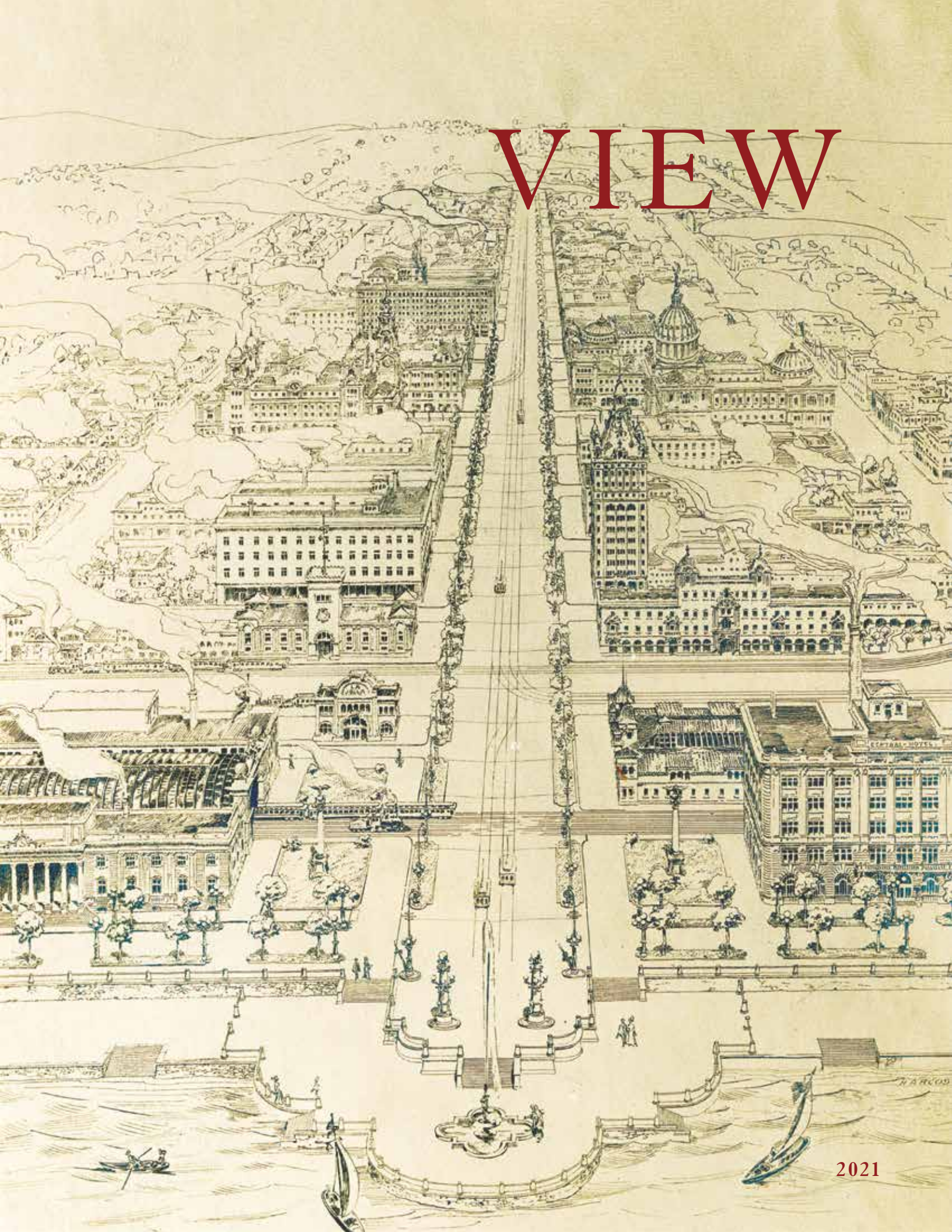
VIEW



2021

VIEW *from the Director's Office*

Dear Friends of LALH,

This issue of *VIEW* delves into the theme of collaboration between landscape architects and architects—a phenomenon fundamental to both professions.

Francis R. Kowsky opens with a piece on the Englishman Calvert Vaux, whose first career as an architect led to a partnership with Frederick Law Olmsted and eventually an independent practice as a landscape practitioner. Charles D. Warren, who is an architect and a historian, writes about John Nolen's plans for Mariemont, Ohio, and elsewhere, and the key role that architecture played in Nolen's city planning. Sarah Allaback follows with an article about the indomitable Marjorie Cautley, who collaborated with many—invariably male—architects on housing projects that were designed to improve family living conditions in the motor age. Allaback's and Warren's research (and that of many other LALH authors) depends on rich archival troves, such as those at Cornell University Library, where many Cautley and Nolen records are held. Allaback looks at the history of this prestigious institution and the important role it has played in LALH publications.

I take a look at the artistic arc of Innocenti & Webel, an important Long Island firm whose work was propelled by the founding partners' complementary skills—in planting and architectural design—and who collaborated with some of the twentieth century's most celebrated architects, from David Adler to Skidmore, Owings & Merrill. The renowned landscape architect Laurie Olin, whose background spans both fields, looks back over a career continuously enriched by many successful collaborations with architects. "This is a situation with no loss of self," Olin writes, "but rather the gain of another, one of mutual effort and contribution for a product neither party could have done alone."

Each of these articles relates to a forthcoming LALH book—there are more in the pipeline than ever before. Please visit our new website to read about all of them, as well as the Ann Douglass Wilhite Nature and Design Fund, established earlier this year in memory of Ann, the longest-serving member of the LALH board. We were extremely fortunate to have had the benefit of the wisdom and experience of Ann, whom we will miss enormously. In this issue of *VIEW* we profile another wise guide, Frank Kowsky, LALH adviser and author, who is our 2021 Preservation Hero. The novelist Lauren Belfer, a fellow Buffalonian, contributes a piece on Frank's scholarship in art, architecture, and landscape architecture and his tireless advocacy for the preservation of Buffalo's extraordinary buildings and parks.

Publishing is also a collaborative pursuit, especially at LALH, where each project receives the attention of many people working independently and as a team. Because we are a not-for-profit organization, we also depend on our supporters to be a part of this process—in essence, your collaboration is key to our success. Your gifts and your encouragement continue to help us make our way, and we remain deeply grateful for all that you do. Thank you.

Robin Karson, Hon. ASLA
Executive Director

LALH Staff
Robin Karson, Hon. ASLA, Executive Director
Jonathan D. Lippincott, Associate Director
Sarah Allaback, Senior Manuscript Editor
Carol Betsch, Managing Editor
Neil Brigham, Office Manager
Alison Clark, Business Manager
Mary Bellino, Consulting Editor

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

VIEW is published annually.
Edited by Robin Karson
Designed by Jonathan D. Lippincott

ISSN 1550-5545
Circulation 2,000

2021, issue number 21

Visit us at lalh.org.

MIX
Paper from responsible sources
FSC® C016212

Front cover: San Diego Civic Center plan, John Nolen, 1908. Division of Rare and Manuscript Collections, Cornell University Library. Back cover: Mormon conference center, Salt Lake City, Laurie Olin and Robert Frasca. Courtesy OLIN. Inside back cover: Viewshed from Olana State Historic Site, Hudson, NY. Photograph by Beth Schneck.

VIEW

THE MAGAZINE OF THE
LIBRARY OF AMERICAN LANDSCAPE HISTORY

The Dual Career of Calvert Vaux, Architect and Landscape Architect

FRANCIS R. KOWSKY

When Calvert Vaux (1824–1895) immigrated to America in 1850 from his native Britain, he found that the modern arts of architecture and landscape architecture were in their infancy here. Over his long career, which ended with his death in 1895 at age seventy, he worked to put both disciplines on a firm professional basis. He took pride in his training in London with Lewis Cottingham, a Gothic Revival architect well known for his buildings and medieval restorations. Cottingham also possessed an extensive library, where Vaux steeped himself in British literature on landscape design and picturesque scenery. Travel on the Continent taught him further understanding of parks and gardens.

In America he would practice both architecture and landscape architecture with equal force and devotion. In New York, where he spent most of his life, he prepared the original plans for the Metropolitan Museum of Art and the American Museum of Natural History. Had his proposal for the main pavilion of the 1876 Centennial Exhibition been carried out, it would have been the most spectacular structure the nation had yet seen. As a designer of landscapes, Vaux worked shoulder-to-shoulder with Andrew Jackson Downing (1815–1852) and Frederick Law Olmsted (1822–1903), both of whose reputations have endured better his. In his later years he mentored Samuel Parsons Jr. (1844–1923), who would carry Vaux's Romantic vision of nature and landscape design into the twentieth century.

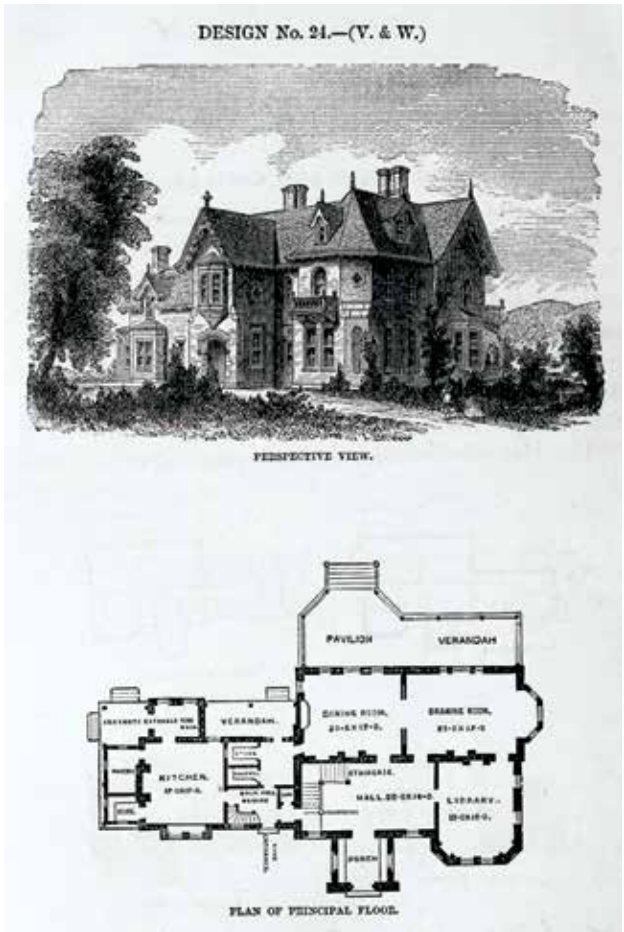
Vaux's American career began in the summer of 1850, when Downing came to London in search of an architect to work with him in his new business venture of designing houses and grounds. Downing, who had gained a national reputation through his writings and editorship of the *Horticulturist* monthly, engaged Vaux without hesitation after meeting him at the Architectural Association. By the fall, Vaux had joined Downing at his home and office in lovely Newburgh, New York. This prosperous town, some sixty miles north of Manhattan, was the queen city of the Hudson Highlands. Together, the two men received many commissions for residences, but the most important job came in 1851, when President Fillmore approved appointing Downing to lay out the grounds between the Capitol and the White House. As the nation's first major public park project, it provided Vaux with unprecedented experi-

Olana State Historic Site, Hudson, NY. Photograph by Peter Aaron/OTTO.

ence in the challenge of constructing extensive pleasure grounds. Tragically, the work came to a halt after July 1852, when Downing lost his life in a steamboat disaster. Vaux stayed on in Newburgh, where he continued to attract patrons for suburban residences, especially in the Hudson Valley, whose beautiful scenery held an enduring attraction for him.

In 1856, Vaux moved to New York and the following year published *Villas and Cottages,* a handsome portfolio of small and large houses that he had designed (some as Downing's partner and later with Frederick Withers, another British architect who had come to work with Downing). In words and images, Vaux explained how, together with modern comfort, he had sought to establish a pleasing relationship between a dwelling and its surroundings. He prodded his readers to join hands with nature in the outward appearance of their homes and condemned the popular taste for white exteriors. Vaux summed up his philosophy with the statement "woods, fields, mountains, and rivers *will* be more important than the houses that are built among them."

DESIGN FOR AN ARTIST'S STUDIO.



"Design for an Artist's Studio" for Jervis McEntee (courtesy Buffalo & Erie County Public Library) and Design No. 24, from *Villas and Cottages,* Andrew Jackson Downing, 1857.

With a Romantic's sensitive eye for natural scenery, Vaux paid careful attention to views when laying out the plans of his houses. His riverbank dwelling for William Findlay in Newburgh featured a cross-axial plan that allowed for "an extensive vista . . . through the house" in two directions. The arch of the entrance porch held the vista of the Hudson like a picture in a frame.

When he first took on the commission from Lydig and Gertrude Hoyt for a house in Staatsburg, Vaux recounted how he roamed the property (now within Norrie State Park) until, with "due deliberation *pro* and *con,*" he fixed upon the most appropriate location for the dwelling, one that would provide its residents with river and Catskill views "in every respect delightful." On a summer evening, guests might step out onto a terrace sheltered by a roof held in place by chains, so that no posts would interfere with the majestic panorama.

And the modest board-and-batten cottage and studio Vaux designed at Kingston for his brother-in-law, the painter Jervis McEntee, surveyed an "extended view of the Catskills and the Hudson," scenery that Vaux regarded as "of the most striking and varied description." He knew it well, for his family was close to the McEntees, and he and the artist often went on sketching trips in the Catskills. Vaux numbered other Hudson River School artists among his clients, notably Frederic Church, who hired him to help site and design the main house at Olana, Church's dream estate in Hudson, New York, which commanded many picture-perfect prospects.

Together with explaining his thinking on domestic architecture, Vaux wanted *Villas and Cottages* to be a statement about professionalism. On coming to the States, Vaux had found the "system of remuneration defective and unsettled." At the back of the book, he published his schedule of charges for designing a dwelling. For plans and specifications, he required 2.5 percent of the total budget, for detail drawings, 1 percent, and for superinten-

Sitting room, Olana State Historic Site. Photograph by Peter Aaron/OTTO.

Landscape, **Jervis McEntee, oil on canvas, n.d.** Cincinnati Art Museum.

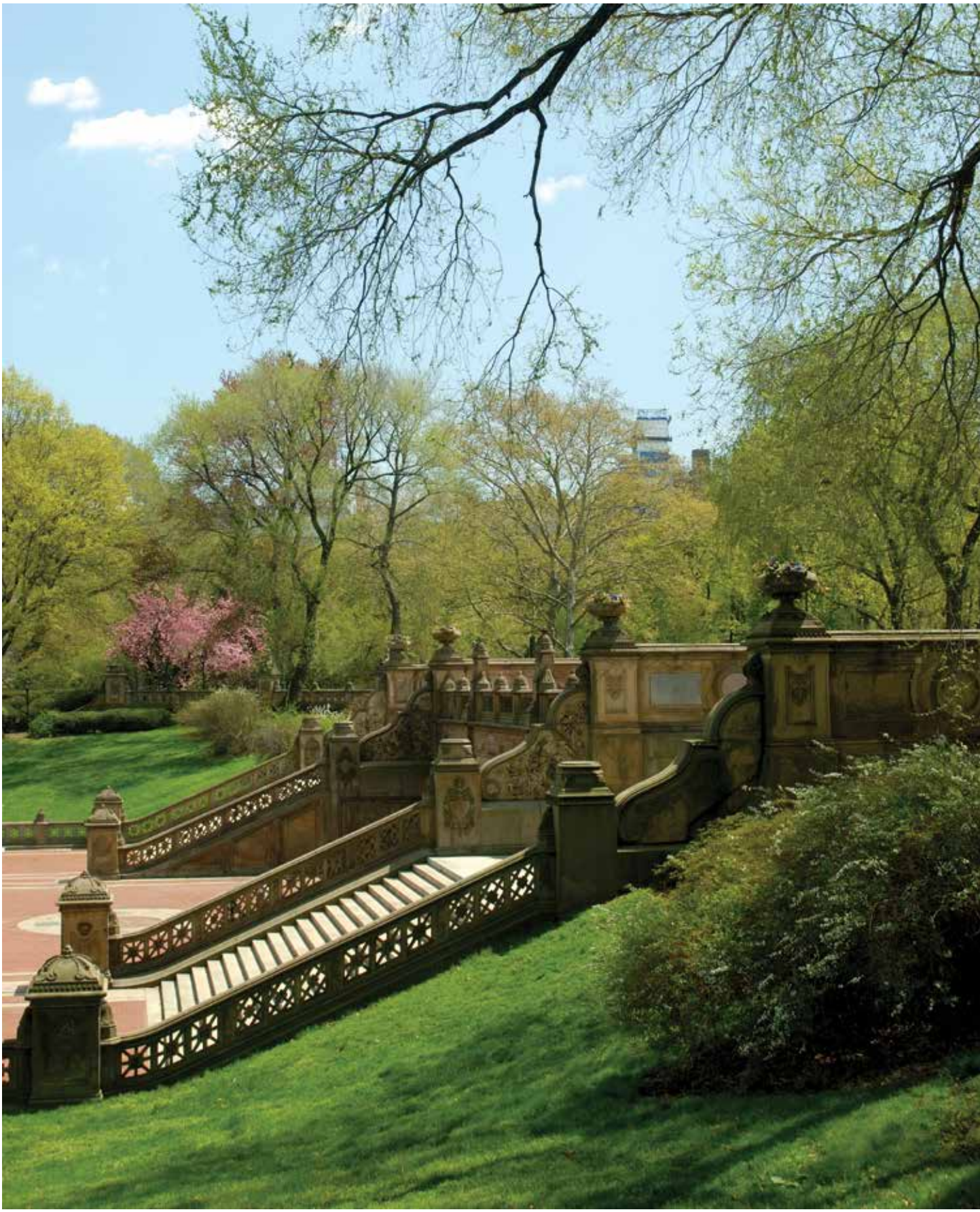
Oak Bridge, Central Park. OPPOSITE: **Bethesda Terrace, Central Park.** Photographs by Sara Cedar Miller/Central Park Conservancy.

dence, 1.5 percent, for a total of 5 percent, which, he stated, was "the usual commission of architects." By insisting on a set standard of compensation, he hoped architects would become recognized as professionals, as his father, a surgeon, had been. "I refused all business not in the plan I determined on," Vaux later told Olmsted. Vaux joined others in this nascent striving for professionalization, and in 1857 he was among the group of New York architects who began meeting to establish professional standards. They soon constituted themselves as the American Institute of Architects and adopted the same scale of charges that Vaux had printed in *Villas and Cottages*.

For a number of years, New York City had been talking about establishing a large public park. Downing had even written a famous essay advocating it. In 1853 state officials approved funds to purchase more than seven hundred acres of land in the center of the island and hired a military engineer to devise a plan for Central Park. Dismayed at the lackluster design, Vaux used his reputation as Downing's former partner to have the commissioners reconsider their decision and throw the design open to a competition. In the fall of 1857 he approached Olmsted, whom he did not know but whose 1852 book *Walks and Talks of an American Farmer* he admired, to join him in the preparation of a competition entry.

At the time, Olmsted had charge of the labor force preparing the ground for the construction of the new park. Working at Vaux's home late into the night, the men created an entry they submitted under the name "Greensward." With consummate artistry, they would coax recalcitrant land into becoming a pastoral *landscape,* a "country park," the fictive setting of a nonurban world in the heart of the bustling city. Somewhat to their surprise, the Greensward plan won out over some thirty-two other entries.

The Central Park design had been a true collaborative effort; neither man claimed more credit than the other—a fact that, to Vaux's dismay, many later com-



mentators would lose sight of. To the enterprise Vaux brought, in addition to his admirable aesthetic sense, practical experience working on the Washington park project and designing landscapes around houses he had built, as well as an architect's knowledge of design and construction methods, which Olmsted lacked. Vaux would be responsible for the structures that were eventually erected within the park, including enchanting rustic summerhouses tucked away in leafy corners and charming varied bridges that assisted the partners' innovative "separation of ways" system of winding walks and drives that let people amble the landscape without fear of encountering a carriage or equestrian.

Vaux insisted that these structures, like the houses he had designed, be "subordinated" to their natural surroundings. To many physical features the partners (and perhaps mostly Vaux, who had a poetical turn of mind) attached evocative names, such as the Dene, the Ramble, and the Loch. The list of titles reads like a table of contents to a volume of pastoral verses. It was, in Vaux's words, to be "Nature first and 2nd and 3rd—Architecture after a while." Many of Vaux's structures were enhanced by splendid nature-inspired ornament created by the genius of the British-born architect Jacob Wrey Mould.

The construction of Central Park, which began in 1858, marked the true beginning of the public park movement in America and the genesis of a partnership that would place Vaux and Olmsted in the forefront of that movement. Yet the trajectory of their reputation faltered when Olmsted went off to Washington in 1861 to serve the war effort as executive secretary of the US Sanitary Commission and then, in 1863, moved with his family to California. He went there, like so many others, to seek his fortune in gold mining. Vaux regarded Olmsted's decision to leave Central Park as a grievous personal mistake and a betrayal of the budding discipline of landscape architecture.

Bridge No. 28 (Gothic Bridge), Central Park. Photograph by Sara Cedar Miller/Central Park Conservancy.

During these years when their paths in life became widely separated, Vaux did his utmost to bring his friend back to their former partnership and to what Vaux saw as his true calling. In a series of ardently written letters, he told Olmsted that he believed God had put him on this earth to devote himself to landscape architecture. "He cannot have anything nobler in store for you," he wrote. In addition, if not for himself, Olmsted owed it to the emerging profession he represented to return. "You have allowed yourself to stand before the Public as Architect in Chief of the Central Park and it is useless to argue that no responsibility attaches to you," he argued, and then went on to reflect on the future:

> The Gold mine people and the oil people get rich, most of the artists remain poor, except they prostitute their abilities. In a properly civilized republic this should not be, in our republic it need not be if representative men were only true to their (implied) oaths of office. The designers of the Parks if successful in one way should be successful in the other. In the present state of art development in the country, it is very necessary . . . to protect the strictly legitimate pecuniary interests connected with the pursuits they follow for each in turn must be proved to be profitable or young men of ability will be deterred from venturing into it.

Vaux felt that it would be "a burning shame and a reprehensible mistake on our part if the Central Park slips up as a confused jumble of which there is nothing quotable as precedent, that will help our successors." Vaux held that their work at the park should be the means of elevating landscape architecture, "an unaccredited but important pursuit," to a place among "the best interests of humanity."

In Vaux's view, their work at Central Park had laid the foundations for a new discipline, which he insisted, over Olmsted's initial objection, on calling "landscape architecture." Olmsted seemed to see the challenges they faced more in terms of management and administration. But Vaux argued that foremost they were artists, and that "it is the art title we want to set out ahead, and make it command its position [above] administration, management, funds, commission, popularity and everything else. . . . As administration with art attached as makeweight, the thing is in [the] wrong shape." He even chided his former partner for his workaholic preoccupation with organization, recalling his dismay at finding Olmsted at Central Park with his "porcupine arrangement of Foremen's reports 70 to each pocket and one in your mouth so that you never had a word to say to a friend."

While he was writing to Olmsted, Vaux was negotiating with the city of Brooklyn to design a vast new park there, to be called Prospect Park. By the summer of 1865 he had determined boundaries and the general outline of a plan. He hoped that the potential of a new park job with a different group of commissioners from those who had aggravated them at Central Park would entice Olmsted to come back from the West. When Vaux also secured the partners' reappointment to Central Park, Olmsted finally relented and returned to New York, where he resumed their partnership and the career that would make him famous in the annals of American culture. He later admitted that had it not been for Vaux, "I should not have been a landscape architect, I should have been a farmer."

