

OLMSTED IN CONNECTICUT

LANDSCAPE DOCUMENTATION PROJECT

STATEWIDE CONTEXT & SURVEY REPORT

September 2022



A joint project of Preservation Connecticut and the Connecticut State
Historic Preservation Office, implemented by the Red Bridge Group

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Prepared for

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Prepared by

Red Bridge Group

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Department of Economic and
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State Historic Preservation Office



RED BRIDGE GROUP

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01 INTRODUCTION

PROJECT GOALS

The Olmsted in Connecticut Survey and Statewide Historical Context Project highlights the importance of the state to the legacy of the Olmsted firm and establishment of landscape architecture by Frederick Law Olmsted Sr.¹ With family members first settling in Connecticut during the 1630s, the Olmsted family already maintained deep roots and connections to the state at the time Frederick Law Olmsted, Sr. was born in 1822. Family life in Connecticut as well as the local landscape were highly influential in Olmsted's youth and upbringing, as were family friends, neighbors, colleagues, and business associates who also lived in Connecticut. Olmsted's upbringing in Connecticut helped to shape his world view and ideas about the relationship between society and open space that came to revolutionize the American relationship to the landscape. These ideas formed the foundation for his landscape architecture practice and the practice that continued under the leadership of stepson John Charles Olmsted and son Frederick Law Olmsted, Jr. and beyond.

Preservation Connecticut (PCT) and the Connecticut State Historic Preservation Office (SHPO) jointly conceptualized and initiated this project as part of a larger effort to establish an expanded program of landscape documentation and stewardship in the state. Greater recognition of the importance of historic landscapes is a goal of the SHPO's statewide historic preservation plan. The grant-funded Olmsted in Connecticut project coincided with the National Association of Olmsted Parks' (NAOP) Olmsted 200 initiative—a year-long nationally-coordinated celebration of the 200th anniversary of Frederick Law Olmsted Sr.'s birth. NAOP envisioned Olmsted 200 as a platform for engagement on a wide range of topics inspired by the ideals, design ethic, and landscape aesthetic of Olmsted, and the way in which his ideals and aesthetic continued to influence later iterations of the Olmsted firm and generations of landscape architects. Understanding the importance of Connecticut to this legacy, and the themes represented in the work of the Olmsted firm, many of which continue to resonate today, such as genius of place, scenery, land conservation, the benefits of public access to open space for health and recreation, social equity, landscape stewardship, and education, is essential to meeting this goal. The NAOP program for Olmsted 200 was designed to enhance awareness and generate participation in public events to explore these topics at the local, state, and national level. As part of their goals for celebrating the importance of the Olmsted legacy to Connecticut, PCT and the SHPO also planned to organize programs related to Olmsted 200 throughout 2022 and beyond.

PCT and the SHPO engaged the Red Bridge Group in April 2021 to complete the research and survey work, and statewide historical context envisioned for the project. Over the course of 2021 and 2022 leading up to the 200th anniversary of Olmsted's birth in Hartford, Connecticut, on April 26, 1822, the project team collaborated with staff from the PCT and the SHPO offices to articulate Connecticut's unique role in the Olmsted legacy. The project included investigations into surviving physical evidence of the firm's work within the state, as well as research into the historical events and associations of the firm between 1857 and 1979. Records indicate that from Frederick Law Olmsted, Sr.'s first Connecticut project in 1860 for the Hartford Retreat for the Insane, to a last consultation at Greenwich's Khakum Wood in 1979-1980, the firm created 298 separate numbered jobs for Connecticut properties. Of these, the project team conducted a statewide survey of 139 jobs, while also investigating the history of Olmsted's life, the firm, firm clients, and individual projects. Documentation of the firm's work encompassed several phases of evolution, beginning with the period when Frederick Law Olmsted, Sr. practiced landscape architecture alone and with several others between 1857 and 1897, and continuing with the passing of responsibility for the firm on to his stepson, John

¹ Grant funding for the project was provided from the Community Investment Act of the State of Connecticut, as administered by the Department of Economic and Community Development, State Historic Preservation Office.

Charles Olmsted (1852-1920) and son Frederick Law Olmsted, Jr. (1870-1957) in 1897. Changes in firm structure and emphasis are explored for the period during which the two younger Olmsteds led the firm under the name Olmsted Brothers Landscape Architects, and after the death of John Charles Olmsted in 1920 when Frederick Law Olmsted, Jr., remained at the helm until his death in 1957. After 1957, the firm continued without Olmsted family members under the name Olmsted Associates until closing in 1979. Each of these periods is represented by jobs in Connecticut. By visiting and studying a wide range of jobs spanning various periods and project types, the project team found the survey project to engender a deep understanding of the firm ethos and design aesthetic, which can be seen as based upon the influence and connection of the Olmsted family to Connecticut.

The distinct experience of the regional landscape that Olmsted gained throughout his formative years is described in this context report. Connecticut was not only the place of Olmsted's birth, but also a place of early inspiration, family ties, education, societal networking, and experiences

Connecticut was a place of early inspiration, family ties, education and societal networking, and experiences in an evolving landscape.

in an evolving landscape, both of natural beauty and diversity, but also human-driven growth of cities, agricultural production, and burgeoning industrial landscapes that, by the end of his lifetime, had transformed the New England landscape. Olmsted is buried at the family cemetery plot in the Old North Cemetery in Hartford, which is evidence of a lasting connection to the state.

Despite all of these connections to the state and its importance to the Olmsted legacy, scholarship about the Olmsted firm focused specifically on Connecticut is limited. The Olmsted in Connecticut Survey and Statewide Historical Context Project is designed to address this gap in scholarship. As conceived by

PCT and the SHPO, this project is the first statewide study of its kind. The project affords a critical opportunity to establish a thorough understanding of the Olmsted legacy within Connecticut, while placing the legacy within a framework of key historic contexts pertaining to stories of its people and its towns and communities. The study is also anticipated to serve as a tool for protecting heritage resources by linking projects by type and design to each other and a broader narrative. It is also intended to encourage appreciation and stewardship through interpretation of the Olmsted legacy to the public. In support of these goals, the context study provides both summary and synthesis of the breadth, extent, and significance of the Olmsted legacy within the state. PCT and the SHPO also hope the study will serve as a model that inspires other states to similarly develop a comprehensive survey of their own Olmsted legacy. Two additional goals for the project include serving as a foundation for Olmsted 200 events and supporting the SHPO's efforts to establish a regular program of historic landscape survey.

Work on this project was a collaborative effort among staff at PCT, led by Deputy Director Christopher Wigren, and the SHPO, led by National Register and Architectural Survey Coordinator Jenny Fields Scofield, AICP, a volunteer advisory group, and the consultant team led by Red Bridge Group, which offered expertise in historical landscape architecture, survey, historic research, and context development. The survey team engaged for the project was led by Alicia Leuba of Red Bridge Group, and included Lucy Lawliss, Historical Landscape Architect; Liz Sargent, Historical Landscape Architect; Carolyn Brackett, Preservation Planner; and Dr. Kevan Klosterwill, Landscape Historian and GIS Specialist. Assisting the team was Intern Maeve Corcoran. Project advisors and partners included Alan Bank, Chief of Interpretation, Frederick Law Olmsted National Historic Site (NHS); Barbara Bair, PhD, Library of Congress, Manuscripts Division; Joyce Connelly, Archivist, Smithsonian-Archive of American Gardens; Anne Knight, LA, NAOP Committee Chair for Olmsted Online; Jean McKee, Olmsted descendant, genealogist, and owner of Brooks family farm; Sohyun Park, PhD, University of Connecticut, Department of Landscape Architecture; Christina Smith, Groundworks Bridgeport; Jill Trebbe, Lead Archivist, Frederick Law Olmsted National Historic Site; Herb Virgo,



Figure 1. The invitation to a presentation about the survey project (left), and Kevan Klosterwill presents aspects of the survey project during a public program at Keney Park (right).

Keney Park Sustainability Project; Barbara Yaeger, ASLA, Lead for NAOP Olmsted 200, Connecticut. The team also worked with three undergraduate students at the University of Connecticut under the direction of Sohyun Park—Rachel Grella, Brandon Peate, and Brian Garzon—to assist in survey research and documentation efforts. Also contributing to the success of the survey project were the numerous property owners and administrators who provided access, and in some cases personal tours, of Olmsted firm legacy landscapes. In some cases, present-day owners in possession of original Olmsted firm drawings and correspondence, as well as knowledge of changes made to the property over time, graciously shared this information with the team.

The project team sought to broaden the reach of the survey and research effort by engaging the community and youth. During the first round of survey site visits the team collaborated with Herb Virgo, Executive Director of the Keney Park Sustainability Project in Hartford, and board member Phil Birge-Liberman to offer a public program to discuss the project and solicit input from groups and individuals (figure 1). Members of the Friends of Keney Park, Friends of Pope Park and the Ebony Horsewomen participated in the

program and provided insight and questions about preservation concerns in their historic parks.

The team also partnered with Christina Smith, Tanner Burgdorf and Janaya Patterson from Groundworks Bridgeport to offer a youth program for students interested in learning about the work of Olmsted, the importance of Seaside Park and the professions associated with historic preservation, landscape architecture and advocacy. Lucy Lawliss, Alicia Leuba, Jenny Scofield and Chris Wigren spoke with a dozen youth and leaders from Bridgeport, where two important projects completed by Frederick Law Olmsted, Sr.—Seaside and Beardsley Parks—are located.

METHODOLOGY

SURVEY

The Olmsted in Connecticut Survey and Statewide Historical Context Project builds on efforts conducted to date by the SHPO, PCT, NAOP, the National Park Service, particularly at Frederick Law Olmsted National Historic Site, and the American Society of Landscape Architects (ASLA), Connecticut Chapter, to inventory projects completed by the Olmsted firm. With a goal of surveying approximately 150 of the 298 jobs commissioned by the firm in Connecticut,² the team initiated their work by conducting background investigations to determine which properties became built projects, and of these, which retained integrity. To assess integrity, project team members compared drawings available electronically and online through the Frederick Law Olmsted National Historic Site and the Library of Congress prepared by the Olmsted firm with contemporary aerial photographs of the properties today. Through this comparison, it was possible to determine which of the original commissions were never built, have been lost entirely, or have been significantly altered. Most of these jobs were removed from the list of sites to survey. The team then considered the remaining jobs to develop a prioritized list of sites for survey based on places important to the Olmsted story, including examples of the different project types undertaken by the Olmsted firm (figure

² The number is based on the information collected in the *Master List of Design Projects of the Olmsted Firm 1857–1979*, Lucy Lawliss, Caroline Loughlin, and Lauren Meier, eds. (National Association of Olmsted Parks, 2008).

2). The project types completed by the firm have been identified and defined by NAOP³ and used to categorize the firm's work nationwide. They include:

- *Parks, Parkways, Recreation Areas, and Scenic Reservations*
- *City and Regional Planning and Improvement Projects*
- *Subdivisions and Suburban Communities*
- *College and School Campuses*
- *Grounds of Residential Institutions*
- *Grounds of Public Buildings*
- *Private Estates and Homesteads*
- *Cemeteries, Burial Lots, Memorials, and Monuments*
- *Grounds of Commercial and Industrial Buildings*
- *Country Clubs, Resorts, Hotels, and Clubs*
- *Grounds of Churches*
- *Arboreta and Gardens*
- *Exhibitions and Fairs*

Another fundamental consideration in developing a priority list of sites for survey was the assumption that the team would only travel to job sites where the current property owners and administrators were amenable and available to schedule visits. Taking into consideration all of these factors, team members worked with PCT and SHPO project personnel, Chris Wigren and Jenny Scofield, to prepare a prioritized list used to organize the survey process.

After identifying approximately 150 jobs suitable for survey and tracking information using the discrete job number assigned by the Olmsted firm, the team contacted current property owners to request access for the survey. PCT intern Patricia Wallace assembled contact information and issued letters to current owners to introduce the team's interest in conducting a survey of their property. The SHPO developed a new landscape survey form that could be used to record any type of landscape as part of the state's Historic Resource Inventory, going forward. Prior to conducting the survey, the project team helped test and refine the form and created a unique Olmsted job cover sheet to

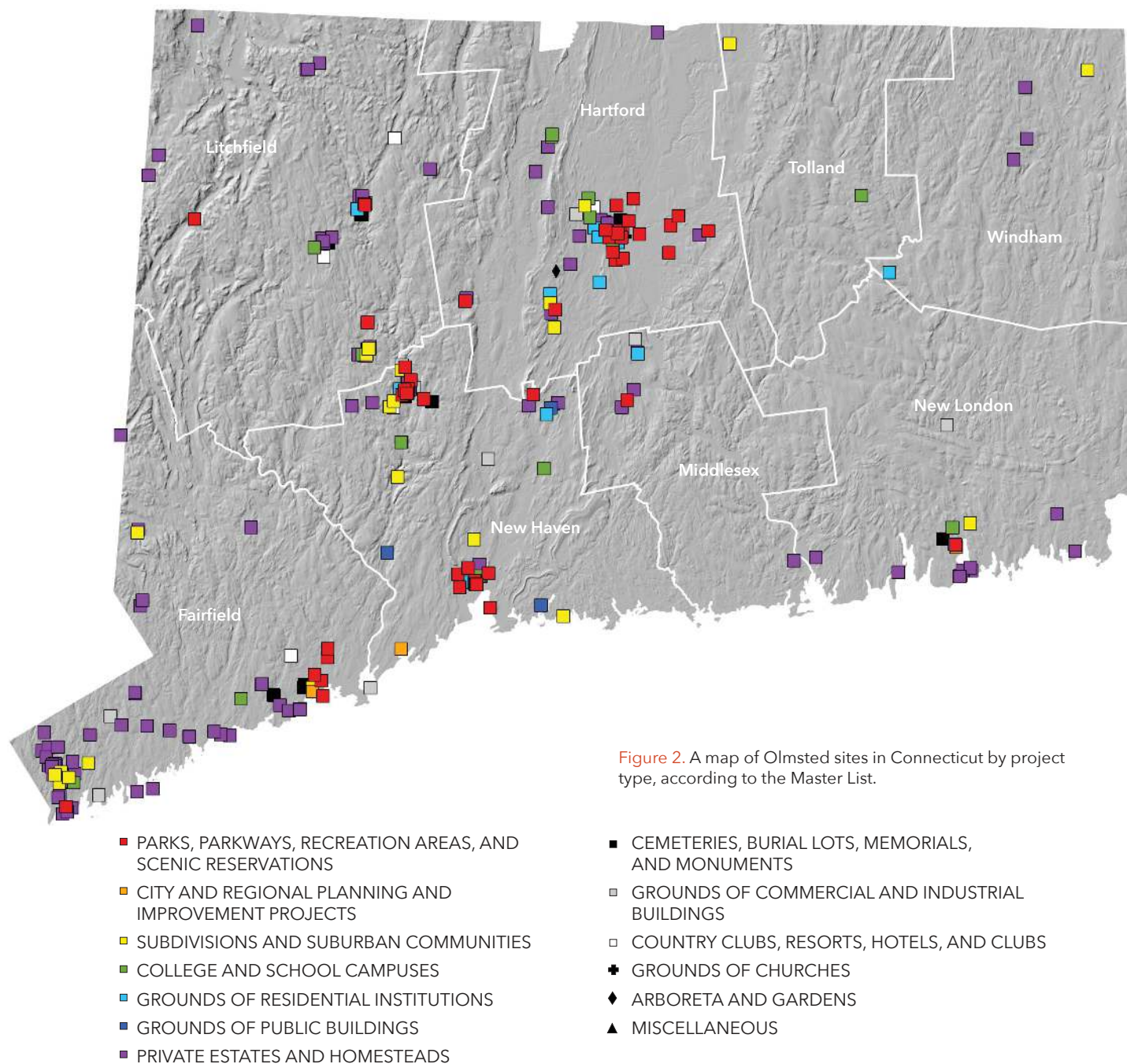
record information specific to firm projects, such as the job number, project type, and names of firm personnel known to have been involved in the work. Prior to scheduling fieldwork, the team completed the survey forms with available information and assembled contemporary aerial photography and historic maps and plans for use in the field.

The majority of the survey work occurred in September and November 2021, with additional site visits and research carried out in June 2022. During the first trip in September, the team scheduled visits to approximately 110 sites. The six-person team was divided into three groups of two surveyors. Each group carried a list of property contacts, partially completed survey forms, maps, historic plans, cameras, and GPS locational devices. Each group was provided with a schedule by day that included the anticipated time of each visit and the name of a person to contact upon arrival. Prior to finalizing the daily schedules, Wallace contacted the owner or owner's representative to confirm the team's permission to access the property. The team proceeded to each property with permission granted and contact information for the owner or owner's representative. In some cases, the owner accompanied the team on their field survey, providing information about the property. Some owners also provided background information about the property in the form of historic plans, photographs, correspondence, and newspaper articles.

During the second trip in November, the team surveyed the remaining priority job sites—approximately 30 properties, where the property owners provided access. The third trip in June 2022 allowed team members to visit properties where permission had not yet been granted by November 2021, and where weather conditions had impacted the initial survey work—resulting in a total of 139 surveyed properties.

While in the field, surveyors used historic plans prepared by the Olmsted firm available through Olmsted Online and contemporary aerial photographs to compare the original design with contemporary landscape

³ Lawliss et al., *The Master List of Design Projects of the Olmsted Firm 1857-1979*.



layout and composition. The surveyors recorded observations on Connecticut Landscape Survey Forms. Team members also recorded information using SLR cameras and iPhones (figure 3).

During the initial site visit in September, Lucy Lawliss and Liz Sargent met with University of Connecticut Landscape Architect Professor Sohyun Park and three students—Brian Garzon, Rachel Grella, and Brandon Peate—to share information about the project (figure 4). The group met at Elizabeth Park in Hartford and discussed ways in which the students could support the project. The students later traveled to several Hartford parks and conducted research into their history. The information provided by the students informed select survey forms.

One of the key components of the survey project was establishing property locational information and comparative mapping using Geographic Information Systems (GIS). Comparison of Olmsted firm designs with contemporary conditions was conducted using GIS to assess integrity and determine which landscape features survive from the original plans (figure 4).

After returning from the survey trips, team members used the information collected on site to complete the landscape survey forms for each of the surveyed properties. The forms document the location, size, and landscape features comprising each property, provide a summary of historical development, and note whether the property is listed in the National Register of Historic Places (National Register). When the property was found not to be listed in the National Register, the team made a recommendation regarding eligibility for listing. The team also provided an assessment of each property's historic integrity regarding the original Olmsted design. Illustrations included in the survey forms include captioned contemporary photographs, a contemporary aerial photograph, and historic plans and photographs.

The completed Olmsted legacy surveys will be incorporated into the SHPO's Historic Resource Inventory and statewide geospatial database, ConnCRIS, and will be available to the public to support future research and preservation efforts.

RESEARCH

Based on the survey visits and comparison of historic and contemporary landscape conditions (figure 5), team members identified those properties retaining the highest degree of integrity. These properties, approximately one third of those surveyed, were targeted for an intensive level of survey, while the others were designated for reconnaissance-level survey. Among the differences between intensive and reconnaissance surveys was the degree of research conducted into the history of the job. For the intensive surveys, team members reviewed correspondence, maps and plans, and project photographs that have been posted by the Frederick Law Olmsted NHS and the Library of Congress and are linked through Olmsted Online (OlmstedOnline.org), a virtual repository assembled by NAOP. With links to

records held at the Library of Congress and other repositories organized by job number, ORGO and Olmsted Online are essential tools for conducting research into the work of the firm and were a critical source for the team in completing the survey forms. Research revealed the original scope of work and design intent for each job, with the information guiding assessment of the degree to which each job continues to reflect the work of the Olmsted firm. The team also reviewed available National Register nominations to collect additional information.

While in Connecticut to conduct surveys, Red Bridge Group team members also visited several repositories to locate additional research information. Repositories visited included the Greenwich Historical Society, Fairfield Museum and History Center, Hartford History Center/Hartford Public Library, and Hartford Town Clerk's Office in the Municipal Building. Each of these repositories holds records related to the work of the Olmsted firm not currently available online. Additional materials assembled on behalf of the project were the original plant lists for several jobs provided to the team by National Park Service personnel at Frederick Law Olmsted National Historic Site. The plant lists, also not currently available online, were used in the field to assess whether contemporary plantings survive from the original Olmsted period design.

CONTEXT DEVELOPMENT

The report that follows provides the Statewide Historical Context for the work of the Olmsted firm in Connecticut. Work on the context report followed initial draft preparation of the 129 survey forms that allowed for an understanding of the breadth of projects, and the individual history of each property. Using this information along with the extensive body of scholarly work available regarding Frederick Law Olmsted and the firm, the team constructed a narrative documenting Frederick Law Olmsted's early life in Connecticut and the influences of people and places on his world view, design aesthetic, and ethos. The emergence of Frederick Law Olmsted, Sr.'s, landscape architectural practice in the 1860s, and the timeline that connects his initial experience at Central Park in New York with early projects at Walnut Hill Park in New Britain and the Hartford Retreat for the Insane in Connecticut is explored. This is followed by an analysis of the firm's work in



Figure 3 (left). Intern Maeve Corcoran surveying a site, September 2021. **Figure 4 (right).** Lucy Lawliss with Professor Sohyun Park and University of Connecticut students at Elizabeth Park, September 2021.

Connecticut as compared with that occurring on a nationwide level, both through Olmsted's lifetime, and following the transfer of responsibility for the practice to John Charles Olmsted and Frederick Law Olmsted, Jr. The context draws from a wide range of sources, while working to convey the firm's legacy in Connecticut based on the survey results.

SUMMARY OF FINDINGS

As part of the survey work, team members identified several signature design and composition elements that characterize the work of the Olmsted firm, with adaptations and modifications to reflect temporal changes such as the introduction of the automobile and the need for parking, and the rise of active recreation as important to public parks. Over time, the work of the firm also evolved to reflect technological innovations such as expanded rail and road networks and equipment that facilitated landscape construction and grading. These findings are discussed in chapter three of the context—"The Ethos and Art of the Olmsted Landscape, Design Principles, the Pastoral and the Picturesque"—as well as in the discussions of Connecticut projects by type addressed in chapter four of the context "The Work of the Olmsted Firm in Connecticut (1860–1979)."

The surveys also demonstrate how the firm's signature style evolved during the early twentieth century as a result of the transition from Frederick

Law Olmsted, Sr.'s leadership to that of John Charles Olmsted, Frederick Law Olmsted, Jr., Charles Eliot, and others, who possessed different strengths and interests. At the same time, the firm's work during the early twentieth century addressed changes in demographics, societal preferences and tastes, and the firm began to complete more projects for less affluent, middle-class clients, resulting in a larger number of small jobs, a rise in the importance of residential jobs to the overall practice, and fewer park and parkway commissions. Even as the firm grew during the first two decades of the twentieth century to reflect increasing numbers of people, companies, and institutions seeking the services of a landscape architect, there was also an increase in other practitioners and therefore competition for work. Review of the correspondence related to many of the jobs indicates that the challenges that landscape architects face today—tight budgets, misunderstandings resulting from unclear communication, and differences in opinion between the owner and designer—were present more than a century ago for the Olmsted firm.

SIGNATURE DESIGN ELEMENTS OF THE OLMSTED FIRM

In both their public and private commissions, the Olmsted firm's designs centered around a carefully orchestrated experience of movement through the landscape. This movement, or site choreography,

manifests as an almost systematic approach to the sequence through which visitors were to experience the designed landscape, and a well-developed collection of pedestrian and vehicular spaces, found in nearly all Olmsted firm jobs. Most projects featured a curvilinear road system composed of a winding approach road. At the entrance into the property, the firm often afforded visitors the opportunity for scenic vistas or at least a glimpse into the property to become oriented to what was to come. The winding road, however, intentionally provided views of the property, key landscape features and focal points such as a knoll or water feature, and its setting from different perspectives, denying additional views of the primary destination until nearly upon it. The primary destination might include the principal façade of a house or institutional building, a place to access the main open space or greensward, or the center of an institution or college campus.

In the case of residences and institutions, the winding approach road typically terminated at a large circular or oval turnaround in front of the primary destination. The arrival area was typically formal in terms of its geometry and character of materials. Arising from the winding approach road or the arrival area the firm typically provided access to a secondary road leading to a screened service area or parking area associated with secondary facilities.

Site choreography often included the siting of buildings, frequently undertaken in consultation with the architect, and the alignment of entryways and windows with key views in the landscape in such a way that allowed a visitor to progress through the structure and out onto a terrace or into a garden space with a view of a broad lawn rolling away beyond. This spatial pattern manifested in an array of sites, from large estates to smaller homes.

Along the approach drive, trees and shrubs were arranged to frame the orchestrated sequence of views and vistas or lined the drive to direct views along the artfully winding route if there were no views present or worth seeing. Within the formal arrival area, plantings were typically arranged to support the geometry of the road and building layout. Beyond the formal arrival area, the firm often established a series of outdoor spaces to include a central open space or greensward forming the heart of the place and providing a sense of orientation for the entire

property. Outdoor spaces, typically more formal where they were associated with the main building of the property, were formed by a combination of carefully modulated gently rolling topography and plantings composed of woods and groves and rows of trees arranged in such a way as to appear naturally occurring. With many of the larger open spaces, firm designs often left at least one edge left unresolved so that the space extended beyond view that suggested a greater expanse to be explored. Views from roads and paths were also carefully designed to provide glimpses or hints of principal buildings and open spaces before all was revealed at the core or center of the property, both the journey and the sense of arrival heightened in the process.

Other signature design elements of the Olmsted firm's work included nestling buildings and drives into any slopes that existed, so that the composition appeared to grow out of the landscape. In general, the grading of the land was a carefully considered element of firm design that helped to ensure that roads, building siting, and open greenswards all contributed to the desired effect and connected the visitor to the landscape in a gentle manner. Most designs were composed of smooth even grades descending to and through outdoor spaces. The approach drive, primary buildings, and formal arrival area and surrounding landscape were typically sited to take advantage of views and vistas identified by firm practitioners during their initial site visits. The grading plans prepared by the firm were intended to enhance the sense of being in the landscape, while providing views of the surrounding landscape.

LANDSCAPE INTEGRITY

Based on the survey, the team found that many of the firm jobs that survive today retain historic road and path alignments, arrival courts, primary buildings, and key open spaces, as well as historic tree plantings. Many of these, now 100 years or more in age, are now stately and majestic examples of shade trees and ornamental specimens. Based on review of original plant lists and scholarly research, the firm is known to have engaged knowledgeable plantsmen, who specified a diversity of native and non-native species on jobs throughout Connecticut. Observed during field investigations conducted were examples of mature trees not often found in designs from the late nineteenth and early twentieth centuries, such



Figure 5. Example of the use of GIS to overlay original Olmsted firm plans (which appear in brown).

as katsura tree (*Cercidiphyllum japonicum*), Chinese scholartree (*Sophora japonica*), Austrian pine (*Pinus austriaca*) tree, European mountain ash (*Sorbus aucuparia*), weeping beech (*Fagus sylvatica pendula*), and Japanese falsecypress (*Chamaecyparis pisifera*). Woods and groves of mature trees were found to survive at many of the job sites proposed by the Olmsted firm. The use of majestic shade trees to edge pastoral open spaces along and in groups continues to be recognizable, along with evergreens used in more picturesque compositions. One of the planting types that appeared on many Olmsted drawings in connection to the formal arrival area and property boundaries associated with more urban residences—the hedge—was often missing in the present landscape. In many cases these have been removed over time due to the extensive maintenance they can require. Another signature planting element—the use of elm trees to mark more formal areas of a property, such as allees along road and walk corridors—has

also been lost to history due to the introduction of Dutch elm disease in the early twentieth century that resulted in the decimation of American elm (*Ulmus americana*) populations nationwide.

STATEWIDE HISTORICAL CONTEXT

Historical contexts are patterns, events, or trends in history that occurred within the time period for which a historic property is being assessed or evaluated. Historic contexts help to clarify the importance of a historic property by allowing it to be compared with other places that can be tied to the context.

In the case of the work of the Olmsted firm, which spans more than 100 years, there are multiple contexts associated with the historic properties that are the focus of this study because of the complexity, age, and the variety of resources involved. Historic contexts pertaining to the work of the Olmsted



Figure 6. One of the Olmsted job sites surveyed was Waveny Park in New Canaan.

firm are tied to trends in community planning and design, architectural and landscape architectural styles, conservation practices, educational trends, political events, and government programs, among other topics. These events and associations are tied to contexts at a local, state, or national level.

The historical context touches on the biographical life of Frederick Law Olmsted, Sr. through his early life and influences, indicating how the Connecticut landscape informed his work and the ethos that carried through the firm for the entirety of its existence.

The historical context also considers the extent of projects commissioned in Connecticut. With a total of 298, Connecticut ranks fourth nationwide in total numbers of projects commissioned by state behind Massachusetts (more than 2,000 jobs), New York (more than 700 jobs), and Pennsylvania (more than 300 jobs).

Several projects can be seen as unique and/or influential in terms of the work of the firm and the American idea of landscape. These include the

Hartford Retreat for the Insane, which influenced the way in which landscape served a healing role in mental health, as well as Seaside and Beardsley Parks in Bridgeport, the Hartford park system (particularly Keney Park), and the New Haven park system, which provided much-needed publicly accessible open space to city dwellers, Yale University Athletic Grounds, likely the first example of this project type in the U.S., four residential estate projects that retain good integrity—the Scoville, Hatch, and Liggett properties and Tranquillity Farm—and the Khakum Wood subdivision, which stands as an important reflection of the firm's design principles and ethos in many respects by providing high quality outdoor places and experiences within a larger landscape setting.

Based on the surveys conducted on behalf of this project, there are numerous Olmsted firm jobs that survive relatively intact and remain recognizable as an Olmsted landscape and continue to reflect the original design intent and plans. Because landscapes typically undergo change resulting from growth cycles associated with plant material and the need to accommodate contemporary

uses, as well as the impacts to views resulting in development of or changes made to properties beyond the site boundary, change is a fact of life that landscape preservationists regularly contend with. The understanding of the contemporary landscape as a reflection of the Olmsted firm design conveyed herein takes this into consideration.

THE RELATIONSHIP BETWEEN HISTORIC CONTEXTS AND PHYSICAL RESOURCES/SITES/LANDSCAPES

The pages that follow present an overview of several historic contexts identified in association with the Olmsted firm's work and the 139 properties surveyed within the state of Connecticut as part of this project. The contexts were identified through research, documentation, and assessment. The historic contexts suggest the connections between physical development of the various firm projects involving park, institutional, educational, and residential design, among others, and themes, policies, practices, and legislation occurring at a broader level.

The historical contexts draw from research conducted into specific project records, an understanding of the way in which American society conceived of nature and landscape at the time the projects were being completed, and the evolution of these ideas as influenced by the work of the Olmsted firm. The historic contexts also draw from the information derived from the survey process and analysis of the ways in which the firm helped solidify the importance of landscape in community life. The historic contexts also articulate the key themes that emerge from review of the work and associated records and help us to understand its value and impact.

OVERVIEW OF THE BREADTH OF HISTORIC CONTEXTS TIED TO THE WORK OF THE OLMSTED FIRM

In reviewing and evaluating the Olmsted legacy in Connecticut, several key historical themes emerge as represented by the firm's work. These themes include the development of early-nineteenth-through mid-twentieth-century philosophies—largely and significantly influenced by a newly established democratic country and centered in New England—on nature, conservation, recreation, public health, social equity, and access to open space and park

and recreational amenities as they apply to public and institutional properties. The industrial boom that occurred in Connecticut during the late nineteenth and early twentieth centuries was also a time of tremendous growth that resulted in personal wealth, and this is reflected in the large number of designs prepared by the firm for private institutions and residential estates. Many communities in Connecticut, even some relatively small in size, that benefited from the rise in corporate and personal wealth, elected to establish parks for the public and commissioned the Olmsted firm to design them. Many of the tenets regarding public access to open space that we hold today are rooted in the work of the Olmsted firm in devising the way in which these parks promote health and healing.

Through their work and wide-ranging commissions, the firm inspired, educated, and influenced generations of designers who, in some cases, left in the firm to start their own successful careers teaching and practicing in cities and states across the United States in the fields of landscape architecture and planning. Understanding the legacy of the firm in terms of shaping other designers, including otherwise underrepresented groups such as women and minorities, is another important thread explored in this report.

HOW THE HISTORIC CONTEXTS ARE INTENDED TO BE USED AND HOW LEGACY IDEALS APPLY TODAY

Historical context information can be used to assess whether a property represents a specific historic period or philosophy, how it illustrates that context, and if it possesses the physical features necessary to convey the aspects of history with which it is associated. The information provided in this report is intended to support future decision-making by enabling preservation planners, property owners, and the SHPO to evaluate the significance of historic properties by testing against a broader set of historic contexts to see if the property is locally, state, or nationally significant. This evaluation may lead to pursuit of National Register listing of important properties. Although National Register listing does not in and of itself convey protection of historic resources, it raises awareness and the public profile of a property and often engenders

a sense of stewardship. The historic contexts identify the jobs not currently listed in the National Register that merit consideration for future listing.

While the context study addresses numerous historical contexts relating to the properties considered as part of this study, it is not exhaustive, and may expand over time as additional information emerges. The survey results section provides recommendations for further study that might guide the work of independent researchers, the SHPO, PCT, and NAOP in the future.

HOW THE INFORMATION IS ORGANIZED

The historical context information in the following chapter is tied to the chronological evolution of the landscape and socio-political events and associations. The narrative provides a sense of the New England landscape within which Olmsted was born, his family life, and the historical changes that were occurring during his formative years—industry (the burgeoning Industrial Revolution), religious (Second Great Awakening), philosophical (Transcendentalist movement), societal (Rural Cemetery movement), the influx of Irish and other European immigrants to the United States, and the growing anti-slavery movement that led to the Civil War. These trends are discussed in parallel with Olmsted's life experiences,

his multiple career starts that ultimately led to becoming a landscape architect—a profession he named. Olmsted's work as a landscape architect of public parks is discussed for its visionary conceptualization of how landscape might be used to improve an individual and community's quality of life and which of the surveyed projects reflect his vision. The projects completed in Connecticut form the core of the discussion but are also compared with firm projects being undertaken elsewhere within the United States at the time. The work of Olmsted Sr. is discussed with his first partner, architect Calvert Vaux, as he left to start his own firm in New York City, then moved his home and office to Brookline, Massachusetts, his retirement from the firm, and the next generation of sons and professionals who continued the Olmsted name and expanded the practice against the changing scene of a post-Civil War America. The work of the firm in Connecticut as it navigated the changing demographics, tastes, and styles of the Country Place era, the Great Depression, World War II, and the post-World War II era of Modernism is also described. The context ends with reflections on how the work of the firm has influenced many aspects of the profession and society, and how its legacy might provide guidance for addressing contemporary issues associated with health and the environment today.

02 STATEWIDE HISTORICAL CONTEXT OF OLMSTED FIRM WORK IN CONNECTICUT AND THE INFLUENCES OF CONNECTICUT ON FREDERICK LAW OLMSTED, SR.

The purpose of the context is to document and understand the influence of Connecticut on Frederick Law Olmsted, Sr., including how the state's natural setting and cultural landscape of people and place influenced young Fred into becoming the country's first professional landscape architect and how his work, and that of his eponymous firm, shaped the modern profession of landscape architecture. Many Olmsted biographies discuss the early social and educational influences on the man who was born and raised in Connecticut, and, after a long and successful career, was buried at Hartford's Old North Cemetery. However, none have adequately explored how Connecticut's distinct mid-nineteenth-century nature and culture shaped Olmsted or whether Connecticut's landscape aesthetic turned up in his designs or design aesthetic.

When looking at Olmsted's life and work through a lens that considers Connecticut's distinct scale, character, landscape and cultural features as experienced by a young Olmsted in Hartford and its environs and later in his travels around the state, it is easy to see how Connecticut impacted his ultimate career choice and influenced his signature landscape style. The questions the context seeks to answer are: What was the role of Connecticut's particular geology, landscape, and people in Olmsted's development? Did Olmsted's experiences and contacts with the landscape and people around the state influence his becoming a landscape architect or his approach to that work? What is the status of the 298 Connecticut job numbers recorded by the Olmsted firm and are there patterns to be discerned by their type, locations, or clients in light of established historical periods? How do the Connecticut projects compare to better-known Olmsted and Olmsted firm projects of the same type both during the period of their design and in the present?

THE NATURAL LANDSCAPE OF CONNECTICUT

To understand the evolution of Connecticut's cultural landscape, one must first understand the geology and natural systems that interface with the human overlay in the state's four distinct ecoregions as described in Michael Bell's *The Face of Connecticut: People, Geology and the Land* published in 1985. In the 1990s, the Connecticut Historical Commission published a six-volume series titled "Historic Preservation in Connecticut - Historical and Architectural Overview and Management Guide" that considered the "history and architecture of six culturally and geographically defined areas" that are similar to Bell's four ecoregions with the exception of dividing the coastal ecoregion into Western and Eastern Coastal Slopes on either side of the Central Valley and the Western Uplands into two areas: the Northwest Highlands and Western Highlands.

According to Bell, the underpinnings for these regions are two types of rock. First is the bedrock also known as "ledge," which exists worldwide but is distinct in Connecticut because of the action of at least two continental ice ages. These eras of ice cover not only shaped the bedrock but were responsible for the second type of

rock that defines Connecticut's land surface: glacial drift with its silt, sand, and scattered boulders. Over the millennia, erosion, ice-floe scourings, and the rise and fall of sea levels have all left their marks on Connecticut and these land-shapers are the natural actions and events that created the four physical regions: the Eastern and Western Uplands, the Central Valley, and the Coast.¹

As their names suggest, the Eastern and Western Uplands exist along the east and west boundaries of the state. The Eastern Uplands is covered with tightly folded hills, rivers and streams, and dense forest with few distinct natural features. While like the Eastern Uplands in most respects, the Western Uplands cover about a third of the state and have both higher peaks—the highest peak in the state is at Mount Frissell—and several open valleys that could be productively farmed. Although much smaller in width and length than the Central Valley, the valleys of the Western Uplands are distinct areas and allowed for agricultural uses and landscape character in contrast to the hills and valleys that the Eastern Uplands lacked.

The two uplands regions are separated by the Central Valley, which is a broad and fertile lowland that is largely defined by the southward flow of the Connecticut River, New England's longest, and the Metacomet Ridge that runs generally midway in the valley along a north/south line that is west of the Connecticut River. The East and West Rocks of New Haven are part of this traprock ridge formation.

The southern boundary of Connecticut is defined by the Long Island Sound. The Coast is the narrowest region, which runs almost the entire length of the state's southern border, with a short break around New Haven where the Central Valley narrows at the confluence of the Quinnipiac, Mill, and West Rivers to form a natural harbor at their outflow into Long Island Sound.²

The rounded shapes of Connecticut's hills and deep valleys are for the most part the result of the last Ice Age to impact Connecticut. Between 15,000 and 21,000 years ago, ice up to two miles thick

covered Connecticut. As this glacier retreated, it modified features and softened topography that had already been sculpted by an earlier Ice Age. According to University of Connecticut geologist and author Robert Thorson, the glaciers that covered Connecticut shaped the safe harbors along the Long Island Sound, carved the steep stream valleys that provided water power for the early mill sites, and the arable lands that he refers cumulatively to as the state's natural "gifts."³ In the same vein, Thorson writes that the Connecticut River Valley—the broadest, loamiest, most fertile stretch of agricultural land in New England—is a glacial gift. When it drained 12,000 years ago, the stone-free bottom of the ice-age lake became the "breadbasket of New England" and the clay, when molded and fired in a kiln, "became brick for building America." Above the valley, he writes, the uplands became pastures and the hardpan—more properly called lodgment till—was plastered onto the landscape by slowly moving ice and in the process rock crevices that were filled, rough outcroppings were swept away or buried, and the land was smoothed into streamlined hills. Most importantly, he notes, is that the hardpan, "being virtually impermeable," kept water within reach of roots.

In addition to these features, Connecticut was and is dotted with colossal boulders, with ponds and vernal pools marking the places where blocks of ice, detached from the main mass, were buried by water-washed sand. And according to Thorson, the greatest glacial gift of all is Long Island, the moraine barrier that protected Connecticut's coast from the Atlantic Ocean.

Overlaid on this distinct and diverse geology are the flora and fauna of the state. Because of its diverse topography and a broad transition zone from continental climates to the north, to temperate climates to the south, and many rivers, ponds and marshes, Connecticut has a correspondingly rich and diverse native flora. According to *The Vegetation of Connecticut: A Preliminary Classification*, the state is in the Eastern Broadleaf Forest Province with ecoregions that generally follow the geologic regions: the Hudson Highlands ecoregion overlays

¹ Michael Bell, *The Face of Connecticut: People, Geology, and the Land*. Bulletin 110, State Geological and Natural History Survey of Connecticut (Hartford, Connecticut: Connecticut Department of Environmental Protection, 1985).
² Bell, *The Face of Connecticut*, 146–147.
³ Robert Thorson, "Connecticut's Glacial Gifts," *Hartford Courant*, Sunday August 31, 2003.

the Western Uplands, the Lower Connecticut Valley overlays the Central Lowlands, the Southern New England Coastal Hills and Plains overlays the Eastern Uplands, and the East and West Coastal Slopes overlay the Southern New England Coastal Lowlands.⁴ Two very small ecoregions associated with the Laurentian Mixed Forest Province push in from the north into each uplands area.

The soils of Connecticut are “relatively youthful” with the upper fertile layers forming under a mixed canopy of oak, hickory, birch, and maple. Floodplain soils occur along gently graded rivers and streams and are subject to seasonal inundation and are poorly drained especially along the Connecticut and Farmington Rivers. Organic soils are common throughout the state and can vary from 1-½ to 5 feet deep and are often associated with hummocks and depressions that have resulted from wind throws.⁵

According to Kenneth Metzler and Juliana Barrett, ecologists and authors of *The Vegetation of Connecticut: A Preliminary Classification* pre-European Connecticut was almost entirely forested (closed canopy) and dominated by oaks, American chestnut—now eliminated from the canopy by an introduced blight—hickories, and eastern hemlock, with eastern white pine occurring to the north and east. The northwest corner of the state was, as it is today, transitional to the forests of American beech, birch, and maple. “From the time of European settlement until the late 1800s, these forests were largely cleared, plowed, and grazed, first for subsistence agriculture and later for production of charcoal. With the demise of agriculture . . . much of the forest has returned, with approximately 70 percent of the state vegetated with second growth (stump-sprout) trees and successional forests.”⁶

In addition to the dominant forest cover, there are smaller areas of natural open-canopy woodlands and shrublands. Except for coastal marshes and wet depressions where grasses and forbs dominate, open grassy and herbaceous areas were manipulated first by Indigenous populations by fire and limited clearing and then by European settlers with farming, grazing, and eventually clearing and mowing.

THE CULTURAL LANDSCAPE OF OLMSTED'S CONNECTICUT

The cultural landscape of Connecticut—the many impacts, developments, and periods of human interactions with the biotic and abiotic features of the land and its systems—has a distinct pre- and post-European contact evolution. The pre-contact evolution moved slowly over thousands of years, which began at the end of the last Ice Age, approximately 15,000 years BP with the glacier's final retreat. People who had been moving across the North American continent from the west and south responded to the area's rebounding flora and fauna and more hospitable climate. What is understood today about the people, place, and climate over this long period is knowable from oral histories and archeological sites. As academics develop improved methods and tools, such as DNA testing, new information and dates are being proposed.

This long period of adaptation to the natural environment contrasts with what we know about post-European contact in the region starting in 1620 with the first permanent English settlement at “new England.” Starting with the *Mayflower's* landing at Plymouth, Massachusetts, written accounts on both sides of the Atlantic include specific dates of ships carrying people moving west to populate colonies claimed for Great Britain. Records of introduced crops and European farming methods, the taking of forest products, mining, etc., document the many ways Connecticut's landscape changed in a comparatively short time.

For the purposes of this context, the pre-contact cultural landscape of Connecticut that was in place when permanent English settlers arrived was approximately 1,000 years old. Although Dutch and French mariners may have seen Connecticut first, and Dutch explorers even established a small fort at present-day Hartford before 1630, it is the English settlers arriving after 1635 who had the greatest impact, and it is the culture of these and other immigrant people that shaped and dominated the world into which Frederick Law Olmsted was born in 1822.

⁴ Kenneth J. Metzler and Juliana P. Barrett, *The Vegetation of Connecticut: A Preliminary Classification* (Hartford, Connecticut: State Geological and Natural History Survey of Connecticut, Department of Environmental Protection, 2006), 1.

⁵ Metzler and Barrett, *The Vegetation of Connecticut*, 2-3.

⁶ *Ibid.*, 3.

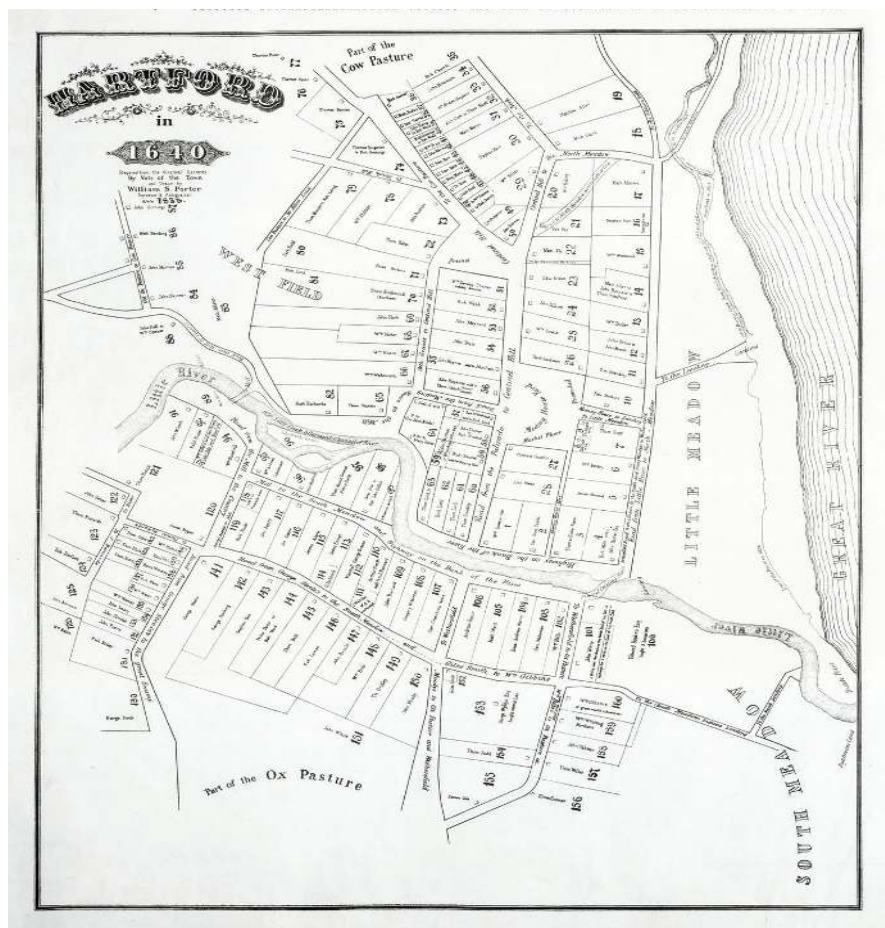


Figure 7. This map of Hartford in 1640 includes the names of three property owners with the last name Olmsted. (Source: Hartford History Center)

COLONIAL SETTLEMENT IN CONNECTICUT

Break-away Puritan leaders from Boston's Massachusetts Bay Colony arrived in present-day Connecticut in two locations at about the same time. Reverend Thomas Hooker and his followers—who included three Olmsted men—left Boston in 1635 and traveled west and south by land to present-day Hartford where they settled near a Dutch trading post on the west side of the Connecticut River (figure 7). This spot was characterized by a broad fertile plain, which today is referred to as the Central Valley that extends along the Connecticut River into Massachusetts and south to Long Island Sound. In the seventeenth century, the area was occupied by several tribes of the Algonquin federation who had named the "long tidal river," *quinnnetukut*, which would later be adopted as the name for both colony and state.

In 1638, Reverend John Davenport and his group of followers departed by ship from the same Massachusetts Bay Colony and landed along Connecticut's coast at a natural harbor formed by three rivers emptying into Long Island Sound. The Indigenous people here were an established community of Quinnipiac who lived along the coast in villages where they subsisted on fresh and saltwater fish as well as an agriculture dominated by corn. The "new haven" that Davenport came to establish was gridded out just south of two distinct natural features, the massive East and West Rocks, and just inland from the natural harbor at Long Island Sound.

The rapid and radical environmental changes caused by European practices in Connecticut were associated with the economic underpinnings of colonial life. Their early exploitive uses—fishing, timbering, hunting,

and grazing—changed the Central Valley landscape from largely forested to open and cultivated. As the forests were cleared and as European domesticated animals, particularly cattle, grazed in ever-growing numbers, a second wave of impacts associated with erosion, compaction, and the introduction of non-native grasses, were responsible for a changed landscape from which there was no return. Without fully understanding the impacts of these introduced practices, settlers spreading of non-native plants and seeds, along with fencing, and the concentration of activities, combined to deplete the soil's fertility and cause a restructuring of the native flora by driving many native species to extinction or to being overrun by non-native species, which could exploit newly opened conditions without natural predators or diseases.

Seven generations of Olmsted ancestors were in the Hartford area and beyond to participate in these changes before Frederick Law Olmsted was born. They cleared what they saw as wilderness, and

in less than two hundred years helped to settle a colony and a state that for Connecticut, like much of New England, centered around a cultivated landscape both physically and culturally. The society was organized around a sense of obligation to family, neighbor, and community, which provided security of person and place that was distinct to the era and place. Never physically impacted by the American Revolution, Hartford enjoyed relative peace and a distinct freedom and prosperity that Olmsted personally experienced and that later would articulate as “communicativeness” (an essential community of interest with other human beings, regardless of region, class, economic, color, religion, or other differences) and “civilization”, which for Olmsted was effective and effortless sanitary arrangements; goods and physical comforts; services to match every need; and leisure, society, recreation and intellectual pleasures.⁷

Captured in oil by Hartford native and Olmsted contemporary, Frederic Edwin Church (1826-1900), the idyllic landscape he painted of the arrival of “Hooker and Company” at sunrise to the scene above the Connecticut River Valley, captures something of the landscape scenery that he and Frederick Law Olmsted could have imagined given that wildness survived in the bounding uplands, while the view across the valley would have been more domesticated (figure 8). From this distant vantage point, Olmsted, like the artist and the painting’s figures, could gaze out on a broad river plain, from a high foreground of ancient trees, rock outcrops and a remnant glacial pool that frame the sublime sunrise vista. This classic Hudson River School scene of light and dark, and an enclosed viewpoint opening to a lush valley bounded by green hills, is not unlike the created scenery of outcrops, large trees, and the essential meadows Olmsted constructed in his signature park work. Like the painter’s inspired work on canvas, Olmsted, the landscape architect, used the same native elements of Connecticut’s geology, topography, and the evolving social scene to inspire a living landscape art.



Figure 8. East View of Litchfield, From Chestnut Hill,”—a full page illustration, it is interesting that it shows a family with a young son admiring the view from above Litchfield with the distant uplands as backdrop: An experience that young Olmsted could have had with this parents.

THE OLMSTEDS IN HARTFORD (1636-1822)

The Olmsted family and Hartford were inextricably linked by the time Frederick Law Olmsted was born in April 1822. A commemorative sign at the Old Burying Ground set by a local historical society lists the names of Hartford’s founders. Among Hooker’s band are three Olmsted men - one of whom is listed as a “Dr.”⁸ Before arriving in Connecticut, members of the Olmsted family likely came to Massachusetts just a few years before from Essex, England (ca. 1632-1633), an ancestral homeplace that intrigued Frederick Law Olmsted’s generation a few decades after the end of the American Revolution. With the establishment of Hartford, Hooker’s company chose a location near Fort Goede Hoop (Good Hope), which was a simple stockade built in 1633 by Dutch fur traders from the Dutch West India Company at the confluence of the Connecticut and the Little River (later the Park River).

Clearing for fuel, field, and buildings would have started immediately upon arrival. According to Bell, “the colonists quickly saw the Central Valley for what it was and is—the most hospitable region in New England.”⁹ The fertile river valley soils were good for farming and there was plenty of water and almost none of the stones that defined the upland areas. According to Bell, by 1675, most of the Central Valley was converted to productive

⁷ Laura Wood Roper, *FLO, A Biography of Frederick Law Olmsted* (Baltimore, Maryland: The Johns Hopkins Press, 1973), “communicativeness,” xiv and “civilization,” 318.

⁸ Society of the Descendants of the Founders of Hartford, available at www.foundersofhartford.org. Although the site has short biographies of each of the founders, it does not link any specific individual Olmsted to Frederick Law Olmsted. The site does provide information about several Olmsteds leaving Hartford for other parts of the state, suggesting that the family has ties to several locations in Connecticut.

⁹ Bell, *The Face of Connecticut*, 14.



Figure 9. Frederic Edwin Church painting "Thomas Hooker and Company Journeying through the Wilderness from Plymouth to Hartford," in 1836. (Source: Wikimedia https://commons.wikimedia.org/wiki/File:Hooker_and_Company_Frederic_Edwin_Church.jpeg)

farmland and a "showpiece" to relations back home in England.¹⁰ From just south of Hartford to far north into Massachusetts this stretch of level ground along the Connecticut River is the flattest region of the Central Valley and is the best farmland in New England. The surface rocks that had to be cleared

The town of Hartford was democratic in political and social aspirations, and physically arranged in such a way as to support a new democratic society.

away in the Upland Regions, which became the defining stone walls in so much of Connecticut, were largely absent in the Central Valley, giving it a more open and meadow-like appearance.

The society at Hartford was also slightly different than the rest of New England, a distinction associated with its founding. Although led by the Congregational Church, which meant that each congregation independently and autonomously ran its own affairs, Reverend Hooker's vision for his followers was for a society where "the foundation of authority is laid, firstly, in the free consent of the people" that resulted in an early and distinct "experiment in constitutional democracy and self-governance."¹¹ With time, Hooker's belief in self-

¹⁰ Ibid.

¹¹ Donald J. Poland, PhD, "Unconscious Influence: Olmsted's Hartford" (Manuscript prepared for the Amistad Committee, New Haven, October 7, 2020), 12, quoting George Walker, *Thomas Hooker: Preacher, Founder, Democrat* (Hartford, Connecticut: Walker, 1891), 125.

governance would inspire and contribute to the governmental framework codified in 1639 by the Hartford Court of Common Council and the adoption of The Fundamental Orders that established Hartford as an early—although not in the contemporary use of the term—constitutional democracy.¹²

While the eighteenth-century town of Hartford known to the Olmsteds was thus democratic in political and social aspirations, it was also physically arranged in such a way as to support a new democratic society. As a planned settlement, Hartford was laid out with streets edged by plots of land available for allocation “to individuals who were admitted to citizenship and given scattered parcels of meadow, field and woodlot land in quantities that reflected their social status.”¹³ As the concepts evolved, from the mid-seventeenth century through the generations leading up to Olmsted’s birth in 1822, Hartford developed as a small city with its own particular view of and approach to the ideas of law, order, and property rights. Most Hartford male residents, as did most in New England, participated in some way in the governance of the community, including a significant percentage of men who held some type of office. The sense of self-governance and democracy that pervaded Hartford’s, and much of New England’s, communities was likely to have influenced the world view of its residents.¹⁴

Hartford retained its status as Connecticut’s largest city along the river through the eighteenth century and into the nineteenth century but was only one of several important settlements and always competed with the slightly more populous, New Haven. Other important towns included Windsor just to the north of Hartford and Wethersfield just to the south (today, both are considered Hartford suburbs), and farther south, Windsor, and Middletown, the latter established at the 90-degree bend in the Connecticut River to the east.¹⁵ Only New Haven



Figure 10. “View of Hartford from the Eastern Bank of Connecticut River,” J. W. Barber—the first full-page image in Barber’s Collections. Hartford has the most images in Barber’s book including images of the “American Asylum of the Deaf and Dumb” and the “Retreat for the Insane.” Two important institutions that Olmsted would have knowledge of and in the case of the latter, would consult on.

exceeded Hartford’s population, and by 1830 both would be counted as cities by U.S. standards with populations that exceeded 8,000.¹⁶ In addition to being an important river port, Hartford benefited by being along the Upper Post Road, which was the shortest land route between Boston and New York.

During the early nineteenth century, Reverend Horace Bushnell, leading theologian and pastor of Hartford’s North Church and family friend and neighbor of the Olmsted family, wrote about Hartford’s view of self-governance:

*Thus we boast that we have made solemn proof to the world of the great principle, that civil government has its foundation in a social compact—that it originates only in the consent of the governed—that self-government is the inalienable right of every people—that true liberty is the exercise and secure possession of this prerogative—that majorities of wills have an inherent right to determine the laws—and that government by divine right is only a solemn imposture.*¹⁷

¹² Poland, “Unconscious Influence,” 12, from Horace Bushnell, “Historical Estimate of Connecticut,” in Horace Bushnell, *Work and Play: Or Literary Varieties* (New York, New York: Charles Scribner, 1864); Walker, Thomas Hooker, 125. See also William Love Collingwood, *The Colonial History of Hartford* (Hartford, Connecticut: Love, 1914).

¹³ *Ibid.*, 13, from Andrew Walsh, “Hartford: A Global History,” in Xiangming Chen and Nick Bacon, *Confronting Urban Legacy: Rediscovering Hartford and New England’s Forgotten Cities* (Lanham, Maryland: Lexington Books, 2013), 24. See also John W. Reps, *The Making of Urban America: A History of City Planning in the United States* (Princeton, New Jersey: Princeton University Press, 1965).

¹⁴ *Ibid.*, 13.

¹⁵ *Ibid.*, 14.

¹⁶ Ct.gov, “Population of Connecticut Towns 1726-1820,” available at <https://portal.ct.gov/SOTS/Register-Manual/Section-VII/Population-1756-1820>, and “Population of Connecticut Towns 1830-1890,” available at <https://portal.ct.gov/SOTS/Register-Manual/Section-VII/Population-1830-1890>.

¹⁷ Horace Bushnell, “The Founders Great in Their Unconsciousness,” in Horace Bushnell, *Work and Play: Or Literary Varieties* (New York, New York: Charles Scribner, 1864), 140.



Figure 11. “North View of Middletown, Con. and its Vicinity,” J. W. Barber—an important city along the Connecticut River where the river bends east on its travel southward to Long Island Sound. The view is from Prospect Hill and captures a park-like scene with water, fields and enclosing hills.

At the turn of the nineteenth century, Frederick Law Olmsted’s father, John (1791-1873)—the fifth of seven children of Benjamin and Content (nee Pitkin) Olmsted—was finishing the limited common school education available to him in East Hartford. With no chance of an inheritance, but with family connections at the faster growing and more prosperous Hartford, John moved across the river to start into business. He became a successful dry-goods merchant with sufficient funds “to provide many small luxuries for his children, give them a good education, and finance the farming and publishing ventures of his eldest son, and still leave his heirs an estate of over \$130,000.”¹⁸ John’s first wife, Charlotte Hull (1800-1826), was the daughter of a farmer in nearby Cheshire, Connecticut. While still a girl, Charlotte was sent to live with her sister whose husband, Jonathan Law, was Hartford’s postmaster. John and Charlotte married in 1821, and their first son, Frederick, was born in 1822. With a growing family and business, the first quarter of the nineteenth century boded well for the young Olmsted family.

FREDERICK LAW OLMSTED’S EARLY YEARS (1822-1848)

By 1822, the year of Frederick Law Olmsted’s birth at Hartford, the still young United States of America had grown to twenty-four states, including the original thirteen English colonies. By 1804, all of the northern states had abolished slavery—a line being

drawn between Pennsylvania (free) and Maryland/Delaware (slave)—with arguments between the southern slave holding states and northern free states escalating throughout Olmsted’s youth. This was largely due to the expanding country that in Olmsted’s youth stretched from Maine to Georgia and west to newly added Missouri (1821), pushing the western boundary of the United States farther into the continent. By 1848, when Olmsted established himself for the first time outside of Connecticut at his Staten Island farm in New York, the United States of America reached the Pacific Ocean with California’s statehood in the offing (1850).

Closer to home was the explosive growth of New York City. Located at the southwestern tip of Connecticut, it was the prime financial driver of New York state and much of the region after the completion of the Erie Canal in 1825. By this date, New York’s population exceeded 100,000 in comparison to Hartford’s 7,000. By 1857 when Olmsted and Calvert Vaux won the Central Park design commission, New York had reached a population of 1 million and Hartford around 25,000. New York City eclipsed all its neighbors by population size and financial productivity. The Erie Canal’s reach, from Albany on the Hudson River to Buffalo on Lake Erie, provided water transit—still the fastest mode of transportation for goods in the first half of the nineteenth century—for the natural resources and associated products of the upper west to the shipping docks of New York City.

Connecticut had many of the same advantages at a fraction of New York’s wealth, size, and reach. Hartford was a central and important port on the Connecticut River and with navigable waters reaching well north into Massachusetts. The wealth of New England’s natural, agricultural, and manufactured products could be collected at Hartford and shipped south to Long Island Sound and beyond. New Haven, with its better harbor on the Sound, lacked easy access to the Connecticut River trade. The success of the Erie Canal brought investors together to build a canal linking New Haven to upstate resources in hopes of capturing some of the products coming down the Connecticut River. The effort got as far as Farmington—just west of Hartford—by 1828 and

¹⁸ Charles Capen McLaughlin, *The Papers of Frederick Law Olmsted: Volume 1-The Formative Years (1822-1852)* (Baltimore, Maryland: The Johns Hopkins University Press, 1977), 83.

eventually to Northampton, Massachusetts by 1835 before the introduction of superior rail transportation overshadowed the canal's construction.

In addition to easy water access for travel, Olmsted's world was largely circumscribed by the reach of foot or hoof. Hartford was the hub for local and long-distance roads because of its central location both in the state and in the prosperous Central Valley. With water and roads, Hartford had status as a transportation hub and crossroads for people and goods. One of the most important roads was the Upper Post Road that connected New York City to Boston through New Haven and Hartford.

This central location in the state would also benefit Hartford as the first waves of the American Industrial Revolution began to expand the economy and population of the upland areas of Connecticut. The harnessing of water power to drive engines gave new purpose to the East and West Uplands and by the 1820s, many small towns that had subsisted around an agricultural economy felt a burst of activity associated with the development of textile mills (Griswold) and manufacturing companies (Collinsville). Through WWII, Connecticut manufacturing companies and their leaders would dominate national industries—from muskets at the turn of the nineteenth century to aircraft in the twentieth century.

Against the backdrop of rapid and diversifying change in transportation and manufacturing was added the complexity of the first waves of mass migration since the country's founding. Between 1845 and 1855, uneducated, starving, and often diseased Irish men, women, and children arrived by the thousands to U.S. port cities. With improved transportation between New York and Connecticut, the impacts were felt across the state. While all looked hopeful to Olmsted as he finally left home in 1840 to take up his first career as a scientific farmer at Sachem's Head, the larger social and political picture across the country was more challenging. The stagnating economy of the South, which was largely dependent on a one-dimensional agricultural economy supported by enslaved labor, could not match the rapid and diverse economic growth in the North, spurred on by the influx of new immigrant labor. Opposing attitudes towards human bondage grew more heated each year after the first abolitionist

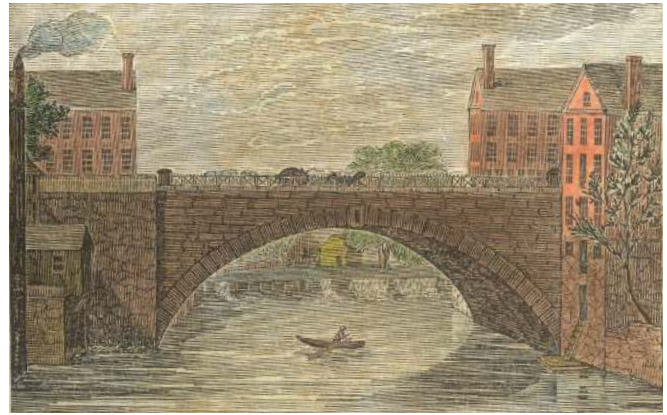


Figure 12. East view of the Stone Bridge in Hartford, J. W. Barber—this bridge across the Connecticut River is an example of the quality of public work in Hartford that Olmsted would have known as a child.

convention in New York (1837) and the U.S. Supreme Court's freeing of the *Amistad's* African mutineers. The question of slavery and its expansion would become the defining issue in the decades to come and even Olmsted, who was now farming on Staten Island (1848), became involved with his travels South (1852-54) to report on conditions, much as he had done with his "walks and talks" in England (1850).

In summary, the period from 1822-1848 was a dynamic era in American history, for Connecticut, and Olmsted. From the end of the War of 1812—the last conflagration between the United States and Great Britain—emerged an era of peace, with a natural partner in Great Britain with whom the country shared language and culture. The era saw tremendous internal growth and change around transportation and industry. All of these forces caused the young republic to mature quickly. At this same time, Olmsted's life was marked by the cultural shift from the dominance of religious men as educators and leaders to a group of educators and leaders who were being shaped by industry and informed by the study of the natural sciences (geology, agriculture, and engineering), which were all spurred on by the first waves of the American Industrial Revolution. Connecticut played an important role in this shift by incubating the first industry leaders in figures like Samuel Colt and Eli Whitney (arms manufacturing), and Samuel and David Collins (axes) along with the leading educators at Yale College and its new Scientific School (Benjamin Silliman, . Olmsted experienced in real time the transition of

a settled, largely homogeneous agrarian cultural landscape to a landscape being transformed with mill towns served by a growing network of immigrant workers, roads, canals, and rail.

Hartford and the Connecticut Landscapes of Olmsted's Youth

Hartford's wealth and productivity, of which Olmsted's father and family were beneficiaries, was largely due to its location along the Connecticut River—an important transportation and trading hub—and in the Central Valley—the richest farmland in New England. In addition to Hartford, the Central Valley towns and landscapes that Olmsted knew from his youth include Newington, East Hartford, Ellington, Cheshire, Meriden, and New Haven. In the Western Uplands, towns include Litchfield, Waterbury and Collinsville. Along the coast are North Guilford, Saybrook, and his first farm at Sachem's Head. These places and the towns and landscapes in between are best captured in that era by John Warner Barber (1798–1885) in his publication *Connecticut Historical Collections* (1836). According to the title page of the second edition, the book was “illustrated with 190 engravings” of towns and cities across the state.

Frederick Law Olmsted was born at home to John Olmsted (1791–1873), a thirty-one year old dry-goods merchant, and Charlotte Hull Olmsted (1800–1826), age twenty-two and the daughter of a Cheshire farmer, but who had largely been raised in Hartford by her older sister and husband, Jonathan Law, a lawyer and postmaster.¹⁹ Fred, as he was known to family and friends, was the couple's first child and born the year after they married. At the time, the family lived in a rented house on College Street (not extant) owned by the Dodd family (figures 14 and 15).²⁰ Frederick was named for John Olmsted's older brother, who had died a few years earlier. His middle name, Law—expressive of the day's fashion for giving middle names—honored his uncle, Jonathan Law, who was married to his mother's sister, Stella Hull Law, and had been like father to Charlotte.²¹ A second son, John Hull Olmsted, was

born in September 1825. The happy marriage was shattered in March 1826 by the mother's dramatic death from a mistaken dose of laudanum for a toothache. Olmsted, just shy of four years old, witnessed her death and would remark later in life that he remained haunted by his mother's tragic end.

The quiet and humble father, John Olmsted, was born in East Hartford to a family of seven children. John's father worked as a ship captain. Without much education, John apprenticed with a merchant in Hartford, also a family member, at the age of sixteen. After eight years working with H.B. Olmsted & Company, John Olmsted decided to open his own dry goods store. Relocating to Hartford from East Hartford, Olmsted established Olmsted & King at the corner of Main and Pearl Streets, a central location in the city. The store was located opposite the State House and near the First (Center) Congregational church and Hartford's old burying ground.²² As a merchant, John established his family as part of Hartford's privileged and wealthy class. John Olmsted served in the Hartford militia, as a director of the Hartford Retreat for the Insane and the Hartford Female Seminary, and as a trustee of the Atheneum.²³

With two young sons and a household to care for, John Olmsted remarried fourteen months after Charlotte's death on his oldest son's birthday. His

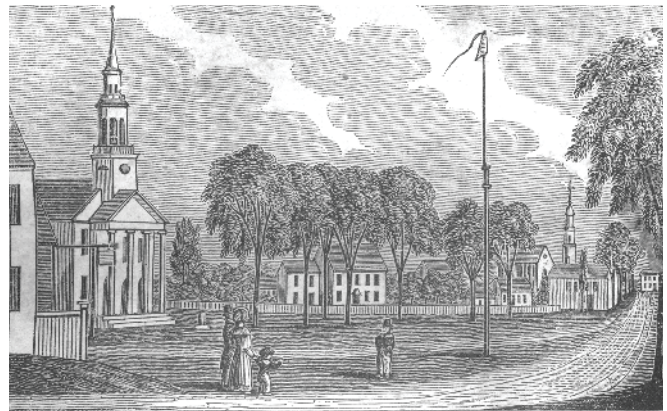


Figure 13. South view of Cheshire (Central part.),” J. W. Barber – this is the town near Brooksville Farm, often visited in Olmsted's youth and not far from the Farmington Canal.

¹⁹ Jonathan Law (1784–1859) in addition to being lawyer and postmaster, was considered a scholar, and an important figure to the young Olmsted, whose middle name is in honor of his uncle.

²⁰ The house was located on what is today Capitol Avenue near the intersection with West Street.

²¹ Poland, “Unconscious Influence,” 7–10; Witold Rybczynski, *A Clearing in the Distance: Frederick Law Olmsted and America in the Nineteenth Century* (New York, New York: Scribner, 1999), 31.

²² Ibid., 24.

²³ Ibid., 25.

second wife, Mary Ann Bull (1801–1894), had been a close friend of Charlotte Olmsted and like the young Fred, was witness to Charlotte's death. Mary Ann Bull came from a prosperous Hartford family. Her grandfather, Dr. Isaac D. Bull, was a druggist, apothecary, and deacon, while her father, also named Isaac D. Bull, was a wholesale druggist.²⁴ Mary's oldest brother, E.W. Bull, operated a retail drug store and later a nursery known as High Street Garden a block away from a later Olmsted homeplace.²⁵ Each held real estate. The Bulls were highly connected. When Harriet Beecher Stowe was twelve years old, studying at her sister's Female Seminary in Hartford, she was sent to live in the well-to-do Bull household. She later recalled Mary Ann as "a celebrated beauty of the day."²⁶ With the connections between the Beechers and the Bulls, his father's second marriage thus introduced young Frederick to additional important people in Hartford society. Mary Bull and John Olmsted were married for forty-seven years and had six children.

Charlotte's death was a life-altering event for Fred. The arrival of a stepmother, and soon after that, half siblings, set the young Olmsted on a path of constant change and movement, with the only consistent familial emotions being the stoic but doting father, John, who compensated for Fred's early loss with consistent generosity, and with whom Fred shared a love for nature, scenery, and travel, and his younger brother John. These two relationships would shape Fred's future beyond family life and community: the father, for the continued financial and emotional support until Fred at 43 found his true calling as a landscape architect, and the brother John whose deathbed letter to Fred in 1858 was a request that he care for his wife and family after he was gone, and which Fred honored by marrying Mary Perkins Olmsted in 1859.

Fred grew up among a generally like-minded, self-governing group of New Englanders where the vast majority of the population shared the religion, language, and culture of their country of origin—Great Britain. The American Revolution of the eighteenth



Figure 14. The Dodd House on College Street where Frederick Law Olmsted was born in 1822. (Source: Connecticut Historical Society, The 'Dodd House')

Figure 15. The location of the Dodd House, shown on an 1850 plan. (Source: Marcus Smith Map, UCONN Magic)

century was fought to release a group of landed, self-governing white men from the tyrannical and arbitrariness of aristocratic rule which was contrary to the Protestant cultural values of work, community, social responsibility, and fellowship. In the decade following the War of 1812, peace and prosperity in the growing American republic began to set aside past grievances and to promote ties with Great Britain, which had reformed itself internally after the American and French Revolutions. Relations steadily improved between the two countries as the United States emerged onto the world stage.

²⁴ Although there are many accounts of Charlotte's unfortunate death from mistaking laudanum for a toothache remedy, none suggest the laudanum came from Mary Bull, or from her father or brother who were druggists in Hartford.

²⁵ E.W. Bull's High Street Garden property was located near that of C.F. Pond. Pond would later move to the Prospect Hill area west of the city. He would contact Frederick Law Olmsted in 1870 about establishing a park system in Hartford, and later donate his estate for the establishment of Elizabeth Park.

²⁶ Poland, "Unconscious Influence," 24.

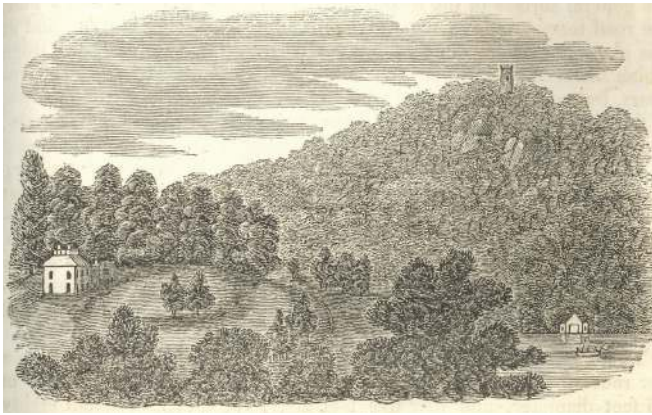


Figure 16. "View of Monte Video or Wadsworth's Tower," J. W. Barber – a picturesque landscape in the Hartford environs that Olmsted Sr. more than likely visited in his youth.

Olmsted's home in Hartford gave him a diverse view of nineteenth-century life. From Hartford, the young Olmsted had access to places around the state and beyond with the city's location along the Upper Post Road between New York and Boston, as well as regular steamboat service to New Haven and on to New York by 1825. This gave the curious and outgoing Fred access to all classes and types of people as well as all types of scenes and scenery. As the oldest son of a generous father, he benefited by having a moderately wealthy and well-connected family in a respected society, which for its size, had a significant intellectual life with many residents concerned with issues of social reform, domesticity, and creating and maintaining a civil society.²⁷ Roper recounts Olmsted's experience at his paternal grandmother's house where he had access to all of her books and "he read, among others, Sterne's *Sentimental Journey*, Goldsmith's *The Vicar of Wakefield*, and much of Zimmermann's *On Solitude*."²⁸ His extended family and friends were a network of connections which gave Fred access to people, places, and ideas that allowed him to succeed at several ventures and ultimately to succeed as a landscape architect.

The father's business success also allowed the family to indulge their love of travel for pleasure to be in and to study nature and natural scenery. On weekends around Hartford and on extended

holidays, the father and son and sometimes the entire family traveled to sites as far away as Niagara outside Buffalo, New York, and Quebec, Canada. His first long trip was at the age of six, when after the birth of his first half-sister, Charlotte, the father took Fred for a multi-month stay at his Uncle Owen's home at Geneseo, New York. When the father returned in July to bring Fred home, they traveled to Buffalo, Niagara Falls, and other cities in the area and then home by way of Albany, a distance the father recorded in his diary of 1,200 miles at the cost of \$153.50. In the same passage Roper records that Olmsted would later claim that before he was twelve, he had been driven, "over the most charming roads of the Connecticut Valley and its confluents."

Olmsted also had the opportunity for informal training to appreciate the landscapes he was traveling through. In addition to the father's appreciation of scenery, which he shared with Olmsted on their rides together, Roper notes that in a letter Olmsted wrote in 1890 he recalled his access as a young man to "a portfolio of prints of English park scenery" and as a result read Sir Uvedale Price's *Essay on the picturesque* (1794) and William Gilpin's *Remarks on forest scenery, and other woodland views* (1791). Both were landscape theorists of their day whose books were accessible at the 6,000-volume library at the Young Men's Institute at Hartford, housed in the Atheneum, a civic institution that his father helped to establish.²⁹

Reverend Horace Bushnell likely played a key role in helping Olmsted to formulate his ideas about the importance of landscape as a civilizing influence. The next-door neighbor of the Olmsteds for six years after they moved to Ann Street, Bushnell was a Congregational minister and theologian who served as pastor of Hartford's North Congregational Church. Bushnell expressed his many ideas regarding social reform in the areas of domesticity, prosperity, civic improvement, and urban parks in his sermons, many of which were published. These sermons trace several concepts that appear to have resonated with Frederick Law Olmsted, Sr. during his formative years between the 1840s and 1850s. According to Donald Poland, sermons such as Bushnell's 1842

²⁷ Rybcynski, *A Clearing in the Distance*, 31.

²⁸ Roper, *FLO: A Biography*, 11.

²⁹ Poland, "Unconscious Influence," 61.

