

VIEW

SUMMER 2015
NUMBER 15



VIEW from the Director's Office

Dear Friends of LALH,

This April LALH celebrated the publication of *John Nolen, Landscape Architect and City Planner*, R. Bruce Stephenson's biography of one of the twentieth century's most important landscape practitioners. Later this summer, we will see William E. O'Brien's *Landscapes of Exclusion*, the first study of segregated state parks during the Jim Crow era. Both books represent landmark scholarship in the field, and in this issue of *VIEW* Stephenson and O'Brien bring their perspectives to bear on the history of racism in landscape planning.

Themes of social and environmental justice also run through Elizabeth Barlow Rogers's article on Gary Hilderbrand's visionary landscape plan for the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. Rogers's interview reveals how Hilderbrand's landscape ethic was influenced by his experience growing up in the Hudson River valley, when the threat of a Con Edison power plant loomed large. LALH education director Jane Roy Brown writes about the issues involved in



LALH board of directors visit Hagley Museum and Library, Wilmington, Del.

the construction of another museum addition, the Mary and Charlie Babcock Wing, designed by Beyer Blinder Belle for Reynolda House Museum of American Art. She discusses the architects' efforts to minimize the impact of the building on the historic landscape of Reynolda and how an LALH book, *A World of Her Own Making*, provided guidance in the process.

This year's preservation hero is Charles E. Beveridge, whose brilliant writings about Frederick Law Olmsted illuminate the ways in which Olmsted's views on race, class, and access to nature informed the landscape

architect's expansive career. David Schuyler, author of the new LALH edition of *Apostle of Taste* (due out in September) writes about Beveridge's important contributions through his work on *The Papers of Frederick Law Olmsted*, for which Schuyler serves as a series editor. Ethan Carr, also a series editor for the Olmsted Papers, writes about the long history of Olmsted studies and the struggles to safeguard and preserve urban parks which gave rise to the National Association for Olmsted Parks thirty-five years ago.

This fall look for the first volume in our Masters of Modern Landscape Design series—*Ruth Shellhorn* by Kelly Comras. Among the many women landscape architects whose reputations time has obscured, Shellhorn stands out for her work on large public projects, such as the 1943 Shoreline Development Study produced for Los Angeles and the campus at UC Riverside. Inspired by her considerable achievements, we have begun work with Florentine Films/Hott Productions on a film about Shellhorn's career. This past April, another short documentary in the LALH film program received a prestigious award from the Society of Architectural Historians. *Best Planned City in the World*, featuring author Francis R. Kowsky, has drawn praise from many quarters. We are especially proud to have this endorsement from SAH.

Thank you, readers, for all you do to help LALH in its work as a publisher of foundational scholarship, curator of sweeping photographic exhibitions, and producer of fine documentary films. If you are new to LALH, please visit lalh.org to learn more about how you can be a part of the excitement.

Robin Karson

Robin Karson,
Executive Director



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.

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Landscapes of Exclusion

STATE PARKS IN THE JIM CROW SOUTH

Canoeing at Reedy Creek State Park. Photograph by Charles Clark, 1964. Courtesy State Archives of North Carolina.



From the beginning of the national state park movement in the late nineteenth century, advocates emphasized the importance of easily accessible scenic landscapes. State parks would offer citizens relief from the stresses of daily life and opportunities to relax in the mountains, forests, and on the waterfront. Like the national parks but closer to home, state parks were conceived as tangible expressions of American democracy, preserving public lands and promising recreational access to all. In the South, however, this promise was not extended to the region's large African American population. From the construction of the South's first scenic state parks early in the twentieth century, these landscapes enforced the system of racial segregation and white supremacy known as Jim Crow. These policies reigned from the 1890s to the 1960s.

Supported by the U.S. Supreme Court's *Plessy v. Ferguson* decision in 1896, most state parks built in the South in this era excluded African Americans. Although the *Plessy* ruling had endorsed the doctrine of "separate but equal," the "separate" provision was rigorously enforced in all southern affairs, while equality was given little more than lip-service. Despite early enthusiasm for their construction, a state park movement did not begin to grow until the 1920s. During this decade, National Park Service director Stephen Mather received proposals from around the country, and while most of the sites were not in his estimation of "national park" quality, they could, he believed, form the basis for state park systems. Beginning in the late 1930s, access to African Americans was gradually extended in a limited number of segregated park facilities constructed by both federal and state agencies.

New Deal programs, including the Civilian Conservation Corps, Works Progress Administration, and Resettlement Administration, provided an opportunity for the Park Service to implement Mather's vision of systematic expansion. These federal agencies channeled financial resources, labor, and land into the construction of public parks. State park construction was a high priority for the Park Service at the time, and the New Deal led to tremendous growth in the number of facilities designed and constructed. Of the more than 700 state parks completed nationwide between 1933 and the end of the New Deal in 1942, about 150 were located in the southern states.

Jim Crow rule in the South meant that African Americans were excluded from enjoying the benefits of state parks. Pressured by the increasing influence of the NAACP and other African American advocacy groups, as well as the Girl Scouts, Boy Scouts, and other civic associations, the National Park Service initiated efforts to extend state park access to black southerners by 1935. The agency met with little success, however, in the face of indifferent or hostile state officials, white residents, and its own policies. Although it was sympathetic to African American causes, the FDR administration wanted to maintain support among southern Democrats for New Deal programs and did not push too hard in its attempts to develop state parks and other recreational facilities for African Americans.

The agency's official policy was nondiscrimination, but in practice the Park Service accommodated racial segregation. Citing "local custom," it allowed state officials to decide whether or not to include separate facilities for African Americans. This arrangement greatly hindered any expansion of African American access even in parks constructed on federal lands, such as through the New Deal's Recreational Demonstration Area (RDA) program. The Park

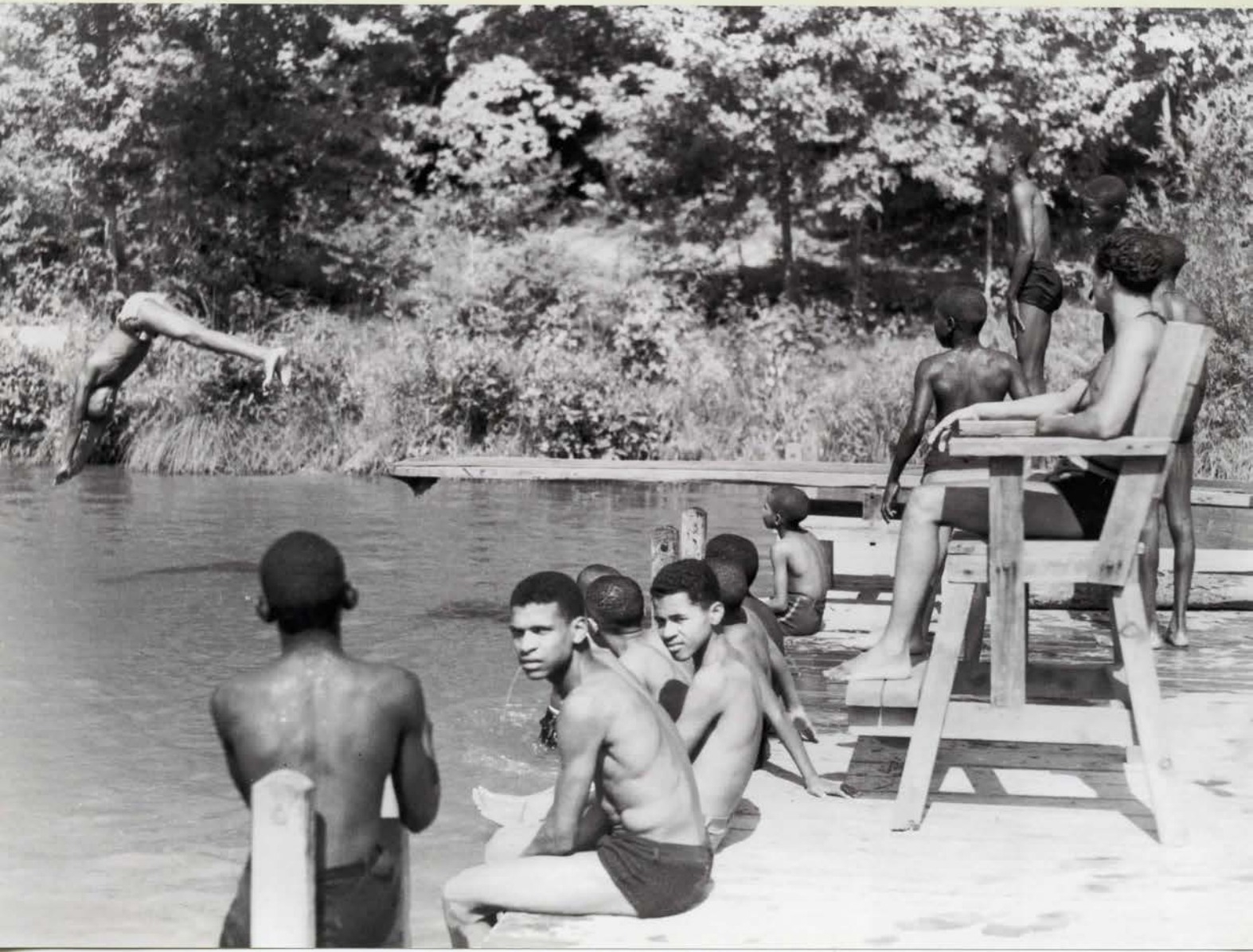
BY WILLIAM E. O'BRIEN

Service did not consider meeting the “separate but equal” standard by proposing separate racial accommodations at every park it designed, but limited consideration to sites with adequate expectations of African American visitation. Park design and construction was guided by racial stereotypes: African Americans were perceived as “social” and “gregarious” by nature, while whites were viewed as more “contemplative.” Planners often presumed that white visitors appreciated grand scenic spaces in which to contemplate “nature,” while African Americans cared for little more than day-use areas for picnicking and sports.

The result of these policies—the perpetuation of inequality in recreational facilities—was made clear during the construction boom of the New Deal, when only nine state parks in just five states were made available to black southerners. Some facilities were small “Negro areas” located adjacent to or within larger parks restricted to white use, such as those at Oklahoma’s Roman Nose State Park and South Carolina’s Hunting Island State Park. The segregated spaces were often demarcated with physical barriers—streams, lakes, roads, or wooded areas—and typically the African American sections had a separate entry road. Other

African American parks, such as Booker T. Washington State Park in Tennessee and North Carolina’s Jones Lake State Park, were fully separate, often built in conjunction with a whites-only park. Typically such facilities not only were small and intended for day use but were poor in scenic and recreational quality and offered fewer amenities than parks designed for whites.

The first state facility constructed exclusively for African Americans, Watson State Park in Pine Bluff, Arkansas, exemplified the situation. The park’s main promoter and namesake, Dr. John Brown Watson, president of Agricultural, Mechanical, and Normal College at Pine Bluff, had pressed the federal government since 1933 to build such a facility, hoping that New Deal programs would add federal leverage to bring state recreational benefits to African Americans. But as elsewhere in the South, the Park Service focus in Arkansas was on constructing facilities exclusively for whites, primarily in the scenic Ozarks and Ouachita Mountains. The project for African Americans in Pine Bluff languished until Watson donated land for it from his own estate in 1937. Even then, its construction only served to demonstrate recreational inequality:





Opposite page: Campers at Crabtree Creek, 1943. Courtesy State Archives of North Carolina. Above: Master plan of Booker T. Washington State Park, 1940. Courtesy Tennessee State Library and Archives.

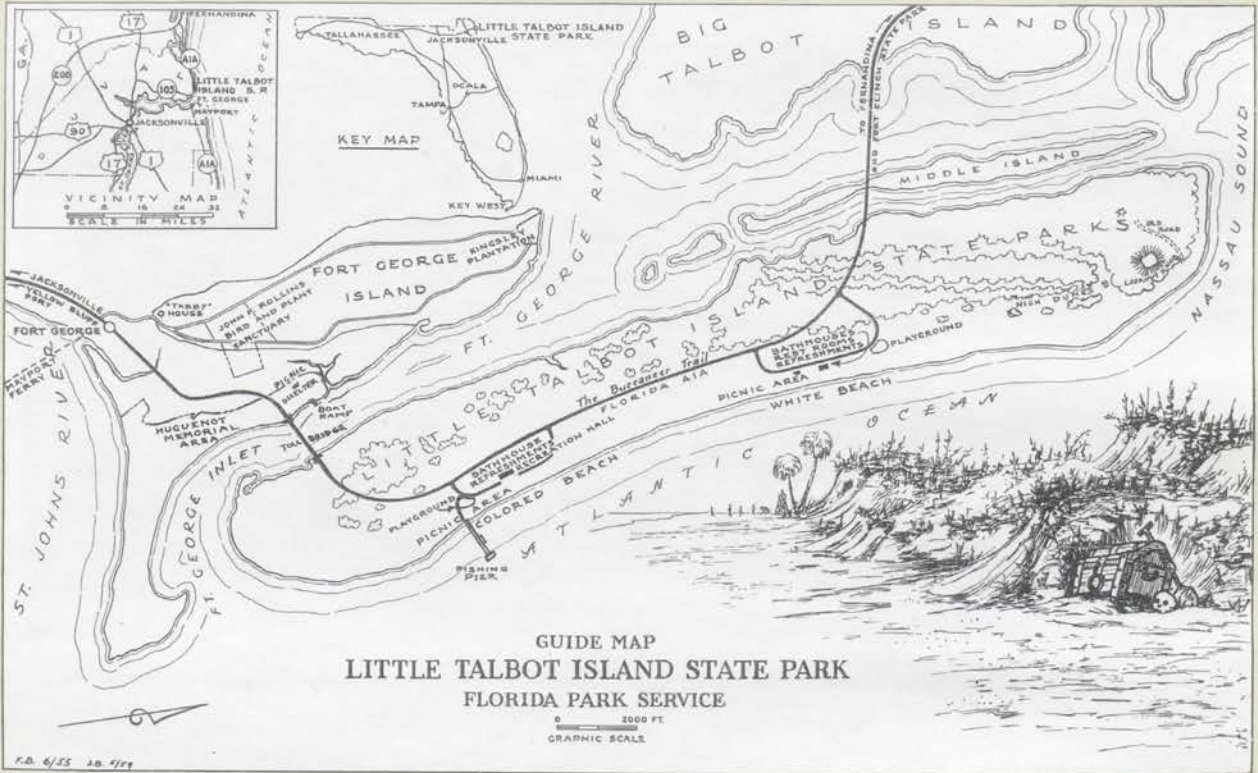
the hundred-acre park with its minimal facilities stood in stark contrast to the more than eighteen thousand acres of state park land of varied topography offering a wide range of experiences to white Arkansans. In 1944, Watson State Park was closed after an Arkansas judge agreed with Dr. Watson's widow that the state had failed in its promise to maintain the park.