Under the firm name Olmsted, Vaux & Co., the two men went on to design Prospect Park, the Buffalo park and parkway system, and other public and private landscapes, including Gallaudet University in Washington, DC, where Withers designed the buildings. The partnership endured until 1872, when they parted amicably. Olmsted eventually left New York for Brookline, Massachusetts, where he established his home and office at Fairsted. Vaux would stay on in New York, and from 1881 until his death he served as landscape architect with the Department of Public Parks. He spent much of his time defending the original Greensward plan from unsympathetic changes and additions. Vaux groomed Samuel Parsons Jr. to be his successor at Central Park and was gratified to see his son Downing (1856–1926) grow into a talented landscape architect. They worked together on a number of projects. Downing continued his father's efforts to establish landscape architecture on a professional basis and, in 1899, joined with ten others, including Olmsted's two sons, to found the American Society of Landscape Architects.

On two important occasions, Vaux teamed up with Olmsted again: the pro bono design of Newburgh's Downing Park, a memorial to his first partner, and the efforts to preserve and restore the natural scenery at Niagara Falls, which had been marred by ugly industrial buildings and honky-tonk attractions. (Vaux also

Downing Park, Newburgh, NY. Wikimedia Commons.

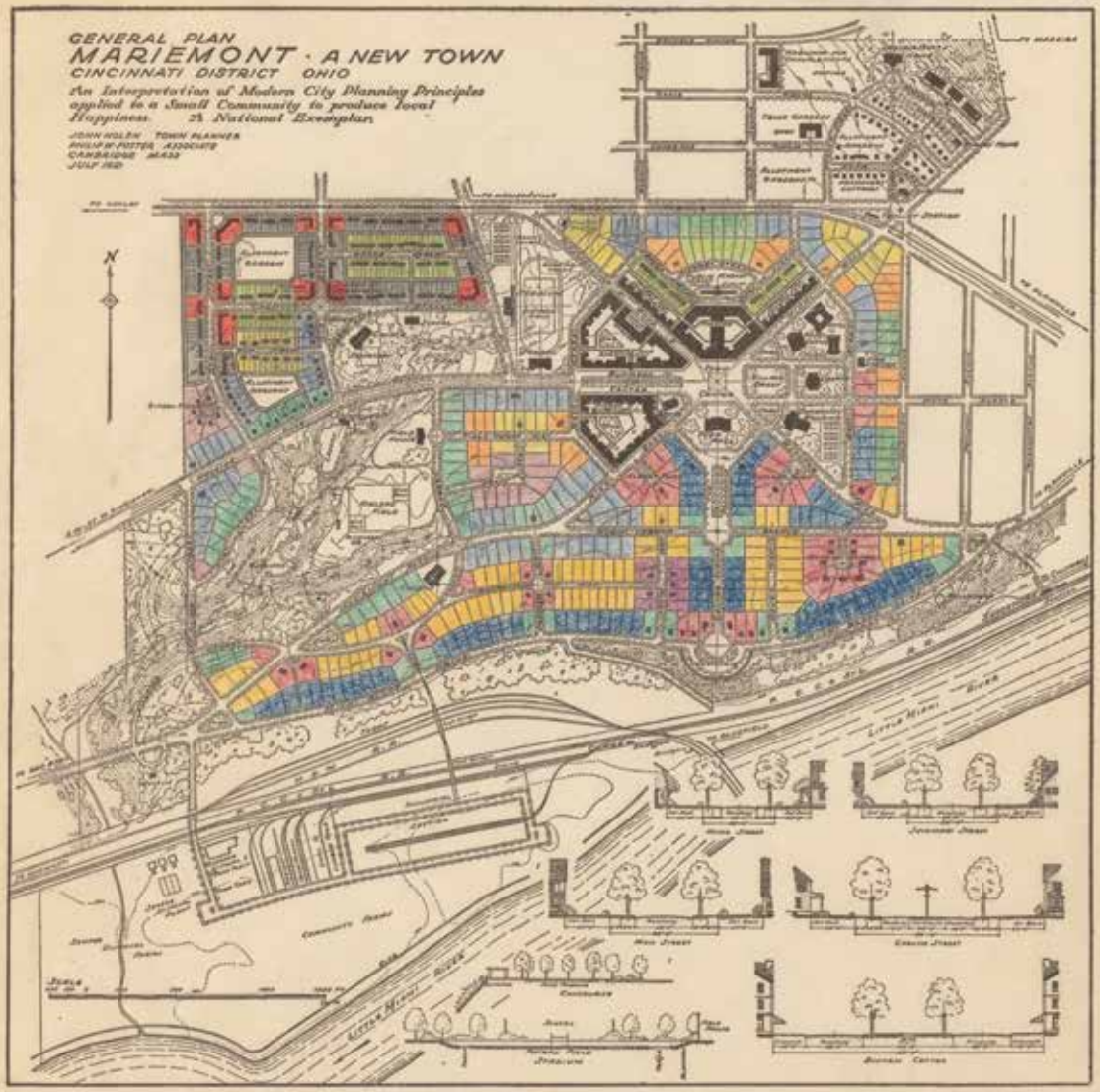
early on called for the preservation of the Hudson River Palisades and the Kaaterskill Falls.) After New York State established the Niagara Reservation (now Niagara Falls State Park) in 1885, the commissioners engaged Olmsted and Vaux to devise a plan for the grounds. "It is the most difficult problem in landscape architecture to do justice to," Olmsted wrote; "it is the most serious—the furthest above shop work—that the world has yet had." He marveled at Vaux's ability to size up a problem and come up with a brilliant solution.

The result of this last collaboration of two of the greatest minds in nineteenth-century American art was their *General Plan for the Improvement of the State Reservation at Niagara* (1887). In it they laid out a system of walks and drives that encouraged the many visitors to experience in a leisurely way the treasure of natural attractions that accompanied the spectacle of the Falls at Terrapin Point: wild rushing rapids, rare wildflowers, old-growth woodland, and "much else that is undefinable in conditions of water, air, and foliage." As for Vaux, he approached the task the way he had done others throughout his career as a landscape architect: "In every difficult work," he once wrote, "the keynote of success of course lies in the idea of thorough subordination, but it must be an intelligent penetrative subordination, an industrious, ardently artistic, and sleeplessly active ministry that is constantly seeking for an opportunity to do some little thing to help forward the great result on which Nature is lavishing its powers of creation."

Francis R. Kowsky is SUNY Distinguished Professor Emeritus of Fine Arts and author of *The Best Planned City in the World: Olmsted, Vaux, and the Buffalo Park System* (LALH, 2013) and the introduction to the LALH edition of *The Art of Landscape Architecture* by Samuel Parsons Jr., as well as a forthcoming LALH volume on Calvert Vaux.

Horseshoe Falls from the Three Sisters, Harry Fenn, watercolor, 1893. Albright-Knox Art Gallery, Buffalo, NY.

Architectural Groups



MARIEMONT, CINCINNATI DISTRICT, OHIO

The Mariemont Company, following in general the lead of Letchworth and other English garden cities, is to create in the Cincinnati district a town or suburb on the same general lines, but put on a business basis in accordance with American ideas. The proposal is intended as an example or demonstration to be repeated in many places.

The Mariemont General Plan, covering a tract of about 365 acres, provides for a town with its village green and public buildings, stores and amusements, school sites, playgrounds and parks, and complete and attractive housing accommodations for wage earners of different economic grades. The normal lot sizes for the detached houses range from 50 to 80 feet frontage with a depth of 120 feet. The houses will be provided with all modern conveniences, including electricity and steam heat from a central plant. Adequate provision will be made for the proper maintenance of the property as a complete town or suburb.

NOTE:-

Each separate color group should be designed as a unit.

Groups having the same color should have the same general architectural characteristics.

JOHN NOLEN TOWN PLANNER
PHILIP W. FOSTER ASSOCIATE
HARVARD SQ., CAMBRIDGE, MASS.

John Nolen and the Meeting of Architectural Minds

CHARLES D. WARREN

In May 1910, architects, engineers, lawyers, landscape architects, and civic activists converged on Rochester, New York, for the National Conference on City Planning and Population Congestion. Rochester was the home of Charles Mulford Robinson, whose elegantly written book, *The Improvement of Towns and Cities* (1901), defined and reflected the City Beautiful movement's preoccupation with aesthetics. But those gathering for the conference advocated a broader scope for city planning, and they used the language of Progressive Era economists, which emphasized scientific methods, efficiency, and cooperation.[1] Frederick Law Olmsted Sr., the great city planner of the previous generation, had designed Rochester's park system, and May is when the celebrated lilacs blossom there. As their fragrance told of spring, the conference set to work on a new beginning for the ancient enterprise of city building.

The lead organizer of the conference, Frederick Law Olmsted Jr. (1870–1957), had worked at his father's side and now led the American firm with the broadest experience in city planning. He had enlisted aid from many quarters, including the New York architect Grosvenor Atterbury, whose technical expertise in low-cost housing made him a valuable ally. Other experts who traveled to Rochester included Warren Manning (1860–1938), the landscape architect and planner of industrial towns from Michigan to Arizona, and John M. Carrère of the celebrated firm Carrère & Hastings, who had just won a commission to design a city plan for Hartford, Connecticut. Olmsted's network encompassed all of them: the architects had collaborated with him on planning projects and large estates, and Manning was a veteran of the Olmsted office. A less well known landscape architect, John Nolen (1869–1937), who had graduated from Olmsted Jr.'s Harvard program seven years earlier, was there, too. Another natural ally, he delivered a paper on street design, and by the end of the conference he was elected to its general committee. Nolen's star was rising.

In his introductory address, Olmsted Jr. described "the complex unity, the appalling breadth and ramification, of real city planning" and supposed the purpose of the conference was "to assist workers in all the different parts of this complex field to understand [its] interrelationships more clearly." But he followed this paean to cooperation with remarks about the threat posed by the concentration of foreign populations on American

Mariemont "Architectural Groups," n.d. Division of Rare and Manuscript Collections, Cornell University Library.

soil. When it became clear that he was talking about European gypsy moths and he explained that the threat would naturally abate, everyone understood that his amusing metaphor was told at the expense of the *population concentration* faction of the conference. Olmsted sought to marginalize these social reformers who advocated tax and land reform measures—his notion of cooperation had limits.

Later, when Atterbury used his considerable speaking skills to explain that the population in the fine hotel where many attendees were staying was as concentrated as the densest slum, his redefinition of *population concentration* sharpened Olmsted's critique. Olmsted, Atterbury, and their allies sought well-defined, pragmatic objectives for the professional association the conference was meant to advance.[2] As the historian Jon Peterson has shown in *The Birth of Modern City Planning in the United States* (2003), Olmsted succeeded in steering the conference toward physical planning and away from political activism and reforms that he viewed as impractical and sometimes unconstitutional.

Nolen's quick rise in the ranks of planners was due to his earnest industriousness, but it was also propelled by his need to make up lost time: he was on his second career. The first one had started at a Philadelphia orphanage, Girard College, where he was reared. Eventually he matriculated at the Wharton School of the University of Pennsylvania to study political economy with the leading economists of the Progressive Era. The social activism of Wharton's faculty influenced Nolen's thinking, and he shared their infatuation with the German examples that inspired it. So much so that in mid-career he took a year off to study at the University of Munich. Nolen's view of the social reformers at the Rochester conference was surely more sympathetic than Olmsted's or Atterbury's, but the paper he delivered avoided social issues and followed their pragmatic line.

In the years that followed, as American cities struggled to keep pace with surging immigration and robust industrial growth, many more conferences were held. Olmsted Jr. remained at the forefront, and Nolen's practice prospered by focusing on planning in smaller cities. By 1916 the relative position and close collaboration of these leaders was indicated by their roles in a new book titled *City Planning*. Olmsted Jr. wrote the defining introductory chapter; Nolen edited the volume and contributed two chapters. They were joined by other leading experts on law, engineering, aesthetics, and finance, who covered subjects from arterial streets to zoning. The leader of the National Municipal League, which sponsored the publication, referred to the collection of essays and its seventeen authors as "a congeries of minds." The book's comprehensive treatment of American planning's "complex unity" sums up the field at the time of the Great War.

It is interesting to note, then, that the differences in outlook of Nolen and Olmsted expressed in their *City Planning* essays centered on Germany and its vaunted city planning techniques. Olmsted described the efficiency of the thorough and nearly autocratic control German municipal planners exercised and acknowledged the often well-integrated results it produced, but he was wary of such centralized control and firmly asserted the advantages and appropriateness of a more democratic approach, especially in the United States.

Nolen, on the other hand, in his chapter on the subdivision of land quoted a German authority on regulation of land values and claimed that the American system creates, automatically, "excessive congestion and slums." He had benefited from Philadelphia's philanthropy as an orphan and from its cooperative saving and loan societies, which enabled him to finance the purchase of his first home, and these experiences set him apart. And, as Nolen emerged from Olmsted's shadow, he began to assert his deep interest in housing for workingmen and echo the views his German-trained Wharton professors. Tellingly, he included in the chapter's bibliography Henry George's *Progress and Poverty* (1879), which advocated extreme land and tax reforms.

City planning advocates were "blazing a way out of the civic wilderness," as Carl Sandburg put it, by promoting efficiency, cooperation, and methods they saw as scientific. To many of them, laissez-faire economics and competitive individualism were obsolete. But planning projects were often funded by corporations, chambers of commerce, and private landowners whose attitudes toward property rights tempered the rhetoric of these advocates and constrained the implementation of restrictive land-use regulation. Like the economists of the era, planners sought to establish themselves as a profession with the expertise to influence policy by staffing an emerging bureaucracy. To achieve any of their objectives they needed the cooperation of government officials, property owners, and business leaders.

While conferences and books provided forums to thrash out theoretical differences, most of the partic-

ipants and authors were practitioners who pursued remunerative jobs planning new towns to accommodate factory workers or making plans for governments and civic groups. Collaborations among professionals in the galaxy of city planning practice aligned in different constellations, depending on the specific skills of the planner, the project location, or the project requirements. For example, at the start of the twentieth century Olmsted had worked with architects Daniel Burnham and Charles McKim and with the sculptor Augustus Saint-Gaudens on the McMillan plan for Washington, DC (1902). This far-reaching reordering of the nation's capital became a template for other collaborations such as the Cleveland Group Plan (1903), where architects Carrère, Burnham, and Arnold Brunner consulted with Olmsted on a proposal that relocated the rail station and included a monumental central mall. Carrère and Olmsted worked together again on plans for Baltimore (1910).

The shared experiences of conferences and project collaboration knitted practitioners together and provided an underpinning for modern city planning as a profession. But there was competition as well. In Charlotte, North Carolina, Nolen designed Myers Park (1912), an elaborate streetcar suburb less than three miles from the Olmsted firm's earlier, smaller suburb, called Dilworth. And in Tennessee, Atterbury designed the

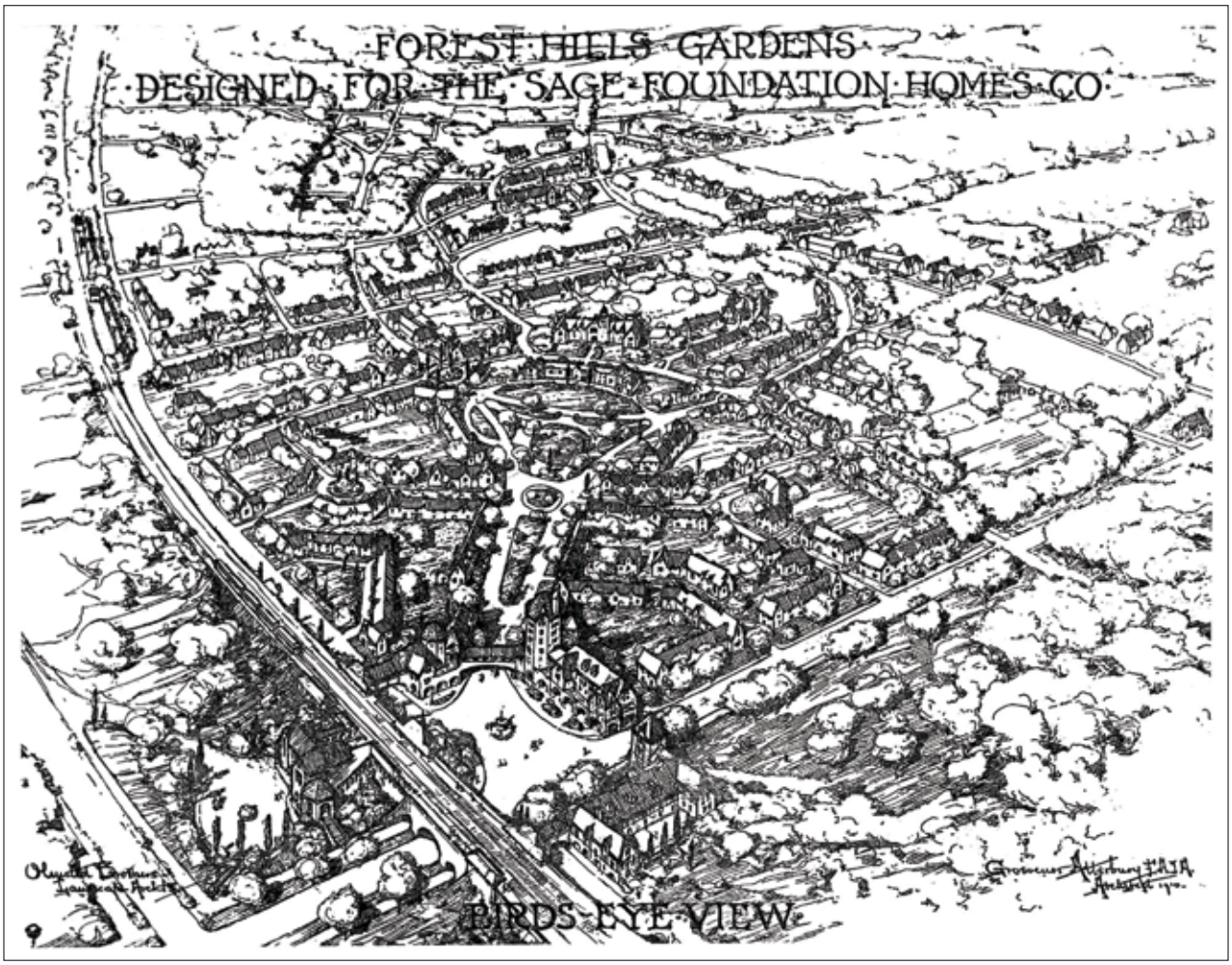
Myers Park, Charlotte, NC, plan, 1911. Division of Rare and Manuscript Collections, Cornell University Library.

Kingsport, TN, Grovesnor Atterbury and John Tompkins houses. Division of Rare and Manuscript Collections, Cornell University Library.

new city of Erwin at the same time Nolen was working on Kingsport (both 1916). These two projects were separated by less than fifty miles and owned by the same capitalists who controlled the rail line connecting them. Engineers and others participated in these shifting alliances, too. Their expertise was needed to achieve the comprehensive objectives that conference papers and books called for.

Two exemplary planned suburbs of the era seem, at first, like asynchronous twins—they illustrate the varied collaborations among experts and clients and some of the tension and complexity that went along with them. At Forest Hills Gardens (1909) in Queens, New York, Olmsted collaborated closely with Atterbury to produce one of America's most integrated and immersive designed townscapes. A decade later, Atterbury worked with Nolen on his most fully realized town plan, for Mariemont, Ohio (1920), outside Cincinnati. Both projects were intended to demonstrate the advantages of modern planning and affordable housing; both were made possible through the generosity of philanthropically minded widows, each of whom relied on a younger man to conceptualize and oversee land acquisition, design, and construction; and both were sited adjacent to transit lines at the outskirts of major cities. But for all these similarities, the processes and outcomes were very different.

At Forest Hills Gardens, Margaret Olivia Sage, widow of the financier Russell Sage, was advised and represented by Robert de Forest, an attorney and confidant who had coedited a book on affordable housing. They shared a commitment to improving the conditions in New York's densely packed slums. Crucially, de Forest was vice president of the Russell Sage Foundation, which Mrs. Sage had founded after her husband's death. Both of them knew Atterbury from their shared interest in tenement reform; indeed, the Sage Foundation had funded some of Atterbury's experiments in prefab-



Forest Hills Gardens, Queens, NY, bird's-eye view, 1910. Rockefeller Archive Center.

"The Railroad Station from the Hoffman Boulevard, Forest Hills Gardens," from *Building Progress,* 1911.

ricated housing. And Atterbury knew Frederick Law Olmsted Jr. from their work together on Seth Low's estate (1904) in Bedford, New York—a collaboration de Forest may have instigated.

All of these leaders shared social position, schooling, and outlook. As Susan Klaus observes in *A Modern Arcadia: Frederick Law Olmsted Jr. and the Plan for Forest Hills Gardens* (LALH, 2002), de Forest exhibited a "preference, where possible, for collaborating with people already known to him," and the appointment of all three men to the realty development committee of the Sage Foundation is indicative of the trust Mrs. Sage placed in them. This tight-knit familiarity led to close cooperation and the extraordinary intertwining of architecture and landscape at Forest Hills Gardens. There, from the moment one steps off the train platform, a drama of form and space unfolds. Handsomely detailed architecture is coordinated with carefully designed pavements, plantings, and even street signs. The contours of the land and placement of the trees reinforce the harmony of the place established by the consistent quality of the buildings. At all scales the elements of urbanism are gracefully combined.[3]

By contrast, the collaboration that produced Mariemont was a professional alliance, for the most part, among strangers. Mary Emery's late husband's fortune had been made in Cincinnati real estate, so the mechanics of land development were not unfamiliar, though developing an exemplary new town presented a larger challenge. To lead the effort she tapped Charles Livingood, a Harvard classmate of her late son who had grown into the role of confidant and administrator of her husband's estate, and gave him a free hand to execute the project. First he spent several years attending planning conferences and visiting planned towns in Europe and America; only after that did they acquire land for the project.

Intent on secrecy, Livingood arrived at Nolen's

office with little notice while the planner was traveling. The interview with an assistant went well enough, and in time Livingood invited Nolen to visit the property. Nolen was selected not because of any personal relationship; by then he was one of America's leading planners, and his prominence and experience made him a logical candidate. The choice is curious only because Olmsted Jr.'s firm had designed the grounds of Mrs. Emery's beloved Rhode Island estate, also called Mariemont.

Livingood controlled all aspects of the project, including the selection and commissioning of architects, and according to Millard F. Rogers Jr.'s *John Nolen and Mariemont* (2001), this was a privilege he "guarded jealously." Nolen did what he could to guide Livingood's choices by supplying a list of recommended architects, but he was merely an adviser; Livingood's decisions were unilateral.

Before the architects were hired or even consulted, Nolen had designed the plan for the town. Then more than a dozen architects, both local professionals and better known out-of-towners, were each assigned a particular building or group without much consultation. Atterbury designed one of the three residential closes: a group of ten stone and half-timbered Tudor-style houses mirrored exactly across a short loop road. A talented planner on his own, Atterbury had designed individual

Mariemont, Sheldon Place, Grovesnor Atterbury houses. LEFT: **Chestnut Street, Ripley & LeBoutillier houses.** Division of Rare and Manuscript Collections, Cornell University Library.

Nolen's planning principles continue to influence New Urbanists and other planners committed to creating walkable cities and towns. To learn more about his ideas, see two new paperbacks from LALH: *John Nolen, Landscape Architect and City Planner* by R. Bruce Stephenson and *New Towns for Old* by John Nolen (both fall 2021).

buildings and whole neighborhoods to fill out Nolen's city plan for Kingsport, and he had no difficulty matching his architecture to Nolen's plan. A similarly configured close was assigned to the Philadelphia architect Robert R. McGoodwin, who designed stucco Arts and Crafts–style houses similarly mirrored across a loop road.