"Unconscious Influence," were particularly formative for Olmsted. In an article on this subject, George Scheper suggests: "Olmsted's eventual formulation of his philosophy of public parks as instruments of moral influence and reform and the value of passive recreation and unconscious mental and spiritual refreshment are thoroughly Bushnellian ideas."³⁰

As noted by authors Charles McLaughlin and Charles Beveridge: "Olmsted not only incorporated Bushnell's idea of 'unconscious influence' into his thoughts on social reform but also made it the basis for his theory of the effect of landscape design. In addition, he used it in his autobiographical writings to show why his youthful wanderings through rural scenery had prepared him to be a landscape architect. Bushnell's concern for the civilizing value of domesticity appeared in Olmsted's landscape design..."³¹ The values espoused by Bushnell were embedded in the society in which Olmsted was raised. These included a "community ethos that placed great value on personal, moral, and social behavior, duty to community, and the belief that natural beauty and the aesthetics of design positively influenced both personal and community character."³²

It was based on these values that Bushnell proposed establishment of a park for Hartford in 1853, concurrent perhaps with New York's Central Park, and thus one of the first in the United States. For whatever reason, Olmsted was not hired to design City (later Bushnell) Park, a fact that may have haunted Olmsted as evidenced in the fact that he never mentions the park in his later writings about American parks.³³

Bushnell would also prove instrumental in influencing Olmsted through his lecture at the Hartford County Agricultural Society in 1846. "Agriculture in the East" argued for farmers to remain in Connecticut rather than migrating west, and for young men to consider a life of farming as a noble career. Olmsted's

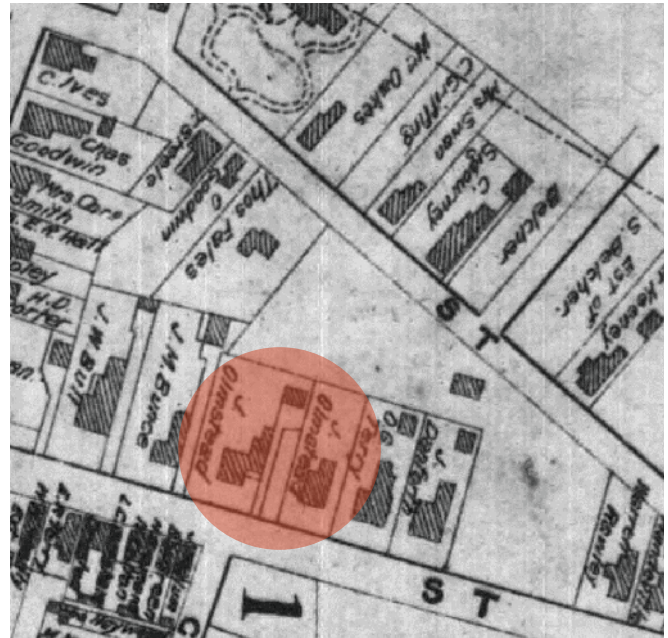


Figure 17. The John Olmsted House (left) and Bushnell House (right), also owned by J. Olmsted, on Ann Street, 1850. (Source: Marcus Smith Map, UCONN Magic)

later efforts to go into scientific farming were more than likely influenced by Bushnell's thoughts on this subject.³⁴ In the 1850s, Bushnell would travel to San Francisco. Based on his experiences there, Bushnell would also develop treatises on urban planning that presaged Olmsted's later views.³⁵

The rented house where the Olmsted family lived in 1822 was located on what was then the southern fringe of the town's urban area. Beyond College Street to the south were agricultural fields and rolling hills. The name College Street referred to Trinity College, developed beginning in 1823 atop a hill overlooking the Little River.³⁶ John Olmsted chose the house for its proximity to his dry goods store. It was one of three houses where the family lived during Frederick's formative years. Information regarding the location of the second

30 George Scheper, "The Reformist Vision of Frederick Law Olmsted and the Poetics of Park Design," *The New England Quarterly* Vol. 62, No. 3 (1989):378.

31 Charles McLaughlin and Charles Beveridge, *The Papers of Frederick Law Olmsted: Volume 1. The Formative Years 1822-1852* (Baltimore, Maryland: The Johns Hopkins University Press, 1977), 74.

32 Poland, "Unconscious Influence," 10.

33 Ibid., 38.

34 Ibid., 28.

35 Ibid., 110-111.

36 The original site of Trinity College is now the location of the State Capitol building and overlooks Bushnell Park. Bushnell Park, originally known as City Park, was the brainchild of Horace Bushnell in the mid-1850s. Today it is considered the oldest publicly funded park in the United States.

house has been difficult to locate.³⁷ The third home, which the family acquired in 1836 when Frederick was fourteen, was located on Ann Street.

Ann Street was part of a growing area within the town of Hartford where an emerging merchant-middle-class was settling. Most of the properties were developed with single-family detached homes featuring small yards with gardens. The minister of North Church, Rev. Horace Bushnell, purchased a home on Ann Street within the neighborhood in 1834 and remained a neighbor of the Olmsteds for the next six years (figure 17).³⁸

During these years, the Olmsteds would have seen

"I can see that my pleasure began to be affected by conditions of scenery at an early age..."

the physical and societal changes wrought by the Industrial Revolution, but they also benefited from the wealth it produced and association with a class of people who were centered around ideas of gentility and self-improvement. People collected books and joined scientific societies and literary clubs. They attended musical performances and readings. Around New England, people built more elaborate homes, churches, and civic and institutional buildings. Prosperous merchants and professionals like John Olmsted were well-known members of the Hartford community and active members of a burgeoning elite class.³⁹ The family's relationships with friends, neighbors, members of the church, and business people became increasingly interconnected in civic-minded pursuits that remained important to Frederick Law Olmsted's education as well as varied professional pursuits.

During Olmsted's youth, Hartford remained small, attractive, and surrounded by rolling countryside that to some visitors recalled the pastoral landscape of England. As noted by Charles Dickens in 1842: "The town is beautifully situated in a basin of green hills... it is a lovely place." Many residents lived in white-painted houses with gardens surrounded by picket fences. Main Street was a broad, unpaved thoroughfare, lined by wooden sidewalks and three- to four-story brick buildings with stores below and offices and rented rooms above. Trees shaded the streets.⁴⁰

The landscape was chiefly one of undulating hills, with a prominent central feature being the Connecticut River, fed by many smaller rivers. The glacial landscape contained numerous lakes and ponds. With mild winters and humid summers, vegetation was diverse and lush. It has been described as a landscape of undramatic but exceptional beauty. Overall, the landscape may be described as relatively tame, or tamed, with a pervasive rural and agricultural character. It likely had an important impact on Olmsted's sensibilities.

In addition to the informal education Fred received among family and friends, his father desired a formal education for his children that was not available to him. Biographical accounts of Olmsted's early life often recount two things about his education. First, his formal schooling was uneven and mostly unhappy because he was sent away from home for extended periods of time soon after his stepmother's arrival. Second, he was strongly influenced by books on English picturesque landscape design that were available to him in many locations.⁴¹ The Olmsted family had books in the house, and his family maintained a paid membership in the Hartford Public Library. Olmsted later recalled being introduced to books about landscape gardening through his visits to the library, particularly William Gilpin's *Remarks on Forest Scenery* and Sir Uvedale Price's *Essay on the Picturesque*. The latter appears to have left a

³⁷ Poland, "Unconscious Influence," 23.

³⁸ Ibid., 13-14.

³⁹ Rybczynski, *A Clearing in the Distance*, 30-31.

⁴⁰ Ibid., 32.

⁴¹ The local public library during the early nineteenth century in Hartford was a membership organization; biographers noting his access to such books include McLaughlin and Beveridge, *The Papers of Frederick Law Olmsted: Volume I*, 97; and Frederick Law Olmsted, Jr. and Theodora Hubbard, *Frederick Law Olmsted: Landscape Architect 1822-1903* (New York, New York: G.P. Putnam's Sons, The Knickerbocker Press, 1922), 74.

particular impression on young Olmsted.⁴² A style of landscape gardening, the Picturesque evolved from mid-eighteenth-century British landscape design theory and was widely known through writings by Olmsted's youth. As it emerged in eighteenth-century England, the Picturesque style sought to evoke a natural landscape appearance even when highly manipulated by designers such as Lancelot "Capability" Brown. The term "Picturesque" referred to the wilder, dramatic, less tame side of the natural landscape as compared with the "Beautiful" of rolling pastoral landscapes.⁴³

Fred's early interest in scenery and landscape was reinforced by Hartford, situated in the pastoral landscape of the Central Valley but near to steep, picturesque hillsides of the Metacombet and Upland ridges. These contrasts likely presented scenes reminiscent of the English prints Fred would have seen and may have contributed to his growing interest in British landscape gardeners. The landscape the English garden writers described was not exotic but familiar to Olmsted, and the terms used in the books were ideas he would develop and apply to his own design style later in life.⁴⁴

Although few accounts of Olmsted's youth survive other than those in his later autobiographical sketches, some often cited recollections are of Olmsted lying in the grass under a tree looking up at his biological mother, riding through a meadow with his father at dusk, walking long distances with his brother to visit relatives in Cheshire, and family outings and vacations "in search of the picturesque," through the Connecticut River Valley and Upstate New York and New Hampshire.⁴⁵ As for Olmsted's home, a friend of the Olmsted brothers, Frederick Kingsbury, "speaking of John (the father) Olmsted's "cultivated taste," wrote in the same letter the the home was the "finest thing he had seen up to that time."⁴⁶



Figure 18. "North view of the Cat Hole pass, in Meriden," J. W. Barber—a picturesque pass between the hills of Cathole Mountain just north of Meriden.

Of Olmsted family members, the only one who was expressly religious was Mary. Nonetheless, like most of Hartford's population at this time, they supported their church and clergy by attending Sunday services.⁴⁷ Reverend. Bushnell, as neighbor, friend, and preacher to the Olmsted family at North Congregational Church, had particular influence on the young Fred, and sermons such as his famous "Unconscious Influence" are noted in several Olmsted biographies as important in shaping Olmsted's thinking about parks.⁴⁸ Further examination of Bushnell's writings as they were incorporated into Olmsted's thinking about civilization and the importance of domestic and community life reveals Bushnell's influence on the young Olmsted, especially his practice of landscape design for the public good and his developing theories of city planning and the civilizing effect of public parks.

⁴² Rybczynski, *A Clearing in the Distance*, 29.

⁴³ The Cultural Landscape Foundation, "Picturesque," available at <https://www.tclf.org/category/landscape-style/picturesque>.

⁴⁴ Rybczynski, *A Clearing in the Distance*, 34.

⁴⁵ Poland, "Unconscious Influence," 6, from Roper, *FLO: A Biography*; and Rybczynski, *A Clearing in the Distance*.

⁴⁶ Roper, *FLO: a Biography*, 14.

⁴⁷ Rybczynski, *A Clearing in the Distance*, 32.

⁴⁸ Poland, "Unconscious Influence"; from Horace Bushnell, "Unconscious Influence," in *Sermons for The New Life* (New York, New York: Charles Scribner, 1858), and Thomas Bender, *Toward an Urban Vision: Ideas and Institutions in Nineteenth Century America* (Baltimore, Maryland: Johns Hopkins University Press, 1975); McLaughlin and Beveridge, *The Paper of Frederick Law Olmsted: Volume I*; Peter Baldwin, *Domesticating the Street: The Reform of Public Space in Hartford 1850-1930* (Columbus, Ohio: Ohio State University Press, 1999).

In his autobiography, Olmsted fondly remembered his youth:

I can see that my pleasure began to be affected by conditions of scenery at an early age, long before it could have been suspected by others from anything that I said and before I began to mentally connect the cause and effect of enjoyment in it. It occurred too, while I was but a half-grown lad, that my parents thought well to let me wander as few parents are willing their children should.⁴⁹

When at home, Olmsted particularly enjoyed being out of doors. Later in life he recalled having spent most of his youth fishing and hunting in the countryside, and described adventures hiking, boating on the Connecticut River with his brother, John, shooting, woodcraft, and riding horses. He is also known to have explored the countryside around the places where he lived away from home while going to school.⁵⁰ Additionally, he was exposed to the outdoors and natural scenery during the extended family trips throughout New England. Fred and his father often roamed the countryside, walking long distances and visiting family and friends in other communities. With his father and stepmother, the family also spent time at Fred's mother's family's farm, Brooksvale Farm, in Cheshire. Fred and John are known to have made the journey there on foot at least once, a trip of more than 30 miles each way.⁵¹ The farm belonged to David Brooks, who married Olmsted's mother's younger sister, Linda. Olmsted would later spend time on the property learning to farm, an experience that greatly influenced his future career as a landscape architect.⁵² Today, Brooksvale Farm survives as a 55-acre property on the north side of South Brooksvale Road. It is a legacy property related to Olmsted's life and career (figure 20), and it is still owned by a descendent of Olmsted's nineteenth century relations and is one of the oldest homesteads in Connecticut to still operate as a farm.⁵³ When Olmsted was getting his first lessons in farming at Brooksvale, it was approximately 300

acres. The farm featured a house, barns, and fields, and although smaller, it still does today. A family letter that is preserved onsite recounts that Olmsted planted a grove of hemlock trees approximately 200 feet west of the house of which several still exist.⁵⁴

OLMSTED SETS OFF: FAMILY, FRIENDS, SCHOOL, AND TRAVEL (1829-1840)

To understand the relationships and experiences of Fred's early life, it is important to know something about the young Fred as he set off at the age of six for a lifetime characterized by constant travel, education and self-improvement—more informal than formal—and how these experiences contributed to his becoming “the acknowledged father of American landscape architecture.”⁵⁵ Described by an older schoolmate of Fred's when the two met again in New York later in life, she remembered him as “a beautiful little boy, with light blue eyes and golden curls and dressed in short-sleeved frocks that showed his chubby neck and dimpled arms.”⁵⁶ Olmsted biographer Witold Rybczynski describes the Olmsted as having a “high forehead, wide-set eyes, and unruly hair... A boyhood friend described him as ‘a vigorous, manly fellow, of medium height, solidly built with rather broad shoulders and a large well-formed head. If athletics had been in fashion, he would have been high up in foot-ball and base-ball.’”⁵⁷ Rybczynski also notes: “Later photographs usually show him pensive. He rarely looks directly at the camera, which gives him an air of self-containment, almost detachment.” Rybczynski draws from additional descriptions provided by Olmsted's colleague, Katharine Wormeley, who characterized his face as “generally very placid, with all the expressive delicacy of a woman's, and would be beautiful were it not for an expression which I cannot fathom—something which is, perhaps, a little too severe about it.” She added: “I think his mouth and smile and the expression of his eyes at times are

49 As cited in W. Philips Barlow and Elena Pascarella, “Frederick Law Olmsted in Connecticut,” in *Connecticut Explored* Vol. 16, No. 2 (Spring 2018): 27.

50 Rybczynski, *A Clearing in the Distance*, 29-30.

51 Laura Wood Roper recounts this story as a distance of 16 miles, but if they walked the entire way, it is a 30 mile trek.

52 Rybczynski, *A Clearing in the Distance*, 36.

53 Cheshire Land Trust, Brooksvale Farm Preserve, available at www.cheshirelandtrust.org.

54 Barlow and Pascarella, “Frederick Law Olmsted in Connecticut,” 27.

55 William H. Tishler, editor, *American Landscape Architecture: Designers and Places* (Washington, D.C.: The Preservation Press, 1989) 11.

56 Roper, *FLO: A Biography*, 7.

57 Ibid., 19.

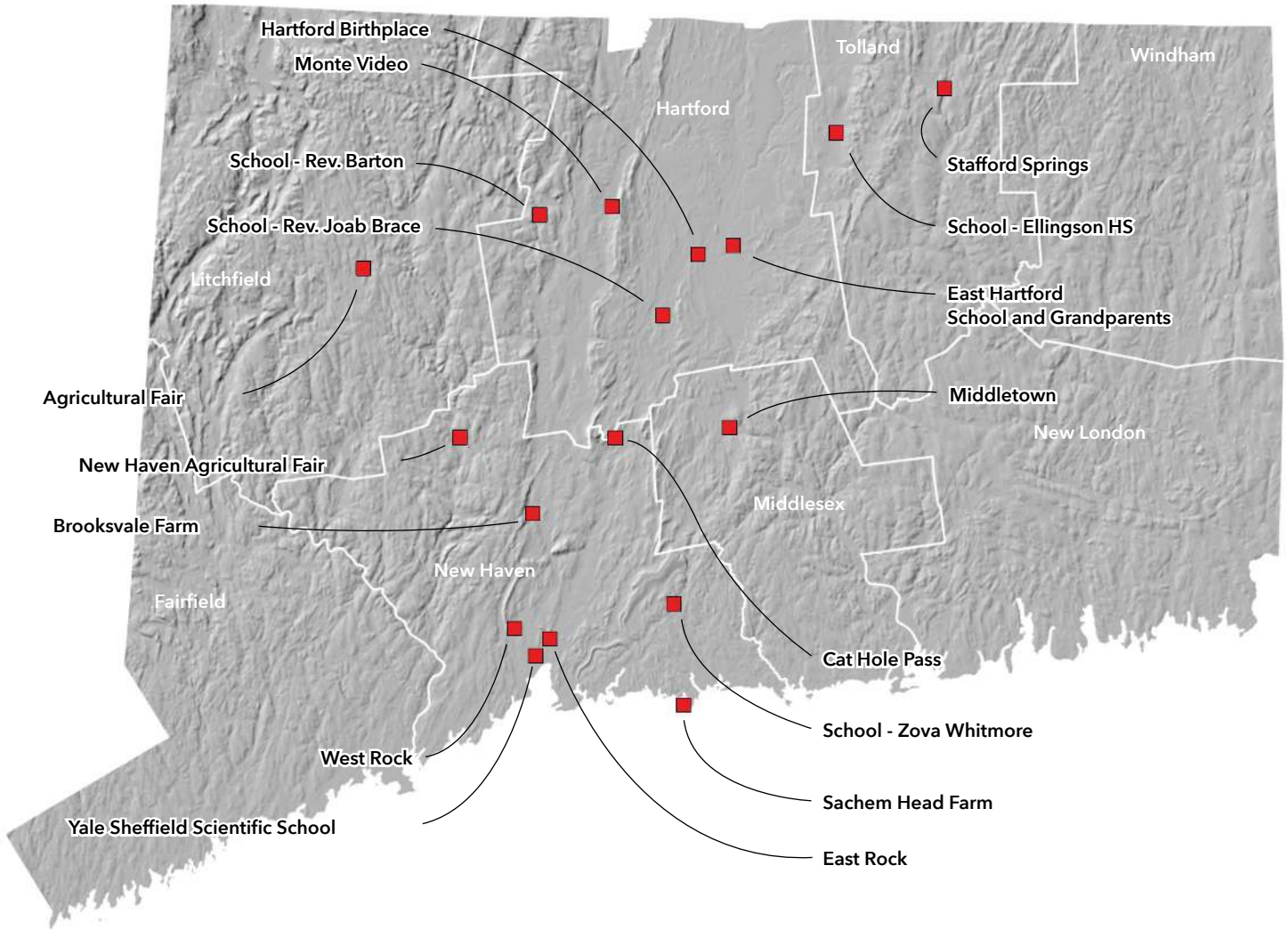


Figure 19. A map of influential sites associated with Frederick Law Olmsted's youth and education across Connecticut.

very beautiful... there is a deep, calm thoughtfulness about him which is always attractive and sometimes-provoking."⁵⁸ In addition to good looks and health, Olmsted had an outgoing and curious nature. His elders indulged his interests with access to their homes, libraries, and gardens, and peers responded to him with fascination and encouragement.

For many reasons including his father's remarriage and the arrival of half-siblings, his father's desire for his son to have the education he never received, and perhaps due to Frederick's precocious behavior,

Frederick spent much of the time between the ages of 7 and 18 away from home to attend school or to be tutored while boarding with families and school masters in other communities. Despite the emotional challenges he likely encountered living away from home, Olmsted found that his experiences living in smaller and more rural communities such as North Guilford, Ellington, Newington, and East Hartford, expanded his horizons and his understanding of landscape. As a peripatetic student who learned more outside the classroom than in, Olmsted enjoyed roaming the countryside for hours at a time.⁵⁹

⁵⁸ Ibid., 19.

⁵⁹ Poland, "Unconscious Influence," from McLaughlin and Beveridge, *The Paper of Frederick Law Olmsted: Volume I*.

LOCATION	COUNTY	TOWN	DATE(S)	SIGNIFICANCE	SOURCE
Birthplace	Hartford	Hartford	1822-1903	Birthplace, youth and final resting place as well as the location of many projects. In his youth known to have explored Ten Mile Wood (included in Keney Park)	Olmsted Papers, Vol 1
School - Dame Schools	Hartford	East Hartford	1831; 1836-37	School - Dame schools. Paternal grandparents home	Olmsted Papers, Vol 1
School - Zolva Whitmore	New Haven	North Guilford	1829	School - Zolva Whitmore	Olmsted Papers, Vol 1
School - Minister at Ellington HS	Tolland	Ellington	1831	School - unnamed minister at Ellington High School	Olmsted Papers, Vol 1
School - Rev. Joab Brace	Hartford	Newington	1831	School - Rev. Joab Brace	Olmsted Papers, Vol 1
School - Rev. Eastman	Middlesex	Saybrook	1836-37	School/eye treatment - Rev. George Clinton Van Vechten Eastman. Summers only at school in East H.	Olmsted Papers, Vol 1
Brooksvalle Farm	New Haven	Cheshire	1822-48	Hull (mother) Family. First farm he worked with his uncle	Olmsted Papers, Vol 1
Agricultural Fair	Litchfield	Litchfield		Scenic Area	Olmsted Papers, Vol 1
New Haven Agricultural Fair	New Haven	Waterbury	1847	New Haven Agricultural Fair	Olmsted Papers, Vol 1
School - Rev. Barton	Hartford	Collinsville	1838-40	Last of schooling with Rev. Frederick Augustus Barton, who also was a surveyor and taught Fred these skills	Olmsted Papers, Vol 1
Sachem's Head Farm	New Haven	Guilford	1847		Olmsted Papers, Vol 1
Yale Sheffield Scientific School	New Haven	New Haven	1846-47	Attended lectures at the Yale Sheffield Scientific School while brother John was attending Yale College	Olmsted Papers, Vol 1
West Rock	New Haven	New Haven	1840s	West Rock - Important landscape feature (traprock ridge)	Frederick Church painting "West Rock, New Haven" 1847
East Rock	New Haven	New Haven	1840s	East Rock - Important landscape feature (traprock ridge)	"East Rock, New Haven" George H. Durrie, 1862
Cat Hole Pass	New Haven	Meriden	1820s-40s	Scenic "Cat Hole Pass" at Cathole Mountain "narrow and romantic glen"	J. W. Barber
Stafford Springs	Tolland	Stafford	1820s-40s	Stafford Springs scenic, hotel	J. W. Barber
Monte Video	Hartford	Avon	1820s-40s	Monte Video, Talcott Mtn, gardens and landscape	J. W. Barber, Thomas Cole painting "View of Monte Video" 1878
Middletown	Middlesex	Middletown		The CT River makes an easterly turn with the outfall between Old Saybrook and Old Lyme	

Figure 20. Olmsted Legacy Sites (locations known to have influenced Frederick Law Olmsted during his formative years).

Olmsted's first school experience away from home came two months after his mother's death when he was sent to a private elementary school, popularly known at the time as a "dame school." At the age of seven Olmsted was sent to board with Zolva Whitmore, a Congressional minister living in North Guilford, thirty-five miles away from Hartford. At the Whitmore house, Olmsted received religious instruction while attending the local one-room schoolhouse with twelve other children.⁶⁰ Perhaps, as a result of his propensity for wandering through the fields, he was returned to his family by the Whitmores less than a year later. The next school that his father enrolled him in was a grammar school located near the family's home. Within six months, however, Olmsted was again sent away to a boarding school run by a clergyman in Ellington. A few years later, he enrolled in high school, a type of educational institution that had been introduced in Boston only ten years prior. Olmsted did not last long at the school, leaving after only six months after being punished by a teacher. His next school was in Newington, five miles from Hartford. Here, he boarded with Rev. Joab Brace. Olmsted spent the longest time of his education studying under Brace. After five and a half years, however, he was sent home after contracting a serious case of sumac poisoning. Following this experience, he was sent to study with an Episcopal clergyman in Saybrook on Long Island Sound. After leaving that establishment, he completed his secondary education at the age of 15 at Mr. Perkins's academy in East Hartford.⁶¹ His experience with sumac poisoning is said to have affected Olmsted's eyes and prevented him from attending college at Yale, where many of his family, including his younger brother, John, were educated.⁶²

In November 1837, Olmsted traveled to Andover, Massachusetts, to board and study with Frederick A. Barton, a surveyor, civil engineer, and mathematics teacher at Phillips Academy who was also studying for the ministry at Andover Theological Seminary.

Olmsted was sent by his father to apprentice under Barton and to learn the trade of surveying.⁶³ The attraction of surveying as a trade for Olmsted is not clear, but it is possible that it appealed to his love of being outdoors. For the next two-and-one-half years, Olmsted lived with Barton to learn how to survey, continuing after 1838 when Barton was hired by the Congregational Church in Collinsville and moved there. While in Collinsville, Olmsted "could see roads terraced into hillsides and drainage systems laid out, and watch around him, the lessons far more compelling than those offered in dry lectures and dusty books. He witnessed an entire landscape being transformed. How could he not have been impressed with the land's plasticity..."⁶⁴ The training likely contributed to Olmsted's keen sense of the importance of landform and grading that appears in all of his, and the firm's, designs. Technically, Olmsted would also have learned to calculate cut and fill, lay out roads and house lots, and read and prepare topographic maps, subdivision plans, and other survey documents that would become the tools of his profession.⁶⁵

Woven throughout Fred's years of schooling and homelife was travel—for purpose and pleasure. One of the joys of Olmsted's childhood, as recorded in his autobiographical accounts and published biographies, was traveling with his father and family in search of scenery and the picturesque. This was both an enjoyment but also a demonstration of their good taste and knowledge of pleasure travel in the United States to scenes of natural beauty in imitation of Europe's "Grand Tour."⁶⁶ In addition to his wanderings around Hartford for scenery in the nearby uplands, during the 1830s the family traveled throughout the Connecticut River Valley as well as within New York State, New Hampshire's White Mountains—a primary destination for scenery in the first half of the nineteenth century—and along the Maine coast, where the family sought the picturesque.⁶⁷ At the time, Connecticut

⁶⁰ Rybczynski, *A Clearing in the Distance*, 25.

⁶¹ *Ibid.*, 26.

⁶² David K. Leff, *The Last Undiscovered Place* (Charlottesville, Virginia: University of Virginia Press, 2004), 33.

⁶³ Rybczynski, *A Clearing in the Distance*, 29.

⁶⁴ Leff, *The Last Undiscovered Place*, 34.

⁶⁵ Rybczynski, *A Clearing in the Distance*, 39–40.

⁶⁶ Dona Brown, *Inventing New England: Regional Tourism in the Nineteenth Century* (Washington, DC: Smithsonian Institution Press, 1995) 15–16.

⁶⁷ Rybczynski, *A Clearing in the Distance*, 40.

remained relatively rural and predominantly agricultural, with mills and manufacturing centered along water courses in the Eastern and Western Uplands. By 1804, Jedidiah Morse wrote:

*The state is checkered with innumerable roads or highways crossing each other in every direction. A traveler in any of these roads, even in the most unsettled parts of the state, will seldom pass more than a half a mile or a mile without finding a house, and a farm under such improvements, as to afford the necessities for the support of a family. The whole state resembles a well cultivated garden.*⁶⁸

Much of the landscape was characterized by farm fields and woodlots edged by stone walls built from glacial moraine deposits removed from areas of cultivation to form property and field boundaries. Much of the eastern deciduous woodland that blanketed the Atlantic Coastal region prior to European-American settlement had been cut for fuel, construction materials, and to establish fields for pasture and cultivation. By the mid-nineteenth century, the Connecticut River Valley reached a peak of deforestation, with wild and native landscapes tucked into the deep crevasses of the rocky uplands and Metacomet Ridge.⁶⁹ Additionally, the Olmsteds would have encountered small hamlets and larger towns and cities during their travels.

As Olmsted would later write:

*The happiest recollections of my early life are the walks and rides I had with my father and the drives with my father and mother in the woods and fields. Sometimes these were quite extended, and really tours in search of the picturesque.*⁷⁰

CHANGES RESULTING FROM THE INDUSTRIAL REVOLUTION, REVERENCE FOR NATURE, TRANSCENDENTALISTS, AND SCIENCE

As Olmsted came to the completion of his formal schooling and early apprenticeship in surveying with Barton—first in Amherst, Massachusetts and then at Collinsville, Connecticut—he was moving into a society and landscape where change was accelerating in all aspects of life. During the 1830s and 1840s, Hartford was becoming a hub for factory work, and would eventually become nationally known for the manufacture of firearms (Colt), bicycles (Pope/Columbia), and before the end of the nineteenth century, electric automobiles (Pope).⁷¹ This industrial revolution that was occurring in towns across Connecticut, Massachusetts, and Rhode Island contributed to a change in philosophical, aesthetic and educational underpinnings that had governed society.

The rapid growth of cities in the Northeast overwhelmed neighborhoods and caused deteriorating living conditions, disease, damage to the environment, and other health and safety hazards. Clergymen like Rev. Bushnell, who saw the changes in Hartford first-hand, philosophized about the moral and physical decay that accompanied unhoused, unfed, and uneducated poor people. It was because of his observations and thoughts on these matters that Bushnell proposed establishing a public park for the benefit of all Hartford residents in the early 1850s.

Elsewhere in New England, other voices were decrying the changes wrought by the industrial revolution and immigration. A philosophical response centered out of Concord, Massachusetts, was the growing Transcendentalist movement that emerged during the 1820s and 1830s. Its followers espoused a belief in the inherent goodness of the individual, which could be discovered in nature, rather than in the conformity of society, whose institutions serve to corrupt the purity of the individual. The Transcendentalists, led by the

⁶⁸ Bell, *The Face of Connecticut*, 9–10.

⁶⁹ *Ibid.*, 65.

⁷⁰ As cited in Barlow and Pascarella, “Frederick Law Olmsted in Connecticut,” 27.

⁷¹ Poland, “Unconscious Influence,” 13, from Robert Arnold, *Hartford: Yesterday and Today: 350 Years* (Hartford, Connecticut: Farmcliff Press, 1985); William Hosley, *Colt: The Making of an American Legend* (Amherst, Massachusetts: University of Massachusetts Press, 1996); and Peter Hall, *Cities in Civilization*. (New York, New York: Fromm International, 1998).

writing of Ralph Waldo Emerson (1803–1822) and Henry David Thoreau (1817–1862), promoted a philosophy that believed people would be best served by living in natural surroundings as Thoreau himself recounted in *Walden* (1859).

The eighteenth-century Puritan spirit and aesthetic for practical and simple designs that largely downplayed the visual arts was giving way to the wealth of an emerging capitalist class who had both the means and interest to read, travel, and promote the visual arts in new ways. Hartford became a leading art center with the establishment of the Hartford Atheneum at Daniel Wadsworth's—amateur artist and architect, he descended from one of Hartford's wealthiest families—former home. It was both an art museum and a new home for the combined book collections of the Hartford Young Men's Institute (1838) and older Library Company (1774). Adding to the influence of these local institutions were popular publications such as Andrew Jackson Downing's *Treatise on the Theory and Practice of Landscape Gardening* (1841) and his second book *Cottage Residences* (1842) with the architect Alexander Jackson Davis. Both books were written to educate and encourage this new wealthy class of business leaders in the refined tastes of architecture and landscape design, which Downing saw as much as a moral issue as an aesthetic one. The conflict between tradition and progress in terms of both aesthetics and social change would have been apparent to Olmsted during this formative period in his life and as he established himself as a scientific farmer, wrote to and visited Downing for advice and encouragement.

Another influence on Olmsted as he headed into the professional world was society's and higher education's growing interest in the sciences and the need to introduce related subjects into college curricula. The classics and divinity courses did not include the subjects that future leaders of industry and agriculture needed. Yale was the first to establish a "scientific school" and Olmsted one of its early students. Although his persistent eye infection kept him from enrolling full time, he was able to participate in lectures that gave him knowledge of chemistry, engineering, agricultural science, and geology. Judith Schiff, Chief Research Archivist at



Figure 21 (top). "Southern View of the Churches in Meriden," J. W. Barber—a town with a picturesque setting (Mount Lamentation in the background). This is a place that was known and visited for its views back to the Central Valley.



Figure 22 (bottom). "Eastern View of the Public Square or Green in New Haven CT," J. W. Barber—a full-page view looking toward the three churches facing Temple Street, which splits the square in two. Note the size and scale of the elm trees in the the Green. Yale College can be seen in the background between the churches.

Yale, wrote two relevant articles for the *Yale Alumni Magazine*: One looked at Frederick Law Olmsted at Yale and the other titled, "When Yale was a farming school."⁷² Both suggest the importance of what was happening at Yale when Olmsted was experimenting for the first time with farming at Sachem's Head. With his brother, John, enrolled at Yale (figure 23), Olmsted was able to take courses in the newly established Yale Scientific School, better known by its later name, the Sheffield Scientific School. John Norton, "Yale's first farmer-scientist," studied with Benjamin Silliman in the early 1840s and traveled to Scotland for more training, which was followed by

⁷² Judith Ann Schiff, "When Yale was a farming school," Mar/Apr 2009; and Judith Ann Schiff, "Frederick Law Olmsted at Yale," *Yale Alumni Magazine*, Sep/Oct 2021.



Figure 23. Frederick Law Olmsted, lower right, and his brother John Hull Olmsted, top right, 1846, with friends from Yale, Charles Trask, Frederick Kingsbury, and Charles Loring Brace. (Source: Yale Alumni Magazine, <https://yalealumnimagazine.org/articles/5359-frederick-law-olmsted-at-yale>)

his popular textbook, published in 1850, *Elements of Scientific Farming*. This is the same year that Olmsted left for England with his brother and his brother's roommate, Charles Loring Brace.⁷³ Schiff called Norton and Olmsted "friends," and it would seem logical that Norton had some influence on Olmsted's decision to publish his travels to Great Britain as *Walks and Talks of an American Farmer in England* (1852). Sadly that same year, Norton died from tuberculosis and it was also the same year Olmsted began a second traveler/writer tour in the American South to study the impacts of enslaved labor.

From his studies at Yale, the practical application of science and health became underpinning themes for Olmsted as he moved away from agriculture and applied these principles to park design. The importance of being associated with Yale at this particular time when Yale is offering the country's first

classes in agricultural science is largely forgotten, but as Schiff points out, a national conference at Yale on agriculture in 1860, a first of its kind in America, received extensive coverage in the news and may have helped further the passage of Abraham Lincoln's Morrill Land-Grant Colleges Act of 1862. The Act authorized federal grants of land and money to colleges specializing in agriculture and the mechanical arts. The fact that Olmsted was taking lectures at the Yale Scientific School and had a kindred spirit in Norton while Olmsted was experimenting for the first time in agriculture at Sachem's Head, suggests that these are the people and lectures that Olmsted attended and his travel to England to write *Walks and Talks of an American Farmer in England* could have been inspired—and certainly endorsed—by Norton and his colleagues.

EARLY CAREER PATHS (1840-1857)

I have all my life been considering distant effects and always sacrificing immediate success and applause to that.

— Frederick Law Olmsted

They never get disheartened. I think Fred will be one of that sort. Many of his favorite schemes will go to naught—but he'll throw it aside and try another and spoil that and forget them both while you or I might have been blubbering over the ruins of the first.

— Frederick J. Kingsbury to John Hull Olmsted (1847)

Following his apprenticeship in surveying, Olmsted began to experiment with a series of vocations. In 1840, Olmsted apprenticed as a clerk in the dry goods store of James Benckard and Benjamin H. Hutton in New York City. The store, located on Beaver Street, sold imported French silks and other goods.⁷⁴ Although the importation of goods from international sources likely appealed to Olmsted's adventurous nature, he did not stay long. Olmsted apparently learned several important skills while employed with Benckard and Hutton that contributed to his later endeavors including bookkeeping, accounting, and office organization. He may have also been introduced during his time in New

⁷³ Schiff, "When Yale was a farming school."

⁷⁴ McLaughlin and Beveridge, *The Papers of Frederick Law Olmsted: Volume I*, 5.



Figure 24. View of Green-Wood Cemetery in Brooklyn, 1847. (Source: The Greenwood Historic Fund)

York to the rural cemetery movement through his proximity to Green-Wood Cemetery, one of several rural cemeteries established near an urban area during the second quarter of the nineteenth century (figure 24). The first of the rural cemeteries was Mount Auburn near Boston. These burial grounds were intended to expand upon the available burial grounds at churches and public cemeteries. The landscapes of the rural cemeteries were carefully designed in the romantic English vision of the picturesque and the beautiful, with winding carriage drives, beautiful turf and plantings, careful grading, and carefully constructed bridges and walls. The cemeteries became destinations for city dwellers for passive recreation in the form of drives and picnics, essentially serving as the first public parks.⁷⁵

Olmsted's lodging while working at the Manhattan store was located in Brooklyn Heights, which afforded

an expansive view of the New York harbor and the ferries connecting Brooklyn, Manhattan, and Staten Island. This also introduced Olmsted to the emerging need for commuter systems and suburbs as America's cities grew in response to the industrial revolution.⁷⁶

After leaving New York, Olmsted set out on a travel adventure as an apprentice mariner. His ship, the *Ronaldson*, left New York Harbor bound for Canton, China, in April 1843.⁷⁷ Expected to work hard most days, with little time off to visit the port cities, and often ill, Olmsted returned to Hartford the following year. Olmsted's letters from the journey, however, reflect the travel writer that he later became. In describing the accounts in the letters, biographer Rybczynski notes "Olmsted was a natural—inquisitive, sociable, observant, and skeptical. He provided his correspondents with thumbnail sketches of people, dress, architecture, and local

⁷⁵ Rybczynski, *A Clearing in the Distance*, 45.

⁷⁶ Roper, *FLO: A Biography*, 18.

⁷⁷ McLaughlin and Beveridge, *The Papers of Frederick Law Olmsted: Volume I*, 6.

customs that are detailed, vivid, and insightful. He was also sympathetic to his surroundings.”⁷⁸

After returning from China, Olmsted decided to try his hand at scientific farming. In choosing this next venture, Olmsted may have been heeding the words of family minister, Horace Bushnell, who promoted farming as a noble profession.⁷⁹ In one of his treatises on the subject, Bushnell noted:

*But the young man who has a mind awake, a sound practical judgment in a sound practical body, can do better. If he has slender means to begin with, it does not follow that he must go where land is cheapest; certainly not if that is the hardest, most uncertain way to increase his means, as in many cases it unquestionably is [...] let the young man who would emigrate, consider whether it is not better to begin with a small farm here, and expect, by bringing it into the very highest cultivation, thus to extend or enlarge his property. In ordinary cases, I am quite certain, provided he goes to work skillfully, that he will advance in property more rapidly than he will to emigrate [...] To realize this picture of physical and moral improvement, ought, meantime, to be an attractive hope to our sons and daughters, detaining them here among us, stimulating their inquiries after scientific principles and promoting their invention of new modes of improvement, such as will enrich both them and the great respectable class to which they belong.*⁸⁰

During this phase of his career exploration, Olmsted first spent time on a farm near Oswego, New York. He later spent several months working with his uncle David Brooks at Brooksvale Farm in Cheshire, Connecticut. Later, Olmsted would also work on the Joseph Welton farm near Waterbury.⁸¹ Welton would teach Olmsted several important lessons that would serve him well later in life. Specifically, Welton operated his farm according to the latest principles of scientific farming, which he learned by reading the monthly magazine *The Cultivator*. To compete with the new productive grain and

corn farms and livestock interests of the Midwest, New England farmers began to adopt techniques in scientific farming to help them specialize in dairy herds to produce milk, butter, and cheese, as well as vegetable farming and fruit production. They also adopted specialty crops that required particular attention to soil fertility, tilth, irrigation and drainage, plant nutrition, and plant cultivars. Scientific farming addressed soil erosion control through contour plowing, crop productivity and soil fertility through crop rotation, the use of lime and fertilizers, and livestock and plant breeding to achieve certain desirable traits.⁸² The exposure that Olmsted gained to these practices was essential to his understanding of land management later when designing landscape projects.

Throughout this period, Olmsted remained in close contact with his brother John Olmsted and with John's roommate Charles Loring Brace, son of John P. Brace, principal of the Hartford Female Seminary.⁸³ He also audited classes at Yale, attending lectures by Professor Silliman, whose works he had been reading since his childhood.⁸⁴ Biographer Elizabeth Stevenson explains the influence of Silliman on Olmsted:

*He was the only instructor at Yale to touch... Olmsted deeply. He related science to general culture. He implied that God worked in nature [...] It was the example of his person they remembered and his attitude. He was a commanding presence who had routed the old theology-bound guardians of a narrow curriculum and had enlarged education to include knowledge beyond the classical languages and mathematics. Even a small experience of such a man as Silliman was important to the person Fred Olmsted became. Olmsted was to have a large, experimenting mind, working outward from facts, anchored in them, but unafraid of large results and effects reaching in unimagined ways beyond what other men might see.*⁸⁵

Hoping to further support his son's interest in farming, Olmsted's father purchased a farm for Frederick in

78 Rybczynski, *A Clearing in the Distance*, 45.

79 Poland, "Unconscious Influence," 28.

80 Horace Bushnell, "Agriculture at the East," in Bushnell, *Work and Play*, 240-241; 244-245; 256-257.

81 Elizabeth Stevenson, *Park Maker: A Life of Frederick Law Olmsted* (New Brunswick, New Jersey: Transaction Publishers, [1977] 2000); Rybczynski, *A Clearing in the Distance*; and McLaughlin and Beveridge, *The Papers of Frederick Law Olmsted: Volume I*, 6.

82 Rybczynski, *A Clearing in the Distance*, 59-60.

83 Roper, *FLO: A Biography*, 18.

84 Stevenson, *Park Maker*.

85 Roper, *FLO: A Biography*, 19.

1847. Sachem's Head was a 70-acre property located in Guilford, Connecticut along the rocky edge of Long Island Sound. In the spring of 1847, Olmsted began preparing the land for cultivation. Olmsted soon found, however, that the soils and rocky terrain were not conducive to a successful farming operation. Thus in 1848, John Olmsted bought his son a second farm, on Staten Island in New York.⁸⁶ Olmsted renamed the property Tosomock Farm. While living on Staten Island, Olmsted met the influential landscape gardener Andrew Jackson Downing who lived north along the Hudson River at Newburgh, New York.⁸⁷ He also undertook work as a journalist, publisher, and editor following his travels to England and the South.⁸⁸ While these experiences were positive, his romantic endeavors were less successful. While living on Staten Island he became engaged to Emily Perkins, a niece of Harriet Beecher Stowe. Unfortunately, the engagement was broken before they were married, but more importantly, his brother met, wooed, and married Emily's sister, Mary, who Frederick would later marry after his brother's death of tuberculosis.⁸⁹

THE FARMER-TRAVELER-WRITER: WALKS AND TALKS OF AN AMERICAN FARMER AND THE COTTON KINGDOM (1850-1855)

In 1850, Olmsted traveled to England and Europe with brother John and John's Yale roommate and friend Charles Loring Brace. The three visited the People's Garden, a picturesque landscape public park in the Liverpool suburb of Birkenhead, among many other places. Olmsted wrote about this experience in a travel book he published in 1852 titled *Walks and Talks of an American Farmer in England*. The book was positively reviewed in such publications as the *Horticulturist*, the *American Whig Review*, and the *Philadelphia Bulletin*.⁹⁰

In his introduction to an updated printing of the book, Charles McLaughlin suggests that Olmsted

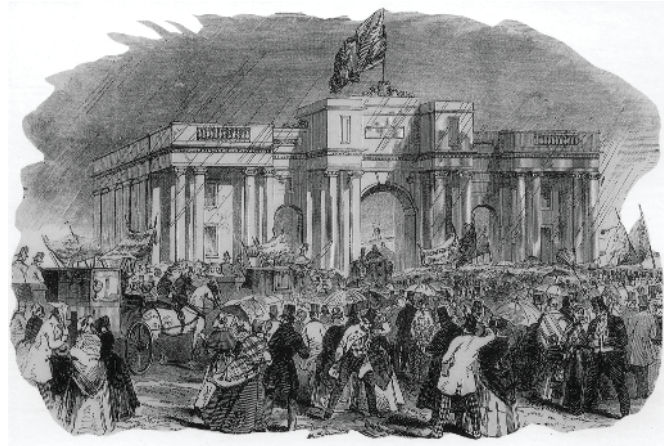


Figure 25. 1847 view of opening day at Birkenhead, a picturesque landscape public park in the Liverpool suburb, visited by Frederick Law Olmsted, his brother John, and John's college roommate Charles Brace in 1850.

serves as "reporter, social analyst, narrator, dramatist, scene-painter, and humorist, employing a wide range of modes and styles to give us the sights, sounds, and mental impressions of rural England in 1850. Olmsted's narrative—at turns poetic, funny, critical, and meticulous—is a delight to read. It is also an important historical document, revealing the extent to which England permeated almost every aspect of Olmsted's emerging worldview, soon to find expression in his various careers as scientific farmer, author and publisher, social critic, reformer, administrator, and landscape architect of major parks and park systems throughout the United States."⁹¹

The same year he published *Walks and Talks of an American Farmer in England*, the *New York Times* hired Olmsted to travel to the southern United States to report on the growing dispute over the use of enslaved labor. Olmsted encountered the practice and conditions of slavery first-hand during his two trips. He published articles that argued against the ongoing practice of enslaved labor as economically inefficient and not sustainable. Olmsted had heard Reverend Bushnell speak on several occasions against slavery and for its abolition. This, coupled with his own interest in social reform, led him to

⁸⁶ McLaughlin and Beveridge, *The Papers of Frederick Law Olmsted: Volume I*, 282.

⁸⁷ Ibid.

⁸⁸ Roper, *FLO: A Biography*, 83.

⁸⁹ Charles E. Beveridge and Paul Rocheleau, *Frederick Law Olmsted; Designing the American Landscape* (New York, New York: Rizzoli International Publications, 1995), 25.

⁹⁰ Roper, *FLO: A Biography*, 83.

⁹¹ Olmsted, *Walks and Talks of an American Farmer in England*.



Figure 26. Frederick Law Olmsted, ca. 1860. (Source: Connecticuthistory.org)

write clearly about the lives of the enslaved people he encountered. Olmsted then published three volumes of travel accounts and social analyses of the South. The three volumes later were excerpted in a single volume published on the eve of the Civil War: *The Cotton Kingdom: A Traveler's Observations on Cotton and Slavery in the American Slave States, 1853-1861*. Olmsted's writings on slavery and the South would play a key role in galvanizing anti-slavery support in the North. As noted by John Stauffer, professor of English and African and American Studies at Harvard, Olmsted "illuminated the South for the North," with his writings having a great political impact. Stauffer notes that other than first-person narratives, Olmsted's writings are the most "detailed and accurate slave narratives" available.⁹²

In addition to his views on slavery, Olmsted developed opinions about the need to improve the land, the self, and society in the South, and for restoration and regeneration. He believed that the South lacked sufficient infrastructure in the way of schools, roads, town squares, parks, and libraries, as well as a sense of the public realm. This likely led to some of the ideas that later came to fruition in his park and community planning ideas.⁹³

It was during this period, as noted by Olmsted papers' editor Charles Beveridge, that Olmsted became known as a "literary man, a traveler, and a writer. In [a] short span of time, he became the most prolific and influential of those travelers who published accounts of their visits to the South."⁹⁴

EDITOR (1855-1857)

Olmsted's work with the *New York Times* to publish his Southern travel letters, led him to the New York publishing firm Dix and Edwards, where he became a partner in the spring of 1855. The firm published the American edition of Charles Dickens' magazine, *Household Words*, as well as *Putnam's Monthly Magazine*. John A. Dix, one owner of the publishing firm, was a friend of Olmsted's good friend, Charles Loring Brace.⁹⁵ Olmsted's experience at the publishing house, which included a brief period serving as managing editor of *Putnam's Monthly Magazine*, introduced Olmsted to many influential people in New York.⁹⁶ As part of the job, Olmsted moved to New York in 1855 where he would remain for the next 25 years. While at the publishing firm, his time was not entirely consumed with desk work, however. In 1856, Olmsted spent eight months on a business trip traveling through European countries—Italy, several German states, France, and England, and while in London, Olmsted visited several parks.⁹⁷

92 Jared Green, "The Injustices of the South Shaped Olmsted's Vision of Landscape Architecture," *The Dirt*, American Society of Landscape Architects, June 22, 2021, available at <https://dirt.asla.org/2021/06/22/the-injustices-of-the-south-shaped-olmsted-s-vision-of-landscape-architecture/>.

93 Green, "The Injustices of the South."

94 McLaughlin and Beveridge, *The Papers of Frederick Law Olmsted: Volume I*, 1.

95 Ibid., 16.

96 Ibid.

97 Beveridge and Rocheleau, *Frederick Law Olmsted*, 25.

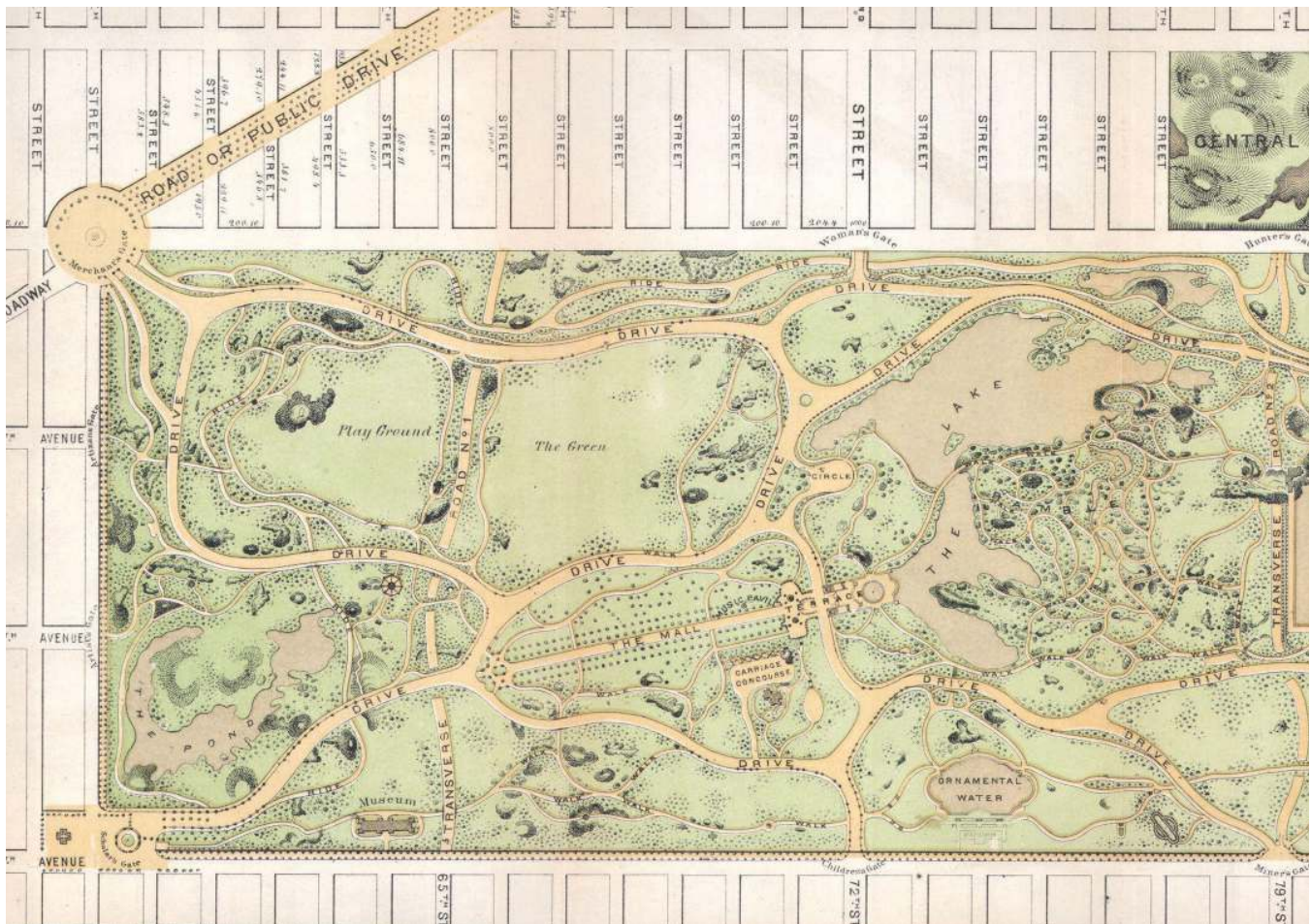


Figure 27. The Greensward Plan for Central Park. (<https://betterwaterfront.org/the-legacy-of-central-park-how-downing-vaux-and-olmsted-set-the-standard-for-american-parks/>)

SUPERINTENDENT AND WINNING DESIGNER, NEW YORK'S CENTRAL PARK (1857-1861)

Unfortunately, Putnam and Dix failed in 1857, leaving Olmsted (figure 26) to search for other work. He applied and was hired for the position of superintendent of Central Park, where ground was just starting to be cleared in anticipation of a design not yet completed. This job was likely based in part on his family connections and those he had met while working in publishing.

As he began his position as superintendent, architect Calvert Vaux invited Olmsted to join him in entering the design competition for Central Park. In March 1858, the pair won the design competition with the Greensward Plan (figure 27), and Olmsted would

spend the next three years as architect-in-chief overseeing implementation of the team's design.

This major shift in employment coincided with significant changes in Olmsted's personal life. In 1857 his dear brother and close friend, John Hull Olmsted, died of tuberculosis. With his last words, John asked Fred to take care of his wife and children.⁹⁸ What he actually meant by that request is open to interpretation, but in 1859, Frederick married his brother's widow, Mary Cleveland Perkins Olmsted, and took on the responsibilities of three small children, one being his future business partner, John Charles Olmsted. At the time of their marriage, John was five years old. Frederick adopted the boy, who had been born in Vandoeuvre, near Geneva, Switzerland, and raised him as his own.⁹⁹

⁹⁸ Ibid.

⁹⁹ Ibid.



Figure 28. US Sanitary Commission camp near Alexandria, Virginia, 1863. (Source: Library of Congress)

The work at Central Park was often difficult, and Olmsted did not always work well with the board in charge of the project. However, he remained involved in the project for many years before and after the Civil War. Olmsted's devotion to his interests and nature had another side, which was that he could be obstinate. As noted by biographer Rybczynski, "His obstinacy often got him in trouble. Many times, he chose to resign positions rather than continue on a course of action he disapproved of taking. His most famous resignation—there were several—occurred during the long and often frustrating construction of Central Park."¹⁰⁰

Work on Central Park coincided with the establishment of the nation's first publicly funded municipal park in Olmsted's hometown of Hartford based on the advocacy of Reverend Bushnell. Initially known as City Park, it would later be renamed Bushnell Park.

GENERAL SECRETARY OF THE UNITED STATES SANITARY COMMISSION (1861-1863)

Although Olmsted remained involved at Central Park, the Civil War led to interruptions in the work and offered service needs and opportunities elsewhere. The first of these was a leadership position for a new civilian-operated army relief agency, the United States Sanitary Commission. The mission of the organization

was to provide aid to soldiers in the form of food, clothing, blankets, and other goods shipped to the front line. The organization also assigned nurses to assist military staff and worked to improve living conditions for troops housed in military camps. Reflecting the organization's name, the Commission promoted sanitary standards, cleanliness, personal hygiene, diet, and medical care. The Commission would become the model for the American Red Cross.

Olmsted was deeply engaged in his work at Central Park when he was offered the position of General Secretary, or chief executive officer, of the Sanitary Commission. Henry Whitney Bellows, President of the Commission, envisioned the position to focus on coordination of donated supplies and distribution to appropriate locations, as well as improving military camp conditions. Olmsted's reputation as a leader with impeccable organizational skills was key to the assignments Bellows entrusted to him. Among the challenges was making sense of the supply donations already pouring into the Commission from thousands of local aid societies. To address his various responsibilities, Olmsted chose to oversee the process from an office established in Washington, DC. From the central office, Olmsted coordinated several smaller branch offices located in ten Northern cities and St. Louis, Missouri.

In addition to supply distribution, Olmsted faced numerous challenges related to the unpreparedness of the Medical Bureau. At the time, the bureau employed only twenty-six surgeons. Most were untrained in the work that would be required and were hostile to civilian oversight. After visiting several hospitals around Alexandria, Virginia (figure 28), Olmsted noted: "The wounded are doing very well. We have provided them with shirts, sheets, etc. and have a barber going round, provide ice...bed tables, backgammon boards, paper and pens. I have... on hand a stock of hospital stores more than sufficient for the present."¹⁰¹ Through perseverance, Olmsted's

¹⁰⁰ Rybczynski, *A Clearing in the Distance*, 20-21.

¹⁰¹ Jane Turner Censer, ed., *The Papers of Frederick Law Olmsted Vol. IV: Defending the Union: The Civil War and the U.S. Sanitary Commission, 1861-1863* (Baltimore, Maryland: The Johns Hopkins University Press, 1986), 138-139.



Figure 29. Yosemite Valley. (Source: National Association for Olmsted Parks)

work with the Commission led to the reorganization of the Medical Bureau and improvement in the care provided to Union troops.¹⁰² While involved in the Sanitary Commission, Olmsted met several people who would later prove important to his work as a landscape architect. Author Rybczynski, suggests, however, that Olmsted's efforts with the Commission were to "establish ascendancy. He was doing it with what sometimes seemed to others religious zeal, but he did not seek personal aggrandizement. George Templeton Strong, treasurer of the U.S. Sanitary Commission and involved in the establishment of *The Nation* magazine, commented on his colleague's "absolute purity and disinterestedness," in recognizing that Olmsted was not empire building. "The supremacy that Olmsted was trying to establish was that of the technician—the organizer; the authority was that of The Plan."¹⁰³

OLMSTED IN CALIFORNIA: GENERAL MANAGER OF MARIPOSA ESTATE (1863-1865) AND AUTHOR OF THE YOSEMITE VALLEY AND THE MARIPOSA BIG TREE GROVE: A PRELIMINARY REPORT (1865)

As the Civil War raged on, Olmsted's exhausting and frustrating work with the U.S. Sanitary Commission led him to search for more fulfilling work for himself and better paying work to support his growing family of four children including a daughter, Marion, who was born in 1861. In the fall of 1863, Olmsted moved to California to manage the gold mining operations associated with the Mariposa Estate, a vast, 70-square-mile property at the foothills of the Sierra Nevada Mountains.

Two encounters in California further shaped his personal and professional life and philosophies. First was his reaction to what he considered the barbarism of the Mariposa Estate and the California frontier—crude camps where shootings, stabbings, and hangings were "natural." This experience

¹⁰² Fort Ward Museum & Historical Site, "To Aid and Comfort: The U.S. Sanitary Commission during the Civil War" An Exhibition, April 6, 2001-March 31, 2002.

¹⁰³ Rybczynski, *A Clearing in the Distance*, 21.



Figure 30. Olmsted with the Yosemite Commission in 1865. (Source: Carleton Watkins, Yosemite National Park Research Library)

furthered his commitment to domesticity and community values, which were rooted in his Connecticut upbringing. Countering this negative reaction to the California frontier, were Olmsted's experiences in, and emotional responses to, the beauty and majesty of the giant redwoods and the Yosemite landscape (figure 30), which are best expressed in Olmsted's 1865 *Yosemite Valley and the Mariposa Big Tree Grove* report. At Yosemite, Olmsted appeared to formulate a new theory that the experience of scenery, whether man-made or natural, could serve as a powerful "civilizing" force.¹⁰⁴ In the report, Olmsted explains a management approach to guide the use and development of the newly designated land set aside by Congress and President Lincoln as a park "for public use, resort, and recreation . . . inalienable for all time." Olmsted, in this seminal document, made the case that a primary duty of a republican government was to reserve "great public grounds for the free enjoyment of the people, forever." These words both harken to his early Hartford-bred nationalism as well as to the spirit of Rev. Bushnell's advocacy to the city fathers of Hartford to create a park for its people. Olmsted's report would also be the first of many reports and projects

shaped by this experience, and it foreshadows his son and namesake's work in the establishing legislation of the National Park Service in 1916.¹⁰⁵

While his work at the Mariposa Estate would end with its collapse in 1865, his time in California provided Olmsted with important experiences and contacts that would bear fruit throughout his career. With growing recognition of his work at Central Park, Olmsted consulted on several projects in the San Francisco Bay area including Mountain View Cemetery, a new burial ground for San Francisco developed at Oakland, as well as an early campus plan for the University

of California at Berkeley. With continued contact from Vaux to return to accept new park work at Brooklyn, Olmsted made his final career decision and returned to New York to take up landscape architecture.

As Olmsted was penning his seminal report on the Yosemite Valley, the conservation movement in America was taking shape in response to societal changes and a heightened awareness of the need for environmental stewardship resulting from the damaging effects of the industrial revolution and associated resource exploitation on American landscapes. Landscape conservation emerged in part due to the efforts of nineteenth-century writers, philosophers, artists, and activists who championed the value of the charismatic American landscapes as unique resources. The Transcendentalist philosophies of the first half of the nineteenth century, led by writers such as Henry David Thoreau and Ralph Waldo Emerson, along with the work of naturalist John James Audubon, exploded with new transportation opportunities afforded by rail and canal into a distinctly American nature-based and "wilderness" tourism after the Civil War that rivaled the Grand Tour to Europe for its cultural attractions.

Conservation of the Yosemite Valley and the Mariposa Giant Sequoia grove in California in 1864–1865

¹⁰⁴ Ibid., 258–259.

¹⁰⁵ Rolf Diamant, "The Olmsteds and the Development of the National Park System," National Association for Olmsted Parks, available at www.olmsted.org.

served as the first example of a state government setting aside land as a public reservation based on its environmental and landscape values. Olmsted was highly influential in these conservation efforts. Of the many individuals who played a leading role in articulating the need for conservation, perhaps the best known is John Muir, whose efforts resulted in the establishment of the Sierra Club. Muir's concerns regarding the way the land was managed led to the establishment of Yosemite National Park in 1890. Olmsted's Yosemite Report was instrumental in establishing the intellectual framework for a national park system in the U.S.¹⁰⁶ Yellowstone, established in 1872, was the first federal reservation established for the same reason. By the national centennial, celebrated in Philadelphia in 1876, Americans had begun to realize that their landscape was recognized throughout the world for its variety and wonders, helping to elevate the nation in terms of its status among the established powers of Western Europe. Protection of the wonders of the American landscape became a focus of many groups and organizations following the 1876 Centennial as a point of national pride. These efforts were supported by the professionalization of conservation as a science, as well as land planning fields such as landscape architecture.

Integrally tied to the conservation movement was the field of forestry, which became an acknowledged profession within a similar time frame as landscape architecture. Frederick Law Olmsted had been introduced to the emerging field of forestry and convinced his client, the young George Vanderbilt, to establish a country estate near Asheville, North Carolina. In addition to designing many elements of the estate, Olmsted recommended to Vanderbilt that he hire Gifford Pinchot, another Connecticut native son and recent graduate of Yale, to develop Biltmore Forest, a managed tree plantation, to address the exhausted eroded post-agricultural soils on the property.

Even as he worked through his ideas for the Yosemite Commission, Olmsted sought his next move. At one point, he contemplated joining the

Foreign Service even as he worked on the plan for Mountain View Cemetery at Oakland and another California commission by preparing to survey the site for the proposed College of California, today the University of California-Berkeley.

He also continued to pursue literary interests, devising a plan to write a history of civilization based on notes assembled during his travels and various experiences around the United States and Europe. The proposed book was not to be a travel book, however, but about American society and civilization. In considering the idea of civilization, he sought to understand the highest and best "condition of mankind," as he had written in one of his three books about the South—*A Journey in the Back Country*.¹⁰⁷ Olmsted's views on civilization were based in part on the conditions he had witnessed in the South, the Mariposa Estate, but also on the ways in which immigration was changing America. Family friend and mentor, Reverend Horace Bushnell had written about immigration: "Nothing is more certain... than that emigration or a new settlement of the social state involves a tendency to social decline. There must in every such case be a relapse toward barbarism, more or less protracted, more or less complete." Although Olmsted recognized the impact of immigration in the eastern United States, particularly the large numbers of Irish fleeing the certain death caused by the potato blight, along with other Europeans seeking opportunity, he was not a nativist.¹⁰⁸ Rather, he sought to plan for the accommodation and assimilation of those uprooted from their homeland, recognizing the importance of educational, civic, and religious institutions in the spirit of the reformer. Olmsted hoped to write about his views on what constituted civilizing influences and what reforms would be necessary to protect and enhance the fragile situation of American society. Through his travels on the frontier in Texas and California, Olmsted thought to examine not only the condition of the large Eastern cities but also Western settlement. During his time with the U.S. Sanitary Commission, Olmsted had circulated questionnaires among the Union wounded soldiers to learn how immigrants were altered by living in

¹⁰⁶ Rolf Diamant and Ethan Carr, *Olmsted and Yosemite: Civil War, Abolition, and the National Park Idea* (Amherst, Massachusetts, Library of American Landscape History, 2022).

¹⁰⁷ Rybczynski, *A Clearing in the Distance*, 253–254.

¹⁰⁸ *Ibid.*, 251–253.

America and how they differed from native-born citizens. Olmsted's proposed book, never completed, was a great undertaking that illustrated his interest in big-picture subjects involving society and which living conditions best promoted civilization.¹⁰⁹

ASSOCIATE EDITOR OF THE NATION (1865-1866)

Even as he contemplated the Foreign Service and authoring a book on civilization, Olmsted was corresponding with Calvert Vaux about returning to New York to resume his landscape design career. He decided to return East in 1865 at the behest of colleague Edwin Lawrence Godkin (1831-1902) who invited him to serve as associate editor of his new weekly newspaper, the *Nation*. As associate editor, Olmsted was responsible for soliciting articles, corresponding with contributors, and setting editorial policy. He also wrote editorials, although not generally under a byline. Olmsted was likely responsible for such pieces as "Health in Great Cities," and "The Future of Great Cities," published in 1866.¹¹⁰ Although busy with his editorial responsibilities, Olmsted continued to work on various Southern aid efforts. Olmsted served on the executive committee of the Southern Famine Relief Commission. In one endeavor, Olmsted and others mobilized to send provisions to several Southern states experiencing a famine in 1867.¹¹¹

FREDERICK LAW OLMSTED, LANDSCAPE ARCHITECT (1865-1897)

Olmsted's return to New York in 1865 to take up landscape architecture as his chosen profession is an important date. Despite the success of Central Park—both as the winning design submitted by Olmsted and Vaux in 1857 and its immediate popularity as it opened to the public for skating in the winter of 1859—Olmsted was not convinced that this work was a successful career choice after the many political and budgetary challenges he faced during Central Park's construction. However, because this frustrating

experience was followed by an equally challenging time with the U.S. Sanitary Commission (1861-63) and his failed venture at the Mariposa Estate in California (1863-65), Olmsted had reason to consider the repeated offers from Vaux to return to New York for a new park commission in Brooklyn. Olmsted's, and to a lesser degree, Calvert Vaux's, fame in the field of landscape gardening (as the profession of landscape architecture was then called) grew with the popularity of Central Park. According to the Central Park Conservancy website, in 1865 the park was receiving seven million visitors a year in a city whose population had grown to just over a million people.

If it was to become their profession, then Vaux, an architect, and Olmsted, a polymath, wanted a new name to express the combined talents and skills their work entailed, and they wanted the new profession to have equal footing with architecture as an accepted art form. Individuals with expertise in horticulture, civil engineering, landscape embellishments, and architecture had been preparing design plans associated with the rural cemetery movement and other types of public and private landscapes for some twenty years by this time, but it was Olmsted and Vaux who coined the term landscape architecture as the art form equal to architecture. With Central Park, Vaux and Olmsted stood at the beginning of the life work that was to raise them and their calling to recognized professional standing.¹¹²

With a partnership and a profession settled, Olmsted, Vaux & Co. (1865-1872) undertook a busy and growing practice that lasted a little less than a decade. Important to their achievements in this second attempt at a partnership were new projects undertaken in addition to the design and construction administration of Central Park. Between 1857 and 1861, several of these projects were in Connecticut including the grounds of the Hartford Retreat for the Insane (Job #12015) a seminal work that employed Olmsted's early ideas about the healing value of nature and landscape (figure 31). The Hartford Retreat for the Insane and Reverend Bushnell's City Park, another important work in Hartford, were executed with the help of

¹⁰⁹ Ibid., 254-255.

¹¹⁰ Ibid., 278.

¹¹¹ Ibid., 279-280.

¹¹² Roper, *FLO: A Biography*, 144.

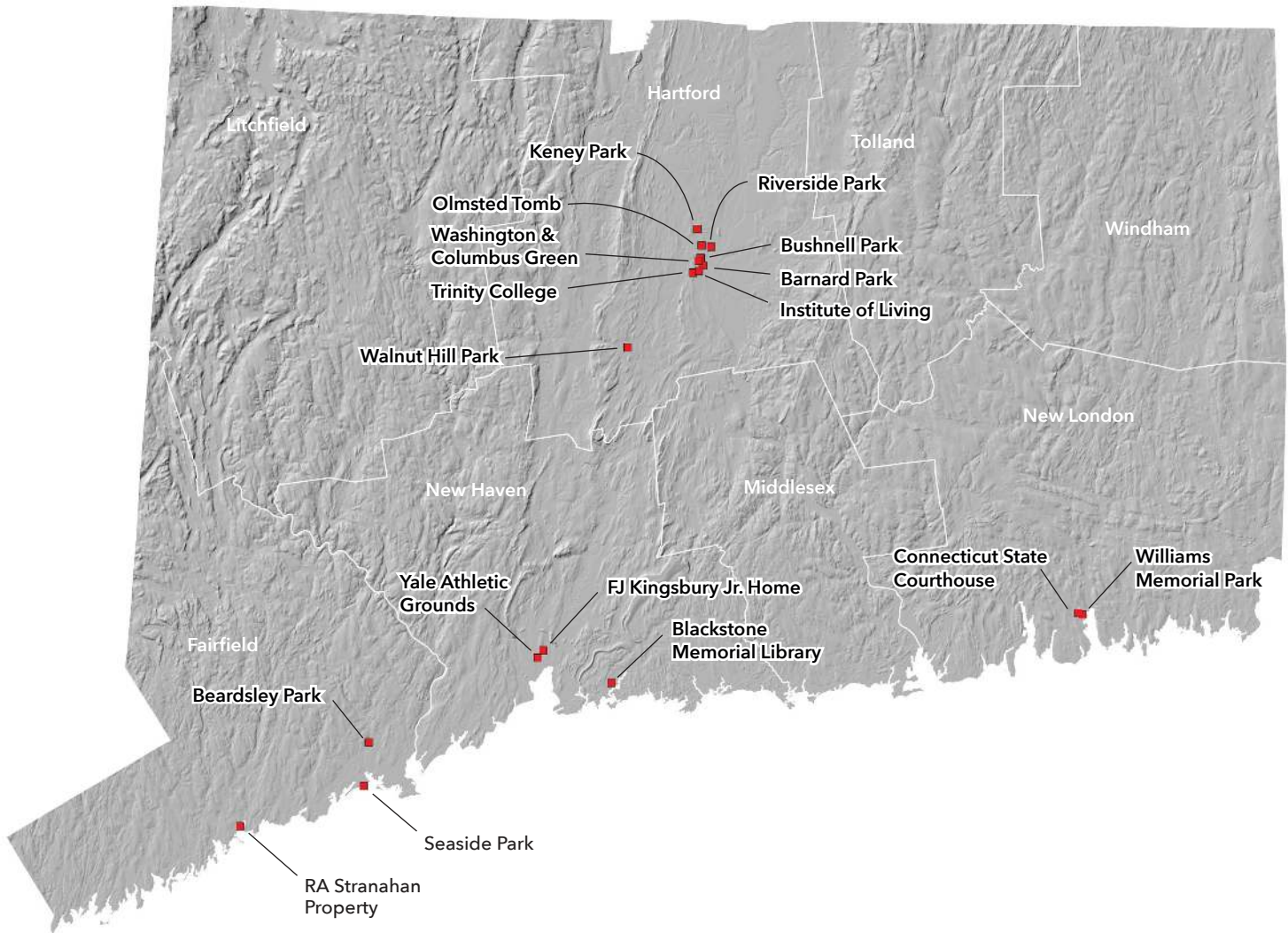


Figure 31. Projects associated with Frederick Law Olmsted, Sr., across Connecticut, identified in red.

recently arrived immigrant and new colleague, Jacob Weidenmann. These important hometown projects, along with the New Britain Park of Walnut Hill (#00600), were among the earliest commissions received by Olmsted and Vaux and these, along with Hartford's State Capitol Grounds (#00613), Trinity College (#00601), and Seaside Park (#12021) at Bridgeport, were commissioned in Connecticut before Olmsted and Vaux separated in 1872.

Projects completed in Connecticut are discussed by theme in the following section. These projects demonstrate the evolution of Olmsted's principles—landscape as a civilizing influence; environmental infrastructure, and the need for planning at a broad scale—the changing nature of American

life and the challenges brought by urbanization, industrialization, and immigration; the role of philanthropy in design; and the transition of Connecticut society from long-established New England Yankee values and local industry leaders to an influx of New York executives and national business leaders as Connecticut became a bedroom community for New York elites. It is also important to note that despite the quality and diversity of work accomplished by the many iterations of the Olmsted firm in Connecticut, which represents a century of contact (1870s–1970s), the projects that are most often cited in national publications are generally the ones associated with people (e.g., Vanderbilt) and places (New York, Boston, Chicago, Yosemite Valley) that continue to resonate in American culture.

EARLY PUBLIC COMMISSIONS WITH CALVERT VAUX IN THE POST-CIVIL WAR BOOM (1865-1872)

INFLUENTIAL PROJECTS

Prospect Park

Seaside Park

Buffalo Park and Parkway System

Riverside Suburban Community

Before Olmsted's return from California, Calvert Vaux was invited to provide landscape recommendations for a new Brooklyn park. Egbert Viele, an engineer and landscape designer who had competed for the design of Central Park in 1857 and who had taken up Olmsted's and Vaux's work when Olmsted left for the U.S. Sanitary Commission, was hired in 1860 to prepare a plan. The park commissioners, headed by James S.T. Stranahan had doubts about Viele's unimaginative proposal. The disruptions of the Civil War allowed the commission time to reflect, and Stranahan contacted Vaux to request a second opinion. Recognizing the value of Vaux's ideas, Stranahan endorsed the changes. Vaux wrote to Olmsted in California encouraging him to return so they could collaborate on the opportunity. Despite Olmsted's concerns around his lack of botanical knowledge and gardening, as well as his ability as an artist, he responded to Vaux about his love for Central Park: "There is no other place in the world that is as much home to me. I love it all through & all the more for the trials it has cost me."¹¹³ Vaux must have recognized the brooding enthusiasm and maintained hope of convincing Olmsted to join him in designing the Brooklyn park. In their correspondence, Olmsted referred to the work they had done in Central Park and what he was doing in California as much more than just horticulture, but rather a particular kind of "art." In one letter, he referred to their work as "sylvan art.... The art is not gardening nor is it architecture.... If you are bound to establish this new art, you don't want an old name for it." Vaux continued to

encourage Olmsted, realizing that Olmsted's true calling lay in the field of landscape gardening.

Olmsted returned east after advancing his landscape commissions in California. Because the Mountain View Cemetery was only completed through phase one, and Berkeley's College of California trustees had just engaged Olmsted to survey the site and prepare a master plan, he decided to work quickly with California colleague Edward Miller on both sites' surveys and basic plans.¹¹⁴ (Miller later joined Olmsted in New York.) Olmsted also met with San Francisco city officials to promote the idea of establishing a large park in the manner of other great cities.¹¹⁵

Before leaving California, Olmsted received a telegram offering him the job of General Secretary of the American Freedmen's Aid Union, a post-war organization created from several voluntary societies to address the welfare of formerly enslaved persons. Olmsted, who often talked and wrote on the subject and was professionally qualified for the position, did not accept the offer.¹¹⁶

Another opportunity, which Olmsted accepted, was as an editor for the new periodical, *Nation*. He did this while forming Olmsted, Vaux & Company. Once established, the partnership took an advertisement in the *Nation* noting their availability to provide services "furnishing advice on all matters of location, and Designs and Superintendence for Buildings and Grounds and other Architectural and Engineering Works, including the laying-out of Towns, Villages, Parks, Cemeteries, and Gardens." Joining the firm was Vaux's partner, architect Frederick Clarke Withers, and together the two architects operated out of the same office under the name Vaux, Withers & Company.

Although the extent of Olmsted's and Vaux's involvement has been debated because of the loss of the early design plans, their work at Seaside Park (#12021) in Bridgeport is important as the first park they undertook outside metropolitan New York. It was unique for its setting between P. T. Barnum's mansion, Waldemere, and the tidal Long Island Sound. This would also be the first park where the

¹¹³ Rybczynski, *A Clearing in the Distance*, 260.

¹¹⁴ Ibid., 262.

¹¹⁵ Ibid., 263.

¹¹⁶ Ibid., 263.



Figure 32. Olmsted and Vaux's 1871 design for Prospect Park in Brooklyn, New York. (Source: Center for Brooklyn History, <https://mapcollections.brooklynhistory.org/map/design-for-prospect-park-in-the-city-of-brooklyn-olmsted-vaux-j-y-culyer-chief-engineer/>)

unobstructed views of the Sound along Sound View Drive provided visitors an experience of the sublime with the changing moods of the sky and water.

OLMSTED, VAUX & CO. (1865-1872)

With the partnership taking off, Olmsted and family first lived at a boarding house in New York City, before moving back to Staten Island into a house known as Clifton. While living there, the Olmsteds reestablished relationships and met several new people who would prove influential throughout his career, including Vanderbilt and Stokes family members, among others. Olmsted described his pleasure spending time on the water with his sons, which reminded him of summer holidays as a child when he boated on the Connecticut River with his brother John. It was during this period that Mary

and Fred welcomed a healthy son into the world, whom they named Henry Perkins Olmsted for Mary's father. As noted by Olmsted historian Susan Klaus, "From his earliest years young Olmsted was aware of his father's fervent desire, bordering on obsession, to have him continue both the family name and profession. In a telling act, the elder later renamed the child Frederick Law Olmsted, Jr., thus making his only biological son his namesake."¹¹⁷

With the new park in Brooklyn underway, the partnership was immediately busy and became more so in the coming years. Together, Olmsted and Vaux prepared designs for approximately 80 commissions. The first was to design Prospect Park (1866-1873) (figure 32), followed by the contract to oversee the park's construction. Prospect Park is often regarded as Olmsted and Vaux's "finest and

¹¹⁷ Susan Klaus, "Olmsted, Frederick Law, Jr.," in Charles A. Birnbaum, FASLA and Robin Karson, eds., *Pioneers of American Landscape Design* (New York, New York: McGraw-Hill, 2000), 273.