During World War II, the Park Service ended its direct involvement in state park construction, leaving further park system expansion to the states. Between 1949 and 1954 the number of state park facilities for African Americans grew significantly. By 1954 nearly every southern state had constructed at least one—either a “Negro area” or a separate park—for a total of twenty-eight. At the same time whites had access to more than two hundred state parks. In rare cases, such as Florida's Little Talbot Island State Park, opened in 1951, park planners designed separate “white” and “colored” beach facilities with the intention of demonstrating their equality. Mississippi's park agency constructed Carver Point State Park in 1954, which included a lodge that was touted as equal to the one provided at nearby Hugh White State Park. The neglected New Deal-era facilities at Tennessee's Booker T. Washington and T. O. Fuller state parks, both exclusively for African American use, were given significant upgrades in 1950.

The irony of the postwar expansion of access was that most African Americans were no longer seeking additional segregated spaces. The war years were pivotal in galvanizing African American demands for civil rights, and organizations such as the NAACP abandoned earlier calls for equalization of separate facilities, demanding instead the desegregation of southern institutions. They were specifically working to overturn *Plessy*, and the vast inequality in state park access made southern park systems a productive target for constitutional challenges. But the state park agencies persisted, hoping to convince federal judges that they were at least attempting to meet the “separate but equal” standard. It was a daunting challenge, given the growing sympathy in the courts for overturning *Plessy*, but also because state legislatures were generally reluctant to fund these efforts. In 1950, the Texas legislature rejected a modest proposal to fund construction of a handful of African American state parks. The only facility developed in the state was a small, segregated section of Tyler State Park, which had been the target of a lawsuit. The rest of the expansive Texas system of nearly four dozen state parks remained officially off-limits to African American visitors.

State park agencies faced another serious obstacle—the persistent rejection of site proposals by local white residents who refused to allow “Negro parks” near

The only facility developed in the state was a small, segregated section of Tyler State Park, which had been the target of a lawsuit. The rest of the expansive Texas system of nearly four dozen state parks remained officially off-limits to African American visitors.



Map of Little Talbot Island State Park (1959), indicating separate white and “colored” beaches. Courtesy Jacksonville Historical Society.

their homes. Although the New Deal construction of the two African American parks in Tennessee was followed by postwar plans to add several more, none were built because white property owners and their political representatives protested. In South Carolina, a search for a park location in the Greenville area commenced in 1947, but site after proposed site was rejected by white residents. A letter from one resident expressed her objection to a forestry commission proposal to construct the facility within Paris Mountain State Park, complaining that desegregation would ruin the scenic park. In 1949, an alternate site was acquired, although it took six years to complete Pleasant Ridge State Park because of funding delays from the South Carolina legislature.

By the early 1950s two significant state park lawsuits were working their way through the federal court system. These suits, filed by NAACP lawyers in 1951 and 1952 respectively, challenged the constitutionality of white-only access to Virginia’s Seashore State Park and the segregated “dual use” facilities at Maryland’s Sandy Point State Park. Concurrently, desegregation pressures intensified in 1954 with the U.S. Supreme

Court’s landmark *Brown v. Board of Education* decision, which overturned *Plessy*. The ruling ignited vitriolic white outrage throughout the South, prompting many politicians to promote a campaign of “massive resistance” to what they perceived as federal violation of states’ rights. Nonetheless, the court ruled in late 1955 that segregation of public parks, like education, was unconstitutional.

A few states, including Maryland, West Virginia, Kentucky, and Oklahoma, complied with the ruling and desegregated their state park systems. Other states reacted with hostility toward the court, including Virginia and South Carolina, which threatened to close or lease their entire park systems if desegregation was demanded. These states continued to operate their park systems on a segregated basis, interpreting the ruling in the same manner as *Brown*, that desegregation of parks, like schools, could commence “with all deliberate speed.” Citing public safety concerns about race mixing, many delayed compliance for as long as they could. In 1963, when the Supreme Court ruled in *Watson v. Memphis* that states and municipalities could no



Above: Picnicking at Booker T. Washington State Park, 1950. Courtesy Tennessee State Library and Archives. Below: Children at the Cherokee State Park entrance in the 1950s. Courtesy Kentucky Department of Parks.



longer delay the desegregation of public parks, the South Carolina legislature closed its entire state park system to all visitors. The court ruling and subsequent passage of the 1964 Civil Rights Act finally forced states to desegregate their parks. Most did so without fanfare, fearing violence in the parks—a fear that proved to be unjustified. South Carolina reopened its parks on a desegregated basis in 1964, although it maintained bans on swimming and cabin use until 1966, when the legislature approved opening the facilities to all.

The end of Jim Crow marked the beginning of a long silence regarding the history of the South's state

parks. Only a few of the once-segregated facilities have acknowledged this history, and those mostly in small ways, with interpretive markers, visitor center displays, and brochures. The most significant acknowledgments are in the visitor center at Jones Lake State Park in North Carolina and in restoration projects at Kentucky's former Cherokee State Park (now part of Kenlake State Park), both constructed exclusively for African Americans. Of the dual-use parks, only Lake Murray State Park in Oklahoma interprets its segregated history, having restored the buildings in Camp No. 3, originally constructed for African American use in 1939, along with other New Deal-era structures in the park. In similar state parks around the South, the former "Negro areas" have simply been incorporated into the larger park, their separate entrance roads and smaller spaces remaining as hints of their Jim Crow origins. In time, additional parks may choose to interpret this past and move forward in the ongoing struggle for racial justice.

WILLIAM E. O'BRIEN is associate professor of environmental studies at Harriet L. Wilkes Honors College of Florida Atlantic University and author of *Landscapes of Exclusion: State Parks and Jim Crow in the American South* (LALH, 2015).



JOHN NOLEN

Racism and City Planning

John Nolen (1869–1937) brought a unique perspective to landscape architecture. He faced hardship early in life and spent his formative years at Girard College, a school for orphans and fatherless white boys in Philadelphia. A diligent student with a knack for art, history, and rhetoric, Nolen worked his way through the University of Pennsylvania, graduating with honors from the Wharton School of Business in 1893. A decade later, he decided to integrate his devotion to art and public service by pursuing landscape architecture at Harvard. He took on his first civic commission, a project with the Charlotte (North Carolina) Park and

Tree Commission, before he graduated. For the rest of his life, Nolen would work to extend the benefits of his profession to a wider populace.

When he first arrived in Charlotte in June 1905, the young landscape architect thought the city had considerable potential, but its caste system shocked and troubled him. Although rapid urbanization and rising prosperity had galvanized talk of a New South, legal apartheid was enforced. The aldermen created the park commission with a stipulation that barred African Americans

BY R. BRUCE STEPHENSON

from city parks, except nurses caring for white children. When Nolen took a second trip to Charlotte that fall, he attended a theater production of *The Clansman*, based on Thomas Dixon's bestselling novel of the same name. It was an unabashedly racist portrayal of Reconstruction, replete with Ku Klux Klan members in white robes carrying blazing crosses on thundering horses, and leaving a pile of black corpses in their wake. The play drew rave reviews in the local press, but Nolen thought it "one-sided and an unworthy appeal to passion and prejudice." As the curtain fell, he was caught off-guard by the audience's resounding applause. "The people here are all stirred up about it and I am sure it will work infinite harm," he wrote to his wife. "Poor people, if they could only see that it strikes at their weakest point. My eyes are more open than ever before."

Nolen directly confronted Jim Crow in his first city planning report, *Remodeling Roanoke* (1907). He argued that citizens—regardless of class or race—be provided with essential services and humane living conditions. Nolen was no stranger to poverty, but the squalid conditions in Roanoke's African American community shocked him. The landscape, "dotted over with ramshackle negro cabins that hung insecurely on the side hills," created "an almost intolerable situation," he wrote. "For every reason—economic, sanitary, aesthetic, humanitarian—active steps should be taken to radically change the character of the city in [this] section."

Nolen's proposal was ignored. Using tax dollars to

relieve the squalor of the disenfranchised was anathema in a city where a third of the population could not vote, lived in constant fear of violence, and had only rudimentary public services. Over time Nolen would chip away at the inequities of segregation, but he never again so openly chastised the failure to meet the basic needs of African Americans as he did in his first city plan.

By the early 1910s Nolen was a champion of worker housing. He was also one of the few experts to advocate building "industrial villages" (modeled on Ebenezer Howard's garden city concept) for African Americans in the South. A trip to Tuskegee Institute in March 1911 cemented Nolen's interest in the issue. In the six years he spent working in the South, he had little direct contact with blacks. At Tuskegee, however, he experienced firsthand the feeling of being racially isolated. The only white person, he gave a lecture to an audience of 1,700 in the college chapel. The visit was eventful not for the knowledge Nolen imparted but for what he learned. "I have seen more or less of the students and their life. They appear a bright, earnest crowd, both boys and girls, and the merit of the work and scholarship is certainly good," he wrote to his wife. His observations deepened his belief that human beings had an innate

ability to set goals, plan, and create a meaningful and healthy common life. On leaving, he bemoaned that prejudice could bind a people's aspirations: "I cannot help feeling sorry for a race that must suffer so, simply because of the color of their skin."



Opposite page: African American neighborhood, Roanoke. Photograph by John Nolen, 1907. Courtesy Division of Rare and Manuscript Collections, Cornell University Library.

Right: Harlem Village plan, 1926. Courtesy Division of Rare and Manuscript Collections, Cornell University Library.



In 1919, Nolen designed his first industrial village for African Americans in conjunction with one of his most important commissions, the plan for Kingsport, Tennessee. A nondescript Appalachian village, Kingsport stood at the edge of a backwater region rich in resources. Nolen's job was to design a modern industrial city, the first comprehensive garden city in the nation. The developer eventually acceded to Nolen's requests to design a community for blacks. Bounded by a winding creek, Armstrong Village was sited on gently sloping land surrounded by an oak grove. The plan included a business district and a school fronting a civic green; housing followed the prescribed standard—four-room residences on small lots in two neighborhoods would accommodate a population of one thousand. The developer, however, balked at committing a quality site to a social experiment. A series of model worker neighborhoods were built, but not for African Americans. They ended up confined in a blighted enclave adjacent to a dye plant.

In 1922, Nolen once again tried to secure a more equitable living arrangement for southern blacks in a visionary plan to make St. Petersburg, Florida, the centerpiece of an American Riviera. The peninsular city had an alluring climate and spectacular beaches, but if it was to rival Nice, city officials had to improve the substandard living conditions in the African American

community. Nolen's plan provided three new parks, a parkway, and two neighborhood centers. It was also expected that road paving and utilities would be extended into the area.

The proposal to invest public funds in the African American community drew the ire of Lew Brown, editor of the *St. Petersburg Independent*. The "father of the white primary," Brown claimed that the "majority of Negroes are of the low order of intelligence, are not physically clean, and lacking in moral perception." Rather than improve their living conditions, Brown wanted to replace "lazy and shiftless" black laborers with immigrants from the agricultural sections of England. "It will be a happy day in the South," he said, "when white men take the place of Negroes." A referendum was held in August 1923, and only 13 percent of voters supported implementing Florida's first comprehensive city plan.

Racism also derailed Nolen's plan for West Palm Beach, where the city council wanted to relocate African Americans to three "concentrated zones" between the railroad tracks and the Everglades. "We are trying to put them in such locations as they will most congenitally be situated to their places of labor and fulfill the needs of the white people," the mayor declared. This scheme sparked a seventeen-page response from Nolen pointing out that racial zoning was unconstitutional. "It is

not possible legally to set aside such districts and restrict them to any one race or color," he wrote. The planning initiative soon lost favor, and Nolen was forced to reassess his Florida strategy. He had envisioned St. Petersburg and West Palm Beach as model cities for the South's fastest-growing state. Instead, he was stunned by the racism that subverted his work.

In 1926, the Brotherhood of Locomotive Engineers (BLE) hired Nolen to draft a plan for the new town of Venice. "The provision for the negro working population is an issue of great importance" but "not well solved," he informed his client. The BLE allocated 230 acres for Harlem Village. Three thousand people would be housed in two neighborhoods with single-family homes set on fifty-foot lots on tree-lined streets. Another five hundred residents would reside in apartments in the community center. Space was also allocated for a school, a civic green, two large parks, three playgrounds, and four churches. In 1926 a small army of laborers, more than half of them African American, went to work building Venice. Nolen pleaded with the BLE to "speed up plans for the Negro Village," but, as in Kingsport, housing African Americans was a priority for the consultant, not his client. Harlem Village was never built. After this failure Nolen decided to pursue private commissions

where race was not the defining issue.

The town plan for Venice was Nolen's last major project in Florida. The real estate boom imploded in late 1926, and unpaid invoices from a dozen commissions sent his practice into a tailspin from which it never recovered. Nolen had believed Florida would be the blueprint for a new urban civilization, but instead corruption and blind speculation turned it into a harbinger of the Great Depression. In his final years Nolen struggled to make ends meet, yet he never despaired. Having spent his early years in an institution for the less fortunate, he learned that discipline, education, and a well-ordered physical environment were essential to individual and societal advancement. This formula was also the antidote to Jim Crow. If Nolen failed to diminish racial injustice, he was ahead of his time in his efforts to design decent communities for African Americans. Today's urban planners benefit from his impassioned example in the perpetual struggle to build cities that are both resilient and just.

