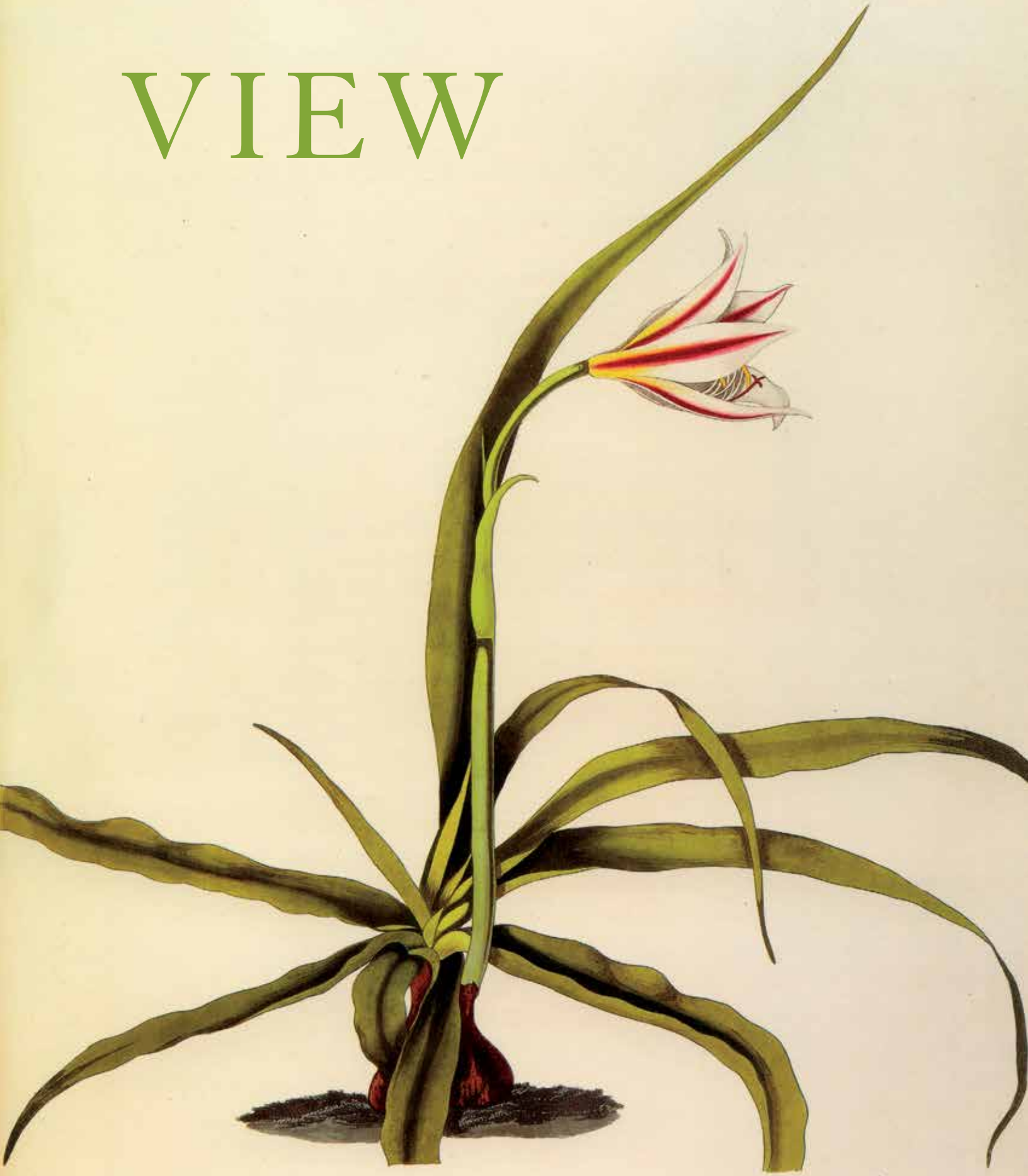
VIEW



2023

From the Editor

Dear Friends of LALH,

Many LALH books offer insight into the role of women in American landscape design, but there are other significant realms in which women have influenced attitudes across a wider range of endeavors—from conservation and stewardship to horticulture. In this issue of *VIEW,* we explore the contributions of eight remarkable individuals whose published work has shaped broad cultural attitudes in these arenas.

We begin with Martha Brookes Hutcheson (1871–1959), who gave up a successful design practice to develop a career devoted to writing, lecturing, and on-the-ground experiment. Hutcheson's 1923 book, *The Spirit of the Garden,* encouraged women to think about their gardens as more than bloom; her experimental farm in Gladstone, New Jersey, became the site of prescient ecological investigation.

The Harvard design librarian Theodora Kimball (1887–1935) created the Library of Congress classification categories for the nascent fields of city planning and landscape architecture. Kimball (later Hubbard) also served as an associate editor of *Landscape Architecture Magazine,* co-authored landscape architecture's first textbook, and co-founded *City Planning Quarterly.*

Elizabeth de Forest (1898–1984) co-founded and with her husband, Lockwood de Forest Jr., served as editor of *The Santa Barbara Gardener,* the earliest design magazine in the region. At age eighty, de Forest wrote an incisive book about George Washington's seminal design for Mount Vernon.

Isadore Smith (1902–1985), using the pen name Ann Leighton, wrote a series of three books about the history of early American gardens. Exhaustively researched and copiously illustrated, these histories were the first of their kind and are still considered authoritative.

Elizabeth Lawrence (1904–1985), the first woman to earn a degree in landscape architecture from the University of North Carolina, went on to become one of America's great garden writers. Through seven books and several hundred newspaper columns for the *Charlotte Observer,* Lawrence celebrated increasingly rare plant species in southern gardens and the people who grew them.

VIEW also features a profile of Carol Betsch, whose landscape photography and editing have deeply influenced the nearly fifty books published by LALH since 1992. Betsch's haunting photographs evoke a sense of timeless beauty and tell their own stories within the LALH volumes they illustrate.

LALH Preservation Hero Arete Warren, a prominent member and past officer of the Garden Club of America, also has had a career as a distinguished author, museum curator, preservation advocate, and philanthropic adviser. Warren has tirelessly supported stewardship of designed landscapes in the United States and England and the scholarship devoted to their histories.

As one might expect, these personal stories diverge widely, given the more than hundred years of cultural change they span, but the similarities are striking, too. A deep and pervasive sense of urgency paired with a longing for connection to a less fraught, less environmentally compromised world resonates throughout.

With warm regards and gratitude for your many years of support,

Robin Karson, Hon. ASLA
Executive Director

LALH Staff
Robin Karson, Hon. ASLA, Executive Director
Sarah Allaback, Senior Manuscript Editor
Carol Betsch, Managing Editor
Neil Brigham, Office Manager
Alison Clark, Business 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 2,000

2023, issue number 23

Visit us at lalh.org.

MIX
Paper from responsible sources
FSC® C016212

Front cover: *Crinum Yuccaeides* (milk-and-wine lily), from Priscilla Susan Falkner Bury, *A Selection of Hexandrian Plants: Belonging to the Natural Orders Amaryllidae and Liliacae* (London, 1834). Inside back cover: *Fireflies in Old Meadow, Midnight, Winterthur,* 1990. Photo by Carol Betsch. Back cover: Women's Land Army Farmerettes at Merchiston Farm, 1917/18. Morris County Park Commission.

VIEW

THE MAGAZINE OF THE
LIBRARY OF AMERICAN LANDSCAPE HISTORY

Martha Brookes Hutcheson
Landscape Architect and Environmental Advocate

ROXI THOREN

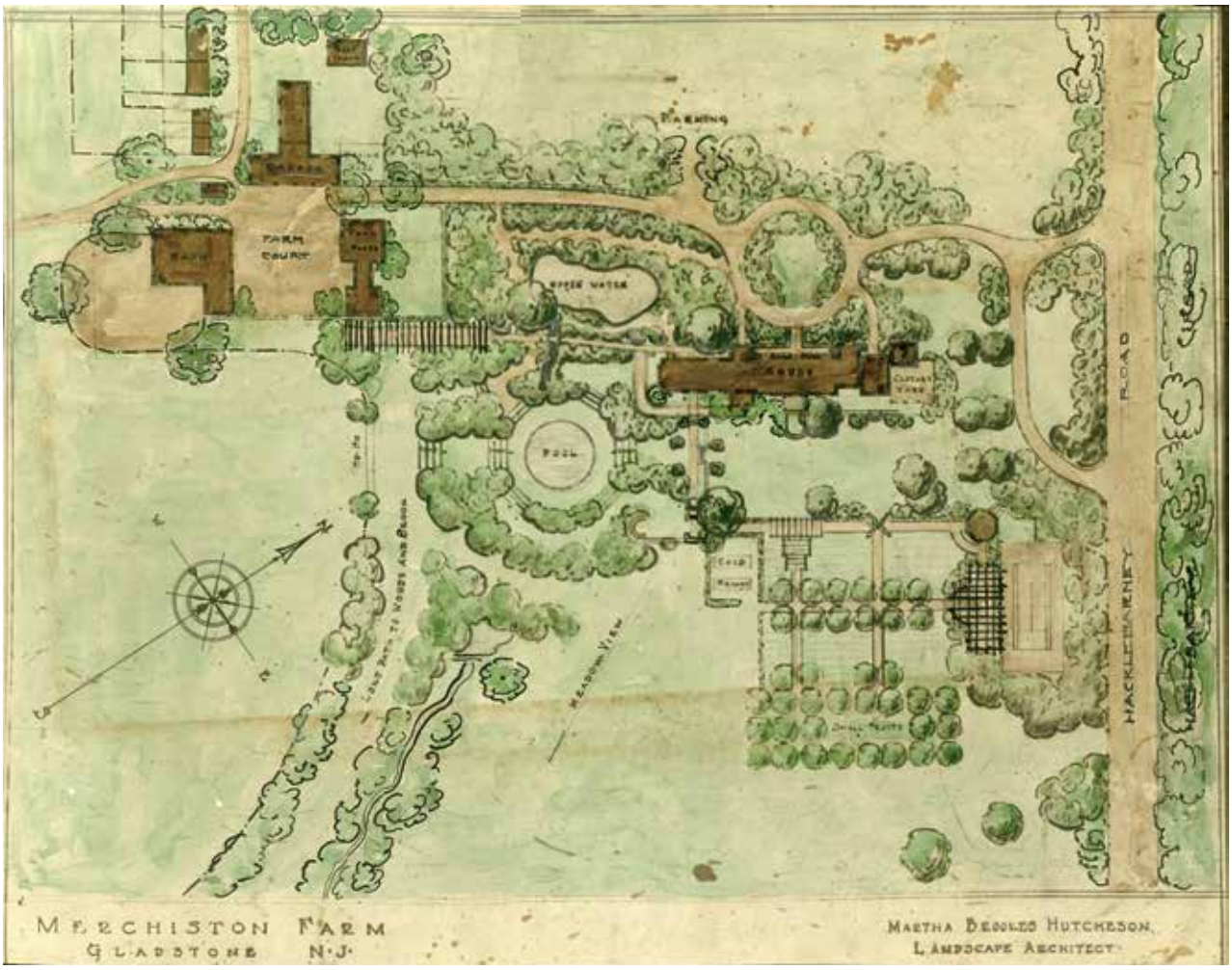
In 1912, at age forty-one, Martha Brookes Hutcheson found herself at a professional crossroads. For the past decade, she had maintained a highly successful landscape architecture practice in New York City, creating designs for and overseeing construction of nearly seventy private gardens and estates. In 1910 she married William Anderson Hutcheson, and the following year the couple bought a working hundred-acre farm in Gladstone, New Jersey, to use as a summer retreat. When their daughter Martha was born in 1912, Hutcheson decided to close her practice (though she continued to consult for former clients). Rather than retiring into family life, she shifted her intellectual and creative energies to writing and lecturing and to developing her new property, which also featured a late eighteenth-century house. Over the next decades, Hutcheson used Merchiston Farm to explore innovative ecological design, writing and lecturing about her experiences to educate women about landscape design and its connection with health and social improvement. The rapidly expanding Garden Club of America network served as her primary platform.

As a girl, Hutcheson summered on a farm in Vermont, immersed in the natural world, an experience that would frame her interests for life. At twenty-one, she entered the newly founded New York School of Applied Design for Women, where she created textiles and wallpapers in the Arts and Crafts style, often developing her designs through the close study of plants. After graduating, Hutcheson continued her education with horticulture courses at the University of Vermont and a study tour of the gardens of Italy, France, and England. When she returned in 1899, she consulted family friend Beatrix Jones (later Farrand), already a successful practitioner, who encouraged her to enter the new degree program in landscape architecture at the Massachusetts Institute of Technology, then one of just two professional landscape architecture programs in the country and the only one to accept women.

The curriculum at MIT was heavily architectural, and Hutcheson quickly became dissatisfied with the lack of focus on horticulture and social reform. She enhanced her studies by attending lectures by the botanist Benjamin Watson at Harvard's Bussey Institute and in summers spending time at the Arnold Arboretum and at the Horsford Nursery in Vermont. In 1902 she left MIT without completing her degree but quickly

Bamboo Brook, Merchiston Farm, 2018. Zeete / Wikimedia.

Martha Brookes Hutcheson, drawing by Jane de Glehn, 1922. Morris County Park Commission.



Merchiston Farm plan, c. 1940. Morris County Park Commission.

Children by the livestock pond, Merchiston Farm, 1914–18. Morris County Park Commission.

TOP: **Hayfield and meadow from southern terrace, Merchiston Farm, c. 1935.** ABOVE: **Hutcheson house and stonefruit trees in bloom, 1930–32.** Morris County Park Commission.

Hutcheson house and east lawn, 2018. Zeete / Wikimedia.

established a successful practice in Boston designing private estates. When she moved her office to New York in 1906, she found clients on Long Island eager to engage her services, commissions that garnered her an annual income of as much as $10,000 (over $300,000 today).

While still a student at MIT, Hutcheson had begun writing on garden topics. In a 1901 article, "The Garden Spirit," published in *The Cosmopolitan,* a highly regarded literary magazine, she aimed to educate a wide audience on the general principles of gardens designed for specific sites, rather than "the nurseryman's planting of disconnected groups of miscellaneous things." Illustrating her text with English and Italian examples, she advocated for strong geometric foundations organizing terraces, walks, walls, and lawns. But, she argued, not "a single flower should fail to have its own free way of growth." Her call for "a truer understanding of the flowers themselves" and descriptions of gardens filled with "the song of birds and the hum of insects" where "squirrels stop to chatter" were early indications of her appreciation of the complexity of nature and the need to honor it in design.

As Hutcheson started on her new path, she became a prominent figure in the Garden Club of America, founded about the same time she retired from practice, 1913. Hutcheson was active both in her local club, the Garden Club of Somerset Hills, which she co-founded, and at the national level, writing frequently in the GCA *Bulletin* and speaking at national meetings. She used images from her own collection of more than eight hundred glass slides to illustrate popular talks on garden fundamentals—"Flowering shrubs," "The flower garden," "Hedges, arbors, gateways"—and also larger topics such as "Some elements in good village planting," which suggest her sense of the potential for landscape design to improve society. She was well paid for these lectures, charging $50 for a local talk and $100 plus travel expenses for distant venues (about $1,600 and $3,200, respectively, today).

In 1916 the GCA leadership asked Hutcheson and one other prominent landscape architect, Warren H. Manning, "What are the activities that will give increasing force and permanency to the Garden Club movement?" While advocating that the GCA take a leadership role in conserving natural landscapes, Manning empha-

Women's Land Army farmerettes harvesting wheat, Merchiston Farm, 1918. Morris County Park Commission.

sized the need for good design at the domestic scale to create "a multitude of little gardens"—"exquisite piece[s] of fine jewelry"—which would improve the public landscape. In his view, the transformative goal of garden clubs was the collective beautification of the nation. Hutcheson, on the other hand, described the empowerment of women through education, calling for the GCA to channel the "remarkable amount of potential energy" within its membership by establishing shared educational goals and coordinating annual programs.

After America entered World War I, national concern over the country's food supply deepened as men left farms to enlist. Women's colleges established agricultural training programs, and in 1917, various prominent women leaders and organizations, among them the GCA, the Women's National Farm & Garden Association (co-founded in 1914 by Hutcheson's friend and colleague Louisa Yeomans King), and suffrage organizations, joined together to establish the civilian Women's Land Army, a national program to train and employ women on farms. At its peak, the program employed more than fifteen thousand women in forty states and supplied produce both for the U.S. market and to support European allies. At Merchiston Farm, Hutcheson, a founding board member of the WLA, led one of thirty-two units in New Jersey. For two summers, the "farmerettes" grew corn, potatoes, wheat, oats, and other staples, and raised dairy cows and poultry there.

In the first decades of the twentieth century, some landscape designers were recognizing the productive and aesthetic values of natural ecosystems and the need for study and conservation of native species, ideas expressed in Wilhelm Miller's *The Prairie Spirit in Landscape Gardening* (1915), Frank Waugh's *The Natural Style of Landscape Gardening* (1917), and somewhat later, *American Plants for American Gardens* by Edith Roberts and Elsa Rehmann (1929). At Merchiston Farm, Hutcheson's own explorations ranged from careful observation of the

In her insightful introduction to the LALH reprint edition of *The Spirit of the Garden* (2001), Rebecca Warren Davidson explores Hutcheson's Progressive motivations for becoming a landscape architect.

natural world—especially the associations of soil, water, plants, and animals—to complex engineering projects. Over the years, she developed the central watercourse of the farm into a sophisticated water harvesting and reuse system that served not only practical but aesthetic and ecological functions as well, worked with USDA extension agents to design and manage a soil conservation plan, and identified, conserved, and improved wildlife habitat areas.

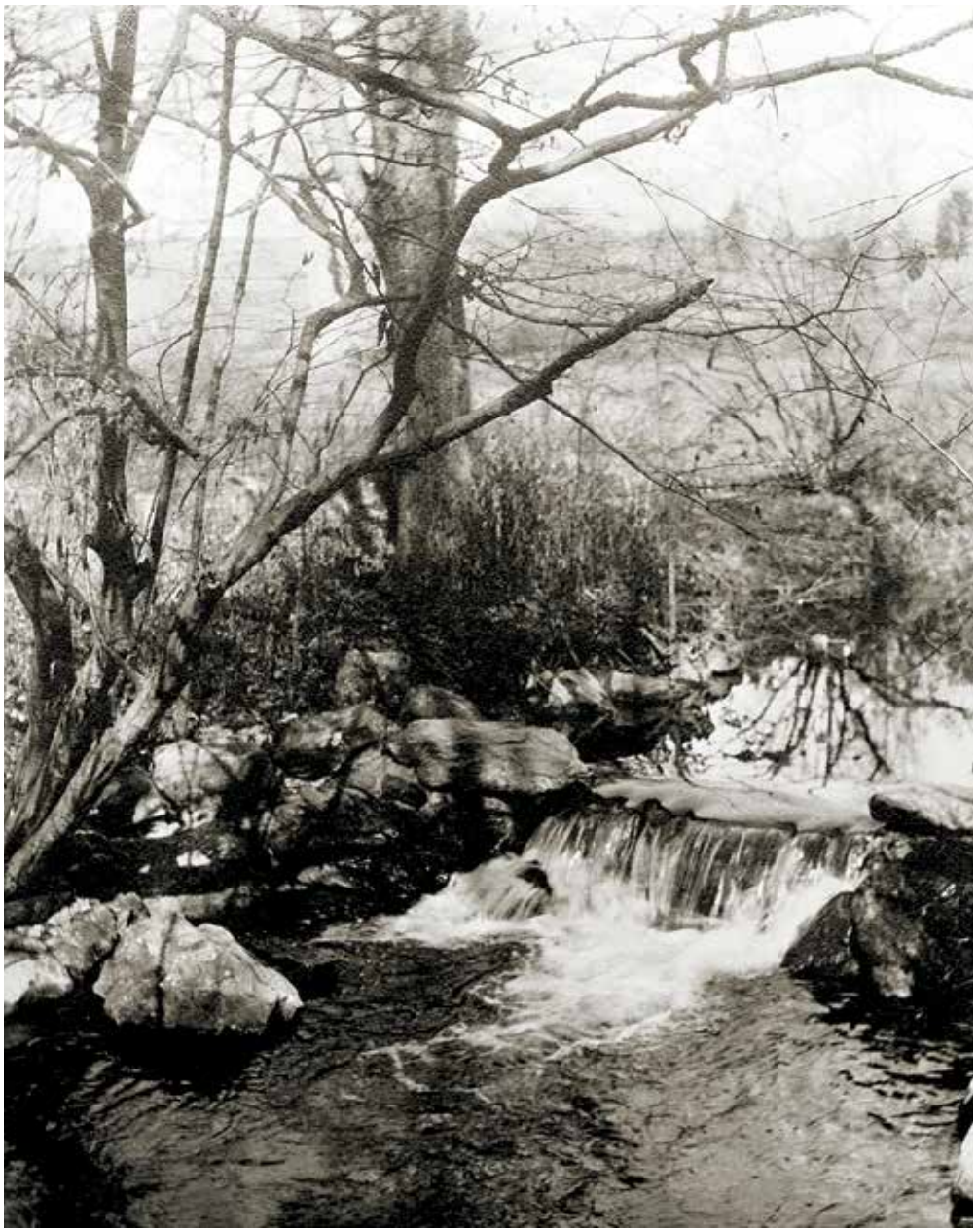
Continuing to use the GCA *Bulletin* as a platform, Hutcheson turned from writing about good garden design to focusing on an expanded role for the organization. She believed that gardens had transformative power to benefit physical and mental health and improve society, and called for the GCA to shift from a "mere social gathering and mutual admiration party" to a "political and civic force." The organization should take a leadership role in education about the emergent field of ecological design and advocacy for improving public landscapes and protecting natural resources. In "A Wider Program for Garden Clubs," delivered at the GCA's national meeting in New York in 1919, she proposed fifteen national goals for local clubs. These included increased study of soil and ecological conservation, public education programs focusing on native plant species and habitat, and improvement of landscapes such as churches, hospitals, schools, town centers, and roadsides.

Acknowledging the political realities of the day, she explained that "the influence would gradually go through the wives . . . to the husbands who devastate roadsides, and instead of garden clubs meeting, as now, to see how they can undo the harm that has been done, they would meet to cast their influence, before the roadsides are ruined." She went further to suggest that each club create a facility where public education activities could take place. (Reflecting in the *Bulletin* on Hutcheson's lecture, Gertrude Jekyll observed that it was not likely that all the regional clubs could be united around far-reaching social goals, but in particular the idea of having a public center for club activities was "undoubtedly an excellent one.")

While Hutcheson was a prominent and influential figure within the membership of the GCA—introduced at a 1924 lecture as "one whose name and fame are known to all of you"—it was the publication of *The*

Farmerettes in barnyard, 1918. Morris County Park Commission.

Edge of farm pond, 1915–20. Morris County Park Commission.



Constructed pools and spills in Bamboo Brook, c. 1935. Morris County Park Commission.

Spirit of the Garden in 1923 that gave her "a position such as few women in the country command." The *Atlantic Monthly* announced the book alongside *Variety in the Little Garden,* the second volume in Louisa Yeoman King's Design in the Little Garden series. In contrast to King's "brief, practical handbook," *The Spirit of the Garden* was described as "a lavish assembling of beautiful pictures and illuminating text."

Drawing on her European travels, experience designing country estates, and experiments on her New Jersey farm, Hutcheson illuminated the "underlying principles of comprehensive planning." She also remarked changing trends, noting in her preface that "as a nation, we are just awakening to our wealth and our need for conservation of our vast natural beauty with its amazing variety in scene and in plant life." In her view, gardens represented a concentration of nature, including the "sound and sight of the birds and insect life." She describes the importance of water in the garden not only as an aesthetic feature but also as necessary support for wildlife, observing that ponds attract birds, insects, fish, and frogs, highlighting the life web between them. Garden pools introduced "poetry and romance," enhancing the garden with "the drama of fresh-water life" and "the

Wagnerian undertone of insect life on a summer night." *House Beautiful* expanded the book's impact by reprinting three chapters in its spring issues that year—"Use of the Hedge," "Water in the Planning of the Garden," and "Importance of Arbors in the Garden."

Hutcheson also continued her ongoing campaign to establish educational goals for the GCA. A 1925 essay, "Are Our Garden Clubs to Progress in Unison or Die of the Inertia of the Commonplace?," published in the GCA *Bulletin,* suggests both her frustration and her zeal. In addition to promoting excellent garden design, she charged members to engage in civic discourse, providing a dizzying array of goals from the mundane to the visionary. Women were to find "bill boards to suppress, National Park devastation to prevent, papers and rubbish to pick up, Congress to influence, Washington plans to advance, nurserymen to endorse, wild flowers to save, school children to inspire and towns to plant." Hutcheson argued for "defined, though flexible, yearly programs"—a sort of national garden design curriculum fostering knowledge of design principles and horticultural topics. The Lake Forest Garden Club acted on the idea by developing the Institute of Landscape Design, a two-week course in design fundamentals that included lectures, garden visits, field workshops, and an exhibition of drawings by prominent designers, including Marian Cruger Coffin, Warren Manning, Olmsted Brothers, and Fletcher Steele, many of whom had clients in the region.