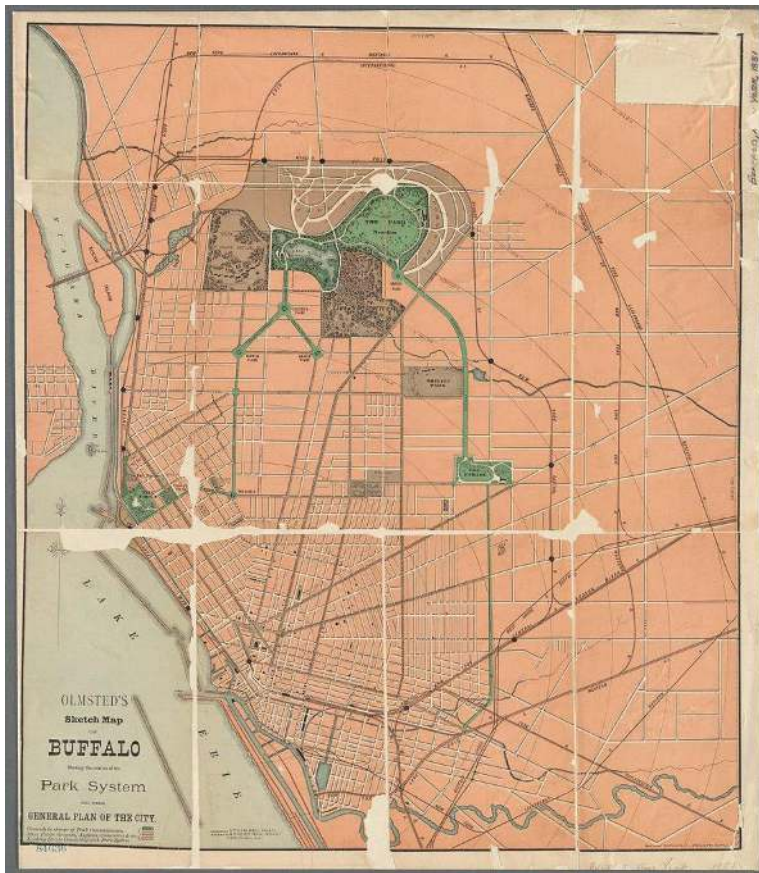


Figure 33. Frederick Law Olmsted's design for Buffalo, New York's park system. (Source: <https://digitalcollections.nypl.org/items/a98a8f20-0bd6-0134-215d-00505686a51c>)

most mature public landscape design.”¹¹⁸ Serving as park inspector on Prospect Park was Oliver Bullard, who had previously worked with the U.S. Sanitary Commission with Olmsted and would later work at Seaside (#12021) and Beardsley (#00691) Parks with Olmsted, eventually becoming superintendent of parks for Bridgeport. Olmsted and Vaux also designed Eastern and Ocean parkways in Brooklyn (1868) connecting Prospect Park to distant amenities. In upstate New York, the firm designed another first of its kind: the Buffalo Parks and Parkway system (1868–1876) (figure 33), followed by another first, the residential railroad suburb of

Riverside, Illinois. While in Illinois they developed plans for Chicago's South Park and associated parkways (1871–1873).

The firm soon received several commissions for a variety of project types, including college and school campuses, such as the Massachusetts Agricultural College in Amherst and Trinity College in Hartford (1872), while work continued on the College of California. The campus work was bolstered by passage of the Morrill Land Grant Act in 1862, which provided federal grants to states to finance the establishment of colleges specializing in agriculture and the mechanical arts. The firm began work on their first subdivision in Long Branch, New Jersey, later working on the residential railroad suburb of Riverside, Illinois (1869). With Mountain View Cemetery progressing in Oakland, California, they were commissioned to lay out other cemeteries, burial lots, memorials, and monuments. They also received commissions for the grounds of public buildings, such as the State Capitol Grounds in Hartford (1870s–1895), which had been

preceded by Olmsted's earlier work for the Hartford Retreat for the Insane (1860). Additional park work came in Newark and Philadelphia, at Walnut Hill Park in New Britain (1867–1870), and for a park system in Hartford that was not implemented until the 1890s.¹¹⁹

In the partnership, Olmsted and Vaux developed the designs together. While Olmsted authored the reports, Vaux and his drafting staff prepared the plans. Assessing the response to their work, Vaux scrutinized what he believed to be the undue notoriety that Olmsted received for the projects. Although Olmsted tried to keep their relationship equal, Olmsted's more outgoing nature coupled with his numerous contacts and connections made that difficult. When Olmsted was offered the vice presidential candidacy for the Liberal Republican party in 1872, Olmsted and Vaux knew their working relationship had run its course. Although Olmsted refused the offer, it precipitated their amicable split.¹²⁰

¹¹⁸ Birnbaum and Karson, *Pioneers of American Landscape Design*, 405.

¹¹⁹ Rybczynski, *A Clearing in the Distance*, 282–283.

¹²⁰ *Ibid.*, 312–313.

POST-VAUX PRACTICE (1872-1897)

INFLUENTIAL PROJECTS

Niagara Reservation, New York
 Belle Isle Park, Detroit
 Mount Royal Park, Montreal, Canada
 The Back Bay Fens, Riverway, Arnold Arboretum
 and Franklin Park, Boston
 Louisville Park and Parkway System
 Druid Hills Community, Atlanta, Georgia
 Stanford University, Palo Alto, California
 U.S. Capitol Grounds
 Biltmore Estate, Asheville, North Carolina

The decision to end the partnership was not easy, but after Vaux returned to work as an architect in 1872, Olmsted formed Frederick Law Olmsted, Landscape Architect (1872-1884). Under this new title he began to experiment with various scenarios regarding his practice. Work on Prospect Park, although winding down, continued until 1873, and his involvement in Central Park continued. The Olmsted family moved from Staten Island to a brownstone on West 46th Street in November of 1872. Olmsted established his office on the first floor, which overlooked a garden in the rear. Olmsted reserved a suite of rooms for his father and stepmother's visits, but soon after moving Olmsted learned from his half-brother, Albert, that their father was in poor health. Olmsted rushed to Hartford to see his father, and John Olmsted died soon after the visit from a fall.¹²¹

In the ensuing months, Olmsted began to struggle with some of the old challenges associated with oversight of Central Park. As park superintendent, Olmsted was concerned with public safety. When budget cuts forced the board to cut the park police force, Olmsted complained but was met with a lack of concern on the part of the board. This, in addition to other concerns, led Olmsted to ask to be relieved of his responsibilities during summer 1873. The board, however, tabled the request, and Olmsted continued to work at Central Park for several more years.

With a financial downturn and Panic of 1873, Olmsted felt the effects when cities he was working with failed to fulfill design commissions he had started, including South Park in Chicago. A planned 900-acre subdivision for Tarrytown Heights Land Company was canceled.¹²² Brooklyn also canceled much of the remaining work on park projects due to financial considerations.

During the same decade, Olmsted was engaged to work with the city of Hartford to devise a concept for expanding a park system around the city. While it would be several years before coming to fruition, Olmsted proposed a system of parks and parkways as public open space to ring the urban core, providing access to green parks and the healing power of nature for most of the city's residents. Around the same time, Olmsted was also invited by Charles Murray Pond to assess his property known as Prospect Hill in Hartford as a prospective park. His property would eventually be left to the city and become part of the park system. While the Olmsted firm was commissioned to design several other city parks in the 1890s, Elizabeth Park at Prospect Hill would be designed by Theodore Wirth, named Superintendent of Parks in 1896. Wirth consulted with the Olmsted firm while designing the park. Interestingly, Wirth's son, Walter L. Wirth, later served as superintendent of parks in New Haven, Connecticut, while another son, Conrad L. Wirth, became Director of the National Park Service.

In 1874, Olmsted contacted an old friend, architect Henry Hobson Richardson, about designing a memorial arch for Buffalo's Niagara Square as part of Olmsted's ongoing work in that city. Richardson and Olmsted had been neighbors on Staten Island for many years and like Olmsted, Richardson was an independent thinker who was engaged in defining an indigenous American style of architecture. Richardson moved to Brookline, Massachusetts—a Boston suburb—in 1875 to be near his design commission for Boston's Trinity Church. Throughout these years, Olmsted continued to collaborate with Richardson on several projects. After Richardson's move to Brookline, he convinced Olmsted to move there to be near Richardson and Olmsted's new park work in Boston.

¹²¹ Ibid., 314.

¹²² Ibid., 315-316.

During the mid-1870s, Olmsted received commissions for the grounds of a hotel in Saratoga Springs, additional work at the Hartford Retreat for the Insane, a cemetery in Syracuse, and a commons for Amherst, Massachusetts. One of the designers that Olmsted engaged to assist with these projects was Jacob Weidenmann, a Swiss-born architect and landscape gardener who had also worked with Olmsted at Prospect Park and many of the Hartford projects. In 1874, the two men formally agreed to work together on selected projects.¹²³ Weidenmann oversaw implementation of plans for the Hartford Retreat for the Insane. He also designed under his own name City Park (later Bushnell Park) and South (Barnard) Park. Both of these later received updated plans prepared by Olmsted Brothers Landscape Architects (#00801 and #00807).

Olmsted received one the major commissions of his career in 1874 when he was hired to lay out the grounds for the U.S. Capitol in Washington, D.C. His work expanded upon the design for the capital city developed in 1791 by President George Washington and Pierre Charles L'Enfant. Plans for a monumental core—in the vicinity of the present-day Washington Mall—had been devised by landscape gardener Andrew Jackson Downing in 1851 but left unfinished due to his premature death in 1852.¹²⁴

The first major park commission for Olmsted after severing his relationship with Vaux, occurred in the mid-1870s for Montreal, Canada. In a request to design a “central park,” Olmsted convinced city leaders to take Mount Royal, a mountain landscape at the edge of the city, for the park. Because of the unique terrain associated with the land, Olmsted did not employ the three principal elements of the pastoral landscape that he was known for using—meadow, woods, and water—but instead designed scenic effects based on the inherent qualities of the site. To finance the project, he proposed a residential neighborhood like the one he had seen at Birkenhead Park at Liverpool, to be platted and sold to raise money for the park. In the design, Olmsted accentuated the picturesque and sublime qualities of

the landscape by planting vines and low shrubs in the crags to make the cliffs appear higher. He removed and thinned trees from areas with poor soils while enhancing the forest where soils were more suitable. For circulation within the park, Olmsted designed carriage drives that he worked into the slopes of hills to minimize cut and fill while establishing gentle grades of ascent and descent. In 1906, landscape architect and noted planner, John Nolen described the park as “one of the most successful designs in the history of landscape architecture.”¹²⁵

The Olmsted office continued to thrive into the late 1870s with projects to landscape the Schuylkill Arsenal in Philadelphia, an army depot in Jeffersonville, Indiana, a master plan for a relocated Trinity College in Hartford, and another for Johns Hopkins University in Baltimore. He also laid out the grounds of the McLean Asylum outside Boston. With all the work that the office had under contract, he contracted with Weidenmann to help as well as other people with skills in engineering and architecture. In 1875, the firm changed in a significant way as Olmsted began involving his stepson, John Charles Olmsted, in the practice after his graduation from the Sheffield Scientific School at Yale. Olmsted had done some consulting for Yale and would return to consult on athletic grounds in 1880. In preparation for landscape architectural work, John had already spent two summers working as a surveyor along the 40th parallel in Utah and Nevada.¹²⁶ In 1877, as part of his training, Olmsted sent John to Europe to visit and observe public parks, zoological gardens, and park structures and architecture in England and France.¹²⁷ At this time, Olmsted Sr. was engaged by park commissioners in Bridgeport, Connecticut to design Beardsley Park (#00691) and to continue with Seaside Park (#12021). Serving as supervisor of parks in Bridgeport was Olmsted's long-time friend and colleague Oliver Bullard, whose daughter, Elizabeth, was also assisting with landscape work. Elizabeth Bullard, the first woman known to practice landscape architecture professionally, helped implement the Olmsted firm's designs for the parks. She later established her own residential design business

¹²³ Ibid., 316–317.

¹²⁴ Ibid., 320–321.

¹²⁵ Ibid., 324–325.

¹²⁶ Ibid., 325–326.

¹²⁷ Ibid., 333.

and collaborated with John Charles Olmsted on a design commission for Smith College in Northampton, Massachusetts.

In 1875, Fred and Mary spent a summer vacation with H.H. Richardson and his wife, Julia Gorham Hayden, during which the families toured Olmsted's park in Montreal, while also visiting scenic landscapes such as the White Mountains in New Hampshire. By 1878, after John returned from Europe, Olmsted determined that his stepson's apprenticeship was complete and gave him an interest in the business. With John assuming more responsibility, Olmsted allowed himself to step back slightly from the business, and he and Mary spent two summers in Cambridge, Massachusetts, with friends Fanny and Edwin Godkin. Olmsted also assisted Richardson with several small projects. While in the Boston area, Olmsted worked with Charles Sprague Sargent, director of Harvard's Botanical Garden. The contact paid off when Sargent, who was hired to establish a new scientific garden property for Harvard, commissioned Olmsted to plan the Arnold Arboretum in Jamaica Plain.¹²⁸ Eventually, Olmsted's involvement would lead to a commission to develop the Boston municipal park project that later became popularly known as the city's "Emerald Necklace" because of the ring of parks around Boston that included the Back Bay Fens, Riverway, Leverett Park, Jamaica Pond, Arnold Arboretum, Franklin Park, and Marine Park. The project was notable for the application of Olmsted's concepts regarding the use of civil engineering to solve problems associated with tidal sewage within the Charles River Basin entering from the Muddy River and Stony Brook and making its way to the new Back Bay residential area.¹²⁹ Franklin Park, because of its large size, was considered the crown jewel of the Emerald Necklace, and it is the park where Olmsted applied his principle



Figure 34. Fairsted, the Olmsted Home and Office after 1883. (Source: Courtesy of Frederick Law Olmsted National Historic Site, available at <https://www.nps.gov/articles/000/frederick-law-olmsted-national-historic-site-cultural-landscape-650028.htm>)

of isolating areas for active recreation from the broad, passive open meadow central to the plan. To address the challenges associated with the site, including thin, hard soils that did not lend themselves to intensive use or the wear associated with athletic sports, he opted to preserve the overall design character of the park and "provide opportunity for a form of recreation to be obtained only through the influence of pleasing natural scenery upon the sensibilities of those quietly contemplating it."¹³⁰ Recalling the solitary and comforting rambles of his youth and earlier parks like Central and Prospect Parks, Olmsted proposed that this passive type of "unconscious recreation" was the highest value of a park and it resided in the presentation of scenery.¹³¹

During the early 1880s, Olmsted received several commissions in his home state of Connecticut. As noted, he was commissioned to design Seaside (#12021) and Beardsley (#00691) Parks and, in 1880, he was hired to design the Yale University Athletic Grounds (#12084). The

¹²⁸ Ibid., 341.

¹²⁹ Ibid., 342.

¹³⁰ Ibid., 362-363.

¹³¹ Ibid., 364.

Yale Athletic Grounds was likely one of the first academic sport complexes of its kind designed in America, while Seaside and Beardsley are among the most successful of Olmsted's parks.

With work increasing in the Boston area, Mary and Frederick moved to a leased house in Brookline, Massachusetts, in 1881. Commissions during the early 1880s included a campus plan for the Lawrenceville School in New Jersey, where Olmsted hoped to pursue some of his ideas about student housing that had not come to fruition as part of his plans for the College of California. Richardson invited Olmsted to collaborate on more projects in Massachusetts, including the Oakes Ames Memorial Town Hall in North Easton, the Quincy library, and fourteen stations for the Boston & Albany Railroad. Olmsted was also hired to develop a plan for a new public park on Belle Isle near the city of Detroit, Michigan. With the funds received for the project, the Olmsteds purchased a home in Brookline, Massachusetts, near the Richardsons. Mary, who is believed to have often suggested names for Olmsted's projects, dubbed the property Fairsted (figure 34), "the beautiful place."¹³² When the firm moved to Fairsted, John Charles Olmsted was 31 years old. Somewhat shy and withdrawn, John Charles remained unmarried and lived with his parents until 1899 when he married the daughter of a Warren Street neighbor in Brookline. John and Sophia lived a short walk from the office and were next-door neighbors to H.H. Richardson who also had a home office.

With so much work, Olmsted continued to seek assistance with the practice. In 1883, Olmsted hired a Harvard student, and son of the college's president, Charles Eliot, as an intern. Eliot worked on several projects, including the Boston municipal park system and the Arnold Arboretum, before returning to Harvard's Bussey Institution, Department of Agriculture and Horticulture, to complete his studies in 1885. Olmsted later hired Henry Sargent Codman, a graduate of the Massachusetts Institute of Technology and a nephew of Charles Sprague Sargent, director of Arnold Arboretum. In 1888,

Olmsted hired another promising landscape architect, Warren H. Manning, the son of a nursery owner, who was engaged for his knowledge of horticulture and planting design. The firm began to accept numerous smaller commissions for private estates, potentially due to the need to keep the growing staff busy. Olmsted generally accepted all potential work, believing that he could not afford to decline projects. Among the residential clients to hire the firm in the 1880s was Connecticut resident F.J. Kingsbury, Jr. in 1888 (#00050). Although further research is needed to connect the two, it is likely that Kingsbury was a son of Olmsted's childhood friend, Frederick J. Kingsbury. These smaller commissions began to alter the character of the practice in the 1880s.¹³³ Because Olmsted was interested in exploring his ideas regarding domestic landscapes, he began devoting as much time to these as to the park projects.¹³⁴

The firm typically charged one hundred dollars for a preliminary site visit and initial advice. If the client desired to continue, the landscape architect in charge would prepare a proposal. The firm charged separately for preparing drawings, purchasing plants, and overseeing the work. Following construction, the firm would typically make intermittent site visits over the next two to three years.¹³⁵

Several large projects were commissioned in the late 1880s and early 1890s. In 1886, Henry Codman introduced Olmsted to Leland Stanford and his wife, Jane. Olmsted traveled to California to visit a site where the Stanfords proposed to build a university in memory of a child they had lost. Stanford, a U.S. Senator and former governor of California, had also been involved in completing the first transcontinental railroad line.¹³⁶ Although Olmsted accepted the commission and prepared plans for the campus, he eventually withdrew from the project due to differences with Leland Stanford.¹³⁷

In 1887, Olmsted continued his work at the Hartford Retreat for the Insane (#12015). In this work, Olmsted provided designs for open space intended to nurture

¹³² Ibid., 350-351.

¹³³ Ibid., 357.

¹³⁴ Ibid.

¹³⁵ Ibid.

¹³⁶ Ibid., 368-369.

¹³⁷ Ibid., 20.

mental healing and restoration, similar to his work in the 1870s on the Buffalo State Hospital for the Insane.

Another large commission was Biltmore, the winter residence of George Vanderbilt being developed near Asheville, North Carolina. Vanderbilt, a generation younger than Olmsted Sr., had known Olmsted while both families were living on Staten Island. With a recent substantial inheritance, Vanderbilt was working with architect Richard Morris Hunt to plan and build a country retreat near the Blue Ridge Mountains.¹³⁸ The commission did not surprise Olmsted because he was landscaping a family mausoleum on Staten Island, advising George Vanderbilt's sisters, Florence and Eliza, on how to improve their country estates, and designing the grounds of his brother Frederick's summer house in Newport, Rhode Island. The work at Biltmore continued for years, and eventually included assistance from Frederick Law Olmsted Jr. and Gifford Pinchot--another Connecticut native--in developing a large-scale managed forest.

By 1890, Henry Codman was a partner in the relocated Olmsted firm with a primary role of traveling to project sites, while John Olmsted supervised the apprentices, draftsmen, and clerks working in a new office wing added onto Fairsted.¹³⁹ At this time Olmsted's younger son and namesake, Rick, decided to become a landscape architect and began his college career at Harvard.¹⁴⁰

This was another busy period for work in Connecticut, with some projects coming through relationships with architects who were engaged in designing new institutional buildings, such as the Blackstone Library (1890; #01171), Williams Institute (1890; #01137), Naugatuck School (1891; #01237), and Naugatuck Library (1894; #01399). Several important residential projects were accepted by the firm in the 1890s. One was Tranquillity Farm (#01343), established by industrialist John Howard Whittemore as a model farm and summer home. Whittemore first contacted Charles Eliot about the project while he was in private practice. Eliot led the design for the estate beginning in 1893. Whittemore had also engaged the architecture firm of McKim, Mead, and

White to design his house on the property. Other members of the firm worked on the project, including John Charles Olmsted and Warren Manning.

Work also began on an estate in Salisbury in 1893 for Robert Scoville (#01360). This property, which appears relatively intact today despite the loss of the original house to fire in 1917, and its rebuilding in the 1930s, formal gardens and graded terraces near the site of the house, groves of trees set along the margins of open meadow, a curvilinear entrance drive, separate service court, a stone boundary wall, and a pair of dramatic stone piers at the entrance from the main road.

During the 1890s, the firm was finally engaged to prepare design plans for the park and parkway system proposed for the city of Hartford some twenty years earlier. Implementation was the result of advocacy by Reverend Francis Goodwin, Chair of the Hartford Parks Commission, who personally donated 200 acres for one of the parks. The firm was retained by the city as park designers. In rapid succession, plans prepared for several parks began to be implemented, including Pope Park (1892; #00805), South (Goodwin) Park (1895; #00802), Keney Park (1895; #00803), and Riverside Park (1897; #00806). The firm prepared designs for several parkways--Southern Parkway (1896; #00808), South Western Parkway (1896; #00809), and Western Parkway (1896; #00811)--which were never built. The firm later prepared plans for several smaller park areas, such as Washington Green (#00810) and South Green (#00807), as well as the Colt Memorial (#01891) and Keney Memorial (#00812). The relationship between the firm and the city of Hartford, where Olmsted was born, continued well into the twentieth century.

In 1893, Olmsted was commissioned to participate in planning for the World's Columbian Exposition in Chicago. Also working on the endeavor were several important architects known to Olmsted, including Daniel Burnham. While still a student, Olmsted Jr. spent a summer working in Burnham's office on plans for the Exposition, which would become known as the White City (figure 35). The Exposition, which would draw an estimated 27 million visitors,

¹³⁸ Ibid., 379.

¹³⁹ Ibid., 385.

¹⁴⁰ Ibid., 401.



Figure 35. Lagoon at the Columbian Exposition of 1893. (Source: <https://olmsted200.org/the-devil-in-the-white-city-murder-magic-and-madness-at-the-fair-that-changed-america/>)

was a cultural phenomenon honoring the 400th anniversary of Columbus's arrival in the New World. As envisioned by Burnham and others, the stately White City served as a vision of the "City Beautiful." The return to classicism in design exhibited in Chicago was a catalyst for a shift in styles and taste at the turn of the century. The City Beautiful movement, an outcome of the Expo, would come to fruition with Frederick Law Olmsted, Jr. who received many commissions, including the New Haven Plan, to shape the American urban landscape in both landscape architecture and planning for decades to come.

Preceding the Expo, Olmsted, Sr. created park designs for Chicago as well as Biltmore and also advised the Union Pacific Railroad on hotel sites

in Utah, real estate developers on subdivisions near Denver, and the National Zoo in Washington, D.C.¹⁴¹ Through the next few years, Olmsted, Sr. continued to work, including on park and parkway projects in Milwaukee, Knoxville, and Kansas City as the Expo approached. In 1893, Henry Codman died tragically after an appendectomy. Charles Eliot, who had left the firm for a time to establish his own practice, returned to the Olmsted firm as a partner. The firm, at the time known as F.L. Olmsted & Co., was renamed Olmsted, Olmsted & Eliot.¹⁴²

By 1894, Frederick Law Olmsted, Jr. graduated from Harvard and after apprenticeships at Chicago came to work in the office. It was in "the waning years of his life [that] the father enjoyed including his son

¹⁴¹ Ibid., 389.

¹⁴² Ibid., 392.

in the culminating projects of his own career.”¹⁴³ The two worked together on plans for Biltmore, where Frederick Law Olmsted, Jr. spent thirteen months immediately following his graduation from Harvard. At this time, Olmsted Sr., who had suffered throughout his adult life with bouts of depression, began to struggle with mental health issues and dementia. Both of his sons had great concern for his health and its possible impact on the firm. In November 1895, Olmsted Sr., his wife and son sailed for Europe; Olmsted never returned to the office. Warren Manning, who had been with the office since 1888, recognized that a transition was imminent and that he would not be among those chosen to

succeed Olmsted in a leadership position, and left the firm in 1896. Following Olmsted’s retirement, Frederick Law Olmsted, Jr. became a full partner in the firm with John Charles Olmsted and Charles Eliot. Tragically, Eliot died from sudden illness in 1897 at the age of 37. Living at Deer Isle, Maine, following his return from Europe, Olmsted Sr. was moved to McLean Hospital in Belmont, Massachusetts, in 1898, where he lived until his death in 1903. He was buried in the family crypt at the Old North Cemetery in Hartford, not far from his birthplace.

¹⁴³ Birnbaum and Karson, *Pioneers of American Landscape Design*, 405.

03 THE ETHOS AND ART OF THE OLMSTED LANDSCAPE

DESIGN PRINCIPLES, THE PASTORAL AND THE PICTURESQUE

ETHOS

The ethos of early nineteenth century Hartford, best articulated in the published sermons and writings of Rev. Horace Bushnell regarding issues surrounding civility, community, community planning, and domesticity, was at the center of Frederick Law Olmsted's being and was an essential element of the design aesthetic he developed over his 40-year career. The distinct combination of Olmsted's Puritan work ethic as demonstrated to him by his father and the Connecticut society in which he grew up, with its emphasis on domesticity, community, and good democratic government, infused Olmsted's work as he defined the new profession of landscape architecture around the belief that access to and enjoyment of naturalistic landscapes—created or conserved—would be the needed respite and release from the rapidly developing urban and industrial world.

The ethos was the result of Olmsted's cumulative experiences prior to becoming a landscape architect. The influences of Congregational Church teachings and community values that Olmsted learned at home and school and that he later expressed in his landscape architectural practice were more about putting the needs of the client (community or public) first and solving the landscape questions or problem(s), before advancing an aesthetic concept. This approach to landscape design and project work was carried forward by the key members of the firm and influenced those who came into contact with the Olmsteds. Some might consider Olmsted as a late bloomer for reaching the age of 43 before truly settling on his life's vocation. However, collectively his schooling, travels, early work, writings, and explorations of several avocations that were largely financed by a generous father, contributed to his developing a personal approach to his commissions and contributed to his revolutionary solutions in the American landscape.

In many aspects of planning and design, Olmsted was a leader and the first to promote what we would see today as "green engineering" based practices. He considered himself modern and scientific in this approach to landscape problem solving. Some of his most original and innovative work represents practices that are widely accepted today in terms of site surveys, grading and drainage solutions that worked with a site's topography, and envisioning the landscape solution as a whole, continuous scene and to consider the landscape beyond the project boundaries for what it was, either positive (distant views and vistas to be captured) or negative (intrusions to be screened out by berming and plantings).

DESIGN AESTHETIC AND PRINCIPLES

At the core of Olmsted's design aesthetic were principles drawn from his study and experience in England and Europe of landscape gardening practices, traditions, and styles that arose in the seventeenth and eighteenth centuries and existed in the landscape around Hartford. The landscape design philosophies of the late-eighteenth century English landscape school and the associated garden writers, whose work Olmsted read and saw examples of in books at the Hartford Public Library, described three principal qualities that served as the "paint" in the landscape gardener's art box: the Beautiful, the Picturesque, and the Sublime. The ideal for the Beautiful was scenery that captured the pastoral (figure 36), composed of spacious stretches of gently undulating turf, quiet streams, and open groves of trees. The Picturesque (figure 37) was composed of landscape features that were more wild, rugged, and less tame with rougher, dramatic qualities, such as rock



Figure 36. Painting of a pastoral Landscape, 1861, Asher Brown Durand. Pastoral landscapes sought to capture peaceful yet manicured landscape scenes and in this scene as in many Olmsted landscapes, vegetation encloses the open meadow for an enhanced effect. (Source: National Gallery of Art, accession number 1991.96.1, <https://www.nga.gov/collection/art-object-page.72881.html>)

outcroppings, steep topography, and dense tangled woods. The Sublime encompassed those places best described as great, formidable, and intimidating (figure 38) and atmospheric effects—breezes, clouds, and sky—that were beyond the control of the designer, but that could lift the emotions of the viewer. According to this landscape theory, the Sublime was not the result of human design, but something to be recognized or experienced in the landscape and where they did occur naturally in Olmsted's early experience, they were places to be conserved such as Niagara and Yosemite.

Much like the artist, it was also possible for the landscape gardener to purposefully situate the visitor/viewer from a natural or created vantage

point to views and vistas that provided a contrasting experience.¹ From a pastoral or gentle landscape, the view or vista would be to picturesque features such as steep and craggy waterfalls or the open sea. A Sublime vista was an experience beyond what could be shaped by the designer and in the less dramatic landscapes of the east, would occur because of ephemeral conditions such as the coming of a storm, rainbows, etc. Landscape gardeners believed that their role was to identify these places of actual sublimity (Niagara Falls, Yosemite Valley) or places having the potential (unobstructed views to the open sea or large bodies of water, open sky) while manipulating the ground plane, plantings, and/or water features, to remove distracting elements in order to heighten the natural qualities of the

¹ As defined by the National Park Service's *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques* (1998), views are generally defined as being expansive and panoramic prospects, whether naturally occurring or designed, while vistas are deliberately designed views often meant to orient the gaze to a linear feature or particular focal point. This is consistent with the CT SHPO "Guide to Cultural Resources Inventory - Landscape Form."



Figure 37. A painting of the picturesque, South Fork of the South Branch of the Potomac River, about 1848, Russell Smith. As was common for artists in this era, Smith altered the types, positions, and heights of trees and landscape features to construct what he considered a proper painting in the picturesque style. (Source: <https://vahistorical.wordpress.com/2016/08/30/what-is-a-sublime-landscape-what-is-a-picturesque-landscape-where-are-they-found-in-virginia/>)

scene. Landscape gardeners thus hoped to realize the essence or genius of a place, also referred to as the “genius loci,” by revealing and manipulating the viewer’s experience to reveal the inherent or created qualities of the natural landscape.²

Olmsted adopted this theoretical framework from English landscape gardeners, whose work up until that time was primarily for the wealthy, private landowners of the day, and applied it first to American public parks. His goal was to achieve what he believed was the healing power of nature to address the social ills of crowded urban living as well as what he believed to be the individual’s need for beauty, refreshment and enjoyment. In his use of the pastoral in public landscapes, Olmsted composed spaces centering around

meadows and lawns framed by topography and trees arranged singly and grouped into groves. The arrangement of trees formed a spatial edge to the central element of the composition—the bucolic greensward—where visitors could relax and escape the intensity of stress elsewhere in their lives or the cities where they lived. Olmsted designs for pastoral spaces entailed careful modulation of the terrain to establish a gently rolling, graceful, and comforting landform and the laying out of the greensward with a spatial sense of containment that appeared entirely natural as well as indefinite edge.

² Beveridge, *Frederick Law Olmsted; Designing the American Landscape*, 37.



Figure 38. The Passing Storm, Shenandoah Valley, 1924, Alexis Fournier. Fournier arranged elements of the landscape to create a “pleasing picture” as well as to convey an emotional and sublime experience to the light and contrasting atmospheric tones of the warm light bursting through a stormy sky, as was typical for painters when capturing the Sublime. (Source: <https://vahistorical.wordpress.com/2016/08/30/what-is-a-sublime-landscape-what-is-a-picturesque-landscape-where-are-they-found-in-virginia/>)

The pastoral was the most important of the design principles for Olmsted for the way in which it appealed to the human psyche. Pastoral scenery particularly appealed to Olmsted as a release valve from the stress of urban life for city dwellers and to some degree came from his earliest landscape experiences in the Connecticut River Valley: “Civilized men, while they are gaining ground against certain acute forms of disease, are growing more and more subject to other and more insidious enemies to their health and happiness, and against these the remedy and preventive cannot be found in medicine or in athletic recreations but only in

sunlight and such forms of gentle exercise as are calculated to equalize the circulation and relieve the brain.”³ As such, Olmsted made the pastoral the heart of most of the parks that he designed.⁴

The picturesque was featured in Olmsted designs because concepts he had read about in English landscape gardening books and had seen in prints were part of the experience he and his parents enjoyed in their rambles through Connecticut’s pastoral Central Valley scenes and the wild and craggy Uplands. Often soliciting an emotional response, the picturesque could offer the mystery and bounteousness of nature and its creator. Olmsted wrote more extensively about the picturesque than the pastoral. In describing the scenery of the southern shore of the Isle of Wight during his first trip to England in 1850, he wrote of “dark, picturesque rugged ravines... sublime rock masses, and soft, warm, inviting dells and dingles; and... a strange and fascinating enrichment of half-tropical foliage, so

³ Ibid., 38.

⁴ Ibid.

deep, graceful, and luxuriant as I never saw before anywhere in the world.”⁵ He also noted “Simply in vegetation it is superb and glorious and makes all our model scenery very tame and Quakerish. I think it produces a very strong moral impression through an enlarged sense of the bounteousness of Nature.”

While Olmsted was inclined to design places with both pastoral and picturesque elements for contrast and the experience of the visitor, he thought it was important to ensure unity of design and worked to create a holistic experience and not one broken up into contrived areas with intricate plantings. He avoided mixing the styles but designated separate zones where they could be established and experienced as one moved through the landscape.

Olmsted believed, like the English landscape gardeners, that it was beyond the purview of the landscape architect to create the sublime. The role of the landscape architect as Olmsted demonstrated in his thinking and planning of scenic reservations such as Yosemite and Niagara, was to provide access to such scenery without destroying it.⁶

LANDSCAPE DESIGN APPROACH

With Olmsted and Calvert Vaux, the trained architect with whom Olmsted achieved his first successes as a landscape architect, and their establishment of the professional office of landscape architecture, they recognized an important distinction from landscape gardening—the designer’s creation of a consistent whole whereby each of the parts was subordinated to an overall concept. Olmsted was always careful to subordinate the various elements of the design to a single overall effect. He excluded objects that would call attention to themselves for their individual beauty or interest, thereby distracting from the landscape as a whole.⁷ By adopting the term “architecture,” the profession likened itself more to that of a building than a garden. Another aspect of the profession that distinguished landscape architecture from landscape gardening was the use of space and perspective in designing places.

Many of Olmsted’s designs offered indistinct geometric forms with undulating edges and sometimes long expansive views that terminated in a hazy understanding of the horizon line. In this, Olmsted liked to produce a sense of mystery and infinity, taking advantage of complexity of light and shadow near the eye, and obscurity of detail further away. The choice to blur the sense of a clear boundary was an important quality of pastoral landscapes, while a profuse planting of plant materials with many tints and textures produced complexity of light and shadow near the eye as part of picturesque scenery.⁸

As noted by Olmsted scholar Charles Beveridge, “The indefiniteness that Olmsted insisted on in his landscapes was important in another way as well. Central to his concept of taste was the quality of delicacy as its key element. The subtle differentiation of texture, color, and form in his own designs was a living demonstration of the delicacy. He indicated its importance in this way: the test of prosperity is the advance of civilization; the test of civilization is delicacy. No landscape that he designed lacked this exceptional quality.”⁹

Olmsted usually executed his designs using a simple palette of large trees, turf or meadow, and a limited number of shrub plantings. Even as the Victorian era was consumed with exotic, colorful, and oddly shaped plants, Olmsted did not work with the same palette, believing that it served no deeper purpose than decoration. Olmsted believed that his work, to achieve status as landscape art, must do more than simply give pleasure by its appearance. Rather, he believed landscape architectural design should meet a particular need or service: “So long as considerations of utility are neglected or overridden by considerations of ornament, there will be no true art.”¹⁰ Other English writers on art and landscape who held similar artistic beliefs included John Ruskin and Humphrey Repton. Because Olmsted held a keen sense of the social purpose of art and landscape, he believed that the psychological benefit

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid., 42.

⁹ Ibid.

¹⁰ Ibid.

of his designs “far exceeded in service anything that the work of gardeners might achieve.”¹¹

Instead of the artifice of decorative gardening, Olmsted worked to enhance nature and provide a place that felt as if it were natural. For example, if he desired to create a sheltered valley, Olmsted shaped the land to appear as if it had been formed by a stream. Where he desired to withhold an early view of a destination along a winding road, Olmsted would align the road so that it went behind a natural rise and use piled earth or rocks to suggest a natural barrier to the straighter alignment of the road. To ensure a design that was complete in the whole, however, Olmsted was also willing to remove or alter natural features that interfered with the overall composition. Although Olmsted typically featured native plant species in his selection of plant material as in his overall approach to design, he considered non-native options if they served to advantage.¹²

As noted by Beveridge, Olmsted’s firm conviction that art should perform a social service, his early experience in responding to scenery, and his psychological theory of the unconscious influence of nature, allowed Olmsted to devise a set of fundamental beliefs about the practice of landscape architecture. “The search for unshakable principles founded in science and reason characterized his approach to the great questions of life long before he became an artist. In his late twenties he agonized over the question of the divine inspiration of the Bible and finally rejected it because he could not reconcile such doctrine with rationality.”¹³ In a letter to friend Frederick Kingsbury, Olmsted wrote: “My own reason must pilot and if she runs down the Bible, my own heart and my own friends, I cannot take the helm from her.”¹⁴

CHARACTER-DEFINING ELEMENTS OF THE OLMSTED FIRM LANDSCAPE

The Olmstedian belief in the ability of landscapes to improve the lives of those who encountered them was premised on an adoption of Romantic theories of aesthetic experience, especially as articulated

through the Picturesque movement that began in the 1780s in England. The designers and critics of that era identified a suite of archetypal landscapes, each of which brought about a corresponding sensual and mental experience. The most significant are the opposing categories of the sublime, associated with overpowering feelings of awe, and the beautiful or pastoral, associated with feelings of calm and ease. The picturesque, a third category, occupies a mediating place. While its etymology suggests landscapes that were especially suitable for visual representation, the picturesque was especially associated with places that featured a sense of roughness or ancient ruins that evoked curiosity and revealed the passage of time, and often the intermingling of human and natural forces. This basic vocabulary of experiences was the starting point around which many Olmsted landscapes were organized, with the various archetypes articulated as sequences developed in response to the underlying landform and vegetation. An additional element, a formalized promenade, often appeared in many civic Olmsted spaces, providing a space for social mixing and encounter.

COMMON DESIGN FEATURES

With these premises in mind, Olmsted and his partners developed an increasingly elaborate lexicon of formal spatial gestures which could be combined and adapted according to a site’s opportunities and constraints and the client’s program. Public parks often featured a similar set of strategies, which might be deployed within one large site, or scattered across several park sites and linked by parkways. Residential spaces similarly had their own spatial vocabulary, which could be scaled up or down depending on the site and the means of the client. Across these gestures, a sense of dynamic movement remained critical, reflective of the Picturesque emphasis on experiencing sequences of scenery. While public and residential spaces are two distinct categories that often received similar treatments within those categories, some commissions, especially associated with institutions such as hospitals and schools, blended gestures from both categories to create

¹¹ Ibid.

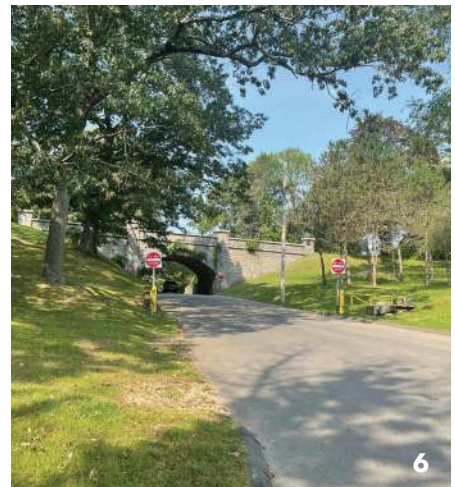
¹² Ibid.

¹³ Ibid., 44.

¹⁴ Frederick Law Olmsted as quoted in as quoted in Ibid., 44.

a more complex landscape treatment appropriate to the use. At a broad level, the common design features associated with Olmsted firm work include:

1. *Formal or marked property entry*
2. *Curvilinear entrance road*
3. *Oval or circular arrival court*
4. *Orchestrated entrance and arrival sequence, coupled with carefully designed views of the primary destination and key landscape features*
5. *Siting of the primary destination, i.e. institutional building or residence, at a high point to command views and for effect upon arrival*
6. *Separated vehicular and pedestrian circulation*



1. Many projects completed by the Olmsted firm featured dramatic elements at the entrance. The character of these elements was often formal and celebrated and marked passage into the property as seen in the stone entrance feature at the Charles Guthrie Home (Job #00417). (Source: Courtesy Frederick Law Olmsted National Historic Site)

2. The entrance drive at the Henry J. Topping Estate (Job #06300) is typical of the curvilinear approach road edged by turf and specimen plantings used to direct views often found in Olmsted firm designs. (Source: Lucy Lawliss, 2021)

3. The circular arrival court at the Alfred G. Smith Property (Job #07652) is similar to those found in the majority of residential

designs, and some institutional projects, by the Olmsted firm in Connecticut. (Source: Lucy Lawliss, 2021)

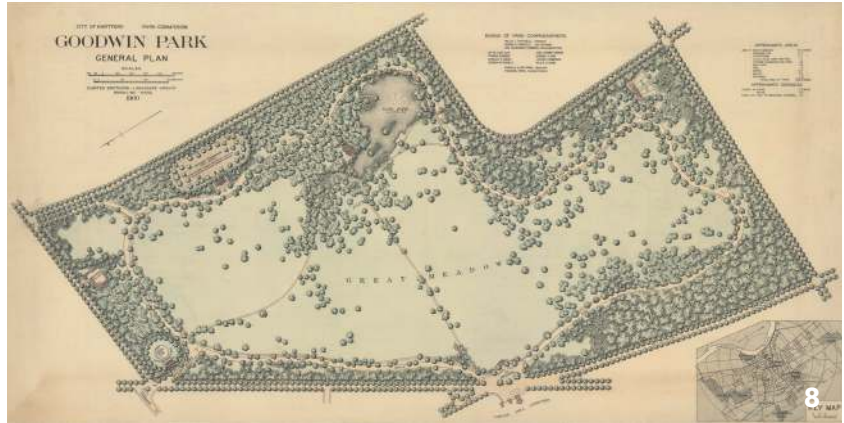
4. The Olmsted firm typically considered the orchestrated entrance and arrival sequence to a property to be an important part of the design. An example is the formal entry piers and gateway at Keney Park (Job #00803) that direct views toward the central organizing element of the meadow.

5. Olmsted firm projects often entailed collaboration with the architect of a prominent building. The firm worked with the architect to site the building for maximum visual impact, often on a high point on the property. The St. Thomas Seminary (Job #07801) is a good example of the key feature sited on a high point

for visual impact. This siting also typically afforded good views from the building itself. (Source: Liz Sargent, 2021)

6. At Beardsley Park (#00691) a bridge separates modes of traffic within the park and from East Main Street to enhance the visitor pedestrian experience. Frederick Law Olmsted, Sr, first used separated circulation at Central Park in New York. (Source: Lucy Lawliss, 2021)

7. *Modulated graded topography creating smoothly rolling terrain in pastoral landscapes and rougher terrain in picturesque landscapes*
8. *Principal open space allowing for orientation and passive recreation, edged by sweeping curves composed of topography and plantings*
9. *Secondary roads leading to screened service and functional areas, sometimes to one side of a primary destination, with formal outdoor spaces to the other*
10. *Naturalistic plantings featuring turf or meadow, shade and evergreen trees, and a limited palette of shrubs*
11. *More formal features, such as hedges and gardens, at property road and walk entrances, the arrival court, and adjacent to main buildings*



7. As a result of his apprenticeship with a surveyor, Frederick Law Olmsted, Sr., gained an appreciation for how landform and topography affect space and a sense of place. Olmsted firm projects generally featured carefully developed grading plans that resulted in modulated topography and undulating terrain that reinforced other spatial qualities of the site plan design such as building siting, plantings, and circulation. The grading plan for Pope Park (Job #00805) reflects this careful attention to detail in modulating terrain. (Source: Courtesy NPS - Frederick Law Olmsted National Historic Site)

8. The Olmsted firm designed many parks and plans for open space related to public buildings. A key organizing element of the site plans for these public spaces was a primary open space that served to both orient the visitor and to provide for passive recreation space that was often pastoral and rejuvenate. The site plan for Goodwin Park (Job #00802) illustrates the role of the principal open space in establishing the overall design for the space. (Source: Courtesy NPS - Frederick Law Olmsted National Historic Site)

9. Designs prepared by the Olmsted firm, particularly for residential properties, typically featured a primary entrance drive with a sweeping curve that ended in a circular or oval arrival court. Often arising from the entrance drive was a secondary service road leading to a screened service court near the house. The Gladding Estate (Job #06424) is a good example of this design element. (Source: Courtesy NPS - Frederick Law Olmsted National Historic Site; Liz Sargent, 2021)

10. The Gladding Estate (Job #06424) features a large open lawn edged by naturalistic woodland plantings. Similar plantings are found in association with residential, park, institutional, and other project types prepared by the Olmsted firm. (Source: Liz Sargent, 2021)

11. Olmsted firm design often featured naturalistic plantings surrounding the primary and secondary open spaces. In proximity to the key built feature, such as the main house of an estate, plantings typically became more formal to include foundation

12. Screen plantings used to limit views of incompatible adjacent areas and enclose public open spaces where visual access to surrounding urban environments is not desirable
13. Water features as focal points and for refreshment in terms of sound and cooling properties



plantings, hedges, and garden areas. A good example is the Gladding Estate (Job #06424), which features foundation plantings and hedges near the house, with woodlands beyond. (Source: Liz Sargent, 2021)

12. An overgrown screen planting along the H.B. Spelman Property (Job #07733) boundary line was originally intended by the Olmsted firm to limit views from the property to adjacent lands where the quality view could not be assured. (Source: Lucy Lawliss, 2021)

13. An island in Bunnells Pond within Beardsley Park (Job #00691), with a pedestrian bridge connecting it to the meadow, is part of the intended experience of the Olmsted firm design to enjoy the refreshing qualities of water. (Source: Lucy Lawliss, 2021)

Public Landscapes

Within the public landscapes of parks, parkways, and some institutions, several gestures characterized most Olmsted firm designs. In terms of circulation, braided systems of roads, bridle paths, and pedestrian routes were often featured in larger parks. Where possible, grade separation was used to ensure even movement. These systems often looped back on themselves, allowing for easeful circuits, and tied easily into existing roadways or to parkways that led to other designed landscapes. These were generally designed in a curvilinear fashion, allowing for continuously shifting views, and often sited along the edges of open meadows, allowing the routes to skirt in and out of shaded and sunlight areas. These systems demonstrate a clear refinement in the fluidity of their forms and curving routes in comparison with the often crude gestures of other late Victorian park designers. Within the Connecticut jobs, there are no examples of grade-separated circulation systems, but the curvilinear forms of roads and paths, and their alignment at the edges of open meadows, skirting in and out of shaded areas, are represented throughout.

Public spaces also offered carefully designed spatial sequencing extending from a relatively formal entry to the primary orienting space, as well as to and among the secondary spaces. The form of the primary orienting space, often referred to as the greensward, was typically curvilinear with irregular edges formed by combinations of trees and topography, with carefully considered openings that suggested an additional expanse of open space beyond. Although the curvature and undulating margins of these spaces is recognizable as distinctly Olmstedian, it can be difficult to articulate in words.

Water was often a prominent feature that served as a focal point within primary orienting spaces. Streams and channels feeding into ponds were a common trope, with the treatment of the water indexing the experiential qualities of the space; expanses of still water were associated with the pastoral, while tumbling streams were more appropriate for sublime or picturesque spaces.

The boundaries of parks served both as a threshold with carefully designed entry points, as well as a transition that might feature landform, plantings, and walls to establish a visual and sonic barrier to

adjacent properties while enhancing the sense of retreat desired for healing that Olmsted believed was a principal goal of public landscapes.

While Frederick Law Olmsted, Sr. promoted passive recreation with the public landscapes that he designed, later firm practitioners were faced with a rise in the popularity of active recreation as a park element during the 1900s. Initially relegated to secondary spaces, the firm began to integrate active recreation into the primary spaces of parks after 1900. Parking also became a programmatic element that required careful thought and design by the firm. The firm's designs for colleges, religious institutions, and parks began to incorporate modest parking into the site plans using grading and planting to screen its visual impact. Over time, managers of public landscapes have increasingly added active recreation and parking to Olmsted firm jobs, often with little respect for the original design intent.

Residential Landscapes

Within the residential landscapes designed by the Olmsted firm there are several character-defining gestures that can be recognized today. These landscapes often featured a meticulously choreographed arrival sequence, with an initial approach drive leading obliquely to the house and terminating at a formal court. At the property entry, the firm often provided an initial glimpse of the primary destination, usually the house, or a view that helped to orient the visitor to the arrangement of the landscape. Subsequently, the approach road would wind through the landscape, withholding additional views of the primary destination until nearly upon it. The road would end in an oval or circular turnaround in front of the main entry into the house. Once inside, the house, if designed by an architect in consultation with a member of the Olmsted firm, might include an interior architectural sequence leading through the home to reveal a view of an open pastoral field. Passing out of the house again, a symmetrical terrace or garden would provide a transitional outdoor space to the landscape beyond.

The siting of the main house was a key part of the site plan, with nestled high points—just below the top of the slope or hill—were often chosen to allow for views and vistas from the house and to enhance the sense of arrival to the house. Where

communities of homes were developed, individual houses were sited to ensure the views from each dwelling were appropriately preserved so that homes were screened from one another..

Within the property, residential spaces were further zoned with utility and provisioning areas out of sight of the arrival-to-pastoral sequence. Where sequences of more formal gardens were included, these often occurred to one side of the primary arrival axis but were substantially integrated. To the other side was a service area, carefully screened and accessed via a secondary road arising from the approach drive.

At the turn of the twentieth century, with America's economy expanding and personal wealth growing—and incomes that were largely untaxed—pleasure travelers to Europe brought home a desire for gardens and parks they experienced on their tours of Great Britain and the Continent. The Olmsteds and other designers of the period were also traveling to Europe, and their work reflected a more eclectic approach to design in architecture and landscape architecture, and in the case of the Olmsted firm, a more substantial integration of multiple European-influenced design periods and aesthetics beyond the more English-inspired vocabulary of earlier Olmsted work. To a large degree this work was the result of a status-conscious and personality-driven client base who wanted to show off their wealth and status by imitating what they had seen abroad. Although the firm has examples of this work in Connecticut—most noticeably in the accumulation of projects associated with the New Yorker Isaac Newton Phelps Stokes in Greenwich—one could say that Connecticut clients who continued to be influenced by an aesthetic that conveyed simplicity and humility outside the home, did not indulge in the grand eclectic landscapes that are associated with this period (e.g., Biltmore, the “cottages” at Newport, the “Gold Coast” on Long Island and the “camps” in the Adirondack Mountains).

Plantings

While Frederick Law Olmsted, Sr. admittedly was no plantsman, he often engaged knowledgeable horticulturalists to work out the details of his designs to ensure that the plantings supported the overall intent. His designs often featured an impressionistic vision of spatial relationships and landscape forms that could be implemented using appropriate

plants to convey the forms and textures intended to evoke the particular experiential qualities he sought for a space. Olmsted typically worked with turf and meadow, shade and evergreen trees, and a limited palette of shrubs. He eschewed more showy horticultural selections, characteristic of Victorian gardenesque type planting, in favor of more naturalistic plantings to achieve a holistic effect, even though the plants were not always native species.

Drawing on his travels in Panama and the tropics, Olmsted often tried to create a feeling of lushness in landscapes with a more picturesque and rambling character. Coarse-leaved, evergreen rhododendrons stood in for tropical species he had seen further south and are one species that especially evoke these lush qualities and appear in many of his Connecticut designs.

For spaces with a more architectural character, such as parkways, urban plantings, or allees, American elms were a favorite tree and were often used because of their graceful vase-shaped form that creates a symmetrical, high-branching arboreal ceilings when massed. The tragedy of the Dutch elm disease sweeping through the country beginning in the 1930s has decimated many Olmsted landscapes where appropriate tree substitutes for the lost elms have not been found.

The characteristic Olmsted meadow is an essential feature in the pastoral style, and is often studded by clusters of trees, or singular deciduous shade trees with spreading forms for the effect of light and shadow across the open lawn.

THE SEVEN S'S

Olmsted scholar Charles Beveridge was the first in 1986 to articulate the Seven "S's" of Olmsted's design work and over the years it has been adopted by many as a shorthand for articulating the design principles representative of the firm's work during the nineteenth century and later especially in park work.¹⁵ These principles are adapted below, because not only do they describe something unique to Olmsted's work, they, in almost every case, stem from his Connecticut roots. Olmsted's sons, who were schooled by Olmsted, Sr. in these principles, adapted them to their own work and in turn passed them to the many young professionals who worked with the Olmsted firm or who were taught at Harvard by Olmsted, Jr. or in classes that he helped to establish. Firm personnel continued to promote these principles to their clients and in their work, which helped to set the firm apart. Even examples of parks in Connecticut that postdate World War II, such as Wickham in Manchester, continue to reflect these principles and remain recognizable as Olmsted landscapes today.

As described by Beveridge, the "Seven S's" are outlined below.

1. Scenery

From the earliest days traveling with his father, Olmsted developed a love for scenery and its power to create both an emotional response and calming effect. In his design work, he sought to create **scenery**—an enhanced sense of space, with indefinite boundaries and a constant opening of new views. He avoided formalized planting and decorative structures that would distract from the overall design. And he sought to take a **comprehensive approach**, looking beyond the nearest borders to borrowed scenery where it existed. When possible, he connected public grounds by greenways and planted boulevards, so they extended and maximized park spaces and experiences. Olmsted concepts of scenery can best be appreciated in Connecticut at Seaside Park in Bridgeport with the scenic vistas provided to Long Island Sound (which would also represent an opportunity to experience the sublime under the right atmospheric conditions) and the many vistas at Beardsley Park, also in Bridgeport,

¹⁵ Charles E. Beveridge, "Seven 'S' of Olmsted's Design," January 1986. National Association for Olmsted Parks website, www.olmsted.org.

including across Bunnell's Pond and the meadows. Meadow vistas can still be experienced across the Great Meadow at Keney Park in Hartford. Scenery is also inherent at several New Haven Parks including along the lower road at Edgewood Park, across the channel at East River Memorial Park, and distant views to West Rocks from Beaver Pond Park and to East Rock from East Rock Park and East Shore Park. At the larger residential estates, expansive scenery is still available to experience at the Topping estate in Greenwich and at the Scoville and Hatch properties in Simsbury and Sharon.

2. Suitability

Olmsted's landscapes are never about Olmsted; they are all about the land. His projects show a profound respect for natural scenery and topography, often called the "**genius of the place**." Abiding by the "genius of the place" meant creating a design that took advantage of unique characteristics of the site, even its disadvantages. And it meant factoring in long-term maintenance and sustainable design. Plant materials should thrive, be non-invasive and require little maintenance. In this way, the design should conserve natural features



1. The Olmsted firm often used borrowed scenery - or views of the surrounding landforms, agricultural open space, water features, and woodlands - to enhance the experience within the designed landscape of the job site. An example is the Harold Hatch Residence (Job #09045), where expansive views of the surrounding countryside are afforded from several locations around the property, such as the entrance drive shown. (Source: Liz Sargent, 2021)

2. Olmsted firm plans typically drew from the landform, terrain, and natural features of a site. For example, the site plan for Riverside Park (Job #00806) includes walks along the river floodplain edged by water loving tree species such as cottonwoods, bald cypress, and red maple. (Source: Liz Sargent, 2021)

3. Keney Park, and the other parks around Hartford designed by the Olmsted firm in the 1890s, reflect the pastoral style that Frederick Law Olmsted used to soothe the eye and restore the spirit.

4. The site plan for Riverside Park (Job #00806) illustrates the principle of subordination where each of the parts contributes to the overall whole, with walks and trees along the river floodplain, a central band of water features, and a series of open spaces edging the water features to either side, all contained by a band of trees to unify the sense of place and space within the park. (Source: Courtesy NLPs - Frederick Law Olmsted National Historic Site)

and promote the natural ecology of the site. In Connecticut, the Hartford parks, especially Keney Park, are good examples of these concepts as well as the thinking around the varied possible experience in the proposed New Haven parks that were first articulated in the 1910 Plan for New Haven.

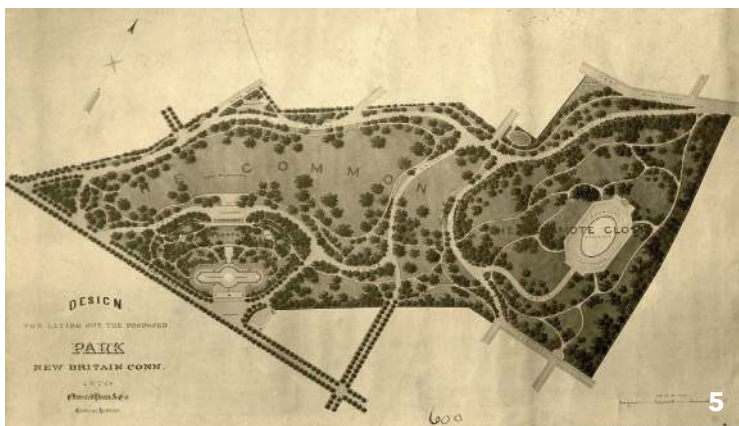
3. Style

Olmsted's projects employ specific styles to create a particular effect. The **pastoral style** provides open greenspace, small bodies of water and scattered trees to soothe the eye and restore the spirit.

The **picturesque style** involves profuse planting, especially with shrubs, creepers and ground cover, on steep and broken terrain. The picturesque style conveys the richness of nature, effects of light and shade, and a sense of mystery. Examples of this style survive at Beardsley Park in Bridgeport, which retains large meadows, in contrast to wooded rambles and a bridge to a picturesque island scene.

4. Subordination

Much as a painter, Olmsted viewed landscape designs as **unified compositions**. He eschewed



5. The site plan for Walnut Hill Park (Job #00600) illustrates the principal of separation whereby the park is divided into three parts, each of which offers a different experience and place for distinct activities. (Source: Courtesy NLPS - Frederick Law Olmsted National Historic Site)

6. View looking north along the tidal Mill River, which the the Olmsted Brothers' additions to East Rock Park (Job #05313) called for near State Street to prevent trash moving up the river from the harbor. This is

something the Olmsted firm had learned from their work along the Back Bay Fens in Boston. (Source: Lucy Lawliss, 2021)

7. Throughout its existence, the Olmsted firm prepared plans that reflected Frederick Law Olmsted's vision for using open space to address fundamental social and psychological needs. As represented by the open space at Goodwin Park (Job #00802), firm plans provided large central open spaces for passive recreation and refreshment, as well as subsidiary spaces

to accommodate other programmatic elements to benefit the public, such as active recreation. (Source: Courtesy Frederick Law Olmsted National Historic Site)

decorative treatment of plantings and structures that would distract from the overarching design. Elements, features and objects should be subordinate to – and contribute to – an overall effect. According to Olmsted, this was “Art to conceal Art.” The original plans for all of Connecticut’s major parks at Hartford, New Britain, Bridgeport and New Haven are examples of this key Olmsted concept, but additions of active play fields and playgrounds, parking areas, and loss of land to other uses has compromised the original designs in many places within individual parks.

5. Separation

In the late nineteenth century, city life was crowded, stressful and dangerous. Olmsted was intent on subtly directing movement through the landscape to improve the user’s experience. One of Olmsted’s guiding principles was the **separation of space for different purposes** to ensure safety, reduce distractions, and to address functionality needs such as service and support activities located out of view of the formal spaces. By separating paths for efficiency and ease, Olmsted sought to **orchestrate movement** to avoid collision and to make the experience restorative and restful. By identifying specific precincts for specific purposes, he sought to **orchestrate use**, preventing competition among uses. Once again, all of the major parks around Connecticut were to have been examples of this important Olmsted concept and only through the loss or redirection of circulation and the reduction in size of meadows to ball fields and playgrounds and other contemporary uses have these features been compromised or lost.

6. Sanitation

From his earliest days on the Staten Island farm, Olmsted focused on the key role landscape design could play in the provision of sanitation and health. His landscapes are more than beautiful surface displays and in today’s parlance they would be considered examples of “green engineering,” which is centered around using and improving natural systems. They regularly promote good drainage and site engineering in order to maintain healthful conditions such as ensuring the removal of human waste and the avoidance of ponding that can contribute to mosquitoes and stagnant, foul-smelling waterways, all contributors to urban diseases. This is particularly true for park work adjacent to Connecticut’s tidal rivers. The dam proposed along the Mill River in East Rock Park in New Haven is an example of this concept.

7. Service

Olmsted employed landscape design to address fundamental social and psychological needs. He believed that connection to nature in urban areas was restorative and conducive to mental and physical well-being. He saw the power of parks to bring people of every background together. “So long as considerations of utility are neglected or overridden by considerations of ornament, there will be no true Art,” he wrote.¹⁶ This is the essential element of the Connecticut ethos that Olmsted brought to all of his professional work and remained as a core principle among all the partners through the decades after Olmsted, Sr.’s, retirement and is most evident in the park commissions.

¹⁶ National Association for Olmsted Parks, “Landscape Architecture & Design: The Seven S’s of Olmsted Design,” *Olmsted 200*, available at <https://olmsted200.org/the-seven-ss-of-olmsted-design/>.

04 THE WORK OF THE OLMSTED FIRM IN CONNECTICUT (1860-1979)

THE WORK OF THE OLMSTED FIRM BY LANDSCAPE PROJECT TYPES AND THE PICTURESQUE

The following is an overview of landscape types used by the Frederick Law Olmsted National Historic Site and others to understand and compare work done by the Olmsted firm over its long history (1857-1979). Job descriptions follow the identification of landscape project types. Some Olmsted jobs are discussed even if they no longer exist or never came to fruition—and therefore were not part of the field survey work—if they were important because of their association with certain people in Connecticut or established the foundation for ideas that may have come to fruition on another job. Connections to people and places in Connecticut were considered carefully throughout the project for the network of associations that likely influenced other designs, designers, and clients important to the historical context. If the Olmsted firm job was surveyed as a part of the Olmsted in Connecticut effort, it is referred to by its name and unique job number, e.g., Seaside Park (#12021).

LANDSCAPE PROJECT TYPES: OVERVIEW DESCRIPTIONS

PARKS, PARKWAYS, RECREATION AREAS, AND SCENIC RESERVATIONS

Frederick Law Olmsted's name is inextricably linked to park design in the United States. Beginning, auspiciously, with architect Calvert Vaux at New York's Central Park (1857), Olmsted was clear about what he believed a park should be. According to Olmsted scholar Charles Beveridge, the purpose of an "Olmsted park," as opposed to public recreation grounds, was to "counteract the enclosure of the city by providing 'a sense of enlarged freedom.'"¹ Olmsted biographers consistently include his 1850 visit to Birkenhead Park during the first days of his trip to England as the inspiration for what became his career. But equally as important to note is Olmsted's delight in seeing this new public park—the first "people's park" in the world. Biographers note Olmsted's dismay in first seeing the slums of Liverpool filled with desperate Irish immigrants fleeing famine, and following his Birkenhead visit, his first experience of the English countryside, about which he writes "green, dripping, glistening, gorgeous!"²

NATIONAL SUMMARY

1,085 Job Numbers

200 Job Numbers associated with Frederick Law Olmsted, Sr.

CONNECTICUT SUMMARY

48 Job Numbers

5 Job Numbers associated with Frederick Law Olmsted, Sr.

¹ Charles E. Beveridge, "Parks, Parkways, Recreation Areas, and Scenic Reservations," *Master List of Design Projects of the Olmsted Firm: 1857-1979* (Washington, DC: National Association for Olmsted Park, 2008), 37.

² Olmsted, *Walks and Talks of an American Farmer in England*, xxvii-xxxi.



Figure 39. The Boat House at Birkenhead Park.
(Source: Wikimedia https://commons.wikimedia.org/wiki/File:The_Swiss_Bridge_and_Boathouse,_Birkenhead_Park_Lake.JPG)

During the first few days of his month-long travels in England, the impressionable young Olmsted had seen something of his future, although he could not have known it at this point. Olmsted, who had gone to England to observe and bring back new ideas around scientific farming,³ returned home with more democratic views and new ideas around landscape. The beauty and peace he felt in the English countryside—after the lows and highs of Liverpool and Birkenhead

Park—restored the young traveler and the experience became the centerpiece of his best landscape designs. The iconic views across meadows with the play of light and shadow from drifts and single large trees against a gently rolling terrain immediately resonated with Olmsted, perhaps for the way they reminded him of the rural landscape of Connecticut.

The ramble in Birkenhead Park, although a completely man-made feature, was not that different from the rocks and rambles he had clamored over in Connecticut's hills (figure 39). The design relationship of land and water at Birkenhead must have reminded Olmsted of Connecticut's wooded lakes and ponds, or the picturesque falls that dot the state's uplands, or the vast expanses of marsh and water of its coast.

Water, in its many forms, was an essential element in Olmsted parks and landscapes and survive as features in some of his earliest efforts in Connecticut, including Seaside Park (#12021) with its sweeping views of Long Island Sound, City (present-day Bushnell) Park (#00801) with the winding stream in its original design, and Beardsley Park (#00691) with the long glacial pond along its western edge.

One of Olmsted's early mentors was Rev. Horace Bushnell of Hartford who was an early advocate for urban parks as a place to bring young people and disparate populations together for their betterment in a rapidly changing society. He is credited with drawing one of the first urban park plans for Hartford and the eponymous Bushnell Park (#00801), that sits at the base of the Connecticut State Capitol, is a park that Olmsted Brothers Landscape Architects would later

³ Schiff, "When Yale was a farming school." In this short, but fascinating article, Yale chief research archivist, Judith Schiff, notes that Yale's first farmer-scientist was John Pitkin Norton, who had traveled to Scotland in the 1840s for more training. After his return and from his work with Benjamin Silliman, they together founded Yale's Sheffield Scientific School. Norton's textbook, *Elements of Scientific Agriculture* (1850) would have been work that Olmsted knew and Norton's are the classes he was most likely sitting in on when he attended Yale.

work on as the city's consulting landscape architects. Their overlay designs adjusted park entrances after the Park River was culverted underground as a flood control measure, which altered the arrival experience at the park.

Today, the best-known Olmsted parks are often associated with the country's largest, and arguably, most important cities: New York, Chicago, Boston, and the grounds of the U.S. Capitol in Washington, D.C. But in terms of significance, Connecticut has its share of important Olmsted parks. Central Park could very easily have been a one-off project given the intervening years of the Civil War and Olmsted's involvement with the U.S. Sanitary Commission, followed by his hasty move to California for work at the Mariposa Estate. If not for the popular success of Central Park and the growing wealth of the New York metropolitan area, along with Vaux's efforts to entice Olmsted to return for a new Brooklyn park commission (Prospect Park), America's park history may have been very different.

With his reestablishment in New York City, Olmsted, Vaux & Co. was formed in 1865 and lasted until 1872. As the work on Prospect Park proceeded, Olmsted and Vaux began to get other commissions and by 1867, Olmsted was engaged to design Seaside Park (#12021) in Bridgeport. This early work by the firm is not well documented in the Olmsted archives, and Seaside's attribution has been debated over the years. But Charles Beveridge's work, and others, clearly make Seaside an Olmsted park, and Beveridge notes in *Plans and Views of Public Parks* that Bridgeport is the only city of its size to have two parks designed by Frederick Law Olmsted, Sr.: Seaside (#12021) and Beardsley (#00691) Parks. In addition to these, Olmsted worked very early in his career on Walnut Hill Park (#00600) in New Britain and Bushnell Park (#00801) in Hartford, conceptualized by family friend and mentor, Rev. Horace Bushnell, with initial plans prepared by Jacob Weidenmann. After the dissolution of the Olmsted and Vaux partnership, and Olmsted's move of his home and office to Brookline, Massachusetts, Olmsted would return to Hartford to lay out a park system that included Pope Park (#00805), Goodwin Park (#00802), Keney Park (#00803), and Riverside Park (#00806) in addition to modifications to Bushnell Park (#00801) the design work for which was done by the later iterations of the Olmsted firm.

Outside of Hartford, the most significant park work done by Olmsted Brothers in the 20th century were for the City of New Haven, which included three new parks—Beaver Pond Park (#05314), West River Memorial Park (#05315), and East Shore Park (#05316)—and the expanded Edgewood Park (#05311) and East Rock Park (#05313). Individually and more importantly as a system of parks to encircle the city, the New Haven work as conceived is some of the most important, but largely unrecognized work of the firm. In varying degrees of integrity, many of the parks and the opportunities they could provide to the community go unrealized by lack of access, maintenance (the south end of West River Memorial Park is trampled and inaccessible to walkers and families), and lost connections (Marginal Drive is cut off and no longer connects to Derby Avenue where it is a few blocks from connecting with Edgewood Park).

NATIONAL SUMMARY

280 Job Numbers

27 Job Numbers
associated with Frederick
Law Olmsted, Sr.

CONNECTICUT SUMMARY

6 Job Numbers

0 Job Numbers
associated with Frederick
Law Olmsted, Sr.

CITY AND REGIONAL IMPROVEMENT PROJECTS

According to Ethan Carr, an Olmsted Papers editor and University of Massachusetts Professor of Landscape Architecture, “No aspect of the Olmsted firm’s work is more important—and more overlooked—than its contribution to the history of city and regional planning in the United States.”⁴ Olmsted’s ability to see beyond the limitations of any given park project led to the ever-expanding reach of the Olmsted firm’s work. Largely realized park and parkway systems for Buffalo and Louisville in the 1870s eventually led to another of Olmsted’s visionary projects in his master plan for Boston’s park system in the 1880s that imagined how park planning could reach a regional scale. Although the firm devised a plan for a Hartford park system that featured several parkways, these were never realized. Annual reports of the Board of Park Commissioners continue to indicate the intention to build the parkways until the late nineteenth century, after which they are no longer mentioned. It is not clear why construction of the parkways was ultimately not pursued.

Carr also suggests that regional planning in the United States developed from roots in regional park plans just as city planning had origins in municipal park design. Carr has also noted that city and regional planning demanded legal expertise, statistical analysis, and other skills unfamiliar to traditional landscape designers.⁵ During the fourth quarter of the nineteenth century, landscape project teams began to expand to include engineers, architects, lawyers, and others to devise a range of regulatory and design solutions to problems of urban growth and accommodation of new building codes resulting from life safety issues such as fire protection. The closest Frederick Law Olmsted, Sr. came to this kind of multidisciplinary planning was at the end his career as a member of the team, led by architect and urban designer Daniel Burnham, in the planning and design of the 1893 World’s Columbian Exposition in Chicago. The success of that project launched the City Beautiful movement, which was based in Europe’s Beaux Arts tradition and lasted from the 1890s through 1910s. Another result was the emergence of city planning as a profession and a profession in which Frederick Law Olmsted, Jr. would take a prominent role.

In 1901, Washington, D.C., was the first city where the City Beautiful movement philosophies produced for the Columbian Exposition were fully employed. Many of the same design team members participated, with Daniel Burnham as the project lead. After a year’s travel in Europe, the team produced what has come to be known as the McMillan Plan.⁶ After Frederick Law Olmsted, Sr.’s full retirement in 1897, Frederick Law Olmsted, Jr., who had interned in Burnham’s office during the construction of the Exposition, stepped into his father’s place and from this point forward built a career distinct from his father’s around the new profession of planning. According to historian Susan L. Klaus, Frederick Law Olmsted, Jr. was “the chief spokesman for the planning movement during its formative years.”⁷ In addition to being a founder of the first program of

⁴ Ethan Carr, in *Master List of Design Projects of the Olmsted Firm*, Lawliss et al., eds., 83.

⁵ Ibid., 84.

⁶ The full name of the McMillan Plan was the Report of the Senate Park Commission. The Improvement of the Park System of the District of Columbia.

⁷ Susan L. Klaus, *A Modern Arcadia: Frederick Law Olmsted, Jr. and the Plan for Forest Hills Gardens* (Amherst: Massachusetts: University of Massachusetts Press in association with Library of American

Landscape Architecture at Harvard in 1900, in 1909—at the same time he and architect Cass Gilbert were producing the New Haven plan—Frederick Law Olmsted, Jr. offered the first instruction in “City Planning.” In 1914, the Russell Sage Foundation, which funded Frederick Law Olmsted, Jr.’s and Grosvenor Atterbury’s planning work at Forest Hills Gardens, published *Carrying Out the City Plan*, written by Olmsted Jr., with lawyer Flavel Shurtleff, both of whom were founders of what is now known as the American Planning Association.

The 1910 New Haven Plan (#03352) by Frederick Law Olmsted, Jr., with Cass Gilbert, is the most significant planning work accomplished by the Olmsted firm in Connecticut. While it incorporates many of the City Beautiful design ideas, especially around proposed civic architecture and associated spaces, the plan demonstrates a transition to the “City Practical” in its use of extensive data on demographics, tax rolls, and industrial trends to inform the plan. Later assessments of the plan lament the fact that many of its architectural elements were not developed but miss the point that many of the parks and landscape elements of the plan were implemented at later dates by the Olmsted firm. With the exception of Hartford (#00820) and Bridgeport (#00692), which were earlier, job numbers from this same period include correspondence files relating to planning projects for Milford (#06144), New London (#0100), and Waterbury (#03112), but no plans resulted.

An interesting area for future investigation is Olmsted Jr.’s role with the United States Housing Corporation during World War I and the war worker housing communities that were built in Bridgeport, New London, and Waterbury.⁸ By the end of World War I, the urban and regional planning work directed by Olmsted Jr. shifted away from its architecturally driven City Beautiful beginnings and expanded to address planning issues covering entire metropolitan regions. Olmsted Brothers and members of the Olmsted firm who left to develop their own practices, notably Warren Manning, continued to expand the regional planning ideas that originated in the Olmsted firm but none of that type of planning work was accomplished by the Olmsted firm in Connecticut.⁹



Figure 40. Pope Park (Job #00805) in Hartford was designed as part of a park and parkway system envisioned by Frederick Law Olmsted, Sr. in the 1870s. Although five of the parks were finally built in the 1890s, none of the parkways was ever implemented. (Source: Courtesy of NPS - Frederick Law Olmsted National Historic Site)

Landscape History, 2002), 28.

⁸ See “Recommendation for Further Study” at the end of chapter 5.

⁹ Carr, in *Master List of Design Projects of the Olmsted Firm*, Lawliss et al., eds., 84.

NATIONAL SUMMARY

480 Job Numbers

50 Job Numbers
associated with Frederick
Law Olmsted, Sr.

CONNECTICUT SUMMARY

21 Job Numbers

0 Job Numbers
associated with Frederick
Law Olmsted, Sr.

SUBDIVISIONS AND SUBURBAN COMMUNITIES

Within this group of landscape projects, there is a tremendous range of effort and thinking by the Olmsted firm. Frederick Law Olmsted Sr. and partner Calvert Vaux are credited with one of the first great suburban communities in the United States at Riverside, Illinois. Started in 1868, this railroad suburb of Chicago, was the beginning of Olmsted's effort to make parks and parkways the centerpiece of a new community's design and layout. While there are a few other examples on the scale of Riverside during Frederick Law Olmsted Sr.'s career—the last one being Druid Hills in Atlanta—the firm continued this type of work under the direction of Frederick Law Olmsted, Jr., including notable projects such as the Palos Verdes, California, community that covered 25 square miles on a peninsula near Los Angeles. However, there is nothing on this scale or complexity of suburban community planning in Connecticut.

Another type of suburban subdivision is associated with company towns where industrial workers were to be housed in close proximity to the manufacturing complex. Because water power drove the first wave of the Industrial Revolution, Connecticut experienced the development of many towns along its rivers and larger waterways in association with the establishment of mills. Frederick Law Olmsted, Sr. had experienced this type of development personally while apprenticed as a surveyor with Frederick Barton in Collinsville, Connecticut, in 1838. Like many company towns, Collinsville was designed with parallel streets climbing straight up the hills with little thought to aesthetics or topography. One of the projects where Olmsted worked to improve on the conditions seen at Collinsville, was at Depew in Buffalo, New York, a project that Charles Beveridge highlights in the last volume of the Olmsted Papers series as the best example of this work.¹⁰ Olmsted Brothers Landscape Architects prepared plans later for other worker housing complexes between the end of the nineteenth century and World War I. Among the planned worker housing communities designed by the firm were the Beacon Falls Rubber Shoe Company community (#06222) in Beacon Falls and the Stanley Works Andrews Subdivision (#06566) development in New Britain. Much of the Beacon Falls community was developed before the owner died suddenly in 1921. Little of the Stanley Works community, however, appears to have been implemented.

The firm began to receive more commissions for suburban subdivisions during the late 1890s, after Frederick Law Olmsted, Sr. retired. Subdivision work increased and peaked in the 1920s. Much of the work reflected a growing suburbanization of areas within commuting distance to New York City, continued population growth within New York, and improvements in roads and passenger rail service.

Most of the work in this category is subdivisions of properties for single owners. Several examples were located in Greenwich, Connecticut, where late-nineteenth and early-twentieth-century estates were broken up into multiple lots for smaller high-end homes because the original "white elephants" were unmarketable after World War I. The combined rural and waterfront setting of Greenwich made it one of the first examples of Connecticut's elite commuter towns that emerged from the 1920s on as an attractive weekend or commuter location because of its proximity

¹⁰ Beveridge et al., *Frederick Law Olmsted: Plans and Views of Communities and Private Estates*, 121.

to Manhattan. This type of effort was the focus of much of the firm's work in the 1920s and 1930s, and several examples survive in Connecticut.¹¹ The earliest and best-articulated of these subdivisions because of the continued level of involvement by the Olmsted firm—particularly by Edward Clark Whiting—is Khakum Wood (#02924) at Greenwich. The level of overall design quality as well as decades of the firm's design work, and their review and approval of other design proposals for individual lots, created a complete artistic scene that largely survives. The original work was commissioned by Isaac Newton Phelps Stokes for his Khakum Wood estate, but by 1924 Stokes hoped to subdivide and keep his home, Hi-Low House, a part of the community. The comprehensive job file of more than 900 plans and drawings is listed as an Estate project for Stokes, but ultimately the bulk of the work is the design and layout of the subdivision as well as individual properties within the subdivision (see the "Private Estate" projects for Alfred G. Smith (#07652) and R. P. Stevens (#09176) for more detailed residential design work within Khakum Wood). During the Great Depression, other owners of large parcels considered subdivision as a way to avoid losing their land due to the cost of upkeep and taxes on large single homes. This was true of two Rockefeller estates listed as Percy A. Rockefeller (#09462) and W.G. Rockefeller (#09463).



Figure 41. St. Joseph College (Job #09361) exhibits many of the design principles representative of the work of the Olmsted firm – a tightly arranged central core campus structured around a cross axis centered around open quadrangles edged by key buildings and surrounded by open space affording views of the core campus and areas for recreation and refreshment. (Source: Courtesy NPS - Frederick Law Olmsted National Historic Site)

COLLEGES AND SCHOOL CAMPUSES

Campus design is a notable area of landscape project work for the Olmsted firm and one that Frederick Law Olmsted, Sr. gave a lot of thought to as he traveled across the United States visiting proposed school sites. According to Frank Kowsky, Professor Emeritus from Buffalo State College and an Olmsted and Vaux scholar, Frederick Law Olmsted, Sr. "was of a generation of social thinkers who gave credence to the belief that the physical environment of learning—buildings and grounds—played a significant role in the success of education."¹² One of the first educational campuses Olmsted was engaged to design was the College of California (Berkeley) in 1865. The site of the future college was a scrubby hillside in Oakland for which Olmsted proposed an intentionally picturesque, rather than formal, arrangement of college buildings and spaces. Although the campus was never built as proposed, Olmsted and Vaux later completed plans for the school, along with campus plans for a new Massachusetts Agricultural College in Amherst, and Stanford University in Palo Alto, California in 1868. Campus design became an increasingly important area of work for the firm. Although we don't know the extent of his early work with Yale College, his work on the athletic grounds (#12084) may be the first planned athletic complex in America. In general, Olmsted conceived residential campuses as villages of small

NATIONAL SUMMARY

410 Job Numbers

41 Job Numbers associated with Frederick Law Olmsted, Sr.

CONNECTICUT SUMMARY

20 Job Numbers

4 Job Numbers associated with Frederick Law Olmsted, Sr.

¹¹ A trip report written by John Charles Olmsted in the correspondence files for the Schlaet Estate (#03138) records that the previous owner of the property had also consulted with Frederick Law Olmsted, Sr. about subdividing the property. Olmsted had indicated that the subdivision would not necessarily be profitable due to the expense associated with extending roads and utilities to the property.

