

VIEW



VIEW from the Director's Office

Dear Friends of LALH,

This year's *VIEW* reflects our recent sharpening focus on California, from the Bay Area to San Diego. We open with an article by JC Miller about Robert Royston's final project, the Harris garden in Palm Springs, which he worked on personally and continues to develop with the owners. A forthcoming LALH book on Royston by Miller and Reuben M. Rainey, the fourth volume in our Masters of Modern Landscape Design series, will be released early next year at Modernism Week in Palm Springs. Both article and book feature new photographs by the stellar landscape photographer Millicent Harvey.

Next up, Kenneth I. Helphand explores Lawrence Halprin's extraordinary drawings and their role in his design process. "I find that I think most effectively graphically," Halprin explained, and Helphand's look at Halprin's prolific notebook sketches and drawings vividly illuminates the creative symbiosis that led to the built works. The California theme continues with an introduction to Paul Thiene, the German-born landscape architect who supervised the landscape development of the 1915 Panama-California Exposition in San Diego and went on to establish a thriving practice in the Southland. Next, the renowned architect Marc Appleton writes about his own Santa Barbara garden, Villa Corbeau, inspired—as were so many of Thiene's designs—by Italy. The influence of Italy was also major in the career of Lockwood de Forest Jr. Here, Ann de Forest remembers her grandparents and their Santa Barbara home as the family archives, recently donated by LALH, are moved to the Architecture & Design Collections at UC Santa Barbara.

LALH associate director Jonathan D. Lippincott profiles Jack Dangermond, founder of Environmental Systems Research Institute and recipient of the LALH Legacy Award. Lippincott traces the origins and profound impact of the GIS software Dangermond pioneered and celebrates the gift to The Nature Conservancy of the Jack and Laura Dangermond Preserve, a 24,000-acre parcel of land on the California coast north of Santa Barbara, the largest single charitable donation ever received by the organization. In this issue of *VIEW* we also honor the 2019 LALH Preservation Hero, Melissa McGrain, of Pittsford, New York, for her passionate, deeply informed stewardship of the garden designed by Fletcher Steele for Richard and Nancy Turner, c. 1965. And we remember Nancy R. Turner, founding president of LALH, who died in October 2018.

VIEW concludes with "Roundtable," a feature that brings together practitioners, historians, and educators to discuss topics related to landscape design, preservation, and culture. In this issue, LALH vice president Ethan Carr asks three leading practitioners to discuss how (or whether) history is an important aspect of the design process, and what that means to them individually.

We are grateful for all you do to help LALH publish foundational scholarship. Thank you for helping us achieve all that we have! Please join us going forward as we continue to illuminate and protect the American landscape. Your donations make our work possible.



Robin Karson
Executive Director



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Robin Karson, Hon. ASLA, Executive
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Carol Betsch, Managing Editor

Neil Brigham, Office Manager

Mary Bellino, Consulting Editor

Library of American Landscape History

P.O. Box 1323

Amherst, Massachusetts 01004-1323

VIEW is published annually.

Edited by Robin Karson

Designed by Jonathan D. Lippincott

ISSN 1550-5545

Circulation 3,000

2019, issue number 19

Visit us at lalh.org.



Front cover: Hefferlin house pool garden; photograph by Millicent Harvey. Page 79 and inside back cover: Jack and Laura Dangermond Preserve; courtesy The Nature Conservancy. Back cover: Hefferlin house entry; photograph by Brent R. Harris.

VIEW

THE MAGAZINE OF THE
LIBRARY OF AMERICAN LANDSCAPE HISTORY

FEATURED BOOKS

Royston in Palm Springs 2

JC MILLER

Larry Halprin: Drawing to Think 10

KENNETH I. HELPHAND

PRACTICE

**Building a Mediterranean Paradise: Paul Thiene in
Southern California 19**

NANCY CAROL CARTER

Villa Corbeau: A Santa Barbara Garden 26

MARC APPLETON

**Preserving a Grandfather's Legacy: The Lockwood and
Elizabeth Kellam de Forest Archives at UCSB 36**

ANN DE FOREST

THE LEGACY AWARD

Jack Dangermond 46

JONATHAN D. LIPPINCOTT

PRESERVATION HERO

Melissa McGrain 50

ROBIN KARSON

Remembering Nancy Turner 60

ROBIN KARSON

ROUNDTABLE

History in Design 64

GARY HILDERBRAND, MIA LEHRER, AND THOMAS WOLTZ

LALH BOOKS

New 72

Forthcoming 74

Backlist 75

Acknowledgments 76

Who We Are 77

Why Your Support Matters 79



Royston in Palm Springs

JC MILLER

In 2007, the landscape architect Robert Royston (1918–2008) began work on what was to be his final design project, a residential landscape for Brent Harris and Lisa Meulbroek in Palm Springs, California. The garden is located on a one-acre site that slopes gently from south to north, with two architecturally significant modern homes on the property. The house on the northern end, designed by Welton Becket & Associates, was built in 1957. The larger home (known as the Hefferlin house in recognition of the couple who commissioned and built it in 1961), located on the southern end, was designed by the prominent San Diego architect Richard George Wheeler (1917–1990), with later additions by the architect Albert Frey (1903–1998). Both homes were completely renovated by the Harrises, guided by Brad Dunning. The Becket house was restored to an original footprint, opening the interior to the gardens.

Over the course of his long and influential career, Royston was involved with thousands of projects ranging in size and complexity from regional land-use master plans encompassing hundreds of square miles to planter boxes that would sit comfortably on a small patio. The

Harris garden is remarkable among them because it is both forward-thinking and retrospective. During the design development phase of the project, roughly January 2007 through the summer of 2008, when declining health prohibited him from travel, Royston and I met weekly to review progress of the design. In his distinctive approach to the Harris project, Royston applied a modernist design vocabulary and Cubist spatial concepts to the suburban California garden.



Royston began his professional life while still a student in the landscape architecture program at the University of California, Berkeley. On the recommendation of one of his professors, he joined the office of the renowned landscape architect Thomas Church in 1937. Working on Saturdays and during summer breaks, Royston became familiar with the tools of his profession during a period of unprecedented change. By the late 1940s, post-war prosperity, advances in technology, and a surge in population had led to the development of new building types demanding new landscapes, as well as a modern

Hefferlin house entry. Photograph by Millicent Harvey.

design methodology appropriate to the times. Returning from military service in World War II, Royston left the Church office to join the next generation of modernist practitioners.

In his partnership with Garrett Eckbo and Edward Williams, Royston produced some of his most outstanding residential work—plans that illustrate his skill in manipulating space as well as his attention to subtle detail. In the first years of the partnership, roughly 80 percent of the new firm’s commissions were gardens—“fun projects,” in Royston’s words, that allowed him to develop relationships with clients who were willing to experiment with new ideas. Inspired by modern art, Royston put the dramatic arcs, asymmetrical grids, and amoeba-like forms characteristic of the modernist style to practical use as he created engaging, functional spaces for outdoor living. His gardens were carefully choreographed to fit his clients’ lifestyles, but he also strove for a sense of timelessness in his designs.

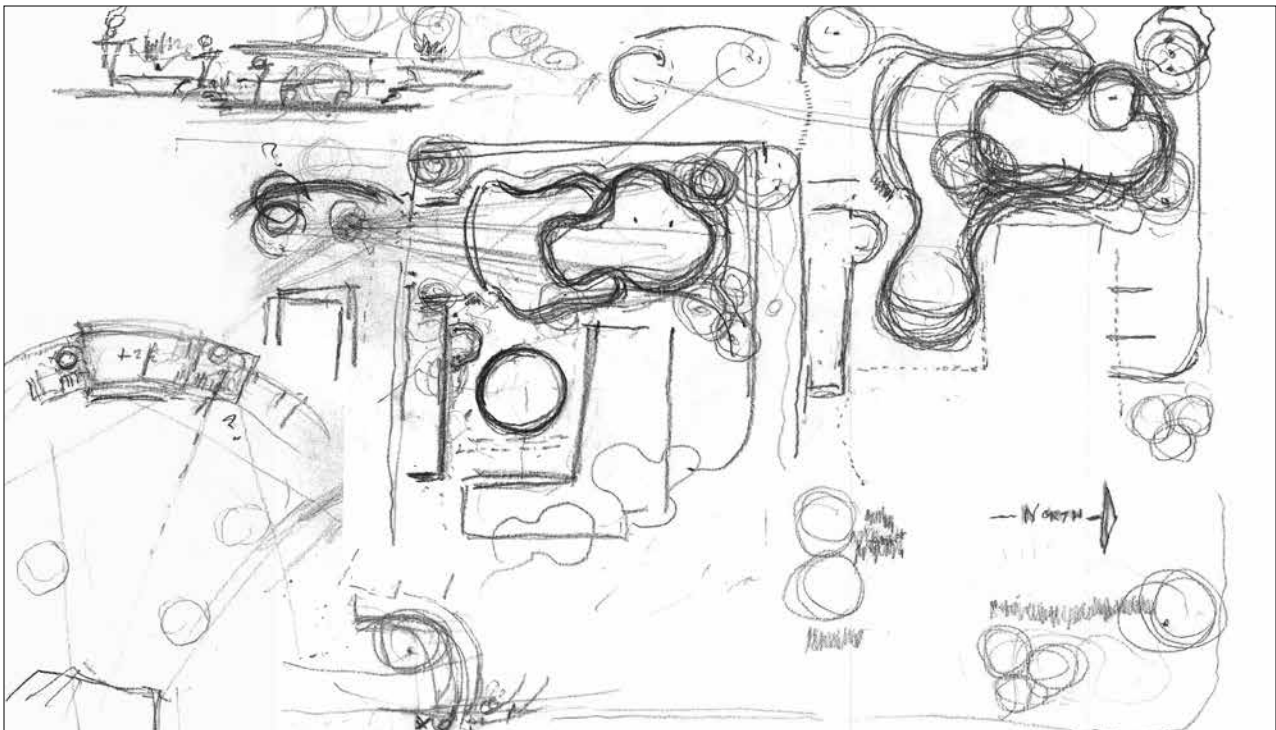
In 1958, Royston, Eckbo & Williams parted amicably, and Royston launched his own firm, building on the collaborative, interdisciplinary model developed with his first partners. The successor firm, Royston, Hanamoto & Mayes, quickly acquired important residential and civic commissions. The firm’s expansion into public work was particularly meaningful for Royston, who saw

his park designs (he called them “public gardens”) as the natural evolution of his residential work and important contributions to the larger framework of the urban and suburban environment. The firm he established continues today as RHAA Landscape Architects.

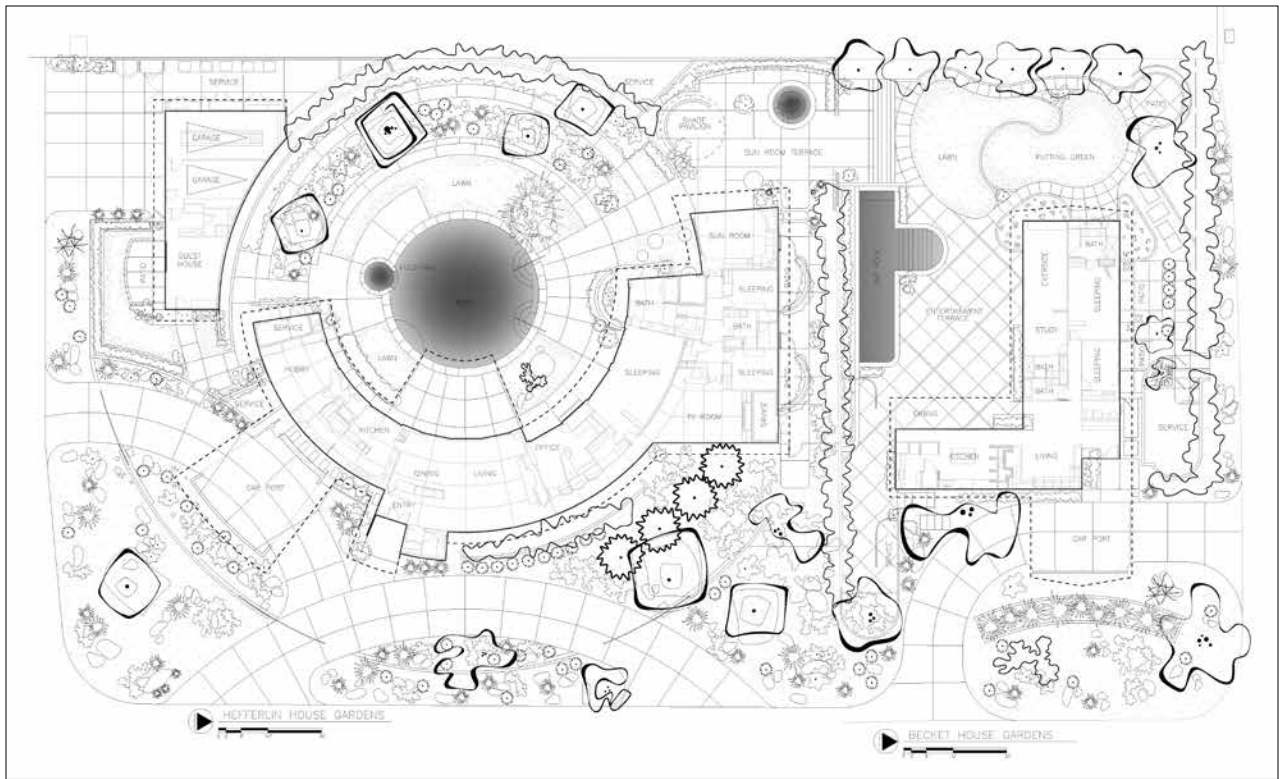


Royston initiated work on the Harris garden with a site visit. Standing at the edge of the property on a sunny May afternoon, he conceptualized several large zones that would define the garden. Observing that it was common in the neighborhood to enclose gardens with block walls, metal picket fences, and tall hedges, Royston suggested a more gracious arrangement of walls and hedges for the Harris site, since “we don’t want it to look like a fortress.” This boundary established an area of transition from the public street to the privacy of the home. To accomplish Royston’s vision for “authentic desert,” more than two hundred tons of stone closely matching local geology would eventually be placed at the perimeter of the property and populated with regionally native plants.

Royston addressed the various garden spaces associated with the homes on the property as a single design, even though each space has a distinct character that responds to the adjacent architecture. In addition to the



Sketch of the Harris gardens. Collection of JC Miller.



Plan of the Hefferlin and Becket house gardens. Collection of JC Miller.



Model of the Hefferlin house pool garden. Photograph by Jennifer Loring.



Hefferlin house garden. Photograph by Brent R. Harris.

perimeter landscape at the street frontages, the suite of gardens includes controlled entry spaces in front of each house with driveways through the carports, small private patios adjacent to bedrooms, and expansive pool decks and lawns for private enjoyment in the protected back gardens. The central zone (Royston called it the “oasis”) comprises protected spaces at the back and sides of the homes; swimming pools, a spa, and patios for alfresco dining and sunbathing were to be located here, enlivened by a broad plant palette and close-cropped lawns.

The largest of the private spaces in the oasis zone of the Hefferlin house is circular, centered on a large

swimming pool defined by the radial floor plan of the circular house. “Those angles,” he observed, “control the view out from each of these rooms. They direct the eye to the center.” When discussing his plan for this area of the Harris garden, Royston pointed to a painting by Wassily Kandinsky, *Several Circles*, as his inspiration for the design. He added additional circular forms: a fountain with a waterfall to enliven the surface of the pool, curbed planting areas, low garden tables, and planters in an asymmetrical arrangement. He also proposed large circular floats for the pool, which he called “lily pads,” to add movement to the composition, although these were not included in the finished garden.



Hefferlin house, interior view to pool; Becket guesthouse garden. Photographs by Brent R. Harris.

Robert Royston (LALH, forthcoming 2020) by Reuben M. Rainey and JC Miller, traces the career of the Bay Area landscape architect whose environmental awareness and perceptive humanism shaped visionary designs for public spaces.

A concrete block wall to screen the back of the garage had been built as part of the building remodel. For further spatial definition of the pool garden, Royston added a curved bench that completed the circular space around the pool. A curving walkway leads to a raised lawn and bench, creating a quiet and more intimately scaled place to sit and look down into the garden. Three tall Mexican fan palms were relocated from another part of the property to provide a soaring vertical counterpoint to the flat planes of turf, concrete paving, and water.

The terrace adjacent to the Hefferlin house sunroom acts as a transition between the two properties. Royston took advantage of the Albert Frey–designed addition to create a strong and direct connection to the garden and furnished it with a garden pavilion (relocated from the pool garden), an in-ground spa, and circular garden tables and planters set close to the ground for dramatic effect. From there, visitors can move south into the Hefferlin pool garden, north to the Becket garden, or east to private patios located adjacent to bedrooms in the Frey addition. Anticipating the need to separate the gardens at times, Royston designed a rolling gate that matches the height of the adjacent block wall.

Royston believed strongly that every garden should in some way be “a gift to the street,” and the plantings along the street frontage of both houses are such gifts. He directed that where possible, existing mature plants should be retained and pruned to reveal their sculptural qualities. He specified that foliage should be gray or muted green and that flower color be limited to yellow and white—colors, in his view, appropriate to his idea of “authentic desert.” For the back garden at the Becket house, Royston arranged vertical picket screens to shield the outdoor shower and a utility area from view. He also employed a semicircular screen to define and enclose a seating area. Beyond their utilitarian functions, these

compositions generate a series of complex spaces on the edges of the back garden.

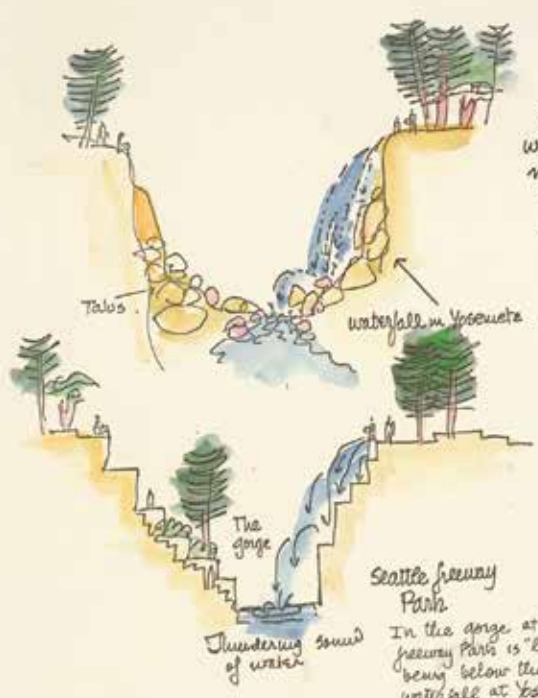
Royston spent considerable time working out the size and shape of the lawn panels and insisted that the concrete score pattern for the large terrace be rotated at a 45-degree angle to the house. In pursuit of a strong ground plane pattern, he also suggested that the paving be two-toned. This was in the end changed to a subtler color variation achieved by sandblasting pavement surfaces.

