

VIEW

SUMMER 2017 • NUMBER 17

TWENTY-FIFTH ANNIVERSARY ISSUE

VIEW *from the Director's Office*

Dear Friends of LALH,

Library of American Landscape History turns twenty-five this year. Thank you for all you have done to help us reach this milestone—an achievement for any publishing house but particularly one specializing in original research. A series of short pieces in this issue addresses the influence of LALH books, exhibits, and films on landscapes throughout the United States—from the Ellen Shipman garden at the Cummer Museum of Art & Gardens in Jacksonville, Florida; to Eudora Welty's garden in Jackson, Mississippi; to the Edsel & Eleanor Ford House in Grosse Pointe Shores, Michigan; to the Santa Barbara estate Val Verde, designed in the 1920s and '30s by Lockwood de Forest Jr.

Three longer articles amplify topics of our most recent publications, *Warren Manning, Landscape Architect and Environmental Planner* and *James Rose*. The first looks at Manning's gardens—the mainstay of his long practice—and a second at his designs for Spelman Seminary (now College) in Atlanta, one of his firm's many campus planning projects and a rare example of early twentieth-century planning at a historically black college. The third looks at a 1950s garden by the iconoclastic modernist James Rose, the subject of the most recent volume in our Masters of Modern Landscape Design series (LALH and University of Georgia Press).

We also turn our editorial focus to contemporary practice, with a piece by the renowned landscape architect Laurie Olin, whose life's work, like Manning's, has included epic planning initiatives. Here Olin writes about his continuing fascination with the artistic possibilities offered by the residential garden, giving us glimpses into the ideas behind some of his never-before-seen designs for private clients.

This special issue of *VIEW* honors the inaugural recipient of our new Legacy Award, given to those whose extraordinary achievement has changed the course of American culture—the eminent historian and author Elizabeth Barlow Rogers. And we celebrate our 2017 Preservation Heroes, Betty and Robert Balentine, who have made it their lives' work to preserve and protect the Southern Highlands Reserve, a 120-acre stretch of land atop Toxaway Mountain, North Carolina.

VIEW concludes with Roundtable, a new feature that brings together practitioners, historians, educators, and others in dialogue about varying aspects of American landscape design, preservation, and culture. In this issue, three LALH authors tackle an elemental question: Why does history matter? At this auspicious moment in our own organizational history, Ethan Carr (*Mission 66*), Carol Grove (*Henry Shaw's Victorian Landscapes*), and Keith N. Morgan (*Community by Design*) reflect on their commitment to teaching and writing about the American landscape.

Thank you, readers, for all you do to help LALH in its mission as a publisher of foundational scholarship and source of education and inspiration for all who care about history, design, and American places. We could not do our work without your support—and there is still much to do. Please help us continue to illuminate and protect American landscapes by supporting LALH today.



The LALH board and Southern Highlands Reserve staff.

A handwritten signature in dark ink, reading "Robin Karson". The signature is fluid and cursive, with a long horizontal line extending from the end.

Robin Karson
Executive Director



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Front cover: View of Vaseyi Pond, toward Blue Ridge Mountains, Lake Toxaway, N.C. Courtesy Southern Highlands Reserve. Page 77: View to Bird Island, Ford House, Grosse Pointe Shores, Mich. Photograph by Carol Betsch. Inside back cover: Great Hill, Marion, Mass. Photograph by Carol Betsch. Back cover: Woodland Glade in spring. Courtesy Southern Highlands Reserve.

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Warren Manning in the Garden

ROBIN KARSON

Although he is best known for his parks, suburbs, and prescient planning methods, Warren H. Manning designed hundreds of home grounds—of the 1,600 commissions listed in his client records, almost half were for private residences. Between 1896, when he launched his firm, to the 1930s, when he listed his last customers, Manning’s residential commissions were the bread-and-butter of his practice. Private jobs offered more than financial stability, however. They provided opportunities for Manning’s artistic explorations as well as life-altering experiences for many clients. And they frequently led to clusters of much larger jobs for the landscape architect—from parks to campuses, civic projects, and entire company towns. Perhaps most important, Manning believed that private estates could protect scenic land that, in time, would become public.

Manning’s longest client relationship was with William Gwinn Mather, whom he met in 1896 when Manning was a young practitioner in the Olmsted office. Over time, Mather hired Manning for more than forty projects related to his iron ore business, the Cleveland-Cliffs Iron Company. Beginning in 1905,

he also hired Manning to design Gwinn, his country estate outside Cleveland. There Manning’s contributions to the layout were largely confined to plantings in relation to Charles A. Platt’s architecture. In 1910, however, Manning persuaded Mather to let him develop a wild garden on twenty acres recently added to the estate.

Wild gardens were Manning’s preferred approach in the residential landscape. His extraordinary capacity to read land and his vast horticultural repertory were well suited to the genre. Parklike in scale and structured by massed plantings, wild gardens provided clients like Mather with Thoreauvian experiences of nature. At Gwinn, and elsewhere, Manning made annual visits to advise on plantings, often compiling extensive lists of the types of plants tried there and how they fared.

Dwarfing the wild garden at Gwinn was Walden, the 103-acre Lake Forest, Illinois, estate of Harriet Hammond and Cyrus McCormick II located atop a high bluff overlooking Lake Michigan. Manning began the project while still an Olmsted employee in 1894, and he continued to advise over four decades. Both



The wild garden at Gwinn, Cleveland, Ohio. Photograph by Arthur G. Eldredge, c. 1928. Courtesy Center for Lowell History, University of Massachusetts Lowell.

McCormicks took active roles in Walden's design. Cyrus cut vistas to the lake and over the ravines, and he also designed several bridges for the property. Harriet suggested plantings and laid out paths, one including stepping stones taken from the garden's namesake in Concord, Massachusetts. Manning focused on stabilizing existing landforms, particularly the bluff, and introducing new plantings, which he did in quantities that today defy imagination.

The wild garden served as a catalyst for a lifelong friendship with the McCormicks, with Manning returning each spring to consult until Cyrus's death in 1936. Manning's office produced hundreds of plans and several reports relating to the evolution of the Lake Forest garden, including the "History of Walden" from 1933. Harriet McCormick's own 1923 book, *Landscape Art, Past and Present*, featured several glorious photographs. A founder of the Garden Club of America, Harriet regularly opened Walden to members, and by the 1930s the estate was attracting thousands of visitors annually. One of Manning's last professional projects



Walden, Lake Forest, Ill. From Harriet Hammond McCormick, *Landscape Art, Past and Present*, 1923.

was designing Cyrus's grave at Graceland Cemetery—a large boulder and a stand of white pine.

In 1906, in the Boston suburb of Newton, Clement Stevens Houghton and his wife, Martha Gilbert Houghton, contacted Manning about a garden for their new home by the architectural firm of Chapman & Frazer. No documents survive to record the precise extent of Manning's work on the place, but we know that he created sixty-one plans for the project. Photographs show massed plantings of broad-leaved evergreens (rhododendron, leucothoe, and mountain laurel), ferns in abundance, conifers, and great stands of deciduous trees and shrubs, both native and exotic. Manning dammed brooks on the site to create ponds, their surfaces redoubling the beauty of the surrounding plantings. Over the years, Martha Houghton consulted other plant experts about new developments for her exceptionally rich garden. One of these, years later, was Fletcher Steele, who had begun his own career as an assistant in Manning's office in 1908.

In 1909, Steele (as Manning's assistant) oversaw work



The former Houghton estate, Chestnut Hill, Mass. Photograph by Herbert Wendell Gleason, 1928. Courtesy Concord (Mass.) Free Public Library.



Entry drive, Great Hill, Marion, Mass. Photograph by Carol Betsch, 2011.



Rhododendron allée, Great Hill. Photograph by Carol Betsch, 2012.

on a much larger project for Galen L. and Carrie Gregg Stone—Great Hill, in Marion, Massachusetts, a resort town on Buzzards Bay. The six-hundred-acre estate featured a thirty-room mansion (this, too, by Chapman & Frazer), miles of scenic and bridle drives, an extensive rose garden, vegetable gardens, and greenhouses. The landscape expressed Manning's characteristic approach, particularly the siting of house, outbuildings, and pleasure drives, which resulted in striking ocean views. Two long allées—one of rhododendron and the other, azalea—presaged Manning's use of the feature in other estate designs. One of these was at Stan Hywet, in Akron, Ohio, an important project begun in 1911 for Frank A. and Gertrude Seiberling.

Stan Hywet estate featured a large Tudor Revival house designed by George B. Post (completed by Charles S. Schneider when relations with Post soured) and a patchwork of former farmland. The big house was sited on an escarpment overlooking an old quarry, which Manning flooded to create lagoons. The edges were

planted in a manner much like the Houghton place in Newton and the wild garden at Gwinn. The landscape program for Stan Hywet was more complex than either of these, however, comprising a rolling English lawn, a walled "English" garden, Japanese garden, and extensive kitchen gardens, as well as two long allées—one of white birch that ran 550 feet from the north end of the mansion, the other of plane trees, stretching 650 feet south from the music room.

The visual centerpiece of the design was the wild garden that Manning had begun to envision on his first visit to the property, recorded in a letter to F. A. Seiberling: "Imagine the rock walls clothed with the Honeysuckle for the spring flowers, Rambler and Prairie Roses for the summer, Japanese Clematis for the fall flowers and the Japanese Bittersweet for the winter fruits; the steep earth slopes clothed with the Yellow, and the Tawny Day Lilies, the Blue Speedwells, and the Pink and White Hibiscus, . . . great carpets of color instead of little garden bunches." Here, Manning's



Wild garden, Stan Hywet. Photograph by Arthur G. Eldredge, c. 1928. Courtesy Center for Lowell History, University of Massachusetts Lowell.

preference for nature-like compositions took preference over the architects' proposals for architectural features and monumental sculpture. His plantings still serve as a foreground to long views across the Cuyahoga Valley.

Views also figured prominently in gardens Manning created for Jephtha H. Wade, who hired the landscape architect to lay out both his hunting plantation in Thomasville, Georgia, and his primary residence, Valley Ridge Farm, in Hunting Valley, near Cleveland. The Georgia property, Mill Pond Plantation, was vast,

about three thousand acres (and this eventually more than tripled). In 1903, Wade commissioned a Spanish Colonial Revival mansion from the architectural firm of Hubbell & Benes which featured a large courtyard filled with tropical plants. Manning's plan for the landscape incorporated old farm roads to which he added long walks of crab, peach, and rose radiating from the house.

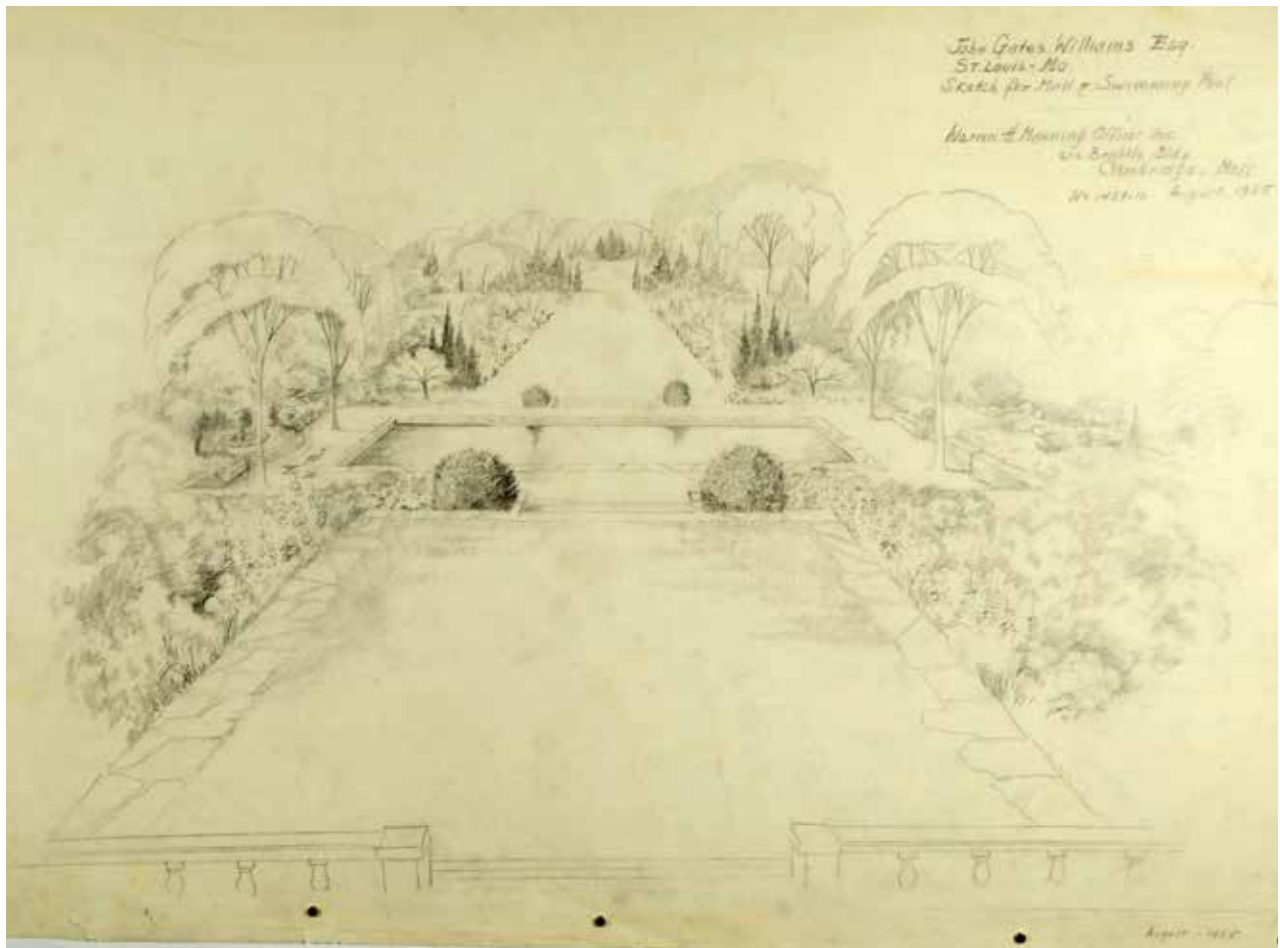
Valley Ridge Farm was expansive, too. The broad and rolling landscape provided views to the Chagrin River, set up by a plan that responded to the hilly topography and stands of old maple and beech. The estate's centerpiece was the Garden of Eden, where flowers mixed with fruit trees and berries in profusion. The Wades' Eden was connected to the house by an iron pedestrian bridge spanning a deep ravine. During Manning's long collaboration with the family (1906–



LEFT: Mill Pond Plantation, Thomasville, Ga. Postcard, c. 1910. Courtesy Cherokee Garden Library, Kenan Research Center at the Atlanta History Center.

BELOW: View to the Chagrin River. Courtesy Case Western Reserve University Farm.





Far Meadows, St. Louis, Mo. "Sketch for Mall & Swimming Pool." No. 1429-10, August 1925. Courtesy Warren H. Manning Papers, Iowa State University Library.

1921), he created other destinations in the landscape—Chestnut Point, Indian Mount, the Labyrinth—all part of an intricate system of paths and farm roads intended to give his clients vivid and varied experiences of the land.

By the mid-1920s, following a downturn after World War I, Manning's career began to recover some of its momentum, galvanized by a slew of new residential commissions obtained through dense social networks of clients. One of the largest concentrations of these was in St. Louis, where Manning recorded twenty-eight residential jobs as well as a commission for the country club. Among them was a project for Mary Randolph and John Gates Williams, who bought 150 acres near the top of a gently sloping hill with panoramic views of the Ozark foothills. The Williamses aptly named their place Far Meadows.

A long stretch of lawn was the primary organizing feature, bordered by a woodland planted with a

mix of perennials, shrubs, and deciduous trees. Two hundred feet from the house terrace, Manning sited a pool, sunken slightly to exaggerate the length of the axis, and during the 1930s, despite his clients' financial setbacks, he created intimate gardens off either end. One of these, for their children, featured a miniature log cabin and a naturalistic swimming pool, edged in boulders.

Manning's roster of mid-decade clients also included Marjorie and Wilton Lloyd-Smith of Huntington, New York. In 1923, at the encouragement of their friend Marshall Field III, the couple purchased sixty-seven acres on Lloyd's Neck, an isthmus on Oyster Bay. They named the place Kenjockety, derived from an Algonquin word—"on the edge of the woods, far from the multitude." The property featured a half mile of beachfront sheltered by twenty-foot bluffs, dense forest of mature oak and chestnut, and a seven-and-a-half-acre spring-fed lake. Manning encouraged



Kenjockety, Huntington, N.Y. Photograph by Arthur G. Eldredge, c. 1928. Courtesy Center for Lowell History, University of Massachusetts Lowell.

the Lloyd-Smiths to acquire still more land so that he could plan a mile-long entry drive to take visitors to the new house—a forty-six-room Tudor Revival designed by Bertram Goodhue.