All the while, Hutcheson continued promoting the use of native plants. In a 1926 essay for the *Bulletin* she describes the "lavish wealth of beauty" of bayberry, azalea, winged sumac, and wild rose, noting that the color, composition, and texture of natural landscapes seemed like "fine old silk" and "old tapestry." She observed that "each locality holds its own supply of varied native vegetation tempered to the soil, the moisture and the climate of the environment. . . . Our native growth surrounds us. It calls to us through appealing grace and color. It flaunts blooms and berries before our eyes and makes cover for the bird life which it feeds. . . . And yet we pass

Reflecting pool, Merchiston Farm, 2018. Zeete / Wikimedia.

Hutcheson with farmerettes, 1917/18. Morris County Park Commission.

it by. We hardly know it as material to use and least of all as possession to save."

Always Hutcheson championed the profession for women. A 1908 essay by Mary Bronson Hartt found among her papers, exploring "novel occupations for women," described the hardships of landscape architecture—from rigorous architectural and horticultural education, to site visits in freezing winter, to long travel and hours of deskwork. Hartt closes with a quote from Guy Lowell, director of the MIT program Hutcheson had left six years earlier: "Don't go into it unless you simply can't keep out!" Hutcheson added her own note in the margin, likely a reference to the competition she and her cohorts faced from male practitioners: "a *Rotten* Guy Lowell *jealous* of women."

Reflecting with pride on her career in 1932, Hutcheson wrote, "We, who first lit the way for women in the profession, would beg of those who are following, on a far easier and smoother path, to hold the torch higher and higher until the world in general learns that Landscape Architects are to be reckoned with." Despite her early retirement from designing gardens, two years later Hutcheson was elected a Fellow of the ASLA, an acknowledgment of her life's work as a landscape architect and author.

When Martha Brookes Hutcheson died in 1959, Merchiston Farm became the property of her daughter, Martha Brookes Norton, and Martha's husband, Charles McKim Norton. In 1972 the Nortons began donating parcels of the land to the Morris County Park Commission with the understanding that the estate would one day become a public landscape. After that transfer was complete and the estate listed on the National Register, the park commission began to restore the house and gardens to a period of significance dating to the 1940s. Today, Bamboo Brook Outdoor Education Center encompasses the original estate and additional land for a total of 687 acres, part of a larger network of more than 1,000 acres of preserved parkland along the Black River, extending from the Cooper Gristmill to the Elizabeth D. Kay Environmental Center and Willowwood Arboretum. Many miles of trails connect these sites.

Roxi Thoren is professor and head of the Department of Landscape Architecture at Penn State University. She studies the integration of productivity in landscape architectural design, including projects on agriculture, forestry, and power. She is co-author of *Farmscape: The Design of Productive Landscapes*.

Theodora Kimball
Defining a New Field—City Planning

SARAH ALLABACK

Born in 1887, Theodora Kimball grew up outside Boston, in West Newton, Massachusetts. Her father was a devoted public school teacher, and Theodora and her younger brother, the renowned architectural historian Sidney Fiske Kimball, flourished in a family that valued hard work, academic excellence, and community service. The siblings shared a close, loving relationship that would continue throughout their lives. Theodora attended Girls' Latin School in Boston and, in 1904, enrolled at the newly established Simmons Female College, where she studied the "branches of art, science, and industry best calculated to enable the scholars to acquire an independent livelihood," as directed in its benefactor's will. The photograph in her senior yearbook resembles those of her classmates, but the quotation under her picture—"Her Fame was Great in all the Land"—suggests something extraordinary. Loosely borrowed from Longfellow's *Tales of a Wayside Inn,* it describes Eginhard, a brilliant scholar who rose from obscurity to become Charlemagne's favorite courtier. Kimball's similarly remarkable intellect, poise, self-confidence, and highly persuasive writings would help define an emerging profession that had the capacity to transform the newly urbanizing nation: city planning.

After receiving her B.S. from Simmons in 1908, Kimball worked briefly as an editorial assistant for the *New England Historical and Genealogical Register,* compiling an index to the first sixty volumes as part of a team of three women. Although she benefited from the rigor of the training, the days were long and tedious, and her active mind wandered. In 1909 she left for a job in the Arts Department of the Boston Public Library. Her brother, Fiske, who entered Harvard that year, became an assistant in the Library of the School of Landscape Architecture. In 1911, when Fiske was awarded the prestigious Sheldon Traveling Fellowship for a year of study in Europe, he arranged for his sister to take over his library job, under the supervision of James Sturgis Pray, chair of the landscape architecture department, and assistant professor Henry Vincent Hubbard. She quickly proved herself.

In preparation for her new position, Theodora read voraciously through the growing body of literature on landscape architecture, including Fiske's books on the subject and his lecture notes. She found *Charles*

Theodora Kimball Hubbard. From "Theodora Kimball Hubbard, A Biographical Minute," *Landscape Architecture* (January 1936).

Eliot, Landscape Architect, the recently published biography of the esteemed practitioner, "both interesting and valuable," telling her brother that when he got back, she "should love to explore systematically the Metropolitan Parks." (When she reviewed the book for *Landscape Architecture Magazine* in 1916, she recommended it as a "thorough and inspiring introduction to the subject.") Theodora wrote to Fiske as well about her independent life in Cambridge, where she had her own apartment and was thriving in his former job, which included introducing Harvard students to the treasures of the library. She learned from their research, too, and from the vast intellectual resources available to her. She confided that she was "never . . . happier in my life than now."

As the semester was ending, Theodora asked Fiske not to take back his library position. "You see," she explained, "I've got pretty thoroughly interested myself in the work. . . . I never dreamed how much I should like it or how thoroughly alive it would make me." Higher achievements awaited him, she deftly insinuated; he would likely "be a *man* of importance, of note." She downplayed her own library work, which was "quite right" for her but would be "ridiculous" for him. All she desired was to "do well enough . . . to advance to a post of responsibility and larger service." Fiske left the Harvard appointment to his sister and did go on to higher achievements, as a prominent architectural historian, preservationist, and, for thirty years, director of the Philadelphia Museum of Art.

Named Librarian of the School of Landscape Architecture in 1913, Theodora Kimball worked for the next eleven years building the earliest "special library" in the field at Harvard. Shaping the academic program through her acquisitions and bibliographies of landscape architecture and city planning, she more than doubled the volume of the collection. She also conducted workshops on English composition and held weekly seminars for faculty and students on various topics related to landscape architecture and town planning. Queries came to her from practitioners worldwide. The journal *Special*

Robinson Hall, Harvard School of Landscape Architecture, 1910–20. Library of Congress.

Harvard Yard, 1915. Harvard University Archives.

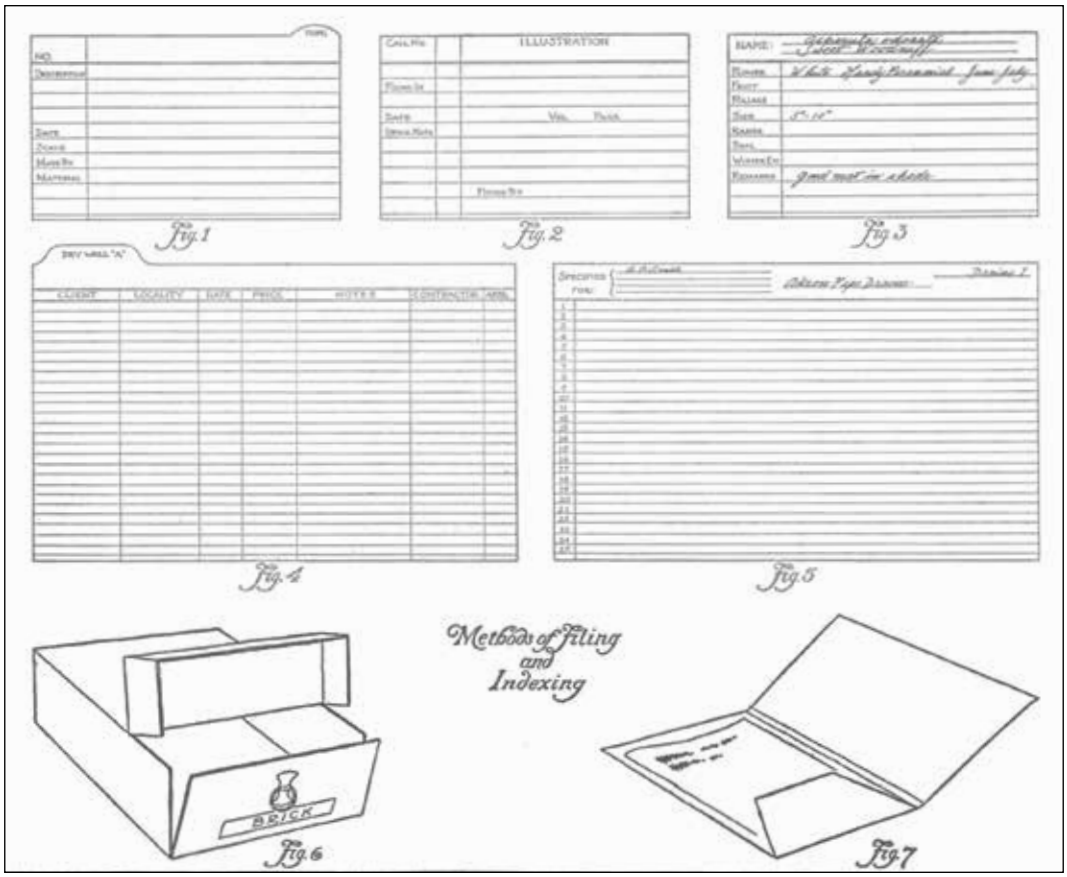
Libraries published Kimball's first bibliography, "Check List of City Planning References," compiled with James Sturgis Pray in 1912. First used by the University of Illinois to develop its collection, the bibliography became the national standard for libraries specializing in landscape architecture.

Kimball had initially been motivated to develop a classification system to aid students and faculty in finding research materials in Harvard's collection, but the work developed into a much more expansive, conceptual enterprise. Cataloging the materials entailed defining the intellectual constructs in the new field and making connections among them, which in turn led to new paradigms on the topics. Presciently, her system also created categories for works yet to be written. For those new to the subject, reading her "check list" was an education in itself.

During the process of determining "the arrangement of the ideas now current in city planning," Kimball corresponded with the chief of the cataloging division at the Library of Congress. As a result, two new subdivisions were added to the comprehensive system—Landscape Architecture and City Planning—giving new weight and legitimacy to these disciplines, both situated in Fine Arts: Architecture. This work was the basis for Kimball's *Selected Classified List of References on City Planning,* published in 1915, identified by the National Conference on City Planning as "a presentation of the literature of city planning in its fundamental relations not previously attempted." At the Eighth National Conference on City Planning held in Cleveland in 1916, the planner Werner H. Hegemann honored her in his after-dinner remarks: "All of us have had correspondence with the librarian of the Harvard landscape architecture department. . . . What modern planner could do without Miss Theodora Kimball's cooperation?" In 1918, Kimball was nominated for Associate Membership in the ASLA, in recognition of her "notable service in advancing the interest of the profession." The following year she joined the American City Planning Institute as its first woman member and its honorary librarian.

Over the course of her work, Kimball developed a close, collaborative relationship with Henry Hubbard, one of the teachers in the program. She wrote to Fiske soon after meeting Hubbard, "I never worked with anyone except you with whom I was so absolutely en rapport." They enjoyed lively intellectual debates about classification, she confided, "match[ing] wit against wit until we reach a conclusion." In 1912, two years after Hubbard founded *Landscape Architecture Magazine,* Kimball became a contributor. That year she launched the magazine's annual city planning survey, documenting developments in cities across the country. By 1918 she was listed on the masthead as Contributing Editor, and three years later, as Associate Editor.

When Kimball was completing her master's degree program at Simmons College Library School in 1917, she and Hubbard had begun working on a book about the profession of landscape architecture. (Her master's thesis was on English landscape gardening.) The evolving field encompassed many disciplines—geology, horticulture, engineering, art, and architecture. As there was, as yet, no comprehensive theoretical framework to guide teaching



"Methods of Filing and Indexing." From "The Arrangement of the Professional Collections of a Landscape Architect," *Landscape Architecture* (January 1913).

and practice in the field, Hubbard and Kimball created one. The collaboration further deepened their friendship, as the two developed a richly illustrated text that would both serve professionals and introduce landscape architecture to a broad readership. Published in 1917, *An Introduction to the Study of Landscape Design* was widely praised; a revised edition was published in 1929.

At the beginning of World War I, the U.S. Housing Corporation was created under the Bureau of Industrial Housing and Transportation to provide housing for emergency war workers producing munitions and ships. Seeing the opportunity to create new neighborhoods for worker families rather than temporary boarding structures, the USHC employed many early city planners, including Clarence Stein, Henry Wright, Frederick Law Olmsted Jr., and Henry Hubbard, who applied the principles of the Garden City movement in their designs. In the spring of 1918, Harvard arranged for the use of the landscape architecture library by the USHC and Kimball's services as consulting librarian. For more than a year she traveled frequently between Cambridge and Washington, administering both libraries. During this time, she and the landscape architect Charles Downing Lay wrote an editorial in *Landscape Architecture Magazine* documenting the need for "Wartime City-Planning and Housing." In 1919, Kimball published a *Selected Bibliography of Industrial Housing in America and Great Britain during and after the War.*

When Cincinnati hosted the 1920 National Conference on City Planning, Kimball incorporated a side trip to Harrisburg, Pennsylvania. She had heard Harrisburg resident and civic planning advocate J. Horace McFarland lecture about the city's planning successes and wanted to visit noteworthy sites. Her tour began at the Department of Internal Affairs, where Kimball met with landscape designers and city planners. A reporter interviewing her for the Harrisburg *Evening News* recorded her praise of the riverfront (designed by Warren H. Manning) and noted her suggestion of footpaths along the impressive river drive.

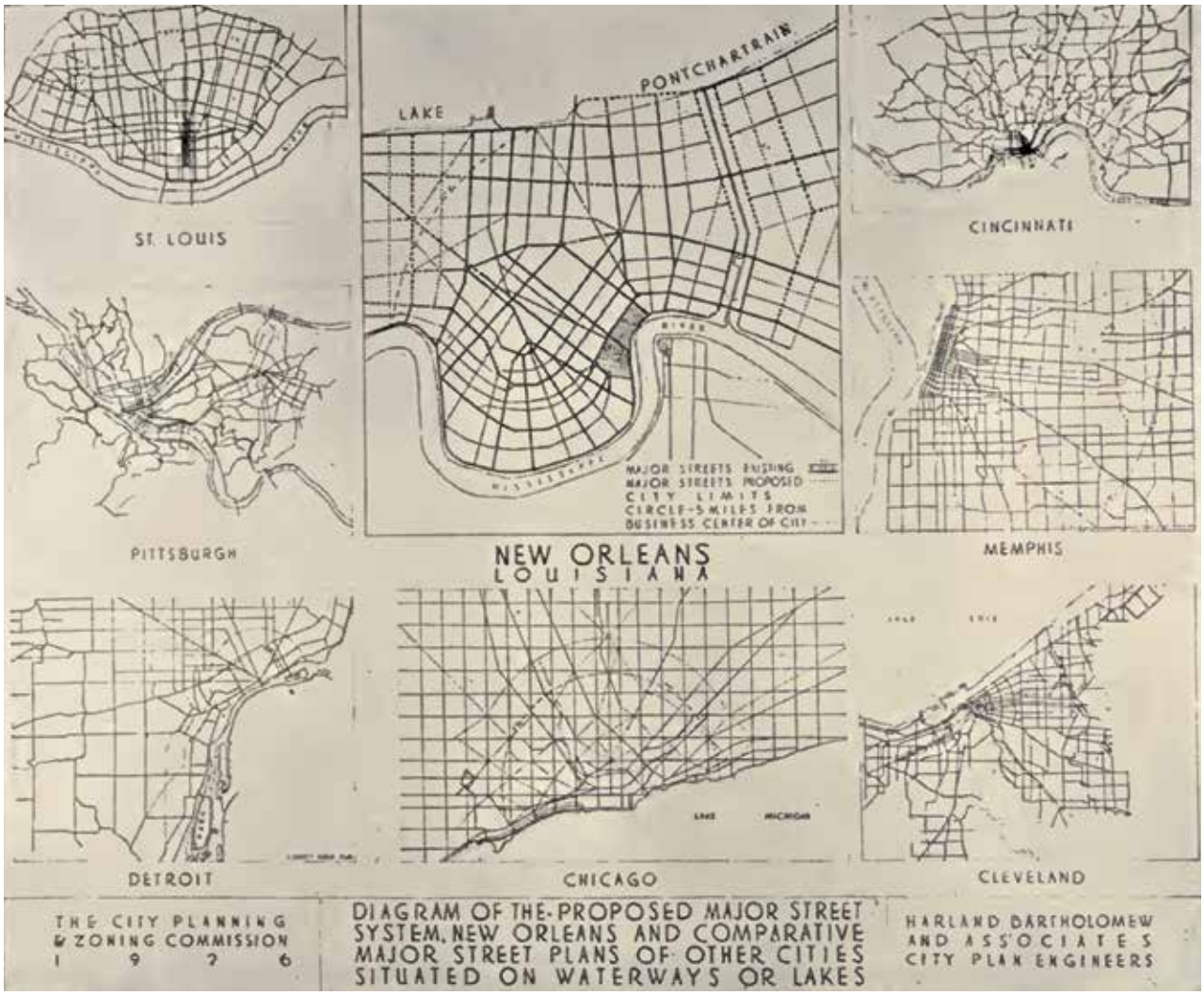
That year Kimball was contacted by Olmsted Jr. to

ask if she would consider editing his father's professional papers. Honored to be thought worthy of the task, she took on the job—though not as a volunteer. Over the next eight years, Kimball worked with Olmsted Jr. to chronologically order the papers and to research historical details; as part of the initiative, she interviewed Olmsted Sr.'s widow. *Early Years and Experiences,* the first volume of *Forty Years of Landscape Architecture,* was published in 1922. *Landscape Architecture* reprinted an introductory chapter, "American Landscape Gardening in 1857," in its January issue under Kimball's name, suggesting the extent of her participation. The preface to the second volume, *Central Park,* published in 1928, notes that Kimball wrote ten of the thirteen chapters of "Part I: A Review of the History and Evolution of the Park." Until it was superseded by Laura Wood Roper's *FLO,* published in 1973, *Forty Years of Landscape Architecture* was the only biography of Olmsted. The book is still considered a significant early history of public space in America.

As Kimball's interest in city planning deepened, so did her relationship with Henry Hubbard, who continued to advocate for expanding the program at Harvard. By dint of his efforts, in 1923 a new graduate program in city planning was created within the School of Landscape Architecture, effectively recognizing the growing distinction between the two fields. As a full professor, Hubbard taught courses in the new program. The following year he and Kimball co-founded the journal *City Planning Quarterly*—and they also married. Kimball retired from her Harvard position, remaining a "Special Advisor" to the library, collaborating with the new librarian, Katherine McNamara, her former protégé. For the rest of her career her prodigious energies were focused on furthering the field of city planning.

Kimball served on the Advisory Committee on Zoning created in 1921 by then–Secretary of Commerce Herbert Hoover and, ten years later, on the research committee for Hoover's Conference on Home Building and Home

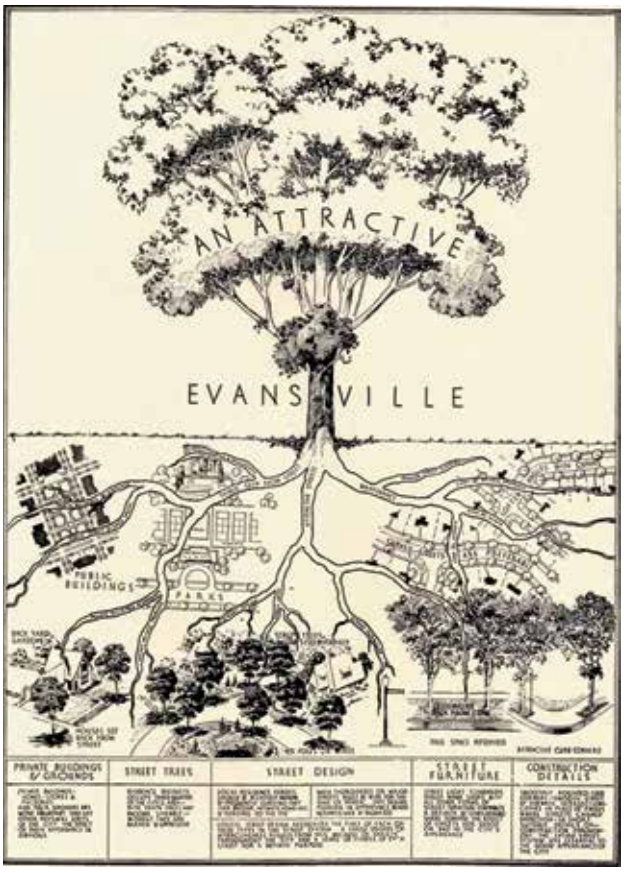
"Monhegan Spruces: A Study in Atmosphere," from *An Introduction to the Study of Landscape Design.*



"Major Street Plans: Comparative Diagrams," from *Our Cities To-Day and To-Morrow.*

Ownership. Her *Manual of Information on City Planning and Zoning: Including References on Regional, Rural, and National Planning* was published in 1923 and updated in 1928. In 1929, Kimball and Hubbard published *Our Cities To-Day and To-Morrow,* a "field study" of the progress of development in 120 cities across the country. The book's preface sounded a dire warning: "The natural unorganized power of our cities for the adaptation of means to ends has proved entirely inadequate to cope with the present accelerated rate of change." In the Hubbards' view, intelligent and comprehensive planning was critical to the nation's future. They urged readers to analyze widespread experiments—in zoning, mass transportation, parks and recreation areas, street systems, water, legal issues, education of the public—to provide a "bird's-eye view" of which directions looked promising and worthy of further research. In 1929, Harvard's School of City Planning was founded, and Theodora was appointed "Editor of Research" of the Harvard City Planning Studies publication series.

Throughout her life, Theodora Kimball suffered bouts of illness, which during the early 1930s became debilitating and gradually confined her to home. Despite poor health, and at times working from bed, she continued to write book reviews and editorials. She died in November 1935, prematurely, at age forty-eight. A "Biographical Minute," published in *Landscape Architecture,* paid tribute to a life of "unusual activity and service to the profession . . . as librarian, author, editor, and authority on works of reference," while emphasizing her "gift of a keen mind and a dynamic personality," her ability to inspire students and peers alike through her contagious vitality and thirst for knowledge. As the president emeritus of Simmons College wrote in



"Naturalistic Lawn, Estate near Boston," from *An Introduction to the Study of Landscape Design.* RIGHT: **"An Attractive Evansville," from *Our Cities To-Day and To-Morrow.***

a eulogy for the *Boston Transcript,* Theodora Kimball Hubbard's "sphere of influence" extended far beyond the walls of the Harvard library, "from America to England, to the Continent, to India and Australia, in fact to every country where men attempt to make their surroundings more beautiful and more livable." Her fame *was* great in all the land.

Note: Quotations from Theodora Kimball's letters to Fiske Kimball are drawn from and cited in Heidi Hohmann, "Theodora Kimball Hubbard and the 'Intellectualization' of Landscape Architecture, 1911–1935," *Landscape Journal* 25, no. 2 (2006). (Their correspondence is held in Folder 6, Box 48, Fiske Kimball Papers, Series II, Subseries A, Philadelphia Museum of Art, Archives.) Hohmann's groundbreaking article is the source of much of the information in this essay.

Sarah Allaback is senior manuscript editor at LALH. She is author of *Marjorie Sewell Cautley, Landscape Architect for the Motor Age* and *The First American Women Architects* and coeditor of *Warren H. Manning, Landscape Architect and Environmental Planner.*

Elizabeth de Forest
Ecological Voice of the Santa Barbara Gardener

ANN DE FOREST

One afternoon in the summer of 1978, my grandmother Elizabeth was serving tea on her lawn in Santa Barbara, the yellow hues of Kikuyu grass echoing the golden eminence of Cathedral Peak beyond. As we chatted, she went into the house and came back with a typescript page. The Mount Vernon Ladies' Association had recently commissioned her to write a book about George Washington's plantation on the Potomac. Honored to be her first audience, my sister, boyfriend, and I sat up straighter as she began to read in her distinctively patrician timbre:

> George Washington was his own landscape architect for the grounds and gardens of Mount Vernon. He never would have thought of himself as such—the profession was unknown in eighteenth-century America, the appellation never heard of. But he had abilities which many modern landscape architects would be glad to possess, for his was a seeing eye, and, by a surveyor's training, a measuring one. As a boy he had shown an aptitude for mathematics and, of great importance to any designer of landscapes, he had an intense interest in the world of plants—from farm crops to wilderness trees. He was a serious plantsman who carefully observed soils and what they produced, and learned early where the land was rich and fertile and where stoney and poor. His eyes told him those trees and shrubs in his woods which would look well translated to his home grounds; his training taught him to measure spaces visually—feet, yards, acres—and translate them to inches on paper.

