

# VIEW

A high-angle photograph of a coastal landscape. In the foreground, a grassy dune slopes down towards the left. The grass is a mix of green and golden-brown, suggesting a late summer or autumn setting. Below the dune is a wide, sandy beach that meets the ocean. The water is a deep, clear blue, with white foam from waves breaking onto the shore. The sky is filled with soft, white clouds, and the overall lighting is bright and natural.

SUMMER 2018 • NUMBER 18

## VIEW *from the Director's Office*

Dear Friends of LALH,

As always, this year's *VIEW* addresses a range of topics related to recent and forthcoming LALH publications. Ethan Carr leads with a discussion of the history of Cape Cod National Seashore, an unprecedented experiment in cultural landscape stewardship and preservation. A visionary attempt to protect the character of this beloved American landscape, the new model required extraordinary cooperation among the federal government, state legislators, private property owners, and public visitors. This complex (and largely successful) story is the subject of Carr's forthcoming book, *The Greatest Beach*, the fourth volume in the LALH series *Designing the American Park*.

The Kansas City–based landscape architecture firm of Hare & Hare is the subject of an article by Carol Grove, based on her forthcoming LALH book coauthored with Cydney Millstein. Founded by Sidney J. Hare and his son, Herbert, Hare & Hare flourished from 1910 until Herbert's death in 1960, years marked by two world wars and the Great Depression. Grove chronicles the wide arc of commissions undertaken by the firm, from early cemeteries designed on a nature-based model by the senior Hare to modern planning work supervised by Herbert which transformed Houston, Dallas, and Fort Worth in the 1950s. With a staff never exceeding thirteen, Hare & Hare completed more than 1,000 commissions, in locations as far-flung as Chestnut Hill, Massachusetts, and Tacoma, Washington.

We turn our editorial focus to contemporary practice with an article by the celebrated landscape architect David Kamp, whose firm Dirtworks has over the past twenty-five years specialized in designing landscapes for therapeutic purposes. Kamp's story begins at the Cooke Healthcare Center in East Harlem, one of the first facilities to treat AIDS patients, and goes on to discuss a memorial garden he designed for the Cleveland Botanical Garden and the campus for Camphill Village, a residence for adults with developmental disabilities in Copake, New York. Kamp's work speaks to the salubrious benefits of design that supports and facilitates "our deep reciprocal ties to nature."

In this issue of *VIEW* we also honor the 2018 LALH Preservation Hero, John K. Notz Jr., a Chicago-based retired lawyer, indefatigable researcher, and connector of ideas and people. Journalist and editor David Masello profiles Notz's career as amateur sleuth whose work on William Le Baron Jenney—one of the unsung heroes of American landscape design—Notz himself discusses in a companion article.

Judith B. Tankard provides updates on four gardens designed by Ellen Shipman, each of which has undergone recent, dramatic renewal supported by the original LALH monograph. A new edition of the 1996 classic, released last spring, chronicles these case studies and several others that manifest the powerful connection between scholarship and landscape preservation, a foundational principle of the LALH publishing program. Jane Verostek contributes an article about the Fletcher Steele archives in Syracuse, a substantial portion of which has recently undergone digitization. There, too, the link between information and preservation proves vital.

*VIEW* concludes with Roundtable, a feature that brings together practitioners, historians, educators, and, in this case, activists in dialogue about American landscape design, preservation, and culture. In this issue, three participants address the problem of the racial disparity in national park visitation and the challenge of attracting a more diverse population to these iconic landscapes.

Thank you, readers, for all you do to help LALH in its mission as a publisher of foundational scholarship and source of education and inspiration. Please help us continue to illuminate and protect American landscapes by supporting LALH today.

This issue of *VIEW* is dedicated to Nancy R. Turner, LALH founding president, with gratitude for her extraordinary support over these many years.



Robin Karson  
Executive Director





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

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*VIEW* is published annually.  
ISSN 1550-5545  
Circulation 3,000

Visit us at [lalh.org](http://lalh.org).



Front cover: The Great Beach, National Park Service. Page 67: View from Fort Hill Trail, Eastham, photograph by Carol Betsch. Pages 68–69: View to Mt. Ascutney with *Diana*, High Court, photograph by Carol Betsch. Back cover: Head of the Meadow Beach, North Truro, photograph by Carol Betsch.

# VIEW

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LIBRARY OF AMERICAN LANDSCAPE HISTORY

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# Thoreau, Landscape Character, and an Unprecedented Experiment on Cape Cod

ETHAN CARR

The creation of Cape Cod National Seashore culminating in 1961 put the fragile landscape of the Outer Cape in the vanguard of new ideas about land conservation and stewardship. When the new park was conceived a decade before, its champions hoped to preserve a landscape embodying pristine beaches, fresh air, and older ways of Yankee life, as well as to continue the region's long history of tourism. The new park would not only achieve the conservation of what we now call a "cultural landscape," it would offer a new model for land acquisition through cooperation between the government, private property owners, and public visitors. A visionary attempt to salvage the character of the Cape, the national seashore project was also the first comprehensive effort to manage access to this beloved American landscape.

Henry David Thoreau, arguably the most important Cape Cod tourist, wrote extensively about the region's beauty and the rich cultural heritage to be explored there. Thoreau first visited in the fall of 1849 and returned twice over the following years. After his death

in 1862, his observations were published as *Cape Cod*, a widely read book that has been reprinted many times. In chapter one, he writes: "I did not see why I might not make a book on Cape Cod, as well as my neighbor on 'Human Culture.' It is but another name for the same thing, and hardly a sandier phase of it." Thoreau's book provides an invaluable account of a cultural landscape on the verge of great change, a transformation that his own tourism and writing both reflected and helped bring about.

Although replete with descriptions of shorelines, dunes, wetlands, and harbors, as well as specific accounts of plants and animals, Thoreau's narrative is most notable for its cheerful and often humorous encounters with the "first people," the long-standing residents of the Cape. These included "wreckers" salvaging the remains of the brig *St. John*, the "retired sea-captains, in easy circumstances, who talked of farming as sea-captains are wont," a "broad, red-faced, Cape Cod man, who had seen too many storms to be easily irritated," and "the Wellfleet oysterman," among many others. Thoreau criticizes travel guides from earlier in the century that



Camp Fire Girls resting during dedication of first bicycle trail, 1967. NPS History Collection.



Picnic on the beach, Province Lands, 1940. Photograph by Edwin Rosskam. Library of Congress.

did not, in their prosaic descriptions of places and accommodations, adequately appreciate the true character of the region. He corrects this deficiency with his own vivid compositions of people, places, and natural history, as in this sketch of a bayside scene on the Upper Cape:

The windmills on the hills, — large weather-stained octagonal structures, — and the salt-works scattered all along the shore, with their long rows of vats resting on piles driven into the marsh, their low, turtle-like roofs, and their slighter windmills, were novel and interesting objects to an inlander. The sand by the roadside was partially covered with bunches of a moss-like plant, *Hudsonia tomentosa*, which a woman in the stage told us was called ‘poverty grass,’ because it grew where nothing else would.

Thoreau’s narrative anticipated the sensibilities of generations of tourists to come. He also noted the desolation of many areas, which had been deforested and then farmed until the topsoil blew away. Thoreau’s Cape Cod was largely treeless, with land that “no farmer in the interior would think of cultivating, or even fencing.” The furrows of one field looked “white and yellow, like a mixture of salt and Indian meal.” There is an elegiac tone to *Cape Cod*, a palpable sense that life there, as it had been, was fading. In its place, Thoreau revealed new fascinations for a visitor such as himself. “Everything told of the sea, even when we did not see its waste or hear its roar.” When he begins his trek along the Great Beach, from Nauset Harbor to Race Point, he experienced an awakening that many visitors (although

probably fewer of his “first people”) could appreciate: “There I had got the Cape under me, as much as if I were riding it barebacked. It was not as on the map, or seen from the stage-coach; but there I found it all out of doors, huge and real, Cape Cod!”

In his observations of the 1850s, Thoreau recorded both the imminent passing of one Cape Cod and a rising awareness of another. His experience was that of a modern tourist—an observer of the landscape—as opposed to that of the generations who had settled it. Essential to this modern mode of perception was the railroad, which had been extended to Sandwich in 1848, the year before Thoreau used it to facilitate his first excursion. In his view, however, “the terminus of the Cape Cod Railroad was but the beginning of the Cape.” From there, Thoreau proceeded by stage and on foot, as others wishing to make the journey would, on a barely maintained network of sandy, winding roads. The principal route along the length of the Cape he described as “a mere cart-track, in the sand . . . continually changing from this side to that, to harder ground, or sometimes to avoid the tide.”

Cape Cod remained relatively isolated through much of the nineteenth century, and tourism there began later compared with other coastal resorts in New England. The twentieth century brought rapid development, however, turning abandoned farms and depressed town centers into destinations for summer vacationers. Improved roads and affordable automobiles opened the region to tourism, and by the 1930s, the Cape had assumed its place in the popular imagination as an idyllic and still unspoiled landscape of beaches, scenery, and unique cultural heritage. Windmills and lighthouses,





Footbridge into marsh toward Barnstable Harbor. Photograph by Carol M. Highsmith. Library of Congress.

blueberry heaths and cranberry bogs, the weathered and modest architecture that seemed so suited to the headlands and harbors all contributed to new constructions of the “character” of Cape Cod. Cape residents and their activities took on iconic significance. “Old salts” and fishermen, groups of women and children gathering berries for making pies and candles, and watermen working oyster beds and digging for clams were as much parts of the scene as sky, water, and sand. To a greater degree than possibly any other tourist destination in the country, the appeal of Cape Cod combined people and place, cultural history and natural beauty.

By the 1950s, though, the erosion of the charm of Cape Cod was evident to many. The scale and type of construction changed abruptly during the postwar era.

Midcentury modernism became a dominant architectural idiom, and new, larger motels, restaurants, and other businesses lined busy highways. Residents and summer visitors alike became more aware of the environmental damage to fragile dune, wetland, shoreline, and forest ecosystems. The region’s historic character—which had been discovered, admired, and lovingly protected in the early decades of the century—was also rapidly disappearing. A remarkable generation of Cape Codders realized that the very essence of the Cape was at stake and pushed their congressional delegation, the National Park Service, and their neighbors to develop an approach to landscape conservation that would both preserve this remarkable region and provide access to it through the creation of a new national park.



Highland Light, 2012. Wikimedia Commons.

Many supporters of the national seashore were prominent cultural figures and politicians. Others traced their genealogies to early English settlers. But most were just concerned property owners and business people who overcame strong initial reservations about the proposed national park and eventually both welcomed and shaped it as a means of safeguarding their way of life. Through the institution of town meeting, the history of the active engagement of the people of the Outer Cape in determining the fate of their own communities was centuries old. The people who came forward in the mid-twentieth century to form a partnership with the federal government were also following in Thoreau's footsteps, as had Jonathan Harrison and the Trustees of Public Reservations at the beginning of the century. The greatest hope of the midcentury park administration would be to enable this tradition of stewardship and to expand local participation in the park project.



When President John F. Kennedy signed the legislation establishing Cape Cod National Seashore in 1961, a new era in landscape conservation began in the United States. For the first time, Congress had appropriated funds specifically to acquire land for a new park. The National Park Service purchased more than sixteen thousand acres and gained another ten thousand through transfers from the Commonwealth of Massachusetts and the military. In

order to acquire such large parcels of land, a new strategy was required, one that left most residents in place, though subject to land use regulations established by local governments. National parks had previously been kept out of the public domain, mostly in western states. Those established in the East, such as Shenandoah National Park in Virginia, involved displacing property owners in order to create the “natural” conditions considered desirable. Cape Cod National Seashore, by contrast, was a physical mosaic of jurisdictions and ownership, and it was a social fabric as well, with the threads of private, town, and federal interests interwoven throughout. The challenging process of land acquisitions, which took until the 1980s to fully resolve, dramatically altered the trends and patterns of development of the Outer Cape landscape at a critical point in its history.

Significantly, the 1961 legislation stated that “the seashore should be permanently preserved in its present state” and that its managers should “provide for the public enjoyment and understanding of the unique natural, historic, and scientific features of Cape Cod within the seashore.” The values expressed through the national seashore legislation extended to the region's history, occupations, architecture, and agriculture—in other words, to its people, their activities, and their “way of life.” But this straightforward language, however well-intended, set an impossible standard.

Landscapes always change, through both natural





TOP: Rowell house, Wellfleet, 1959; BOTTOM: Penniman house and barn, Eastham. Photographs by Cervin Robinson, 1962. Library of Congress.

Ethan Carr tells the story of how a renowned tourist destination became one of America's most beloved and influential national parks in *The Greatest Beach: A History of Cape Cod National Seashore* (forthcoming, University of Georgia Press in association with LALH).

processes and cultural activities. The Outer Cape, with shifting dunes and shorelines, fragile habitats, and thousands of years of human history culminating in the postwar boom in tourism and vacation home building, could never be “permanently” suspended in a specific moment of time. Although the many backers of the legislation agreed that the “character” of the area was deteriorating and should be maintained, the qualities constituting that character could not be precisely enumerated in a legislative mandate. The Cape’s appeal involved certain experiences, ephemeral moments, chance encounters, and other ineffable qualities that constitute a unique sense of place. Although the character of the region originally evolved from its isolation and relative poverty, generations of native residents and visitors had discovered, represented, and described the region as a landscape of leisure and fulfillment. The National Park Service, the Cape Cod National Seashore Advisory Commission, and the six towns of the Outer Cape were challenged to “manage” this living, and therefore constantly evolving, cultural landscape.

The experiment was further complicated by the intense social, environmental, and landscape changes that were taking place throughout the nation. By the 1960s, “Old Cape Cod” had become a representation of a representation, a memory of a memory; it had attained the allusive power of myth. The character of the Cape was tied to its rich ecologies and the experience of Romantic desolation so consonant with the spirit of Henry David Thoreau. But thousands of Thoreaus arrived to comb the Great Beach for inspiration, and tens of thousands arrived simply to lie in the sun, or swim, or fish, or drive “over-sand” vehicles. Could they all be managed? Would there still be room for nesting terns and plovers? These questions only begin to describe the ongoing challenges of administering the Cape Cod National Seashore from its inception.

The goals for the administration of the national seashore were and remain lofty, worthwhile, and, in truth, only partially achieved. Nevertheless, today, one can still see the Atlantic Ocean from the Truro Highlands, walk through the Peniman house, stand on top of Fort Hill, and swim in an isolated kettle pond. The uninterrupted expanse of the Great Beach still inspires the sense of awe Thoreau described as “Cape Cod.” Considering the larger trends of urbanization across the country, Cape Cod National Seashore can only be described as a major, successful mitigation of the destructive forces of modern tourism. It endures as a model of large-scale landscape conservation.

**Ethan Carr**, FASLA, is professor of landscape architecture at the University of Massachusetts Amherst and an international authority on America’s public landscapes. He is the author of *Mission 66: Modernism and the National Park Dilemma* (LALH, 2007), among other books and edited collections.

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Approaching the dunes, Provincetown. Photograph by Carol Betsch.