Manning's work over the next five years was devoted to amplifying the natural beauty of the woodlands, wetlands, and lakeshore—as he wrote to the first site superintendent, not to creating “a show place with many gardens.” He greatly increased the scope and variety of the existing plantings by adding quantities of new plants, some of which were acquired as exchange-

es with other clients. Gray-leaved grasses came from Walden, and Russian rose from William Mather's Cleveland-Cliffs property. Native bearberry was collected from locations along the North Shore.

In truth, not all Manning's clients found him to be an inspiring presence. The independent-minded architect Theodate Pope (later, Riddle) privately complained to her father about Manning's tendency to “butt in.” Nevertheless, she consulted with him twice, in 1896 and 1898, over the course of developing Hill-Stead, a country estate in Farmington, Connecticut, for which she also designed the house. Manning advised on damming the stream to create a pond, and he likely offered advice on tree planting and wall building. He may also have inspired aspects of the large wild garden that Pope created there, either directly or through his nearby clients the Whittemores, who were close friends of the Pope family. Their country estate, Tranquillity Farm, twenty miles to the west, also featured a wild garden and a water view. Pope may have adopted other features of the larger layout for Hill-Stead as well, including the cobblestone retaining wall and ornamental garden that sat below it, out of view from the house.

Manning's work for the Whittemores began in 1895, when he was still an Olmsted employee, and it continued through the late 1920s, when the next generation of the family subdivided the property into house lots. He brought considerable planning skills to this later task, siting the new lots so that the extensive system of stone walls was kept intact and key views preserved.

During the late 1920s, Manning advised on subdividing other large estates that had been built in more bountiful times. Among these was Stan Hywet, where he persuaded F. A. and Gertrude Seiberling to donate one thousand acres to the city of Akron for use as parkland. To his last years, Manning remained convinced that private estates could play a role in safeguarding scenic resources for future generations. At least in some cases, that optimistic vision was fulfilled.

Robin Karson, Hon. ASLA, is executive director of LALH. She has written several books about American landscape history and is coeditor of *Warren H. Manning, Landscape Architect and Environmental Planner* (LALH, 2017).



Hill-Stead, Farmington, Conn. Photograph by Carol Betsch, 2015.



Tranquillity Farm, Middlebury, Conn. Photograph by Carol Betsch, 2015.

Why I Still Do Residential Gardens

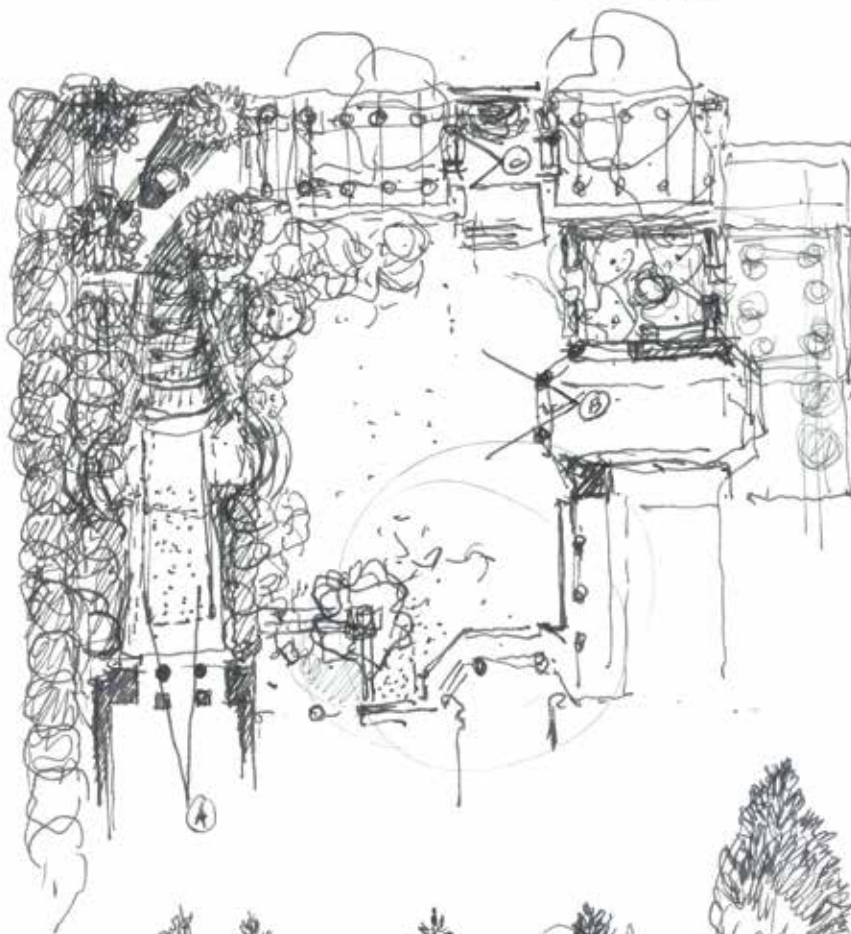
LAURIE OLIN

A little over forty years ago I opened a landscape architecture and urban design practice in Philadelphia with a colleague and friend, Robert Hanna. Our first projects were for corporate headquarters and research campuses, urban infrastructure and development, public parks and institutions. Our work consisted of quite public, sometimes civic, frequently large, and mostly urban projects, such as Bryant Park, Columbus Circle, Battery Park City in New York, Canary Wharf in London, Mission Bay in San Francisco, or institutions including the J. Paul Getty Center in Los Angeles, the Barnes Foundation in Philadelphia, and a number of university and college plans and projects. But since our second year of business we have also had the pleasure of designing a number of private gardens. They aren't well known, of course, because they are private, sometimes intensely so. We don't make a big deal about it and certainly don't advertise this work simply because it is highly personal. So the question arises, if one can't and doesn't advertise such work and doesn't go out of one's way to find it, and since it isn't the expressed public endeavor of the office, which largely revolves around trying to improve and enhance the lives of people and communities especially through the creation of a vibrant and supportive public realm, why do it?

The answer is that the creation of gardens, the planning and development of private estates, is enormously rewarding, at times in quite special ways aesthetically and emotionally that other work often is not. The reason this is so lies in the nature and history of garden design. Gardens are to landscape architecture as houses are to architecture. Along with agriculture, from which they emerged, gardens are the "Ur activity" of the field, the oldest, most fundamental activity from which all later developments, specialties, and broad professional activities derive—namely, changing the environment for personal safety, comfort, and pleasure. The range of artistic and technical expression historically is staggering—from ancient China and the Middle East to Renaissance and Baroque European endeavors and recent modernist Latin American fantasias—so much has been done that it is challenging to think that one might even add to the collective endeavor.

There are other reasons to do private landscapes. They are often less extensive or costly than civic, institutional, and large-scale developments and can be built in less time, with less difficulty than public or commercial work. This makes them ideal projects for training young professionals and junior staff members, in part because they usually include all of the trades that one

Drexler Residence - San Francisco · 2 July 1992 (linked flight 337 from New Orleans)



Program ·

1. Views from house ·
2. social uses ·
 - a) outdoor dining
where? how much
 - b) parties · entertainment
cocktails... etc.
 - c) family play, rest
reading · napping
(gardening?)
croquet · badminton?
 - d) children · an outdoor
day nursery/playpen.
 - e) other?

Issues: likes / dislikes (color, character)
yearnings (vs. needs)

Informal · formal / balance

Appropriateness (House · people neighbors)

Maximizing use of space ·
Don't chop up · but creek
variety and layers · ?
Unify disparate spaces?

The terrace connection (where, why)
grass? how much?

Drainage · sun / shade · (garden beddit)

Roofs of garage ·
How to get site access (large material to back)

Why did the launch change to
Triga? unavailable?

How big can one find
finishes in local markets?
etc

More pressing Issues: Schedule
Budget
Relationships

Building walls that are of
debatable merit.
Cheap materials · cheesy arch
elements.



a View from New lower drawing room
long, light, look after w/g row steps up to
high corner and focal point, now better so forth

Client notes and concept sketch. All illustrations courtesy OLIN.

might encounter and need to employ and direct on a larger project—earthworks, masonry, plumbing, electrical, irrigation, planting—but they get done more quickly, so learning is intensified and sped up. Second, gardens are often designed by a principal with only one or two assistants at most, so there is immediacy in their production. Such projects also allow young professionals to work closely with mature ones—the traditional master-apprentice relationship—to see all the aspects of a project from conception through completion, and to observe the interaction between the established professional and the client. These are excellent opportunities also to learn the relationship between drawings and models and the actual physical manifestations of such representations, and finally to participate and learn about the complex relationships among designer, owners, and builders. One can experience situations in a year or two in private residential work that might take several years to be exposed to—and fully comprehend—in larger, slower public or commercial work.

Gardens and estates have historically been an arena for experiment, for radical or avant-garde design, in part because they are usually made for individuals or families with great resources and a modicum of ambition. Also they are not seen as necessarily having to be permanent in the way that public work is, therefore they can be experimental and capricious or as old-fashioned as suits the mood of the individual paying for it and the designer. There isn't the same burden of public safety and fiscal responsibility or accountability that there is in public work. The fact that private clients are commonly well-to-do, often powerful figures in their community leads them frequently to seeing their garden or estate as a representation of themselves, of their taste and ambition. This can lead them to soul-searching questions: "Is it good enough? Is it me? What will so-and-so think?" Or it can engender a "damn-the-torpedoes" mood. In either case, the client's perspectives will stimulate a good designer.

Several of the gardens we have made are modest, in-



Ohio residence, terrace.



Ohio residence in fog.

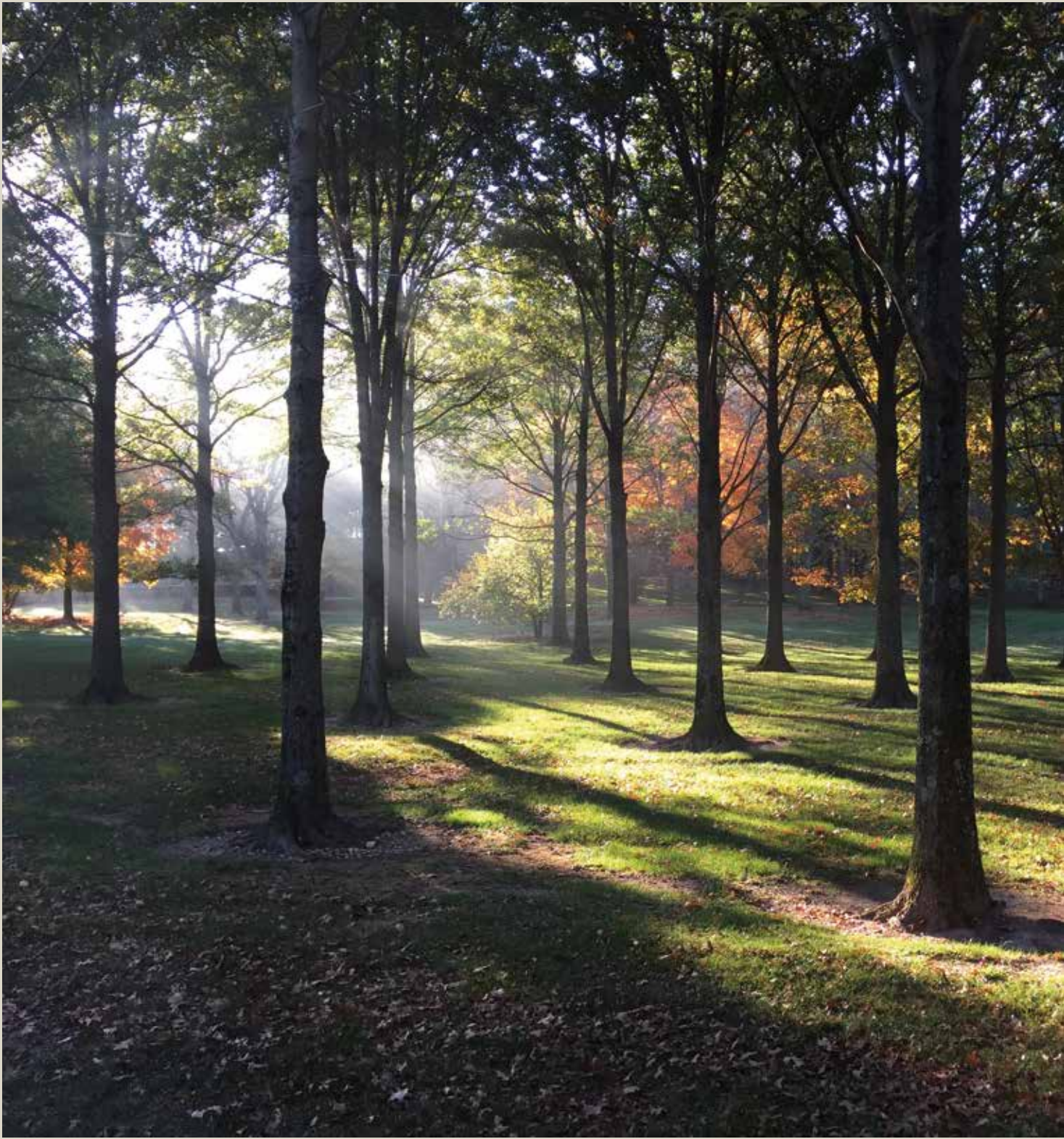
tended primarily for dining outdoors in pleasant environments, ranging from rooftop decks with arbors and fountains on high-rise buildings in Philadelphia to an intimate courtyard in Greenwich Village for a bachelor bibliophile that was situated between his kitchen and library of rare books. It was a simple garden paved in brick with four hawthorn trees limbed up over his dining table, an amusing wall fountain made for the space by Simon Verity, adjacent to French doors from the library at one end, and at the other a trellis with an ornamental grapevine over the kitchen windows. He adored it and entertained his friends there whenever the season allowed.

At the other extreme I've had the great pleasure of working on ranches out West, each consisting of several thousands of acres, which entailed laying out roads, planning facilities for the ranch hands and horses, hous-

es and cabins, corrals and work areas. Other estates—whether in the Midwest, on the West Coast, or in Europe—have inevitably involved planning and design in relation to water. In some cases we were dealing with problems of drainage and land that was too flat or had heavy clay soils, while in others we encountered drought, scarcity, and xeric conditions. Each place turns into a research-and-development adventure with its own character and palette of plants, materials, issues, and ideas.



At the heart of garden making is the sensual pleasure to be had from the medium itself, from its elements: plants, soil, stone, and water. Their color and textures, forms and patterns, textures, structures, movement, scents, sounds, and the play of light and shade, sparkle,



Ohio residence, grove.



shimmer, and shine, stimulate our brain and nervous system, engage our imagination and memory, stir our emotions and appetites. There is a reason so many people spend time in gardens, messing about, tending and revising them. I recall Ian McHarg standing barefoot in his pajama bottoms with a hose in one hand and a drink in the other watering his sprawling kitchen garden in the country. He was happily humming an old Coleman Hawkins tune, grinning at his plants while the sun was setting. He was as contented and stimulated just being there as Penelope Hobhouse or any great garden designer can be in her boots when rooting about in a bed of herbaceous plants that doesn't seem quite right. Gardens are visceral and engage all of our senses.

One particular aspect of private gardens is that they almost inevitably are made with more attention to detail and at a finer scale in their elements and craftsmanship than commercial, public, or most institutional projects. This is as true of the horticulture and planting as it is of furnishing and structures. One can do things in private gardens that are difficult, even impossible, in larger public works, especially with planting. Rare species, delicate plants, things that need a lot of care and fussing over, whether the watering regime or pruning, dividing or replacement, usually need to be avoided in institutional and public situations, yet they are often at the heart or the spirit of private gardens.

Private gardens are also often more dynamic in terms of evolution and change than civic and institutional landscapes. If one develops a good rapport with a client, one frequently is involved in revisions and changes, next steps, over a number of years. There are clients I have worked with for more than thirty years, coming and going in all seasons, producing different versions and expansions, additions, revisions, and improvements to several properties. For some clients we have done a sequence of gardens as they got married, divorced, raised children, moved from one place to another, acquired new properties, often in different regions and climates. One comes to care about the people as well as their land.

I have learned a lot from the diversity of the gardens we have done, ranging from courtyards, roof terraces, and ranches to old plantations in the South, suburban gardens on the Philadelphia Main Line, and villas in Canada, Florida, the Caribbean, and Europe. From Beverly Hills and Sonoma to Virginia, New Mexico, Connecticut, and Ohio. In the past forty-one years we have had eighty-seven residential projects come to us.