She cast a twinkling glance our way, evidently taking great pleasure in bringing Washington, the landscape designer, to life. Elizabeth Kellam de Forest was eighty years old that summer. *The Gardens & Grounds of Mount Vernon: How George Washington Planned and Planted Them* was only one of the projects she would accomplish over the coming decade.

My grandmother was a landscape architect. Before I knew the meaning of that "appellation," I understood it had something to do with making places. When I was

Elizabeth Kellam de Forest, at Alice Keck Park garden, Santa Barbara, 1978. Photo by Maria Ealand.

De Forest garden, Todos Santos Lane, Santa Barbara. Photo © Saxon Holt / PhotoBotanic.

a child, the place she had made with my grandfather, with exotic silver walls in the dining room (which my grandfather had created with ordinary radiator paint) and a dramatic mountain view outside, was a source of ever unfolding pleasure and delight. The gardens surrounding the house were also remarkable. They had shape and order and intention, just as their house did. The lichen-scabbed boulders, which looked as if they had existed from the beginning of time, spoke to the mountain peak hovering over the wide lawn, framed on either side by graceful trees. "Landscape architect," I came to understand, meant something more than "gardener," and creating and maintaining this wondrous place involved more than sticking plants in the dirt, watering, weeding, and watching them grow.

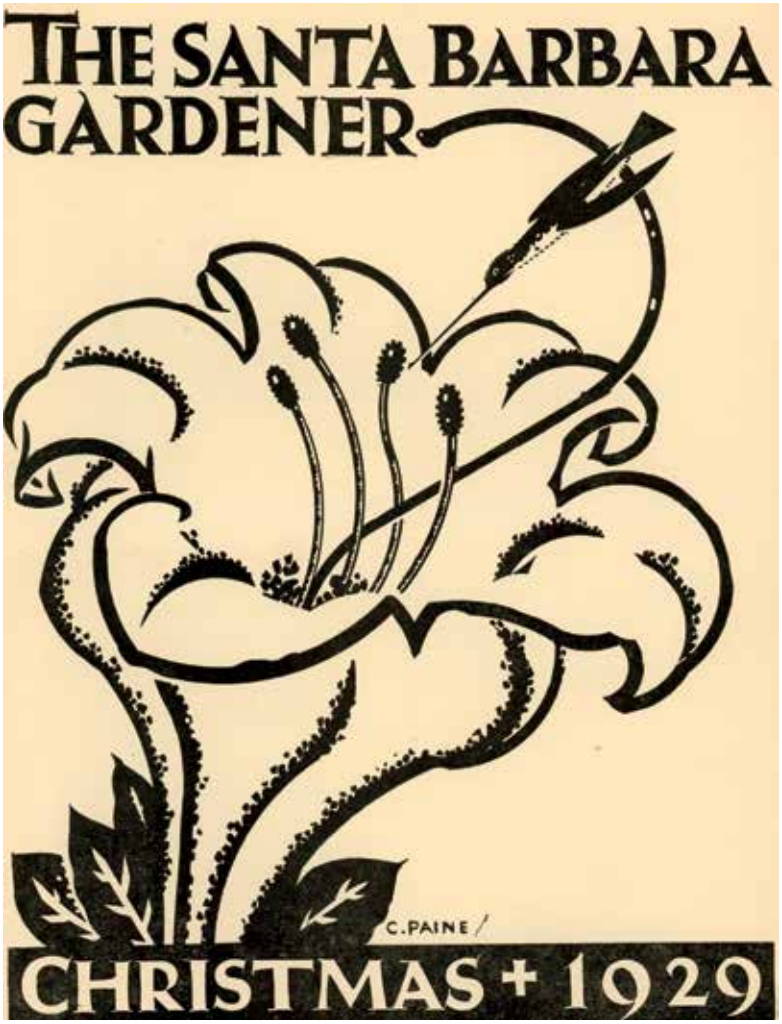
Elizabeth Kellam, I also knew from an early age, was well educated, a Vassar cum laude graduate with degrees in English and psychology who earned a master's in child psychology from Stanford, where she helped develop the Stanford-Binet IQ test. Although she had taken only one course in botany (as relief from "the greasy grind" of graduate school), she read about plants and gardened avidly. In 1925, Elizabeth married my grandfather, the landscape architect Lockwood de Forest Jr., a pioneer in modernist design, and together they created an unusual life and a home like no other on Todos Santos Lane in Mission Canyon.

When an earthquake struck Santa Barbara in 1925, just a few months after they were married, Elizabeth and Lock, as he was known, channeled their energy into a force for shaping the city's civic and cultural life. Along with a cadre of dedicated young Santa Barbarans, they formed the Community Arts Association and its Plans and Planting Committee. The association developed a unified aesthetic for the devastated downtown, favoring Mediterranean trees and plants and modernist interpretations of Spanish Colonial Revival architecture. The CAA also founded new cultural institutions, including the Museum of Natural History, the Botanic Garden, and the Museum of Art, all of which would later benefit from the de Forests' support and leadership.

Also right after they married, Elizabeth and Lock founded the *Santa Barbara Gardener,* a monthly magazine devoted to the plants, climate, and topography of California. Decades ahead of their time, they promoted incorporating plants from other Mediterranean climates, particularly South Africa, as better options for California gardens than transplants of species favored in New England, and they advocated, above all, for plants that were drought tolerant. Over the years, the publication attracted prominent contributors, such as Kate Sessions, Florence Yoch and Lucille Council, Theodore Payne and E. O. Orpet. But Elizabeth was its primary voice. In an authoritative, companionable, and at times rhapsodic tone, she wrote about the pleasures and challenges of cultivating gardens in what she always, quite accurately, referred to as "a watered desert." Even in technical articles like "Thoughts on Soil Management," the *Santa Barbara Gardener* fostered a profound sense of place. When publication was suspended by the war, my grandparents had been urging gardeners to respect the local environmental needs of plants for more than fifteen years.

World War II demanded a different form of civic engagement. Lock enlisted in the U.S. Army Air Corps' camouflage unit in Los Angeles, designing fake apartment buildings to disguise military defense plants. In Santa Barbara, Elizabeth led a group of local women in an effort to build affordable housing for military personnel and their families. After the war, the group turned their attention to housing for low-income seniors near the heart of downtown, where Elizabeth designed shady grounds for the enclave. The Senior Center for Santa Barbara (now expanded and known as Laguna Cottages for Seniors) garnered national attention and became a model of the possibilities for low-income housing for the elderly.

In 1949, Lock suddenly died of pneumonia. Within five years, Elizabeth would suffer the losses of



The Santa Barbara Gardener cover, Christmas 1929.

her husband, her father, and her brother but, pushing through her grief, earned her license to practice landscape architecture in 1954 and took on her husband's unfinished projects, keeping the practice going. Relying on Richard C. Brimer, Lock's former draftsman, to translate her ideas into plans, Elizabeth introduced a distinctive aesthetic and ethos in new commissions. She let the sites guide her work. For one local client, Ernest Watson, she completed a chaparral garden, its sere and silver palette and bristly textures melding with the Montecito hills. Old trees and boulders became focal points. Like the Todos Santos Lane garden, these landscape designs incorporated—and celebrated—the view beyond a property's borders, the mountain peaks and ocean vistas so readily available in Santa Barbara. Elizabeth's planting plan for La Purisima Mission State Park in Lompoc so vividly respects the history and contours of the landscape, it is now considered an early examplar of cultural landscape preservation.

When the art collector Wright Ludington, Lock's cousin and lifelong friend, was planning his second Montecito estate, Hesperides, he hired Lutah Maria Riggs to design the house and Elizabeth to create the landscape. The stark simplicity of her design contrasted with the operatic complexity of the house interior, which featured a black-walled gallery hung with Ludington's collection of modern masters, including Picasso, Derain, Matisse, Braque, and Redon. My grandmother worked with Ludington again on his third Montecito estate, October Hill. I remember driving her there on visits to supervise the gardener. A swimming pool, surrounded by Greek statues, cantilevered over a breathtaking view of the Pacific. The plantings, silvered and feathery, enhanced the high drama of the setting, softening the glaring white surfaces and austere lines of Riggs's architecture and the otherwise harsh, spare space.

In 1975, while Elizabeth was working on her Mount Vernon book, the Santa Barbara Botanic Garden board hired her as supervising landscape architect for an unprecedented civic project—transforming the abandoned grounds of the old El Mirasol Hotel, generously purchased and donated to the city by Alice Keck Park, into a public garden. My grandmother was one of the few people who knew the reclusive heiress, and I remember her mulling over their first, secret conversations about the garden, worrying over what designer

La Purisima Mission, Lompoc, 2013. Photo by Carol M. Highsmith / Library of Congress.

Alice Keck Park Memorial Garden, Santa Barbara, 2018. Photo by Damian Gadal / Wikimedia.

would be up for the challenging job. In the end, the selection committee recognized that Elizabeth's sharp historical memory, horticultural knowledge, and design experience, along with her more than thirty years of committed service to the board, made her the ideal choice. A cultivator of young talent as well as plants, Elizabeth enlisted the assistance of the landscape architect Grant Castleberg and of her protégée, Sydney Baumgartner, to help realize her and Mrs. Park's vision for the city block at the edge of downtown as an informal, meandering botanical garden of diverse, intimate spaces, featuring plants appropriate to the Santa Barbara climate. As soon as it opened in 1980 the Alice Keck Park Memorial Garden became one of Santa Barbara's most beloved public spaces.

After my grandfather died, my grandmother continued working on their garden, enriching the plantings as she explored native and drought-tolerant species. She also contributed frequently to *Pacific Horticulture* magazine, which was in many ways the *Santa Barbara Gardener*'s descendant. In her articles she wrote luminously about beloved plants in the Todos Santos Lane garden, including rosemary, which she and Lock loved both for its color and for its fragrance (there is a cultivar named 'Lockwood de Forest' after my grandfather, who found it in the garden).

Elizabeth had always been a writer (her one-act play, *The Store,* written while she was at Vassar, was published in 1921). By her eighties, when she began *The Gardens & Grounds at Mount Vernon,* she had

Mediterranean plantings, de Forest garden. OPPOSITE: **Axial pathway, de Forest garden.** Photos © Saxon Holt / PhotoBotanic.

honed her distinctive elegant, authoritative voice. With it, she tells the history of Washington's gardens and the various waves of restoration that saved them, including Charles Sprague Sargent's "revitalization of the grounds" begun in 1914. The text offers a deft analysis of the plan, providing context from books in Washington's library, such as *The Gardeners Dictionary* by Philip Miller, who recommended old-fashioned parterres, and Batty Langley's *New Principles of Gardening,* which championed curves and a "return to a rural feeling." In Elizabeth's persuasive view, Washington used Langley's vocabulary and some of his dictums, but thought "out for himself a balanced plan of classical Palladian proportions." (Not surprisingly for the times, Elizabeth did not include descriptions of the estate's slave quarters or service buildings in her analysis of the landscape layout, nor did she refer to the enslaved workers who executed Washington's plans.) When a new administration building was constructed at Mount Vernon in the early 1980s, Elizabeth was invited to design two gardens for the landscape surrounding it.

This February, I sat with my brother and sister in Alice Keck Park Memorial Garden on what would have been Elizabeth's 125th birthday, near a plaque that honors her design. Her plan was unconventional for a city park in its diversity of planting, its varied spaces, and its shifting seasonal palette. On this sunny Sunday afternoon, people strolled on the paths, picnicked on the lawn, and wandered down to the pond, where turtles basked on rocks. The emerging spring blooms and burgeoning leaves contributed to the intimate feeling of this space, set against the vast Santa Ynez Mountains beyond, a source of inspiration for both my grandparents. My grandmother cared deeply about places as environments for living. As an author, preservationist, civic leader, and landscape architect, Elizabeth strove both to preserve a connection to the past and to enhance the future with designs that responded to the richness of the native landscape.

Ann de Forest's essays, stories, and poems concern the resonance of place. Her writing has appeared most recently in *Hippocampus* and *One Art*. She is editor of the anthology *Ways of Walking*.

Isadore Smith (Ann Leighton)
A Horticultural History of Early American Gardens

LUCINDA BROCKWAY

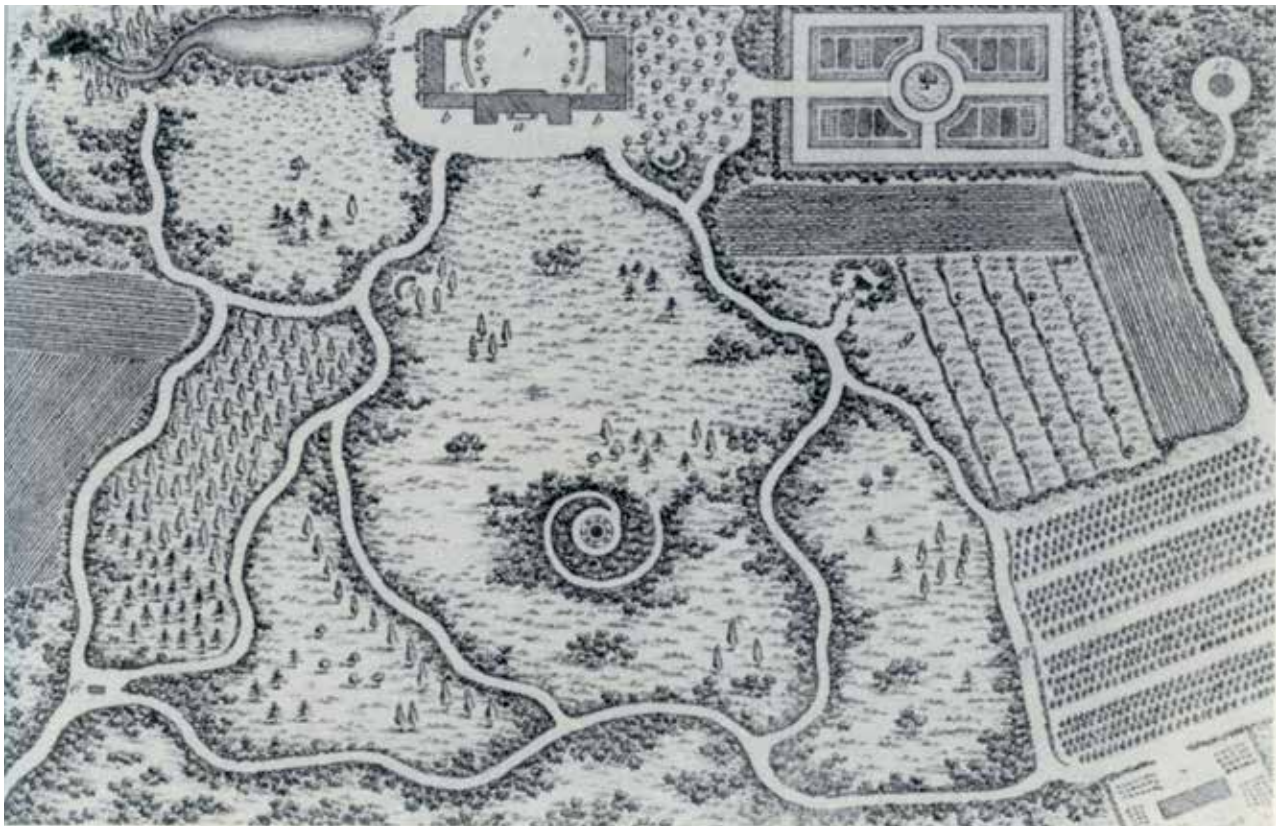
At age sixty-two, Isadore Smith, who used the pen name Ann Leighton, began a comprehensive history of early American gardens unlike any yet written. For Leighton, horticultural history—how people gardened, what plants they grew, and how they used them—was a window onto culture. "The gardens of any period in history are its most intimate spirit," she wrote, "as immediate as its breath, and as transient." The depth, range, and volume of information Leighton conveys through three richly illustrated books that form a chronological trilogy are still of vital use to scholars today. Even casual readers find Leighton's sophisticated, broadly informed narratives engaging.

Born in Portsmouth, New Hampshire, in 1901, Smith came of age during a revival of appreciation for America's colonial past. For many years her family lived on Court Street in Portsmouth's South End, a historic waterfront neighborhood first settled in 1695, then home to an eclectic community of upper- and working-class and immigrant families. Isadore's mother died when she was ten and her sister Emily was seven, leaving the two girls to be raised by their physician father, a Canadian cook, an Irish house cleaner, and nearby relations. She attended Smith College, where she studied history, Latin, art, and philosophy and began her lifelong writing career. Published in the *Smith College Monthly,* Isadore's first stories focus on the beauty of nature, women in nature, and intimate moments in the private garden.

After graduation, Isadore's father funded a trip around the world intended to inspire her to become a medical missionary like her aunt, a forty-year veteran of service in south India. (In a 1947 article in *Atlantic Monthly,* "Ladies Only," Leighton affectionately recalls train travel with her aunt, who believed that the best experiences could be gained in third class, where one met the "real" inhabitants of a country.) On this trip Isadore met her future husband, a British officer serving in the consulate in Bombay, present-day Mumbai.

In 1926, Isadore and Archibald William Smith married and began an adventurous life for three years in India and Burma (now Myanmar), where William supervised a teak-logging operation with a group of eighty working elephants and their handlers. In 1934, the couple relocated to an old farm in Ipswich, Massachusetts, near Isadore's Portsmouth family. There Colonel Smith launched his writing career, publishing adventure essays and books based on his experiences as a British officer in India and Russia after the First World War. The Smiths' farmhouse

Arthur Wesley Dow, *The Long Road—Argilla Road, Ipswich,* 1890–1900. GetArchive.net



A *ferme ornée* "from a French book of drawings," from *American Gardens in the Eighteenth Century.*

was on the same lovely coastal road as the imaginative, historically minded Shurcliffs—Arthur, the landscape architect of Colonial Williamsburg, his wife, Margaret, an inaugural member of the Ipswich Garden Club, and their several children. During the Second World War, Isadore became an active member of the Ipswich club, too, particularly in the effort to encourage land donations for community victory gardens. She would go on to serve two terms as club president.

In 1939, William returned to London to work in military intelligence and later as a liaison between the prime minister of South Africa and Winston Churchill. During his time abroad, under her nom de plume, Ann Leighton began writing *While We Are Absent,* a memoir that chronicles her life as a military spouse in Ipswich, raising three children, managing the household and gardens on her own. Charged with warmth, humor, and frankness, her book became a popular success. The final chapter, "Home on Leave," was reprinted in the April 1943 issue of *Atlantic Monthly.* Over the next several years, Leighton continued to publish articles and short stories in the widely read magazine.

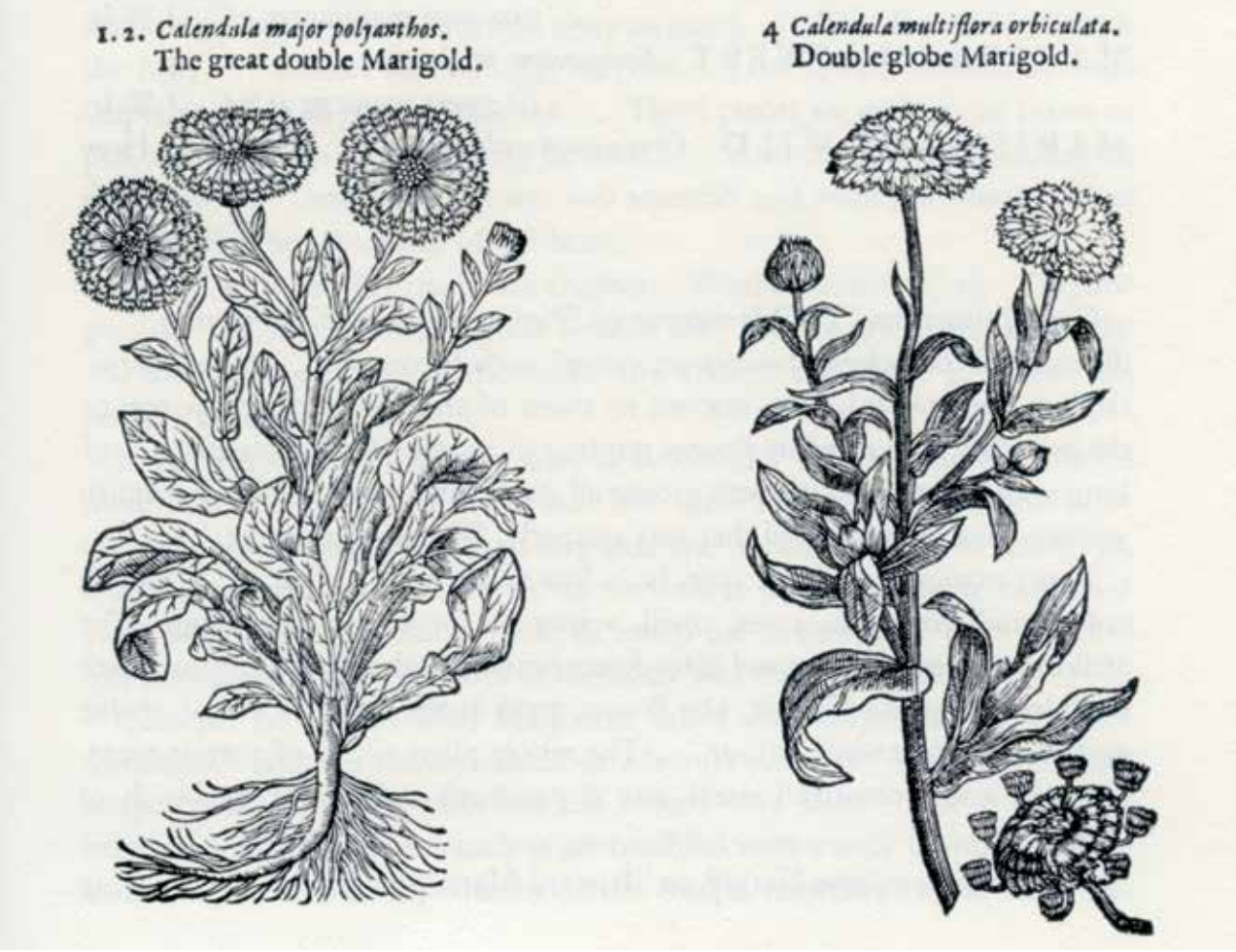
After the war, the Smiths split their time between New York City and Ipswich, eventually moving back to Ipswich full time, where they became involved in local environmental initiatives spanning land conservation, forest stewardship, and soil management. As vice president of the Conservation Foundation in New York, an organization he helped found, William published "The Wealth We Wasted," an indictment of the environmentally destructive practices of "American pioneers up to our own times," in the August 1952 *Atlantic Monthly.* Isadore persuaded the Ipswich town meeting to designate the Old Town Poor Farm as a park. She also served on the Ipswich Salt Marsh Committee and advocated for the land conservation efforts of the Essex County Greenbelt Association. William assisted the landscape architect Fletcher Steele and the standing committee of The Trustees of Reservations in developing early strategies for preserving Castle Hill, the nearby Crane Estate, which had been donated to the Trustees in 1949.

During these years Isadore became increasingly involved in William's quest to discover the meaning and derivation of the names of plants. Together they collected books on botany and horticulture, and, in their garden, discovered "the pleasures of growing any plant

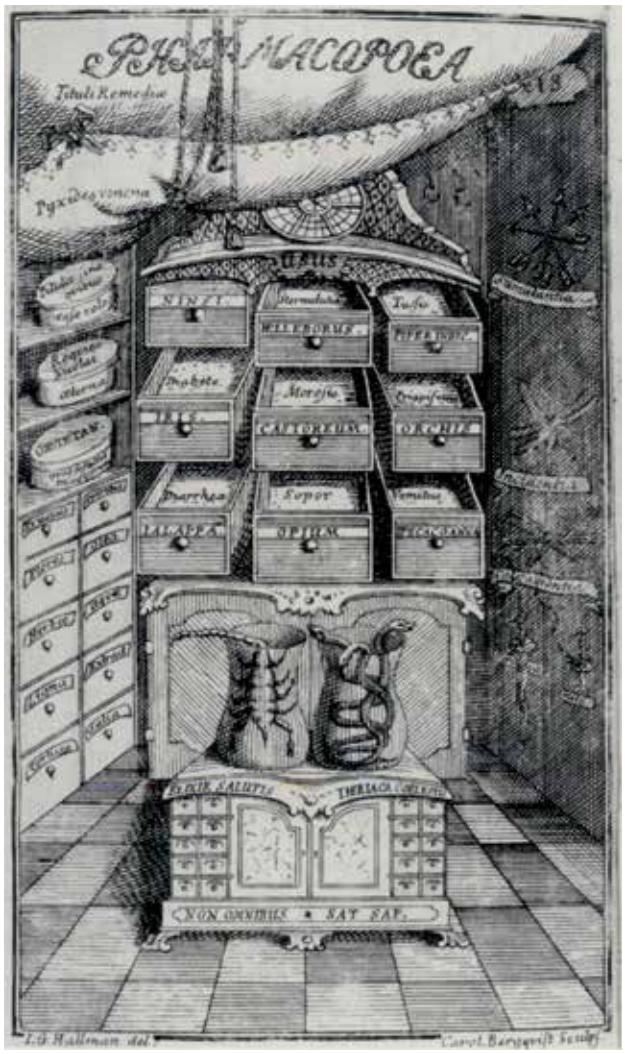
one has heard of, just to see what it looks like." Among the many authorities consulted was the English botanist Peter Shaw Green, who encouraged William to publish his work. Following William's premature death in 1962, Isadore saw to it that *A Gardener's Book of Plant Names* found its way into print. The eminent British botanical scholar W. T. Stearn updated the work in 1972, and the revised volume, *A Gardener's Dictionary of Plant Names,* remains an essential resource today.