In the adjoining gardens, Royston created a half dozen intimate areas. Three of these small garden retreats are found at the Becket house—the small screen-enclosed seating area on the northwest corner of the back garden and the private patios located on the north side of the home. In the Hefferlin house garden, small walled patios are sited outside the sliding doors of the bedrooms on the north side of the house. The garden pavilion on the sunroom terrace provides a retreat comfortable for a small group, and a bench set at the back of the garden is suitable for a single person.

Using tools developed over a lifetime of practice, Robert Royston conceived a remarkable series of modern spaces for the Harris garden. During the weekly design meetings, he sometimes commented on the declining state of his health. “I’ve only got two things going on right now,” he joked, “appointments with doctors and this garden.” If he felt that this might be his last project, Royston, ever the optimist, never mentioned it. But on some level he seemed to understand where this design fit in the grand scheme of his work. Revealing a direct and purposeful reaching back to solutions conceived decades earlier, the Harris garden also reflects a deft adaptation of these ideas to the personalities of the clients and the specifics of the site, and, in this sense, remains timeless.

JC Miller is a partner at Vallier Design Associates in Point Richmond, California, and director of the Landscape Architecture Certificate Program at UC Berkeley Extension. He worked for more than a decade in the Royston office and, as a principal, assisted Royston in the design and execution of his final projects.





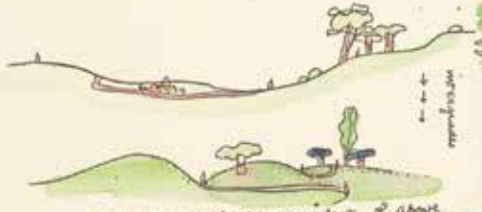
The experiential equivalent of walking in nature through a forest trail on a side hill is captured in its essence on the Greek island of Santorini along the cliff's edge in a man-made way.



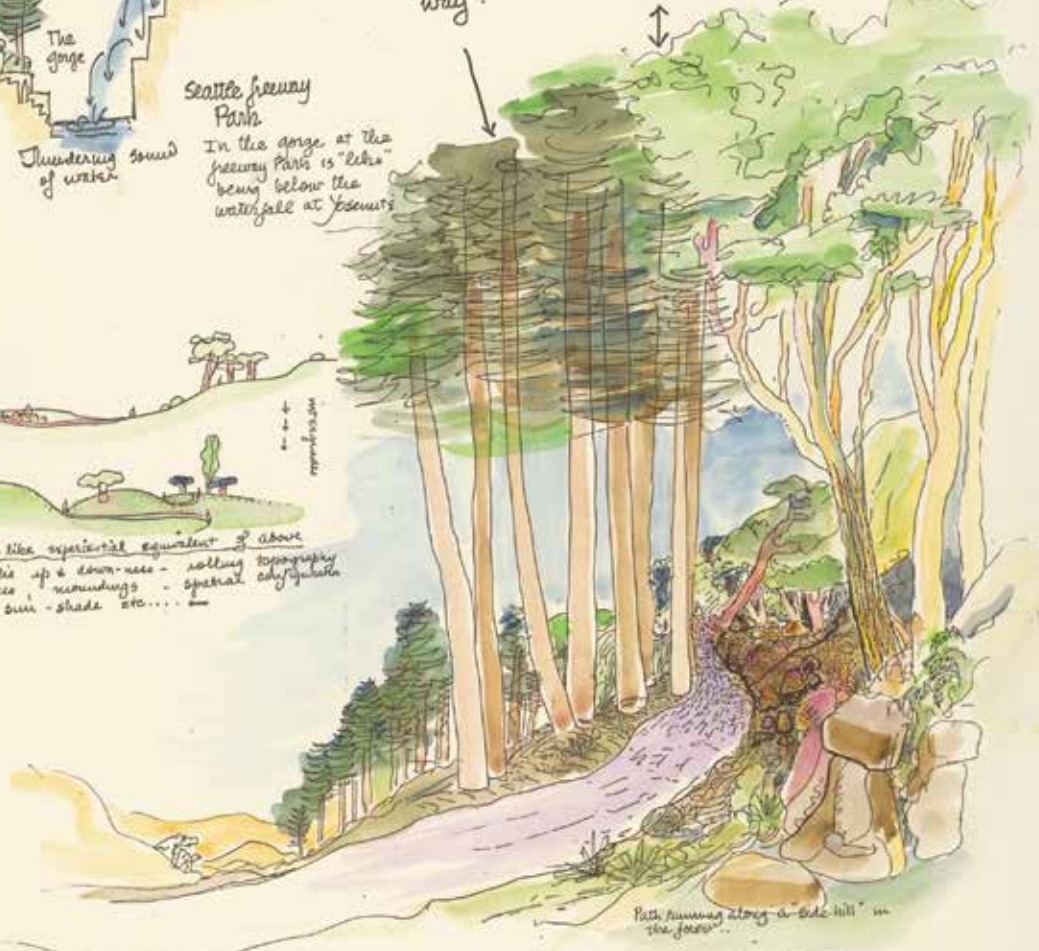
I used to dream on how good the island is - no cars - no noise - just the sounds of gulls and the fragrance of olives...

Three sheets 6/2/1970

Seattle freeway Park
In the gorge at the freeway Park is "letra" being below the waterfall at Yosemite



Path-like experiential equivalent of above depends on paths up & down - rolling topography uneven surfaces - windings - spatial configurations by trees - sun - shade etc...



Path running along a side hill in the forest

"Experiential equivalents" - from nature to man-made environments.

Larry Halprin: Drawing to Think

KENNETH I. HELPHAND

The landscape architect Larry Halprin was never without paper and pen. He had drawn since childhood, even on a destroyer in the Pacific during World War II, creating powerful documents of that experience. Beginning in 1959, Halprin kept “a professional diary or travelling office if you will” in the form of a series of notebooks. Over the course of his life he filled 127 of them with diagrams and drawings; ideas for projects; drafts of articles, letters, and speeches; and spontaneous responses to places. “People ‘think’ in different ways,” he wrote in 1972, “& I find that I think most effectively graphically & also that my thinking is influenced a great deal by my ability to get it down where I can look at it & think about it further—the process of thinking with me generates more thinking—the notebooks, in other words have not only been a way of ‘recording’ ideas but also of ‘generating’ ideas.” He drew to think.

For Halprin, certain places—the Sierra Nevada, Sea Ranch in Northern California, Israel, and his Marin County home—were touchstones throughout his life, sites he often returned to for inspiration and solace.

They fueled his ideas about design, about the relationship between humans and the natural world, about creating meaningful landscapes for people to be in. He drew these places constantly.

Halprin’s iconic drawings of what he called “The Gardens of the High Sierra” were a form of field research. They carefully delineate the shape of streams, the water’s edge, ledges above and below water, and the shape and size of rocks from small stones to boulders. He annotated the images with a language of water qualities—“leap,” “bounce,” “bubble,” “surge,” “glide,” “trickles,” “quiet,” “thundering,” “jets,” “boil,” “slither”—indicating them with collections of lines, curves, squiggles, swirls, and arrows of varying lengths and configurations. He notes where the solid forms direct the water, shifting its direction and creating eddies, along with potholes, pools, and weirs. The drawings evoke the experience of water, the way it sounds, moves, and feels. These studies of what Halprin called “the ecology of form” became concept drawings for his Portland, Oregon, Open Space Sequence. In the high country, he explained, the “powerful yet refined order

“Experiential equivalents.” All illustrations courtesy Lawrence Halprin Collection, Architectural Archives, University of Pennsylvania.



Halprin house, c. 1952.

of nature opened up a vast aesthetic territory that transformed my basic approach to design.”

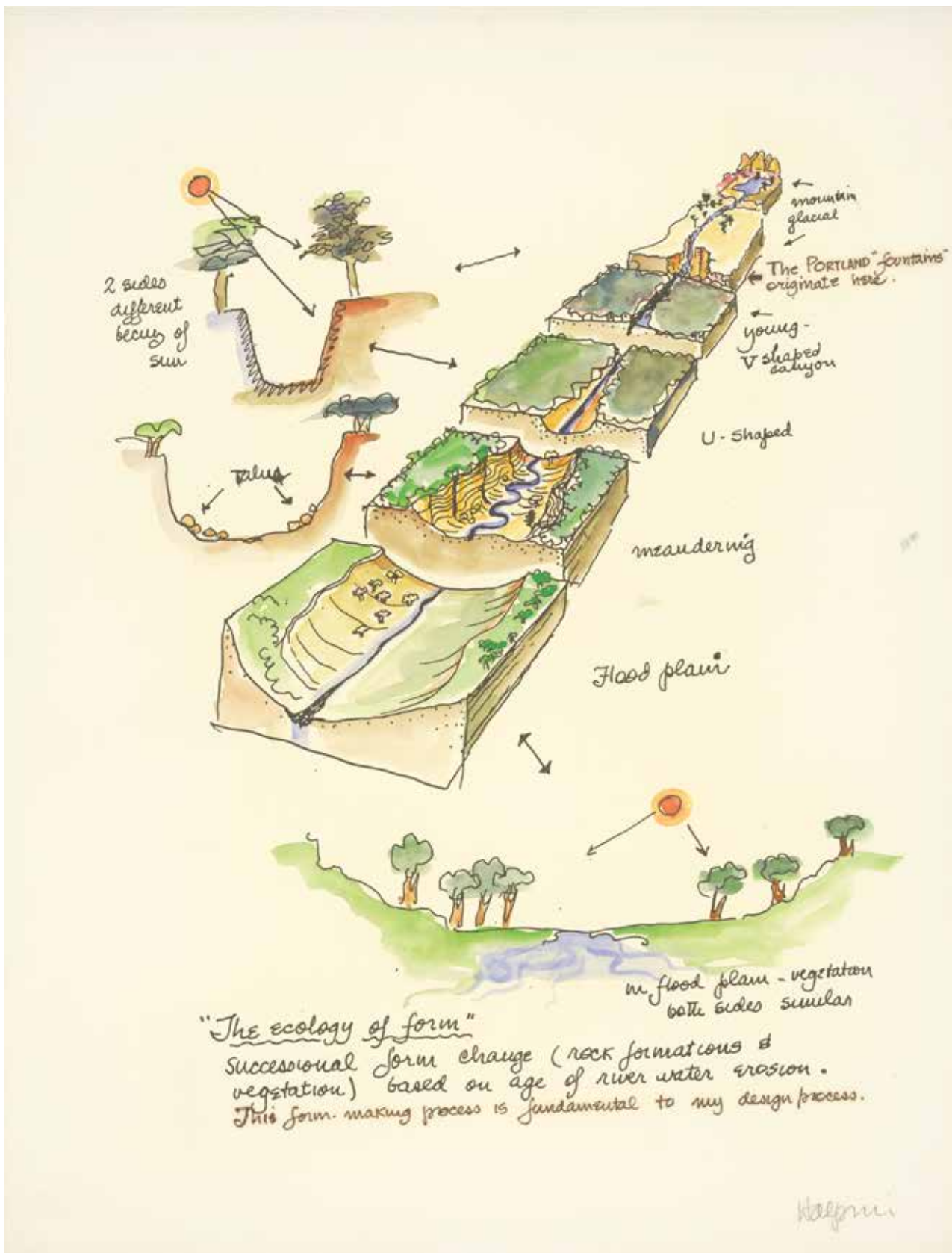
For almost fifty years Halprin returned regularly to Sea Ranch, the coastal California residential community he designed and where he had a cabin. He obsessively studied and drew the site’s dramatic changes in topography—from precipitous cliffs to pastoral meadow to forestland. For Halprin, the landscape’s dynamic characteristics may have been its most important feature—the ever-changing sea, the windswept meadows, the shifting flight of birds, the fluctuations of the tides. He believed that “Sea Ranch could become a place where wild nature and human habitation could interact in the kind of intense symbiosis where ecology could allow people to become part of the ecosystem.”

Halprin’s drawings of the landscape in Jerusalem where he designed the Walter and Elise Haas and Richard and Rhoda Goldman Promenades highlight the relationships between places, illuminating not only what is visible but also what is beyond the visual field and yet an equal part of his design thinking. Halprin

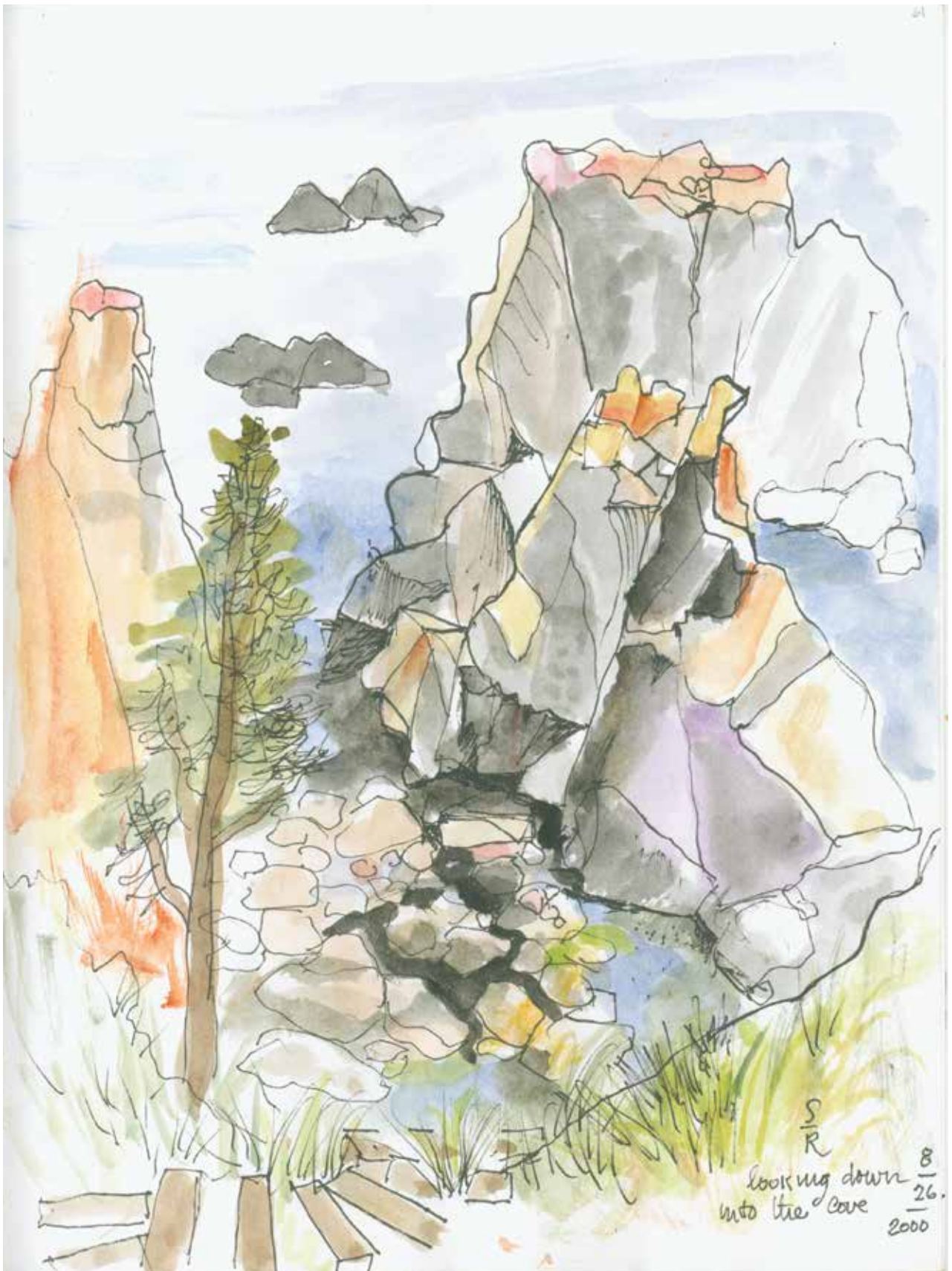
conceptualized the design of the Goldman Promenade while walking through the site. In a series of sequential drawings and details he simultaneously analyzed the landscape and proposed design alternatives. He later used the same method in designing the entrance path to Yosemite Falls.

Influenced by his wife, the dance pioneer Anna Halprin, Larry Halprin appropriated the term “score” from the performing arts world and expanded its meaning to include any graphic representation that determines a “performance,” whether one as ephemeral as a dance or as permanent as a monument. Scores “are *symbolizations of processes* which extend over time,” as he defined them, “a way of describing all such processes in all the arts, of making process visible.” For Halprin, drawing was the primary mode of scoring.

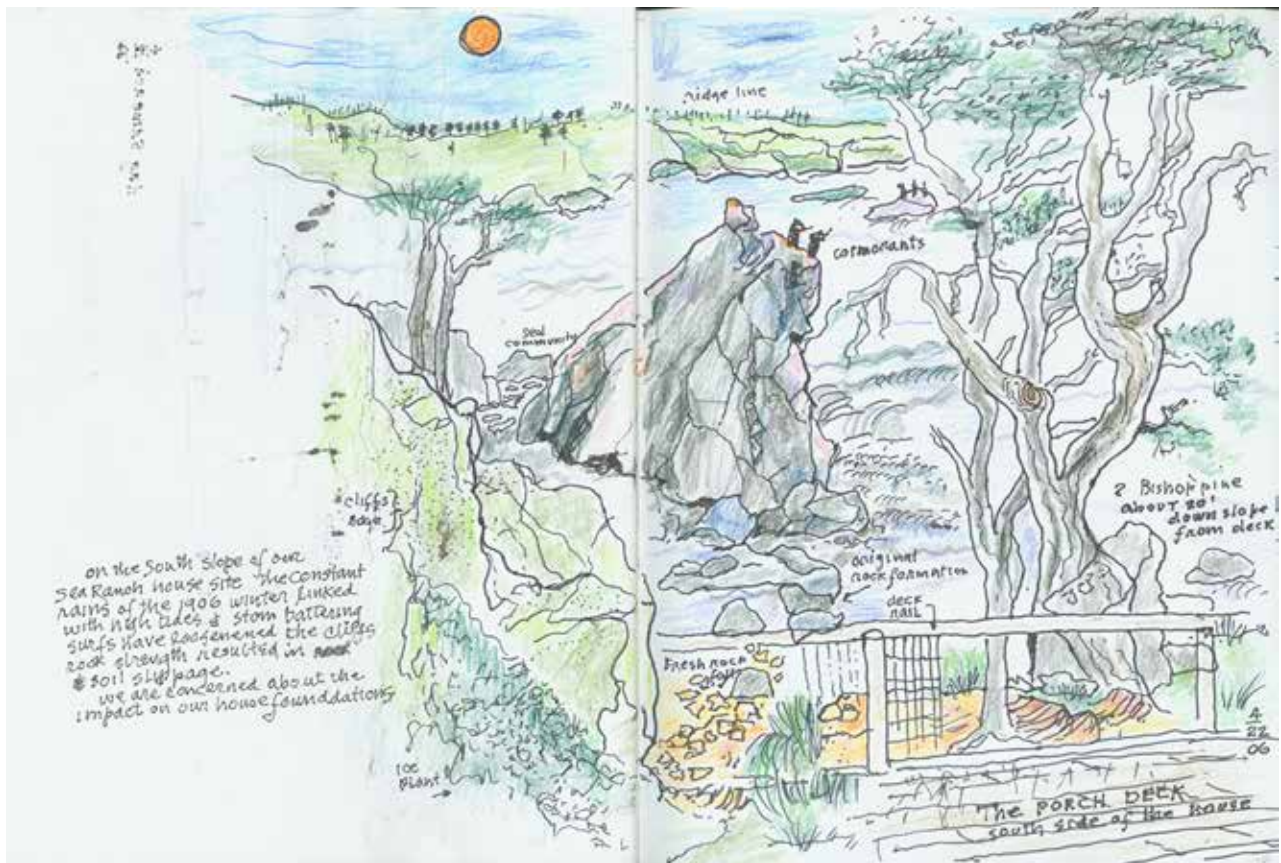
Halprin’s drawings, his scores, demonstrate his remarkable ability to capture the essential qualities of place—scale, space, context, pattern, form, and material—and succinctly conceptualize a design at multiple scales. Quick, typically plein air sketches, Halprin’s



"The ecology of form," Portland fountains study, c. 1967.