The third group, designed by architects Lois Howe and Eleanor Manning, did not share the cul-de-sac configuration of the others; instead it surrounds a small park at the inside corner of a ninety-degree bend in a longer through-street. Twin white stucco houses bookend this group, and the rest rely on matching fieldstone walls to unite their varied architectural styles. The closes by Atterbury and McGoodwin are immersive episodes with plans, planting, and architecture that cohere into snug, spatially integrated enclaves, but Nolen's scheme for the third close leaves Howe and Manning's charming and carefully designed houses without the spatial armature needed to form a satisfying ensemble.

From Kingsport and other projects Nolen had gained experience with clients who distributed commissions to well-known architects of their own choosing, and by this time in his long career he had developed administrative methods to communicate his objectives when direct collaboration was difficult. For Mariemont he made diagrams to illustrate groupings of buildings, and he specified key points in the plan where he wanted symmetrical pairs of buildings to flank an intersection or individual ones placed to terminate a vista. Sometimes he coded the plan to indicate the need for similar materials. These documents were intended to guide and persuade Livingood, but also to instruct the architects of larger intentions beyond the perimeter of their individual projects. Of course, Nolen had some direct communication with the architects he knew and, as it invariably did, his congeniality helped smooth the process. Still, Livingood was the intermediary, and even the process of architectural review, which can provide an opportunity for constructive collaboration, was delegated to outside architects he selected.

The outcome at Mariemont is a fascinating mix. There are episodes, including the individual closes, where individual architects worked successfully within the armature of Nolen's plan. And there are streets in the Dale Park section where similar buildings by different architects introduce a welcome variety within a coherently planned streetscape. Nolen took great care designing street sections to illustrate building setback, tree placement, and sidewalk width—elements that structure the space of Mariemont's streets and lend them a parklike feel. By contrast, the town center is rudderless and adrift in a sea of incoherent space. The Great Depression forced a hiatus in the project, and the parts not finished under Nolen's hand are hard to judge. The title of Nolen's book *Replanning Small Cities* (1912) is a reminder that a city plan is never, ever, complete.

Combining the land-planning and horticultural knowledge of landscape architects with the spatial and building expertise of architects is fundamental to successful city planning; collaboration is essential. It is rare to find such a talented and like-minded group as the one that produced Forest Hills Gardens, though such close personal collaborations are always possible. Perhaps such serendipitous alignments leave too much to chance for modern city planners who seek the certain results promised by a more scientific method. Nolen's strategy at Mariemont, where diagrams, codes, and rules communicated the planner's objectives, left less room for the give-and-take we may consider ideal, but it presaged an administrative system more dependent on skillful cooperation than on personal sympathy. As city planning evolved, it was the wave of the future.

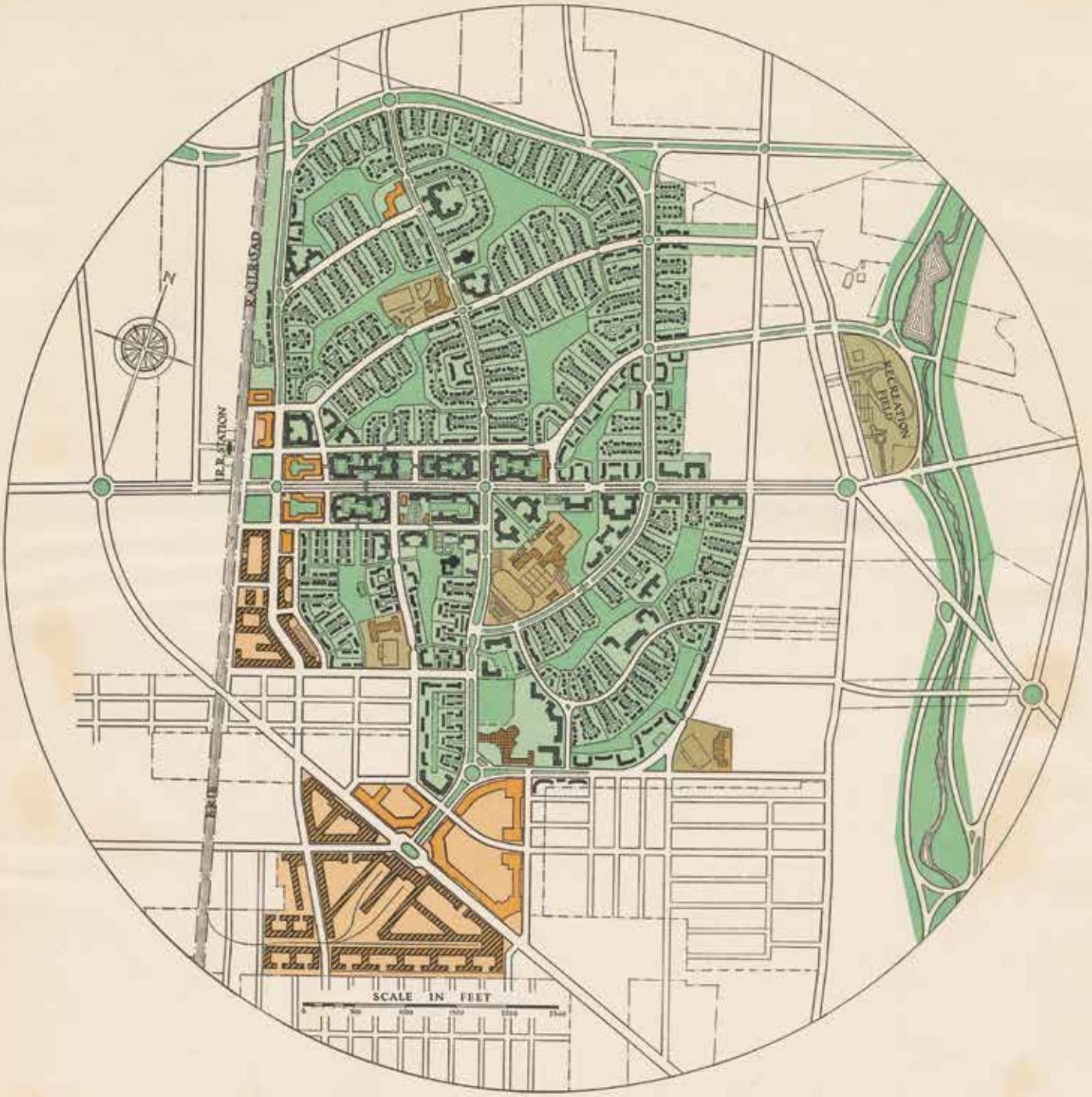
NOTES

1. See Thomas C. Leonard, "Progressive Era Origins of the Regulatory State and the Economist as Expert," *History of Political Economy* 47, annual suppl. (2015): 49–76.

2. *Proceedings of the Second National Conference on City Planning and the Problems of Congestion* (Cambridge, MA: The University Press, 1912), 15–17, 69.

3. See Peter Pennoyer and Anne Walker, *The Architecture of Grosvenor Atterbury* (New York: Norton, 2009), esp. 100, 148–85.

Charles D. Warren is an architect and the coauthor of *Carrère & Hastings, Architects* and author of the introduction to the LALH edition of *New Towns for Old* by John Nolen. He has taught design at the University of Michigan and the Institute for Classical Architecture.



TOWN PLAN
RADBURN, N.J.

SCHOOLS
APARTMENTS
HOUSES
THEATRE
STORES
PLAYGROUNDS
PARKS
INDUSTRY

Determination and Cooperation: Marjorie Sewell Cautley's Sporting Spirit

SARAH ALLABACK

In a career spanning the interwar years, the landscape architect Marjorie Sewell Cautley (1891–1954) collaborated with developers, architects, and civil servants on prestigious projects formerly considered beyond the realm of her female peers. Her commissions with the architect Clarence Stein and other members of the Regional Planning Association of America (RPAA) included collaboration on the landscape for the Sunnyside Gardens development in Queens and the design for Radburn, New Jersey, "the town for the motor age." During the Depression, she served as the landscape architect for the Cheelcroft residential development in Ho-Ho-Kus, New Jersey, and designed state and municipal parks for the New Hampshire recreational development office. A 1917 graduate of Cornell University, Cautley used her college connections to gain an apprenticeship with the landscape architect Warren H. Manning, but her ongoing success depended on her exceptional ability to work with others, a quality reflecting her self-described "sporting spirit," sense of humor, and irrepressible passion for landscape design.

Cautley opened her first professional office in 1920, initially from her family home in Ridgewood, New Jersey, and later at Cricket's Hearth, the residence and studio she developed just a few miles away. Commissions were scarce in the early years. She advertised her new business through a series of articles coauthored with a fellow Cornell graduate, the architect Charles E. Cutler (class of 1906) and illustrated by her sister Helen, a professional artist. Appearing in *Country Life* magazine under the title "New Houses of Old Flavor," these pieces demonstrated a commitment to collaboration that would become a hallmark of Cautley's nearly two decades as a landscape architect.

In 1923, Cautley received her first major commission—an invitation from her friend Henrietta Houston Hawes to collaborate on a housing development in Ridgewood. Hawes formed her own company and, in consultation with Cautley, hired local architect Thomas C. Rogers to design six houses based on their specifications. She and Cautley were inspired by the new "garden city"–style apartments designed by Andrew Jackson Thomas a few years earlier for Jackson Heights in Queens, housing that embodied "the advantages of community living." The six cottages Hawes commissioned were designed as alternatives to apartments (con-

Radburn, NJ, town plan. Marjorie Sewell Cautley Collection, Architectural Archives, Weitzman School of Design, University of Pennsylvania.

sidered undesirable in the neighborhood context) and featured private gardens and lawns, a landscape treatment compatible with this exclusive residential district. Oak Croft, as they named the venture, would be built as a unit to reduce initial building costs as well as landscape and general maintenance expenses.

The *New York Tribune* featured two of the Oak Croft cottages as "ideal homes" in the fall of 1923, and soon thousands of its readers took the train to the Ridgewood station and walked up the street to visit the new development. Reporters described the unique plan, economical strategy, and state-of-the-art accommodations for automobiles. In an interview with the *Tribune,* Cautley explained how she and Rogers collaborated to maximize the site's potential: "Before the property was divided into lots . . . [we] studied the location of every tree, the direction of summer breezes and winter winds, and the prospective outlook from various rooms. In this way, the houses were made to fit the ground and only two of the large shade trees were sacrificed."

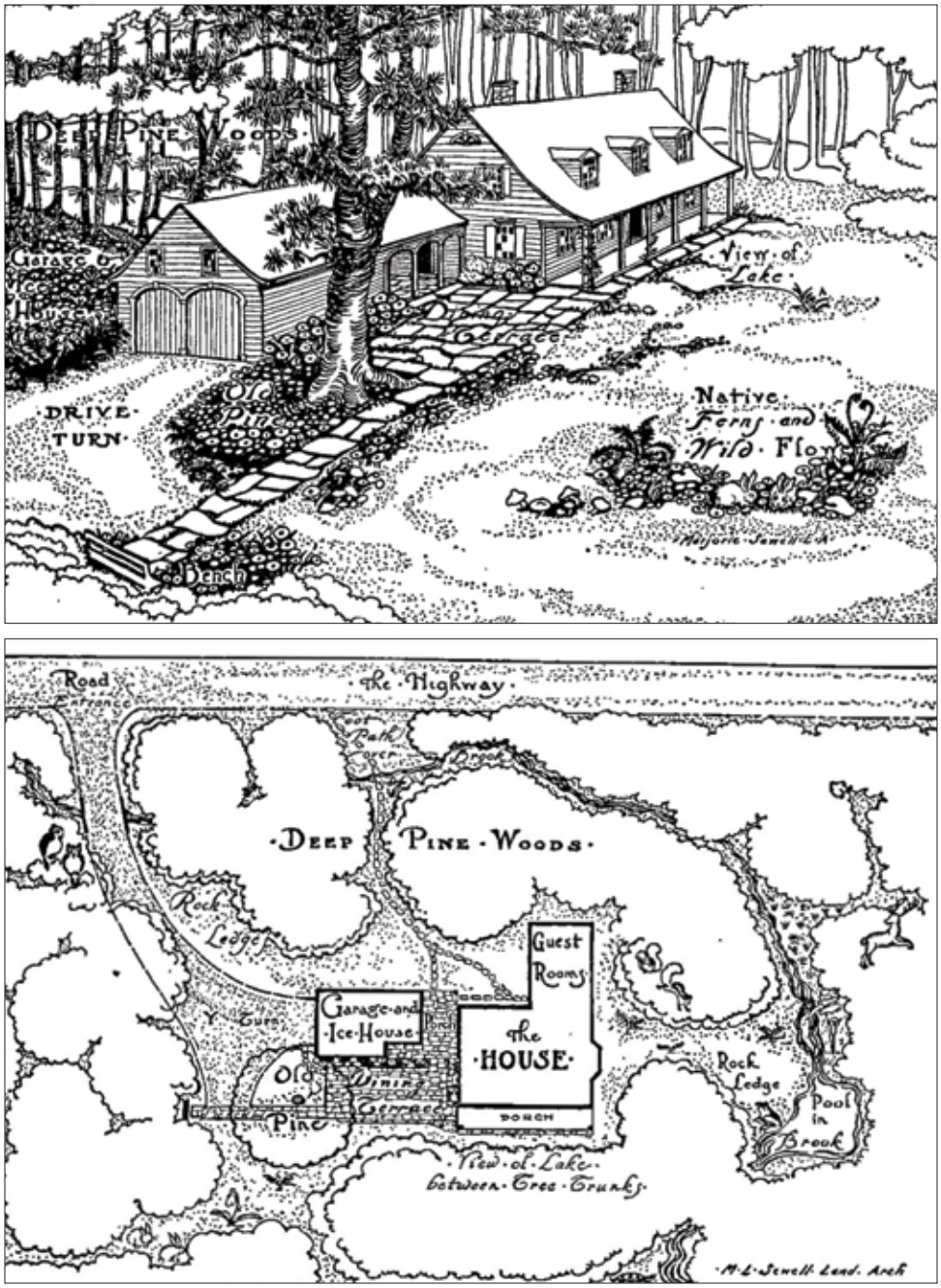
Many other factors were considered in her design, especially the presence of automobiles. Cautley specified a U-shaped driveway that wrapped around the overall parcel, with the houses placed on the inner side around a shared "turf panel" that faced the street and was ringed by a flagstone walkway. Her plans indicated the "view across the valley," the "Y-turn to garage," the laundry yard, parking spaces, and "garage at end of drive, vista opens away from street." In an interview with the *Ridgewood Herald,* Hawes suggested that she and Cautley had taken the lead in the project, explaining that a cooperative architect, who "accepts the plan as a whole and . . . works carefully with the landscape architect so that the houses and the lawns and roads and the planting all work out together," was key to the success of their scheme. Rogers, who appears not to have been interviewed, must have complied with these demands.

Henrietta Hawes likely recommended Cautley as the landscape architect for Roosevelt Common, a public park in nearby Tenafly, New Jersey. In 1924 she designed the thirty-acre park and chose Trygve Hammer as the sculptor of its central monument commemorating Theodore Roosevelt. Over the next six years, Cautley worked closely with architect Henry W. Redfield in supervising the construction of the park's outdoor theater, skating pond, playing fields, and other elements. While engaged in this commission, she also designed the planting plans for Sunnyside Gardens

Marjorie Cautley, c. 1930. Division of Rare and Manuscript Collections, Cornell University Library.

with Stein and his colleagues. By then, Cautley was a seasoned professional whose collaboration with architects, engineers, and artists had earned her a reputation as a productive team member.

In March 1928, the landscape architect Gilmore Clarke (1892–1982), a friend from Cornell who had become a planner for the Westchester County park and parkway system, mentioned her work in an *American Architect and Architecture* article arguing for the need to coordinate the work of architects and landscape architects. Clarke noted that the war had helped forge relationships between the disciplines and led architects to better understand the "scope and importance" of landscape architecture as a "co-ordinate" field. Like Clarence Stein, he emphasized the increasing specialization within the architectural profession caused by rapidly emerging technologies that required collaboration among economists, lawyers, and engineers, not to mention landscape architects. If the newly professionalized field of landscape architecture had previously appeared subordinate, Clarke and his generation valued specialized education in landscape design and were more likely to accept qualified female colleagues as consultants on large commissions.



From "New Houses of Old Flavor," *Country Life,* December 1922.

As the landscape architect for Radburn, New Jersey, a project she began in the late 1920s, Cautley demonstrated her expertise in a design that received international attention for its innovative planning and configuration of open space. Here, she continued working for members of the RPAA—Stein, Henry Wright, Frederick L. Ackerman, and others—all of whom valued her ability to augment the "garden" aspect of their carefully designed town plan based on historical and "garden city" precedents. Radburn featured cul-de-sacs, under- and overpasses, and open space intended to keep residents safe from automobiles. Early photographs depict rows of identical houses and brick apartment buildings surrounding empty courtyards, but the design team shared a vision of a garden city. Cautley brought about the desired transformation by transplanting trees and shrubs from the nearby woods—"large clumps of birch, viburnum, shrubby dogwood, wild azalea, sweetfern and highbush blueberry"—to retain a sense of the region's natural history, designing and stocking an on-site nursery, and developing dozens of planting and landscape plans intended to cre-

Sunnyside Gardens, c. 1966. Clarence Stein Papers, Division of Rare and Manuscript Collections, Cornell University Library.

ate unique garden walks, enhance privacy, and inspire home gardening.

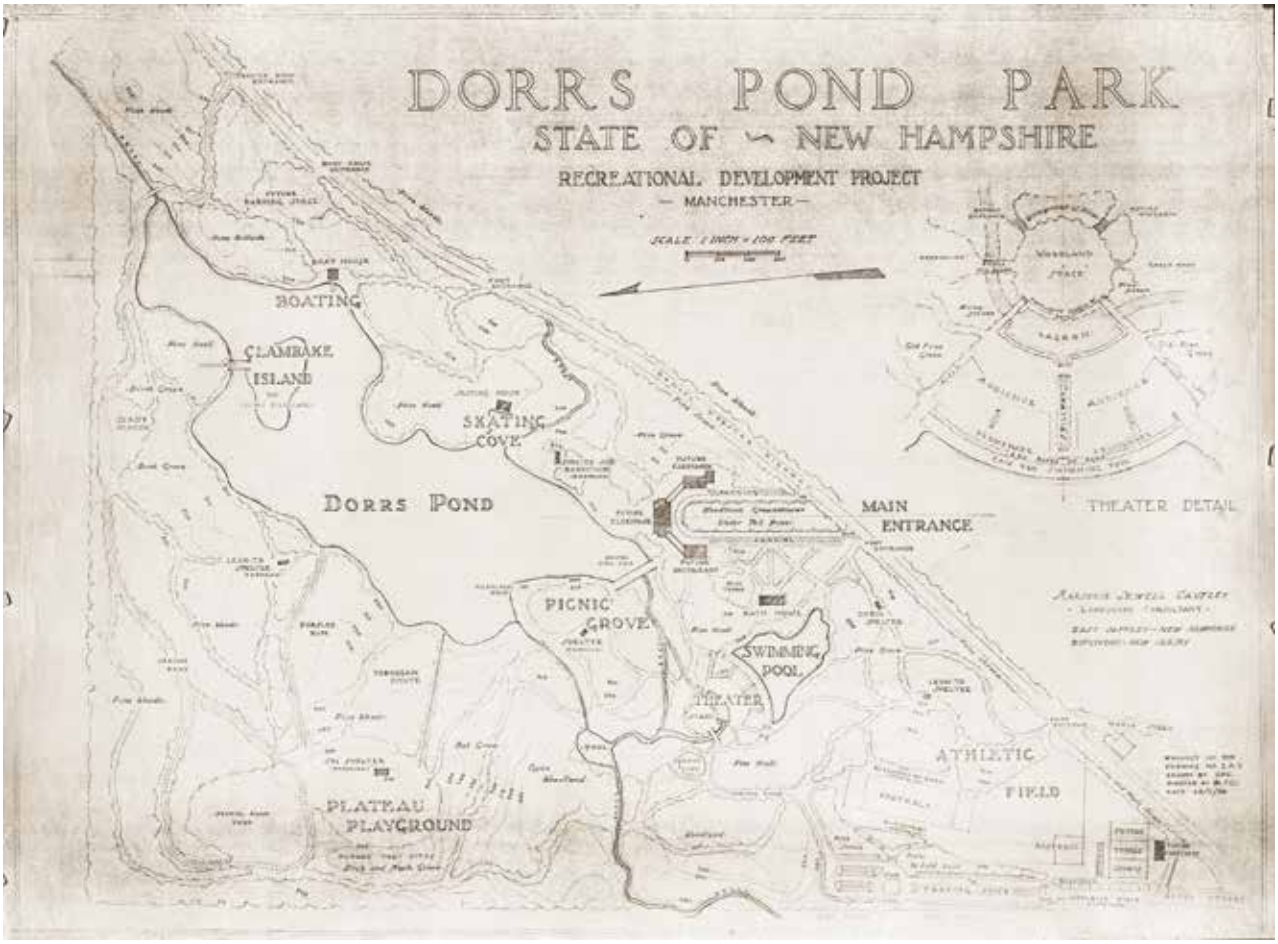
During the summer of 1930, while completing her work at Radburn, Cautley continued to advertise her services as a means of reducing home-building costs. In an article for the *New York Herald Tribune* on June 29, she explained the dangers of launching a new residential project without the advice of specialists. Clients were warned not to allow architects to take over before hiring a qualified landscape architect. By meeting with both professionals early in the design process, they would receive the full benefit of a site plan based on the orientation of the sun, prevailing winds, slope, and existing plants. She advised clients to plan an initial consultation and arrive at the site equipped with "a preliminary sketch of the house and a contour map of the grounds, showing all boundaries, trees, rock ledges and views, both pleasant and unpleasant. When the property is steep or irregular, the quickest, and in the end the cheapest method of studying it is with a clay model, a cardboard house and an assortment of sponges. Mistakes which few people can visualize in plan at once become evident in the round."

A few weeks after the *Tribune* article appeared, Cautley found another opportunity to promote collaboration between landscape architects and architects on residential commissions, this time in conjunction with her own prize-winning design. On July 13 the *New York Times* ran a story documenting her successful collaboration with the architect Royal Barry Wills on an entry for the National Better Homes Architectural Competition sponsored by the Home Owners' Institute of America. Her plan for the landscape of the "Cheelcroft home" in Harold Cheel's Ho-Ho-Kus, New Jersey, development, appeared in the *Times* real estate section as an illustration of how "landscaping adds value" to the design. In an interview for the article, Cheel described Cautley's effort to please the "garden lover" by selecting plants offering color in every season and tall cedars as the backdrop to an informal pool. The efficient use of garden space and the circulation around the house, "with no obstruction being presented by fences," would lead to the family taking "full advantage of outdoor living." The *Times* later noted that more than three thousand people visited the model home when it officially opened on September 7.

