Steele, one of America's premier practitioners of twentieth-century landscape design," the announcement explained. (The library building was designed by the architect Charles Loring.) "It is an outstanding representation of the contributions made by the landscape architecture profession, private benefactors, and national associations to develop public landscapes in the United States that celebrated natural regional beauty, scenic character, and rich cultural history."

Steele died forty years after the Camden Amphitheatre's completion in 1931, and within a decade his lifetime renown—and many of the nearly six hundred gardens he designed during his career—had all but perished too. This may not have surprised him. "Next to cooking," he once observed, "gardening seems to be the most ephemeral of all the arts in America." What is perhaps more unusual than Steele's work passing into oblivion is its reemergence into public awareness. It began with a historian's curiosity and doggedness. In 1985, when Robin Karson first proposed to write a book about Steele's life and work, only a few American landscape architects—Charles Eliot, Frederick Law Olmsted Sr., and Jens Jensen—had been the subject of biographies. Publisher Ngaere Macray of Sagapress expressed enthusiasm for the idea, but Karson "met with blank stares and discouraging words on most other fronts," she recalled later. She found exceptions among Steele's clients and, particularly, his colleagues—Garrett



Amphitheater and steps to Camden Public Library right.

Eckbo, Vincent Merrill, Peter Hornbeck, and Henry Hoover all voiced support for the project. Dan Kiley, who, like Steele, started out in the Massachusetts firm of Warren Manning, “was the most outspoken and clear in his assessment that Steele was ‘the only good designer working at the time,’” Karson wrote. Her book *Fletcher Steele, Landscape Architect* was published in 1989, followed by a revised edition in 2003.

“Karson’s comprehensive study of Steele’s work not only raised awareness for the importance of the amphitheater as a historic landscape, but set the garden within its context, proving its national significance as one of the nation’s finest examples of early American Modernism in landscape architecture,” says landscape historian Lucinda Brockway, who wrote the National Historic Landmark nomination.

The overall effect is both rustic and elegant. Steele bolstered the elegance with tripod lights of his own design and a distinctive entrance on a small side street, consisting of stone steps flanked by brick ticket pavilions and Camperdown elms.

On a sloping site of about an acre and a half, Steele created a horseshoe-shaped space with three terraces for seating, structured by granite retaining walls. Thickly planted aborvitae backed the apex of the enclosure, with clumps of white birch interspersed throughout. “Their white trunks stood in sharp contrast to the soft green of the turf and surrounding hemlock forest, providing vertical rhythm to offset the strong horizontal curves of the tiered stone ledges,” Karson observes. Though the planting design was modern in its abstraction and bent-axis orientation, the species were typical of local forests. Steele limited plants for the garden theater to those which grew within five miles of town. He interrupted the curving granite ledges with maple, birch, spruce, and



View to library, showing tripod light designed by Steele. Photographs by Paul Weber, courtesy SUNY ESF College Archives.

enormous granite boulders. The overall effect is both rustic and elegant. Steele bolstered the elegance with tripod lights of his own design and a distinctive entrance on a small side street, consisting of stone steps flanked by brick ticket pavilions and Camperdown elms.

As idiosyncratic as these elements are, the most unexpected feature of Steele’s design is that instead of aligning the space on axis with the library building, he bent the axis, in the manner of the French modernists, pivoting the space about 45 degrees to take in the harbor view. Olmsted Jr., who was laying out a small park across Harbor Drive at the same time Steele was working on this plan, did not approve. But Steele’s patron, Mary Bok, supported his iconoclasm. Steele did not graciously suffer design by committee; his aversion to that process is why the Camden Amphitheatre is a rare example of his public work.

Both Steele’s amphitheater and Harbor Park were rehabilitated in 2004, according to a Historic Landscape Report and Preservation Treatment Plan commissioned from Heritage Landscapes. The two sites have matured admirably in the years since, the trees achieving a look of inevitability that Steele sought for his gardens. The stewardship evident in this very fine restoration no doubt played a role in the National Historic Landmark designation.—J.R.B.



Recovering Manning's Legacy, *Collaboratively*

Warren H. Manning (1860–1938) began to loom large on my horizon while I was researching Fletcher Steele during the 1980s. Steele had worked for Manning from 1908 until 1913, when Steele left Manning's office to set up his own Boston-based practice. In comparison to Steele's vast records, Manning's seemed strangely fragmentary. (We have since learned that most of Manning's archives were destroyed; after his death, eight truckloads of paper were taken to the local dump.) As Manning's reputation grew and the need for a book on this important practitioner became increasingly apparent, I vowed to tackle it as soon as the opportunity arose.

That opportunity was a long time coming. It took founding an organization, the Library of American Landscape History, to provide the infrastructure and a redefinition of the ivory-tower approach to scholarly research. In 1904 LALH designed and implemented a unique collaborative initiative with the goal of expanding the traditional process of individual researchers investigating a single site or group of sites. Our model employed the skills and resources of a network of individuals who volunteered to recover information about Manning's built commissions and to document their current state of preservation with online surveys. LALH served as a connector for the network, supplying missing information when we could and putting researchers in touch with one another so that data could be shared. Altogether, we collected 160 surveys. Although this represented only a small percentage of the 1,600 projects Manning listed, we believed that these included the most significant examples of his work.

The surveys held many surprises, and the web-based activity began to attract the attention of researchers and preservationists beyond our network.

Information begot new information. We found George Manning, Warren's grandson, who was with Manning when he died. We discovered a trove of exceptional photographs of Manning projects by Arthur Eldredge for sale in a small antique store in Maine. We discovered Manning's father's nursery archives, still held by a family member. Client records (typically found in attics) became a source of still more plans, drawings, letters, and photographs.

We then selected seventy-five projects, based on several criteria—including scope, type, geographic location, and state of preservation of character-defining features. We invited several of our research associates to write essays on these projects for a book on Manning that would reveal the range and depth of his work and his contributions to the profession, commissioning new photographs of the best preserved sites to illustrate current conditions. The project has taken years longer to complete than we anticipated, but we are now in the final stages of editing the entries. The book should be in print next year, to be followed by a second volume with longer essays that focus on thematic aspects of Manning's multifaceted career.

Success in our mission has been achieved through the diligence of our volunteer researchers and a superb team of project coordinators that has included graduate students from the University of Massachusetts, Reid Bertone-Johnson and Mackenzie Greer, as well as our current coordinator, Jane Roy Brown, education director of LALH. Financial support for the undertaking has come from many quarters: Viburnum Trilobum Fund of the New York Community Trust, Stanley Smith Horticultural Trust, William Gwinn and Elizabeth Ring Mather Fund, International Music and Art Foundation, and the Board of Directors of LALH. We are supremely grateful to everyone who has made this ambitious project possible, and we look forward to sharing the results of our labors with an international community of readers. —R.K.

Rhododendron Allée, Great Hill, Galen Stone estate, Marion, Mass. Design by Warren Manning, c. 1908. Photograph by Carol Betsch.

WARREN H. MANNING IN Arizona



Bisbee, Arizona. Courtesy Library of Congress Prints and Photographs Division, Washington, D.C.

Copper mining in the southern mountains of Arizona began in the 1880s, and the state soon became a national leader in the industry. By 1905, the Calumet and Arizona Mining Company of Calumet, Michigan, and Bisbee, Arizona, employed a thousand men in its Warren District mines (named after the early prospector George Warren).¹ Seeking to improve living conditions and foster a permanent work force, the company elected to build a town for its employees and created the Warren Realty and Development Company to oversee the new development. In the spirit of the City Beautiful movement, which grew from the belief that burgeoning American cities could benefit by adopting the well-ordered essence of traditional European urban centers, the new town was to provide modern facilities, recreation and entertainment, convenient transportation, affordable housing, and an attractive setting.² Company officials Hoval A. Smith and Henry B. Hoveland hired Cleveland Van Dyke to serve as project manager. Van Dyke engaged Warren Manning to design the town. Manning, architect Huger Elliott, and engineer R. A. Applegarth were retained to develop a comprehensive scheme that included the streetscape, architecture, and infrastructure.