Leighton began publishing her own research in horticultural history in 1964 with "Of Puritans and Pinks," an article for the *New-England Galaxy,* a publication of Old Sturbridge Village, which focused on the early settlers' use of plants. Two years later, in "Take a Handful of Buglosse . . ." for *American Heritage,* she delved into what became her abiding interest, the connection between horticultural and cultural history. There she observed that "scholars have never considered the New England Puritan diet tempting, even as a subject for research. And yet to find out what they ate may be one way to find out what they were really like." She continued investigating the early history of plant use in America in articles for *Antiques, History Today,* and *Horticulture* magazine.

Over the next several years, Leighton expanded her research into a book on Puritan gardens, *Early American Gardens: "For Meate or Medicine,"* published by Houghton Mifflin in 1970. Rather than following the "well-worn path," in which "histories of gardens and gardening are . . . presented like histories of art, with influences traced, inspirations credited, achievements marked, and the subject left as inanimate as paint and stone," Leighton aimed to write for "those who would work with living plants." Her intent, she wrote in her foreword, was "to make the gardens of the early settlers of New England . . . grow again," for "to find out what they grew and why is to rediscover the people and their times and consequently the origins of much



Calendula, from *Early American Gardens.*

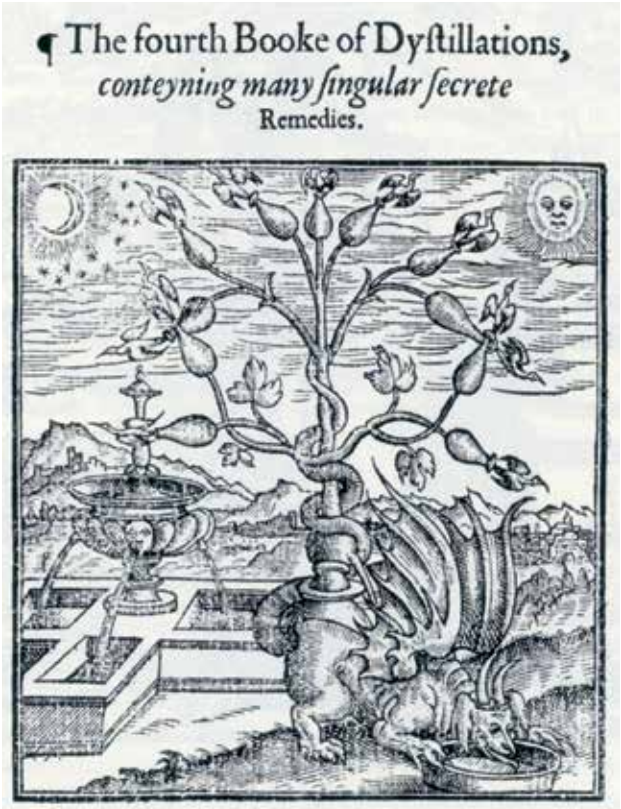


"Linnaeus' *Materia Medica,*" from *American Gardens in the Eighteenth Century.*

of the American character today. Among their flowers and within the confines of their gardens we may come to know not only the people but in some small ways ourselves."

Leighton's intimate style makes *Early American Gardens* accessible for the gardener as well as the scholar. Delving into troves of primary sources, including letters and diaries, illustrated treatises, and period recipes for food and drink, household remedies, and medicines, she tells the story of how the early New England settlers gardened in "this wilderness," what plants they found, what they began to grow, and what beliefs they brought with them that shaped their relationship to the new world and plants. She devotes nearly half of the book to an appendix of plant names used by the settlers, to which she adds "some of our best known wild-flowers" now recognized "as having been brought to this country for a purpose." She also includes "'Indian plants,' those adopted upon advice from the Indians." Each is listed alphabetically under its period name followed by the modern botanical and common names, and descriptions from period sources such as John Gerard's illustrated *Herball* of 1633. With characteristic wit Leighton notes of basil, for example: "Gerard is careful, as was Dioscorides, to warn that if it be much eaten it dulls the sight. Who can say that this was not Isabella's brothers' first worry, as shown in the *Decameron* and by Keats, when they saw their sister tenderly nursing a pot of basil, and not the subsequent discovery that the pot contained also a bit of her lover?"

Reviews of *Early American Gardens* were enthusiastic. "What a perfectly enchanting book!" wrote the historian Walter Muir Whitehill. "Why has no one ever had the wit and imagination to combine a taste for gardening and seventeenth-century New England history until now? Because I suspect, few people read as widely, garden as enthusiastically, or write as engagingly." The *New York Times Book Review* found Leighton's "sense of continuity . . . a haunting quality. . . . Before our eyes



"A title page from George Baker's *Jewell of Health,*" from *Early American Gardens.*

John Whipple House, Ipswich, 2010. Photo by John Phelan / Wikimedia.

she not only makes the gardens grow again 'for meate or medicine' but brings to vivid life the gardeners as well."

Writing in the context of the emerging historic preservation movement, Leighton hoped to inspire readers with the idea that even "the greatest gardens of all time are within our powers to restore." In her view, "where walls have crumbled, we can at least put back the plants, as fresh and gay as ever." The first historic preservation easement, protecting the viewshed of Mount Vernon, was adopted in 1960, and the National Historic Preservation Act was passed in 1966. At the time, there were few guidelines for historic preservation, and Leighton's was arguably the first book written as a guide to faithful—or inspired—restoration of period gardens. In 1967 she was commissioned by the Ipswich Historical Society to create a historically based planting scheme for a new garden designed by Arthur Shurcliff for the 1677 John Whipple House, then undergoing restoration. One of the garden's most notable features is the collection of heirloom roses recommended by Leighton.

Six years after her first volume appeared, Leighton published *American Gardens in the Eighteenth Century: "For Use or for Delight."* Through letters, journals, invoices, and books by figures such William Penn, Jane Colden, Thomas Jefferson, and George Washington, Leighton traces the evolution of American horticulture in the age of botanical exploration and scientific inquiry, and with wide-ranging insights, gives readers a sense of how plants evolved, taking on new meaning over the centuries. With what *Publishers Weekly* called "a marvelous sense of humor and an eye for the oddity," she leaves New Englanders "making their own remedies for everything from sins to sickness" to explore "a new and other world of landscapes, crops, gardens and people" in the "still rather wild and disorganized colonies farther south on the Atlantic seaboard."

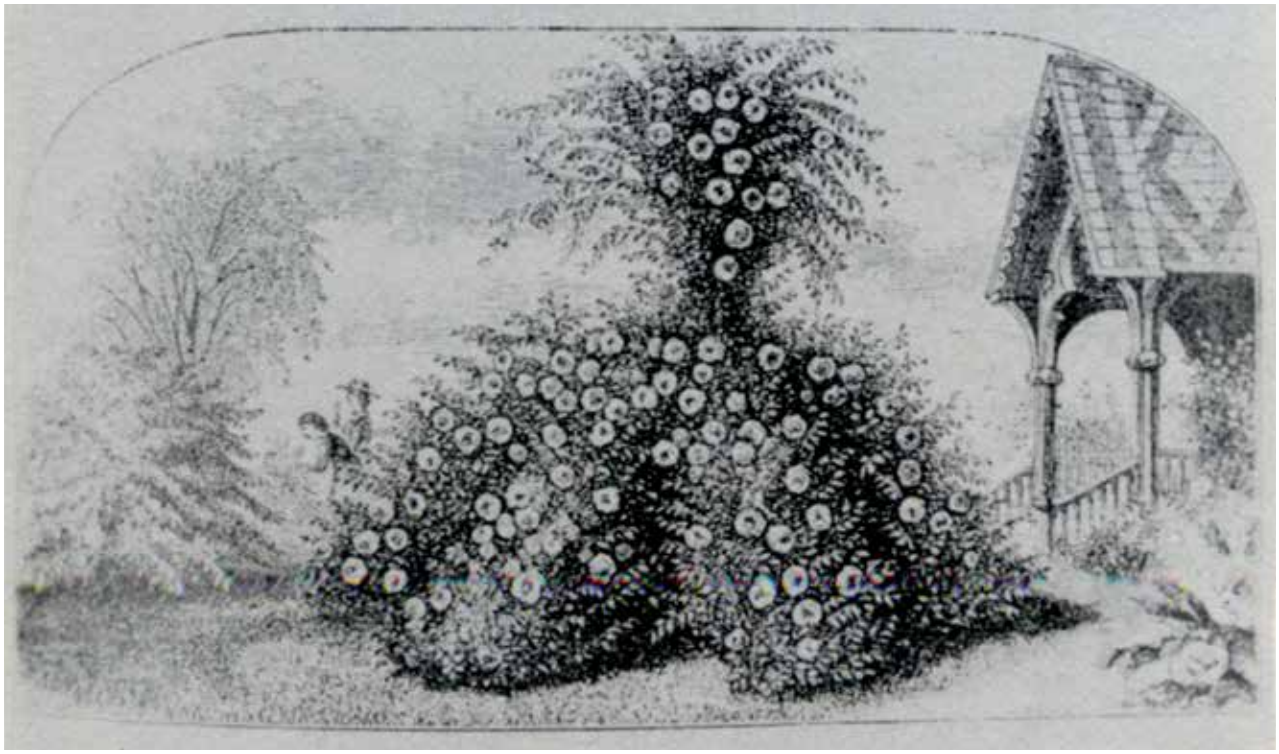
Leighton also writes about specific plants, sometimes from a global perspective. The "cabbage family," she tells us in her chapter on vegetables, "conquered more territory than the Romans and remained longer, in all its various forms." A "variety of beet, huge and coarse, called 'mangel-wurzel,' as it still is in parts of

England today, was called 'scarcity root' when it was sent to Martha Washington." *Choice* identified the volume as "surely the definitive book on the subject, satisfying both the scholar and the gardener, and the discriminating reader who is neither."

Leighton went on to design a typical late seventeenth-century "housewife's garden" for the Weeks Brick House in Greenland, New Hampshire. Additional projects included work on historically inspired period gardens for the 1768 Jeremiah Lee Mansion of the Marblehead Historical Society and advising at Long Hill in Beverly, Massachusetts, the home of the *Atlantic Monthly* editor Ellery Sedgwick and his second wife, Marjorie, a rare plants specialist. When the Sedgwick children donated the North Shore estate to The Trustees of Reservations, Leighton, along with members of the North Shore Garden Club, advised the Trustees on the transition from private to public garden. She sat on the master plan study committee in 1979 and guided the care of the naturalized garden until her death in 1985. Leighton also wrote the first definitive guide to the garden's rare plants, and she established the site's horticultural library, supervising its operation for the first five years.

By then, Leighton had earned an impressive reputation as a horticulturist and author, but it was also her passion for volunteer projects such as Long Hill and

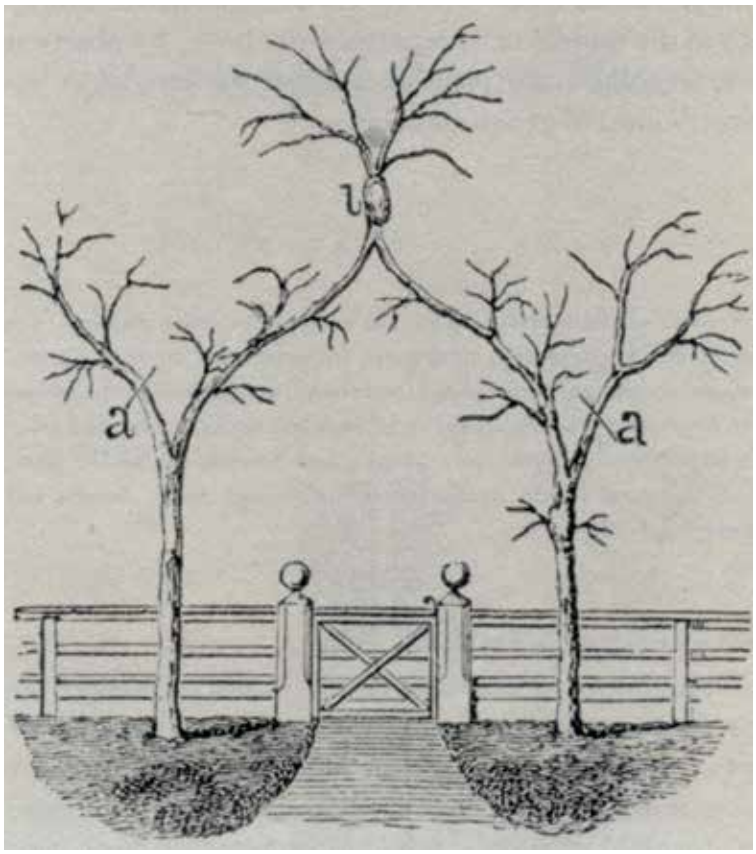
"Illustration from seed catalogue," from *American Gardens of the Nineteenth Century.*



"An idea for a rose bed," from *American Gardens of the Nineteenth Century.*

the Whipple House that gained her each community's respect. Her final project was designing a planting plan for the Paul Revere House in Boston.

Despite her involvement as a volunteer, Leighton continued working on her third and final book of the trilogy, published posthumously in 1987 as *American Gardens of the Nineteenth Century: "For Comfort and Affluence."* In this volume she expanded her scope, covering early plant collecting and experiments with medicinal use of plants, seed catalogs, the evolution of horticultural societies, developments in landscape theory and the design of public parks, Victorian gardens, and sundry other topics, profiling influential figures such as the pioneering physician and botanist David Hosack, Andrew Jackson Downing, Charles Eliot, and the nurseryman André Parmentier. *Library Journal* wrote, "With a wealth of detail and wit Leighton records the development of gardening as well as historical growth and change in 19th-century America." It deemed the book "a necessary addition" to a horticultural library.



"How to make a 'foot walk gateway,'" from *American Gardens of the Nineteenth Century.*

Read through a contemporary lens, Leighton's books, though impressive in intellect, are limited by their lack of wider cultural perspective. There is little discussion of Indigenous people, plants, or gardening practices and no representation of Black, Latino, or immigrant contributions to American gardening and horticulture. A few women appear in her histories, but the voices of white men dominate her sources, and Leighton is unabashedly proud of that perspective. In her introduction to *American Gardens in the Eighteenth Century,* she writes: "Last of all but actually first, I am grateful to those great American men who remain great: Washington, Adams, Jefferson, Franklin, all resourceful, wise, just and interesting."

Paperback editions of *Early American Gardens: "For Meate or Medicine"* (1970) and *American Gardens in the Eighteenth Century: "For Use or for Delight"* (1976) were published together with *American Gardens of the Nineteenth Century: "For Comfort and Affluence"* (1987) by University of Massachusetts Press. All three volumes were Special Selections of the Garden Book Club.

During her last years, Leighton taught landscape history at the Massachusetts Horticultural Society, delivering her lively, story-filled lectures to rapt audiences in the society's Horticultural Hall. In 1984 she published the *Historic Gardening Chart* she created for these talks. Dividing the seventeenth through the twentieth centuries into columns, she traced key topics across the four centuries. Among the concepts, techniques, and horticultural subjects she includes are tools and labor, treatment of space, design, plant materials and sources, color and fragrance, garden buildings and furniture, fruits and orchards, and trees, vines, and shrubs. On one imaginative 18-by-24-inch sheet, Leighton's *Chart* distilled the essence of her historical discoveries. But to fully appreciate their richness and the joyful wit and charm of her voice, one must read her books.

Lucinda Brockway is Managing Director of Cultural Resources for The Trustees of Reservations. Her landscape preservation career spans four decades in research, design, planning, and writing about historic landscapes in the Northeast.

Elizabeth Lawrence
Writing the Southern Garden

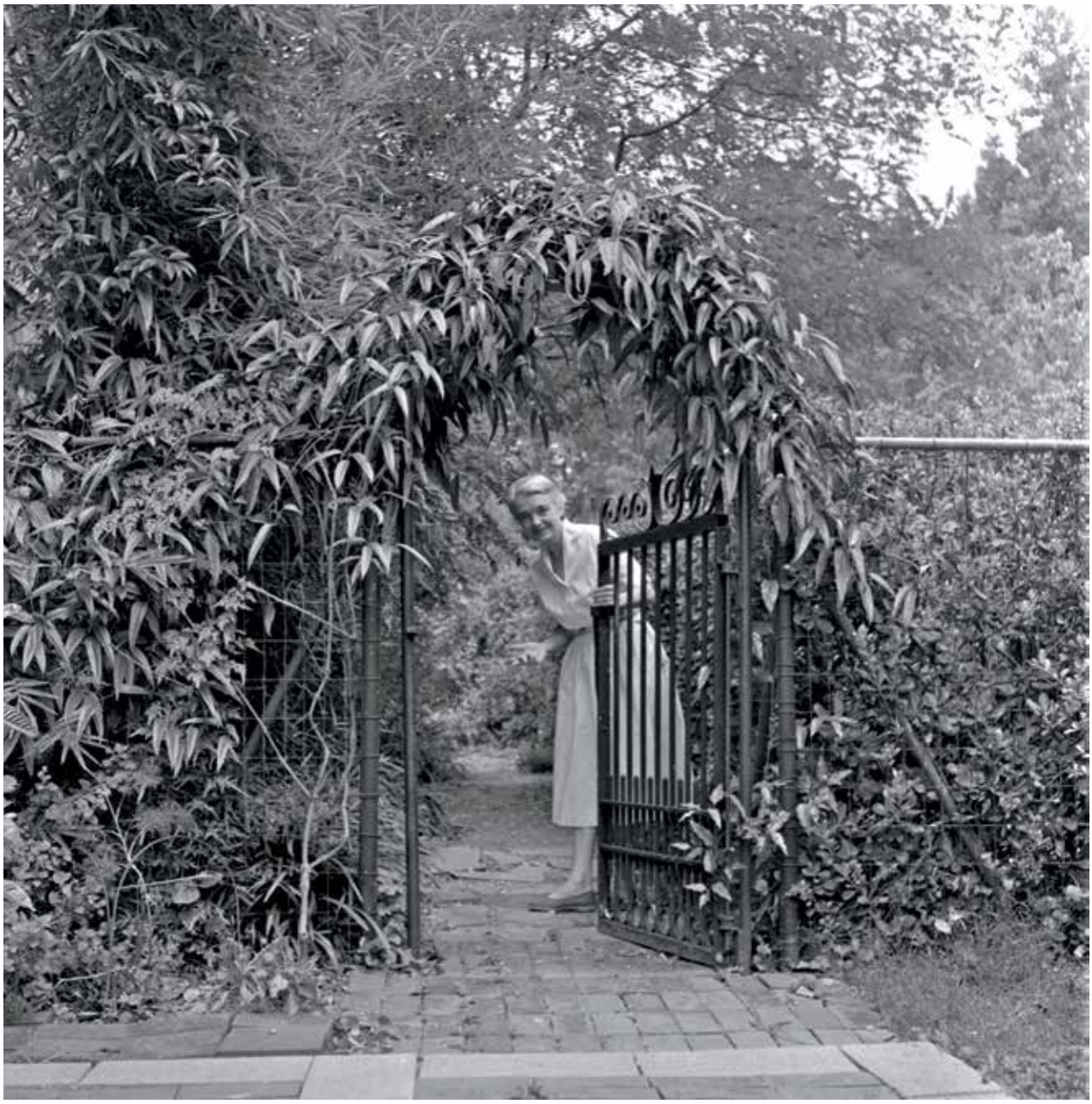
ROBIN KARSON

Little about Elizabeth Lawrence's years at Barnard College foreshadowed a career as a distinguished American garden writer. "Barnard had no place for dreamers," she later complained, remembering more fondly her prep school, Saint Mary's, in Raleigh, NC, where teachers encouraged her unconventional mind and taught her to read Virgil in the original. One literary influence who did emerge during her college years was the poet Edna St. Vincent Millay, a Barnard student a decade before Lawrence, whose reputation for free-spiritedness lingered.

After graduating in 1926, Lawrence took a five-month grand tour with her mother's brother and, two years later, enrolled in North Carolina State College (University of North Carolina), becoming the first woman to earn a degree in landscape architecture there. The former provided an introduction to the great gardens of Europe; the latter a rigorous education. While in school, Lawrence lived with her parents in Raleigh, and like many young, unmarried women of the South, she stayed on. Lawrence did work briefly with a local landscape designer, Isabel Busbee, but she did not pursue a career in the profession. Fiery yet dreamy, literary by inclination, passionately interested in plants and history, she instead turned her energies to the family place, which provided a setting for many years of garden experiments and rich material for articles. The first of these for a major magazine was published in *House & Garden* in 1936. Her father's death that year severely reduced the family's income, and needing to find paying work, Elizabeth had turned to garden writing.

According to Lawrence's biographer Emily Herring Wilson, she was supported in the effort by two friends, the playwright Ann Preston Bridgers, who moved to Raleigh in 1933, and her sister Emily Bridgers, an editor. With their help and encouragement, Lawrence published her first book in 1942, *A Southern Garden*. The far-ranging overview was organized according to season, focused on the old-fashioned landscape of her family home. Though she would go on to publish two more books and leave material for several others, Lawrence would never surpass the combination of clarity, spiritedness, and authority of her first effort. Buoyed by favorable reviews and her growing reputation as both a gardener and a writer, Lawrence embraced her new profession, looking for opportunities to lecture and to

Elizabeth Lawrence's garden, Charlotte, NC. Photo by Joe Cravotta.



"Miss Lawrence Opens Her Gate into the World of Gardening," ***Charlotte Observer,*** **August 11, 1957.**

publish, developing assiduous methods of record-keeping on every species she could.

In 1948, Lawrence's sister, Ann de Treville Way, and her husband announced that they were moving their family from Raleigh to Charlotte. Uneasy about being left behind to care for their aging mother and distressed at the idea of being separated from her niece and nephew, Lawrence suggested that the two families buy adjacent lots and build outside the rapidly growing city to the north. Property was found in a new suburb near Myers Park and the plan went forward. For herself and Bessie, Elizabeth designed a trim, one-story house oriented toward a new garden in the back, the landscape visible throughout the interior. Elizabeth and her mother often ate at a large refectory table in the living room, or in winter in armchairs in front of the fireplace, almost always taking tea in a "sun catch" in the garden. Reference books and index card files filled her office.

Modest and well-proportioned, structured by gravel paths, rectangular beds, and a circular pool, the garden was immediately and continuously awash in plants,

View to back of house. Photo by Joe Cravotta.

View over Lawrence's desk to garden. Photo by Joe Cravotta.

introduced from every conceivable source, including friends and neighbors. Lawrence appreciated fecundity, and her gardens expressed it. She especially liked bulbs, including milk-and-wine lilies and rain lilies, which pop up in unlikely places, sometimes after years of absence. To provide a bit of privacy from the next-door neighbors, she planted a grove of bamboo.

As passionate about language as she was plants, Lawrence read widely—the Bible, classics, Shakespeare, Romantic poets, English and American women garden writers, and American nature poets. Passages from all these sources appeared in her writing. She was also fervently devoted to using Latin names to identify plants, even in casual conversation, as the renowned landscape architect Ellen Shipman discovered when she came to Charlotte to lecture in 1935.

Shipman was spending the night as the Lawrences' guest, and just before the women retired, a fierce linguistic exchange developed. Trying to gather information about regional garden-worthy plants, Shipman found herself bombarded with long Latin names of obscure species, none of which she could spell. According to Lawrence, the "utterly bewildered" Shipman finally ended the conversation by declaring, "I am not interested in horticulture!"

Wilson relates other details of Shipman's not entirely comfortable stay—quoted from a letter Lawrence wrote to Ann Bridgers at the time. When Lawrence asked her how she was able to design gardens for such different places as "New York, Los Angeles, New Orleans, Winston-Salem," Shipman told her, "The principles are always the same." "And what about plant materials?" Lawrence asked. "Surely you can't know the plant materials for all those places."

"She was very much annoyed and at once on the defensive," Lawrence continued. "She said you don't need to know the plant material. She said, 'I ask my clients what they like and I use that.' And I said, 'Mrs. Shipman, you are not a gardener, you are a landscape architect.' She was indignant at that. She said, 'but I am a gardener.' I said, 'But no, you are not, you don't love plants for themselves. You only think of them as part of the design.'" For Lawrence, there was no difference. The plants *were* the design—or at least, they were the point.

Lawrence may have relied on Latin, but she loved even more the multitude of common names for southern plants, and she kept lists of the ones she found most amusing: "Eli Agnes for *Eleagnus;* the Festive Maxine peony for Festiva Maxima; Ellen Bouquet amaryllis for the rose-colored crinum, Ellen Bosanquet." When one gardener asked her to come see her "wiggly rose," it turned out to be *Weigela florida*. Another, who called her rose "Miss Estelle of Holland," was referring to Étoile de Hollande.