"Looking down into the cove," Sea Ranch, 2000.



“The Porch Deck, south side of the house,” Sea Ranch, 2006.

drawings have an immediately recognizable style, bold, evocative, and spirited. He worked primarily in ink but also experimented with markers; late in life he made only small watercolor sketches without the notations so common in his notebooks.

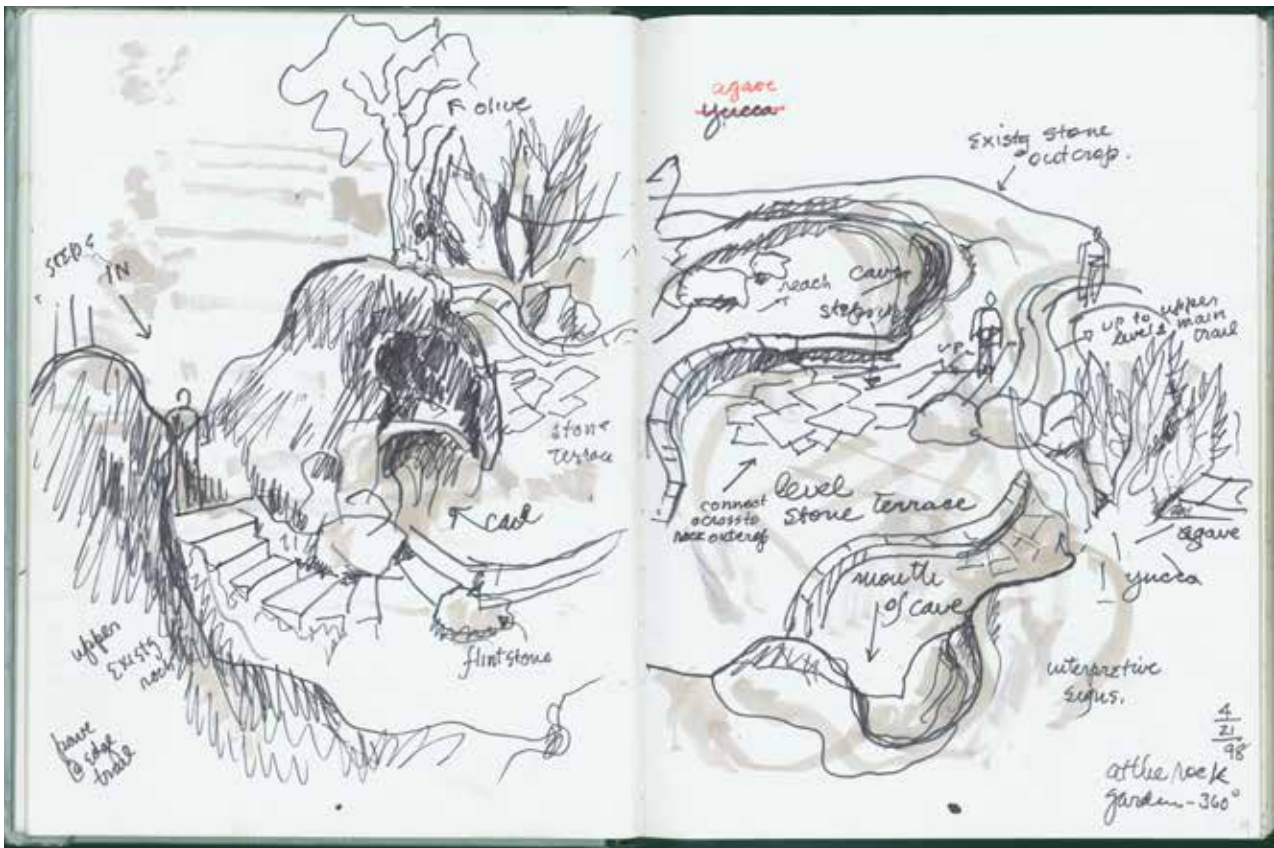
The drawings Halprin made for Levi Strauss Plaza (1978–82) are particularly revealing of his design process. The corporate plaza is nestled at the foot of San Francisco’s iconic Telegraph Hill, just blocks from the Halprin office. The site is bifurcated by Battery Street, a hard-surfaced plaza bounded by angular red brick buildings on one side and, on the other, a green pastoral park. There is a vitalizing duality to the project, in both function and form—yet the parts are deftly united.

In his first sketches Halprin noted a plaza between the corporate buildings as a place of “mt grottos falls.” In a drawing made the following day, he labeled it a “3 dimensional collage of water plants sitting paving stairs etc.” In the plaza, a huge block of carnelian granite quarried from Halprin’s beloved High Sierra is a dramatic sculptural statement. Water cascades from an invisible source on top of the stone over the lip of the

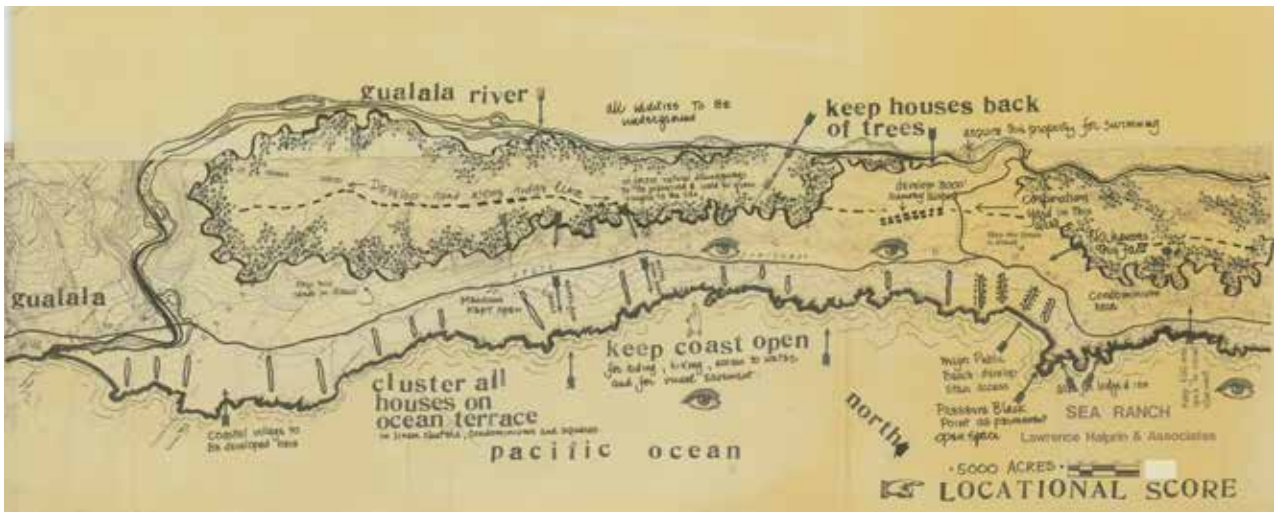
monolith and tumbles in a cacophonous display over steps, fills basins, forms pools, and surrounds circular concrete pads to disappear finally into a swirling vortex fronting the monolith, a perfect circle set against the almost cubic stone.

The gray concrete plaza surface is overlaid with a pattern of white Xs set within a grand grid of brick-lined squares. The bold ground plane extends across the street into the adjacent park space before giving way to the sinuous curves of the park—a simple yet daring transition.

Halprin’s graphic exploration of the park area reveals the evolution, over the course of two days, of the final design. Initial sketches show a rigid geometry tied to the architecture of the adjacent buildings. The next iteration is a constructed lake with both hard and soft edges. The following sketch is of an organic-shaped pond with an island circumnavigated by a path. The last sketch shows a stylized stream fed by an architectural fountain. The final design condenses and abstracts the course of water from mountains to upland meadows and ultimately to the sea.



"At the rock garden-360°," Goldman Promenade, 1998.



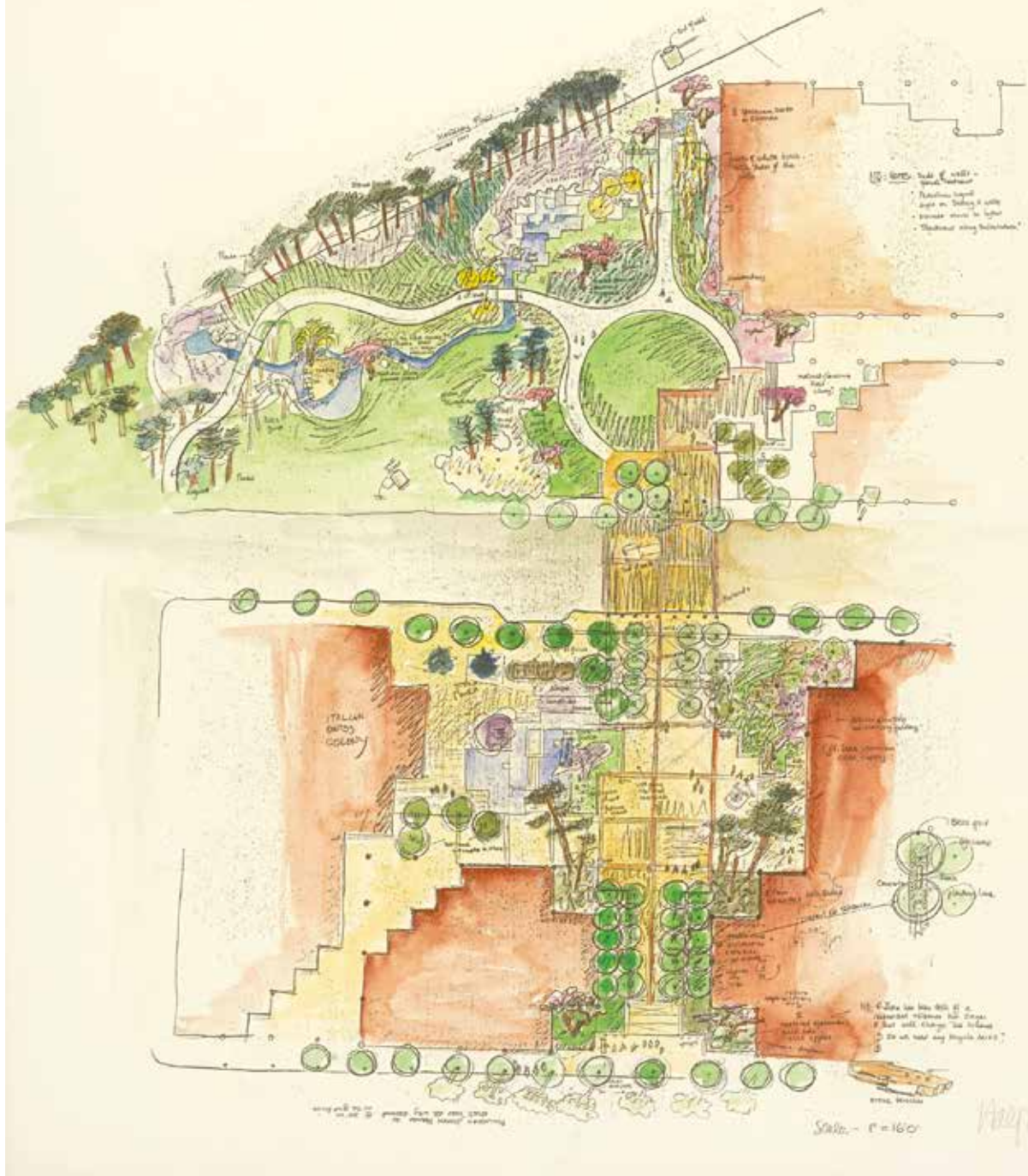
"Locational Score," Sea Ranch, 1962.

Halprin viewed the design as a narrative of the Levi Strauss story, the fountains and streams symbolizing the Sierra Nevada and California Gold Rush, when Strauss founded his company and helped build the new city, and the plaza representing the present day. The park area is a modern California version of a Japanese stroll

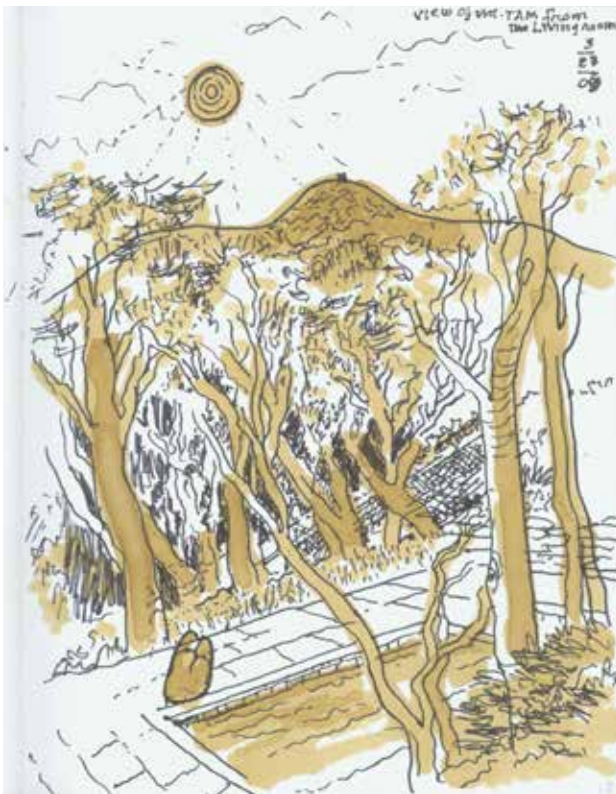
garden. An architectonic waterfall cascades into a pool with stepping stones before draining into a highly stylized stream running through a green meadow. The urban creek wraps around a willow island, flows beneath a small bridge, and then disappears into a culvert, appearing to pass beneath the Embarcadero, whose multiple

THE PLANTING PLAN for LEVI'S ... Parks, plazas, fountains.

Huffman Feb. 1960



"The Planting Plan for Levi's," 1980.



“View of Mt. Tam from the living room,” 2006.



“Yosemite, on the ADA trail. The big rock,” 2005.

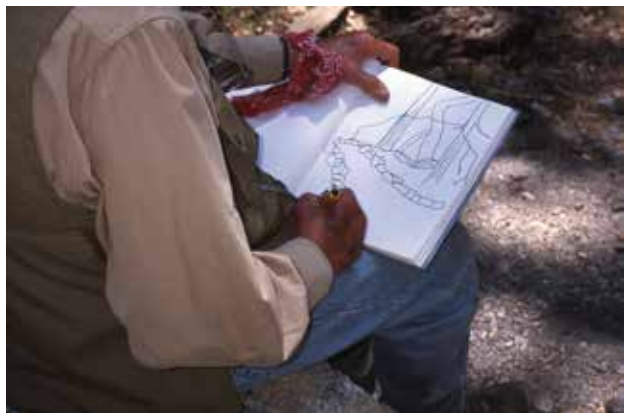
lanes of traffic cut off direct access to the bay, truncating what should be a natural link. The stream is bordered by weeping willows, with intermittent granite boulders and stepping stones across the water. Halprin captured his design concept in a later aerial oblique drawing, depicting people engaged in various activities within the park while simultaneously locating the site within its larger context adjacent to San Francisco Bay.

Halprin drew people as well as places. His notebooks include numerous portraits he made during meetings, sketches of dancers performing on the dance deck at his and Anna’s home, and portraits of family members, but he rarely shared these. His autobiography, *A Life Spent Changing Places*, includes a selection of the self-portraits he made throughout his life. His later drawings are unflinching documents of aging; in their intensity, they recall the late works of Rembrandt and Picasso.

Leonardo da Vinci wrote that for the artist, “whatever exists . . . actually or in the imagination, he has it first in his mind and then in his hands.” There is a practiced skill in drawing, and the result is the product of creativity, but another Renaissance figure, Michelangelo, believed that there was an essential ingredient—an “eye.” Simply put, drawing for Halprin was a way of

visualizing what was in his mind’s eye. The landscape architect’s eye and his ability to translate his vision to paper—head to hand—was fundamental to his creative process as the designer of imaginative places for people.

Kenneth I. Helphand, FASLA, is professor emeritus of landscape architecture at the University of Oregon, where he has taught courses in landscape history, theory, and design since 1974. His most recent book, *Lawrence Halprin* (LALH, 2017), explores the work of one of the modern era’s most prolific and outspoken landscape architects.



Halprin sketching on the ADA Trail, Yosemite, 2005.

Building a Mediterranean Paradise: Paul Thiene in Southern California

NANCY CAROL CARTER

In the heady world of California garden making there has never been anything quite like the Mediterranean garden of the 1920s. Culminating the search for a regional expression, this hybrid approach honored a mythical Spanish past as it incorporated the fashionable influence of Italy and a host of other traditions, including the geometric water gardens of Islam. Along with Charles Gibbs Adams, A. E. Hanson, Florence Yoch, Lockwood de Forest, and others, the landscape architect Paul George Thiene (1880–1971) helped to define and popularize the eclectic and versatile style. Thiene gained prominence through his work on the 1915 Panama-California Exposition, where his landscape designs complemented the Spanish Colonial Revival architecture of Bertram Goodhue. He went on to complete more than sixty-five landscape projects from San Diego to Santa Barbara, becoming especially well known for his gardens with elaborate water features.