Manning had begun planning two other company towns, Munising and Ishpeming, and developing the

existing community of Marquette, all in Michigan's Upper Peninsula. He would soon begin others in that region: Gwinn, Negaunee, and North Lake. (A different company, Cleveland Cliffs Ironworks owned by William G. Mather of Cleveland, Ohio, commissioned these Michigan projects.)³

The new townsite in Arizona was three miles southeast of Bisbee, in a shallow valley with drainage and views south to the mountains of nearby Mexico. The El Paso and Southwestern Railroad line passed through the valley, and the surrounding hills were free of mining tunnels. Manning's design, while incorporating the geometric layout typical of City Beautiful planning, used the site's natural topography to make the most of views, drainage, interior circulation, and connectivity to the outer landscape. The town centered on a 160-foot-wide linear park, "The Vista," which extended from the northern edge of the valley to an opening in the hills to the south. Two major avenues, Arizona and Douglas, extended from the southern terminus of the park and aligned with the natural drainage channels of the valley. A grid of residential streets connected the main avenues. At the uppermost section of the development the axial streets ended at a winding perimeter road that defined the town and set it apart from the natural landscape beyond. A civic plaza dominated the southern end of

BY TERRI ROCHON

the park, and an aqueduct spanned the gap in the hills.⁴

The main business and park-side streets were planned as boulevards with planting strips and deep setbacks. The design addressed water runoff, a crucial issue in a desert lowland prone to flash floods, with cement channels bordering the streets and in alleys between the houses. Arizona Street, to the east of Vista Park, was designated the shopping and entertainment district. The road from Bisbee entered the town on Douglas Street, and Manning located the commercial district there. The new trolley line was to run from the town of Bisbee down Douglas Street, along the southern edge of the park, and up Arizona Street. The clients had specified Spanish- and Pueblo-style architecture, and Elliott

Park his final official work for Warren.⁶ Soon afterward a dance pavilion and swimming pool were built in the park. The Warren Realty Company, now under the management of the Phelps Dodge Mining Company, developed the remaining residential areas, called the Second and Third Additions, in 1916 and 1918. Phelps Dodge employed a company architect, J. A. Holden, to supervise construction in the Third Addition.⁷

Declining copper prices in the 1930s stalled the development of the townsite, and little new construction has taken place since then. By the early 1950s bus service had replaced the trolley line from Bisbee, and Warren roads were extended to neighboring communities. Mine Dump #7, located north of town, became the

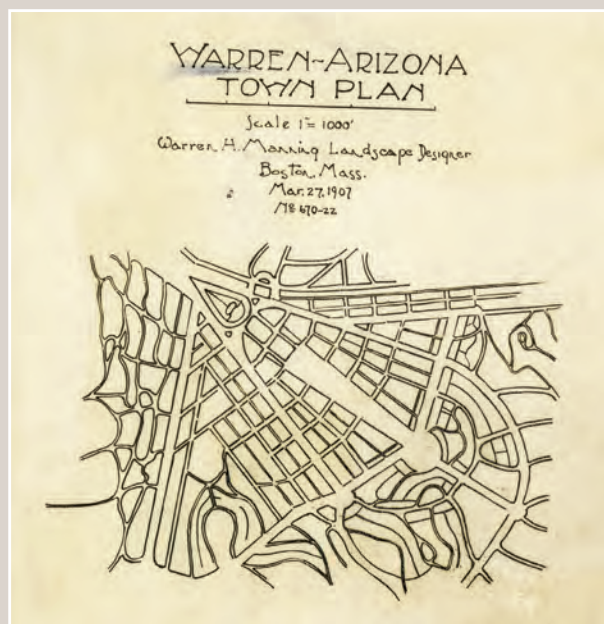
The realty company representatives requested plants including tree and globe cactus, century plant, and Spanish dagger; Manning planned to arrange these to take best advantage of color gradation and to create hedging, ground cover, and shade.

designed public buildings and residences with stucco-and-tile towers, arcades, and courtyards. To ensure a density of development, the residential areas were to be developed in stages, with the houses of the company officials clustered at the upper end of the park and the miners' cottages below. The realty company representatives requested plants including tree and globe cactus, century plant, and Spanish dagger; Manning planned to arrange these to take best advantage of color gradation and to create hedging, ground cover, and shade. Through a system of pipes and flumes, water from the Bisbee mines was gravity-fed to the citizens of Warren. This "copper water" provided free irrigation for gardens and trees. In Elliott's words, the idea was to create a city that would "give the miner and mine-owner alike a chance to live in decent surroundings . . . where the excellence of the sanitary conditions and utilitarian requirements would be equaled by the artistic arrangement of vistas, streets, and public buildings."⁵

The park, main streets, commercial districts, utilities, and trolley line were built and located as designed. Main public buildings were constructed in Spanish, Pueblo, or Italianate style. Residential development began with the streets east of Vista Park. The majority of houses in this area were built in the California Bungalow style. The plaza and aqueduct were never built. The Warren Baseball Park was built on the proposed plaza site in 1909. In 1911, Manning was consulted for a planting plan for the southern end of Vista

repository for waste from Bisbee's Lavender Pit Mine.

Warren continues to function as a support community for Bisbee, now a haven for retirees and artists and a tourist destination for its Western and mining history. Other towns have grown around Bisbee, but only Warren exhibits the trademarks of a planned



Plan, Warren, Arizona, by Warren Manning. Courtesy Special Collections Department, Iowa State University Library.



Aerial photograph of Warren, Ariz. Courtesy Bisbee Mining & Historical Museum.

community. The townsite retains the main elements of its original design: Vista Park, the radiating avenues and grid of residential streets, the perimeter road and neighborhoods, and the drainage channels. Many of the buildings have been adapted for reuse, and Arizona and Douglas Streets see a small amount of business activity. The main road to Bisbee now leaves Warren from the Third Addition neighborhood, west of the original connecting road. The presence of Mine Dump #7 serves as a backdrop for the grand houses at the head of the park and has prevented further development beyond the

perimeter road. Vista Park contains areas of open natural landscape as well as tennis courts and playgrounds. The original street-side planting strips are now used for parking space. The ballpark, used by the local high school team, is the oldest in Arizona.⁸ The view south to the mountains of Mexico remains intact.

Terri Rochon, *landscape historian and research associate for the Manning Research Project, is currently researching Bertram Goodhue's designs for the 1915 San Diego Expo and the Phelps Dodge company town of Tyrone, N.M.*

NOTES

1. Miners and investors from Michigan and Minnesota formed the Calumet and Arizona Mining Company in 1901 and bought claims in the area known as the Warren District. Lynn Bjorkman, "Warren, Arizona: 'The City Beautiful'" and "An Ideal City in the West," in *The Mining History Journal: The Sixth Annual Journal of the Mining History Association* (Sedalia, Colo.: 1999), 52–62.
2. The *Bisbee Daily Review* published many articles on the progress of the Warren townsite, which I accessed with the help of a curator at the Bisbee Mining and Historical Museum in Bisbee, Arizona. Early on, it reported the intent to provide affordable housing and the latest innovations in street railways, sewer, water, and lighting systems. The town's radial layout and broad boulevards have prompted comparisons to the design of Washington, D.C.
3. Warren H. Manning, Client list, Warren H. Manning Collection, University of Massachusetts Lowell, Center for Lowell History, Lowell, Mass. (Manning Collection).
4. Huger Elliott, "An Ideal City in the West," *Architectural Review*, September 1908, 137–142; Warren H. Manning, "The Autobiography of Warren H. Manning," unpublished typescript, n.d. (Manning Collection, LALH transcription, n.p.). Elliott's *Architectural Review* article and Manning's autobiography describe the central park as the dominant feature of the design, as the park forms an axis with

the gap in the southern end of the valley. Manning notes the "visual terminus" of the mountains beyond. Elliott refers to the aqueduct as a "suitable city gate."

5. Manning, "Autobiography," n.p. Manning notes that company representatives Van Dyke, Hoveland, and Smith requested Spanish and Pueblo architecture and the use of these specific desert plants. Elliott (see note 4) describes the use of plant materials in the park for an effect of aerial perspective, with darker green plants at the lower end paling to gray green foliage at the top of the park. He notes the beauty of the local flora, and the plan to have hedging, "greenswards," and accents using the native plants. The irrigation system is described in Bob Ring and Al Ring, "Warren, Arizona—The City Beautiful," paper presented at the Arizona History Convention, Pinetop, Arizona, April 26–28, 2001 (Bisbee Mining and Historical Museum), 4.
6. In 1911, Manning was hired to design the lower half of Vista Park, which he completed in July of that year. Woodward Architectural Group, "Warren: The City Beautiful, Vol. 1, Historic Building Survey and Historical Overview of the Warren Townsite, Bisbee, Arizona" (City of Bisbee, September 1993), 30.
7. *Ibid.*, 31–32. Phelps Dodge incorporated new ideas in community planning in the Third Addition. Houses were built in groups to keep construction costs down. Prospective residents could apply for an affordable loan and choose from standardized designs. Custom designs were subject to approval.
8. *Ibid.*, 30.