R. BRUCE STEPHENSON is director of the Department of Environmental Studies and Sustainable Urbanism at Rollins College and author of *John Nolen, Landscape Architect and City Planner* (LALH, 2015).

Opposite page and below: African American street workers, Venice, Florida, c. 1926. Photography by Koons Studio. Courtesy Venice Museum and Archives, Venice, Florida.



PRACTICE

GARY HILDERBRAND at the Clark

The Clark Center, as seen across main reflecting pool. Photograph by Millcent Harvey. Courtesy Reed Hilderbrand Landscape Architecture.



An affinity for the natural world, clarity of design approach, and a sense of social and environmental responsibility play an important role in Gary Hilderbrand's practice. These traits can be perceived in his ability to approach projects pragmatically, programmatically, and philosophically, attitudes that account to a large degree for his success both as a designer and as an educator. The campus for the Sterling and Francine Clark Art Institute, a recent project of Reed Hilderbrand, the firm he cofounded with Douglas Reed in the mid-1990s, serves as a case study revealing how these underlying elements informing his practice have been realized on a site both beautiful and challenging.

BY ELIZABETH BARLOW ROGERS

IN A RECENT CONVERSATION, I asked Gary Hilderbrand how he became a landscape architect. "Growing up in the Hudson River valley in the 1960s has everything to do with it," he replied. "I was a curious kid during the nascent environmental movement and I was close to a situation that would deliver landmark legislation on the importance of the environment. Consolidated Edison was trying to build a large power plant that would have resulted in massive thermal pollution of the river near Storm King Mountain, just a few miles from our little tributary, Wappinger Creek. I lived in the midst of the folks who were driving that movement—the great conservationist Franny Reese and the genius Pete Seeger. These folks were influential for me. So we could say that my earliest thought about the landscape was that I'd be some kind of environmentalist. And then through the guidance of some important teachers, I began to see the connection between protecting nature and my love of painting and drawing. I was lucky to find something that drew on all these overlapping interests."

When asked about the role the environmental movement had subsequently played in his career choice, Hilderbrand gave full credit to growing up around Franny Reese. "My family lived in several workers' cottages that had been built alongside the Reese estate, around the time she was creating the advocacy group Scenic Hudson. The Reese family had a great garden designed by Ellen Shipman, and those boxwood parterres and greenhouses were stomping grounds for us. So you might count that as some kind of hidden influence."

Serendipity also played a role in directing Hilderbrand to an educational program that set him on his career path. "As I perused the catalogs of the New York State University system," he said, "the page fell open to the curriculum for landscape architecture offered by the SUNY College of Environmental Science and Forestry at Syracuse. Having recently read a copy of Ian McHarg's book *Design by Nature*, this seemed like an incredible match for me—botany and ecology, geography, history, the arts, the land, and design." A keen and talented student, Hilderbrand excelled at Syracuse, and as he neared graduation he was encouraged to apply to the master's program at the Harvard Graduate School of Design. First, however, he took a job at The Architects Collaborative in Cambridge, a firm dedicated, as its name suggests, to a team approach to design, something that continues to influence Hilderbrand's methodology today.

Peter Walker, a professor at the GSD, had an especially strong influence on Hilderbrand during his graduate student years. "Pete taught from a position of growing conviction that modernism and contemporary art held the richest potential for our time in history. He was searching for his own professional identity in an extraordinary way that ranged far beyond the

boundaries of the school. To make us more visually aware he took us to galleries and made us question relationships between the abstraction of Donald Judd and Walter De Maria and what we were doing in the studio."

Laurie Olin, chairman of Harvard's Department of Landscape Architecture at the time, also helped Hilderbrand go beyond the basics of grading, drainage, and soil composition. "Laurie made us look at landscape architecture as historically informed place-making. When I think of what we learned with him—most importantly, his personal beliefs, approach to design problem solving, and relationship with a wider intellectual culture—I'm grateful. To give an example of Laurie's approach as a landscape architect, take a look at the restoration of Bryant Park, a project he and his partner Bob Hanna were commissioned to undertake in the 1980s. I saw how they approached their work, paying attention to the park's historic fabric and at the same time developing a design program that would turn a run-down public space that had become unsafe into one that was socially friendly. They were respectful of the past and creative at the same time. To accomplish the right balance between these two forces meant eliminating what was unnecessary in order to reveal the essential nature of the site. Bryant Park's success is based on the fact that they reordered the space while leaving in place the park's defining elements of history and culture. Laurie made me realize that there is no such thing as *tabula rasa* in landscape design."

At Harvard Hilderbrand was also influenced by Albert Fein, who taught GSD students a version of landscape history that was informed by relentless questioning, rigorous methods, and deep passion. In addition to serving as a research assistant for Fein, he accepted Cynthia Zaitzevsky's invitation to work with her on documenting the historical context for preservation planning in the Emerald Necklace. About this experience Hilderbrand said, "I was very moved by the way Cynthia looked critically at the parks' structures and other artifacts within a political, economic, and social context. Over a nine-month period, I struggled massively to write a report on the alterations of Olmsted's original work by Arthur Shurcliff, a Harvard-trained landscape architect and member of the Olmsted Brothers firm in Brookline. Shurcliff's challenge was to adapt the original nineteenth-century parks to the recreational tastes of the twentieth century. Examining these landscapes as palimpsests rather than as products of a single period made me see the relevance of an understanding of the material culture of place as a component in restoration planning."

Even as he was deepening his comprehension of his profession as a rich repository of design philosophies, Hilderbrand already considered himself a modernist.



Left: Trail to Lunder Center at Stone Hill. Photograph courtesy Reed Hilderbrand Landscape Architecture. Right: Clark Art Institute campus plan. Courtesy Reed Hilderbrand Landscape Architecture.

While working for Zaitzevsky, he took a part-time position at the multidisciplinary firm of Sasaki Associates in Watertown, Massachusetts. Over the next six years, he gained experience in employing a modernist vocabulary within the context of city planning and campus design and learned the business aspects of running a landscape architectural practice. Hilderbrand also started to teach part-time at Harvard. As a professor he instilled in a new generation of students the principles he had learned from Walker, Olin, and others who were part of the growing trend toward incorporating environmental management strategies into contemporary landscape design practice.

Hilderbrand saw in Douglas Reed a like-minded landscape architect with a design philosophy based on examining topographical formations, view-lines, and vegetation patterns to choose the means whereby each site becomes a place. As the two pursued their individual career trajectories, they discussed collaborating and perhaps even creating their own firm. But in 1994, Hilderbrand won the prestigious Rome Prize and set off for a year-long fellowship at the American Academy in Rome. After this transformative experience, he returned to Harvard and became a full-time professor. Once again on the verge of founding a firm with Reed, Hilderbrand

was tapped as director of the new master's degree program in landscape architecture. His three-year contract in this capacity meant postponing the formation of Reed Hilderbrand.

In 1997, Hilderbrand took advantage of an opportunity to collaborate with Reed on a new kind of project. When Robert Cook, director of the Arnold Arboretum, asked him to advise on a design competition for a display garden for shrubs and vines, Hilderbrand suggested that a competition might not be the right approach. Since Cook was committed to holding the competition, Hilderbrand submitted his credentials in collaboration with Reed and the architect Maryann Thompson. The partnering of Reed and Hilderbrand got a significant boost when the team's proposal for a series of broad, sweeping terraces was accepted.

During the five years it took to finish the project Hilderbrand also taught and wrote a book on Richard Webel, cofounder with Umberto Innocenti of a distinguished landscape architectural practice located on Long Island. The publication of *Making a Landscape of Continuity: The Practice of Innocenti & Webel*, a companion exhibition at Harvard, and another exhibition in New York organized by the American Academy in Rome garnered an award from the American Society of Landscape Architects.



Above: Lunder Center at Stone Hill and meadow. Photograph by Alex MacLean. Below: Reflecting pools and terrace as seen from the Clark Center. Courtesy Reed Hilderbrand Landscape Architecture.



A VISIT TO THE CLARK

The new approach road to the Clark Art Institute passes three generations of buildings—the original Museum Building from 1955, the Manton Research Center from 1973, and the Clark Center, built last year—as it curves past Schow Pond and leads visitors to a parking area adjacent to the new addition. Reed Hilderbrand’s treatment

of the parking area is subtle, but a close look reveals how the landscape there forms an important element in the circulation plan. Turf paths, the color of the surrounding hills, separate the rows of parked cars, and gravel paths lead visitors toward the new building. The entrance is hidden by walls, but glass doors open automatically when approached. Passing through this enclosure requires no entrance fee and provides access to another set of doors leading to an expansive outdoor terrace. This invitation to go outside just after entering the building emphasizes the dramatic role landscape architecture plays in the Institute’s 140-acre campus.

In its landscape plan for the Clark, Reed Hilderbrand brings the surrounding Berkshire landscape right up against modern architecture. The terrace stretching the length of the Clark Center connects with the foyer leading into the museum galleries and overlooks a series of tiered pools. Although they exude a sense of luxury, the pools also dramatically reduce the Clark’s potable water consumption by capturing rain water for use in the campus’s cooling tower and recycling non-potable gray water for plumbing and irrigation. In summer, visitors move between the tiers on grass walks, and cross water cascades on granite “stepping stones.” In winter, the stone-filled pools become their own kind of garden, referring both to the architecture and to the natural granite outcroppings so common in the Berkshires. Where the pools stop, the turf continues up the surrounding hill and into the pastures. With this uncertain ending to the formal part of the landscape design, Reed Hilderbrand blurs the boundaries between what is natural and what is designed, a theme throughout the campus.

Reed Hilderbrand capitalizes on the emphasis on outdoor exploration by extending the Clark campus into the Berkshire landscape. Two trails—one with steps and one without—lead up to the Lunder Center at Stone Hill, which houses additional gallery space and the Williamstown Art Conservation Center. From here, a woodland trail ascends into the forest, and a road becomes a trail up to a stone bench. Offshoots of these trails become rougher paths that blend into the forest, recalling a history of use preceding the Clark. The most dramatic views are from the pasture trail, which extends from the parking lot up the hillside into a meadow complete with grazing cows. The pasture is enclosed by a fence with gates, and although the path clearly leads inside, there are no instructions on how to open the latch or indications about what lies beyond. Reed Hilderbrand’s plan encourages rambling by allowing access to areas of the landscape that seem off-limits. Visitors will appreciate the opportunity to make their own discoveries as they investigate the grounds. Locals, both human and canine, have already made this place part of their daily routine.

SARAH ALLABACK is *LALH* managing editor and author of *The First American Women Architects*.

With a commission in 1998 from Mount Auburn Cemetery for two projects—a new interment site for two hundred burials and the renovation of one of the cemetery’s jewels, Halcyon Lake—Reed and Hilderbrand’s firm was now able to demonstrate work on highly visible historic sites. Other private commissions for projects in public spaces include Christian Science Plaza, where the firm renewed the plaza’s horticultural components and built a new entry garden for the Mary Baker Eddy Memorial Library.

Institutional commissions did not mean that, as it grew, Reed Hilderbrand turned down residential work. “What I love about working with private clients on their homes,” Hilderbrand told me, “is that we get to drive somebody’s stake further into the part of the earth they inhabit. By designing in an investigative, analytical frame, we uncover new ways of seeing a property, for ourselves and for our clients. Their home becomes more than a house site; we want to give owners a sense of the living dynamic of a landscape, something that is always evolving and changing while retaining its essential character. To do this we look at the conditions that exist and try to pick a few key things and bring them forward. By applying an editorial approach and clarifying the essentials, we aim to create something that is rigorously specific to a property and its inhabitants and that could not be found anywhere else.”

Hilderbrand gave me an example of this process by describing how in 2001 the firm had gone about reviving the depleted six-acre landscape surrounding a home in Texas built by Phillip Johnson for the construction magnate Henry Beck and his wife. It was not an easy assignment. The designers were called upon to somehow imbue the site with a domestic quality while also creating space for the owners’ collection of significant works of sculpture. According to Hilderbrand, “By taking a curatorial approach over a period of years to the ragged clusters of self-seeded cedar elms on the property, we opened up a dramatic new space underneath the canopy that joins both

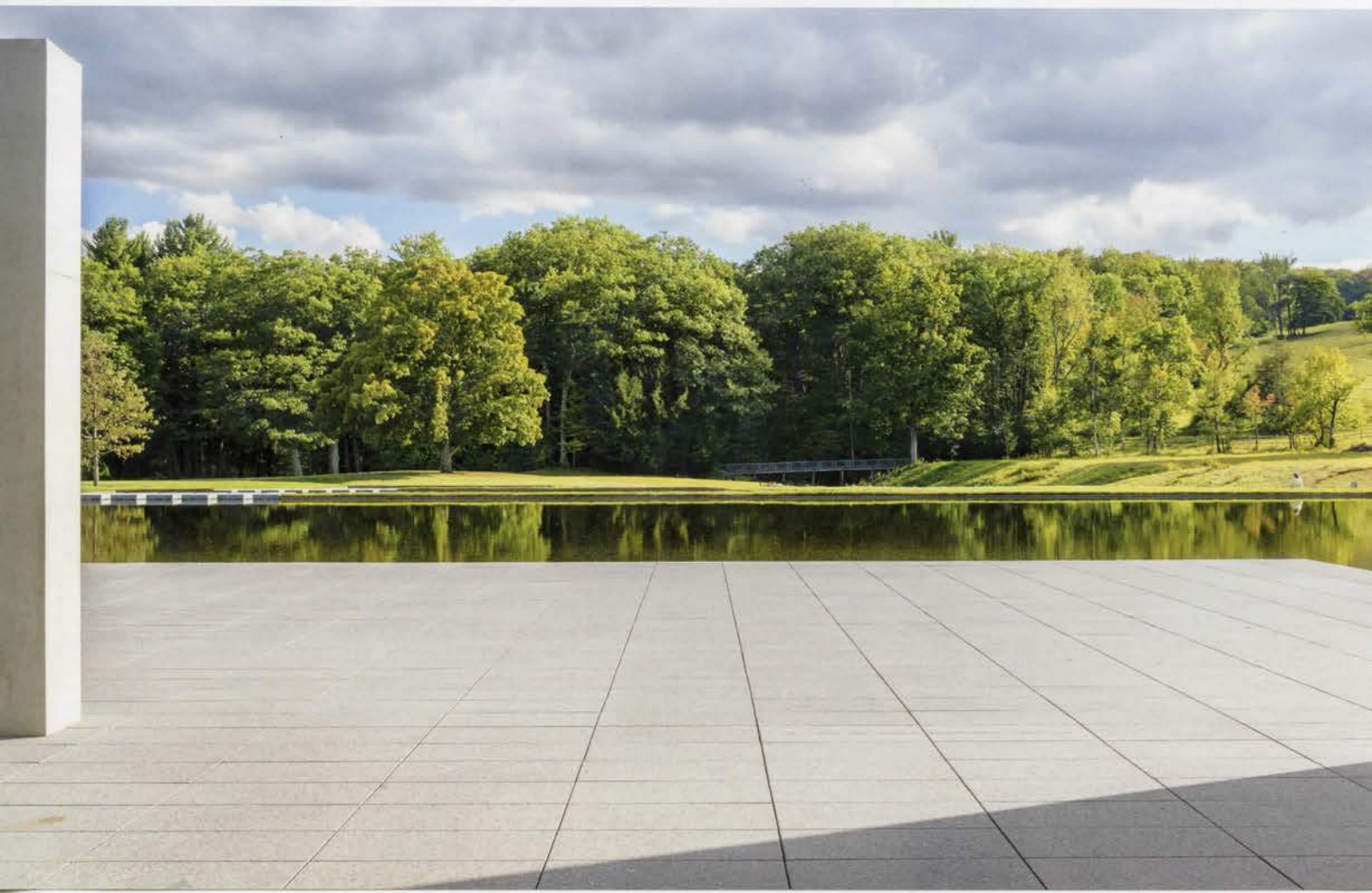
sides of the creek and relates the two elements of the landscape program.”