Born in Germany, Thiene attended the School of Horticulture in Köstritz before emigrating to the United States in 1903. For the next seven years, he moved around the country, seeking jobs related to horticulture. News of the Panama-California Exposition, planned to open in 1915, brought him to San

Diego, and by 1910 he had established the Ramona Nursery on ten acres of land in Old Town. Thiene sold his struggling business after just one year to take a position at a nursery recently established by Olmsted Brothers to supply the plants for the exposition. When the Olmsted firm resigned over a dispute with the exposition corporation seven months later, Thiene was promoted first to take charge of the nursery and then to supervise the entire exposition landscape. As such, he was charged with transforming the exposition site at the heart of Balboa Park—640 acres of dry coastal chaparral scored by deep canyons—into a horticultural paradise.

In preparation for this daunting responsibility, Thiene studied local plants and learned how to source the exotics that could exploit San Diego's temperate climate. He educated himself in the mechanics of large irrigation systems, using this knowledge to explore the artistic and horticultural uses of water in a dry land. As work progressed, Thiene supervised up to eighty fieldworkers, overseeing the preparation and planting of the site from horseback. An intense four years at the exposition provided a testing ground for his regional plant choices and a course in practical gardening that served the landscape architect well.



Mi Sueño, Herbert and Georgia Coppel estate, Pasadena. OPPOSITE: View from dining room to pool; pergola from flower garden to house.
Photographs by Frances Benjamin Johnston / Library of Congress.



Thiene's work at the fair attracted elite clients seeking the type of large-scale estate commissions that would define the rest of his career. Among them were the New Jersey investment banker Herbert Coppell and his wife Georgia, whose father was a founder of the St. Louis-based Liggett & Myers Tobacco Company. The Coppells commissioned both the exposition architect and its landscape architect to create their winter retreat, *Mi Sueño*. For the estate, Bertram Goodhue designed one of the largest homes yet constructed in Pasadena, a Moorish-accented Spanish Colonial Revival completed in 1916. Thiene took charge of the architectural features and lush planting of the surrounding five acres, including lawns in Persian-inspired four-part divisions, a rose-entwined pergola, and a stairway bisected by a rill terminating at a round pool in the lower garden.

Following this success, Thiene began the first of several collaborations with the Pasadena-based architect Reginald D. Johnson, jobs that would solidify his professional reputation and fuel his practice. Johnson



was commissioned to convert the abandoned Santa Barbara Country Club into a Mediterranean Revival residence for Mary and John Percival Jefferson, a West Point graduate who pursued manufacturing and banking after a short army career. Thiene designed the eighteen-acre grounds of *Miraflores* with Italianate terraces, formal gardens, reflecting pools, statuary, a rose garden, ponds, pergolas, and a greenhouse. An allée of black acacia trees recalled a similar feature at



Miraflores, Mary and John Percival Jefferson estate, Santa Barbara. Photograph by Ralph D. Cornell / Ralph D. Cornell Papers, Special Collections, Charles E. Young Research Library, UCLA.

the Panama-California Exposition. When completed in 1918, Miraflores won accolades for both designers. The American Institute of Architects recognized the project with a Gold Medal in 1922.

Achieving prominence as a leading landscape architect in the region, Thiene continued to experiment with new, dramatic landscape designs that relied on his Mediterranean approach. In his work for the banker Benjamin R. Meyer of Beverly Hills, he also drew on his exposition experience in addressing the challenges of rugged California terrain. On Meyer's narrow and unpromising plot of 7.75 acres, rising 215 feet in elevation from street level, he created both an Italian garden and an ideal California landscape. By designing the swimming pool as a reflecting pool, Thiene showed how this increasingly sought-after recreational feature could substantially enhance a design. The architect Gordon B. Kaufmann designed the house, in the first of many collaborations with Thiene, as well as one of the earliest

Beverly Hills residential projects designed by a professional architect and landscape architect. In a piece for *California Southland*, the contemporary architectural critic M. Urmey Seares praised how the plan preserved existing mature trees and showed "a proper treatment of our California hills." Every type of gardening was demonstrated at La Collina, an estate, she concluded, that helped realize "California's closeness to Italy in spirit."

Among La Collina's many admirers was the oil-rich Doheny family, who watched it being constructed from their nearby ranch. In 1927, the senior Dohenys commissioned the same design team to create an estate for Ned Doheny Jr. and his family. Kaufmann delivered the requested fifty-five-room Tudor Revival manor house, clad in Indiana limestone and known as Greystone. At the time, it was the largest house in Beverly Hills and the most expensive ever built in California. Thiene used identical limestone for the massive retaining walls in



La Collina, Benjamin R. Meyer estate, Beverly Hills. BELOW: Contemporary view. Photograph courtesy Jeffrey Hyland.





Greystone, Ned Doheny Jr. estate, Beverly Hills. Photographs courtesy City of Beverly Hills.



Greystone, cypress allée. Photograph courtesy City of Beverly Hills.

the formal Italian terrace gardens and designed wide, curved stairways that led to a lower garden on the sloping property. The owner's deep pockets gave Thiene the luxury to fully implement the elaborate water features that had become his specialty by the mid-1920s. His dense tree planting across the property naturalized his design of two artificial lakes, two brooks, and two waterfalls, one of which cascaded eighty feet down a hillside.

Thiene closed his practice in 1951 and retired to his own Gordon B. Kaufmann–designed home in Pasadena; he died in 1971 at age ninety-one. Only a few of his residential projects survive today. *Mi Sueño* was divided in two in the 1950s; one half of the house and its remaining garden have been restored. The grounds

of *Miraflores* are now part of the Music Academy of the West in Santa Barbara. *La Collina* was sold in 1941 and eventually subdivided. Greystone Mansion was purchased by the City of Beverly Hills in 1965, opened as a public park and event space in 1971, and is now frequently used as a movie stage set. Although the four landscapes have been altered, each continues to evoke aspects of the Mediterranean garden, the formal landscape style most associated with the early bounty and promise of Southern California.

Nancy Carol Carter is associate editor of *California Garden* magazine and serves on the board of the California Garden & Landscape History Society. She is preparing a longer study of Paul G. Thiene.



Villa Corbeau: A Santa Barbara Garden

MARC APPLETON

When they journeyed to California from New York on their honeymoon in 1917, my maternal grandparents, Peter and Angelica Bryce, fell in love with the state, and in particular with Santa Barbara, where they decided to settle and build a home. The appeal to these immigrants from the Northeast was understandable. Santa Barbara has been well known for its Mediterranean-like climate and setting. Here the typically western orientation of the California coastline rotates to the south, and the mountain range of the Los Padres National Forest rises up abruptly to the north, providing a dramatic hillside backdrop for the Mediterranean and Spanish Colonial Revival architecture that has defined this resort community for almost a century.

Seven years later the couple purchased fifty-two acres on the coast in a then-undeveloped area northwest of Santa Barbara called Hope Ranch. They hired the local architect George Washington Smith to design a Spanish Colonial Revival house, which they named Florestal in honor of the extensive gardens and commercial flower business they established there. In the beginning,

the property was largely a flat agricultural field with a few scattered groves of California live oaks, but it enjoyed a spectacular mesa setting with a panoramic view of the Pacific Ocean. The rich, sandy topsoil offered fertile ground, and although the original garden plantings were small, they would grow within a decade or two to comprise an extensive and mature estate of various lawns and parterre gardens separated by hedges and allées.

My mother, Ariel Bryce Appleton, grew up at Florestal, and so my siblings and I were frequent visitors during the 1950s and '60s. Long before I visited Italy or the south of France, the gardens of Florestal were where I fell in love with decomposed-granite garden paths and the dry but fragrant summer palette of plants that define so strongly the romance many of us feel when we finally do travel to those Mediterranean countries. My grandparents both came from the East Coast, but like many other well-to-do early twentieth-century Americans emigrating west, they had traveled to Europe, come back inspired, and wanted to re-create for themselves—in both the architecture and the landscape—their Eu-



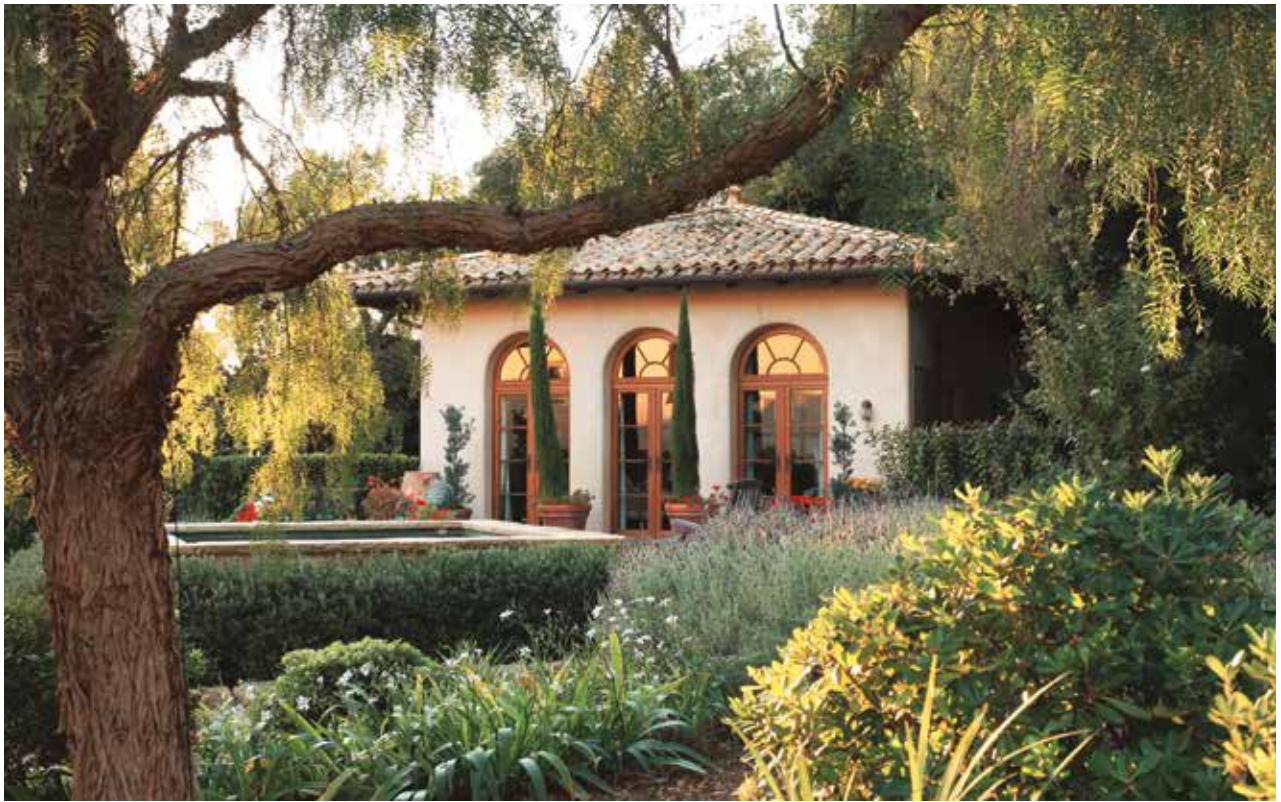
Florestal, home of Peter and Angelica Bryce, Santa Barbara. P. C. Bryce Archives, courtesy Marc Appleton.

ropean travel experiences, propelled by the notion that they could start over by inventing a different heritage for themselves. Only a generation later we grandchildren easily accepted Florestal as our true ancestral home, timeworn, beautifully overgrown, and full of latent memories. The American expatriate and writer Henry James observed that early twentieth-century California seemed “a sort of prepared but unconscious and inexperienced Italy, the primitive *plate*, in perfect condition, but with the impression of History all yet to be made.” My grandparents were among those settlers dutifully fulfilling his prediction.

Many years later, in 2002, when my wife and I moved from Los Angeles to Santa Barbara, it was in that same spirit that we conceived of a far more modestly scaled home in the foothills of Montecito. The house, a mix of northern Italian and southern French influences, was designed as a farmhouse compound consisting of the house and several separate structures, which intentionally necessitated frequently going in and out of doors. The architecture is quietly classical with stone and plaster walls, salvaged European clay tile roofs, stained

wood doors and windows manufactured in Italy, and distressed French oak and limestone floors. I’m an architect, but the conceit was that I wanted it all to look like an architect had had nothing to do with it, that the house and its outbuildings had been “of their place” for some time. We called it Villa Corbeau in jest, after the resident crows that are prevalent in the neighborhood.

The garden I eventually developed followed suit, inspired by the notion of a Mediterranean country house garden gone to seed. About half an acre in size on a gently sloping site, it was accomplished over a year of Sundays in 2008 with help from friends and dedicated gardeners, Pat Omweg and Alfredo Garcia. It’s laid out with vistas and pathways interconnecting various destinations and outbuildings, including a studio, guest house, rose garden, pool pavilion, fountain, arbor, pergola, and potting shed. The pathways are decomposed granite (of course!) with steps of local sandstone. Their axial geometry lends a formal order to the whole, but the vegetation has been left to ramble a bit, overgrow its borders and intrude here and there, crowding the paths and suggesting a slightly unkempt



Pool pavilion; pergola.

and more informal older-looking landscape, an effect that happily became apparent just a few years after the garden was planted. This, too, was inspired by my childhood experiences in Florestal's gardens, which ultimately became too extensive for them to be kept neatly trimmed and tended.

Although some additional oaks, a few Italian cypress, and a couple of California pepper trees were added, the perimeter of our property was already dignified by several dozen mature California live oaks. These, along with bay laurel and Victorian box trees, created a dense background, screening the neighboring properties and making for a secluded private setting. When you don't own acres of surrounding countryside or have much of a view to anything but your neighbors, there is nothing like a layered green backdrop to create a sense of separation and mystery.

Because rain can be an infrequent event in Southern California, most of the plants we added are reasonably drought-tolerant. There are gravel terraces rather than lawns, and although occasional volunteer seeds are left to take root, and some gift plants from friends have made their way into the mix, there are few water-hungry species in the garden. The sweet dry fragrances of rosemary, lavender, jasmine, and other Mediterranean regulars fill the air with rich memories of both European travels and Florestal.

Another section of the garden is devoted to produce. There's a small walled vegetable garden off the kitchen which is planted and harvested year-round and changes seasonally. We have several hens that help compost it and as a bonus usually oblige us with enough fresh eggs. Above the vegetable garden is an orchard of citrus and stone-fruit trees. When the white peach ripens—and it

does so all at once and with a vengeance—we are overrun with hundreds of the juicy, sweet fruit, forcing us to give most away to visitors and friends . . . or make more ice cream than one should ever eat.

Thomas Jefferson, a far better architect than I (even in his spare time) who also loved his garden, once said: "Though an old man, I am but a young gardener." As I grow older, and even though I have help, the challenges of tending the garden constantly remind me of this. The fact that the garden was intentionally designed to have rough edges, however, has made things easier, and when we are blessed with moments relaxing and reading there on a sunny afternoon, or entertaining and dining in the pergola or under the arbor, we are rewarded with experiences of pure pleasure.

The garden's gifts have been poignantly apparent of late. Anyone who has kept abreast of the recent fires and floods that have devastated Montecito and other Southern California communities has been reminded that Mother Nature does not discriminate. Since the horrific post-fire debris and mudslides that killed twenty-three people and destroyed dozens of homes in Montecito in January 2018, we have become well aware of the risks of life in this storied paradise. Four homes directly across the street from us were destroyed and, tragically, one of our neighbors who neglected to heed the mandatory evacuation warning was killed instantly in the mudslide. Our home and property survived with relatively little damage, but I have a new appreciation for life here and for the garden, with the knowledge that despite our efforts to carve out a small, idyllic retreat from the mad world outside, we are still vulnerable, perhaps especially to the unintended consequences of mankind's progress.

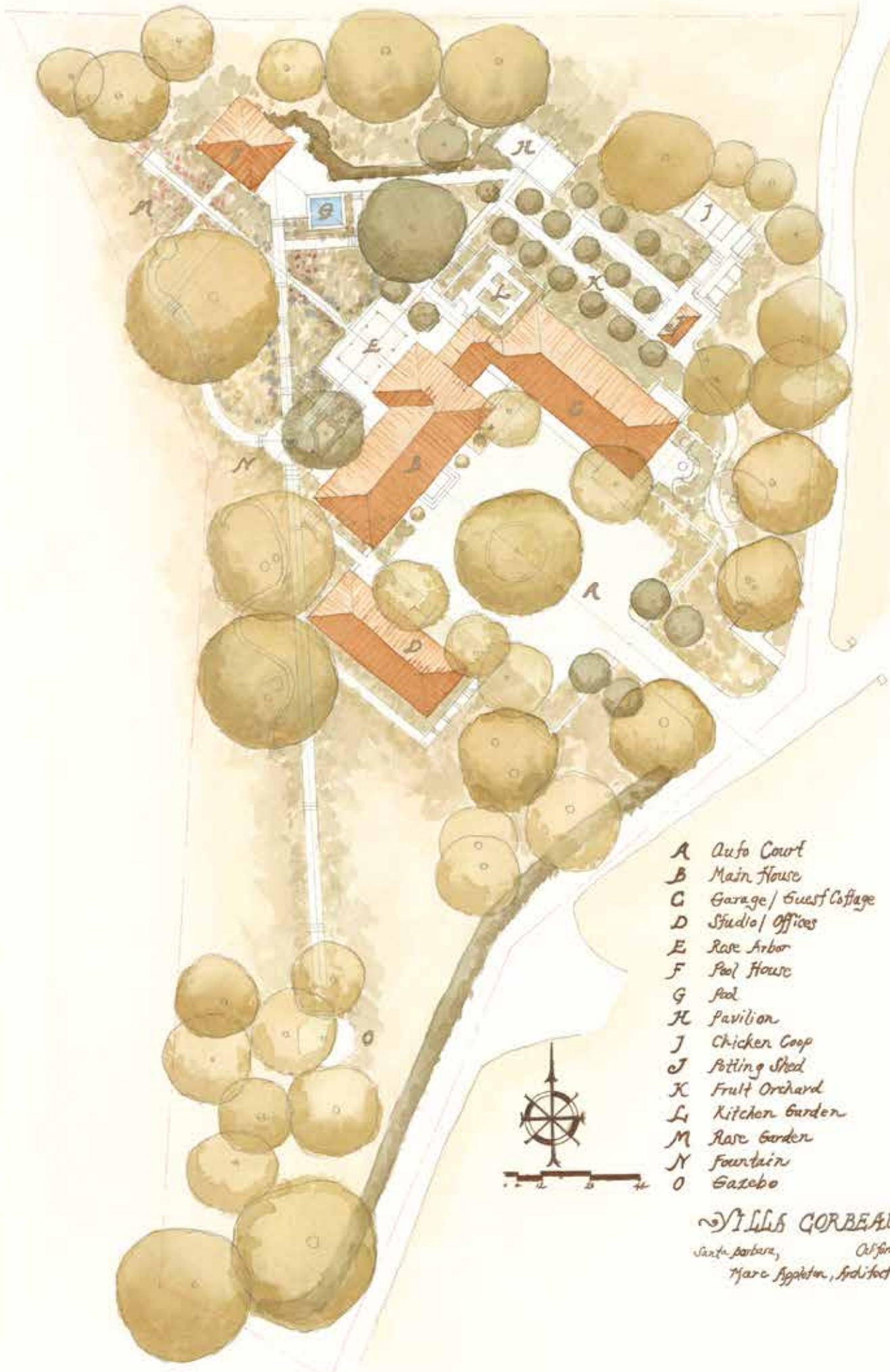


LEFT: Dining arbor. RIGHT: Rose-covered sitting area. OPPOSITE: Rose garden entry arbor. OVERLEAF: Orchard and potting shed.