# Hare & Hare, Landscape Architects and City Planners

CAROL GROVE

While traveling on Cunard’s RMS *Antonia*, amid “smooth sea and fair weather,” Herbert Hare drafted a short letter to his Kansas City, Missouri, office, about projects that were under way. From April until mid-August of that year, 1924, he would be traveling in Europe, attending the International Town Planning Conference in Amsterdam, gathering ideas, and purchasing works of art for the boulevards and the many neighborhoods of Kansas City’s Country Club District planned by his firm. In his absence the office proceeded on projects as comprehensive as the new industrial town of Longview, Washington, and as specific as the setting for the Seventh National Flower Show, where forty-five vellum drawings envisioned an orchestra platform set among drifts of orchids and roses. Simultaneously, Herbert’s father, Sidney J. Hare, cofounder and partner in the firm, was at work on cemeteries in Virginia, Texas, and Tennessee.

Within days of his return, Herbert headed to Houston, where he was serving as the consultant to its park and city planning commissions. This trip was to kick off a new phase of planning the suburban River Oaks

neighborhoods for the philanthropist and businessman Will Hogg and his associate Hugh Potter. The range and number of that summer’s projects, and the pace with which they were executed, is representative of the firm. By the following year, Hare & Hare had projects in twenty-eight states—from Massachusetts to Washington, Wisconsin to Louisiana—and had completed its first international commission, in Costa Rica. The firm would go on to create a distinguished record of accomplishment in landscape architecture and city planning.



“Sid” Hare (1860–1938) was a curious, well read, self-taught designer. His Kansas City public school education offered instruction in photography, horticulture, and geology, and these would provide the foundation for his later career as a landscape architect and planner. As a young man he was hired by the city engineer’s office to beautify a city that had become dominated by railroad lines, stockyards, and billboards. He worked alongside the up-and-coming landscape architect George Kessler in the early planning stages of Kansas City’s park

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LEFT: Herbert Hare in the gardens of Villa Serbelloni on Lake Como, Italy, 1924. State Historical Society Research Center, Kansas City (SHSMO-KC). RIGHT: Sid Hare and forsythia at Harecliff, autochrome by Frank Lauder, 1934. Kansas City Public Library. CENTER: Sidney Hare’s decorative logo, c. 1900. SHSMO-KC.





Mr. and Mrs. John E. Horn estate, Mission Hills, drawn by H. Gordon Whiffen and D. D. Obert, 1932. SHSMO-KC.

and boulevard system. By 1900, Sid had become superintendent of Forest Hill Cemetery, where he created an arboretum of trees and shrubs and implemented other improvements that reflected the “modern cemetery” movement. Within a decade his range of professional commissions had expanded to include residential grounds, parks, and neighborhoods. At that juncture, he had more than seventy projects to his credit.

Herbert (1888–1960) would say his father raised him on “botany, landscape, and solitude.” Lessons about plants cultivated in greenhouses and courses in freehand and mechanical drawing, portraiture, and math complemented his formal education. As a student in Kansas City, Herbert excelled in art and during high school worked as a draftsman for his father and the local architectural firm of Shepard & Farrar. At twenty he was accepted into Harvard’s newly formed master’s degree program in landscape architecture, the first of its type in the country, which included the study of city planning. This academic training would serve as a foil to his father’s varied background. When Herbert returned to Kansas City to create a partnership with his father, the two capitalized on their divergent strengths, promoting

their services and qualifications as “a combination of long experience and the best eastern technical training.”

Although Sid and Herbert shared certain personality characteristics—each was honest, hardworking, and progressive in his thinking, they led very different lives. Sid and his wife Mathilda owned “Harecliff,” a property outside the city where they constructed a rustic house called “Timber-tent” from recycled timbers and stone culled from the site. There they created a refuge for wildflowers and birds and spent decades coaxing native plants to volunteer—to create “happy accidents”—among the rocks. The tours given to guests included Sid’s passionate talk on the value of grasses and forbs and often ended with the gift of a little souvenir booklet of photographs the couple had crafted. Although they traveled the country, most often visiting work-related sites, Harecliff remained their home base.

Herbert and his wife Aurel, on the other hand, were peripatetic. They took extended, and repeated, trips to Europe and traveled to Hawaii, Cuba, and Alaska, where Herbert presented papers, taught, and gathered inspiration. He was a theater buff, and as a couple they collected American art that included the paintings of





Sidney Hare in his garden at Harecliff, c. 1927. SHSMO-KC.



Herbert and Aurel Hare in Pisa, Italy, 1924. SHSMO-KC.

the modernist Stuart Davis, Aaron Douglas's images of the Deep South, and pottery of the Pueblo Indian artist Maria Montoya Martinez. These works of art fit perfectly in the series of new apartment buildings they lived in over the decades. The younger Hares ultimately settled at the Sophian Plaza, an elegant high-rise adjacent to the Nelson-Atkins Museum, the grounds of which were a Hare & Hare design.

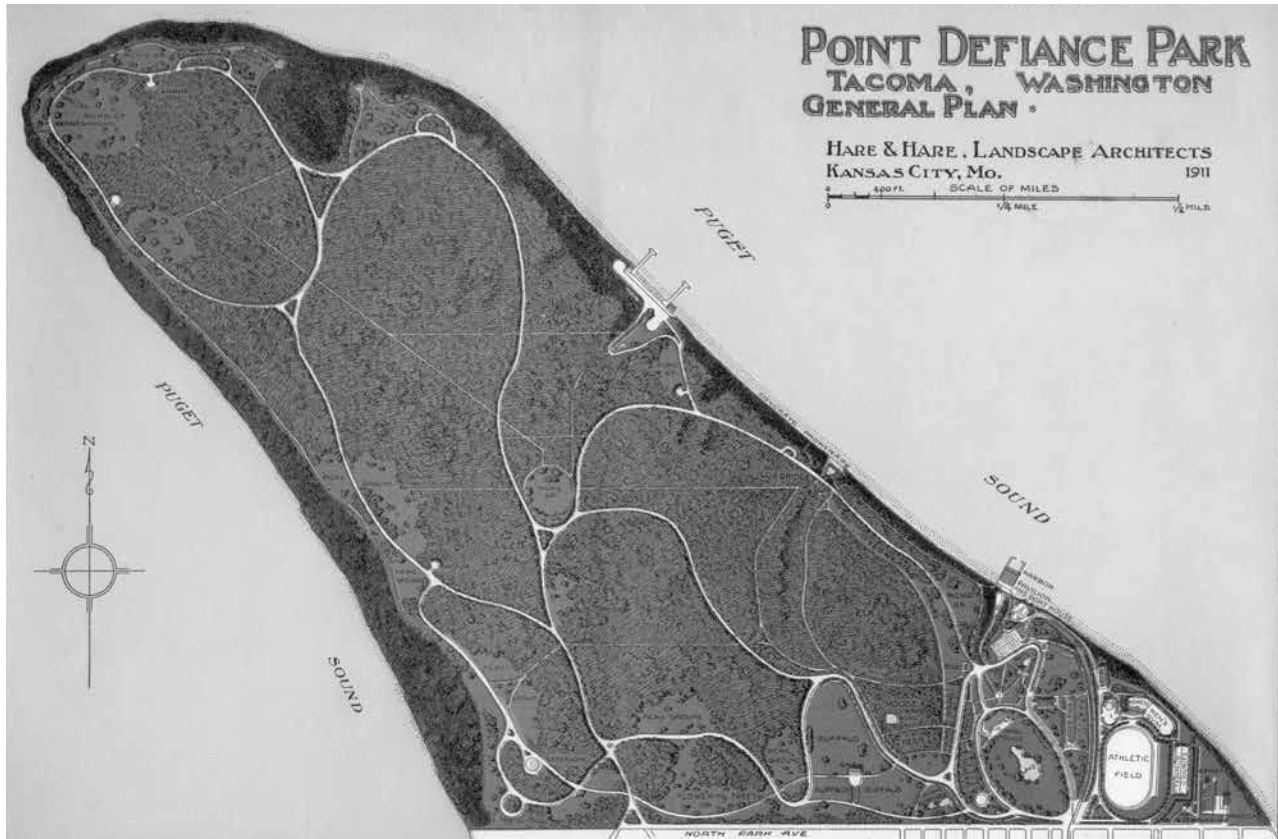
Sid's earliest works as a proponent of the modern cemetery movement were soothing parklike spaces that contrasted with the gloomy "marble yards" of the past. His first cemetery commissions included Elmwood in Birmingham, Alabama, Mount Hope near Joplin, Missouri, and Monongahela in the Pennsylvania town of the same name; the firm designed, or substantially altered, at least fifty-four cemeteries in the United States and one in Cartago, Costa Rica. The best cemeteries were, in Sid's words, a combination of "botanical garden, bird sanctuary and arboretum"—like public parks, another Hare & Hare specialty.

Established in 1910, the firm undertook its first major park commission that year, when it was hired by the Tacoma, Washington, park board to create a master plan for the 640-acre Point Defiance Park, a place particularly valued for its old-growth forest of fir, hemlock, and native madrone. The firm's priorities at Point Defiance—preserving the natural environment while increasing accessibility for public use—were similar to those guiding numerous public parks across the country. At Memorial Park in Houston, retaining the character of a "suburban forest reservation" was essential. At Hodges Gardens, located in a remnant of the piney woods stripped by logging in western Louisiana, a picturesque "garden in the forest" transformed the site's abandoned quarry. Hare & Hare's sensitivity to the environment extended to the larger landscape. Herbert and the St. Louis planner Harland Bartholomew made recommendations to protect Missouri's recreational streams, and their joint efforts led to the designation of the Current and Jacks Fork Rivers as the first federally protected free-flowing streams in the nation.

Sid Hare's 1908 plan for Bellaire, Texas, connected it to Houston by streetcar, forecasting the firm's future in shaping communities through comprehensive planning. In 1913, Hare & Hare began its decades-long partnership with the developer J. C. Nichols, which resulted in Kansas City's Country Club District. Aiming for what Nichols described as "planning for permanence,"

the district retains the picturesque image crafted by the firm: houses with open lawns linked by parklike spaces, winding streets that echo the topography, flowering shrubs for ornament, and mature trees for shade. Each neighborhood featured pedestrian walks with

bridges and street signs unique to the place. Only blocks away were shops, schools, and churches. This successful model would be repeated throughout the Midwest—in Salt Lake City, Houston and Fort Worth, and North Oaks, outside of St. Paul, Minnesota. A “model village”



“Point Defiance Park, Tacoma, Washington, General Plan,” 1911. Metro Parks Tacoma.



Memorial Park and Houston skyline, c. 2015. MIR for Nelson Byrd Woltz Landscape Architects.





Hodges Gardens. Photograph by Debbie Smith, 2010. National Center for Preservation Technology and Training.

set amid thousands of acres of lakes, marshes, and pine forest, North Oaks incorporated the protection of the environment and local wildlife into its plan.

In 1922, the firm began planning for the Kansas City businessman R. A. Long's new logging operations in Longview, Washington. Located halfway between Tacoma and Portland at the confluence of the Columbia and Cowlitz Rivers, the site was to become an industrial city, similar to Kingsport, Tennessee, or Mariemont, Ohio, which offered quality of life for laborers and their families. The comprehensive master plan transformed the valley's tangle of undergrowth and marsh into a series of residential, commercial, and industrial districts. Attention was given to street patterns, block sizes, and building sites for housing, businesses, schools, and churches. Parkways and boulevards were constructed along Lake Sacajawea (originally a swamp called Fowler's Slough), and views to nearby Mount St. Helens were retained. Herbert even provided input on paint colors for lamp posts and the shape of pickets used in fencing. In less than two years, with a population of five thousand, Longview was publicized as "The 'City Practical' That Vision Built."

Over the next forty years the firm was repeatedly

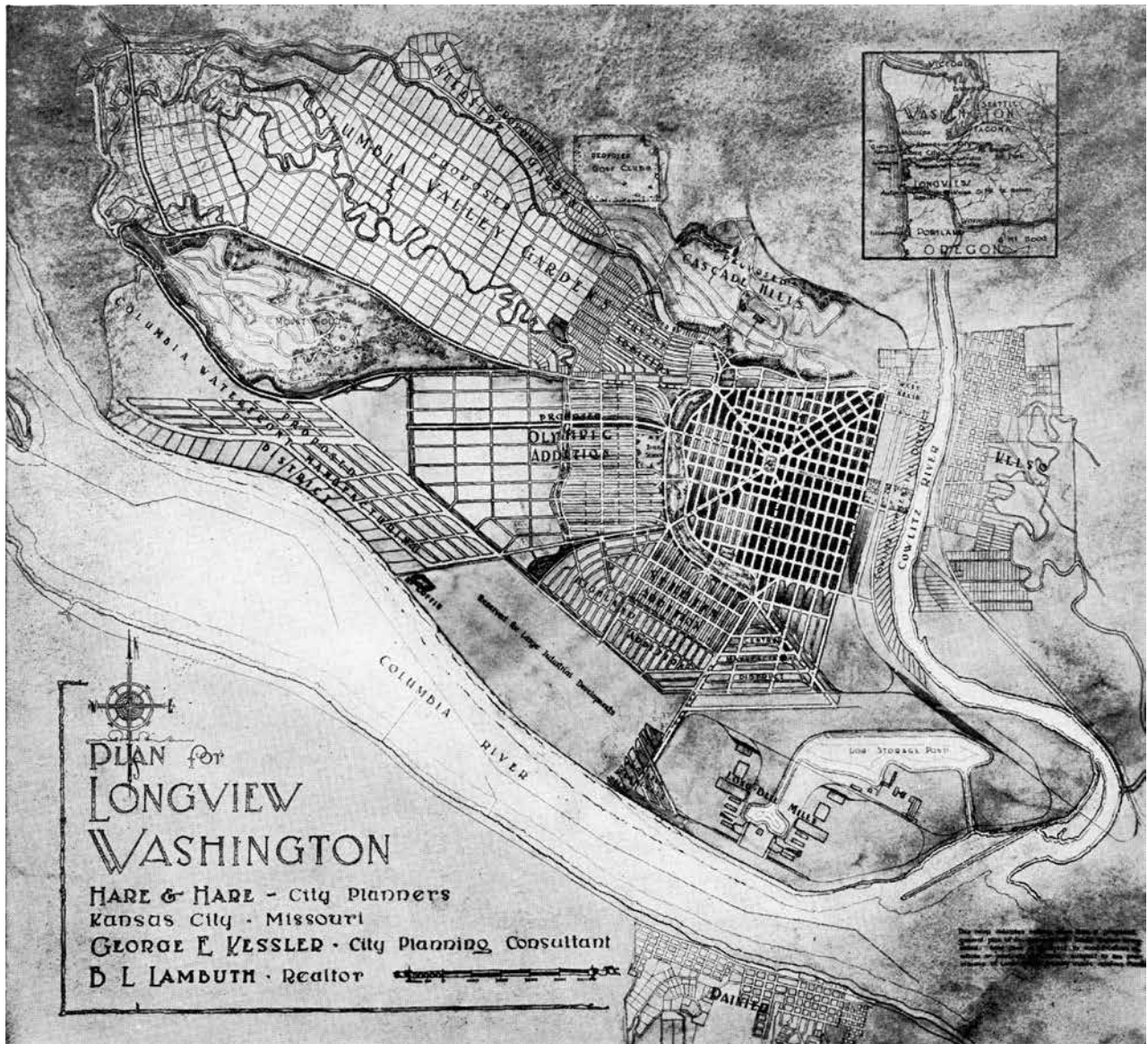
called on by city commissions to address unchecked growth or anticipate future needs. In Houston, where Hare & Hare also served on the park planning board for decades, the firm proposed changes to guide development. Whether Houston was to be "a great city or merely a great population" depended on implementation of the proposed street plans, transportation connectivity, zoning and, significantly, bayou beautification and flood control. Herbert regularly spent one week a month in Texas consulting on projects in Houston, Dallas, and Fort Worth, where he worked in tandem with park and city planning commissions into the 1950s. The *Fort Worth Star-Telegram* described his imprint on the city as "greater than any other man's." The smaller cities of Lawrence, Kansas, Grand Forks, North Dakota, and Council Bluffs, Iowa, among others also turned to the firm for guidance. In most cases, the firm's far-ranging planning incorporated every component that made a city work—from its playgrounds and civic centers to its public and private institutions. In many instances Hare & Hare returned over decades to expand, revise, and update plans.