Cautley's success as a collaborator expanded her professional circle, allowing her to sustain her practice through the Depression. In the winter of 1933

she accepted temporary employment with the federal government's Civil Works Administration program as a landscape consultant for the New Hampshire State Recreation Office. Like the Civilian Conservation Corps, this temporary program redefined the boundaries of collaboration by forcing professionals to expand their range of expertise. Without any special training, Cautley found herself a leader in New Hampshire's effort to establish state parks. She advised and supervised engineers and architects, signed off on architectural drawings, and consulted with prominent recreational planners from other states. Her work under the CWA extended into the fall of 1934 with state funds, which supported a design committee but no administrator. Committee members included a construction engineer as director, an architect, a landscape architect (herself), a sanitary engineer, and "a hypothetical administrator," for whom a vacant chair was reserved at the table—and she joked that his views were seriously considered. Cautley told a New Jersey newspaper that she delighted in "the manner in which various professional experts pooled their training and experience and co-operated in solving each problem from all possible angles." At the conclusion of her contract, she described the state park development project as the most organized and efficiently supervised in her "fifteen years of professional practice."[1]

During her consultancy, Cautley became the first woman lecturer in the new city planning program at the Massachusetts Institute of Technology. Her invitation to teach came from William Emerson, the dean of MIT's school of architecture and a family friend. Unlike the country's first city planning program, established through Harvard's landscape architecture department in 1923, the new MIT program approached city planning as a collaborative effort that emphasized architecture as much as landscape. Integral to this initiative, which boasted "opportunities for advanced studies and research," was the focus on collaboration to solve problems by coordinating all fields involved, including architecture and engineering, as well as economic, sociological, and governmental factors.



Dorrs Pond Park (now Livingston Park) plan. Division of Rare and Manuscript Collections, Cornell University Library.

One of the twentieth century's most significant women practitioners, Cautley has not received the careful study she deserves. *Marjorie Sewell Cautley, Landscape Architect for the Motor Age* by Sarah Allaback (fall 2022) is the first book to examine her idiosyncratic life and career.

Emerson selected the architect Frederick J. Adams to head the program and carefully sought colleagues and guest lecturers who had proven themselves as collaborators and whose experience cut across disciplines: Cautley's friend Russell Van Nest Black; Gilmore Clarke, then Cornell's newly appointed professor of regional planning; John Nolen; Robert Kohn; Clarence Stein; and Ralph Eberlin, a civil engineer who had worked at Sunnyside and Radburn. Cautley and Eberlin co-taught Site Planning and Construction Details, a studio in which students prepared engineering and site plans with cost estimates for a group of sixty houses.

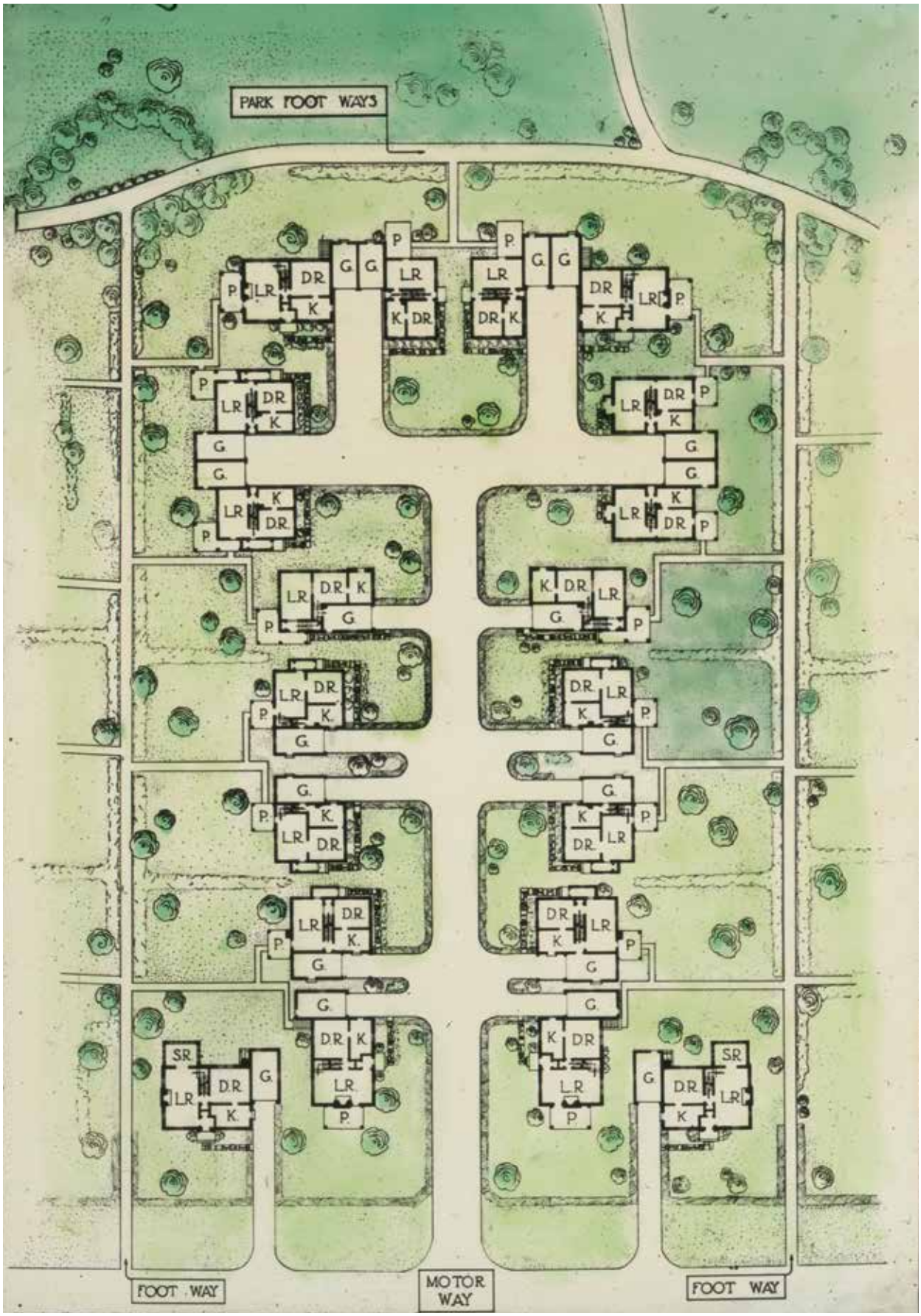
Although Cautley described the renewal of her teaching assignment in 1935 as "her greatest compliment to date," she would be remembered primarily for her work with the RPAA in association with Stein, who acknowledged her in his popular book *Toward New Towns for America*. His eulogy to the "New Town planner" described the necessity of working with partners of "varied knowledge and ability" to address the complex challenge of building a "community background." Cautley was named as one of a team of nine collaborators (including Stein himself) responsible for creating Sunnyside Gardens and Radburn.[2] His tribute offers what we might consider her greatest compliment—recognition of her collaborative spirit.

NOTES

1. Cautley to John G. Winant, October 1, 1934, "Governorship: Third Term, 1933–34," box 131, John G. Winant Papers, 1916–1947, FDR Presidential Library and Museum, Hyde Park, NY.
2. Clarence S. Stein, *Toward New Towns for America,* 3rd ed. (Cambridge: MIT Press, 1969), 221.

Sarah Allaback is Senior Manuscript Editor at LALH. She is the author of *The First American Women Architects* and coeditor of *Warren H. Manning, Landscape Architect and Environmental Planner* (LALH, 2017). Her biography of Marjorie Sewell Cautley is forthcoming from LALH.

Kingston Park plan. Division of Rare and Manuscript Collections, Cornell University Library. OPPOSITE: **Dorrs Pond Park, Manchester, NH.** Photograph by Carol Betsch.


PARK FOOT WAYS
FOOT WAY
MOTOR WAY
FOOT WAY

Cautley at Cornell

SARAH ALLABACK

The landscape architect Marjorie Sewell Cautley began recording her life as a child, in letters, scrapbooks, and drawings created during almost a year on the island of Guam, where her father served as military governor, and later as a teenager living in Brooklyn and spending summers at Lake George. She seemed to sense the parts of her life that were important enough to remember. As a student of landscape architecture at Cornell University, she honed her photography skills and became adept at illustrating her presentations with lantern slides. After she opened her own practice in 1920, she took photographs of sites—before, during, and after planting—compiled scrapbooks documenting her projects, and took 16mm films of project sites supervised by the architect Clarence Stein. Near the end of her career, she wrote that her "client files and business records" had been destroyed while she was confined with an extended illness that ended her private practice.[1]

Cautley left her daughter, Pat, detailed instructions on how to distribute her remaining papers after her death. She hoped Pat would save the Guam scrapbook and other personal memorabilia for her own children. The books and drawings in the office of George Koyl, dean of the School of Fine Arts at the University of Pennsylvania, could stay at Penn, though Columbia University had expressed interest. If Clarence Stein didn't want her films, personal copies should be made before sending them to Cornell. In the end, Pat gathered what she could of these items, along with some family documents, and shipped everything to her mother's alma mater. Her donation became the core of the Marjorie Sewell Cautley Papers.[2]

The Division of Rare and Manuscript Collections at Cornell traces the origins of its extensive architecture and planning holdings to the university's first president, Andrew Dickson White (1832–1918). A collector with a particular passion for architecture, White inspired the Cornell University Department of Architecture, founded in 1871 as the first four-year program in the country. His personal architectural library, including images, drawings, plaster casts, and models, became the core of the collection. Almost twenty years later, White led the effort to build University Library (now Uris Library), ultimately contributing all of his more than 30,000 books.

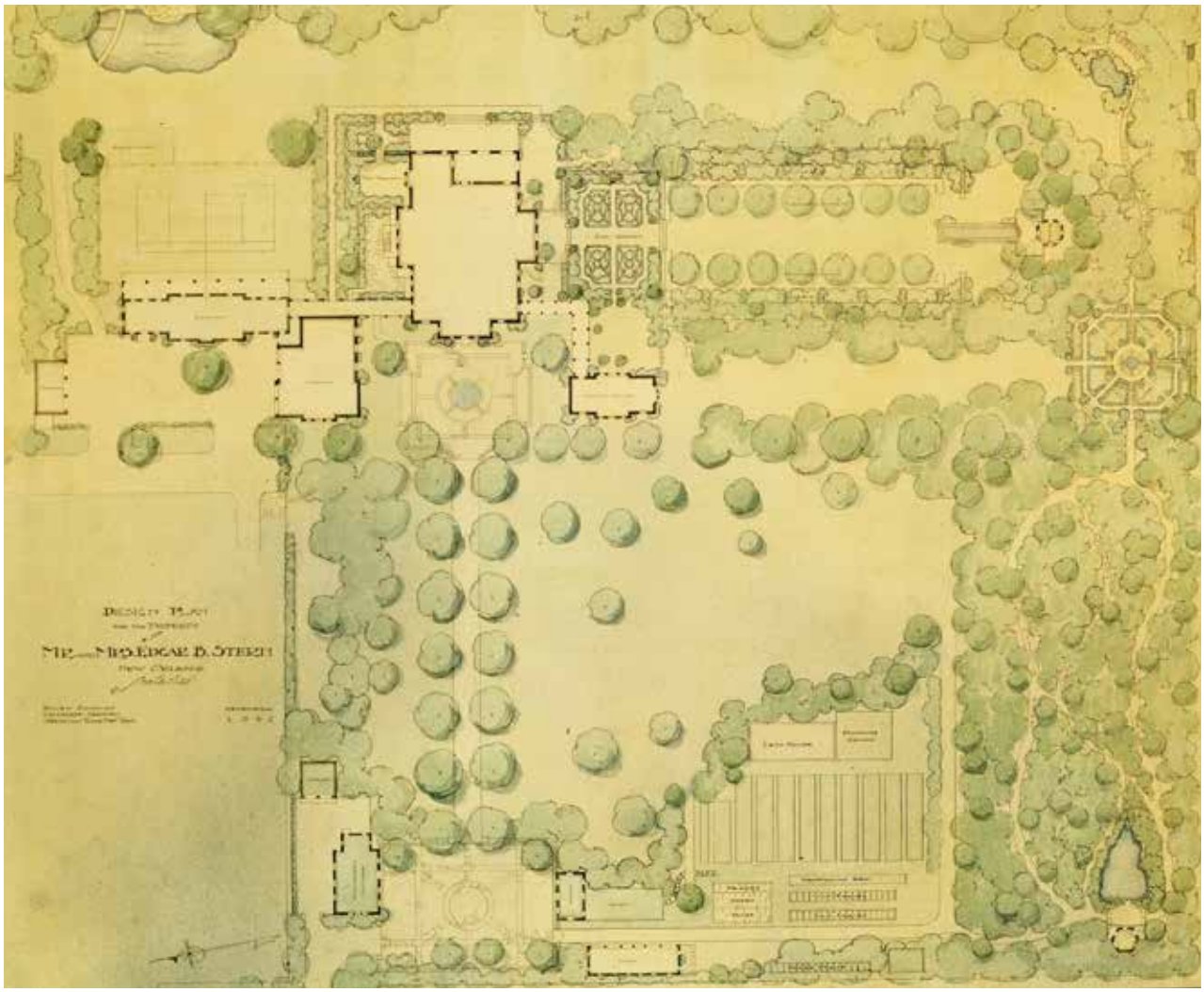
The university's library system entered a new era in 1961 with the opening of Olin Library, a research facil-

Radburn block plan, H. Wright & C. S. Stein. Division of Rare and Manuscript Collections, Cornell University Library.

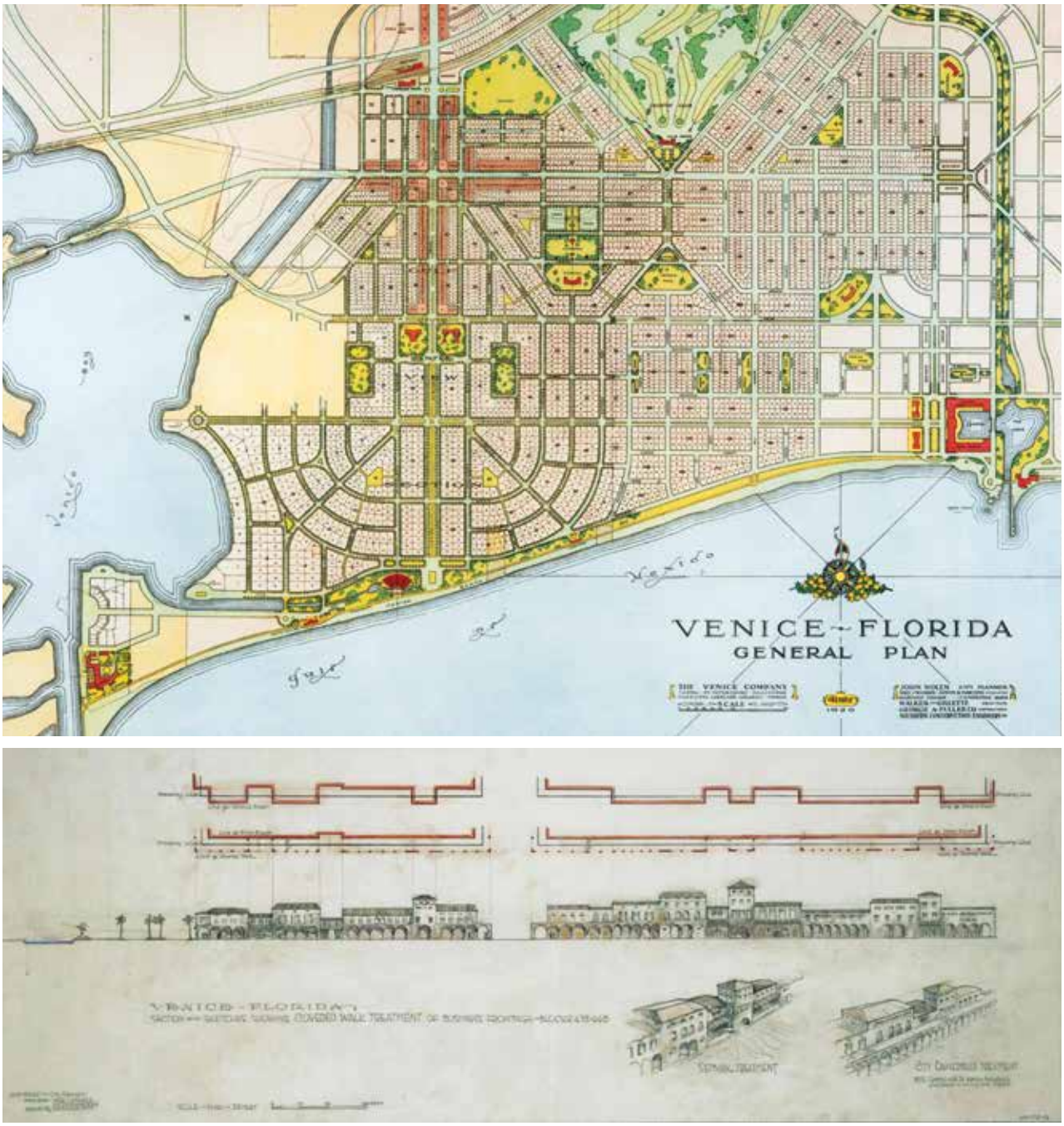
ity designed to house exhibitions and special collections. With space to expand, the Division of Rare and Manuscript Collections increased its efforts to acquire the papers of city planners, architects, and landscape architects, with a particular focus on early twentieth-century American planning. Among those featured are the landscape architect Ellen Shipman, Clarence Stein, with whom Cautley worked for more than a decade, and John Nolen, considered the authority in the field when he and Cautley were fellow ASLA delegates to the Bicentennial Conference on Planning, Parks, and Government in 1932. The John Nolen Papers, a collection occupying more than 135 cubic feet and 257 mapcases, yielded essential materials for two LALH books, the introduction to the reprint edition of Nolen's *New Towns for Old* by Charles D. Warren and *John Nolen, Landscape Architect and City Planner* by R. Bruce Stephenson. The Ellen McGowan Biddle Shipman Papers provided the basis for *Ellen Shipman and the American Garden* by Judith B. Tankard.

The Cautley Papers tell many stories—the experience of a Navy family going back many generations; summers at Lake George in the early twentieth century; Marjorie's struggle to overcome mental illness. Only 3.5 cubic feet and a single mapcase, the collection is described as "family papers" spanning the years 1847 to 1995. A random assortment of documents related to Cautley's professional career are here: correspondence with the Cornell Alumni Office, a job placement form, college registration receipts, a notebook with recollections of natural sights and lists of local trees, a photograph of Warren H. Manning (for whom Cautley worked briefly) holding a grandchild, and a Christmas card from the architect Robert D. Kohn and his wife, the sculptor Estelle Rumbold.

For a biography focused on a professional land-



Ellen Shipman, Longue Vue, Mr. and Mrs. Edgar B. Stern estate, plan, 1942. Division of Rare and Manuscript Collections, Cornell University Library.

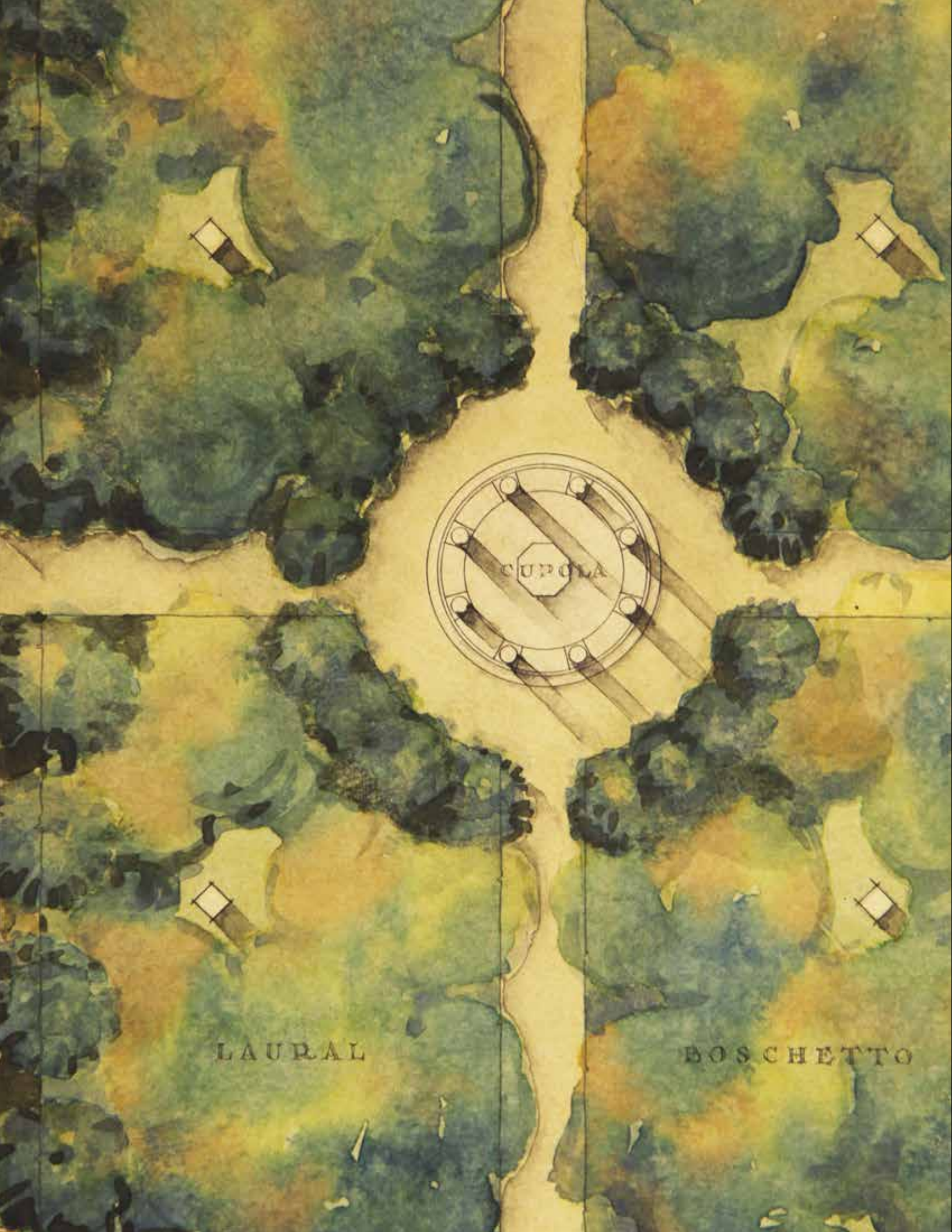


John Nolen, Venice, FL, city plan, 1926; Venice, sketches of business district frontage, 1926. Division of Rare and Manuscript Collections, Cornell University Library.

scape architect, the archive contains too much "life" and not nearly enough "work." The Cautley Papers do not answer many of the key questions the biographer of a professional designer seeks to answer. But the trail Cautley left behind provides valuable insight into her personality, interests, and character—the essential material a biographer uses to reconstruct historical figures. Cornell University saw the value of a few boxes comprising mostly "family papers" and shelved them alongside the extensive collections of Ellen Shipman and John Nolen. All are a reminder of how our stories depend on preserving physical evidence of the past.

NOTES

1. Marjorie Sewell [Cautley] to Miss [Teresa S.] Fitzpatrick, February 12, 1943, box 1, folder 37, Marjorie Sewell Cautley Papers, Division of Rare and Manuscript Collections, Cornell University Library.
2. Marjorie Sewell to Pat Cautley, March 24, 1944, box 1, folder 39, ibid.