In 1957, Lawrence began writing a weekly column for the *Charlotte Observer,* whose circulation was about 150,000. Addressing her readers almost as personal correspondents, Lawrence became more free-spirited in her writing, and more free-ranging, too. Although titled "Through the Garden Gate," the column spanned a wide array of subjects, from reflections on plant names and their appearance in world literature to the recent publication of Rachel Carson's *Silent Spring,* which Lawrence fervently endorsed. Many of her columns focused on single plant species; some featured people (the World War I poet Robert Vernede, Gertrude Jekyll, and Mittie Wellford of Charlotte, for example); weather; places (such as Mount Vernon, praised for its iconic beauty and state of preservation); one extolled the benefits of crawling rather than walking through the woods.

Many of Lawrence's articles were seasonal, according to the growing year or to dates that had meaning in religious and folk traditions. She wrote of Hypericum (St. John's Wort) gathered at midsummer and "woven into garlands of green birch, fennel, wormwood and white lilies, and hung in churches and on doors as a protection against witches, thunder and all things evil." More than seven hundred columns were published during her lifetime.

The same year she began her *Observer* column, Lawrence published her second book, *The Little Bulbs: A Tale of Two Gardens.* The dense, unillustrated text describes a thousand-acre estate, Lob's Woods, in Cincinnati, created by Lawrence's friend and colleague Carl Krippendorf and his wife Mary. Organized according to species—snowdrops, squills, crocus, and others more exotic—the book presents an avalanche of information regarding cultivation, appearance, and garden-worthiness of small bulbs. The second garden in the book's subtitle is Lawrence's own. Many of the observations she describes she made firsthand.

Lawrence's editors found her first draft of *The Little Bulbs* so insistently detailed they feared few readers would get through it, and they persuaded her to include a more evocative account of the scene and the delightful people, the Krippendorfs, who tended it. Lawrence went back and added a vivid picture of the hundreds of acres of bloom, claiming that "you can walk up and down hill for hours and never come to an end of squills and daffodils." It is her descriptions of the individual bulbs, though, that make the book memorable. About *L. Vernum* (the spring snowflake), Lawrence writes with almost erotic intensity: "The modest, chaste, and solitary bells are wonderfully fragrant, but the fragrance is not of violets. It is of vanilla and of something else, something that eludes analysis. The buds swell when they are ready to open, but the lime-green tips of the petals remain tightly twisted into a point until they suddenly flare apart."

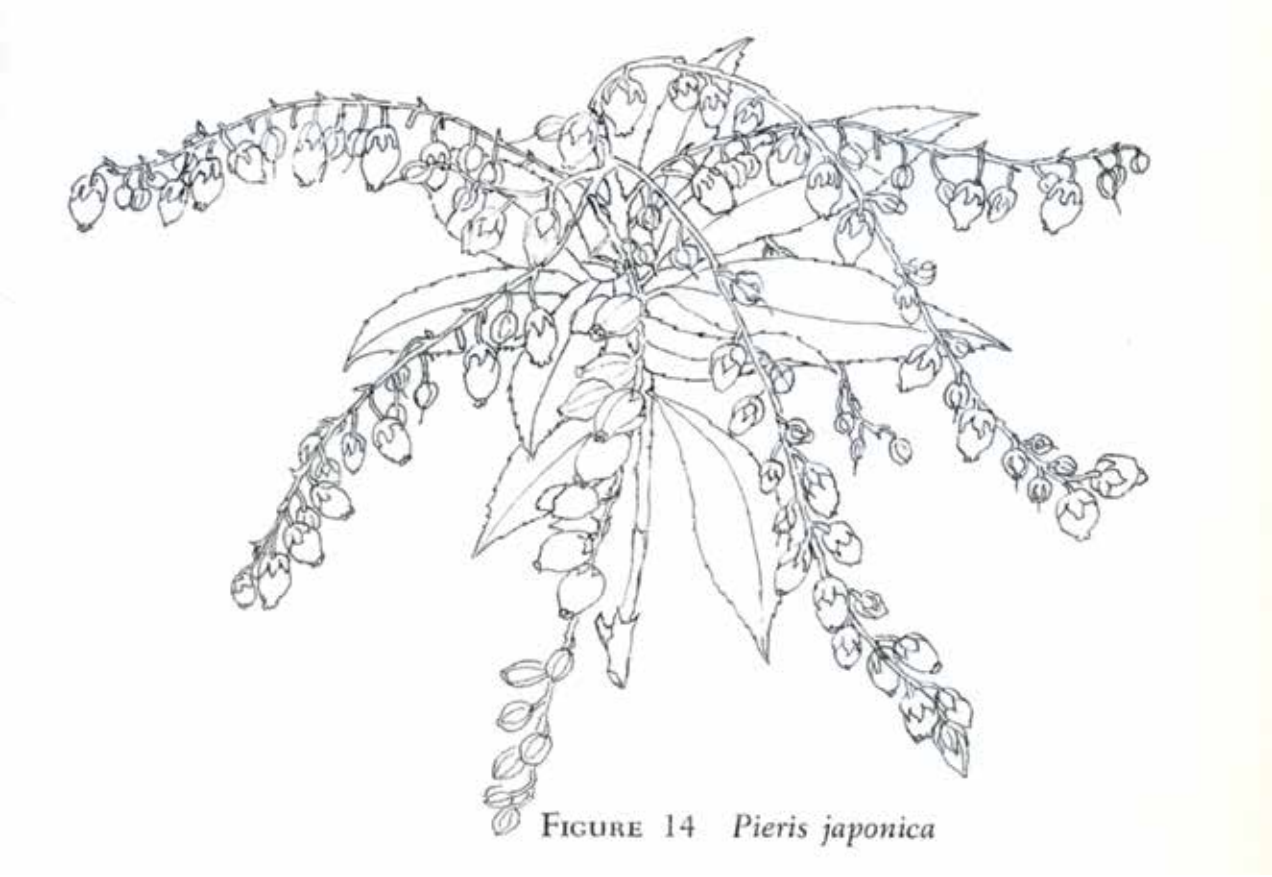
Lawrence's third book, *Gardens in Winter* (published 1961, reissued 1977), was devoted entirely to the splendors of that season. "How beautiful it is when the pattern of the garden becomes clear again, when no leaves blur the long straight lie or gentle curve, or the restful circle laid on the square; when levels are sharply defined, and intervals between steps have the rhythm of falling water, when hidden nests are revealed, distant treetops unveiled, and lost vistas regained."

The slim volume is illustrated with drawings by the naturalist Caroline Dorman, whose 135-acre garden, Briarwood, in Saline, Louisiana, figures prominently in Lawrence's text. Together she and Lawrence, who were good friends, worked out the choices of plants to illustrate. Dorman was an avid conservationist and a pioneer in identifying, cultivating, and breeding native Louisiana iris. She wrote several books on the subject, and she also designed wild gardens, collaborating with Ellen Shipman on one for Longue Vue estate in New Orleans.

In 1971, Lawrence's column in the *Charlotte Observer* came to an end. Her idiosyncratic observations had charmed loyal readers for fourteen years, but modern gardeners wanted the latest in horticultural techniques and tips on new labor-saving devices—at least, according to the new editors. It was a hard blow, severely altering the rhythm of Lawrence's life, which had by then adjusted to a new sense of freedom after her mother's long decline and death in 1968.

Through these years, Lawrence was supported by many intimate friends, one of whom was Katharine S.

TOP: *Leucojum aestivum* (Snowflake). Krysztof Ziarnek / Wikimedia. ABOVE: *Crocus chrysanthus* 'Prins Claus' (Snow Crocus). Salicyna / Wikimedia.



Pieris japonica, **drawing by Caroline Dorman, from** *Gardens in Winter.*

White, the *New Yorker* fiction editor, who had begun her column "Onward and Upward in the Garden" in 1958. White often turned to Lawrence for horticultural guidance, which Lawrence generously supplied. Reports on what was blooming and for how long filled exchanges between the two women, which also included news of family, mutual friends, and their writing lives as well as carefully packaged plants. The letters were long and detailed, written as part of an ongoing conversation stretching across nineteen years. (These were later edited by Wilson into a collection, *Two Gardeners: A Friendship in Letters.*)

Both women were finding publishing a challenge. Even in 1966, the quest for sales was driving content. "Not only do they (to go back to publishers) want only how-to-do-its," Lawrence complained to White, "but they don't want anything local or personal. . . . And when the galleys arrive, your style has been 'updated' by having 'Actually' and 'admittedly' thrown in at intervals, and instead of 'Pliny says,' 'Pliny has this to say.'" White's death in 1977 deeply affected Lawrence, even though the women had met in person just once. Their bond had evolved entirely through letters.

Lawrence corresponded regularly with many other eminent people, but most of her letters were to fellow dirt gardeners, most of them southerners. Through these exchanges, she obtained valuable firsthand observations and a continuous supply of obscure, nearly lost varieties of plants, wrapped in damp newspaper, sometimes cushioned with sphagnum moss. It was her good friend Eudora Welty who put her onto the source of such deals—the *Mississippi Market Bulletin,* free and published twice monthly by the state department of agriculture. Other southern states published bulletins as well. Lawrence subscribed to all of them, but the *Mississippi Market Bulletin,* which also offered trades in livestock, made the best reading.

"Like Eudora's novels," Lawrence writes, "the market bulletins are a social history of the Deep South. Through them I know the farmers and their dogs, their horses and mules, and the pedigrees of their cattle. . . . I like to think about the hard-working farm women who are

Boundary planting. OPPOSITE: **Garden path.** Photos by Joe Cravotta.

never too tired, when their farm work is done, to cultivate their flower gardens." Amusing, beguiling, and deeply moving, her writings on the market bulletins weave Lawrence's observations with excerpts from the catalogs that offered plants at a low, and sometimes no, cost.

"Miss Bessie Bloodworth, my best correspondent in East Carolina," Lawrence writes, "lives in Currie, a small community in Pender County. Our correspondence began with the Baptist plant, her name for *Alternanthera ficoidea* 'Bettzickiana,' usually known as Joseph's coat. . . . She sent instructions with it. The instructions were, 'Grow it like any other plant.'" Some exchanges roamed far beyond plants. Her friendship with Mr. Kimery, whose property straddled the Mississippi and Tennessee border, began when he sold her a white wisteria. Over time she learned that Kimery was a tenor in a gospel quartet that included his sister and that the group had made a record in Memphis; Lawrence bought it at a discount because she was a "flower friend." She was horrified when he wrote to say that he and other Black residents in the neighborhood discovered bombs in their mailboxes.

Despite her many years of trying to wrangle the wide-ranging market bulletin story into a book, Lawrence could not manage it during her lifetime. The garden writer and philosophy professor Allen Lacy edited the material she had been compiling for decades, publishing it as *Gardening for Love* in 1987, two years after

In her last years, Elizabeth Lawrence was not able to keep up with the demands of her garden, and in 1983 she sold her house and moved to live near her niece in Annapolis. She died less than a year later. Thanks to the efforts of a subsequent owner, her house and garden were acquired in 2008 by the Wing Haven Foundation, owners of nearby Wing Haven Garden & Bird Sanctuary, a remarkable three-acre avian oasis developed over several decades by Lawrence's neighbors Edwin and Elizabeth Clarkson. In recent years, many of Lawrence's original plantings have been restored. Today the site is managed in partnership with The Garden Conservancy and is open to the public. Visit winghaven.org for more information and to purchase tickets.

Narcissus pseudonarcissus **subsp. moschatus (Swan's neck daffodil).** Uleli / Wikimedia.

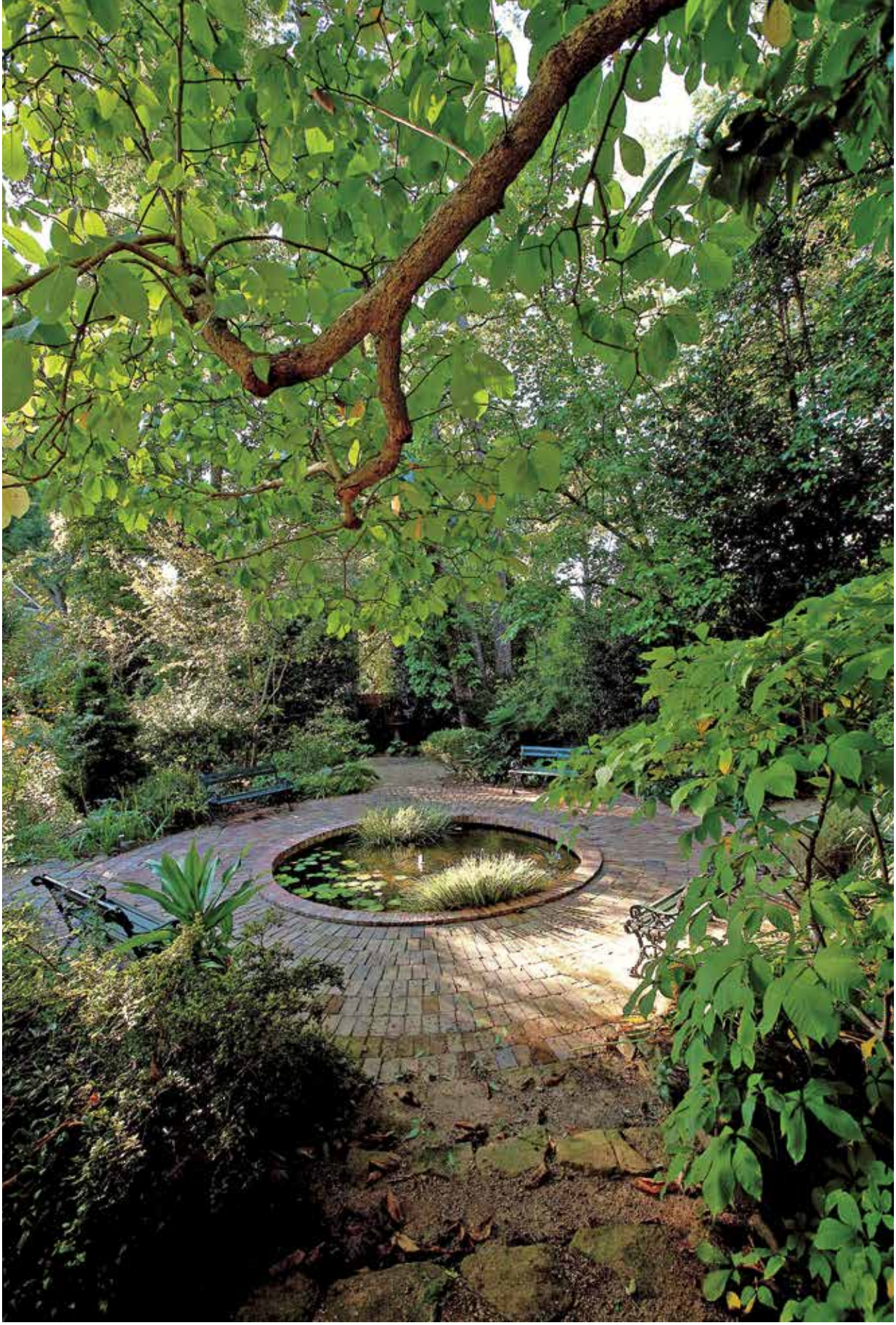
she died. (Lacy served as coeditor for yet another posthumously published book of Lawrence's, *A Rock Garden in the South*.) In his introduction to the market bulletin book, Lacy addresses the "undeserved overtones" in the phrase "regional writer."

"All writers are regional," he argues; "they must live in some particular place, and die in some particular place, even if the places aren't the same." Lacy continues, "To think of Elizabeth Lawrence as a regional writer, but not to think of Jekyll or Sackville-West under the same rubric, is pure bias that somehow treats British garden writing as universal in application, in distinction to garden writing that originates elsewhere." He points out that Lawrence titled her introduction to David Godine's *The Essential Gertrude Jekyll* "Miss Jekyll of Munstead Wood."

Lawrence's unusually intimate sense of plants—their comings and goings, colors and movement, and, especially, their people—set her apart from other garden writers, from Louise Beebe Wilder and Gertrude Jekyll to Katharine White, each of whom had her own distinctive way of thinking about gardens. In the end, Lawrence was more like Eudora Welty, who could not get enough of southern people, their places, and the plants they tended, and who wrote about them in ways that keep the past alive still.

Note: No One Gardens Alone: A Life of Elizabeth Lawrence (Beacon Press, 2004) by Emily Herring Wilson provided many of the details of Lawrence's life for this article.

Robin Karson, Hon. ASLA, is the founder and executive director of LALH. She has published extensively on early twentieth-century landscape design.



Garden pool. Photo by Joe Cravotta.

Carol Betsch
Photographing the Genius Loci

ROBIN KARSON

Even though none of her Barnard courses involved a camera, Carol Betsch's undergraduate years at the women's college provided a foundation for her future career as a photographer. There, Betsch studied with the renowned art historian Barbara Novak, who was working out a reevaluation of nineteenth-century American landscape painting at the time. In Novak's view, her art historical colleagues and their predecessors had missed the core meaning of work by the artists of the era, figures we now consider artistic giants—Thomas Cole, Asher B. Durand, John Frederick Kensett, Frederic Edwin Church, and others—dismissing their inspired portrayals of the Hudson River Valley, Catskills, and Niagara Falls as provincial, even colloquial. Novak's lectures and her paradigm-changing book, *American Painting of the Nineteenth Century,* opened Betsch's eyes to new layers of meaning in these works, and to the American landscape as a subject worthy of great art.

As she learned more about the cultural forces influencing nineteenth-century American painting, Betsch became interested in Luminism, a diffuse movement characterized by a sense of tranquillity, intimacy, and stillness. She began reading Ralph Waldo Emerson, whose notion of the "transparent eyeball"—a wide-eyed receptiveness to and reverence for nature—continued to propel her explorations of nineteenth-century painting and its relationship to the new invention of photography. Fascinated by the sense of stopped time and the resulting contemplative calm in the paintings and the photographs of the period, she began to learn how to use a camera.

Since her childhood in then-rural southern New Jersey, Betsch has found solace in farm fields, orchards, and meadows, melancholic reminders of the peach orchards behind her Moorestown home that had been razed to make way for a subdivision. Old trees, pastures, and abandoned farm buildings were often among her early subjects. In 1985 she spent five months photographing on Dartmoor in England, hoping to capture the vast expanse of the moor and what she felt to be "the ancient spirit held in its stone rows and circles" before they were lost to a proposed motorway. By then, she had become a book editor, first for Viking in the 1970s and, after moving to Ithaca in 1979, for Cornell University Press. She had also begun using a Hasselblad—a medium-format camera that projects square images onto a ground glass—a process of looking and composing that slowed her down. Developing

Nare's Inlet, Georgian Bay, 1983. Photo by Carol Betsch.

and printing her own work, always black-and-white, became an integral part of the process.

Betsch's interest in the nineteenth century and early image-making led her to Eugène Atget, whose haunting photographs of the parks and gardens of Paris and the countryside beyond stirred her deeply. She discovered Atget through books by MoMA curator John Szarkowski, the last of which was published in 2000. In August of that year, Szarkowski stopped by the PaineWebber Art Gallery to take a look at the LALH exhibition *A Genius for Place,* which featured seventy of Betsch's photographs. Szarkowski told me he found her work beautiful, "very like Atget."

Carol Betsch, 2022. Photo by Robin Karson.

I had, as well, when I first met Carol Betsch eight years earlier on Friday, March 13, 1992. The date is fixed in memory because it was the occasion of a conference on historic landscape preservation I had organized at The Hermitage, a historic house in Ho-Ho-Kus, New Jersey. Over the course of the morning, disagreement emerged over how to restore the lost landscape there, with some participants arguing for creating something sumptuous, eye-catching, and entirely fictitious. It was a relief when Betsch, encouraged by a mutual collegue, approached my table during lunch with a portfolio box of her black-and-white landscape photographs.

Even at first glance, her photos seemed extraordinary. Many were of old gardens, whose worn statues and aged trees expressed dignity and repose. I phoned her the next day to tell her about a new book project I had just begun, a survey of American landscapes of the early twentieth century. Would she like to discuss a collaboration? I was in the process of creating a new publishing organization, Library of American Landscape History, and could not get her beautiful photographs out of my mind.

Incorporated coincidentally the same day we met in Ho-Ho-Kus, LALH was my response to the dearth of published scholarship on the topic of the American landscape and my own sense of loss as increasing numbers of American parks and gardens were sacrificed to development or neglect. I reasoned that beautiful, solidly researched histories about significant places had the potential not only to inform readers of their value but also to inspire their protection and encourage their enlightened stewardship. My first book, a biography of Fletcher Steele (Sagapress/Abrams, 1989) was having that effect; stewards of several of Steele's designs, including Naumkeag and the Camden Public Library Amphitheatre, were using my scholarship to raise awareness of the artistic worth of these landscapes and support for their restoration. Threadbare parks, public gardens, and historic estates across the country were in decline. Landscape stewards, who realized that information could help protect and reinvigorate them, wanted to know more.

Around the time we met, Betsch was photographing the recently restored landscape of Winterthur for a forthcoming Abrams book—Winterthur's revival was an early success story in the preservation movement that was to grow along with LALH. Her charge was to capture the evanescent sheets of color that carpeted the designed woodland each spring and summer, displays laid out by H. F. du Pont more than a century ago. Betsch made several trips to Delaware, often in response to receiving a call that one species or another was about to burst into bloom. Pulling into the estate one night after a six-hour drive from Ithaca, she discovered an old meadow filled with fireflies. Working as fast as she could in the dark, she assembled her equipment—by this time Betsch was working with a large-format view camera that required a laborious setup. The black-and-white image she captured that night differed in almost every respect from the ravishing shots of scilla, narcissus, and azaleas piling up for the Abrams book. The old gateposts framed an entry to

a nocturnal world, streaks of light arcing between them and the meadow receding into a dreamy mist. Among the photographs in her portfolio, I found *Fireflies* especially haunting, a startling and brilliant image of stopped time.

Garden photography is typically colorful, full of visual drama and enlivened by seductive detail. Betsch's black-and-white photographs were different. They seemed old, from another era, focused on matters less transitory than bloom—a kind of eternal, enduring beauty that is only partly physical. It seemed to me that her images, along with my text, would honor the historic character of the places I was studying while emphasizing their timelessness. We decided to try.

Our first collaboration took place at Gwinn in Cleveland, the subject of a book I was writing at the time, published as LALH's inaugural volume in 1995. Before Carol began photographing, we talked about the lakeside estate and how it had developed since 1906, when Charles Platt and Warren Manning were commissioned to collaborate on its design. It was a complicated story, but she got it. Her photographs from that summer captured both the restrained classicism of the plan and the wildness of the site, especially vivid where waves from Lake Erie crash into the seawall. Discovering that Carol was also an editor, I asked her to look at my manuscript. After reading through the detailed layers of editorial suggestions she had penciled in the margins, I was convinced I would never find a better one.

In the years since *The Muses of Gwinn,* Betsch has edited and photographed for many other LALH volumes and several touring exhibitions. The first of these, about Gwinn, was held at the Cleveland Botanical Garden in 1995. Five years later, *A Genius for Place* opened in New York City at PaineWebber Art Gallery and toured for seven years. The *New Yorker* ran an enthusiastic notice, and several national magazines covered the show. Reviews in regional media, filled with admiring words for the photographs, also served to introduce museum audiences to the idea that landscape design is a fine art, like painting or sculpture. For *One Hundred Years of Design on the Land* (2015), also opening in New York, Carol and I selected seventy photographs from our books that traced a century of American landscape design. The *Paris Review* concurrently ran an interview with her, bringing the topic to literary audiences.

Betsch's subjects have included gardens, cemeteries, parks, estate grounds, golf courses, campuses, institutions, suburbs, and less obviously designed landscapes, such as Cape Cod National Seashore. However exciting and inspiring these places may be, taking timeless pictures of them has always been a challenge. Parked cars, trash, highways, and broken branches present one kind of difficulty. Weather, like the lightning storm that suddenly appeared above Dumbarton Oaks one early spring afternoon, presents another. Resources were often difficult to summon. Over her years of photographing and editing for LALH, Betsch, who had moved to Amherst in 1996, also maintained a full-time job as managing editor of the University of Massachusetts Press, a position she held until 2017.