From 1910 until Herbert's death in 1960, years marked by two world wars and the Depression, the









ABOVE: General plan for Longview, 1923. SHSMO-KC. OPPOSITE: Boating on Big Spring in the Missouri Ozarks. Photograph by Hadley K. Irwin, c. 1965. Missouri Department of Natural Resources.

firm's success was grounded in a set of core principles. Never exceeding a staff of thirteen, Hare & Hare was built up slowly, with personnel hired in “a stair-step of ages” every decade to ensure continuity. Throughout its existence, Hare & Hare continued to accept commissions for country clubs and estate grounds, even as increasing attention was given to projects reflecting a changing world—urban redevelopment, affordable housing, and airports. In every job, the firm remained committed to “the science and art” of good planning. In Herbert's view, the purpose of landscape architecture was to “make our cities and countryside more convenient, efficient, livable and beautiful.” Hare & Hare consistently met that goal. Today, their influence is visible

throughout the country in some of our most inspiring examples of landscape architecture and urban planning.

Carol Grove, adjunct assistant professor of art history and archaeology at the University of Missouri–Columbia, is author of *Henry Shaw's Victorian Landscapes: The Missouri Botanical Garden and Tower Grove Park* (LALH, 2005).

Carol Grove and Cydney Millstein's book, *Hare & Hare, Landscape Architects and City Planners*, traces the workings of one of the nation's most influential, enduring planning firms (forthcoming, University of Georgia Press in association with LALH).



# The Fabric of Health: Promoting Well-Being through Design with Nature

DAVID KAMP

**T**wenty-five years ago I was given the opportunity to design a rooftop garden for the Terrence Cardinal Cooke Healthcare Center, one of the first facilities in New York City to treat individuals with AIDS. I learned about the Center's desire through volunteer work with the AIDS Memorial Quilt Project, and, after meeting the medical staff, offered my services to help create the garden. The site was adjacent to "The Discrete Unit," the ward set aside for patients suffering from this enigmatic disease. The staff and I saw the project as an opportunity to address the isolation and vulnerability of AIDS patients by harnessing the restorative qualities of nature within a supportive setting. During our collaboration, I came to understand that AIDS capitalized on individual weaknesses as it destroyed the immune system, exposing its victims to a wide range of infections and complications. My design needed to respond by respecting individual strengths and preferences. The garden would provide opportunities for patients to engage with nature on their own terms, in their own way, and at their own pace.

The garden was named in memory of Joel Schnaper, a landscape architect who died of AIDS. Starting with a gift from his family, the 3,000-square-foot garden was built with donations, volunteer labor, and pro bono ser-

vices. My challenge was to develop a design that could be easily constructed in increments, as funds and volunteers were available. The basic planning of the rooftop garden depended on knowing the building's underlying structural grid, which guided me in placing the increased weight of soil and large plants. This practical strategy for rooftop gardens served my client particularly well. I created a series of garden rooms—settings with varying levels of activity, sensory stimulation, privacy, and opportunities for social interaction. The rooms were formed by trees and trellis supports placed over column locations and arranged to offer a progression of protective spaces. A small area near the door furnished maximum coverage from sun, wind, and rain. As visitors ventured farther into the garden, the rooms increased in size and exposure to the elements. Some spaces offered full protection with fabric canopies, others dappled light through vine-covered trellises. Tree canopies provided a bit more sun, and "the farm" was completely exposed.

For me, the little nook near the door was the most important space. I placed a "rain bench" here alongside a butterfly bush and clump of birch, with wind chimes overhead. The bench can be easily turned upside down by a staff member for a dry seat after a rain. This spot could be seen from every corner of the common room,



Garden view from wisteria trellis. Joel Schnaper Memorial Garden, East Harlem, New York. All photographs courtesy Dirtworks, PC.

and we tried to offer as tempting an invitation outdoors as possible. Simply stepping outside was a huge issue for people dealing with certain vulnerabilities and extreme complications that changed daily. If they ventured into the garden, perhaps no more than a step, we wanted it to say, “Welcome.” The challenge of maneuvering the existing heavy metal exterior door and raised threshold was solved with a push-button glass sliding door. The wind chimes served as a kind of audio veil, blocking the noise of the TV blaring inside.

Throughout the building process, the staff and I mutually benefited from sharing our expertise. As they learned how design might help them better care for their patients, I learned about the progression of the illness and what they did to counter it. The garden was a terrific vehicle for this dialogue, which resulted in an engaging collaboration that lasts to this day. Routines were established to include the garden in the daily life of staff, visitors, and patients. In late winter, seeds for “the farm” were started, and in summer, herb cuttings were brought inside for the dining tables. Harvest time became a big event. Reflecting

the rhythm of the seasons, the garden established a sense of normalcy and community. Staff nurtured this connection, and in our conversations repeatedly mentioned the hope that patients might freely visit the garden whenever they wished. To accomplish this, staff needed to feel safe enough to open the door and take an occasional glance across the garden to ensure everything was fine. Patients needed to feel safe enough to venture out on their own. Having learned of such needs, I became sensitive to the distinctions between actual safety and perceived safety and between actual and perceived privacy. Trees with a high-branching canopy and plants no higher than three feet assured that clear view lines were maintained across the garden; yet, when sitting, there was a sense of privacy. I painted a pattern of leaves inspired by the garden on the pavers, creating a path from the door to the center of the space. Here, the path encircled a painted compass before returning to the entry. At almost no cost, we invented a way-finding tool for those easily confused, as well as a conversation starter, “Where is that leaf from?”

To create successful landscapes for health care facil-





ities, designers must be willing to examine intimate aspects of patient experience. Illness is a personal process of discovery as one learns to cope with physical and emotional changes. During my effort to conceive as accessible and nurturing an environment as possible, I began to appreciate the significance of small details and subtle changes in the landscape. My plant selections were meaningful, but not nearly as important as calibrating a paving system to less than a quarter-inch height tolerance between pavers to ensure a smooth walking surface for an individual tethered to an IV-pole. One jarring of the pole from a misplaced paver, and the garden experience, often a hard-won opportunity, could be lost. This level of design sensitivity needed to be balanced by the realization that not everything should be easy or predictable. Sometimes a challenge, such as having to reach for a fragrant blossom, enhances a moment of delight. In its greatest expression, design can engage and sustain the power of the individual spirit.

My experiences working on the Joel Schnaper Memorial Garden led to the founding of a landscape archi-

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Display garden, left, and watering can and horse trough water feature, below, Joel Schnaper Memorial Garden.







Terraced garden rooms, above, and waterfall and basin, below, Nona and Elizabeth Evans Restorative Garden.

texture practice called Dirtworks. The name is based on the rather simple idea that *dirt works*: nature provides balance in our lives and, in partnership with design, can help promote health. Over the years, while exploring a range of other challenging health conditions, I came to realize that the lessons learned at the Schnaper Garden also resonated beyond the controlled and specialized world of health care. In 2000, the Cleveland Botanical Garden asked me to lead a project honoring one of its strongest supporters, an advocate for the restorative powers of nature. Elizabeth Evans was an early pioneer in garden therapy, later named horticultural therapy, which is a program that uses plants and plant-related activities to advance therapeutic goals. The new garden would incorporate a treasured area called the Reading Garden. Elizabeth founded the Reading Garden in memory of her teenaged daughter, Nona. This new commemorative space, sponsored by Elizabeth's family, reflected a legacy of responding to loss with the act of giving. I wanted this expression of hope to be the centerpiece of a space that would welcome everyone, regardless of capability.

With the Botanical Garden's executive director and director of horticultural therapy, we assembled the staff, donor family, and several esteemed colleagues for a two-











Contemplative garden's magnolia and water feature, above, and woodland walk with places to pause, opposite, Nona and Elizabeth Evans Restorative Garden.

day design charrette. Together we established a design approach: comfort, accessibility, and beauty were to be equally important elements in this restorative garden. Members of the client team, led by the horticultural therapist, worked closely with me through every concept and detail. It was an intense, almost daily dialogue filled with learning, laughter, and the occasional butting of heads. The results enriched the garden. Custom-width handrails subtly accommodate arthritic hands. On the outside of the handrails recessed metal strips contain poems in Braille—a delight for those who can read them and perhaps a moment of reflection for others. A lawn panel of a special type of bluegrass allows wheelchair users easy access. Once the therapist removes visitors' shoes and socks, they can run their feet through the blades of grass, tickling their toes while gaining much-needed lower body exercise. This may be strenuous at times, but it is often done with a giggle.

The Nona and Elizabeth Evans Restorative Garden is located on mostly sloping terrain, with large specimen trees and important plant collections. The 12,000-square-foot garden is bounded by hillside woodlands, the library, a busy dining terrace, and one of the garden's main pathways. In response to these varied

conditions, I created three unique settings, each with a distinct character and level of activity: one for contemplation, one for exploration, and one for therapy.

Adjacent to the library and on the flattest land, the contemplative garden is a simple, quiet space. A mature Yulan magnolia is centered on the entrance, at the head of a reflecting pool. Behind it, a fountain flows from the top of a low stone wall into a basin. The wide trough of water falling into the deep basin provides a soothing sound sufficient to block chatter from the dining terrace. A lawn panel contained by a stone walk connects the water feature and an overlook to other gardens. There are a variety of areas to pause and relax, including two benches at the entry, benches and chairs at the end of a long walk, and a bench adjacent to the water. In this calm setting, color is primarily muted shades of green. Flowers and fragrances are minimized, as is hardscape. A vine-covered stone wall extends from the library to screen the busy dining terrace and frame the entry. Windows in the wall reveal the reflecting pool, magnolia, and lawn, hinting at what is beyond.

Behind the contemplative garden is a garden devoted to exploration. To maximize the area's usable space, the sloping terrain is held back with a retaining wall. The





ABOVE: Moss-covered water wall, Nona and Elizabeth Evans Restorative Garden. OPPOSITE: Pond and duck house, Camphill Village, Hudson River Valley.

low wall of the contemplative garden becomes a six-foot-high wall on this side, creating a variety of opportunities for touching, smelling, and hearing. Plants cascade over the stone wall and grow in niches to encourage reaching, stretching, and improving motor coordination skills. Carefully selected native stones, interesting plants, and additional water features—a waterfall, pool, and water trickling over moss-covered stone—engage visitors whether they sit or stand. The waterfall's bright sound, coming from thin rivulets falling into a shallow basin, masks traffic noise. You have to extend yourself and reach a bit in order to feel the trickling water and moss. The configuration of the wall and water features results in a surprisingly cool and moist microclimate, encouraging visitors to linger and enjoy the garden.

The space designed for horticultural therapy is sunny and overflowing with color and fragrance. One section, called the Basil Walk, includes a dozen varieties of various heights so visitors in wheelchairs have the same experience as those who are walking. An unanticipated treat is the smell of basil left on the clothing of visitors as they exit, unknowingly bringing home the es-

sence of the day's experience. The design helps to resolve one of the garden's greatest challenges: the potential conflict between public and private space. The general ambiance of the public garden needed to be shielded from the intimacy of experience often necessary in therapy, but without isolating these spaces or declaring their separation. The Basil Walk achieved the balance I hoped for, welcoming everyone regardless of capability or need. Accommodating restrictions without obvious compromises and understanding the subtleties of individual ability and perception is simply good design.

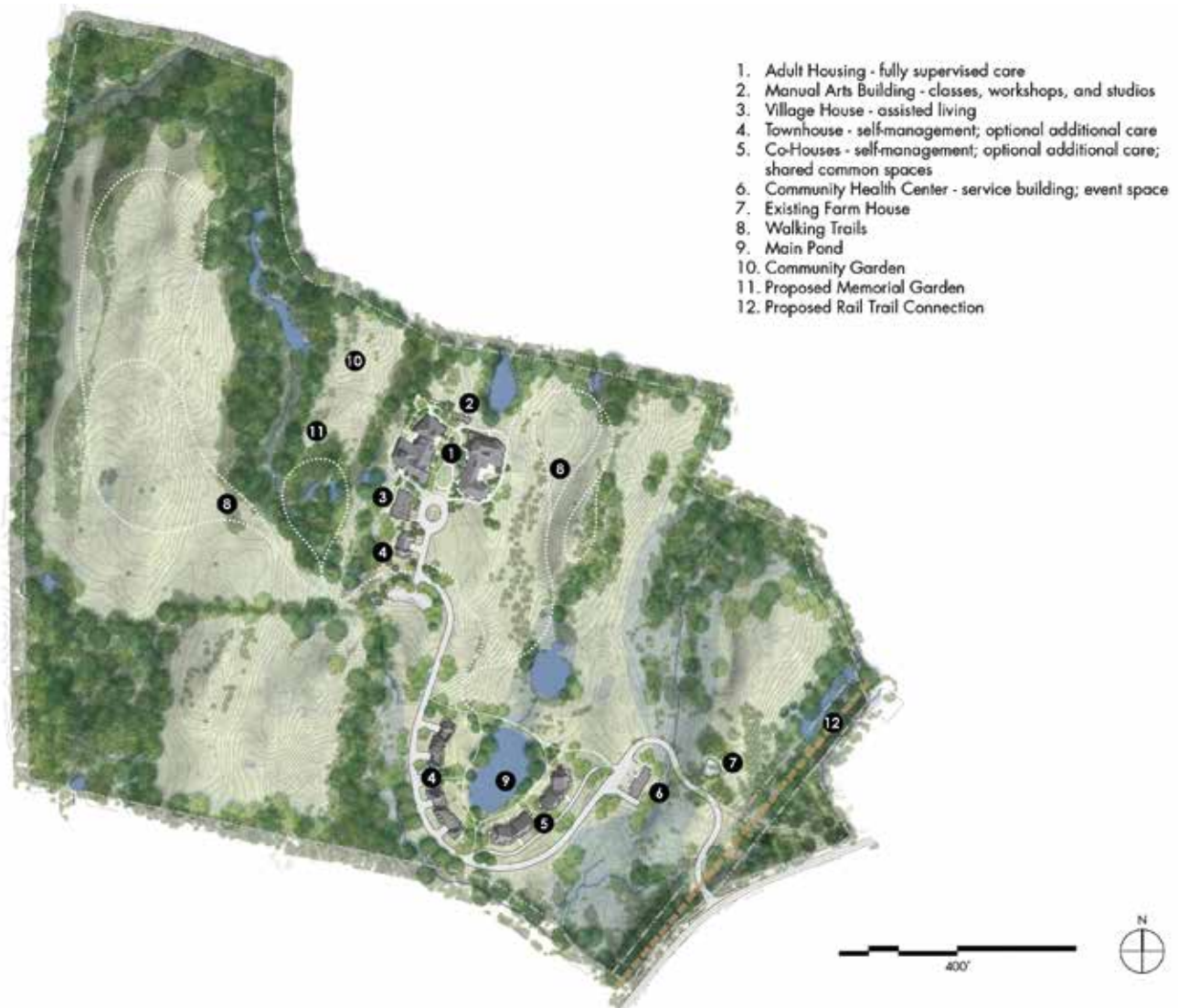
Over the years, my interests expanded to include larger-scale projects that demonstrate the link between individual, public, and environmental health. I have come to realize that by strengthening our connection to nature we can build on individual concepts of health and well-being to address larger social and environmental needs. In 2009, I was hired by Camphill Village, an international group inspired by the work of Rudolph Steiner, founder of the Waldorf School, to help design a community for developmentally disabled adults. Camphill Village was founded in 1961 as part of an effort to reform how society treats people experiencing disabilities. Design choices for the new village were based in Steiner's philosophy to affirm individual dignity and encourage stewardship of nature within a vibrant community. Given that the site my clients chose was a neglected 625-acre property in rural upstate New York with degraded soils, poor water quality, and dwindling wildlife, the mandate was challenging. In addition to the standard tasks of site planning, my work involved the restoration of the site's damaged ecosystem: new wildlife corridors were established; watersheds and meadows were restored; and a forest stewardship program was developed. Working with a team of architects and engineers and with support from state agencies, we also incorporated a sustainable on-site sewage treatment facility, complementing our biodynamic organic agriculture program.