Ohio residence.

Of those at least half have been built to one degree or another, some several times. We have averaged a little over two per year without planning to do so.

The regional differences, rather than being a handicap, have led to an obligation to study and learn about the particular climates, ecology, and cultural history (of gardens, if nothing else) of all the places we have found ourselves. Despite potential similarities in two places with Mediterranean climates such as Los Angeles and Cannes

and the fact that plants from South Africa, Australia, and South America have been introduced successfully to both,

there are still pronounced differences in their use and in the feeling of each place. The clients in these different

locations have had different needs and desires, habits and sensibilities, as well. One can grow weeping willows or poplars on the West Coast as easily as in France, but these trees have a different specificity and feel, even meaning, in France, from what they have in Seattle or San Francisco, thanks to the vernacular landscape of nineteenth-century canals, Impressionist painting, and a few famous gardens.

One client who was used to having his way wanted to build a tennis court near his house in a place that seemed convenient to him. I told him that it wasn't such a good idea because of the topography. When he insisted, I had him sit down, and that afternoon in his dining room with a scale, pencils, and tracing paper I taught him how to do grading. He was a brilliant man in his field and a quick study. By evening he understood the problem and the two of us had moved the tennis court and found a way with a few walls and some fill to build it on what amounted to the side of a hill.

Likewise the pleasure to be had in working with a mixed palette of succulents, euphorbias, and bromeliads in one



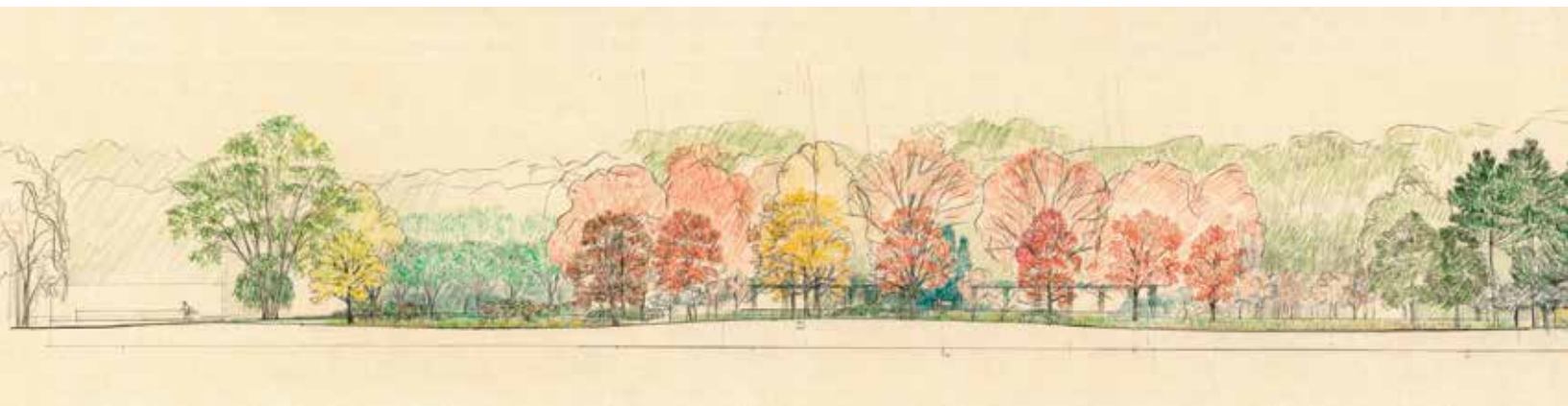
Garden in France.

region is quite different from that of mixing up a bunch of ferns, heaths, and ericaceous shrubs in another region. In larger, more public work it is the trees and shrubs that are hard to kill that necessarily dominate.

Such regional differences can also provoke new thinking about how to do something that refreshes an old trope. So many people over so many centuries have gardened. How to go on, or to follow Ezra Pound's modern dictum, "make it new"? One answer is to pay attention to where one is ecologically and culturally, and if one can, be simple and direct. I remember a project in Florida in the middle of a group of vacation houses, each of which had a front lawn, driveway, and garage that looked just like the places in Milwaukee and Chicago that their owners were going to Florida to get away from. I decided to fill the entire front of the site with sand and plant a grove of coconut palms, and let the owner simply drive in and park wherever, and then bury the house in tropical vegetation. The neighbors

were stunned and the owners delighted. It was Florida, not Milwaukee. At another project in San Francisco, thinking of how cool the climate is in summer and how sunny in the winter helped set a predominantly ever-green palette. The site was tight, and I needed to figure out how to screen neighbors who climbed the hillside nearby. A pergola that the owner and I decided to make at the back would be too wide to fit a narrow terrace that I'd planned. Then I remembered something Bernard Maybeck had done in Berkeley at his Christian Science church, which was to make a single row of square piers topped with trellisage. This led to designing a row of slender wooden piers with a continuous trellis—sort of half a pergola. It filled the bill visually, supported vines, and still offered a place to walk, garden, or sit and read looking down to the garden and house below, sheltered from neighbors and wind.

Private estates also offer the opportunity for ecological restoration as well as imaginative compositions



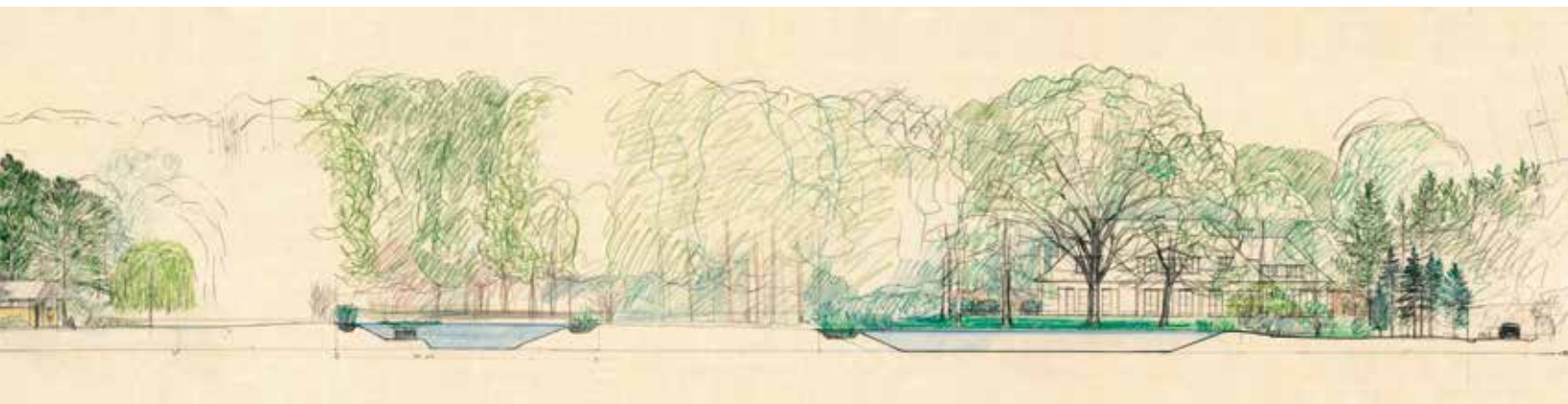
with a rich palette of plants. In Colorado, in addition to helping organize a working cattle ranch with its roads, buildings, and pastureland, we were able to restore a mountain stream for cutthroat trout habitat as well create a wetland for migratory birds and elk, bear, and other animals. In France, developing a private retreat with kitchen garden and espaliered pears, herbs, vegetables and flowers, a pond, buffer earthworks and plantations, we also moved a small river and removed a dam to allow fish to return from the Atlantic.

Because gardens are dramatically alive and real,

not everything works, of course. For one reason or another some things die unexpectedly. I've made a considerable number of ponds, and few things give me such pleasure. As William Shenstone once remarked, "Water should ever appear." It is a rare project of ours that doesn't engage it. But if there are joys, there can be disappointments. On one occasion a pond that was properly built leaked when it absolutely shouldn't have. What to do? Fix it and move on. Gardens, and estates in particular, require more than deep pockets; they require patience. Some things take time—it seems that it



Woodland edge, France.



Sketch of garden, France.

takes us at least three years to get meadows to look and behave properly. What is more, every garden turns out really to be an experiment, requiring understanding and attention.

To stroll or sit in a beautiful garden that I have helped make is one of the deepest pleasures I can imagine. These personal paradises are restorative for all who experience them. The pleasures of gardening have been shared by Chinese scholars and Aztec princes, by Persian rulers and European railway workers, by individuals and groups throughout human history. No won-

der, then, that my partners and I still design residential gardens. With luck, they will provide enough satisfaction and pleasure that people will care for them, refresh them, and, fragile and dynamic as the gardens may be, they will outlast us all.

Laurie Olin, FASLA, FAAR, is a founding partner in the landscape architecture firm OLIN, author of several books about professional practice, and recipient of the National Medal of the Arts and the ASLA Medal.



Pond and meadow, France.

Elizabeth Barlow Rogers

ROBIN KARSON

As author, park administrator, founder and president of the Foundation for Landscape Studies, and longtime LALH board member, Elizabeth Barlow Rogers's contributions to cultural landscape studies and preservation practice have influenced scholarship internationally and catalyzed the restoration of hundreds of iconic landscapes worldwide. Her magnum opus, *Landscape Design: A Cultural and Architectural Perspective* (Abrams, 2001), was a singular gift to the field of landscape studies—and to intellectual and cultural history generally. The text, as Martin Filler noted in the *New York Times*, “stakes out and claims a breathtakingly vast terrain: the history of man-made landscapes from Neolithic times to the present.” It is one of eight books Rogers has published over the course of her career, initially as city planner and then park administrator, educator, and independent scholar. Her most recent work, *Green Metropolis: The Extraordinary Landscapes of New York City*, is both pragmatic and uplifting. It concludes with Rogers's musings on New York's High Line park, an industrial ruin transformed by creative landscape design that, in her words, inspires “wonder at the endurance of both nature and human aspiration.”

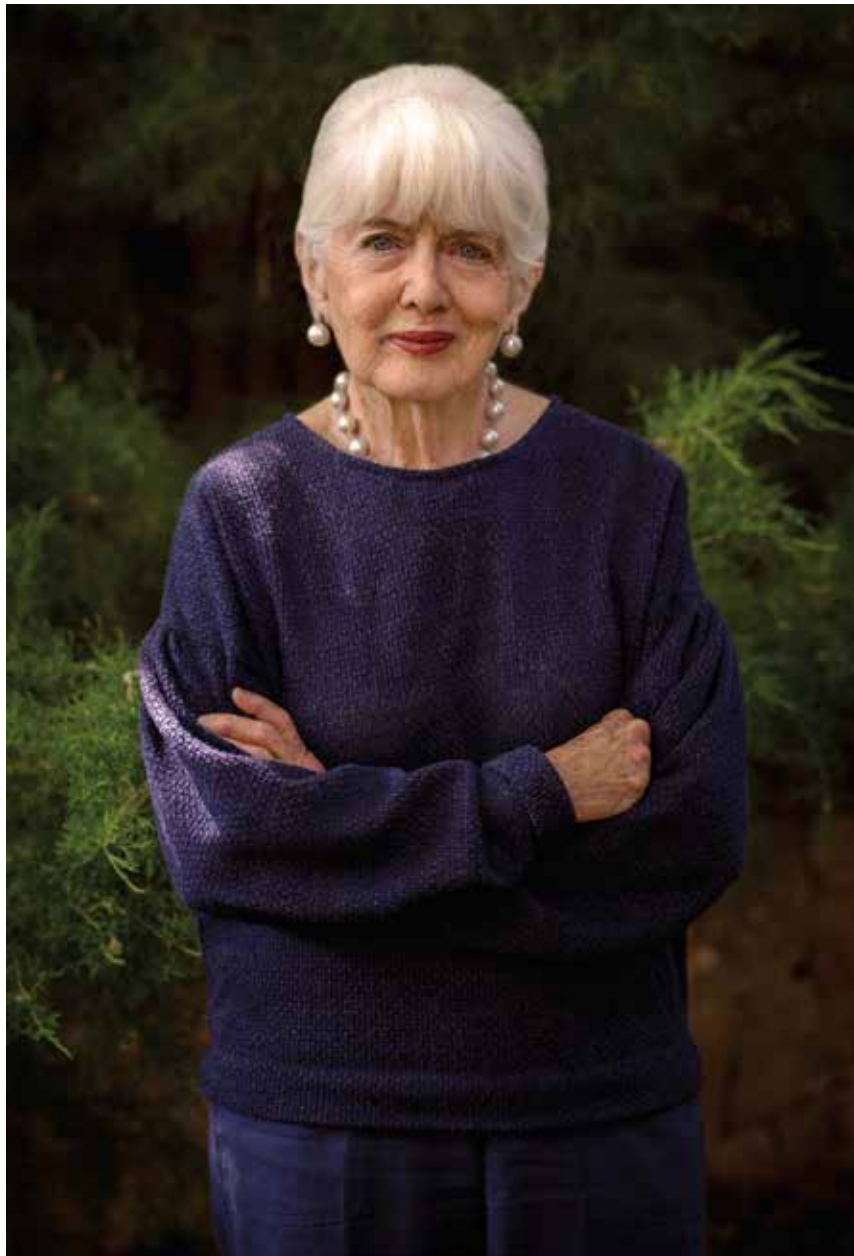
Without question, Betsy Rogers is the patron saint of New York's largest and most famous park, which she helped rescue from despoliation beginning in 1979. At that sad moment, “the Sheep Meadow was a dustbowl and fifty thousand square feet of graffiti-covered rocks, monument bases, walls, bridges, and buildings,” she recalled. The following year Rogers and other concerned New Yorkers founded the Central Park Conservancy to address the rampant vandalism and neglect that had

produced this blighted landscape. It was the first private-public conservation partnership of its kind in the world.

The brilliant idea was born of Rogers's close reading of history and her incisive understanding of the moment in 1850 when another group of concerned citizens spearheaded legislation to acquire 843 acres in Manhattan for the purpose of creating a centrally located park. “It was therefore logical—at least to me,” she later explained, “to think that, if municipal government could not now respond to the plight of the park, perhaps the citizens of New York would be able to initiate an effort to rebuild it and reinstitute the management principles that would make it clean, safe and beautiful once more.”

She reasoned that the effort to rebuild Central Park would succeed only if it were grounded in the comprehensive vision and transcendental ethos that had guided the 1858 Greensward Plan. With keen perception, she saw two vital factors behind Olmsted and Vaux's transformative design: a commitment to social equality and a belief in the redemptive power of nature. In Rogers's view, the same factors could support the rebirth of Central Park. Guided by the Olmsted and Vaux plan, Rogers and her Conservancy network made rebuilding the park an imperative for New Yorkers who valued democracy and access to nature. The work she began in the 1980s was furthered under the direction of Douglas Blonsky, Rogers's protégé and successor as president of the Central Park Conservancy.

In her research and writing, Rogers has continued to investigate the Romantic influences that propelled Olmsted and Vaux in their park making. These were



Photograph by Linda Young.

the subject of *Romantic Gardens: Nature, Art, and Landscape Design*, an exhibition she organized for the Morgan Library and Museum in collaboration with curator John Bidwell and the landscape historian Elizabeth S. Eustis. Rogers's essay in the accompanying catalog offers one of the first analyses of the effects of transnational Romanticism on landscape, with emphasis on Prince Hermann von Pückler-Muskau and his great park in Silesia.

Rogers returned to the subject in her introduction to the reprint of Pückler-Muskau's own book, *Hints on Landscape Gardening*. This volume, published by

Birkhäuser in association with the Foundation for Landscape Studies, is one of several titles the FLS has developed for publication. Under Rogers's editorship, the FLS also publishes *Site/Lines*, a journal that features lively essays by leading voices in landscape studies.

Rogers's ideas have influenced a generation of landscape scholars internationally, including many writing on American subjects, the focus of the LALH program. Collectively, we owe a great debt of gratitude to Betsy Rogers—for her contributions to the field and to the preservation of irreplaceable landscapes, in Central Park and beyond.

Betty and Robert Balentine

MARIAN W. HILL

One hundred and fifty miles north of Atlanta sits the town of Lake Toxaway, North Carolina, nestled atop the Appalachian's storied Blue Ridge Mountains. With its mild climate and natural beauty, the region, which also includes the towns of Highlands, Cashiers, and Brevard, has been a retreat for city dwellers since the late nineteenth century. Old-timers have a saying that this is where spring comes and spends the summer. With an elevation of more than 4,000 feet, Lake Toxaway residents have a unique view of the lake and the surrounding mountains, whose names—Ravenrock, Panthertail, Hogback, and Hawk—evoke images of nature at its wildest.