¹² Francis R. Kowsky, in *Master List of Design Projects of the Olmsted Firm*, Lawliss et al., eds., 117.



Figure 42. The grounds of the Hartford Retreat for the Insane (Job #12015), now the Institute of Living, were planned and designed by Frederick Law Olmsted, Sr. to provide expanses of open space marked by turf, curvilinear pathway, and groves and stands of a variety of shade and ornamental trees intended to convey a sense of calm and opportunities for healing. Today, the property features several mature specimen trees that may be as much as 150 years of age. (Source: Liz Sargent, 2021)

buildings arranged in a park-like setting. This aesthetic remained recognizable in the firm's work, although with time, the firm's plans increasingly included more formal gestures, such as quadrangles with formal geometries represented in building arrangement, circulation, plantings, and axial views reflective of Beaux Arts City Beautiful principles. This category includes work from elementary schools to universities, public institutions to private boarding schools, women's colleges, and agricultural schools.

Within Connecticut, Frederick Law Olmsted, Sr. advised on the siting and site plan for Trinity College (#00601) in Hartford in the 1870s and 1880s, as well as the Yale Athletic Grounds (#12084) in New Haven in the 1880s, the Williams Institute (#01137), a school for girls in New London, in 1890, and the Naugatuck School (#01237) in 1891. In the early twentieth century, Olmsted Brothers Landscape Architects were commissioned to design campuses for secondary schools, such as Westminster (#02236) and Taft School (#03354), which in the latter project had as much to do with correcting the drainage of the athletic field that was located at the base of a long slope. One of the most complete is St. Joseph College (#09361) in Hartford. Plans for these schools indicate several of the signature design elements of the firm, such as a winding entrance drive leading to an oval or circular arrival point in front of the principal building. In the case of campus design, the firm was often involved in establishing a framework for building siting over time. For early twentieth century campuses, this generally took the form of strong geometric principles and the establishment of quadrangle or open green spaces edged by rows of buildings. Siting and grading were used to form cohesive spaces intended to engender a sense of community and shared public space. During the twentieth century, in Connecticut Olmsted Brothers Landscape Architects also designed the grounds of religious residential institutions that served educational functions, including St. Thomas Seminary (#07801) and Saint Joseph Convent (#03493), both near Hartford. These were arranged using similar principles as the campus landscapes.

GROUNDS OF RESIDENTIAL INSTITUTIONS

This is not a large collection of job numbers but was a very important landscape type for the Olmsted firm. It includes the first project that Frederick Law Olmsted, Sr. consulted on in Connecticut: The Hartford Retreat for the Insane (#12015), known today as the Institute of Living, beginning in 1860. It remains an active and important facility offering comprehensive psychiatric care, with a relatively intact landscape designed by Olmsted and Vaux along with Jacob Weidenmann.

Other important nineteenth-century work in this category by Frederick Law Olmsted, Sr. is the 1876 New York State Asylum at Buffalo, which he designed in collaboration with his good friend and architect colleague H.H. Richardson, and the McLean Asylum at Belmont, Massachusetts, where ironically Olmsted Sr. spent the last five years of his life in residence after succumbing to dementia.

NATIONAL SUMMARY

145 Job Numbers

16 Job Numbers
associated with Frederick
Law Olmsted, Sr.

CONNECTICUT SUMMARY

11 Job Numbers

2 Job Numbers
associated with Frederick
Law Olmsted, Sr.

Health care, particularly care for those with mental illness, was being reevaluated throughout the late nineteenth century and into the first quarter of the twentieth century as new approaches to care and medicines advanced. This category reflects all the ways American society was thinking about health care from the 1910s through the 1920s. Work of the firm includes an interesting range of projects. From the Columbia Institution for the Deaf and Dumb, known today as Gallaudet University, in Washington, D.C., to the Sea Cliff Country Home for Convalescent Babies in New York, both are expressive of society's thinking around health care.

Most of the work in Connecticut is related to improved hospital grounds and the accommodation of automobile parking. Because these were often newly established institutions in cities where populations and care expanded through the twentieth century, such as Hartford's Dillon Memorial-Saint Francis Hospital (#09583), new facilities regularly replaced older ones, so that little of the firm's design work survives today.¹³

GROUNDS OF PUBLIC BUILDINGS

This landscape project type spans almost a century and includes everything from significant federal buildings in Washington, D.C.—including the White House and U.S. Capitol grounds—to state capitol grounds in Hartford, Connecticut; Montgomery, Alabama; and Augusta, Maine, as well as the first civic centers as defined by City Beautiful movement planning, and the grounds of public libraries ranging in size from the Boston Public Library at Copley Square to small community libraries like the classically designed Blackstone Library (#01171) in Branford, Connecticut. Frederick Law Olmsted, Sr.'s involvement at the U.S. Capitol Grounds, starting in 1873, lasted for 20 years, with the firm continuing involvement for another 20 years after his retirement. With the last piece of correspondence in the files dated 1981, this project spanned the longest time period for the firm.

According to Olmsted historian Arleyn Levee, the work conducted on these projects by Frederick Law Olmsted, Sr. was characterized by "its curvilinear grace, stately proportions and fitting enhancement for the structure to be served." During the City Beautiful era, however, "the firm designed grounds of public buildings with more axial formality, to serve as decorative anchors for the municipalities."¹⁴ The Connecticut State Capitol Grounds in Hartford (Job #00613) is an example of the former, while the unrealized axial formality proposed in the New Haven Plan for a connecting plaza and boulevard between the new train station and downtown is an example of the latter. The most gracious example of where Olmsted Jr. and team succeeded was for the Mall in Washington, DC.

NATIONAL SUMMARY

145 Job Numbers

25 Job Numbers associated with Frederick Law Olmsted, Sr.

CONNECTICUT SUMMARY

6 Job Numbers

4 Job Numbers associated with Frederick Law Olmsted, Sr.



Figure 43. Frederick Law Olmsted, Sr. designed the State Capitol Grounds (Job #00613) in Hartford in the 1870s. The project featured a grading plan to accentuate the dramatic siting of the building atop a hill overlooking the Little River, circulation to access the building, and turf and tree plantings. (Source: Liz Sargent, 2021)

¹³ Hartford's Dillon Memorial-Saint Francis was incorrectly categorized as a Memorial in the list of landscape types identified for Olmsted firm work.

¹⁴ Arleyn Levee, in *Master List of Design Projects of the Olmsted Firm*, Lawliss et al., eds., 141.

NATIONAL SUMMARY

3,215 Job Numbers

245 Job Numbers associated with Frederick Law Olmsted, Sr.

CONNECTICUT SUMMARY

130 Job Numbers

11 Job Numbers associated with Frederick Law Olmsted, Sr.

PRIVATE ESTATES AND HOMESTEADS

This category has the greatest number of jobs of any of the landscape types, and except for Biltmore—the 125,000-acre estate for George Vanderbilt at Asheville, North Carolina—it is the least remembered and least understood of Frederick Law Olmsted, Sr.'s, and the firm's work. This is in part because Frederick Law Olmsted, Sr. is instead remembered as the “park maker” and for the great public works of his career. In addition, estates and homesteads designed and constructed in a particular style for a private client often do not survive if the next owner or generation did not have the same taste or landscape sensibilities. At the height of the firm's work in the 1920s, the elaborate formal gardens that often accompanied these commissions required the firm's recruitment of talented designers and horticulturists but also the ability to find dedicated and knowledgeable maintenance, which began to decline and disappear during the Great Depression and World War II. Also impacting the work of the firm was the introduction of the new design style—what we now call Mid-century Modern—after the war that generally deemphasized landscape and plants.

If there is one aspect of landscape design that Frederick Law Olmsted, Sr. would *not* qualify as the “father” of, it would be residential design. From the eighteenth century on, American residential landscapes had been an important and distinct aspect of life in the settled part of the country. Well before Andrew Jackson Downing provided mid-nineteenth century Americans with a guide for how homeowners might present their landscapes to the public, well-to-do home and estate owners found skilled gardeners, with knowledge of horticulture and plants, to lay out and develop elaborate grounds as testament to their success and place in society.

It is possible that the combined factors of a shorter and challenging growing season, the stressed humility of the Congregational doctrine, as well as the Puritans' general opposition to the fine arts, that New England lagged behind other areas of the country in having large, landscaped estates that are more associated with the Hudson River Valley (Downing was from Newburgh, New York), Philadelphia, and the South. Olmsted's probable influences around plants came from people like Yale College-trained Manasseh Cutler (1742–1823) whose book, *An Account of Some of the Vegetable Productions Naturally Growing in this Part of America botanically arranged by Manasseh Cutler*, is recognized as the first treatise on New England botany and “set the style and standard for later works . . .” with emphasis on the medicinal use of native plants and not their aesthetic values.¹⁵

But Olmsted is remembered for his emphasis on what Charles Beveridge called “Designing for Domesticity.”¹⁶ For a child who did not spend a full year at home after the age of seven, Olmsted's thinking on residential design was something he had worked out before the Civil War and must certainly have been influenced by the homesteads of Connecticut to which he would later compare his experiences in the antebellum South, Great Britain, Germany,

¹⁵ Ann Leighton, *American Gardens of the Nineteenth Century: “For Comfort and Affluence”* (Amherst, Massachusetts: University of Massachusetts Press, 1987), 18.

¹⁶ Charles Beveridge and Paul Rocheleau, *Frederick Law Olmsted: Designing the American Landscape* (New York, New York: Universe Publishing, a Division of Rizzoli International Publications, Inc., 1998), 115.

and California. In a letter to Henry Bellows, founder and president of the U.S. Sanitary Commission, soon after leaving the Commission for Mariposa, Olmsted wrote that “the chief sign of civilization, as opposed to the barbarism that he found on the California frontier [and as he had found in so many places he visited in the antebellum South], was the desire to have ‘the enjoyment, the comfort, the tranquility, the morality and the permanent furnishings, interior and exterior, of a home.’”

Olmsted took a decidedly “modern” and scientific approach to design of the home landscape and looked for practical as well as scenic design solutions that would satisfy, even anticipate, the needs of his clients and that like his parks, stemmed from the natural setting of the property and its enhancement and not the application of a popular style. He also applied his belief of the health effects of landscape and “warned, the inhabitants of even well-built houses would be ‘almost certain, before many years, to be much troubled with languor, dullness of perceptions, nervous debility or distinct nervous diseases.’”¹⁷ It is interesting to note that his greatest and last residential work, Biltmore, is not a National Historic Landmark as a result of Frederick Law Olmsted, Sr.’s, lushly planted approach road or the impressive grounds around the equally impressive Richard Morris Hunt-designed chateau. Rather, its landmark status is derived from the managed forest that Olmsted convinced George W. Vanderbilt to establish with assistance from forester Gifford Pinchot, which later became the “Cradle of Forestry” and the country’s first national forest. Pinchot, born in Simsbury, Connecticut, attended Yale’s Sheffield School and went on to devise a plan for managing Biltmore Forest based on Olmsted’s recommendation to Vanderbilt in 1890. Pinchot also served as the first head of the U.S. Forest Service, and later Governor of Pennsylvania. In 1903, Olmsted Brothers Landscape Architects would prepare site plans for the Simsbury residence of Pinchot’s aunt, Mrs. C.B. Wood (#00332).

The only significant Connecticut works in this category during Frederick Law Olmsted, Sr.’s era to survive are the Robert Scoville property in Salisbury and Tranquillity Farm, the property of industrialist J.H. Whittemore in Middlebury. Substantial work, however, was done in this category by Olmsted Brothers Landscape Architects during the Country Place era (1890-1930). One of the notable properties that is a well-preserved example of Country Place era estates is found in the northwest corner of the state—the Harold Hatch Residence (#09045). Architect Isaac Newton Phelps Stokes and his wife, Edith, were prominent New Yorkers who engaged Olmsted Brothers Landscape Architects to design his country home in 1903. By 1925, Stokes was struggling financially and commissioned the firm to return to design the first subdivision of its kind in Greenwich, Khakum Wood (#02924).



Figure 44. Waveny Estate (Job #03393) is representative of the estate work completed by the firm with a central formal core edged by open space and naturalistic plantings and woodlands. The winding entrance drive ends at an oval arrival court in front of a porte cochere, planted in turf and a symmetrical arrangement of tree plantings. The estate also features formal walks and gardens near the house. (Source: Courtesy NPS - Frederick Law Olmsted National Historic Site; Liz Sargent, 2021)

¹⁷ Beveridge and Rocheleau, *Frederick Law Olmsted*, 115.

NATIONAL SUMMARY

282 Job Numbers

15 Job Numbers
associated with Frederick
Law Olmsted, Sr.**CONNECTICUT SUMMARY**

24 Job Numbers

0 Job Numbers
associated with Frederick
Law Olmsted, Sr.**CEMETERIES, BURIAL LOTS,
MEMORIALS AND MONUMENTS**

The mid-nineteenth-century rural cemetery movement is seen as a precursor to the urban park movement that emerged with the work of Olmsted and Vaux in the 1860s and 70s and continued through the end of the century with Olmsted firm's work. While there are relatively few entire cemeteries designed by Olmsted or the firm, one of the earliest projects Olmsted took on by himself after moving to California in 1863 was at Mountain View Cemetery in Oakland, California, for the City of San Francisco. Most projects in this relatively small group were for individual burial lots, with most of the commissions coming in the 1920s for clients with whom the firm had worked on designs for residences or other types of landscapes. In addition to cemeteries and family plots, this category also includes public memorials. Noted by Olmsted historian, Arleyn Levee, "[T]he prominence of Frederick Law Olmsted, Jr. in the emerging discipline of city planning and his work on the Fine Arts Commission in Washington, D.C., especially after World War I, brought clients to the firm seeking solutions or redesigns for civic memorials."¹⁸

The Olmsted firm designed very few cemeteries as complete, separate projects, suggesting that the work of the firm at Hillside Cemetery (#03277) in Torrington, Connecticut, is significant. The firm also designed several individual memorials for prominent Torrington clients that are located within the cemetery. One of the features common to the firm's designs for cemetery plots, but not surviving at the Waldo plot (#09223) in Bridgeport, is the creation of family "rooms" for dignified privacy. Similarly, civic monuments and memorials were integrated into appropriate settings, either as individual focal points or within a park landscape. A good example of this might have been the Keney Memorial (#00812) in Hartford, but the path system and planting have been noticeably altered.

GROUNDS OF COMMERCIAL AND INDUSTRIAL BUILDINGS

This is an important landscape project type that relates to a period when the nation and the economy was expanding dramatically after the end of the Civil War through the end of the 1920s. It is also a landscape type often connected to other projects through shared clients and word of mouth, whereby individuals might engage the firm for industrial or commercial developments as well as their private residences, estates, and/or cemetery plots. It is interesting to note that American affluence in the early twentieth century led to the first corporate clients—insurance companies, banks, and manufacturing companies—with projects involving the design of landscaped grounds for their facilities. Torrington, Connecticut, and the work done for the Torrington Manufacturing Company (#06535), is an example of work with clients, in this case the Migeon family, on one type of project that led to other projects in the vicinity including family residences—the Elizabeth Migeon Property (#03730)—and those of neighbors and colleagues—T.W. Bryant (#09376)—as well as cemetery lots in Hillside Cemetery—Migeon (#04001), Mrs. Charles Alvord (#09305), Luther G. Turner (03750), F.F. Fuessenich (#06001), Fyler Burial Lot (#06959), and L.S. Turner (#07690).

NATIONAL SUMMARY

179 Job Numbers

4 Job Numbers
associated with Frederick
Law Olmsted, Sr.**CONNECTICUT SUMMARY**

15 Job Numbers

0 Job Numbers
associated with Frederick
Law Olmsted, Sr.

¹⁸ Levee, *Master List of Design Projects*, Lawliss et al., eds., 249.

COUNTRY CLUBS, RESORTS, HOTELS, AND CLUBS

Most Olmsted work in this landscape type is associated with country clubs, a new introduction in America during the late nineteenth century with roots in Great Britain based on driving (horse and carriage) clubs. As larger numbers of Americans traveled to England and became familiar with golf, the popularity of the game grew in the United States. Along with the rise in suburban living, country clubs that centered around golf courses became popular during the twentieth century and in more urban areas, golf courses were added to many Olmsted parks. In the late nineteenth century, Frederick Law Olmsted, Sr. was commissioned to design one of the first golf clubs in the country at The Country Club at Brookline, Massachusetts, the same town where he had his home and office.

In most cases, the firm was not involved in the actual layout of the golf course, but rather provided the layout and grading for the clubhouse, associated facilities, and other resort grounds that often accompanied the courses. Roland Park, Maryland, was the first upper-class suburb designed by the Olmsted firm between 1890 and 1920 to have its own golf course. While there are no examples of Olmsted firm work in this category in Connecticut, Goodwin (#00802) and Keney (#00803) Parks near Hartford and designed by the firm in the late 1890s, are examples of parks that were adapted for golf. In the case of Goodwin, golf was added to open meadow spaces during the twentieth century, whereas in the case of Keney Park, golf is mostly associated with land that was added to the park along the northern boundary. However, the Keney Park Golf Course interrupts the passive nature of the Ten Mile Wood that dominates this section of the park.

GROUNDS OF CHURCHES

This is another landscape project type represented by a small group of interesting jobs as examples. Most were designed by the Olmsted Brothers Landscape Architects. Two larger and notable projects by Olmsted Brothers Landscape Architects are both located in Washington, D.C.: Washington (National) Cathedral, and the Basilica of the Immaculate Conception. Olmsted historian Susan Klaus notes that the work on the National Cathedral came to the firm through Frederick Law Olmsted, Jr.'s original involvement on the McMillan Commission. The firm started on the project from its inception in 1907, with Frederick Law Olmsted, Jr. helping to select a site that he considered "most rare in picturesqueness and beauty." Olmsted continued to consult on the project into the mid-1920s as it expanded to include planning and construction of a campus of buildings, gardens, and woodland.¹⁹

Except for St. Joseph Cathedral at Hartford (#09589), many of the church projects are at their essence drives and parking areas to accommodate the rise of automobiles as the primary mode of transportation to church and the associated need for driveways, parking lots, pathways, and plants to screen or beautify these necessary areas.

NATIONAL SUMMARY

157 Job Numbers

4 Job Numbers associated with Frederick Law Olmsted, Sr.

CONNECTICUT SUMMARY

6 Job Numbers

0 Job Numbers associated with Frederick Law Olmsted, Sr.

NATIONAL SUMMARY

95 Job Numbers

5 Job Numbers associated with Frederick Law Olmsted, Sr.

CONNECTICUT SUMMARY

7 Job Numbers

0 Job Numbers associated with Frederick Law Olmsted, Sr.

¹⁹ Lawliss et al., *Master List of Design Projects*, 285.

NATIONAL SUMMARY

21 Job Numbers

3 Job Numbers
associated with Frederick
Law Olmsted, Sr.**CONNECTICUT SUMMARY**

2 Job Numbers

0 Job Numbers
associated with Frederick
Law Olmsted, Sr.**ARBORETA AND GARDENS**

Plants of all types—existing and proposed—were essential elements to the Olmsted firm’s work, and although there are only a small number of projects in this category, several are significant for their association with larger jobs—arboreta in association with park systems at Boston, Louisville, and Seattle—or by location, such as the Brooklyn Botanic Garden in New York. The earliest, and probably the most significant project in this category because of its association with Frederick Law Olmsted, Sr. and other key figures in the botanical world, is the Arnold Arboretum, established as one of the first successful American arboreta open to the public and serving as a model for displaying plant collections for scientific study while also accommodating passive recreation use by visitors. Like so many projects in which Olmsted Sr. was involved, he wrote of the Arnold Arboretum design intent as being:

*... a ground to which people may easily go after their day’s work is done, and where they may stroll for an hour, seeing, hearing, and feeling nothing of the bustle and jar of the streets, where they shall, in effect, find the city put far away from them . . .*²⁰

The only surviving project related to this landscape project type is the Wadsworth DeBoer Arboretum (#00359) in Middletown. Although the firm prepared detailed plans for a Hartford Arboretum (#00813), the project was never completed.

EXHIBITIONS AND FAIRS

This is the only landscape type without a Connecticut job number. However, because of the urban design influence associated with Chicago’s 1893 Columbian Exposition, it is significant to include. Frederick Law Olmsted, Sr.’s involvement in the layout and design of the exposition grounds, and Frederick Law Olmsted, Jr.’s involvement in the urban planning work that flowed from that project, led to the firm’s and Cass Gilbert’s commission to prepare The Plan for New Haven (#03352) in 1910.

NATIONAL SUMMARY

28 Job Numbers

4 Job Numbers
associated with Frederick
Law Olmsted, Sr.**CONNECTICUT SUMMARY**

0 Job Numbers

0 Job Numbers
associated with Frederick
Law Olmsted, Sr.

²⁰ Ibid., 293.

OVERVIEW OF THE OLMSTED FIRM'S WORK IN CONNECTICUT WHILE LED BY FREDERICK LAW OLMSTED, SR. (1857-1897)

The first period of Olmsted work is associated with Frederick Law Olmsted, Sr.'s involvement in the firm and projects. Between 1857 and 1897, the firm underwent several changes in key personnel and the office location, beginning with Frederick Law Olmsted and Calvert Vaux (1857-1863) in New York City and ending with Olmsted, Olmsted & Eliot (1893-1897) at Brookline, Massachusetts. During this period, Olmsted Sr. and members of his evolving firm of professionals completed several important projects in Connecticut beginning with the Hartford Retreat for the Insane (#12015) in 1860, and continuing with park projects in New Britain, Bridgeport, and Hartford, as well as institutional projects in Hartford, New London, and Naugatuck, and a few residential estate projects. The Hartford Retreat for the Insane, Walnut Hill Park, Bridgeport and Hartford Parks, and Robert Scoville property completed during this period are notable for serving as models for other places, or for the way in which they represent the work of the firm in terms of comprehensive design and success in meeting the needs of the client and public,

Important projects completed during this period are discussed below by project type.

PARKS, PARKWAYS, RECREATION AREAS, AND SCENIC RESERVATIONS

Hartford Parks

In 1870, seventeen years after Hartford's civic leaders created the country's first publicly funded green space, City Park, now Bushnell Park, based on the recommendation of Rev. Horace Bushnell and designs prepared by Jacob Weidenmann,²¹ Frederick Law Olmsted, Sr. was commissioned to draft a plan for a network of urban parks linked by landscaped parkways. Olmsted's plan, although not implemented for another twenty years, is among the earliest proposed park and parkway systems in the country, alongside plans for Buffalo, New York. Olmsted's proposal suggested distributing parks throughout the city and along its outskirts to serve a broad cross section of the city.

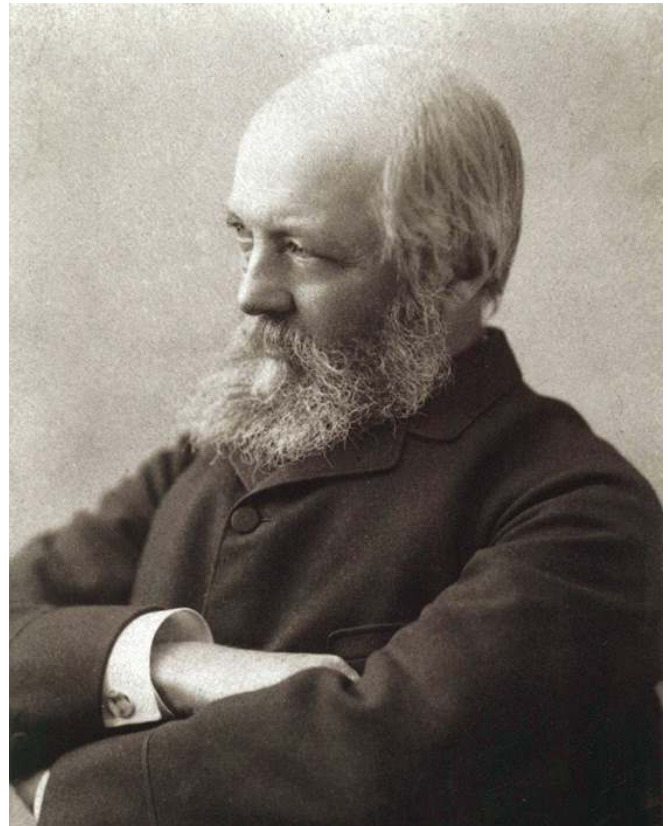


Figure 45. Portrait of Frederick Law Olmsted, Sr. published in 1903, *Century Magazine*.

²¹ Rudy J. Favretti. *Jacob Weidenmann, pioneer landscape architect* (Hartford, Connecticut: Cedar Hill Cemetery Foundation Inc.), 30.

The Olmsted firm was eventually commissioned by the City of Hartford to design five parks and three parkways in the 1890s after Rev. Francis Goodwin, director of the Hartford Parks Commission, adopted Olmsted's earlier plan. The five parks included Keney, South (later Goodwin), Pope, Riverside, and Washington Green, while the parkways were Western, Southern, and South Western, designed to serve as tree-lined boulevards leading to park entrances. Although similar parkways were built in other cities such as Buffalo and Louisville, none were ever constructed in Hartford. It is not clear to what degree Frederick Law Olmsted, Sr. was involved in the design of the individual parks due to the timing, which coincided with his work on the Columbia Exposition and Biltmore Estate, and his struggles with dementia during the early to mid-1890s. Nonetheless, the park designs reflect the design ethos and aesthetic of the Olmsted firm, including curvilinear circulation, formal or marked property entry, central greensward spaces edged by groves of shade trees, modulated and graded topography, water features, and the use of naturalistic plantings. Keney Park is particularly notable for its emphasis on native plant communities.

The Hartford parks were designed in the pastoral style which - thanks to Central, Prospect and other well-known Olmsted parks around the country - was an established style for American parks by the 1890s. For Olmsted, Sr. pastoral was "the model of beautiful scenery" with "spacious stretches of turf, quiet streams" or lakes, and "open groves of trees."²² Design features included a commons or greensward area, groves of trees, curvilinear circulation routes, water features, and grading used to effect views and commodious use of the landscape in order to heighten the natural qualities of the scenery. The parks were designed to provide beautiful, public open grounds with meadow, groves of shade trees, water features, and space available for passive recreation intended to help offset urban conditions associated with city ills and overcrowding. Additionally, they were to serve as "an antidote to the pressures and tensions of workday life," where Hartford citizens could escape the urban environment and find tranquility.²³

Olmsted Brothers Landscape Architects (1898-1961) continued to work for the Hartford Parks Department until the 1940s, helping to site new amenities—including active recreation areas that became popular for parks after 1910—and make other updates to the existing park system they had designed. Other than a redesign of Bushnell Park entrances when the Park River was culverted, altering the relationship of the park to adjacent urban areas, no new park work was commissioned.

Bridgeport Parks

Bridgeport is noteworthy for having two Olmsted Sr. parks: Seaside and Beardsley. The parks are located at two ends of the city, while their design bookends Olmsted's career. Seaside Park is the first park that Olmsted and Vaux designed outside of metropolitan New York. Other than putting its location as "between P. T. Barnum's Waldemere and Long Island Sound," the role of the internationally known figure P. T. Barnum, a native of Danbury, is unknown. Barnum had been residing in and developing Bridgeport since the early 1840s. With Waldemere, Barnum was building his third, and later

²² Beveridge and Rocheleau, *Frederick Law Olmsted*, 34.

²³ *Ibid.*, 48.

his fourth, homes at the north edge of the park. Barnum's strong personality likely influenced the work of the landscape architect and architect for the park. Although his homes are long gone, a statue that Barnum had commissioned of himself still stands prominently in a circle facing Long Island Sound.²⁴

Bridgeport, like Hartford and New Haven, had long-standing park commissions which worked with the Olmsted firm as early as 1873. In 1884, Beardsley Park was the last park that Olmsted Sr. worked on, and was designed in association with his stepson, John Charles Olmsted.

Both parks, located on relatively level terrain, feature marked entrances, curvilinear roads, a primary destination, allees and groves of shade trees, and large expanses of open greensward.

New Haven Green and Yale College

New Haven is important for Olmsted Sr.'s many connections to the city as a young man as he would have known the distinct character and design of the city. Unlike Hartford or Bridgeport, whose streets and spaces grew more organically from their locations along the Connecticut River and Long Island Sound respectively, New Haven was a planned city from the outset. The center square of the grid has been the city's civic space in the tradition of New England greens and continues to function as an important public green space today. Its generous size, location, and tree-lined streets gave New Haven its alternate name—City of Elms—and while there are no Olmsted Sr. job numbers in this category, the fact that he did consult on more than one occasion with Yale College, whose campus visually merged with the Green, it is hard to imagine that he did not consult on the two properties. The Green, occupying the center square, continues to act as an urban park for the downtown.

On the fringes of the city, New Haven leaders first moved to protect the naturally and culturally important East Rock from exploitation by setting it aside as a park as early as the 1870s with the first road design work done by local, self-taught landscape designer, Donald Grant Mitchell (1822-1908), who also laid out the first design for Edgewood Park along with the adjacent neighborhood of the same name. It is very curious why Donald Grant Mitchell, who is a contemporary of Olmsted Sr. and who wrote about landscape and planning, seems not to have been recognized by Olmsted Sr. or the successor firm for the work he accomplished at New Haven. The reverse also seems to be true: Donald Grant Mitchell does not seem to have acknowledged or written about Olmsted Sr.

²⁴ As of 2022, Architect Barbara Geddis of Fairfield is undertaking research anticipated to help expand on the understanding of Seaside Park's development. The research is anticipated to articulate the role that industrialist Nathaniel Wheeler played in the park's creation.

ANNOTATED AND CHRONOLOGICAL LIST OF PARKS

Seaside Park (#12021) — 1867–1891

The development of Seaside Park in Bridgeport reflects the confluence of post-Civil War city planning and the leadership of three of the era's well-known figures—P.T. Barnum, internationally famous showman and a resident of Bridgeport from the 1840s on, Frederick Law Olmsted Sr., and Calvert Vaux. The following description is based on evolving research, because as one of the earliest commissions of Olmsted and Vaux, the plans and drawings are not in the archives at Fairsted, the Olmsted office from 1883 until its closing in 1979.

The public's interest in a park was cultivated by a series of editorials in the *Bridgeport Standard* in 1864 and 1865. In light of the city's growth in population and businesses, the newspaper advised "there ought to be no time lost in making those great public improvements, which not only add to the attractions of a place, but are essentially necessary for the comfort, enjoyment, and health of the population."²⁵

A National Register of Historic Places nomination for the park describes Seaside's (figure 46) design: "(the park) deliberately capitalizes on the pleasing, harmonious qualities of its site: the view of Long Island Sound and the accompanying fresh sea breezes. The clusters of carefully spaced shade trees, interspersed with open, flowing greens overlooking the water, combine to produce a setting that is orderly yet pleasing to the senses, and above all, serene. Such an ambience, central to the 'beautiful' mode of expression of the nineteenth-century landscape, remains extremely well preserved in the eastern section of Seaside Park."²⁶

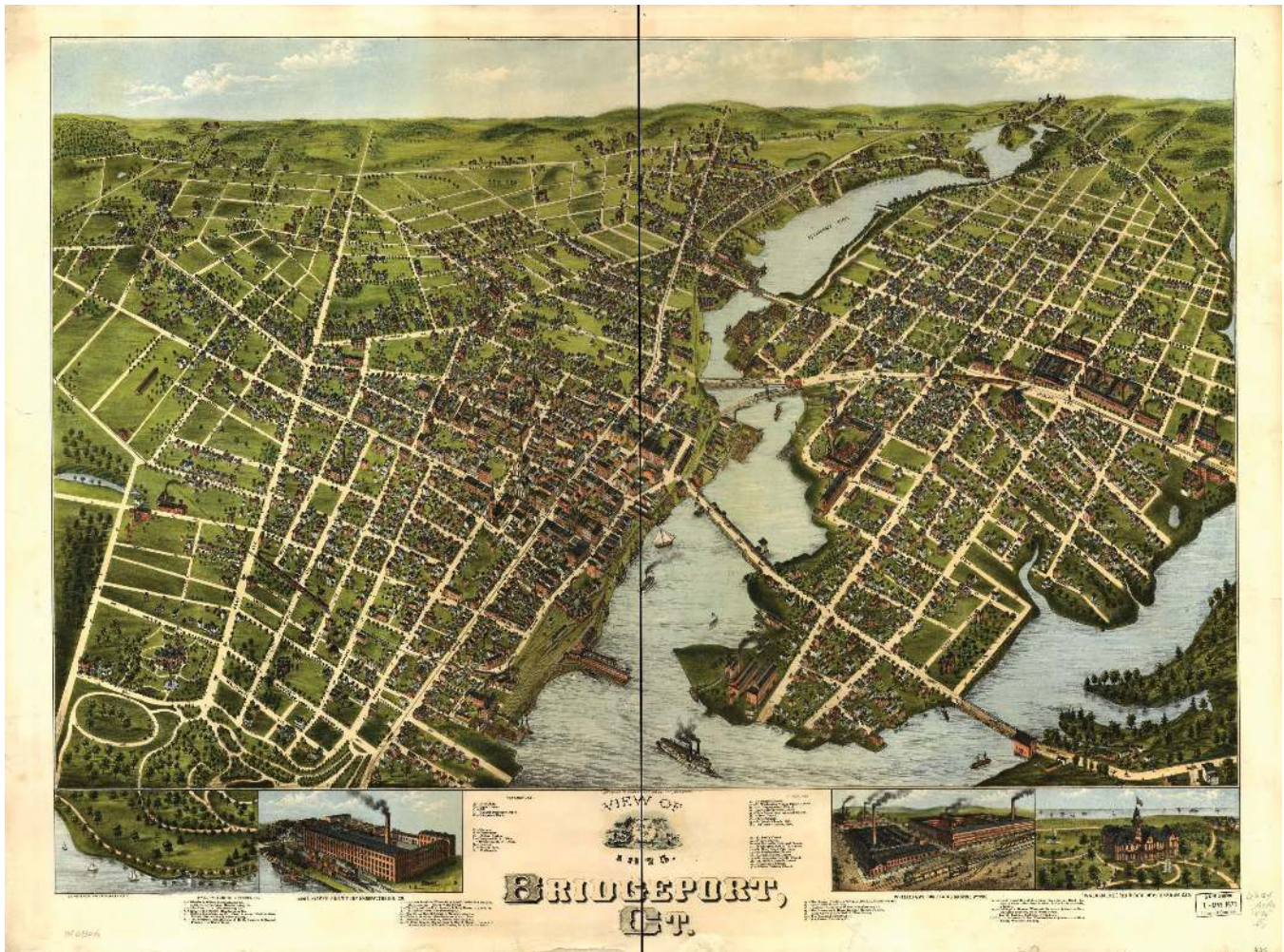
Seaside Park is the only example of Olmsted Sr. creating a park along a tidal shoreline. The open and distinctly uninterrupted views of Long Island Sound at this location provided a distinct opportunity for a visitor to experience the sublime and the drive along the shoreline has several pull-offs to offer the visitor vista points to enhance the experience. The eastern section is the earliest part of the park and was the focus of Olmsted and Vaux's work. An 1867 article in the *Bridgeport Standard* describes features of Olmsted's plan including "a wall constructed along the shore and a broad drive and walk," unification of the "approaches from Main and Broad Streets...in one central entrance," and preservation of the "existing grove...to form a nucleus for the general scheme."²⁷ The separation of pedestrian and vehicular traffic is the same design used by Olmsted and Vaux in Central Park and serves an important role in maintaining the park's harmony.²⁸ Olmsted and Vaux designed the eastern section to reflect the late-nineteenth-century expectations that parks were for passive recreation. Rather than including athletic areas such as tennis courts or ball fields, the park was designed for walking, biking, horseback riding, carriage riding and gatherings.

²⁵ "Public Parks," *Bridgeport Standard*, October 1, 1864.

²⁶ Alison Gilchrist, Connecticut Historical Commission, "Seaside Park," National Register of Historic Places Nomination (US Department of the Interior, National Park Service, 1982).

²⁷ Gilchrist, "Seaside Park."

²⁸ Connecticut Chapter (CT), American Society of Landscape Architects (ASLA), "The Olmsted Legacy Trail," available at www.olmstedlegacytrail.com/seasidepark.



Walnut Hill Park (#00600) — 1867-1870

Walnut Hill Park was one of the earliest jobs commissioned by the firm in Connecticut. The design was prepared by Olmsted and Vaux (figure 47) to provide New Britain citizens with publicly accessible park land. The plans recall elements of Central and Prospect Parks through their zoning to accommodate a variety of uses. Although elements of the park vary in their formality and relationship to topography, the component parts are distinctly Olmstedian in the curvilinear arrangement circulation skirting central open spaces, formal marked entrances, and groves and rows of trees framing roads and spaces. A large greensward, referred to as the “Common” forms the primary orientation space. The picturesque landscape of Walnut Hill Park was intended to serve urban residents as a place of passive recreation and refreshment, with opportunities for immersive experiences of natural beauty.²⁹ The design for Walnut Hill Park utilized the existing topography to establish three distinct zones, each offering a different type of experience. In addition to the Common, these included The Bergmote Close and The Fountain Close.

Figure 46. Map of Bridgeport, Connecticut, 1875, showing Seaside Park at the bottom left. (Source: Library of Congress, <https://www.loc.gov/item/74693240/>)

²⁹ David F. Ransom, “Walnut Hill Park,” National Register of Historic Places Nomination (US Department of the Interior, National Park Service, 1982), Page 8 - 1.

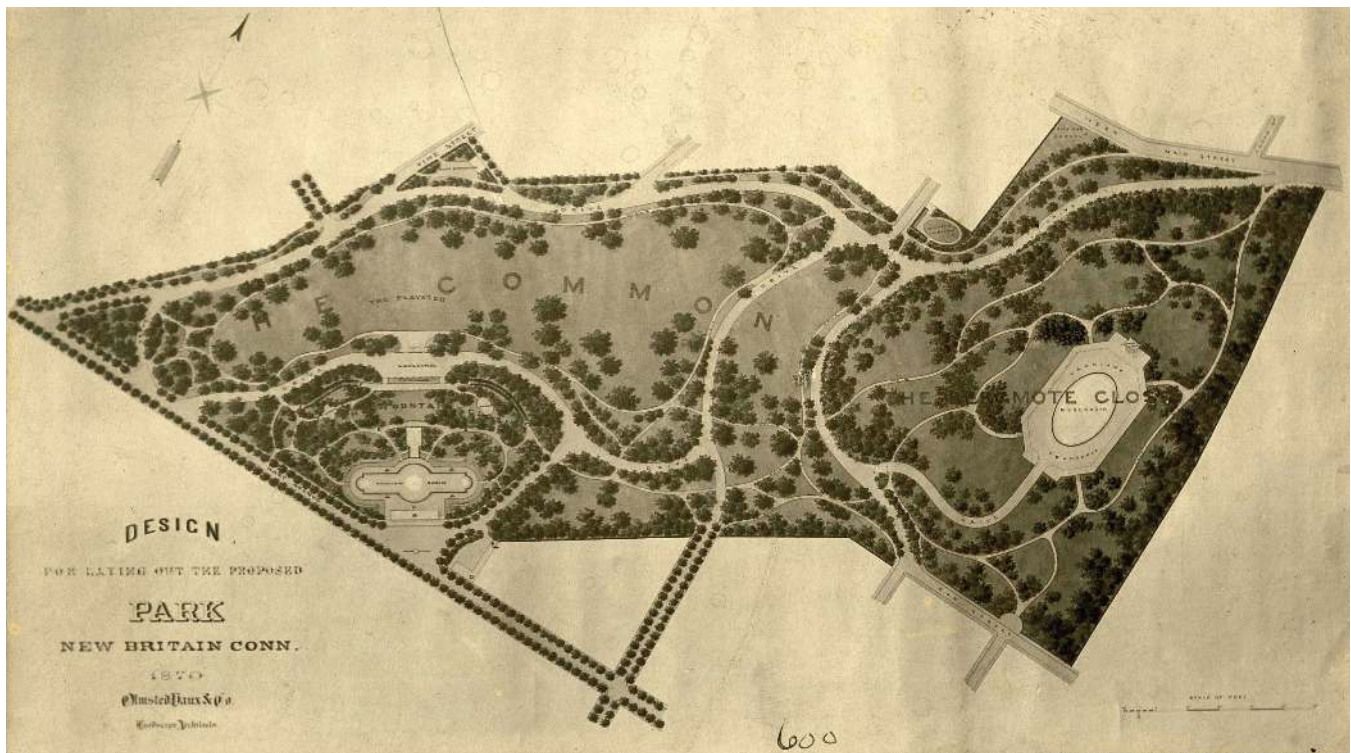


Figure 47. Olmsted and Vaux's design for Walnut Hill Park, 1870. (Source: Courtesy Frederick Law Olmsted National Historic Site)

The elliptical drive surrounding The Common connected to entrances at Lexington, Vine, Hart, and Linwood Streets. In the southern corner of The Common, Olmsted and Vaux sited The Fountain Close, designed as a formal foil to the picturesque landscape in the southwest portion of the property. The elliptical drive was shown as edged by dense groves of trees to separate the two spaces. The Bergmote Close sat above the others on the hilltop, indicated as a site suitable for erecting a monumental tower atop the hill to eventually replace the reservoir.³⁰ While never built during Olmsted's lifetime, the hill was eventually developed with a World War I memorial, erected in 1927–1928, based on designs prepared by H. Van Buren Magonigle.³¹ The firm also returned to New Britain twice, once in 1908, and again in 1921, to advise on the park's ongoing development.

Bushnell (City) Park (#00801) — 1870

As noted, Bushnell Park, originally called City Park, is considered the first publicly funded municipal park established in the United States. According to Rudy Favretti's 2007 monograph on Jacob Weidenmann, the park was authorized in 1854 based on a sketch by Rev. Horace Bushnell, presented to the Court of Common Council and, with the establishment of a Park Committee in 1857, work began under the direction of Seth Marsh, Hartford's city engineer. In 1860, a new Park Board which was unhappy with the park's progress interviewed Jacob Weidenmann, a recent Swiss immigrant who was trained in landscape gardening (the term more commonly in use) and was working in the New York area. Although stories disagree about how Weidenmann got this commission and not Frederick Law Olmsted, Sr., the two had surely met in New York, and one story is that

³⁰ Ransom, "Walnut Hill Park," 2.

³¹ Ibid., 8 - 2.

Olmsted recommended Weidenmann because he and Vaux were too busy with his New York park work. Under Weidenmann's direction, plans for the park proceeded, with a picturesque arrangement of an expansive greensward, winding paths, and groves of trees and other plantings (figure 48). Weidenmann's designs were consistent with the work of Olmsted and Vaux at Central Park, with the exception of an abundance of plantings that were later scaled back. Because Weidenmann and Olmsted worked together at Central Park, and Olmsted would both engage and recommend the work of Weidenmann later at the Hartford Retreat for the Insane, it is natural that there were design similarities between their work. However, it remains curious why Olmsted did not play a role in the design of Bushnell Park or make reference to it during his lifetime.

As completed, the park would occupy a broad sloping plain dropping away from the hill where Trinity College was located on what was then the edge of downtown, and within walking distance of the train station as Bushnell had wanted. Trinity Street, named for its connection to the college atop the hill, as well as the Little (later Park) River were features of the site incorporated into the design. Olmsted was later commissioned to assist in selecting a new site for Trinity College when it relocated to allow for the construction of the State Capitol building, design of the new campus, as well as the State Capitol Grounds.

The Olmsted firm also later completed several plans for Bushnell Park during the twentieth century after receiving a commission to serve as city landscape architect. Among the firm's important contributions was the redesign of several park entrances and grading plans to reflect the culverting of the Park River in the 1940s to reduce flooding.

Beardsley Park (#00691) — 1880–1892

In 1878, James W. Beardsley (1820–1893), a local farmer, donated approximately 100 acres of land for a park in Bridgeport. Beardsley made a second gift in 1881, bringing the total acreage for a park to 151 acres. However, he required certain conditions: "First, said lands would be forever reserved, held and improved by the city as a public park to be called by the name of Beardsley Park; Second, that upon the tract...the city should expend \$3,000 per annum for the next ten years for laying out and improving the same as a public park, including the proper mapped layout for the improvement of said lands as a whole."

With the land acquisition complete, the city commissioned Frederick Law Olmsted Sr. to submit a plan, one that would direct the park's development (figure 49). Beardsley Park would become the city's third park, following the development of Seaside Park (#12021) and the earlier Washington Park, which was the center of the community laid out by P. T. Barnum and William H. Noble in 1850 on the east side of the Pequonnock



Figure 48. Corning Fountain in Bushnell Park, with the State Capitol Building beyond. (Source: Courtesy Frederick Law Olmsted National Historic Site.)

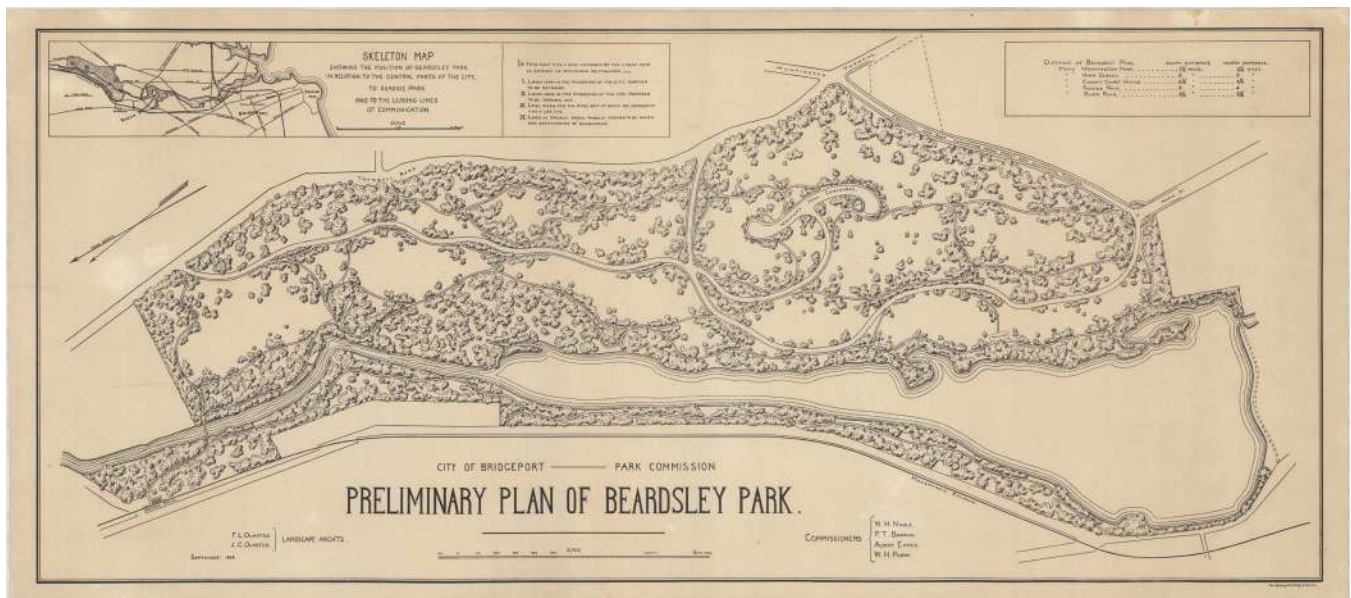


Figure 49. Olmsted's initial plan of Beardsley Park, 1884. (Source: Courtesy Frederick Law Olmsted National Historic Site)

River. Important local figures associated with the implementation of the Bridgeport parks are father and daughter, Oliver and Elizabeth Bullard.³²

Beardsley Park was designed as a rural park, emphasizing gently rolling landscapes, plantings designed to appear as if they grew there naturally, curving roadways, and large open meadows/lawns with few intrusions. Entering from Noble Avenue, visitors can see the pedestrian bridge added in 1921 that connects the main park to a small island. As the road straightens, the view melds to a large open field that slopes to Bunnell's Pond. The main road follows two loops around greenswards, traveling through the rolling landscape and leading through wooded areas by a running stream.³³



Figure 50. Visitors to Pope Park on a sunny day. (Source: Courtesy Frederick Law Olmsted National Historic Site)

Williams Memorial Park (#01001) — 1884

A public park long believed to be the work of Frederick Law Olmsted Sr. is Williams Memorial Park in New London. Although Olmsted was approached to prepare designs for the park in 1884, his ideas received a cool reception from the Parks Commission charged with overseeing the project. The city appears to have moved forward with designing the space themselves. Despite the fact that Olmsted's work was not implemented, many still refer to the park as the work of the firm.

Pope Park (#00805) — 1892

Pope Park is located in Hartford's Frog Hollow, a historic residential area noted for its intact collection of working-class residential housing built between

³² See appendices for biographical sketches of important Connecticut figures associated with the Olmsted work.

³³ CT ASLA, "Beardsley Park," available at <https://www.olmstedlegacytrail.com/beardsley-park>.

1850-1930. Land for the park was donated to the City of Hartford by Col. Albert Pope, head of Pope Manufacturing Company, to serve as outdoor open recreation space for his employees and city residents to enjoy during their leisure time, to connect to nature, and to serve as a tranquil retreat (figure 50).³⁴ Based on the fact that these goals mirrored Olmsted's own when designing pastoral scenery for the urban landscape, the city engaged the firm to design the park in 1892.

As designed, Pope Park consisted of three primary sections, each with a unique design style and intention similar to Walnut Hill Park. Hollowmead, the largest section, is located west of Park Street. It consists of contrasting open greenspace and dense wooded groves providing complementary scenic views and shaded walking paths, as well as a formal garden, a fountain, and a children's garden. The design contains several signature features, including formal marked entrances, curvilinear circulation, modulated graded topography creating smoothly rolling terrain, and a large greensward edged by groves of trees in naturalistic arrangements. The other two sections, located east of Park Street, provided space for light recreation. Bankside Grove consisted of a winding system of paths shaded by woodland along the northern section of Park River, while Pope Park North contained three tennis courts shown on an 1897 plan as heavily planted for screening and shade. As such, these two sections provided zoned distinct uses for park visitors. Throughout the early- to mid-twentieth century, Pope Park was a popular place where city residents congregated for celebrations and events, such as fireworks on the 4th of July and band music, and for passive as well as active recreation, before experiencing a decline in quality and changes resulting from the construction of Interstate 84 and the culverting of the Park River.

Goodwin Park (#00802) — 1895

The Olmsted firm was commissioned to design Goodwin Park ca. 1893-1894. Originally named South Park, the then 200-acre parcel was donated by Rev. Francis Goodwin, chairman of the Hartford Parks Commission. Goodwin commissioned the firm to design the park's circulation system and execute a planting plan of woodlands and meadows (figure 51).³⁵ The park was later renamed Goodwin Park, after the chairman, and opened to the public in 1901.

The Olmsted plan centers around a 90-acre, gently sloping lawn surrounded by native tree groves, named the Great Meadow. East of the meadow, a river was dammed to create an irregularly shaped 4-acre pond. Circulation was composed of a system of curvilinear roads that encircled the meadow and connected to an overlook at the formal Maple Avenue Entrance. Recreational features, located along the park's western wooded edge, included a wading pool, outdoor gymnasium, and children's play area.³⁶ Signature Olmsted firm design



Figure 51. Goodwin Park, ca. 1900. (Source: Courtesy Frederick Law Olmsted National Historic Site)

³⁴ Hartford Parks, "Pope Park." Available at <https://www.hartfordct.gov/Government/Departments/Public-Works/Parks-Directory/Pope-Park>.

³⁵ The Cultural Landscape Foundation, "Goodwin Park." Available at <https://www.tclf.org/landscapes/goodwin-park>.

³⁶ Ibid.

features include the formal marked entrance, curvilinear road system, modulated topography that creates smoothly rolling terrain and a pastoral appearance, the great meadow open space for orientation and passive recreation edged by groves of shade trees arranged as naturalistic plantings, and screen plantings along most of the park boundaries to screen views of adjacent development. The pond also served as a focal point within the great meadow.

Goodwin Park is an important work of the Olmsted firm. Although it has been altered to accommodate additional recreational features, including a golf course, Goodwin Park, not currently listed, appears eligible for listing in the National Register.

Keney Park (#00803) — 1895

At 693 acres, Keney Park is the largest park in Hartford and the largest park accomplished by the Olmsted firm in the state. Henry Keney was a grocer in Hartford. Upon his death in 1894, a trust was established with directions from his will to donate his property, and acquire additional land, for a park that would eventually be conveyed to the city of Hartford. In 1895, Frederick Law

Olmsted, Sr. was consulted on what land should be purchased for the park. The firm would later continue to consult on the design of the park itself after Olmsted retired.³⁷ A newspaper article in 1913 recounted “the preliminary survey of the land, done through four feet of snow, was the last bit of work done by the senior partner of the firm.”³⁸

In September of 1897, John Charles Olmsted wrote an extensive description of the park, noting that it was to have four principal divisions, defined by vegetation and landscape.³⁹ The four sections were divided by the two streets which cross the park: Tower Avenue and Vine Street. The West Open section (167 acres)

featured the Woodland Street entrance and pond. It was separated by the next section, known as Bushland (68 acres), by Vine Street. Tower Avenue then divided Bushland from the next two interconnected sections: Ten Mile Woods (181 acres) and East Open (105 acres), where the Windsor Street entrance was located.⁴⁰

In January of 1898, the Olmsted firm provided an estimation of costs for labor and materials for road and walkway construction, creating a pond, landscaping, and plants. This was followed in February with a report which discussed making Keney Park part of Hartford’s park system. The report stated as a “general principle” each park in the system “should embrace features which would not only be interesting but should be as different as possible from those contained in other parks in the city.”⁴¹ Keney Park, with its many intact natural areas, was to



Figure 52. Keney Park, ca. 1900.
(Source: Courtesy Frederick Law Olmsted National Historic Site)

³⁷ Todd Jones, “A History of Keney Park,” Hartford History Center, Hartford Public Library, 2011.

³⁸ “Many Take Walk in Keney Park,” *Hartford Courant*, Hartford Connecticut, December 14, 1913. Although, this could not have been the case, because Sr. retired from the firm by 1897 and died in 1903.

³⁹ “Many Take Walk in Keney Park.”

⁴⁰ Jones, “A History of Keney Park.”

⁴¹ Project Correspondence, Library of Congress.

have been the least developed of the parks. It retains a wild, natural feeling to this day. Even meeting this goal, Keney Park has all the distinguishing characteristics of the firm's work, including berms at the park's perimeter with associated screen plantings of trees and shrubs to block views into and out of the park from the encroaching city, great meadows, and separation of vehicular and pedestrian circulation paths. There is no great body of water, but the size and breadth of the meadows is a substitute (figure 52). The quality of the native vegetation was recognized by Charles Eliot and here, more than other places, the firm worked to plant and encourage the protection and promotion of the native flora.

Park Superintendent George Parker would later observe about Keney Park's uniqueness: "It is the most man-made park in the city, costing nearly double to construct than all the other parks of Hartford ... There is hardly a foot of ground that has not been graded."⁴² Creation of the park's "natural" setting required movement of more than a half a million yards of earth and the planting of many native trees and shrubs, suggesting that the native flora was planted as part of park development rather than existing vegetation that was retained and managed to perpetuate native conditions. Thirty-foot-high hills were created, while 16-foot-high hills were flattened, nine miles of red sandstone roads and fences were built around almost the entire perimeter of the park.

The park would become a popular place for Hartford residents in the coming decades. In 1913, the *Hartford Courant* reported on a "walk talk" given by Superintendent Parker to 50 participants. Parker relayed the story of Keney's gift of funds for the purchase of land and an endowment. The article noted that before the park's transfer to the city: "Keney Park does not cost the city of Hartford a cent for maintenance ... The work, however, is done under the supervision of the park department and to all intents and purposes, the park is part of the system of breathing places which have made Hartford famous."⁴³

Riverside Park (#00806) — 1897

Riverside Park was designed by Olmsted Brothers Landscape Architects in 1899 on behalf of the City of Hartford Park Commission. Riverside offered recreational open space for the east side of the city, and access to the Connecticut River. The park featured open lawn areas designed as a boys' playfield, a "little folks" lawn, and additional undesignated playfields. The center of the park was marked by a large meadow, with a pond for a focal point, and a smaller wading pond nearby. The plan also featured a boating and skating pavilion, floating bathhouse, lawn shelter, various walks, and an overlook. The open lawn areas were edged by rows and groves of trees, while the park itself was edged by a tree-lined boulevard—Water Street—to the north. Paths followed the gently curving edge of the river (figure 53).



Figure 53. The waterfront walking path at Riverside Park, ca. 1900. (Source: Courtesy Frederick Law Olmsted National Historic Site)

⁴² Jones, "A History of Keney Park."

⁴³ "Many Take Walk in Keney Park."

An article published nine years later described Riverside as Hartford's busiest park, with "always something to do at the riverside, where special provision is made for the children." Riverside was also described as a paradise for the children of the city's East Side and provided amusements for young and old.⁴⁴ The design of the park incorporated many native bottomland and wetland tree and plant species.

Riverside Park is an important work of the Olmsted firm. Although it has been altered to accommodate additional recreational features, including a boathouse, playground equipment, and climbing structure, Riverside Park, not currently listed, appears eligible for listing in the National Register.

South Green (#00807) — 1897

South Green served as a common pasture within the city of Hartford by the seventeenth century. It remained as such until the 1860s, when public concerns about the loss of space by wagon traffic led the Park Commission to engage Jacob Weidenmann in 1868 to design a more formal public park. Weidenmann's design included tree-lined walks, a central fountain, seating, turf lawn, and a perimeter cast-iron fence to protect the space. The Olmsted firm was engaged in 1897 to prepare planting plans for beds along the park perimeter. None of these appear to survive today, but the park is part of the broader park system addressed by the firm during the nineteenth and twentieth centuries.

Washington Green (#00810) — 1897

Olmsted Brothers Landscape Architects prepared plans for Washington Green on behalf of the City of Hartford Park Commission beginning in 1897. Preliminary plans indicate a triangular open space edged by roads on three sides, sidewalks on two sides, and a diagonal path across the southern end. Several trees are shown along the perimeter of a central turf lawn. A statue honoring Christopher Columbus was added within the center of the space in 1926 and removed in 2020. Additional park space was added to the south and a road extended between the two spaces later. A sidewalk is on the opposite side of the park today, while trees and the diagonal walk survive. The park is part of the broader park system addressed by the firm during the nineteenth and twentieth centuries.

⁴⁴ "Hartford's Busiest Park: Always Something to Do at Riverside, Where Special Provision Is Made for the Children," *The Hartford Courant*, 27 July 1907.

COLLEGE AND SCHOOL CAMPUSES

Trinity College (#00601) — 1872, 1873, 1875, 1883

Soon after the dissolution of Olmsted and Vaux in 1872, Olmsted accepted a commission to guide the trustees of Trinity College in their identification of a suitable location for the school after they agreed to move from their 14-acre parcel in the College Hill overlooking Bushnell Park to allow for construction of a new State Capitol building. Olmsted provided the trustees with a report identifying ten potential sites for the relocated college campus, evaluating each based on views, soil health, and distance to city amenities. Olmsted wrote to the college president that “a well-designed campus,” would foster “acquisition of the overall quality of culture which is the chief end of a liberal education.”⁴⁵ Some of the sites considered were indicated as less desirable due to their limited size and security, or because surrounding neighborhoods had acquired a reputation for “hard drinking, brawling, and licentiousness.” Olmsted also indicated that it would be difficult to avoid these neighborhoods entirely, noting that, “a choice between them must be made chiefly upon a judgment of the convenience of relations which would be had with the city and of the degree in which the character of the neighborhood of each is likely, under the influence which the location of the college will exert, to be indirectly auxiliary to its purposes.”⁴⁶

In the end, the trustees opted to purchase a site not among those recommended by Olmsted. Although the Summit Street site occupied an elevated knoll with sweeping views, it was also described as “a wooded trap rock ridge far from the city center and surrounded by cheap boarding houses,” and thus did not meet Olmsted’s guidelines for a site suitable for the campus.⁴⁷

In 1875, the trustees again consulted with Olmsted to aid in the design development of the grounds, proposed to include a grand, four-quadrangle layout based on the recommendation of the British architects hired to design the buildings. Olmsted’s design plans included topographical studies, preliminary sketches for the campus layout, a plan for the layout and planting of Summit Street, and a detailed sketch of the iconic Long Walk, a key organizing element of the main campus that edged the row of buildings—Northam, Jarvis, and Seabury Halls—facing the open greensward overlooking Hartford.

In 1883, Olmsted prepared a third commission for the trustees that included a planting plan for the main quad and to edge the Long Walk and a streetscape and entrance along Summit Street. Olmsted’s planting plan suggested the addition of a new line of trees to stand perpendicular to an existing row of elms along the Long Walk, forming a T for Trinity. The plan was subsequently implemented, but the trees later lost following the introduction of Dutch elm disease. In 1893, the firm prepared a plan for “A Parkway West of College Building” that established the present-day streetscape and entrance along Summit Street. Portions of these designs remain in evidence today, with the current graded hillside of the main quadrangle also likely surviving from the firm’s involvement in the campus design.⁴⁸

⁴⁵ National Association for Olmsted Parks, “Spotlight on...Trinity College.” Available at <https://olmsted200.org/spotlight-on-trinity-college/>.

⁴⁶ CT ASLA, “Trinity College.” Available at <https://www.olmstedlegacytrail.com/trinity-college>.

⁴⁷ Ibid.

⁴⁸ CT ASLA, “Trinity College.”

Yale University Athletic Grounds (#12084) — 1880

When Frederick Law Olmsted was contacted in 1880 to lay out the Yale Athletic Grounds, intercollegiate sports were in the formative stage and Yale College was leading the way. The Yale Bulldogs baseball Wikipedia entry claims that Yale played their first intercollegiate baseball game with Wesleyan College in September 1865 and a championship game against Harvard in 1868, which they lost, and the team continued to lose through the 1870s.

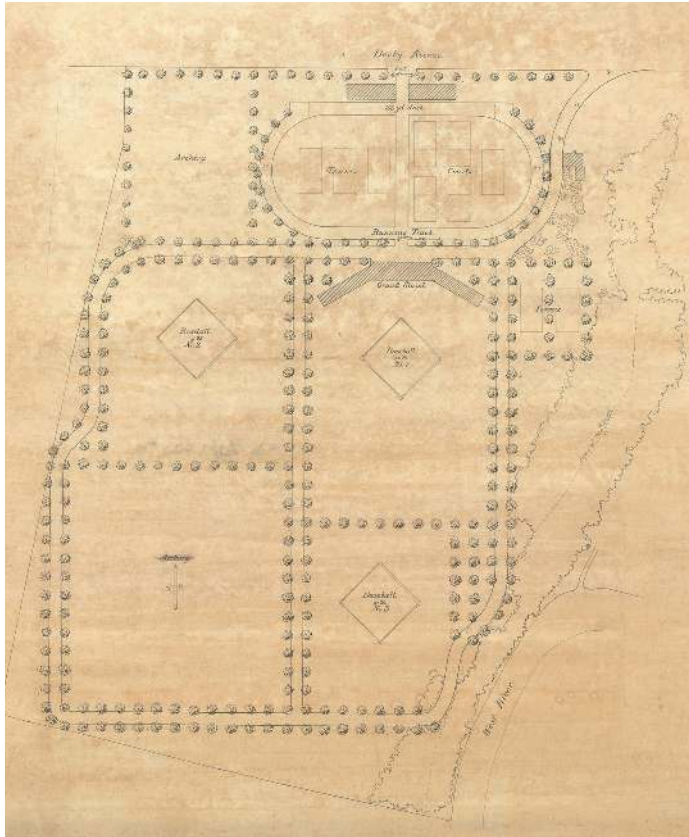


Figure 54. Olmsted's map of Yale University Athletic Grounds. (Source: Courtesy Frederick Law Olmsted National Historic Site)

It is therefore no surprise that the Olmsted firm's layout for the athletic grounds included three baseball fields, along with a track, tennis courts and archery field (figure 54). What might be surprising are the prominent men of the college and alumni who were involved in developing the athletic grounds, including Theodore S. Woolsey. Woolsey was born in New Haven to a father who had been Yale's 1820 class valedictorian and who went on to be president of Yale (1846-1871). The son was also a graduate of Yale College, and at the time of his contacting Olmsted, he was a professor of international law and later served on the New Haven Board of Park Commissioners. Among the alumni involved in the project was Mason Young, of New London whose 1906 obituary in the *Yale Alumni Weekly* noted that he would be "remembered by his contemporaries as one of the most prominent, enthusiastic, and useful Yale men of his time." From the Olmsted firm correspondence, work at the athletic grounds appears to have been mostly, if not entirely funded,

by alumni, with former Yale rowing champion, Henry Bradford Sargent (1851-1927), who would go on to serve as a member of a number of Yale committees including the University Athletic Committee (1878-1912), being another important figure. Although the correspondence in the Olmsted project files is vague and missing pages, it indicates that, in addition to the baseball fields, Sargent was advocating for fewer trees along interior circulation paths and additional grading to accommodate a football field.

Williams Institute (#01137) — 1890

The Williams Institute was designed by the architecture firm of Shepley, Rutan & Coolidge, successor firm to Olmsted's friend and neighbor H. H. Richardson. It was to serve as a high school for girls at a time where there were few opportunities for women to complete their secondary education. The project, which entailed construction of a large Richardsonian Romanesque-style building in 1891, was privately endowed by the estate of Harriet Peck Williams, as a memorial to her son, Thomas W. Williams II. The architects desired to engage Olmsted to help guide a process that would enhance the architecture of the building while reducing grading costs. Olmsted's designs reflect several signature gestures of the firm, including curvilinear roads and walks, open green areas, and groves of trees (figure 55). Only the grading and placement of the original building remain intact today.

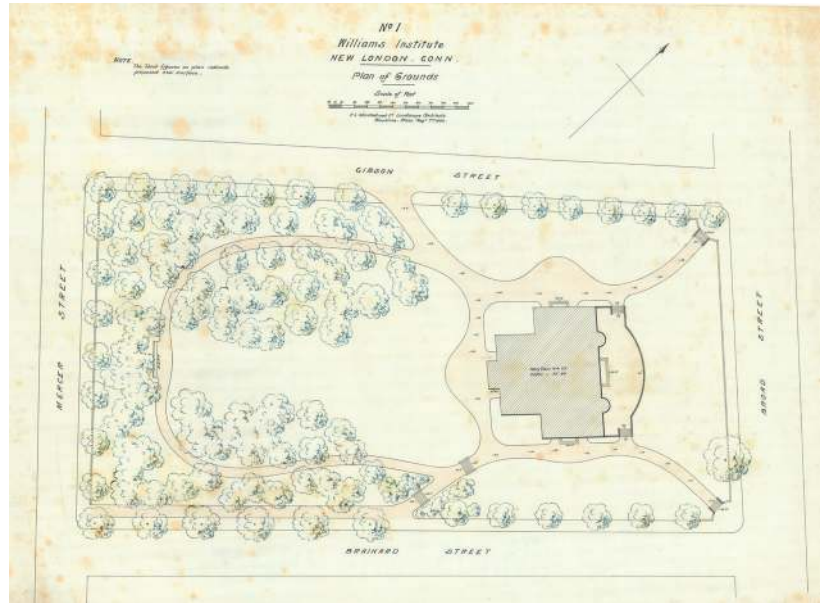


Figure 55. Olmsted's plan for the grounds of the William's Institute. (Source: Courtesy Frederick Law Olmsted National Historic Site)

GROUND OF RESIDENTIAL INSTITUTIONS

Hartford Retreat for the Insane (#12015) — 1860; 1887

The first commission undertaken by Frederick Law Olmsted Sr. in his home state was the design of the grounds of the Hartford Retreat for the Insane (figure 56), an institution for which his father sat on the board of trustees. The facility, founded in 1822, supported the needs of those suffering from mental illness based on the recommendation of the Connecticut State Medical Society. From the earliest days, the facility was intended to house patients and staff in a calm atmosphere where the grounds included flower and vegetable gardens.

In 1860, the superintendent of the facility, Dr. John S. Butler, noted his interest in expanding the grounds. In his annual report for that year, Superintendent Butler urged "the location of the Retreat is unsurpassed for salubrity and beauty of situation, and if ample grounds and extensive lawns could receive that adornment and finish which abundant means and refined taste can bestow, there is scarcely to be found a spot better adapted to soothe and alleviate the 'mind diseased,' or where, apparently the wounded and depressed spirit could sooner be restored to health and vigor."⁴⁹ Based on Olmsted's beliefs along similar lines, his reputation for the work at Central Park, and his family connections, Olmsted was commissioned to create a healing landscape for the institution.

Olmsted and Vaux together worked to develop plans that realized Butler's vision. Their designs included a planting plan featuring a variety of shade, evergreen,

⁴⁹ 1860 Annual Report of the Retreat, 6.



Figure 56. Olmsted and Vaux 1861 plan for the Hartford Retreat for the Insane as reproduced in *Jacob Weidenmann Pioneer Landscape Architect*. (Source: Favretti, Weidenmann, 57, reproduced as printed in the book)

and ornamental trees sited along a system of curvilinear roads and meandering walks located around a central open green space separated from the cluster of buildings comprising the facility. When describing his intentions for the design and site, Olmsted noted: "It consists of combinations of trees, standing singly or in groups, and casting their shadows over broad stretches of turf, or repeating their beauty by reflection upon the calm surface of pools, and the predominant associations are in the highest degree tranquilizing and grateful."⁵⁰ Olmsted's designs created a "calming and pleasing enclosure for patients with paths of varying lengths giving continuously

changing views as they moved through the landscape," encouraging gentle outdoor exercise and varying scenery, both of which were considered especially important to the treatment of patients.

The grounds were referred to in the plans as "Retreat Park," and indicated as open to the public, "demonstrating its value to the community, and changing the perception of the treatment of the mentally ill from its negative past to a more positive contemporary view."⁵¹ Although altered by many intrusions such as growing urbanization of the neighborhoods and the introduction and expansion of parking lots, the grounds retain the essence of the "calm, soothing retreat enhanced by the great trees," that Olmsted referenced in his designs for the property.

The Hartford Retreat for the Insane is the first of many asylums designed by Olmsted and Vaux in the 1860s and 1870s, all of which are noteworthy "therapeutic landscapes" that support the moral treatments of the institutions.⁵² Examples commissioned in the 1860s and 1870s include the McLean Hospital in Belmont, Massachusetts, New York Asylum at Buffalo, and three others. The Hartford Retreat for the Insane stands as Olmsted's earliest example of this landscape type. The property, not listed in the National Register, appears eligible for listing.

⁵⁰ Beveridge and Rocheleau, *Frederick Law Olmsted*, 37.

⁵¹ Norma Williams, ASLA, "The Institute of Living Cultural Landscape Report" (Hartford, Connecticut: The Institute of Living, November 2007), 8 from 1864 Annual Report of the Retreat, 18.

⁵² Jennifer L Thomas, "The Insane Asylum Landscapes of Olmsted and Vaux," available at <https://www.nps.gov/articles/000/the-insane-asylum-landscapes-of-olmsted-and-vaux.htm>.

GROUNDS OF PUBLIC BUILDINGS

State Capitol Grounds (#00613) — 1870–1895

Even as Olmsted was working with the trustees and president of Trinity College to relocate the school campus, the firm was engaged to prepare plans for the new State Capitol grounds. The building was to be sited at the edge of Hartford's Bushnell Park. Plans for the Capitol site address grading to ensure smooth gently rolling terrain, lay out a clear hierarchy of roads and paths, and provide planting recommendations that reinforce the principal geometries of the site (figure 57). The design also takes advantage of its location overlooking the park by affording complementary views to and from Bushnell Park to the north and east. The overall layout and structure proposed by the firm survive today even as the site has been modified to accommodate large areas of parking.



Figure 57. An early twentieth-century photograph of the State Capitol Grounds. (Source: Courtesy Frederick Law Olmsted National Historic Site)

Blackstone Library (#01171) — 1890–1893

Timothy Beach Blackstone (1829–1900), originally of Branford, made his fortune in Chicago in the railroad industry. In 1890, he commissioned a memorial library in honor of his father, James Blackstone, also from Branford, who had served in both the Senate and House of the Connecticut General Assembly. The Olmsted firm completed schematic sketches for the project in the 1890s. Little correspondence, however, is available to understand the nature of the commission. Features that survive on site today that reflect plans prepared by the firm include the general orientation of the building (although the footprint on the plan is different than what was built) and the front drive.

Naugatuck Library (#01399) and School and Green (#01237) — 1891

Among the institutional projects completed by the Olmsted firm in the 1890s was Naugatuck School and Green. In 1891 John Howard (J.H.) Whittemore contacted the Olmsted firm about how to improve “a very rough piece of ground lying contiguous to our churches and ‘the green’ and putting therein a new school house.” Stating his desire to show “more care

from a ‘Landscape and Architecture’” perspective than usual, he described a “modest bricking building of eight or 10 rooms” on two or three acres. Whittemore intended to build the school in honor of his son, who had died at the age of 15 in 1887. The school was built in 1893 and opened in 1894.

By June 1894, Warren Manning had made a site visit, and a follow up letter from Whittemore discussed landscaping. Whittemore expressed his desire for a plan that placed only a few trees in the front, while in the back he wanted “enough trees to screen school from adjoining grounds.” The letter also discussed placement of the soldiers’ monument on the Green.⁵³ A June 1894 letter from Whittemore notes that Mrs. (Julia) Whittemore has reviewed the plan and “pronounces

⁵³ Project Correspondence, Library of Congress.

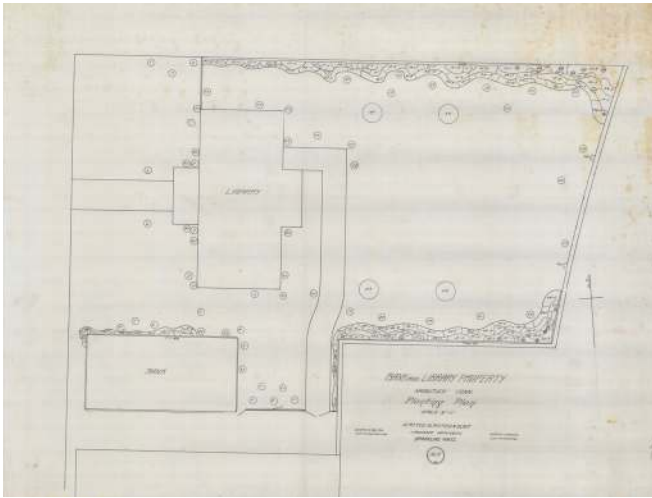


Figure 58 (top). The firm's planting plan for the Naugatuck Library. (Source: Courtesy Frederick Law Olmsted National Historic Site)

Figure 59 (bottom). View south across the lawn at Colt Memorial, 2021. (Photo by authors)

it very satisfactory." Whittemore directed the firm to complete the plan and order stock.⁵⁴

The firm was also commissioned to design plans for a new library near the school and Green in 1891 (figure 58). Plans for the library show a simple open lawn dotted with trees to reinforce the geometry of the building and lot, with borders of plantings along the northern and southern property boundaries. This plan is exemplary of Olmsted's careful attention to maintaining a consistent focal point within the design. The elements of the landscape support the view of the library, rather than calling attention to themselves.

Colt Memorial (#01891) — 1895–1896

In October of 1895, John M. Hall, a former judge, former Speaker of the House in Connecticut, and head of New York, New Haven, Hartford Railroad Company, contacted Frederick Law Olmsted, Sr. about supporting the design of a memorial to Elizabeth Hart Jarvis Colt's son, Commodore Caldwell Hart Colt, who died in January of 1894 at the age of 36 (some accounts list his age as 44).⁵⁵ The memorial was to be sited near the Gothic-Revival-style Church of the Good Shepherd (1868), underwritten by Mrs. Colt in memory of her husband, Samuel, founder of Colt Patent Firearms Company, and three children who died in infancy, and a new memorial parish house and landscaped campus (figure 59). The Olmsted firm was engaged to provide

"some careful work on the grounds surrounding it. The ground in front of the building is low and wet and would be much improved if it were raised."

Charles Eliot was tasked with visiting the site. The firm provided several alternative plans, with "Plan A" preferred, "especially the easy curves of approach, and the more gradual descent from front of the building."⁵⁶ These plans were later implemented as the parish house was built.

Keney Memorial (#00812) — 1895–1897

Although difficult to confirm, it is likely that Frederick Law Olmsted, Sr. was involved in the design of the Keney Memorial, a project commissioned ca. 1895 around the time of his retirement. Plans for the memorial were prepared under the firm name of F. L. & J. C. Olmsted (figure 60). The firm was already engaged in many park projects around Hartford having been named the city's "Landscape Architects (when required)" as suggested in the 1895 Board of

⁵⁴ "Salem Elementary School," available at https://salem.naugatuck.k12.ct.us/apps/pages/index.jsp?uREC_ID=782346&type=d&pREC_ID=1179841.

⁵⁵ "Today is the Hundredth Anniversary of the Birth of the Late Colonel Samuel Colt," *Hartford Daily Courant*, July 19, 1914.

⁵⁶ Project Correspondence, Library of Congress.

Park Commissioners' report. The development of the memorial is not mentioned in the park reports, however. Further research into the history of this project is warranted; the correspondence for this project is not available online. However, the photo album in the Olmsted archives clearly shows the work being implemented with a simple, yet elegant, park as the result. A 1978 National Register of Historic Places nomination also does not mention the firm's involvement in the project.

PRIVATE ESTATES AND HOMESTEADS

T.J. (Frederick J.) Kingsbury Residence (#00050) — 1888

Among the residential projects commissioned by the firm during the 1880s was a plan for the T.J., Jr. / Frederick J. Kingsbury property in New Haven, with job files dated 1888, 1890, 1893, and 1902. Frederick Law Olmsted, Sr. maintained a lifelong friendship with Frederick Kingsbury of Waterbury, who was Olmsted's brother John's roommate at Yale. Research conducted for this project did not reveal the familial relationship between the two Kingsburys. This project included a sketch site plan and planting plan.

Robert Scoville Residence (#01360) — 1893–1896

The Olmsted firm prepared plans for the Robert Scoville estate in Salisbury between 1893 and 1896. With Charles Eliot as lead designer, the property features several signature Olmsted firm design gestures, including a winding drive that leads to an elliptical turnaround in front of the house, a service drive that extends to a service area on the northwest side of the house, a graded terrace alongside the house, and formal gardens, walks, and patios adjacent to the house on the terrace (figure 61). Naturalistic plantings frame the open space around the house, while a formal entry feature, composed of a stone boundary wall and stone piers and gate, arise from Taconic Road.