- A Auto Court
- B Main House
- C Garage / Guest Cottage
- D Studio / Offices
- E Rose Arbor
- F Pool House
- G Pool
- H Pavilion
- J Chicken Coop
- J Potting Shed
- K Fruit Orchard
- L Kitchen Garden
- M Rose Garden
- N Fountain
- O Gazebo



WILLIS CORBEALL
 Santa Barbara, California
 Marc Sigleton, Architect 2002



Checkerboard garden with dwarf myrtle and *Westringia*. OPPOSITE: Plan of Villa Corbeau by Marc Appleton.

As in other parts of the world, the changing local climate here has become more noticeable over the last fifteen years. The extreme drought and increasing fires followed by torrential rains seem now to threaten our little bit of heaven more than ever before. Gardens, like



Pool.

children, can be planned, but even in the best of times they can't be totally controlled, only nurtured, nudged, and coaxed into temporary obedience. They are worth the effort and time, and with growth they reward us and give back so much. Yet they too—like most everything else we plan—are ephemeral and ultimately subject to fates beyond our control.

Marc Appleton is founding principal of Appleton Partners LLP—Architects, with offices in Santa Monica and Santa Barbara, California. Among the many books he has written, published, or contributed to are *Mediterranean Domestic Architecture in the United States* (1999), *George Washington Smith: An Architect's Scrapbook* (2001), *California Mediterranean* (2007), *Casa del Herrero* (2009), and *Ranches: Home on the Range in California* (2016).



Preserving a Grandfather's Legacy: The Lockwood and Elizabeth Kellam de Forest Archives at UCSB

ANN DE FOREST

Y our grandfather planted those trees,” my grandmother said one afternoon when I was a teenager driving her around Santa Barbara on errands. She waved out the window at a stately row of palms that graced the grounds of the Christian Scientist Church. “He would have loved to see how tall they’ve grown.”

My grandfather, the landscape architect Lockwood de Forest, was a potent absence in my childhood. He had died, too young, six years before I was born. I glimpsed his images on my grandmother’s walls, but couldn’t quite assemble a satisfactory portrait. How did the photograph of a cherubic toddler with long curls and lace pinafore connect to the charcoal sketch of a handsome young man in an army cap or to the small portrait on my grandmother’s bureau, a ruddy-cheeked, bushy-haired man in a boldly checked jacket?

It was easier to find him in the artifacts of his ingenuity scattered throughout my grandmother’s house. There was the intriguing “Buffalo,” my grandfather’s customized Model T, named for the buffalo skins that lined the seats, its wide open back designed, we were

told, so he could haul plants, tools, and materials to his landscape jobs. There were the tall and heavy metal lamps lighting the kitchen and the library which he had built from old gears, propellers, and other machine parts, then covered with shades fashioned from nautical charts and brightly colored Swedish book illustrations. The enchanting dining room with its shiny silver walls was an effect he had created with ordinary radiator paint. From such evidence, I formed a picture in my mind of my grandfather as a character I might meet in a book, an inventive, even eccentric, genius, a whirlwind of energy and creativity who was also full of fun. And my own invented image made me miss all the more the grandfather I never knew.

Yet even in his absence he had a formative effect on me. The house on Todos Santos Lane in Mission Canyon, Santa Barbara, that he and my grandmother, Elizabeth Kellam de Forest, had built the year after they were married was a magical place for a child. Each room had its own specific function, from the spacious kitchen, with its cozy sofa and blazing hearth, to the library lined with intriguing-sounding books like *The*



Lockwood de Forest in the “Buffalo,” 1935.

History and Social Influence of the Potato. And each room looked out onto its own garden. Inside and outside flowed together.

The outside was just as enchanting—the broad squishy lawn of kikuyu grass that turned golden yellow in the summer (perfect for practicing cartwheels), foreground to the framed magnificence of Mission Peak; the sequence of “outdoor rooms,” intimate secret gardens to discover and explore; the walkway of lavender, perfumed haven for little orange butterflies. For a long time I thought that the emotions these places aroused were tied to my memories of my grandmother. After all, we always called it Grandmother’s house, just like in the Thanksgiving song we used to sing on the drive up from L.A., though the rivers we crossed to get there from Los Angeles were usually dry arroyos and the woods allées of eucalyptus or stands of live oak.

But when my brother, sister, and I scrambled over boulders, chased butterflies in the lavender, explored the

hidden nooks of secret gardens, or sipped milk-weakened afternoon tea with my grandmother under the shade of a tree shaped exactly like an umbrella, we didn’t yet understand that our grandfather had inspired our adventures or determined our discoveries. As kids, we thought of the vista of Mission Peak as “natural,” a lucky gift of living in Mission Canyon. It was only much later, when I knew more about design principles and terms like “siting” and “composition,” that I realized it was my grandfather’s vision—his exquisite sense of proportion, as my grandmother described it—that shaped those inviting spaces that appealed to eye, hand, and nose. It was his love of stirring up scents as he brushed past them in the garden that accounted for the abundance of lavender and rosemary. My grandmother, an impressive and accomplished landscape architect in her own right, cultivated those gardens and animated those rooms. In doing so, she kept his presence alive for herself, and for all of us.

Meadow, Santa Barbara Botanical Garden, designed by de Forest in 1927. Photograph by Robin Karson.



Later, as I grew older, my grandmother introduced me to Lockwood de Forest's presence and influence in shaping the distinctive character of Santa Barbara. I discovered the Botanical Gardens, where the same mountain peak that graced my grandmother's house and garden rose above a shaggy, colorful meadow that seemed to cascade from its rocky slopes. Once I accompanied my grandmother on a visit to a garden my grandfather had designed in Hope Ranch. I can still picture the low limbs of live oaks casting their sinuous shadows on a green lawn, an energetic assembly that looked as much like a dance as a landscape. On drives through town she would point to the trees he had planted—those columns of palms on Santa Barbara Street, clusters of olives in front of the Lobero Theatre.

From these experiences, I formed a fuller image of who Lockwood de Forest was and what he cared about. This was in the 1970s, when environmentalism and ecology were becoming watchwords, and I noted an affinity between my grandfather's designs and contem-

porary concerns. The landscapes I encountered incorporated the pitch of the terrain, the shapes of trees, the monumental presence of boulders, and the sere palette of the California hills. My grandfather's were landscapes of response rather than imposition. Later, that perspective would influence the kinds of places I would advocate for in my own writing about design.

My appreciation of my grandfather's genius has grown over the past twenty-five years. Insightful books such as David Streatfield's *California Gardens* and Robin Karson's *A Genius for Place* introduced a broader audience to his work and placed him in a historical and regional context that connects his designs to his predecessors' and contemporaries'. Landscape architects, historians, and design critics began to celebrate Lockwood de Forest's distinctive and influential vision as they discovered the timeliness of his concerns. Nearly a century before a drought-plagued California passed laws against watering lawns, Lockwood de Forest wrote an essay titled "Do Lawns Belong in Southern California?" Today, his advocacy for drought-resistant indigenous plants and water conservation seems uncannily prescient.

In October 2014, members of the California Garden & Landscape History Society met in Santa Barbara for its annual conference to present and discuss Lockwood and Elizabeth Kellam de Forest's lives, landscapes, and enduring legacy. For my family, the conference became



TOP: Childhood watercolor by de Forest. BOTTOM: Hope Ranch, Montecito, designed by de Forest c. 1928. Photograph by Shreve Ballard, 1938. RIGHT: Elizabeth Kellam de Forest.





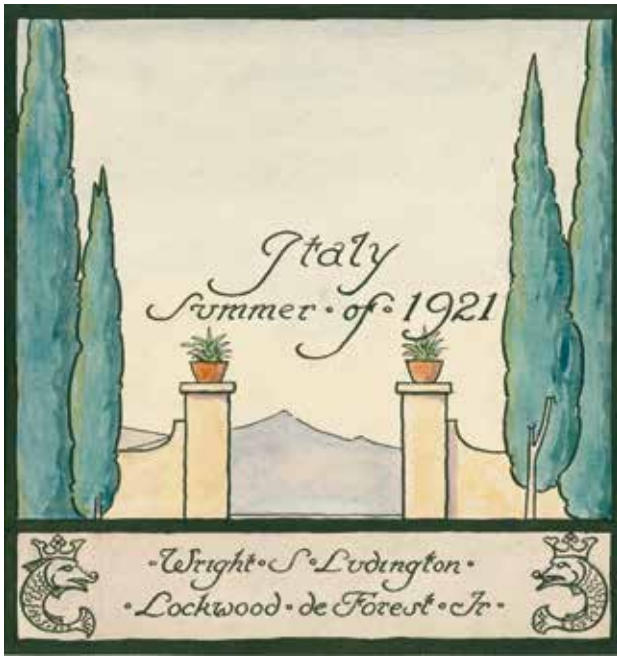
Morton estate, Montecito, designed by de Forest c. 1946. Photograph by William Frederick Peters, 1978.

the impetus to reckon at last with our holdings of historically significant materials related to my grandparents' lives and careers. A scheme was hatched to collect the papers, photographs, and ephemera then deteriorating in a storage locker in Goleta and establish an archive in the superb Architecture & Design Collections at the University of California, Santa Barbara. The family archives would complement the collection of Lockwood de Forest's architectural plans that were being transferred, on the recommendation of Waverly Lowell, (now emeritus) curator of the Environmental Design Archives at Berkeley, to UCSB, where they could better benefit Southern California scholars and designers.

My family's storage unit was at once an archivist's dream and nightmare. On the one hand, its bureau draw-

ers, bookshelves, file cabinets, battered trunks, and cardboard boxes held three generations' worth of family stuff, an unsorted blend of treasure and trash. On the other, the garage-style space on the Goleta coast was easily infiltrated by damp and dust. Mildew, termites, and other vermin do not discriminate between trash and treasure.

Organizing that overwhelming mass of material for an archive was eye-opening. Viewed as family detritus, those stuffed boxes, drawers, and trunks had haunted and overwhelmed me. Whatever was in there—the correspondence between my grandparents when they were courting and then preparing for their wedding, boxes of slides of camping trips to the High Sierra and the Southwest, sketchbooks, even old ledgers from the landscape firm and client files—held



(Clockwise from top left): Cover, "Italy" scrapbook; Basilica, Temple of Ceres, Paestum; Wright Ludington and friends, Montefiascone. OPPOSITE: Lake Como.





sentimental interest. Viewed from a historian's perspective, the ephemera of account books, old bills, and shopping lists transformed into potentially valuable evidence. Santa Barbara-based landscape historian Susan Chamberlin, David Streatfield, and Robin Karson were all instrumental in helping us understand that these personal papers, including letters, sketches, paintings, and photographs, provided invaluable records and insights. Thanks to their efforts, especially to Robin Karson and the Library of American Landscape History, who organized a successful fundraising campaign to purchase the archives and generously donate them to UCSB, scholars and others can now peruse such revealing artifacts as a charming hand-lettered scrapbook and photo album from de Forest's 1922 trip through Italy, which inspired his earliest landscapes; an album of Carolyn and Edwin Gledhill's photographs of Val Verde showcasing Wright Ludington's collection of antiquities in situ; the extensive correspondence between Lockwood and Elizabeth during their engagement, in which they discuss plans for their magazine, *The Santa Barbara Gardener*, and the house and garden they would build in Mission Canyon; and

even, since the archive also holds some objects, one of de Forest's lamps made from machine parts.

In UCSB's Architecture & Design Collections, the Lockwood and Elizabeth Kellam de Forest archives join a collection of more than one million drawings in addition to papers, photographs, models, decorative objects, and furniture, representing such luminaries of Southern California design as Irving Gill, Cliff May, Rudolph M. Schindler, Lulah Maria Riggs, George Washington Smith, and Kem Weber. These archives, spanning the late nineteenth century to the present day, serve as an invaluable resource for historians as well as working architects, landscape architects, and designers.

"The synergy among all these collections is thrilling," says Jocelyn Gibbs, the recently retired curator of the ADC. "What makes this gathering of original drawings and papers especially rich is the possibility of tracing landscape designs through the Art, Design & Architecture Museum's collection of the archives of Southern California architects." Gibbs points out that many of the architects with whom Lockwood de Forest collaborated are represented in the collection, as well as contemporary architects such as Barton Myers, who



Ravello, from the hotel garden.



Tower in the garden of Villa Rufolo.



Gardens, de Forest house, Santa Barbara. Photograph by Steven Keylon.

designed one of his signature steel houses on the site of a de Forest landscape in Santa Barbara. Gibbs envisions that synergy reverberating across Southern California and beyond. “After visiting the Richard Neutra archive at UCLA,” she speculates, “a scholar will benefit from a visit to UCSB to see Lockwood de Forest’s unrealized landscape design for the famous Tremaine house in Santa Barbara.”

As time has passed, my grandfather’s life and achievements have come to loom larger, just as Mission Peak hovered, sharp and clear, over the back lawn on Todos Santos Lane. The archives in the Architecture & Design Collections offer an opportunity for scholars and students, homeowners and designers to see the man, his life, and his work whole. For me, he is no longer a potent absence but a vital presence.

Gardens, my grandparents once wrote in *The Santa Barbara Gardener*, are “places to enjoy, places to walk through, linger in, or live in.” My hope is that, thanks to LALH, the California Garden & Landscape History

Society, and the Architecture & Design Collections at UCSB, Lockwood and Elizabeth de Forest’s shared vision for creating enjoyable, livable places—places that are uplifting and sustainable, that awaken all the senses, and that sharpen attention to the natural grandeur outside their composed, cultivated confines—will continue to inspire us all.

Ann de Forest writes fiction and nonfiction that often centers on the resonance of place. She is a contributing writer for *Hidden City Philadelphia* and editor of *Extant*, the magazine of the Preservation Alliance of Greater Philadelphia.

A Genius for Place (LALH, 2007) by Robin Karson includes two chapters on Lockwood de Forest Jr., one of eight landscape architects profiled in this pioneering study of the distinct American style of landscape design developed during the Country Place Era.

THE LEGACY AWARD

Jack Dangermond

JONATHAN D. LIPPINCOTT

In the last decades of the twentieth century, the mapping and spatial analytics software created by Jack Dangermond and the company he founded, Esri, transformed the professions of landscape architecture and urban and regional planning. Through his Redlands, California, firm and its suite of geographic information system (GIS) products known as ArcGIS, Dangermond revolutionized the science and technology of geographic data collection. “[Mapping is] one of the areas of technology that has gone further than I ever expected,” Microsoft cofounder Bill Gates told *Forbes* magazine in 2016. “And we have Jack Dangermond to thank, in large part, for his pioneering efforts of almost fifty years.” “[Dangermond] kind of created the industry,” says John Hanke, who for several years led Google’s mapping initiatives. “Products like Google Earth, Google Maps, and Google Street View,” Hanke says, “were built on the shoulders of what he created.” Dangermond holds degrees in both landscape architecture and urban planning. His intellectual lineage extends back to Charles Eliot, who pioneered the use of overlay maps in land use analysis in the 1880s and ’90s, and to Warren H. Manning, who applied Eliot’s methods on a regional and, eventually, national scale.

Jack and his wife, Laura Dangermond, have also

long been committed to philanthropy and preservation. In 2017, they made a gift of \$165 million to The Nature Conservancy enabling the purchase a 24,000-acre parcel of land on the California coast north of Santa Barbara, the largest single charitable donation ever received by the organization. Now known as the Jack and Laura Dangermond Preserve, the site comprises four ecoregions, two terrestrial and two marine, with eight miles of coastline. Topography ranges from sea level to 1,900 feet, in the Santa Ynez Mountains. The Dangermonds’ fervent wish is that the parcel will become “one of the world’s most studied preserves.” Scientific research on climate change, migration patterns of birds and animals, and population counts of various flora and fauna are already in the works.

Esri celebrated its fiftieth anniversary this year, and at its GeoDesign Summit in Redlands, LALH president Daniel J. Nadenicek and LALH director Robin Karson awarded Dangermond the organization’s highest honor, the Legacy Award, “in recognition of his transformative contributions to the practice of landscape architecture.” In accepting, Dangermond spoke of his desire to use “rational thinking, science-based thinking, to create a better future.” Preserving the health of the earth and the species that inhabit it has

been key to Dangermond's philanthropy, and his abiding interest in the use of digital mapping to better understand the environment has guided his life's work.

Dangermond has spent most of his life thinking about landscapes and nature. He grew up in Redlands, where his parents, immigrants from the Netherlands, founded and ran Dangermond's Nursery. Working there as a teenager, he learned every aspect of the business, from finance to the care of plants, and he gained field experience as well, on landscape projects alongside nursery crews. He and Laura met in high school, and they both attended California State Polytechnic University, Pomona, where Jack received a bachelor's degree in landscape architecture in 1967. He went on to earn a master's degree in urban planning from the University of Minnesota in 1968 and a master's degree in landscape architecture from Harvard University Graduate School of Design in 1969. While at Harvard, he worked in a computer lab where some of the century's first mapping software was conceived.

After completing his degree at Harvard, Jack returned to Redlands, and with Laura founded Esri. Initially focused on consulting and built technology for land use analysis, the company soon shifted to build-

ing GIS software for others. "I founded Environmental Systems Research Institute in 1969," Dangermond writes, "with a vision that computer mapping and analysis could help us design a better future. That vision has continued to guide Esri in creating cutting-edge GIS and GeoDesign technologies used in every industry to make a difference worldwide."

In Nadenicek's words, Esri mapping software is a "sophisticated toolkit for geospatial analysis." It allows users to apply science to design by aggregating data from many different sources in a systematic way, to map landscapes and urban spaces in real time, and to plan for their use and evolution. ArcGIS, the company's flagship software, can be used to create maps that compile information about storm damage, for example, or wildfires, the spread of disease, or traffic patterns, among countless other applications. Both the scale of use of the program and the level of detail in the maps it can create are unprecedented, allowing for participatory design "like it's never been done before," says Nadenicek.

Today, Esri software is used by 350,000 businesses, government agencies, and NGOs around the world; the company provides pro bono technical assistance



Photograph courtesy Esri.



Esri headquarters. Photograph courtesy Esri. OPPOSITE: Jack and Laura Dangermond Preserve. Paul Wellman / *Santa Barbara Independent*.

and training, and it frequently makes the program available to nonprofits free of charge. In 2014, Esri pledged to donate ArcGIS Online to every public, private, and home school in the U.S., and to offer the online program free of charge to primary and secondary schools and vocational institutions globally. Over the past five years, Esri has donated \$11 million worth of technology to the Audubon Society which has been instrumental in developing conservation strategies.