CUPOLA
LAURAL
BOSCHETTO

A Practice Defined by Complementarity: Innocenti & Webel

ROBIN KARSON

After Richard K. Webel (1900–2000) was discharged from the military in 1918, he had little idea of where to direct his life, so he took a vocational aptitude test. The result was landscape architecture, a field unfamiliar to many people at the time, including young Webel. A trip to the New York Public Library shed light on a line of work that squared well with his prodigious drawing skills and experience painting stage scenery, so he broached the idea with his father, who was not enthusiastic. But Webel persisted, writing to the chair of the department at Harvard, Henry Vincent Hubbard, who warned him of seven years of academic classes, ideally followed by travel study in Europe. Webel applied anyway. After finishing his undergraduate degree in 1923, he entered the graduate program.[1]

Webel's abilities so impressed his professors that he was awarded the prestigious Sheldon Traveling Fellowship in his final year of graduate school. The faculty encouraged him to apply as well for a Rome Prize, a relatively new addition in the category of landscape architecture offered by the American Academy in Rome. It had been bestowed on just three previous practitioners in the field—none of whom, to Harvard faculty's dismay, hailed from Harvard. They were delighted when Webel won that, too, and offered his Sheldon prize to his classmate Thomas Church.

Webel arrived in Rome with wide-ranging skills acquired during his years at Harvard as well as practical experience from the summer of 1924 working in the office of Warren H. Manning—"the great practitioner of the time" in Webel's view. The Academy would further enrich his education, providing him with three years of travel and opportunities to study villas and gardens firsthand and also to collaborate with other practitioners, including the architect C. Dale Badgeley, a recent Columbia graduate, who teamed up with Webel on an extraordinary final project.

One of several measured drawings Webel executed during his three years in Rome, this large-scale rendering of the Villa Borghese also involved imaginative architectural restoration. Stunning in detail—down to the shadows cast by fountains and pillars—the image is also breathtaking in scope. Each tree is depicted in three dimensions, delicately rendered in ink and washed in watercolor. Vast *boschi* extend to unseen horizons.

Restoration of Villa Borghese (detail), Richard K. Webel and Michael Rapuano, American Academy in Rome, 1929. Courtesy Innocenti & Webel.

Langdon K. Thorne estate, Bayshore, LI. Photograph by Samuel H. Gottscho. Papers of Richard Webel. Frances Loeb Library, Harvard Graduate School of Design.

Along with the other measured drawings completed in Rome, the eight-foot drawing hung in Webel's office his entire professional life—illuminating a mode of collaborative design based on principles of clarity, visual order, and classical simplicity, and a sense of the garden as a series of three-dimensional spaces progressing into the landscape. Webel absorbed other impressions during his stay in Italy, especially the mystery and beauty of neglected villa gardens, where rampant growth infused rigorous classical schemes with a sense of poetry and the passage of time.

After his return from Rome in 1929, Webel had his pick of job offers. He accepted one in the New York office of the landscape architecture firm Vitale & Geiffert, the most sought-after on the North Shore of Long Island, where Manhattan's wealthiest families were building their country houses. The firm's senior partner, Ferruccio Vitale (1875–1933), was an engineer by training who had risen to become one of field's most esteemed designers. Alfred Geiffert (1890–1957) had gained his formal training through extension courses in horticulture offered by Columbia. The partners' approaches were as divergent as their backgrounds. Vitale conceived his designs in architectural terms; Geiffert was better known for his planting compositions. The success of the Vitale and Geiffert collaboration was certainly attributable to this complementarity, a dynamic not lost on Webel.

Webel was given important projects in the firm,

where he also met his future partner, Umberto Innocenti (1895–1968), Webel's senior by five years. Innocenti had joined after moving to the United States from his native Tuscany in 1922 with a degree from the University of Florence. Webel was deeply impressed by Innocenti, whose remarkable way with plants, developed on his family's agricultural estate outside Florence, was proving invaluable to Vitale & Geiffert.

After the stock market crash, Webel and Innocenti departed to set up their own practice, and Webel accepted a part-time teaching position at Harvard. They headquartered the new business in a sculpture studio in Roslyn, on the North Shore of Long Island, where they could discuss design problems and entertain clients over long lunches prepared by the Innocentis' housekeeper, fueled by good wine and productive argument. It was not an ideal moment to open a practice, but the partners had taken at least one big job with them, a 230-acre estate for Langdon K. Thorne, in nearby Bayshore, begun by Vitale & Geiffert in 1924.

Photographs by the well-known architectural photographer Samuel Gottscho record a landscape of emphatic, abstract beauty. The layout had been shaped in some measure by preexisting ponds and remnant shipping canals, and by ocean frontage on the southern shore. Vitale and Innocenti's design had reconfigured these bodies of water into a series of ponds, streams, and pools whose austere beauty was emphasized by Innocenti's plantings. The pastoral spirit of these scenes recalled the work of Frederick Law Olmsted and others influenced by the English picturesque, but something quite different was at work in these compositions, too.

Like Vitale and Geiffert, Innocenti and Webel conceptualized their designs in three dimensions, as volumes of space meant to be experienced sequentially. These imaginative responses to site took design cues from the buildings they surrounded, but the most inventive of these volumetric spaces were abstract, influenced by the curves and unexpected angles of modern painting and sculpture. Space composition in the modern American garden was still a new topic—Fletcher Steele (1885–1971) was the first American practitioner to write about it, in 1928. Webel, who published on the subject in *Architectural Progress* in 1931, may have been struck by the relationship to theater as well.

Despite the deepening financial crisis, other large residential commissions came to the firm in the 1930s. Among them was a new estate for the recently divorced Evelyn Marshall Field, for whom the Chicago-based architect David Adler was designing a house in Syosset. Adler had apparently proposed a traditional approach leading directly to the central door of the neo-Georgian facade, but Webel suggested an iconoclastic alternative that involved a lateral approach, with visitors arriving at the courtyard from the side—offstage, as it were.

Gottscho's photographs capture a remarkably mature landscape defined by forty-foot elms in the arrival court and two towering lindens on the garden side. The sense of classical calm was supported by a progression of distinctive spaces from north to south that eventually merged with the countryside beyond. In this early work, space was the primary component, shaped by large trees installed fully grown, according to techniques pioneered by local nurseries and used to superb effect by Innocenti.

The appeal of a mature landscape to clients like Evelyn Field can hardly be overstated. Members of the new American elite relished the appearance of age, in large part because it reminded them of the country places they had visited in England and Europe. A sense of aristocratic, generational history—of course, completely fictitious in Syosset—implied a kind of cultural legitimacy that was equally fantastical. The fortunes of manufacturers, steel magnates, railroad builders, and publishers like Marshall Field III kept growing legions of American architects and landscape architects afloat for decades, as long as these practitioners could provide the requisite stage sets, with the desired patina of time.

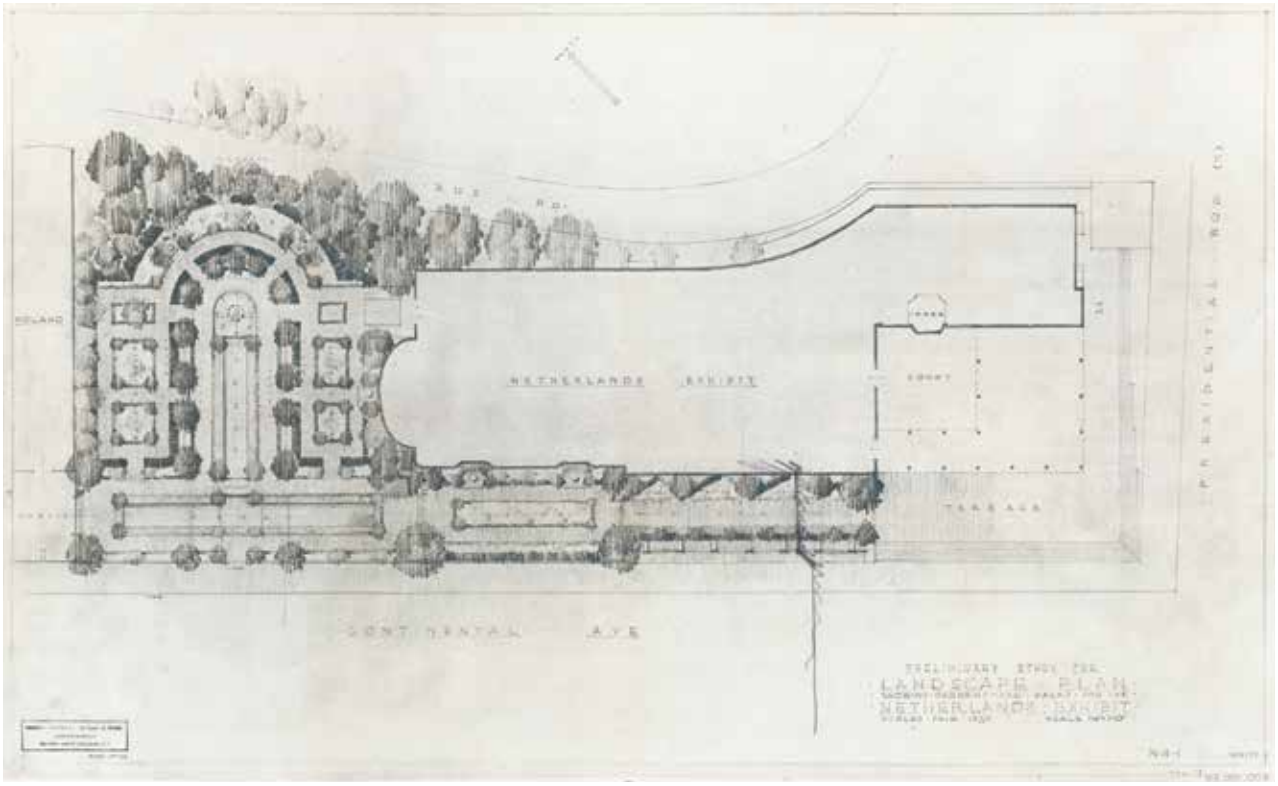
These early Long Island commissions led to others more far-flung, including several in the South, where Langdon Thorne and his brother-in-law Alfred Loomis had bought extensive land on Hilton Head for a hunting retreat. Other wealthy northerners were acquiring sprawling southern outposts for winter hunting grounds, and they, too, sought out the firm's services for landscape designs that emphasized a sense of tradition and luxury. Other big estate jobs closer to home (for Howard K. Phipps, Robert Winthrop, and Charles McCann, among others) came to the office in the early 1930s. A design for additions to Frick Park in Pittsburgh was begun in 1937, marking the first of several projects for the wealthy Frick family.

As the financially tumultuous decade drew to a close, the firm was invited to participate in the 1939 World's Fair. Several of the exposition's architects and landscape architects had been Fellows at the American

Evelyn Marshall Field estate, preliminary plan. Papers of Richard Webel. Frances Loeb Library, Harvard Graduate School of Design.

Evelyn Marshall Field estate, Syosset, LI. Photograph by Samuel H. Gottscho. Papers of Richard Webel. Frances Loeb Library, Harvard Graduate School of Design.

Italian Pavilion, 1939 New York World's Fair. Photograph by Samuel H. Gottscho. Papers of Richard Webel. Frances Loeb Library, Harvard Graduate School of Design.



Netherlands Exhibit, 1939 World's Fair, preliminary study for landscape plan. Papers of Richard Webel. Frances Loeb Library, Harvard Graduate School of Design.

Academy, including Badgeley, Webel's collaborator in the Borghese project, who was listed as the exposition's chief architect. Innocenti & Webel seem to have arrived late in the process, as both the Italian and the Netherlands pavilions—their charge—had already been sited when they began their work.

The more audacious of the two designs, for the Italian pavilion, featured a broad sheet of water cascading from a tower into a rooftop pool flanked by outdoor café seating, and a second cascade flowing from the pool. The Netherlands gardens also featured water, but in a nearly opposite treatment, laid out as flat, narrow planes meant to evoke the country's canals. The October 1939 issue of *Landscape Architecture* featured these works among several other exposition landscapes, many of which were structured by Art Deco geometry, enlivened with big fountains and bold lighting. Stagecraft, at its best.

Webel continued to teach part-time at Harvard, but he found himself increasingly at odds with the newly appointed chair of the architecture department, Walter Gropius, who disdained history and its influence on design. In 1939, Webel resigned his teaching position to devote himself to full-time practice, and business flourished. The firm was commissioned for work on the garden at the Frick Collection in New York City, and in 1941 they began a job for Childs Frick in Roslyn. In 1944 they were commissioned to design grounds for the new headquarters of Doubleday & Company in Garden City, and in 1947, an expansion of the Greenbrier Hotel in White Sulphur Springs, West Virginia. Expansions of two racecourses also got under way—for Keeneland in Lexington, Kentucky, in 1946, and one year later Belmont Park in Queens, where Art Deco rhythms continued to reverberate through Webel's design. That same year, Webel married Janet Darling, who founded a related landscape architectural firm, Darling—Innocenti & Webel, based in New York City.[2]

By the 1950s the practice had begun to shift its focus from large estates to campuses and corporate grounds, necessitating a revision in their original protocol that had Webel creating plans and architectural details and Innocenti devising plantings in the field. The new way forward would depend heavily on Webel's assured, modern treatment of space and his strengths as a planner. And for projects of this nature, Innocenti's planting compositions would necessarily be designed on paper. One of the first and most ambitious of these corporate jobs was for Dewitt and Lila Acheson Wallace at the new Reader's Digest headquarters in Chappaqua, New York, begun in 1952.

The massive late Colonial Revival building, designed by Perry, Shaw, Hepburn & Dean, the architects for Colonial Williamsburg, provided a strong background for dense plantings guided by plans specifying the precise location of each tree, shrub, and bulb. The effect was less ethereal than that achieved by the partners in their Long Island residences, but throughout, large sweeps of ground-level color and geometric groves of mature trees added structure and spatial definition. In spring, the grounds were awash with blossoms on every plane. Inventive architectural constructions by Webel, such as a sunken garden near one of the employee entrances, brought character to the site.

Concurrently, Innocenti & Webel began work on the design for a new campus for Furman University, in Greenville, South Carolina, where the lead architects were again Perry, Shaw, Hepburn & Dean. Webel collaborated closely with Robert C. Dean in developing a master plan for the 1,200-acre site. The university's trustees had purchased the vast parcel of countryside with little sense of how to build on it, so the design team's first task was to figure out a way to make best use of topography and view. Webel and Dean's layout required slicing off the tops of three large knolls and damming a stream to create a thirty-five-acre lake. They organized the campus around two main axes: one was curved along a low ridge, the other was straight, defined by an entry road leading to the university library. This unconventional bending of the conventional grid was a stroke of genius.

Although many of the Furman campus buildings would not be constructed immediately, the monumental plan anticipated them in the locations of roads and the large trees planted in preparation for walkways, lawns, and parking lots that would someday require shade. The measured layout produced a sense of permanence and harmony with the larger landscape, which would endure through many subsequent waves of construction.

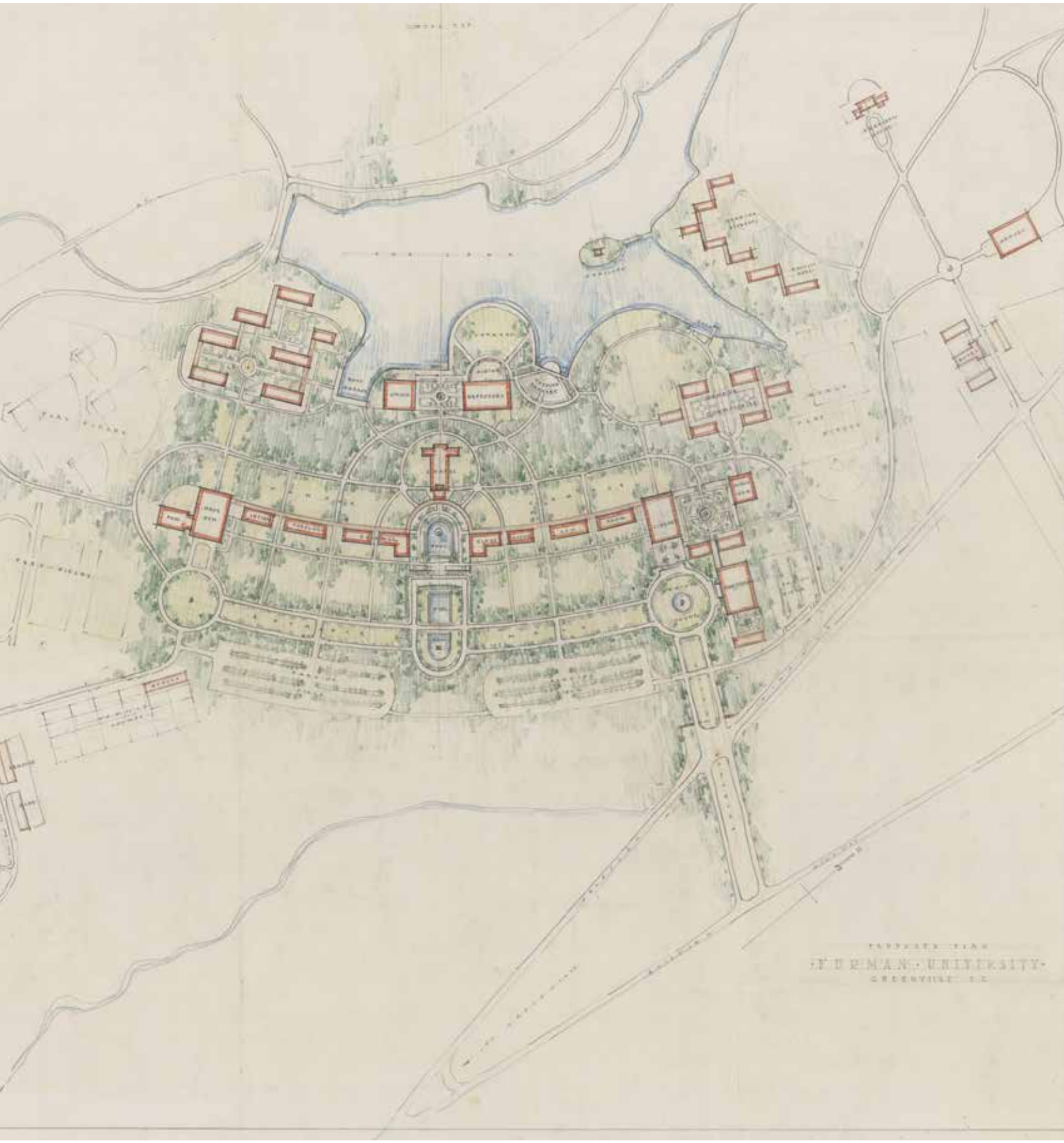
The booming postwar economy brought several large and wide-ranging commissions to the expanding practice. These included the Ardennes American Cemetery in Neupré, Belgium; Wofford College in Spartanburg, South Carolina; the Elizabethan Gardens in Roanoke, Virginia; Aqueduct Racetrack in Queens;

revisions to the Mall in Washington, DC; and several projects on Jupiter Island, Hobe Sound, Florida. The most auspicious job of the decade was begun in 1958, a new corporate campus for Milliken & Co. in Spartanburg. Over the next forty years, Roger Milliken, chairman of the world's largest privately owned textile and chemical company, would become the firm's major patron.

The initial project for Milliken was new world headquarters constructed on several hundred acres in the northern part of South Carolina, soon to become one of the nation's most vibrant manufacturing regions. Sited by Webel, the modernist buildings were designed by Skidmore, Owings & Merrill. At the outset, Milliken was persuaded by Webel to add considerably to the enormous tract of land he had already purchased, including a parcel on the other side of Interstate 85. Webel's goal from the start was to control views that would set the grounds apart from their rapidly commercializing surroundings. To achieve it, he planted a geometric forest of willow oaks on either side of the interstate, stretching a mile in length.

Roads into the main complex were also designed as tree-lined avenues shaded by lofty canopies, and more large trees defined and shaded parking lots. The buildings' stone foundations were extended as walls that grounded the structure in a landscape of orchards and meadow. An artificial lake was dug, and then expanded when its proportions did not meet Webel's expectations. Milliken was intimately involved in every detail of the design of the buildings and the landscape. A later expansion of the complex involved the construction of

Reader's Digest Headquarters, Chappaqua, NY. Photograph by Samuel H. Gottscho. Papers of Richard Webel. Frances Loeb Library, Harvard Graduate School of Design.



Furman University, Greenville, SC, plan (detail). Papers of Richard Webel. Frances Loeb Library, Harvard Graduate School of Design.

Milliken & Company Headquarters, Spartanburg, SC. Photograph courtesy Milliken & Company.

several major new buildings, and the addition of pools, fountains, and thousands of trees.

In the late 1950s, working again with Skidmore, Owings & Merrill, the firm was brought in to design a new airport for the Greenville-Spartanburg region, slated to open in 1962. The project was spearheaded by Roger Milliken and Charles E. Daniel, founder of the Daniel International Construction Corporation. Sited to straddle both counties and provide space for a two-mile runway—along a mountain ridge—the plan required significant grading. According to Milliken, Webel was certain that he could improve on the engineers' computer-generated solution for removing fill and did so, working alone with a pencil and paper.

The airport design incorporated aspects of previous work in the region. A mile-long entrance drive was bordered by a framework of trees, as at Milliken headquarters, and the parklike approach to the building was free of cars, as at Furman. Imaginatively, the approach axis was articulated on the runway side of the terminal in the form of a garden that jutted onto the tarmac—the Runway Garden. Slow to approve this untraditional feature, the FAA finally acquiesced but demanded that a chain-link fence be installed around the square of green, a condition the firm vehemently


E
S
N
W

OPPOSITE: **Milliken & Company Headquarters, plan, W. Brier Tomlinson.** Courtesy Innocenti & Webel. **Runway Garden, Greenville-Spartanburg Airport.** Photograph courtesy Greenville-Spartanburg Airport.

opposed and finally derailed by persuading the FAA that horned holly (*Ilex cornuta*) would just as effectively prevent people from wandering into the runway.

Travelers loved the airport, which was recognized with several national awards. The design also earned the approval of the landscape architect Dan Kiley (1912–2004), one of Webel's former Harvard students, who remarked that it was "just about the best" of any he had visited. His comments came in 1987, when he was in town to design Pelham Green, an eighty-six-acre mixed-use development. Kiley described his goal in the new plan as "structural spatial movement," achieved by integrating architecture and landscape into a three-dimensional entity, with trees defining space. Despite these obvious parallels to his former teacher's work, Kiley told a local reporter, "At the time, I didn't like his approach at all. That's one of the reasons I quit."