> "Exploring the designed landscape is a layered experience . . . and part of the experience for me is learning about the design intention and process, the history. The creation of imagination and mind, nature and light and spirit. And then photographing what is and what is no longer there."
>
> From "The Designed Landscape: An Interview with Carol Betsch," *The Paris Review,* December 15, 2014

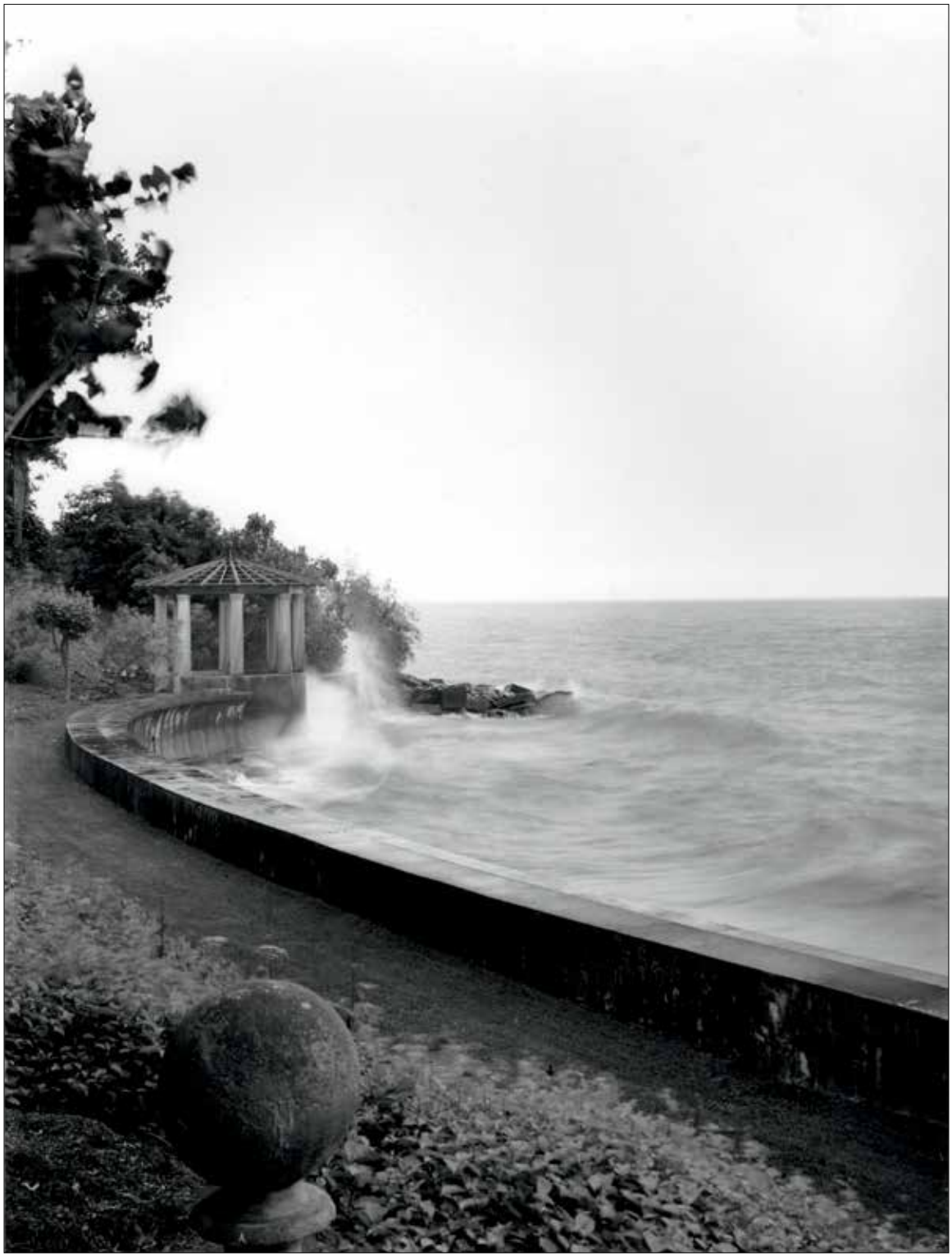
Whether her subject is a shoreline of the Georgian Bay or a hillside of headstones at Mount Auburn Cemetery, space determines composition in all of Betsch's images. How does she photograph space? I cannot say. But ultimately, that is what her images convey, and I suspect that is why it feels possible to inhabit them emotionally. They invite you in.

The objects defining the volumes of space within her photographs, including trees and shrubs, are often illuminated by a soft, suffused light that brings to mind the work of the nineteenth-century landscape painter Martin Johnson Heade. Betsch, like Heade, is more interested in the substance and weight of objects than their surface detail. In her work, forms become numinous, made eternal through the act of photographing.

Carol Betsch does not believe that nature needs to be "wild" to be deeply moving. Evidence lies in the many beautiful, Atget-like photographs she has created for LALH through the years—poignant and stirring images that illuminate the intersection of nature and culture. Since the beginning, her photographs have played a vital role in our work, communicating the spirit as well as the physical form of the designed landscape, inspiring insight and, sometimes, reverence.

Callanish stones under full moon, Outer Hebrides, 1985.

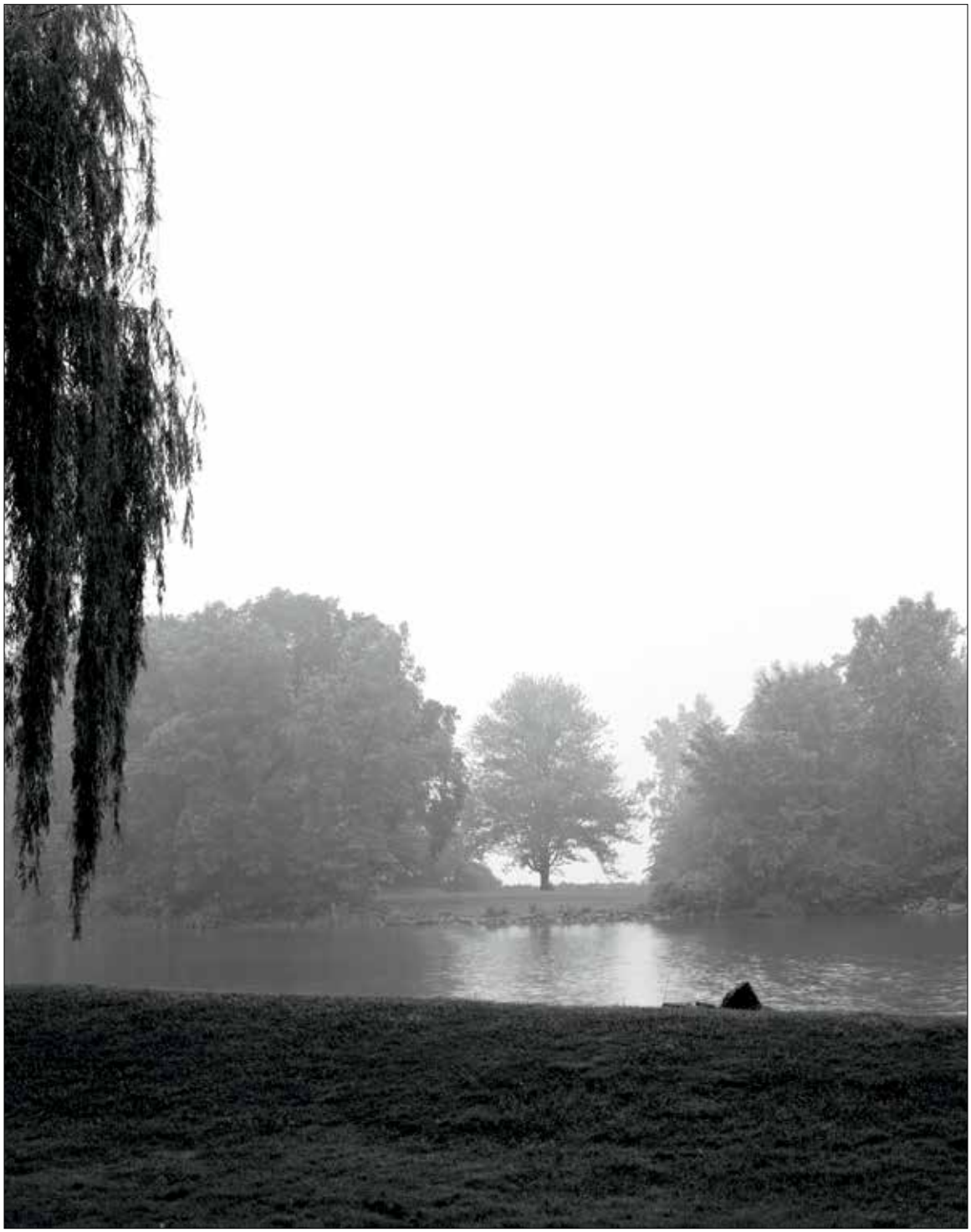
Marconi Beach, South Wellfleet, Cape Cod, 2018. From *The Greatest Beach.*



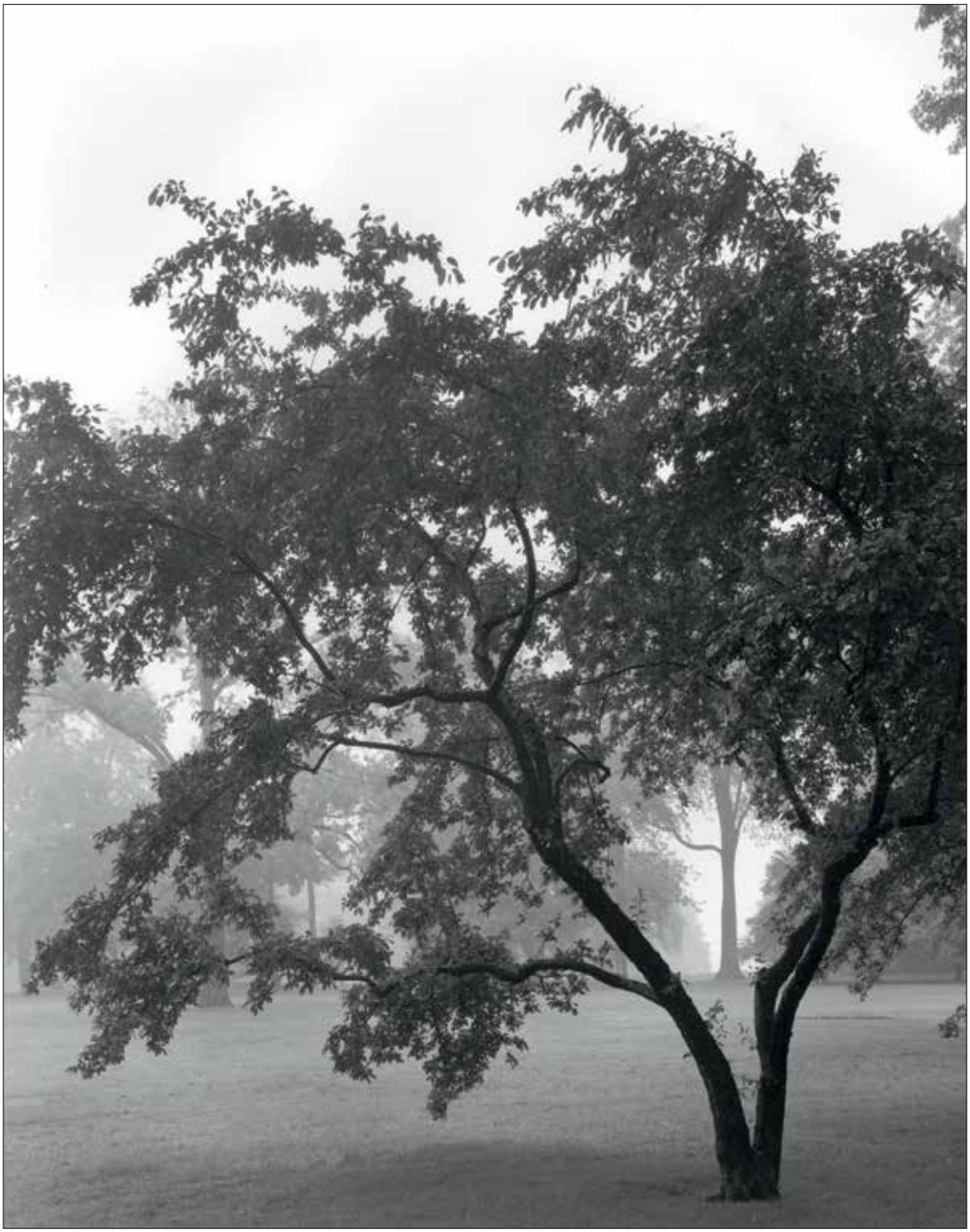
West gazebo before storm, Gwinn, 1995. From *The Muses of Gwinn.*

View from Terrace, Naumkeag, 1998. From *A Genius for Place.*

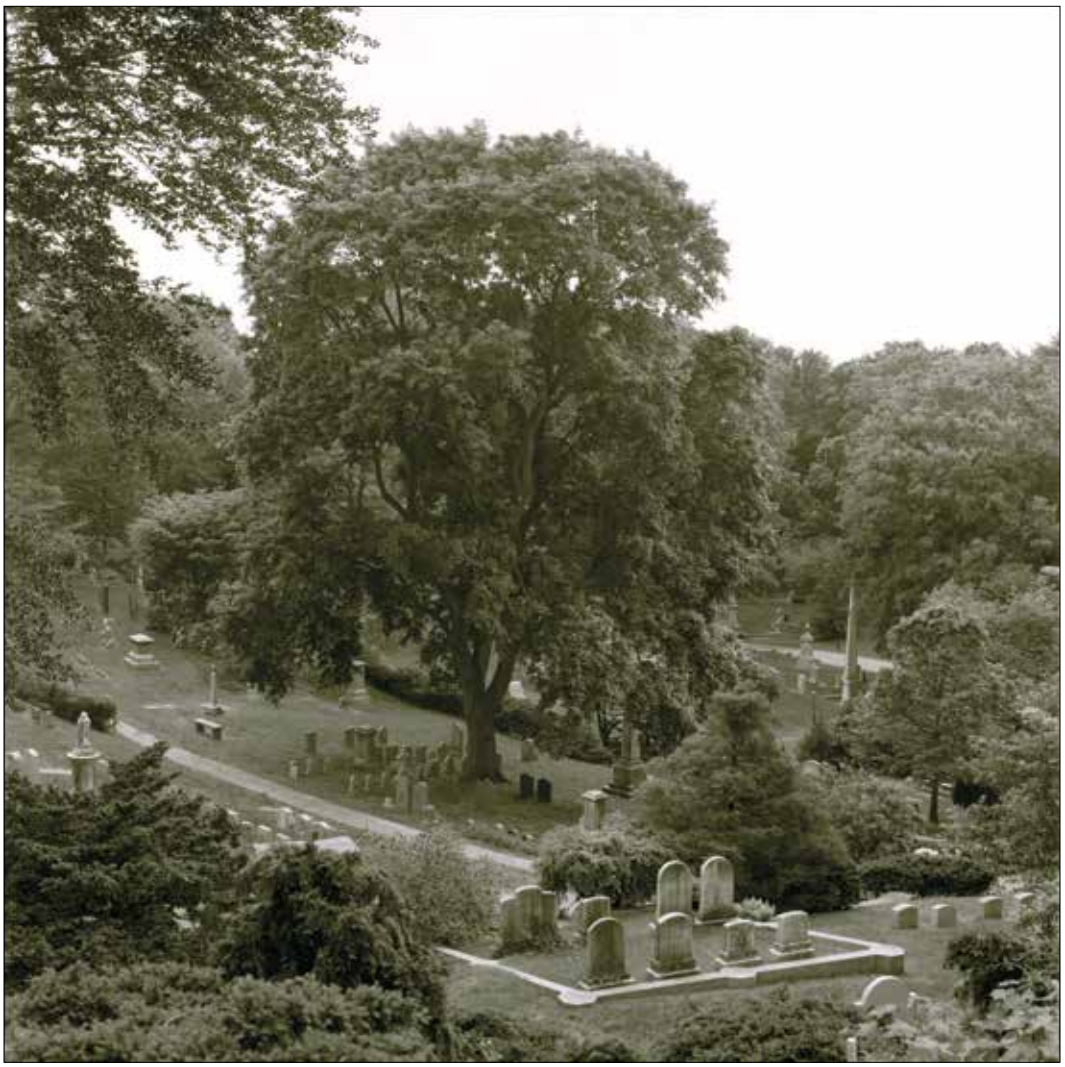
View from Linden Allée, Naumkeag, 1998. From *A Genius for Place.*



View to Bird Island, Edsel & Eleanor Ford House, 1996. From *A Genius for Place.*



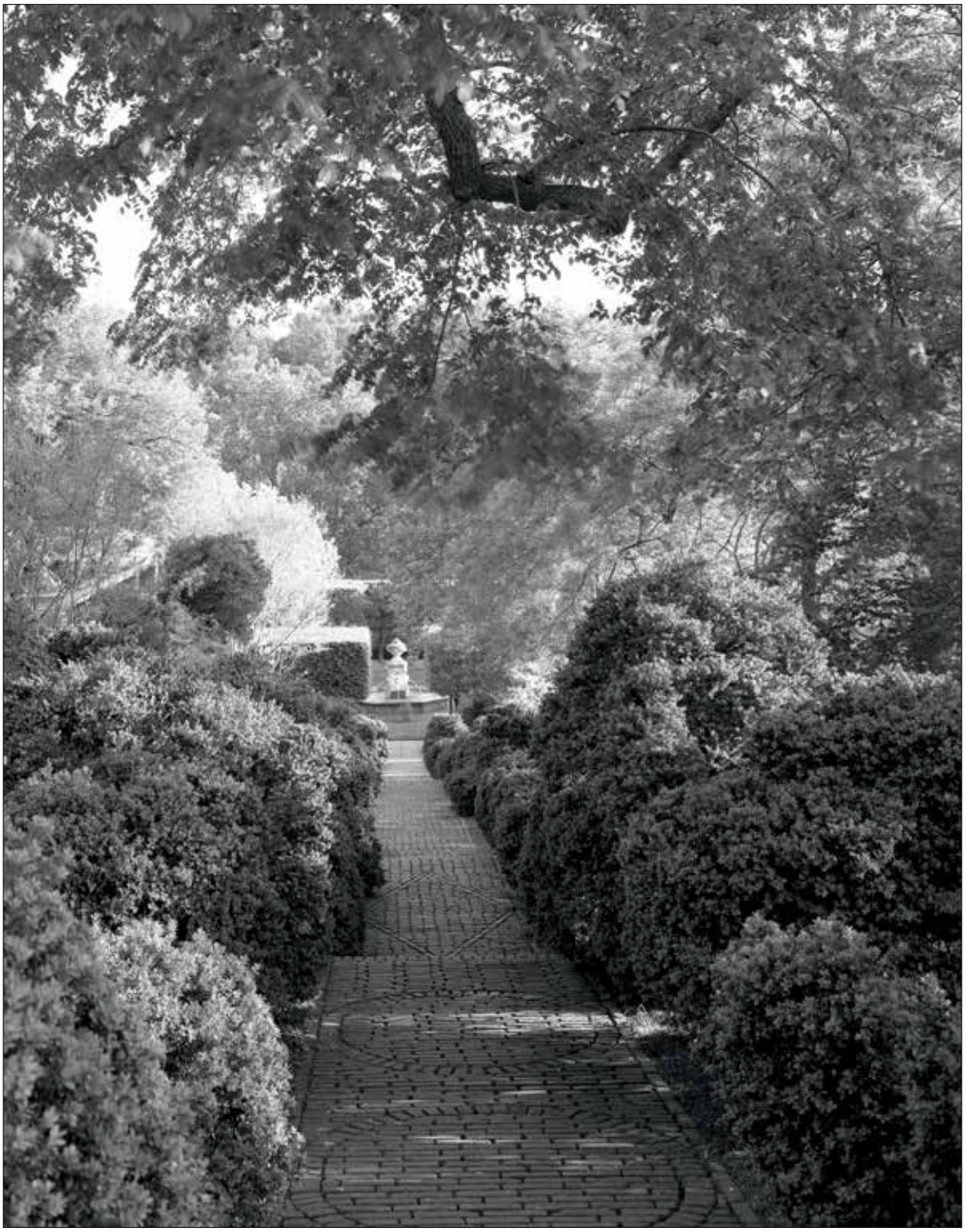
Crabapple at edge of Great Meadow, Ford House, 1996. From *A Genius for Place.*



View from Mountain Avenue, Mount Auburn Cemetery, 1995. From *Silent City on a Hill.*

The pond and ruins, Tower Grove Park, St. Louis, **2005. From** *Henry Shaw's Victorian Landscapes.*

Formal Terrace from the east, Stan Hywet, 1996. From *A Genius for Place.*



Box Walk to Ellipse, Dumbarton Oaks, 1999. From *A Genius for Place.*

Taughannock Falls, Finger Lakes Region, NY, 2014. From *Warren H. Manning, Landscape Architect and Environmental Planner.*

Buckland Abbey, Buckland Monochorum, Devon, 1985.

PRESERVATION HERO

Arete Warren

SARAH ALLABACK

Arete Warren's country house in the Berkshire Hills of northwest Connecticut is known as "ulubrae"—a name her husband took from Horace, translating it as "house in the sticks." (The lowercase is intentional.) And that's the feeling of this place, especially after the drive up from New York City. The central core of the house was a lively tavern in the mid-eighteenth century, and through its restoration, the Warrens preserved its historic beams and salvageable wood, and an ambience appropriate to a house devoted to books. Together, ulubrae and Warren's home in Manhattan, where her rare books reside, represent the breadth of her interests. She is a member of the Millbrook Garden Club (a member club of the Garden Club of America) and the Grolier Club of New York City, the country's oldest society for bibliophiles, along with more than a dozen other associations and boards related to education, philanthropy, and historic preservation. To every endeavor and every meeting, Warren brings the perspective of a historian who understands the value of cultural aesthetics. For more than fifty years, she has forged new paths in historic preservation, pushing committees to make the right choices and put their funds in the right places to preserve worthy landscapes, buildings, and works of art.

Born in Chicago, Warren grew up in a rural Illinois town a hundred and fifty miles south of the city. Her father was an independent landowner, as were centuries of her family before him. All the successful farmers in town were also professionals—her father was a banker—and lived near the three blocks that comprised Main Street. Growing up, she was well aware of the cattle industry's role in the national economy and the significance of the railroad as a lifeline for the distribution of goods. Along with the farms, a sense of personal responsibility became part of Warren's inheritance. From her father, she gained a respect for architecture, and from her mother, a voracious appetite for books.

In 1968, Warren matriculated at Northwestern University, entering as a math major but soon deciding on history as her focus. A course in art appreciation fostered her growing interest in the arts. Before graduation, one of her professors suggested she contact Barbara Wriston, director of museum education at the Art Institute of Chicago, to inquire about a career in museum work. Wriston explained what was needed: a graduate degree in art history; international travel to see masterpieces in person; and work in a museum abroad. Undaunted by the list of prerequisites, Warren earned a master's at the University of North Carolina, Chapel Hill; visited as

many national and international art museums as possible; and was awarded an internship at the prestigious Victoria and Albert Museum.

Throughout her time at the V&A, Warren was encouraged by its director, the renowned art historian John Pope-Hennessy. Her internship was extended, and over the next two and a half years, she gained valuable teaching experience giving public lectures to students and general audiences. Working in the circulation department provided a hands-on education in late nineteenth- and early twentieth-century art, as well as an introduction to mounting and managing traveling exhibitions. When she left the V&A in 1973, Warren took with her an elite education in art history, specialized training in exhibition design, and a sophisticated aesthetic sensibility.

Returning to New York, she was hired as education and program coordinator for the Cooper-Hewitt Museum of Decorative Arts and Design. After a year, however, she was selected by Britain's National Trust to establish a U.S. fundraising arm in New York City. As founding executive director of the Royal Oak Foundation, Warren sought to expand the National Trust's base of American members dedicated to funding preservation projects in England, Wales, and Northern Ireland. After working out of her apartment for five months, she moved the operation to the brownstone that also housed the American School of Classical Studies at Athens, the Central Park Conservancy, and United World Colleges. The historic building had special meaning for Warren after she learned it had been the former home of Clara Woolie Mayer, an influential liberal thinker and major force behind the development of the New School for Social Research.

Inspired by her new mission, Warren strove to build the Royal Oak Foundation with a distinguished board of directors and attract members through its programming—first-rate lecture series, national conferences, tours, and scholarships. It was through her experience with the National Trust that Warren began to comprehend the international importance of preservation. Whether it concerned the White Cliffs of Dover or Knole estate in West Kent, the discussion involved history and culture, in addition to scenic beauty. Under her leadership, the Trust gained both the significant financial boost it sought from American supporters and a valuable network that continues to enrich the cultural landscapes of both countries. Later Warren would build

Arete Swartz Warren. Courtesy Garden Club of America Archives.

on this partnership as U.S. chair and trustee of the American Museum in Britain.

After eight years leading the Royal Oak Foundation, Warren received a call from Joseph Curtis Sloane, retired professor and chair of the UNC Department of Art and Art History and trustee of the North Carolina Museum of Art, the first state art museum in the country. Relocating to Raleigh, she began her job as assistant to the director working with the director and with the state department of cultural affairs to establish the museum's presence in its new location outside the beltline. (The museum's new building was designed by Edward Durrell Stone.) Her achievements at NCMA further confirmed Warren's reputation as a facilitator who successfully established educational programs for major cultural institutions.

In 1985 she married William Bradford Warren, a lawyer who shared her interest in book collecting and historic preservation. The couple made their home in a 1929 apartment building designed by Charles Platt on the Upper East Side. She resigned from her museum job but soon acquired a new project: co-authoring *Glass Houses: A History of Greenhouses, Orangeries, and Conser-*

vatories. Warren's friend and colleague May Woods had completed the English side of the history, but Rizzoli, her publisher, wanted to add the American side. Research took Warren throughout the country—to early greenhouses at Mount Airy Plantation in Richmond County, Virginia, and Wye House, near Easton, Maryland, as well as the Conservatory of Flowers in Golden Gate Park and the contemporary Lucile Halsell Conservatory at the San Antonio Botanical Garden. Her archival research led to the discovery of late eighteenth-century greenhouses, correcting the idea that American glass houses were a product of the mid-nineteenth century and expanding the scope of their influence. The book required illustrations, and Warren responded by learning to use a camera.