“The Nature Conservancy has already begun creating an incredibly detailed map of the Dangermond Preserve with hundreds of layers of data,” says Damian Spangrud, Esri director and representative to the Preserve. “This is being used for assessment and modeling across many disciplines.” Dangermond speaks of using this software to create a “digital twin” of the property, “so that as we intervene in natural systems, we can better understand the impacts of those interventions.” Deeply committed to conservation and the protection of these “special” areas, Jack and Laura Dangermond

“Jack Dangermond possesses a determined, intense focus, rare in this or any other field,” notes LALH director Robin Karson, “and it is a great privilege to honor his accomplishments. Developed over decades, with extraordinary persistence and discipline, his mapping software has given the profession conceptual tools of exceptional value. The impact of these innovations will continue to ripple through most aspects of life in the twenty-first century.”

hope that their actions will inspire others to follow suit. “Some places on our planet should be preserved so that they continue evolving and let nature rule,” Dangermond told *Landscape Architecture* magazine, “and this is one.”

Jonathan D. Lippincott is associate director of LALH and author, most recently, of *Robert Murray: Sculpture*.



Melissa McGrain

ROBIN KARSON

“Do you garden?” asked Nancy Turner hopefully. At the time, Melissa McGrain did not. But it was a six-acre garden that had drawn her and her husband, Andrew Stern, to the countryside of Pittsford, New York, and she fully intended to learn. And learn she did. Stately in its maturity, the garden McGrain has tended for nearly twenty years today evinces a sense of permanence and inevitability—the result of a superb design, the passage of time, and sustained, informed care over many decades, on both her watch and that of Nancy and her husband, Richard Turner, who commissioned the garden from the noted landscape architect Fletcher Steele in the 1960s.

The Turners bought the 1840 Greek Revival–style house in 1956, with the intention of moving it from the outskirts of Henrietta, New York, to a new neighborhood in the village of Pittsford. The eighty-ton structure was sawn in half and strapped to two enormous trailers for the three-and-a-half mile journey across cornfields. Despite the overland route (devised to avoid power lines), one line was severed, and baseball fans who had been engrossed in a World Series game were suddenly blacked out. Neither did the weather cooperate; heavy rains saturated the fields and the caravan was repeatedly mired. But once in place, on a site selected by the Buf-

falo-based landscape architect Katherine Wilson Rahn, the house seemed always to have been there. Rahn laid out a long, straight drive bordered by sugar maples, leading to a forecourt with a circular turnaround. Steele entered the picture soon afterward.

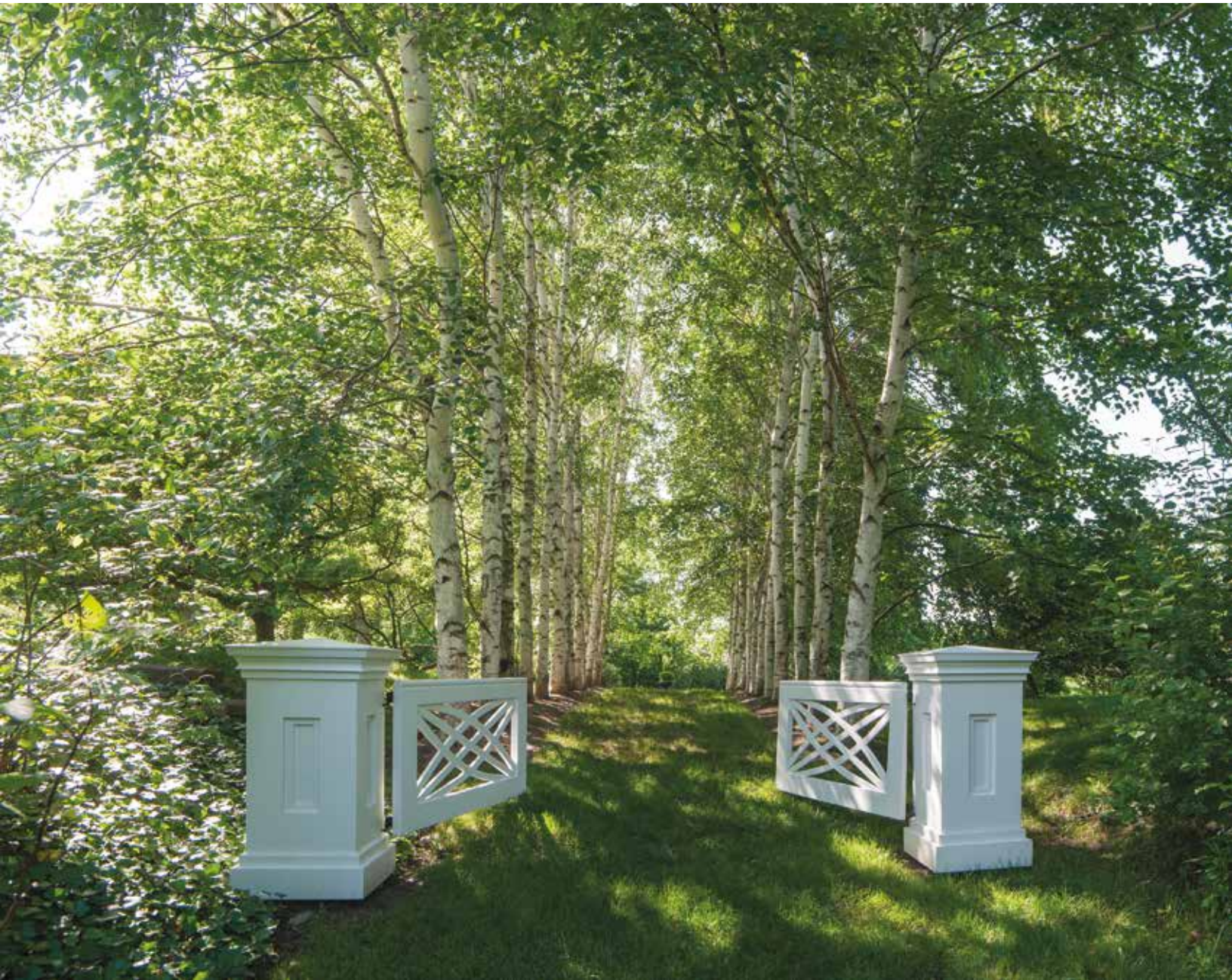
Richard L. Turner, a lawyer and business executive whose passions included American antiques and historic preservation, approached the renowned landscape architect about the job in 1964. Steele had recently closed his Boston office to retire to his childhood home in Pittsford, and, at first, he declined. But Dick and Nancy proved persuasive, and a fruitful relationship between the young couple and the sometimes crotchety but brilliant designer began.

Steele’s bilaterally symmetrical plan was inspired by classical French examples that he considered to be the finest achievements of the art—Vaux-le-Vicomte, Sceaux, and Versailles. The Turners’ garden would be more intimately scaled than these, but it would achieve its own sort of grandeur as a result of the monumental simplicity of the French style. The layout strikes a successful balance between geometric formality, on the one hand, and rich complexity on the other, achieved primarily through the imaginative and varied plant palette. The garden’s major spatial component is the north vista,

a large outdoor room defined by a rich mix of over-story trees, midstory flowering trees such as hawthorn, dogwood, and shadblow, and large shrubs, including a collection of vintage roses. The vista culminates in a circular reflecting pool of deepest blue and apse of towering cedar. The drop in elevation is negotiated over three gradually narrowing terraces. As a result, the 300-foot distance appears greater than it actually is. Steele frequently employed forced perspective in his designs, another inspiration from the French.

The plan also included a capacious forecourt (replac-

ing Rahn's circular island scheme), an apple orchard to the west, shaded allées bordering the central vista, and small outdoor rooms off the upper terrace. Steele created a grotto and drip fountain in the terrace retaining wall—an arrangement that indirectly recalls the renowned Blue Steps that he had designed for Naumkeag, Mabel Choate's Stockbridge, Massachusetts, estate. Steele encouraged the Turners to acquire garden ornaments on their travels, and in time the rooms were filled with Spanish oil jars, English lead planters, and French sculpture fragments.



Birch allée, 2019. Unless otherwise noted all photographs are by Andy Olenick.





East garden, 2019. OPPOSITE: North vista; east garden, c. 1990.

Dick Turner's sudden, premature death in 1986 left Nancy with the monumental and sometimes lonely task of maintaining both the house—which by then was furnished with museum-quality antiques—and the rapidly maturing garden. She rose to the challenge with a sense of determination nurtured by vivid memories of her life there with Dick and her own increasing passion for the beauty and historical importance of this place. Over the years, her sophistication had grown through her contacts in The Garden Club of America (where she served as a vice president) and her increasing involvement with landscape history and preservation.

As she learned more about Fletcher Steele, Nancy Turner's resolve to respect his original design deepened. But she did not hesitate to develop areas he had

not addressed before his death in 1971. She commissioned an indoor swimming pool, housed in a conservatory-like building, where she swam each morning. And she added a birch allée in an undeveloped section of the property, designed by Carolyn Marsh Lindsay, a Rochester-based landscape architect. (The feature was inspired by the birch allée Turner had seen at Stan Hywet Hall in Akron, Ohio, designed by the landscape architect Warren H. Manning, Fletcher Steele's mentor.) In the lithe, determined figure of Melissa McGrain, Nancy Turner may have recognized aspects of her younger self.

When McGrain and Stern decided to move to Pittsford in 2001, they contacted a real estate agent for help in locating a sleek, modern house. "We were looking

for a design similar to the Philip Johnson Glass House in New Canaan, Connecticut,” McGrain recalls. “I also wanted to be able to plug my vacuum cleaner into a single outlet and vacuum the entire house!” On seeing the 1840 Greek Revival building at the end of the drive, she was skeptical, but one walk through the garden changed everything. “As I explored the grounds for the first time, I knew deep in my heart that I belonged here. Simply, I fell in love.”

McGrain and her husband focused first on the house, which had over time developed structural issues as a result of the 1956 move. Subsequent waves of inter-

vention followed, each of them a response to the new lives unfolding there. The former garage (originally, the carriage house) was transformed into a guesthouse for overnight visitors, and a new garage was constructed, connected to the house by a glassed-in walkway. The arrangement effectively created a formal courtyard, one wall of which supports four large, espaliered pear trees. The architect R. Jon Schick based his design for the new structures on details of the original carriage house—from the soft gray clapboarding to the pitch of the cedar-shake roof. It was a few years before McGrain was able to turn her full attention to the garden.



Guesthouse; glass-enclosed walkway between garage and main house.



North vista. RIGHT: Detail of rose terrace with terra-cotta runnel.

She brought to this task a sense of almost divine purpose and extraordinary administrative capacity.

Working from Steele's original plans and plant lists, archived in the SUNY College of Environmental Science and Forestry in Syracuse, she had new plans drawn, based on a zone system that her gardening staff still uses. She worked assiduously to clearly define the edges of the various garden rooms. (McGrain traces her sensitivity to contour and spatial flow—hallmarks of Steele's design approach—to her years as a figure skater.) Trees that had been damaged or weakened by age were replaced. Steps and walkways that had been subjected to decades of harsh upstate New York winters were repaired. A new irrigation system was installed, and Steele's unusual clay-tile runnels on the rose terrace were brought into use for the first time. They had always leaked—Steele had blamed poor workmanship on the part of the masons who built them.

McGrain continues to work in the garden every day alongside her carefully selected team, who have been with her for fifteen years. She keeps meticulous records and uses these notes to stay on top of regular





Moongate. OPPOSITE: Cobble-lined sluiceway and waterfall.

tasks, such as edging, pruning, watering, and weeding. Systematic in her methods, McGrain is passionate and obsessive in her dedication to caring for this land and the plants that grow there. Up at sunrise, she begins the day with a walk around the grounds, notebook in hand to record issues in need of immediate attention. She rarely leaves the garden before dinner.

As did Nancy Turner, McGrain has added several imaginative new garden features to the property. Some of the most striking of these were created by Chuck Eblacker, a member of the Dry Stone Walling Association of Great Britain who studied with the renowned stoneworker Dan Snow in Vermont. Eblacker's first project was a retaining wall to halt erosion that was threatening a venerable copper beech. Subsequent, less utilitarian projects include a walled vegetable garden and potting shed and a moon gate that opens to a small circular stone-walled room used for meditation. All the stonework is dry-laid, held together by gravity and friction.

A more recent addition is an architectural feature that includes a koi pool, sluiceway, and waterfall, sited in the area of the former vegetable garden. The stone-lined sluiceway was designed to echo Steele's use of Medina stone in other areas of the garden, and the forced perspective recalls the narrowing terraces in



Koi in pool near guesthouse.







Passenger pigeons. Photograph by Todd McGrain. OPPOSITE: View south to rear facade of house.



Melissa McGrain. Photograph by Madeline McGrain.

the main vista. McGrain located the stones herself on excursions through the upstate countryside, where the round cobbles were often used in house construction. (The distinctive red sandstone was discovered during construction of the Erie Canal.) The koi are beautiful and also surprisingly large, having grown to fill the capacity of the six-foot-deep pool.

One of the most interesting resonances with Nancy Turner’s era of stewardship is the recent addition of a group of monumental bronze passenger pigeons at the edge of the reflecting pool. The sculptures are the work of Melissa’s brother, the artist Todd McGrain, who created them in a limited edition as part of *The Lost Bird Project*, an initiative memorializing five North American birds, all now extinct. Andrew Stern is the director of The Lost Bird Project, the eponymously named nonprofit organization whose mission is “connecting more deeply with the earth through art.”

Nancy Turner searched for years for a sculpture to place in the spot behind the reflecting pool the pigeons now inhabit. Steele had repeatedly suggested that the primary focal point in the vista needed the right “something.” After trying a pair of nineteenth-century marble figures and finding them too delicate in scale, Turner purchased a large metal sandhill crane by the sculptor Mary Taylor and was pleased with the effect. But before she moved, she donated the sculpture to the Seneca Park Zoo, so that when McGrain and Stern arrived, the pool was once again unattended, and the search began all over again. The pigeons were the perfect solution. An uncannily lifelike, almost numinous presence in the garden, the gentle birds express something of the deep, unchanging spirit of this place, as they offer a vivid reminder of the redemptive power of art.

Robin Karson is executive director of LALH and author of several books about the history of American landscape architecture.

Learn more about Fletcher Steele’s transformative contributions to the field of landscape architecture in *Fletcher Steele, Landscape Architect* (LALH, 2003); *A Genius for Place* (LALH, 2007); and *Design in the Little Garden* (LALH, 2011).

Remembering Nancy Turner 1928–2018

ROBIN KARSON

“Eliminate the bunnies,” Nancy Turner told the landscape curator of the George Eastman Museum. The newly restored gardens were being consumed by rabbits, and Nancy, who had led the campaign to rehabilitate the museum grounds in the mid-1990s, was not about to let the plants be eradicated by varmints. Her sense of resolve was impressive, and in the thirty years we worked together, I came often to depend on it, and on her generosity, playful wit, exquisite taste, and affectionate nature. All of these qualities nurtured our friendship and the organization we founded together in 1992, the Library of American Landscape History.

I met Nancy in 1987 during the course of my research on the landscape architect Fletcher Steele. He was a marvelous subject, perfect for a first-time author. Steele’s archives (more than 100,000 documents and almost as many photographs) were virtually untouched; his career had been long, successful, and varied; at least some of his 600 gardens survived; and there was Steele’s own wicked sense of humor, charm, and brilliantly articulated observations on art and life. But I struggled hard and long to make sense of his place in a history. The deeper I delved into his life and times, the more questions I had. Who was Warren Manning? Albert Davis Taylor? Ellen Shipman? Marian Coffin? Steele’s

papers mentioned all of these figures and many others, but there were no deeply researched sources of information on any of them. Trained as an art historian, I tried to make sense of Steele’s work in this larger context but soon realized that most of that context still had to be figured out. The story of American landscape history had yet to be written.

By the time I met Nancy, I had come to believe that Steele’s work achieved a level of artistic sophistication rare in this complicated, distinguished art form. I could feel the strength of his spatial mastery, even in the gardens that had lost their original plantings. Stepping from my car that June morning in Pittsford, New York, the feeling was there, and, in this case, so were the plantings. Even from the forecourt, it was clear that the Turners’ was a superb garden. Nancy waved from the front porch. She reminded me a bit of June Allyson, but there a sense of sadness about her, too, which I later understood as grief. She had lost her husband, Richard Turner, only the year before.

I visited the Pittsford house and garden often over the next two years, keeping Nancy informed about the course of my book and learning more about her, too. She was active in the Allens Creek Garden Club and, on the national level, served as a Garden Club of Amer-



The apple orchard, Nancy Turner's favorite spot in her garden. Photograph by Andy Olenick, c. 1990.

ica vice president. She supported many local cultural organizations, from Rochester's Memorial Art Gallery to the George Eastman House Museum to the Genesee Country Village and Museum. She traveled; she read widely and deeply; she was passionate about opera and old movies; and she liked a glass of champagne at the end of the day. Our friendship grew.

Fletcher Steele, Landscape Architect was published in June 1989 to enthusiastic reviews and surprisingly brisk sales, and it soon began to sow interest in preserving Steele's gardens. I became active in the national preservation community galvanized by the National Park Service and brought Nancy along on the fast-developing perspectives emerging from that and other quarters. We stayed in touch, and two years later, I came to her with the idea of creating a nonprofit organization that would support and

oversee development of other scholarly books on American landscape history like the one I had just published. She had a few reservations (having been involved with several nonprofits), but she was game.

From the first, the work of the Library of American Landscape History (LALH) was grounded in a sense of diligence and quality that resonated with Nancy's bearing in the world. The program soon began attracting dedicated authors, editors, and designers, and enough funding to keep it afloat while its founding director learned the ropes of nonprofit management. The board grew to include other fine people, all of them readers like Nancy with wide-ranging backgrounds, motivated by profoundly good intentions. The Viburnum Foundation, a family foundation created by Nancy and her four children, became a source of support for LALH. In

time, the organization also began looking to members of the profession, many of them active in the American Society of Landscape Architects, to preservationists, gardeners, historians, students, and friends for help in supporting the finest books we could create: well researched, engaging, affordable, beautiful. The pace was slow but steady.

After ten years as president of LALH, Nancy stepped down. She remained on the board of directors, though, and brought several other excellent people to the table, including, in time, her daughter Sally Turner, a Los Angeles-based journalist and educator, and her daughter-in-law Dede Delaney, a landscape designer (a result, Dede says, of being around all those beautiful LALH books). The organization's board grew gradually and thoughtfully, on the strong roots nurtured during the early years.