ALSO IN 2001, MICHAEL CONFORTI, director of the Sterling and Francine Clark Art Institute, invited Reed and Hilderbrand to an interview with him and Tadao Ando, the architect chosen to expand the Clark’s galleries, rebuild its infrastructure, and reorganize its visitor services. Conforti later told me about this experience. “I felt that in creating a new campus design the landscape surrounding the new addition had to be the driver and that the buildings must be secondary while also being beautiful and functional. Although Ando has a strong sensitivity to the relationship between buildings and their surrounding landscape, we needed a firm with a similar perspective to his but with the additional understanding of the ways in which the Berkshires and the original pastoral landscape of Western Massachusetts are important assets here. Gary and Doug were the obvious right choice to collaborate with Ando.” Annabelle Selldorf, founder of Selldorf Architects, was hired to oversee the renovation and expansion of the existing museum building and the conversion of Manton Research Center’s visitor services atrium into a new public reading room. The office of David Gensler, under Maddy Burke-Vigelund’s direction, was brought in to act as executive architect through all phases of the project.

Much has been written about the Clark’s expansion since the opening of its third phase of construction in 2014. Esteemed critics have echoed Conforti’s words on the nature of the collaboration he set up more than a decade ago. The recognizable restraint of Ando’s work has been superbly matched by the quiet drama of the Clark’s reorganized landscape. Museum visitors are now able to view its impressive collection of works, several of which are pastoral landscapes by Claude Lorraine, James McNeill Whistler, and George Inness, in a setting that echoes their spirit.

On a recent visit to the Clark, I was struck by the dramatic views that shaped my arrival and the way in which a long walkway carried me alongside Ando’s glass-walled, light-filled building to the entrance foyer. Here old and new are united, as the original neoclassical stone building is seamlessly integrated into the architecture of the addition. The red granite of the walls of the adjoining Manton Research Center is reiterated in the wall adjacent to the long rectangular reflecting pool. Near this sheet of water, Stone Hill Meadow, a grassy hillside, rises, beyond which the Berkshires form a forested backdrop.

Creating a visual connection between the actual landscape of Stone Hill Meadow and the bucolic landscape paintings inside the museum was a considered move on the part of Reed Hilderbrand. “We did not



Opposite page: Terrace, from the Clark Center.
Right: Clark Center. Photographs by Millicent Harvey.
Courtesy Reed Hilderbrand Landscape Architecture.



want this relationship to be lost on the visitor, nor did we want the museum to dominate its surrounding landscape,” Hilderbrand told me. “Together, the entire team—Ando, Selldorf, Gensler, and the Reed Hilderbrand staff, led by Beka Sturges and Eric Kramer—strove to bind architecture and landscape architecture together and make them a holistic visitor experience. Under the leadership of Michael Conforti, this was the Clark’s vision, and over almost fifteen years, it seems we’ve made it happen.”

HILDERBRAND SUMMARIZED HIS FIRM’S approach to landscape architecture as “one that seeks to give expression to site through very reduced means. What we do is to make what is there more potent. We like to think abstractly about the problem at hand and analytically about the qualities we find in the place. We’re investigative and perhaps maniacal about the shape of the ground and its expressive potentials. We see ourselves as editors engaging in a non-additive process in which taking some things away might be even more important than injecting novel things or stylistic flourishes. We also know that a landscape can never be something frozen in time. Nature is a force, and we need to accept its tendency toward entropy. And, design intention is never enough; everything will gradually decline into disorder if long-term management is overlooked. Finally, ever since my days at TAC and Sasaki, I have believed in the power of studio collaboration. Projects take longer this way and some clients don’t want to take the kind of time we require, but we feel that in our office, as in the studio courses at Harvard, testing, iterating, and self-critical

questioning produces the kind of searching environment that leads to discovery in design.”

Thinking about Hilderbrand’s work as a landscape architect within the continuum of landscape design history brings Dan Kiley to mind as an antecedent. Kiley’s most famous project, the Irwin Miller House in Columbus, Indiana, is the subject of Hilderbrand’s second book, *The Miller Garden: Icon of Modernism*; in both projects, structure and site are interlocked in an invisible abstract grid of resolved order. Although Kiley claimed André Le Nôtre’s ingenious geometries as an inspiration for his work, he did not obey the great seventeenth-century designer’s principles of strict symmetry, deploying instead a more relaxed modernist approach in which asymmetry has a role. Reed Hilderbrand has its own way of achieving a sense of relaxed order through studied, pared-down compositions and refined detailing. Perhaps Peter Walker, another Kiley disciple and Hilderbrand’s mentor, expresses it best in his preface to *Visible / Invisible*, the illuminating recent monograph on the work of Reed Hilderbrand. Walker characterizes the partners’ approach as embodying “a confident awareness of history and ecological concerns while consistently expanding the parameters of what I call classical modernism.”

ELIZABETH BARLOW ROGERS is the founder and president of the Foundation for Landscape Studies and is the author of many books, including *Landscape Design: A Cultural and Architectural History*.



LALH Book Guides Reynolda Expansion

BY THE MID-1990s, Reynolda House Museum of American Art could barely accommodate the visitors who crowded into a former entry hall for education programs two or three times a week. After all, the building had been designed as a country home, not an art museum. In 1906, soon after marrying tobacco magnate R. J. Reynolds, Katharine Smith Reynolds (1880–1924) began planning the bungalow as part of a scientific farm and industrial village. Encompassing more than a thousand acres, the Winston-Salem estate modeled state-of-the-art agricultural methods for a region still devastated by the Civil War. The story of Katharine Reynolds's creation and her family's life at Reynolda, the subject of the LALH book *A World of Her Making* by Catherine Howett, provided guidance in decisions about how to bring this unusual institution into the twenty-first century.

"We had to hang coats in R. J. Reynolds's study, because we had stuffed the closets with equipment,"

says the art historian Barbara Babcock Millhouse, Katharine and R. J. Reynolds's granddaughter, recalling the conditions that prompted the institution to add a new wing ten years ago. Museum visitors often assumed that the original Reynoldses had collected the art. Furnishings throughout the house, accumulated from Katharine Reynolds's era to the 1960s, may have added to the misperception, says Phil Archer, the museum's director of public programs. It was actually Millhouse who assembled the world-class collection of American art and converted the house into a public museum in 1967. "We became aware that we needed to tell the powerful story of the building and its designed landscape, all born of the vision of an extraordinary woman, Katharine Smith Reynolds," Millhouse recounted. Where better than a new education wing?

BY JANE ROY BROWN

Deciding where to locate the addition, however, proved difficult precisely because that story, being largely about design, accounts for the bungalow's superb relation to its site. The layout was guided by the landscape architect Thomas B. Sears and the architect Charles Barton Keen, who oriented the Arts and Crafts-inspired house on a rise to command views from the rear toward newly created Lake Katharine. The front facade faces a vast, rolling lawn, which was grazed by sheep in Katharine's day. Wings on either side of the central block extend forward from the entrance facade, as Howett writes, "like a pair of welcoming arms ready to embrace visitors approaching on the drive."

Although the trees screened the bungalow, the Reynolds family could glimpse rooftops of the village to the west. The roofs were made of Ludovici clay—according to Howett, "a flat midgreen, close to the color of copper patina"—which created a unifying effect. Winding drives, a greenhouse, and formal gardens added to the beauty of the landscape. The gardens and village buildings, now readapted as shops and restaurants, were donated to Wake Forest University by Katharine's daughter Mary and her husband, Charlie Babcock.

Determined to find an architect who would honor the historic fabric of the landscape, Millhouse consulted Richard Blinder, principal of Beyer Blinder Belle. "We

told him that the wing needed to privilege the historic house, and he did exactly what we wanted," Millhouse says. Blinder nestled the addition into the slope on the east side of the bungalow. Although three stories high, it rises only one story aboveground on the side visible from the drive.

"The main idea was not to disturb the view of the house from the south, as visitors approach," says BBB associate partner Christopher Cowan, who also worked on the project. "Embedding [the addition] in the slope limits that view of the building from the great lawn." The new building extends perpendicular to the bungalow, following the north-south axis and emphasizing the connection between the lake and the long front lawn. Visual connectivity was also achieved through materials. "We were able to obtain the same green Ludovici roof tile from the company that provided it for the original 1917 buildings," Cowan explains.

Locating the expanded parking area for the 31,619-square-foot new wing, Millhouse remembers, proved a greater challenge: "The question again was how to carve out space on the south without interrupting the front vista." Millhouse invited LALH executive director Robin Karson to visit the site and consult on the project. Karson suggested placing the lot on the west side of the drive, sinking it below the museum's sightline, and

"We became aware that we needed to tell the powerful story of the building and its designed landscape, all born of the vision of an extraordinary woman, Katharine Smith Reynolds," Millhouse recounted. Where better than a new education wing?



Opposite page: View to bungalow and Babcock Wing (right). Above, left: Entrance to the Babcock Wing. Above, right: The rooftop of the museum wing is barely visible across the entry courtyard. Photographs by Elliot Kaufman.



“The main idea was not to disturb the view of the house from the south, as visitors approach,” says BBB associate partner Christopher Cowan, who also worked on the project. “Embedding [the addition] in the slope limits that view of the building from the great lawn.”



Opposite page: The landscape of Reynolda is a presence throughout the museum wing interior. Above: Night view of the new wing and bungalow. Photographs by Elliot Kaufman

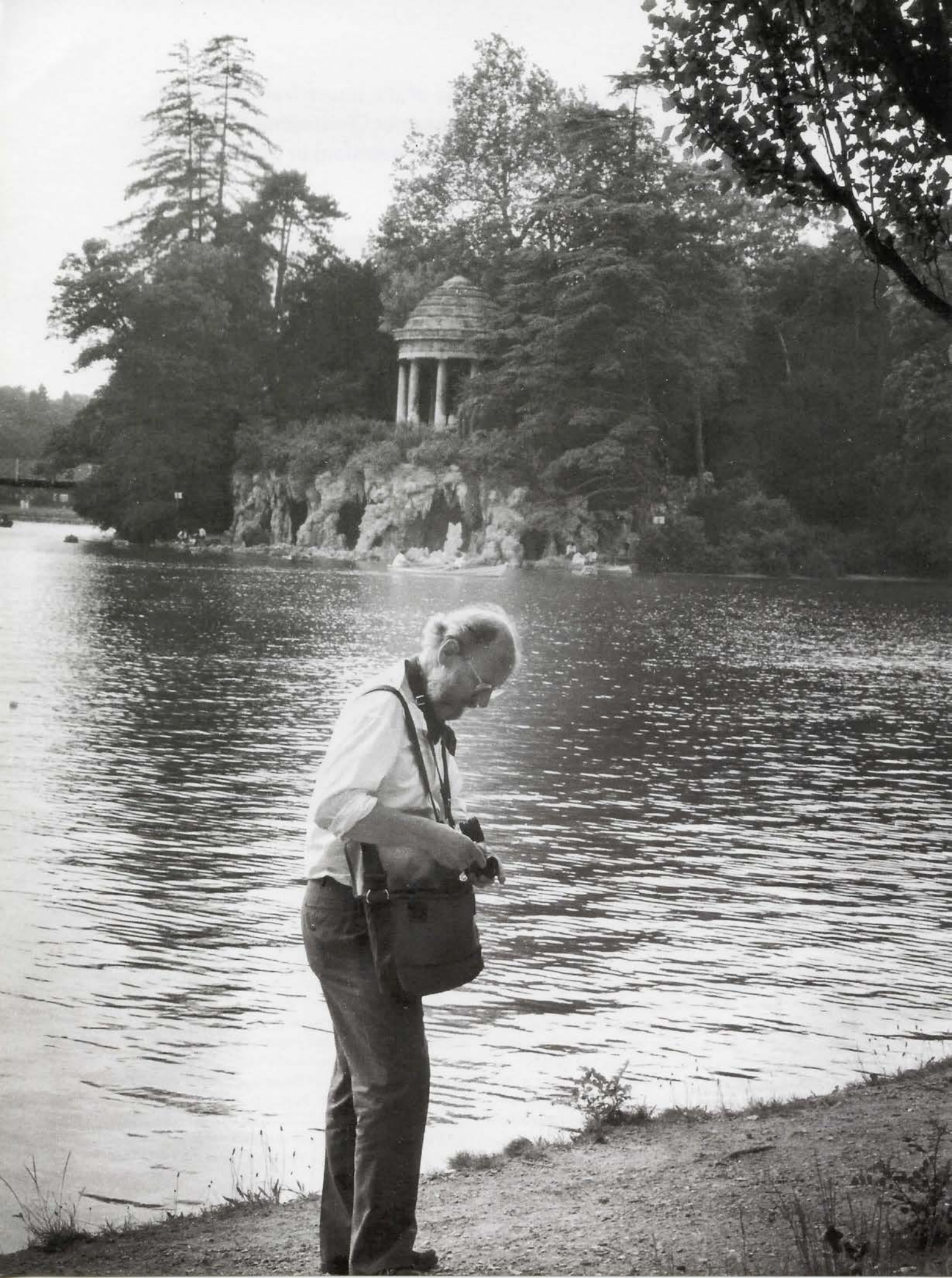
rerouting a construction road that would have looped around the house. These recommendations were incorporated into the 1998 plan, and the new wing, named for Mary and Charlie Babcock, was finished in 2005.