The property retains many of the features originally designed by the Olmsted firm. The property is not currently listed for its association with the Olmsted firm but appears eligible.

Tranquillity Farm, J.H. Whittemore Property (#01343) — 1893

Another project completed by Charles Eliot for the firm during the 1890s was Tranquillity Farm.⁵⁷ Industrialist John Howard Whittemore established Tranquillity Farm as a model working landscape and summer home in Middlebury, eight miles north of his residence and businesses in nearby Naugatuck.

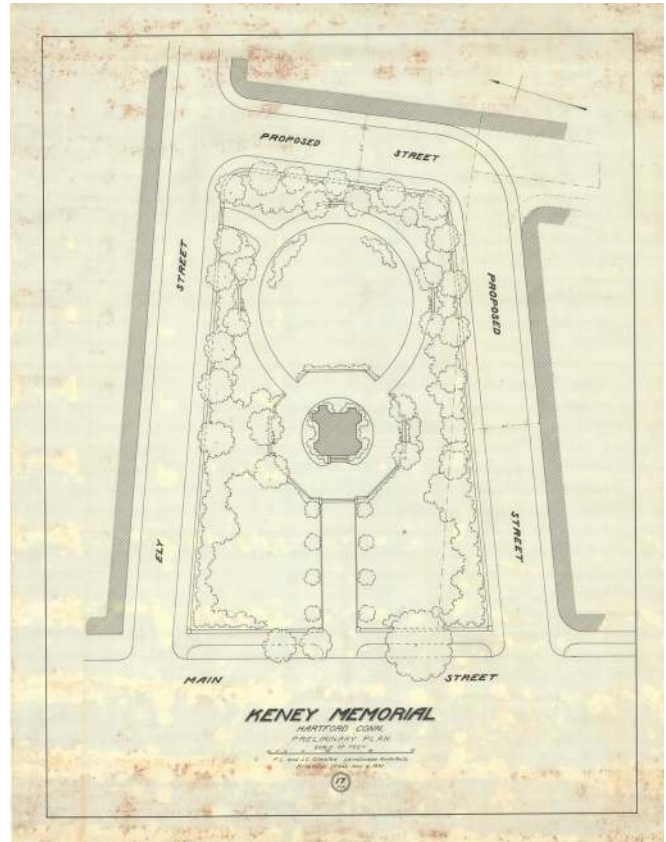


Figure 60. Keney Memorial, Preliminary Plan, F.L. and J.C. Olmsted Landscape Architects, 1897. (Source: courtesy Frederick Law Olmsted National Historic Site)

⁵⁷ Firm records indicate the property as Tranquillity Farm, but the Whittemores and current owners use the English spelling of Tranquillity.



Figure 61 (top). One of the terraces edged by gardens, lawn, and tree plantings at the Scoville residence, 2022.

Figure 62 (bottom). View across Tranquillity Farm, 2021. (Photo by authors)

Plans for the farm suggested the siting of the large house and adjacent stable yards on the slopes above a lake. Whittemore also engaged the architectural firm McKim, Mead, and White to design the house and supporting agricultural buildings. The two design firms coordinated their work on the property. As the design process progressed, Eliot devised an increasingly elaborate circulation and spatial system, including an entry drive and approach lawn, orchards and functional gardens near a large barn, and a series of ornamental gardens linking them to the house. The plan also called for a curvilinear drive leading down the bluff from the barns and farmhouse to a boathouse with a pier on the lakeshore (figure 62). Much of the farm's landscape, however, lay above the road that bisected the property, and the decision to site the house below and so near to the road was, for the time and project, unconventional.

Development of the site continued over several years, with the involvement of John Charles Olmsted and Warren H. Manning. Manning, the Olmsted firm's superintendent of planting at the time, likely supervised the work and seems to have developed a relationship with Whittemore. Following Manning's departure from the Olmsted firm in 1897 and Eliot's death that same year, Whittemore retained Manning as his consultant on the site's development. The two

developed a strong collaborative relationship that lasted until Whittemore's death in 1910, and then was continued by his heirs, who retained Manning for guidance on further development of the site.

In 1896, Manning developed a more expansive master plan which organized the farm into distinctively themed and named spaces such as the "Sheep Meadow" and "Chestnut Tree Meadow." These agricultural spaces would over time become articulated with an elaborate series of stacked stone walls, sited with careful attention to their framing of views and layered visual effects. Manning also began supervision of a series of gardens, including

a formal garden in 1897 and a rose garden in 1903. In 1923, Ellen Biddle Shipman, who had collaborated with Manning at Gwinn, another Country Place-era commission, designed plantings for the formal garden.⁵⁸

Manning and Whittemore's designs for the rural landscape of Middlebury extended well beyond the farm and encompassed the entire roadway from Naugatuck along Hop Brook.⁵⁹ Whittemore preserved several large tracts along this corridor, and the roadway retains a number of triangular intersections that evidence its parkway-like character. Following the death of Whittemore's son Harris in 1927, Manning made a final plan for subdivision of the site into smaller tracts. In 1985, the main house was removed from the property. However, many of the landscape features that define the landscape, including the terraces, gardens, drives, and walls, remain intact.⁶⁰

THE FIRM AFTER FREDERICK LAW OLMSTED, SR. STEPS DOWN (1897-1920)

FIRM RESTRUCTURING

In 1897, John Charles Olmsted, who was 45-years old and Frederick Law Olmsted, Jr., who was 27, were suddenly faced with leading the busy landscape architectural practice after Frederick Law Olmsted, Sr., following several years of poor mental and physical health, officially retired. Setting aside their differences in age and personality, the Olmsted brothers renamed the practice Olmsted Brothers Landscape Architects. Fully prepared to assume the mantle of the father's work that had been part of their lives since they were children and that they worked for since their teens, John and Rick, as he was known to family and friends, along with the several employees in the office, appear to have carried on with the existing projects, including the many parks underway in Hartford. As articulated by the firm's new name, the brothers partnered in order to play key roles in all aspects of the business for the foreseeable future.

JOHN CHARLES OLMSTED (1852-1920)

John Charles Olmsted was a physically small (5 foot 2 inches), relatively shy and retiring person. He was born in Geneva, Switzerland, where his father, John Hull Olmsted—Olmsted Sr.'s brother—was being treated for acute tuberculosis. He returned to New York in 1858 after his father's death with his mother and two younger siblings to be under the watchful care of his uncle, fulfilling his father's deathbed letter to Olmsted, Sr. Taking this responsibility to a logical completion, in 1859, Frederick Law Olmsted married Mary Perkins Olmsted, and John's uncle became his father.

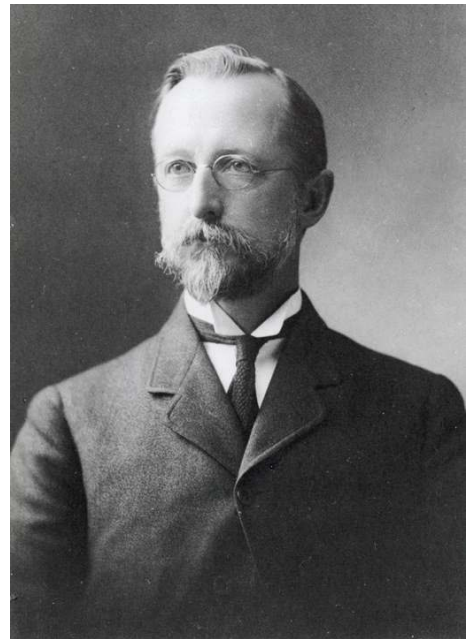


Figure 63. John Charles Olmsted. (Source: NAOP website)

⁵⁸ Robin Karson, *The Muses of Gwinn: Art and Nature in a Garden Designed by Warren H. Manning, Charles A. Platt, & Ellen Biddle Shipman* (Sagaponack, New York: Sagapress, Inc., 1995).

⁵⁹ "Whittemore, John Howard: Man of Affairs, Public Benefactor," in *Encyclopedia of Connecticut Biography* (Boston, Massachusetts: The American Historical Society, Incorporated, 1917), 280–83.

⁶⁰ Robin Karson, Place Studies: "Tranquillity Farm, Middlebury, Connecticut," Library of American Landscape History, available at <https://lalh.org/place-studies/tranquillity-farm-middlebury-connecticut/>.

John Charles Olmsted was a part of his new father's work early in life. His first home after his mother's marriage to Olmsted at Central Park was at Central Park, and the tradition of a blended home and office continued after the family's return from California where the father exposed the son to the scenic beauty of Yosemite and the Sierra Nevada much in the same way Olmsted Sr.'s father, John, had shown him the scenic splendors of Connecticut and New England.

John attended Yale's Sheffield Scientific School, and in the summers of 1869 and 1871 he was a member of Clarence King's survey party along the 40th parallel in Nevada and Utah. "It was here under dangerous conditions that he developed his visual memory to record with speed the topographical, geological, and botanical clues of the land, skills that proved invaluable in his later work."⁶¹

After graduation, John began his professional career as an apprentice in his father's office. Early work included the U.S. Capitol grounds and several parks including Beardsley Park. Travel to Europe in 1877-1878 that included architectural study in London, broadened his experience and taste. After Olmsted Sr.'s partnership ended with Vaux, and with a move to Brookline in 1881, John was named a partner in 1884. With his steady personality and trusted position, John took responsibility for the management of the office, including training and managing the employees. One employee, Arthur A. Shurcliff, later described him as a "man of few words, fond of detail... [with] a broad grasp of large-scale landscape planning [who] carried to completion a vast amount of work, quietly with remarkable efficiency."⁶² He was known for his thoughtful advice and ability to resolve complex design problems with artistry. He was also considered to be innovative yet pragmatic. While attentive to the principles his stepfather espoused, John was also known to be responsive to new trends in planning and design.⁶³

In 1899, he and Rick would be founding members of the American Society of Landscape Architecture and between them served as officers of the organization throughout most of its founding years. Until the establishment of the first program of landscape architecture at Harvard, both Rick's and Charles Eliot's alma mater, it would be John's leadership and instruction that trained many of the landscape professionals of his generation. John's death in 1920 closes the second period of the firm's work.

FREDERICK LAW OLMSTED, JR. (1870-1957)

Boy, as Frederick Law Olmsted, Jr. was first called, became the father's namesake and heir apparent as soon as he proved healthy enough to survive the first years that had taken two previous sons of Olmsted Sr. and Mary Perkins Olmsted. Around his fourth birthday, Henry Perkins Olmsted, named for this maternal grandfather, became Frederick Law Olmsted, Jr. and to family and friends, Rick. By that year, his father, with his stepbrother, John Charles Olmsted, were established as Frederick Law Olmsted, Landscape Architect in a four-story townhouse in New York City that was both home and office. Rick's tutoring in the practice of landscape architecture must surely have begun soon thereafter.

⁶¹ Arleyn Levee, "Olmsted, John Charles: Landscape Architect, Planner (1852-1920)," National Association of Olmsted Parks, available at www.olmsted.org.

⁶² Arleyn Levee, "Olmsted, John Charles," in *Pioneers of American Landscape Design*, Birnbaum and Karson, eds., 282.

⁶³ *Ibid.*, 282-283.

With a paternal grandfather in Hartford until 1873 that Mary as a widow with three small children stayed with for many months and his father's work in Bridgeport, Hartford and other towns between New York and Hartford, it would seem logical that Rick traveled as a young child to experience what his father, and grandfather, thought important and beautiful. The culture of Connecticut also influenced young Rick with an important lesson in humility. As Rick told biographer Laura Roper, he believed that his father's work was always "approached as solutions to *other people's* problems, and definitely *not* as opportunities for self-expression for himself." Roper would similarly note about father and son that they possessed a personal reticence that eschewed the spotlight despite their significant accomplishments, and that the same may have been true of earlier generations of Olmsted family members. This in turn was likely a legacy of the Hartford Protestant community that had shaped generations of Olmsteds.⁶⁴

Encouraged always to be physically active, he hiked, camped, and cycled constantly and wrote that "long trips, and boat and canoe trips on the rivers and lakes of New England and New York began when I was 14 and continued many years after College, extending to England and France."⁶⁵ When he was accepted to Harvard in 1890, his father, brother, and other members of the Olmsted firm encouraged him to pursue studies that would support his future work as a landscape architect. Rick lamented in his journal: "Yet I do wish I wanted more strongly to take it up."⁶⁶ At the end of his first college year, Olmsted Sr. arranged a place for Rick in Chicago to be part of the creation of World's Columbian Exposition. Later he would write that it was "full of enthusiasm and intense, intense sustained effort in which I first encountered the stimulus and satisfaction of work, even though as an unimportant youngster, with some of the ablest architects and other artists, and also engineers and executives in the country." Graduating magna cum laude in coursework that Harvard's elective system allowed his father to have a hand in shaping, Rick did not attend his graduation because work awaited in Denver.

Biltmore was the ultimate training ground for Rick, and he spent so much time overseeing the development of 125,000 acres that he ultimately stood in for his failing father when John Singer Sargent painted the commissioned portraits of the estate's architect, Richard Morris Hunt, and landscape architect, Olmsted Sr. (whose face was later added to the son's body). During the father and son's prolonged stay in North Carolina in 1895, Rick was his father's personal assistant and secretary, while brother John cautioned that he was there as a student and not to act on the firm's behalf. But Olmsted Sr. was having physical and mental lapses and had to be coaxed home while Rick stayed on alone. By the end of his time at Biltmore, he returned to home and office as an acknowledged professional and by 1896, with his father's full retirement months away, Rick became a named partner.



Figure 64. Frederick Law Olmsted, Jr. (Source: NAOP website)

⁶⁴ Elizabeth Hope Cushing, *Beauty, Efficiency, and Economy: A Life of Frederick Law Olmsted Jr., Landscape Architect, Planner, and Conservationist* (Philadelphia, Pennsylvania: Northern Liberties Press, 2021), 11.

⁶⁵ Cushing, *Beauty, Efficiency, and Economy*, quoting from Jr.'s, 50th Anniversary Report, 11.

⁶⁶ *Ibid.*



Figure 65. Employees at Fairsted. (Source: NAOP website)

In this second period that lasted through World War I, Rick carried on the practice that his father began, and his brother, who was largely trained by the father, carried on, with the exception of the distinct niche of city planning. His initial experience at the World's Columbian Exposition and then as a member—in his father's place—on the McMillan Planning Commission for Washington, D.C., gave him an advantage and a path that he rightfully took. For his Harvard's 50th Class Reunion Report, Olmsted Jr. wrote:

Early 1900 my attention was caught by the experiment in comprehensive city planning and "zoning" which had gradually been taking place in Europe since the early 1870s . . . and I have taken part in the slow, uphill struggle to get intelligent and comprehensive planning of a common-sense kind applied to changing physical and economic and social conditions of American communities, urban and regional.

In this vein, his work in New Haven is the only work of this kind in Connecticut by Olmsted, Jr. and the Olmsted firm.

OTHER KEY EMPLOYEES AT THE OLMSTED FIRM AND THE GROWTH OF THE PRACTICE IN CONNECTICUT

After Olmsted Sr. retired the firm expanded the office at Fairsted in Brookline, Massachusetts, to accommodate the professionals and draftsmen who worked there each day. One of the new employees who became critical to the ongoing success of the firm during this transition period was Percival Gallagher (1874–1934). Gallagher studied at Harvard University's Bussey Institution. While taking classes in Harvard's Fine Arts program, he met Frederick Law Olmsted, Jr. He entered the office as an apprentice in 1894 and remained at the firm for ten years. In 1904, he left the firm to open his own practice. Finding the responsibilities onerous, Gallagher returned to the Olmsted Brothers Landscape Architects as an associate in 1906, became a full partner in 1927, and remained at the firm until his death in 1934. Gallagher's talents lay in artistry, horticulture, interpersonal relationships, and an unassuming nature that allowed him to work with some of the bigger personalities as clients and architect-collaborators.⁶⁷

Another important employee of the firm during the early twentieth century was Edward Clark Whiting (1881–1962). Whiting received a degree in fine arts from Harvard University in 1903. After completing two years of graduate work in Harvard's newly established landscape architecture program, he joined Olmsted Brothers Landscape Architects in 1905. After starting out as a draftsman and engineer, Whiting progressed to general designer and then partner by 1920. He often served as the firm's spokesperson, articulating the high standards set by the firm for landscape architecture and its role in the creation of public amenities. His specialties were land planning, institutional

⁶⁷ Robin Karson, "Gallagher, Percival," in *Pioneers of American Landscape Design*, Birnbaum and Karson, eds., 131.

development, and subdivisions. He was instrumental in the design of the Khakum Wood development in Greenwich, Connecticut, as well as large estates. Whiting continued to work in the office until his death in 1962.⁶⁸

The firm grew throughout this period with numerous additional employees. The contributions of many early practitioners are documented in Charles Birnbaum and Robin Karson's work *Pioneers of American Landscape Design*. Review of the biographic entries in the book indicates the names of several people working in the office. The roles of these employees in Connecticut projects are difficult to discern with confidence, however. It is clear, though, based on review of the entries, the large majority of employees were men; very few women ever worked in the Olmsted firm office. It is documented, however, that former employee Warren Manning employed several women in his office.

FOUNDING OF THE AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS

In 1899, the profession that Frederick Law Olmsted, Sr. helped to establish took a step towards national recognition when eleven practitioners met in New York City to form the American Society of Landscape Architects. Among the founding members were Warren Manning, Frederick Law Olmsted, Jr., and John Charles Olmsted, who also served as the Society's first president. Other founding members included Beatrix Jones Farrand, and Downing Vaux, son of Calvert Vaux. Farrand, the only woman in this group, practiced from a New York City office. She is known to have completed several projects in Connecticut and likely competed with the Olmsted firm for commissions. ASLA's membership rolls from this period document Connecticut's only resident landscape architect, after Elizabeth Bullard, as Thomas H. Desmond of Simsbury.⁶⁹

THE FIRST LANDSCAPE ARCHITECTURE PROGRAM AT HARVARD UNIVERSITY

Charles Eliot, whose father, Charles William Eliot, was president of Harvard University from 1869-1909, advocated for the establishment of a professional program of landscape architecture like Harvard's architecture program, Eliot was gaining traction when in 1897 he died tragically upon his return to Boston from working on the Hartford parks. With the idea in motion, Eliot's father looked to Olmsted Jr. to realize the plans, in part a memorial to his son's work. In 1900 a program largely devised by Olmsted Jr. and Arthur A. Shurcliff was taking shape using the architecture program as a model so that it would be accepted as one of the arts. Olmsted Jr. continued to teach for several years along with Shurcliff, also of Olmsted Brothers until 1904 when he left to open his own firm. The students at Harvard were introduced to the profession of design from the perspective of the Olmstedian approach, which was to use the genius of the place to create a design based on a holistic approach with parts interconnected and subordinate to the whole picture. Olmsted, Jr. thus influenced a generation of designers. He would go on to teach the first courses

⁶⁸ Arleyn Levee, "Whiting, Edward Clark," *Pioneers of American Landscape Design*, Birnbaum and Karson, eds., 449-453.

⁶⁹ Desmond appears in the rolls by 1912.

in city planning at Harvard at the same time he was working on the New Haven improvement plan. Additionally, he often hired students to apprentice in the office, or to join the office as full employees, and provided recommendations for students seeking employment elsewhere. The fact that the Harvard program did not admit women at this time may explain why there were so few women professionals, if any, working in the Fairsted office. The competing program in the area that admitted women was M.I.T.'s short-lived program that was founded at about the same time and continued until 1909 and the Lowthorpe School of Landscape Architecture that was founded at Groton, Massachusetts in 1901.

THE CITY BEAUTIFUL MOVEMENT

The impact of the 1893 World's Columbian Exposition continued to reverberate throughout the design professions, as Neoclassical architecture became all the rage, and the formal design principles expressed by the Olmsted firm for urban areas also led to the popularity of axial and monumental elements in landscape architectural design. Planner and historian Thomas Adams notes: "The great contribution of the Fair was not the architecture of the buildings but, as Burnham himself pointed out, the value of associating the arts and architecture and of landscape architecture in one project."

The "White City" as the Exposition became known, was visited by millions of people and promoted by journalists across the country, ushering in a period that became known as the City Beautiful movement and planting the seeds of modern urban planning and design. Importantly, the collaborative work of architects and landscape architects illustrated the potential for the design disciplines to work together toward a thoughtful and comprehensive design scheme. Design elements of the style, which was typically applied to the public realm in urban areas, included streets, public buildings, parks, and public civic spaces, featured classical architecture, plan symmetry in the urban core at a monumental scale, while capturing scenic views and vistas as the setting allowed. The unrealized monumental connection promoted in the Olmsted and Gilbert New Haven plan that was designed to connect the, then new, Union train station and the Green is an excellent example.

THE MCMILLAN COMMISSION PLAN FOR WASHINGTON, D.C., 1901 AND THE NEW HAVEN PLAN, 1910

In 1901, Frederick Law Olmsted, Jr. was appointed to the Park Improvement Commission for the District of Columbia, charged with interpreting the unfinished eighteenth-century plan by Pierre Charles L'Enfant for the nation's capital for the twentieth century while also addressing the improvement of the city's park system.⁷⁰ The committee, which would become known as the McMillan Commission after its chairperson, Senator James McMillan, was the reassembled team from Chicago's World's Columbian Exposition and was led by architects Daniel Burnham and Charles McKim, both of whom were well known to Olmsted Jr. based on past project experience, and sculptor Augustus Saint-Gaudens. Olmsted, Jr. was standing in for his father, and although still young, his name and experience carried weight.

⁷⁰ Klaus, "Olmsted, Frederick Law, Jr." in *Pioneers of American Landscape Design*, Birnbaum and Karson, eds., 273.

The 1902 report prepared by the Commission was never formally adopted, although elements were implemented over time. The report recommended that the National Mall be treated as the core of the city, centering on a cruciform design. The two axes forming the cross were an east-west line terminating at the U.S. Capitol to the east and West Potomac Park on the west, and a north-south axis extending along Sixteenth Street through the White House, Lafayette Park, and the Washington Monument grounds anchored to the south on East Potomac Park. This monumental plan exemplified the City Beautiful style. Frederick Law Olmsted, Jr. continued to promote the plan for years, and served on the National Capital Park Planning Commission and Commission of Fine Arts, which were responsible for review of plans associated with the implementation of the McMillan Commission Report.

Following on the success of his work in Washington, D.C., Olmsted Jr. was contacted by George Dudley Seymour, who headed up the New Haven Improvement Commission, to be part of a team that eventually only included the architect Cass Gilbert, to provide the city with a comprehensive plan to upgrade infrastructure and to complete and connect to important civic buildings (train station and city library) to the downtown. According to Alan J. Plattus in the introduction to the 2012 republication of the *Plan for New Haven*, Olmsted Jr. "who founded the first professional planning practice, as distinct from planning, urban design and 'civic art'" created a plan that was a transition to the "City Practical" plans of the early 20th century from the "City Beautiful" plans of the late 19th century and like so many other city plans of that period, were only partially implemented.⁷¹

CITY AND REGIONAL PLANNING

Following the high-profile submission of the McMillan Commission Report, Frederick Law Olmsted, Jr. found himself in great demand to assist communities in developing planning reports that addressed growth at a large scale. Between 1905 and 1915, the firm prepared planning reports for Detroit, Utica, Boulder, Pittsburgh, New Haven, Rochester, and Newport.⁷² Working through these broad planning studies led Olmsted Jr. to devise a set of principles related to comprehensive planning for urban as well as suburban settings. Related to the latter effort, while John was working on the west coast in Portland and Seattle, Olmsted Jr. received numerous commissions to prepare master plans for new communities, including Roland Park, a Baltimore suburb, Forest Hills Gardens, a garden city based on a European planning model, and an industrial community in Torrance, California. Through this work, Olmsted began to distinguish himself within the office. In 1910, his work in this area was instrumental in helping to establish the National Conference on City Planning, an organization for the emerging field of planning. Olmsted served as the organization's president for several years before helping to organize the American City Planning Institute, a professional society similar to the American Society of Landscape Architects, for which he also served as president.⁷³

⁷¹ Frederick Law Olmsted jr. and Cass Gilbert, *Plan for New Haven* (San Antonio, Texas: Trinity University Press, facsimile reproduction with a Preface by Vincent J. Scully, Introduction by Alan J. Plattus, and Afterword by Douglas W. Rae, 2012) vii-x.

⁷² Klaus, 273.

⁷³ The American City Planning Institute, later the American Institute of Planners, merged in 1978 with the American Society of Planning Officials, established in 1934, forming the present-day

GENTLEMAN'S FARMS AND ESTATES IN CONNECTICUT

During the last quarter of the nineteenth century, as New York City continued to grow and transportation choices improved, estate work began to shift away from clients who for generations had been associated with Connecticut to clients who lived in New York and were developing second residences in the "country." Several areas of southwest Connecticut began to attract residents who had previously lived or still worked in New York City, who could now commute between the city and a country estate thanks to better roads and passenger railroads with the merger of the Hartford and New Haven Railroad with the New York and New Haven line in 1872, and the extension of the Housatonic rail line linking to the New York and New Haven line in 1887. With these transportation routes in place, Connecticut real estate development accelerated along the coast in locales where attractive waterfront properties could be developed with views and proximity to Long Island Sound.

Fairfield County, which starts at the New York border at Greenwich, Connecticut, and nearby towns including New Canaan and Stamford, became the focus of this development. Many homes were established by owners who purchased languishing farms and converted them to weekend and summer residences. Several landscape architects were working out of New York City and competed with the Olmsted firm—which was now at Brookline—for clients. Estate clients often came to the Olmsted firm through architects they had worked with on other projects. Waveny, in New Canaan, owned by Lewis Henry Lapham, was designed by William Tubby who was also the architect for the Topping estate at Greenwich and had worked with the Olmsteds on several Long Island projects. By the 1900s, the Olmsted firm was competing with other landscape architects for these commissions. For example, Owenoke Farm, a property with a forty-six-room mansion built for Isabelle and Percy Avery Rockefeller in 1907, featured landscape design by Ferruccio Vitale, who maintained an office in New York City. A Greenwich residence known as Chelmsford owned by Elon and Blanche Hooker was laid out by Charles Gillette, who was working in the office of landscape architect Warren H. Manning, who had recently left the Olmsted firm.

WORLD WAR I

Within a month of the United States entering World War I in April 1917, Olmsted Jr. was dispatched to Washington, D.C. to deliver the American Planning Institute's resolution urging that the government use "city planning methods" for both military training camps and industrial worker housing.⁷⁴ Immediately following his presentation to what became the War Industries Board, Olmsted, Jr. was appointed to the committee, and war-related activities occupied his next two years. For the majority of the time, he became the manager of the Town Planning Division of the Committee on Emergency Construction and with that came a seat on the United States Housing Corporation, which coordinated all site planning and design. According to biographer Cushing, "Olmsted threw himself into the project, which combined his interest in providing

American Planning Association, which is similar to the American Society of Landscape Architects and American Institute of Architects.

⁷⁴ Cushing, *Beauty, Efficiency, and Economy*, 92.

well-built, pleasant, and wholesome environments as well as a commitment—much like his father’s—to improving living conditions for working people.

“Of the projects completed under Olmsted’s supervision, the City of Bridgeport, Connecticut, provides an unusually successful and complete example.”⁷⁵

Olmsted Jr. biographer Cushing notes that John Nolen (1869–1937), landscape architect and planner who studied under Olmsted Jr. at Harvard, had already worked in the city, submitting a 1916 report, “Better City Planning for Bridgeport; Some Fundamental Proposals to the City Plan Commission” and with the plan’s adoption and the need for worker housing for the number of Bridgeport industries involved in the war, four of his five recommended locations were adopted for wartime housing. According to a 1919 *Architectural Record* article “every effort was made to maintain natural features, up to and including especially attractive trees.” Although by far the largest collection of WW I housing communities survive in Bridgeport and just west into neighboring Fairfield, other projects survive in New London, and Waterbury.⁷⁶

⁷⁵ Ibid., 93.

⁷⁶ Klaus, “Olmsted, Frederick Law, Jr.” in *Pioneers of American Landscape Design*, Birnbaum and Karson, eds., 274; Steven Bedford and Nora Lucas, “Emergency Housing in Bridgeport, 1916–1920,” National Register of Historic Places nomination (1990).

OVERVIEW OF THE OLMSTED FIRM'S WORK IN CONNECTICUT (1897-1920)

PARKS, PARKWAYS, RECREATION AREAS, AND SCENIC RESERVATIONS

Within the state of Connecticut, the Olmsted firm completed several important projects between 1897 and 1920. These projects are described below by landscape project type.

ANNOTATED AND CHRONOLOGICAL LIST OF PARKS

New Haven Parks

Under the leadership and inspiration of city leader George Dudley Seymour, the New Haven Civic Improvement Commission raised the funds to hire Frederick Law Olmsted, Jr., who was completing the City Beautiful-influenced plan for Washington D.C., along with architect Cass Gilbert to create a civic improvement plan for New Haven. A plan and report were produced in 1910 to address the whole-scale changes to the city since its seventeenth-century founding. Included in the plan was a sketch proposal for a double ring of parks around the city center that tied existing work at East Rock Park and Edgewood Park—both expanded in the plan—to a larger system to address the city's recreational needs as well as to protect and improve the tidal rivers with their outflow into New Haven harbor. The plans for the New Haven Park system may be eligible for listing in the National Register.



Figure 66. East Rock Park: view looking along the Mill River from a bridge crossing, 2021. (Photo by authors)

Edgewood Park (#05311) — 1911

The first separate park project undertaken by Olmsted Brothers Landscape Architects after the completion of the New Haven Plan in 1910 was Edgewood Park in 1911. The firm was commissioned for improvements to Edgewood Park which was the closest existing park to the city center. The graphic presentation in the New Haven Plan showed this area to already be a named park but proposed adding land to create a continuous park edge along both sides of the West River and new parcels to the north and south. It is unclear from the Olmsted firm's correspondence file how much of the park had previously been developed

by Donald Grant Mitchell (1822-1908), but the firm appears to have developed features associated with expansion of the park land, including the road/path from the upper park that begins at Hobart Street and Edgewood Avenue to the lower park and is shown terminating at the Edgewood Avenue bridge over the park.

According to the 1986 National Register of Historic Places district listing, Mitchell is called a landscape architect and is the only person credited with the development of Edgewood Park and the adjacent neighborhood in 1899. The nomination also notes that he later wrote a book about planning that used Edgewood Park as a model. The fact that the park was largely developed may explain why there are no design plans for the park in the Olmsted job file and the drawings and correspondence focuses on creating a new entrance to the park from Chapel Street (which seems not to have happened) and to open views and vistas of the West River valley from West Park Avenue.

East Rock Park (#05313) — 1914

Another New Haven park for which Olmsted Brothers Landscape Architects prepared design plans was East Rock Park in 1914. A 1997 National Register of Historic Places nomination for East Rock Park recognizes the contributions of Donald Grant Mitchell, Olmsted Brothers, and Beatrix Farrand to the design of the park (figure 66). The nomination notes:

The park commission implemented plans prepared by Donald Grant Mitchell. His designs focused on East Rock itself. Within about ten years, most of the road system was in place, with sections named after donors who included some of the city's most influential citizens. The earliest road, Farnam Drive, dates from 1884. Erection of the Soldiers' and Sailors' Monument in 1887 was the culmination of a widespread desire to mark the summit of East Rock appropriately and honor war dead. Further improvements and changes have occurred over time.

Olmsted Brothers' plans in the 1920s resulted in modifications to the course of Mill River and the creation of the playing fields at Rice Field (1921) and Blake Field (1933). The Pardee Rose Garden, a gift of William S. Pardee, dates from 1922.

It is important to note that Frederick Law Olmsted, Jr. played a key role in recommending the expansion of the park in the 1910 plan as one of six to form a park system for the city.

Another project in this job file is the consultation of Olmsted Brothers on the East Rock Rose Garden (today known as the Pardee Rose Garden) on the east side of East Rock Park. Edward Clark Whiting was asked to visit an existing rose garden—donated by William S. Pardee, a New Haven lawyer and businessman, in honor of his mother—that according to Whiting's site visit report of November 23, 1926, had been "laid out on a sloping plane." The visit's conclusion was for the city to send a more detailed base map of existing conditions and Whiting would sketch several options and "submit with a report covering our [Olmsted Brothers] recommendations." It appears that the Olmsted design was carried out, but several elements have since been removed.

Although East Rock Park is listed in the National Register, the nomination may not adequately address the contribution of the Olmsted firm to the design.



Figure 67. View looking across a pond from Beaver Ponds Park entry road from Fournier, 2021. (Photo by authors)

Beaver Ponds Park (#05314) — 1917

Another of the six parks recommended by Frederick Law Olmsted Jr. in the 1910 *Plan for New Haven* was Beaver Ponds Park (figure 67). His observations regarding the site contrasted with what others saw as a “wretched, dirty, hopeless boghole.” Olmsted saw the area as far from “hopeless” and thought it could be improved in a “thorough and systematic way.” And that is what Olmsted and Whiting proceeded to do as one of many park plans completed for the city of New Haven in association with the plan and report. They helped to establish the original boundaries of the park, which extended as far

south as Goffe Street and took in an active recreation area with ballfields and tennis courts that is now called De Gale Field and Wexler Triangle.

From the correspondence, Olmsted Brothers was asked to assist in developing the boundaries of Beaver Ponds Park (the original “s” at the end of Ponds seems to have been dropped at some point, but it was also found to be used by the Urban Resources Initiative as recently as 2020) with an immediate need to set a boundary and to locate stables. The master plan for the park shows the stables in the approximate location of the Bowen Field complex and would seem to be incorporated into the building group at Crescent Street.

In addition to the Bowen Field complex, which took land for a track, stands, practice fields and parking, the park lost land to Hillhouse High School, Southern Connecticut State University, King-Robinson Inter-District Magnet School, and New Haven Animal Shelter. Despite these takings and changes, there is still a park that reflects the “thorough and systematic” thinking and planning that is characteristic of Olmsted Jr and the firm under his direction. Fournier Street appears to have been part of the park design and still exists and there are still places in the park to enjoy views and vistas of the ponds and the distant West Rock, which is now incorporated in West Rock Ridge State Park.

Waterbury Library Park (#06677) — 1919

In March of 1919, Frederick Law Olmsted, Jr. received a letter from Frederick Starkweather (F.S.) Chase, head of Chase Companies and prominent community leader, asking for the firm’s assistance in the layout of Library Park “where you and (architect Cass) Gilbert plan to put the new Armory on Field Street back of City Hall with adjacent Library Park.” Chase’s letter initiated years of correspondence with the Olmsted firm. The firm’s first response was a five-page letter proposing to collaborate with Gilbert, envisioning a coordinated plan for the library, park, City Hall, Armory, and railroad station. Olmsted Jr. also shared his philosophy of the long-term impact of parks in a lengthy description: “Trees planted today or ten years hence in Library Park ought to be reaching their prime 100 years from now, growing more beautiful and impressive with every passing year, and

there is no reason why the accessory structures of park development, such as steps and walls and monuments and fountains, if worthily designed and worthily built, should not be giving pleasure to the people of Waterbury and their visitors for centuries to come.”

A year later, city officials accepted the plan with a requested change to one of the proposed walkways, noting: “It is thought possibly it would tend to encourage people sitting and talking in a way that might disturb in the summer with open windows those who are in the library reading...” Olmsted responded: “As to the question of noise under the library windows, we believe that if the park seats suggested in our plan are omitted and people are not encouraged to loiter at this particular point, this nuisance will be minimized.” In June 1921, Gilbert was brought into the planning process to design architectural features. Chase, however, emphasized to Olmsted that he wanted the Olmsted firm to be in charge and to “consult” with Gilbert. Gilbert’s main contribution appears to be designing the park’s pavilion. Edward Clark (E.C.) Whiting made periodic visits (accompanied at least once by William Lyman Phillips) to tour the site and make progress reports. Correspondence continued, focusing on details such as the use of granite, limestone and bricks, placement of water pipes and hydrants, walkways and curb treatments, an “honor roll” at a memorial plaza, and construction of the pavilion (figure 68). In a final letter to Olmsted on July 5, 1923, Chase reported the project was almost complete and “thanks to the fortunate rains, everything is taking hold in very good shape.” Chase closed by telling Olmsted “I hope as a matter of fact you are somewhere getting a comfortable vacation.”⁷⁷ Library Park is a good representation of the institutional work of the Olmsted firm during the early twentieth century that clearly articulates the views of Frederick Law Olmsted, Jr. about ensuring the design is undertaken as possible within a broader framework of planning and illustrates the way in which the firm collaborated with architects on many projects.

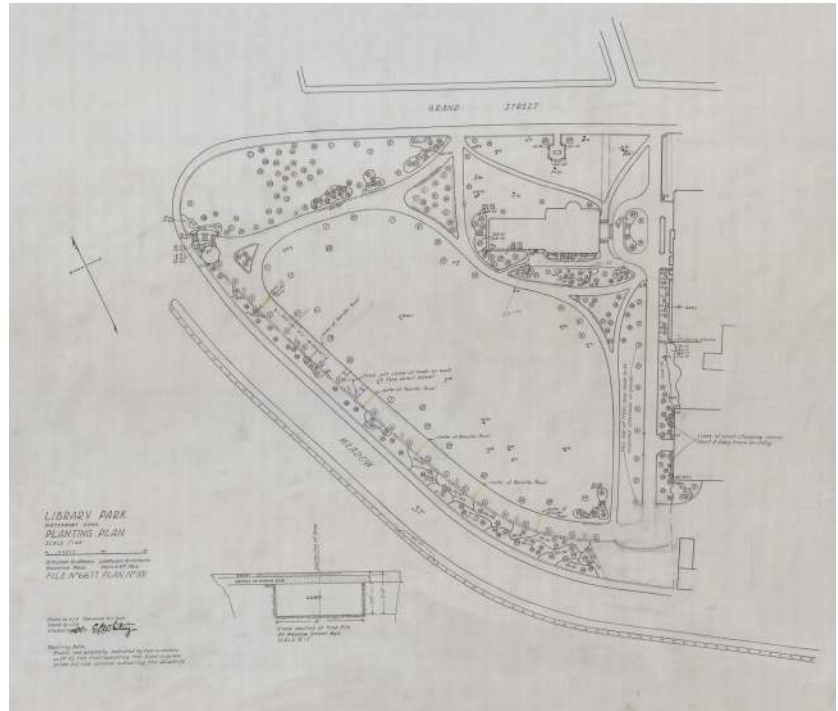


Figure 68. Library Park Planting Plan, 1922, Olmsted Brothers Landscape Architects. (Source: courtesy Frederick Law Olmsted National Historic Site)

⁷⁷ Project Correspondence, Library of Congress.



Figure 69. View north of the stone bridge conceptualized by Olmsted Brothers Landscape Architects, 2021. (Photo by authors)

CITY AND REGIONAL PLANNING AND IMPROVEMENT PROJECTS

Hartford Road (#02248) — 1898

In 1898, the Olmsted firm was engaged to design a section of Hartford Road in Manchester for Howell and John Davenport Cheney as it passed their homestead and mill complex. The firm prepared plans, profiles, and cross-sections for the new road to replace a crooked alignment with attractive curves and grading to establish commodious shoulders to

accommodate drainage and pedestrian walks. A stone bridge was part of the design (figure 69). Tree plantings and clearing of vegetation impeding the alignment were also proposed. The road remains similar to the designed layout today, although pedestrian elements have changed.

New Haven Plan (#03352) — 1908

The Civic Improvement Commission, largely under the leadership of the Commission's Secretary, George Dudley Seymour, undertook a comprehensive study for the city with architect Cass Gilbert and landscape architect Frederick Law Olmsted Jr. The year the plan was completed, 1910, coincided with Frederick Law Olmsted Jr.'s appointment by President William Howard Taft to Washington, D.C.'s newly created Commission of Fine Arts, and the year that Olmsted Jr. delivered the first concept plan to Sage Foundation Realty for Forest Hills Gardens. The breadth and richness of Olmsted Jr.'s planning work is worthy of study. The project is significant as the first highpoint of work in the first decade of the twentieth century that includes the City of New Haven.

The first piece of correspondence in the Olmsted Brothers' New Haven job file is a short note dated June 1907, presumably written by Olmsted (although unsigned), which reads: "I have been much interested in reading your [George Dudley Seymour] letter in the New Haven Register 'to make New Haven a City Beautiful' and thank you for sending it to me." It is immediately followed by a letter from Seymour hoping he can secure Olmsted's expertise along with architect Cass Gilbert and "Mr. McKim's" to create an improvement plan for the city. Seymour also asks for Olmsted to "send me the 'story of your life'" because the New Haven public will be very much interested now in you . . . I tell people that you are the first landscape architect in the country and find them immediately interested."

Along with a contract that was to secure "Mr. Olmstead," (sic) the member of the firm pasted a small article in the file from the newspaper that read "George Gibbs, the assistant of Frederick Law Olmstead, is here working on the city beautiful

plans. Mr. Olmstead in touring the city found a most interesting situation and an opportunity at small cost to beautify and make more convenient the parks around the city. He paid particular attention to the parks and boulevards . . . he had not finished his touring when he was obliged to go to Boston. . . Cass Gilbert will come next week to this city to submit a preliminary draft of plans for the Ives library."

In addition to George Dudley Seymour, a Yale graduate and New Haven patent attorney, the commission included city leaders such as Judge John P. Studley who served three, two-year terms as mayor from 1901-1907; Rolllin S. Woodruff, who became Connecticut's governor in 1907; industrialist Frederick F. Brewster; and Anson Phelps Stokes, Jr., brother to Isaac Newton Phelps Stokes (Khakum Wood #02924) second in command to Yale University president, and assistant rector of St. Paul's Episcopal Church .

Although Olmsted Jr. acknowledges to Seymour in a January 1908 article in New Haven's *Morning Journal* that neither he nor Gilbert have skills as "municipal diagnosticians," Olmsted had an amazing grasp on the kind of information that would be needed in order to make recommendations that "would contribute most to the satisfaction of its citizens." In the same article he proceeded to make an exhaustive list of all the information they will be gathering - from population statistics to areas of the cities occupied by "streets and squares . . . by parks and public grounds . . . by cemeteries . . . by water and marshes."

After two years of work, the *Plan for New Haven* was delivered with detailed recommendations illustrated with photographs from around the city along with a color-coded "Plan to Accompany Report of Improvement Commission" showing city streets, topography, and a key of existing and proposed work. Numbers on the plan coordinate with descriptions in the report. Because the plan is really an illustration and discussion of two green belts of parks and reservations proposed to circle the city, taking in West and the Quinnipiac Rivers into the scheme, it must be largely a production of the Olmsted firm. Of the 82 circled numbers, six parks became separate job numbers for the Olmsted Brothers: Edgewood Park (#05311), New Haven Green (#05312), East Rock Park (#05313) (figure 70), Beaver Pond Park (#05314), West River Memorial Park (#05315), and East Shore Park/Townsend Tract (#05316).



Figure 70. Preserved view looking south along Mill River from East Rock Park, 2021. (Photo by authors)

A subsequent thorough analysis of the New Haven plan and the impact of the landscape recommendations does not seem to have been done.⁷⁸ The focus of reviews and analyses to date have largely focused on the successes and failures of the architectural recommendations, many of which were in the works as the planning work began—including the railroad station and public library, both designed by Cass Gilbert. Emphasis has been placed on the politics of the day that did not support construction of the proposed plaza and boulevard—the most Beaux-Arts recommendation in the plan—that was proposed as a way to connect the new train station to downtown. Very little has been written about the ring of parks that was not completed and has been diminished by contemporary developments.

The scope of the 1910 plan and assessing its status in 2022 is beyond the scope of this survey but is worthy of completion. As stated, the individual projects for the Olmsted Brothers that arose from this plan are surveyed but their cumulative value and significance is still to be recognized and valued.

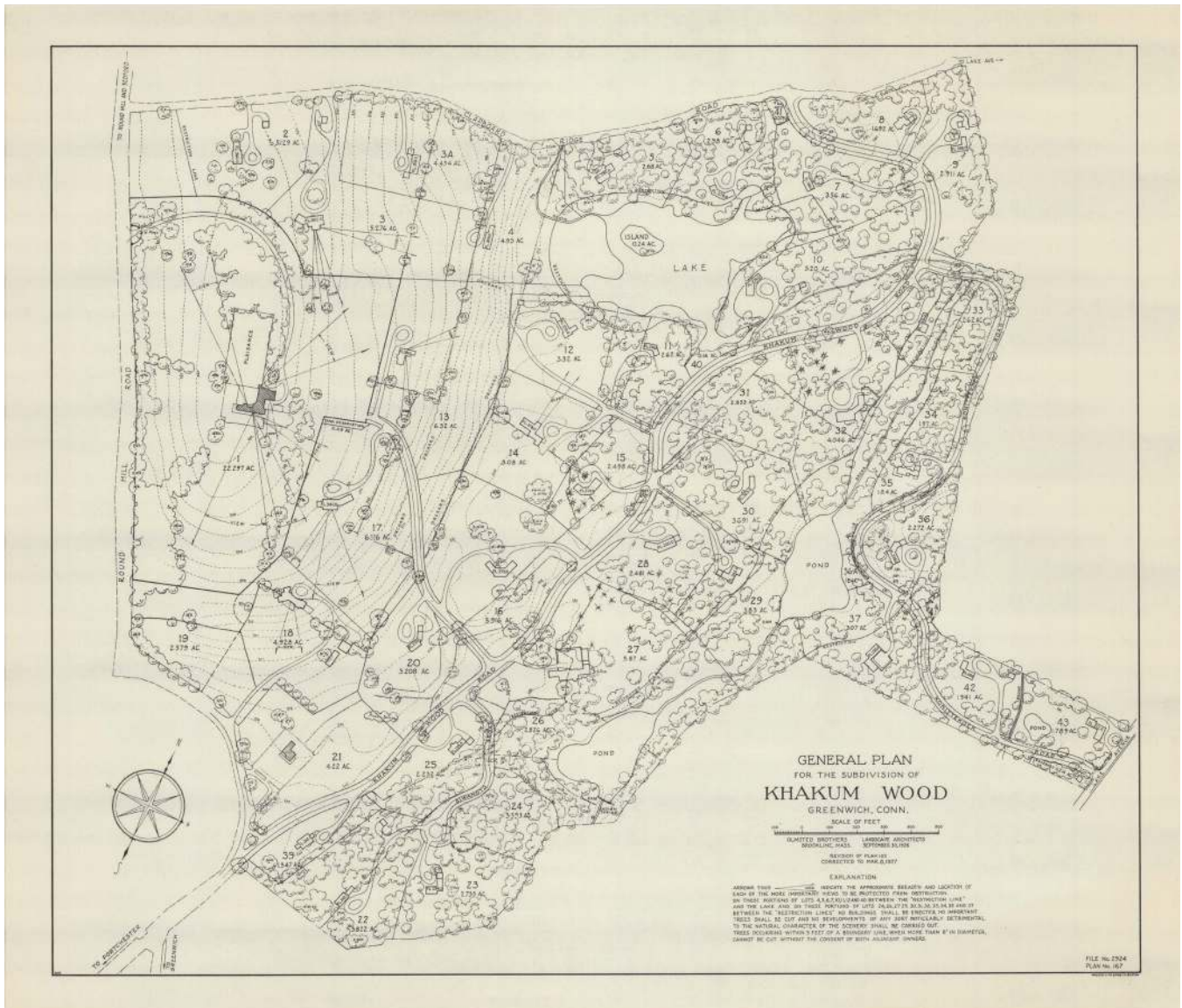
SUBDIVISIONS AND SUBURBAN COMMUNITIES

Frederick Law Olmsted Sr. noted in 1868 that “No great town can long exist without great suburbs.” At the time Olmsted and partner Calvert Vaux were designing their first major suburban community at Riverside, a 1,600-acre railroad suburb of Chicago. The success of Riverside led to recurring projects of this type, if not this scale, for the firm. As U.S. cities continued to grow, thinking about what suburban development would mean to American cities occupied much of the Olmsteds’ and others’ thoughts. The work of the firm, both during Olmsted Sr.’s era as well as that of the sons, clearly demonstrates their ability to address a full range of social, economic, and environmental concerns. Overall, the firm lists more than 475 inquiries and job entries for subdivisions and suburban communities. In this category, projects varied greatly in terms of size, complexity, and scale, and while many inquiries never proceeded to development, it appears that some sort of plan was prepared for approximately 370 of these job numbers.

Khakum Wood (subdivision, #02924) — 1925

Among the important projects completed in Connecticut during this period was Khakum Wood (figure 71), created for Isaac Newton Phelps Stokes (1867–1944) and his wife Edith Minturn Stokes (1867–1935). By 1898, the Stokes were ready to purchase a country place outside Manhattan, their primary residence. Desiring easy access to New York for work and social commitments, they purchased the Husted Farm on Round Hill Road in Greenwich, the closest-in Connecticut community. On October 10, 1903, Stokes penned a letter to Frederick Law Olmsted, Jr. informing him “I have a farm of 175 acres at Greenwich, Conn., on a ridge three miles back from the Sound, and commanding extensive views in all directions. About one-half of the property is cleared land, the rest being woodland.”

⁷⁸ A facsimile edition of the *Frederick Law Olmsted Jr. & Cass Gilbert Plan for New Haven* was reproduced in 2013 with a preface by Yale University art historian Vincent Scully (1920–2017) and with an introduction by Alan J. Plattus, Yale University professor of architecture and urbanism and founding director of the Urban Design Workshop.



Newton was designing a Tudor Revival home and wanted Olmsted to begin planting near the site and developing a plan for the entire property. Stokes's request that Olmsted come for a consultation began a connection between Stokes and the firm—first in the development of Khakum Wood, the estate, and later as Khakum Wood, the private subdivision of homes—that lasted six decades. The job file includes more than 900 plans and drawings and correspondence that documents communication between the firm and Khakum Wood until the 1970s.

In the first years of the estate's development, Olmsted remained deeply engaged in the project and wrote detailed descriptions of site visits, recommendations for soil preparation, plantings, walkway surfacing, garden designs, and other landscaping plans. This would also match both Newton's and Edith's highpoint of interest in the new home and the associated landscape work, which Newton described as "complete" by 1905, when they also added an adopted daughter, Helen, to their domestic scene. Life seemed somewhat settled until 1910, when Newton, always the collector, purchased a real,

Figure 71. Khakum Wood subdivision plan, 1926, corrected 1927. (Source: Photo courtesy of Frederick Law Olmsted National Historic Site)

half-timber Tudor manor called High-Low House in Sussex County, England, where it was dismantled and shipped in 688 boxes to New York along with a crew to reassemble it as a wing to their new Greenwich home.

The extraordinary decision to dismantle and move an authentic Tudor manor—Hi-Low House—to add to Newton's own Tudor Revival house made national news and curiosity about its outcome prompted Newton to write an account of his project on the eve of Khakum Wood being subdivided. In 1924, in response to a request from the editor of *The Architect* magazine, Newton wrote "Khakum Wood: The Development of an Architect's Estate." The letter Stokes wrote to the editor and published in that form, described the development of Khakum Wood from the property's purchase to the ultimate development of the house and its surroundings without ever mentioning the Olmsted firm.

The letter's publication is interesting in its timing because like *The Architect's* account of Khakum Wood, *Country Life* magazine—the promoter of all aspects of a sophisticated "country" life—also ran an article in 1924 about High-Low House that was picked up by national newspapers. So, it is not surprising with national notoriety running high, that Olmsted received a letter from Stokes in August of 1925 stating that he "decided to divide up my place at Greenwich and to sell off for development all but about twenty-five or thirty acres surrounding the main house." Stokes requested Olmsted's consultation in seven areas: Determining the land to retain around the main house, how to subdivide the lots (five to 10 acres), restrictions, a road system, construction of a pond (one of three in Olmsted's original plans), the water supply, and a planting plan. In January 1926, a "General Plan for the Subdivision of Khakum Wood of Greenwich, Connecticut" was filed in the office of the Clerk of the Town of Greenwich, Connecticut.

Like all of Stokes's ventures, he obsessed over the details, and while frustrating on both ends, in the case of Khakum Wood, the quality of design and setting insisted on by Stokes and Olmsted Brothers gained the public's attention from the outset. As requested, the Olmsted firm prepared a definitive report for Stokes titled: "Restrictions for Residential Subdivisions and Related Matters." The forty-page document notes that it "summarizes the results of our experience and observation relative to most of the kinds of 'restrictions' which it has become customary in better class residential subdivisions to establish for the common benefit...and are sometimes set forth at length as covenants in each deed."

At some point, a document titled "Mutual Covenants and Restrictions" was created as part of contracts of sale. Among the restrictions: properties were for residences for only one family; residences could not be more than 40 feet tall – or two-and-a-half stories. Six lots specified "no material deviation from the locations shown (on the original plan) without the approval of Messrs. Olmsted Brothers, Landscape Architects..." Homes must be designed with English architecture such as Tudor and Georgian or the "rather free translation of these and other English styles made by our American architects during and since the Colonial Period." Poles for telephone, telegraph or electric lights were not permitted. The Olmsted firm was to approve all designs for residences, outbuildings, and planting until January 1, 1928, when homeowners had the option to select another landscape architecture firm.

More research needs to be done to understand the chronology of deeds and restrictions that were developed and shared among Olmsted Brothers' clients and developers and whether their introduction at Khakum Wood is the first time they were applied in Connecticut. A recent "Friends of Fairsted" lecture (December 2021) by Olmsted, Jr. biographer and author Elizabeth Hope Cushing, suggested the practice of excluding certain ethnic and racial groups started with a developer, Edward H. Bouton, who the Olmsted firm worked with to develop Roland Park, a suburban community at Baltimore (#02210). There is no doubt that because of New York's size, diversity, and proximity to Greenwich that those same restrictions might have appealed to Stokes as he developed Khakum Wood at Greenwich and to other developers that Olmsted Brothers worked for in Connecticut, but none were found in a scan of the material for this effort.

The Olmsted firm continued to be involved in Khakum Wood into the 1930s, addressing inquiries about entrance signs, road surfacing, drainage, traffic signs, speeding motorists and other questions. In 1930, the Association became concerned about non-residents coming into the neighborhood and the Olmsted firm recommended they consider a "gateman" at the entrance.

The job file for I. N. Phelps Stokes is complex. In *The Master List of Design Projects of the Olmsted Firm: 1857-1979*, the work falls under the heading "Private Estates and Homesteads" because the firm's first consultation at Khakum Wood was in association with the Stokes estate. Only after reviewing the available plans and drawings posted online by the Frederick Law Olmsted National Historic Site and review of the Library of Congress correspondence files does research show that in addition to the Stokes's estate, the file includes many iterations of the general subdivision of Khakum Wood as well as consultations to approve house sites, driveways and other development features for new and changing owners. By count, the job file (#02924) includes more than 40 names. In addition to these consultations, several owners requested more involved design work. Three of these were selected for further review and access was granted to two by the current owners: Alfred G. Smith (#07652) and J.C. Rogerson (#09193). The third, where access was not granted, is recorded as a windshield survey because this is the *Country Life* house featured on the magazine's cover in January 1930 (#09176), a capstone for their efforts at Khakum Wood. More research is needed, but it would seem that this is an early, if not first, marketing collaboration between a popular magazine and a developer, and it is something that would continue throughout the twentieth century.

Based on the implementation of the Olmsted plan, Khakum Wood appears eligible for listing in the National Register.

COLLEGE AND SCHOOL CAMPUSES

Connecticut College for Women (#05762) — 1912

In 1911, the Olmsted firm was engaged to provide guidance regarding the design of a new private women's college campus in New London. The college was chartered in response to Wesleyan University closing its doors to women in 1909. Percival Gallagher was tasked with the project. After walking the

grounds acquired for the campus in New London, Gallagher prepared a written report that conveyed a comprehensive concept for laying out the grounds and buildings and connecting the educational program to the landscape of the site.

Gallagher's principal goal in conceptualizing the campus was to combine an appropriate architectural character for the buildings with the beauty of the grounds to produce a learning environment of a scenic, picturesque quality. Gallagher noted the importance of the elongated hill extending north and south through the site, located between Williams Street and Mohegan Avenue to the east and west, as the most suitable for siting the college buildings. From the knoll, views ranged over the city and its harbor, extending to Long Island Sound and the open ocean beyond (figure 72), as well as the Thames River Valley, and to distant wooded hills to the north. The report recommended that the primary college buildings be situated north of the high point of the knoll, occupied by a city water reservoir, and facing southward to form an L shape. This arrangement was designed to create a well-protected and sunny atmosphere, including during the winter months, taking into consideration wind exposure on the hill. Locating the buildings north of the top of the knoll also allowed for the establishment of a large campus common ground.

The Olmsted Brothers plan indicated that the area owned by the college at the time was not sufficient to support a growing campus, as the areas to the east and west sloped rapidly toward the road and the reservoir broke the continuity of the property. The report urged the college to purchase the Calvert property to the East and the Allyn property to the west, and suggested future approaches could be designed from Williams Street and Mohegan Avenue. The property contained a shallow pond, described in the report as a perfect spot for students to skate in the winter. The Olmsted report also suggested how the land might be used in support of the study of an agricultural gardening curriculum, with a portion devoted to a collection of botanical arbor specimens. The majority of the concepts proposed by the firm came to pass, with the exception of a proposed golf course. Today, Connecticut College is one of only two small liberal arts colleges that offer a botany degree, with the campus serving as a place of research and containing an arboretum added later. Based on the implementation of the Olmsted plan, Connecticut College appears eligible for listing in the National Register.

PRIVATE ESTATES AND HOMESTEADS

C.S. Wadsworth Property / Long Hill Estate (#00035) — 1900

In 1900, Col. Clarence S. Wadsworth engaged the Olmsted firm to design his Long Hill Estate in Middletown. The property was to serve as a large summer retreat. Eventually amassing nearly 600 acres, Wadsworth centered the design of the estate around a Classical Revival mansion designed by architect Francis Hoppin of New York. Hoppin, who studied at the Ecole des Beaux-Arts in Paris, also designed The Mount, Edith Wharton's home in Lenox, Massachusetts.

Olmsted Brothers Landscape Architects were commissioned to develop plans for a "working landscape," as well as "well-managed forests and pastures," in addition to more formal estate features such as gardens and vistas (figure 73).⁷⁹

⁷⁹ "Wadsworth Mansion," available at <http://www.wadsworthmansion.com/>.

The ideas of how to integrate a formal dwelling within a working landscape expressed at Long Hill Estate are reminiscent of Olmsted Sr.'s work at Biltmore, albeit on a property of a much smaller size. The Olmsted Brothers were asked to provide expertise on "laying out of an improvement scheme for Long Lane, a road leading from [the estate] to the City of Middletown," and the siting and orientation of the mansion and its approach drive. The plans prepared by the Olmsted Brothers Landscape Architects, principally John Charles Olmsted, included topographic surveys, grading studies, and planting plans that included formal gardens near the mansion. The Olmsted plan supported Wadsworth's goal of "making an extensive forest plantation north, northwest, and northeast of the house site with a view to securing shelter and a sense of shelter and eventually a background of woods to obviate the lonely, bald effect which a house on an open hill would have."⁸⁰ The Olmsted firm oversaw the planting of thousands of trees and shrubs in order to convert former pastures and orchards

into woodlands with a naturalistic appearance that complemented the more formal design around the mansion. Wadsworth and the Olmsteds went back and forth regarding the alignment of the approach drive that was approximately one mile long and connected Long Lane at Wadsworth Street with the mansion. It wound through pasture, orchards, and newly planted forests.⁸¹ Near the mansion, the road was lined with stone walls and oak trees. At a later date, a second entrance drive was built, and the earlier carriage drive abandoned. The approach road terminated in a circular turnaround near the house. A service drive led off to the side of the house in keeping with many firm designs.



Figure 72 (top). View southeast across the greensward toward Long Island Sound at Connecticut College recommended to form the north-south axis by Olmsted Brothers Landscape Architects, 2021. (Photo by authors)

Figure 73 (bottom). View north along the Long Hill carriage drive edged by stone walls and tree plantings, 2021. (Photo by Chris Wigren)

⁸⁰ Project correspondence, Library of Congress.

⁸¹ Interpretive sign at the Wadsworth Mansion property.



Figure 74. Historic photograph of the Charles Guthrie estate soon after construction. (Source: Courtesy Frederick Law Olmsted National Historic Site)

Charles S. Guthrie Estate / Lighthouse Inn (#00417) — 1900

One of several projects completed in New London was the Charles S. Guthrie Estate. The property, which later became known as the Lighthouse Inn, was also known as Meadow Court. Charles Strong Guthrie and Frances Amelia Lampson Guthrie established the estate in 1901. Charles Guthrie was the president of Republic Iron and Steel Corporation. The Guthries began vacationing at the Pequot Colony, a stylish summer retreat of socialites nearby in the 1890s before establishing their own residential property. They named the property Meadow Court for the 6-acre wildflower

meadow that was present when they purchased the property.

The couple hired William Ralph Emerson as the architect for the project, and the Olmsted Brothers Landscape Architects for the site plan. Emerson interpreted the Mission style in his design for the dwelling. The Olmsted firm designed the site in the picturesque style, augmenting the property's romantic location on Long Island Sound (figure 74). In the design of the building, Emerson strategically placed windows to capture views of the water from the upper stories. The Olmsted plan complemented these views by establishing an expansive, carefully graded, open lawn south of the house edged by groves of trees. Large stone piers and walls marked the property boundary. The firm designed an entrance drive and circular turnaround on the north façade of the house that contained formal garden elements. The plan also featured formal spaces north of the driveway and west of the house. A caretaker's residence was located in the northwest corner of the property, carefully tucked away from the more formal areas.

Charles Guthrie died at age 46 in 1906. By 1920, Frances Guthrie had begun spending her summers at stylish Long Island resorts, leaving Meadow Court unoccupied. In 1925, Mrs. Guthrie began selling off lots from the estate, later selling the property. The mansion survived the subdivision process and opened as the Lighthouse Inn in 1927. As a result of the property subdivision, much of the Olmsted design was destroyed, while additional features were lost through expansion of the inn. The original design for the circular turnaround and garden north of the house survives along with some original trees and the caretaker's house.

Elizabeth Migeon Residence (#03730) — 1909

The Olmsted firm completed several projects in Torrington, likely resulting from word of mouth between the many wealthy industrialists living in the area. The firm was commissioned in 1909 by Elizabeth Migeon, widow of Achille Migeon, to update the landscape of the multi-acre property, which already contained a Shingle-style dwelling. Olmsted Brothers Landscape Architects prepared designs to regrade portions of the grounds, and to add

planting and circulation features. Photographs of the property show tennis courts, a sundial, and an orchard likely added based on the firm's plans. The Migeons' daughter, Clara M. Swayze, employed the firm to do additional work in 1938. The property remains an important residential component of a historic district, and although a portion has been adapted for use as a retirement home, the property continues to reflect the work of the Olmsted firm in the tree plantings, graded lawn, boundary fence treatments, and walks.

John Gladding Estate (#06424) — 1916

In 1916, Ellis Jackson, architect in the firm Jackson, Robertson, and Adams of Providence, Rhode Island, was engaged by John R. Gladding to design a home for a new residential estate in Thompson, Connecticut. Jackson wrote to the Olmsted Brothers requesting the firm's assistance in planning Gladding's estate. Percival Gallagher was assigned the project. Olmsted Brothers Landscape Architects advised on the general layout of the property, specifically the siting of the house, the design of the main driveway and trees and other plantings along the road and around the house (figure 75). The firm also prepared plans for drainage structures, stone walls, and sited a stable and two residential outbuildings. The firm completed topographical studies to support preparation of the site plans for the estate.

The house, designed in the Colonial Revival style, was approached along a winding entrance drive that terminated in a circular turnaround in front of the entry. A service drive continued around the side of the house to a service yard, screened with evergreen tree plantings. Gardens were designed along the other side and rear of the house. A large open greensward was located behind the house. A Colonial Revival carriage house was also built based on the siting recommendations provided by the firm.

Today, Lord Thompson Manor is privately owned and operated as a wedding venue with lodging and spa amenities. The main driveway, roundabout parking feature and service road remain generally intact and reflect the work of the Olmsted Brothers. However, the original design included a long road that extended behind the house, most likely the road to the stables. This road no longer exists, although trees that flanked the road survive along the trace.



Figure 75. View east across the circular turnaround in front of the Gladding Estate mansion, 2021. (Photo by authors)

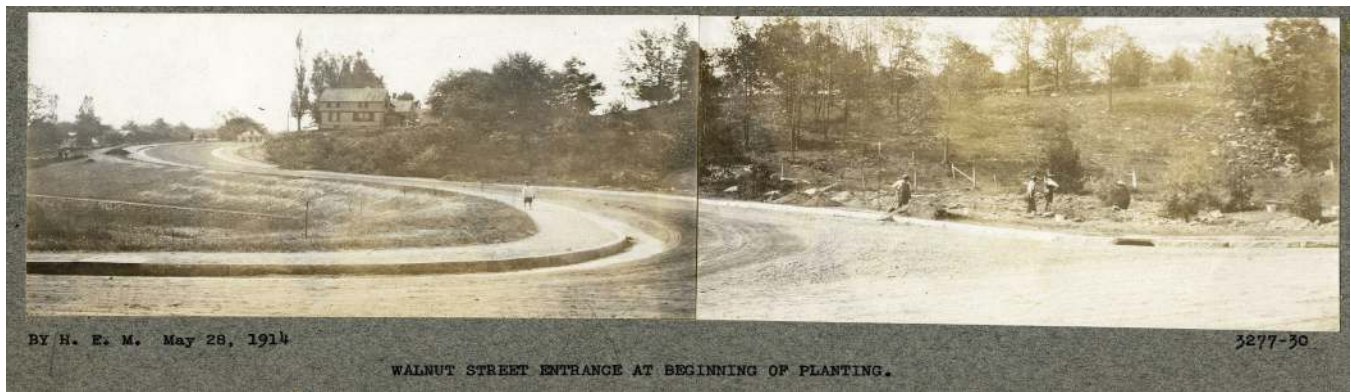


Figure 76. Photographs, 1914, view of Hillside Cemetery Walnut Street Entrance at Beginning of Planting, Olmsted Brothers. (Source: courtesy Frederick Law Olmsted National Historic Site)

CEMETERIES, BURIAL LOTS, MEMORIALS, AND MONUMENTS

Hillside Cemetery (#03277) — 1907

[The firm also designed several individual burial plots within the cemetery, including Elizabeth Migeon (#04001), Mrs. Charles H. Alvord (#09305), Luther G. Turner (#03750), F.F. Fuessenich (#06001), L.S. Turner (#07690), Fyler Burial (#06959), and the Swayze Memorial (#05523)]

Rapid growth in Torrington in the late 1800s resulted in the town's Center Cemetery selling all its lots by the turn of the twentieth century to allow for development. In response to this crisis, local leaders began working to develop a new cemetery for the town in 1906. In September, Elizabeth Migeon offered to buy and donate the Hine tract, south of the town, a 67-acre parcel whose owner wished that it be used for a public purpose. With land in hand, the group, organized in early 1907 as the Hillside Cemetery Association, contacted the Olmsted Brothers Landscape Architects about developing a plan for the property. The association initially corresponded with Percival Gallagher, recently promoted to a role as one of the firm's associate partners, on the design. Gallagher made an initial visit and reported on the property that spring, noting the site's fine views. He recommended integrating the community's desires for a park into the cemetery, yielding a seamless passive recreational and memorial landscape.

The firm completed a general plan by 1909, which featured an array of curving drives spilling out across the rolling landscape. A chapel was proposed near the entrance to the cemetery, and two knolls were to be given terminal overlooks. The plan also called for development of the eastern hillside portion of the property to be developed into a winding drive laced with walking paths, all representative of the firm's signature design style. Construction soon began, with several sections opened, roads constructed, and gates, plantings, and other features installed (figure 76). In 1913, a Gothic Revival chapel, designed by architect Max H. Westhoff, was added to the cemetery. Over the years that followed, monuments for several prominent families were also constructed to plans developed by the Olmsted firm. While much of the firm's concept for the western portion of the cemetery was realized, concepts for drives and trails along the eastern side of the cemetery appear to have gone unrealized. The Olmsted firm remained as consultants into the 1960s, preparing studies for the opening of

new sections. These were largely reflective of the spirit of the cemetery's original plan, though they revised the forms of the sections and vehicular circulation.⁸²

Seymour Cunningham Cemetery Lot (#05275) — 1911

Project files indicate that Olmsted Brothers Landscape Architects and Seymour Cunningham (1863–1944) began corresponding in the spring of 1911 about a planting plan for Cunningham's cemetery lot. The firm's suggestion that a member of the firm visit the site and prepare a plan "to decide exactly the location of the graves and proper mode of expressing their existence with tables or markers," was met with Cunningham's specific instructions to have someone: "look over the exposure, general situation, &c, and then give me a list of trees, shrubs, plants, &c. that would thrive without expert care - in such a spot to produce the effect and charm of wild nature. I want no beds or plantings." Cunningham also described the marker he wanted: "A large bronze tablet with just the name 'CUNNINGHAM,' will be set in the perpendicular face of the ledge plateau, having flat slate slabs lying on the surface as the only markers. I wish no paths, steps, or other formal entrance." Cunningham's letter concluded "With your suggestions as to suitable planting, I will have the work done under my personal supervision next spring." In June, the firm sent a four-page letter (it is unsigned) to Cunningham which accompanied plans and an extensive list of trees, shrubs, and flowering plants with proposed locations, noting "All of the plants named in this letter are not only native plants of sturdy character but are also plants that are very attractive in themselves." Seymour Cunningham was buried in this plot when he died in 1944 (figure 77). His wife, Stephanie Whitney Cunningham, was also buried in the plot following her death in 1949.



Figure 77. Detail of the carving on a rock outcropping and the view to the monument table, 2021. (Photo by authors)

SUBDIVISIONS IN SUPPORT OF INDUSTRIAL COMPLEX

Beacon Falls Rubber Shoe Company (#06222) — 1915

In 1898, Tracy Lewis and his father, George, moved their boot-making business from Naugatuck to Beacon Falls to open the Beacon Falls Rubber Shoe Company. Tracy Lewis became the company's president after his father's death in 1914. Prior to World War I, the "Hill" of Beacon Falls was a loosely settled collection of farmhouses and modest homes centered around the southern portions of Wolfe Avenue and Maple Avenue. A schoolhouse (now Town Hall), a few tennis courts, and a baseball diamond constituted the other major landmarks in the neighborhood. The roads were crudely made, traveled paths with narrow widths and steep grades.

When the company grew during the first decades of the twentieth century, the town's population of 623 more than doubled to 1,600. More than half of the factory workers were newly arrived European immigrants. The Lewises

82 "Hillside Cemetery, Torrington, Conn, Rough Study for Additional Lots Near Overlook," May 24, 1961, available at https://www.flickr.com/photos/olmsted_archives/43211400944/in/album-72157680252542230/.

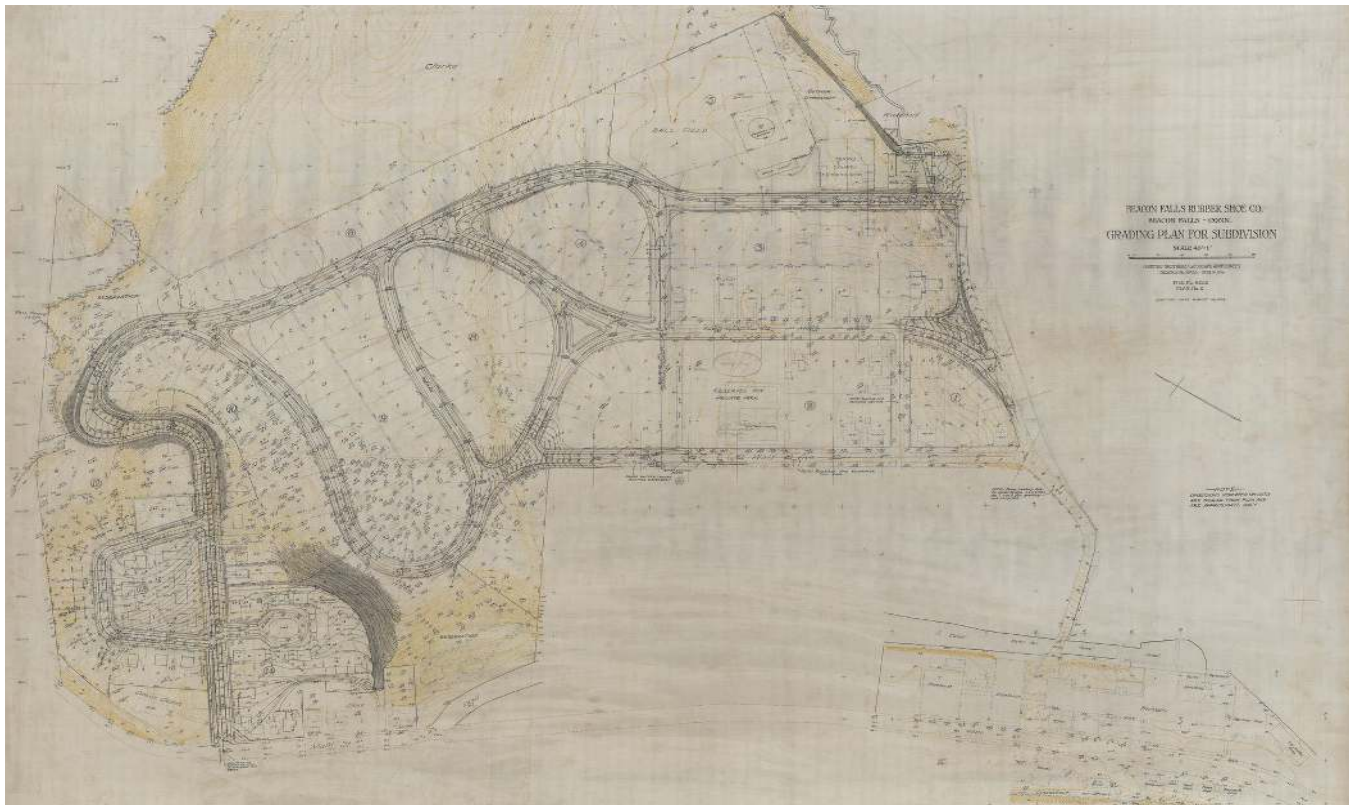


Figure 78. Grading plan for Beacon Falls Rubber Shoe Company Subdivision, Olmsted firm. (Source: courtesy Frederick Law Olmsted National Historic Site)

anticipated that the unimproved neighborhood atop the hill could best be used to accommodate the needs of the growing workforce due to its proximity to the factory.⁸³ At the time, only about one-third of the company's 1,200 employees lived in Beacon Falls because of a lack of affordable housing. The idea suggested by the Lewises was "to build houses of attractive styles and sell them to their employees on easy payments, perhaps covering a period of ten to twenty years. The Lewises also envisioned a village-like feel with amenities such as a park, ballfields, tennis courts, playgrounds, a running track, movie theater and assembly hall with a bowling alley.

In July 1915, Olmsted Brothers Landscape Architects received a letter asking the firm to "send a man down here to go into the proposition of laying out our town," noting "We have not the slightest idea of what such a thing will cost but we are interested sufficiently to have the place looked over with a view to finding out. By January 1916, the Olmsted Brothers had provided drawings and detailed recommendations for development followed by cost estimates for property purchase, roads, playgrounds, landscaping, sewer lines, and other infrastructure needs (figure 78). By March, they sent sketches for houses of different sizes, noting that "in general, we think the type of house should be New England Colonial, varied somewhat in type." Selections for trellises, foundations, accent plantings, and chimneys offered opportunities to connect the built environment with the natural setting.⁸⁴ The way in which the plans provided a distinct separation

⁸³ CT ASLA, "Olmsted Legacy Trail."

⁸⁴ Project Correspondence, Library of Congress.

between the commercial and industrial areas along lower Main Street and the civic and residential community on the hill reflects an early example of land planning principles explored by the Olmsted firm. Additionally, the steep grades of the hill, deterrents to prior development, became strong design elements. The road layout undulates and curves to follow more natural contours of the land. This effect is especially noticeable when compared with the straight-line roads of Wolfe Avenue, Maple Avenue, and Highland Avenue that preceded the subdivision. Curves in the road also work to frame views and suggest dominant paths for travel, matching signature design gestures used elsewhere by the firm. In locations where topography is excessively steep, the landscape architects called for natural fieldstone walls to hold up the grade. As these walls follow the roads, their height varies, and they gradually recede into the landscape as the viewer reaches the top or bottom of the hill. The choice of a gray color with Portland cement mortar kept joints subtle and less intrusive than a bright lime mortar.



Figure 79. Many of the trees in the Wadsworth DeBoer Arboretum appear relatively mature, 2021. (Photograph by Christopher Wigren)

ARBORETA AND GARDENS

Wadsworth DeBoer Arboretum (#00359) — 1900

Middletown resident and owner of Long Hill Estate Clarence Wadsworth engaged Olmsted Brothers Landscape Architects in 1900 to design an arboretum along Long Lane to enhance the approach to his estate. The arboretum featured a collection of trees that included at least one of each variety of forest tree found in the northeastern United States. Today, the arboretum is located on the grounds of Wesleyan University and is composed of a series of rows of trees and a berm that edges a recreational field. Commemorative markers along the arboretum's primary entrance road note the importance of the collection. Although several tree plantings have been added, there remain numerous trees that appear to be 100, or more, years of age (figure 79).

OLMSTED BROTHERS LANDSCAPE ARCHITECTS AFTER THE DEATH OF JOHN CHARLES OLMSTED (1920-1957)

Although the period represents a remarkable span of time and history—from the Roaring Twenties through the first years of the Cold War—the seismic change for Olmsted Brothers occurred with the death of John Charles Olmsted in 1920 leaving Frederick Law Olmsted—he tended to drop Jr. by this point—to lead the world's largest landscape architecture practice. At the firm's busiest in the 1920s, it is estimated that as many as 100 people worked at Fairsted producing plans and reports for hundreds of major and minor jobs across the country and in Canada.

Both the workload and the travel schedule associated with this number of projects necessitated a profound change in the office structure. Although James Frederick Dawson had been made an associate partner as early as 1905, between 1921 and 1927, Olmsted promoted Edward Clark Whiting, Percival Gallagher, and Henry Vincent Hubbard to associate partners, and in 1927 they all became full partners. Despite the many additions and changes that occurred over the decades, the firm remained Olmsted Brothers until 1962 when it became Olmsted Associates, twelve years after Olmsted Jr.'s, retirement and five years after his death.