At Camphill Village, everything is done as a community and by consensus. We started or ended nearly every meeting with a walk around the site. I sensed in this ritual the client's desire to ensure that the land was part of the design team. Nature was a partner. These walks were marvelous treks in every season to determine how a place felt and where—and where not—to build; to appreciate the wind and sun in a particularly nice dell; to find landmark trees that would become destinations of daily long walks. The village was an extension of the









Illustrative site plan, Camphill Village.

land, and the community ensured that every resident became acquainted with this land and the plants and animals that also called it home. As a temporary member of the community, I shared this experience. Lasting relationships develop with this kind of deeply personal process. After each visit, I left with fresh eggs or honey.

One definition of resiliency is the ability to overcome challenges, to recover in the face of adversity. The relationship these villagers have with one another and with nature is an eloquent expression of that idea. The project often makes me reflect on what I call the “fabric of health”—the essential threads that collectively create resiliency against the multitude of forces that impact our lives. Not only the extremes, but the daily ebb and flow of health require regular attention for individuals, communities, and the environment alike.

The Joel Schnaper Memorial Garden is now twenty-

four years old. The term “Discrete Unit” has long been discarded. Treatments and attitudes toward AIDS have changed, yet the garden remains vibrant and relevant. The changing details of the garden rooms reflect the arc and trajectory of the illness over the course of decades. Change is inevitable, particularly when designing for health care environments, which constantly evolve alongside new treatments, attitudes, and discoveries about wellness and illness. I have come to realize there is resiliency in thoughtful design and in maintaining our deep reciprocal ties to nature. The human need for interaction with the natural landscape is timeless.

**David Kamp**, FASLA, LF, NA, is the founding principal of Dirtworks Landscape Architecture, PC. His thirty-year career involving practice, teaching, writing, and advocacy has been dedicated to promoting health through design with nature.



Upper meadow walk, Camphill Village.



Lower meadow walk, Camphill Village.



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## PRESERVATION HERO

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# John K. Notz Jr.

DAVID MASELLO

John Notz describes his affinity for landscapes that have figured vividly in his lifetime as cathexis—a not-accidental choice of word by the now-retired Chicago-based lawyer. Having been intimately involved for decades with the preservation of important American landscapes as varied as urban cemeteries and lakeside gardens, Notz deliberately uses the somewhat rarified term to describe his intense commitment to place.

Notz, who lives with his wife, Janis, in a 1920s-era apartment on Chicago's Lincoln Park, relates that it was while taking a continuing education class at the University of Chicago that he first encountered the term, which refers, in a psychoanalytical sense, to the investing of a person or place with strong "psychic energy." It was only after reading memoirs written by his mother that Notz understood the import of the word.

In his mother's poetic reminiscences of her favorite grandfather's summer home on Geneva Lake, he came upon her evocations of a landscape which touched him. "The terrain formed a wooded valley, through which a lovely brook hurried to join the lake," she wrote in one passage. "The sound of the little falls and the rippling of the clear cold water was charming." Notz's mother was paying homage to a landscape that her grandfather had commissioned from Jens Jensen, which Notz believes

was the great American landscape architect's first private estate.

Although the family's Victorian mansion, known as "Forest Glen," burned in the 1920s, Notz continues to feel an innate, even atavistic, connection to the locale, which has fueled his commitment to documenting and conserving other Geneva Lake places. "You can still see archaeological pieces of rockwork by Jensen," he says. "The land where Forest Glen once existed has ponds, which couldn't be natural; also, there are visible remnants of Jensen's stonework that controlled the water features."

In time Notz and his wife purchased a home close to Geneva Lake, which has been a tony weekend destination for Chicagoans since 1871. His knowledge of the namesake body of water and its surrounding topography leads him to offer friends tours of its inlets and beaches, the natural and the man-made features. In addition to unofficial tour guiding, Notz has served for a decade as a director of the Geneva Lake Conservancy. As for the garden he and his wife have on their own property, designed by the notable late landscape architect Tony Tynnik of the Morton Arboretum, Notz admits, "I am more of a clean-up guy, while my wife does actual gardening."

Apart from a host of professional and civic affili-



Photograph courtesy of Holly Leitner, *At The Lake* magazine.

ations that Notz cultivated, both during and after his years as a practicing attorney, he has always made time for issues of landscape conservation and preservation. Those causes include his being a director of Inspired Partnerships, a spin-off from the National Trust which advocated for and supported the preservation of religious structures; volunteer governance roles for the Society of Architectural Historians; facilitating the creation of the Black Point Preserve to steward Black Point Estate & Gardens; ongoing “actual feet-on-the-ground” activity for Chicago’s Graceland Cemetery; and two terms as a director of the Library of American Landscape History.

Notz, who, as a lawyer, is keenly aware of the nuances of language, makes a distinction between “preservation” and “conservation.” He defines the former as “the active pursuit of true restoration” and the latter as “the passive acceptance of natural change.” He has a decided preference for the latter, which, for him, implies adaptation to change. “A really good landscape design will, of course, change, but it will maintain itself as a work of art. You can witness that having happened in the works of Jens Jensen, O. C. Simonds, and Frederick Law Olmsted Sr.”

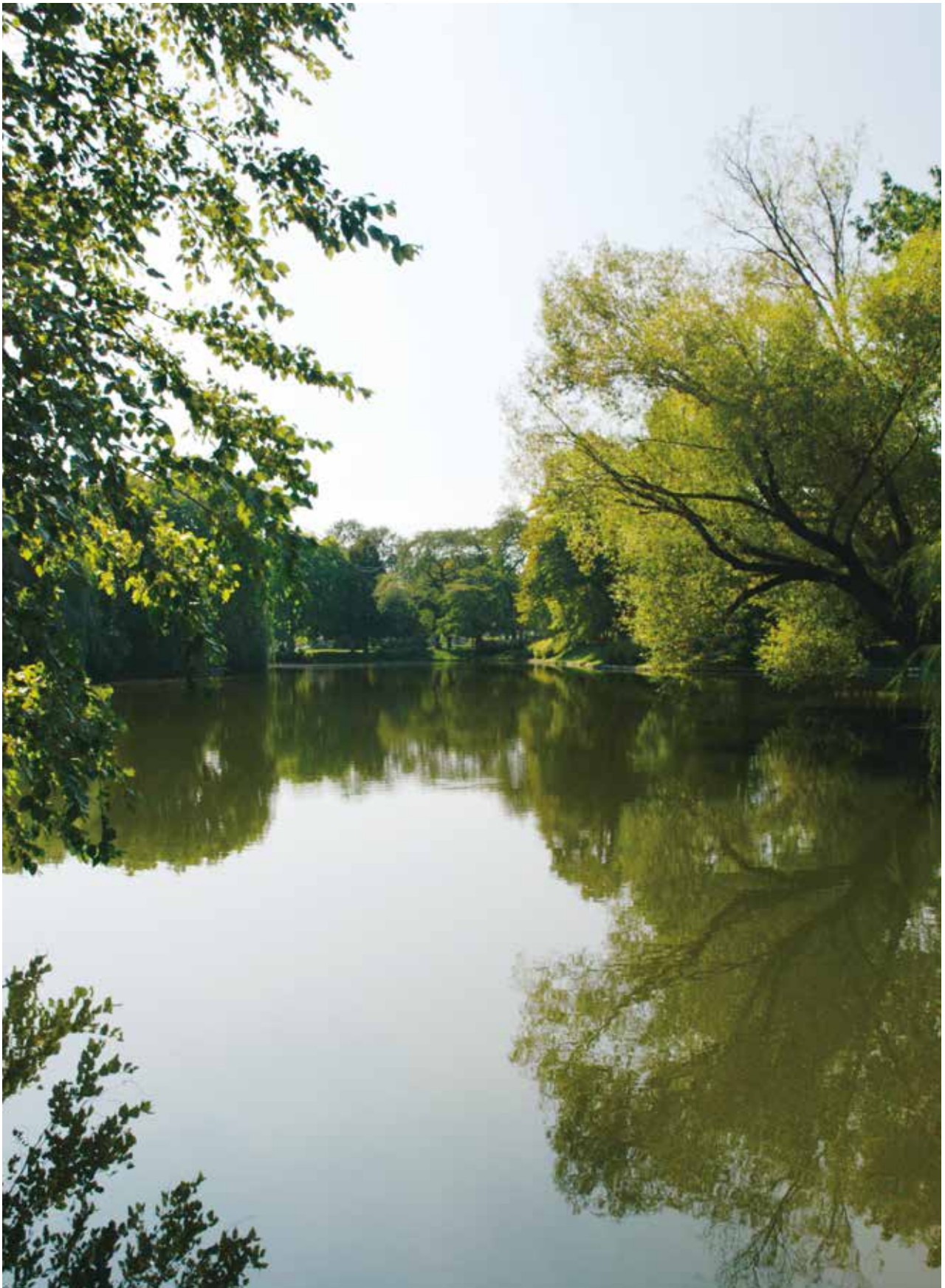
In Notz’s view, the more naturalistic a landscape, the better its design endures. “Designers working in a more

formalistic manner do not seem to understand this. I get that it might seem like a contradiction, but I much prefer a naturalistic landscape, even if it is actually a created landscape.”

As one of his favorite conservation projects, Notz cites Chicago’s Graceland Cemetery, the 119-acre property on the city’s North Side, whose origins date to 1860. Its original landscape architects include H. W. S. Cleveland, William Le Baron Jenney (best known today as the inventor of the steel skyscraper), and Ossian Cole Simonds, a founder of the American Society of Landscape Architects. One of Notz’s ongoing endeavors is to facilitate the creation of an interest group that might become a William Le Baron Jenney Society, whose mission would be to give the architect his historical due for his astonishingly diverse landscape architecture, including the portions of Graceland that he designed which have not been acknowledged by historians.

“I came to realize that Simonds claimed and accepted far more credit for the design of the landscape of Graceland Cemetery than he was entitled to,” Notz asserts. “Jenney, Simonds’s early mentor, had been accorded far less.” Independently, following the research lines taken by the historian Christopher Vernon, Notz combed through the minutes of meetings and other





Lake Willowmere, Graceland Cemetery. Photograph by Carol Betsch.

contemporary records of the few men controlling and following the operations of Graceland, especially during the late 1870s. To both Notz and Vernon, those records made a strong case that “Jenney not only designed the landscape of the eastern half of Graceland, but he obtained and saw to the planting of a great many of its larger trees. I have taken to saying that Simonds, in supplying the ‘softscape’ of the northeast quadrant of the cemetery, provided the ‘frosting’ for a large cake—the lakes, roads, and first tranche of trees—that had been baked by Jenney.” (An article by Notz on Jenney’s contributions to landscape architecture is featured in this issue of *VIEW*.) Notz’s interest in and research on this important rural cemetery played a key role in LALH’s publication of *Graceland Cemetery: A Design History* by Christopher Vernon, in 2011.

Several times a year, Notz conducts two-hour walking tours of Graceland, taking visitors through its landscape chronologically, rather than focusing on its many notable monuments and occupants (which include Daniel Burnham and Potter Palmer). He pays homage to its visionary founder, Thomas Barber Bryan, a man Notz claims is one of Chicago’s least-recognized heroes. Although Bryan chose to be buried close to his Virginia home, an infant son of his was Graceland’s first interment.

While Notz spends more time in his Chicago home than in Lake Geneva, he is never far from landscapes that inspire him. From his apartment window, he looks down to Lincoln Park, Lake Michigan’s great planted foreground, and its Alfred Caldwell Lily Pool is nearby. So coveted is the Prairie-style water feature of 1936 that, since its skillful restoration by the Chicago landscape architect Ted Wolff, it has had its own support group, separate from the larger Lincoln Park Conservancy.

“Much as I admire the surroundings of that pool, though, I am struck by the pavilion that Jeanne Gang, the Chicago architect, designed for the park’s South Pond,” Notz says, referring to a mostly open-air wood-and-fiberglass structure that ties together the elements of the water garden. “She really hit it just right with that structure.”

As a dedicated flâneur of the city (although he admits to not being able to go as far these days), Notz walks through many other places, too, including Grant Park, which fronts downtown. There the tourist mecca of Millennium Park has transformed what had been mostly a featureless expanse of lawn. “It is not the kind

of park I would have created,” he comments, “but it accommodates large numbers well. In that sense, it is a complete success.”

Notz has also been monitoring the progress of the development of the Obama Foundation’s Presidential Center in Jackson Park, on the Chicago’s South Side, “which has been creating quite complex issues,” he cautions, citing design concerns about the height and exterior appearance of the structure and the siting and appearance of its parking facilities. “Personally, I am intrigued by the fact that the main structure is to go up on the site of the Columbian Exposition’s Horticultural Building, which had been designed by Jenney. There is no doubt that Jackson Park has suffered since the 1930s, when roads were run through it. And those roads were broadened some twenty years ago.” Yet, Notz acknowledges the appeal of those routes as they weave through a bucolic landscape. “I can’t blame people for wanting to use them on their commutes, to drive through that park and experience it in their cars.”

Notz has become a scholar of Chicago’s landscape history, but he credits Julia Bachrach, a former archivist for the Chicago Park District, and Maurice Champagne, a tour organizer for the Chicago Architecture Foundation, as his real teachers. “Both are far more knowledgeable than I. Everything I know about Chicago’s parks, I owe to them.”

As Notz’s involvement in landscape architecture, historic and emerging, continues, he has become immersed in understanding the career of H. W. S. Cleveland, particularly of the 1880s and the design of Oak Hill, a municipal cemetery in Lake Geneva. “I believe that that cemetery warrants a National Register nomination, and, with the assistance of Ted Wolff, I am quietly seeking approval for such a local effort.”