At the peak of Toxaway Mountain is a hidden gem: Southern Highlands Reserve, a 120-acre native plant arboretum and research center dedicated to sustaining the natural ecosystems of the Blue Ridge Mountains. It is situated on the eastern continental divide adjacent to Panthertown Wilderness, a 7,000-acre forest often referred to as the Yosemite of the East. The Reserve is also home to the second most endangered ecosystem in the United States, the spruce-fir forests, and to Betty and Robert Balentine, stewards of this unique property for more than two decades.

In the late 1990s, worried that their three children were coming down with “nature deficit disorder,” Betty and Robert did what many Atlantans did—escape to the mountains. At the vacation home they built on Toxaway Mountain, the Balentines began to immerse the family in the limitless, exciting mysteries of mountain nature. The woods of the Blue Ridge host tens of thousands of animal, plant, insect, and microbe spe-

cies, many of which are rare, and some unique. To the children, the woods were a fairy-tale forest. No scientific term could more deftly express that impression.

Rapidly, the family's passion for the natural world began to affect their city way of life, and weekends and holidays were increasingly spent on the mountain. Their love for the area evolved into a passion to protect. As Betty and Robert added adjacent property to their initial tract of land over the years, they protected it through a conservation easement, held by North American Land Trust, to ensure no further development.

In 2002, the Balentines took things one step further. They established the Southern Highlands Reserve Foundation, a 501(c)3 private operating foundation, with a mission of sustaining rare ecosystems through the preservation, cultivation, and display of plants native to the region, and advocating for their value through education, restoration, and research. Subsequently, they engaged the noted American landscape architect W. Gary Smith to create a master plan for the core of the property. Patterns in the native landscape provided inspiration for Smith's design. Over a six-year period, buildings were constructed, plantings were installed, and paths were laid. Enormous boulders were transported up the mountain and placed throughout the landscape. Today the 20-acre display garden is surrounded by a 100-acre natural woodland managed to maintain wildlife habitat and ecological connectivity between the two areas.

By all accounts, this progression into conservationism has been a natural one. Robert's love of the natural world developed at an early age, guided by his father,

a rosarian, and his mother, a horticultural competition judge. Years spent hiking and camping as an Eagle Scout in the mountains of North Carolina instilled in him a tremendous respect and love for the outdoors. Robert is also active in many cultural pursuits. Formerly the chairman of the Atlanta Symphony Orchestra, he is also a founder of the Southeastern Horticultural Society, and today he serves on the board of the Garden Conservancy.

Betty is past president of the Peachtree Garden Club and a longtime board member of the State Botanical Garden of Georgia. Over the years, she has accumulated vast knowledge of wildflowers and is passionate

about the need to protect them. Through her work as a member of the University of Georgia Press Advisory Council, Betty also advocates for publishing books on the natural world. The family's passion for protection and preservation extends to their Atlanta home as well. This spring, the Southeast Chapter of the Institute of Classical Architecture & Art gave the Balentines the coveted Shutze Award for the multiyear restoration of their 1920s Neel Reed home.

As Southern Highlands Reserve prepares to celebrate its fifteenth anniversary later this year, it is clear that the organization is on the right track. Under the leadership of the Balentines and executive director Kelly



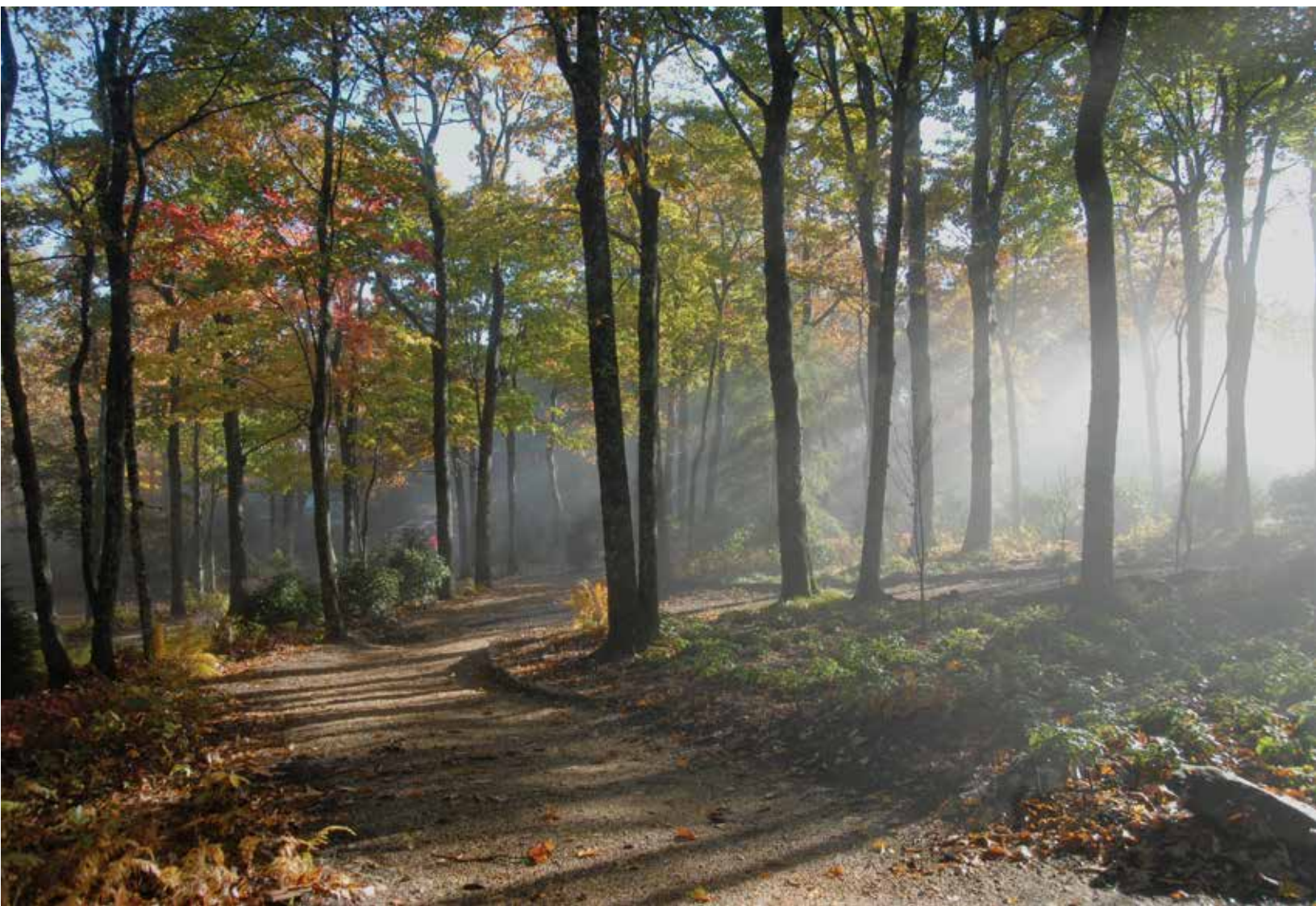
Betty and Robert Balentine. All photographs courtesy Southern Highlands Reserve.



Chestnut Lodge, educational research center, fall.



Living room, Chestnut Lodge.



Woodland Glade.

Holdbrooks, the Reserve has established several meaningful partnerships to fulfill its mission. One of the largest programs is the Southern Appalachian Spruce Restoration Initiative, in which the Reserve is working with federal and state agencies to grow 100,000 red spruce seedlings to propagate this endangered species. As part of its commitment to education, the site hosts an annual symposium featuring nationally recognized native plant experts. Its Visitors' Days each Tuesday from April through October and group tours have introduced thousands of gardening enthusiasts to this slice of heaven atop Toxaway Mountain.

As these visitors will attest, there is a spiritual feeling on the land on top of the mountain. Occasionally, when the wind blows across the gulfs of mountain you

can catch the sharp perfume of fir and spruce. For the Balentine family, this place speaks on many different levels—overwhelming natural beauty, thoughtful design, noble purpose. But it is more. There are not many wild places left in the world, and this family knows the importance of protecting and preserving Southern Highlands Reserve, for it plays a unique and vital role in the ecological health and integrity of our planet.

Marian W. Hill serves on the Dean's Advisory Council, University of Georgia College of Environment & Design, and the University of Georgia Press Advisory Council. She is a former president of The Garden Club of America.



Southern Highlands Reserve is dedicated to sustaining the natural ecosystems of the Blue Ridge Mountains through the preservation, cultivation, and display of plants native to the region and by advocating for the value of these fragile ecosystems through education, restoration, and research.

Southern Highlands Reserve

MELISSA TUFTS

Since the late nineteenth century, generations of vacationing Americans in search of cool air and soothing green forests have flocked to western North Carolina and the Southern Appalachians. Hundreds of summer camps still abound in the region, and numerous resorts and second homes continue to draw people from hotter, more humid climes of the South in search of relief in the summer months and inspiration in the spectacular autumn. Before these vacation settlements were established, timber companies carved swaths through the virgin forests of deciduous and evergreen trees, and yeoman farmers managed to sustain themselves on the less treacherous hillsides and in the long, sloping concave valleys.

But the region has a much older human story, which began twelve thousand years ago, when Paleo-Indians hunted large game. They were followed by native peoples who used the mountains largely for fishing and hunting. About two thousand years ago, people began living in semi-permanent settlements, hunting, fishing, and establishing intricate networks of trade, migrating seasonally to more productive areas. In the mid-six-

teenth century Spanish conquistadors brought social disruption and disease, along with many nonnative plants and animals. Three centuries later, as the United States became a powerful nation, Native Americans were pushed out of the region; the last of the official removals occurred in the 1830s, when the Cherokee were forced to abandon their territory under the presidency of Andrew Jackson. While both profoundly old in ecological time and seemingly wild, the Southern Highlands region has been affected by human activity for many thousands of years.

In addition to timber and agriculture, water and its energy have also tempted developers, and the area contains numerous man-made lakes with clear deep-green waters and many hydroelectric dams to contain the fast-flowing rivers and streams. Lake Toxaway, approximately fifty miles southeast of Asheville, now surrounded by summer homes with docks and boat houses dotting the shoreline, was created at the turn of the last century, the first artificial lake built in the Appalachian Mountains. The tallest of the mountains that cradle this long and inviting lake is Toxaway Mountain, where,

View of Vaseyi Pond, northeast toward Blue Ridge Mountains. All photographs courtesy Southern Highlands Reserve.



Woodland Glade in spring.



Wildflower Labyrinth.

near its top, Southern Highlands Reserve perches some 4,500 feet above sea level. Along the slow-going, miles-long approach, breathtaking glimpses of the surrounding Blue Ridge Mountains are framed by masses of native rhododendron, and high up, the endangered red spruce trees appear like sentinels.

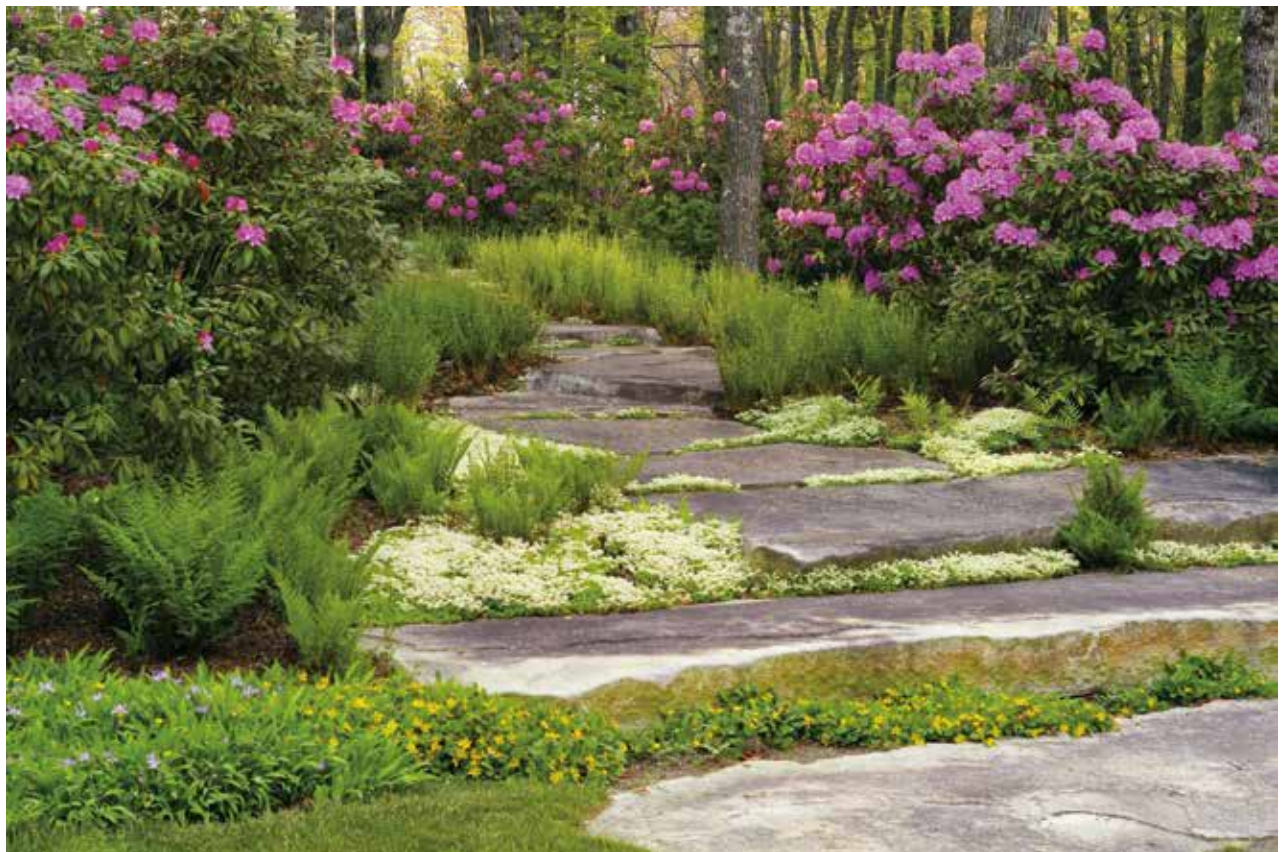


Toxaway Mountain and Southern Highlands Reserve reside within the area known as the Blue Ridge Escarpment, a steep mountain drop that forms the transition between the Blue Ridge of the Appalachians to the lower, rolling topography of the Piedmont plateau. The upper boundary coincides with the eastern continental divide. Geologists believe that the basic formation of the highly weathered Appalachians began with mountain building from about 1 billion to 265 million years ago. The Blue Ridge Escarpment is a product of Cenozoic tectonic uplift and the work of erosive waterways some 65 million years ago. The dramatic drop to the Piedmont produces some of the most spectacular wa-

At Southern Highlands Reserve, evocative terms for the landscape, such as *coves* and *thickets*, come to mind; there are *drifts* and *swaths* of plantings rather than the conventional twos and threes of specimens in the suburban garden. The most dramatic evocation, however, is the “island in the sky,” where clouds and mist appear to hold up the floating mountaintops. This is, after all, a place that gets an average of 80 inches of rainfall per year.

terfalls in the country, as well as thousands of smaller streams and “spray cliffs” that support rare and endangered plants like Carolina star moss. The escarpment transition zone is also home to rare and endangered biota, including mammals such as the northern flying squirrel.

When I visited in March, the trees remained leafless, but spring was stirring: tiny floating colonies of black frog eggs married to cottony clouds of newt eggs floated in the pond; a peregrine falcon sat on a maple branch



ABOVE: Maple Entrance to Core Park. FOLLOWING PAGES: Black-eyed Susans in the Wildflower Labyrinth, summer; Vaseyi Pond, near the Waterfall.











CLOCKWISE FROM TOP LEFT: Viewsite with woodland phlox; painted trillium; Laurel Wood Trail with sweeps of galax; cutleaf coneflower.



not thirty feet away from the window at lunchtime, and diminutive white bloodroot blossoms had already emerged along a woodland path. Portions of the forest floor contained drifts of deep bronze and emerald green galax, their leaves as much as four inches in diameter. Twiggy branches of native azaleas were just starting to set buds even though a major snowstorm was predicted to arrive the next day.



What could have been just another site for a vacation home has evolved instead into an educational and research facility, complete with greenhouses, a display garden, and a lodge housing classroom and research stations. Scholars and the general public are invited to visit for research, conferences, and inspiration; hands-on educational programs get school children outside—another important goal of the Reserve.