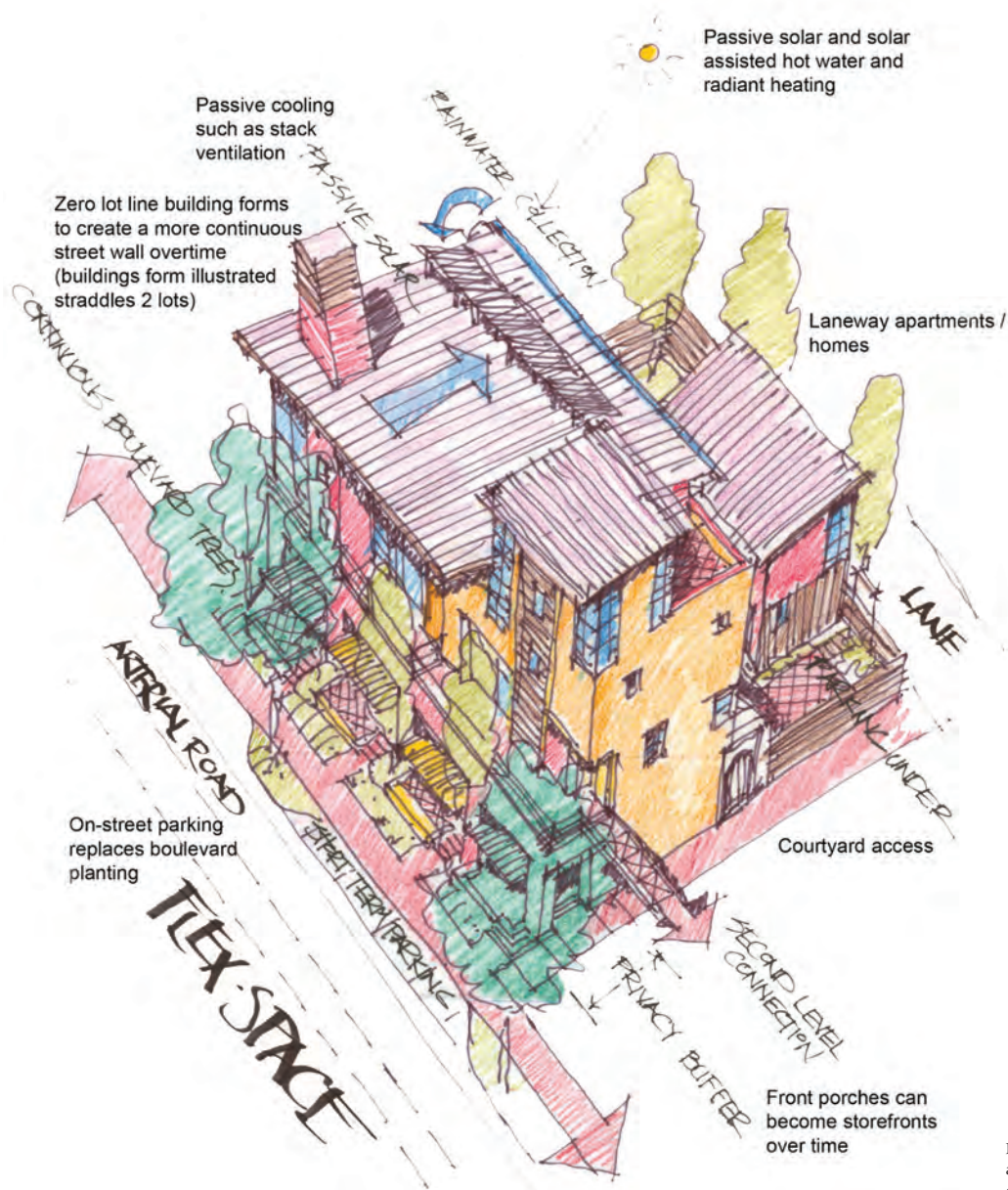


Illustration of allowing parcels near the arterial to grow and change over time to create a more complete and efficient city. Courtesy Patrick Condon.

Design *for the* Community

AS A CITY PLANNER trained in landscape architecture, one who has worked for over a quarter century on the design of sustainable communities, I do have opinions to share about planning and community design. I find it increasingly difficult, however, to describe in depth but with concision the complex challenges we face. Likewise, it is tough to recount the often-depressing facts associated with those challenges and remain upbeat for the readers' sake. I aim, nevertheless, to write in a pragmatic, clear, and convincing way of the ecological, economic, and social consequences if we fail to confront these challenges with practical and viable solutions.

BY PATRICK M. CONDON

However depressing these facts might be, escaping them is not an option. Very challenging global-scale changes are on the way. The next five decades will almost certainly be dominated by our need to deal with three factors that will affect the sustainability of life on earth: global population growth, greenhouse gas pollution, and the overwhelming concentration of people living worldwide in urban environments. All three must inform the design of our cities, while the design of our cities will in turn affect our ability to meet the challenges of all three.

Global Population Growth

According to the United Nation's projections for the year 2060, the world population will "most likely" level off at about 10 billion people—with an unprecedented percentage of that number being over sixty years of age. According to the UN's "high" projection, we might eventually grow to 12 billion and beyond; but current population trends associated with the massive migration of peoples to cities, and the corollary decline in female fertility rates that seems to accompany this trend, make that less probable. We might, according to the UN's alternative "low" projections, eventually fall back to our current 7 billion people or less, but that scenario is painful to contemplate: it indicates cataclysmic events precipitating a loss of life and/or a collapse of female fertility rates of unprecedented scale. Such a cataclysm is increasingly likely, however, if we can't manage to control greenhouse gas pollution.

Greenhouse Gas Pollution

We must figure out a way to reduce our total greenhouse gas pollution by 80 percent. If we don't make the target we will severely disrupt the planet itself. Some of the more likely disruptions are still being debated, but there is one change that almost no one doubts: our seas will rise by ten, twenty, fifty, or more feet, as ice caps and glaciers melt into warming ocean waters. That is very bad news. Many of the planet's largest and most rapidly expanding cities lie below this new high-tide line. Think Shanghai (China), population 24 million, mean elevation 40 feet; think Dhaka (Bangladesh), population 7 million, mean elevation 20 feet; think London (England), population 8 million, the Docklands basically at current high-tide level; think New York City and New Orleans (United States), already climate change victims at a direct cost of over 150 billion dollars.

There is also little doubt that climate change will negatively affect global food production, as both the 2011 drought in Russia and the 2012 drought in America's agricultural heartland have already made clear.

If we *do* figure out a way to cut our greenhouse gas emissions by 80 percent by 2060, we may avoid the worst. But we must accomplish this during the same decades that our global population is growing by 3 billion, and at the same time that over 5 billion people are added to cities, *and* while our global population is aging. To make matters worse, we must accomplish all this during the decades when emerging nations like

In Medellín, Colombia, the city government has made a number of transportation-efficiency improvements in this already efficient city. Courtesy Patrick Condon.





In North America, the once and potentially future efficient city is organized around the “streetcar city” pattern, shown here in its original form in North Vancouver. Courtesy Sommer Warren and Harbour Publishing.

China and India are demanding their share of the fossil-fuel pie. Thus, to reach our goal will require those in developed nations to cut their per-capita greenhouse gas production by over 90 percent. Such a reduction seems increasingly unlikely if we can’t intelligently manipulate our ability to live sustainably in cities, because by 2060 that is where almost everyone will live.

Urban Populations Worldwide

Currently, more than 80 percent of people living in developed countries live in cities, with more arriving every day. If this trend endures, by 2060 more than 80 percent of all the people *on earth* will live in cities. While cities provide a host of benefits, they are rapacious consumers of energy and materials, at least as presently organized. Thus the nightmare scenario emerges. In less than fifty years we may live in a world where most of the world’s largest and fastest growing cities are burdened by a crushing responsibility to care for an ever-larger proportionate share of the elderly, while at the very same time national budgets are exhausted trying to adapt to rising seas and a radically out-of-balance global food supply.