Throughout all his research and advocacy, though, Notz is seeking to change a way of thinking: “Having been so involved with landscapes, I know what a stepchild landscape design is in the realm of architectural history. Thank God that we have entities like LALH, which continue to bring awareness to the public of how integral that discipline is to architecture. By publishing books, making films, hosting exhibitions, LALH gives landscape design a voice that endures.”

**David Masello** is executive editor of *Milieu* magazine. Based in New York, he writes about art, culture, and design for many publications.





# William Le Baron Jenney, Landscape Architect

JOHN K. NOTZ JR.

In June 2007, the trustees of Chicago's Graceland Cemetery dedicated a monument to William Le Baron Jenney (1835–1907), known to Chicagoans as “Major Jenney,” whose ashes were said to have been, long before, scattered over the burial plot he had purchased for his wife in 1898. To honor this important designer on the centennial of his death, a new headstone for Major Jenney was placed next to Mrs. Jenney's existing stone, and an arrangement of six lined flat stones set surrounding both of them. In tribute to Jenney's ingenuity, the lines on the six stones were intended to suggest the shadow of a three-dimensional steel structure, and the small-leafed plantings in the spaces between the stones is a detail that one might imagine to be a recognition of Jenney's contributions to the profession of landscape architecture. At the time, my fellow trustees and I were honoring Major Jenney for his pioneering achievements as an architect. Knowledge of his significant role in the design of our cemetery's historic landscape was buried in the corporate minutes of Graceland Cemetery Co. from the late 1870s and in the nomination of the entirety of Graceland Cemetery for listing on the National Register of Historic Places prepared by Charles Kiefer.

Six years after the dedication ceremony, LALH published a scholarly study of Graceland by Christopher Vernon that introduced us to Jenney's work as one of the cemetery's primary designers. Prior to Vernon's work, Theodore Turak had documented Jenney's landscape designs for Chicago's West Park System and the town of Riverside, Illinois, in *William Le Baron Jenney: A Pioneer of Modern Architecture*, the only published book-length biography, and Reuben Rainey had added to the scholarship by illuminating Jenney's contributions to the design and implementation of Chicago parks and boulevards in *Midwestern Landscape Architecture*. Together, these sources suggested that Jenney, best known as the father of the steel skyscraper, also played a significant role in shaping the midwestern landscape, but neither mentioned his role in the design of Graceland Cemetery. I have come to take a lively interest in this multifaceted designer, whose career is still not widely known.



Jenney was born in Fairhaven, Massachusetts, to a family that financed whaling out of the port at New Bedford, across the Acushnet Bay. He attended private

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Tulips, Graceland Cemetery. Photograph by Arthur Eldridge. Courtesy Chicago History Museum.



schools and, after graduating from Phillips Academy in Andover, entered Harvard College, intending to become a civil engineer. After his first year, having found Harvard's courses in civil engineering inadequate for his purposes, Jenney transferred to the *École Centrale des Arts et Manufactures* in Paris, then and still one of the *Grandes Écoles* of France. There, he not only became fluent in French but witnessed the city's magnificent urban developments of the 1850s. He observed, firsthand, the creation of Baron Haussmann's boulevards, the development of the city's historic cemeteries, the early stages of constructing the planned Paris suburb of Le Vésinet, the new park system overseen by Jean C. A. Alphand, and the use of iron structural members in railroad bridges and buildings such as the *Bibliothèque Sainte-Geneviève* and the market of Les Halles.

Jenney graduated with High Honors from the *École Centrale* in 1856 and soon found work in Central America, where he was providing engineering services for the construction of a railroad across the Isthmus of Tehuantepec, until insufficient funding suspended that project. He returned to Paris to study drawing and painting, before family financial problems, resulting from the im-

pact of refined petroleum on the market for whale oil, led him to move back to the United States. Jenney chose to restart his career in Cincinnati, then known as the Queen City of the West, where he began engineering work for the Marietta & Cincinnati Railroad, made the acquaintance of General William Tecumseh Sherman, and observed the early development and operation of Spring Grove Cemetery, designed by the landscape architect Adolph Strauch.

When the Civil War intervened, Jenney, at the urging of General Sherman, volunteered as an engineering officer for the U.S. Army. He served in increasingly responsible engineering roles in Grant's and Sherman's western campaigns. During the Vicksburg Campaign, Jenney met Frederick Law Olmsted, who was then General Secretary of the United States Sanitary Commission. A decade older than Jenney, Olmsted had also attended Andover, and the two shared this "old school tie" relationship as well as a passion for design. In September 1865, Jenney wrote to Olmsted in search of employment: "There is no situation that I can imagine, where I should derive such pleasure from the work that I might be called upon to perform, as one in which Ar-



Graceland Cemetery. Photograph by Carol Betsch.



William Le Baron Jenney. Goodspeed Publishing Company, Chicago, c. 1891.



Lake Willowmere. Photograph by Arthur G. Eldredge. Courtesy Chicago History Museum.

chitecture, Gardening and Engineering were associated, and I, most earnestly, desire and hope that some such position be within my reach.” After resigning his military commission in May 1866, Jenney entered the office of Olmsted, Vaux & Withers of New York City, “architects and landscape artists.” His initial position with the firm is likely to have been only a seasonal contract.

In the spring of 1867, Jenney married Elizabeth Hannah “Lizzie” Cobb of Cleveland, and by that fall the couple had moved to Chicago, a growing city that offered opportunities for the ambitious professional designer. Although an experienced engineer, in Chicago Jenney promoted himself as multitalented. Shortly after arriving, he formed a partnership with a local architect, Sanford E. Loring, with whom he published his only book, *Principles and Practice*

*of Architecture* (1869). Their firm advertised itself as offering “sketches, designs and specifications . . . for public and private buildings, store fittings, decorations, parks, monuments or cemeteries.” In 1869, the partnership dissolved, and Jenney became superintendent of architectural construction for Riverside, Illinois, on behalf of the firm of Olmsted, Vaux & Company. At Riverside, he designed houses, public buildings, and a distinctive and much admired “Swiss Gothic” water tower, which has recently been restored to its former glory as a civic landmark.

Jenney soon found himself in the midst of Chicago’s ambitious park development project—one of the first efforts of a major city to integrate an interconnected network of park lands into its urban fabric. The city established three districts—North, South, and West—each of which was governed by a board of commissioners. The Olmsted firm was chosen to design Chicago’s South Park System. Although the city’s West Park Commissioners requested that Olmsted act for them as well, he declined and recommended Jenney, who was appointed the first architect and engineer of the West Park System in May 1869. In anticipation of his increasing project load, Jenney brought in, as his partners, three men with whom he had worked at the Olmsted firm—Louis Schermerhorn, John Bogart, and John Y. Culyer. This team collaborated, not only on Chicago’s West Parks and boulevards, but also on Riverside, on a part of Washington Park in Albany, New York, and on improvements to the state capitol grounds in Nashville.

The three parks within the jurisdiction of Jenney’s West Park System—Humboldt, Central (later renamed Garfield), and Douglas—were to be connected by miles of boulevards, laid out conforming to the urban grid. This assignment required Jenney to address drainage and allowed him the freedom to create his own “botanical compositions,” inspired by his time in Paris. By creating ornamental lakes, to serve as reservoirs, he could deal with drainage and use the excavated earth to shape the landscape. (The success of this experience enabled him to secure his late 1870s commission to design Graceland Cemetery.) In 1870, Jenney worked closely with Horace W. S. Cleveland and Olmsted on supervising the South Chicago Park System project and designing “a conservatory, greenhouse, etc.” for a South Park.

At this time, the major railroads traveling west from Chicago passed some of its West Park System and crossed some of its connecting boulevards, through





Edge of Burnham Island, Graceland Cemetery. Photograph by Carol Betsch.

Riverside or Elmhurst, and on to the Quad Cities of Illinois and Iowa, one of which was Moline. Potential clients, such as the Deeres of Moline and Thomas Barbour Bryan of Elmhurst, saw what Jenney's landscape services had accomplished. By the early 1870s, as Turak observed, Jenney had "gained a reputation for landscape design."

In the course of designing "Overlook" for the Deeres, Jenney was likely to have developed its landscape plan, as it was then standard practice for services of a residential architect to include landscape design. It was also common for successful designers like Jenney to work for a wealthy client on several projects. In 1873, when John Deere became Moline's mayor, he offered Jenney his first cemetery commission. The six-acre Moline cemetery, established in 1851, was renamed the Riverside Cemetery, and Jenney designed the expanded eighty-acre property. Jenney separated the old section from the new with park areas, known as "The Green," that he incorporated into a serpentine plan of carriage drives and paths dividing the terraces, which were then organized into burial plots. His layout included a lake he created from an existing water source and a natural creek.

Jenney's next cemetery commission soon followed this experience and his work draining and managing land for the West Park System projects. Thomas Barbour Bryan, the founder of Graceland Cemetery, hired Jenney in 1878, first to drain the marsh in that cemetery's newly acquired "low lands." The drained slough became the picturesque Lake Willowmere, which served as a reservoir and included its own island retreat with a wooden gazebo. The next year Jenney designed the layout of roads in the eastern portion of the grounds, which had recently been expanded, supervised the earth moving, and ordered and placed larger trees. According to Vernon, an 1884 map of the cemetery offers the most useful information about Jenney's design.

In contrast to his peers, who preferred the English garden model, Jenney followed French landscape design traditions, particularly the parks of Jean C. A. Alphand and the Paris suburb of Le Vésinet designed by Paul de Lavenne (Comte de Choulot), about seven miles north. These landscapes, which also influenced the Olmsted & Vaux plan for Riverside, featured wide paths that were intended to focus the eye on distant points, broad swaths

of lawn, and elegant curvilinear roadways, following the topography.

In 1881, one of Jenney's employees, Ossian Cole Simonds, replaced his mentor on the direction of Bryan's successor and nephew, Bryan Lathrop. Simonds, who would later confine his professional activities to landscape design, became "cemetery superintendent, landscape gardener, engineer and surveyor." During Simonds's tenure, the southeast section—the "lawn acreage"—remained virtually barren, with most markers for interments flush with the turf. Perhaps Simonds's lack of attention to that acreage motivated Jenney, in 1898, to select a substantial plot on its most westerly edge as an interment site for his wife. Over time, both Lathrop and Simonds appear to have forgotten that Jenney had created the "hardscape" on which they could execute "softscape." Each appears to have been eager to take credit, together, for the entire cemetery design, which came to draw international as well as national acclaim.

For the remainder of his life, Jenney had occasion to work on a variety of projects that included landscape architecture. In 1882, the Lake Forest Cemetery Commission engaged him to redesign its municipal cemetery by modifying the design in Almerin Hotchkiss's 1857 plan. Six years later, the commissioners of Chicago's West Park System returned to Jenney, hiring him to design the Winter Garden Conservatory in Douglas Park, for which he had executed its initial design in 1881.

Jenney's structural contribution to the World's Columbian Exposition of 1893—its vast glass and steel Horticultural Building—brought plants from diverse microclimates to visitors. An 1894 estate landscape for Theodore A. Kochs of Chicago, presumably designed



"Horticultural Building from Wooded Island." *Official Views of the World's Columbian Exposition*, Press Chicago Photo-Gravure Co., 1893.

Christopher Vernon's *Graceland Cemetery: A Design History* describes the evolution—over several decades and by a series of landscape gardeners—of one of the country's most perfect examples of the "modern" cemetery designed with native plants (University of Massachusetts Press in association with LALH, 2011).

by Jenney, is still serving The Lindens subdivision on the south shore of Geneva Lake, Wisconsin. Jenney's final landscape design appears to have been for the St. Charles School for Boys in St. Charles, Illinois, now a largely residential community west of Chicago. The project began in 1902, and Jenney, then in his seventies, contributed all the professional design services necessary for the design and construction of the school, which opened in 1904.

By publishing books such as *Graceland Cemetery*, LALH is expanding our knowledge, not only of the North American landscape and the landscape architects who have shaped it, but also of the landscape design legacy of architects, engineers, and artists. Jenney and his peers lived during a time when professions were in development, and they thought of themselves as designers who worked with plants, soil, and stone as well as with wood, stone, and steel. As late as 1920, Simonds published "A Plea for Landscape Gardening," to which Bryan Lathrop contributed an essay in which he wrote that the landscape architect's "vast range of knowledge" should include not only botany and art but "architecture, as his work will, often, make or mar the work of the architect."

Jenney's multifaceted career reflects his understanding of the relationship between engineering, architecture, and gardening, reminding us that landscape design encompasses building, technology, philosophy, and politics. Books published by LALH, like *Graceland Cemetery*, both expand our perspective on how designed landscapes have come to be and offer guidance to us as trustees of their future.

**John K. Notz Jr.** practiced corporate law in Chicago for thirty-five years. During his retirement, he has served as an officer of the Society of Architectural Historians, and has researched and published some twenty essays on the design careers of professionals who practiced architecture and landscape design in the Greater Chicago area.





# The Fletcher Steele Digital Archive Project

JANE VEROSTEK

Fletcher Steele (1885–1971) was among the first graduate students to study at Harvard under Frederick Law Olmsted Jr. Steele left the Harvard program in 1908 to work for Warren H. Manning, where he learned on the job. He left Manning’s firm to launch his own office in 1914. Attracting wealthy clients throughout the eastern U.S., he eventually designed more than seven hundred gardens in a career that spanned five decades. Steele’s work is preserved in several locations. The most notable examples accessible to the public are the gardens of Naumkeag and the Mission House, in Stockbridge, Massachusetts, and the Camden Public Library Amphitheatre in Camden, Maine.

When Steele died in 1971, he left his papers to the American Society of Landscape Architects, who transferred them to the Upstate New York Chapter of the ASLA. The chapter deposited the collection at the SUNY College of Environmental Science and Forestry Archives and Special Collections in Syracuse.

The Steele archive contains several thousand photographs, client correspondence, drawings, plans, scrapbooks, planting lists, glass slides, and business records. These documents provided the basis for Robin Karson’s biography of Steele published in 1989, *Fletcher Steele, Landscape Architect: An Account of the Gardener’s Life*.