Her scholarship on glass houses led to an invitation to lecture at Vassar College for the Millbrook Garden Club, which six months later she was invited to join and serve on its Garden History and Design Committee. As Warren explains, she approached gardens from an architectural point of view, by uncovering their "bones." Over time, plants change—gardeners are forever putting in and pulling out—but hardscape remains. She soon realized the myriad ways her training as an art historian and her museum work could enhance the GCA's educational mission.

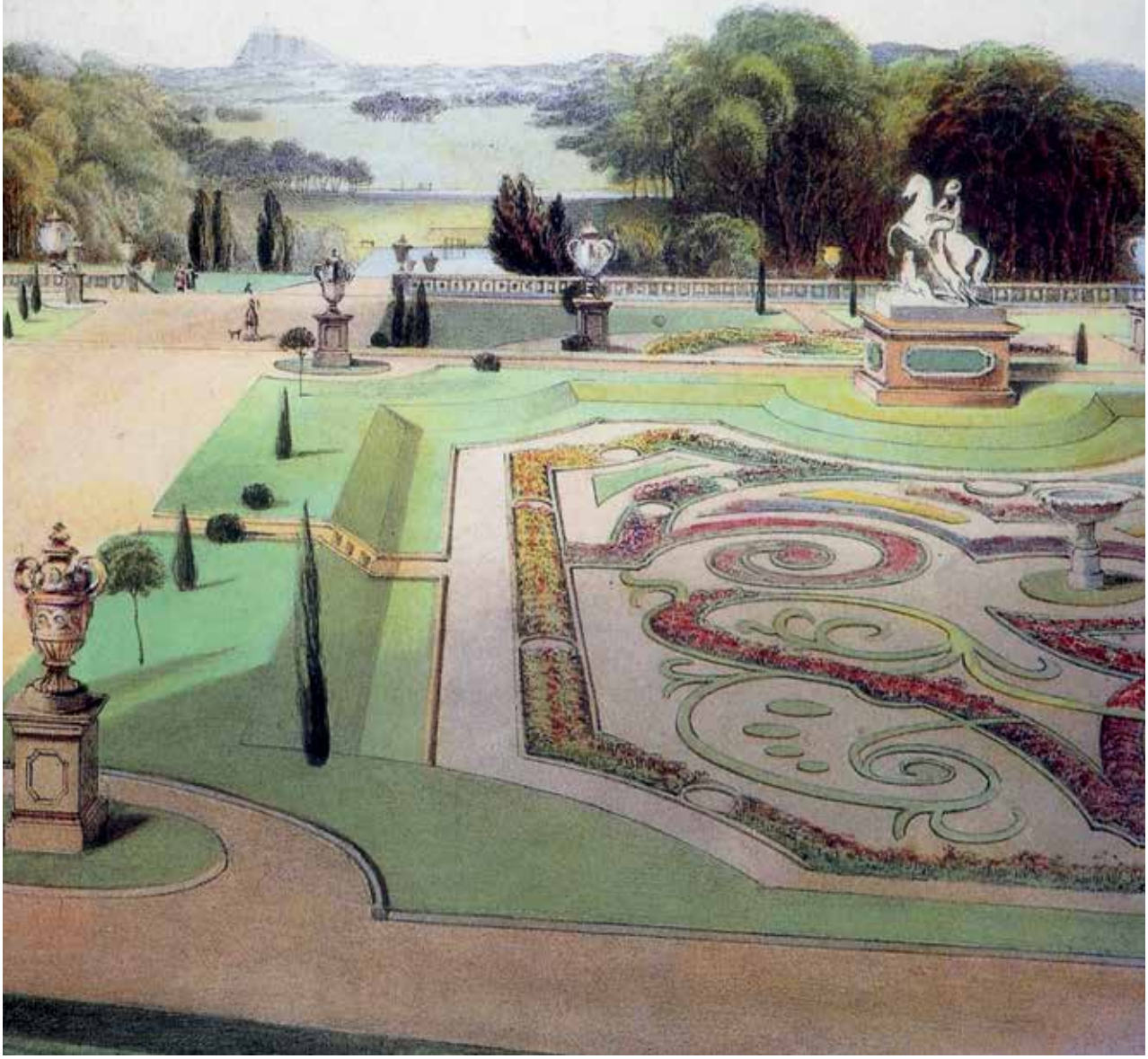
In 1995, Warren was appointed to the City of New York Mayor's Commission for Protocol, an experience that led to powerful connections and inside knowledge of city politics essential for a champion of historic preservation. She subsequently served on the New York State Board for Historic Preservation and the Empire State Plaza Art Commission. A member of the Preservation League of New York State since 1974, she has served as chair and currently sits on its Trustee Council. Warren's work has earned her awards from the Preservation League and the Friends of the Upper East Side.

During this time, her activity in the GCA extended to leadership positions, first as New York zone representative and subsequently as vice chair and chair of its Garden History and Design Committee. As chair of the Library Committee when the GCA began planning its centenary celebration, Warren proposed an exhibition of rare books in the GCA's remarkable collection to be held in 2013 at the Grolier Club in New York. The collaboration would recognize the confluence of the

White House Conservatory, added by Harriet Lane, niece of President James Buchanan (from *Leslie's Illustrated Newspaper*). From *Glass Houses*.

Gardening by the Book

CELEBRATING 100 YEARS OF THE GARDEN CLUB OF AMERICA



Plates from Emanuel Sweert, *Florilegium* (1612), from *Gardening by the Book,* page 37.

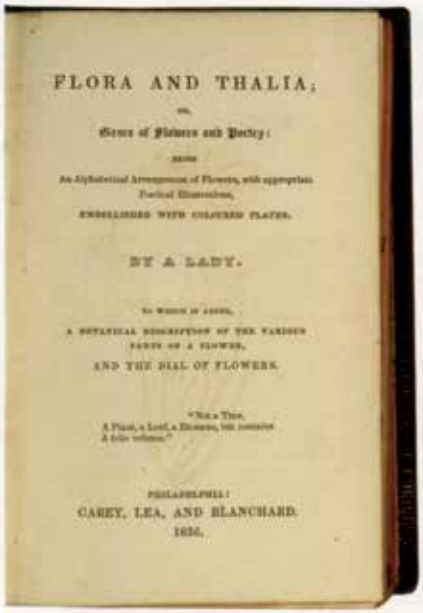
GCA's mission—"to stimulate the knowledge and love of gardening"—and the Grolier's, "to foster the study, collecting, appreciation, and celebration of books." Warren spent the next three years researching, curating, and writing the catalog for *Gardening by the Book: Celebrating 100 Years of the Garden Club of America*. The exhibition comprised four centuries of international treasures, from early seventeenth-century botanical texts to an album of *Flower Stamps from All the World* created in 1973. In her introductory essay to the catalog, Warren traces the origins of the GCA through its book acquisitions (spurred in the early 1930s by Mabel Choate, then chair of the Library Committee), exhibitions, and publications and deftly illustrates the importance of books in the lives of prominent landscape architects, including early contributors to the GCA *Bulletin* Beatrix Farrand, Martha Brookes Hutcheson, and Fletcher Steele.

Warren was a Visiting Scholar at the American Academy in Rome in 2014, and in 2016 she received the GCA's National Achievement Medal "in recognition of an inspiring visionary, whose erudition, formidable energy, and perseverance stimulate the love and knowledge of books and gardening."

Over the last several years, Warren has advocated for a wide range of projects as an adviser to the Gerry Charitable Trust and a co-trustee of the Arthur F. and Alice E. Adams Foundation, and as an adviser to the Jay Heritage Center in Rye, New York, she has helped guide the restoration of its historic gardens. A member of the board of directors for *The Hudson Review,* Warren also served for more than a decade on the Council of Fellows of the Pierpont Morgan Library. Arete Swartz Warren is a "cultural activist" with a gift for motivating people to support preservation and the humanities. In her spare time, she takes pleasure in the art and literature that are so much a part of her work.

Dracontium, plate from Elizabeth Blackwell (c. 1700–1758), *A Curious Herbal, containing Five Hundred Cuts of the most useful Plants, which are now used in the Practice of Physick* (London, 1739).

"Desperate for funds after her husband, Alexander, was sent to debtor's prison following the collapse of his printing firm, Mrs. Blackwell responded to Sir Hans Sloane (1660–1753), who suggested that she produce a medicinal guide to plants newly introduced to England from the Americas and growing in Sloane's Chelsea Physick Garden. Astonishingly, in less than five years she drew five hundred plants from life, engraved the copper plates herself, and hand-colored the illustrations." From *Gardening by the Book,* page 52.


FLORA AND THALIA;

OR,

Gems of Flowers and Poetry:

BEING

An Alphabetical Arrangement of Flowers, with appropriate Poetical Illustrations,

EMBELLISHED WITH COLOURED PLATES.

BY A LADY.

TO WHICH IS ADDED,

A BOTANICAL DESCRIPTION OF THE VARIOUS PARTS OF A FLOWER,

AND THE DIAL OF FLOWERS.

"Not a Tree,
A Plant, a Leaf, a Blossom, but contains
A fair volume."

PHILADELPHIA:
CAREY, LEA, AND BLANCHARD.
1836.

of the countryside in the GCA library, has often been attributed to the writer and naturalist Susan Fenimore Cooper, who in 1850 wrote *Rural Hours by a Lady*, her nature diary set in Cooperstown, New York, where her famous family lived.

BY "A LADY"

68.
Flora and Thalia: Or gems of Flowers and poetry.
Philadelphia: Carey, Lea and Blanchard, 1836.

Gift of the estate of Margaret Woodbury Strong, Rochester (NY) GC.
Second GCA copy inscribed Mrs. John F. Purdy, gift of Miss Elizabeth T. Nicholas.

AS WITH SO MANY language-of-flowers books of this period, the authorship of *Flora and Thalia* is unknown. Twenty-four colored plates of individual flowers taken from nature adorn this first American edition of the 1835 London printing by Henry Washbourne. Perhaps explaining its pocket size, the author states the book's use as an amusement that might, however, encourage the study of botany, a hope buttressed by citations from botanists, including Jean-Jacques Rousseau, lending credence to the effort. Added to the flowers' descriptions is a geography lesson tracing their provenance, along with perfunctory poems. At the end is a section called *The Dial of Flowers*, in which the author gives the times and duration of blossoms' openings.

Flower books written "By a Lady" continued to be published, as scholars of the genre discussed who these authors might in fact be. *Rural Rambles, or some chapters on Flowers, Birds, and Insects* (1854), another charming, illustrated book of poems and commentary about the natural history

Title page and plate from *Flora and Thalia,* "By 'A Lady,'" from *Gardening by the Book,* page 138.

Crinum yuccaeides (milk-and-wine lily), plate from Priscilla Susan Falkner (Mrs. Edward) Bury (1799–1872), *A Selection of Hexandrian Plants: Belonging to the Natural Orders Amaryllida and Liliaca* (London, 1834).

"In the pantheon of enterprising and independent female botanical illustrators, Priscilla Susan Falkner Bury ranks among the most esteemed, along with Elizabeth Blackwell and Maria Sibylla Merian. . . . Dedicated to Princess Victoria (she was only twelve in 1831), *A Selection of Hexandrian Plants* was published with fifty-one plates engraved in aquatint, all freshly and brightly hand-colored. They depict fifty-seven plants: forty-five species of amaryllis; two of hemerocallis; and ten of lilies. . . . Bury's subscriber list shows seventy-nine patrons, with a Mrs. Farrand ordering two copies. In addition to her mentor and botanical advisors (Mr. Sheperd of the Botanic Garden in Liverpool and its founder, William Roscoe), the list includes Liverpool merchants, Lancashire gentry, and well-known book and print dealers Ackermann, Dulau, and Colnaghi." From *Gardening by the Book*, page 117.

WHO WE ARE

Since 1992, LALH books, exhibitions, and films have been supporting preservation of beloved landscapes and inspiring new designs that connect people with nature. Please join LALH in its important mission. Become a member today.

LALH is a publicly supported, charitable organization with 501(c)(3) status.

Board of Directors
Keith N. Morgan, FSAH, President
Boston, Mass.
Ethan Carr, FASLA, Vice President
Amherst, Mass.
Mark Zelonis, Hon. ASLA, Treasurer
Indianapolis, Ind.
Barbara Shear, Clerk
New York, N.Y.
Shannon Hackett
New York, N.Y.
Regina Lasko
New York, N.Y.
Darrel Morrison, FASLA
Madison, Wis.
Daniel J. Nadenicek, FASLA
Athens, Ga.
Elizabeth Barlow Rogers, Hon. ASLA
New York, N.Y.
Natalie Shivers, AIA
Princeton, N.J.
Marybeth Sollins
Rye, N.Y.

Directors Emeriti
Susan L. Klaus
John Franklin Miller

Founding President
Nancy R. Turner (1928–2018)

Founder and Executive Director
Robin Karson, Hon. ASLA

Advisers
George W. Curry, FASLA
State University of New York, Syracuse
Robert E. Grese, FASLA
University of Michigan
Kenneth I. Helphand, FASLA
University of Oregon
Cheryl Hurley
New York, N.Y.
Francis R. Kowsky, FSAH
State University of New York, Buffalo
Witold Rybczynski, Hon. ASLA
University of Pennsylvania
Robert A. M. Stern, FAIA
Yale University
William H. Tishler, FASLA
University of Wisconsin
Suzanne L. Turner, FASLA
Louisiana State University
Bruce Wilcox
Amherst, Mass.

IMPACT

Delving deeply into the design influences that have shaped American places, LALH books explore the exceptional inventiveness of American landscape architects, from Frederick Law Olmsted to Ruth Shellhorn. Engaging histories offer insight into the places these individuals helped create, and guidance for the stewards who care for them today. Today's practitioners find inspiration in long-forgotten works that reflect timeless principles of beauty and environmental balance.

LALH books also provide perspective on more problematic cultural forces that have shaped gardens, parks, and cities through the decades, in particular the prejudices and injustices that undermine equality. Landscape history offers a unique and compelling lens on the past and deepens our understanding of the present.

Please visit lalh.org to learn more.

Lions on seawall, Gwinn, 1995. Photo by Carol Betsch.

THE LIBRARY

Apostle of Taste (new edition) by David Schuyler

Arthur A. Shurcliff by Elizabeth Hope Cushing

The Art of Landscape Architecture by Samuel Parsons Jr.
New introduction by Francis R. Kowsky

Beauty of the Wild by Darrel Morrison

The Best Planned City in the World by Francis R. Kowsky

Book of Landscape Gardening by Frank A. Waugh
New introduction by Linda Flint McClelland

Boston's Franklin Park by Ethan Carr

Charles Eliot, Landscape Architect by Charles W. Eliot
New introduction by Keith N. Morgan

Community by Design by Keith N. Morgan, Elizabeth Hope Cushing, and Roger G. Reed

Country Life by Robert Morris Copeland
New introduction by William H. Tishler

Design in the Little Garden by Fletcher Steele
New introduction by Robin Karson

Ellen Shipman and the American Garden
by Judith B. Tankard

Essays on Landscape by Laurie Olin

Fletcher Steele, Landscape Architect (revised edition)
by Robin Karson

A Genius for Place by Robin Karson

Graceland Cemetery by Christopher Vernon

The Greatest Beach by Ethan Carr

Hare & Hare, Landscape Architects and City Planners
by Carol Grove and Cydney Millstein

Henry Shaw's Victorian Landscapes by Carol Grove

Improving the Village by Kirin Joya Makker and Sarah Allaback

James Rose by Dean Cardasis

John Nolen, Landscape Architect and City Planner
by R. Bruce Stephenson

Landscape Architecture, as Applied to the Wants of the West
by H. W. S. Cleveland
New introduction by Daniel J. Nadenicek and Lance M. Neckar

Landscape for Living by Garret Eckbo
New introduction by David C. Streatfield

Landscape-Gardening by O. C. Simonds
New introduction by Robert E. Grese

Landscapes of Exclusion by William E. O'Brien

Lawrence Halprin by Kenneth I. Helphand

Marjorie Sewell Cautley by Sarah Allaback

Midwestern Landscape Architecture edited by
William H. Tishler

Mission 66 by Ethan Carr

A Modern Arcadia by Susan L. Klaus

The Muses of Gwinn by Robin Karson

The Native Landscape Reader edited by Robert E. Grese

Nature, Design, and Health by David Kamp

New Towns for Old by John Nolen
New introduction by Charles D. Warren

"Our Whole Country a Park" by Kevan J. Klosterwill

Pioneers of American Landscape Design
edited by Charles A. Birnbaum and Robin Karson

The Prairie Spirit in Landscape Gardening
by Wilhelm Miller
New introduction by Christopher Vernon

Robert Royston by Reuben M. Rainey and JC Miller

Ruth Shellhorn by Kelly Comras

Silent City on a Hill by Blanche M. G. Linden

The Spirit of the Garden by Martha Brookes Hutcheson
New introduction by Rebecca Warren Davidson

Walks and Talks of an American Farmer in England
by Frederick Law Olmsted
New introduction by Charles C. McLaughlin

Warren H. Manning, Landscape Architect and Environmental Planner edited by Robin Karson, Jane Roy Brown, and Sarah Allaback

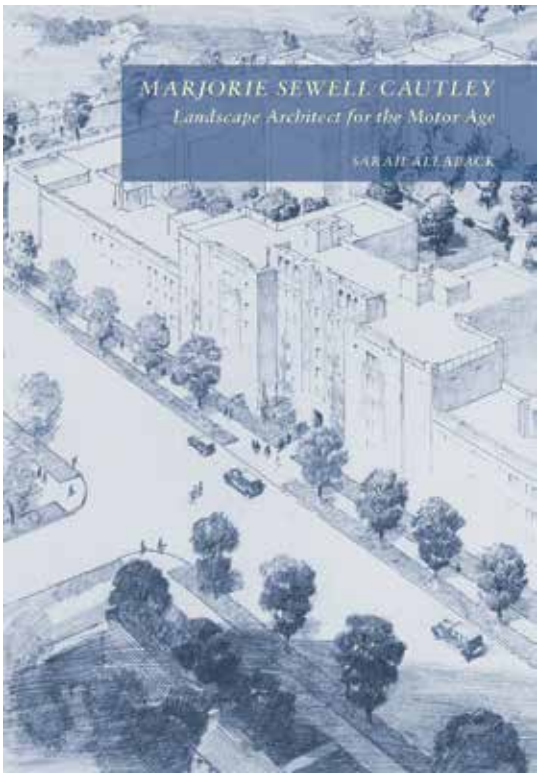
A World of Her Own Making by Catherine Howett

FEATURED

Marjorie Sewell Cautley: Landscape Architect for the Motor Age

SARAH ALLABACK

Published by Library of American Landscape History



Marjorie Sewell Cautley (1891–1954) was the first woman landscape architect to design state parks, the first to plan the landscape of a federally funded housing project, and the first to lecture in a university city planning department. In her absorbing biography, Sarah Allaback illuminates the life and work of this remarkable practitioner. Delving into diaries, scrapbooks, correspondence, and Cautley's wide-ranging writings and analyzing the projects—including unprecedented work on New Hampshire state parks—Allaback weaves the story of a woman who transcended both social and professional boundaries to create humane living spaces at one of the most transformative times in American history—the introduction of the automobile into mainstream public life.

The eldest of three daughters in a peripatetic naval family, Cautley experienced an unusually unfettered life as a child. A year living in Guam left her with lifelong memories of great natural beauty and respect for the inexplicable forces of nature. The death of her mother when she was ten and of her father three years later deepened her sense of self-reliance. Exceptionally creative, Cautley found in the profession of landscape architecture more than a means to support herself.

Launching her practice in 1920, Cautley envisioned engaging landscapes to suit postwar "affordable" housing, and spaces for enjoying the outdoors. As a teenager, Cautley had witnessed the first mass-produced automobiles being driven down the streets of Brooklyn; less than two decades later, she designed the landscape of Radburn, New Jersey, a "town for the motor age." Later in her career, Cautley designed parks to accommodate the increase in recreational travel and public gardens intended to improve middle-class American life. Coming of age in the Progressive Era, she approached all her projects with a sense of profound social responsibility.

The hundreds of snapshots Cautley took of her commissions help identify the fragments of her projects that remain, from residential gardens to affordable housing projects to state parks—places that reflect the environmentally sensitive design practices landscape practitioners strive for today.

"Allaback's narrative insightfully weaves together the detailed story of Cautley's life against a cultural backdrop that helps us make sense of her career and appreciate the originality of her works, further cementing her place in the history of American landscape architecture. Above all it is an absorbing and inspiring read."

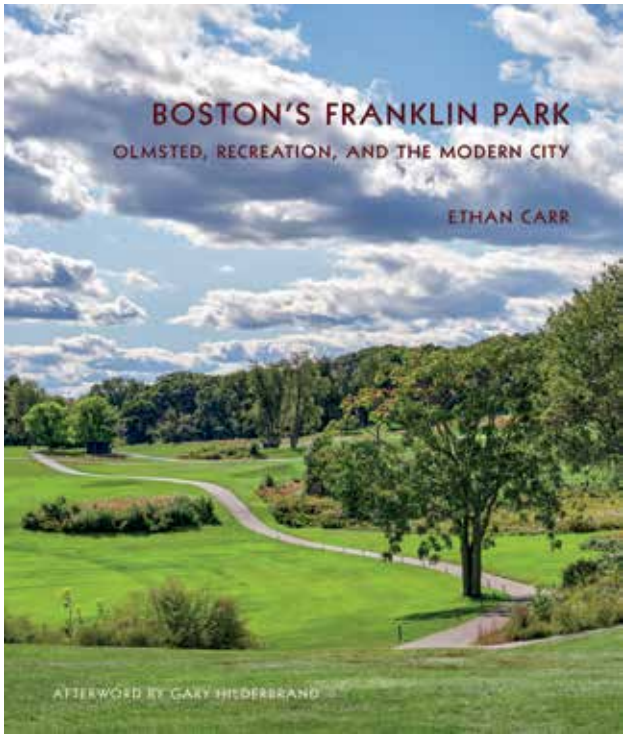
—Landscape Architecture Magazine

NEW

Boston's Franklin Park: Olmsted, Recreation, and the Modern City

ETHAN CARR

Published by Library of American Landscape History



Frederick Law Olmsted designed Franklin Park in 1885 as the centerpiece of the Boston park system that later became known as the Emerald Necklace. Often cited with Central Park (1858) and Prospect Park (1865) as one of the three most important "large parks" he designed, Franklin Park was also the most mature expression of Olmsted's ideas for urban park design and the most expansive and complete pastoral landscape he was able to achieve during his career.

This book is the first full historical treatment of Franklin Park, providing the analysis that confirms its place as one of the great works of nineteenth-century American art. Illuminating the history of the park and its popularity in the early twentieth century, Ethan Carr also describes its decline and the new plans for its renewal, as the City of Boston, working with the surrounding neighborhoods of Roxbury, Dorchester, and Jamaica Plain, commits funding and expertise to assure that Franklin Park continues to improve the lives of the people it was created for.

If Franklin Park is one of Olmsted's most accomplished designs, it is also one of his least well understood and appreciated. As the park enters a new era of revival, a reconsideration of its origins and history offers timely context for a fresh appraisal of Olmsted's mature park practice.

An afterword by the landscape architect Gary Hilderbrand chronicles the park's more recent history as a place to gather and celebrate, and to protest social and racial injustices. He describes the goals of the Franklin Park Action Plan, which his Boston-based firm, Reed Hilderbrand, is creating in collaboration with many other consultants. The plan, Hilderbrand writes, will guide the park's revitalization "as a democratic ground for shared exchange and peaceful engagement, in ways that Olmsted anticipated, and in ways he did not."

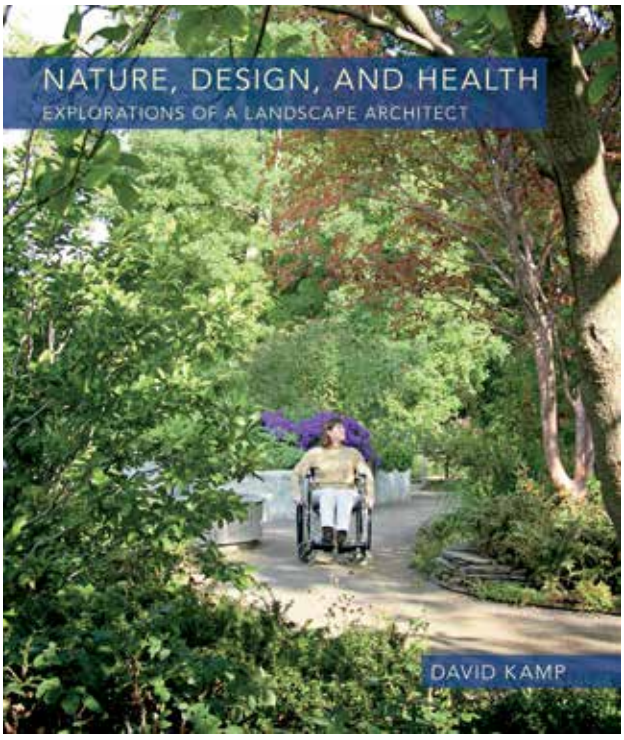
"Unlike social scientists and many historians who stand on the sidelines and study but don't engage the people and subject matter of their study, Ethan Carr has chosen to wade in and participate as well in the planning and activity of restoring and rehabilitating, and to a degree transforming, the park, working with the community, landscape architects Reed Hildebrand, and the City of Boston. *Boston's Franklin Park* is an excellent work of importance." —Laurie Olin, FASLA

NEW

Nature, Design, and Health: Explorations of a Landscape Architect

DAVID KAMP

Published by Library of American Landscape History



The renowned landscape architect David Kamp, FASLA, traces the first stirrings of his interest in landscape to his childhood in rural North Carolina. Kamp maintained his passion for nature through his architectural studies at the University of Virginia, and these in turn helped prepare him for his first design project, a landscape for Australia's new Parliament House in Canberra.