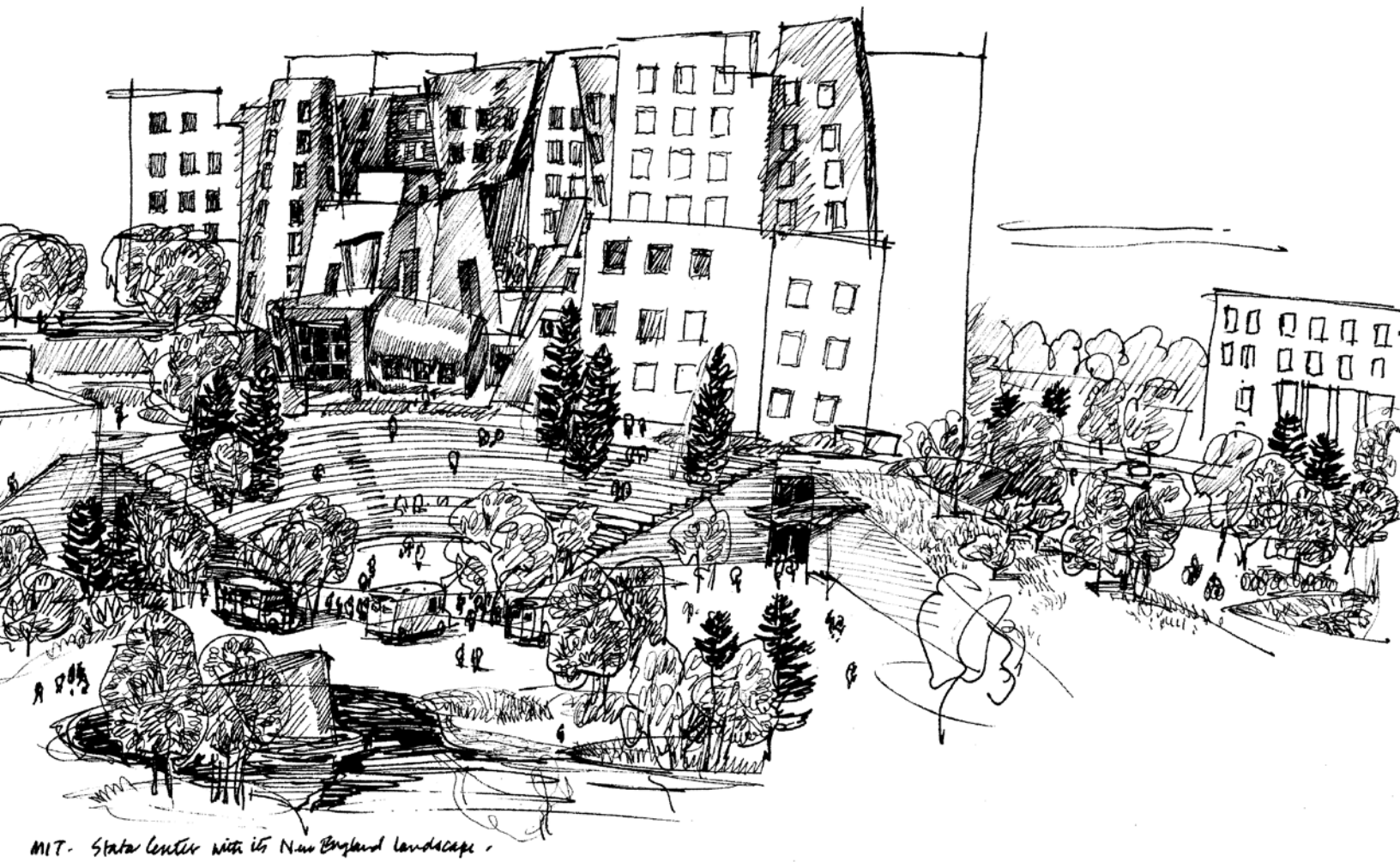
Historians have not studied Innocenti & Webel with the same fervor as Kiley and other practitioners we reflexively identify as "modern," in large measure because the firm's embrace of historical reference and use of luxuriant, mixed plantings put them outside the architectural mainstream by midcentury. Yet the principles of space composition they employed were essentially modern, and the partners' merging of inventive space and expressive planting was both distinctive and exceptional.

NOTES

1. Information for this article was drawn from several sources, including Richard C. Webel and W. Brier Tomlinson, "Private Visions: A Journal from Sixty Years in the American Landscape" (unpublished manuscript, 1992), and Gary R. Hilderbrand, ed., *Making a Landscape of Continuity: The Practice of Innocenti & Webel* (Cambridge, MA: Harvard Graduate School of Design, 1996). I am indebted to Innocenti & Webel for providing access to their voluminous archive, now in the collection of Planting Fields Arboretum State Historic Park, Oyster Bay, NY.

2. Her firm name varied from project to project. In the 1960s, it appears as "Darling & Webel." Darling's business stationery identified her as "Janet Darling Landscape Architect."

Robin Karson, executive director of LALH, is writing a book about Innocenti & Webel.



MIT - Stata Center with its New England landscape.

A Personal Perspective on the Pleasures and Challenges of Collaboration

LAURIE OLIN

One trait often associated with prominent architects and landscape architects is that they are "control freaks." This is understandable. Construction is complicated, expensive, time consuming, difficult, and often highly stressful, for myriad reasons. It is hard to get things built; it is even harder to get them built at a level of excellence. It takes tenacity and control. Then, too, individuals drawn to these professions undergo a lengthy, often highly competitive education followed by a period of apprenticeship in offices and on construction sites, which can be taxing as well. Many drop out along the way or settle into rewarding but supporting roles for those who through some combination of luck, talent, enormous effort, force of personality, and willpower have ended up in charge of projects and firms.

My own background spans both fields. While studying architecture at the University of Washington, a new professor, the landscape architect Richard Haag, spent a great amount of time with my class, and many of us helped out in his nascent office. After graduation and a stint in the army, I worked for several years as an architect, often in collaboration with classmates who had gone to work for Haag. Moving to New York, I got a job in the prestigious office of architect Edward Larrabee Barnes. I spent three years there and then dropped out of design for several years, drawing, painting, traveling, and writing.

Back in the Pacific Northwest, I became involved in urban politics, preservation, planning, and architecture, and while doing research and design for animal habitats, I was asked to teach in the landscape architecture department started by Haag. Eventually I went off to Europe on independent study in landscape architecture and urban design. By the time I arrived in Philadelphia in 1974 to teach in the recently organized Design of the Environment program at the University of Pennsylvania, architects thought of me as an architect and landscape faculty thought I was one of them. I found it just as easy to talk and work with natural and social scientists, and with historians and engineers. To me it was all a continuum.

While it may have all been a continuum tended by master builders and planners called architects since the time of Leon Battista Alberti, several specialized fields of endeavor had evolved by 1962, when I entered practice. By then the field of architecture had lost considerable scope of activity to structural, mechanical,

Olin's sketch of the Stata Center, MIT, a collaboration with Frank Gehry. Courtesy OLIN.

Laurie Olin at Olana State Historic Site. Photograph by Beth Schneck.

electrical, and civil engineers, as well as to lighting and interior designers. To lose control of site planning and design of the exterior context of their buildings was—and still is—for many architects a final straw. Animosity between the fields of architecture and landscape architecture is a well-known and awkward issue, normally swept under the carpet but commonly encountered at the beginning of graduate study and continuing into the world of practice. For many talented designers in both fields, it isn't a problem—they like to be associated and work with other people who are at the top of their field. But for many more there is conflict over turf, commissions, fees, and credit for authorship.

The underlying source of difficulty with collaboration for many designers (especially architects) has to do with control and an overwhelming impetus to implement a vision or ideas that are personal and to them important. Working with another person who is also a designer and who may also have ideas, different ones, can easily lead to awkwardness and conflict. The preferred mode for many design professionals in any field is individual autonomy and authorship, which assures as much full control and self-expression as a situation affords. This is the norm for painters, sculptors, and composers. It is commonly the preferred mode for architects, especially prominent ones considered to be leaders or stars in their field.

Consultation, the sort of assistance where one professional—for example, a structural or mechanical engineer—provides support and expertise to an architect or landscape architect, is often absolutely necessary. Despite the normally complex nature of such work, it is usually accomplished willingly and faithfully to implement the vision and ideas of the lead designer and their firm. This comes with contractual and financial arrangements: an architect answers to an owner or client, and the consultant answers to the architect. Relations vary from convivial to subservient to (at times) abusive.

Landscape construction, particularly in urban situations, especially atop structures, can be far more complex than most clients, the general public, or even architects understand. At a high level of performance, richness, or broad scale, landscape can also be expensive. Historically and right up to the present time, many architects have attempted to control everything about a project, including the landscape, whether they understand how to do so well or not. This has frequently led to subservient relationships and decades of misunderstanding, poor landscape, and long-standing tensions between two closely allied fields with overlapping interests.

Then there is collaboration. This is a situation with no loss of self but rather the gain of another, one of mutual effort and contribution for a product neither party could have done alone, almost inevitably leading

to a result unachievable in the kind of relationships I described above. It's not as common as one might think. It isn't just a contractual condition, but one of human interaction and interest, of a personal as well as a professional relationship and trust.

For many of my collaborative projects, our office was contracted as the consultant to another firm, usually that of an architect. On occasion architects have been our consultants, and on several large projects we've been contracted separately and directly to an owner, happily collaborating nonetheless. Successful collaborations lead to something that neither of the principals could quite have invented and produced alone. These projects truly become shared, dependent on the imagination and expertise of both parties, often resulting in fresh situations, structures, and landscapes.

What are the requirements for collaboration? First and most important are curiosity and an interest in the ideas of others as much as your own. It requires an interest in what you might do with another creative person that you can't or wouldn't do by yourself. One needs an ability to give up total control but remain engaged and forceful artistically, emotionally, and intellectually. Both parties need to bring experience and ideas to the table. And then it demands an ability to give up some—or occasionally a lot—of your own ideas when a better, richer, more successful idea emerges. Which means you need to be able to recognize the situation and accept it. On occasion one needs to push back firmly in support of one's own ideas, and to explain why they're compelling. Not always easy. It calls for flexibility, an ability to shift gears, change direction, throw stuff away, even at times to start over or be persuasive—which often requires more time, patience, and expense. But the results, based on my experience, are well worth it.

From a list of architects that would fill a page, Henry Cobb, Peter Eisenman, Jaquelin Robertson, Bruce Graham, Frank Gehry, and Robert Frasca immediately come to mind as marvelous and talented individuals I've had the privilege and enormous fun of working and playing with over many years. Playing is the apt word, for when we were cooking it was like play, the serious business children engage in when they are their most creative. Now only Peter and Frank are still alive, and we are still having a good time when together, which is usually in their studios.

On several occasions Eisenman has asked me how I can work with one or more of the others, pointing out how radically different their architecture and ideas were from his and the work we've done together. My answer remains that my approach to landscape and architecture isn't tethered to style, but rather to ideas closer to those of habitat, nature, and improvisational art. That landscape design for me is concerned with human and terrestrial ecology, which transcend contemporary fashion, and embraces contemporary, local, and historic culture—that I enjoy the problem of thinking in fresh ways, working with people who think differently from me, playing with and against their ideas—rather like what occurs with some musicians.

The small number of historic styles in landscape architecture history is an interesting story, but one for another time. I will simply say it is not because of less theory, intellect, or complexity of medium of expression, or diversity of artistic achievement, but rather because there are features intrinsic to architecture, which can easily be manipulated to create effects, commonly referred to as "style," that are either absent or of little moment in landscape design. One can quite easily introduce any of a variety of architectural modes into a landscape, whereas landscape comes from a different set of conditions and often different logic not tied to that of architecture.

Highlights in my collaborations over the past forty years should start with Harry Cobb, a founding partner of I. M. Pei and Partners (later Pei Cobb Freed), who nearly invented our office. We met in 1972 at an exhibition of my drawings of the English landscape at the American Academy in Rome. Two years after I had begun teaching at Penn, he asked me to help him produce a proposal for an urban transit project in Denver. We sat together in his office in Manhattan facing each other across his desk over a weekend and wrote the whole thing.

Before our interview the project was canceled, but soon afterward Cobb asked me to consult on a corporate headquarters in New Jersey. My drawings beguiled him and the client, Johnson & Johnson, and he asked me to take it on as a project. I, in turn, asked a colleague at Penn, Bob Hanna, to join me, and suddenly we had an office. Then the Denver Transitway Mall came to life, and a series of other jobs followed. Harry and I went on to have many projects and adventures together on the road—in Los Angeles, Maine, Ohio, Boston, and London. With him I began a pattern that came to characterize my way of collaboration. I'd simply go to an architect's office, install myself for a day or more, and communicate directly, hand-drawing and talking,

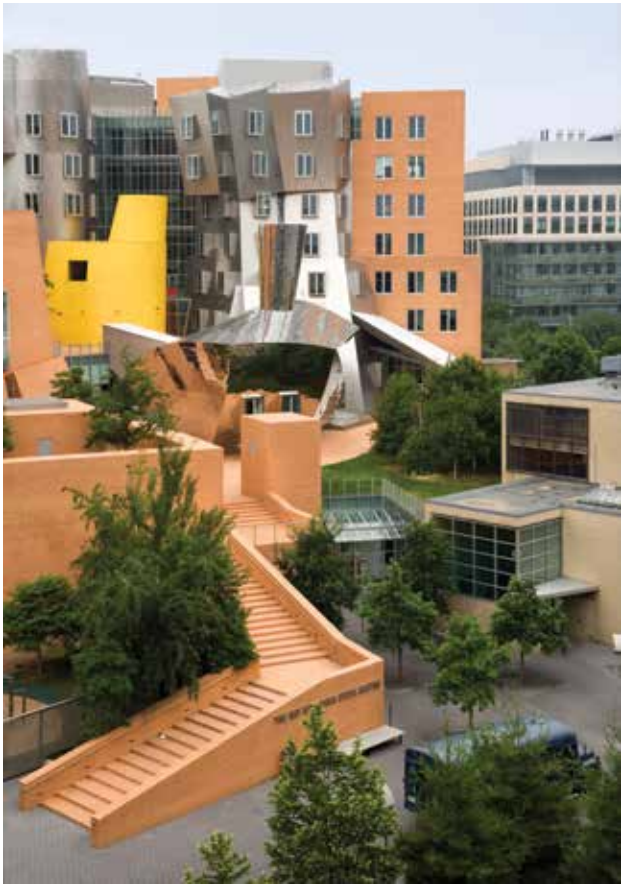
Denver Transitway Mall, collaboration with Henry Cobb; Memorial to the Murdered Jews of Europe, Berlin, collaboration with Peter Eisenman. Courtesy OLIN.

working and speculating together, until we had something both parties wanted to document and build.

I have explored a variety of topics through collaborations, whether in response to another personality or from some predilection on my part. Working with Harry, I explored pastoralism, traditions of civil discourse in public design, and aspects of normative and historic urban form. The projects ranged from corporate offices for Pitney Bowes and a second one for Johnson & Johnson, to the Portland Museum of Art in Maine, Commerce Square in Philadelphia, and the Playa Vista community in Los Angeles.

With Peter Eisenman, I have explored alternative sources for underlying form and organization—eschewing Greco-Roman and Pythagorean geometry and symmetries and eliminating the distinction between building and landscape, thinking of them as a continuum, along with the uses of metaphor and memory, experimenting with fractal geometry and chaos theory as devices for the development of plans, spatial organization, and form. Many of our projects have been competition entries. Despite most not getting built, those that have are remarkable: the Wexner Center for the Arts at Ohio State University (a project seen by many as the opening salvo of deconstruction in architecture), the Memorial to the Murdered Jews of Europe in Berlin, and the City of Culture in Santiago de Compostela, Spain.

Conversely, with Frank Gehry I've pursued (and continue to do so) venerable notions of contrast and juxtaposition of landscape context, bringing rich doses of the organic world of nature into close relationship with his equally organic but very different structures, their tectonics, and Frank's provocative "what if" attitude to form, in itself a characteristic of nature—at times exploring the use of his architecture as a topos upon which to create landscape, literally—one layered atop the other, playing with and against his buildings. Our projects have ranged from Villa Olimpíca in Barcelona and the Goldstein Social Housing development in Frankfurt to the Stata Center at MIT, and again, many not built: from mixed-use office and housing projects in New York, Los Angeles, and Dallas to an urban park in Canada and a new community in Utah. For six years we've been working together on a series of projects associated with the Los Angeles River, prompted by a mutual urge to address inequities in the physical and cultural environment of communities along its length, sharing an agenda as much ethical as aesthetic. We spend days at a time with members of both of our staffs working in a room together. It is enormously stimulating and productive, and generates weeks of work for both offices, which are devoted to communication and cooperation.



Stata Center, MIT. Courtesy OLIN.

With Jaquelin Robertson, I most frequently explored the sensual pleasure of the medium through familiar tropes of pastoral and historic memory and conventions of critical regionalism regarding place, ecology, and traditional craft and materiality. Together we produced a number of handsome estate and residential projects that were deeply gratifying for patient clients as well as ourselves and those from our two offices who joined us in the field—whether meadows in the Midwest, allées in the South, or wide spaces of ranches in the West.

Bruce Graham and I explored infrastructure as an armature for civic space and urban linkages at Canary Wharf, Bishopsgate, and Kings Cross, all in London. Bruce was a powerful and domineering force in SOM's Chicago office for decades; he terrified many, but was a challenging and affectionate collaborator when he chose

Private residence, collaboration with Jaquelin Robertson. OPPOSITE: **Canary Wharf, London, collaboration with Bruce Graham.** Courtesy OLIN.


CREDIT SUISSE

Bishopsgate amphitheater and view of seating areas, London, collaboration with Bruce Graham. Courtesy OLIN.

Conference center for the Mormon Church, Salt Lake City, Utah, collaboration with Robert Frasca. Courtesy OLIN.

to be. We were both outsiders—he was an American with a childhood in Peru, while mine was in Alaska—but despite the fact that he was older, we were a natural pair. Together we challenged expectations, custom, and habits and limits in London, Barcelona, and Florida.

Working with Bruce helped me learn how to think and work at a distance regarding scale and logistics, deep structure, the dynamics of a large team. He was a cunning macho hombre blasting through an antagonistic, chauvinistic, class-bound society that was tied in knots of procedure and prejudice. After he retired, I collaborated with him on a private residence at Hobe Sound in Florida, just for the fun of it, exploring regionalism, memory, and ecology.

I only managed to do a few things with Bob Frasca, but we were enormously sympatico. Serving together on the University of Washington Architecture Design Commission, we hit it off, critiquing the work of others. Eventually we found a project to do together, a conference center in Salt Lake City for the Mormon Church. Walking the site together (another key to successful collaboration), trying to figure out what to do, we hit on a scheme while sitting in an ice cream parlor—there were no bars anywhere for the purpose—when I suggested that the giant auditorium was analogous to a mesa and could have a park on top. We ended up making subalpine meadow above a massive room seating 20,000 people, with native vegetation climbing up from the street, akin to that in ravines and slopes in the nearby Wasatch Mountains.

Frederick Law Olmsted had several close architect collaborators in his career, most notably Calvert Vaux, Jacob Wrey Mould, and H. H. Richardson. I feel lucky to have had even more, and to have enjoyed, over the course of my career, the benefits—and great fun—that successful collaboration between architects and landscape architects brings about.

Essays on Landscape by Laurie Olin (fall 2021) illuminates many aspects of the practitioner's career and the principles guiding it. Olin is also at work on a book for LALH about his life and work.

Laurie Olin, FASLA, is founding partner of OLIN and Practice Professor Emeritus at the University of Pennsylvania. He has published widely on the history, theory, and practice of landscape design. *Olin: Essays on Landscape* will be published by LALH in October 2021.

PRESERVATION HERO

Francis R. Kowsky

LAUREN BELFER

The landscape of a city can shape your imagination," Frank Kowsky says as he reminisces about growing up in Washington, DC, amid its broad, leafy streets and elegant traffic circles. Frank remembers spending many boyhood afternoons in the Olmsted firm's Rock Creek Park, and even back then he was struck by the meandering park's wild, luxuriant landscape and its striking contrast to the bustling, international city around it. Frank's father frequently took him to the National Gallery of Art and the Smithsonian Institution. "I spent much of my childhood just *looking,*" he recalls, and the passions that would shape his life—for landscape, architecture, and painting—began to take hold. Born in 1943, Frank would become one of the first scholars to apply art historical methods and concepts to the emerging profession of landscape studies.

As an undergraduate at George Washington University, Frank initially dreamed of going into the foreign service, but when he took an introductory art history course as an elective his life's trajectory changed. "I thought, this is fantastic. I loved it all, every period." He completed his PhD at Johns Hopkins, where he was lucky enough to study with Phoebe Stanton, who shared his special interest in nineteenth-century American architecture. For decades, Stanton drove the architectural design and historic preservation agenda in Baltimore, and in retrospect Frank credits her approach with influencing his goals throughout the years ahead.

Frank wrote his PhD dissertation on the architect Frederick Clarke Withers, and this study became his first book, *The Architecture of Frederick Clarke Withers and the Progress of the Gothic Revival in America after 1850* (1980). While investigating the work of Withers and that of his colleagues Andrew Jackson Downing and Calvert Vaux, Frank came to cherish the beauty of the Hudson River Valley. This led him to an abiding love for the Hudson River School of American painting. During what was the heyday of abstract expressionism, Frank's interests stood out. He saw the work of Withers, Downing, and Vaux as a representation of the Romantic attitude toward nature, and he came to understand that landscape designs are three-dimensional works of art. This perspective would profoundly influence Frank's second book, *Country, Park & City: The Architecture and Life of Calvert Vaux* (1998).

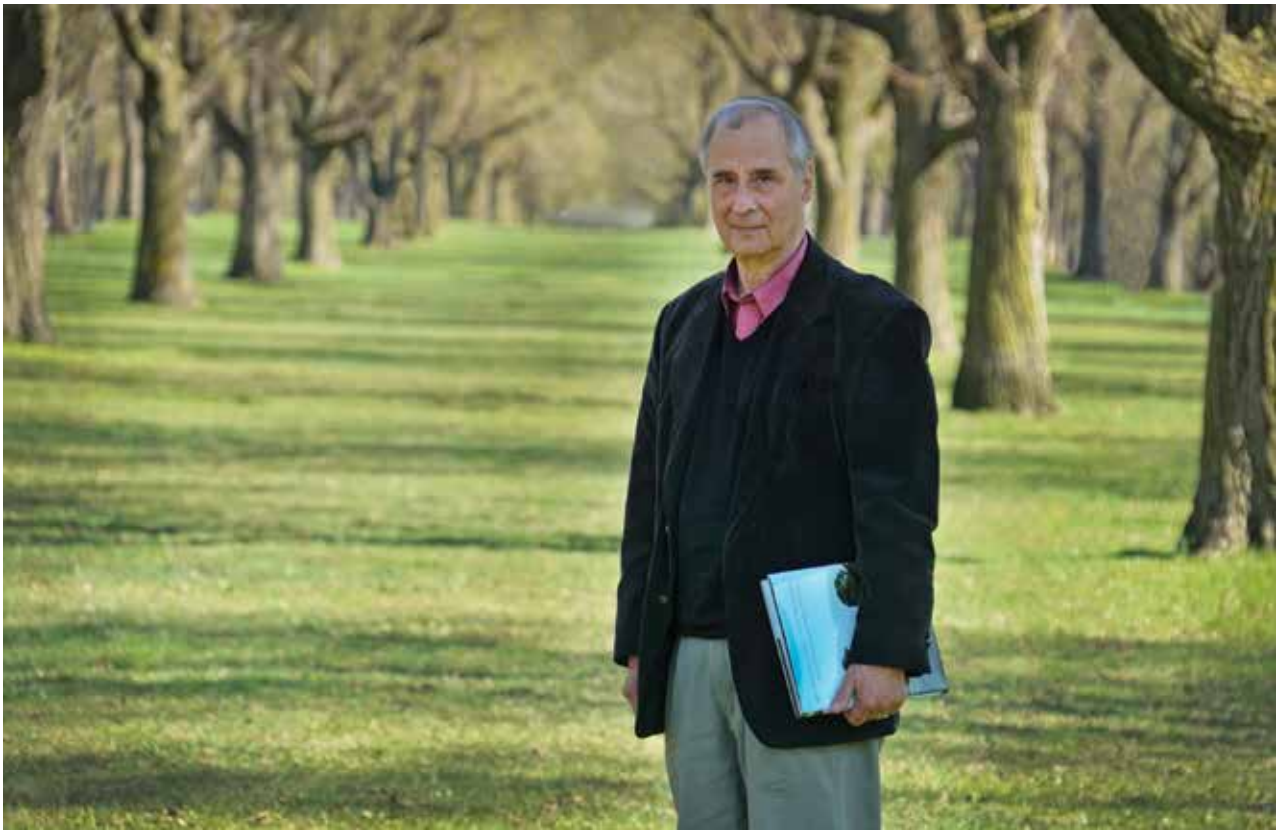
Pursuing research on Withers, Frank visited Charles Beveridge and Charles Capen McLaughlin at their carrel in a remote corner of the stacks at the Library of Congress, where they were toiling on the Frederick Law Olmsted papers. This was the beginning of

Frank's enduring friendships with them both. One day, when the three men were lunching at a favorite old-time Capitol Hill pub, Frank mentioned that he'd accepted a position at Buffalo State College to teach art history. This was exciting news to Beveridge and McLaughlin, who told Frank that Olmsted had considered his Buffalo designs to be his greatest accomplishment. Frank had traveled to Buffalo as a child, to visit family, but he'd never been aware of the city's vast Olmsted legacy of parks, parkways, and indeed entire neighborhoods, their tranquil streets laid out according to Olmsted's precepts.