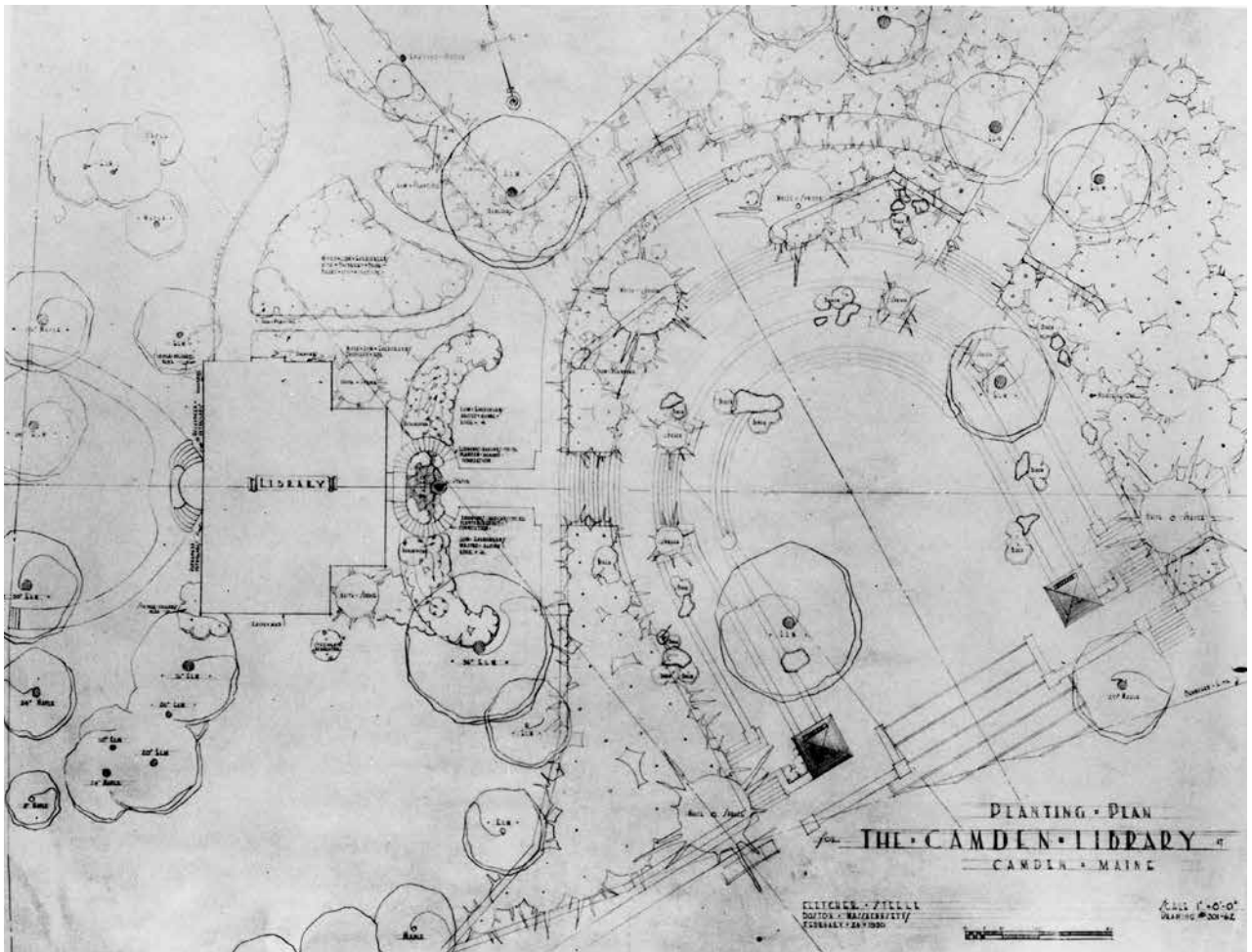
The archive was a valuable source of information for students, preservationists, and landscape architects, especially in the years following the publication of Steele’s biography when interest in his work increased rapidly. In 2010, funding shortages necessitated closing the Archives and Special Collections; however, four years later, SUNY reopened the collection, and frequent requests for items from the Steele archive were made.

Since then, the archive staff has been organizing, preserving, digitizing, and inventorying the collection. A portion of the archive is now accessible through an online finding aid on the archive home page; it con-

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*The plans, drawings, and photographs in the Steele archive at SUNY College of Environmental Science and Forestry have been invaluable to sites like the Camden Public Library Amphitheatre (Camden, Maine) where extensive restoration has taken place in recent years. Preservation specialists relied heavily on these archival images, ranging from proposed (but not implemented) drawings of tripod lamps and construction photographs to professional photographs by Paul J. Weber that captured the Amphitheatre in its finished state.*





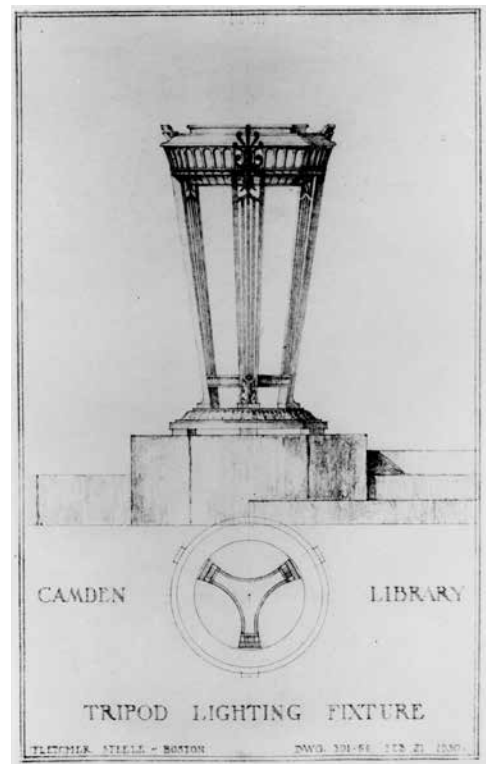
tains inventories of Steele's postcard collection, garden plans, scrapbooks, and photographs. Over the last four years, the staff has digitized more than one thousand items, including fragile garden plans and a small collection of photographs. In May 2018, we completed the digitization of thirty-five binders of nursery orders dating from 1916 to 1961. An invaluable record of the plants Steele ordered throughout his career, the nursery orders have been added to our collections of garden plans and photographs on the New York Heritage digital repository site.

The digital archive enables researchers to locate

plans, photographs, and other information related to individual Steele gardens, and has been used repeatedly to help preserve Steele's extant landscapes. If you are a landscape practitioner, historian, student, gardener, or a keen Steele follower—as I have become—and would like to learn more about the Fletcher Steele Archives, please contact me at [jmveros@esf.edu](mailto:jmveros@esf.edu).

**Jane Verostek** is a librarian at SUNY-ESF in Syracuse, who in addition to working in Archives and Special Collections is an avid local historian.

Robin Karson's *Fletcher Steele, Landscape Architect: An Account of the Gardenmaker's Life, 1885–1971*, tells the story of this pioneering practitioner—considered by many the essential link between nineteenth-century Beaux-Arts formalism and modern landscape design (LALH/University of Massachusetts Press, 2003).







# Ellen Shipman Gardens, Restored

JUDITH B. TANKARD

When the original edition of *The Gardens of Ellen Bid-  
dle Shipman* was published in 1996, our goal was to cre-  
ate a model for scholarly work that would also appeal to  
general interest readers, and, in this, we appear to have  
succeeded. Published by Sagapress in association with  
LALH and distributed by Harry N. Abrams, the book  
sold more than 5,000 copies. Interest in Shipman has  
continued to grow ever since.

One of the most tangible reflections of the impact  
of this volume lies in the transformations of the aging  
gardens themselves. Inspired by the beauty of old pho-  
tographs of Shipman landscapes in their prime, home-  
owners and stewards throughout the eastern U.S. were  
inspired to rejuvenate landscapes that had been ne-  
glected for decades. When we decided to publish a new  
edition of Judith B. Tankard's biography, it seemed a  
great opportunity to showcase some of the most vibrant  
of these examples in a new full-color introduction.

The preservation efforts we included range from  
restorations like the deeply researched initiative at the  
Cummer Museum of Art & Gardens in Jacksonville,  
Florida (featured on the book's jacket), to less literal but

no less inspired interpretations of Shipman's work, such  
as High Court, an important house and garden in Cor-  
nish, New Hampshire, where Shipman designed within  
an architectural framework created by Charles A. Platt.  
Overseen by the owners, Max Blumberg and Eduard  
Arjaúro, the High Court rehabilitation, which includes  
several other gardens over many acres, was recently rec-  
ognized by a Place Maker Award from the Foundation  
for Landscape Studies.

As have other LALH books, Tankard's study of  
Ellen Shipman demonstrates the dynamic relationship  
between scholarship and preservation. By adhering to  
the highest possible standards in research, writing, and  
design, LALH books support both the expanding field  
of landscape studies and the preservation of irreplace-  
able cultural landscapes like those covered on the fol-  
lowing pages.

In addition to the new introduction, the 2018 edition  
features an expansive new design, an updated client list,  
and a list of gardens that are open to the public.

R.K.





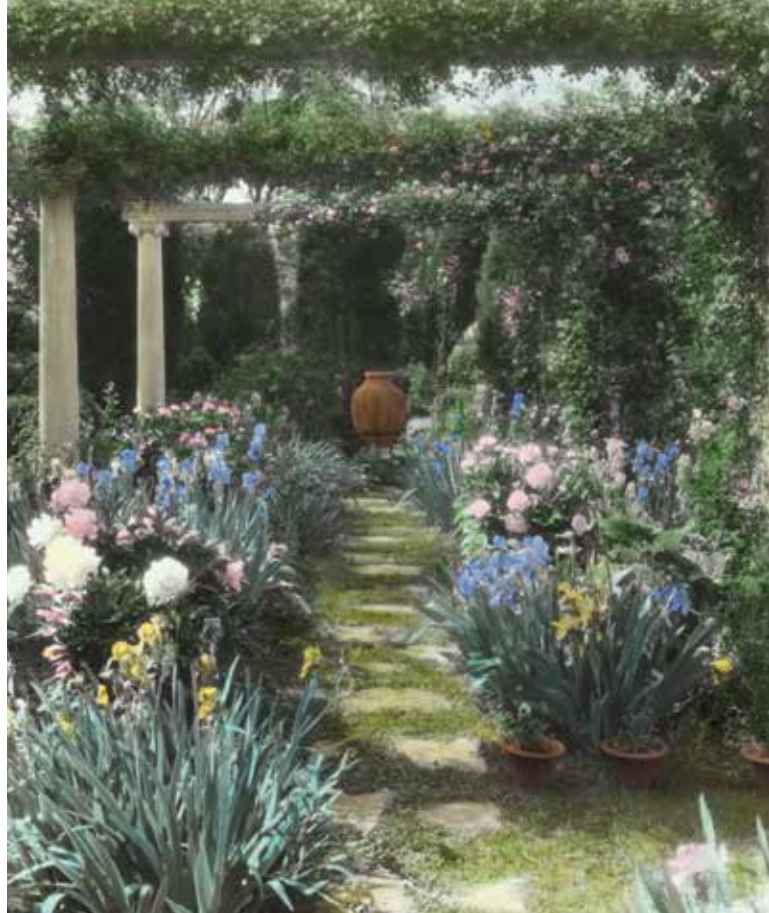












Chatham Manor. Photograph by Frances Benjamin Johnston. Library of Congress.

## CHATHAM MANOR

In the 1920s, Ellen Shipman was at the height of her career, working on dozens of projects simultaneously. While there are design similarities among her landscape commissions, she always took into consideration the characteristics of the particular location and each client's unique requirements. In some cases, a previous designer's planting scheme needed renewal, while in other instances Shipman masterminded an entirely new landscape plan. Such was the case at Chatham Manor, in Fredericksburg, Virginia, which would eventually become one of her best-known projects.

The Colonial Revival-style garden Shipman designed for Colonel and Mrs. Daniel B. Devore in 1921 complemented their historic eighteenth-century house. Her comprehensive plan featured extensive walled gardens filled with roses and perennials, long herbaceous borders, a handsome pergola, boxwood parterres planted with seasonal annuals, statuary, and a small pool. When the commission was completed, some visitors assumed that the gardens had always been there, but, as Shipman was quick to point out, the site had been nothing but a cornfield. Frances Benjamin Johnston's iconic photo-

graphs of 1927 captured the Chatham gardens at their most dazzling moment.

John Lee and Lillian Thomas Pratt bought Chatham Manor from the Devores in 1931, but they soon found the lush gardens not only a challenge to maintain but also attractive to too many visitors, such as those who flocked to Chatham in 1938 for the Garden Club of Virginia's Historic Garden Week. Pratt contacted the landscape architect Charles Freeman Gillette for help and eventually, in 1954, asked him to simplify the gardens by removing Shipman's parterres and labor-intensive beds of densely packed annuals along the axial walks. On his death in 1975, Pratt bequeathed the manor house and eighty-five surrounding acres to the National Park Service, and the once-renowned gardens were forgotten. When the property became part of the Fredericksburg and Spotsylvania National Military Park, and the house park headquarters, efforts were made to stabilize them.

In 2017, the Olmsted Center for Landscape Preservation produced the definitive *Cultural Landscape Report for Chatham*, based on the scholarship of *The Gardens of Ellen Biddle Shipman*, and early this year, the Friends of Chatham and the Rappahannock Valley Garden Club received approval to create a garden that

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Vista with sculpture, Chatham Manor. Photograph by Frances Benjamin Johnston, c. 1927. Library of Congress.



would evoke those Shipman had designed. Selecting plant material included in her original plans—a rich palette of old-fashioned perennials such as *Anchusa azeurea*, *Delphinium x belladonna*, *Dianthus barbatus*, *Dictamnus albus*, *Nepeta racemosa*, and *Peonia lactiflora* among others (with some necessary substitutions of new cultivars)—they aim to educate visitors about Shipman’s remarkable expertise as a horticulturist and her importance as a twentieth-century American garden designer.

## LONGFELLOW GARDEN

Many of the sites of Shipman gardens are on the National Register of Historic Places and local historic registers, and some have been designated regional landmarks. The National Park Service has become the steward of several, including Chatham Manor, Saint-Gaudens National Historic Site in Cornish, New Hampshire, Marsh-Billings-Rockefeller National Historical Park in Woodstock, Vermont, and Longfellow

House—Washington’s Headquarters National Historic Park in Cambridge, Massachusetts. The restoration of the garden at the historic Longfellow House is one of the most thorough and successful undertaken. Located on Brattle Street, just steps away from the Harvard campus, the house and garden now attract thousands of visitors annually.

Originally designed in 1904 by the landscape architect Martha Brookes Hutcheson, the gardens served as a private retreat for the Longfellow family. In 1925, Alice Longfellow asked Shipman to revitalize them for use by Radcliffe students. Shipman retained Hutcheson’s original layout and architectural features, including the distinctive pergola and trellises, but injected new life into the plantings. Over the years the gardens were simplified and lost their original essence.

In 2001, the National Park Service, in collaboration with the Friends of the Longfellow Garden, initiated a full-scale rehabilitation to restore and rebuild Hutcheson’s architectural features and reinstall Shipman’s



Longfellow House. Photograph courtesy National Park Service, Longfellow House National Historic Site.





Longfellow House. Photograph courtesy National Park Service, Longfellow House National Historic Site.

plantings. The first step entailed site engineering and soil preparation, which was sometimes interrupted by archaeological analysis mandated by the antiquity of the site. Substitutions that retained the essential character of elusive Shipman-era cultivars had to be found. Long-time NPS gardener Mona McKindley undertook the extensive research necessary for the new installation. The present challenge, she says, is addressing climate change issues such as drought, flooding, and insect infestations. But thanks to a three-year capital campaign to provide funding for the project (including rebuilding the pergola, trellises, and fencing), Longfellow House is one of the finest examples of a rehabilitated Shipman garden.

#### MCGINLEY GARDEN

Current owners are in the early stages of renewing Shipman's award-winning walled garden created in 1925 for Mrs. Holden McGinley in Milton, Massachusetts. The

property contained massive stands of trees behind the house and sloped gently toward open meadows and the Blue Hills beyond. To take advantage of the view, Shipman created an imaginative two-part plan that first coaxed visitors across the lawn into a walled garden and then shifted attention ninety degrees, outward to the hills. The enclosed garden was divided into three interlocking compartments, each with its own character, plantings, and vista. The upper garden, planted with peony, chrysanthemum, and iris, features a blue-stone-edged rill set into the lawn—here as elsewhere, Shipman was inspired by the work of Edward Lutyens and Gertrude Jekyll.