While the Babcock Wing was under construction, the historic house underwent a restoration that returned the ground floor to its 1917 appearance, the year the family moved in. The Jaeger Company, a firm that has worked on Reynolda’s landscape for the last twenty years, installed plantings to connect the new wing with the historic surroundings. Through the years, the firm has restored or rehabilitated several important features, including the formal gardens, and completed a cultural landscape report to guide maintenance decisions.

Equipped with Howett’s book, the cultural landscape

report, and extensive archives, the stewards of Reynolda House Museum and Wake Forest University—with which the museum formally affiliated in 2002—will continue to preserve the estate’s historic integrity for twenty-first-century visitors. As Allison Perkins, the museum’s executive director, observes, the beautiful landscape of Reynolda signifies the stewardship of three generations of thoughtful women. “In it I can see the threads of this generational effort to make the right decisions, stretching from Barbara Millhouse all the way back to Katharine Smith Reynolds.”

JANE ROY BROWN is director of educational outreach for LALH and coauthor of *One Writer’s Garden: Eudora Welty’s Home Place*.



PRESERVATION HERO

Charles Eliot Beveridge

Charles E. Beveridge has been studying and writing about Frederick Law Olmsted's career for more than five decades—for thirty-five years as series editor of *The Papers of Frederick Law Olmsted*. As a scholar and preservationist, Charlie is the most important individual explaining and defending the significance of Olmsted's legacy in our time. His remarkably rich career has led to a broader popular as well as scholarly understanding of Olmsted's many contributions to American life, in the twenty-first century as well as the nineteenth and twentieth. For his many accomplishments Charlie was elected an honorary member of the American Society of Landscape Architects in 2005 and the following year received its Frederick Law Olmsted medal for "environmental leadership, vision, and stewardship."

Charlie was born in Boston on May 17, 1935. He grew up on the Maine coast in an 1850s farmhouse his great-grandfather had built and his parents restored. Eliot Beveridge, a painter devoted to the landscapes and seascapes of coastal Maine, surely influenced his son in important ways, as did the rugged coast and North Haven Island, which remains Charlie's spiritual home. After attending the Putney School, then Harvard College (class of 1956), from which he graduated magna cum laude, Charlie pursued graduate study in history under William Best Hesseltine at the University of Wisconsin, where he earned his PhD in 1966.

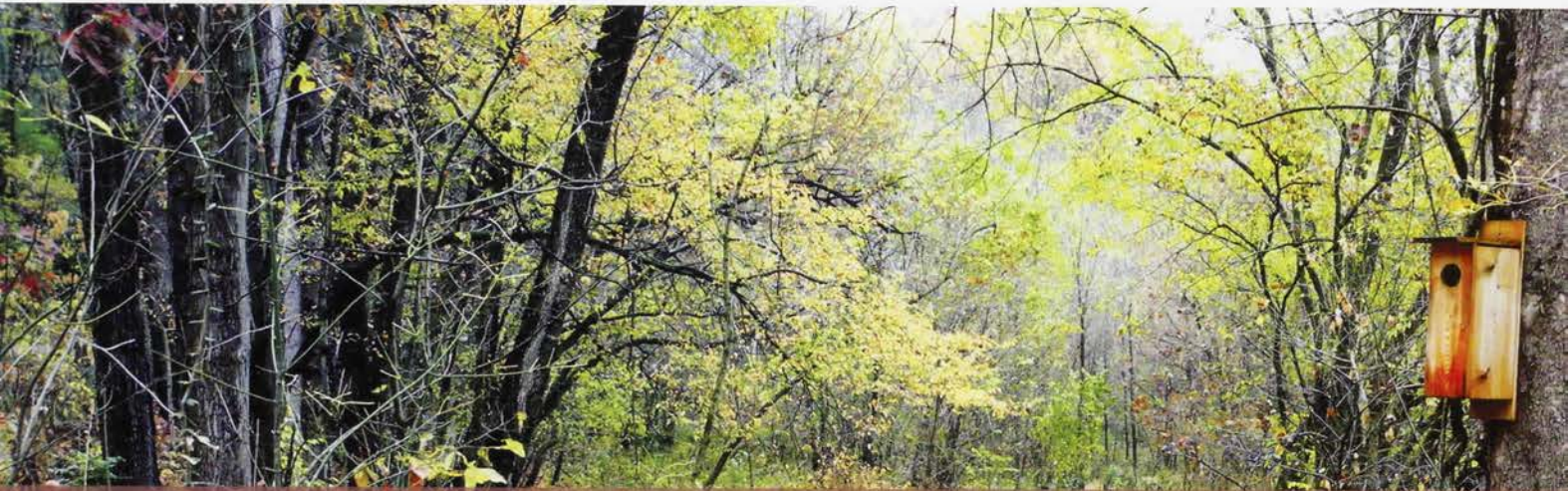
While still a graduate student, Charlie moved to Washington, D.C., in 1963, to work in the Olmsted Papers. He taught social history at the University of Maryland beginning in 1964, but in 1973 joined the staff of the Olmsted Papers Project, which Charles C. McLaughlin had begun with his doctoral dissertation in 1960. In 1972, the sesquicentennial of Olmsted's birth, the Olmsted Papers Project took off, and McLaughlin hired Charlie and Victoria Post Ranney as associate editors. Charlie continued teaching, though, through one-on-one conversations with younger scholars and in public lectures, interviews, appearances in films devoted to Olmsted's life and works, and other venues that enabled him to reach a broad audience.

As the series editor of the Olmsted Papers since 1980, Charlie has pushed the project forward when funding was uncertain and worked with a number of volume editors as well as a succession of graduate research assistants. If I could summarize Charlie's

leadership approach simply, I would single out his remarkable patience and absolute determination that we do our best work. In writing annotations for one of the last documents in volume nine, *The Last Great Projects, 1890–1895* (2015), in which Olmsted criticizes the nomenclature of streets, specifically mentioning the "Sackett Street Parkway Boulevard," I must have written an innocuous note identifying Sackett Street in Brooklyn that missed the essential point. Charlie reminded me that the course of Eastern Parkway followed Sackett Street as it proceeded east from Prospect Park and Grant Army Plaza, and that Olmsted was arguing for precision in the language of street naming just as he was for precision in landscape design. Over the last few years, Charlie has been working on *Frederick Law Olmsted: Plans and Views of Public Parks*, a comprehensive collection of images published by Johns Hopkins University Press. A second illustrative volume will follow, the final in the Olmsted Papers series. After its completion, Charlie will edit a one-volume compilation of Olmsted's writings for the Library of America.

In addition to his work as a scholar and editor, Charlie has been passionately involved in promoting the preservation of Olmsted landscapes. He was one of the founders of the National Association for Olmsted Parks and has served as historian or consultant for the restoration of Olmsted parks in Boston, Chicago, Rochester, New York, Louisville, Kentucky, Atlanta, and New York City, among other places. He was also senior consultant for the Massachusetts Olmsted Historic Landscape Preservation Program; prepared a master plan for the preservation of the landscape Olmsted designed at Riverside, Illinois; advised on the preservation of the U.S. Capitol grounds; and helped plan the centennial celebrations of the preservation of the Yosemite Valley and the New York State Reservation at Niagara. In all of these capacities—scholar, mentor, advocate, preservationist—Charlie has become *the voice* speaking for Olmsted and the enduring significance of the public parks that are his greatest legacy.

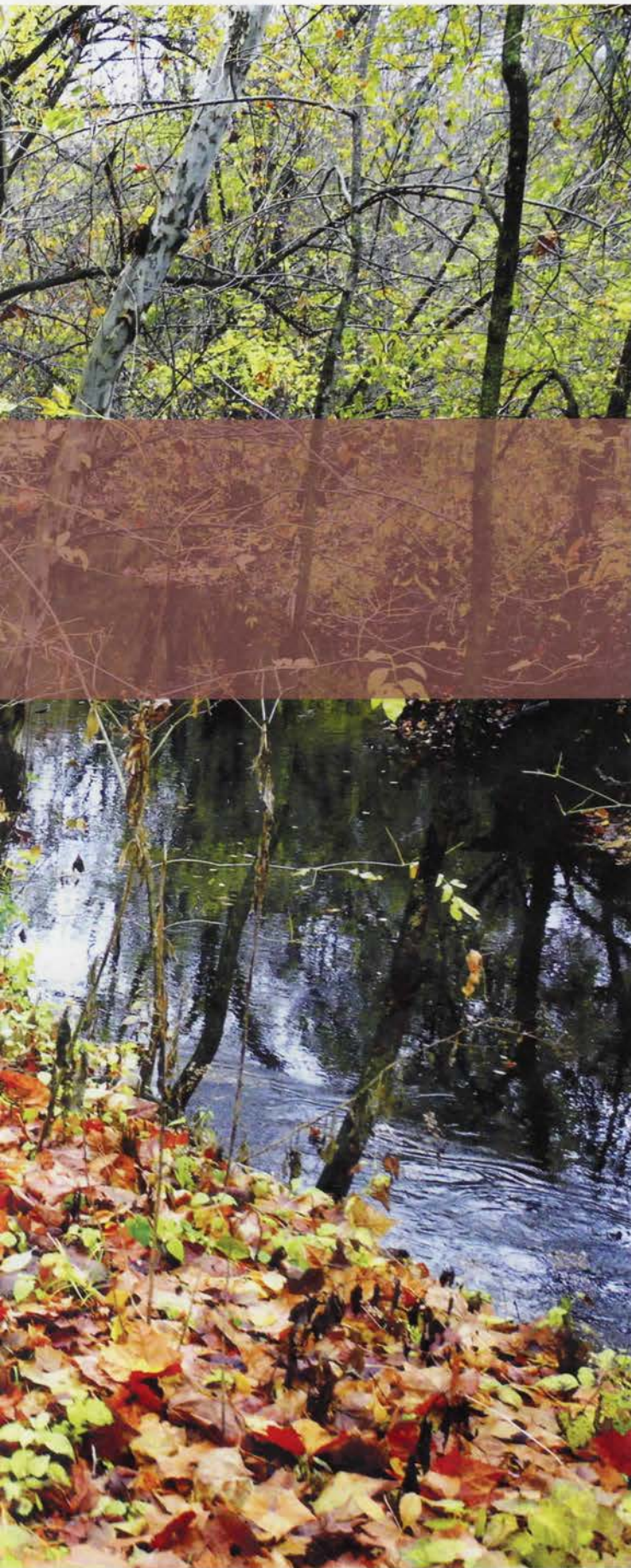
DAVID SCHUYLER is *Arthur and Katherine Shadek Professor of the Humanities and American Studies at Franklin & Marshall College and author of Apostle of Taste: Andrew Jackson Downing, 1815–1852, forthcoming in a new LALH edition.*



Preserving the Legacy:

THE NATIONAL ASSOCIATION FOR OLMSTED PARKS



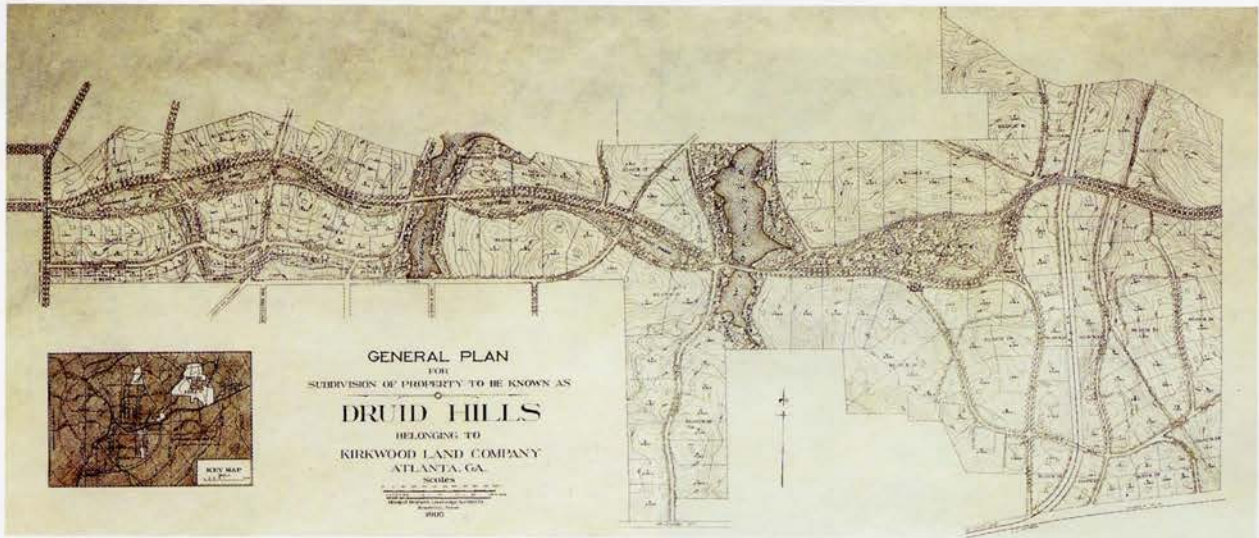


Frederick Law Olmsted (1822–1903) began his career as a landscape architect somewhat late in life but nevertheless left an unparalleled legacy of designed landscapes. Between the spring of 1858, when he and Calvert Vaux submitted their winning entry for the Central Park competition, and 1895, when he retired from active practice, Olmsted carried out more than five hundred commissions, including approximately one hundred parks, two hundred residential commissions, fifty designed communities, and forty institutional landscapes. His literary output was just as great. More than six thousand of his surviving letters and reports are held at the Library of Congress, in addition to the thousands of plans and drawings conserved at the Frederick Law Olmsted National Historic Site (Fairsted) in Brookline, Massachusetts.