The 120-acre site is composed of two distinct areas: the 22-acre Core Park and Chestnut Lodge, which contains the educational research center, and the Woodland Glade, approximately 100 acres that are left natural but lightly managed. Core Park is a landscape architect's dream: a designed landscape that reflects the native flora and fauna while allowing for human interaction—walking on gently sloping curvilinear pathways, sitting on the edges of the pond, and traversing the Wildflower Labyrinth through hundreds of colorful perennials including baptisia, rudbeckia, and native grasses that put on a dramatic show much of the summer and fall. (When I visited the native plant beds had recently undergone a controlled burn to mimic natural propagation.) The woodlands contain hickory, oak, and locust, the occasional Eastern hemlock, and towering rhododendron, among other species. The staff works to keep this area free of invasive exotic plants, leaving it to provide habitat and connective corridors for native fox, bear, bobcats, and warblers and other songbirds.

In 2002 the Reserve's founding director, John Turner, assembled a team of local artisans including rock mason Jack Owen to construct the bones of the garden. Over an eight-year period, landscape architect W. Gary Smith's master plan took shape as paths were laid and water features, boulders, and plants installed. In recent years Kelly Holdbrooks, executive director, has broadened the Reserve's research and educational focus through partnerships with like-minded public and private institutions and supervises a growing staff. Director of hor-

ticulture Eric Kimbrel oversees the plant collection and propagation efforts.

Currently, the research center has two major projects: the Digital Plant Database, funded by a grant from the Stanley Smith Horticultural Trust, in which every plant on the site is being documented and coded for identification and cross reference, and the establishment of the Reserve as a Blue Ridge Heritage Natural Area, work supported by federal grants through the National Park Service. The second of these recognized the Reserve's ongoing effort to supply seedlings of the endangered red spruce. The research center's greenhouses are filled with trays of Lilliputian forests that will be grown out in pots and distributed to various entities involved in saving the spruce-fir ecosystem found only at highest elevations in the area.



One of the traits of a successfully designed landscape is how gracefully the "design" disappears and lets the landscape speak for itself. In Gary Smith's work at the Reserve, the sole grandiosity is the natural majesty of the breathtaking views glimpsed through the trees or at the Viewsite at Vaseyi Pond. Here, looking at the expanse of forest from above, one is tempted to join the crows and birds of prey as they bank on wind currents, soaring in the sky with views to Glassy Mountain in South Carolina, north to Mount Pisgah near Brevard, and farther, to Mount Mitchell, the highest mountain in eastern North America, more than a hundred miles away. For a more secure sense of enclosure, footpaths through the park follow the natural topography; along the way there are cool, dark resting areas provided by plantings of native azaleas.

Late winter—early spring, before all the foliage is out, is a good time to appreciate the care and thoughtful consideration of design that respects the natural lay of the land and its biota. What stays green—including mountain doghobble, laurel, Christmas fern, and calming carpets of moss—reveals the structure of the landscape, while stones that edge the paths and large boulders brought in to establish sitting areas help keep the visitor grounded and feeling anchored in the mountainside forest.

Melissa Tufts is director of Owens Library and the Circle Gallery, University of Georgia College of Environment & Design.

The Gardens of Ellen Biddle Shipman and the Restoration of the Cummer Museum Gardens

CAROLYN MARSH LINDSAY

In 1999, just after finishing my term as chair of the American Horticultural Society and moving to Florida, Robin Karson gave me a copy of *The Gardens of Ellen Biddle Shipman*. I was surprised to find Arthur Cummer, once a prominent resident of Jacksonville, on the client list. Fascinated by the idea that Shipman may have worked on the grounds of the Cummers' home (which had become the Cummer Museum of Art & Gardens), I ordered a set of original plans from the Shipman archives at Cornell University. Comparing the dimensions of the museum's garden against the plans, I was thrilled to discover that they matched perfectly. The next six months were spent researching the extensive plant palette described in the historic plans.

Newly discovered photos in the family archives also provided invaluable guidance in the project to restore the Italian Garden to its original condition. In addition to rebuilding brick walkways and crumbling walls, the Museum's efforts focused on restoring the centerpiece of the garden, a large marble fountain purchased by the Cummers during a 1930 tour of Italy, the same trip that had inspired the creation of this garden. The new fountain was cast by Marble Studio Stagettti in Pietrasanta, Italy, using old photos, drawings, and molds of the original. In time, the historic garden's beds were

replanted using horticultural species that replicated as nearly as possible those in the original plans.

As the restoration of the Shipman garden progressed, our exciting discoveries gradually stimulated the rejuvenation of the entire museum grounds. Subsequent research revealed that in 1903, Ninah Cummer had commissioned the Chicago-based landscape architect Ossian Cole Simonds to lay out a landscape plan for their newly built home, decades before Shipman's work there. Further developments occurred in 1910 with the creation of the Wisteria Garden (now known as the English Garden), designed by the prominent Philadelphia nurserymen Thomas Meehan & Sons. Charles Beveridge, the foremost authority on Frederick Law Olmsted, visited the Cummer and confirmed that the family had hired Olmsted Brothers during two separate years, 1922 and 1931, for improvements to yet another part of the grounds.

By then landscape restoration fever had taken hold, and the staff's attention turned to the task of unifying the disparate garden areas into a cohesive museum campus. This work was carried out over several years with assistance from the distinguished Belgian landscape architect François Goffinet. As a result of these restorations, the landscape of the Cummer Museum



Italian Garden, estate of Arthur and Ninah Cummer, Jacksonville, Fla. Courtesy Cummer Museum of Art & Gardens.



Fountain, Italian Garden, Cummer Museum of Art & Gardens. Photograph by Mick Hales.



View to St. Johns River, Italian Garden. Photograph by Judith B. Tankard.

of Art & Gardens again bears the imprint of some of the country's finest landscape architects, leading to a listing on the National Register of Historic Places in 2010. You might say that the groundbreaking book published by LALH in 1996 served as the catalyst for the preservation of all these important early twentieth-century gardens.

Carolyn Marsh Lindsay is a landscape designer and former chair of the American Horticultural Society.

For more on Ellen Shipman's garden at the Cummer Museum, see *Ellen Shipman and the American Garden* by Judith B. Tankard (UGA Press/LALH, forthcoming 2018). The revised edition of the 1996 classic features a new design with a full-color introduction covering many recent discoveries, an updated client list, and a list of gardens open to the public.

Rescuing Val Verde

DERRIK EICHELBERGER

There are few gardens I have known as captivating as Val Verde. At once understated and theatrical, natural and supernatural, organized yet unpredictable, the landscape acts as a bridge between man and nature, between the old world and the new. From my first visit to the garden in the early 1990s, I was immediately under its spell, and, more than fifteen years later, the history of the place began to reveal the source of this landscape's power.

Several years ago, I was commissioned by the current owners of Val Verde to restore the deteriorated gardens designed by the landscape architect Lockwood de Forest Jr. and Wright Ludington beginning in the late 1920s. The estate and its grounds had been subdivided in the 1940s, and my challenge was to reestablish the connections between the original house and outbuildings and the gardens. My clients were living in the "Water Tower House," which had once been part of the estate and served as Ludington's sculpture gallery.

Before putting pencil to paper, I embarked on rigorous research—including interviews and a day in the de Forest archive at the University of California, Berkeley (these papers are now at UC Santa Barbara). During this phase of the project, I discovered Robin Karson's *A Genius for Place: American Landscapes of the*

Country Place Era. The book became a cornerstone of my research, helping me to understand Val Verde as it had developed over the years and to recognize where the original designs had been modified or had disappeared altogether.

Guided by Karson's chapter on the history of Val Verde, I was able to rejoin the two properties by removing fencing, altering the driveways, and reconnecting the peristyle gate at the Val Verde motor court to the "What-not" folly at the Water Tower House with a new brick path. The ficus hedging along the fountain rill was replanted with low boxwood and Italian cypress as originally designed. The swimming pool became the reflecting pool it had been when Ludington owned the property.

Archival photographs from the book were essential references in replanting exotic tropical plants along the circular walkway connected to the enclosed garden west of the water garden terrace. At each end of the Koi Pond, I recreated gardens reminiscent of the original "Maze Gardens" using laurel and olive trees instead of black acacia. The garden on the south side of the Koi Pond became a gateway to the estate's extensive trail system and lower acreage.

My work at Val Verde spanned four years and in-



Rill connecting Water Tower House pool with main residence, Val Verde, Montecito, Calif. Photograph by Derrik Eichelberger.



South reflecting pool with Aphrodite, Val Verde. Photograph by Roy Flamm. Courtesy Lockwood de Forest Papers, UC Santa Barbara.

volved continuous commitment from the owners to improve both properties, reconnect them physically, and revive the spiritual aspect of the garden that Wright Ludington and Lockwood de Forest had imagined together. *A Genius for Place* provided exactly what the title suggests, both insight into the genius of the landscape's designers and a nuanced understanding of the sense of place that is Val Verde.

Derrick Eichelberger, ASLA, a founding principal of Arcadia Studio, specializes in the restoration of historic Southern California landscapes.



ABOVE: View to house and south pool today. BELOW: Moreton Bay fig tree in Tropical Garden, Val Verde. Photographs by Derrick Eichelberger.





Southern Authors and Their Home Places: The Eudora Welty Garden and Rowan Oak

MICHAEL JEFCOAT

When I joined the board of the Library of American Landscape History sixteen years ago, I fully expected to learn much. What my wife, Evelyn, and I never expected was to be inspired by LALH to aid two important landscapes in our home state, Mississippi. They are the garden of Eudora Welty's home in Jackson and the landscape surrounding William Faulkner's home in Oxford, Rowan Oak. Not only did LALH inspire us to bring these landscapes back to health but it also guided us in many ways with these restorations.

As a Mississippian, I first read Welty, then Faulkner. Both writers' work immersed me in an often familiar yet often strange land about which they were profoundly knowledgeable. They also instilled in me and, subsequently, Evelyn a deep appreciation of the natural world of Mississippi. We believe that both writers created great literature. However, we also believe that their work would not have been so uniquely great and unmistakably "theirs" without their intense personal responsiveness to their natural environments. Nature and "the land" are vitally important themes in their works. In them, there is a wondrous sense of place—from an entire landscape to a single leaf. Welty without her garden? Faulkner without his "woods"? Unimaginable.

When Eudora Welty bequeathed her house and garden to the state of Mississippi, she said, "Please do not make them into something they were not." With the inexhaustible help of Susan Haltom, who talked extensively to Welty about her garden, we were able



ABOVE: Eudora Welty in her garden. Courtesy Eudora Welty LLC.
OPPOSITE: Garden, Eudora Welty House, Jackson, Miss. Photograph by Langdon Clay.



Rowan Oak, Oxford, Miss. Photograph by Ed Croom.

to restore it to what it was during the prime of Welty's life there. Our first project was the replacement of the trellises which had defined the original garden spaces but had vanished by Welty's death in 2001. We also rebuilt the vanished one-room "clubhouse" at the back of the garden which completes the design. In every aspect, we were guided by Welty's mother's original and very specific garden designs and plant lists and Welty's own photography of the garden over years. Our LALH experiences made us realize the paramount importance of these resources.

With Faulkner's "place," we are again mindful that the restoration must not make it what it was "not." Having learned from LALH the importance of original sources in restoration, we were unbelievably fortunate to have years of rich documentation by the botanist and photographer Ed Croom. We again started with the reconstruction of a defining feature, a simple gazebo, and continued with the excavation of the Sunken Garden,

untouched since Faulkner's death in 1962. Next will be the reconstruction of the beautiful grape arbor behind the house—each feature helping to return the property to its original design.

Michael Jefcoat, past president and emeritus director of LALH, gardens with his wife, Evelyn Jefcoat, and is a collector of books, fine prints, and furniture.

For more information on Eudora Welty's garden, see "Place in Fiction" by Eudora Welty and *One Writer's Garden: Eudora Welty's Home Place* by Susan Haltom and Jane Roy Brown; on William Faulkner's Rowan Oak, see *The Land of Rowan Oak: An Exploration of Faulkner's Natural World* by Ed Croom.

Jensen's Masterpiece on Lake St. Clair

KATHLEEN STISO MULLINS

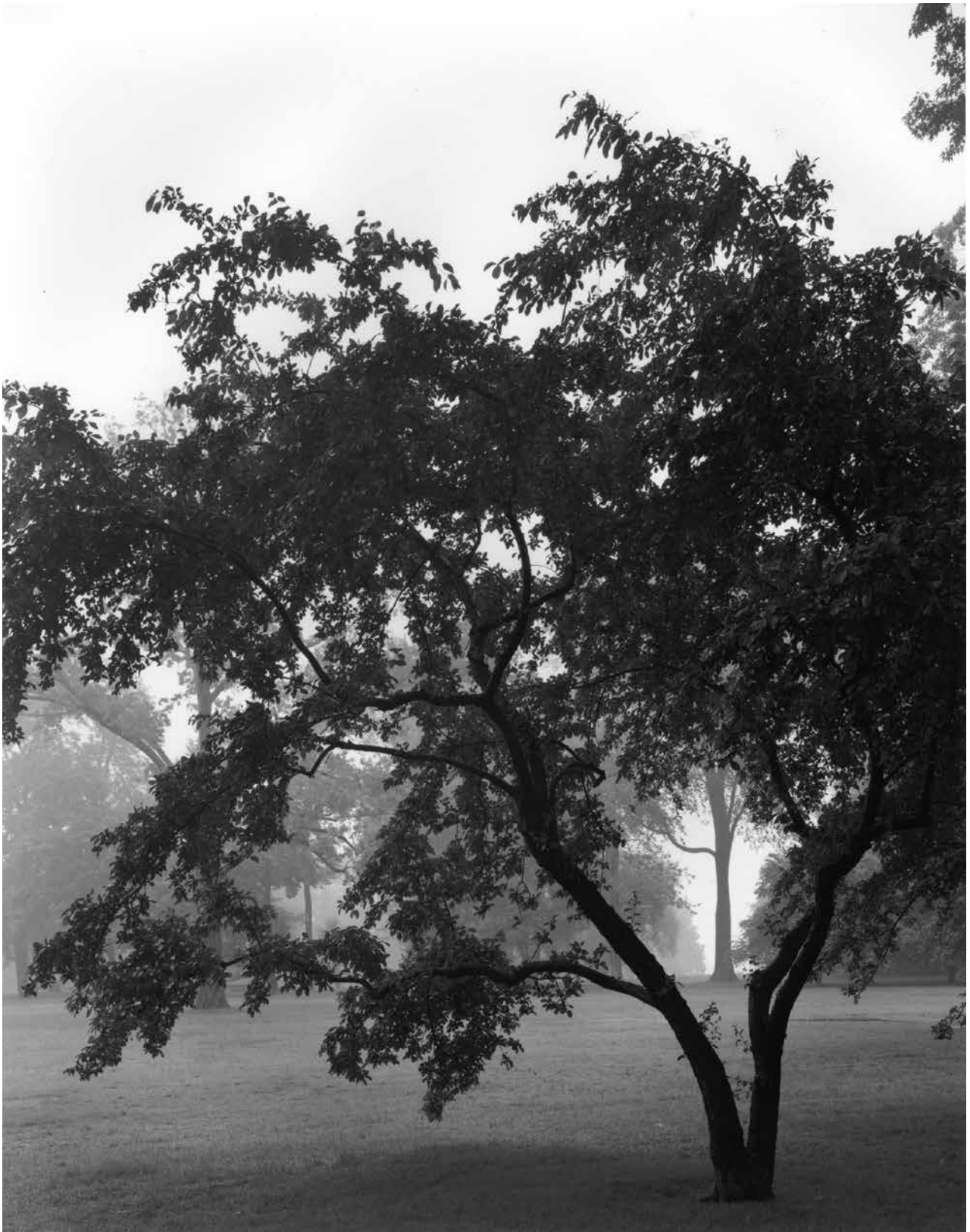
On November 1, 2016, the Edsel & Eleanor Ford House received notification from the U.S. Department of the Interior that the Grosse Pointe Shores estate had been awarded National Historic Landmark status. Remarkably, the date coincided with the Fords' one hundredth wedding anniversary. Edsel and Eleanor could not have received a more exciting gift than having their beloved home at Gaukler Pointe recognized as a site of national importance, worthy of this prestigious designation.

Research to support the nomination, spearheaded by University of Michigan professor Robert E. Grese and Ford House staff, stretched over several years. This exhaustive process benefited from two outstanding publications from the Library of American Landscape History: *The Native Landscape Reader*, edited by Grese, and *A Genius for Place: American Landscapes of the Country Place Era* by Robin Karson. The latter offered invaluable perspective on the Jens Jensen-designed landscape in the context of the first four decades of twentieth-century landscape design in America—analysis that proved persuasive in the nomination process. The essays in *The Native Landscape Reader* also proved invaluable, not only for the purposes of the nomination but also for the development of

public programming at Ford House and our sister site, the Henry Ford Estate in Dearborn.