In the middle garden, a long, narrow greensward was flanked by low walls with posts covered by climbing roses and double herbaceous borders filled with a profusion of perennials and annuals, espaliered fruits, flowering peach and almond trees in a tapestry of contrasting form, color, and texture. The lower garden was given over to roses, standard and bush, hybrid teas and hybrid





Mrs. Holden McGinley garden. Photograph by Thomas Wedell.

perpetuals in shades of apricot, copper, and yellow, with Golden Salmon polyantha clustered around a small pool and lotus-leaf fountain. The westward view to the hills through the opening in the wall invited the imagination into the pastoral scene beyond, the garden outside the garden. In 1933, the Massachusetts Horticultural Society awarded Shipman's creation a blue ribbon for its "great charm and restraint" and unusual plantings.

The setting is still idyllic, but the majestic views that once enlivened Shipman's design have been lost to development, and the original statuary has long since vanished. The three garden terraces and water features remain unaltered, however, and the present owners con-

*Ellen Shipman and the American Garden*, the revised and expanded edition of Judith B. Tankard's award-winning biography of the landscape architect, features a new introduction and photographs of newly restored Shipman gardens (University of Georgia Press in association with LALH, 2018).

tinue to make essential repairs to the garden walls with their sculptural niches. New, less maintenance-intensive trees, shrubs, and perennials have recently been planted within Shipman's architectural framework. The garden can be visited one day a year as part of the Garden Conservancy's Open Days program.

#### OWL'S NEST

In 1928, Shipman designed a Colonial Revival-style enclosed boxwood parterre garden for Eugene du Pont Jr.'s eighteen-acre country estate near Wilmington, Delaware, today owned by the Greenville Country Club. When the club acquired the property in 1961, the boxwood was so overgrown that it was impossible to walk down the paths. Fortunately, the garden layout had never been altered, and the main features remained in place and intact. In 1979, a groundskeeper for the club discovered several of Shipman's garden plans in the garage, but it was not until 2005 that head gardener Leslie





Owl's Nest. Photograph by Leslie Bottaro.

Bottaro was able to implement a full-scale restoration using Shipman's original planting plans as well as archival photographs. Particularly helpful was one hand-colored lantern slide from the 1930s in the collection of the Archives of American Gardens at the Smithsonian Institution.

After extensive research, the overgrown boxwoods, which had been nursed along for decades, were removed and the stone paths relaid, revealing Shipman's original layout. New compact boxwood (*Buxus* 'Green Velvet') was planted and shade plants installed under the original ornamental trees, some of which had grown to thirty feet. Since it was originally designed as a spring garden, flowering shrubs, such as azaleas, summer sweet, and oakleaf hydrangeas, were planted outside the borders. Crabapples, cherries, laburnums, and wisteria provide a setting for large drifts of bulbs. New additions to the plant palette include hellebores, Solomon's seal, allium, lungwort, and Japanese anemones (a Shipman favorite). Shipman planned the small

axial garden in relation to stunning views from the sunroom in the Tudor-style house designed by Harrie T. Lindeberg. An Arts and Crafts–inspired teahouse provides the terminus of the vista. The garden's focal point, a small circular reflecting pool and fountain, replicates the one Shipman used in the McGinley garden several years earlier. The striking fountain, which survives today, features bronze lotus flowers, leaves, and buds from which sprays of water appear to float in the air before falling back into the pool. The beautifully restored garden expresses the essentials of Shipman's design approach—enclosure, exquisite plantings, and distinctive architectural features.

**Judith B. Tankard** is a landscape historian, preservation consultant, and author and coauthor of several books on landscape history, including *Ellen Shipman and the American Garden* (LALH, 2018). She taught at the Landscape Institute, Arnold Arboretum of Harvard University, for more than twenty years.



# Race and Parks

CAROLYN FINNEY, WAIRIMŪ NJAMBI,

AND AUDREY PETERMAN

MODERATOR: WILLIAM O'BRIEN

Those who study the question of who visits large, scenic parks in the United States, including our national parks, have observed an unchanging racial disparity. Visitors tend to be overwhelmingly white, while members of minority racial and ethnic groups, particularly African Americans, are persistently underrepresented. This disproportionate visitation pattern is linked to various social and cultural factors, but the recognition has prompted rising awareness and activism centered on overcoming the gap. We brought together three scholars and activists whose work offers valuable insights into the topic of race and parks. The discussion was facilitated by William O'Brien, author of *Landscapes of Exclusion: State Parks and Jim Crow in the American South* (LALH, 2016).

**William O'Brien:** *What do you see as the most significant hurdles and opportunities in overcoming the racial gap in park visitation?*

**Audrey Peterman:** For many Americans of color, the public lands system may as well be on Mars—they're about as well known and as relevant. Before my husband Frank and I stumbled on the national parks system in a road trip around the country in 1995, I'd heard

of the Grand Canyon and Yellowstone as exotic destinations in our country, but I had no concept that they were parks and part of a nationwide system. I knew nothing of the forests and wildlife refuges, and I might have found the idea that they “belong” to the American people laughable. How could I “own” millions of acres and know nothing of them? So the first huge hurdle to overcome is to inform the public about these treasures—develop information and marketing campaigns strategically targeted to all segments of the population, in the same way that convention and visitors bureaus in gateway communities outside parks promote them in Europe and Asia. In particular, we need to show the range of ethnic groups enjoying the parks and the variety of accommodations and activities. The majority of nonwhite Americans we talk with believe they have to “rough it,” sleep on the ground; they have no concept of the parks as vacation destinations. Changing this is vital to eliminating the gap.

**Carolyn Finney:** Statistics do a great job of giving us a sense of what we see and don't see with respect to park visitation. And this is important. But what they don't do is draw attention to the historical context that informs these numbers—visitation or lack thereof does not happen in

a vacuum. What does it mean to feel you have ownership over the parks when you are part of a constituency that has never been allowed to have ownership over public spaces because of segregation and disenfranchisement? How does one imagine oneself in these spaces when there may be few people who look like you in leadership or staff positions within the park? I believe these numbers offer an opportunity for environmental and conservation organizations that are responsible for managing public lands to get to know diverse communities by building relationships of reciprocity. This is not about “outreach,” which signifies a one-directional relationship that seldom acknowledges the experiences and knowledge base that all people possess. Instead, this is about a potential restructuring of the way organizations do the work of defining and creating greater access for all people. Doing the same thing you’ve always done in hopes of having a different outcome is not going to get you there.

**Wairimū Njambi:** The gap is disturbing but not surprising, and especially when it comes to African Americans. We are taught that public parks are available to all. However, as one who studies and teaches about racial discrimination in the United States, including Jim Crow and segregation, I see how this history and its legacies have shaped disproportionate visitation. The expansion of large parks coincided with the worst years of American race relations and the rise of Jim Crow in the South. Today’s racial gap is traced back, at least in part, to exclusion and segregation, economic deprivation, and the dangers of travel that characterized the era. It is no wonder that African Americans feel little connection

to these places today. Legacies are very important to consider, and for me this is a huge obstacle that must be managed with care, not just by scholars who study this history, but also by park managers and community members who can influence their practices. Acknowledging the history and its direct relationship with parks is important, and I think that in order for that acknowledgment to have a profound impact, it must be treated as part of the debt owed to African Americans for the many facets of a history of white supremacy.

**WO:** *What was your path to addressing the topic of parks and scenic landscapes in the context of race?*

**CF:** For me, this was personal. I grew up on an estate owned by a wealthy Jewish family that was situated thirty minutes outside of New York City. My parents, who grew up in an economically impoverished environment in Virginia in the 1930s and ’40s, moved North as part of the Great Migration. They took the job of caring for this twelve-acre estate by becoming chauffeur, housekeeper, and landscape gardeners, while also creating a home on it for my brothers and me. They did this job for nearly fifty years, until the original owners passed on and a new owner purchased the property. My parents left in 2003, but not without great sadness. They miss this piece of land they called home. When a conservation easement was placed on the property soon after, and my parents were essentially erased from the history of that land, I became deeply interested in the question “Whose ownership counts?” when it comes to thinking about land and, more broadly, environmental concerns.



LEFT TO RIGHT: Carolyn Finney. Photograph by Michael Estrada. Audrey and Frank Peterman at Half Dome, Yosemite National Park. Wairimū Njambi hiking the Ocean to Lake Trail in South Florida.





Mount McKinley, Denali National Park. Photograph by Carol M. Highsmith. Library of Congress.

Who becomes invisible, forgotten and erased in the stories about land and belonging? When we think about contemporary issues relating to race and, more broadly, difference, how does the work of remembering empower us to do this work better?

**WN:** Growing up in rural Kenya among the Gikūyū, I did not sense a separation of “special” park landscapes from the land we used every day. After all, it was British colonizers who brought the idea of parks. In fact, Kenya’s national parks were off-limits to Africans; they were for white, foreign tourists who wanted to experience what they perceived as “wild Africa.” I grew up like everyone else in my rural community, on a small farm with no electricity or indoor plumbing and unaware of any line between wild and domesticated, where camping and hiking as “leisure” activities would have seemed strange. Daily life for me included cooking over an open fire, drawing water from a stream, and walking along hilly trails while carrying heavy loads on my back. At one point, my school

gave us an opportunity to join the Girl Guides (another colonial introduction) to participate in outdoor recreation activities. When I asked my mother for money to join, her reaction was “Why should I pay money for you to do what we do every day?” I’ve carried that critical perspective with me ever since, even while my interest in parks grew later on. My outlook began to shift as a university student, with hiking experiences with friends in Virginia. Eventually, my interest deepened when co-teaching a course on race, gender, and environmentalism.

**AP:** We “discovered” our country’s spectacular protected landscapes at the same time that we discovered the absolute absence of nonwhites among the visitors and workforce. Once we got over the shock, we committed to doing something to rectify it. Instead of complaining about the dark, we’d light a candle. We began by investing our savings in publishing a monthly newsletter, *Pickup & GO!*, which we mailed to three thousand of our family and friends, conservation organizations, and public land man-

agers. We were careful to include photographs of ourselves as a way to subliminally allay the fears of our Black peers, many of whom told us they'd be concerned for their safety out in the woods. We wrote for Black newspapers and the National Newspaper Publishers Association. We lined up interviews on urban radio and on specialty stations such as the Jamaican station in Fort Lauderdale, where we live among a huge Caribbean population. We sought out opportunities to speak with business and civic groups; spoke at churches and rallies and festivals, and eventually won a contract with the National Audubon Society to help connect the Black community with the restoration of the Everglades ecosystem.

*WO: How does the connection between landscape and memory inform your work?*

**WN:** Since moving to the US, I find that that the outdoor recreation experiences that I found problematic are more and more reminding me of my upbringing in Kenya. For example, camping experience has allowed me to rediscover my skill at building fires and keeping them burning. More important, it allows me to reflect on past times back home that I cherish, cooking with my mother and talking with family and neighbors around the fire. I also greatly appreciate being greeted by morning birdsongs, just as they once greeted me in the quiet mornings at my parents' house. At the same time, however, as an African who is deeply committed to studying black history in the US, I have come to see resemblances with regard to memory and landscapes. For instance, just as the national parks in Kenya weren't made for people who look like me, I know that park landscapes in America typically also have racially exclusive origins. Reflecting on the concept of "collective memory," which Carolyn Finney discusses so effectively in her book, particularly regarding enslavement and Jim Crow, it is not hard to see why many African Americans continue to express concern or ambivalence about venturing into such places. Memory and landscape are intertwined, and the connections can be both positive and negative—the legacies are durable. But following in the footprints of Audrey Peterman and Carolyn Finney, I want to do everything in my power to make sure that people of color see themselves in all outdoor places.

**CF:** I often tell audiences the story of how my parents visited me when I lived in Atlanta in 2005. I took them

to the Martin Luther King, Jr. National Historical Park in downtown Atlanta. As part of the park, we visited Ebenezer Baptist Church (where Dr. King preached), the house that Dr. King grew up in, and the visitors center, which was filled with images and sounds of the 1950s and '60s. You heard the sound of Dr. King's voice over a loudspeaker while looking at images of black and white people protesting or suffering indignities. As I stood with my father, he suddenly and very uncharacteristically grabbed my arm. I nervously looked at him and saw that his face had blanched, and I thought he was having a heart attack. But a moment later, he regained his composure, laughed nervously, and pointed at one of the photographs. It was an image of a "Whites Only" sign. My father said, "I saw this sign and for a moment, I thought we weren't supposed to be here." His memory brought him back to a time in his life that his mobility and access were limited by mean-spirited and small-minded thinking. When I think about land, I think we need to remember who we've been, both to the land and to each other, so that we can represent those truths, reconcile the consequences of our actions, and revolutionize the way we love ourselves and each other in this place we call home.



Maasai Mara National Reserve, Kenya. Photograph by Mũmbi O'Brien.



**AP:** My childhood experiences growing up in the Jamaican countryside almost exactly parallel Wairimū Njam-bi's. I remember sitting on the banks of the "gully," the stream that ran languidly behind Brother Sam's house across the street from my house. I'd run down the hill, across the road, slip through Brother Sam's yard and ensconce myself at the base of a tree, settling in to watch schools of small "janga" fish meander through the water. I spent hours sitting there by myself. I had no way of knowing it then, but now I believe the seeds of my future career were sown in that time and place. When I moved to America I was always looking for the nature experiences that came so easily in Jamaica. So when we discovered the national park system, beginning with Acadia National Park in Maine, I felt I'd finally come home again. As I gazed from the top of Cadillac Mountain over the vast expanse of sun-dappled water below, I had the feeling of being so infinitesimal and yet infinitely connected to the whole world. I thought how desperately my friends and peers in urban America need to see such scenes and experience the feelings of freedom that they bring. That still guides my work today.

**WO:** *What have you found to be the most rewarding outcomes as well as challenges in your work?*

**AP:** The greatest satisfaction for me is the network of outdoors and environmental leaders of color thriving around the country. It's so different from when we began, and it's heartening that many of those people credit us with being among the pioneers of the movement. Groups of color such as Outdoor Afro, Latino Outdoors, and the Next 100 Coalition—of which Carolyn Finney and I are founding members—are working assiduously to introduce community members to the outdoors, promoting conservation and the inclusion of sites that showcase our contributions. I frequently get notes from people telling me the positive effect our work has had on them. The most challenging aspect has been the resistance of the traditional conservation groups to non-

William E. O'Brien's *Landscapes of Exclusion, State Parks and Jim Crow in the American South*, the first study of segregation in the state park system, reveals widespread prejudice and inequality in park design, maintenance, and supervision (University of Massachusetts Press in association with LALH, 2013).

whites as leaders in this arena. The notion that people of color "have too many survival issues to care about the environment" or that we're afraid of the outdoors has been used to stymie efforts to engage, even after we founded the Diverse Environmental Leaders Speakers Bureau in 2014 to make it easier to connect with a range of highly qualified professionals. It's tragically obscene when the "leaders" are the biggest barrier to progress.