When Frank moved to Buffalo in 1970, he notes, "the city was suffering terribly." Its industrial might and tremendous wealth had faded away. The completion of the St. Lawrence Seaway a decade earlier had put an end to the city's massive Great Lakes shipping trade. Many successful local businesses had been bought up by national conglomerates, which had either closed or relocated them. Unemployment was high, and the future looked bleak. In those years, Frank says, "Buffalo was like Rome in the ninth century, after the Golden Age, filled with decaying monuments, the remains of a lost era—and no one knew what to do with them."

I knew this suffering city firsthand, because I grew up in Buffalo during the 1960s and '70s. I remember the downtown becoming increasingly desolate, as once-thriving shops closed. Louis Sullivan's Guaranty Building, among other architectural treasures, was forever at the brink of demolition. The names Frederick Law Olmsted and Calvert Vaux were apparently forgotten. With the city gripped by economic depression and a kind of emotional and psychological malaise, few in Buffalo seemed to value or even know about the city's illustrious past. Olmsted and Vaux's pristine lake in Delaware Park had become a muddy dumping ground, and the Scajaquada Expressway had been built on one of the park's carriage drives. Olmsted's astonishing Humboldt Parkway, two hundred feet wide, shaded by six rows of trees, and almost two miles long, had been replaced by the trench-cut Kensington Expressway, and as a result a prosperous, predominantly African American neighborhood had been cut in two, its vibrant sense of community destroyed. The plague of Dutch elm disease had decimated Olmsted's parks, parkways, and neighborhoods.

At Buffalo State College, where he is now SUNY Distinguished Professor of Fine Arts Emeritus, the



Frank Kowsky, Chapin Parkway, Buffalo, NY. Photograph by Paul Pasquarello.

Delaware Park and Chapin Circle, Buffalo, NY. Photographs by Andy Olenick.

highest rank in the statewide university system, Frank taught—by choice—the introductory classes that other professors sought to avoid. This fact reveals much about Frank's principles, as he focused on young adults who knew next to nothing about ancient Egypt or medieval France, and opened their minds to the pyramids and to Gothic cathedrals, changing their comprehension of the world in the process. The campus is situated on what was once part of the expansive, Olmsted-designed landscape surrounding H. H. Richardson's Buffalo State Hospital, the massive, abandoned complex falling into ruin right next door to the college buildings Frank visited each day. The campus is also adjacent to Delaware Park, so Frank was thoroughly enmeshed in the remnants of the city's former glory.

Frank credits his teaching with propelling him to join the fight—essentially to begin the fight—for historic preservation in Buffalo. As he recalls, "I thought, how can you teach young people about the history of art and architecture when extraordinary buildings and landscapes are in danger all around you? You have to do something to stop the destruction."

Partly on his own, and also in collaboration with his colleague Martin Wachadlo, Frank began preparing National Register nominations for Buffalo's historic structures, one by one by one. To date, these listings number twenty-eight, and their architectural range is remarkable: everything from the Hotel Lafayette, designed by Louise Blanchard Bethune, the first woman member of American Institute of Architects, to the Trico windshield-wiper plant, a leading example of a style known as the daylight factory, to houses of worship, an athletic facility, a livery stable, private clubs, homes, grain elevators, and the Parkside Candy store. One especially memorable project was the preservation of the Rider-Hopkins Farm, in whose kitchen the Western New York Land Conservancy was founded.

Frank's work in this area continues today. He believes that the labor-intensive effort both preserves the past and improves the future. Architects, knowing that a new structure will be located next to a building listed on the National Register of Historic Places, are inspired to do their very best work, and clients demand nothing less. The designation also provides what Frank terms a "moral aura," which helps to protect these buildings from demolition. In addition, he and Wachadlo have been assembling historical and cultural resource surveys for a variety of western New York locales. Eight have been completed so far. These surveys, which can be the first step toward creating historic districts, explore the history of a community and then move street by street to identify individual buildings that would be suitable for National Register designation.

With other concerned local citizens, Frank began the Buffalo Friends of Olmsted Parks, now called the Buffalo Olmsted Parks Conservancy. His dedication to Buffalo's Olmsted and Vaux heritage is marvelously expressed in his 2013 book for LALH, *The Best Planned City in the World: Olmsted, Vaux, and the Buffalo Park System*. To this day, Franks says, when he walks along

Buffalo grain elevators. Photograph by Robin Karson.

Rider-Hopkins Farm and Olmsted Camp, Sardinia, NY. OPPOSITE: **Niagara Falls from the American side.** Photograph by Andy Olenick.

Buffalo's glorious parkways, "I feel I'm walking in Olmsted's shoes. The landscape has become part of me."

Through his multiple endeavors, Frank's work has had a national impact. For many years he was a member of the New York State Board for Historic Preservation and is among the founders and trustees of the National Association of Olmsted Parks. A Fellow of the Society of Architectural Historians, he lends his expertise to numerous other professional organizations as well. His writings have included dozens of scholarly articles, as well as contributions to architectural guides, exhibition catalogs, and more. He's currently writing a book for LALH examining Calvert Vaux as a landscape architect, and is completing a study of the work of architect Jacob Wrey Mould, who designed the decorative carvings on Bethesda Terrace in Central Park.

Always generous with his time, and ever practical, Frank has a gift for bringing diverse people together to work for the common good. Some activists only talk—Frank, however, takes action, and shows by his example how to fight for change, day by day, in small increments that cumulatively have a large impact.

"The future revival of a city is linked to the revival of its past, of its history," Frank says. During recent decades in Buffalo, he's witnessed a dramatic shift, and he sees hope everywhere. People no longer view historic structures and landscapes as impediments to progress, but instead esteem them as contributing to a better future. Investment tax credits have given developers an incentive to preserve historic buildings. In Buffalo, a public commitment is growing to remove the Scajaquada Expressway from Delaware Park. And on the east side of the city, the community has organized to demand that Humboldt Parkway be restored by decking over the Kensington Expressway.

Such grassroots local involvement is, to Frank, among the greatest achievements of preservation activism: citizens coming together to reclaim their past and build better environments for their future, with city and state authorities finally willing to listen to them.

Frank likes to quote the proverb, "If you find something you love to do, you'll never work again." This defines how Frank built his life, his work becoming a tireless labor of love that truly shows how one person can make a difference.

In the preface to *Country, Park & City,* Frank writes that Vaux's "approach to design—his way of looking at a problem 'comprehensively,' paying attention to the larger context of a building or park—is an enduring lesson from his career," and adds, "Vaux also endears himself to us as an idealist who believed that buildings and parks foremost were products of art. In the spirit of this conviction, he devoted himself to advancing the standing of the disciplines of architecture and landscape architecture." Add to this the *preservation* of architecture and landscape architecture, and you have a perfect description of the work of Francis R. Kowsky himself.

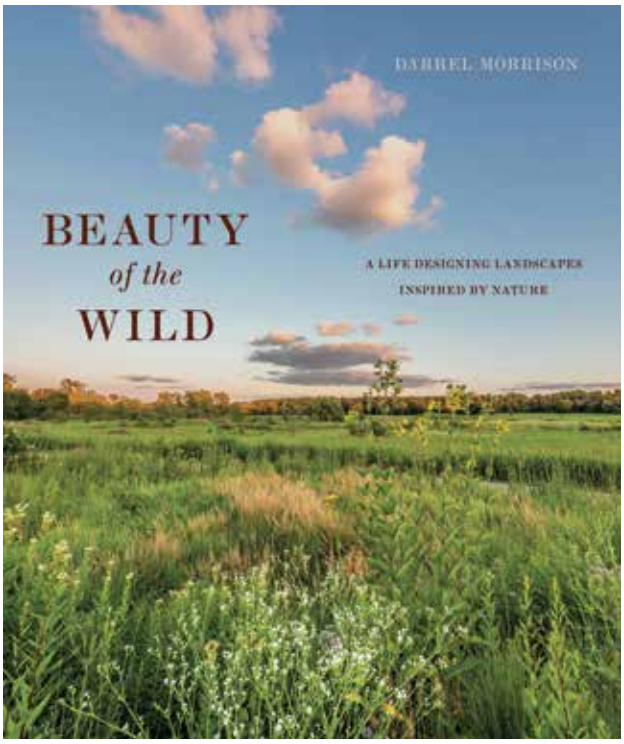
Lauren Belfer has won high praise for her three novels, including the *New York Times* bestseller *City of Light,* set in Buffalo at the dawn of the twentieth century. Her most recent novel, *And After the Fire,* received a National Jewish Book Award.

NEW

Beauty of the Wild: A Life Designing Landscapes Inspired by Nature

DARREL MORRISON

Published by Library of American Landscape History



In *Beauty of the Wild,* Darrel Morrison tells stories of people and places that have nourished his career as a teacher and a designer of nature-inspired landscapes. Growing up on a small farm in southwestern Iowa, Morrison was transported by the subtle beauties of the native prairie landscape—the movement of grasses in the wind, clouds across the sky, their shadows over the plain. As a graduate student at University of Wisconsin–Madison, he encountered the Curtis Prairie, one of the first places in the world where ecological restoration was practiced. There he saw the beauty inherent in ecological diversity. At Wisconsin, too, Morrison was introduced to the land ethic of Aldo Leopold, that we have a responsibility to perpetuate the richness we have inherited in nature.

For more than six decades, Morrison has drawn inspiration from the varied landscapes of his life—from the Iowa prairie to Texas prickly pear scrub to the maple-beech-hemlock forests of Door County, Wisconsin, to the banks of the Oconee River in Piedmont Georgia. He has been guided as well by the teachings of Jens Jensen, who believed that we can't successfully copy nature, but we can get a theme from it and use key species to evoke that essential feeling.

In native plant gardens at the University of Wisconsin Arboretum, the New York Botanical Garden, and the Brooklyn Botanic Garden, Morrison has blended communities of native plants in distillations of regional prairies, woodlands, bogs, and coastal meadows. These ever-evolving compositions were designed to reintroduce diversity, natural processes, and naturally occurring patterns—the "beauty of the wild"—into the landscape.

"Some gardeners react to any mention of ecological landscaping—the merging of environmental science and art—as if it were a compromise or concession meant to limit their creativity. Darrel Morrison, a landscape architect who has been practicing and teaching this philosophy for some five decades, begs to differ. 'There is the implication that you are suggesting a vegan diet,' said Mr. Morrison, the creator of influential designs at Storm King Art Center, the Brooklyn Botanic Garden and the Lady Bird Johnson Wildflower Center in Austin, Texas. 'A lot of people, when they hear a phrase like "ecologically sound landscaping," they think they are giving up something. But they are not—it only enhances the experience.' "

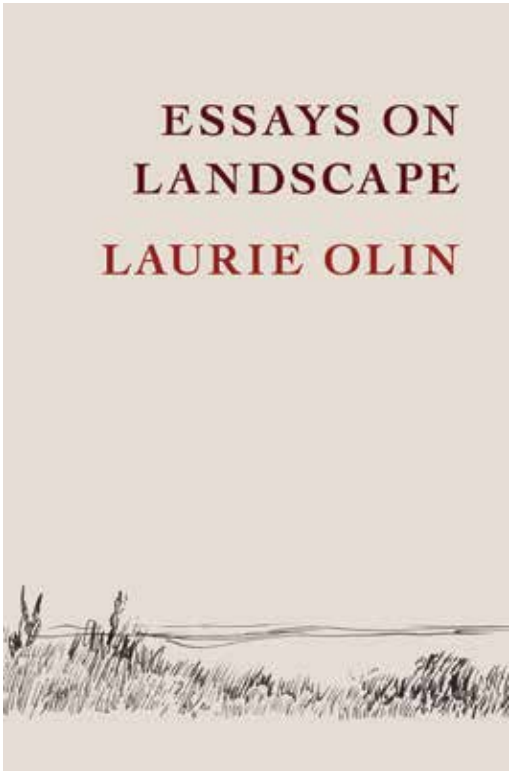
—Margaret Roach, *The New York Times*

NEW

Essays on Landscape

LAURIE OLIN

Published by Library of American Landscape History



One of the most influential landscape architects in practice today, Laurie Olin has created designs for the Washington Monument grounds and the National Gallery of Art Sculpture Garden in Washington, DC, Bryant Park in New York City, and many other iconic landscapes. More recent projects include the AIA award-winning Barnes Foundation in Philadelphia, Apple Park in Cupertino, and Simon and Helen Director Park in Portland, Oregon. All of these works were realized under the auspices of OLIN, the firm he cofounded.

Olin is also a thoughtful and persuasive writer, and here, for the first time, a selection of his work has been assembled for readers of varying backgrounds. The collection includes articles, lectures, and essays spanning more than three decades and a wide range of subjects, illustrated with a small selection of his fine drawings. The volume begins with "Form, Meaning, and Expression in Landscape Architecture" (1988), a piece that was written as a corrective to what Olin saw as "the utilitarian emphasis of our curriculum, and the field, at the time." Olin's view of landscape architecture as an art—"albeit a useful one"—emerges as a theme throughout the volume, as does his sense of the reflexive nature of making this, or any, art.

As a young man, Olin studied civil engineering at the University of Alaska and pursued architecture at the University of Washington, where Richard Haag stimulated his interest in landscape and the poet Theodore Roethke encouraged his literary skills. He discovered his calling while working on a series of essays and drawings about the English landscape which brought together art history, architectural history, geography, ecology, and economic and agricultural history. Teaching posts at the University of Pennsylvania and Harvard brought him into contact with students and a wide network of colleagues who proved stimulating. Through a long and distinguished career that has produced many successful built works and notable books, Olin has enlivened the field with his humanistic perspective and his multivalent approach to urban design.

Olin is a Fellow of the American Academy of Arts and Sciences, a Fellow of the American Society of Landscape Architects, and a recipient of the 1998 Award in Architecture from the American Academy of Arts and Letters and of the 2011 American Society of Landscape Architects Medal, the society's most prestigious award for a landscape architect. In 2012 he received the National Medal of Arts, the highest lifetime achievement award for artists and designers given by the President of the United States. Among his most recent books are *Be Seated* (2018) and *France Sketchbooks* (2020).

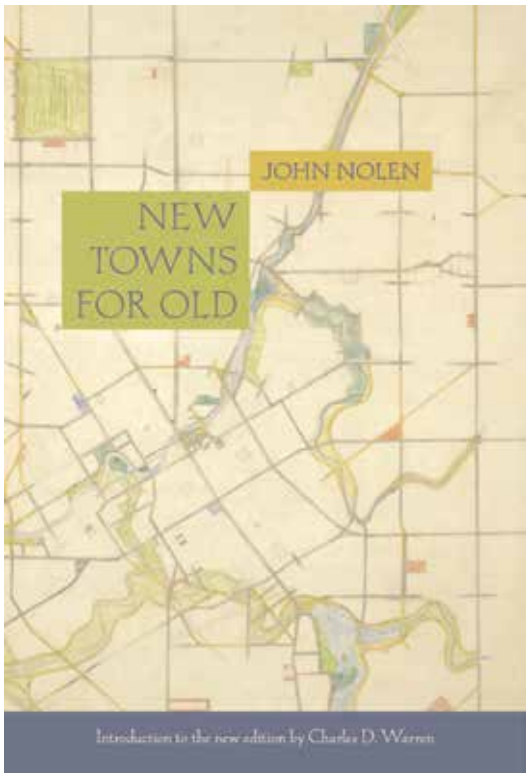
NEW IN PAPERBACK

New Towns for Old

JOHN NOLEN

INTRODUCTION BY CHARLES D. WARREN

Published by Library of American Landscape History



Rare and long out of print, John Nolen's *New Towns for Old* (1927) is still of great interest to planners and urban historians. The well-illustrated study contains an overview of the development of American urbanism and a concise discussion of Nolen's ideas for the improvement of towns and cities. Individual chapters examine a variety of towns planned by Nolen including Mariemont, Ohio; Kingsport, Tennessee; and Kistler, Pennsylvania, as well as the new suburbs of Union Park Gardens in Wilmington, Delaware, and Myers Park in Charlotte, North Carolina. The re-planned towns of Cohasset and Walpole, Massachusetts, are also featured. The forward-looking final chapter includes material on Venice, Florida, one of Nolen's most ambitious projects.

The LALH edition of *New Towns for Old* contains additional plans and illustrations, a new index, and a new introductory essay by Charles D. Warren, which presents biographical and historical context that illuminates the diverse, productive career of this nationally significant practitioner. Perhaps most notably, it features Nolen's project list, which has never before been published.

"Nolen . . . sought to realize the dreams and eliminate the nightmares he saw woven into the fabric of American cities, towns, and villages," writes Warren in his introduction. "His idea of reform was pragmatic, accommodating plans to realities without losing sight of temporarily elusive ideals. His successes and failures are recorded in the landscapes and the cityscapes he left behind."

"We would all benefit from reading this book, especially to brush up on the planning techniques and to realize Nolen's achievements in civic improvement."

—*New Urban Review*

"Early in the last century, John Nolen planned model towns, garden suburbs, industrial cities, and exposition grounds, whose refinement and design excellence remain impressive to this day. In *New Towns for Old*, Nolen explained how it was done. Thoughtful, wise, and still inspirational."

—Witold Rybczynski, author of *A Clearing in the Distance: Frederick Law Olmsted and America in the Nineteenth Century*

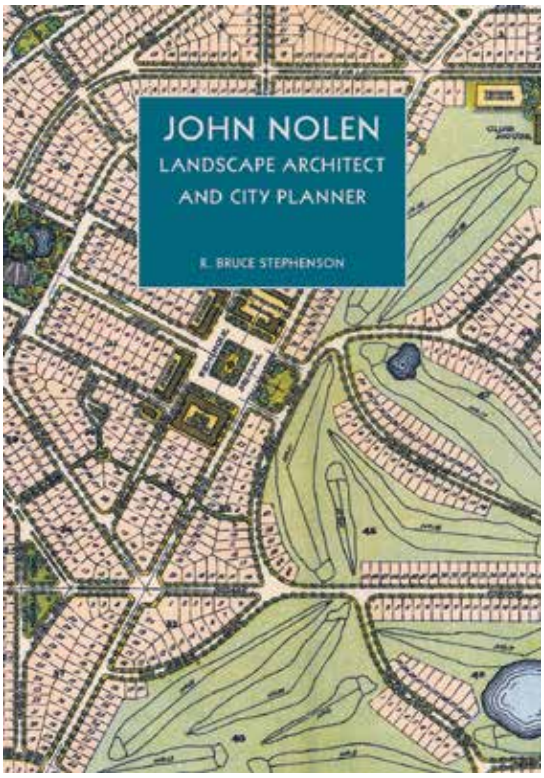
NEW IN PAPERBACK

John Nolen, Landscape Architect and City Planner

R. BRUCE STEPHENSON

Published by Library of American Landscape History

2016 J. B. Jackson Book Prize from the Foundation for Landscape Studies



John Nolen (1869–1937) was the first American landscape architect to identify himself as a town and city planner. In 1903, at the age of thirty-four, he enrolled in the new Harvard University program in landscape architecture, studying under Frederick Law Olmsted Jr. and Arthur Shurcliff. Two years later, he opened his own office in Harvard Square.

Over the course of his career, Nolen and his firm completed more than 350 projects, including comprehensive plans for more than twenty-five cities and twenty-seven new towns across the United States. Like other progressive reformers of his era, Nolen looked to Europe for models to structure the rapid urbanization defining modern life into more efficient and livable form. His books, including *New Towns for Old: Achievements in Civic Improvement in Some American Small Towns and Neighborhoods,* promoted the new practice of city planning and were widely influential.

In this insightful biography, R. Bruce Stephenson analyzes the details of Nolen's many experiments, illuminating the planning principles he used in laying out communities from Mariemont, Ohio, to Venice, Florida. Stephenson concludes by discussing the potential of Nolen's work as a model of a sustainable vision relevant to American civic culture today.

"In this deeply researched and richly detailed biography . . . Stephenson focuses attention on a figure who has been curiously understudied and who arguably deserves additional scrutiny on several topics—from his ideas about race and class to his proto-environmentalism, all key interests among Progressive reformers."

—Journal of Southern History

"Stephenson offers a richly developed biographical portrait of Nolen interwoven with a detailed discussion of his numerous planning projects. . . . [The] biographical component allows the reader to see how Nolen's life experiences shaped his professional work. Especially impressive is Stephenson's discussion of Nolen as a progressive during his work at ASEUT and his early travels to Europe. . . . The numerous color photographs make the book a visual delight and the excellent index makes referencing the book a breeze."

—Journal of Planning History

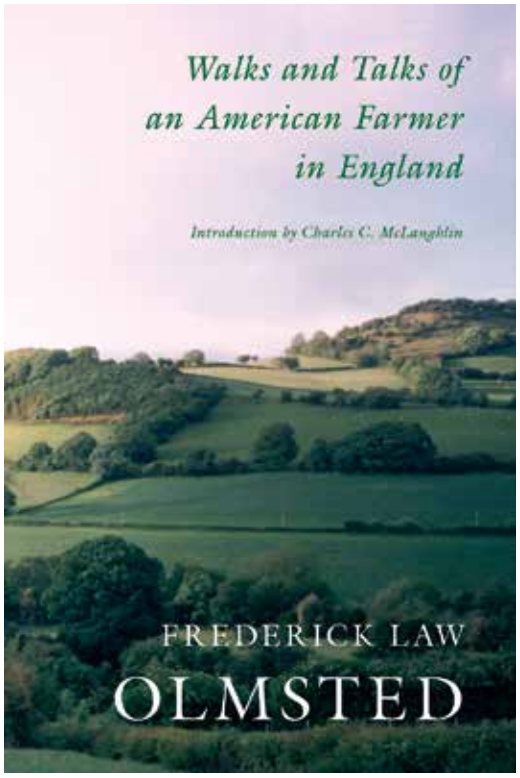
BACK IN PRINT

Walks and Talks of an American Farmer in England

FREDERICK LAW OLMSTED

INTRODUCTION BY CHARLES C. MCLAUGHLIN

Published by Library of American Landscape History



Before he ever dreamed of becoming a landscape architect, Frederick Law Olmsted (1822–1903) visited southern England and Wales during a month-long walking tour. A gifted writer, he recorded his impressions of the trip in this richly detailed volume, which was long out of print.

The introduction clarifies the links between Olmsted's developing Picturesque aesthetic, social conscience, and reformer's passion for change. Charles C. McLaughlin persuasively argues that Olmsted came to adapt many of the features of the cultivated English countryside—first seen on this trip—in designed landscapes such as New York's Central Park.

Olmsted was also profoundly moved by the example of Birkenhead Park in Liverpool, England, which was open to all classes regardless of social standing or wealth. He would embrace the principles of democracy and equity underlying this novel public space and they would guide him through his work during the Civil War as director of the U.S. Sanitation Commission. They would also provide the bases of Olmsted's later career as a landscape architect and designer of the nation's first public parks and park systems, including Yosemite, where his "national park idea" was formulated.