Olmsted's influence did not end when he ceased active involvement in his firm. His stepson and son continued the practice, and the office remained the largest of its type for decades. Today the records of the Olmsted office (under several names, including Olmsted Brothers) list more than six thousand job numbers. From the more famous parks in New York, Brooklyn, and Boston to the lesser-known park systems in dozens of other cities, no group of professionals ever did more to build and enhance the public landscapes of urban America. Their influence on the development of the American suburb—through plans for iconic communities beginning with Riverside, Illinois, and including Druid Hills in Atlanta and Roland Park in Baltimore among scores of others—was just as profound. The firm established principles of campus design and set a standard for exposition grounds with the 1893 World's Columbian Exposition in Chicago. The Olmsted landscape legacy is a living one, experienced daily by millions of people.

Cherokee Park, Louisville, Kentucky. Photograph by William Wells. Courtesy Olmsted Parks Conservancy.

BY ETHAN CARR



IF "IMPROVEMENT" PLANS HAD GOBBLED CENTRAL PARK

If the various persons who have sought to invade Central Park in the last thirty years, for projects in themselves almost worthy of the pyramids, and their plans were carried out, the park would be a few acres and down, and a park on which ornaments and fountains alone would be visible.

The park was a mere wilderness in 1858, but already, had human agencies that have been plenty of people to show that who came to this large square of ground only used for profitable private enjoyment. The Board of Commissioners for Central Park reported in that year that "the interests of people who wish to advance their business interests in various of the park are being advanced."

The accompanying chart shows a bird's-eye view of Central Park as it would look if all these encroachments had been carried out. It is a map of the park, showing the effect, although it fails to represent the true state of the park, which would not have been seen for all of them.

Diagram of a branch system as a possibility where the Third Liberty Loan, Justice Building, in the first actual map of the park for other than park purposes, except the construction of the Metropolitan Museum of Art, be considered for its utilization here through all the way from the installation of

a gateway for the opening arch and an instance of design for the art architect to the growing of recreation for private enjoyment.

For the above shown as this accompanying chart, many are disappointed in the plan for which park space has been sought again and again. They, also, would almost abandon the park if they had not been permitted. Particular note some of the more substantial projects:

No. 1 is an ocean station, proposed in 1910, which would have cost \$2,000,000 to \$3,000,000 per annum in heavy ground in the rear portion of the park, and in the station for athletic games in the city of Central Park, which was first proposed in 1911, and has lately been revised to be situated for the purpose of the construction of an Italian museum garden in that space. No. 2 is a massive theater for children, suggested in recent years for the southern portion of the park. No. 3 is a street railway, suggested at least ago as the city was.

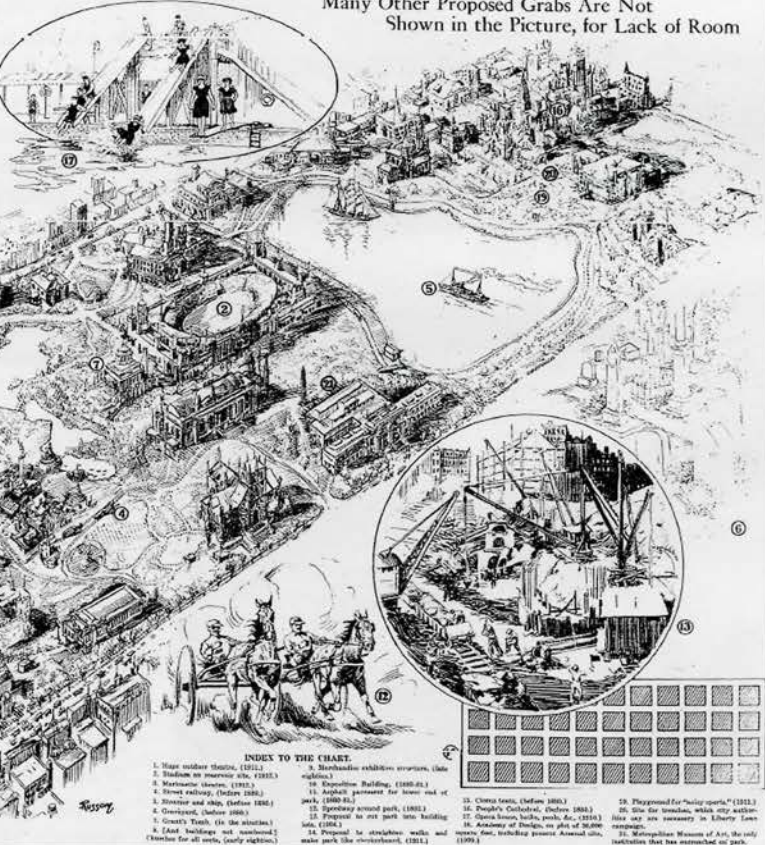
No. 4 is the use of the lake for the purpose of a ball-park, suggested by way of an

illustration of design for the art architect to the growing of recreation for private enjoyment. The park should be used as a ball-park for the city's distinguished and, and perhaps there was some support for the location of the City's Town, centrally built on Riverside Drive.

No. 12 is, perhaps, the most necessary scheme of all. It was proposed in 1908 by Robert B. Rowser, who wanted to cut up the whole park into building lots.

In 1910 recreation experts demanded the city four swimming baths, a big lake with a free-wading pool, and basins for children, and a hospital ground. Other schemes at the same time proposed a free open house, in the previous year the Academy of Design asked for 30,000 square feet, including the Arsenal site, for its buildings. (P. 14.)

Many Other Proposed Grabs Are Not Shown in the Picture, for Lack of Room



- INDEX TO THE CHART.**
1. Near railroad station, (1911.)
 2. Stadium on reservoir site, (1911.)
 3. Maritime tower, (1911.)
 4. Street railway, (before 1881.)
 5. Printer and shop, (before 1881.)
 6. Courtroom, (before 1881.)
 7. Court's Tower, (in the situation.)
 8. (All buildings not mentioned.)
 9. Metropolitan exhibition structure, (late addition.)
 10. Exposition Building, (1880-81.)
 11. Another proposal for horse race of park, (1880-81.)
 12. Spectator grand stand, (1881.)
 13. Proposal to cut park into building lots, (1908.)
 14. Proposal to obliterate walls and make park like meadowland, (1911.)
 15. Circus tent, (before 1881.)
 16. Pond's Coliseum, (before 1881.)
 17. Opera house, (before 1881.)
 18. Academy of Design, on site of 30,000.
 19. Playground for "polly wags," (1911.)
 20. Site for museum, which city architect says are necessary in Liberty Loan campaign.
 21. Metropolitan Museum of Art, the only indication that has encroached on park.

Citizen advocacy dedicated to the protection of this legacy began even before Central Park was completed. As early as 1864, the architect Richard Morris Hunt proposed monumental gated entrances to the park, which would have drastically altered the character of the southern end. Calvert Vaux led the successful opposition to this encroachment. Controversies over attempted appropriation of parkland for non-park purposes have ensued ever since. The true purpose of large public parks, as John Charles Olmsted wrote in his 1897 report to the Park and Outdoor Art Association, was to

provide a beautiful and expansive retreat, "where many thousands of visitors may be enjoying the scenery at the same time without crowding each other . . . [where] the roar of street traffic is less noticeable than the rustle of leaves." But the public parks the firm created proved irresistible to the promoters of museums, zoos, botanical gardens, and other institutions that were fully aware of the advantages of siting their buildings in such beautiful landscapes. As organized recreation grew in popularity, park meadows were inevitably used more for sports, even when Olmsted built separate ball field complexes

designed for the purpose on adjacent land. The creation of public parks in American cities often began with the Olmsted firm, and it has never really ceased, as each generation reaffirms and sometimes redefines the “true purpose” of their parks. Over the years, individuals and groups have organized to vigorously defend those park purposes and to prevent often well-intended development proposals from appropriating parkland and overwhelming park landscapes.

In 1918, the *New York Times* published a now famous illustration of Central Park, showing it as it would have appeared if all the institutions and other developments that had been proposed over the previous fifty years had been built. In the rendering, the park was covered from end to end by a stadium, a cathedral, several hotels, an underground parking garage, and myriad buildings serving almost every conceivable purpose. That year marked the formation of the Parks Conservation Association, which reorganized as the Central Park Association in 1926 and advocated the “maintenance and preservation” of the park. But Central Park—and historic Olmsted landscapes in cities across the country—had yet to encounter their greatest threats. By the 1950s, the construction of urban expressways not only damaged many historic parks and institutional grounds but also resulted in the demolition of entire historic

neighborhoods and thousands of landmark buildings. As the appreciation of and concern for Olmsted landscapes reached a nadir, hospitals, schools, and other buildings were proposed and sometimes built in parks. The post-World War II period was a low point in the stewardship of our legacy of historic urban parks and other designed landscapes, reflecting the broader disinvestment in American cities in general.

Responding to the excesses of the postwar period, the movement to preserve Olmsted landscapes was part of the larger historic preservation movement in the United States. In the 1960s, a new generation of Olmsted scholars and park advocates rediscovered the significance of these historic landscapes and argued for their restoration and preservation. In 1965, the architectural historian Henry Hope Reed successfully urged park commissioner Thomas P. F. Hoving to close the Central Park drive to automobiles on weekends. The next year, Hoving appointed him “curator” of Central Park, a title that indicated the increased recognition of the park as a major work of landscape art. By the 1970s, several citizen advocacy groups were raising funds and lobbying to improve the maintenance and care of Central Park. Two of these groups joined forces in 1980 to form the Central Park Conservancy, under the leadership of Elizabeth Barlow Rogers. A new era had begun.

Opposite, top: Plan for Druid Hills Park, Olmsted Brothers, 1906. Courtesy National Park Service, Frederick Law Olmsted National Historic Site. Opposite, bottom: “Improvement” plans for Central Park, *New York Times*, March 31, 1918. Below: Chicksaw Park, Louisville, Kentucky. Photograph by Susan Ward. Courtesy Olmsted Parks Conservancy.





Iroquois Park, Louisville, Kentucky. Photograph by Gary Young. Courtesy Olmsted Parks Conservancy.

Dozens of new conservancies and “friends of the parks” organizations were subsequently established in cities around the country for the purpose of achieving better management and preservation of the country’s historic landscape legacy through public–private partnerships, fundraising, and advocacy.

The same year that the Central Park Conservancy was founded, a group of historic park scholars, advocates, and managers met in Buffalo, New York, the city in which Olmsted and Vaux designed the country’s

first comprehensive system of parks and parkways. The Buffalo parks, which had retained much of their integrity since they were developed beginning in 1869, were the subject of immediate interest. The group, which represented citizens’ groups and park systems in many other cities, decided that the time had come to establish a national organization dedicated to the advancement of Olmsted’s “principles and legacy of irreplaceable parks and landscapes that revitalize communities and enrich people’s lives.” The National Association for Olmsted



Parks was born, forming a network of organizations and individuals in the United States and Canada joining together to preserve the parks and other historic landscapes designed by the Olmsted firm, and to advocate for the principles and “true purpose” of public parks as essential components of healthful and beautiful cities.

Now thirty-five years old, the National Association for Olmsted Parks is the only national organization dedicated to the stewardship of the Olmsted firm’s legacy of historic landscapes. The NAOP is a coalition of design

and preservation professionals, historic property and park managers, scholars, municipal officials, citizen activists, and representatives of numerous local Olmsted organizations throughout North America. The organization raises awareness of the Olmsted legacy, reaching out to the public, elected officials, landscape architects, and academic researchers. The NAOP sponsors the Olmsted Papers Project and publishes reprint editions of original documents written by Olmsted and his successors that otherwise would not be readily available. The dedicated volunteer board of the NAOP provides technical assistance, advocacy, and scholarly knowledge to the many individuals and agencies responsible for restoring, managing, and interpreting historic designed landscapes associated with the Olmsted firm.

The successes of the last thirty-five years of park preservation and management amount to nothing less than a renaissance of the Olmsted legacy. The Central Park Conservancy has raised hundreds of millions of dollars for that flagship park and, just as important, has trained a generation of horticulturists, groundskeepers, and park managers who maintain the park in its best condition since the end of the nineteenth century. Their success has been mirrored by dozens of other “conservancies,” from Brooklyn to Spokane, from Atlanta to Montreal. These nonprofit partner organizations, working with parks departments and other government agencies, have transformed attitudes and management practices. Citizen research and community activism has reclaimed and revived scores of public parks and other historic landscapes. In many cases, the restoration and renewed popularity of Olmsted parks has directly improved people’s lives, often in some of the most underserved neighborhoods of cities such as Newark, New Jersey, Buffalo, Louisville, Kentucky, and Chicago. Historic municipal parks are again realizing their original purposes and functions: revitalizing and enhancing urban life by offering city dwellers varied and nearby experiences of landscape beauty, outdoor recreational opportunities, and accessible, expansive spaces in which, indeed, “the roar of street traffic is less noticeable than the rustle of leaves.”

The threats to our common heritage of historic designed landscapes, however, never end. Advocacy and public education were major components of the Olmsted firm’s practice, and remain critically important today. Development proposals for public and institutional landscapes continue to be a prominent challenge for landscape managers. In only the most recent example, the University of Chicago has proposed siting the Obama Presidential Library in either Washington or Jackson Park. Designed by Olmsted and Vaux in the 1870s, these parks are one of the most distinctive elements of the city’s cultural heritage, as well as sorely needed recreational spaces for the South Side neighborhood. The lure of beautiful park landscapes as the setting for new

or enlarged institutions is as compelling as ever. Limited municipal budgets for parks remain a constant problem, as well. As cities are pressed from all sides with infrastructure and social service needs, park departments are often the first to suffer reduced funding.