The Albert Kahn-designed buildings of Ford House are historically significant examples of Tudor Revival architecture, but it is the Jensen-designed landscape that brings national significance to the estate. The Jensen landscape, which has been described as a “partnership” between Jensen, Kahn, and the Fords, is considered to be one of the “finest intact examples of a landscape that embodies the principals, theories, practices, and aesthetics of Jensen’s design work.” The nomination focused on the quality of Jensen’s design while acknowledging the role of the Kahn-designed structures in “helping to define the landscape and the composition of the Country Place estate.”

It is this unique partnership of Jensen, Kahn, and Ford that makes the Ford House landscape remarkable. As Karson noted in *A Genius for Place*, “The story of this landscape—Jensen’s largest and arguably his finest work—is closely intertwined with Edsel’s own strong aesthetic and, to some degree, the modern changes in American culture that were occurring in the wake of Henry’s automobiles.” Karson further comments: “That Jensen’s work for Edsel and Eleanor Ford achieved the harmonious balance it did—



Crabapple at edge of the Great Meadow, 1996. Photograph by Carol Betsch.



Edsel & Eleanor Ford House, Grosse Pointe Shores, Mich. Photograph courtesy Ford House.

between a focused response to nature and the taste of one very modern man—speaks to the strength of Jensen’s talent and his sensitivity to the genius loci.”

Ford House and the Henry Ford Estate are both National Historic Landmarks that together provide a fascinating picture of Jensen and his role in the Country Place era. The Henry Ford Estate, which received its designation in 1966, represents Jensen’s midcareer (1913–1920) design phase, while Ford House represents his later, mature design expression. Both sites figure importantly among a small number of Jensen’s estates that retain significant aspects of their original design and are open to the public. The National Historic Landmark designation is important on so many levels—not least

because it will guide future stewards in their quests to maintain these remarkable places to the highest standards of integrity and authenticity.

Kathleen Stiso Mullins, Ph.D., is president and CEO of the Historic Ford Estates.

For more on Jensen, see Robert E. Grese’s *Jens Jensen: Maker of Natural Parks and Gardens*.

Designing the Spelman Seminary Grounds

ARTHUR J. CLEMENT

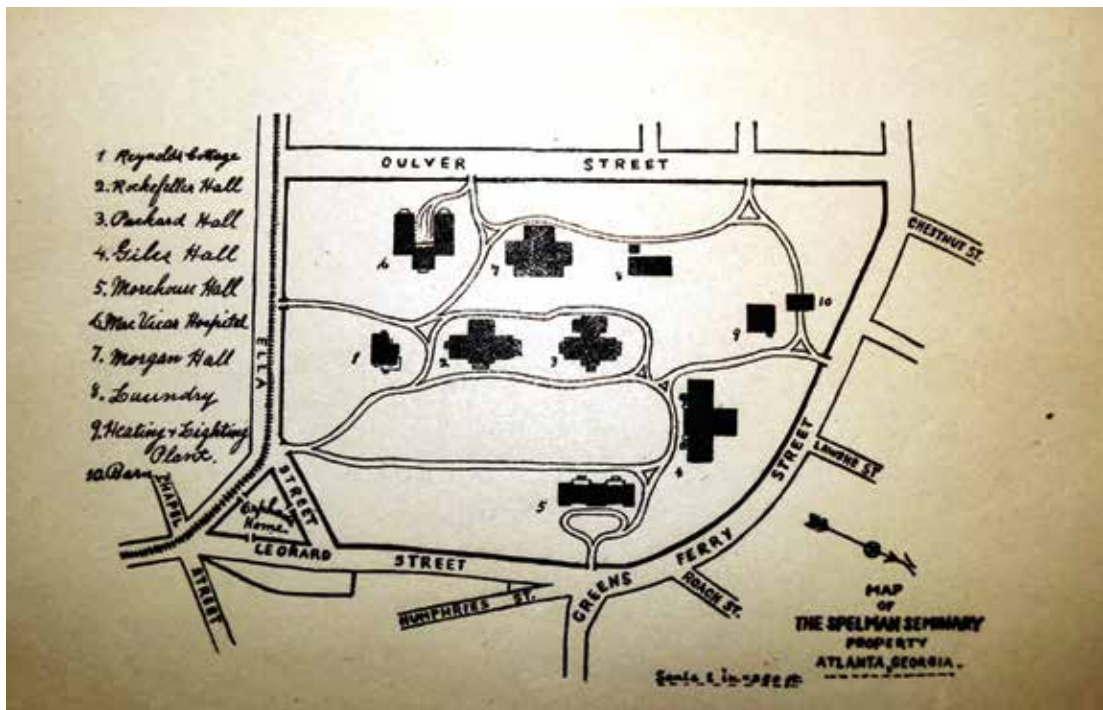
In researching the history of Spelman College, I came across references to Manning Brothers, a landscape architecture firm that played a significant role in shaping the grounds of the college, southwest of Atlanta. Eager to find out more about the landscape and its designers, I contacted the Library of American Landscape History and learned about the Warren H. Manning Research Project. The staff was immediately interested in the Spelman commission, a project known only as #359 on Manning's client list. After our conversation, I visited the Spelman Archives and discovered extensive correspondence between Warren Manning's firm and Harriet Giles, president of Spelman Seminary, documenting their unique collaboration in the design of the campus. The letters between Giles and Warren Manning and J. Woodward Manning (Warren's partner at the time) offer insight into the histories of both Spelman College and the design firm during these early years.

Giles and her former teacher and mentor, Sophia B. Packard, moved to Georgia from Boston, and founded the Atlanta Baptist Female Seminary in the basement of

the Friendship Baptist Church on April 11, 1881. With limited financial support from the Women's American Baptist Home Missionary Society and other church groups, the two women taught for more than a year in the crowded basement, attracting more and more African American women students. Taking notice of the founders' success, the Society made a down payment in late 1881 on nine acres in the "James Place" subdivision as a permanent site for the seminary. James Place was the former site of McPherson Barracks, a U.S. government military post, closed in 1881.

Packard and Giles occupied the existing wooden structures on the former military post in early 1883. They soon began a letter writing appeal to pay off the mortgage on their property. John D. and Laura Spelman Rockefeller, who had previously contributed to the seminary through their American Baptist connections, visited Atlanta in 1884 and were impressed by what they saw. The Rockefellers paid off the mortgage and became the seminary's major benefactor. The name of the school was changed to Spelman Seminary to honor Laura Spelman and her parents, longtime antislav-

OPPOSITE: Spelman Seminary grounds, c. 1883; Spelman Seminary map, c. 1904; students gardening, c. 1900. Courtesy Spelman College Archives.



ery activists in Ohio. By the 1890s, the seminary had built three red brick buildings but was still using five wood frame structures. The bleakness of the landscape was magnified by the raw terrain and unpaved streets. Giles continued to request additional support from the Rockefellers, who sparked a major expansion and transformation of the campus grounds in 1900 with a gift of \$100,000.

In 1902, J. Woodward Manning wrote a letter to Giles introducing Manning Brothers and offering its services. The letter touted the Boston-based landscape firm's experience at Tuskegee Institute and Princeton University in its pitch to "improve" Spelman's new campus. Manning's timing was perfect—Giles was in the midst of a campaign to expand and beautify the college grounds. With grading finished, she wrote, "now we wish to set out trees and shrubs, and are at a loss how to proceed, as it seems to us that there should be a plan before us for this to which we may gradually move." Rockefeller had continued his support by donating con-

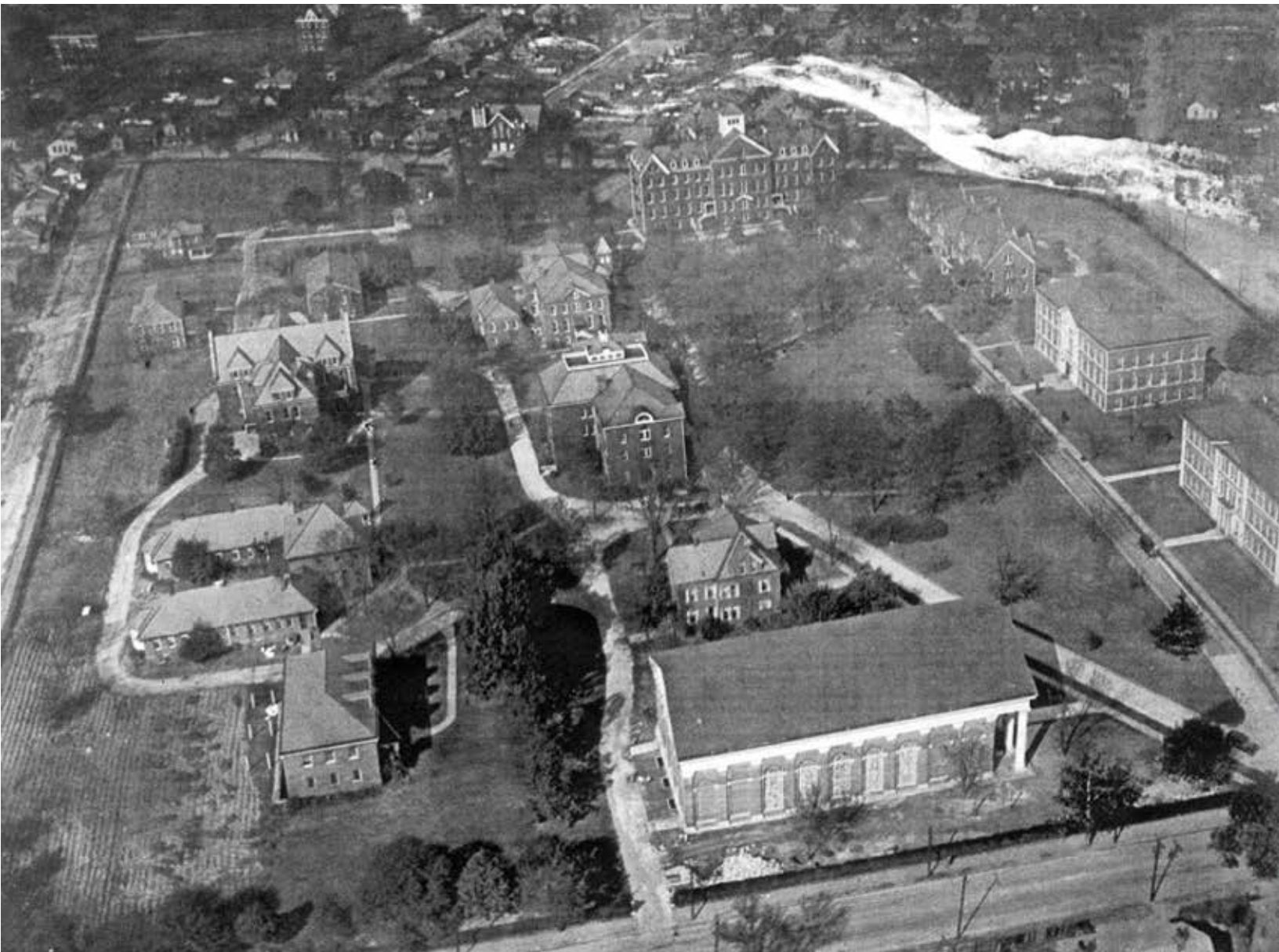
siderable funds for plantings, "but nothing that we may use for forming our plan of setting them out." One of the teachers at the seminary suggested "employing professional skill."¹

When Warren Manning visited Spelman Seminary in early March 1902, the twenty-acre grounds had seven red brick buildings. The wooden structures and old Leonard Street had been demolished, the site regraded to eliminate open ravines, and underground lines installed to capture run-off. An iron fence and gate constructed on Ella Street provided a new entry to the campus. Existing plantings included flower beds, roses, and vines growing on the brick facades, as well as cork elms, evergreens, sweet gums, and magnolias, but a general landscape plan was still needed to guide the seminary's new plantings.²

During their correspondence, J. Woodward Manning and Harriet Giles discussed many aspects of the landscape plan, including the use of native plants. Giles requested "one specimen each of a number of shrubs



Students in the Historic Oval on Spelman Founder's Day, 1930. OPPOSITE: Exercises in the Oval, Founder's Day, 1951; aerial view of Historic Oval, 1926. Courtesy Spelman College Archives.





Processional, Founder's Day, 1967. Courtesy Spelman College Archives.



Aerial view of Spelman College campus, 2016. Courtesy J and D Images.

that are native to this region, such as the Halesia, a native to the Eastern United States” and asked if this addition would “interfere with the general design.” The younger Manning thoroughly approved, and suggested creating “an arboretum of these shrubs and trees that are native to your region.” He added, “We will be glad to introduce this into the general design.” Practical aspects were also considered. Giles expressed the concern of Mr. Tucker, her superintendent of grounds, who worried that “shrubbery near the buildings may serve as a hiding place for evil minded persons.” Manning assured her that this had been considered, noting that “the thorny character of the greater part of this planting has been introduced largely to prevent this.”³

None of the firm’s plans or drawings have come to light, but the Mannings’ vision for the landscape appears to have been supported by Giles, who proved to be an astute, demanding, and well-informed client. In one letter, she suggested removing cape jessamine from the plant list, noting that the species was more suitable in places “a little further south, or a little lower in altitude.” And, although “much pleased with the recommendations,” she was hesitant to plant “until the fall or another spring,” she wrote, “as the ground cannot be prepared in some places soon enough.”⁴

The long-awaited landscape plan arrived on February 18, 1903—and Giles graciously noted that it came “as promised and in season,” in time for the trustees’ winter meeting to be held five days later. She embraced the “essential elements of the design” and promised to “carry them out as far as practicable.” An order was placed with Fruitland Nurseries in Augusta, and she anticipated “much work this spring toward carrying out the plan.”⁵

The cover of the *Spelman Messenger*’s February 1904 issue featured a map of the campus, the first record of the property following the improvements suggested in the Manning Brothers’ plan. Buildings line an oval space that emerges as the focal point of the landscape. The seminary soon began using this central green in new

ways, for gardening and exercise, and students walked the encircling roadway to chapel services every morning. Over the next four decades, additional brick buildings were constructed around the loop road, their entrances fronting on the green. In 1923, the seminary was re-

named Spelman College, and as time passed, memorials and other markers of important events in the life of the institution were located on the green. Now known as the Historic Oval, the green today is partially covered with a tree canopy of live oaks, red oaks, elms, and conifers lining the roadway. Harriet Giles, in collaboration with Manning Brothers, erased all traces

Warren Manning’s firm received commissions for design and planning work at dozens of college and university campuses throughout the country over the course of his long practice. The new LALH volume *Warren H. Manning, Landscape Architect and Environmental Planner* (University of Georgia Press in association with LALH) features essays on several examples, including Greensboro (N.C.) Normal and Industrial College; Massachusetts Agricultural College, Amherst; University of Virginia, Charlottesville; Lake Forest (Ill.) University; and Cornell University, Ithaca, N.Y. The information in the new book will undoubtedly lead to additional discoveries in Manning’s campus work.

of the military outpost, transforming “James Place” into a world apart from urban Atlanta. Spelman’s historic core is now a part of the Atlanta University Center Historic District, placed on the National Register of Historic Places in 1976.⁶

Arthur J. Clement, AIA, senior project manager for Silverman Construction Program Management, Inc., is writing a book on Georgia’s historically black colleges and universities for University of Georgia Press.

1. J. Woodward Manning to Harriet E. Giles, Spelman Seminary, February 4, 1902, and HG to Manning Brothers, February 6 and 26, 1902. Manning’s client list includes project #1446, completed for Princeton University in 1925, but there is no mention of earlier work on the campus.
2. *Spelman Messenger*, May 1898.
3. HG to Manning Brothers, March 26, 1902; WJM to HG, March 31, 1902.
4. HG to Manning Brothers, March 26, 1902. She was likely referring to *Gardenia jasminoides*, a native to South China in use at this time.
5. Correspondence between JWM and HG, February 18 and 26, March 2 and 13, 1903.
6. National Register of Historic Places Inventory—Nomination Form, Atlanta University Center District, January 21, 1976, p. 6, item 8.

The Garden as Space Sculpture

DEAN CARDASIS

James Rose (1913–1991) designed hundreds of little-known, contemplative gardens over the course of a turbulent fifty-year career. “Space sculptures,” he called them in the 1950s, by which he meant, “Not sculpture in the ordinary sense of an object to be viewed. But sculpture that is large enough and perforated enough to walk through. And open enough to present no barrier to movement, and broken enough to guide the experience which is essentially a communion with the sky.”¹

In an interview with Michael Van Valkenburgh more than twenty-five years later, Rose reiterated the spiritual purpose of his gardens, along with the necessity of designing space to achieve that purpose. “My gardens are intended to help my clients with their own self-discovery,” Rose explained. “A garden is the gateless gate of Zen Buddhism. A garden owner cannot really enter this garden unless he has this understanding. But the way you organize and define space can help people enter the gateless gate.”²

Rose remained true to his design philosophy throughout his career and, like many artists, quickly developed an original, identifiable approach. He manipulated flexible, asymmetrical, continuous-though-interrupted, obtuse-angled spatial experiences to reveal the essence of individual sites and provoke, or at least set the stage for, a

spiritual epiphany, no matter where, when, or for whom they were made. Like Van Gogh’s short, choppy brush strokes or Hemingway’s stripped-down sentence structure, Rose’s angular interlocking space-forms reflect intrinsic aspects of his design philosophy and methodology as they help to bring into focus an authentic portrait of this landscape architect. One of his early designs illustrates distinctive aspects of Rose’s work and provides a glimpse into his complex, creative personality.