In addition to those working for Olmsted Brothers Landscape Architects, other designers are known to have been preparing landscape designs for projects in Connecticut during the first three decades of the twentieth century. A partial list, in no particular order, includes Bryant Fleming, Misses Alderson and Dell, Noel Chamberlin, Charles Platt, Ellen Biddle Shipman, Beatrix Farrand, Marian Cruger Coffin, Harriet Foote, a noted rosarian at Marblehead, Massachusetts; as well as former Olmsted Brothers' professionals Warren Manning and Arthur Shurcliff. All of these names are documented at The Cultural Landscape Foundation website.⁸⁵

An archive at the Fairfield Museum and History Center titled "Fairfield Landscape Architecture 1883-1995" (MS B51) lists all of the landscape architects and designers working in the area and notes that Agnes Selkirk Clark (1898-1983), Alice Orme Smith (1889-1981), and Susan Hubbell Weeks (1889-1991) were not only contemporaries but also lived in Fairfield, which suggests that there was a substantial amount of residential work in the area. However, it does not appear that any professional women worked at the Olmsted firm. It is documented, however, that former Olmsted Brothers employee Warren Manning employed several women horticulturists and landscape architects.

During the 1920s boom, the firm worked on projects that featured modifications to the nineteenth-century design vocabulary and addressed a new emphasis on active recreation and the need to accommodate automobiles (roads and parking). The inclusion of active recreation as a prominent feature of parks, for example, contradicted a foundational principle of Frederick Law Olmsted, Sr. who emphasized passive recreation and an escape from the hustle and bustle of urban life. The growing public interest in sports (golf and tennis) and active recreation resulted in the addition of golf courses and tennis courts followed by ball fields, basketball courts and playgrounds. Parking, never a desirable element

⁸⁵ The Cultural Landscape Foundation, available at www.tclf.org.

to accommodate in a landscape but an essential element by the 1920s, had become a key component of twentieth-century parks, institutions, campuses, and estates because of the convenience and popularity of automobiles.

Likely as a result of the Great Depression that occurred following the stock market crash in 1929 and continued until 1939, two members of the Rockefeller family commissioned the firm to prepare subdivision plans for their estates in Greenwich as a way to offset financial difficulties and sell estate properties that were no longer viable with single large homes.

The firm also continued to work on school and college campuses, such as St. Joseph College (#09361), institutional sites, such as Saint Raphael Hospital (#09640) and the Mother House and Novitiate Polish Orphanage (#09372), burial grounds, and residential jobs.

THE COUNTRY PLACE ERA (1890-1930)

The first decades of the Country Place era are mostly associated with large estates and summer residences (figure 80) that were being built for America's wealthiest families at many locations across the country. The Stokes estate at Khakum Wood (#02924), which started in 1905, is an early example in Greenwich, Connecticut, and this location became a center of this kind of estate before World War I because of its proximity to New York City. The Roaring Twenties started another wave of estate work but often on a less grand scale as executives of New York-based companies started to move out of the city because of improved rail and road improvements that made Fairfield County—from Greenwich to Stratford—commutable to New York.



From the intimate gardens of Colonial Williamsburg, designed by former Olmsted Brothers landscape architect Arthur A. Shurcliff, to architect Charles Platt's study of Italian gardens, eclectic designs from America's or Europe's past were the rage. The media drove the popularity of these eclectic design styles for country homes and estates and published the professional work of the many men and women who focused on this aspect of the profession.

Figure 80. Photograph by Charles Adams Platt of an Italian Renaissance garden. (Source: <https://exhibitions.library.columbia.edu/exhibits/show/platt>)

"Private Estates and Homesteads" is by far the largest collection of jobs numbers associated with any of the landscape types designed by the Olmsted firm in Connecticut, and most of these date to the 1920s. Of the 80 private estates in Connecticut designed by Olmsted Brothers, most were completed by 1925 and are located in Litchfield County, Hartford, and a series of coastal towns in Fairfield County that include Greenwich, New Canaan, Westport, and Fairfield. Greenwich remained the hub of this type of work through the 1920s both because of its proximity to New York City and its scenic location along the Sound. In the first phase of the work, Stokes's estate at Khakum Wood (#02924), followed in the 1910s by a grand estate called Waveny for the Lapham family (#03393) at New Canaan, and later for Dunnellen Hall (#06300) at Greenwich, for Henry J. Topping (#06300), which was a second collaboration between Olmsted Brothers and William B. Tubby, an architect the Olmsted firm had worked with on Long Island.

OVERVIEW OF THE OLMSTED FIRM'S WORK IN CONNECTICUT (1920-1957)

PARKS, PARKWAYS, RECREATION AREAS, AND SCENIC RESERVATIONS

Olmsted Brothers prepared several plans for parks located in East Hartford and Manchester after World War II, including Sunset Ridge Memorial Park, South End Park, and Wickham Park. Of these, the best designed, and the park retaining the most integrity, is Wickham Park. The firm continued working with the Hartford Parks Department through the 1940s. After the downtown area experienced extensive flooding from a hurricane of 1938, plans were made to move the Little (now Park) River into an underground culvert. Olmsted Brothers Landscape Architects consulted on the engineering effort as well as the redesign of entrances into Bushnell Park during the early 1940s. The culverting of the river, as well as the construction of several interstates in the 1960s led to several changes to the Olmsted-designed park system, including the northern truncation of Riverside Park, the western truncation of Pope Park, and the noted changes to Bushnell Park.

Hartford Parks

The firm is known to have served as the consulting landscape architects who would be available to prepare plans for Hartford parks during this period. Records indicate that the firm was engaged to address necessary changes and updates to the city's many parks, including adding recreation features, parking facilities, entry features, and addressing planting design needs. However, no new parks were commissioned from the Olmsted firm in this period.

ANNOTATED AND CHRONOLOGICAL LIST OF PARKS

Lewis Fulton Memorial Park (#06780) — 1920

The 70-acre Lewis E. Fulton Memorial Park (Fulton Park), owned by the City of Waterbury, is an excellent example of the work of Olmsted Brothers Landscape Architects. The park features a rolling landscape and open vistas framed by trees, meadows dotted with ponds and streams, woodlands filled with old stone walls and hiking paths, rubblestone Arts and Crafts buildings, gardens, and recreational facilities (figure 81). The park was listed in the National Register of Historic Places in 1990.⁸⁶

In 1919, William E. Fulton, President of the Waterbury Farrel Foundry and Machine Company, purchased land around an unused reservoir with the intent of creating a park to memorialize his son, Lewis, who died in 1917 at the age of 38. Fulton contacted the Olmsted Brothers, and in January of 1920, E.C. Whiting reported on a meeting and tour of the site. Whiting noted: "It is a rather attractive piece of ground with a small stream running through it, a small pond just above the reservoir, a low lying, more or less marshy area covered with a thick tangle of small trees and shrub growth which they call the Bird Sanctuary and some higher land all along one side with a good many large white pines scattered about it."⁸⁷

⁸⁶ Steven Bedford and Nora Lucas, "Lewis Fulton Memorial Park," National Register of Historic Places Nomination (US Department of the Interior, National Park Service, 1990).

⁸⁷ Project Correspondence, Library of Congress.

The southern section was the first to be completed. It included the main entrance and features such as a lily pond, hemlock forest, lilac path, rock garden, gazebo, an open meadow, pond, and bathhouse. The central section was developed next and featured an ornamental pond and two formal gardens. (A swimming pool was installed in the 1950s.) The northern section was the last to be completed as a recreational space and included a ball field, tennis courts and bathhouse.⁸⁸

By August 1920, plans for the lower section of the park were underway. The plan included two gardens, a path flanked by lilacs and a rock garden covered with flowering rock plants such as snowdrop, crocus, ferns, narcissus, tulips, and rock cress. William Fulton wrote to Mayor William Sandland in October of 1920 asking for an appropriation of \$60,000. He explained: "Of this total amount, it is desired to have \$30,000" to complete "that portion South of the Reservoir bounded by Cooke and Pine Streets: It is also the particular feature of the park that will prove to be of benefit to the city because of the possible influence of refinement and the educational as well as enjoyable advantages to be derived therefrom."⁸⁹

Plans were developed for the rest of the park a year later. The old reservoir was to be developed as a picturesque swimming pond that would feed a stream flowing through the lower rock garden. Other features included a bathhouse, bird sanctuary and a pond. To the north of Greenwood Avenue would be playgrounds and a ballfield. The firm proposed clearing brush, constructing a few bridges across the existing brook, and the treatment of the rest of the park with evergreens, such as mountain laurel and a rhododendron garden, as well as a rose garden.

As part of the park's plan, Whiting also designed several buildings and structures in the popular Arts and Crafts style. These included the bathhouse, restrooms, gazebo, five bridges, a stone wall and many landscape features including a system of avenues and walking paths, terraced gardens, as well as tennis courts and a spectator area for the baseball field.⁹⁰

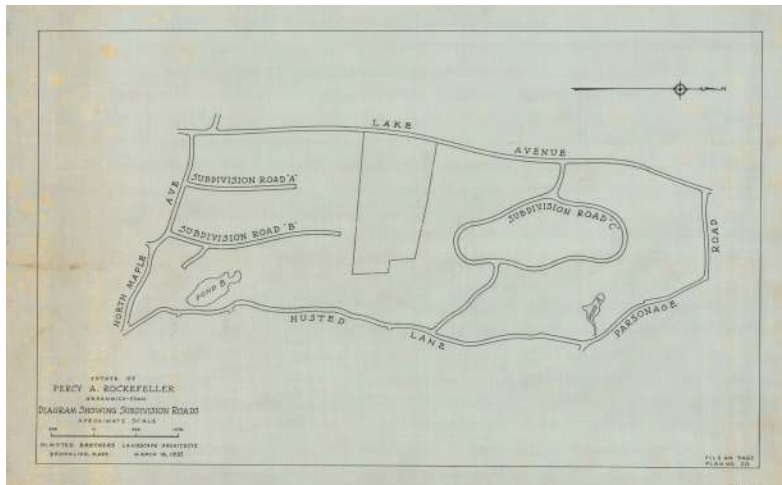


Figure 81. View from terrace to northwest to Lower Pond, Lewis Fulton Memorial Park, 2021. (Photo by authors)

⁸⁸ Bedford and Lucas, "Lewis Fulton Memorial Park."

⁸⁹ Ibid.

⁹⁰ Ibid.



SUBDIVISIONS AND SUBURBAN COMMUNITIES

Percy A. Rockefeller Subdivision (#09462) — 1936

The Rockefeller family, beginning with William Avery Rockefeller's purchases in the 1870s, was one of the largest landowners in Greenwich with multiple estates totaling more than 400 acres at their peak in the early 1930s. Percy A. Rockefeller, William's son, had a large estate on Lake Avenue called Owenoke Farm. When Percy died in 1934 the family decided the land was more valuable subdivided than sold as an estate, so the 64-room mansion was torn down along with its outbuildings and stables.

Olmsted Brothers were contacted to lay out a subdivision of large lots (1 to 4 acres) resulting in a number of lanes and cul-de-sacs, but not an exclusive subdivision like Khakum Wood (figure 82). The general plan suggests locations for houses and driveways. The northern and eastern portions of the land were largely wooded, while the majority of the southern land area was open. Although not listed in the National Register, this property appears eligible based on its association with the Olmsted firm.

W.G. Rockefeller Subdivision (#09463) — 1936

William Goodsell (W.G.) Rockefeller was the older brother of Percy Avery

Rockefeller. They were the sons of Standard Oil co-founder William Avery Rockefeller, Jr. Both graduated from Yale College and married Stillman sisters, Elsie and Isabel, whose father was National City Bank president, James Jewett Stillman. Both families had Greenwich estates that by the 1930s, after the deaths of both William and Percy, were seen by the next generation to be more valuable as subdivisions than as single large estates.

Unlike Khakum Wood (#02924), an exclusive private community subdivided by Isaac Newton Phelps Stokes in the prior decade and located a mile or two northwest of the Rockefeller properties, the Rockefellers chose not to create private communities with their subdivision (figure 83).

Although not listed in the National Register, this property appears eligible based on its association with the Olmsted firm.

Figure 82 (top). Diagram Showing Subdivision Roads, Estate of Percy A. Rockefeller, 1937, Olmsted Brothers Landscape Architects. (Source: courtesy Frederick Law Olmsted National Historic Site)

Figure 83 (bottom). General Plan for Subdivision, Estate of William G. Rockefeller, 1937, Olmsted Brothers Landscape Architects. (Source: courtesy Frederick Law Olmsted National Historic Site)

GROUNDS OF RESIDENTIAL INSTITUTIONS

St. Joseph College (#09361) — 1934

In 1934, the Sisters of Mercy engaged Olmsted Brothers Landscape Architects to design the campus for St. Joseph College. The firm prepared field notes, preliminary sketches, and plans for various aspects of the early campus to address both utilitarian needs and establish an aesthetic inspiring to education. The firm laid out the main entrance drive from Asylum Avenue and suggested an arrangement of classroom and dormitory buildings around two central quadrangles, one oriented east-west and the other north-south (figure 84) and connected through their centers for use in campus development as funding would allow. For utilities, the firm laid out water lines and storm drain systems as well as lighting systems. The firm also proposed the location for a tennis court and golf course, but the golf course was never built, and the tennis courts were moved elsewhere later. Although not listed in the National Register, this property appears eligible based on its association with the Olmsted firm and the surviving landscape design of the core campus.

Saint Thomas Seminary (#07801) — 1927

Saint Thomas Seminary was founded by Bishop Michael Tierney who served as pastor in several parishes in Connecticut during the late nineteenth century. By the 1920s, the seminary had begun to outgrow its building, and President Bishop Maurice F. McAuliffe began planning for a larger facility. The cornerstone for the new Saint Thomas Seminary in Bloomfield was laid in 1928 under the direction of Bishop John J. Nilan; the seminary opened two years later. The dramatic Collegiate Gothic structure, which featured a central tower 180 feet in height, a three-story main building, and wings on either end that measured 160 feet long, was designed by architect Louis A. Walsh of Waterbury.

In 1930, Bishop Nilan engaged Olmsted Brothers Landscape Architects to design the grounds for the new seminary. The plans showed a sweeping formal entrance drive arising from Bloomfield Avenue (figure 85) terminating



Figure 84 (top). Historic photograph of the early campus of Saint Joseph College, Olmsted Brothers Landscape Architects. (Source: courtesy Frederick Law Olmsted National Historic Site)

Figure 85 (bottom). View northwest along the entrance drive looking towards Saint Thomas Seminary, 2021. (Photo by authors)

in an oval turnaround in front of the building, with a service drive leading from Bloomfield Avenue further northwest to the rear of the building as well as the proposed sites for a convent, gymnasium, heating plant, and laundry, with circular turnarounds in front of each. A central axis extending between the tower and the landscape to the southeast is indicated on the plans. It is not clear today what the visual focus of the view from the building might have been as woodlands now limit views in this direction. The plans also include labels related to open space for athletic fields, tennis courts, and hockey.

Based on review of aerial photographs, the sweeping entrance drive, oval turnaround at the main entrance of the principal façade, and rear service road were built by 1934, with the heating or power plant, gymnasium, and a building in the location of the convent added later. Trees proposed along the entrance drive appear to have been planted as well, and the open area for athletics was cleared and planted in grass. The property conveys many signature design elements of the Olmsted firm and survives with a good deal of integrity. Although not listed in the National Register, this property appears eligible based on its association with the Olmsted firm and the quality of the surviving design.



Figure 86. View north across the formal oval garden towards the home of Ernest E. Rogers, 2021. (Photo by authors)

advice and suggestions regarding the layout of the property and delineation of open spaces and planting beds. He and Rogers discussed the need for a sketch plan to clearly delineate planting proposals and a scheme for a formal garden near the house, as well as suggestions for vegetable and flower gardens north of the house. Rogers provided a blueprint of the lot which included existing trees and other plants for Whiting's use in preparing a sketch plan.

The final design was a combination of a preliminary sketch and a planting plan that indicated a new proposed location of the driveway, front and back lawns, vegetable garden, flower garden, terrace, and formal garden (figure 86). The

PRIVATE ESTATES AND HOMESTEADS

Ernest E. Rogers Residence (#07258) — 1923

In 1923, Ernest E. Rogers commissioned architect Dwight James Baum to design a Georgian revival home on Pequot Avenue.⁹¹ Rogers later engaged Olmsted Brothers Landscape Architects to prepare site plans for the property, including multiple gardens varying in terms of formality and function. Correspondence indicates that Edward Clark Whiting was the member of the firm who collaborated most closely with Rogers on the project. Whiting initially gave verbal

⁹¹ "Dwight James Baum," available at http://syracusetheandnow.org/Architects/Baum/dwight_james_baum.htm.

driveway swoops into the property at an angle from Chapel Drive. The formal garden follows a circular shape, bound by hedges and dissected by stone paths with four flower beds and a birdbath at the center. East of the house, a rose-covered arch sits parallel to the front façade of the house, edging a corridor along the length of the house, framed by broad-leaved evergreens and azaleas, meeting a path behind the garage. Near the northeast corner of the garage, a turf garden is surrounded by flower and vegetable beds with a grape arbor beyond. There were additional flower and vegetable beds, as well as fruit trees, located in the northwest corner of the property. Directly west of the lawn is a laundry yard. The lawn is framed by maple trees and a border of rhododendrons, mountain laurels, azaleas, and mountain andromeda to afford privacy. The grape arbor was accessible from the lawn and flanked by a pair of pear trees. The front lawn was turf edged by a hedge along Pequot Avenue and an associated sidewalk. A stone path edged by white cedars and elms led to the front door. In a letter accompanying his final drawing, Whiting called Rogers' attention to the terrace design, explaining that the front line of the terrace should be curved to recognize the form of the topography of the house façade.

A 1926 photograph of the front of the house from Pequot Avenue indicates that the perimeter box hedge on Pequot Avenue and Chapel Drive was planted, as were the white cedars lining the stone front walk.

The elm trees on either side of the front door of the house do not appear to have been planted. The circular garden was constructed as designed, including the stone paths and hedges. Aerial photographs indicate that the property was subdivided, and the driveway was changed in the 2000s.

Richard H. Liggett Residence (#07369) — 1924

In 1924, Richard Hampden Liggett (1864–1940) and his wife, Laura (or Lara) Ambler Liggett (1868–1942) purchased 170 acres near Litchfield to build a country home estate. Mr. and Mrs. Liggett hired noted architect Richard Henry Dana (1879–1933) to design the two-and-one-half story, Tudor-style house constructed of native fieldstone. In 1924, the Liggetts contacted Olmsted Brothers Landscape Architects to develop plans for the grounds (figure 87). The home was completed in 1927 but planning for the grounds would continue until mid-1929, overseen by Edward Whiting and Nelson Wells. Whiting's report of his first visit in 1924 characterized the property: "It is undeveloped

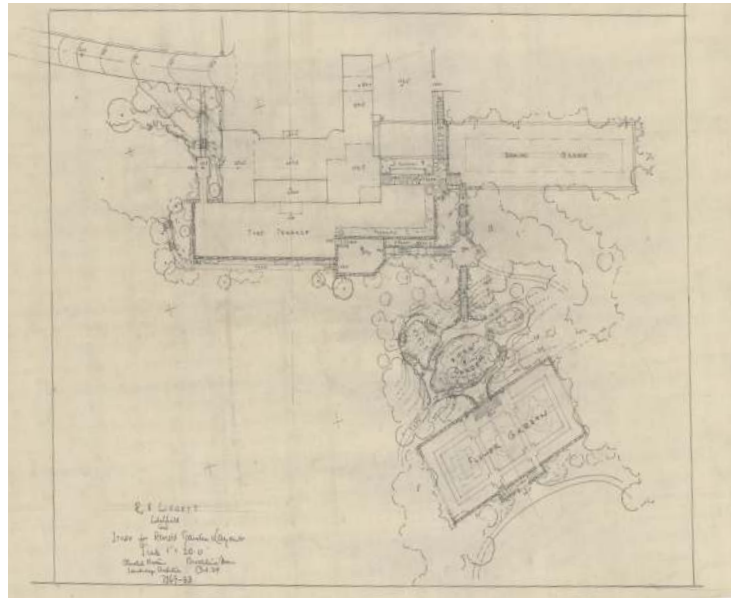


Figure 87 (top). Study for revised garden layout of Richard H. Liggett Residence, 1929, Olmsted Brothers Landscape Architects. (Source: courtesy Frederick Law Olmsted National Historic Site)

Figure 88 (bottom). Sketch plan for planting and other suggestions, Dr. A.C. Swenson, 1924, revised 1925, 1928, Olmsted Brothers Landscape Architects. (Source: courtesy Frederick Law Olmsted National Historic Site)

land, half in woods, some rather good woods and some pretty poor. There is an attractive small brook and ravine cutting more or less diagonally through the property. In this ravine is a fair number of hemlocks and laurel with a good deal of evergreen fern, maiden-hair fern and trailing arbutus. It is quite an interesting feature and Mrs. Liggett is particularly anxious to make as much of it as possible." Whiting reported on discussions about where to place the house to get a "splendid" view down the valley and where the entrance road should run.

Work began immediately on the property, which the Liggetts named Fair Hill Farm. Correspondence through the summer discussed the location of the house, roads, stable, garage, a group of cottages, a vegetable garden, orchard, trees and shrubs, and a formal garden with a wild garden on the lower hillside. Whiting noted: "This treatment will provide a very effective picture from the upper garden down the hillside to the proposed pond in the woods." In September, Whiting said he was glad to receive Mrs. Liggett's letter indicating she was pleased with plans for Fair Hill Farm.

Later, however, a report prepared by Whiting noted he had received "lots of input from Mrs. Liggett about the walls around the laundry yard and service court," and inspections of the property by another member of the firm indicated that "Generally speaking everything that they have tried to do last fall and this spring is only half in accordance with our drawings and the other half very badly done according to their own ideas." Based on a request by the firm that their plans be followed in the future, things did not change, and the firm withdrew from the project. Despite these challenges, the design of the property appears to merit consideration of its eligibility for listing in the National Register.

Dr. A.C. Swenson Residence (#07293) — 1924

In 1924, Waterbury urologist Andrew Clay Swenson contacted the Olmsted firm to request advice about both his house in Waterbury and his country place in Middlebury. Though the latter comprised only a few acres, Swenson maintained livestock, a vineyard, and gardens on the site. Olmsted associate Edward Whiting toured the property, which at that time featured an existing house foundation and several supporting structures, likely including the greenhouse. Whiting's recommendations for the property throughout the later 1920s included terracing of the vegetable garden, changes to the driveways, new pathways and stairs, a play lawn and gazebo, perennial beds for a formal garden, and other planting suggestions (figure 88). Among the last additions was a small set of golf greens. Based on the design of the property by the Olmsted firm, the property appears eligible for listing in the National Register.

Alfred G. Smith Residence (#07652) — 1926

When Olmsted Brothers became involved at this site, Alfred G. Smith had chosen William Francis Dominick as his architect. The first correspondence with the firm was to get approval for the architect's siting of the house. Edward Clark Whiting visited the site with Smith and noted in his trip report that Smith "wanted us [Olmsted Brothers] to take hold of this job as an independent piece of work and plan the development including the approach drive and other things around the house . . ." Architect Dominick (his work is in an eponymous collection at the Library of Congress) worked in Greenwich from 1917 to the 1940s and in

addition to his own home, had designed a number of homes and estates in the area. The quality and extent of the work, all in keeping with the original vision of Stokes and Olmsted Brothers, make this a distinct and contributing site in Khakum Wood (figure 89). Based on the design of the property by the Olmsted firm, the property appears eligible for listing in the National Register.

R.P. Stevens Residence (#09176) — 1927

The first correspondence with Olmsted Brothers in December 1927 is to Edward Clark Whiting from the New York City architect Julius Gregory. Gregory informed Whiting that he was “sending under separate cover” plans for “the proposed COUNTRY LIFE house . . . to be built on plot No. 7 in Khakum Wood” and “This house will be located in practically the exact spot you have suggested on the plot map.” (figure 90) This contact seems to confirm that Whiting was the primary contact to review Khakum Wood’s proposed development, although at first there does not seem to be any further request for landscape assistance. From the copy of the magazine cover in the Olmsted photograph album, a full-color rendering of the house is on the cover in April 1929 as “The Country Life House at Greenwich, Conn.”



Figure 89 (top). View south to house façade and entry court from formal flower garden, Alfred G. Smith Residence, 2021. (Photo by authors)

Figure 90 (bottom). Photograph of R.P. Stevens Residence in the project album, 1931, Olmsted Brothers Landscape Architects. (Source: courtesy Frederick Law Olmsted National Historic Site)

OLMSTED ASSOCIATES, LANDSCAPE ARCHITECTS AFTER THE DEATH OF FREDERICK LAW OLMSTED, JR. (1957-1979)

Even though Olmsted, Jr. had died in 1957, followed in 1962 by the death of Edward Clark Whiting, who had been with the firm since 1905, and the retirement of William Bell Marquis, who had been with the firm since 1919, the name Olmsted Brothers carried forward for several years. In 1962, the two surviving partners—Artemas Partridge Richardson and Joseph George Hudak—changed the firm’s name to Olmsted Associates. Without an Olmsted, or its key leads, work for the firm was winding down. Much of the work in this period seemed to come from earlier design commissions with clients returning to the firm for updates and help with earlier projects. Some new work continued to come in because of the firm’s national reputation. By far the largest project in Connecticut in this period came from the military: family housing for U.S. Navy Submarine Base, Groton (#10366).⁹² The last new Connecticut job entry in the firm’s records was the Mr. and Mrs. Cyrus Harvey, Jr. Residence (#10425) in 1972. The Harveys continue to reside on the property and can point to features that survive from the original design, although they have made changes to the property that altered the original design.

OVERVIEW OF THE OLMSTED FIRM’S WORK IN CONNECTICUT (1957-1979)

PARKS, PARKWAYS, RECREATION AREAS, AND SCENIC RESERVATIONS

Wickham Park (#10123) — 1960

A substantial portion of the 280-acre Wickham Park was gifted for park development by Clarence H. Wickham. An additional 63 acres were donated by Myrtle Williams in 1967. Wickham left much of his financial estate for the management and upkeep of the park, now used by a foundation to manage the property. The foundation engaged Olmsted Brothers Landscape Architects in 1960 to develop plans for the park. The firm prepared 278 plans that addressed park entrance features, road and parking layouts, plantings, gates and fencing, grading, bathroom facilities, a park shelter, and utilities (figure 91). Although the plans called for the retention of the mansion to serve as the superintendent’s residence, it was torn down in 1964 due to maintenance costs. Olmsted Brothers Landscape Architects advised on additional work in the late 1960s and early 1970s. Based on the design of the property by the Olmsted firm, the property appears eligible for listing in the National Register.

⁹² This project was not surveyed because it post-dates the involvement of the Olmsteds and due to access restrictions associated with Covid 19.



CONCLUSION

Frederick Law Olmsted Sr., the landscape architect, is a best expression of the culture and values of the educated and privileged society into which he was born in Hartford, Connecticut, in 1822. Here, he lived out his youth, returned often as an adult, and was, ultimately, buried at Hartford's Old North Cemetery among his family, mentors, and peers. The domesticated and settled landscape of Connecticut's Central Valley with its enclosing hills of the Uplands and Metacomet Ridge, provided Olmsted—an educated and privileged member of this society—a worldview that would later infuse his design ideas regarding the importance of scenic landscape for refreshment along with its restorative values for mental and physical health, and for its civilizing influence on individuals and communities. While the work of the Olmsted firm with their designs for urban parks and parkways, university and institutional campuses, suburban communities, and private residences had a tremendous impact on the American landscape in toto, their impact on the design and shaping of Connecticut's landscape is less evident. The most significant legacy of the firm's work are the parks in Bridgeport and Hartford—both cities were referred to as “park city” for their unusual collection of Olmsted parks—but the integrity and quality of the original work faded with age and twentieth century urban renewal often affected the setting as well as the urban demographics and a community's tastes for pastoral parks. What has survived and grown is the vibrant profession

Figure 91. View of gardens east of the park road within Wickham Park, 2021. (Source: authors)

of landscape architecture in the state with a program at the University of Connecticut where students continue to be inspired by Olmsted and his work.

The Olmsteds and firm members were instrumental in changing the practice of landscape gardening into the profession of landscape architecture—a term that represents an essential and growing profession around the world. The Olmsteds helped to establish the American Society of Landscape Architects, as well as the American Institute of Planning—two professional associations that have been important to Connecticut’s recent past and its future. They launched the education and careers of thousands of professionals, instilling in them an ethos and design sensibility that remains viable and relevant today in the many projects being built around the state by Connecticut’s landscape architects. The Olmsted project work has also inspired numerous scholarly research projects, and these efforts continue to this day with much more to be discovered as this project demonstrates. The decades old public recognition of the value of Olmsted’s visionary landscape philosophy and designs for places like Central Park and Prospect Park in New York, the Emerald Necklace in Boston and other urban park and parkway systems, the suburban community of Riverside, Illinois, what became the “Cradle of Forestry” at Biltmore Estate in North Carolina, and the World’s Columbian Exposition in Chicago, have spearheaded the many friends groups working to protect Olmsted landscapes in Connecticut. The network of Olmsted enthusiasts and friends who have rallied for the Olmsted 200 celebration in 2022 is testament to the lasting value of these landscape designs. The landscapes of genius represented in the extant work will continue to serve the people of Connecticut and offer inspiration and guidance to all who are willing to use and expand the ethos of parks and shared landscapes as important ways to address the many environmental and societal challenges that face the state, the country, and the world today.

05 SURVEY RESULTS

OLMSTED IN CONNECTICUT STATEWIDE SURVEY SUMMARY

The Olmsted in Connecticut Statewide Survey documents nearly half of the jobs listed as commissioned by the Olmsted firm in the state between 1860 and 1979. The survey team visited a total of 139 of the 298 jobs identified in the records presented by National Association of Olmsted Parks (NAOP) in the *Master List of Design Projects of the Olmsted Firm: 1857-1979 (Master List)*. Temporally, the projects spanned the earliest recorded job—the Hartford Retreat for the Insane (#12015) in 1860—and one of the firm’s last projects in Connecticut—the Mr. and Mrs. Cyrus Harvey, Jr. Residence (#10425) in 1972. Prior to conducting surveys, the project team, working with Jenny Scofield of Connecticut SHPO and Chris Wigren of Preservation Connecticut, identified a prioritized list of job sites to visit based on the desire to document as many of the job types undertaken by the firm as possible, spanning all periods of the firm’s existence, with good geographic coverage, and taking into consideration whether the job had ever been implemented and continued to exist today. Also factored into the jobs surveyed was the availability the team had to access the site, given the requirement that the contemporary property owner provide permission. In some cases, permission was not possible due to restrictions resulting from COVID-19. Through a process of reviewing the potential for all 298 jobs to yield survey data meeting the team’s criteria, collectively the group devised a prioritized list of 150 properties for survey. Of these, not all were accessible to the team, resulting in the 139 properties actually surveyed.

Based on the degree to which the individual job sites appeared to reflect the design principles of the Olmsted firm and also retained integrity to the original design, the team also divided the list of properties to be surveyed into two categories—intensive and reconnaissance-level (figure 92). Some projects also contained subsidiary components, primarily gravestones and monuments within cemeteries. Those with the best information potential and integrity were surveyed in person, and documented in terms of historic and existing conditions, to a higher level of detail at the intensive level. The survey level is recorded on each of the survey forms completed for the project. Following the survey effort, as part of the completion of the survey form, the team also assessed whether the job site remained intact or was no longer recognizable due to extensive change, complete loss, or the fact that it had never been built. These results are summarized in the margin to the right.

The survey information as collected and presented in 129 survey forms is available to the public for reference and research as part of this report. The survey forms are also anticipated to be incorporated in the future into the Connecticut Cultural Resource Information System (ConnCRIS), the Connecticut SHPO’s statewide geospatial database for cultural resources.

SURVEYS BY TYPE

36	Intensive
93	Reconnaissance
10	Subsidiary
139	Total

PROJECT CONDITION

104	Recognizable
35	Not Extant/Not Recognizable

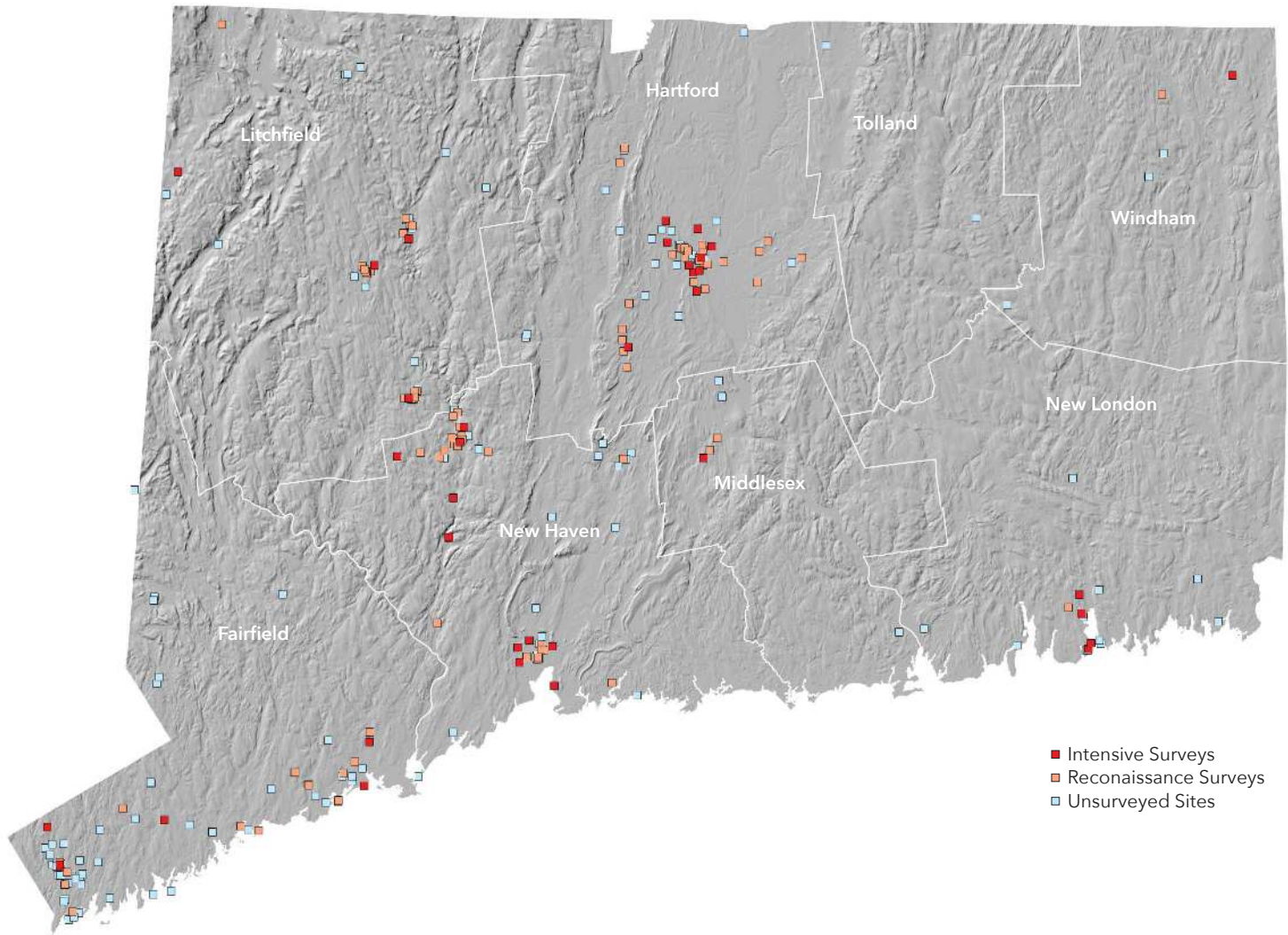


Figure 92. A map of surveyed and unsurveyed Olmsted project sites in Connecticut. Subsidiary sites are co-located with associate job numbers and not shown.

Present-day knowledge of the work of the Olmsted firm has resulted from years of documentation and archival processing of project job files by the National Park Service and others since the office at Fairsted, which closed in 1979, was acquired by the federal government. The records have been carefully scanned and made available for research purposes by the National Park Service at Frederick Law Olmsted National Historic Site, the Massachusetts Association for Olmsted Parks, Olmsted scholar Charles Beveridge, and others over time. Online repositories such as the Olmsted Research Guide Online and Olmsted Online, as well as digitized records located at the Library of Congress, are available to researchers today. These records served as a baseline of information for the Olmsted in

Connecticut Statewide Survey project. Additionally, the way in which jobs have been organized to facilitate access and a broader understanding of the work by job number and by job type as defined by NAOP, also established a baseline for the survey team to conduct work in the field and assemble documentation and analysis information afterwards.

The survey team supplemented the information available online with additional archived materials available at the Frederick Law Olmsted National Historic Site, as well as job-related drawings, correspondence, reports, and photographs discovered through research in Connecticut-based repositories, such as the Hartford History Center and the Hartford Town Clerk's Office. Some materials were

also provided by contemporary property owners, while still others were found in the Garden Club of America collection housed by the Smithsonian Institution, such as photographs and drawings of the Harold A. Hatch Residence (#09045). These materials proved useful in understanding some of the changes over time that had occurred at various Hartford parks. The records of the Hartford Board of Park Commissioners for example, housed in the Hartford History Center, provides insights into the intent behind park establishment as well as the design philosophy and approach recommended by the Olmsted firm. There are likely additional important records available in archives in other key cities and towns in Connecticut that the team was not able to visit many repositories in the time frame of this study due to COVID-19 related closures and restrictions.

In addition to the firm job records available online, NAOP has published the *Master List of Design Projects of the Olmsted Firm: 1857-1979 (Master List)* that reflects the job type designations and ways in which decisions have been made, and refined, over time in the arrangement and presentation of firm jobs. This work remains ongoing, however. As new efforts, such as this Connecticut survey, are accomplished, new information is used to inform the collection. It is anticipated that the survey data provided by this study, and the materials housed in other repositories unknown to ORGO and Olmsted Online will be added to the larger collection. The survey team regularly contacted archivists at Frederick Law Olmsted National Historic Site with questions or discrepancies for Connecticut projects, documenting records for future revision. Some of the survey findings will also help to reassign firm jobs to a different job type based on information collected in the field. An example of this is at Khakum Wood (#02924) in Greenwich, an important and early subdivision that could not be found under the heading "Subdivision and Suburban Communities" when the Connecticut survey began because it is listed with the Private Estates and Homesteads file of Isaac Newton Phelps Stokes instead. Another example of the way in which the survey is anticipated to inform the collection is where jobs indicated as designed by the firm, such as Williams Memorial Park (#01001) in New London, were in fact never completed, and current conditions likely reflect the work of others. Similarly, there are several other

projects found never to have been built at all. These include Southern Parkway (#00808), South Western Parkway (#00809), and Western Parkway (#00811), as well as the Hartford Arboretum (#00813), even though detailed drawings exist in the job file.

Even though it will continue to be updated as new information is discovered and documents housed in local repositories are shared more widely, the best source of information for job numbers, historical owner names, and other project related information and links to related documents remains Olmsted Online (www.olmstedonline.org).

COMMON THEMES AND DESIGN ELEMENTS

Numerous scholars in addition to the National Park Service and NAOP have worked to record the themes emerging from the work of the Olmsted firm. Many of these themes, as suggested in this context study, reflect the upbringing and early life experiences of Frederick Law Olmsted that shaped his ethos and design philosophy as he established himself as a landscape architect in 1857. These themes, such as working with the genius of place to design a landscape that fits and even enhances its environment, inviting carefully articulated views of scenery into the landscape design, the importance of land conservation, the benefits of public access to open space for health and recreation, social equity, landscape stewardship, and education, are clearly evident in the design ethos and elements of jobs implemented in Connecticut. While much of this can be intuited by visiting these sites with the background preparation available for the survey team, project correspondence often bears out the design intent proposed by the firm to their clients. These themes are initially articulated in Frederick Law Olmsted, Sr.'s, work based on his ideas about social reform, the need for civility and civilization for society to reach its potential, belief in the need to promote health in the environment to ensure the mental and physical health of the public following the ills resulting from the Industrial Revolution, and social equity following the challenges posed by massive immigration. They become the foundation for the ethos of the firm as it grows to include other practitioners, including stepson John Charles Olmsted and son Frederick Law Olmsted, Sr. The firm continued to promote a

similar approach to their work until the office closed in 1979. In some regards, the themes touched on universal needs for the way in which people and the environment might best interact, while also serving as a reaction to Olmsted's specific observations while visiting various locales during the mid-nineteenth century. Addressing these themes using site specific designs resulting from client commissions varied in their success, of course, as with any work that is part technical and part artistic, but the specific design elements that are repeated in the Olmsted firm designs are evidenced throughout. In part, this likely reflects the fact that the firm was the first of its kind and set a standard that provided a successful way of approaching the needs of the client while still addressing key themes. Many of the signature design elements that are evident in the firm's work remain standards taught to emerging professionals today.

Many of the themes discussed above are still to be seen at the parks designed by the firm during the nineteenth century, including Beardsley Park (#00691) Seaside Park (#12021) in Bridgeport; Walnut Hill Park (#00600) in New Britain; and Riverside Park (#00806), Keney Park (#00803), and Pope Park (#00805) in Hartford. All work with the unique genius loci of the place, notably its location near a river or shoreline, specific topography, whether level or undulating, and association with certain native plant community types to establish a character representative of and closely connected to environmental conditions as at Keney Park, even as implementation of the design required at least some degree of artifice. These parks also afford public access to open space intended to provide healing and refreshment from urban and industrial life for all residents to promote social equity. These parks also provided access to naturalistic designed elements that helped to promote an appreciation for nature, conservation, and stewardship. In almost every park, the introduction of formalized active sports, fields, courts, playgrounds, and adjunct facilities along with the associated automobile traffic and parking lots required by these assemblies have had the greatest impact on the parks along with the corresponding loss of passive recreational experiences the Olmsted work originally provided.

The great majority of the job sites observed as part of the Connecticut survey were also clearly recognizable as the work of the Olmsted firm. In part, this results

from the frequent use of a series of signature design elements devised over time but rooted in Olmsted Sr.'s earliest work at Central Park. The signature or character-defining design elements vary to a degree by job type, with residential designs reflecting a slightly different approach to features such as formal hedges, rows of trees, and flower gardens or borders than that found in association with parks and institutions. The signature design elements recurring throughout the Connecticut jobs surveyed include:

- *Formal or marked property entry*
- *Curvilinear entrance road*
- *Oval or circular arrival court*
- *Orchestrated entrance and arrival sequence, coupled with carefully designed views of the primary destination and key landscape features*
- *Siting of the primary destination, i.e., institutional building or residence, at a high point to command views and for effect upon arrival*
- *Separated vehicular and pedestrian circulation*
- *Modulated graded topography creating smoothly rolling terrain in pastoral landscapes and rougher terrain in picturesque landscapes*
- *Principal open space allowing for orientation and passive recreation, edged by sweeping curves composed of topography and plantings*
- *Secondary roads leading to screened service and functional areas, sometimes to one side of a primary destination, with formal outdoor spaces to the other*
- *Naturalistic plantings featuring turf or meadow, shade and evergreen trees, and a limited palette of shrubs*
- *More formal features, such as hedges and gardens, at property road and walk entrances, the arrival court, and adjacent to main buildings*
- *Screen plantings used to limit views of incompatible adjacent areas and enclose public open spaces where visual access to surrounding urban environments is not desirable*
- *Water features as focal points and for refreshment in terms of sound and cooling properties*
- *Variety of experiences within the landscape*

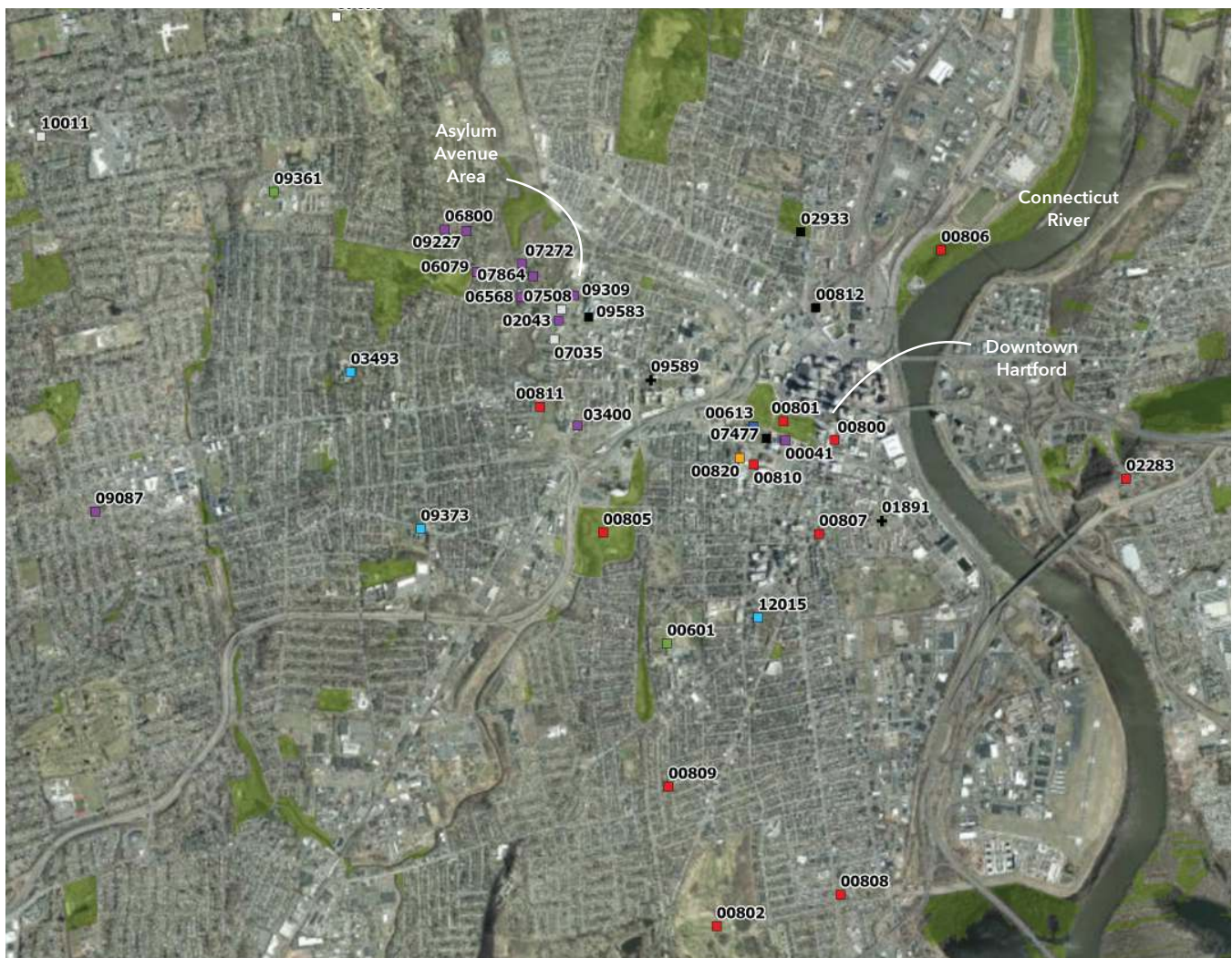


Figure 93. A map of Hartford-area sites by type.

- PARKS, PARKWAYS, RECREATION AREAS, AND SCENIC RESERVATIONS
- CEMETERIES, BURIAL LOTS, MEMORIALS, AND MONUMENTS
- CITY AND REGIONAL PLANNING AND IMPROVEMENT PROJECTS
- GROUNDS OF COMMERCIAL AND INDUSTRIAL BUILDINGS
- SUBDIVISIONS AND SUBURBAN COMMUNITIES
- COUNTRY CLUBS, RESORTS, HOTELS, AND CLUBS
- COLLEGE AND SCHOOL CAMPUSES
- ✚ GROUNDS OF CHURCHES
- GROUNDS OF RESIDENTIAL INSTITUTIONS
- ◆ ARBORETA AND GARDENS
- GROUNDS OF PUBLIC BUILDINGS
- ▲ MISCELLANEOUS
- PRIVATE ESTATES AND HOMESTEADS

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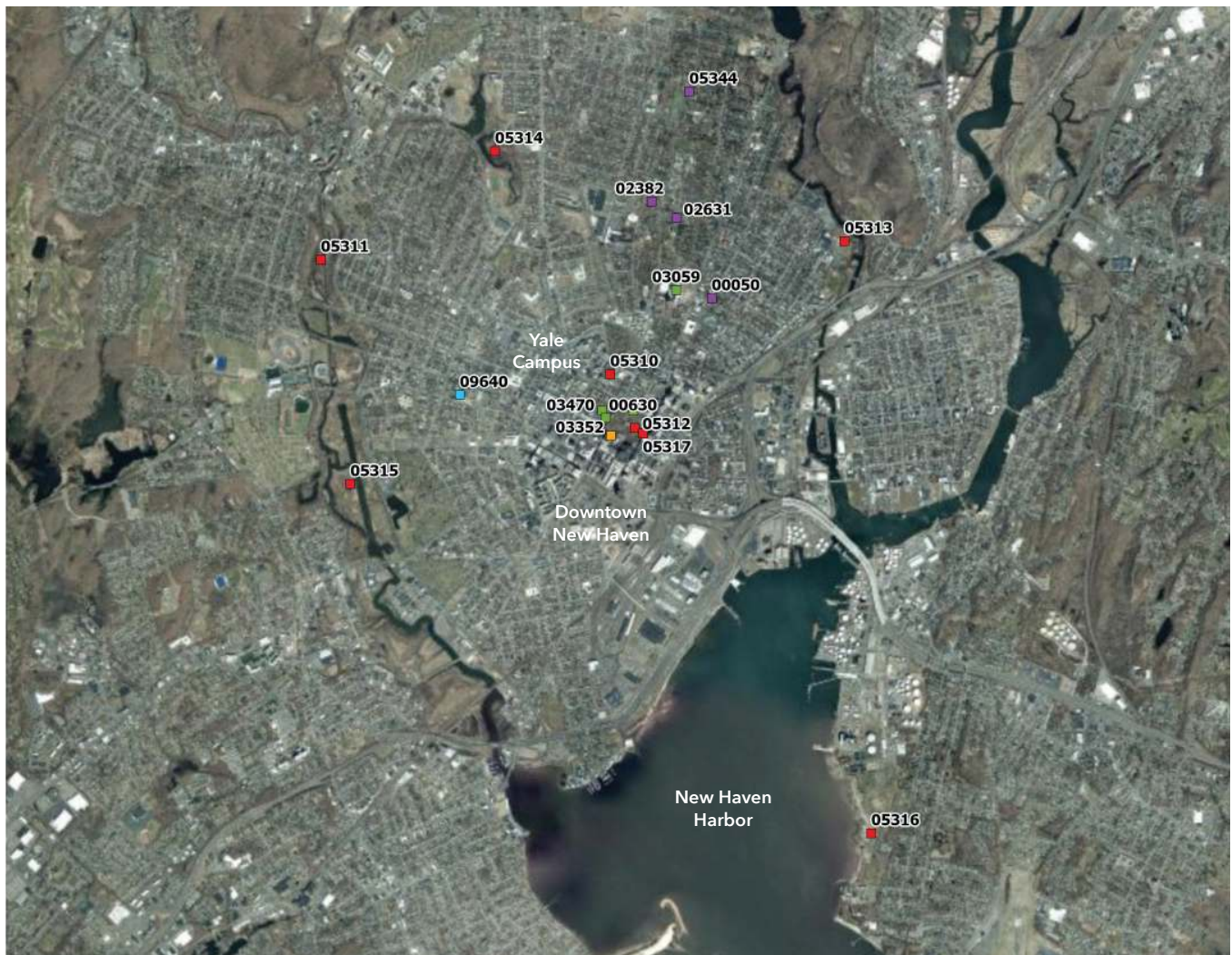


Figure 94. A map of New Haven-area sites by type.

OTHER OBSERVATIONS

Several additional commonalities emerge when considering the results of the Connecticut survey collectively. These include the fact that many of the projects can be seen as clustered into a relatively small number of cities, towns, and communities. These include Hartford, Bridgeport, New Haven, Greenwich and the surrounding communities of Westport, New Canaan, and Stamford, as well as Torrington and Naugatuck (figures 93 and 94).

The connection to Hartford of course is relatively obvious, and Olmsted, Sr. likely undertook the earliest projects in the state as a result of the combination of family and personal connections as well as the broad knowledge of the success of Central Park. His

work at the Hartford Retreat for the Insane (#12015) likely resulted from the fact that his father was on the board of the hospital and the Superintendent knowledgeable about the themes of healing and refreshment represented in the design for Central Park. Walnut Hill (#00600) and Seaside (#12021) and Beardsley Parks (#00691) in Bridgeport appear to have resulted also from family connections and the widespread interest of other communities to establish public parks for the health of residents. Olmsted also prepared a design proposal for a park system for Hartford in the 1870s that was not realized until the 1890s. He was likely commissioned for this project by family friend Reverend Bushnell, who had already overseen implementation of City Park. Following from this work was the connection

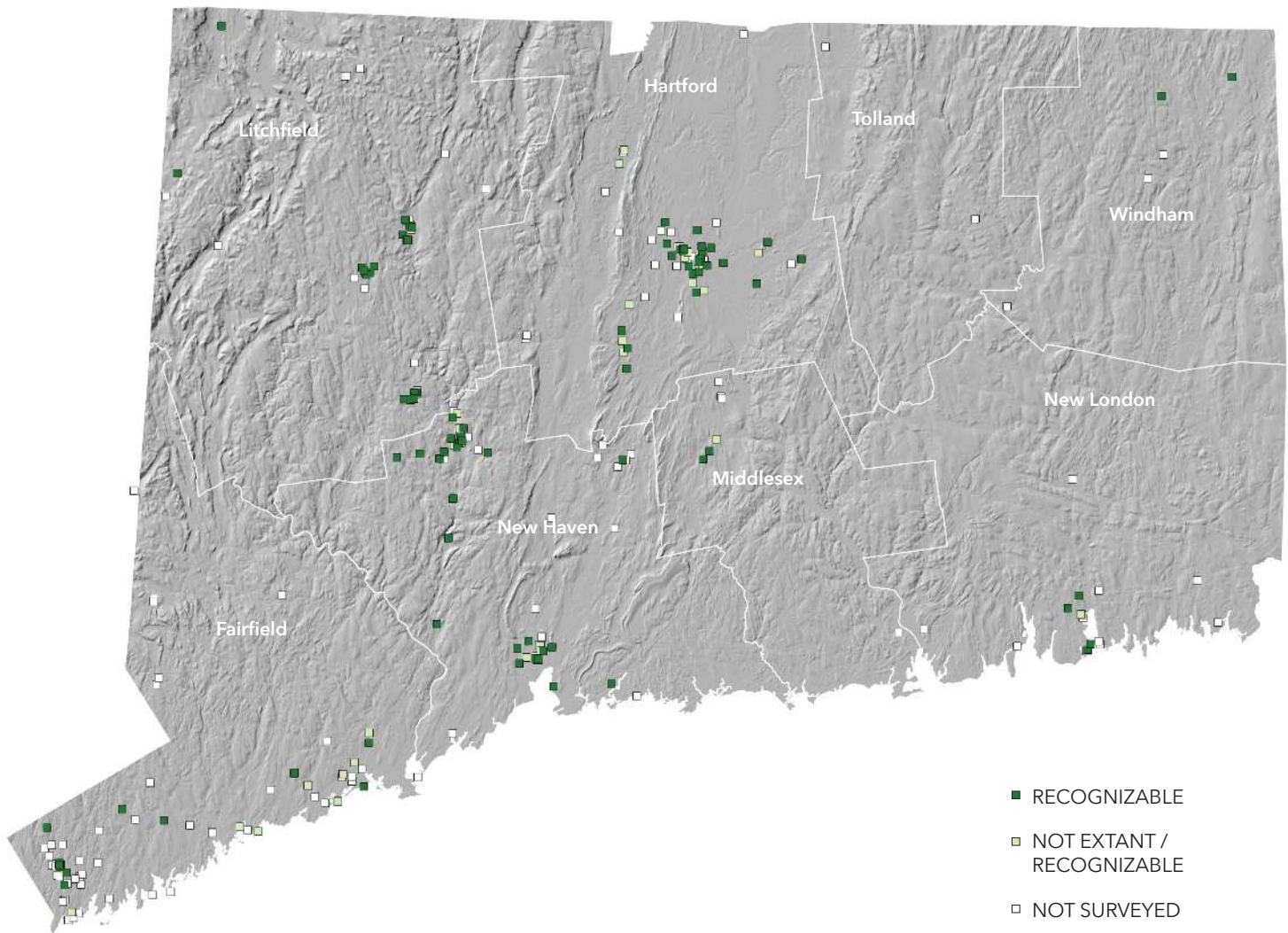


Figure 95. A map of surveyed and unsurveyed Olmsted project sites in Connecticut.

with the Trustees of Trinity College (#00601) in helping them identify an appropriate site for relocating the college from the downtown area when the State Capitol was built, and the firm being engaged to design the new State Capitol grounds (#00613). With many members of his family having attended Yale in New Haven, it was also likely family connections that led to Olmsted's involvement in designing the school's athletic grounds (#12084). Many of the later commissions, including Williams Institute (#01137) in New London, the Blackstone Library (#01171), Naugatuck School (#01237), and Naugatuck Library (#01399) in Naugatuck grew from the emerging wealth of Connecticut industrialists who chose to contribute to society by establishing institutions to benefit their communities.

This trend continues later as the firm develops clusters of jobs in proximate locations based on an initial contact with a wealthy industrialist seeking to establish an institutional property, and then commissioning the firm to undertake designs for their residences and other sites, such as burial plots, and then recommending the firm to friends and family. The various projects completed in Torrington are the best example of this trend.

The surveyed projects also help to identify the key personnel within the firm beginning in the 1890s as Olmsted Sr. begins to involve individuals such as Charles Eliot in the practice. Although not always clear in terms of the individual responsible for each job due to lack of signatures on some



Figure 96 (top). An illustration of the original plan of Khakum Wood, overlaid on a contemporary aerial, demonstrates the project's high degree of integrity.

Figure 97 (bottom). An illustration of the original plan of Keney Park, overlaid on a contemporary aerial, demonstrates the project's high degree of integrity.

correspondence and names or initials on some drawings, many of the archival materials contain information about the individual most associated with each project. Correspondence provides insight into the approach to the work taken by Charles Eliot, John Charles Olmsted, Frederick Law Olmsted, Jr., and key personnel including Percival Gallagher and Edward Clark Whiting, who filled important roles as planners and plantsmen. The project records of surveyed jobs also provide insight into the collaboration that the designers conducted with architects on many of the properties to work on siting principal buildings to effect within the landscape and to best achieve their signature design elements. Some early projects completed by Frederick Law Olmsted, Sr. entailed collaboration with other designers to ensure implementation. These included Jacob Weidenmann at the Hartford Retreat for the Insane (#12015) and Oliver and Elizabeth Bullard at Seaside and Beardsley Parks (#00691 and #12021).

INTEGRITY

The survey team found a variety of conditions present at the 139 job sites visited (figure 95). Some properties clearly continue to reflect the design concepts of the Olmsted firm, while others retain portions of the original design but have been altered in some way (figures 96 and 97). Those that remain recognizable as the work of the firm have varying degrees of integrity. Where historic features of the original design survived, team members captured information about the types of changes, when they occurred if known, and what the change included, such as the replacement of original materials, or the addition of parking or recreation features to originally-designed meadows or extensive lawns. Among the frequent changes observed in association with many surveyed sites was the replacement of original paving materials, such as flagstone, with asphalt and concrete. Another was the establishment of parking within formerly open spaces. The team also identified several projects having lost sufficient original fabric and key elements so that they no longer remain recognizable as the work of the Olmsted firm. Finally, the survey team also visited a few sites where important work had been proposed, but research showed that nothing was built or implemented. In some of these cases, the team completed survey, research, and documentation of the job due to the importance of the location or client to the overall understanding of the work of the firm, both in Connecticut and nationally.

SURVEYED OLMSTED FIRM JOBS IN CONNECTICUT, ORGANIZED CHRONOLOGICALLY BY YEAR

The pages that follow summarize the surveyed jobs in Connecticut by year.

DATE	TYPE	JOB #	PROJECT NAME	DESIGNER ¹	ADD'L WORK	NR STATUS	CONDITION	TOWN
1860	5	12015	Hartford Insane Asylum	Jacob Weidenmann	1887	Recommended Eligible	Recognizable	Hartford
1867	1	00600	New Britain Proposed Park	Olmsted, Vaux & Co.	1921	Listed - Individual	Recognizable	New Britain
1870	1	00801	City Park/ Bushnell Park	Gervase Wheeler, Seth Marsh, Thomas Brown McClunie, Jacob Weidenmann	1976	Listed - Individual	Recognizable	Hartford
1870	6	00613	State Capitol Grounds		1895	Listed - District Contributing	Recognizable	Hartford
1872	4	00601	Trinity College	Frederick Law Olmsted, Sr	1898	Not Eligible	Recognizable	Hartford
1880	1	00691	Beardsley Park	F.L. & J.C. Olmsted, OBLA	1913	Listed - District Contributing	Recognizable	Bridgeport
1880	4	12084	Yale University Athletic Grounds	Gibbers, G. Jr.	1881	Not eligible	Recognizable	New Haven
1881	1	12021	Seaside Park	Frederick Law Olmsted	1891	Listed - District Contributing	Recognizable	Bridgeport
1884	1	01001	Williams Memorial Park	Frederick Law Olmsted, W.N. Richards, F.L. & J.C. Olmsted	1885	Listed - District Contributing	Not Recognizable	New London
1888	7	00050	Kingsbury, F.J., Jr.	Frederick Law Olmsted Sr. Olmsted Brothers	1903	Listed - District Contributing	Recognizable	New Haven
1890	6	01171	Blackstone Library	Henry Ives Cobb (Architect)	1893	Listed - District Contributing	Recognizable	Branford
1890	6	01137	Williams Institute	F.L. Olmsted & Co.	1891	Listed - Individual	Not Recognizable	New London
1891	4	01237	Naugatuck School	Charles Eliot; Olmsted, Olmsted & Eliot	1916	Listed - District Contributing	Recognizable	Naugatuck
1892	1	00805	Pope Park	Olmsted Brothers	1900	Listed - District Contributing	Recognizable	Hartford
1893	7	01360	Robert Scoville Residence	Olmsted, Olmsted & Eliot	1896	Recommended Eligible	Recognizable	Salisbury
1893	7	01343	Whittemore, J.H.	Olmsted, Olmsted & Eliot	1896	Listed - District Contributing	Recognizable	Middlebury

¹ These names represent different kinds of people. Consult the survey forms for more information.

DATE	TYPE	JOB #	PROJECT NAME	DESIGNER ¹	ADD'L WORK	NR STATUS	CONDITION	TOWN
1894	6	01399	Naugatuck Library	Warren H. Manning	1894	Listed - District Contributing	Recognizable	Naugatuck
1895	1	00802	South Park/ Goodwin Park	Olmsted Brothers, Allen Associates, Hoffman/Robbins	1901	Recommended Eligible	Recognizable	Hartford
1895	1	00803	Keney Park	Olmsted, Olmsted & Eliot; F.L. & J.C. Olmsted; Olmsted Brothers	1942	Recommended Eligible	Recognizable	Hartford
1895	8	01891	The Caldwell Hart Colt Memorial Parish House	Olmsted, Olmsted & Eliot	1896	Listed - Individual	Recognizable	Hartford
1896	7	00023	DeZeng, Richard L.	Olmsted Brothers, F.L. & J.C. Olmsted	1901	Listed - Individual	Not Recognizable	Middletown
1896	1	00807	South Green	Olmsted, Olmsted & Eliot.	1900	Listed - District Contributing	Not Recognizable	Hartford
1896	1	00808	Southern Parkway	F.L. & J.C. Olmsted	1897	Not Eligible	Not Recognizable	Hartford
1896	1	00809	South Western Parkway	Olmsted Brothers	1896	Not Eligible	Not Recognizable	Hartford
1896	1	00811	Western Parkway	Olmsted Brothers	1898	Not Eligible	Not Recognizable	Hartford
1897	12	00813	Hartford Arboretum	Olmsted Brothers	1938	Not Eligible	Not Recognizable	Hartford
1897	1	00810	Washington Green & Columbus Green	F.L. & J.C. Olmsted	1897	Not Eligible	Recognizable	Hartford
1897	8	00812	Keney Memorial	Olmsted Brothers	1898	Listed - District Contributing, Individual	Recognizable	Hartford
1897	1	00806	Riverside Park	Olmsted Brothers, Allen Organization, Theodore Wirth		Recommended Eligible	Recognizable	Hartford
1898	1	02248	Hartford Road	Olmsted Brothers	1899	Listed - District Contributing	Recognizable	Manchester
1900	12	03359	Wadsworth-Kerste DeBoer Arboretum	Taylor, Gordan H.; Olmsted Brothers;	1922	Not Eligible	Recognizable	Middletown
1900	7	00035	Wadsworth, C.S.	Olmsted Brothers, Hoppin & Koen, Col. Clarence S. Wadsworth	1922	Listed - District Contributing	Recognizable	Middletown
1900	4	02236	Westminster School	John Charles Olmsted, Percival Gallagher	1905	Not Eligible	Not Recognizable	Simsbury
1900	7	00417	Guthrie, Charles S./ Lighthouse Inn	Olmsted Brothers	1904	Listed - Individual	Recognizable	New London

DATE	TYPE	JOB #	PROJECT NAME	DESIGNER ¹	ADD'L WORK	NR STATUS	CONDITION	TOWN
1901	1	02283	D.A.R. Chapter Park	Olmsted Brothers	1902	Not Eligible	Recognizable	East Hartford
1902	7	02631	Bennett, T.G. Mrs.	Olmsted Brothers	1902	Listed - District Contributing	Not Recognizable	New Haven
1903	6	00314	Curtis Memorial Library	Arthur A. Shurtleff	1904	Listed - Individual	Recognizable	Meriden
1903	7	00332	Wood, C.B. Mrs.	Olmsted Brothers	1904, 1913	Listed - District Contributing	Not Recognizable	Simsbury
1903	7	02924	Stokes, I.N. Phelps Khakum Wood (Subdiv)	Olmsted Brothers	1980	Recommended Eligible	Recognizable	Greenwich
1905	4	03059	Sachem's Wood	Frederick Law Olmsted Jr.	1912	Not Eligible	Not Recognizable	New Haven
1906	7	03138	Schlaet, Arnold	Olmsted Brothers	1914	Not Eligible	Not Recognizable	Westport
1907	8	02933	Olmsted Tomb, North Cemetery	Frederick Law Olmsted Sr., John Charles Olmsted, ENGLEY	1967	Not Eligible	Recognizable	Hartford
1907	8	03277	Hillside Cemetery Association	Thomas Iverson	1980	Listed - Individual	Recognizable	Torrington
1907	7	03393	Waveny Park	John Charles Olmsted, Percival Gallagher, Abiel Chandler Manning	1940	Listed - Individual	Recognizable	New Canaan
1907	4	03470	Yale Campus	Olmsted Brothers	1914	Not Eligible	Not Recognizable	New Haven
1908	1	03352	New Haven	Frederick Law Olmsted Sr., George Gibbs	1931	Not Evaluated	Recognizable	New Haven
1908	5	03493	Saint Joseph Convent	Percival Gallagher		Listed - Individual	Recognizable	West Hartford
1909	7	03730	Elizabeth Migeon Residence, Migeon Place	Olmsted Brothers	1938	Listed - District Contributing	Recognizable	Torrington
1909	4	03554	Taft School	Frederick Law Olmsted, Jr., Edward Clark Whiting	1941	Recommended Eligible	Recognizable	Watertown
1909	8	04001	Migeon et al. Cemetery Lots	Olmsted Brothers	1912			Torrington
1909	8	03750	Turner, Luther G.		1909			Torrington
1911	1	05311	Edgewood Park	Donald Grant Mitchell, Frederick Law Olmsted Jr., Olmsted Brothers	1911	Listed - District Contributing	Recognizable	New Haven

DATE	TYPE	JOB #	PROJECT NAME	DESIGNER ¹	ADD'L WORK	NR STATUS	CONDITION	TOWN
1911	8	05275	Cunningham, Seymour Cemetery Lot	M.H.E.	1911	Not Eligible	Recognizable	Litchfield
1912	4	05762	Connecticut College for Women	Olmsted Brothers	1931	Recommended Eligible	Recognizable	New London
1912	1	05312	New Haven Green	Frederick Law Olmsted, Jr.	1916	Listed - District Contributing	Recognizable	New Haven
1913	8	05523	Swayze Memorial		1936			Torrington
1914	8	06001	Fuessenich, F.F. Cemetery Lot		1914			Torrington
1914	1	05313	East Rock Park	Donald Grant Mitchell, Olmsted Brothers	1931	Listed - District Contributing	Recognizable	New Haven
1914	3	06046	Heminway, M & Sons Silk Company	Frederick Law Olmsted, Jr. Edward Clark Whiting	1914	Not Eligible	Recognizable	Watertown
1914	7	06060	Hungerford, Charlotte Hospital	Olmsted Brothers	1941	Not Eligible	Recognizable	Torrington
1914	7	06079	Hart, John B.	Olmsted Brothers	1915	Listed - District Contributing	Recognizable	Hartford
1915	3	06222	Beacon Falls Rubber Shoe Company	Olmsted Brothers	1918	Recommended Eligible	Recognizable	Beacon Falls
1915	7	06300	Topping, Henry J.	Percival Gallagher	1917	Recommended Eligible	Recognizable	Greenwich
1916	3	06424	Lord Thompson Manor, John R. Gladding Property	Olmsted Brothers	1925	Listed - District Contributing	Recognizable	Thompson
1916	3	06615	Moorland Hill Subdivision	Olmsted Brothers	1937	Not Eligible	Recognizable	Berlin
1916	7	06371	Lewis, Tracy S.	Percival Gallagher, Olmsted Brothers	1919	Not Eligible	Not Recognizable	Beacon Falls
1917	7	06568	Seaverns, Charles F.T.	Olmsted Brothers	1972	Listed - District Contributing	Recognizable	Hartford
1917	1	05314	Beaver Pond Park	Olmsted Brothers	1921	Recommended Eligible	Recognizable	New Haven
1917	1	00692	Beechwood Park	John Charles Olmsted	1917	Not Eligible	Not Recognizable	Bridgeport
1917	3	06566	Stanley Works, Andrews Subdivision	Olmsted Brothers	1921	Not Eligible	Not Recognizable	New Britain
1917	7	07312	Swayze, R.C.	Percival Gallagher, Olmsted Brothers	1927	Listed - District Contributing	Not Recognizable	Litchfield

DATE	TYPE	JOB #	PROJECT NAME	DESIGNER ¹	ADD'L WORK	NR STATUS	CONDITION	TOWN
1917	9	06535	Torrington Mfg. Company	Olmsted Brothers	1931	Not Eligible	Not Recognizable	Torrington
1918	11	06657	Torrington-Trinity Rectory	Percival Gallagher	1920	Listed - District Contributing	Recognizable	Torrington
1919	1	05315	West River Memorial	Olmsted Brothers	1955	Recommended Eligible	Recognizable	New Haven
1919	1	06677	Library Park	Olmsted Brothers, Henry V. Hubbard, Cass Gilbert	1949	Listed - District Contributing	Recognizable	Waterbury
1919	1	06789	Chase Park	Frederick Law Olmsted Jr., Edward Clark Whiting	1920	Not Eligible	Not Recognizable	Waterbury
1919	1	06695	Waterville Green	Edward Clark Whiting, Thomas E. Carpenter	1922	Not Eligible	Not Recognizable	Waterbury
1920	6	06898	Ansonia Armory	E.C. Whiting	1921	Not Eligible	Recognizable	Ansonia
1920	7	06843	Dye, John S.	Edward Clark Whiting	1920	Listed - District Contributing	Recognizable	Waterbury
1920	14	06858	Torrington D.A.R.	Percival Gallagher, Olmsted Brothers	1922	Not Eligible	Recognizable	Torrington
1920	5	06849	Waterbury Hospital	Olmsted Brothers	1927	Not Eligible	Recognizable	Waterbury
1920	3	06818	Fairmount Subdivision	Olmsted Brothers	1921	Recommended Eligible	Recognizable	Waterbury
1920	1	06780	Lewis Fulton Memorial Park	E.C. Whiting, Olmsted Brothers, Bristol Nursery	1924	Listed - Individual	Recognizable	Waterbury
1920	1	06791	Fulton, William S. Mrs.	Frederick Law Olmsted, Jr., Edward Clark Whiting	1921	Listed - District Contributing	Recognizable	Waterbury
1921	11	06950	Saint Michael's Episcopal Church	Olmsted Brothers	1922	Listed - District Contributing	Recognizable	Litchfield
1921	8	06965	Chase Burial Lot, Riverside Cemetery	Edward Clark Whiting, Olmsted Brothers	1923	Listed - Individual	Recognizable	Waterbury
1921	8	06959	Fyler Burial Lot		1922			Torrington
1921	7	06940	Brown, Charles H. Dr.	Olmsted Brothers	1921	Listed - District Contributing	Not Recognizable	Waterbury
1922	1	05316	Townsend Tract	Frederick Law Olmsted Jr., Edward Clark Whiting	1965	Recommended Eligible	Recognizable	New Haven
1923	7	07258	Rogers, E.E.	Olmsted Brothers	1924	Listed - District Contributing	Recognizable	New London

DATE	TYPE	JOB #	PROJECT NAME	DESIGNER ¹	ADD'L WORK	NR STATUS	CONDITION	TOWN
1923	8	07256	Cedar Grove Cemetery	Olmsted Brothers	1944	Recommended Eligible	Recognizable	New London
1924	11	07275	Christ Church Episcopal	Edward Clark Whiting	1924	Listed - District Contributing	Recognizable	Watertown
1924	7	07271	Heminway, H.H.	Edward Clark Whiting	1924	Listed - District Contributing	Not Recognizable	Watertown
1924	7	07274	Heminway, Merritt	Edward Clark Whiting	1928	Recommended Eligible	Recognizable	Watertown
1924	7	07293	Swenson, A.C.Dr.	Olmsted Brothers	1929	Recommended Eligible	Recognizable	Middlebury
1924	7	07369	Liggett, Richard H.	Edward Clark Whiting, Nelson Wells	1939	Recommended Eligible	Recognizable	Litchfield
1924	7	07334	Richards, George	Olmsted Brothers	1929	Listed - District Contributing	Recognizable	Litchfield
1924	7	07325	Moore, E.A.	Olmsted Brothers	1925	Listed - District Contributing	Not Recognizable	New Britain
1924	1	00693	Fairchild Memorial Park	Olmsted Brothers	1930	Not Eligible	Not Recognizable	Bridgeport
1924	7	07272	Goodwin, Walter L.	Olmsted Brothers	1925	Listed - District Contributing	Recognizable	Hartford
1924	3	07273	Heminway, H.H. Subdivision		1959			Watertown
1925	9	07508	Aetna Fire Insurance Company	Olmsted Brothers	1927	Not Eligible	Not Recognizable	Hartford
1926	8	07690	Turner, L.G. Cemetery Lot		1927			Torrington
1926	7	07716	Heminway, Bartow L.	Edward Clark Whiting	1946	Not Eligible	Recognizable	Watertown
1926	7	07652	Smith, Alfred G.	Olmsted Brothers	1932	Recommended Eligible	Recognizable	Greenwich
1926	7	07789	Noyes, Henry F. Mrs.	Edward Clark Whiting	1928	Not eligible	Recognizable	Fairfield
1926	7	07733	Spelman, H.B.	Edward Clark Whiting	1928	No eligible	Recognizable	Fairfield
1927	7	07845	Stranahan, R.A.	Frederick Law Olmsted Sr., Edward Clark Whiting	1928	Not Eligible	Not Recognizable	Westport
1927	7	07884	Bryant, Waldo C., Black Rock	Edward Clark Whiting	1930	Not Eligible	Not Recognizable	Bridgeport
1927	7	09176	Stevens, R.P.	Edward Clark Whiting		Not Evaluated	Recognizable	Greenwich

DATE	TYPE	JOB #	PROJECT NAME	DESIGNER ¹	ADD'L WORK	NR STATUS	CONDITION	TOWN
1927	4	07937	Watertown High School	Edward Clark Whiting	1935	Not Eligible	Recognizable	Watertown
1927	4	07801	Saint Thomas Seminary	E.C. Whiting, Olmsted Brothers	1945	Recommended Eligible	Recognizable	Bloomfield
1927	7	07864	John Porter Residence	E.C. Whiting	1928	Listed - District Contributing	Recognizable	Hartford
1928	1	07941	Shore Front Park; Harbor Park	Percival Gallagher	1932	Not Eligible	Not Recognizable	Greenwich
1928	11	07909	Waterbury Church of the Immaculate Conception	Edward Clark Whiting	1928	Listed - District Contributing	Recognizable	Waterbury
1928	3	07949	Coe, Harry S. Subdivision	Edward Clark Whiting	1956	Recommended Eligible	Recognizable	Waterbury
1929	7	09193	Rogerson, James C.	Edward Clark Whiting	1938	Not Eligible	Recognizable	Greenwich
1929	7	09049	Swayze-Chase House	Herbert E. Millard	1942	Listed - District Contributing	Recognizable	Litchfield
1929	3	09065	Goss, E.W.	Edward Clark Whiting	1938	Recommended Eligible	Recognizable	Waterbury
1929	7	09045	Hatch, Harold A.	Percival Gallagher, E.C. Whiting	1950	Listed - District Contributing	Recognizable	Sharon
1929	9	09170	F.A. Bartlett Tree Expert Company		1930	Not Eligible	Recognizable	Stamford
1929	7	09070	Theodore Lilley Residence	Edward Clark Whiting	1931	Listed - District Contributing	Recognizable	Watertown
1930	8	09223	Bryant, Waldo C. Cemetery Lot	Edward Clark Whiting	1932	Not Eligible	Not Recognizable	Bridgeport
1932	8	09329	Calvary Cemetery		1933	Not Eligible	Recognizable	Waterbury
1932	8	09305	Alvord, Mrs. Charles H. - Burial Lot		1932			Litchfield
1934	8	09359	Bryant, T.W. Mrs. Burial Lot		1935			Torrington
1934	4	09361	Saint Joseph College	A.C.M.	1972	Recommended Eligible	Recognizable	West Hartford
1935	7	09376	T.W. Bryant Property	Edward Clark Whiting	1936	Listed - District Contributing	Recognizable	Torrington
1935	5	09372	Mother House & Novitiate Polish Orphanage		1935	Not Eligible	Recognizable	New Britain
1936	3	09462	Rockefeller, Percy A.	Edward Clark Whiting	1949	Recommended Eligible	Recognizable	Greenwich

DATE	TYPE	JOB #	PROJECT NAME	DESIGNER ¹	ADD'L WORK	NR STATUS	CONDITION	TOWN
1936	3	09463	Rockefeller, W.G.	Edward Clark Whiting, William Bell Marquis	1959	Recommended Eligible	Recognizable	Greenwich
1939	8	09583	Dillon Memorial	Edward Clark Whiting	1953	Not Eligible	Not Recognizable	Hartford
1941	5	09640	Saint Raphael Hospital	Edward Clark Whiting	1945	Not Eligible	Not Recognizable	New Haven
1947	8	09799	Reid, W.R. Cemetery Lot					Torrington
1949	1	09850	Sunset Ridge Memorial Park		1951	Not Eligible	Not Recognizable	East Hartford
1953	8	09963	John Field Burial Lot		1955	Not Eligible	Not Recognizable	Fairfield
1958	1	10091	South End Park	Olmsted Brothers	1960	Not Eligible	Recognizable	East Hartford
1960	1	10123	Wickham Park	Olmsted Associates	1972	Recommended Eligible	Recognizable	Manchester
1972	7	10425	Harvey, Mr. & Mrs. Cyrus Jr.	Howard Pfeiffer, Olmsted Associates	1973	Listed - District Contributing	Recognizable	Woodstock

RECOMMENDATIONS FOR NATIONAL REGISTER ELIGIBILITY

As part of the survey process, team members worked with PCT and the Connecticut SHPO to document current National Register listings associated with Olmsted firm jobs. For those properties not already listed, the team provided a recommendation regarding the National Register eligibility of the property. Those properties recommended eligible for listing were considered to be a good example of the work of the Olmsted firm, and to possess sufficient integrity to convey its historic associations. These jobs merit further consideration by property owners and the Connecticut SHPO regarding preparation of a National Register nomination.