In 2000, Nancy sold her beloved Pittsford house and garden and moved into a wonderful apartment on East Avenue, directly across from the George Eastman Museum (perhaps to keep an eye on the bunnies?). She divided her time between Rochester, where she remained active in many cultural institutions, and Manhattan, where she owned a townhouse on the Upper West Side. Eventually, she moved to New York full-time, into a light-filled apartment overlooking the East River. It was a splendid base of operations for a life invigorated by travel, museums, symphony, opera, and steady involve-

ment with LALH and its books, many of which were celebrated at the Lotos Club, where Nancy hosted. When LALH was presented with an Arthur Ross Award by the Institute of Classical Architecture & Art in 2009, *New York Social Diary* photographers snapped her picture. Nancy and the LALH board were always curious to learn more about the places featured in their books and often traveled to these sites together—from Forest Hills Gardens to Middleton Place, outside Charleston.

In her later years, as her eyesight diminished, Nancy left her urban life for Essex Meadows, a retirement community in the rolling hills of central Connecticut. I often visited her there, to bring her a copy of the latest LALH book, chat, and drink champagne. On my last visit, in April 2018, I arrived with *Ellen Shipman and the American Garden*, our forty-second book. The introduction featured several Shipman gardens that had been restored as a result of *The Gardens of Ellen Biddle Shipman*, our second volume, published in 1996. Deeply stirred, her eyes filled with tears. “I am just so proud of LALH, of all you have accomplished,” she said. It seemed to me that she was proud of herself, too, and her pivotal role in the initiative we had fostered, to investigate and publish on the vital, often ephemeral fruits of American landscape design.

Robin Karson is executive director of LALH and author of several books about the history of American landscape architecture.



Nancy Turner with Robin Karson (left) and LALH board member Ann D. Willhite (right). Photographs by Carol Betsch.



Spanish oil jar, Turner garden, 1996. Photograph by Carol Betsch.

History in Design

GARY HILDERBRAND, MIA LEHRER,

AND THOMAS WOLTZ

MODERATOR: ETHAN CARR

Landscapes are living places, the sites of historical and ongoing natural processes together with the cultural activities and associations that have shaped terrain and ecosystems over time and into the present. Landscape architecture is rooted in creative responses to the cultural history and natural processes of the sites in which landscape design occurs. We brought together three leading practitioners to discuss how (or whether) history is an important aspect of the design process, and what that means to them individually. The discussion was facilitated by Ethan Carr, author of *Mission 66: Modernism and the National Park Dilemma* (LALH, 2007) and *The Greatest Beach: A History of Cape Cod National Seashore* (LALH, 2019).

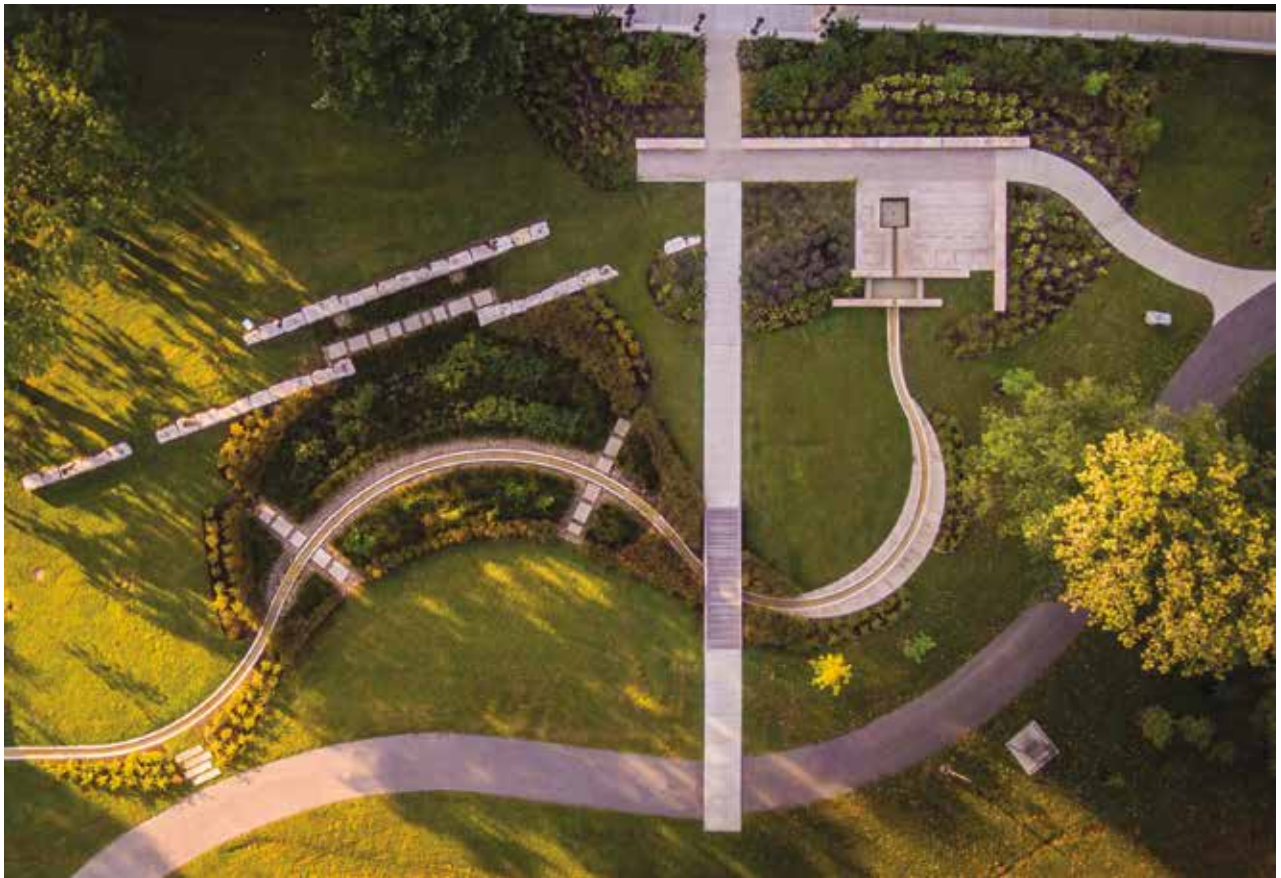
Ethan Carr: *“History” means different things to different landscape architects, their clients, and the public engaged in landscape design projects. What does it mean to you and how does your understanding of landscape history shape your practice?*

Thomas Woltz: History is what tells us there is no such thing as an empty site. The natural world is a continuum of processes shaping the land; collective human action is one of those forces. When we design a contempo-

rary landscape, we compose another chapter in the long continuum of land’s narrative. Think of a site as a living entity, saturated with history, and research quickly becomes an act of grace when approaching the landscape. We are asking questions about the soil, climate, water, past care or abuses. We are interrogating the human history to attempt to know the events that shaped that landscape and discover what stories lie quietly beneath our feet. The telling of these stories can be uncomfortable at times, but once you know certain histories, the obligation to tell them becomes a moral one.

I believe history to be the richest source of design inspiration in contemporary landscape architecture. I want to emphasize the thrill of historic discovery when designing public space in the contemporary context. In landscapes like Hudson Yards Public Square and Gardens in New York, Memorial Park in Houston, and Centennial Park in Nashville, built form and horticulture are inspired by narratives that grew from the specific history of each site infusing a degree of authenticity and providing a lightly coded way to understand the cultural and ecological flows that have shaped that space and the region.

Mia Lehrer: Like Thomas, we study a site’s ecological and cultural history before we begin to design. One of



Centennial Park. Photographs by Nelson Byrd Woltz Landscape Architects.



Vista Hermosa Natural Park. Photographs courtesy Studio-MLA.

the reasons we love working in Los Angeles is because our decades of practice give us deep understanding of the region's unique climate, ecologies, geomorphologies, and cultures. Los Angeles is a relatively young city in a relatively young landscape. Our mountains are still growing. And because our city is young, it was post-World War II history that shaped our urban systems into engineering marvels. Much of what we do as landscape architects and urbanists is to try to understand how we can deconstruct some of the engineered systems of recent history to reveal and regenerate our historic natural systems. For example, we are recalibrating the Los Angeles River, channelized and constricted by rail and utility infrastructure, to provide neighborhood-serving spaces while celebrating its layered industrial and natural histories. Design solutions reflect our understanding of the historic seasonal waterway to leverage it as a new green infrastructure system connecting neighborhoods to parks, habitat, and trails through a revitalized urban ecology.

In another example, Vista Hermosa Natural Park was designed to bring a feeling of Los Angeles' natural history into an urban neighborhood with little access to the city's natural resources. Residents who lived just miles from our regional beaches, mountains, and natural areas had never seen the beach or been in the mountains or out of the city. Working with the Mountains Recreation & Conservation Authority, we evolved the concept for Vista Hermosa as "A Window to the Mountains." We brought native trees and plants and constructed a granite-lined waterfall to reflect the granitic mountains that are visible, but inaccessible, to most of Los Angeles' underserved communities. We worked closely with the community to understand the cultural histories and design flexible neighborhood spaces for *quinceañeras* and family picnics while integrating natural systems to address the environmental issues of our time: climate change, drought, water scarcity, and the urban heat island. By rethinking what an urban park could be, we brought the natural history back to life and connected people to a shady, aromatic, textural, and life-filled landscape similar to the one that may have once been.

Gary Hilderbrand: History is a form of knowledge rooted in persistent inquiry. It's a subject I treasured in grade school and high school, and if it weren't a big part of landscape architecture, I'd be doing something else.

It's always a guide in our work. There's joy in discovering old and new histories of the sites we work on. Design, for me, is the application of different and overlapping forms of knowledge to problems, working toward a renewal or an invention of some kind. History, again, is one of the areas of knowledge we apply.

Carl Jung said this: "Who has fully realized that history is not contained in thick books, but lives in our very blood?" This evokes a few very tantalizing things for me: That history is living and dynamic, like us; that we embody history in our core purpose, in our bodies; and following from those, we interpret and alter history through our actions. History comes alive through us.

I could never get enough of the canonical histories we were introduced to in college and graduate school—there weren't that many of them. During my lifetime, though, we've gone from having a few comprehensive (but ultimately deeply biased) orthodox accounts of landscape history to a place of burgeoning and enlightening knowledge production in countless books and reports—materialist histories, feminist accounts, scientific or technological theories, and more. Jung's "blood" runneth over, as it were. We have abundant historiographies and project-specific site histories to plunder. Each time we do, we have the chance to write another history of the work in front of us, and to use it in service of managing change.

A word about the kind of overlapping design and preservation work mentioned by Thomas and Mia. You and I, Ethan, with a flank of enthusiastic colleagues, are tasked now with writing a renewal plan for one of Olmsted's great works, Franklin Park in Boston. There is the artifact of the park itself along with some good histories to work with, though we might say they are of a limited kind of history (I participated in one back in the eighties when this genre suddenly seemed like what we needed, everywhere). There are narratives to be unraveled about the park's management cycles, disinvestment and decline, and the great pulse arising from citizen activists who have fought to have the park revived, parallel with (or in spite of) the city's efforts, and who perhaps rightly see it as their park. There are social histories to expose about the surrounding immigrant populations and demographic shifts that have altered park use and identity over time. These histories will be part of the shaping of a new kind of plan. As my colleagues and students have heard me say repeatedly: When it comes to managing

renewal with historic resources, what's most important is to gain conviction around a compelling narrative that values history not as a confining text but as a lively and living platform for change. You have to build the very best argument for change in the context of history: Is it the right argument?

EC: Landscape architects today are asked to expand and change their practices to address current and vital concerns—climate change, global urbanization, social and economic inequality—that seem unprecedented. Does landscape history have an important part to play in addressing issues that may not have direct historical precedents?

ML: Landscape architecture as a profession was founded to address the unprecedented changes being brought about by industrialization. In the middle of the nineteenth century, Frederick Law Olmsted and Calvert Vaux conceived Central Park as a natural respite from the dirty city. Olmsted predicted that the park, which was at the then-northern edge of Manhattan, would one day be surrounded by city dwellers in need of fresh clean air. The park was planned to be a green lung for New York City and the first public park in the United States, welcoming all classes of people. No less innovative, Olmsted's design for Boston's Back Bay Fens restored the tidal flows to clean out what had become a stagnant marsh. It was an exhibition of Olmsted's drawings that spurred me to study landscape architecture.

More recently, Jack Dangermond's advances in landscape architectural technologies led him to found the Environmental Systems Research Institute with his wife, which created the first and largest geographic information systems (GIS) software—ArcGIS—giving us a new tool for large-scale land analysis and design alternatives. Landscape architecture at its best connects disciplines like fluvial engineering, geology, ecology, and architecture with community groups to design places that support human and ecological health and build cultural capital. Since every location, population, and time has its own set of natural, physical, and temporal processes, our role is to do our best to understand the myriad forces at play and look to history to help us predict and design for a more resilient future. Olmsted's and Dangermond's ability to do that very thing set historic and recent precedents of landscape architecture's systems-thinking as a process to create the best outcome. On a smaller scale, we work to understand the many forces at play to de-

sign contextual, climate-appropriate places and systems in our everyday practice.

I don't underestimate the immense imagination and resources needed to face up to the forces coming at us from all directions; but I see that one of the strong planks of any platform we build for negotiating change on our coasts and in our cities will be the arc of managed change that precedes us. As I suggested in response to the first question: Precedents embody a useful kind of knowledge of the world.

GH: There's no doubt that our times, and the challenges they bring, and the class of problems that landscape architects are asked to face can seem new and maybe unfamiliar. But I'd like to question whether anything we face in design might be truly "unprecedented," and I'd argue that we always have precedent to draw from when thinking analytically about how to frame and pursue the new problems arising. History always gives us at least partial models to work with.

Perhaps the most timely example: the coastal situations we face today with respect to climate instability seem to many new and downright scary. No wonder. The problems are advancing at a scale or pace that we've never contemplated. But I've been observing the loss of shoreline habitat on Outer Cape Cod due to storms and erosion for more than thirty years, long before we'd seen the kind of traction that climate science is getting today. In the nineteenth century, two fishing villages on the Outer Cape had to be abandoned (their buildings moved inland), one in Wellfleet, the other in Provincetown. These were probably not our first climate refuges. They will not be the last.

TW: Many of the challenges facing landscape architects today are continuations of issues inspiring the very roots of the profession. Late nineteenth-century practitioners faced social disenfranchisement, public health horrors, and ecological devastation caused by industrial waste, uncontrolled development, and abusive extraction practices. The founding of the profession was grounded in reading ecological phenomena of a given site, employing the art of landscape architecture to reveal, highlight, and engage natural and cultural systems, all in an effort to alleviate social and ecological harm, often in urbanizing areas. This methodology of 130 years ago offers relevant tools and insights into solutions for today's urgent matters.

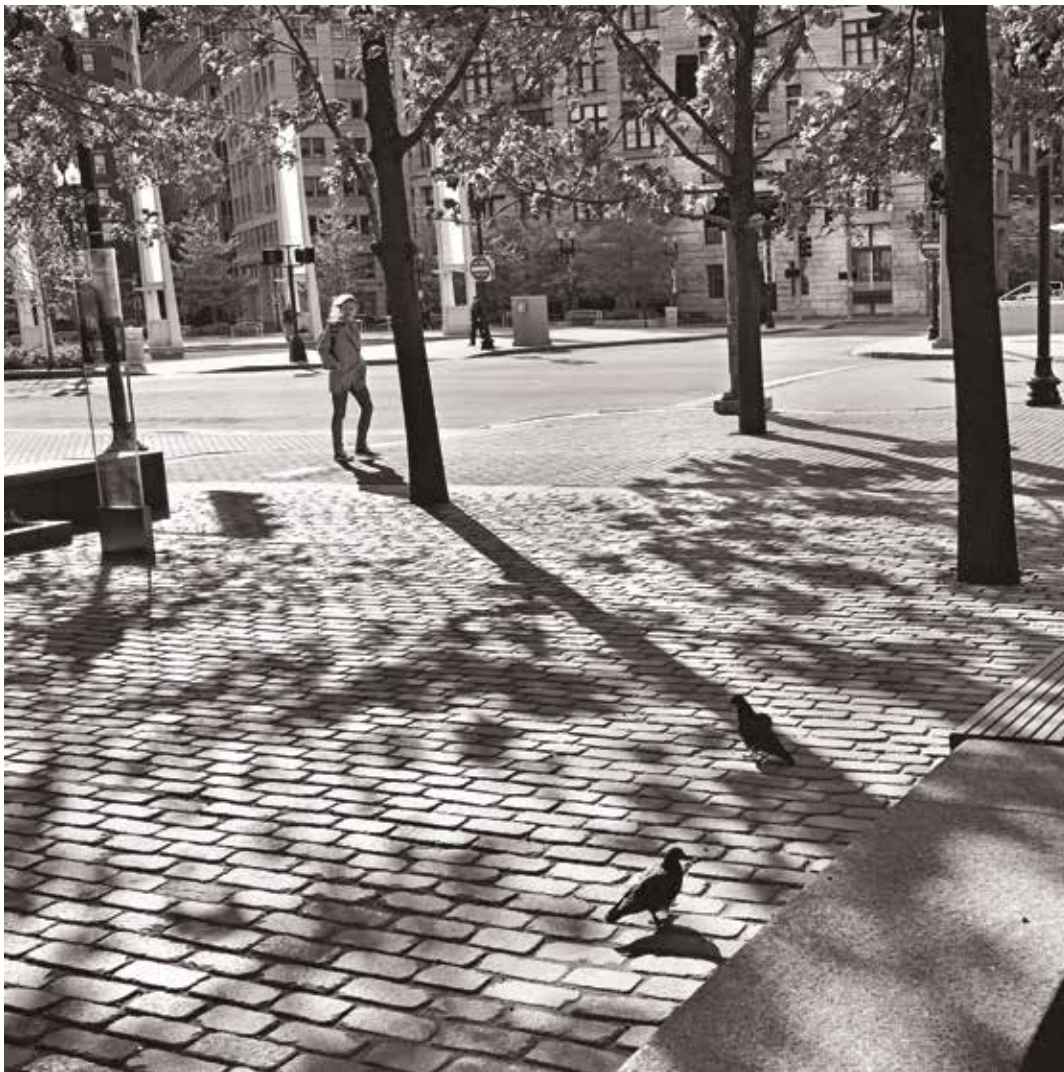
More recent professional evolution away from these roots offers a far weaker toolkit: a focus on “planted form” rather than deep knowledge of resilient plant ecologies, focus on graphic patterns and surfaces instead of revealing the patterns of flourishing ecosystems. We have seen the objectification of landscape as bound objects rather than interconnected and dynamic systems, and ignoring landscape design as a continuum of context and history serves to negate both.

From my vantage point, many landscape architects have been working for decades toward the prevention of human-induced climate change, and breaking down barriers of social inequity through inclusive public input processes and a deep interest in cultural landscape research to tell truer stories of more people. The urgency of current issues is a call to arms to amplify the power of these tools as agents of ecological response and social

change resulting in greater impact and visibility for the profession.