In 1959, Mary Keith Averett, together with her architect and friend Rozier Dedwylder, began designing a new home for her family in Columbus, Georgia. Their site was a choice hilltop lot characterized by moderate-to-steep slopes and longleaf and loblolly pine as well as water oak, southern red oak, and sweetgum. Averett asked Dedwylder if he had any books on landscape design, and among those he provided was Rose’s recently published *Creative Gardens*. As she recalled years later, “I just stayed awake all night looking at Jim’s first book. I called to see if he would recommend anyone in the area and he said he would come himself.”³

By the time Rose arrived, a symmetrical, two-story Colonial house had already been designed. Preconceived building forms were anathema to Rose, as they contradicted the organic, landscape-based approach he

had championed from his first *Pencil Points* articles in the 1930s. On the site with Averett, Rose produced a pair of scissors and proceeded to cut up the architectural plans, creating a new preliminary design for an integrated house and garden that could respond to the site's topography, vegetation, and views. "I had been told a steep lot such as mine could produce an outstanding house," she remembered, "but didn't have a clue how that would happen until Jim."⁴

Rose's new conception integrated house and garden by redefining the ground plane as a series of discretely conjoined shallow terraces, with the outdoor "levels" set at the grades of existing significant trees so the trees could be saved and, together with the surrounding forest, incorporated into a unified spatial experience of the landscape. "Inner spaces communicate with outer," he later described the result. "The link is the levels, handled rhythmically, fluidly, with no separation. Seen from the



Averett plan, 2014. Drawn by Shanshan Yu. Courtesy James Rose Center.



Entry courtyard, 1962. All photographs by William Barksdale. Courtesy Sidney and Rebecca Yarbrough.



View from guest room, south, 1962.



Living room, lanai, and landscape, 1962.

house the levels flow into a pool platform in the woods. From the pool, the inner recesses of the house communicate in a different way through the same handling of levels. Outside, a series of levels brings the viewer into a network of spaces—architectural, natural, divided and connected—varying in size, proportion, direction, purpose and materials, but always a thing of which the viewer is inevitably a part.”⁵

Rose created his angular garden levels with recycled railroad ties. Frugality was in his DNA and his inclination to use scraps for art jibed with his modern sensibility. Since his return from the war, Rose had scavenged the suburban landscape for discarded materials he could

reuse in his gardens. The most significant item he found was the railroad tie, which had been a consistent material in his space sculptures for over a decade by the time he designed the Averett site. Here, as in previous projects, when assembled into walls and steps, the modular, lineal aspect of the tie enabled Rose to improvise flexible forms that could easily engage existing site features as well as structure experience within an open, modern, segmented, spatial geometry.

Many of the Averett garden’s levels are surfaced with Rose’s “special mix” asphalt, a permeable recipe he contrived for easily maintainable, walkable surfaces that could be perforated by existing trees while allowing



Mary Keith Averett on master suite terrace, 1962.

air and water to penetrate to roots. Such creative use of discarded, everyday materials had given Rose a reputation for having the “common touch,” even as the spaces defined by these materials contributed to a distinctively uncommon garden experience in a developing 1950s American suburb.

As Rose described the Averett design, his tie-and-asphalt levels helped connect the sheltered space within the house to a “pool platform in the woods” and to other garden spaces. Rose purposefully twisted his obtuse-angled pool within an irregular space to yield places for sitting and lounging. A long, splayed U-shaped bench and the edge of the forest define one of the pool platform’s complex sides; the tree-perforated, tie-and-asphalt levels, along with the house walls and roof gables, define the other. The sky above the space is reflected in the pool, suggesting a glade. A grid of exposed aggregate concrete, linking this space to the architecture and other areas immediately adjacent to the house, interlocks with the obtuse-angled pool. A single cotoneaster punctuates the nexus of land and water. The same pebbles in the concrete here are used throughout the rest of the garden as surfaces of other spaces that are, as he put it, “always a thing of which the viewer is inevitably a part.” In Mary Keith Averett, Rose had found a client who could appreciate the creativity of his approach. Reflecting on the design in 2005, she said, “It’s a work of art that I’m proud to have been associated with.”⁶

In 1974, the Averetts sold their home to Sidney and Rebecca Yarbrough. The Yarbroughs have appreciated the spirit of their home and have been its faithful stewards ever since, maintaining it sensitively for more than forty years. The residence and garden still serve as a prime example of Rose’s distinctive design ap-

proach, although, as with all private homes, its future is uncertain.

For practical as well as philosophical reasons, Rose turned to different materials as time went on. Railroad ties became less readily available, and in some later space sculptures he used landscape timbers instead. His permeable asphalt and gridded, exposed-aggregate concrete surfaces were often replaced by mosaics of large, irregular bluestone slabs with cobbles from the sites and white pea stone passageways. These changes may have been inspired by Rose’s keen appreciation of Japanese gardens.

Despite the new materials, Rose’s continuous-though-broken space sculptures reveal how he engaged and emphasized existing features and qualities of the site, and how he managed to inspire a sense of being part of something larger than one’s self. As Rose put it in *Creative Gardens*, his approach in making space sculptures “could be nothing more than an academic exercise if it were done without further purpose. But there is a further purpose and that is to create a frame of reference which will make our perception of nature more acute. The whole purpose is nothing more than this; and this is an infinity.”⁷

Dean Cardasis, FASLA, is director of the James Rose Center for Landscape Architectural Research and Design and author of *James Rose* (LALH, 2016).

1. James C. Rose, *Creative Gardens* (New York: Reinhold, 1958), 22.
2. Rose quoted in Michael Van Valkenburgh, *Built Landscapes: Gardens in the Northeast* (Brattleboro, Vt.: Brattleboro Museum and Art Center, 1984), 43.
3. Mary Keith Averett in discussion with the landscape historian James Cothran and the new owners on the occasion of a visit to her former home in fall 2005. MSS 989, James R. Cothran Papers, James G. Kenan Research Center, Atlanta History Center, Atlanta, Georgia.
4. Ibid.
5. Marc Snow [James Rose], *Modern American Gardens—Designed by James Rose* (New York: Reinhold, 1967), 132–33.
6. Averett-Cothran discussion.
7. Rose, *Creative Gardens*, 22.

For more on Rose, see *James Rose* by Dean Cardasis (UGA Press/LALH), a biography that explores the built work and writings of Rose, whose designs were based on iconoclastic environmental and philosophical principles.

Why History Matters

ETHAN CARR, CAROL GROVE, AND KEITH N. MORGAN

We invited three LALH authors to come together to address a series of questions about the study of history—a topic of central importance to our publishing program. Their responses were thought-provoking, and in some cases, surprising . . .

Robin Karson: When did you first realize that historical research and writing would be central to your life?

Ethan Carr: I realized it as an undergraduate majoring in art history—but landscape became my particular interest when I started working for the Central Park Conservancy and then the NYC parks department in the 1980s. I was fortunate to meet and work with influential figures in the field, including Betsy Rogers, Charlie Beveridge, Reuben Rainey, Joe Disponzio, and Joe Brennan, when they were all doing research on New York parks. Park Commissioner Henry Stern had a particular interest in history at that time and established the position of “park historian” at the Arsenal, which I filled. During my two years there, we published a timeline of NYC Park History and organized several exhibitions on the region’s New Deal–era parks. Henry and Betsy, in particular, were mentors for a generation of young employees interested in landscape history.

Keith Morgan: While still in junior high school, I began to realize that buildings and landscape were powerful influences in my life. I took over the planning of family vacations to see as much of the country as possible. We always visited national parks and historic sites in whatever region was chosen for the summer. Although I was a history/art history double major in college, I came to understand the possibility of landscape history as a field for intellectual study only in graduate school at the Winterthur Museum Program in Early American Culture. There George Tatum introduced me to the study of gardens and landscapes as powerful statements of personal identity and national culture. Both my master’s thesis on the landscape gardening of Philadelphia’s John Notman under Tatum and my dissertation on Charles A. Platt written for Bill Jordy at Brown focused as much on landscape architecture as on buildings.

Carol Grove: I’ve been drawn to art since high school, and like Keith and Ethan, I studied art history in college. In graduate school at the University of Missouri, my mentor was the architectural historian Osmund Overby. A colleague and friend of Bill Jordy, “Ozzie” also had a keen awareness of the interface of buildings

and place. He allowed me to write my dissertation on Tower Grove Park in St. Louis, although the subject, what we now acknowledge as landscape history, was outside the norm at the time. Later research at the Missouri Botanical Garden archives gave me access to thousands of documents, drawings, and photographs which, when woven together, became the story of that institution and its founder, the amateur botanist and gardener Henry Shaw. When I discovered Shaw's handwritten account book recording twenty years (1859–1879) of plant purchases from around the globe, with his comments on the habits of each specimen, I was hooked.

RK: Can you remember impressions of specific landscapes that stirred your imagination and your emotions, perhaps even going back to childhood?

KM: Three landscapes exerted powerful influences on my early career as a landscape historian—two private gardens and a cemetery. As a master's candidate in the Early American Culture Program of the University of Delaware, I spent two years studying at Winterthur, experiencing that extraordinary landscape throughout the year. The Winterthur gardens introduced me to the American country house movement as a major phase of the history of landscape architecture. Similarly, while completing the research and writing of my dissertation as a junior fellow in the Garden Library at Dumbarton Oaks, I began to understand what Beatrix Farrand had achieved for Mildred and Robert Woods Bliss at their Georgetown residence and garden in Washington. In contrast, the more public landscape of John Notman's Laurel Hill Cemetery in Philadelphia captured my imagination by encapsulating the role corporate memorialization played in early-to-mid-nineteenth-century cities.

CG: When I was very young, Midwest towns were home: Iowa City, where I mostly remember snow and ice, and Lawrence, where I walked the wooded hillside called Marvin Grove at the University of Kansas. As teens we took liberating trips to the country, to the cool, mossy cave called Devil's Icebox and to the bluffs along the Missouri River. And I remember being awestruck by a very different kind of place, the cliff dwellings of the Pueblo people of Mesa Verde in Colorado. These landscapes were the context for my life

and were stark contrasts to the red soil and kudzu of Birmingham, Alabama, where I was born. Later in life, I came to learn about and know formal designed spaces—garden rooms of clipped boxwood in Charleston, eclectic Victorian beds recreated at the Missouri Botanical Garden, and New York City's Paley Park, the most sophisticated pocket park in the world. Perhaps it is the juxtaposition of the natural and the designed that is most powerful.

EC: Central Park stirred my imagination, although that only occurred when I started working there as a young adult. For the first time, I realized that the experience of landscape beauty was not limited to far-away places and rural countryside but could be close at hand and powerfully affecting, even in the middle of the large city where I had grown up. That realization made me understand Central Park as a powerful and original work of art. The greatest work of art in New York was not in the museum—the museum was in it.

My interest in New York City parks eventually led me to study state and national parks, which reinforced my understanding of the art of park making as one of the great cultural achievements of American society. I also came to believe, through personal experience, that the aesthetic appreciation of landscape scenery was not only deeply affecting but also of universal value (as Olmsted asserted) to all people. However the value and benefits of such experiences are measured, they are available to all, regardless of background, making landscape design unique among the fine arts.

RK: All three of you have written award-winning books on American landscapes for LALH. Can you say what motivated you during this process, which in each case required years of effort and dedication? Not so much external circumstances, but internally, what motivations kept you going?

CG: One of my mentors told me to always stay “intellectually hungry,” and to aspire to that is motivating. The bottom line is that I love research. There is a joy in reading documents, hunting for information, studying images, and then processing it all, and in the end being able to tell the history of a place and the people who made it. I sometimes imagine the person I'm writing about peering over my shoulder, which motivates me to do them justice. Knowing that certain subjects deserve



From *Community by Design* by Keith N. Morgan, Elizabeth Hope Cushing, and Roger G. Reed. Olmsted Elm, South Lawn and West Slope, Fairsted, Brookline, Mass. Photograph by Jack E. Boucher. Library of Congress, Prints and Photographs Division, Historic American Buildings Survey.

to be written about, and that readers deserve to know about them, prompts me to keep going. And observations and comments from others along the way help tremendously because sometimes you can be too close to your subject to see the obvious. Time also motivates. My dream is to get locked in an archive overnight. I could get so much done.

EC: Books of the type that LALH sponsors and publishes are the result of years—in some cases many years—of research into a landscape or other subject in landscape history. Motivation to see the project

through necessarily comes from numerous sources, including colleagues, funders, and editorial advisers. But in the end there has to be a deep personal commitment to the subject and a strong belief that the work will make a difference in how places are seen, understood, and maintained in the future. I think we all recognize that important and universal values associated with landscapes are the subject of our publications. Public parks, for example, result from complex altruistic and economic interactions, but are also among the most affecting works of fine art produced by American society. Documenting such a complicated history requires

considerable and lengthy effort if the significance of these landscapes is to be fully appreciated in context. More than just motivation, there needs to be some sense of a mission to see these books to completion: a belief that the hours of research and writing will contribute to the better management and interpretation of some of our most significant places.

KM: Unlike most scholars in the humanities, I have always seen a value in collaboration, so I have actively

sought out partners for several of my projects and have learned much from the interchange of ideas, approaches, and information. My most recent book for LALH, *Community by Design: The Olmsted Firm and the Development of Brookline, Massachusetts*, was unusual for me in that the project emerged from an invitation from the National Park Service. I was intrigued by the idea of assessing the impact of the Olmsted office in its suburban home and discovered how deeply the firm informed one of the iconic American suburbs. Trying



From *Henry Shaw's Victorian Landscapes* by Carol Grove. The pond and ruins in early morning, Tower Grove Park. Photograph by Carol Betsch.



From *Mission 66: Modernism and the National Park Dilemma* by Ethan Carr. View from Olmsted Point, Tioga Road, Yosemite Valley. Photograph by Ethan Carr.

not only to nail down the details but also to assess what made Brookline both distinctive and unique became an exciting puzzle.

RK: Why study, write about, and publish exhaustive books on the history of landscape design? What do you hope will be achieved?

EC: Designed landscapes often require exhaustive treatment because they are such complex cultural expressions. Recognizing their significance and multiple

meanings often depends on establishing cultural and environmental contexts. The same could be said of other branches of art history, but there are important differences. Landscapes are part of their surrounding social and natural environments in ways that other works of art only are to lesser degrees. Landscapes are usually, in fact, consubstantial, in the sense they are works of art made of the same materials as their subjects: the world around them. Landscapes often have a larger social utility—significant public uses and purposes—even if they are not public landscapes. Context-

tualization, in the study of landscapes, is perhaps more essential than for any other art form. But often the relevant contexts are not well known, or at least not well studied and published. Landscape history requires an exhaustive approach, in other words, because not that much landscape history has been written. Connections to formal precedents or historical ideas that might merely be cited in other disciplines can sometimes need a fuller explanation.

I hope landscape historians will take advantage of the unique opportunities to write new and useful histories, which will help conserve significant places so that they can continue to inspire future historians (not to mention everyone else). I think landscape historians must share with art historians, generally, an assertion of the intrinsic value of works of art as works of art: the idea that individuals and societies benefit from the conservation and renewed understandings of great works of art of the past. One thing that makes a work of art great is an endless potential for reinterpretation. No art form demonstrates this potential more than designed landscapes.

KM: Manipulating the natural environment represents the largest scale of human intervention and cultural expression, yet the designed landscape and the cultural landscape have only become central components of the study of American society in recent decades. Although I was trained as an architectural historian and spent most of my career teaching the history of buildings, I have always been attracted to landscape topics in my research and writing. I have enjoyed playing a small part in making the landscape a legitimate form of cultural discourse. Landscape history is still a young discipline and has borrowed wisely from complementary approaches, including environmental history and material culture studies, while arguing for the preservation of significant landscapes. It has been exciting to watch a new generation of landscape historians emerge, challenging the ideas and approaches of the moment.

CG: My thoughts are similar to Keith's . . . For many years I have told students, and other interested individuals, that "there is no file for landscape." Most often evidence of the subject is buried among letters and documents, visible only as the background of a family photograph. Most researchers experience having to fol-

low the thread in what is often a circuitous route, at times finding information in the least likely sources, in order to flesh out the full picture of a place. The process is not fast, nor for the faint-of-heart, but the end result adds to the relatively new field of landscape history and deserves to be shared with the public. There is no better way to present such subject matter than in a format worthy of it: a well-designed book, filled a variety of images, that can be read and reread.