Of the numerous Olmsted jobs already listed in the National Register, the degree to which the firm's role in the design of the property is recognized varies. Some properties are listed as contributing to a larger historic district that focuses to a great degree on architecture rather than landscape. The nominations for these properties merit potential amendment to address the important contribution of the Olmsted firm to the significance of the property. There are also several properties for which the Olmsted firm completed a job that do not possess landscape integrity, and do not merit amendment.

PROPERTIES LISTED IN THE NATIONAL REGISTER OF HISTORIC PLACES¹

- Walnut Hill Park (New Britain Proposed Park) (#00600), New Britain, Hartford County
- Bushnell Park (City Park) (#00801), Hartford, Hartford County
- *State Capitol Grounds* (#00613), Hartford, Hartford County
- Beardsley Park (#00691), Bridgeport, Fairfield County
- *Seaside Park* (#12021), Bridgeport, Fairfield County
- Williams Memorial Park (#01001), New London, New London County
- *Blackstone Library* (#01171), Branford, New Haven County
- *Williams Institute* (#01137), New London, New London County
- Naugatuck School (#01237), Naugatuck, New Haven County
- *Pope Park* (#00805), Hartford, Hartford County
- J.H. Whittemore Property-Tranquility Farm (#01343), Middlebury, New Haven County
- Naugatuck Library (#01399), Naugatuck, New Haven County
- Caldwell Hart Colt Memorial Parish House (#01891), Hartford, Hartford County
- Richard L. DeZeng Property (#00023), Middletown, Middlesex County
- *Keney Memorial*, Hartford, Hartford County (#00812)
- *Hartford Road* (#02248), South Manchester, Hartford County
- C.S. Wadsworth Property - Long Hill Estate (#00035)
- Charles S. Guthrie Property (#00417), New London, New London County
- *Curtis Memorial Library* (#00314), Meriden, New Haven County
- Mrs. C.B. Wood Property (#00332), Simsbury, Hartford County
- Hillside Cemetery (Association) (#03277) (in the process of being listed) (associated burial lots #04001, 03750, #05523, #06001, #06959, #07690, #09305, #09359), Torrington, Litchfield Cty.
- Waveny Park (#03393), New Canaan, Fairfield County
- *Saint Joseph Convent* (#03493), West Hartford, Hartford County
- Elizabeth Migeon Residence (#03730), Torrington, Litchfield County
- *Edgewood Park* (#05311), New Haven, New Haven County
- *New Haven Green* (#05312), New Haven, New Haven County

¹ Properties shown in italics do not adequately address the role of the Olmsted firm in the National Register nomination.

- *East Rock Park (#05313)*, New Haven, New Haven County
- *John B. Hart Property (#06079)*, Hartford, Hartford County
- *John R. Gladdings Property (#06424)*, Thompson, Windham County
- *Charles F.T. Seaverns Property (#06568)*, Hartford, Hartford County
- *R.C. Swayze Property (#07312)*, Litchfield, Litchfield County
- *Torrington-Trinity Rectory (#06657)*, Torrington, Litchfield County
- *Library Park (#06677)*, Waterbury, New Haven County
- *John S. Dye Property (#06843)*, Waterbury, New Haven County
- *Lewis Fulton Memorial Park (#06780)*, Waterbury, New Haven County
- *Mrs. William S. Fulton (#06791)*, Waterbury, New Haven County
- *St. Michael's Episcopal (#06950)*, Litchfield, Litchfield County
- *Chase Burial Lot, Riverside Cemetery (#06965)*, Waterbury, New Haven County
- *Dr. Charles H. Brown Property (#06940)*, Waterbury, New Haven County
- *Ernest E. Rogers Property (#07258)*, New London, New London County
- *H.H. Heminway Property (#07271)*, Watertown, Litchfield County
- *George Richards (#07334)*, Litchfield, Litchfield County
- *E.A. Moore (#07325)*, New Britain, Hartford County
- *Walter L. Goodwin Property (#07272)*, Hartford, Hartford County
- *John Porter Property (#07864)*, Hartford, Hartford County
- *Waterbury Church of the Immaculate Conception (#07909)*, Waterbury, New Haven County
- *Swayze-Chase House (#09049)*, Litchfield, Litchfield County
- *Harold Hatch Property (#09045)*, Sharon, Litchfield County
- *Theodore Lilley Residence (#09070)*, Watertown, Litchfield County
- *T.W. Bryant Property (#09376)*, Torrington, Litchfield County
- *Mr. and Mrs. Cyrus Harvey, Jr. Property (#10425)*, Woodstock, Windham County
- *Christ Church Episcopal (#07275)*, Watertown, Litchfield County

PROPERTIES NOT LISTED IN THE NATIONAL REGISTER THAT APPEAR ELIGIBLE BASED ON THE SURVEY PROJECT

- *Institute of Living (Hartford Insane Asylum) (#12015)*, Hartford, Hartford County
- *Robert Scoville Residence (#01360)*, Chapinville, Litchfield County
- *Riverside Park (#00806)*, Hartford, Hartford County
- *Keney Park (#00803)*, Hartford, Hartford County
- *Robert Scoville Property (#01360)*, Chapinville, Litchfield County
- *Khakum Wood Subdivision (#02924)*, Greenwich, Fairfield County
- *Taft School (#03554)*, Waterbury, New Haven County
- *Connecticut College (#05762)*, New London, New London County
- *Henry J. Topping Property (#06300)*, Greenwich, Fairfield County
- *Beaver Pond Park (#05314)*, New Haven, New Haven County
- *West River Memorial Park (#05315)*, New Haven, New Haven County
- *East Shore Park/Townsend Tract (#05316)*, New Haven, New Haven County

- Fairmount Subdivision (#06818), Waterbury, New Haven County
- Cedar Grove Cemetery (#07256), New London, New London County
- Merritt Heminway (#07274), Watertown, Litchfield County
- Dr. A.C. Swenson Property (#07293), Waterbury, New Haven County
- Richard H. Liggett Property (#07369), Litchfield, Litchfield County
- Alfred G. Smith (#07652), Greenwich, Fairfield County
- Saint Thomas Seminary (#07801), Bloomfield, Hartford County
- Harry S. Coe Subdivision (#07949), Waterbury, New Haven County
- E.W. Goss Property (#09065), Waterbury, New Haven County
- Saint Joseph College (#09361), West Hartford, Hartford County
- Percy A. Rockefeller Property (#09462), Greenwich, Fairfield County
- W.G. Rockefeller Property (#09463), Greenwich, Fairfield County
- Wickham Park (#10123), Manchester, Hartford County
- *Beacon Falls Rubber Shoe Company* (#06222), Beacon Falls, New Haven County

RECOMMENDATIONS FOR FURTHER STUDY

The survey of 139 Olmsted firm projects in Connecticut allowed the project team to evaluate the availability of information in public repositories and to consider ways that the materials available on ORGO and Olmsted Online might be augmented through additional research. A series of recommendations for further study emerged from the synthesis of the survey project. These include the following:

- *Research conducted at the Hartford History Center/Hartford Public Library, and Hartford Town Clerk's Office in the Municipal Building revealed collections of maps, plans, and photographs, as well as Park Commission Annual Reports related to Olmsted firm job records not currently included in the collections available at ORGO or Olmsted Online. NAOP and the National Park Service should explore entering into an agreement with the city of Hartford to index, catalog, scan, and make available for public research these records.*
- *Other entities also likely to house records that could be used to inform the collections of ORGO and Olmsted Online include the Friends Groups who are working to protect the heritage values of several parks, such as the Friends of Pope Park and Friends of Keney Park. These groups should be contacted to determine whether they have records not available elsewhere.*
- *Several cities that feature Olmsted-designed parks, such as Bridgeport, New Haven, and New Britain, should also be contacted about records of original park design and implementation that may be housed in public archives.*
- *The 1910 Plan for New Haven has never been fully analyzed but is worthy of further study. The individual jobs undertaken by Olmsted Brothers Landscape Architects that arose from the plan were surveyed, but it would be of interest to consider their cumulative value and significance as a system. It would also be of interest to look at jobs completed by other firms guided by the framework established by the Olmsted plan.*
- *As part of the survey, the team researched the relationship between the designer and the client, but more work could be done on understanding what nurseries existed to supply plants, as well as who was serving as the firm's go-to landscape contractors, engineers, and architects. Some of this is covered in the historic context, and the biography appendix, but further work could be done on this topic.*

- *The relationship between the Olmsted family and Yale College is important and merits further consideration. John Charles Olmsted attended the Sheffield Scientific School. In addition to family connections and firm jobs, issues surrounding the importance of Yale as an educational institution, initially focused on agriculture and a leader in the area of scientific farming and later forestry could be further researched.*
 - *The relationship between the firm and the city of Bridgeport is also of interest, including the influence of P.T. Barnum and the city park commission, and merits further research. The park commission, within a larger context of Connecticut's several city park commissions, is important to research further to better understand the relationship between the designers who were influencing how parks were used and those overseeing their implementation. Hartford, New Haven, Bridgeport, and other cities in Connecticut could be looked at through this lens.*
 - *It would also be interesting to compare the design work that comes out of New York versus Boston during the late nineteenth and early twentieth centuries. These two locales were likely the hubs of professional offices during this period, and the Olmsted firm spent time in both cities. Research might also look at the architects associated with each city as well.*
 - *An important new, and first, biography by Elizabeth Hope Cushing on Frederick Law Olmsted, Jr.*
- was published in 2021, and her research makes important contributions to our understanding of this pivotal figure in the Olmsted firm and who was all instrumental to the establishment of the professions of Landscape Architecture and Planning. One of the areas she discusses, which is relevant to Connecticut, is the work Olmsted Jr. did as manager of the U.S. Town Planning Division of the Committee on Emergency Construction during WWI. Although there are no Olmsted firm job numbers to reflect this multi-year effort, Bridgeport was a focus of this planning activity because of the city's need to house war industry workers. Today, Bridgeport and Fairfield have the largest collection of extant Federal housing that was built at this time and many of the planning principles espoused by Olmsted Jr. are evident in these projects. More research is needed to add an Olmsted layer to this work of which several are listed in the National Register of Historic Places.*
- *It would be of interest for future researchers to attempt to visit some of the residential job sites for which the team was not afforded access for the survey to help expand the knowledge of this job type in Connecticut.*
 - *Further investigation regarding the role of the geomorphology of different areas of Connecticut in dictating the design work of the firm is also a potential area of research.*

APPENDIX I: BIOGRAPHICAL SKETCHES

OLMSTED FIRM EMPLOYEES/AFFILIATES, COMMUNITY LEADERS, CLIENTS, KEY FAMILY AND FRIENDS AND OTHER PERSONS OF INTEREST TO OLMSTED IN CONNECTICUT CONTEXT¹

PRE-OLMSTED FIRM

ANDREW JACKSON DOWNING (1815-1852) NEWBURGH, NY

The most important influence on American landscape gardening in the mid-19th century was the horticulturist, author, and designer Andrew Jackson Downing, whose untimely death in 1852, brought together Frederick Law Olmsted Sr.—a young scientific farmer at Staten Island who came to visit Downing at Newburgh and communicated with him around their shared interest in landscape design and horticultural—and Calvert Vaux—the English architect Downing met in London in 1850 and who Downing urged to migrate to New York. Downing's widely read *Treatise on the Theory and Practice of Landscape Gardening, Adapted to North America* (1841, with six editions published by 1859, was the "first book published in the United States completely devoted to the field of landscape gardening"²) along with his many essays published in the popular periodical, *The Horticulturist*, which Downing edited until his death, created a large and interested public for the work that Olmsted and Vaux would take up starting with their success at Central Park (#00502).

OLMSTED FIRM MEMBERS/AFFILIATES

The following section is not an exhaustive research effort, but a glimpse at the number of people who worked with and for the Olmsted firm in Connecticut after Olmsted Sr. and Calvert Vaux teamed up to submit the winning design for Central Park. The focus of each sketch is to show how the person contributed to the legacy of Olmsted landscapes in Connecticut. There are many members of the firm who do not appear in this list either because they do not appear to have worked on Connecticut jobs or they were young professionals, or draftsman, in the office and their work was attributed to more senior members of the firm. The section is organized around important changes in the Olmsted firm to match the organization of jobs in Chapter 4.

- 1 Biographical information for the Olmsted firm members and affiliates is largely drawn from the collection of landscape "pioneers" captured at The Cultural Landscape Foundation website, www.tclf.org. Other biographical information has been found through Wikipedia and supplemented with information learned from this project. The Cultural Landscape Foundation web site expands on Charles A. Birnbaum and Robin Karson, *Pioneers of American Landscape Design* (New York, New York: McGraw-Hill, 2000).
- 2 National Gallery of Art, "History of American Landscape Design," available at https://heald.nga.gov/mediawiki/index.php/Andrew_Jackson_Downing.

FREDERICK LAW OLMSTED AND CALVERT VAUX (1857-1863) AND OLMSTED, VAUX & CO. (1865-1872)

Frederick Law Olmsted, Sr. (1822-1903), Hartford

The life of Frederick Law Olmsted, his associations with Connecticut, and the inspiration he took from the state's distinct landscapes is the focus of this report. There is nothing new to be added here except to reinforce that Connecticut was one of the first states to benefit from the design services being offered by Olmsted and Vaux after they joined interests to submit the winning proposal for Central Park. Before the Civil War, Olmsted came back to Hartford to consult on the Hartford Insane Asylum (1860, #12015), and he may have passed this job and others along to Jacob Weidenmann (see biographical sketch) because of other projects in the office.

After an informal start before the Civil War—no partnership between Olmsted and Vaux was pursued in the first years—Olmsted returned from California at Vaux's urging to work on Brooklyn's Prospect Park and at that time the two formalized a partnership that lasted until 1872. Together they consulted on Bridgeport's Seaside Park (1867, #12021), their first park collaboration outside metropolitan New York, which also involved father and daughter, Oliver and Elizabeth Bullard (see biographical sketches). Olmsted would return many times to Connecticut to work on projects in Hartford, New Britain, New Haven, Bridgeport and to other towns and in some accounts, he would be influential in getting Jacob Weidenmann (see biographical sketch) to Hartford.

Calvert Vaux (1824-1895), New York

One of the most famous partnerships in the history of landscape architecture occurred out of tragedy. Calvert Vaux, born in London, studied and practiced architecture in England before coming to America on the invitation of Andrew Jackson Downing who he met at a London exhibition in 1850. Together they designed several country house estates along the Hudson River, Rhode Island, and Washington, DC. After Downing's death, Vaux continued to practice, moving to New York City in 1856. With the help of John C. Gray, a client who was later one of the Board of Commissioners for Central Park, Vaux was commissioned to design and supervise the construction of an office building for the Bank of New York. When the Board of Central Park announced the public competition for the design of the new park, Vaux, who had advocated for a public and open competition, requested the assistance of Frederick Law Olmsted in preparing a plan. At the time, Olmsted was the superintendent of the proposed park. Over 30 designs were in competition for the job, and in April 1858, Olmsted and Vaux were awarded the commission for their "Greensward" plan, with Olmsted assuming the lead as architect-in-chief and Vaux serving originally as assistant and later as consulting architect (although he was actually co-designer).

In 1865, Olmsted and Vaux formalized a partnership around the development of Prospect Park in Brooklyn and when on to have a very productive years designing the grounds of institutional grounds, academic campuses, estates, residential subdivisions, as well as urban parks and park systems for Brooklyn (1866-1873) and Buffalo (1868-1876). Together

Seaside Park (#12021),
Bridgeport

they developed the parkway concept, implemented in their plans for South Park in Chicago (1871-1873) and its parkways. All the while, they continued their work on Central Park and other New York City parks.

Jacob Weidenmann (1829-1893), Hartford

Jacob Weidenmann was born in Switzerland to a wealthy family who supported his study and travel around landscape gardening. He emigrated to the United States in 1856 and immediately pursued contacts resulting in jobs around New York and as far west as Cincinnati. Because of their overlapping connections, talents and projects, Olmsted's and Weidenmann's work is often a tangled attribution, particularly in Hartford, where Weidenmann moved after accepting a job to oversee the final design and construction of City Park (Bushnell Park, #00801) where he also designed Hartford's South Common (Barnard Park), Cedar Hill Cemetery, and many residential properties. He supervised the construction of Frederick Law Olmsted, Sr. and Calvert Vaux's plans for the Hartford Retreat for the Insane (#12051), now the Institute of Living. He wrote *Beautifying Country Homes* (1870) about these early Hartford commissions. After travel in Europe, Weidenmann returned to his association with Olmsted and Vaux as landscape architect at Prospect Park in 1871. Olmsted frequently engaged Weidenmann for professional assistance, and two years after his and Vaux's association dissolved in 1872, Olmsted and Weidenmann established a consistent partnership. Weidenmann worked on several important commissions with Olmsted—Mount Royal Park in Montreal, Buffalo park system, Congress Park in Saratoga Springs—but also worked on his own commissions. Weidenmann's last known design was for Pope Park in Hartford, but he died before the project was completed. Olmsted considered Weidenmann a highly skilled practitioner in the profession of landscape design, specifically describing him the "highest authority on the subject" for cemetery design. Weidenmann considered landscape architecture the "noblest of all Art professions."³

Significant projects with Olmsted firm: City Park (Bushnell Park) (#00801) and Hartford Retreat for the Insane (Institute for Living) (#12051)

Oliver Crosby Bullard (1822-1890) and Elizabeth Bullard (1847-1916), Bridgeport

Oliver Crosby Bullard's early life was at Bullard Hill, an ancestral homeplace in Massachusetts, but left with his wife, Sara Jane Bullard, and their young family for Indianapolis, returning to Lenox, Massachusetts to work for his brother-in-law, Reverend Henry Ward Beecher ultimately managing the Beecher farm at Peekskill, New York. When the Civil War broke out, Rev. Beecher, a prominent fundraiser for the U. S. Sanitary Commission may have used his influence to get Bullard a job to keep him out of the army and it is in that capacity that Bullard met Olmsted. The Peekskill farm had been a "living laboratory" for both father and daughter, Elizabeth, where they learned cultivation practices, agronomy, and project management. After the war, Bullard worked with Olmsted and Vaux at Prospect Park where Oliver served as supervisor of planting for Prospect Park and hired Elizabeth Bullard to assist. In 1867, the duo oversaw the planting of more than 40,000 trees and shrubs. That same year, Bullard was retained by the Olmsted firm to assist in designing Seaside Park in Bridgeport. He again retained his daughter in the project. Bullard is known to have designed residential gardens and may have practiced in Connecticut. In 1885, Oliver Bullard was

Seaside Park (#12021) and Beardsley Park (# 00691)

³ Biographical information derived from *Pioneers*, 439-442.

named Superintendent of Parks in Bridgeport, but after his unexpected death in 1890, Olmsted recommended Elizabeth Bullard to take her father's place. Elizabeth Bullard decided to continue her work as an independent contractor, noting "...I have been trying to complete some portions of his uncompleted work...I anticipate to continue in this life of Landscape Gardening" and in 1899, she was elected as a Fellow to the American Society of Landscape Architects.

OLMSTED SR.'S FIRM AFTER VAUX (1872-1897)

In this period, the firm went through several name changes. The 12 years following Vaux's departure, Olmsted Sr. was the only name on the masthead with his son/stepson John Charles Olmsted appearing in the firm's title twice: first, from 1884-1889 the firm became F. L. & J. C. Olmsted after John was made partner, and again from 1893-1897 when the firm was Olmsted, Olmsted, & Eliot.

John Charles Olmsted (1852-1920)

John Charles Olmsted, the least known of the Olmsted trio of landscape architects, was born in Vandœuvre, near Geneva, Switzerland, where his father, Dr. John Hull Olmsted, Olmsted Sr.'s brother, and Mary Cleveland Perkins Olmsted (see biographical sketch) moved in search of a restorative climate to assuage his tuberculosis. John Hull Olmsted died in Europe in 1857, and Mary returned to New York with her three children to accept care from Olmsted Sr. as his dying brother had hoped. In 1859, Mary and Frederick Law Olmsted married in Central Park, and Olmsted Sr. was finally settled at 37 with a wife and three children in a park he designed and the construction of he was now overseeing.

However, John's unsettled start to life continued: He spent the next two years in a house in the middle of Central Park while his new father supervised the park's construction. With the outbreak of war in 1861, and Olmsted Sr.'s new position with the US Sanitary Commission, the family relocated to Washington, DC, which was followed in 1863 by a more dramatic move to California where Olmsted Sr. was to administer the gold-mining operations of the Mariposa Estate in the foothills of California's Sierra Nevada. Between 1863 and 1865, John enjoyed exploring the dramatic landscapes, flora, and fauna of the Yosemite Valley, its mountains, along with groves of giant sequoias, while learning to read landscape much as Olmsted Sr. had done with his father in Connecticut. In 1865, the family was back in New York and Olmsted Sr. was in partnership with Vaux to design Brooklyn's Prospect Park. While not much is known of John's early school life, he matriculated to his father's alma mater, Yale College, where he graduated from the Sheffield Scientific School, which had associations with his new father. Upon graduation, John apprenticed in Olmsted Sr.'s New York office with the summers of 1869 and 1871, as a member of Clarence King's survey party along the 40th parallel.⁴

In 1882, the family and firm moved to Brookline, Massachusetts, to be near Boston projects and the architect H. H. Richardson with whom Olmsted Sr. had developed

Beardsley Park (#00691),
Bridgeport, and Keney Park
(#00803), Hartford

⁴ Clarence King (1842-1901) was a Yale graduate of the Sheffield Scientific School and went on to become the first director of the US Geological Survey

a work and personal relationship. John was elevated to full partner with a focus on office productivity and thorough training methods to assist others in the office in meeting the diversity of the practice. It was one of John's trainees, a friend and collaborator, Arthur Shurcliff (see biographical sketch), who noted that J C Olmsted was a "man of few words, fond of detail... [with] a broad grasp of large-scale landscape planning" who "carried to completion a vast amount of work quietly with remarkable efficiency." Other apprentices praised his teaching and thoughtful advice, and ability to resolve complex design problems with artistry and practicality, while enhancing and protecting the natural features of a site.

John was passionate about the professional growth of the practice. And like his father, generous with his time and expertise when teaching the benefits of careful and comprehensive planning. His design philosophy was innovative and sensible, blending the inspirations of his father/stepfather with the new social, economic, and political demands of twentieth-century cities. He was a founding member of the American Society of Landscape Architects, serving as the organization's first president. He always advised his clients to plan for the future and acquire enough land to compose a cohesive yet functional design. His recommendation was the same regardless of whether the client was private, public, or institutional, but particularly important for the firm's city-shaping park and parkway system plans. Olmsted noted, "the liberal provision of parks in a city is one of the surest manifestations of the ... degree of civilization, and progressiveness of its citizens. As in the case of almost every complex work composed of varied units, economy, efficiency, symmetry, and completeness are likely to be secured when the system as a whole is planned comprehensively ad the purposes to be accomplished defined clearly in advance."⁵ On the basis of this philosophy, Olmsted continued the park planning begun by his father for several cities, including Hartford. Olmsted bridged the centuries from the vanishing frontier to the twentieth-century urban realities, leaving a lasting legacy of public and private designs across the country which melded a picturesque aesthetic with pragmatic planning.⁶

Charles Eliot (1859-1897)

Cambridge born and Harvard educated (his father was president of Harvard University for 40 years) Charles Eliot appeared to be the genius of the next generation of landscape architects after Olmsted Sr. retired, but his life was cut short in 1897. He was struck down with meningitis on his way back to Brookline from Hartford where he had been working on Keney Park. After earning a A.B. from Harvard's Bussey Institution, a progenitor of the Arnold Arboretum where he focused his studies on agriculture and horticulture, he followed his interests and interned with the Olmsted firm, while continuing to take classes. He then toured Europe and when he returned home, Eliot opened his own office with a wide range of commissions while he focused on his particular interest: To form "scenic reservations" around Boston that included places of beauty and historic values, which he saw disappearing with development. He wrote extensively on his views about landscape architecture and was an advocate for state funded parcels of land, free for the enjoyment of the public. These ideas are reflected in the establishment of the Trustees of Public Reservations formed in 1891 and the Boston Metropolitan Park

Keney Park (#00803),
Whittemore Estate (Tranquillity
Farm) (#01343), Middlebury

⁵ Biological information derived from *Pioneers*, 283.

⁶ *Ibid.*, 282-285.

Commission. Early in 1893, Eliot rejoined the Olmsted firm as partner and as Sr. was fading from the work place, Eliot, John, and another new partner, Henry Sargent Codman, picked up the firm's work including the Boston Metropolitan Park System.⁷ Keney Park was Eliot's finest, and last, work in Connecticut.

F.L. AND J. C. OLMSTED (1897-98) AND OLMSTED BROTHERS, LANDSCAPE ARCHITECTS (1898-1961)

Frederick Law Olmsted, Jr. (1870-1957)

New Haven Plan (#03352)

Frederick Law Olmsted, Jr. was born on Staten Island, New York at the time his father was still working on Central Park and Prospect Park. His mother was Mary Cleveland Perkins Olmsted, the widow of his father's brother, John. From his earliest years, Olmsted Jr. was aware of his father's fervent desire for him to carry on both the family name and the profession. Although originally called Henry Perkins at birth, Olmsted Jr. was renamed at the age of four by his father so to live on as his namesake.

By the time Olmsted Jr. was going to college, the family had moved to Brookline, Massachusetts and Rick, as he was known by family and friends, attended Harvard University. While still a student at Harvard, Jr. spent a summer working with Daniel Burnham's office during the period when the Olmsted office was designing the "White City" of the 1893 World's Columbian Exposition. Olmsted Jr. graduated in 1894, at which time he spent more than a year in North Carolina working at the Biltmore estate, the 125,000-acre property being developed by Olmsted Sr. for George Vanderbilt near Asheville. Rick had joined the firm by that time and when his father formally retired in 1897, Jr. became a full partner with his half-brother John Charles. Shortly after, in 1899 Olmsted Jr. with John assisted in founding of the American Society of Landscape Architects and served as its president for two terms. In 1900, he began working at Harvard as an instructor of landscape architecture, helping to create the country's first courses in this new field of study.

In 1901, in place of his father, Rick was invited to serve on the McMillan Commission (the Park Improvement Commission for the District of Columbia). In this role, he worked to update and revise the 18th century L'Enfant Plan for the needs of the twentieth century city and capital. Olmsted Jr., along with some of his father's colleagues from the Columbia Exposition, designed a transformative plan for Washington, DC's future civic development. He later served on the Commission of Fine Arts and the National Capital Planning Commission to help implement the plan. He also worked on many notable Washington landmarks, including the Washington Monument, White House grounds, Jefferson Memorial, Roosevelt Island, Rock Creek Parkway, and National Cathedral grounds. The report promised that City Beautiful was achievable through creative and innovative planning. This approach inspired municipal art societies and civil improvement associations around the country, and Olmsted Jr. was overwhelmed with requests to advise planning boards and other development associations. He prepared numerous planning reports for towns across the country. One, Forest Hills Gardens, was a model Garden City based on a European model. He developed design concepts like, "neighborhood-centered development, the differentiation of streets by function, the importance of common open and recreational spaces, and the need

⁷ Ibid., 107-109.

for continuing maintenance and aesthetic oversight to preserve the quality of the community.”⁸ He was asked to lead the National Conference on City Planning in 1910. (He worked during both the City Beautiful and the City Efficient eras.) He helped to lay the foundation for planning as a discipline over the next decade. He helped to organize the American City Planning Institute, and served as manager of the Town Planning Division of the US Housing Corporation during World War I.

In 1920, Olmsted became the senior partner and last Olmsted in the firm upon his brother’s death. The firm at the time was the largest office of landscape architecture in the United States and most likely the world. In the 1920s, Olmsted Jr. prepared suburban community plans, such as that for Mountain Lake Club in Florida and Palos Verdes Estates in California. He later helped to establish the National Park Service and worked to support park systems at various levels. Olmsted retired in 1949. During his career, his consideration of both the beauty and utility of a landscape through its natural and manmade elements were always at the forefront of his work.⁹

OLMSTED FIRM EMPLOYEES

Helen Bullard

Although not the first female to work in the Olmsted firm, Helen Bullard—no relation to Elizabeth Bullard—was an important figure and ran the Olmsted Brothers office from 1904 to 1928. She, according to the short biographical sketch at The Cultural Landscape Foundation Website (www.tclf.org), was the “dutiful and trusted manager of the Olmsted office from the time she was hired in 1892 as a secretary to John Charles Olmsted, until her retirement.” She oversaw correspondence and records, numerically filing each job, which is one of the reasons a project like “Olmsted in Connecticut” could be undertaken. Limited research associated with this effort did not turn up Bullard’s birth and death records, but the national park at Fairsted is continuing to locate information about office personnel and could be a source for this information in the future (www.nps.gov/frla).

Percival Gallagher (1874-1934)

Born in South Boston, Percival Gallagher went on to study, like Charles Eliot, at Harvard’s Bussey Institution where he met Frederick Law Olmsted, Jr. After graduating in 1894, Gallagher accepted a position at the Olmsted firm then known as Olmsted, Olmsted, & Eliot. He worked for the firm for ten years and assisted on numerous important projects, including the Capitol Grounds in Washington, DC. He left in 1904 to work on his own practice with a partner James Sturgis Pray, but returned to the Olmsted firm after two years. He became a full partner in 1927. Artistic talent, horticultural acumen, interpersonal skills, and modest unassuming temperament served Gallagher well in dealing with his strong-minded clients and colleagues.¹⁰ His name appears on many firm designs for Connecticut projects.

Waveny (#03393)

⁸ Ibid., 273.

⁹ Ibid., 273-276.

¹⁰ Ibid., 131-132.

Whittemore Estate (Tranquillity Farm) (#01343), Middlebury

Warren Henry Manning (1860-1938)

Warren Manning was born in Reading, Massachusetts, the son of a nurseryman. Manning worked in his father's business until 1888 when he secured work in the office of Frederick Law Olmsted Sr. For eight years, Manning worked on a variety of projects specializing in horticulture and planting design and working with the other designers in the firm to gain experience. Here he gained an understanding of planned industrial communities that would become a specialty of his work when practicing on his own later. He left the firm in 1896 after realizing that John Charles Olmsted, Frederick Law Olmsted Jr., and Charles Eliot would be assuming responsibility for the firm as Frederick Law Olmsted Sr. retired. Eventually working in his office were Fletcher Steele, Marjorie Sewell Cautley, Charles Gillette, and Dan Kiley. He employed an unusual number of women for the period. The firm, operating out of Massachusetts, is likely to have developed numerous projects in Connecticut.¹¹

William Bell Marquis (1887-1978)

William Bell Marquis was born in Rock Island, Illinois. He received a degree in landscape architecture from Harvard University in 1912. After working in a Georgia firm. In 1917, he accepted the offer of Frederick Law Olmsted, Jr. to join the Camp Planning Section of the Construction Division of the US Army. After World War I, he joined Olmsted Brothers Landscape Architects, working on a wide variety of projects around the country. Among his strengths was the design of country club communities and golf courses. He became a partner in the firm in 1937, retiring in 1962.¹²

Arthur Asahel (Shurtleff) Shurcliff (1870-1957)

Shurtleff was born in Boston. He changed his name to Shurcliff in 1930. He attended MIT (1894) with a degree in mechanical engineering. After a lengthy consultation with Frederick Law Olmsted, Sr. and Charles Eliot, Shurcliff continued his education at Harvard University under Eliot's tutelage. He then began his professional career in the Olmsted offices, where he spent eight years designing a variety of project types. In 1899, he assisted FLO Jr. in founding the 4-year LA program at Harvard, where he taught until 1906. He established his own practice in 1904. He worked on designs for many towns around Boston. He also designed a World War I housing project for Bridgeport, Connecticut that was a model promoted by others. He later went on to help design the landscape restoration at Williamsburg funded by John D. Rockefeller. He integrated his training as an engineer with the aesthetic education he received at Harvard and in the Olmsted office.¹³

¹¹ Ibid., 236-242.

¹² Ibid., 242-246.

¹³ Ibid., 351-356.

Edward Clark Whiting (1881-1962)

Whiting spent his entire career with the Olmsted firm. Born in Brooklyn, he studied landscape architecture at Harvard University in 1903 and joined the Olmsted firm in 1905. He began as a draftsman and became a general designer, later progressing to partner in 1920. He spent 1918 in Washington, DC, with Frederick Law Olmsted, Jr. working on cantonments for the Construction Division of the Army. Whiting served as the firm's spokesperson on many projects, public and private, in which he participated, including the Hartford Arboretum. His writings indicate he believed that "landscape design must integrate the compositional tenets of a fine art—unity, balance, harmony, and rhythm—with the ever-changing palette of nature, climate, topography, and living materials to create an environment of beauty and function."¹⁴ Whiting upheld Frederick Law Olmsted's beliefs that a park should serve the recreational needs of its community without sacrificing the scenery. He also believed beautiful outdoor spaces could be excellent learning environments. This is evident in the Hartford Arboretum, where beds were designed to show both the beauty of each planting as well as botanical relationships between species. Whiting's written work shows his sense of responsibility for his landscape architecture practice and high standards when creating public spaces. sense of purpose in landscape architecture

Khakum Wood (#02924),
Greenwich, Heminway projects
(#07272, #07716), Watertown,
Noyes and Spelman (#07733,
#07789), Greenfield Hill
(Fairfield)

Toward that end, he participated in the professional society at various levels. Whiting listed his specialties as subdivision design and land planning for industrial and institutional development, although his work on private residential design for large estates is also significant. Among the projects he considered the most noteworthy were the subdivisions for Khakum Wood in Greenwich Connecticut (175 acres of exclusive properties). Whiting's institutional work included the Burr Memorial for the capitol grounds in Hartford, and the Taft School in Watertown, Connecticut. He also designed Hillside Cemetery in Torrington, Connecticut. He also worked with FLO, Jr. on the New Haven, Connecticut, parks.¹⁵

DESIGN PROFESSIONALS RELATED TO OLMSTED FIRM WORK IN CONNECTICUT

William B. Tubby (1858-1944)

William B. Tubby was born August 12, 1858, in Des Moines, Iowa to a Quaker family. His family moved to Brooklyn in 1865 where Tubby attended the Brooklyn Friends School, followed by the Brooklyn Collegiate and Polytechnic Institute to study architecture. This is where Tubby first met Lewis Lapham, who would later commission him to design the Waveny House at New Canaan (#03393). In 1875, Tubby began working for Ebenezer L. Roberts, the architect of the first Standard Oil building, where Tubby would have his office. Tubby began to develop his unique style upon establishing an independent practice in 1881. His designs from this time include residential houses in a Romanesque Revival style and Tudor Revival style country houses. Tubby first worked with the Olmsted firm in association with the oil-rich Pratt family in New York and on Long Island.

¹⁴ Ibid., 449.

¹⁵ Ibid., 449-453.

Lewis H. Lapham engaged Tubby to design the exterior of his Waveny House as well as Olmsted Brothers Landscape Architects for the expansive landscape. Tubby designed a Tudor Revival-style estate, and Olmsted Brothers a walled garden east of the house. The house was maintained by the Lapham family until it was donated to the Town of New Canaan in 1967, now serving as a public park with recreational facilities. Tubby and the Olmsted Brothers worked on other projects together as well, including the Topping Estate at Greenwich (#06300) and Arnold Schlaet's waterfront summer residence, Bluewater (#03138) and Wexford Hall in New Canaan (built 1927-1929).¹⁶ Tubby retired to Greenwich, Connecticut, died was buried there in 1944.

Cass Gilbert (1859-1934)

Cass Gilbert was born in Zanesville, Ohio, on November 24, 1859. Gilbert's father died in 1868, shortly after his family moved to St. Paul, Minnesota, where he worked as a surveyor. Gilbert apprenticed as a draftsman in 1876 at the St. Paul office of architect Abraham Radcliffe, before entering the Massachusetts Institute of Technology in 1878. Here, Gilbert studied architecture for one year, but cut his education short to earn money in order to tour Europe. In 1880, Gilbert traveled to Liverpool, England and traversed England, France and Italy studying the architecture and picturesque landscapes of the countries he visited.

In 1882, Gilbert returned to St. Paul to begin his architecture career. He kept offices in the Gilfillan Block, designing residences, offices, railroad stations, churches and commercial buildings in Minnesota, Wisconsin, the Dakotas, and Montana. He formed a partnership with James Knox Taylor in 1885, but the two split ways shortly. Upon striking out on his own, Gilbert was selected to design the new state capitol in St. Paul, Minnesota in 1895, bringing him national attention. From here, Gilbert's career took off. In 1899, Gilbert won the commission for the U.S. Custom House in New York. He opened an office in New York that same year. Among Gilbert's notable New York designs were the Woolworth Building, West Street Building, the New York Life Insurance Company Building, the New York Country Lawyers Association Building, the Brooklyn Army Terminal, and the U.S. Courthouse.

In 1908, a committee was formed by Mayor John Studley to commission a plan for the improvement and development of New Haven. Cass Gilbert and Frederick Law Olmsted, Jr. were invited to submit a draft. Two years later, their plan was submitted to the mayor and published as a book. In the publication, Gilbert and Olmsted Jr. proposed 92 improvements accompanied by a new map of the city. Gilbert would later design the train station and downtown public library for the city as well.

Cass Gilbert and his wife Julia moved to New York City in 1899 and owned a summer house in Ridgefield Connecticut by 1907. They split their time between New York and Connecticut, taking many trips to England, until his death in 1935, and hers in 1952.¹⁷

¹⁶ Adams, Virginia H., Gretchen M. Pineo, Kristen Heitert, Emily Giacormarra, and Michelle Johnstone. National Register of Historic Places nomination: "Waveny." 20219.

¹⁷ Biographical information derived from <https://www.cassgilbertsociety.org/architect/bio.html> and https://www.newhavenindependent.org/article/city_plan_centennial_approaches.

B - S. E. Minor Engineering (1887 to present)

S.E. Minor & Company was founded in 1887 in Greenwich, Connecticut, and remains operational today. The firm has a strong affinity for the town of Greenwich and has played a major role in the design and shaping of the area's landscapes over the years.¹⁸ They were the engineers of record for Khakum Wood and the two Rockefeller subdivisions as well as the engineer for the Topping estate. It is likely that their work with the Olmsted firm influenced work they did for other clients and is an area for further research.

Donald Grant Mitchell (1822-1907), New Haven

Donald Grant Mitchell and Olmsted Sr. were born the same years and shared many things in common—a Connecticut youth descended from an old Connecticut family, Yale College, writing, and a passion for agriculture, landscapes, parks—but their paths never seem to have crossed and neither references the other despite the fact they are working in proximity to one another in New Haven. Born in Norwich, Mitchell settled in New Haven as an adult after traveling in Europe and wrote several popular essays and books under the pseudonym Ik Marvel. He is also known to have laid out two of New Haven's early parks: Edgewood Park, which takes its name from Mitchell's farm from which he donated land for the park and a neighborhood of the same name, and East Rock Park, which is in the Olmsted pastoral style, with curvilinear roads, vistas and viewpoints, and a design that is inspired by its natural setting along the Mill River and the East Rock.¹⁹

PARK LEADERS AND PARK COMMISSIONERS

Rev. Horace Bushnell (1802-1876), Hartford

Horace Bushnell (1802-1876) was a Congregational minister and theologian, often referred to as the "Father of American religious liberalism." After receiving an undergraduate degree at Yale, he entered Yale Divinity School and in 1833 was ordained minister of the North Congregational Church in Hartford where he served for 20 years. Bushnell wrote twelve books including *Christian Nurture*, *God in Christ*, *Christ in Theology*, and *Nature and the Supernatural*, exploring his theology and experiences. His views were opposed by many, and in 1852 North Church withdrew from the local consociation to avoid a trial for heresy.

Bushnell Park (Job 00801),
Hartford Park System, Hartford

In 1853, on the twentieth anniversary of his installation as pastor, a newspaper article reported on his sermon recounting his arrival in Hartford where he learned of the different "schools" of Congregationalists and his subsequent efforts to "please both wings of his church." The article observed "There are few clergymen in the land more firmly seated in the affections of their people" than Bushnell "who is not more respected for his talents and fearless honesty than beloved for his many personal and social virtues."

Bushnell's lifelong love of nature and his faith, along with a desire to beautify the city, led to his advocacy for a park beginning in 1853. The proposal met

¹⁸ Biographical information derived from <https://seminor.com/about-us/>.

¹⁹ Biographical information derived from DonaldGrantMitchell.com

with opposition by some, as reported in the *Hartford Courant*. An article in December of 1853 noted “We are sorry to hear so many persons speak slightly of the proposed park, an improvement which will add so much beauty to the city.” Declaring that “public sentiment should be put right,” the article proceeded to advocate for removal of those who lived on the proposed park land: “...occupied by laborers and mechanics who ought not to have so central a home, they had better be pushed off to the outskirts of the city where their humble habitations need not offend the eye nor the nostrils of the gentry.” The article concluded: “...to all who oppose the park, gentlemen please keep quiet, the park will go, the pulpit and the financiers are hold of it and cannot be arrested.”

The article proved correct. Bushnell's presentation to City Council resulted in an appropriation of \$105,000 to acquire 40 acres, making Hartford the first city in American to expend public funds for a public park. Bushnell asked his life-long friend, Frederick Law Olmsted to design the park. Olmsted was not available as he was working on Central Park. On his recommendation, the city hired Jacob Weidenmann, a Swiss-born landscape architect and botanist to design and build the park.²⁰

Rev. Francis Goodwin, Hartford

Goodwin Park (Job 00802), Hartford Park System [Pope Park (Job 00805), Riverside Park (Job 00806), Southern Parkway (Job 00808), South Western Parkway (Job 00809), and Western Parkway (Job 00811), Hartford

Hartford native Reverend Francis Goodwin (1839-1923) was the force behind what became known as the “Rain of Parks” in the city. When he unexpectedly died in 1923, a front-page article in the *Hartford Courant*, headlined “Death of Rev. Goodwin Unexpectedly Takes City's Venerable Leading Citizen,” stated “...in 1895 (Goodwin) was one of authors of the charter which was adopted by the Legislature...and under which the park board still operates. The original draft of the charter was in Dr. Goodwin's handwriting....It was due to the influence of Dr. Goodwin, in large measure, that the city now has Keney, Elizabeth, Colt, Pope, and Goodwin Parks.”

Goodwin began his service in ministry in 1860, when he entered the Berkeley Divinity School at Middletown, Connecticut. In 1863, he was ordained Deacon in the Church of the Holy Trinity, Middletown. After earning another degree from Trinity College, he was ordained a priest. In 1863 he married Mary Alsop Jackson. They had eight children. Goodwin served several churches over the years including the Trinity Church, St. John's Church, and the Church of the Good Shepherd in Hartford Trinity Church in Wethersfield. He was elected the first Archdeacon of Hartford in 1878.

He served on the Hartford Parks Commission for 30 years, championing development of public parks encircling the city. Goodwin's greatest success came from Henry Keney's donation of land and money for a 600-plus acre park that would bear Keney's name. His contributions were recognized in 1901 when the Hartford Parks Commission renamed South Park “Goodwin Park” in his honor. Upon Goodwin's death in 1923, the *Hartford Courant* published a series of tributes from city leaders. Louis R. Cheney, a previous mayor, stated “Few people

²⁰ Biographical information derived from *The Hartford Courant*, May 24, 1853, “Rev. Horace Bushnell”; *The Hartford Courant*, December 27, 1853, “The Proposed Park”; *Horace Bushnell, American Theologian*, <https://www.britannica.com/biography/Horace-Bushnell>, accessed February 27, 2022; *Horace Bushnell*, <http://www.bushnellpark.org/about-2/history-2/horace-bushnell>, accessed February 27, 2022.

realize all that he has done for this city, especially in helping to provide Hartford with probably what is the best park system of any city in the United States."²¹

BUSINESS LEADERS, COMMUNITY LEADERS, ACADEMIC LEADERS, AND PHILANTHROPISTS

Henry Keney, Hartford

Henry Keney (1806-1894) built on his father's success in the grocery business, and in 1830 he and his brother, Walter, formed the grocery firm of H. & W. Keney. Henry Keney's obituary noted "As long as they lived the two brothers were practically inseparable, and even after Walter Keney's death (1889), Henry Keney, in many charitable gifts signed his checks with the old "H. & W. Keney", bringing his brother still into the good works with himself."

Keney Park (#00803), Keney Memorial (#00812)

Henry Keney was vice president the board of the Hartford Fire Insurance Company where his stock investments netted almost \$125,000. He also served as vice president of the board of Farmers & Mechanics National Bank, director (board member) of Hartford Street Railroad Company, and the Connecticut Trust and Safe Deposit Company.

His close friendship with Rev. Horace Bushnell led to Keney's donation of land and money for a 600-plus acre park that would bear his name. Upon Keney's death in 1894, a trust was established with directions from Keney's will to acquire additional land for the park before conveying it to city ownership. In 1895, Frederick Law Olmsted was consulted to recommend land purchases, beginning a connection that led to the firm's design of the park.

Henry Keney never married, and he lived at the home of his brother and sister-in-law, Walter and Mary Jeanette (Goodwin) Keney. He is buried in Cedar Hill Cemetery.²²

P. T. Barnum (1810-1891), Bridgeport

Phineas Taylor (P.T.) Barnum was born in Bethel, Connecticut, and was buried in Bridgeport's Mountain Grove Cemetery that he helped design. His grave is across the path from his most famous act, General Tom Thumb. Barnum was the supreme American showman of his day and he traveled the United States and Europe overseeing the performances and gathering the unusual and bizarre for his American Museum in New York and later for his "Greatest Show on Earth": A circus of human and animal talent that peaked during his partnership with James A. Bailey and who together popularized the three-ring circus into an immense production.

Seaside Park (#12021)

²¹ Biographical information derived from "A History of Keney Park," Todd Jones, Hartford History Center, Hartford Public Library, 2011; "Revered Francis Goodwin," <https://cedarhillfoundation.org/notable-resident/reverend-francis-goodwin/>, accessed February 28, 2022; *Hartford Courant*, "Praise of Dr. Goodwin's Rare Combination of Qualities," Oct. 6, 1923; *Hartford Courant*, "Death of Rev. Goodwin Unexpectedly Takes City's Venerable Leading Citizen," Oct. 6, 1923.

²² Biographical information derived from *Hartford Courant*, "Henry Keney," November 16, 1894; A History of Keney Park," Todd Jones, Hartford History Center, Hartford Public Library, 2011.

In 1848, while staying at his half-brother's hotel in Bridgeport, Barnum heard of the tiny local child, Charles Stratton, who Barnum would later meet and transform into Tom Thumb. The first "golden showers" that rained on Barnum's American Museum and traveling show thanks to his tiny friend, allowed Barnum to complete the first of four homes in Bridgeport. Iranistan, the grandest of the four, opened in 1848 and was sandstone mansion based on the Royal Pavilion at Brighton. It burned to the ground in 1857. In 1863, the Bridgeport newspaper (The Standard) urged the creation of public parks, and Barnum, Nathaniel Wheeler and Colonel William Noble and other residents donated approximately 35 acres to create Seaside Park, which gradually increased to 100 acres. To take advantage of the healthful breezes of Long Island Sound, Barnum built his last two homes facing the land that became Seaside Park (#12021) and as mayor of the city, more than likely played a role in Olmsted and Vaux's selection and the park's design. A seated Barnum statue faces out to the Sound from the intersection of Waldemere (the name of his last home) Avenue and Soundview Drive.

Nathaniel Wheeler (1820-1893), Bridgeport

Seaside Park (#12021)

Born in Watertown, Connecticut, Nathaniel Wheeler was an American manufacturer who took up his father's trade of carriage manufacturer after a common school education. By 21, he had assumed his father's role leading the business and Nathaniel focused the business on metallic articles including buckles and slides and, in the process, moved from hand labor to machinery. By 1856, in partnership with Allen Wilson, they relocated their operation to Bridgeport, where they focused on sewing machines and combined the Singer and the Grover and Baker sewing machine companies with Wheeler & Wilson. Wheeler was elected to represent his district in the Connecticut Senate and was one of the commissioners who voted to construct the state capitol at Hartford. He favored every project to benefit Bridgeport and was held in high regard. A memorial fountain was constructed by his family in his honor in 1912 for his activities in city affairs and for his plans to beautify the city, including buying and donating the land for Seaside Park with P. T. Barnum and Colonel William Noble c. 1864.

James W. Beardsley (1820-1893), Bridgeport

Beardsley Park (#00691)

James Walker Beardsley was born in Monroe, Connecticut, to a prominent cattle and farming family and remained a farmer and cattle baron his entire life becoming wealthy as he "dabbled in speculation and trading cattle futures."²³ In 1878, retired from his successful agricultural and financial pursuits, he donated multiple tracts of land along the Pequonnock River to the city of Bridgeport on condition that the city "forever keep it as a public park." City leaders went back to Frederick Law Olmsted, designer of Seaside Park, to commission a design for Beardsley Park, named for the generous benefactor who continued to generously fund improvements and maintenance. Sadly, the positive press that Beardsley and the park received made him a target for thieves who broke into his house thinking he was a wealthy man. After ransacking the house and not finding cash or valuables, the marauders beat the 77-year-old philanthropist and he died several days later from internal injuries.

²³ December 23: "Bridgeport Patron James Beardsley Mortally Wounded – Today in Connecticut History", Cthumanities.org, December 23, 2018.

On June 21, 1909, a statue of Beardsley was sculpted by Charles Henry Niehaus and placed at the entrance to the park. Local attorney Daniel Davenport's lengthy speech at a dedication ceremony spoke of Beardsley's legacy: "Already all of his generation have sunk into the grave or are tottering on its brink and all who knew him shall shortly follow, yet today, eighty-nine years after his birth we see the little children of this whole city trooping here, in holiday attired, to do him honor. This statue is placed at the very entrance of the park, fronting the long avenue of approach from the city, that it may seem to welcome, as he would do if he was here, all who come. And in the coming ages, how many these will be."²⁴

Clarence Wickham (1860-1945), Manchester

Clarence Wickham was born in New Haven, Connecticut, and spent his childhood in both Manchester and Hartford, alternately. Wickham attended Hartford Public High School where he befriended many students enrolled in a program offering higher education opportunities for young men, established by the Imperial Chinese government. Many of these friends went on to hold high ranks in the Chinese government. Wickham was very interested in civic activities during school. He was a member of the Sons of the American Revolution, the Society of Founders of Patriots, and involved with the Hartford Republican Club.

Wickham Park (#10123)

Professionally, Wickham and his father, Horace Wickham, worked for Plimpton Manufacturing Co., but the two were also successful inventors. Horace Wickham was contracted by the United States government for his machine that produced inexpensive stamped envelopes. Clarence Wickham is known for inventing the window envelope. The father-son duo held over 40 patents together. Wickham was secretary and treasurer of the Hartford Manila Company, later the Wickham Manufacturing Company.

Wickham married Edith Farwell McGraft in 1900, and the couple traveled extensively together. The pair frequently visited Wickham's former school friends in China and brought home art objects, some of which now reside in the Oriental Garden in Wickham Park.

In 1896, the Wickham family returned to Manchester to build the estate now known as The Pines. Wickham would later inherit the 130-acre property. He designated the land, along with an amount of his financial estate, to the creation of Wickham Park upon the death of his wife. With a donation of 67 acres by Myrtle Williams in 1967, as well as land swaps and other purchases, Wickham Park is now expanded to its current 280 acres of land. Olmsted Brothers Landscape Architects designed the original park. Clarence Wickham died in 1945 at the age of 85. He is buried in Cedar Hill Cemetery in Hartford.²⁵

Reverend Anson Phelps Stokes, Jr. (1874-1958), New Haven

Anson Stokes was born on Staten Island to a wealthy family of prominent bankers. His father, Anson Phelps Stokes married Helen Louisa Phelps and together had nine children that included Isaac Newton Phelps Stokes (Khakum Wood #02924). Educated at Yale and graduating in 1896, post-graduation he traveled mostly in Asia and returned to Cambridge, Massachusetts, to enter the Episcopal

Plan for New Haven (#03352)

²⁴ Biographical information derived from *Hartford Courant*, "A Fine Oration: James W. Beardsley Honored," June 21, 1909; and <https://www.findagrave.com/memorial/85034043/james-walker-beardsley>.

²⁵ Biographical information derived from <http://wickhampark.org/the-history-of-wickham-park/>.

Theological School to become an Episcopal priest. In 1899, Stokes took the post of Secretary of Yale University, second in command to the university's president, and also serving as rector of Saint Paul's Episcopal Church in New Haven. In 1907 he joined the New Haven Civic Improvement Committee and participated in selecting Olmsted and Gilbert to complete the Plan for New Haven. Expected to become Yale University president on Arthur T. Hadley's retirement in 1921, Stokes was passed over and in 1924 became resident canon at the National Cathedral in Washington, D.C. In addition to knowing Olmsted, Jr. from work on the New Haven, plan, his father's family home at Stockbridge, was an Olmsted Sr. landscape and when at the National Cathedral, he would have worked with Olmsted Jr. again who was working on the Cathedral grounds.

George Dudley Seymour (1859-1945), New Haven

Plan for New Haven (#03352)

George Dudley Seymour was born in Bristol, Connecticut, to Henry Albert and Electa Churchill Seymour. The Seymour's ancestral line can be traced back to one of the first settlers of Hartford Connecticut, Richard Seamer. George Seymour received an LL.B. degree from Columbian (presently George Washington) University in 1880, and a Master of Law degree the following year. He received an honorary Master of Arts degree from Yale in 1913. He was a close friend of William Howard Taft (see biographical sketch), John Singer Sargent, and Gifford Pinchot (see biographical sketch) and a cousin of Yale University president Charles Seymour (1937-51).

Seymour, a proponent for the City Beautiful movement, was active in the civic development of New Haven. He was secretary, and the sustained enthusiasm, behind the New Haven Civic Improvement Committee and served as secretary of the committee in charge of erecting the New Haven Free Public Library designed by Cass Gilbert. Despite two decades of work to get the Olmsted and Gilbert plan adopted, the elected leaders of New Haven were not in full support although Olmsted Brothers came back to design new (Beaver Pond, East Shore Parks) and upgrade existing parks (Edgewood and East Rock Parks) proposed in the plan.

George Dudley Seymour died in 1945 in New Haven, Connecticut. He is buried in Grove Street Cemetery. All of Seymour's correspondence, writings, photographs, research files, and other printed material are housed in Sterling Memorial Library at Yale.²⁶

The Migeon Family, Torrington

Elizabeth Migeon Residence
(#03730)

The Migeon family included several generations of enterprising businessmen and their wives who lived in elegant homes in Torrington. Henri Migeon (1799-1876) was a native of France. In 1820, he married Maria Louisa Baudelot (1803-1871) and together raised five children. When they emigrated to the United States in 1829, Migeon carried "letters of introduction to prominent citizens" from his friend, Revolutionary War hero General Marquis de Lafayette. At the invitation of Connecticut's governor, he located in Torrington in 1833. Migeon became a successful textile manufacturer and built a large home in 1867.

²⁶ Biographical information derived from http://sites.rootsweb.com/~ctnhvbio/Seymour_George_Dudley.html.

Henry and Maria's son, Achille F. Migeon (1833-1903), grew up in Torrington and attended the Irving Institute in Tarrytown, New York. He learned the business of woolen manufacturing at the Middlesex mills in Lowell, Massachusetts before joining his father's business in New York City. In 1854, Achille and his brother-in-law, George B. Turrell, purchased the business.

Achille married Elizabeth Farrell (1840-1931) in 1858. They had two daughters, Virginia Baudelot, and Clara Louise. Elizabeth became known as a philanthropist who supported many projects in Torrington. A newspaper article from 1910 reporting on the reorganization of the Torrington Public Playground Association noted "The use of the grounds at the head of Migeon Avenue have been donated again by Mrs. Elizabeth F. Migeon." A report from 1915 listed a \$200 donation from Mrs. Migeon to the Connecticut Belgian Relief Committee to support a "food ship," part of an international effort to supply aid to German-occupied Belgium during World War I.

Laurelhurst, a family home, was inherited and occupied by the Migeon daughter, Clara Louise Migeon Swayze, wife of prominent Torrington industrialist Robert C. Swayze (1872-1935)

Virginia Baudelot Migeon (1860-1942) married Dr. Edwin E. Swift (1855-1931) in 1891. Following her death in 1942, Virginia Migeon's estate was dispersed to educational, religious, and medical institutions. A church newspaper reported "By the will of Mrs. Virginia Migeon Swift, widow of Dr. Edwin Elish Swift...the Cathedral of St. John the Divine receives \$782,014 and St. Luke's Hospital, New York City, the same sum." Another newspaper reported that of the funds left to the hospital "\$50,000 of the bequest be used for free blood transfusions." Connecticut College News in New London reported "The largest of the new scholarships was a bequest of a six-figure fund...Mrs. Swift was not known to the college until she left the endowed fund to further education." She also left \$40,000 to Hillside Cemetery in memory of her parents to be used for cemetery maintenance.²⁷

Horace Dutton Taft, Watertown

Horace Dutton Taft (1861-1943) graduated from Yale in 1883 and earned a law degree at Cincinnati Law School. Taft's interests focused on education, and in 1890 he opened a school for boys in New York with underwriting from a family friend. The school moved to Watertown in 1893. In 1891, Taft married Winifred Thompson, a teacher at Hillhouse High School who was his partner in developing Taft School until her death in 1909.

Taft School (#03554)

Horace Taft was the brother of William Howard Taft, 27th president of the United States and Chief Justice of the U.S. Supreme Court. During the 1908

²⁷ Biographical information derived from *Migeon Avenue Historic District*, National Register of Historic Places, 2002; *Hartford Daily Courant*, "Achille Francois Migeon: Death of Wealthy Torrington Man Connected with Many Local Industries," Hartford, June 2, 1903; *Hartford Daily Courant*, "Torrington Public Playground Association," Hartford, June 16, 1910; *The Meriden Daily Journal*, "Need \$80,000 More for Relief Cargo from this State," Meriden, May 1, 1915; *The Living Church, A Weekly Record of the News, the Work, and the Thought of the Episcopal Church*, July 4, 1943; *Hartford Daily Courant*, "Swift Will Disposes of Big Estate," Hartford, October 7, 1942; *Connecticut College News*, "Scholarship Funds Increased Greatly by Generous Gifts," New London, October 21, 1942.

presidential campaign, a newspaper profiled Horace Taft noting "He is also the conscience of the family according to the Republican nominee (and is) popular with the villagers in Watertown, Conn. where his boys' school is located."

The article also addressed Taft's reputation in Watertown: "It is out of the question that Horace Taft should remain outside the village life of Watertown, which is one of Connecticut's nice old towns with traditions very thick and a population a shade under what it was in 1790 in numbers and trying to live up to the traditions of those days, nor has he done so. He paid little attention to local affairs during the first years he was in town, but after a while the local leaders got to coming to see him when important matters were afoot, and not it is 'Well, let's go over 'n' see what Mr. Taft thinks of it,' before the final decision can be made."

Taft was engaged in many civic and philanthropic organizations including the New Haven branch of the Connecticut League of Nations Association (1931-1942), Connecticut chapter of the Fight for Freedom to Defend America (honorary chairman), Yale Alumni Association of Naugatuck Valley president (1914-1916), and the Connecticut committee of the American Historical Research Fund. He attended Christ Episcopal Church in Watertown.²⁸

NEW YORK BUSINESSPEOPLE WITH HOMES IN CONNECTICUT

Isaac Newton Phelps Stokes and Edith Minturn Stokes, Greenwich

Khakum Wood Estate and
Subdivision (# 02924)

Isaac Newton (I.N.) Phelps Stokes (1867-1944) was an architect and partnered with John Mead Howells in the architectural firm Howells and Stokes based in New York City. Stokes was the eldest of nine children born to multi-millionaire Anson Phelps Stokes and Helen Phelps Stokes. He graduated from Harvard University in 1891. He spent several years studying at Paris's Ecole des Beaux-Arts where he learned the principles that would influence the City Beautiful movement.

In 1895, Stokes married Edith Minturn (1867-1937), from a well-to-do family of reformers. The couple were immortalized in a portrait by John Singer Sargent which today is in the collection of the Metropolitan Museum of Art. Edith Stokes would undertake her own slate of reform activities, including serving as President of the New York Kindergarten Association and as President of the Woman's Municipal League.

Edith's grandfather, Robert Bowne Minturn (1805-1866) became one of New York's wealthiest citizens as a partner in a shipping empire of 50 clipper ships which sailed to every continent. Robert married Anna Mary Wendell in 1835, and in 1847 they completed construction of a mansion on Fifth Avenue, part of a trend of wealthy citizens building mansions in this area.

Following a European tour, Robert began discussions with other businessmen about the idea of park for New York City modeled after the Bois de Boulogne or

²⁸ Biographical information derived from *The Washington Herald*, "About Horace Taft," August 23, 1908; Taft School: *Our History*, <https://www.taftschooll.org/about/our-history>, accessed January 3, 2022; *Obituary Record of Graduates of Yale University, 1942-1943*.

Hyde Park. Although Robert Minturn is often credited with the idea for a park, a family history written by the Minturns' grandson in 1897 credits Anna Mary with the idea. The account describes the "high intelligence and personal charm" of Anna Mary and declares that "the agitation for establishing Central Park was initiated by her and carried to success by her husband and the friends whose interest in the plan she had aroused and inspired." To initiate work, the Minturns donated land in support of the idea of what would become Frederick Law Olmsted's masterpiece, Central Park.

In 1919, I.N. Stokes connected with the work of Frederick Law Olmsted when the Municipal Art Society asked him to lead a fundraising campaign Central Park. While researching what would become a six-volume history of New York City, *The Iconography of Manhattan Island, (1915-1928)* Stokes had located the original Greensward plan by Olmsted and Calvert Vaux which was long thought lost. The discovery led the Municipal Art Society and the Art Commission to adopt an "original intent" approach to the restoration.²⁹

Percy A. Rockefeller (1878-1934), Greenwich

Percy Avery Rockefeller (1878-1934) was the son of William A. Rockefeller Jr., president of Standard Oil Company, and Almira Geraldine Goodsell Rockefeller. He was the nephew of John D. Rockefeller, founder of Standard Oil Company. Rockefeller received a B.A. from Yale University in 1900. At Yale he was involved in numerous clubs and activities including the Yale Corinthian Yacht Club, Dunham Boat Club, the University Football Team, and the secret society Skull and Bones. On April 23, 1901, he married Isabel Stillman, daughter of James and Sarah Elizabeth Stillman. They had five children, Isabel, Avery, Winifred, Faith, and Gladys. Upon his graduation, a newspaper article announced: "Yale's Football Manager to Enter Standard Oil Trust" and explained "Young Rockefeller will begin at the foot of the ladder in the tremendous business of the Standard Oil." The article went on to say that Rockefeller "has an ardent love of life in the open, with all its attendant sports. He is generous and happy hearted and popular with his associates. It is thought his approaching marriage...will be the incentive necessary to turn his energies to business."

Percy A. Rockefeller Subdivision
(#09462)

When Rockefeller died in 1934, he left his entire estate to his wife, Isabel, who died a year later. Newspapers speculated about the amount of Rockefeller's fortune, with guesses starting at \$10 million. One newspaper, under the headline "His Fortune Fabulous" noted "Others continued to regard him as a billionaire." Another newspaper obituary observed "He inherited a substantial share of the fortune left by his father and there were some who believed that the stock market dealings greatly increased his original stake. However, Wall Street never heard any estimates of Percy Rockefeller's wealth which bore the stamp of accuracy."³⁰

²⁹ Biographical information derived from *The Lost Minturn Mansion*, <http://daytoninmanhattan.blogspot.com/2014/08/the-lost-minturn-mansion-no-60-5th.html>, accessed March 15, 2022; The New York Public Library - Archives and Manuscripts - <https://archives.nypl.org/mss/2892>; Francis Morrone, "The Ghost of Monsieur Stokes," *City Journal*, Manhattan Institute for Policy Research, August 1997, <https://www.city-journal.org/html/ghost-monsieur-stokes-11939.html>; <https://www.centralparkhistory.com/timeline/index.html>, accessed March 15, 2022.

³⁰ Biographical information derived from *1934-35 Obituary Record of Graduates of Yale University; The Meriden Morning Record and Republican*, "Work for Rockefeller: Yale's Football Manager to Enter Standard Oil Trust," Meriden, Connecticut, September 24, 1900; *Lewiston Morning Tribune*,

William G. Rockefeller
Subdivision (#09463)

William G. Rockefeller, Greenwich

William Goodsell Rockefeller (1870-1922) was the older brother of Percy Avery Rockefeller who were both sons of Standard Oil co-founder William Avery Rockefeller, Jr. and Almira Geraldine Goodsell Rockefeller. Both graduated from Yale College.

On November 21, 1895, William married Sarah Elizabeth "Elsie" Stillman (1872-1935), daughter of National City Bank president James Jewett Stillman and Sarah Elizabeth Rumrill. (Percy married Elsie's sister, Isabel). The wedding was described as "one of the social events of the year" attended by the "Vanderbilts, Morgans, Whitneys, Astors, and Goelets." A newspaper reported "It was a very swell affair. The social position of the bride's parents may be judged from the fact that they will occupy W.K. Vanderbilt's box at the opera all winter."

Elsie's father gave them a home on Madison Avenue in New York, and they later built a country home in Greenwich. William and Elsie had four sons and a daughter. William's obituary recounted a prediction early in his life that he would become the head of the Rockefeller family's enterprises. But, the obituary reported, "the prediction did not come true." He died of pneumonia at the age of 52 and is buried in Sleepy Hollow Cemetery in New York.³¹

Arnold Schlaet (1859-1946), Westport

Residential Estate (#03138)

Arnold Schlaet was a native of Mecklenberg, Germany. He came to the United States in 1875 and became a citizen shortly after arrival. He married Annette Vail and they had one son, Carl.

In 1902, Schlaet and several other investors filed a charter for the Texas Company. The charter stated: "Said corporation is organized for the purpose of storing and transporting oil and gas, brine and other mineral solutions, and to make reasonable charges therefor, to buy, sell and furnish oil and gas for light, heat and other purposes, to lay down, construct, maintain, and operate pipelines, tubes, tanks, pump stations, connections, fixtures, storage houses, and machinery, apparatus, devices and arrangements as may be necessary to operate such pipes and pipelines between different points in this state; to own, hold, use and occupy such lands, rights of way, easements, franchises, buildings, and structures as may be necessary to the purpose of such a corporation."

In 1911 the company established a refinery in Illinois. In 1928 it became the first company to market in 48 states, and in the 1930s operations began in Canada, Columbia, and Venezuela. The company later became Texaco Incorporated.

"Leaves Millions: Percy Rockefeller, Nephew of John D., Passes Away: His Fortune Fabulous," Lewiston, Idaho, September 26, 1934; *The Pittsburgh Press*, "Mrs. Rockefeller Dies at Age of 59," Pittsburgh, Pennsylvania, August 23, 1935; *The Meriden Journal*, "P.A. Rockefeller, Noted Financier, Dies in New York," Meriden, Connecticut, September 25, 1934.

31 Biographical information derived from *New York Times*, "W.G. Rockefeller Dies of Pneumonia," December 1, 1922; *The Times-Tribune*, "Another Swell Wedding," Scranton, Pennsylvania, November 23, 1895.

In 1905, Schlaet moved from Texas to Westport, Connecticut, and engaged Olmsted Brothers to where he continued to manage his company until retirement in 1920. He died in St. Petersburg, Florida in November of 1946. His funeral notice appeared in newspapers across the country.³²

Robert Allen Stranahan Sr. (1886-1962), Westport (Saugatuck)

Robert Allen Stranahan and his brother, Frank, founded the Champion Spark Plug Company. Robert Stranahan perfected the spark plug and was inducted into the Automotive Hall of Fame in 1979. The Hall of Fame described his accomplishment: The brothers “successfully imported parts for the developing American auto industry, but they were unhappy with the quality of their most-requested item: the spark plug. Convinced that a proper gasket was key to preventing gasoline leaks and porcelain cracks, Robert Stranahan devoted two years to developing a product that by 1912 provided the reliable spark for 75 percent of all American cars.”

Residential Estate (#07845)

Olmsted Brothers had worked on Frank Stranahan’s estate in Toledo, Ohio (#07401) and it is no doubt the reason Robert contacted the firm when bought the Saugatuck property. He was married twice. His first marriage, to Agnes McColl, produced four children including Robert Jr. who became president of Champion. He had two children with his second wife, Page Ellyson Lewis, including Frank who became a well-known professional golfer.³³

OTHER SIGNIFICANT CLIENTS

Francis A. Bartlett (1882-1963), Stamford

Francis A. Bartlett was recalled in his obituary as one of the world’s leading authorities on shade trees and their care. Born in Massachusetts, he received a bachelor’s degree from Massachusetts Agricultural College and an honorary Doctor of Agriculture from the University of Massachusetts. He taught horticulture and agriculture at the Hampton Institute in Virginia. In 1907 he founded the F.A. Bartlett Tree Expert Company in Stamford, Connecticut. He served as board chairman and president for more than 50 years, becoming a nationally known expert on shade trees.

F.A. Bartlett Tree Company
Expert Property (# 09170)

In 1916, when the chestnut tree blight threatened to destroy the species, Bartlett was one of 20 tree experts asked by the United States Bureau of Plant Industry to experiment with a hybrid chestnut tree. The tree planted by Bartlett was the only one to thrive. It was named the Bartlett chestnut and was distributed throughout the United States and European countries.

³² Biographical information derived from *Fort Worth Star Telegram*, “Funeral Held for Founder of Texas Co. Arnold Schlaet,” November 18, 1946; *The New York Times*, “Arnold Schlaet: A Founder of Texas Oil Company Dies in Texas,” November 17, 1946; *Britannica*, “Texaco, Inc.,” <https://www.britannica.com/topic/Texaco-Inc#ref285217>, accessed March 1, 2022; *The Roswell Daily Record*, “The Texas Company: Original Charter Filed April 7, 1902,” August 29, 1908.

³³ Biographical information derived from “Robert A. Stranahan Sr.,” <https://www.automotivehalloffame.org/honoree/robert-a-stranahan-sr/>, accessed March 2, 2022; *New York Times*, “Robert A. Stranahan Sr. Dead, Founded Champion Spark Plug,” Feb. 10, 1962; <https://www.stranahanfoundation.org/about-us/history-purpose/>, accessed March 2, 2022; *Cherokee Messenger*, “Keeping Pace with 2,000% Growth,” Cherokee, Oklahoma, April 12, 1917.

The company expanded into several Northeastern and Eastern Seaboard states, and as far west as Chicago. In 1922, public utility companies asked for Mr. Bartlett's help in keeping their power lines clear of excessive tree growth that tended to cause outages during storms. In 1924, he founded Bartlett Tree Research Laboratories. Staffed with entomologists, pathologists, and horticulturists, the laboratory studied tree diseases and insect control. That same year, Bartlett founded the National Shade Tree Conference which later became the International Shade Tree Conference.

In 1927, as Dutch Elm disease (Elm Blight) was sweeping through Europe, Bartlett traveled to there to study the disease. A newspaper reported "As the guest of the Dutch, the German, the Jugo-Slavinans (Yugoslavians), and the British government, he had access to the research and findings of foreign scientists engaged in studying the dread disease in an effort to stave its course."³⁴

Augustus Sabin Chase and Martha Clark Starkweather Chase, Frederick Starkweather Chase, Henry Sabin Chase, Irving Chase, Waterbury

Chase Park (#06789),
Waterbury; Chase Burial Plot
(#06965), Watertown

Augustus Sabin Chase (1828-1896) and Martha Clark Starkweather Chase (1830-1906) were the parents of Frederick Starkweather - F.S. - Chase (1862-1947), Henry Sabin Chase (1855-1918), Helen Elizabeth Chase (1860-1953), Irving Hall Chase (1858-1951), Mary Eliza Chase Kimball (1865-1950), and Alice Martha Chase Streeter (1875-1964). The family is buried at an Olmsted-designed graveside at Riverside Cemetery in Waterbury.

Augustus Sabin Chase settled in Waterbury in 1850 and became president of the Waterbury Savings Bank in 1864. He was president of several businesses including Waterbury Manufacturing Company which became the core of Chase Companies, the Waterbury Watch Company, and the Benedict & Burnham Manufacturing Company. He also served in the Connecticut State Legislature.

The three sons graduated from Yale University and became active in manufacturing. Henry Sabin Chase managed the American Printing Company and was president of Chase Companies. Irving Chase worked for the Waterbury Watch Company, and F.S. Chase was president of Waterbury Manufacturing Company.

Alice Martha Chase married Dr. Edward C. Streeter, a physician and medical educator and curator of museum collections of the Yale Medical Library. Her obituary noted that she had lived in Boston for many years and "her donations to charity amounted to hundreds of thousands of dollars."³⁵

³⁴ Biographical information derived from *New York Times*, "Dr. Francis A. Bartlett Dies; Expert on Care of Trees was 81," November 22, 1963; *Times Herald*, "Is the Beautiful Elm Too, Doomed in North America," Olean, New York, April 14, 1928; and <https://www.bartlett.com/bartlett-history.cfm#undefined1>, accessed March 4, 2022.

³⁵ Biographical information derived from https://en.wikipedia.org/wiki/Augustus_Sabin_Chase, accessed March 5, 2022; *New York Times*, "Mrs. E.C. Streeter," November 6, 1964.

Harry S. Coe (1878-1962), Waterbury

Harry S. Coe was a wholesale produce merchant, owner of Hasco Farm, and president of the Diamond Bottling Company at Waterbury. He also served as president of the Waterbury Growers Association. He retained the Olmsted firm in the 1920s to develop a subdivision which became known as Coeacres.

Harry S. Coe Subdivision
(#07949)

He married Elizabeth Naomi Whitman Coe (1877-1959) who was active in the women's rights movement. In 1925, she was elected chair of the Connecticut League of Women Voters and worked to pass a bill allowing women to serve on jury panels. The bill did not pass. In 1926, she ran for state representative but was defeated. She continued to work on in the issue, speaking to groups across the state. In 1937, a bill was passed by the Connecticut General Assembly.³⁶

Lewis H. Lapham and Antoinette Lapham, New Canaan

Lewis H. Lapham (1858-1934) was a leather merchant. Lapham's father, Henry, headed a leather business which Lewis joined as a young man. At the turn of the 20th century, oil was discovered on land where he had a tannery, prompting Lapham to enter the oil industry and to help found Texas Oil Company.

Waveny Estate (Waveny Park)
(#03393)

Lapham and his wife, Antoinette, had two sons, Roger and John, and two daughters, Elinor and Ruth. Antoinette Dearborn Lapham (1861-1956) was a leader in the Y.W.C.A. for many years and served on the World Service Council. A newspaper account of her visit to Richmond, Virginia in 1926 reported "Mrs. Lapham is one of those volunteers who believe that the woman of wealth and leisure must give to her voluntarily assumed work all the concentration and creative ability at her command. As chairman of the finance division of the National 'Y' headquarters, Mrs. Lapham is responsible for the raising of the annual board budget running over a million dollars yearly."

Lewis H. Lapham was also a director of the American Hawaiian Steamship Company of San Francisco. His son, Roger, became president of the company in 1925. Roger Lapham also served as mayor of San Francisco from 1944-1948.³⁷

Robert Carlyle Swayze & Clara Louise Migeon Swayze, Torrington

Robert Carlyle Swayze (1872-1935) was born in Washington, D.C. He represented the General Electric Company at the World's Fair in Chicago in 1892-1893, followed by a stint as chief operator of the American Telephone and Telegraph Company in New York City. In 1895 he began an association with the Torrington Manufacturing Company which was to endure for over 30 years. There he served variously as director, secretary, treasurer, and president. After his retirement, he was elected chairman of the board, a position he held until 1932. In 1932, he became president of the Litchfield Bank. He was an officer or director in several Torrington companies, including Hendey Manufacturing, Turner & Seymour, Union Hardware, and the Torrington

R.C. Swayze Property (#07312)

³⁶ Biographical information derived from <https://www.findagrave.com/memorial/151686356/elizabeth-coe>; <https://connecticuthistory.org/elizabeth-w-coe-demands-the-right-of-jury-service/>; *Hartford Courant* "Mrs. Coe to Address County Voters League," January 17, 1927.

³⁷ Biographical information derived from *New York Times*, "Lewis H. Lapham, Financier, 76 Dies," June 11, 1934; *The Times-Dispatch*, "Y.W.C.A. Will Be Added by Prominent Worker: Mrs. Lewis H. Lapham, of New York, Will Visit Richmond Friday in Interests of Local Association - Has Done Important Work," Richmond, Virginia, January 25, 1926.

Henry J. Topping Property
(#06300)

Company, a business established by his father-in-law, Achille Migeon. Swayze was a founder of the Charlotte Hungerford Hospital and served as president of the Hillside Cemetery Association for 25 years. He was married to Clara Louise Migeon Swayze. Following her death in 1945, a scholarship fund was established in her name for students at Connecticut College for Women.³⁸

Henry J. Topping (1886-1951), Greenwich

Henry Junkins Topping was born in New York to John Alexander Topping, former chairman of the board of Republic Steel, and Minnie C. Junkins. The millionaire socialite lived in Manhattan, New York, until moving to Greenwich, Connecticut in 1917, after working with Olmsted Brothers Landscape Architects and William Tubby to design the estate. Topping also had a winter house in Belleair, Florida, where he was a prominent amateur golfer. Topping married Helen Rhea Reid and the couple raised 4 sons together.³⁹

Albert Augustus Pope (1843-1909), Hartford

Albert Augustus Pope was born in 1843 in Boston, Massachusetts. When he was nine, he worked plowing fields on a neighboring farm to supplement his family's income after his father's real estate speculation business collapsed in 1852. He sold fruits and vegetables when he was twelve and dropped out of school by age 15 for a job at Quincy Market.