EC: Judging by all of your responses so far, it is fair to say that you feel that historical research and sensibility have a place in landscape practice today, and arguably always have had in some form. In recent years, however, do you feel have you seen significant reformulation of how designers—and those they design for—understand and find significance in landscape history? And what does your answer imply for how we should study and teach the subject of history in landscape architecture degree programs today?

GH: Earlier, I proposed that history is a form of knowledge rooted in persistent inquiry, knowledge that builds over time as the questions we ask of our sites become more penetrating and perhaps more challenging. I am



Central Wharf Plaza, Boston. Reed Hilderbrand / Photograph by Millicent Harvey.



Long Dock Park, Beacon, N.Y. Reed Hilderbrand / Photograph by James Ewing.

optimistic about our practices developing deeper relationships to site histories—in particular, how we contextualize and situate what we see in historic resources. I'm less interested in form or expression coming from history, and much more compelled by the practice of building arguments for change. Olmsted's writings about his firm's park work stand out as exemplary arguments for intervention.

In undergraduate school in the late 1970s, I loved my history classes. But in studio, believe it or not, I was discouraged from pinning up and discussing precedents for design. We were supposed to be “creative” and original. Think abstractly, conjure experience, make up forms. Don't look back. This changed radically for me in the mid-1980s, when the emphasis in graduate school shifted to something like precedent and invention at Harvard and Cornell, or the ideal and the circumstantial as it was taught at Virginia and elsewhere. This helped, because it opened us up to history as a useful form of knowledge with application to design. But adopting narrative and formal characteristics from history proved to be insufficient at best and frequently disastrous.

Meanwhile, historians were absorbing more aggressive tactics from the humanities and asking harder questions, crafting more diverse and penetrating frames of inquiry. Today, our best teachers push students to see the world in front of them through a critical stance, building methodical and thematic arguments that allow them to move from observational specificity to synoptic contention. Today our histories delve into the social, economic, technical, and ideological currents that produced the underlying conditions in which a work of design was formed. When we do that, we are likely to have a more dispassionate reading of heritage, and be better prepared to understand how to put our hands and minds around the current context of a project. This way of practicing history is the closest thing to designing—for me, they're inseparable.

TW: The recent shift toward a deeper appreciation and understanding of landscape history in practice and among users is moving too slowly, and this worries me. When we don't invest in deep exploration of history, we risk inadvertently erasing layers of social and eco-

logical narrative and, thus, the authentic clues that can be revealed by contemporary landscape design. There is much to be learned from our past to help us evolve into the future. However, I have perceived obstacles to this.

One is a sense that acknowledging and revealing history implies the re-creation of historic elements. I counter that using history as a research tool for inspiration does not forcibly result in historic restoration. Students, and perhaps some faculty, may believe that history threatens the making of form or is counter to applied emergent technologies. I suggest that history can be the inspiration for authentic contemporary form rather than a restraint to creativity. Also, there may be a fear of what we find in history. Land is a quiet witness to human action, and research can often reveal uncomfortable narratives including abuses related to race, gender, and environmental integrity. In fact, the more difficult the narrative, the more urgently it requires examination to stimulate a clear-eyed discourse about our shared history.

Only by looking carefully at history and infusing our work with the truth of the site can we attain a more equitable and just future for our society. With this lens, the investigation of landscape history becomes a moral duty to honor the stories of the land we occupy and not allow it to be obscured or destroyed on our professional watch. There is urgent work to be done.

ML: There has been a big shift in the past few decades in how we understand the impacts of the Industrial and Digital Ages on our landscapes and people. We have seen large-scale engineered infrastructural and fossil fuel-related failures that made us rethink our reliance on these fragile systems. I'm thinking of the Exxon Valdez and Deepwater Horizon oil spills, the tragedy of ocean plastics, combined sewer overflows, and, of course, climate change. As the Digital Age begins to mature, we are beginning to see its negative impacts on mental health, physical health, and community health—research points to the damaging effects of WiFi radiation as well as issues of bullying and disconnect over social media.

History can teach students the vast opportunities to design with what is available locally, and in concert with natural systems, to create small, resilient water, energy, food, and goods systems. As our regional weather patterns begin to change, history can teach

how people from similar climates saved water, grew and harvested food, and built structures without the use of fossil fuels and modern technology. For instance, ancient Indian stepwells and Persian *qanat* irrigation can inspire new strategies for harvesting and directing water using only gravity. Prince George County, Maryland, looked to natural systems when it conceived of low-impact development strategies to improve the dying Chesapeake Bay's water quality. Sometimes it is the simplest solutions that reap the greatest results. Masanobu Fukuoka tested his "lazy" organic agricultural methods on his father's farm in Japan and got higher crop yields with his layered approach than the traditional high-maintenance rice and orchard farming of his father's generation. If we can take the best ideas from the far and recent past, and apply them to our understanding of the present issues, we can create a more resilient, climate-adapted future.

Gary Hilderbrand is principal of Reed Hilderbrand LLC in Cambridge, Massachusetts, and the Peter Louis Hornbeck Professor in Practice at Harvard Graduate School of Design.

Mia Lehrer, a Salvadoran-born landscape architect, is founder and principal of Mia Lehrer + Associates, a Los Angeles-based firm known for a wide spectrum of ambitious public and private projects that include urban revitalization developments, large urban parks, and commercial projects.

Thomas Woltz is principal of Nelson Byrd Woltz Landscape Architects, with offices in Charlottesville, Virginia, Houston, Texas, and New York City. Over the past two decades of practice, he has forged a body of work that integrates the beauty and function of built forms with an understanding of complex biological systems and restoration ecology.

Ethan Carr, professor at the University of Massachusetts Amherst and vice president of LALH, is a landscape historian and preservationist specializing in public landscapes. He has written two award-winning books, *Wilderness by Design* (1998) and *Mission 66: Modernism and the National Park Dilemma* (LALH, 2007). Carr is also the volume editor of *The Early Boston Years* (2013), the eighth volume of the Papers of Frederick Law Olmsted. His latest book is *The Greatest Beach: A History of Cape Cod National Seashore* (LALH, 2018).

NEW

The Greatest Beach: A History of Cape Cod National Seashore

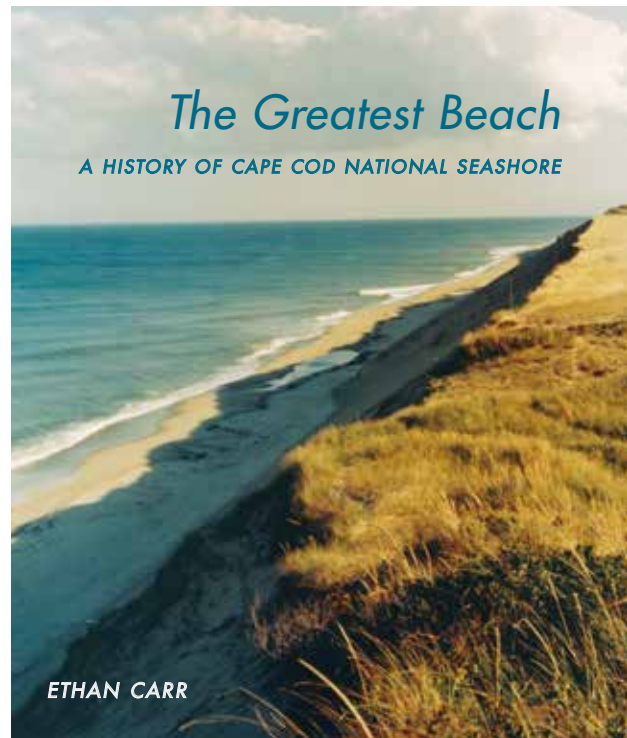
ETHAN CARR

A volume in the series Designing the American Park

University of Georgia Press in association with LALH

In the mid-nineteenth century, Thoreau recognized the importance of preserving the complex and fragile landscape of Cape Cod, with its weathered windmills, expansive beaches, dunes, wetlands, and harbors, and the lives that flourished here, supported by the maritime industries and saltworks. One hundred years later, the National Park Service—working with a group of concerned locals, then-senator John F. Kennedy, and other supporters—took on the challenge of meeting the needs of a burgeoning public in this region of unique natural beauty and cultural heritage.

To those who were settled in the remote wilds of the Cape, the impending development was threatening, and, as the award-winning historian Ethan Carr explains, the visionary plan to create a national seashore came very close to failure. Success was achieved through unprecedented public outreach, as the National Park Service and like-minded Cape Codders worked to convince entire communities of the long-term value of a park that could accommodate millions of tourists. Years of contentious negotiations resulted in the innovative compromise between private and public interests now known as the “Cape Cod model.”



The Greatest Beach is essential reading for all who are concerned with protecting the nation’s gradually diminishing cultural landscapes. In his final analysis of Cape Cod National Seashore, Carr poses provocative questions about how to balance the conservation of natural and cultural resources in regions threatened by increasing visitation and development.

“Carr explores the shift toward a more holistic landscape approach to cultural resource management and the broader applicability of the “Cape Cod model”—providing additional insight into contemporary landscape challenges facing the national park system today. This broad narrative is skillfully interwoven with the arresting story of the establishment of Cape Cod National Seashore, a park that has served as a model for testing a wide variety of new approaches to park making and administration. Carr has written an exceptionally readable book that is informative, analytical, and engaging.”

—Rolf Diamant, University of Vermont

NEW

Hare & Hare, Landscape Architects and City Planners

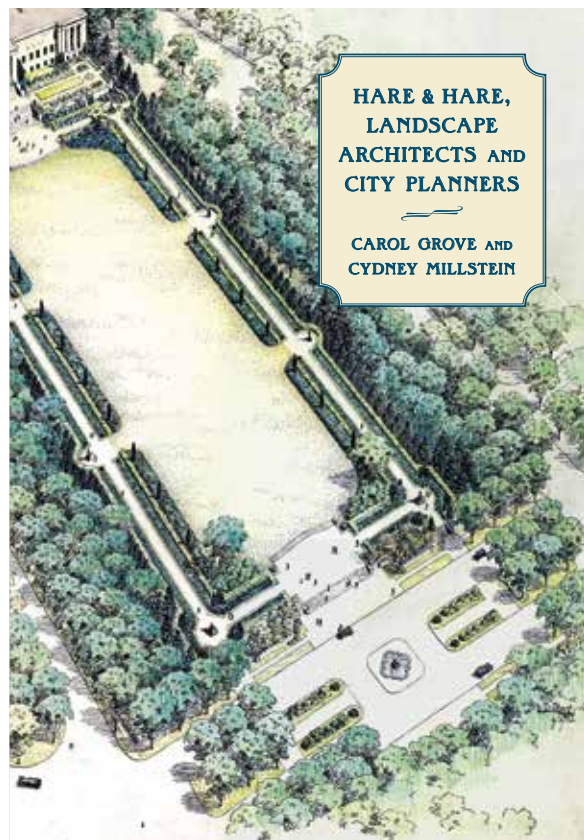
CAROL GROVE AND CYDNEY MILLSTEIN

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

University of Georgia Press in association with LALH

When Sidney J. Hare (1860–1938) and S. Herbert Hare (1888–1960) launched their Kansas City firm in 1910, they founded what would become the most influential landscape architecture and planning practice in the Midwest. Over time, their work became increasingly far-ranging, in both its geographical scope and project types. Between 1924 and 1955, Hare & Hare commissions included fifty-four cemeteries in fifteen states; numerous city and state parks (seventeen in Missouri alone); more than fifteen subdivisions in Salt Lake City; the Denver neighborhood of Belcaro Park; the picturesque grounds of the Christian Science Sanatorium in Chestnut Hill, Massachusetts; and the University of Texas at Austin among fifty-one college and university campuses.

Carol Grove and Cydney Millstein document the extraordinary achievements of this little-known firm and weave them into a narrative that spans the birth of the late nineteenth-century “modern cemetery movement” to midcentury modernism. Through the figures of Sidney, a “homespun” amateur geologist who built a rustic family retreat called Harecliff, and his son Herbert, an



urbane Harvard-trained landscape architect who traveled Europe and lived in a modern apartment building, Grove and Millstein chronicle the growth of the field from its amorphous Victorian beginnings to its coalescence as a profession during the first half of the twentieth century. *Hare & Hare, Landscape Architects and City Planners* provides a unique and valuable parallel to studies of prominent East and West Coast landscape architecture firms—one that expands the reader’s understanding of the history of American landscape architecture practice.

“Carol Grove and Cydney Millstein have mined an impressive array of period sources, published and archival, to provide a detailed, meticulously researched account of their subject. This book should be welcomed by all historians of landscape architecture in the United States and also by many historians of planning and urbanism more broadly, as well as practitioners who understand how history can inform the future.”

—Richard Longstreth, George Washington University

FORTHCOMING

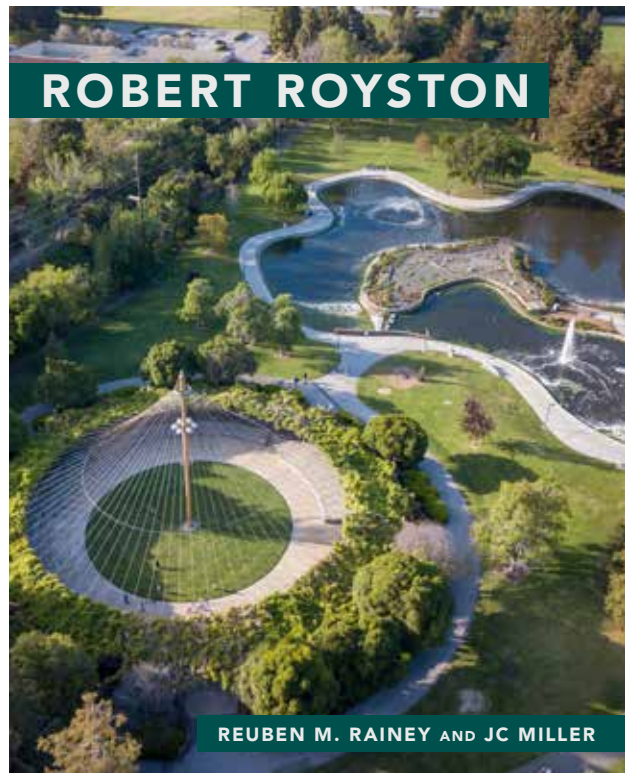
Robert Royston

REUBEN M. RAINEY AND JC MILLER

A volume in the series

Masters of Modern Landscape Design

University of Georgia Press in association with LALH



The first biography of the landscape architect Robert Royston (1918–2008) documents the life and work of a designer and teacher who shaped the postwar Bay Area landscape with visionary designs for public spaces. Early in his career, Royston conceived of the “landscape matrix,” an interconnected system of parks, plazas, and parkways that he hoped could bring order and amenity to the rapidly developing suburbs. The ideals represented by the landscape matrix would inform his work on more than two thousand projects—landscapes as diverse as school grounds, new towns, transit corridors, and housing tracts.

As an apprentice of Thomas Church, Royston learned from a master in residential garden design, but he soon moved on to establish a partnership with Garrett Eckbo and Edward Williams and to launch an academic career at Berkeley. His experience with private gardens influenced his early public park designs, which he considered spaces for the American family—a novel concept at a time when such neighborhood parks were typically limited to playing fields and stock playground equipment. This new type of park offered not only distinct areas and activities for all ages but also easy access

to the community centers, libraries, and other facilities within the landscape matrix.

Royston, Hanamoto & Mayes (today RHAA), founded by Royston in 1958, grew to become one of the nation’s most influential corporate firms. Over nearly six decades of practice, Royston helped to make the Bay Area a cohesive, desirable location to live and work. He designed landscapes to benefit community members of all ages, setting a high standard of inclusivity and environmental awareness. In addition to the many beloved places Royston created, his perceptive humanism, passed down to his students, is his enduring legacy.

“Robert Royston’s place in the evolution of American landscape architecture in the second half of the twentieth century is often overlooked in favor of his better-known contemporaries. This book will lead to a new understanding of his importance and a new appreciation of his contributions to contemporary landscape architecture among design students, those in professional practice, and the general public.”

—Lake Douglas, FASLA, Robert Reich School of Landscape Architecture, Louisiana State University

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Ann Mullins has been a landscape architect for over forty years, working throughout the country on diverse projects. She graduated from Wells College, Aurora, N.Y., with a B.S. in mathematics. After several years of ski bumming in the West, she returned to school and earned a master's in landscape architecture from Utah State University. She began her career at Jones & Jones in Seattle, moving to Massachusetts to work for Carol Johnson Associates in Cambridge and Sasaki in Watertown before heading back west to Denver, where she co-founded Civitas in 1984. From 2003 to 2006 Ann was Campus Landscape Architect at University of Colorado, Boulder. Her next move took her to Aspen, where she worked for Design Workshop before founding her own firm, wjmdesign, focusing on cultural and historic landscapes. Since 2013, when she was elected to Aspen City Council, Ann has been deeply involved in local and regional politics, advocating for environmentally sound land use, transportation, and energy policies. A supporter for many years, Ann values the important resources LALH provides for her design work and environmental advocacy.



WHO WE ARE

Since 1992, LALH books, exhibitions, and films have been funded by individuals who care deeply about landscape, history, and American culture. By educating the public, LALH encourages preservation of beloved landscapes and inspires new designs that connect people with nature.

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Since last year, LALH has released two new books: *The Greatest Beach: A History of Cape Cod National Seashore* by Ethan Carr and *Hare & Hare, Landscape Architects and City Planners* by Carol Grove and Cydney Millstein. Each of these titles explores well-known sites from a completely new perspective, helping illuminate the histories of these particular places while adding to our understanding of more general currents that have shaped the American landscape over the past two hundred years.

Among several new books in development are monographs on Robert Royston (by Reuben M. Rainey and JC Miller) and Dan Kiley (by Jane Amidon), both in the Masters of Modern Landscape Design series; a biography of Marjorie Sewell Cautley by Sarah Allaback; a study of Frederick Law Olmsted's 1865 report on the Yosemite reservation by Rolf Diamant and Ethan Carr; *Beauty of the Wild*, Darrel Morrison's story of his life and professional career; and a collection of essays by the renowned landscape architect Laurie Olin. And there are many more!

LALH books feature deeply researched scholarship, beautiful illustrations and design, and engaging texts. They are fact-checked, edited for readability, proofread, and thoroughly indexed. We are able to achieve these high standards because of your support. Some readers are surprised to learn that such books do not turn a profit. Far from it . . . The amount of time and skill invested in each of our books dramatically exceed the modest royalties we earn—in part, a consequence of the unusually low list prices that we set to make our books affordable to wide-ranging audiences. Support for LALH books comes from generous individuals who see the significance of what we do and the far-ranging impact it has. We hope that you will make a charitable gift to LALH, so that we can continue our good work.







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by a gift from Sarah L. Turner / Aurora-
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