But the greatest threat to public parks and other historic designed landscapes today is, as it always has been, a lack of understanding of the importance of these places to everyone who visits them and to society as a whole. In their dozens of park plans and reports, the Olmsted firm did more than just provide designs for park systems. They wrote eloquent and detailed explanations of why and how parks make cities better places for people to live. They justified public expenditure on parks by pointing out that the projects paid for themselves by increasing the value of adjacent properties, so increasing tax revenues. They affirmed the public health value of parks, which provided experiences of landscape beauty and opportunities for outdoor recreation that were—and still are—vital to emotional and physical well-being.

The Olmsted Papers project

Better stewardship of public parks and other historic designed landscapes has depended from the beginning on scholarship and research that guides preservation and restoration efforts, and recalls the purposes and values that make these landscapes so important. These research efforts began, like the organized advocacy for Olmsted parks to which they were linked, during the period following World War I. The first editors of Frederick Law

Olmsted's park reports, correspondence, and other papers were Frederick Law Olmsted Jr. and Theodora Kimball. Olmsted Jr. was already a national figure in landscape architecture and city planning by the 1920s. He had begun organizing his father's papers after the elder Olmsted's death in 1903. He made use of this research in his practice, for example, when he consulted Olmsted's 1865 Yosemite Report during the years that he drafted the key portions of the 1916 legislation that created the National Park Service.

Kimball was the librarian for the School of Landscape Architecture at Harvard, a program Olmsted Jr. had inaugurated in 1900. In 1920,

Olmsted Jr. asked Kimball to help organize and edit his father's papers, and she published the first volume of selected documents in 1922, on the centennial of the elder Olmsted's birth. Soon afterward, the Russell Sage Foundation provided funds for a second volume, which Kimball coedited with Olmsted Jr. and which was dedicated entirely to documents relevant to the creation and early management of Central Park. Titled *Forty Years of Landscape Architecture: Frederick Law Olmsted, Sr.*, the book was published in 1928 and became a vital reference for the emerging preservation efforts of the Central Park Association and, when reprinted in 1973, for the Olmsted advocates of that era.

The two volumes were as far as the project went in the 1920s. But renewed interest in Olmsted's life and work in the 1960s generated a number of new research initiatives that informed and strengthened the growing movement to preserve Olmsted landscapes. Laura Wood Roper began a comprehensive biography of Olmsted, with Olmsted Jr.'s advice and encouragement before he died in 1957. Thereafter she had extensive access to the firm's records, still kept at the active office at Fairsted, as well the assistance of the Olmsted family. The result was *FLO: A Biography of Frederick Law Olmsted*, which was published in 1973 and remains the authoritative biography. In 1972, the historian William Alex curated an exhibition at the Whitney Museum, *Frederick Law Olmsted's New York*. The next year Elizabeth Barlow Rogers published her book of the same title, with illustrations provided by Alex. The sesquicentennial of Olmsted's birth in 1972, and the growing appreciation of historic parks in New York and elsewhere, was encouraged by significant Olmsted scholarship under way during the decade, including Albert Fein's *Frederick Law Olmsted and the American Environmental Tradition* (1972) and S. B. Sutton's edited selection of Olmsted's professional reports, *Civilizing American Cities: Frederick Law Olmsted's Writings on City Landscape* (1979). An entire generation of scholars rediscovered Olmsted's writings and ideas while thousands of people were rediscovering and advocating for the preservation of his parks.

The monumental task of selecting, editing, annotating, and publishing the collected correspondence, professional reports, publications, and other writings of Frederick Law Olmsted was integral to what became, by the 1970s, an Olmsted movement. The Olmsted Papers Project was begun in 1956, when Laura Wood Roper suggested to Charles Capen McLaughlin, then a doctoral student at Harvard, that he undertake the task of organizing and editing a multivolume edition of Olmsted's papers. In 1964, McLaughlin took a faculty position at American University, which would be the institutional home for the project for the next four decades. The Olmsted Papers were in the meantime accessioned by the Library of Congress, which now conserves 24,000 documents related to Olmsted's life and the firm's activities to 1952. McLaughlin was joined by two

Next year we celebrate the completion of the publication of Olmsted's papers and the centennial of the National Park Service, which Congress established in 1916. Frederick Law Olmsted Jr., inspired by his father's work and ideas, wrote the key portions of that legislation, which defined the purpose of national parks: "to conserve the scenery and the natural and historic objects and the wild life therein and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations."



Washington Park, Chicago. Photograph by Vincent D. Johnson.

associate editors, Victoria Post Ranney and Charles Eliot Beveridge, and together they produced the first volume of the Olmsted Papers, published by the Johns Hopkins University Press in 1973. Ranney would go on to edit the fifth volume of the series, *The California Frontier, 1863–1865* (1990). Beveridge assumed the role of series editor, a task which is only now nearing an end.

Beveridge is a Harvard graduate whose 1967 dissertation at the University of Michigan, “Frederick Law Olmsted: The Formative Years, 1822–1865,” remains the most insightful work on Olmsted’s early life and the literary and personal influences that shaped his intellect and his subsequent career as a landscape architect. The preeminent member of a generation of Olmsted scholars, Beveridge has guided the editing and production of all ten textual volumes of Olmsted’s papers and is now completing the publication of two oversized supplemental volumes of plans and photographs of Olmsted’s landscape projects. These illustrations are drawn mainly from the thousands of plans and other graphic documentation produced by the Olmsted firm that remain at Fairsted, which in 1979 became the Frederick Law Olmsted National Historic Site, part of the national park system. There they are conserved and made available to the public.

Since 2006, the Olmsted Papers Project, continuing under Beveridge’s direction, has been administered by the NAOP, which is responsible for raising funds and providing other administrative support. With the help of

donations, grants, and the generosity and expertise of its board members, the NAOP has made it possible to bring the Olmsted Papers Project to its last phase, completing one of the most significant documentary projects in the field of nineteenth-century American cultural history. Beveridge has maintained the highest standards of scholarship in every volume. Olmsted’s documents have been carefully selected, transcribed, proofread, and annotated to make each document accessible and meaningful to a modern reader. Few, if any, documentary series of this type have been more used and referenced by the public. The third volume, for example, *Creating Central Park, 1857–1861* (1983), was instrumental to the restoration efforts of the new Central Park Conservancy. Park advocates and managers all over the country have used the Olmsted Papers volumes similarly to inform and guide the revitalization of Olmsted landscapes. The total effect of this monumental scholarly effort has been to provide a solid basis of research and documentation not only to facilitate the restoration of Olmsted landscapes, but to encourage the field of landscape preservation generally and to recall and renew the purposes and values of public parks for successive generations.

ETHAN CARR is professor of landscape architecture at the University of Massachusetts Amherst and author of *Mission 66: Modernism and the National Park Dilemma* (LALH, 2008).



Taughannock Falls, Ulysses, New York. Photograph by Carol Betsch, 2013.

100 Years of Design on the Land was sponsored by the 1285 Avenue of the Americas Art Gallery, in partnership with Jones Lang LaSalle. The exhibition tells the stories of ten American places in photographs by Carol Betsch and Andy Olenick that were specially commissioned for several LALH books. The ten featured landscapes—from Mount Auburn Cemetery in Boston (1831) to the Camden Public Library Amphitheatre in Maine (1931)—include parks, garden suburbs, cemeteries, and gardens across the country. These public places have served as settings for funerals and weddings, declarations of love, graduations, pageants, and solitary insights into the workings of nature.

Since 1992, LALH has been developing books that explore the meaning of influential American places and the ideas motivating the people who created them. Contemporary landscape photographs fill an especially important role in LALH books. They not only evoke the original spirit of a site but also capture the layers of change that have occurred since the site was first designed—and that, of course, is part of the story, too.

Finger Lakes State Parks:

Warren H. Manning and the Gorges of Upstate New York

THE ENVIRONMENTAL PLANNER and landscape architect Warren H. Manning (1860–1938) designed suburbs, parks, campuses, and country estates throughout the nation, but nowhere is his legacy more apparent than the Finger Lakes region around Ithaca, New York. Manning first came to Ithaca in 1900 to design an estate for Robert H. Treman, who with his wife, Laura, relished time in nature just as Manning did. The Tremans particularly enjoyed hiking through the gorges near Ithaca, countryside that Manning once identified as the most distinctive and horticulturally varied in the world.

By 1914, the Tremans had become increasingly concerned about the deteriorating state of the landscape near Lucifer Falls, their favorite hiking destination. With the intention of restoring and protecting the area, the Tremans purchased about forty acres surrounding the dramatic falls and turned to Manning to plan improvements. These included new access roads, trails, rock-hewn staircases, and bridges to provide views down the gorge created by Enfield Creek. At Manning's encouragement, an old flour mill at the head of the creek was also preserved.

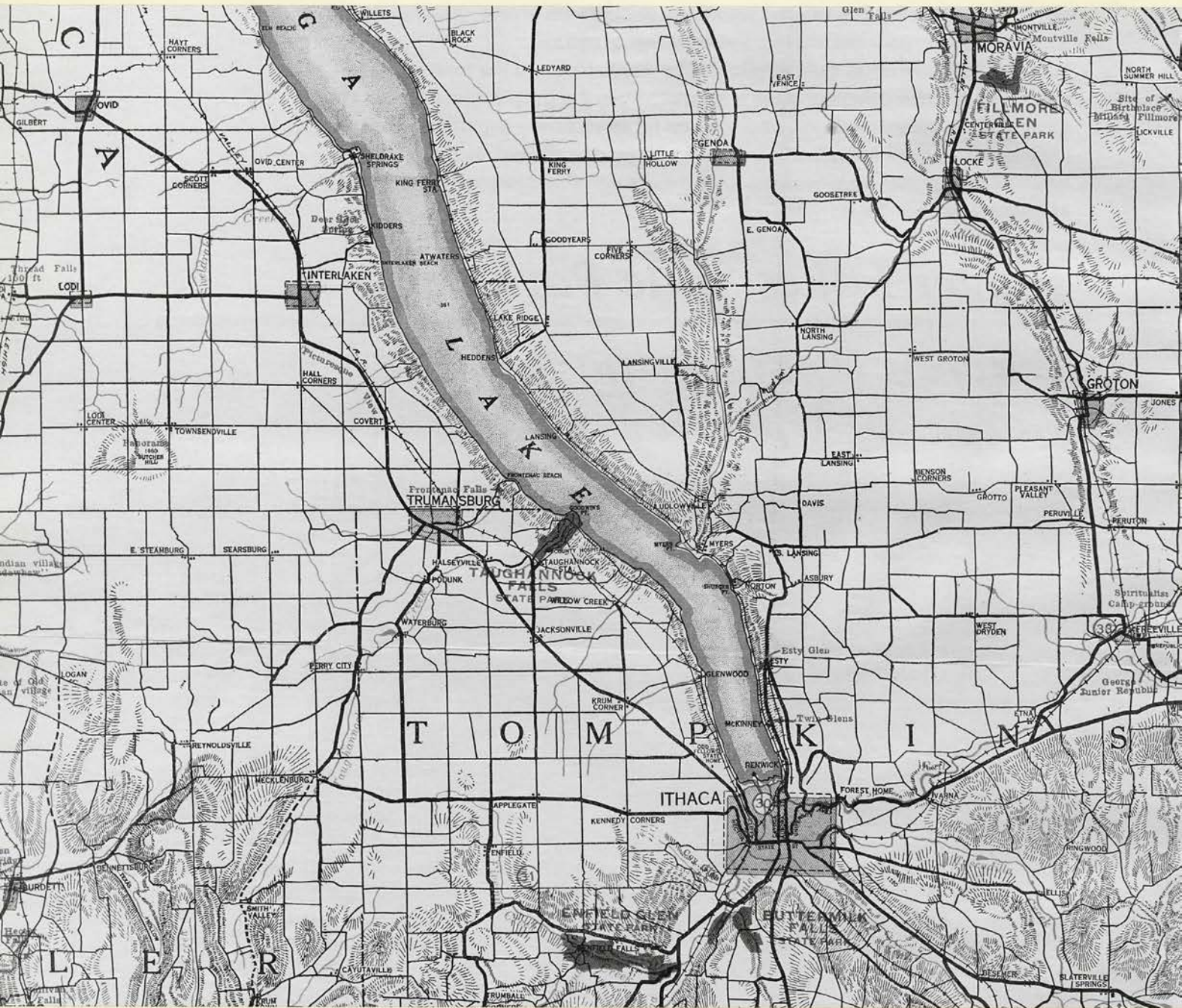
As he planned the new park, Manning was struck by the scenic potential of a larger network of gorges and waterfalls in the region, and he advised the Tremans to quietly begin acquiring additional land. By 1920, they held almost four hundred acres, which they then donated to New York as Enfield Glen State Park. Not satisfied with this achievement, Manning and Treman continued to create a system of parks under the auspices of the newly established Finger Lakes State Parks

Commission, of which Treman served as chairman beginning in 1924. Manning was hired as landscape consultant to the commission, a post he held until at least 1929.

Over the next several years, Manning traveled to various sites in the Finger Lakes region, inspecting isolated gorges and streams and identifying the locations of unique native flora. He produced many reports on the scenic potential of these individual sites as well as a broad-based survey that integrated them as components of a growing regional state park system. In time, that system came to include Buttermilk Falls, Taughannock Falls, Fillmore Glen, Keuka Lake, and Watkins Glen State Parks.

Manning's written reports, inspired by his close observations of the natural topography, hydrology, and horticultural complexity of these sites, guided work through the 1920s. Beginning in 1933, the Civilian Conservation Corps was assigned to Enfield Glen (later Robert H. Treman State Park), Buttermilk Falls, and Watkins Glen to repair and create new features for the parks. The young men constructed roads and trails, bridges of native stone, recreational structures, and Lake Treman, formed by damming Buttermilk Creek. Their fine craftsmanship continues to inspire careful stewardship of the parks to the present day.

ROBIN KARSON *is the author of several books about American landscape history and coeditor of A Force of Nature: Warren H. Manning, Landscape Architect and Environmental Planner (LALH, forthcoming 2016).*



Finger Lakes road map, c. 1925. Courtesy NYCAUGA-L Archives.