In the mid-1990s, Kamp volunteered to design one of the first gardens created specifically for individuals with HIV/AIDS, the Joel Schnaper Memorial Garden at the Terence Cardinal Cooke Health Care Center in East Harlem. The experience proved life-altering, and Kamp resolved to dedicate his practice to exploring the web of relationships connecting design, nature, and health.

In this work, Kamp has sought to put people in touch with nature, regardless of their capabilities—from children with autism spectrum disorder to elders with cognitive and physical challenges. He has also explored these ideas in the larger realm, where his plans have revitalized schools, brownfields, parks, and urban waterfronts. By putting personal health on a continuum with environmental health, Kamp has demonstrated that design can help make communities more vibrant, resilient, and equitable.

"This visually beautiful and instructive book focuses on how designed landscapes can enhance the integral interactions between nature and humans, improving the health of both. It is an engaging, inquiring, and inspiring narrative that deserves to be read by medical and design practitioners, scholars and students, and everyone interested in our place in the natural world."

—Lora E. Fleming, MD, Emerita Professor, University of Exeter Medical School, and Chair, European Centre for Environment and Human Health

"In *Nature, Design, and Health*, the landscape architect David Kamp describes his lifelong search for spiritual, ecological, artistic, and humanistic approaches to landscape design. Kamp's beautifully written autobiographical narrative inspires readers to seek ways of incorporating nature into their own lives, while demonstrating the potential of landscape architecture and environmental stewardship to improve global health."

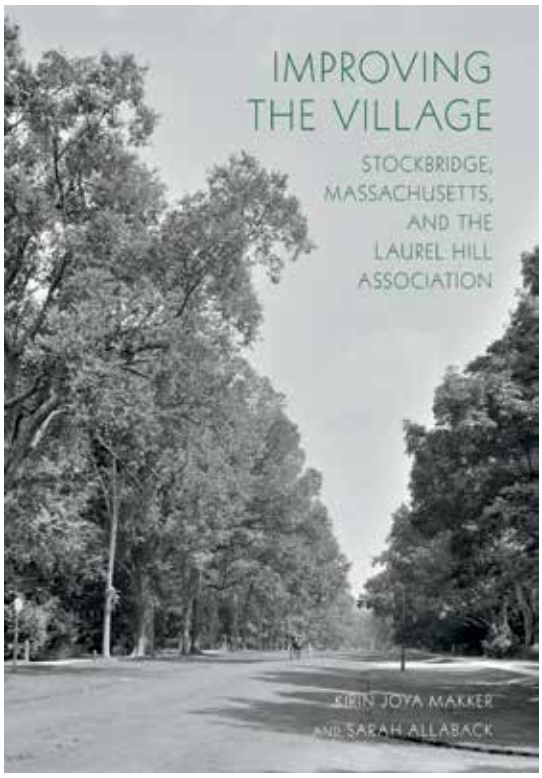
—Daniel Winterbottom, RSLA, FASLA

FORTHCOMING

Improving the Village: Stockbridge, Massachusetts, and the Laurel Hill Association

KIRIN JOYA MAKKER AND SARAH ALLABACK

Published by Library of American Landscape History



Founded by Mary Hopkins Goodrich in 1853, the Laurel Hill Association transformed the Berkshire village of Stockbridge into a model American town. *Improving the Village* traces the evolution of the influential volunteer group that inspired like-minded citizens to establish hundreds of village improvement associations throughout the nation.

Founded as a Christian mission by John Sargent in 1739, Stockbridge was also home to the renowned Reverend Jonathan Edwards, who served as one of its leaders. Among other early residents were the Mohican sachem Konkapot; Elizabeth Freeman, also known as Mum Bett, an enslaved Black woman who filed suit and won her freedom under the Massachusetts state constitution; and the best-selling novelist Catharine Sedgwick. Decades later, the artist and illustrator Norman Rockwell moved to Stockbridge and immortalized the iconic view of Main Street on the 1967 cover of McCall's magazine. These individuals were drawn by the region's beauty and Stockbridge's reputation as a seat of culture and literary accomplishment. Interwoven, their stories illuminate a little explored perspective on both the history of the village and the influence of the Laurel Hill Association.

Throughout generations of growth and change, the Laurel Hill Association has remained a consistent factor in the life of Stockbridge, continuing the tradition of annual meetings, supporting community enhancement projects, and maintaining public landscapes. *Improving the Village* explores the founding, growth, and achievements of this important and influential catalyst for community action in landscape stewardship and conservation.

"As Longfellow suggested, the Sedgwicks were a driving force behind the community. Two generations of the family had helped to shape Stockbridge—both through leadership in local and national politics and through genius in the oratory and literary arts. The Sedgwicks set high cultural and ideological standards that drew like-minded Americans and foreign visitors to this unique place in western Massachusetts, known for its idyllic landscape. In doing so, they helped to instill pride in the natural environment, respect for the village, and a sense of community, laying the groundwork for the nation's first village improvement society."

—From *Improving the Village*

ACKNOWLEDGMENTS

LALH Donors
January 2022 – January 2024

Stewards ($10,000 and above)
Anonymous
Anonymous
Anonymous
Arthur F. and Alice E. Adams Charitable Foundation
Edward H. Butler Foundation
Gerry Charitable Trust
Hubbard Educational Foundation
Michael and Evelyn Jefcoat
Susan L. Klaus
Susan L. Klaus, Nathalie L. Klaus Charitable Trust
Elizabeth C. and Keith N. Morgan, FSAH, Morgan Family Charitable Fund
Rauch Foundation
Marybeth Sollins, Fairledge Fund
Sarah L. Turner, California Community Foundation—Aurora-Viburnum Fund
Sarah L. Turner, California Community Foundation—Aurora-Viburnum Fund, in memory of Nancy R. Turner

Patrons ($1,000 – $9,999)
Annonymous
Karen Bartholomew
Lauren Belfer and Michael Marissen
Lauren Belfer and Michael Marissen, in honor of Jonathan Lippincott
Philip and Shelley Belling
Elizabeth Bobro, in memory of Ann Wilhite
Mrs. Graham Brush
Nancy Carol Carter
Oliver Chamberlain
Mrs. James Cooke III, in memory of Nancy R. Turner
William H. and Crispiniusa A. Cosgrove, in honor of Dr. Bradley S. Klein
James Differding, ASLA
Terese D'Urso
Jeffrey J. Dyer
Virginia B. Fox
Mrs. William Frederick Jr.
Elisabeth French
Frank Garretson
Carol Grove
Shannon Hackett
Sally and Fred Harris, in honor of Keith N. Morgan, FSAH
Cynthia Hewitt and Dan Holloway
Joseph Hibbard, FASLA
Gary Hilderbrand, FASLA, Hilderbrand Gorgone Fund
Stockton Illoway and Mac Griswold
Virginia James, Hickory Foundation
Linda Lee Jewell, FASLA
David Kamp, FASLA, and Michael Rubin
Thomas Lemann, Parkside Foundation
Richard Longstreth
Janine Luke
Dennis C. McGlade, FASLA
Melissa McGrain and Andrew Stern
Hugh C. Miller, FAIA
John Franklin Miller
Lindsey Milstein
Nora Mitchell, ASLA, and Rolf Diamant, ASLA
Elizabeth C. Morgan, in honor of Keith N. Morgan, FSAH
Darrel G. Morrison, FASLA
Mary Eugenia Myer
Daniel J. Nadenicek, FASLA
Audrey Leigh Nevins
New York Community Trust
Nancy Newcomb and John Hargraves
Mr. and Mrs. John K. Notz Jr.
Kirk J. Olney, ASLA, in memory of Jot D. Carpenter, FASLA
Reed Hilderbrand, LLC
Douglas Reed, FASLA
Roy and Laurie Regozin
Elizabeth Barlow Rogers, Hon. ASLA
Julie Sakellariadis
Natalie Shivers, AIA
Marybeth Sollins
Stephen Stimson, FASLA, and Lauren Stimson, ASLA
Nancy Taylor
William L. Thames, in honor of Michael and Evelyn Jefcoat
James R. Turner and Dede Delaney, Impact Assets—Blackhaw Fund
Elizabeth M. Wehrle, ASLA
Mr. and Mrs. Charles D. Weller
Dana and Joe Woody
Mark Zelonis, Hon. ASLA, and Sally Zelonis
Dr. and Mrs. T. Price Zimmermann, Foundation for the Carolinas
Lloyd P. Zuckerberg

Sponsors ($500 – $999)
Donald Albrecht
Jeff Allen, ASLA
Linda and Greg Bedson
Gioia Browne
Jay Cantor
Dr. and Mrs. Charles Carroll IV, Carroll Family Foundation
Ann Cicarella
Arthur J. Clement
David B. Coleman
George W. Curry, FASLA
Tanya Cushman
Thomas Eddy, ASLA
Friends of Fairsted
Esley Hamilton
Burks Hamner, in honor of Robin Karson, Hon. ASLA, and Jonathan Lippincott
Nancy Lyons Hannick, ASLA
Benjamin Hartberg, ASLA
Heidi Hohmann, ASLA
Cheryl and Kevin Hurley
Stockton Illoway and Mac Griswold, in honor of Laurie Olin, FASLA
William Kopelk
Deborah A. Lawrence
Michael Leigh, ASLA
Rachel Lilly
Britton and Mary McConnell
Adele Meehan
Susan Calhoun Moss
Ann Mullins, FASLA, The Chicago Community Trust—Margaret A. Frank Fund
Sally Muspratt, Johnson Fund
Diane Newbury
John J. Oddy
Christine O'Hara, ASLA
Thomas M. Paine, ASLA
Frances K. Pekala
Dr. and Mrs. W. Scott Peterson, Connecticut Community Foundation
Margaret E. Richardson
Patience and Mark Sandrof
Karen Sebastian, ASLA
Barbara Shear
Frances Shedd-Fisher
Frederick Steiner
Robert A. M. Stern, FAIA
Catherine M. Stone
Rodney Swink, FASLA
Brian Tichenor and Raun Thorp, Tichenor & Thorp Architects
Linda Trapkin and Edward Klein
Larry D. Walling, FASLA
Charles D. Warren, in memory of Michael Jefcoat
David W. White
Gael Williams, in honor of Kevan Klosterwill
Alexis Woods
Thomas H. Woodward and David R. LePere
Nancy Yoch, in memory of James J. Yoch

ACKNOWLEDGMENTS

Sustainers ($250 – $499)
Amica Companies Foundation
Phyllis Anderson
Deena Sivart Bedigian
Linda and Greg Bedson, in honor of Robin Karson, Hon. ASLA
Scott Black, in honor of Isabelle T. Black
Charles Brandau, ASLA
Josephine Bush
Richard and Betsy Cheek, in honor of Keith N. Morgan, FSAH
Kelly Comras, FASLA
George W. Curry, FASLA, in honor of Franklin and Joan Bouvy
George W. Curry, FASLA, in memory of Joan Bouvy
George W. Curry, FASLA, in memory of Dan Ferlow
George W. Curry, FASLA, in memory of Flora May W. Nyland
Janet Dakan
Jacqueline T. Del Rossi
Dana Dirickson
Joseph Disponzio, ASLA
Ian Firth, FASLA
Liza Gilbert
Peter Goldbecker, in memory of Susan Goldbecker
Betsy Shure Gross
Burks Hamner
Mrs. Nathan V. Hendricks III
Elizabeth Hodder
Jan and Ken Hoffman
Tim and Barb Holcomb
Frederick Jacobs, in honor of Natalie Shivers, AIA
Barry Jeffries, ASLA
Patrick Kidd
Francis R. Kowsky, FSAH
Helen Lambrakis
Kristin Larsen, AICP, and Glen Alcomb
Joseph Larson
Keith LeBlanc, FASLA
Gregory Long
John Martin
Margaret Jean McKee
Lauren Meier, ASLA
Jacqueline J. Melander
Roger Miller
Cydney Millstein
Edward Morgan
Edward Morgan, in honor of Keith N. Morgan, FSAH
Ann Mullins, FASLA
Carl R. Nold
Ralph Nyland
Patricia O'Donnell, FASLA
Robert Page, FASLA
Monique Parsons
Anne Neal Petri
Anne Neal Petri, in honor of Ethan Carr, FASLA
Brian Pinnola
Meg and John Pinto
Jon Powell, ASLA, and Jeri Deneen
Robert Prejean, AICP
Jonathan Rabinowitz
Joe and Robin Reed
Mark and Maura Resnick
Thomas A. Romich
Clarissa Rowe, ASLA
Witold Rybczynski, Hon. ASLA, in memory of Shirley Hallam
Anthony Sammarco
Gil Schafer III, AIA
Fred Simon, ASLA
Diane T. Spencer
Bill Thomas, Chanticleer Foundation
Jeanette G. Walker, in honor of Michael and Evelyn Jefcoat
Katy Moss Warner, in honor of Robin Karson, Hon. ASLA
Mary and John Wight
Annette Wilkus, ASLA
Louise Wrinkle

Friends ($100 – $499)
Ann Abadi
Carolyn Adams
Candace J. Akins
Arnold Alanen, Hon ASLA, and Lynn Bjorkman
Adele Ashkar
Peter Auyer, in honor of George W. Curry, FASLA
Mrs. Walter F. Ballinger II
Tom Bean and Susan Lamb
Theodore Bechtol
Marc Berlin and Edith Richardson
Richard Bertrand
Annaliese Bischoff
Suzanne Bishop
Margaret and Andrew Black
Bruce Boody, ASLA
Terrence Boyle, FASLA, in honor of George W. Curry, FASLA
Susan P. Bristol
Richard and Wendy Bruce
Robert Bruegmann
Morton K. Brussel, in memory of Charles C. McLaughlin
Charles D. Burnham, ASLA
Ethan Carr, FASLA
Martha Caswell
Susan Chamberlin, in memory of William A. Grant
Mary Cheever
Richard S. Childs Jr. and John Funt
Susan Cohen, FASLA, in honor of Robin Karson, Hon. ASLA
Francis H. Colburn
Nancy and Ed Conner
Charles Douglas Coolman, FASLA
Elizabeth Hope Cushing
John Danzer
Ann de Forest, in memory of Kellam de Forest
Paula Deitz
Paula Deitz, in honor of Arete Warren
Brian Devlin, ASLA
Page Dickey
Andrés Duany and Elizabeth Plater-Zyberk
Susan and Patrick Dunn
Edward Edinger, ASLA
Derrik Eichelberger, ASLA
Elizabeth S. Eustis
Bruce Ferguson
Martha Fleischman
Donna Ford
Elise Ford
Laura Gibson, ASLA
Elizabeth Goodfellow Zagoroff
Margaret and Jack Goodnoe, ASLA
David Gorden, FASLA
Alexander Goriansky
Rebecca Graham
Gina Granger
Fayal Greene
Susan and Robert Grese, ASLA
Jeff Groff
Todd Haiman
David Phelps Hamar
Kennon Hampton
Kate Hartnett and Racheal Stuart
Margarete R. Harvey, ASLA
Stephen Haus, ASLA
W. David Heller, ASLA
Mrs. Nathan V. Hendricks III, in honor of Robin Karson, Hon. ASLA
Mrs. Nathan V. Hendricks III, in honor of Daniel J. Nadenicek, FASLA
Esther Truitt Henrichsen
Pat Henry
Judith Herdeg
B. F. Hicks
Gregory Hoer, ASLA
Mary Pat Hogan, ASLA
Marcia and David Holden
Davyd Foard Hood
Lawrence Hott, in memory of Diane Garey
Marjorie Howard-Jones
David and Nancy Jackson
Beth Jacobs
Richard T. Johnson, ASLA
Paula Jones and Kevin Gough
Sabra Kelley
Steven Kelley and Arla Carmichiel
Carol Kociela, in honor of Francis R. Kowsky, FSAH
Steven R. Krog, ASLA
Sidney I. Landau
Barbara LeClerc, in memory of Henri J. LeClerc

ACKNOWLEDGMENTS

Debora and Andrew Lichtenberg, in memory of Elsa Lichtenberg
Steven Livengood
Robert Longfield
Romalda Lopat
Douglas Luetjen
Brandy Lusvardi
Frederick Lutt
Judith K. Major
Mr. and Mrs. Peter L. Malkin
Julia and Tim Martin
Christina Marts
Silvano Mastrogiuseppe
Judith McCandless
Linda Flint McClelland
Michael R. McGrath
Susan Gerbi McIlwain
Mona McKindley
Elizabeth Meyer, FASLA
Arthur and Janet Miller
Patricia Miller
Sara Cedar Miller
Michael J. Mills
Douglas Moreland
William Morgan, in honor of Keith N. Morgan, FSAH
Darrel G. Morrison, FASLA, in memory of Ian Firth, FASLA
Dr. Veronica Naňagas-Devon
Douglas Nelson, ASLA
New York Botanical Garden
Sarina Ogden
James O'Gorman
Robert W. Ohlerking
Edward Olinger, FASLA
C. W. Eliot Paine
Kristin and Stephen Pategas
Jon A. Peterson
Kent Petterson
James Pitney Jr. and Virginia Davis
Janet Plotkin
Reuben Rainey, FASLA
Mrs. Alfred M. Rankin
Lisanne Renner
Dr. and Mrs. Richard Rhoda
James B. Ricci
Jack Roberts
Mary Roby
Mike and Paula Rushing
Robert L. Ryan, ASLA
Dr. Terre Ryan
Witold Rybczynski, Hon. ASLA
Sol Salgar
Anthony Sammarco, in honor of Judith B. Tankard
Roger P. Scharmer, ASLA
Ann Scheid, in memory of John Scheid
Gloria Schreiber, in memory of Carl Ruprecht
Peggy Boyd Sharpe
Alida Silverman
Alida Silverman, in honor of the Olmsted Network
Louis and Nancy Slade
Craig Smith, in memory of Faith Jarvis Smith
Sandra Sparks
Steven Sperotto
Lynne Steinsieck
Daniel Straub, ASLA
Alan Swedlund
David Swinford
William L. Thames, in memory of Michael Jefcoat
Margaret Thomas
Pamela Thompson and Peter Jeffries
Elizabeth Tonne
Rebecca Trafton
Caitlin and Mark Traver
Rick Tremont
Melissa Tufts, in memory of Ian Firth, FASLA
Elizabeth Vizza, ASLA
Peter Walker, FASLA
Larry Weaner
Michael Weber, ASLA
James F. Wellington, ASLA
James Wentling, AIA
Rosamond Westmoreland
Dana Scott Westring
Simon Widstrand
Brenda Williams
Priscilla Williams
Muriel Fitzgerald Wilson, ASLA
Stephen Wing
Thomas and Anne Winner
Margaret Winslow
Wisconsin Historical Society
Marc Wolf and Craig Thompson
Ida Wye
Anne Yager, ASLA
Gwen Sommers Yant

Thanks as well to: Sarah L. Turner; Mary Bellino; Melanie Bump, Morris County Park Commission; Susan Chamberlain; Joe Cravotta; Saxon Holt; Sally Nichols; Martim Oliviera and Meghan Grainer / Geller & Company; Panopticon Imaging; Carrie Sweet, Greg Santini, and Craig Wermann / GHP Media; Arete Swartz Warren; Margaret Zimmermann.

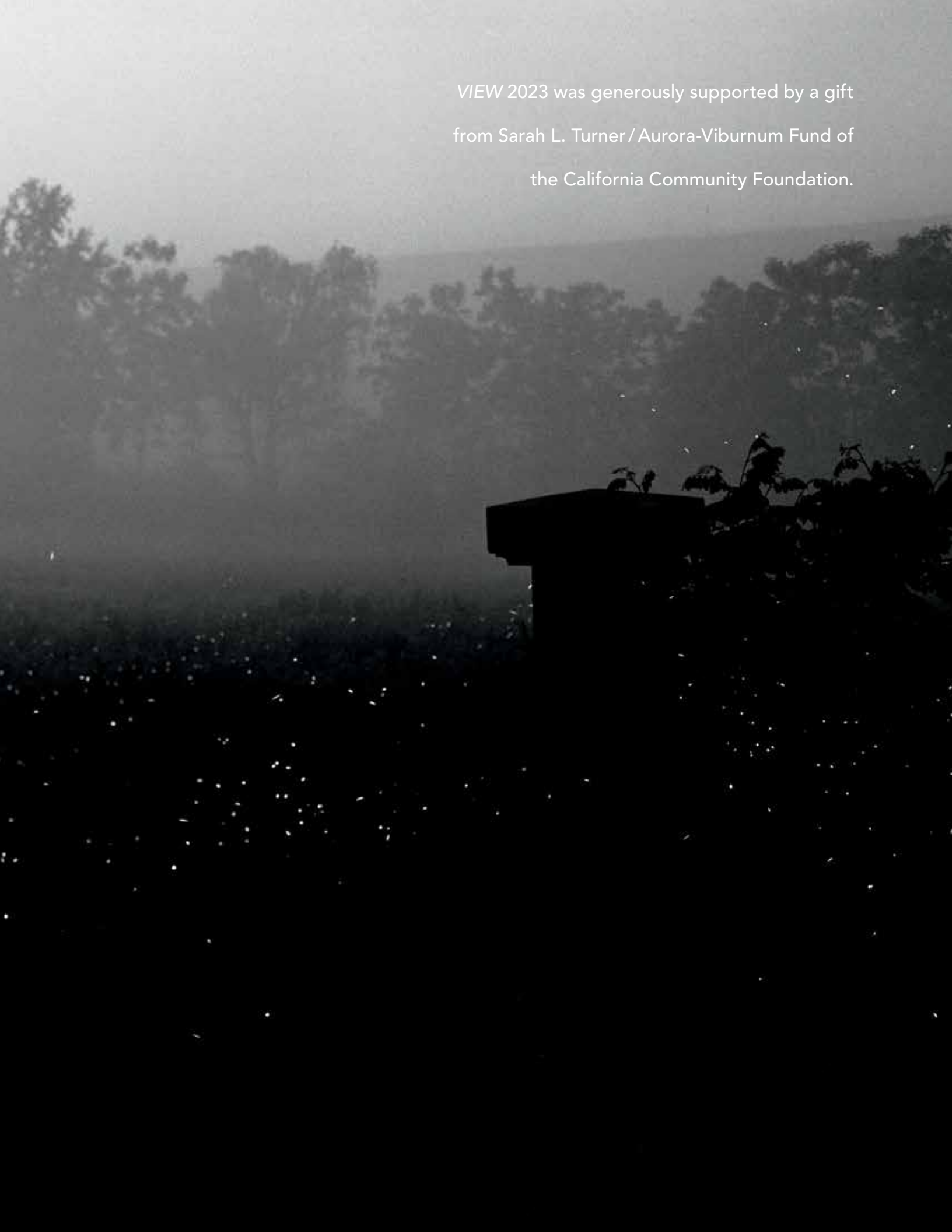
DONOR PROFILE

As head for many years of a nonprofit publisher with similar and lofty cultural aims, I'm deeply sympathetic to the mission of LALH and also aware of the daunting challenges of publishing serious books that strive to have impact now and lasting influence beyond.

Over the years LALH has proved to be a visionary publisher whose books not only preserve and celebrate the achievements of landscape architects of the past but also inspire future projects, new stewardship, and greater understanding by the public of the profound effect of landscape—from gardens and parks to city plans—on us all. In addition to their exceptional editorial quality, LALH books are beautifully designed and printed, among the best designed books of any publisher, general or scholarly, operating today.

Given its success since it began in 1992 and its unique and necessary work, LALH deserves strong and enthusiastic support. It has mine.

Cheryl Hurley, an LALH Adviser, served as president and chief executive officer of the Library of America from its inception in 1979 to 2018. A nonprofit organization, the Library of America champions the nation's cultural heritage by publishing authoritative new editions of America's greatest writing from all periods and genres. The ongoing series includes acknowledged classics, neglected masterpieces, and historically important documents and texts and now numbers over 350 volumes.



VIEW 2023 was generously supported by a gift from Sarah L. Turner / Aurora-Viburnum Fund of the California Community Foundation.

VIEW

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

NON-PROFIT
ORGANIZATION
U.S. POSTAGE
PAID
MILFORD, CT
PERMIT NO. 80