This is the depressing picture that most of us don’t want to face. But those in their twenties and thirties can no longer ignore this increasingly scary prospect. It will be the constituting framework for their lives. What can urban designers do about it?

As urban designers we have more power than most. Since 80 percent of people on the planet will soon live

in cities, it follows that 80 percent of the problem is a function of how cities are designed: from the buildings and the systems required to get from one building to the next, to all the stuff the buildings are filled with.

True, the modern city now exerts too many demands on the planet; but it doesn’t have to. Residents of the city, in their most elemental relationship to it, do nothing more than sleep in one building, work in another, and find a way to get back and forth between them. It does not matter if you make five dollars a day or five thousand dollars a day. This is what your city is for. This is how you use it.

But while the basic use of all cities is the same, cities are of two distinct types. There are the rich and wasteful cities of the developed world, where the building you sleep in and the building you work in are both inefficient users of materials and energy, and where the trip between the two is gut-wrenchingly long and expensive. Atlanta (Georgia) would be an example of such a city.

Then there are the poor and, for all their problems, efficient cities of the developing world, where the building you sleep in and the building you work in are, for all their lack of sophistication, sparing of materials and the labor necessary to assemble them. In these cities your commute to work could not be easier, or cheaper. All you need is five minutes and a pair of feet. Nairobi (Kenya) would be an example of such a city.

But in truth, cities made up of only wasteful urban districts are rare. Even Atlanta contains districts where sleeping and working quarters are located close to each

other, and where homes are efficient users of materials and energy. Cities made up of only efficient urban districts are equally rare. Even Nairobi has areas where large, detached homes and four-car garages can be found.

Most cities combine districts of both types. Most contain efficient sections that are not usually associated with the kind of poverty one encounters in Nairobi. We even find cities where the efficient sections are dominated by the wealthy. In the category of mixed cities, where very large swaths of each type of district can be found, we could place New York City (United States), Sao Paulo (Brazil), and Vancouver (Canada).

In my most recent book, *Seven Rules for Sustainable Cities*, I tried to unpack the characteristics of efficient North American cities. The exercise caused me to doubt that salvation would be found in the latest LEED Platinum building design, although such energy-efficient rating systems are important; nor would it be found in the latest naturalized storm water strategy, although water conservation is also part of the puzzle; neither will electric cars prevent the apocalypse, although providing alternatives to gas guzzlers is a good thing. I have come to believe that capitalizing on the framework of the *existing* city—its systems of movement, land use, and green infrastructure—holds the key to an acceptable and survivable future.

The Streetcar City: A Prescription

For North American cities, I have come to believe that this framework can be embodied in the phrase “Streetcar City,” used here to describe the North American city as a unique manifestation of a particular relationship between the larger landscape, the millions of private buildings it contains, and the movement system used to travel from one building to the next. Let me explain.

There are two fundamental characteristics that define the North American landscape and the cities

within it. The first of these is the continental scale grid. The Land Ordinance Survey of 1785 radically reconceived the North American continent, describing it simply as a collection of equal-sized, one-mile-square “sections” for which the edges of each square align with the cardinal axes. These one-mile sections were most frequently further subdivided into half-mile “quarter sections” and quarter-mile, forty-acre “quarter quarter sections.” As farmland was eventually converted to urban land, these forty-acre squares would be further subdivided—most frequently into eight five-acre urban blocks (developable areas surrounded by public roads or rights of way). Thus was the basic pattern of the North American city established: arterial roads every half mile on the north/south and east/west axes, with five-acre urban blocks constituting the largely residential “fabric” between these arterials.

Second, and simultaneous with the most rapid period of American gridded-city growth, was the emergence of an efficient (and in many cases a zero-greenhouse-gas) means of getting around: the streetcar. The organic relationship between this machine and the emerging American urban grid spawned an unprecedented type of city—expansive enough for most people to own a home on a small plot (i.e., the uniquely American house type, the mass-produced bungalow) while also affording an efficiency and ease of motion now lost to congestion. All of this access to a generous lifestyle came at a relatively low environmental and dollar cost.

Since about half of the North American urban landscape is still situated within the Streetcar City matrix, it follows that we would be well advised to revive and restore the intrinsically sustainable qualities embedded therein, while extending these features—walkability, efficiency, community, moderate density—farther out into the surrounding automobile-dominated post-World War II, suburban fabric. This larger Streetcar City concept, a systems-based concept grounded in what the American city really is, rather than what we imagine it to be, might offer our younger generation a reasonable hope for the future. It is possible to retrofit America so we can live as Americans, without that lifestyle requiring the destruction of the planet.

This should not be controversial, but unfortunately it still is. Former US presidents George H. W. Bush and George W. Bush, as well as former vice president Dick Cheney, were all quoted, at various times, saying that “the American way of life is not negotiable,” meaning that conservation of energy and resources would erode our way of life and thus should be rejected. But the suggestion that the well-being of the planet and all its inhabitants is the necessary cost of maintaining a consumptive American lifestyle is both callow and wrong. The Bush administrations seemed to presume that exaggerated energy and material consumption—a house





The same portion of King George Boulevard in Surrey as envisioned in the Surrey Sensitive Infill Design Charrette, 2012. Courtesy Patrick Condon.

on a cul-de-sac and a fleet of cars—is an a priori requirement for what they called “the American way of life.” The irony is that the American way of life, if that means owning your own home in a pleasant community, emerged well before the proliferation of the cul-de-sac and personal vehicles. The opportunity to live in your own home on your own land appeared not with the car, but with the streetcar—and with the once-commonplace “extension” of the urban grid. It seems, then, that the “American way of life” and the “streetcar city” emerged at the same time, and are thus one and the same thing: a city characterized by medium density, walkability, abundant greenery, ease of movement, affordable houses, and a high degree of community interaction.

This sustainable urban pattern, and its meaning, was eventually co-opted by a much more consumptive automobile-based modification of the original streetcar city prototype—a perversion of the form characterized by a movement network lacking connectivity, the elimination of the walk trip, the eradication of transit, and the eventual loss of personal mobility to congestion.

And how exactly does this pertain to problems of climate change, an aging demographic, and the eventual leveling of global population? Over the past two decades I have worked with researchers at the University of British Columbia Design Centre for Sustainability (<http://www.dcs.sala.ubc.ca/>) to explore this question and have evidence to suggest that if the 50+ million units required to house North America’s temporarily expanding population were to be strategically located along former and potential urban “streetcar arterials,” residents of such a city would contribute over 50 percent less greenhouse gas. All this benefit occurs from changes in land use and movement patterns alone, that is, without assuming any changes to building or auto technology. If you assume the introduction of district heating

systems, viable at these medium densities, you push close to an 80 percent per capita reduction in greenhouse gases.

We also realized that most of the new housing units will be needed for one group, the elderly, and that by supplying housing along arterials in both independent and congregate housing types we can both house this population and dramatically cut the cost of aging and dying—costs that are now projected into the many trillions if we can’t find a more manageable and dignified way to age and die. We discovered as well that this process would leave a city suitable for the more “normal” age distribution of the population the UN projections implicate for after 2060. At that point the United States and Canada will be in a different world, an unprecedented world of zero population growth, where cities will have to remain stable and sustainable for hundreds, perhaps even thousands, of years.

While there may be reasonable doubt about my prescriptions, there can be no doubt about the diagnosis. The climate crisis, the demographic tsunami, and the rapid decline in fertility are upon us. The only real question is will we respond. In this respect, Americans have a special responsibility to lead—to show that the American way of life can be extended into a difficult and different future—with dignity, and with a communal spirit toward other nations. To this end, I humbly suggest that restoring and extending the Streetcar City may be the most practical and culturally appropriate strategy.

*Patrick Condon is a professor of landscape architecture at the University of British Columbia. He is the author of several books, including **Design Charrettes for Sustainable Communities** (2007) and **Seven Rules for Sustainable Communities** (2010).*

FOR PROFESSIONAL AND GENERAL READERS: LALH members receive a 30 percent discount on LALH books ordered by phone from University of Massachusetts Press (800) 537-5487.

NEW

The Best Planned City in the World: Olmsted, Vaux, and the Buffalo Park and Parkway System

Francis R. Kowsky
UMass Press/cloth, \$39.95



Beginning in 1868, Frederick Law Olmsted and Calvert Vaux created a series of parks and parkways for Buffalo, New York, that drew international attention. The improvements carefully augmented the city's original plan with urban design features inspired by Second Empire Paris, including the first system of "parkways" to grace an American city. Displaying the plan at the Centennial Exposition in Philadelphia, Olmsted declared Buffalo "the best planned city, as to streets, public places, and grounds, in the United States, if not in the world."