When we study landscapes we hone our ability to really "see" and understand. We sharpen our critical thinking skills and our eye becomes more discerning. As Ethan points out, landscapes, like art, have intrinsic value and people benefit from engagement with them. In the nineteenth century, landscape advocates believed that learning botany helped educate and improve society as a whole; this kind of thinking still applies today. Landscape is a compelling aspect of history. In order to go forward, we must know the past.

Ethan Carr, FASLA, professor of landscape architecture at the University of Massachusetts Amherst, is the author of *Mission 66: Modernism and the National Park Dilemma* (LALH, 2008) and editor of the LALH series *Designing the American Park*.

Carol Grove, adjunct assistant professor of art history and archaeology at the University of Missouri, is the author of *Henry Shaw's Victorian Landscapes* (LALH, 2005) and a history of the landscape architecture firm Hare & Hare (forthcoming LALH).

Keith N. Morgan, professor emeritus of American and European architecture at Boston University, wrote the introduction to *Charles Eliot, Landscape Architect* (LALH, 1999) and is coauthor of *Community by Design* (LALH, 2013).

NEW

Warren H. Manning, Landscape Architect and Environmental Planner

EDITED BY ROBIN KARSON, JANE ROY
BROWN, AND SARAH ALLABACK

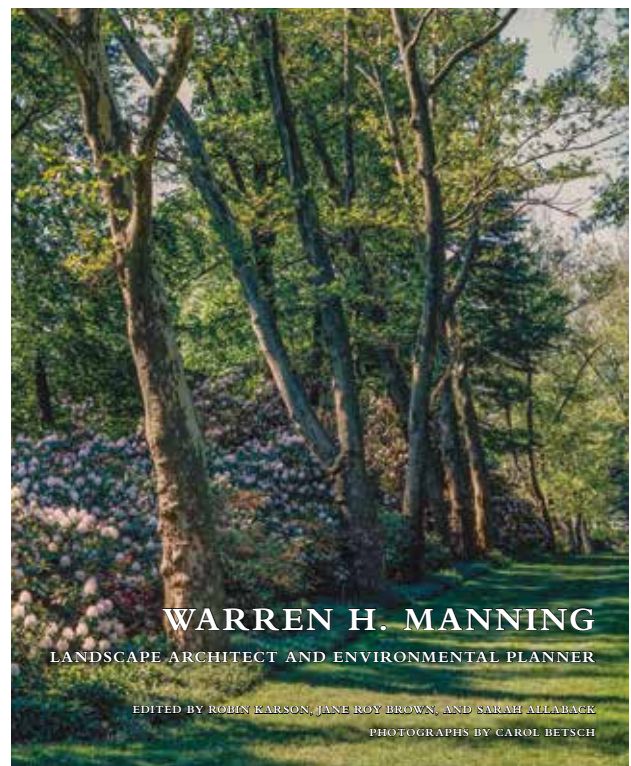
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CAROL BETSCH

*A volume in the series Critical Perspectives in the
History of Environmental Design*

University of Georgia Press in association with LALH
A Bruce and Georgia McEver Fund for the Arts and
Environment Publication

Warren H. Manning's (1860–1938) national practice comprised more than 1,600 landscape design and planning projects throughout North America, 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 an environmental perspective, conceptualizing projects as components of larger regional and, in some cases, national systems, 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.

“Manning has always been something of a cipher in landscape architectural history, and this book does a good job in clearing away some of the murkiness that has existed around him and his career. The overview essay, in particular, provides new insights into Manning's life, personality, and motivations; it also sheds light on the nature of ‘office practice’ in the profession's early years, as Manning moves from junior designer at the Olmsted firm to sole practitioner.”

—Heidi Hohmann, ASLA, Iowa State University

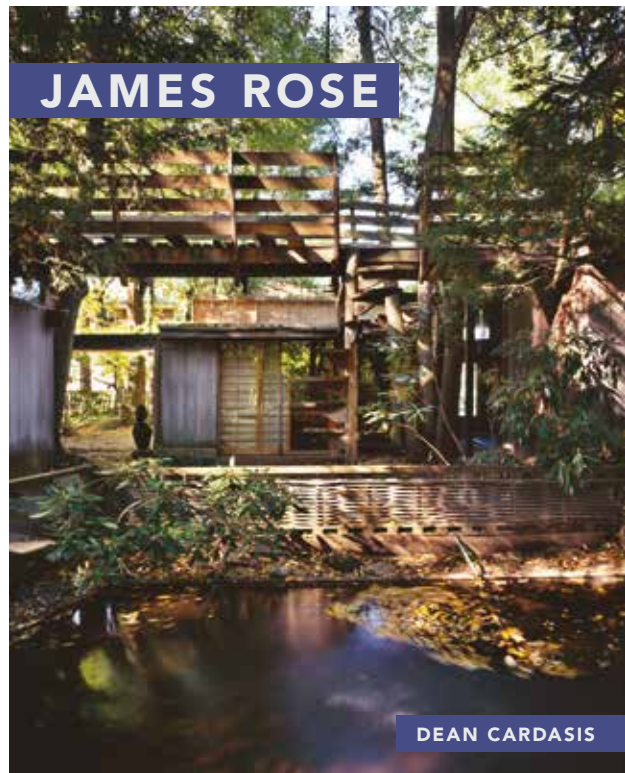
NEW

James Rose

DEAN CARDASIS

*A volume in the series Masters of Modern
Landscape Design*

University of Georgia Press in association with LALH
A Bruce and Georgia McEver Fund for the Arts and
Environment Publication



James Rose, the first biography of this important landscape architect, explores the work of one of the most radical figures in the history of midcentury modernist American landscape design. An artist who explored his profession with words and built works, Rose fearlessly critiqued the developing patterns of land use he witnessed during a period of rapid suburban development. The alternatives he offered in his designs for hundreds of gardens were based on innovative and iconoclastic environmental and philosophic principles, some of which have become mainstream today.

A classmate of Garrett Eckbo and Dan Kiley at Harvard, Rose was expelled in 1937 for refusing to design landscapes in the Beaux-Arts method. In 1940, the year he before he received his first commission, Rose also published the last of his influential articles for *Architectural Record*, a series of essays written with Eckbo and Kiley that would become a manifesto for developing a modernist landscape architecture. Over the next four decades, Rose articulated his philosophy in four major books: *Creative Gardens* (1958), *Gardens Make Me Laugh* (1965), *Modern American Gardens* (1967), and *The Heavenly Environment* (1987). His

writings foreshadowed many principles since embraced by the profession, including the concept of sustainability and the wisdom of accommodating growth and change.

James Rose includes new scholarship on many important works, including the Dickenson Garden in Pasadena and the Averett House in Columbus, Georgia, as well as unpublished correspondence. In letters to his mother, Rose reveals a tenderness toward nature and faith in spiritual harmony that belies his reputation as an alienated social critic. Throughout his career Rose refined his conservation ethic, seeing recycled materials and waste reduction as opportunities to create landscapes for contemplation, self-discovery, and pleasure. At a time when issues of economy and environmentalism are even more pressing, Rose's writings and projects are both relevant and revelatory.

"This is the book that the history of a half century of American landscape architecture is missing. We all owe a great debt to Cardasis for his decades-long work to protect and extend the legacy of James Rose."

—Patrick Condon, ASLA, University of
British Columbia

FORTHCOMING

Lawrence Halprin

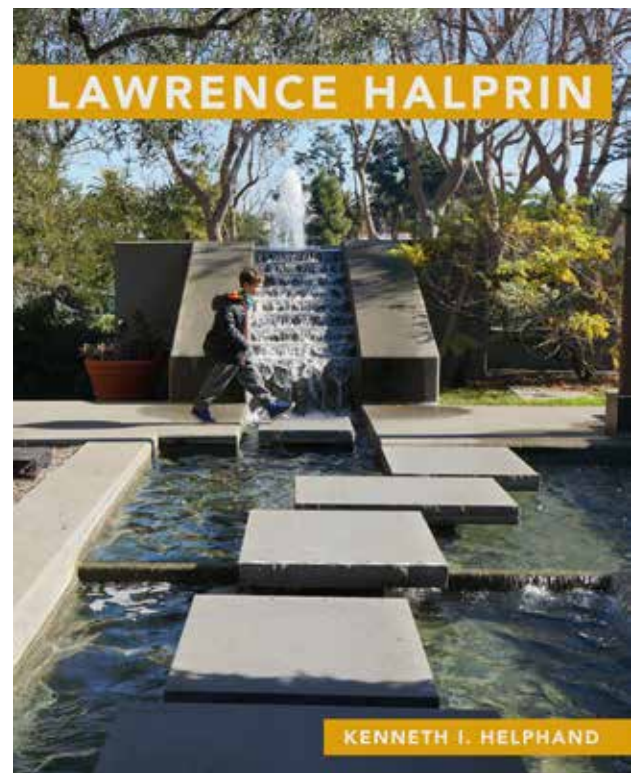
KENNETH I. HELPHAND

*A volume in the series Masters of Modern
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Fall 2017



During a career spanning six decades, Lawrence Halprin (1916–2009) became one of the most prolific and outspoken landscape architects of his generation. He took on challenging new project types, developing a multidisciplinary practice that experimented with adaptive reuse and ecological design in relation to shopping malls, the freeway, and urban renewal. In his lifelong effort to improve the American landscape, Halprin celebrated the creative process as a form of social activism.

A native New Yorker, Halprin earned degrees from Cornell and the University of Wisconsin before completing his design degree at Harvard. In 1945, he joined Thomas Church's firm, where he collaborated on the iconic Donnell Garden. Halprin opened his own San Francisco office in 1949. Halprin's firm initially focused on residential commissions in the Bay Area, completing close to three hundred in its inaugural decade. By the 1960s, the firm had gained recognition for significant urban renewal projects such as Ghirardelli Square in San Francisco (1962–68), Nicollet Mall in Minneapolis (1962–67), and Freeway Park in Seattle (1970–74). Halprin used his conception

of a Sierra stream as the catalyst for the Portland Open Space Sequence, a series of parks featuring great fountains that linked housing and civic space in the inner city.

A charismatic speaker and passionate artist, Halprin designed landscapes that reflected the democratic and participatory ethic characteristic of his era. He communicated his ideas as well in lectures, books, exhibits, and performances, and he consulted on important urban commissions throughout the country. Along with his contemporary Ian McHarg, Halprin was his generation's great proselytizer for landscape architecture as environmental design. Throughout his long career, he strived to develop poetic and symbolic landscapes that, in his words, could "articulate a culture's most spiritual values."

"*Lawrence Halprin* will be enormously useful to teachers and students of landscape architecture around the world, as well as attractive to professional landscape architects, architects, urban designers, and the educated public."

—Laurie Olin, FASLA, founding partner of OLIN

FORTHCOMING

Ellen Shipman and the American Garden

JUDITH B. TANKARD

University of Georgia Press in association with LALH
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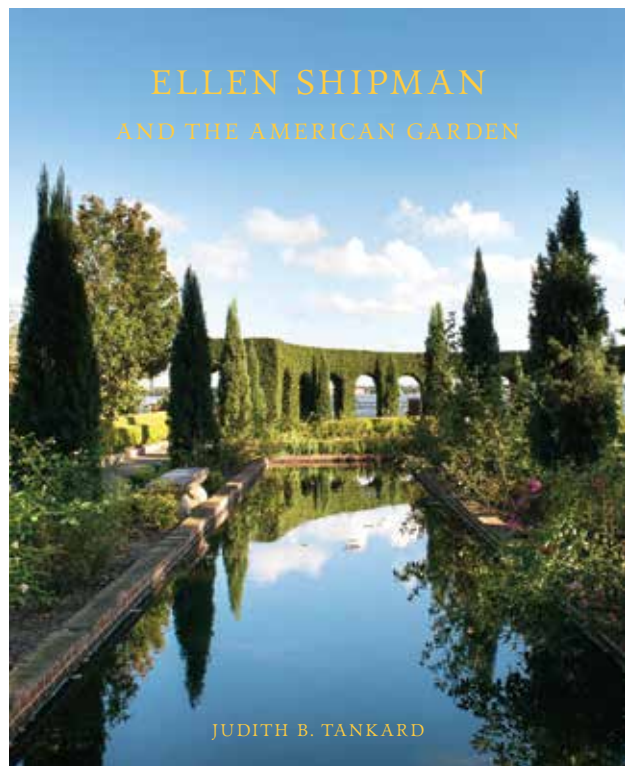
A revised edition of the LALH classic

Spring 2018

The Gardens of Ellen Biddle Shipman, published in 1996, introduced a generation of garden lovers to Ellen Shipman (1869–1950), a Philadelphian who discovered her remarkable talent for landscape design in the artists' colony in Cornish, New Hampshire. Beginning her career as a hands-on gardener, Shipman received drafting instruction from Charles A. Platt. In time, she was collaborating with Platt, Warren H. Manning, and other landscape architects, who incorporated her sumptuous flower borders into their estate layouts.

The scope of Shipman's practice and garden-making grew as she set up her professional office in New Hampshire. In the early 1920s she moved to New York City, where she attracted clients throughout the United States, eventually recording more than 650 commissions. Judith B. Tankard's award-winning book was the first to present Shipman's achievements and in doing so illuminated a neglected topic: women and American landscape architecture.

In response to the popularity of Tankard's book and



its increasing scarcity, LALH is publishing an updated edition that covers several gardens designed by Shipman that were discovered as a result of the original edition—among them, the Italian Garden at the Cummer Museum of Art & Gardens (Jacksonville, Fla.) and Tranquillity Farm (Middlebury, Conn.). The revised edition also features a new full-color introduction and an expansive new design.

PRAISE FOR THE FIRST EDITION:

“It is a handsome book, valuable not only to historians and garden designers, but also to every garden maker. The details and explanations offered by Tankard reveal much of the garden designer's art.”

—George Waters, *Pacific Horticulture*

“Fascinating, historic, poignant.”

—Maxine Kumin, *The New York Times*

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DONOR PROFILE

Price and Margaret Zimmermann had most, if not all, of Robin Karson's books in their library when Price happened to be staying with friends in Amherst and decided to visit the Library of American Landscape history, which turned out to be not a library but a publisher. His delight at meeting the author of so many books he and Margaret admired was the beginning of a continuing relationship with LALH and its important work. For their winter home in North Carolina, the Zimmermanns have built a house and formal garden in the Italian Renaissance style, according to the ideas of the Florentine architect Leon Battista Alberti, with the addition of an extensive natural garden in the surrounding bosco. Along with their neighbors, they have donated a permanent conservation easement to the Catawba Lands Conservancy, helping to preserve a significant landscape for future generations.



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REFLECTIONS ON THE TWENTY-FIFTH ANNIVERSARY OF LALH

The arc of LALH's publishing efforts has grown constantly upwards. . . . In this vein, it's important to acknowledge the wider reach of the Library of American Landscape History, with serial books, periodicals, and symposia aimed at a wider shared knowledge of the forces that shaped the designed American landscape. This is LALH's legacy—a connective, persuasive coalition that stretches across the United States, bringing together leaders with diverse backgrounds and a common, driving commitment to knowledge in the field.

—Gary Hilderbrand, FASLA, FAAR

The publishing of *Fletcher Steele* in 1989 and the establishment of LALH in 1992 parallel the development of the cultural landscape movement in the profession. The research, the books, and the films of LALH have contributed to the understanding of the evolution of many cultural landscape resources and their preservation.

—George W. Curry, FASLA

As founder and executive director of LALH, and through her own research and writing, Robin Karson has committed the past 25 years to raising the awareness of the landscape architecture profession and some of its lesser-known practitioners. To date, she has overseen the publishing of 35 books, numerous exhibitions, and 5 films. . . . This collective body of work has had a profound impact on our understanding of North America's richly varied landscape heritage.

—Robert Page, FASLA

Robin Karson is committed to safeguarding our profession's historical heritage and has contributed in large measure to our profession's body of knowledge of its beginnings in America and the legacy of the profession through the years. Her understanding, vision, leadership, and stewardship have contributed greatly to the profession.

—Marion Pressley, FASLA, RLA

For the past 25 years, Karson's leadership at LALH has provided a rare opportunity for scholars to share their knowledge of landscape architecture history with a broader community. . . . Throughout these years, LALH has engaged directors and advisers from across a broad swath of landscape architecture academics, professionals, and seasoned scholars. The result is a rich and diverse library of published resources that celebrate landscape architecture with a much-needed critical eye. LALH has greatly expanded knowledge about landscape architecture in our society.

—Robert Z. Melnick, FASLA

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