**WN:** I find teaching about the historical relationships between race and park landscapes to be very rewarding in itself. In particular, the race, gender, and environmentalism course that I mentioned earlier has allowed me to connect my broader expertise in race studies and feminism to the topic of parks, and it has encouraged me to expand my writing in this direction. In this regard, the honors students that I teach are endlessly inspiring to me. At the start of these discussions students are typically surprised to hear that there's a racial gap in park visitation. Our engagement in historical discussions about how parks and environmental activities generally came to be defined as "white" convinces this diverse group that showing their faces in these places can be a form of political action. It's something they can do to counter at least one facet of the fundamental challenges of racism in America. Being in places where people of color "don't belong" goes far beyond parks, as we have seen in recent headlines. These challenges are pervasive, ongoing, and take many forms, and yet, as Audrey put it earlier, we continue to light a candle and keep pressing for change.

**CF:** Earlier this year, I was privileged to speak at Cornell University. After my talk, a young African American man came up to me. He told me that he was originally from the Bronx but had moved to Ithaca to farm (he raised goats and grew vegetables). He was the only black farmer in Tompkins County. He told me that my words resonated—he found his story in my story and no longer felt invisible. Two years ago, I spoke on Earth Day in Madison, Wisconsin. After my talk, an older white man came up, standing off to the side until everyone else had spoken with me. I watched him out of the corner of my eye—he was quite tall, so he was hard to miss. When it was his turn, he told me that he came to these talks every year and was used to hearing the same thing about "diversity" and "environment," and he admitted that he never really felt any different. Until now. He said he'd been moved in a way that he didn't expect at his



Cadillac Mountain, Acadia National Park. Photograph by Neil Brigham.

age. We shook hands, and I was moved, too. My greatest joy in doing this work is connecting with people from all walks of life who, like me, are opening their hearts and their minds to the possibility of emergence and being in better relationship with each other and the places we live in. My biggest challenge is overcoming fear, resistance, and the unwillingness to let go of old ways of thinking and doing, so that we can enter collectively into that space of “not knowing” with an understanding and a trust in each other that we’re going to be alright, if we just leap.

**William O’Brien** is professor of environmental studies and chair of Humanities and Social Sciences at Florida Atlantic University’s Wilkes Honors College. He is author of *Landscapes of Exclusion: State Parks and Jim Crow in the American South* (LALH, 2016).

**Carolyn Finney** is an author, storyteller, and cultural geographer. She served on the National Parks Advisory Board for eight years and is currently a member of the Next 100 Coalition. Her book *Black Faces, White Spaces: Reimagining the Relationship of African Americans to the Great Outdoors* was published in 2014 (UNC Press).

**Wairimū Njambi** is associate professor of women’s studies and sociology at Wilkes Honors College of Florida Atlantic University. Her work on the subject has appeared in the *Journal of American Culture* and the edited volume *Tourism and Leisure Mobilities: Politics, Work, and Play*.

**Audrey Peterman** is president and co-founder of Earthwise Productions, Inc., an environmental consulting firm. She is author of *Our True Nature: Finding a Zest for Life in the National Park System* and co-author of *Legacy on the Land*.



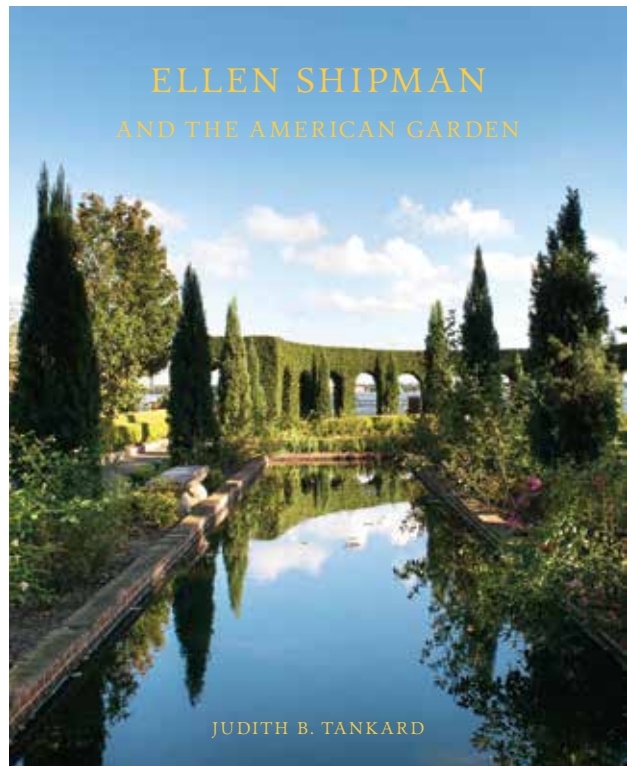
NEW

## Ellen Shipman and the American Garden

JUDITH B. TANKARD

University of Georgia Press in association with LALH

*A revised edition of the LALH classic*



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

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

In response to the popularity of Tankard's book and

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

PRAISE FOR THE FIRST EDITION:

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

—George Waters, *Pacific Horticulture*

"Fascinating, historic, poignant."

—Maxine Kumin, *The New York Times*

NEW

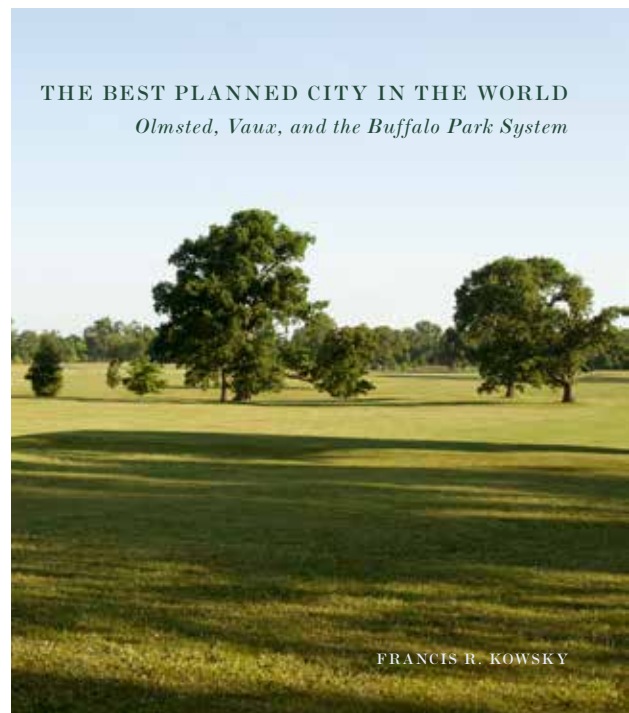
## The Best Planned City in the World: Olmsted, Vaux, and the Buffalo Park System

FRANCIS R. KOWSKY

*A volume in the series Designing the American Park*

LALH/University of Massachusetts Press

Paperback edition



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

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

In this book Francis R. Kowsky illuminates this remarkable constellation of projects. Utilizing original

plans, drawings, photographs, and copious numbers of reports and letters, he brings new perspective to this vast undertaking, analyzing it as an expression of the visionary landscape and planning principles that Olmsted and Vaux pioneered.

### PRAISE FOR THE FIRST EDITION:

"In his magnificent new book, with its lucid prose and deft organization, Kowsky follows the evolution of Olmsted and Vaux's astonishing creations in Buffalo—those 'landscapes of recreation, residence, memory, and healing,' as he so gracefully describes them—from their initial design and their growth into maturity through their heartbreaking decline and, in recent times, tentative rebirth."  
—Lauren Belfer, *Site/Lines*

"In 1868, an invitation was made to Frederick Law Olmsted and Calvert Vaux, the men who had designed Central Park, to come upstate and pass their judgments on the opportunity for Buffalo to demonstrate its civic arrival with a grand new park. This is the story that Francis Kowsky tells, and he does so virtually to perfection."  
—*Landscape Journal*



## FORTHCOMING

# The Greatest Beach: A History of Cape Cod National Seashore

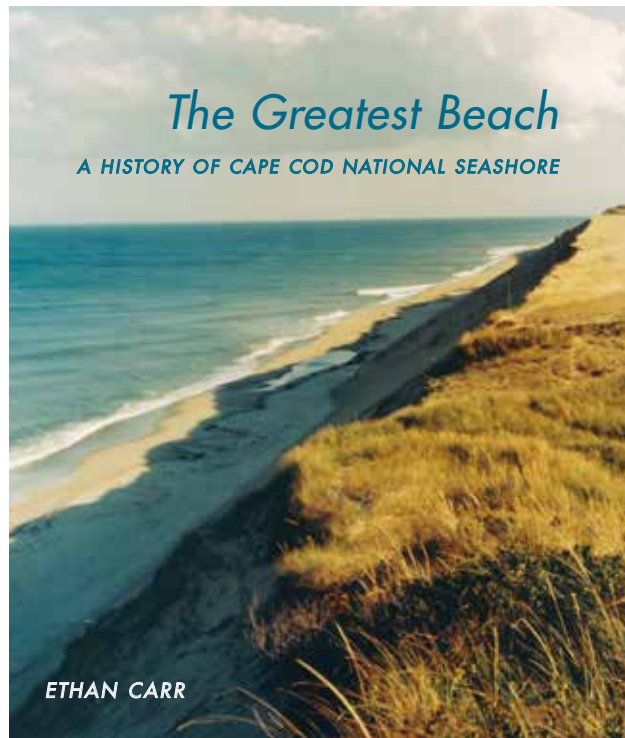
ETHAN CARR

*A volume in the series Designing the American Park*

University of Georgia Press in association with LALH

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

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



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

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

—Rolf Diamant, University of Vermont

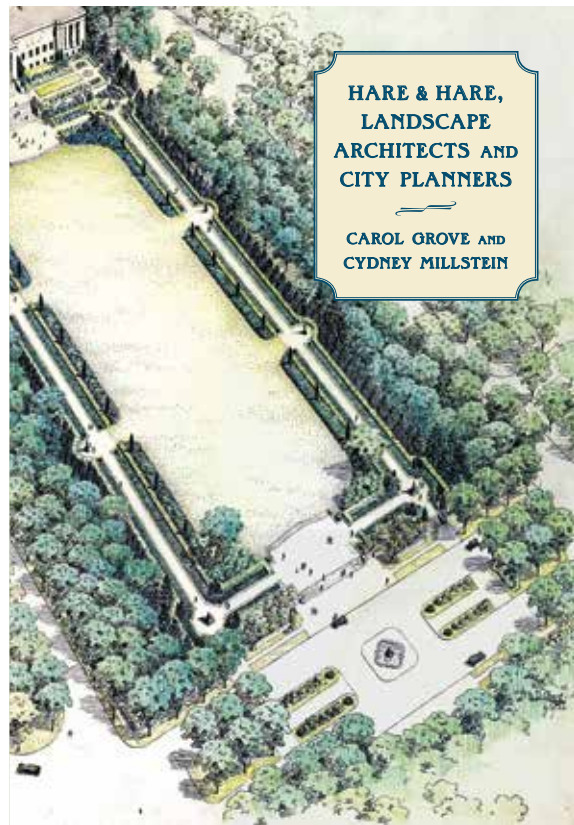
FORTHCOMING

# Hare & Hare, Landscape Architects and City Planners

CAROL GROVE AND CYDNEY MILLSTEIN

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

University of Georgia Press in association with LALH



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

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

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

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

—Richard Longstreth, George Washington University



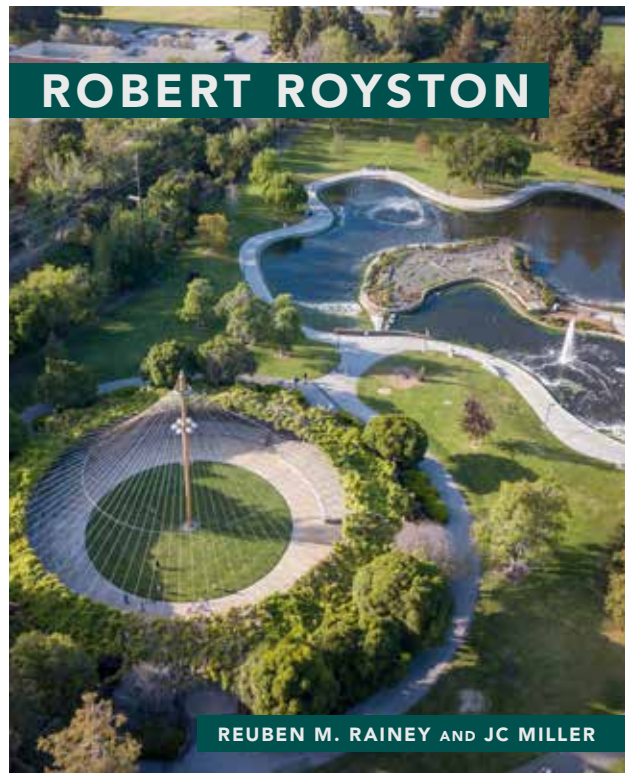
FORTHCOMING

## Robert Royston

REUBEN M. RAINEY AND JC MILLER

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

University of Georgia Press in association with LALH



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

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

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

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

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

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

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### DONOR PROFILE

Marc Appleton is a nationally recognized architect and writer with long-standing roots in Santa Barbara, California. His maternal grandparents, along with the architect George Washington Smith, created one of the area’s great estate gardens, Florestal, in 1925, a place where his mother grew up and he and his siblings regularly visited. Marc was already familiar with the work of the legendary local landscape architect Lockwood de Forest Jr. and an acquaintance of his son, Kellam de Forest, when he heard from his friend the landscape designer Deborah Nevins about LALH’s efforts to save the de Forest family archives. Without hesitation he offered the major funding needed to donate the archive—which includes letters, sketches, paintings, and photographs—to the Architecture and Design Collection at the University of California, Santa Barbara.





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

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## WHY YOUR SUPPORT MATTERS

Since last year, LALH has released two important books: a paperback edition of *The Best Planned City in the World* by Francis R. Kowsky and *Ellen Shipman and the American Garden* by Judith B. Tankard, a revised, updated edition of the 1996 classic that has inspired many garden restorations nationwide. LALH's rapidly growing list also now includes three titles in the Masters of Modern Landscape Design series: *Ruth Shellhorn*, *James Rose*, and *Lawrence Halprin*.

Among fifteen new projects in development are monographs on Dan Kiley, Robert Royston, and Marjorie Sewall Cautley, all in the Modern series. Carol Grove and Cydney Millstein's book on the Kansas City firm of Hare & Hare and Ethan Carr's history of Cape Cod National Seashore, *The Greatest Beach*, will be published soon. In proportion to our expanding list, our staff has grown to include Carol Betsch, managing editor, and Jonathan D. Lippincott, our first-ever assistant director, who is also our design manager.

In 2018, three LALH books (*James Rose*, *Lawrence Halprin*, and *Warren H. Manning, Landscape Architect and Environmental Planner*) were recognized with prestigious J. B. Jackson Awards from the Foundation for Landscape Studies. In addition to garnering awards, LALH books safeguard at-risk cultural landscapes by illuminating the design principles underlying them. They create a precious record of the profession. And they inspire new designs that connect people with nature.

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*VIEW* 2018 was generously supported  
by a gift from Sarah L. Turner/Aurora  
Viburnum Fund of the California  
Community Foundation.



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