Olmsted and Vaux dissolved their historic partnership in 1872, but Olmsted continued his association with the Queen City of the Lakes, designing additional parks and laying out important sites within the growing metropolis. When Niagara Falls was threatened by industrial development, he led a campaign to protect the site and in 1885 succeeded in persuading New York to create the Niagara Reservation, the present Niagara Falls State Park. Two years later, Olmsted and Vaux teamed up again, this time to create a plan for the area around the Falls, a project the two grand masters regarded as "the most difficult problem in landscape architecture to do justice to."

In this book Francis R. Kowsky illuminates a remarkable constellation of projects. Utilizing original plans, drawings, photographs, and copious numbers of reports and letters, he brings new perspective to the vast undertaking, analyzing it as a cohesive expression of the visionary landscape and planning principles that Olmsted and Vaux pioneered.

FRANCIS R. KOWSKY is SUNY Distinguished Professor Emeritus of Fine Arts.

Community by Design: The Olmsted Firm and the Development of Brookline, Massachusetts

Keith N. Morgan, Elizabeth Hope Cushing, and Roger G. Reed
UMass Press/cloth, \$39.95



In 1883, Frederick Law Olmsted Sr. moved from New York City to Brookline, a Boston suburb that annointed itself the "richest town in the world." For the next half century, until his son Frederick Law Olmsted Jr. relocated to

California in 1936, the firm received over 150 local commissions, serving as the dominant force in the planned development of this community.

From Fairsted, the Olmsteds' Brookline home and office, the firm collaborated with an impressive galaxy of neighbors who were among the leaders in the fields of architecture and horticulture, among them Henry Hobson Richardson and Charles Sprague Sargent. Through plans for boulevards and parkways, residential subdivisions, institutional commissions, and private gardens, the Olmsted firm carefully guided the development of the town, as they designed cities and suburbs across America.

Little has been published on the importance of Brookline as a laboratory and model for the Olmsted firm's work. This beautifully illustrated book provides important new perspective on the history of planning in the United States and illuminates an aspect of the Olmsted office that has not been well understood.

KEITH N. MORGAN, professor of the history of art and architecture at Boston University has published extensively on the landscape architects Charles A. Platt and Charles Eliot.

ELIZABETH HOPE CUSHING is the author of a forthcoming LALH biography of Arthur A. Shurcliff.

ROGER G. REED, a historian for the National Landmarks Program, is the author of *Building Victorian Boston: The Architecture of Gridley J. F. Bryant*.

FORTHCOMING

Arthur A. Shurcliff: Design, Preservation, and the Creation of Colonial Williamsburg

Elizabeth Hope Cushing



In 1928, Arthur A. Shurcliff (1870–1957) began what became one of the most important examples of the American Colonial

Revival landscape—Colonial Williamsburg—a project that stretched into the 1940s and included town and highway planning as well as residential and institutional gardens. Shurcliff graduated from MIT with a degree in engineering in 1894 but was drawn to landscape architecture. Because no formal programs existed at the time, on the advice of Frederick Law Olmsted and his mentor, Charles Eliot, he went on to piece together courses at Harvard College, the Lawrence Scientific School, and the Bussey Institute, earning a second B.S. two years later. He then spent eight years working in the Olmsted office, acquiring a broad and sophisticated knowledge of the profession.

Opening his own practice in 1904, Shurcliff emphasized his expertise in town planning. He also designed recreational spaces in and around Boston, including significant aspects of the Franklin Park Zoo and the Charles River Esplanade.

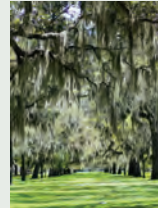
In Cushing's richly illustrated biography, we see how Shurcliff's early years in Boston, his training, his early design and planning work, and his experience creating an Arts-and-Crafts-style summer compound in Ipswich led to Colonial Williamsburg, his largest and most significant contribution to American landscape architecture.

ELIZABETH HOPE CUSHING is a landscape historian and a co-author of *Community by Design: The Olmsted Firm and the Development of Brookline, Massachusetts*.

Photo courtesy The Colonial Williamsburg Foundation.

John Nolen: Landscape Architect and City Planner

Bruce Stephenson



John Nolen (1869–1937) studied economics, philosophy, and public administration at the Wharton School of the University of Pennsylvania, where his keen intelligence and remarkable administrative abilities were

immediately recognized. In 1903, at the age of thirty-four, Nolen enrolled in the new Harvard University program in landscape architecture, studying under Frederick Law Olmsted Jr. and Arthur Shurcliff. Two years later, Nolen opened his office in Harvard Square.

Over the course of his career, Nolen and his firm completed more than 400 projects, including comprehensive plans for twenty-nine cities and twenty-seven new towns, all of them in the United States. Like other progressive reformers of his era, Nolen looked to Europe for models to structure the rapid urbanization defining modern life into more efficient and livable form. Nolen's mutually influential relationship with Raymond Unwin, England's preeminent garden city planner, typified the "Atlantic Crossings" that produced a host of intensely interesting planning experiments in England, Europe, and United States during the first few decades of the twentieth century.

Bruce Stephenson analyses the details of Nolen's experiments, illuminating the planning principles he used in laying out communities from Mariemont, Ohio, to Venice, Florida. Stephenson's conclusion discusses the potential of Nolen's work as a model of a sustainable vision relevant to American civic culture today.

BRUCE STEPHENSON is the director of the Planning in Civic Urbanism masters program at Rollins College and author of *Visions of Eden: Environmentalism and Urban Planning in St. Petersburg, Florida*.

Photo courtesy Caty Coplin.

BACKLIST



The Native Landscape Reader

Robert E. Grese
UMass Press/paper, \$29.95

The Native Landscape Reader is a collection of little-known articles about native plants, nature-based gardens, landscape aesthetics, and conservation by several late nineteenth- and early twentieth-century landscape architects, horticulturists, botanists, and conservationists.

Relying on his own sense of discovery in finding these writings, as well as his perspective on their relevance, Grese has purposely avoided literature that is already widely available. This unique collection will appeal to general readers and gardeners, as well as students, historians, and specialists.

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

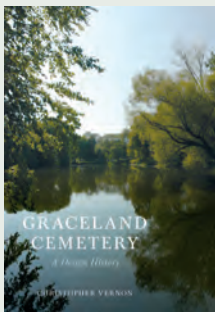


Design in the Little Garden

Fletcher Steele
Introduction by Robin Karson
UMass Press/cloth, \$20

Fletcher Steele (1885–1971) published *Design in the Little Garden* in 1924, at the peak of his career. Steele's engaging, amusing, and insightful book strikes a contemporary note, prophesying many of the functional concerns that would guide landscape design for much of the twentieth century.

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



Graceland Cemetery A Design History

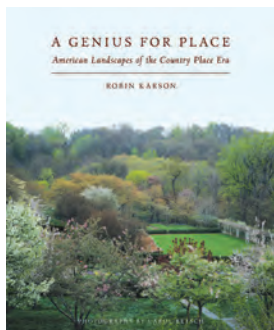
Christopher Vernon
UMass Press/cloth, \$39.95

Graceland Cemetery in Chicago was founded in 1860 and developed over several decades by a series of landscape gardeners whose reputations today figure among the most important in the field. The initial layout of the cemetery was by William Saunders, who was followed by H. W. S. Cleveland, William Le Baron Jenney, and O. C. Simonds.

Known as the "Cemetery of Architects" because so many notable ones are buried there, Graceland remains a heavily visited attraction. This richly illustrated book helps readers understand how the influential and still beautiful landscape was developed over many generations.