Pope fought in the Civil War under the command of notable generals including Ulysses S. Grant and Ambrose Burnside. For the rest of his life, he was referred to as "Colonel Pope", named a lieutenant colonel for battlefield bravery. After the war, Pope married Abby Linder, had six children, and started a shoe-supply business, which became the largest in the industry within a year of its inception.

In 1876, Pope attended the Centennial Exposition in Philadelphia where he saw his first bicycle. He was instantly fascinated and began learning how to make them. He produced a trial of 50 vehicles in an empty wing of the Weed Sewing Machine Company in Hartford. Pope's model turned out wildly successful and soon the Weed factory was producing 5,000 bicycles a year, sold nationally. In a strategic effort to control the supply chain and expand advertisement, Pope bought the Hartford Rubber Works, a steep company, and the largest nickel-plating factory in the world and kept production of the bicycles in-house.

Throughout his career, Pope worked to perfect his product and expand the transportation industry. In 1880, he founded the Good Roads Movement and the League of American Wheelmen to advocate for the government to improve road conditions. In the 1890s, Pope created an automotive division within Pope Manufacturing Company to keep up with the advancements in the motorized transportation industry. Pope was at the forefront of experiments with the internal combustion engine, confident that quiet, electric cars would be the future of automobiles.

³⁸ Biographical information derived from National Register of Historic Places, Hillside Cemetery, Torrington, CT; National Register of Historic Places, Migeon Avenue Historic District, Torrington, CT; Connecticut College Alumnae News, May 1952.

³⁹ Biographical information derived from <https://ancestors.familysearch.org/en/KCKX-TG2/henry-junkins-topping-1886-1951>.

In 1895, the 90.5 acres of land for Pope Park was donated to the City of Hartford for use of Pope's employees and other members of the community. Olmsted Brothers Landscape Architects were commissioned in 1898 to design the park.⁴⁰

Theodore Wirth (1863-1949), Hartford

Theodore Wirth was born in Switzerland, living in London, Paris, and Zurich before moving to New York in 1888. He was interested in horticulture from a young age and worked as a gardener, commercial florist, and floral designer early in his career. In 1896, Wirth accepted the position of Superintendent of Parks in Hartford, Connecticut, and worked with the Olmsted firms to design many of the city's public parks. Wirth designed the master plan for Elizabeth Park in 1900, conceptualizing the country's first public rose garden. In 1906, he left Hartford and took over as the Superintendent of the Minneapolis Park System. Under Wirth, the Minneapolis Park System effectively grew to 144 properties.⁴¹

Charles Augustus Williams (1829-1899), New London

Charles Augustus Williams was the son of T.W. Williams, who is credited for New London's success in the whaling industry. Charles Augustus Williams later served as Mayor of New London, and the family was locally prominent throughout the late 19th century. In 1885, Williams contacted Frederick Law Olmsted for assistance in his idea of transforming the city's Second Burial Ground into a public park. Olmsted's designs were never implemented although Williams Memorial Park is a public open space in New London that many believe is the work of Frederick Law Olmsted, Sr. Despite numerous difficulties in the landscape, funded by Olmsted, the family produced funds to have plans drawn and constructed for the park. Olmsted's involvement in the designing of these plans is unclear.⁴²

⁴⁰ Biographical Information derived from <https://connecticuthistory.org/albert-augustus-pope-1843-1909/>.

⁴¹ The Cultural Landscape Foundation.

⁴² Biographical information derived from <https://www.hmdb.org/m.asp?m=48363>.

FAMILY AND FRIENDS

Mary Perkins Olmsted (1830-1921)

Mary Cleveland Bryant Perkins was many things to Frederick Law Olmsted: A friend; an in-law; wife and mother of his children, including John Charles Olmsted and Olmsted's namesake, Frederick Law Olmsted, Jr.; amanuensis to Olmsted's literary side; traveling companion; nurse; and ultimately his long-lived widow. She was born to an affluent family in upstate New York, but when orphaned at the age of eight, she was sent to be raised by her paternal grandparents on Staten Island, where Olmsted Sr. was living at his second farm. She was petite and precocious and was 17 to Olmsted's 26 years. She married John Hull Olmsted in 1851, and they had three children, John Charles, Charlotte, and Owen. John Hull Olmsted died in 1857 from tuberculosis, and a year later Mary agreed to wed Frederick Law Olmsted to provide for her children. The couple went on to have four more children together, however only two survived passed infancy.

Mary Olmsted was a great supporter of her husband's business and had a hand in organizing the firm's abundance of projects, paying bills, and keeping track of other expenses. Mary Olmsted became increasingly involved in philanthropy, after her husband died in 1903, and the firm was taken over by her sons John Charles and Frederick Law Olmsted Jr.⁴³ She died quietly in her sleep at Fairsted in 1921 and is buried with Frederick Law Olmsted in Hartford.

Frederic Edwin Church (1826-1900), Hartford

Frederic Edwin Church was an American landscape painter and a central figure in the Hudson River School. Some of his first important paintings were purchased by Daniel Wadsworth, a wealthy Hartford philanthropist, whose art collection established the Hartford Athenaeum. Like Olmsted, he was raised in a tradition Congregationalist home, but his father who had made money as a silversmith with interests in milling, insurance and real estate, could indulge his son's early talent and arrange for him to study with landscape painter Thomas Cole. Church shared fame in his profession, like Olmsted Sr., and shared a common family as fourth cousins. In New York, both were members of The Century Association, an important art and literary club and Olmsted asked Church to exhibit several of his paintings in support of the Union cause in 1864 at the New York Sanitary Fair, the success of which led directly to the founding of the Metropolitan Museum of Art. In 1871, Olmsted advocated for Church to become a park commissioner, which he did serving two years. In the end, it was Vaux who consulted with Church on his home, Olana, and where Church oversaw the design and planting.

Charles Loring Brace (1826-1890), Hartford and New York

Charles Loring Brace was John Hull Olmsted's roommate at Yale College and met Olmsted Sr. through that connection. He was the third traveler with the two Olmsteds to England in 1850 and became a life-long friend and correspondent with Olmsted Sr. and like Olmsted, was descended from a founding Puritan family. Brace's father followed a family tradition in become an educator and one of his students was Harriet Beecher Stowe. Brace came to the same

⁴³ Biographical information derived from <https://www.nps.gov/frla/learn/historyculture/mary-olmsted.htm>.

conclusion as Bushnell and Olmsted Sr. that a revival of happy family life would do more than religious revivals for Christianity and after several publications, turned his attention to children in poverty who had no family at all and founded the Children's Aid Society, a post that he held for the rest of his life.

Frederick John Kingsbury (1823-1910), Waterbury

Frederick Kingsbury was one of John Hull Olmsted's closest friends at Yale College and through that connection became a life-long friend and correspondent to Frederick Law Olmsted Sr. Like Charles Loring Brace (see biographical sketch), John's roommate at Yale, these were the friends with whom Olmsted Sr. shared religious and political theories and he particularly valued Kingsbury as "just the right man to come to the correct conclusions." Also, like Brace and Olmsted, Kingsbury traced his family ancestry back to the founding of Connecticut. Following a year at Yale Law School and working and preparing for the Massachusetts bar, Kingsbury returned abruptly to care for his ailing mother and never again left Waterbury. He married into the wealthy Scoville family and became a prominent citizen of Waterbury and was the only one of the small group of friends that remained rooted in business interests and small-town life in Connecticut. He collected Olmsted Sr.'s letters over the decades of communication and wrote a perceptive memoir of his friend after his death.⁴⁴

Gifford Pinchot (1865-1946)

Gifford Pinchot was born in Litchfield and studied at Yale in 1885, intending to become a forester. At this time, no American had ever made a profession of forestry. Pinchot also studied at the National Forestry School in Nancy, France, as well as in Switzerland, Germany, and Austria. In 1892, he returned to the United States to work at George W. Vanderbilt's estate, Biltmore, and would have met both Olmsted Sr. and Jr. while he worked on managing the Biltmore forest.

During his long and bustling career, Pinchot shaped the definition of conservation, as a "wise use" approach to public land. He became a member of the National Academy of Sciences in 1896 and planned the U.S. Forest reserves. He was then a confidential forest agent to the Secretary of the Interior in 1897, before being appointed chief of the Division of Forestry in 1898. He held office until 1910, working under Presidents William McKinley, Theodore Roosevelt, and William Howard Taft, establishing the forest-service system during his administration. He worked with Theodore Roosevelt in a national conservation movement and the Bull Moose Party in 1912. Additionally, Pinchot initiated and served as a member of the Public Lands Commission and founded the Yale School of Forestry at New Haven, Connecticut. In 1920, he began a systematic administration of the forest areas of Pennsylvania, serving as the state's forester.⁴⁵

⁴⁴ McLaughlin, ed. and Beveridge, assoc. ed, *The Papers of Frederick Law Olmsted: Volume 1 The Formative Years, 1822-1852*, 81-83.

⁴⁵ Biographical information derived from <https://www.britannica.com/biography/Gifford-Pinchot>.

LANDSCAPE ARCHITECTS WORKING IN CONNECTICUT, 1899-1979

The following is a list of landscape architects known to have worked on projects in Connecticut from 1899—the year the American Society of Landscape Architects was founded in New York City—to 1979, the year that Olmsted Associates closed at Brookline, Massachusetts. This is not meant to be a comprehensive list but a selection of landscape architects who were named in various sources as the Olmsted context evolved.

What may be a unique resource in the state, and one that might be modeled in other communities, especially Greenwich, is the Landscape Architecture Collection at Fairfield Museum, which covers the dates 1883-1995 and includes drawings, elevations and sketches of gardens in the Fairfield area designed by landscape architects. It also included information on plant nurseries and historic gardens in the area. Some of those practitioners are listed here.

Agnes Selkirk Clark (1898-1983)

Born in Janesville, Wisconsin, Ms. Clark attended the Lowthorpe School of Landscape Architecture (1915-1918), then worked in Des Plaines, Illinois office of Pearse & Robinson as draftsman and planting supervisor. In 1920 she moved to New York City and worked for the well-known landscape architect, Ellen Biddle Shipman. After marrying Cameron Clark, she opened an office at 101 Park Avenue and continued her practice there until moving to Fairfield, Connecticut, where she continued to focus her practice on residential work. She was elected a fellow of the American Society of Landscape Architects in 1952.

Robert Ludlow Fowler, Jr. (1887-1973)

Fowler studied landscape architecture at Harvard following World War I and an initial career in banking. He lived and worked in New York City and primarily practiced in the realm of residential gardens. He designed several private gardens in Connecticut during the Country Place era. He worked with several notable architects including McKim, Mead & White and Delano & Aldrich.⁴⁶

Alfred Geiffert, Jr. (1890-1957)

Geiffert apprenticed in a landscape architecture firm of Ferruccio Vitale in New York City, where he remained and was made a partner in 1917 with Arthur Brinckerhoff. He worked on numerous estate landscapes in New York and Connecticut, including the Zalmon G. Simmons residence in Greenwich.⁴⁷

James L. Greenleaf (1857-1933)

Greenleaf became an estate specialist with a design practice that spanned 1900 to 1920. He worked on approximately thirty estates during the Country Place era, in places such as Long Island, Westchester County, New Jersey, and Connecticut. He later worked on numerous projects in the District of Columbia. He died in Stamford, Connecticut.⁴⁸

⁴⁶ Biographical information derived from *Pioneers*, 127-129.

⁴⁷ *Ibid.*, 132-135.

⁴⁸ *Ibid.*, 146-149.

Charles Downing Lay (1877-1956)

Charles Downing Lay was born in Newburgh, New York, and named for a relative, Charles Downing, the brother of Andrew Jackson Downing. He graduated Harvard University in 1902, the school's second student to complete the landscape architecture program. Lay spent his career working out of an office in New York City. He worked on numerous park projects, including Sterling Park in Stratford, Connecticut; subdivision plans for such communities as Westbrook, Connecticut; estate designs such as the J. Percy Bartram property, Caritas Island, Stamford, Connecticut; and school campus designs such as Ridgefield School in Ridgefield, Connecticut.⁴⁹ Later he moved to his family property, Wellesmere, in Stratford, Connecticut.

Charles Wellford Leavitt, Jr.

Charles Wellford Leavitt, Jr., was born in Riverton, New Jersey, and educated at schools in Connecticut and Pennsylvania. Referring to himself as a landscape engineer, Leavitt opened his own office in New York City in 1897. He is known to have worked on a wide range of projects including residential and estate work in Connecticut. Elsewhere he also worked on city plans, parks, cemeteries, and campus designs.⁵⁰

Guy Lowell (1870-1927)

Guy Lowell was born in Boston Massachusetts to Edward Jackson Lowell and Mary (Goodrich) Lowell. He graduated from Harvard in 1892 with the degree of Bachelor of Arts. Following, he received a degree of Bachelor of Science in 1894 from the Massachusetts Institute of Technology, after completing a two-year course in the department of architecture. He sailed to France in 1895 and studied at the Atelier Pascale of the Ecole des Beaux-Arts in Paris, where he would later receive his diploma from in 1899.

Lowell's strong social position and thorough training afforded him an immediately successful career as an architect in America. He designed Emerson Hall, the New Lecture Hall, and the President's House at Harvard. Additionally, his work can be seen in the Carrie Memorial Tower at Brown, buildings at Simmons College in Boston, and the State Normal School in Bridgewater, Massachusetts. He also designed elaborate private estates in Massachusetts, Maine, and Long Island.

Lowell was interested in landscape architecture as well. He published *American Gardens* (1902), *Smaller Italian Villas and Farmhouses* (1916), and *More Small Italian Villas and Farmhouses* (1920). He later lecture at the Massachusetts Institute of Technology on landscape architecture.⁵¹

John Nolen (1869-1937)

John Nolen was born in Philadelphia, orphaned as a child, and placed in the Girard School for Orphaned Boys by the Children's Aid Society. In 1891, after graduating and working as a grocery clerk and secretary to the Girard Estate Trust Fund, Nolen enrolled in the Wharton School

⁴⁹ Ibid., 221-223.

⁵⁰ Ibid., 223-227.

⁵¹ Biographical information derived from <https://prabook.com/web/guy.lowell/1041355>.

of Finance and Economics at the University of Pennsylvania. Nolen later traveled to England in 1895 for a conference at Worcester College. It was here that his interest in architecture and landscape began. He decided to pursue the profession upon a second trip in 1896.

Nolen enrolled in the Harvard School of Landscape Architecture in 1902, and studied under Frederick Law Olmsted, Jr. He received a Master of Arts in 1905 and joined the American Society of Landscape Architects. Notable work of Nolen's includes the beautification of city parks in Madison, Wisconsin. He designed a state park system to protect the state's landscapes and combat deforestation and urban development.⁵²

Charles Adam Platt (1861-1933)

Charles Platt was born in New York City where he eventually began practicing as an architect and landscape architect. He studied in Paris. In 1892, Platt and his brother William toured the gardens of Italy. At the time, William Platt was apprenticing with the office of Frederick Law Olmsted Sr. Charles Platt used the sketches they made of gardens visited to illustrate two articles for *Harper's Magazine* in 1893. He later expanded the work into a book—*Italian Gardens*—published in 1894. The book was very influential for the exposure of Renaissance Italian gardens to the United States and subsequently the emergence of a formal garden in American landscape design. He then worked as an architect and landscape architect without any formal training or apprenticeship. After preparing plans for his property in Cornish, New Hampshire and that of Charles F. Sprague and the Larz Anderson estate, he shifted to working as an architect, hiring landscape architects such as the Olmsted Brothers, Warren Manning, and Ellen Biddle Shipman to design associated landscapes. His commissions were executed all over the country. Among the most influential of Platt's estate gardens was that for Maxwell Court, the Francis T. Maxwell House in Rockville, Connecticut (1901-1903).⁵³

Ellen Biddle Shipman (1869-1950)

Shipman was born in Philadelphia and learned landscape gardening from her work in gardening. She attended Harvard Annex (precursor to the Radcliffe College), but left to marry Louis Shipman. They lived in Cornish, New Hampshire where she designed her own gardens. She turned to landscape architecture in 1910 after her marriage failed and she had to raise three children. Charles Platt, who had admired Shipman's gardens in New Hampshire, hired her by 1912, and she helped work on gardens throughout the country. She worked on Colonial Revival style gardens throughout New England, with a style that included walled gardens with rectangular beds, axial paths, a central sundial or fountain, and a curtain of evergreens to enclose the space. She eventually moved her office to Beekman Place in New York City. She hired women only. Many of her gardens were in Greenwich, Connecticut. These included the Croft Garden. She also designed the grounds for Aetna Life in Hartford, Connecticut.⁵⁴

⁵² Biographical information derived from <https://www.wisconsinhistory.org/Records/Article/CS537>.

⁵³ Biographical information derived from *Pioneers*, 297-300.

⁵⁴ *Ibid.*, 346-351.

Wilbur H. Simonson (1897-1989)

Born in Lynbrook, Long Island, Simon studied at Cornell College of Agriculture and Life Sciences in 1919. He worked as a draftsman and then in several landscape architecture, engineering, and city planning offices. During his career, his assignments included city parks in New Britain, Connecticut. He later worked on the Mount Vernon Memorial Parkway, a landmark in parkway and highway development, in 1932.⁵⁵

Adolph Strauch (1822-1883)

Strauch was born in Prussia and moved to the US in 1851. He worked as a landscape gardener in Cincinnati, and then began to work on rural cemetery design, including Spring Grove in Cincinnati. He later worked with Cincinnati on its park system, and later was engaged to help work on rural cemeteries around the country – New York's Woodlawn, Philadelphia's Wes Laurel Hill. He later worked on cemetery designs for Hartford. Frederick Law Olmsted Sr. had great respect for Strauch, with OC Simonds noting that "perhaps no man since Andrew Jackson Downing's time has done more for the correction and cultivation of public taste in landscape gardening than Adolph Strauch." Spring Grove Cemetery remains a seminal American landscape today, although his work there may not survive.⁵⁶

Ferruccio Vitale (1875-1933)

Vitale was born in Italy. He moved to the US as a military attaché in 1898. After meeting landscape architect George F. Pentecost, Jr. in 1902, he resigned from the military and was working with Samuel Parsons, Jr. by 1904. He started his own practice in 1908, later forming a partnership known as Vitale, Brinckerhoff & Geiffert. Vitale maintained an active practice. Notable projects included Owenoke Farm in Greenwich, Connecticut for Percy Rockefeller, and the Zalmon G. Simmons residence in Greenwich comprised of great stone walls, flights of stone steps, vast reflecting pools, and dozens of mature tree plantings.⁵⁷

Margaret Weber Nelva (1908-1990)

Nelva was born in central Illinois and received a BFA in landscape architecture from the University of Illinois. She later moved to New York City where she worked on public projects such as the Palisades Parkway along the Hudson River and worked for five years in the New York City Parks Department. She held a profound horticultural curiosity and was also careful to understand geology and grading for elegant and efficient circulation. She was married to Joseph Sammataro, a project architect with Edward Durrell Stone. She maintained private clients as well, with many of her residential projects located in Litchfield, Connecticut, where she and Sammataro maintained a home. She also worked on the landscape of the First Congregational Church in Litchfield.⁵⁸

⁵⁵ Ibid., 369-372.

⁵⁶ Ibid., 384-388.

⁵⁷ Ibid., 417-420.

⁵⁸ Ibid., 436-439.

Mabel Osgood Wright (1859-1934)

Born in New York City, she later moved to Fairfield, Connecticut, where she became well known for her garden writing related to native plants, birds, gardens, and sociological comment on the rapidly changing American culture and landscape of the late nineteenth century. She later oversaw establishment of the Birdcraft Sanctuary in Fairfield, now a National Historic Landmark, as a preserve for birds that featured an Arts and Crafts style Museum and caretaker's cottage. She also served on the committee that planned the Theodore Roosevelt Sanctuary on Long Island. She was a founder of the Fairfield Garden Club.⁵⁹

Liberty Hyde Bailey (1858-1954)

Liberty Hyde Bailey was a horticulturist, editor, and author who served on the Country Life Commission appointed by President Theodore Roosevelt. He wrote, edited, and lectured on a variety of horticulture-related topics. Bailey edited writings submitted to magazines and book series by landscape architects including Warren Manning and Frederick Law Olmsted, Jr. He also helped to broaden the understanding of landscape architecture to the public.⁶⁰

Stephen Child (1866-1936)

Stephen Child studied landscape architecture and city planning under Frederick Law Olmsted, Jr., at Harvard University's Lawrence Science School.⁶¹

Marian Cruger Coffin (1876-1957)

Coffin was among the first women to enter the profession of landscape architecture. She worked on numerous estate gardens in the Northeast, including New York State and Delaware. She attended MIT as a special student in 1901-1904. Among her projects was Edgar Bassick's "The Oaks" in Bridgeport, Connecticut.⁶²

Howard Daniels (1815-1863)

Daniels worked as both an architect and landscape gardener, laying out rural cemeteries in the 1840s before moving to New York, advertising his services based on experience laying out fifteen cemeteries and additional private grounds. Daniels laid out Riverside Cemetery in Waterbury Connecticut in 1853. Like Olmsted, he traveled in England, visiting parks and gardens and published his ideas on how to lay out landscapes to reflect important English principles. He also wrote about the desirable elements of a designed suburb. He placed fourth in the Central Park design competition. He later laid out the grounds for the Sheppard Asylum in Towson, Maryland during the 1860s, where Calvert Vaux designed early buildings.⁶³

⁵⁹ Ibid., 464-466.

⁶⁰ Ibid., 6-8.

⁶¹ Ibid., 49.

⁶² Ibid., 64-68.

⁶³ Ibid., 73-76.

Beatrix Jones Farrand (1872-1959)

Farrand was a contemporary designer with the Olmsted firm and the only woman to be a founding member of the American Society of Landscape Architecture in 1899. Ms. Farrand was born in New York City and studied horticulture and garden design with Charles Sprague Sargent. Through her New York connections she designed many estates and her campus work includes Princeton and Yale. A 2022 cultural landscape report was completed to document Farrand's work at Yale University and will be an important source for her work in Connecticut.

APPENDIX II: PROJECT LIST

The following pages contain a comprehensive list of all Olmsted jobs in Connecticut, including both surveyed and unsurveyed sites. The data contained in these tables is an abridged summary of all data collected as part of the surveying effort. A more comprehensive dataset can be found in GIS data prepared as part of this project, and in the survey forms associated with each surveyed site.

TOWN OR CITY	JOB #	PROJECT NAME	COUNTY	ADDRESS	OWNER NAME	OWNER TYPE	CURRENT USE	HISTORIC USE	DATES	DESIGNERS	FLO SR.	JCO	FLO JR.	RELATED JOBS	NAOP TYPE	OLMSTED SCOPE	RECOGNIZABLE?	SURVEY TYPE
Ansonia	6898	Ansonia Armory	New Haven	40 State Street		State	National Guard training facility	National Guard training facility	1920-1921	Olmsted Brothers, Edward Clark Whiting					6	Grading, circulation features, and plantings	Y	R
Avon	7329	Gibbons, Mr. John H.	Hartford												7			
Beacon Falls	6222	Beacon Falls Rubber Shoe Company	New Haven	Wolfe Avenue, Maple Avenue, Highland Avenue		Private, Municipal	Residential Neighborhood	Residential Neighborhood	1915, 1918	Olmsted Brothers				6371	3	Design of additions to a residential village and central green associated with a factory	Y	I
Beacon Falls	6371	Lewis, Tracy S.	New Haven	37 Wolfe Avenue		Municipal	Community garden / Vacant	Private Residence	1916, 1919	Olmsted Brothers, Percival Gallagher				6222	7	Proposed Plantings and circulation associated with residential structure and outbuildings	N	R
Berlin	6615	Moorland Hill Subdivision	Hartford	Mooreland Road, Hillside Road, and Woodland Lane at Lincoln Street	Private Residences and Public Street System	Private, Municipal	Residential Subdivision	Residential Subdivision	1917-1927	Olmsted Brothers, Edward Clark Whiting		Y			3	Layout of parcel lots and streets, with associated grading plans, for a proposed subdivision to be developed by Stanley Works of New Britain	Y	R
Bloomfield	7801	Saint Thomas Seminary	Hartford	467 Bloomfield Avenue	Roman Catholic Archdiocese of Hartford	Private	Religious residential and educational institution	Religious residential and educational institution	1927, 1945	Olmsted Brothers, Edward Clark Whiting					4	Siting of the buildings, the entrance drives, plantings, and other features	Y	I
Branford	1171	Blackstone Library	New Haven	758 Main Street		Municipal	Public Library	Public Library	1890-1893	Olmsted, Olmsted & Eliot, Henry Sargent Codman, Warren Manning	Y				6	Multiple pencil sketch plans for siting of library (final footprint not established) on site	Y	R
Branford	6152	Branford Hunt Club	New Haven												10			
Bridgeport	690	Bridgeport Parks	Fairfield												1			
Bridgeport	691	Beardsley Park	Fairfield	1875 Noble Avenue, East Main Street		Municipal	City Park	City Park	1880-1892, 1902-1904, 1908, 1913	Olmsted firm, Olmsted Brothers, Charles Eliot, Oliver and Elizabeth Bullard	Y	Y	Y	00693, 12021	1	A major park for the City of Bridgeport along Bunnell's Pond, it was originally designed as a passive, rural park, but now includes ball fields, playgrounds and a zoo (under separate management from the park)	Y	I
Bridgeport	692	Beechwood Park	Fairfield	517 Center Street Extension		Municipal	Mixed Use - Central High School	Park (Proposed)	1917	Olmsted Brothers		Y		12021, 00691, 00693	1	Recommendations for making a park out of 50-acre estate	N	R
Bridgeport	693	Fairchild Memorial Park	Fairfield	840 Old Town Road		Municipal	Public Park	Public Park	1923-1927	Olmsted Brothers, Henry Vincent Hubbard		Y	Y		1	Olmsted Brothers services were asked to consult on the use of a 100-acre parcel of forested land being donated north of Beardsley Park	N	R
Bridgeport	694	Bridgeport Municipal Golf Course	Fairfield						1930						10			

TOWN OR CITY	JOB #	PROJECT NAME	COUNTY	ADDRESS	OWNER NAME	OWNER TYPE	CURRENT USE	HISTORIC USE	DATES	DESIGNERS	FLO SR.	JCO	FLO JR.	RELATED JOBS	NAOP TYPE	OLMSTED SCOPE	RECOGNIZABLE?	SURVEY TYPE
Bridgeport	699	Bridgeport City Plan	Fairfield						1912-1914						2			
Bridgeport	6210	Mountain Grove Cemetery Association	Fairfield						1915						8			
Bridgeport	7074	Bassick Brothers	Fairfield						1916-1922						3			
Bridgeport	7813	Bryant, W. G.	Fairfield						1927						7			
Bridgeport	7884	Bryant, Waldo C.	Fairfield	Old Battery Road		Private	Not Extant	Private Residence	1927	Olmsted Brothers, Edward Clark Whiting				07813, 09223, 07885	7	Landscape development plan for an existing house to upgraded in adjacent lot to son's property, also being done by Whiting. Both properties were atop a hill with views to Long Island Sound	N	R
Bridgeport	7885	McNeil, W. C.	Fairfield												7			
Bridgeport	9223	Bryant, Waldo C. Cemetery Lot	Fairfield	2675 North Avenue, Mountain Grove Cemetery		Private, Municipal	Family Cemetery Lot	Family Cemetery Lot	1930-1932	Olmsted Brothers, Edward Clark Whiting				07813, 07884	8	The firm designed a "suitable and attractive planting" for the Bryant family lot – a "perfect circle."	N	R
Bridgeport	12021	Seaside Park (2/1)	Fairfield	Waldemere Avenue, Barnum Boulevard, Soundview Drive		Municipal	City Park	City Park	1867-1891	Olmsted and Vaux, Oliver and Elizabeth Bullard, P.T. Barnum	Y			691	1	A city park along the tidal shore of Long Island Sound with walks, drives, meadows with groups of trees	Y	I
Bristol	2810	Bristol Green	Hartford												1			
Bristol	9267	Ingraham, E.	Hartford						1931						7			
Cheshire	7851	North Eastern Forestry Company Nursery	New Haven												9			
Cromwell	2998	Dunham, Edward K.	Middlesex						1904						7			
Cromwell	3452	Cromwell Hall	Middlesex						1905-1908						5			
Cromwell	9274	Millane Tree Expert & Nurseries Company	Middlesex						1931						9			
Darien	1890	Crimmins, J. D.	Fairfield												7			
East Hartford	2283	D.A.R. Chapter Park	Hartford	Intersection of Main Street and Pitkin Street	City of Hartford Parks and Recreation	Municipal	Open Green Space and Marker	Small Park	1901-1902	Olmsted Brothers					1	Site plan for small commemorative park and fountain with walks, plantings, and fountain	Y	R
East Hartford	9850	Sunset Ridge Memorial Park	Hartford	100 Sunset Ridge Drive	East Hartford Parks	Municipal	Public Park	Public Park, Private Residential Estate	1949-1951	Olmsted Brothers					1	The park designed by Olmsted Brothers Landscape Architects featured various active recreation elements and children's day camp needs, including ball fields, cabins, a swimming pool, sledding hill, playground, and basketball and tennis courts. Access roads and parking were included in the site plans	N	R
East Hartford	10091	South End Park	Hartford	May Road	East Hartford Parks	Municipal	Public Park	Public Park	1959-1960	Olmsted Brothers					1	Site plans for the park including a general development plan and perspective sketches of a concession building and swimming pool, along with plans for an adjacent elementary school.	Y	R

TOWN OR CITY	JOB #	PROJECT NAME	COUNTY	ADDRESS	OWNER NAME	OWNER TYPE	CURRENT USE	HISTORIC USE	DATES	DESIGNERS	FLO SR.	JCO	FLO JR.	RELATED JOBS	NAOP TYPE	OLMSTED SCOPE	RECOGNIZABLE?	SURVEY TYPE
East Lyme	3274	Bond, Stephen N.	New London						1907						7			
Essex	10627	Sharon, Mr. & Mrs. William A.	Middlesex												7			
Fairfield	1026	Sturgis, F.	Fairfield						1884-1885						7			
Fairfield	6395	Jennings, Annie B.	Fairfield												7			
Fairfield	6411	Jennings Cemetery Lot	Fairfield						1916						8			
Fairfield	7733	Spelman, H. B.	Fairfield	1050 Old Academy Road		Private	Private Residence	Private Residence	1926, 1928	Olmsted Brothers, Edward Clark Whiting				7789	7	General landscape development plan for an older home that considers the adjacent Noyes property, belonging to Mrs. Spelman's mother, in the design.	Y	R
Fairfield	7789	Noyes, Henry F. Mrs.	Fairfield	39 Meeting House Lane		Private	Private Residence	Private Residence	1926-1928	Olmsted Brothers, Edward Clark Whiting				7733	7	General landscape development, formal garden in consideration of daughter's and husband's adjacent property (Job #07733)	Y	R
Fairfield	9963	Field, John Burial Lot	Fairfield	1530 Bronson Road	Oak Lawn Cemetery	Private	Cemetery	Cemetery	1953-1955	Olmsted Brothers					8	Site plan for turf, plantings, seating and access to the burial plot from an adjacent drive	N	R
Farmington and New Britain	813	Hartford Arboretum	Hartford	Batterson Park Road	City of Hartford Parks and Recreation	Municipal	Public Park	Public Park, City Water Supply Reservoir	1897, 1936-1938	Olmsted Brothers					12	The Olmsted firm designed an arboretum for the City of Hartford	N	R
Greenwich	2924	Stokes, I. N. Phelps	Fairfield	Khakum Wood Road between Round Hill Road and Clapboard Ridge Road and Konittekock Road to Lake Avenue		Private	Residential Subdivision	Residential Subdivision	1903-1971	Olmsted Brothers, Edward Clark Whiting			Y	07652, 09176, 09193	7	Original consultation was for the landscape development of the Stokes estate Khakum Wood, which evolved in the residential subdivision Khakum Wood along with individual owner consultation on siting and drives	Y	I
Greenwich	6269	Tubby, W. B.	Fairfield												7			
Greenwich	6300	Topping, Henry J.	Fairfield	521 Round Hill Road		Private	Private Estate	Private Estate	1915-1917	Olmsted Brothers, Percival Gallagher					7	Landscape development plans for a new home designed by architect William Tubby (1858-1944) on 26 acres of rolling terrain	Y	I
Greenwich	6345	Edwards, Duncan	Fairfield												7			
Greenwich	6392	Fisher, Harry J.	Fairfield						1916-1917						7			
Greenwich	6434	Redfield, Tyler L.	Fairfield						1910-1917						7			
Greenwich	6666	Walworth, C. W. Mrs.	Fairfield						1919						7			
Greenwich	7075	Walworth, C. W.	Fairfield						1923						7			

TOWN OR CITY	JOB #	PROJECT NAME	COUNTY	ADDRESS	OWNER NAME	OWNER TYPE	CURRENT USE	HISTORIC USE	DATES	DESIGNERS	FLO SR.	JCO	FLO JR.	RELATED JOBS	NAOP TYPE	OLMSTED SCOPE	RECOGNIZABLE?	SURVEY TYPE
Greenwich	7652	Smith, Alfred G.	Fairfield	51 Khakum Wood Road		Private	Residential Estate	Residential	1926-1929	Olmsted Brothers, Edward Clark Whiting				02924, 09176, 09193	7	Landscape development plan including the siting of a new house, the approach drive, and plantings	Y	R
Greenwich	7678	Rowe, H. W.	Fairfield						1926						7			
Greenwich	7696	Stokes, I. N. P.	Fairfield						1926						7			
Greenwich	7717	Davison, G. W.	Fairfield												7			
Greenwich	7827	McDonnell, Hubert	Fairfield						1927-1929						7			
Greenwich	7880	Lillibridge, Ray D.	Fairfield						1929-1930						7			
Greenwich	7941	Greenwich Park	Fairfield	Greenwich Harbor		Municipal	Project Never Built	Project Never Built	1928-1931	Olmsted Brothers, Percival Gallagher					1	Town of Greenwich commissioned Olmsted Brothers to design a waterfront park in/around Greenwich Harbor. Costs associated with engineering and construction killed the project	N	R
Greenwich	9036	Greenwich Country Day School	Fairfield						1929						4			
Greenwich	9117	Kinney, Gilbert	Fairfield						1929-1930						7			
Greenwich	9118	Baldwin, Roger S.	Fairfield						1930-1931						7			
Greenwich	9176	Stevens, R. P.	Fairfield	76 Khakum Wood Road		Private	Private Estate	Private Estate	1927-1931	Olmsted Brothers, Edward Clark Whiting, Julius Gregory				02924, 07652, 09193	7	Landscape design that covered multiple lots purchased by R. P. Stevens. It was the first proposed swimming pool in Khakum Wood.	Y	R
Greenwich	9193	Rogerson, James C.	Fairfield	44 Khakum Wood Road		Private	Residential Estate	Residential Estate	1930-1931, 1935	Olmsted Brothers, Edward Clark Whiting				02924, 07652, 09193	7	Landscape development that included siting of house, entry drive, terraces and planting	Y	I
Greenwich	9208	Howe, George H.	Fairfield												7			
Greenwich	9268	Thomson, Graham C.	Fairfield						1930-1931						7			
Greenwich	9284	Stevens, Ray P.	Fairfield						1931-1932						7			
Greenwich	9462	Rockefeller, Percy A.	Fairfield	Rockwood Lane, Laurel Lane, Rockwood Lane Spur with separate subdivisions along Bobolink and Pheasant Lanes (accessed from North Maple) and a short spur (cul-de-sac) along Dogwood Lane		Private	Residential Subdivision	Residential Subdivision	1928; 1936-1941	Olmsted Brothers, Edward Clark Whiting				9463	3	Design and preliminary grading and drainage for a loop street (Rockwood Lane) and spur streets connecting lane to local streets (Rockwood Lane at Lake Avenue and Laurel Lane to Husted Lane)	Y	R

TOWN OR CITY	JOB #	PROJECT NAME	COUNTY	ADDRESS	OWNER NAME	OWNER TYPE	CURRENT USE	HISTORIC USE	DATES	DESIGNERS	FLO SR.	JCO	FLO JR.	RELATED JOBS	NAOP TYPE	OLMSTED SCOPE	RECOGNIZABLE?	SURVEY TYPE
Greenwich	9463	Rockefeller, W. G.	Fairfield	Winding Lane between Lake Avenue and Zaccheus Mead Lane		Private	Residential Subdivision	Residential Subdivision	1936-1946	Olmsted Brothers, Edward Clark Whiting, William Bell Maquis				9462	3	General plans for the subdivision of property owned by the estate of WG Rockefeller, which may have been his estate on Lake Avenue. Work includes road alignment, grading and drainage and lotting of parcels	Y	R
Greenwich	9471	Yandell, Lunsford P.	Fairfield						1936-1937						7			
Greenwich	9493	Rockefeller, Avery	Fairfield						1937-1948						7			
Greenwich	9500	Beckjord, Walter B.	Fairfield						1937						7			
Greenwich	9551	Edson Subdivision	Fairfield												3			
Greenwich	9578	Chapman, John D. Mrs.	Fairfield						1939						7			
Greenwich	9660	Thompson, Raymond B.	Fairfield						1944-1945						3			
Greenwich	10045	Brown, R.R.	Fairfield						1951-1957						7			
Groton	7812	Parsons, J. Lester	New London												7			
Groton	10366	Family Housing, U. S. Navy Submarine Base	New London						1967; 1971-1972						3			
Hartford	41	Olmsted, A.H	Hartford						1890-1891						7			
Hartford	601	Trinity College	Hartford	300 Summit Street	Trustees of Trinity College	Private	College Campus	College Campus	1872, 1898	Olmsted firm	Y				4	Grading, circulation, and planting plans	Y	I
Hartford	613	State House	Hartford	Trinity Street and Capitol Avenue		State	Government Administration	Government Administration	1870s, 1895-1896	F. L. Olmsted firm					6	Site plan for the State House that included circulation, grading, and plantings	Y	R
Hartford	800	Hartford Park	Hartford						1874-1893						1			
Hartford	801	Bushnell Park	Hartford	99 Trinity Street	City of Hartford Parks and Recreation	Municipal	Public Park	Public Park	1870, 1945, 1976	Jacob Weidenmann, Olmsted Brothers	Y				1	Weidenman designed the layout of the park, circulation, plantings, and entry features. Olmsted Brothers later designed new entrances and other features when the Park River was culverted	Y	I
Hartford	802	Goodwin Park	Hartford	1192 Maple Avenue	City of Hartford Parks and Recreation	Municipal	Public Park	Public Park	1895, 1901	Olmsted, Olmsted and Eliot		Y			1	Park layout, grading, circulation, plantings, water features	Y	I
Hartford	803	Keney Park	Hartford	337 Vine Street	City of Hartford Parks and Recreation	Municipal	City Park	City Park	1895-1901, 1920, 1941-1942	Olmsted firm, Charles Eliot, Percival Gallagher, A. A. Shurtleff	Y	Y	Y	00801, 00802, 00804, 00805, 00806, 00807, 00808, 00809, 00810, 00811	1		Y	I

TOWN OR CITY	JOB #	PROJECT NAME	COUNTY	ADDRESS	OWNER NAME	OWNER TYPE	CURRENT USE	HISTORIC USE	DATES	DESIGNERS	FLO SR.	JCO	FLO JR.	RELATED JOBS	NAOP TYPE	OLMSTED SCOPE	RECOGNIZABLE?	SURVEY TYPE
Hartford	804	North Meadow Drive	Hartford						1899-1900						1			
Hartford	805	Pope Park	Hartford	30 Pope Park Drive	City of Hartford Parks and Recreation	Municipal	Public Park	Public Park	1892, 1900	Olmsted firm					1	Site planning, with circulation, grading, planting, and water feature design	Y	I
Hartford	806	Riverside Park	Hartford	20 Leibert Road and Riverside Road	City of Hartford Parks and Recreation	Municipal	Public Park	Public Park	1895-1959	Olmsted firm, Olmsted Brothers	Y	Y			1	Site plan for riverside park with open space and amenities for active and passive recreation	Y	I
Hartford	807	South Green	Hartford	Main Street and Wyllys Street	City of Hartford Parks and Recreation	Municipal	Public Park	Public Park / Public Green	1896, 1900	Olmsted, Olmsted and Eliot; Olmsted, Olmsted & Eliot Landscape ; F.L. and J.C. Olmsted Landscape Architects	Y	Y			1	Planting plans	N	R
Hartford	808	Southern Parkway	Hartford	Victoria Street to Weathersfield Avenue	Public Roadways within City of Hartford	Municipal	Public Urban Road Network	Public Urban Road Network	1896-1897	Frederick Law Olmsted and John Charles Olmsted Landscape Architects					1	The firm was hired to prepare plans for a parkway intended to connect Goodwin Park to the west with two primary road corridors—Franklin and Weathersfield Avenue, and a rail line to the east. The project was never built	N	R
Hartford	809	South Western Parkway	Hartford	Maple Avenue, South Street, Freeman Street (western end)	Public Roadways within City of Hartford	Municipal	Public Urban Road Network	Public Urban Road Network	1896	Olmsted Brothers					1	The firm was hired to prepare plans for a parkway intended to connect Goodwin Park to the south with an undetermined site to the north. The parkway was curvilinear and tree-lined. The project appears to have never been built.	N	R
Hartford	810	Washington Green & Others	Hartford	Russ Street, Lafayette Street, Washington Street, and Buckingham Street	City of Hartford Parks and Recreation	Municipal	Public Park	Public Park	1897	F.L. and J.C. Olmsted Landscape Architects	Y	Y			1	Park layout, circulation, and planting plan	Y	R
Hartford	811	Western Parkway	Hartford	Farmington Avenue and Park Avenue		Municipal	Urban Streetscape, residential, commercial	Proposed tree-lined Parkway	1896-1898	Olmsted Brothers					1	Design of a tree-lined road connecting a planned park with other urban amenities	N	R
Hartford	812	Keney Memorial	Hartford	Main Street and Ely Street	City of Hartford	Municipal	Memorial Tower and Park	Memorial Tower and Park	1897-1898	F.L. & J. C. Olmsted Landscape Architects					8	A formal designed landscape setting for the Keney Memorial tower which sits roughly center in the squarish space bounded by Main and Ely Streets	Y	R
Hartford	820	Hartford City Plan	Hartford												2			
Hartford	1891	Colt Memorial	Hartford	Vanblock Avenue, Wyllys Street, Hendricxan Avenue		Private	Church and Parish House	Church and Parish House	1895-1896	Olmsted, Olmsted, and Eliot, Charles Eliot					11	Interventions likely included site planning, circulation, and limited planting	Y	R
Hartford	2043	Goodwin, J. J.	Hartford						1897						7			

TOWN OR CITY	JOB #	PROJECT NAME	COUNTY	ADDRESS	OWNER NAME	OWNER TYPE	CURRENT USE	HISTORIC USE	DATES	DESIGNERS	FLO SR.	JCO	FLO JR.	RELATED JOBS	NAOP TYPE	OLMSTED SCOPE	RECOGNIZABLE?	SURVEY TYPE
Hartford	2933	Olmsted Tomb - North Cemetery	Hartford	1821 Main Street	City of Hartford	Municipal	Cemetery	Cemetery	1907-1967	Olmsted Brothers, Olmsted Associates	Y	Y			8	The family burial vault was extant when Frederick Law Olmsted's ashes were moved there from Mt. Auburn Cemetery in Watertown, Massachusetts, in 1907. The vault was restored and inscriptions added in 1959	Y	R
Hartford	3400	Talcott, George S.	Hartford						1907-1908						7			
Hartford	5250	Kohn, George E.	Hartford												7			
Hartford	6079	Hart, John B.	Hartford	1391 Asylum Avenue	Christopher McCarron	Private	Private Residence	Private Residence	1914-1915	Olmsted Brothers, Percival Gallagher, Edward Clark Whiting					7	Site planning, grading, circulation features, and plantings	Y	R
Hartford	6500	Karper, Louis J.	Hartford												7			
Hartford	6568	Seaverns, Charles F.T.	Hartford	1265 Asylum Avenue		Private	Institutional	Residential	1917-1919, 1972	Olmsted Brothers					7	Although it is not clear whether they were involved in the siting of the house and garage, the firm prepared plans that addressed site planning for use areas, grading, planting, circulation, and the design of gardens.	Y	R
Hartford	6800	Putnam, William H.	Hartford												7			
Hartford	7035	Aetna Life Insurance Company	Hartford												9			
Hartford	7272	Goodwin, Walter L.	Hartford	1289 Asylum Avenue		Private	Residential community	Private Residential Estate	1924-1925	Olmsted Brothers					7	Planting design/planting plans	Y	R
Hartford	7477	Connecticut State Capitol/Burr Memorial	Hartford						1925-1931						8			
Hartford	7508	Aetna Fire Insurance Company	Hartford	85 Woodland Street, 103 Woodland Street	Classical Magnet School	Private	School	Business Administration	1927, 1927	Olmsted Brothers					9	Plans suggest consultation in laying out the new building at the corner of Woodland and Asylum, the addition of a Printing House, circulation improvements and plantings	N	R
Hartford	7670	Hartford Country Club	Hartford												10			
Hartford	7864	Porter, John	Hartford	39 Woodside Circle		Private	Private Residence	Private Residence	1927-1928	Olmsted Brothers, Edward Clark Whiting					7	Site plan for a residential property to include grading, gardens, plantings, and hardscape elements	Y	R
Hartford	9087	Twitchell, H. D.	Hartford												7			
Hartford	9227	Putnam, W. H.	Hartford						1930-1931						7			
Hartford	9309	Goodwin, F. Spencer	Hartford												7			
Hartford	9583	Dillon Memorial - St. Francis Hospital	Hartford	114 Woodland Street	Trinity Health of New England	Private	Hospital	Hospital	1939, 1953	Olmsted Brothers, Edward Clark Whiting				9460	8	Correspondence with Saint Raphael Hospital (#09640) from architect, Lewis A. Walsh, indicates that the firm was engaged to prepare grading plans for driveway(s), parking, with associated planting plans	N	R
Hartford	9589	Saint Joseph Cathedral	Hartford						1938-1958						11			

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Hartford	10011	Cascio, P. Garden Center	Hartford						1955						9			
Hartford	12015	Hartford Insane Asylum (1/5)	Hartford	200 Retreat Avenue	Hartford Hospital	State	Hospital Facility	Hospital Facility	1860, 1887	Olmsted and Vaux, Jacob Weidenmann	Y				5	The grounds of a residential hospital institution to include circulation systems, entrances into the property, open space design, paths, plantings, and grading	Y	I
Haviland Hollow	7073	Kennedy, Sinclair	Fairfield												7			
Kent Falls	7784	Kent Falls, Connecticut State Park Commission	Litchfield												1			
Litchfield	5275	Cunningham, Seymour Cemetery Lot	Litchfield	East Street		Private	Cemetery	Cemetery	1911	Olmsted Brothers					8	Design of a family burial plot	Y	R
Litchfield	5828	Litchfield High School	Litchfield												4			
Litchfield	6950	Saint Michael's Episcopal Church	Litchfield	25 South Street		Private	Church	Church	1919-1921	Olmsted Brothers					11	Plantings and circulation associated with church building	Y	R
Litchfield	7312	Swayze, R. C.	Litchfield	10 North Street		Private	Private Residence	Private Residence	1917, 1927	Olmsted Brothers, Percival Gallagher					7	Plantings and landscape elements associated with a historic home on a small lot	N	R
Litchfield	7334	Richards, George	Litchfield	64 Prospect Street		Private	Private Residence	Private Residence	1924-1929	Olmsted Brothers, Edward Clark Whiting, Nelson Wells					7	Design of suburban residential landscape, including driveway, lawn area, and service areas	Y	R
Litchfield	7366	Litchfield Country Club	Litchfield												10			
Litchfield	7369	Liggett, Richard H.	Litchfield	East Street		Private	Retreat Center	Private Residence	1924, 1939	Olmsted Brothers, Edward Clark Whiting					7	Design includes planning of a large estate, including long approach drive, meadow, and sequence of formal gardens	Y	I
Litchfield	7844	Camp, Arthur G.	Litchfield												7			
Litchfield	9049	Swayze-Chase House	Litchfield	101 North Street		Private	Private Residence	Private Residence	1929, 1942	Olmsted Brothers					7	Design of residential landscape and significant water feature	Y	R
Litchfield	9305	Alvord, Mrs. Charles H. - Burial Lot	Litchfield												8		Y	S
Lyme	6705	Home for Delinquent Girls	New London												5			
Manchester	196	Cheney, Anne W.	Hartford						1893-1903						7			
Manchester	2248	Hartford Road	Hartford	Hartford Road - Between West Center Street and South Main Street		State	Public Road	Public Road	1898-1899	Olmsted Brothers					1	Plans for the redesign of a 1/4-mile section of Hartford Road, including schematic design of a stone bridge	Y	R

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Manchester	10123	Wickham Park	Hartford	1329 Middle Turnpike West	Wickham Park Foundation	Private	Public Park	Residentia Estates, Public Park	1960, 1967-1972	Olmsted Associates, Inc.					1	Site planning for new park, including entrance, road, and parking layout, shelters and bathrooms, paths, garden areas, grading, plantings, and utilities	Y	R
Mansfield	3728	Connecticut Agricultural College	Tolland												4			
Meriden	283	Hubbard Park	New Haven												1			
Meriden	301	Curtis, George M.	New Haven						1903						7			
Meriden	314	Curtis Memorial Library	New Haven	175 E. Main Street		Municipal	Cultural Center	Library	1902-1903	Olmsted Brothers					6	Site plan for retaining walls to address sloped site, formal gardens, walks, plantings, and stormwater management structures	Y	R
Meriden	1429	Curtis Home	New Haven						1894-1897; 1903						5			
Meriden	9792	Saint Rose's Church	New Haven						1947						11			
Meriden	9978	Eggleston, A. F.	New Haven												7			
Middlebury	1343	Whittemore, J. H.	New Haven	Tranquility Road		Private	Residential Estate	Residential Estate	1893-1895, 1896-1927	Charles Eliot, Warren H. Manning, McKim, Mead and White, Ellen Biddle Shipman					7	Interventions over time included planning of country estate and model farm, formal gardens, and adjacent roadways	Y	I
Middlebury	7293	Swenson, A. C. Dr.	New Haven	95 Colonial Avenue		Private	Private Residence	Private Residence	1924-1929	Olmsted Brothers, Edward Clark Whiting				7561	7	Additions to existing garden, design of driveway, and recreational features including golf tees	Y	R
Middlebury	7675	Sperry, Mark L. J.	New Haven												7			
Middletown	23	DeZeng, Richard L.	Middlesex	318 High Street	Wesleyan University	Private	University	Private Residence	1897-1902	Olmsted Brothers		Y			7	Planting and circulation design	N	R
Middletown	35	Wadsworth, C. S.	Middlesex	421 Wadsworth Street	City of Middletown	Municipal	Interpreted Historic Site	Residential Estate	1900-1901, 1921-1922	Olmsted Brothers		Y			7	The property was designed as a residential estate to be used during the summer season. The then 500-acre estate featured formal gardens, well-managed forests and pastures, and was conceived as a working landscape.	Y	I
Middletown	3359	Long Lane	Middlesex	Long Lane	Wesleyan University and City of Middletown	Private, Municipal	Public Arboretum	Arboretum	1907-1909	Olmsted Brothers		Y		35	1		Y	R
Milford	6144	Milford Civic Center	New Haven												2			
Milford	9336	Milford Sewage Treatment Plant	New Haven						1933						9			

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Naugatuck	1237	Naugatuck School	New Haven	123 Meadow Street		Municipal	Park	Park	1892-1894	Charles Eliot, Warren H. Manning, McKim, Mead and White					4	Public green associated with elementary school grounds	Y	I
Naugatuck	1399	Naugatuck Library	New Haven	243 Church Street		Municipal	Public Library	Public Library	1894	Olmsted, Olmsted & Eliot; Warren Manning					6	Plantings and circulation around a public library building	Y	R
New Britain	600	New Britain - Proposed Park	Hartford	184 West Main Street	New Britain Parks and Recreation	Municipal	Public Park	Public Park	1867-1870, 1921	Olmsted and Vaux, Olmsted Brothers	Y				1	Park layout, grading, circulation, plantings, and a variety of use areas including an overlook	Y	I
New Britain	6173	Corbin, Philip	Hartford												7			
New Britain	6566	Stanley Works - Andrews Subdivision	Hartford	Area between Burritt Street, Broad Street, Myrtle Street, and Corbin Street	Private Lots, Public Street, Municipal Housing	Private, Municipal	Residential and housing	Housing Subdivision	1917, 1921	Olmsted Brothers		Y			3	Plans for streets, blocks, lots, and a playground for the Andrews Subdivision, extension of streets through the Hart property, and realignment of Myrtle Street	N	R
New Britain	7325	Moore, E. A.	Hartford	31 Sunnylegde Street		Private	Private Residence	Private Residence	1924-1925	Olmsted Brothers					7	Residential site design for an entrance drive, walkways, service and parking area, a hedge, and garden plantings.	N	R
New Britain	9372	Mother House & Novitiate Polish Orphanage	Hartford	594 Burritt Street / 318 Osgood Avenue		Private	ervice/ education and retirement facilities	Religious community and education facility	1935	Olmsted Brothers					5	Siting of a new building and recommendations related to grading	Y	R
New Canaan	3393	Lapham, Lewis H. Mrs.	Fairfield	677 South Avenue		Municipal	Public Park	Private Residence	1907-1940	Olmsted Brothers, Percival Gallagher, Abiel Chandler Manning		Y			7	Site plans for the entrance and arrival sequence, plantings, and gardens near the house	Y	I
New Canaan	7725	Taggart, Rush	Fairfield						1925-1930						7			
New Canaan	7831	Taggart, Alice Miss	Fairfield												7			
New Hartford	9690	Zimbalist, Efrem Mrs.	Litchfield						1905; 1937; 1945-1947; 1952-1955						7			
New Haven	50	Kingsbury, F. J. Jr.	New Haven	445 Humphrey Street		Private	Private Residence	Private Residence	1888, 1890, 1893, 1902	Frederick Law Olmsted, John Charles Olmsted	Y	Y	Y		7	Residential design work for front slope	Y	R
New Haven	630	Yale Athletic Grounds	New Haven												4			
New Haven	2382	Fisher, Irving	New Haven						1902						7			

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New Haven	2631	Bennett, T. G. Mrs.	New Haven	409 Prospect Street		Private	Yale Sterling Divinity School	Private Residence	1902	Olmsted Brothers			Y		7	Residential plan and drives for new house and substantial lot that fronts on Prospect Street	N	R
New Haven	3059	Yale - Hillhouse Property	New Haven	Hillhouse Avenue at Sachem Street	Yale University	Private	Yale U. campus	Yale U. campus	1905-1912	Frederick Law Olmsted, Jr.			Y	12084, 03370	4	Layout of a temporary road across Hillhouse property. Other work that develops the perimeter for university building and maintains some of the grounds as park is suggested in correspondence, but plans don't exist	N	R
New Haven	3352	New Haven	New Haven	Citywide	City of New Haven	Municipal	Mixed	Mixed	1908-1924, 1931	Olmste Brothers, Cass Gilbert, George Gibbs	N			05311, 05312, 05313, 05314, 05315, 05316	2	City plan that covers a wide range of improvements including streets, parks, architecture, etc.	Y	R
New Haven	3423	Yale University School of Fine Arts	New Haven												4			
New Haven	3470	Yale Campus	New Haven	College Street, Chapel Street, High Street, and Elm Street		Private	Yale University	Yale College / University	1907-1914	Olmsted Brothers, Edward Clark Whiting			Y	12084, 03059	4	Circulation suggestions for Old Campus and interior courtyard improvement at Vanderbilt Hall and other miscellaneous landscape improvements around campus	N	R
New Haven	5310	New Haven Park System	New Haven												1			
New Haven	5311	Edgewood Park	New Haven	Edgewood Avenue at Ella T. Grasso Boulevard		Municipal	City Park	City Park	1911	Olmsted Brothers, Percy Reginald Jones, Donald Grant Mitchell			Y		1	Layout and development of Edgewood Park as a result of proposed improvements in Olmsted and Gilbert 1910 plan for the City of New Haven.	Y	I
New Haven	5312	New Haven Green	New Haven	Chapel, Elm, Church, and Temple Streets		Municipal	City Park	City Park	1912-1916	Olmsted Brothers	N			03352, 05311, 05313, 05314, 05315, 05316	1	Olmsted Brothers, as an outcome of the 1910 Plan for New Haven, consulted on the condition/improvement of the New Haven Green	Y	R
New Haven	5313	East Rock Park	New Haven	Davis, Orange and Rock Streets, East Rock Road, Park Drive		Municipal	City Park	City Park	1914-1920, 1926-1931	Frederick Law Olmsted, Jr. Donald Grant Mitchell, Beatrix Farrand			Y	03352, 05311, 05312, 05314, 05315, 05316	1	A comprehensive project that began with a multi-page argument in the 1910 Plan for New Haven for the area's protection from unsightly sprawl and to complete a park system around New Haven	Y	I
New Haven	5314	Beaver Pond Park	New Haven	Crescent and Fournier Streets		Municipal	City Park	City Park	1917-1921	Olmsted Brothers, Edward Clark Whiting, J. B. Smith		Y		03352, 05311, 05312, 05313, 05315, 05316	1	Layout and development of Beaver Ponds Park is the result of a discussion of the area in Olmsted and Gilbert 1910 plan for the City of New Haven. The plan included an area south to Goffe Street	Y	I
New Haven	5315	West River Memorial	New Haven	200 Derby Avenue (north end), Route 1(south end), Marginal Drive (west) and Ella T Grasso Boulevard (east)		Municipal	City Park	City Park	1919-1937	Olmsted Brothers, Edward Clark Whiting, W. L. Wirth			Y	03352, 05311, 05312, 05313, 05314, 05316	1	Layout and development of West River Memorial Park was a result of proposed improvements in Olmsted and Gilbert 1910 plan for the City of New Haven	Y	I

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New Haven	5316	Townsend Tract	New Haven	Woodward Avenue and Tuttle Street		Municipal	City Park	City Park	1922-1930, 1965	Olmsted Brothers, Edward Clark Whiting, Donald Grant Mitchell			Y	03352, 05311, 05312, 05313, 05314, 05315	1	Layout and development of East Shore Park as a result of recommendations and proposed improvements in Olmsted and Gilbert 1910 plan for the City of New Haven	Y	I
New Haven	5317	Commission of Public Parks	New Haven												1			
New Haven	5344	Bingham, Hiram Prof.	New Haven						1910-1911						7			
New Haven	7838	Chester, M. E.	New Haven						1924-1929						3			
New Haven	9640	Saint Raphael Hospital	New Haven	1450 Chapel Street		Private	Hospital	Hospital	1941-1945	Olmsted Brothers, Edward Clark Whiting				9583	5	General development plan with the architect, Lewis A. Walsh, for additions to the Saint Raphael Hospital	N	R
New Haven	12024	Yale University (2/4)	New Haven												4			
New Haven	12084	Yale University Athletic Grounds (8/4)	New Haven	252 Derby Avenue	Yale University	Private	Athletic Grounds	Athletic Grounds	1881	Frederick Law Olmsted Sr., John Charles Olmsted, G. Gibbs, Jr.	Y	Y			4	A formal, tree-lined layout of multiple baseball fields (3), track, tennis courts and archery fields for Yale students	Y	R
New London	417	Guthrie, Charles S.	New London	6 Guthrie Place		Private	Private Residence	Private Residence, Commercial Inn	1900, 1904	Olmsted Brothers					7	The property was designed by Olmsted Brothers Landscape Architects with extensive plantings and site features such as entry drives, formal gardens, a tennis court, and outbuildings	Y	I
New London	1000	New London, Conn.	New London												2			
New London	1001	Memorial Park	New London	Broad Street and Hempstead Street	City of New London	Municipal	Public Park	Public Park, Burial Ground	1884-1885	Olmsted firm	Y				1	Sketch design of entrances, paths, and the siting of a library, along with an alcove for relocated graves and commemoration	N	R
New London	1137	Williams Institute	New London	112 Broad Street		State	Connecticut State Judicial System Courthouse	High School for girls	1890-1891	FL Olmsted & Co. Landscape Architects	Y				6	Designed grounds for a high school campus, including entrances, paths, and plantings.	N	I
New London	1397	Olmsted, A. H.	New London						1894-1895						7			
New London	5762	Connecticut College for Women	New London	270 Mohegan Avenue	Trustees of Connecticut College	Private	Residential College	Residential College	1913, 1924, 1931	Olmsted Brothers, Percival Gallagher					4	Provide design and layout recommendations for a new women's college	Y	I
New London	7256	Cedar Grove Cemetery	New London	Corner of Broad and Jefferson Streets		Private	Burial Ground	Burial Ground	1923-1924, 1944	Olmsted Brothers, Edward Clark Whiting					8	Planting plan for sections 1-A through 5-A and site plans for the environs of a chapel and office building at the Broad Street entrance	Y	R

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New London	7258	Rogers, E. E.	New London	605 Pequot Avenue		Private	Private Residence	Private Residence	1923-1924	Olmsted Brothers					7		Y	I
New London	7453	Lee, George B. Mrs.	New London						1925-1926						7			
New London	9172	Spaulding, Elmer H.	New London						1929-1930						7			
New London	12117	Williams, C. A. (11/7)	New London												7			
Newington	7318	Newington Home for Crippled Children	Hartford						1924						5			
Newtown	9367	Fosdick, Raymond B.	Fairfield						1934						7			
Norfolk	1728	Bridgman, H. H.	Litchfield						1894-1896						7			
Norfolk	3715	Walcott, F. C.	Litchfield												7			
Norfolk	9220	Childs, Starling W. Mrs.	Litchfield						1930						7			
Norwalk	9482	Streeter, Mrs. Milford B. Jr.	Fairfield						1937						7			
Norwalk	12017	Elm Park (1/7)	Fairfield												7			
Norwalk	12517	Mathews, Charles D. (51/7)	Fairfield												7			
Norwich	10317	Norwich Shopping Center	New London												9			
Old Greenwich	9312	Greenwich Sewage Disposal Works	Fairfield						1932						9			
Old Lyme	10706	Quirin, Mr. & Mrs. Edward J.	New London												7			
Pine Orchard	9242	Pine Orchard	New Haven						1929-1931						3			
Pomfret	1209	Clark, R. M.	Windham						1890-1892						7			
Pomfret	9527	Archbald, Mrs. Olive H.	Windham												7			
Ridgebury	9480	Mallory, H. B.	Fairfield						1929-1937						7			
Ridgebury	9481	Ridgebury Company	Fairfield												3			
Ridgefield	24	Maynard, Effingham Mrs.	Fairfield						1902						7			
Ridgefield	9330	Ballard, Edward L.	Fairfield												7			
Salisbury	1360	Scoville, Robert	Litchfield	240 Taconic Road		Private	Private Residence	Private Residence	1893-1896	Olmsted, Olmsted & Eliot					7		Y	R

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Sharon	9045	Hatch, Harold A.	Litchfield	21 Mitchelltown Road		Private	Private Residence	Private Residence	1929, 1950	Olmsted Brothers, Edward Clark Whiting, Percival Gallagher					7	Site plans for a new driveway, gardens, terraces, a lake, and realignment of the highway along the property	Y	I
Sharon	9753	Bingham, Harry Payne	Litchfield						1942-1946						7			
Simsbury	235	Westminster School	Hartford												4			
Simsbury	332	Wood, C. B. Mrs.	Hartford	731 Hopmeadow Street		Private	Inn and Restaurant	Private Residence	1903-1904, 1913	Olmsted Brothers		Y			7	Planting design, grading, removal of several trees, proposals for circulation features	N	R
Simsbury	350	Dodge, A. M.	Hartford						1895-1903						7			
Simsbury	2236	Westminster School	Litchfield	995 Hopmeadow Street		Private	Private Secondary School	Private Secondary School	1900, 1905	Olmsted Brothers		Y			4	Site plans for walks and drives, plantings, and siting of buildings	N	R
Somers	10034	Equipment Service Company, Inc	Tolland						1927-1959						3			
Stamford	6662	Bartram, J. Percy	Fairfield												7			
Stamford	7863	Stamford Development	Fairfield						1927						3			
Stamford	9127	Rickey, Hunter	Fairfield												7			
Stamford	9132	Altschul, Frank	Fairfield						1927-1930						7			
Stamford	9170	Bartlett, F. A. Tree Expert Company	Fairfield	151 Brookdale Road	City of Stamford	Municipal	Commercial	Public Park	1929-1931	Olmsted Brothers					9	Grading and site development plans for the large residential estate used by the owner of FA Bartlett Tree Expert Company to display his collections and conduct horticultural experiments	Y	R
Stonington	10683	Holt, Mr. & Mrs. L. Emmett	New London												7			
Stonington	10728	Gibson, Dr. & Mrs. J. Merrill Jr.	New London												7			
Suffield	7917	Hendee, George M.	Hartford						1928-1929						7			
Thompson	6424	Gladding, John R.	Windham	286 Thompson Hill Road		Private	Wedding and Events Rental Venue	Residence	1916-1917	Olmsted Brothers, Percival Gallagher					3	Siting of the house and outbuildings, entrance drive, plantings, grading, care of existing woods and orchards, and design and control of views from the house	Y	I
Torrington	3277	Hillside Cemetery Association	Litchfield	76 Walnut Street	Hillside Cemetery Association	Private	Cemetery	Cemetery	1907-1969	Olmsted Brothers, Percival Gallagher				04001, 05523, 06001, 06959, 03750, 05275, 09305, 09799	8	Planning of cemetery, design guidelines for monuments, design of several monuments and family plots, platting of cemetery sections	Y	I

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Torrington	3345	Coe Memorial Park	Litchfield						1907						1			
Torrington	3730	Migeon, Elizabeth	Litchfield	215 Forest Street		Private	Residential Retirement Community	Private Residence	1909, 1938	Olmsted Brothers					7	Grading, planting, and circulation improvements	Y	R
Torrington	3750	Turner, Luther G.	Litchfield	210 Migeon Avenue										3277	8		Y	S
Torrington	4001	Migeon et al. Cemetery Lots	Litchfield						1909-1931					3277	8		Y	S
Torrington	5523	Swayze Memorial	Litchfield						1909-1931					3277	8		Y	S
Torrington	6001	Fuessenich, F. F. Cemetery Lot	Litchfield						1914					3277	8		Y	S
Torrington	6040	Torrington Central Congregational Church	Litchfield						1914-1917						11			
Torrington	6060	Hungerford, Charlotte Hospital	Litchfield	540 Litchfield Street		Private	Hospital	Hospital	1914, 1930	Olmsted Brothers, Percival Gallagher, Edward Clark Whiting					5	Siting of hospital, Design of entry drive and surrounding landscape	Y	R
Torrington	6535	Torrington Mfg. Company	Litchfield	70 Franklin Street		Private	Commercial Building	Industrial Offices	1917-1931	Olmsted Brothers, Percival Gallagher					9	Plantings associated with industrial office building and warehouse	N	R
Torrington	6643	Fuessenich, Elizabeth Blake Park	Litchfield						1919-1921						1			
Torrington	6657	Torrington-Trinity Rectory	Litchfield	222 Prospect Street		Private	Church	Church	1918-1920	Olmsted Brothers, Percival Gallagher					11	Plantings along streetscape adjacent to church buildings	Y	R
Torrington	6858	Torrington D.A.R.	Litchfield	Franklin Plaza		Municipal	Fountain	Fountain	1920-1922	Olmsted Brothers, Percival Gallagher					14	Design of fountain and associated site plan	Y	R
Torrington	6959	Fyler Burial Lot	Litchfield						1921-1922					3277	8		Y	S
Torrington	7145	Doughty Cemetery Lot	Litchfield						1922-1924						8			
Torrington	7690	Turner, L. G. Cemetery Lot	Litchfield						1927					3277	8		Y	S
Torrington	9359	Bryant, T. W. Mrs. Burial Lot	Litchfield						1934						8		Y	S
Torrington	9376	Bryant, T. W. Mrs.	Hartford	290 Migeon Avenue		Private	Retirement home community	Private residence	1935-1936	Olmsted Brothers, Edward Clark Whiting					7	Site plans for development of a new forecourt, driveway, siting of a garage, plantings, and the addition of a cutting garden, terrace, fountain, and grading and planting	Y	R

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Torrington	9501	Vincent, Mrs. Clive B.	Litchfield												7			
Torrington	9799	Reid, W. R. Cemetery Lot	Litchfield						1947					3277	8		Y	S
Wallingford	7276	Choate School	New Haven												4			
Waterbury	3112	Waterbury Common	New Haven											6677	2			
Waterbury	5873	Chase Rolling Mill Company	New Haven						1913						9			
Waterbury	6552	White, William H.	New Haven												7			
Waterbury	6671	Chase Companies Inc.	New Haven						1919-1920						9			
Waterbury	6677	Library Park	New Haven	267 Grand Street		Municipal	Public Park	Public Park	1919-1923, 1949	Olmsted Brothers, Edward Clark Whiting			Y	3112	1	Design encompasses urban greenspace adjacent to library, with large retaining wall and integrated gazebo	Y	I
Waterbury	6780	Lewis Fulton Memorial Park	New Haven	Cook Street, Pine Street, Fern Street, Charlotte Street		Municipal	Public Park	Public Park	1920, 1924	Olmsted Brothers, Edward Clark Whiting					1	Design of a large urban park over multiple phases, including numerous stone bridges, walls, and other structures	Y	I
Waterbury	6789	Chase Park	New Haven	Wilson Street, Main Street, Riverside Street, Sunnyside Avenue		State	Freeway	Park	1919-1920	Olmsted Brothers, Edward Clark Whiting			Y		1	This large riverside park originally encompassed an array of spaces, including trails, open spaces, and developed areas with structures	N	R
Waterbury	6791	Fulton, William S. Mrs.	New Haven	Huntingdon Avenue		Municipal	Public Park	Public Park, Private Residence	1920-1921	Olmsted Brothers, Edward Clark Whiting			Y		1	Design of a small urban park on the site of a historic homestead	Y	R
Waterbury	6818	Fairmount Subdivision	New Haven	Huntingdon Avenue		Private, Municipal	Residential Subidvision	Residential Subidvision	1920-1921	Olmsted Brothers, Edward Clark Whiting			Y		3	Layout of subdivision	Y	R
Waterbury	6823	Goss, Edward Otis	New Haven												7			
Waterbury	6843	Dye, John S.	New Haven	86 Hillside Avenue		Private	Private Residence	Private Residence	1920	Olmsted Brothers, Edward Clark Whiting					7	Plantings and circulation for residential property	Y	R
Waterbury	6847	Hamilton Park	New Haven												1			
Waterbury	6849	Waterbury Hospital	New Haven	64 Robbins Street		Private	Hospital	Hospital	1920, 1927	Olmsted Brothers, Edward Clark Whiting					5	Design of driveway and adjacent plantings	Y	R

TOWN OR CITY	JOB #	PROJECT NAME	COUNTY	ADDRESS	OWNER NAME	OWNER TYPE	CURRENT USE	HISTORIC USE	DATES	DESIGNERS	FLO SR.	JCO	FLO JR.	RELATED JOBS	NAOP TYPE	OLMSTED SCOPE	RECOGNIZABLE?	SURVEY TYPE
Waterbury	6940	Brown, Charles H. Dr.	New Haven	219 Columbia Avenue		Private	Private Residence	Private Residence	1921	Olmsted Brothers, Edward Clark Whiting					7	Landscaping around an urban residence	N	R
Waterbury	6965	Chase Burial Lot, Riverside Cemetery	Litchfield	496 Riverside Street		Private	Cemetery Plot	Cemetery Plot	1921	Olmsted Brothers, Edward Clark Whiting					8	Design of cemetery plot, monument, and plantings	Y	R
Waterbury	6989	Waterbury Parks	New Haven												1			
Waterbury	7009	Chase Companies North Main Street Project	New Haven												9			
Waterbury	7561	Swenson, A. C. Dr.	New Haven						1924-1926						7			
Waterbury	7765	Waterbury Medical Society	New Haven						1926-1927						9			
Waterbury	7909	Waterbury Church of the Immaculate Conception	New Haven	74 West Main Street		Private	Church	Church	1928	Olmsted Brothers, Edward Clark Whiting					11	Walkways and plantings associated with church building	Y	R
Waterbury	7924	Waterbury First Congregational Church	New Haven						1928						11			
Waterbury	7949	Coe, Harry S. Subdivision	New Haven	Country Club Road, Southgate Road, Eastfield Road, etc.			Residential Subdivision	Residential Subdivision	1928-1929, 1938	Olmsted Brothers, Edward Clark Whiting					3	Platting of suburban residential community	Y	R
Waterbury	9065	Goss, E. W.	New Haven	Westridge Drive, Eastridge Drive		Private, Municipal	Residential Subdivision	Residential Subdivision	1929-1930	Olmsted Brothers, Edward Clark Whiting					3	Layout of residential subdivision and site plans for large homes (the latter unrealized)	Y	R
Waterbury	9120	Bronson, Richardson	New Haven						1929						7			
Waterbury	9200	Day, Irvin W.	New Haven						1930						10			
Waterbury	9329	Calvary Cemetery	New Haven	2324 East Main Street		Private	Cemetery	Cemetery	1932-1933	Olmsted Brothers					8	Design of cemetery entrance, fencing, and planting	Y	R
Waterbury	10166	Board of Park Commissioners	New Haven						1953-1961						1			
Watertown	3554	Taft School	Litchfield	110 Woodbury Road		Private	Private Coed College Preparatory School	Private Boys College Preparatory School	1908-1932	Olmsted Brothers, Edward Clark Whiting			Y		4	Layout and planting for school campus, first at Nova Scotia hill (not built) then in present location	Y	I

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Watertown	6046	Heminway, M. & Sons Silk Company	Litchfield	Heminway Park Road		Private, Municipal	Residential, Commercial, Office	Residential, School	1914, 1928-1929	Olmsted Brothers, Edward Clark Whiting			Y	7937	3	Design of residential subdivision, school, and park space	Y	R
Watertown	6194	Merriman, H. Morton	Litchfield						1912-1915						7			
Watertown	6695	Waterville Green	Litchfield	Waterville Green Street at Thomaston Avenue		Municipal	Public Park	Public Park	1919-1922	Olmsted Brothers, Edward Clark Whiting			Y		1	Plantings and paths for a new town common	N	R
Watertown	7271	Heminway, H. H.	Litchfield	14 Woodbury Street		Private	Private Residence	Private Residence	1924	Olmsted Brothers, Edward Clark Whiting					7	Design of garden for historic home	N	R
Watertown	7273	Heminway, H. H. Subdivision	Litchfield						1958-1959					7274	3		N	S
Watertown	7274	Heminway, Merritt	Litchfield	6 Nova Scotia Hill Road		Private	Private Residence	Private Residence	1924-1928	Olmsted Brothers				7273	7	Grading plan, driveway and parking court design, plantings, siting of a garage, and design of a swimming pool	Y	R
Watertown	7275	Christ Church	Litchfield	25 The Green	Taft School	Private	Taft School Chapel	Christ Church (Episcopal)	1924	Olmsted Brothers, Edward Clark Whiting					11	Layout, grading and planting of driveway and walks for the new (1924) Christ Church	Y	R
Watertown	7476	Heminway Homestead	Litchfield						1925						7			
Watertown	7716	Heminway, Bartow L.	Litchfield	203 Cutler Street		Private	Private Residence	Private Residence	1926, 1944-1946	Olmsted Brothers, Edward Clark Whiting					7	Design included grading of large lawn area, terraced gardens, entry drive, and plantings	Y	R
Watertown	7767	Black Rock Forest Inc.	Litchfield												1			
Watertown	7937	Watertown High School	Litchfield	61 Echo Lake Road		Municipal	Residential, Commercial, Office	School, Residential	1928-1929	Olmsted Brothers, Edward Clark Whiting					4	Design of school and park space	Y	R
Watertown	9070	Lilley, Theodore	Litchfield	325 Woodbury Road		Private	Private Residence	Private Residence	1929, 1931	Olmsted Brothers, Edward Clark Whiting					7	General scheme of development, including siting a three or four car garage, flower garden, tree plantings, fruit trees, site for a vegetable garden.	Y	R
Watertown	9071	English, Edwin H.	Litchfield						1929						7			
Watertown	9072	Watertown Realty Company	Litchfield						1929						3			
West Hartford	3493	Saint Joseph Convent	Hartford	1 Hamilton Heights Drive		Private	Residential Retirement Community	Grounds of religious institution	1908	Olmsted Brothers, Percival Gallagher					5	Prepare site plans for an entrance drive, turnaround, walks, grading, and siting of building features and likely plantings	Y	R

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West Hartford	9361	Saint Joseph College	Hartford	1678 Asylum Avenue		Private	Residential College	Residentia college	1934, 1972	Olmsted Brothers					4	Site plan with circulation, buildings, siting, walks and plantings	Y	I
West Hartford	9373	Convent of Mary Immaculate	Hartford						1927; 1934-1936; 1940-1942						5			
West Hartford	9460	Talcott Tract	Hartford						1932-1937						3			
Westport	3138	Schlaet, Arnold	Fairfield			Private	Private Residence	Private Residence	1906-1914	Olmsted Brothers		Y			7	A landscape development plan for a 40-acre residential estate with a new home by architect William Tubby on a hill above the Long Island Sound. The site has since been subdivided into private residential community	N	R
Westport	6113	Lewis, F. E. 2nd	Fairfield						1910-1916						7			
Westport	7393	Westport Junior High School	Fairfield												4			
Westport	7845	Stranahan, R. A.	Fairfield	16 Burritts Landing		Private	Private Residence	Private Residence	1927-1928, 1865	Olmsted Brothers, Edward Clark Whiting	Y			3138, 7401	7	A landscape development plan for a 16-acre residential estate along the Long Island Sound	N	R
Willimantic	7555	Elks Home	Windham						1925						5			
Winsted	5913	Greenwoods Country Club	Litchfield												10			
Woodstock	10425	Harvey, Mr. & Mrs. Cyrus Jr.	Windham	534 Route 169		Private	Private Residence	Private Residence	1972-1973	Olmsted Associates					7	Site plan for residential property with entrance drive, walks, and garden rooms	Y	R

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