Civilian Conservation Corps masons at work creating viewing platform at Lucifer Falls. Courtesy New York State Office of Parks, Recreation and Historic Preservation, Finger Lakes Region.



Visitors at Lucifer Falls. Courtesy New York State Office of Parks, Recreation and Historic Preservation, Finger Lakes Region.



*Buttermilk Falls State Park, Ithaca, New York.
Photograph by Carol Betsch, 2013.*

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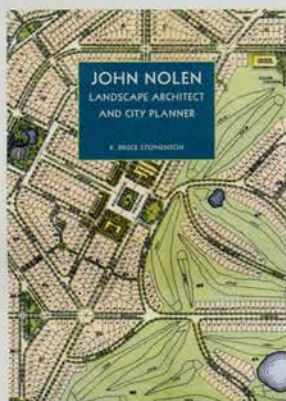
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NEW

John Nolen, Landscape Architect and City Planner

R. Bruce Stephenson

UMass Press/cloth, \$39.95



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.

R. Bruce Stephenson analyzes 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.

"Nolen has never received the systematic assessment that he deserves despite being the subject of so much writing—the Stephenson biography stands alone. The author makes a convincing case that Nolen was a pivotal figure in the profession of city planning and that his contributions were uniquely situated to bridge the fields of landscape architecture and planning. This is an exceptionally fine work."—Christopher Silver, author of *Jakarta, Indonesia in the Twentieth Century*

"The long overdue and definitive biography of one of America's most prominent and influential urbanists. . . . Stephenson effectively positions Nolen between the classical practitioners of the nineteenth century and the modern ecological focus of the twentieth century (which he helped to establish)."—Keith N. Morgan, coauthor of *Community by Design: The Olmsted Office and the Development of Brookline, Massachusetts*

R. BRUCE STEPHENSON is director of the Department of Environmental Studies and Sustainable Urbanism at Rollins College and author of *Visions of Eden: Environmentalism and Urban Planning in St. Petersburg, Florida*.

Landscapes of Exclusion: State Parks and Jim Crow in the American South

William E. O'Brien

UMass Press/cloth, \$39.95 Summer 2015



An outgrowth of earlier park movements, the state park movement in the twentieth century sought to expand public access to scenic places. But under severe Jim Crow restrictions in the South, access for African Americans was routinely and officially

denied. The New Deal brought a massive wave of state park expansion, and advocacy groups pressured the National Park Service to design and construct segregated facilities for African Americans. These parks were typically substandard in relation to “white-only” areas.

After World War II, the NAACP filed federal lawsuits that demanded park integration, and southern park agencies reacted with attempts to expand access to additional segregated facilities, hoping they could demonstrate that their parks achieved the “separate but equal” standard. But the courts consistently ruled in favor of desegregation, leading to the end of state park segregation by the middle of the 1960s. Even though it has largely faded from public awareness, the imprint of segregated state park design remains visible throughout the South.

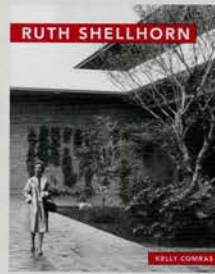
William E. O'Brien illuminates this untold facet of Jim Crow history in the first-ever study of state park segregation. Emphasizing the historical trajectory of events leading to integration, his new book underscores the profound inequality that persisted for decades in the number, size, and quality of state park spaces provided for black visitors across the Jim Crow South.

WILLIAM E. O'BRIEN is associate professor of environmental studies at Harriet L. Wilkes Honors College of Florida Atlantic University

Ruth Shellhorn

Kelly Comras

Fall 2015



Over the course of a nearly sixty-year career, the landscape architect Ruth Shellhorn (1909–2006) collaborated with some of the most celebrated architects and architectural firms in Southern California, including Welton Becket, A. Quincy

Jones, and Wallace Neff. Finding her calling at age fifteen—inspired by her Pasadena neighbor Florence Yoch—Shellhorn began her formal training at Oregon State in 1927 and then transferred to Cornell. She opened a practice in Los Angeles after a life-altering trip through the Panama Canal. Shellhorn never forgot the bounty of the tropics she discovered on her voyage. An expert in regional plants with an intuitive understanding of the California landscape, Shellhorn would incorporate exotics into most of her designs.

In her Los Angeles Shoreline Development Study, Shellhorn designed for the automobile in a manner that preserved threatened shoreline. She treated the parking lots encompassing new department stores and shopping centers like gardens, grouping lush plantings around store entrances and creating fountain-splashed courtyards to lure shoppers with the promise of the “Southern California experience.” In 1955, Shellhorn helped lay out Disneyland, conferring directly with Disney on circulation and plantings for the various “lands.” A year later, she became supervising landscape architect for the University of California at Riverside, a position she held for eight years. During her long and diverse career, Shellhorn also designed many private gardens in Los Angeles and Pasadena. Elegant, exotic, and colorful, they were among the most horticulturally distinctive of their day.

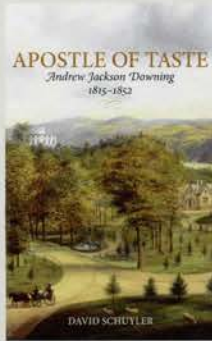
KELLY COMRAS, ASLA, is principal landscape architect in the firm KCLA in Pacific Palisades, California. *Ruth Shellhorn* is the first book in the LALH series Masters of Modern Landscape Design.

FORTHCOMING

Apostle of Taste: Andrew Jackson Downing, 1815–1852

David Schuyler

UMass Press/paper, \$24.95 Fall 2015



This new edition of *Apostle of Taste* features a new preface that chronicles the history of scholarship on A. J. Downing—the horticulturalist, landscape gardener, and prolific writer who, more than any other individual, shaped middle-class taste in the United States in the two decades prior to the Civil War.

Through his books, Downing preached a gospel of taste that promoted the modern or natural style of landscape design over the geometric arrangements that were the hallmark of eighteenth- and early nineteenth-century gardens. Together with his longtime collaborator, architect Alexander Jackson Davis, Downing contributed to the revolution in American architectural taste from the classical revival to Gothic, Italianate, bracketed, and other romantic styles. Downing celebrated this progression not simply as a change in stylistic preference but also as a reflection of the nation's evolution from a pioneer condition to a more advanced state of civilization.

Schuyler's text, illustrated with more than 100 drawings, plans, and photographs, explores the origins of Downing's ideas in English aesthetic theory and his efforts to "adapt" English designs to the different climate and republican social institutions of the United States. The author traces the impulse toward an American architectural style, demonstrating the influence of Downing's ideas on the design of homes and gardens and analyzing the issues of class implicit in his prescriptions for American society.

DAVID SCHUYLER is Arthur and Katherine Shadek Professor of the Humanities and American Studies at Franklin & Marshall College. He is author of *The New Urban Landscape: The Redefinition of City Form in Nineteenth-Century America* and coeditor of three volumes of the *Frederick Law Olmsted Papers*, the most recent of which is *The Years of Olmsted, Vaux & Company, 1865–1874*, all available from Johns Hopkins University Press.

A Force of Nature: Warren H. Manning, Landscape Architect and Environmental Planner

Edited by Robin Karson, Jane Roy Brown, and Sarah Allaback with new photographs by Carol Betsch

University of Georgia Press/cloth Spring 2016



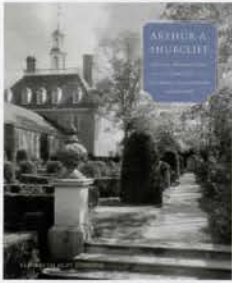
Warren H. Manning's (1860–1938) national practice comprised more than 1,600 landscape design and planning projects in forty-five states, from small home grounds to estates, cemeteries, college campuses, parks and park systems, and new industrial

towns. Manning approached his design and planning projects from a regional, and in some instances national, perspective, a method that contrasted sharply with those of his stylistically oriented colleagues. In this regard, as in many others, Manning had been influenced by his years with the Olmsted firm, where the foundations of his resource-based approach to design were forged. Manning's overlay map methods, later adopted by the renowned landscape architect Ian McHarg, provided the basis for computer mapping software in widespread use today.

One of the eleven founders of the American Society of Landscape Architects, Manning also ran one of the nation's largest offices, where he trained several influential designers, including Fletcher Steele, A. D. Taylor, Charles Gillette, and Dan Kiley. After Manning's death, his reputation slipped into obscurity. Contributors to the Warren H. Manning Research Project have worked more than a decade to assess current conditions of his built projects and to compile a richly illustrated compendium of site essays that illuminate the range, scope, and significance of Manning's notable career.

ROBIN KARSON, LALH executive director, is author of several books about American landscape history; Jane Roy Brown, LALH director of educational outreach, is coauthor of *One Writer's Garden: Eudora Welty's Home Place*; Sarah Allaback, LALH managing editor, is author of *The First American Women Architects*.

BACKLIST



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

Elizabeth Hope Cushing
UMass Press/cloth, \$39.95

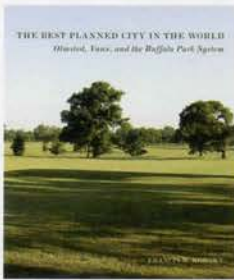
In Cushing's richly illustrated biography, we see how Shurcliff's early years in Boston, his training, his early design and planning work, and his experience creating an Arts-and-Crafts-style summer compound in Ipswich led to Colonial Williamsburg, his largest and most significant contribution to American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



The Native Landscape Reader

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

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.



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

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

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

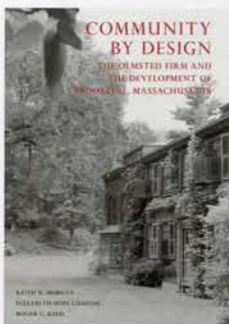
"This is the best kind of history, informative, revealing, and directly useful to the current needs of the city its author so vividly portrays at its moment of genuine civic pride and optimism."—*Landscape Architecture*



Design in the Little Garden

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

This engaging, amusing, and insightful book, first published in 1924, strikes a contemporary note, prophesying many of the functional concerns that would guide landscape design for much of the twentieth century.

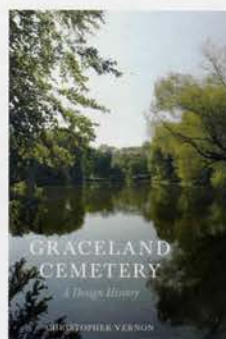


**Community by Design:
The Olmsted Firm and the
Development of Brookline,
Massachusetts**

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

Winner, Ruth Emery Award of the Victorian Society in America

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.

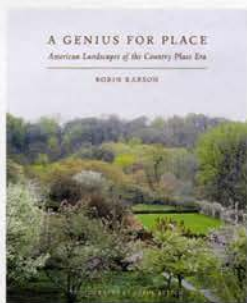


**Graceland Cemetery:
A Design History**

Christopher Vernon
UMass Press/cloth, \$39.95

"*Graceland: A Design History* is a wonderful example of site-based design research and history, and is destined to become the definitive work on the site."
—*Landscape Journal*

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*

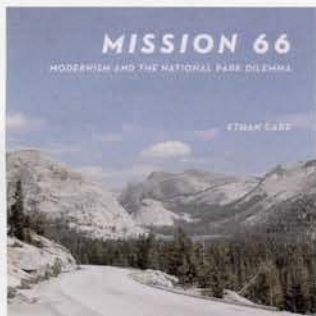


***Silent City on a Hill:
Picturesque Landscapes
of Memory and
Boston's Mount Auburn
Cemetery***

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*



***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



***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

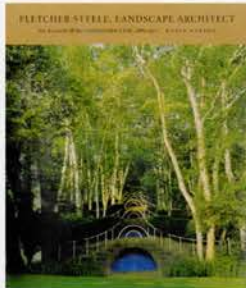


***A World of Her Own Making:
Katharine Smith Reynolds and
the Landscape of Reynolda***

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, found-
ing president, Reynolda House Museum of American Art



***Fletcher Steele,
Landscape Architect:
An Account of the
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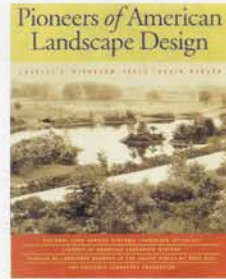
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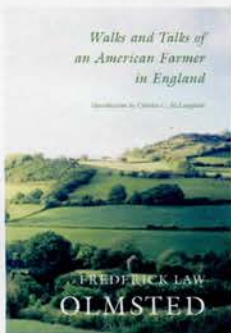


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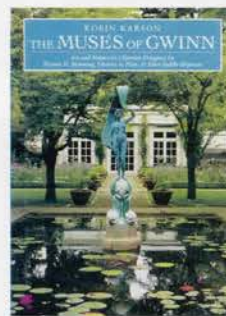
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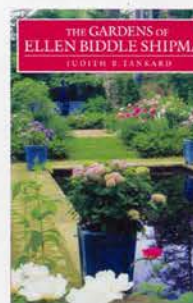
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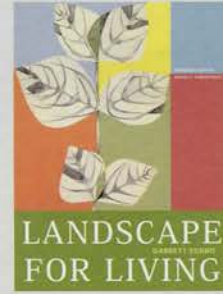
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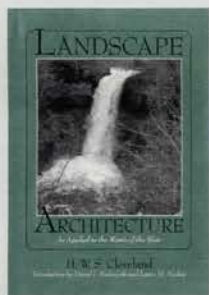
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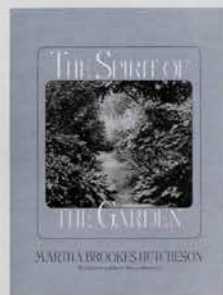
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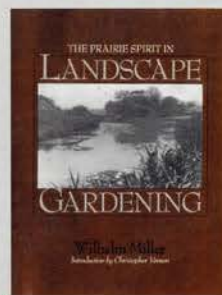
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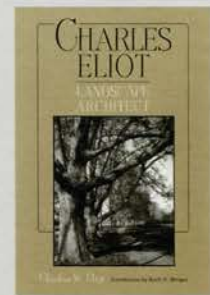
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