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

BACKLIST



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

Robin Karson, with
photographs by Carol Betsch
UMass Press/cloth, \$39.95

Winner, J. B. Jackson Book Prize of the Foundation for
Landscape Studies

"The most important book on American gardens for a decade
at least."—*London Telegraph*



Mission 66: Modernism and the National Park Dilemma

Ethan Carr
UMass Press/cloth, \$39.95

Winner, Elisabeth Blair MacDougall Book Award of the
Society of Architectural Historians

Winner, J. B. Jackson Book Prize of the Foundation for
Landscape Studies



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

Catherine Howett
UMass Press/cloth, \$39.95

"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. . . .
Readers, especially women, will find inspiration in its pages."
—Barbara B. Millhouse, founding president, Reynolda House
Museum of American Art



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

Blanche M. G. Linden
Foreword by
William C. Clendaniel
UMass Press/paper, \$39.95

"In illuminating the furthest reaches of Mount Auburn's
meaning, the author also sheds light on many other aspects
of nineteenth-century American culture"—*New England
Quarterly*



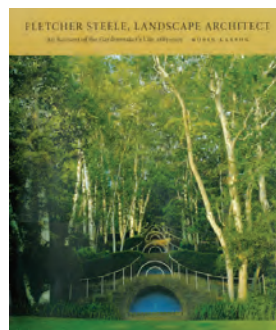
Henry Shaw's Victorian Landscapes: The Missouri Botanical Garden and Tower Grove Park

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.

Winner, Independent Publisher Bronze Medal

A *Choice* Outstanding Academic Title



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" selected by the
American Horticultural Society

Winner, ASLA Honor Award

"A meticulously detailed, fascinating account of Steele's life
and work."—*Journal of the Society of Architectural Historians*

BACKLIST



A Modern Arcadia: Frederick Law Olmsted Jr. and the Plan for Forest Hills Gardens

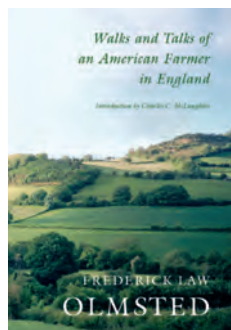
Susan L. Klaus

UMass Press/paper, \$24.95
(cloth, \$39.95)

Winner, Historical Preservation Book Prize,
Mary Washington College

Winner, New York Society Library Book Award

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



Walks and Talks of an American Farmer in England

Frederick Law Olmsted
(1852 edition)

Introduction by
Charles C. McLaughlin

UMass Press/paper, \$27.95

"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*



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*



Pioneers of American Landscape Design

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

Winner, 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, ASLA Honor Award

"Karson's examination is thorough and scholarly . . . [and] includes penetrating and illuminating essays."—*Journal of the Society of Architectural Historians*



The Gardens of Ellen Biddle Shipman

Judith B. Tankard
LALH/cloth, \$39.95

Winner, American Horticultural Society Book Award

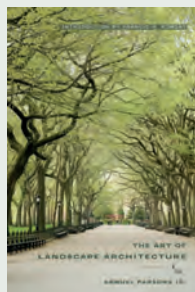
"The text is fascinating, historic, and poignant."
—*New York Times*

ASLA CENTENNIAL REPRINT SERIES



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

Robert Morris Copeland (1859 edition)
Introduction by William H. Tishler
UMass Press/cloth, \$49.95



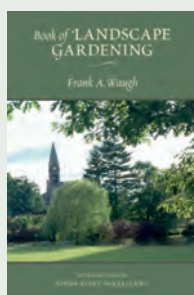
The Art of Landscape Architecture

Samuel Parsons Jr. (1915 edition)
Introduction by Francis R. Kowsky
UMass Press/cloth, \$39.95



Landscape for Living

Garret Eckbo (1950 edition)
Introduction by David C. Streatfield
UMass Press/cloth, \$39.95



Book of Landscape Gardening

Frank A. Waugh (1926 edition)
Introduction by Linda Flint McClelland
UMass Press/cloth, \$34.95



New Towns for Old: Achievements in Civic Improvement in Some American Small Towns and Neighborhoods

John Nolen (1927 edition)
Introduction by Charles D. Warren
UMass Press/cloth, \$34.95



Landscape- Gardening

O. C. Simonds (1920 edition)
Introduction by Robert E. Grese
UMass Press/cloth, \$29.95



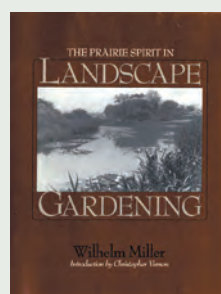
Landscape Architecture, as Applied to the Wants of the West; with an Essay on Forest Planting on the Great Plains

H. W. S. Cleveland
(1873 edition)
Introduction by
Daniel J. Nadenicek and
Lance M. Neckar
UMass Press/cloth, \$29.95



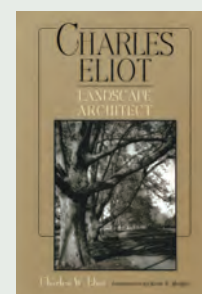
The Spirit of the Garden

Martha Brookes Hutcheson
(1923 edition)
Introduction by
Rebecca Warren Davidson
UMass Press/cloth, \$34.95



The Prairie Spirit in Landscape Gardening

Wilhelm Miller
(1915 edition)
Introduction by
Christopher Vernon
UMass Press/cloth, \$34.95



Charles Eliot, Landscape Architect

Charles W. Eliot
(1902 edition)
Introduction by
Keith N. Morgan
UMass Press/cloth, \$50

Acknowledgments

<p>LALH Board of Directors Michael Jefcoat, President Laurel, Miss. Ethan Carr, Vice President Amherst, Mass. Shannon Hackett, Treasurer Northfield, Ill. Barbara Shear, Clerk New York, N.Y. Cynthia A. Hewitt Yorklyn, Del. Susan L. Klaus Washington, D.C. Mary Carter McConnell Rapidan, Va. Darrel Morrison, FASLA New York, N.Y. Daniel J. Nadenicek, ASLA Athens, Ga. Elizabeth Barlow Rogers New York, N.Y. Natalie Shivers, AIA Princeton, N.J. Sarah L. Turner Los Angeles, Calif. Ann Wilhite Ann Arbor, Mich. Mark Zelonis Indianapolis, Ind.</p> <p><i>Emeritus</i> John Franklin Miller Grosse Pointe Farms, Mich. <i>Emerita</i> Nesta Spink, Ann Arbor, Mich. <i>Emerita</i> Nancy R. Turner, Essex, Conn.</p> <p>LALH Advisers George W. Curry, FASLA State University of New York, Syracuse Julius Gy. Fabos, FASLA Professor emeritus, University of Massachusetts Amherst Kenneth I. Helphand, FASLA University of Oregon Keith N. Morgan Boston University Cornelia Hahn Oberlander, OC, FCSLA, FASLA, BCSLA Vancouver, B.C. Witold Rybczynski University of Pennsylvania Robert A. M. Stern Yale University David C. Streatfield, RIBA University of Washington William H. Tishler, FASLA University of Wisconsin Suzanne L. Turner, FASLA Professor emerita, Louisiana State University James Anthony van Sweden, FASLA Washington, D.C.</p> <p>LALH Donors April 2012–March 2013 Stewards (\$10,000 and above) Mr. and Mrs. Michael Jefcoat, in honor of Nancy R. Turner Mr. and Mrs. Michael Jefcoat, in honor of Robin Karson William T. Kemper Foundation Susan L. Klaus–Nathalie L. Klaus Charitable Trust James H. T. and Mary Carter McConnell The New York Community Trust– Viburnum Trilobum Fund John K. Notz, Jr. Sarah L. Turner, The Aurora–Viburnum Foundation–California Community Foundation, in honor of Nancy R. Turner Nancy R. Turner Henry Hope Reed Award, University of Notre Dame School of Architecture Wormsloe Foundation</p> <hr/> <p>Patrons (\$1,000–\$9,999) The Baird Foundation The Cameron and Jane Baird Foundation</p>	<p>Madison Cox Foundation for Landscape Studies Shannon Hackett, in honor of Nancy R. Turner Cynthia Hewitt and Dan Holloway Mr. and Mrs. Robert G. Hynson, in honor of Michael and Evelyn Jefcoat Mr. and Mrs. Michael Jefcoat Mr. and Mrs. Michael Jefcoat, in honor of LALH staff Mr. and Mrs. Michael Jefcoat, in honor of Nancy R. Turner Mr. and Mrs. Michael Jefcoat, in honor of Mark Zelonis Susan L. Klaus, in memory of Jean Robinson Thomas Lemann, The Azby Art Fund Carolyn Marsh Lindsay Janine Luke, in memory of Melvin R. Selden John Franklin Miller Darrel G. Morrison, FASLA Frederic C. Rich Robert and Patricia Colby Foundation Mrs. John R. Robinson Elizabeth Barlow Rogers Natalie Shivers, AIA Marybeth Sollins James R. Turner and Deidre Delaney, Impact Assets–Blackhaw Fund Molly Turner and Tim Clark, Impact Assets–Arrowwood Fund Mr. and Mrs. Richard Turner, Westchester Community Foundation–Esplanade Fund, in honor of Nancy R. Turner Nancy R. Turner, in memory of Jean Robinson The Margaret L. Wendt Foundation Mr. and Mrs. Clayton Wilhite</p> <p>Sponsors (\$500–\$999) Jeff Allen, ASLA Charles D. Burnham, ASLA Carol Grove Tom Hunter, ASLA Virginia James, Hickory Foundation Keith LeBlanc, ASLA Caroline Loughlin Dennis C. McGlade, ASLA Daniel J. Nadenicek, ASLA Nancy Newcomb Patricia O’Donnell, FASLA James F. Olmsted Nesta and Walter Spink, in memory of Linnea B. Spink Nancy R. Turner, in memory of Constance Kelly Suzanne Turner, FASLA Mr. and Mrs. Charles D. Weller Mark and Sally Zelonis Dr. T. Price Zimmermann, Foundation for the Carolinas</p> <p>Sustainers (\$250–\$499) Donald Albrecht Mrs. Walter Ballinger Eleanor Boba, The Remnants Fund Susan P. Burke Ethan Carr, FASLA, and Sarah Allaback Dr. and Mrs. Charles Carroll, Carroll Family Foundation–Raymond James Charitable Endowment Fund Mrs. James Cooke III, in honor of Nancy R. Turner Kenneth Kay, FASLA Adele Meehan Keith N. Morgan Kirk J. Olney, ASLA, in memory of Jot D. Carpenter, FASLA Peter Pennoyer Dr. and Mrs. W. Scott Peterson Lynn R. Quintrell Roy and Laurie Regozin Kenneth Remenschneider, ASLA Adrian Scott, in honor of Robin Karson Barbara Shear Rebecca Trafton, in honor of Michael Jefcoat and Robin Karson</p>	<p>Linda J. Trapkin Jeanette G. Walker, in honor of Michael and Evelyn Jefcoat Larry D. Walling Dana Woody Mark and Sally Zelonis, in honor of Nancy R. Turner</p> <p>Friends (\$100–\$249) Candace J. Akins Arnold Alanen, ASLA, and Lynn Bjorkman The Alliance for Historic Preservation Ethan D. Alyea Jr., ASLA American Express Charitable Fund Ann Anderson Nancy Aten, ASLA Douglas Banker Wendy Barendseld Bob Barnett Karen Bartholomew Clara Batchelor Christopher Bayley Linda and Greg Bedson Shary Page Berg Nancy Berner Charles Brandau, ASLA Susan P. Bristol Thomas C. T. Brokaw Tim Callis Jay Cantor Dean Cardasis, FASLA, and Elizabeth Thompson, ASLA Julie Carpenter William H. and Susan Carter, in honor of Michael and Evelyn Jefcoat Ann Cicarella Laurence A. Clement Susan Cohen, ASLA David and Vivien Collens, in honor of Darrel Morrison Kelly Comras, ASLA Nancy Conner Jill Conway Kathryn and Brian Cuffe George W. Curry, FASLA Dr. and Mrs. Gilbert Daniels John Danzer Robert Dash Mary H. Deal Jacqueline T. Del Rossi M. Elen Deming, ASLA James C. Differding, ASLA Joseph Disponzio, ASLA Royce Earnest Edward P. Edinger, ASLA Mr. and Mrs. Robert F. Ellis, in honor of Michael and Evelyn Jefcoat Alan Emmet Elizabeth S. Eustis Florence Everts, ASLA Stephen Facey Ian Firth, FASLA Linda Florio William L. Flourmoy Virginia B. Fox Elisabeth French Lynn Gammill Mr. and Mrs. Stewart J. Gilchrist, in honor of Michael and Evelyn Jefcoat Ellen R. Goheen Liz Goodfellow Susan and Robert Grese, ASLA Shannon Hackett David Phelps Hamar Esley Hamilton, in honor of Caroline Loughlin Burks Hamner Nancy Lyons Hannick, ASLA Helen Heinrich, ASLA W. David Heller, ASLA Kenneth Helphand, FASLA Bill Hinchliff Elizabeth Hodder Mary Pat Hogan Heidi Hohmann, ASLA Judy M. Horton Marjorie Howard-Jones</p>	<p>Mr. and Mrs. Joseph L. Hudson, Jr. Kevin and Cheryl Hurley Phyllis Igleheart Paula Jones and Kevin Gough Pat and Paul D. Kaplan John Karel Pamela D. Kingsbury Mr. Charles and Dr. Anne Kittrell Katherine Koch Francis R. Kowsky Joseph Larson Deborah A. Lawrence Debora and Andrew Lichtenberg, in honor of Elsa Lichtenberg Rachel Lilly, in memory of Harry W. Porter Jonathan Lippincott and Chris Thompson Jonny Lippincott, in honor of Jonathan Lippincott William and Judith Locke Mary and John Maloney, in honor of Michael and Evelyn Jefcoat Randall Mardis, ASLA Ann McLaughlin Mrs. J. Thayer McMillan II David E. McNeel Hugh C. Miller, FAIA Lynden B. Miller, Tilia Foundation Stephen Mohr, ASLA Paula Deitz Morgan Baker Morrow, FASLA Mary Eugenia Myer Flora May W. Nyland Denise Otis, ASLA Robert Page, FASLA C. W. Eliot Paine Thomas M. Paine, ASLA Jon A. Peterson Brian Pinnola Mr. and Mrs. F. Herbert Prem, in honor of Michael Jefcoat John W. Rae Mrs. Alfred M. Rankin Joel and Marilyn Ray Joe and Robin Reed James B. Ricci Todd Richardson Judith Helm Robinson Millard F. Rogers, Jr. Gloria Schreiber, in memory of Carl Ruprecht Dr. David Schuyler Mark Scioneaux, ASLA Gary Scott, FASLA Mr. and Mrs. Edwin Seipp, Jr. Mr. and Mrs. Frank R. Shivers, in honor of Natalie Shivers Fred Simon, ASLA Louis Slade Lawrence F. Sloane Mrs. Peter G. Smith Joseph Peter Spang Diane T. Spencer Steven Sperotto Judith Z. Stark Frederick Steiner Robert A. M. Stern, Robert A. M. Stern Architects Stephen Stimson, FASLA Catherine Stone David Streatfield David Swinford Rodney Swink, FASLA William L. Thames, in honor of Michael and Evelyn Jefcoat de Teel Patterson Tiller William Tishler, FASLA Marc Treib Melissa Tufts and Kenneth Hill Sarah L. Turner Mr. Mish Tworkowski, in honor of Michael and Evelyn Jefcoat Victor J. Walker, FASLA Michael Weber, ASLA Rosamond Westmoreland Marjorie White Rolla J. Wilhite, ASLA Patricia Wilkins, in honor of Mark Zelonis</p>
--	---	--	--

Acknowledgments

Nancy Meem Wirth
Lloyd P. Zuckerberg

Supporters (\$50–\$99)

Phyllis Andersen
Peter Auyer, ASLA
Bruce Boody, ASLA
Anne Bowdoin
Terrence Boyle, ASLA
Joan Bozer
Dennis E. Bryers, FASLA
Stafford Buckley
David Carlson
Mr. and Mrs. Richard Cheek
Sheila Condon, Clark Condon Associates, Inc.
Elizabeth Hope Cushing
Andrés Duany and Elizabeth Plater-Zyberk
Patrick and Susan Dunn
Inge Dupont
Jeron O. Eberwein
Mrs. John C. Eliason
Edith and Julius Fabos, FASLA
Elsbeth T. Falk
Mark and Patience Ferris Sandrof
Gretchen Fox
Rene J. L. Fransen, FASLA
Margaret and Jack Goodnoe, ASLA
Mary D. Gordon, ASLA
Alexander Goriansky
Fayal Greene
Benjamin Hartberg, ASLA
Kate Hartnett, in honor of Carolyn Isaak
Andrew C. Hayes
Angela Hicks, ASLA
Gregory Hoer, ASLA
Jan Hoffman
David Holden
David P. Jackson
John F. James
Kris Jarantoski
Peter Jessop, Integrity Construction
Carol R. Johnson, FASLA
Gary T. Johnson, in honor of John K. Notz
Chris Karras
Steven R. Krog, ASLA
Henry H. Kuehn
Annetta H. Kushner
William M. Leach, in honor of Ann McLaughlin
Beatrice Lehman
Judith K. Major
Lynn Ellen Marsh
Silvano Mastrogioseppe
Margaret Jean McKee, in honor of Caroline Loughlin
Mrs. John S. McLennan
Arthur H. Miller
Nora Mitchell, ASLA and Rolf Diamant, ASLA
Gary L. Murphy
Margaret Nunnally
Robert W. Ohlerking
Mr. and Mrs. Joseph Panella
Lisa Pearson
Frances K. Pekala
Dr. G. Porter Perham
Mr. and Mrs. George Port, in honor of John Franklin Miller
Richard H. Powell, ASLA
Nicholas Quinell, FASLA
Mark Resnick
Sarah Beinecke Richardson
Mary Roby
Darci Rock
John A. Rosenberger, ASLA
Robert L. Ryan, ASLA
Mr. and Mrs. David Schooley
Pamela Seager
George O. Siekkinen, Jr., in honor of William Stufflebeem
Craig Smith, in memory of Faith Smith
Sandra Sparks
Marcia Starkey
Jean Lovelace Stinchcombe, in memory of Eldridge Lovelace

Pamela Street
David Taylor, in memory of Gertrude M. Taylor
Yanina Vargas-Arriaga
Elizabeth Vizza, ASLA
Cathy Vuksanovic
Judith H. Whitney-Terry, in memory of Harry F. Howard
Norma Williams, ASLA
Ida Wye
Dr. and Mrs. James Yoch

Members (\$35–\$49)

Vance Barr
Richard Bertrand
Laura Bibler
Marion Bierwirth
Julia Blakely
Chris Bond
Anita Bracalente
Morton K. Brussel, in memory of Charles C. McLaughlin
Brian Carey
Staci Catron
Madeleine Charney
Karen Cowperthwaite
Martin DeBoe Cox
Claire Curtiss-McDonald
John E. and Paula M. Cutler
J. Brian Devlin, ASLA
Anne A. Eades
Barbara Eannace
Rudy Favretti, FASLA
David L. Franke, ASLA, and Martha L. Munson
Janet Gracyk, ASLA
Isabelle Green, FASLA
Mackenzie Greer
Jeff Groff
Constance Haydock, ASLA
Adrian Higgins
Mary Paolano Hoerner
Lia Hunt and Todd Zylstra
Janet Jones
Susanne Stamm Knisely
Jack Lenor Larsen
Dr. David Mactye
Maya Manny
Susan Gerbi McIlwain
Dr. Marcia R. Meggs
Maureen Meister
Patricia Miller
Drew Monthie
Maureen O'Brien
Edward Olinger, FASLA
Christine Patillo, ASLA
Kent Petterson
Pfizer Foundation
Mrs. Eben Pyne
Dr. Don Rakow
Marjorie Randazzo, in honor of Robin Karson
David Rigall
Gerrie Robinson
Katie O'Reilly Rogers, ASLA
Cynthia Rood
Sol Salgar
Marcia D. Schoettle
Claudia Scioly
Mark Sellers
Peggy Boyd Sharpe
Jerrold Soesbe, FASLA
Karin Stanley
Barry Starke, FASLA
Daniel Straub
Henriette Suhr
Alan C. Swedlund
Joel E. Tomlin III
Ana Verlaine
Margaret Watson
Thaisa Way, ASLA
Priscilla Williams
Alexis Wreden
Gwen Sommers Yant
Bruce Young
Dr. and Mrs. T. C. Price Zimmermann



CAROLYN MARSH LINDSAY and her late husband Bob supported the idea of LALH before the organization was even founded. In the mid-1980s, Carolyn, a landscape designer and botanist, met Robin Karson, then a young scholar who was researching a book about the landscape architect Fletcher Steele in Steele's hometown

of Rochester, New York. At the time, the Lindsays spent their summers there. "My husband was a friend of Steele's—they used to drink martinis together," Carolyn laughs. "Bob loved to regale Robin with stories about Fletcher, who was charming and so full of fun."

In 1992, Karson approached the Lindsays for support to establish LALH. "We wanted to be part of that. We had great confidence that it was going to be fabulous," Carolyn recalls. The Lindsays moved to Florida, and shortly thereafter, Carolyn read the LALH book *The Gardens of Ellen Biddle Shipman*, which led her to uncover and restore a lost Shipman garden at the Cummer Museum of Art and Gardens in Jacksonville. Bob Lindsay passed away in 2007, but Carolyn remains active in her career—and in her support.

"Through LALH books, Robin has assumed the vital role of teaching us that America's beautiful cities, parks, and gardens have been planned by great designers and did not just spring up naturally," says Carolyn. "And it's very hard to find good books about beautiful gardens that have meaningful text—they're all just pictures," she adds. "With LALH books I have to settle down and read. Then I'm spellbound."



JEFF ALLEN, Winston-Salem, North Carolina

Jeff Allen, a residential landscape architect with a passion for classical design, turned to history for inspiration. In examples of late nineteenth- and early twentieth-century landscape architecture in such LALH books as *A Genius for Place*

and *Fletcher Steele, Landscape Architect*, he found it. "I'm a classicist in form and scale, and those landscapes really resonated," says Jeff, who owns the firm Jeff Allen Landscape Architecture LLC (JALA) in Winston-Salem. "I loved *VIEW* because it brought history to the forefront. I discovered books that really speak to me. They give me valuable design information that reinforces the work I am producing and illustrate design intent for my clients."

At the University of Georgia, Jeff studied with Catherine Howett, FASLA, the author of *A World of Her Own Making: Katharine Smith Reynolds and the Landscape of Reynolda* (LALH, 2007), and Darrel Morrison, FASLA, the subject of the LALH film *Designing in the Prairie Spirit*. By persuading his state chapter of the Institute for Classical Architecture and Art to co-sponsor the *Genius for Place* traveling exhibition at the Reynolda House Museum of Art in Winston-Salem last year, Jeff brought some of these influences together. "It was a real treat for me personally and a great time for everyone."

Photos courtesy Carolyn Lindsay and Jeff Allen.

Please support LALH. Visit us online at www.lalh.org

MASTERS OF MODERN LANDSCAPE DESIGN

A Conference Organized by the Library of American Landscape History

Indianapolis Museum of Art, September 28–29, 2013



Scheduled talks:

A Walk in Nature: Landscape, Architecture, and Dan Kiley
JANE AMIDON, professor of landscape architecture, Northeastern University

Maverick Impossible: James Rose and the Modern American Garden
DEAN CARDASIS, professor of landscape architecture, Rutgers University

Ruth Patricia Shellhorn: Mid-Century Landscape Architecture in Southern California
KELLY COMRAS, principal landscape architect of KCLA, Pacific Palisades

Lawrence Halprin: Performance Artist
KENNETH HELPHAND, professor emeritus of landscape architecture, University of Oregon

Designing the Landscape Matrix: The Landscape Architecture of Robert Royston
J. C. MILLER, landscape architect, and REUBEN RAINEY, professor emeritus of landscape architecture, University of Virginia

Garrett Eckbo, Ardent Advocate of Social Justice and Modernist Landscape Architecture
DAVID STREATFIELD, professor emeritus of landscape architecture, University of Washington (presentation by Marc Treib)

Thomas Church, California and the Modern Garden
MARC TREIB, professor emeritus of architecture, University of California, Berkeley

Between Landscape Art and Landscape Architecture: The Work of A. E. Bye
THAISA WAY, associate professor of landscape architecture, University of Washington

Above and right: Miller house and gardens. Photographs courtesy of Mark Zelonis.



The two-day conference is approved for 8 credit hours through the Landscape Architecture Continuing Education System (LA CES) credits.

Conference participants will tour Oldfields, a twentieth-century estate designed by Percival Gallagher on the IMA grounds, and the Miller House, Dan Kiley's masterwork in Columbus, Indiana.

For more information and to register: www.imamuseum.org

Your support makes it possible for LALH to develop award-winning books, exhibitions, and online resources. Please make a tax-deductible donation today.

LALH
P.O. Box 1323
Amherst, MA 01004-1323

PLACE STAMP HERE



VIEW

Library of American Landscape History
P.O. Box 1323
Amherst, MA 01004-1323

Non-Profit
Organization.
U.S. Postage
PAID
Milford, CT
Permit No. 80