This edition provides extensive annotations to the original text, furnishing background and context to the people and places Olmsted encountered during his journey. McLaughlin's notes are based on his own trips through England, undertaken over two decades to retrace the author's original route.

"In this book we get not only a young American's vivid impressions of mid-nineteenth-century England, but also the first glimmers of Frederick Law Olmsted the observant journalist and future landscape designer. Charles McLaughlin's erudite introduction usefully puts all this in the proper perspective."

—Witold Rybczynski, author of *A Clearing in the Distance: Frederick Law Olmsted and America in the Nineteenth Century*

"It is fascinating to see Olmsted here absorbing and recording firsthand impressions of England's rapidly changing countryside and growing industrial cities. McLaughlin's gracefully erudite introduction to this timely republication provides a vivid portrait of a young mid-nineteenth-century traveler."

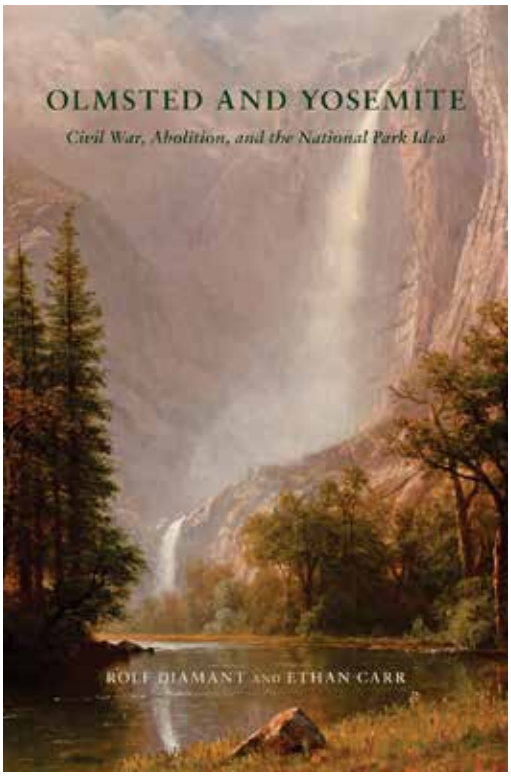
—Elizabeth Barlow Rogers, author of *Landscape Design: A Cultural and Architectural History*

FORTHCOMING

Olmsted and Yosemite: Civil War, Abolition, and the National Park Idea

ROLF DIAMANT AND ETHAN CARR

Published by Library of American Landscape History



During the turbulent decade the United States engaged in a civil war, abolished slavery, and remade the government, the public park emerged as a product of these dramatic changes. New York's Central Park and Yosemite in California both embodied the "new birth of freedom" that had inspired the Union during its greatest crisis, epitomizing the duty of republican government to enhance the lives and well-being of all its citizens. A central thread connecting abolition, the Civil War, and the dawn of urban and national parks is the life of Frederick Law Olmsted.

In 1864, Olmsted was asked to prepare a plan for a park in Yosemite Valley, created by Congress to expand the privileges of American citizenship associated with Union victory. His groundbreaking Yosemite Report effectively created an intellectual framework for a national park system. Here Olmsted expressed the core tenet of the national park idea: that the republic should provide its citizenry access to the restorative benefits of nature.

The National Park Service has been slow to embrace the senior Olmsted's role in this history. In the early twentieth century, a period of "reconciliation" between North and South, National Park Service administrators preferred more anodyne narratives of pristine Western landscapes discovered by rugged explorers and spontaneously reimagined as national parks. They wanted a history disassociated from urban parks and the problems of industrializing cities and unburdened by the legacies of slavery and Native American dispossession.

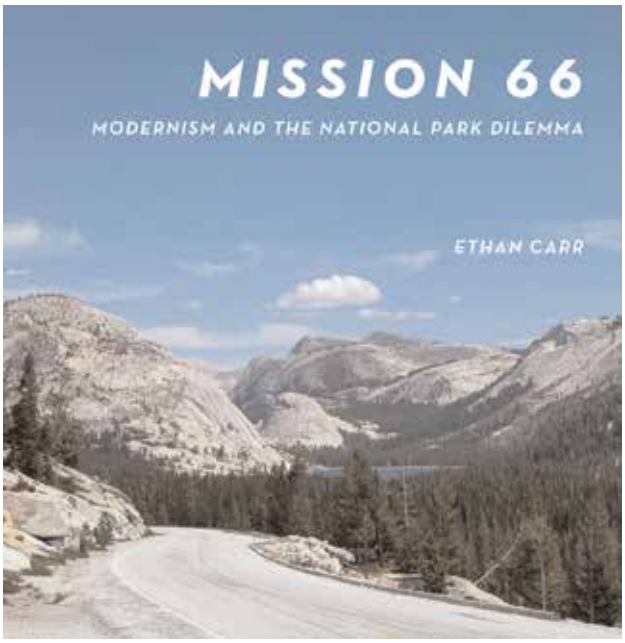
Marking the bicentennial of Olmsted's birth, *Olmsted and Yosemite* sets the historical record straight as it offers a new interpretation of how the American park—urban and national—came to figure so prominently in our cultural identity, and why telling this more complex and inclusive story is critically important.

FORTHCOMING IN PAPERBACK

Mission 66: Modernism and the National Park Dilemma

ETHAN CARR

Published by Library of American Landscape History



2007 Elisabeth Blair MacDougall Book Award, Society of Architectural Historians

2007 Outstanding Academic Title, Choice

2008 J. B. Jackson Book Prize from the Foundation for Landscape Studies

In the years following World War II, Americans visited the national parks in unprecedented numbers, yet Congress held funding at prewar levels and park conditions steadily declined. To address the problem, in 1956 a ten-year billion-dollar initiative titled "Mission 66" was launched, timed to be completed in 1966, the fiftieth anniversary of the National Park Service. The program covered more than one hundred visitor centers (a building type invented by Mission 66 planners), expanded campgrounds, innumerable public facilities, new roads, parking lots, maintenance buildings, and employee housing. Though the national park idea was the brainchild of Frederick Law Olmsted, the national park system as we know it today is very much a product of the Mission 66 era.

Controversial at the time, the program continues to incite debate over the policies it represented. Hastening the advent of the modern environmental movement, it transformed the Sierra Club from a regional mountaineering club into a national advocacy organization. But Mission 66 was also the last system-wide, planned development campaign to accommodate increased numbers of automotive tourists. Whatever our judgment of Mission 66, we still use the roads, visitor centers, and other facilities the program built. Environmental and park historians, architectural and landscape historians, and all who care about our national parks will enjoy this copiously illustrated history of a critical period in the development of the national park system.

"This is an intelligent and level-headed look at the great promise and the great problems associated with the Park Service's Mission 66 program. Embedded in it—and in this fascinating book as well—is the age-old dilemma that has plagued our National Parks since their inception, namely, how to make them accessible to everyone while at the same time saving them from those who too often end up 'loving them to death.' "

—Ken Burns, filmmaker

"This book deserves high praise and wide circulation because of its intellectual scope and analytical, as well as documentary, content. Ethan Carr's framing of the subject within the wilderness vs. recreation dialectic makes the book valuable beyond the immediate subject. *Mission 66* addresses an issue that is central to many of us today and one that will continue to be vigorously debated well into the future."

—Richard Longstreth, George Washington University

FORTHCOMING IN PAPERBACK

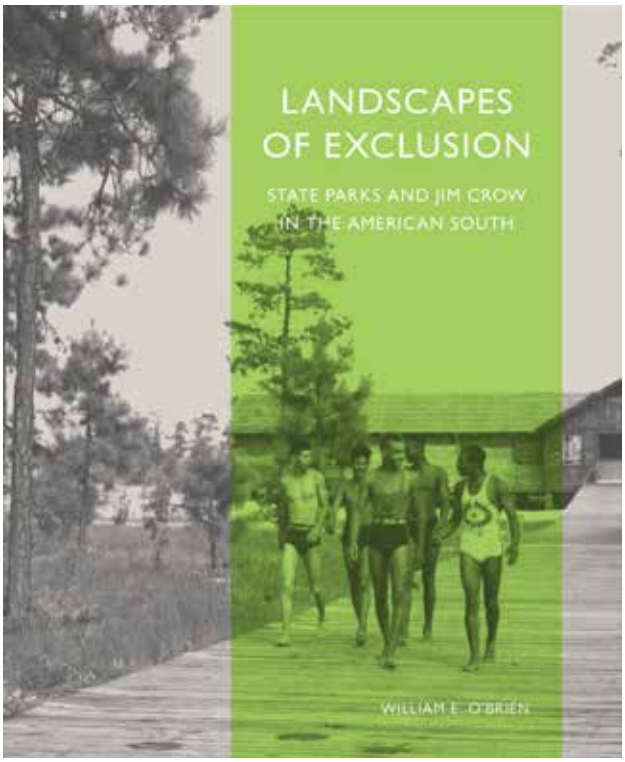
Landscapes of Exclusion: State Parks and Jim Crow in the American South

WILLIAM E. O'BRIEN

Published by Library of American Landscape History

2017 J. B. Jackson Book Prize from the Foundation for Landscape Studies

2017 Award of Merit, American Association for State and Local History



During the 1930s, the state park movement and the National Park Service expanded public access to scenic American places, especially during the era of the New Deal. However, under severe Jim Crow restrictions in the South, Black Americans were routinely and officially denied entrance to these supposedly shared sites. Pressure on the National Park Service to provide facilities for Black visitors resulted in substandard parks in relation to "whites only" areas.

As the NAACP filed federal lawsuits that demanded park integration, southern park agencies reacted with attempts to expand segregated facilities, hoping they could demonstrate that these parks achieved the "separate but equal" standard. But the courts consistently ruled in favor of integration, leading to the end of segregated state parks by the middle of the 1960s. Even though the stories behind these largely inferior facilities faded from public awareness, the imprint of segregated state park design remains visible throughout the South.

William E. O'Brien's book underscores the profound disparity that persisted for decades in the number, size, and quality of state parks provided for Black visitors in the Jim Crow South—a reminder of the injustices that Frederick Law Olmsted documented in his book *The Cotton Kingdom* a century before.

"The inclusion of Jim Crow in the public histories of state parks—much like the Equal Justice Initiative's effort to place a marker at every lynching site in the US—will serve as a reminder, especially to white park visitors, of a history of exclusion and ostracism written onto the natural landscape that continues to shape notions of race, understandings of nature, and encounters with the natural world."

—Andrew W. Kahrl, author of *The Land Was Ours: How Black Beaches Became White Wealth in the Coastal South*

"O'Brien's close study of policy, planning, and design processes offers an unparalleled perspective on how architects, landscape architects, and planners, serving at the behest of local and state officials, designed racially exclusive parks, which in turn created segregated state park systems."

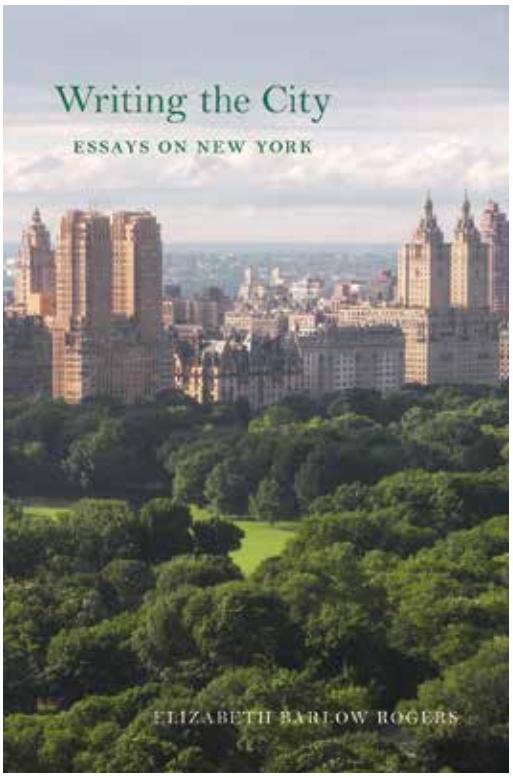
—*Journal of the Society of Architectural Historians*

FORTHCOMING

Writing the City: Essays on New York

ELIZABETH BARLOW ROGERS

Published by Library of American Landscape History



The eminent preservationist, author, and landscape historian Elizabeth Barlow Rogers is also a committed New Yorker. *Writing the City* reveals the many facets of her passion as a citizen of the great metropolis and her lifelong efforts to protect and improve it. These include, most importantly, the creation of the Central Park Conservancy, the organization that transformed Central Park from one of the city's most degraded amenities into its most valuable. Many of Rogers's essays relate to this remarkable achievement, and the insight and administrative acumen that propelled it.

The first section of *Writing the City*, "Below and Above the Ground," explores New York's physical makeup, especially its geology, as well as the origins of another of New York's world-class landscapes, the New York Botanical Garden. "Along the Shoreline" features an insightful review of Phillip Lopate's *Waterfront: A Journey Around Manhattan* and two other essays about the city's edges, one of which focuses on Brooklyn Bridge Park.

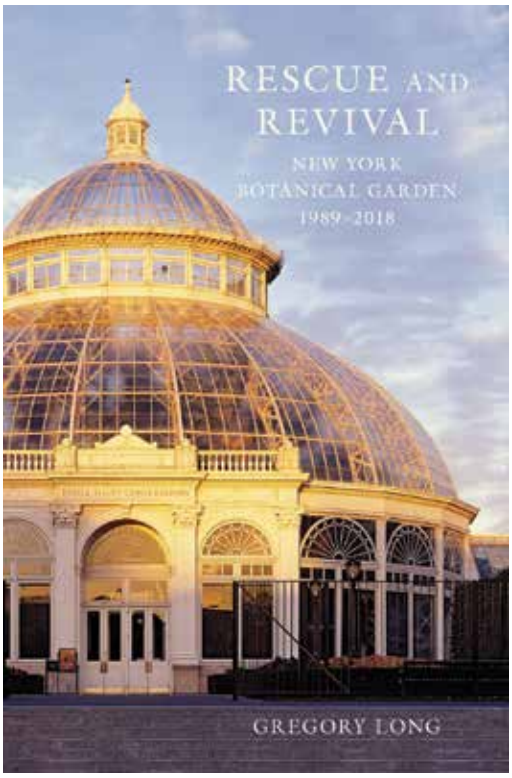
In the last section of the collection, "In and About the Parks," Rogers's understanding of culture, architecture, urban planning history, and landscape architecture come together in five insightful essays. Subjects range from Green-Wood Cemetery and Prospect Park in Brooklyn to "Thirty-three New Ways You Can Help Central Park's Renaissance," published in *New York Magazine* in 1983. The concluding essay, "Jane and Me," offers new perspectives on the urban theorist and activist Jane Jacobs, whose writings catalyzed Rogers's own interest in urban planning in the 1960s.

FORTHCOMING

Rescue and Revival: New York Botanical Garden, 1989–2018

GREGORY LONG

Published by Library of American Landscape History



By the late 1980s, the New York Botanical Garden was in serious trouble. The staff was poorly paid and balkanized, endowments were depleted, fundraising was inadequate, and visitation had dwindled to an embarrassing level. The grounds were seedy, many of the historic buildings decrepit, and the great conservatory in need of total rehabilitation. The fundamental concept of a botanical garden as an educational institution and museum of plants had been forgotten. The once distinguished place, founded in 1891, had reached its nadir. Enter Gregory Long, a new CEO brought in from outside the botanical world with a mandate to rescue it. This is the story of how he did.

Twenty years' experience at four major New York cultural institutions, including the Metropolitan Museum of Art, together with an extraordinary energy and imagination, equipped Long with a vision for how to turn things around. He set about recruiting new senior staff, rebuilding the board, reengaging employees, and fundraising on a vast scale. The massive billion-dollar program of renewal, modernization, and expansion he and his staff implemented was realized through four successive strategic plans, resulting in the restoration of the historic landscape, creation of new programming, and construction of many new facilities and gardens. By 2018, NYBG had been reestablished as one of the city's major cultural institutions and was recognized as the most important privately funded botanical garden in the world.

The account of this decades-long, painstaking process is engagingly told here through dozens of episodes and many protagonists. As diverse as New York City itself, this cast of characters includes the biologists Edward O. Wilson and Thomas Lovejoy, philanthropists Brooke Astor and David Rockefeller, author Oliver Sacks, Karen Washington and the urban farmers of Bronx Green-Up, Senator Patrick Moynihan, and performing artists Sigourney Weaver and Jessye Norman. The efforts of these and hundreds of others, staff and volunteers, were critical in the rebuilding of this international institution during what now seems a golden age in New York City history.

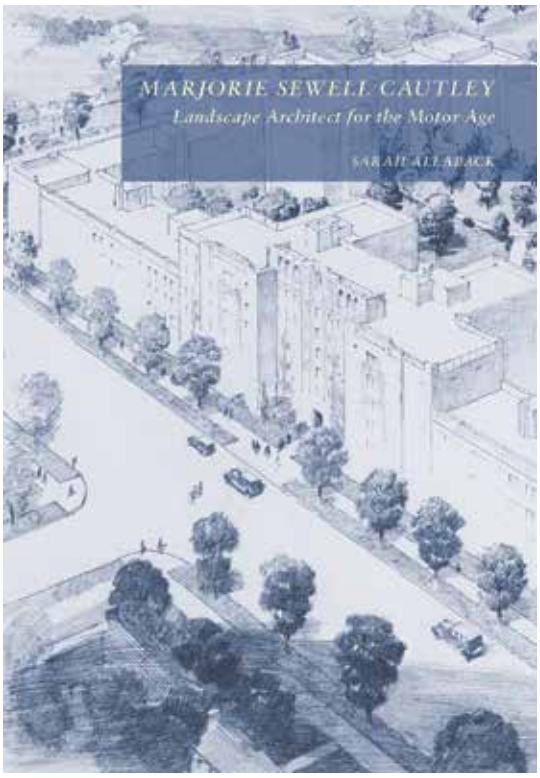
The renaissance of the New York Botanical Garden is a success story that will inspire readers everywhere, from those who steward their own nonprofit organizations to those whose lives have been enriched by the beauty and educational impact of this remarkable place.

FORTHCOMING

Marjorie Sewell Cautley: Landscape Architect for the Motor Age

SARAH ALLABACK

Published by Library of American Landscape History



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

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

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

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

BACKLIST

Apostle of Taste (new edition) by David Schuyler

Arthur A. Shurcliff by Elizabeth Hope Cushing

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

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

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

Ellen Shipman and the American Garden
by Judith B. Tankard

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

A Genius for Place by Robin Karson

Graceland Cemetery by Christopher Vernon

The Greatest Beach by Ethan Carr

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

Henry Shaw's Victorian Landscapes by Carol Grove

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

Landscapes of Exclusion by William E. O'Brien

Midwestern Landscape Architecture
edited by William H. Tishler

Mission 66 by Ethan Carr

A Modern Arcadia by Susan L. Klaus

The Muses of Gwinn by Robin Karson

The Native Landscape Reader edited by Robert E. Grese

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

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

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

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

A World of Her Own Making by Catherine Howett

MASTERS OF MODERN LANDSCAPE DESIGN

James Rose by Dean Cardasis

Lawrence Halprin by Kenneth I. Helphand

Robert Royston by Reuben M. Rainey and JC Miller

Ruth Shellhorn by Kelly Comras

ASLA CENTENNIAL REPRINT SERIES

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

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

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

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

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

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

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

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

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

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

FILMS

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

Community by Design: The Olmsted Firm and the Development of Brookline, Massachusetts

Designing in the Prairie Spirit: A Conversation with Darrel Morrison

Fletcher Steele and Naumkeag: A Playground of the Imagination

Ruth Shellhorn: Midcentury Landscape Design in Southern California

Visit lalh.org for more information

ACKNOWLEDGMENTS

LALH Donors
July 2020–June 2021

Stewards ($10,000 and above)
Anonymous
Foundation For Landscape Studies
Hubbard Educational Foundation
Susan L. Klaus
Susan L. Klaus, Nathalie L. Klaus Charitable Trust
Leon Levy Foundation
Rauch Foundation
Marybeth Sollins, Fairledge Fund
Sarah L. Turner, California Community Foundation—Aurora-Viburnum Fund, in memory of Nancy R. Turner
Ann and Clayton Wilhite, Douglass-Wilhite Charitable Fund

Patrons ($1,000 - $9,999)
Wendy and David Barensfeld, Wendy and David Barensfeld Family Charitable Fund
Lauren Belfer and Michael Marissen
Craig Brown, in memory of Ann Wilhite
Thomas Eddy, ASLA
Mrs. William Frederick Jr.
Elisabeth French
Friends of Fairsted
Furthermore: A Program of the J. M. Kaplan Fund
Carol Grove
Burks Hamner
Lynn Hanke
Alex Hart, ASLA
Cynthia Hewitt and Dan Holloway
Joseph Hibbard, ASLA
Cheryl and Kevin Hurley, in memory of Ann Wilhite
Virginia James, Hickory Foundation
Michael and Evelyn Jefcoat
Thomas Lemann
Carolyn Marsh Lindsay
Gregory Long
Janine Luke, Jelby Fund
Lorraine and James Mann, in honor of David Kamp, FASLA
Dennis C. McGlade, FASLA
Melissa McGrain and Andrew Stern
Nora Mitchell, ASLA, and Rolf Diamant, ASLA, Vermont Community Foundation
Keith N. Morgan, FSAH
Nancy Newcomb and John Hargraves
Mr. and Mrs. John K. Notz Jr.
Kirk J. Olney, ASLA, in memory of Jot D. Carpenter, FASLA
Barbara Robinson, Widgeon Point Foundation
Kelly and Andrew Sciame
Natalie Shivers, AIA
Margaret D. Sullivan
Margaret D. Sullivan, in memory of R. Peter Sullivan
James R. Turner and Dede Delaney, Impact Assets—Blackhaw Fund
Elizabeth M. Wehrle, ASLA
David W. White
Mark Zelonis, Hon. ASLA, and Sally Zelonis, in memory of Ann Wilhite
Dr. and Mrs. T. Price Zimmermann, Foundation for the Carolinas
Lloyd P. Zuckerberg

Sponsors ($500-$999)
Anonymous
Craig and Diana Barrow
Karen Bartholomew
Philip and Shelley Belling
Laura Louise Breyer
Timothy Callis
Suzanne Clary
David B. Coleman
Mrs. James Cooke III, in memory of Nancy R. Turner
George W. Curry, FASLA, in honor of Robert Page, FASLA
James Differding, ASLA
Jeffrey J. Dyer
Alan Emmet
Alan Emmet, in honor of Robin Karson, Hon. ASLA
Ian Firth, FASLA
Carol Grove, in memory of Ann Wilhite
Peter Hosier
Stockton Illoway
Linda Lee Jewell, FASLA
David R. LePere and Thomas H. Woodward
Richard Longstreth
Hugh C. Miller, FAIA
John Franklin Miller, in memory of Nancy R. Turner
Lindsey Milstein
Douglas Moreland
Darrel G. Morrison, FASLA
Ann Mullins, FASLA, The Chicago Community Trust—Margaret A. Frank Fund
Mary Eugenia Myer
Daniel J. Nadenicek, FASLA
Audrey Leigh Nevins
Carl Nold
Peter Pennoyer, AIA, Peter Pennoyer Architects
Dr. and Mrs. W. Scott Peterson, Connecticut Community Foundation
Frederic C. Rich
Margaret E. Richardson
Elizabeth Barlow Rogers, Hon. ASLA
Jamie Saakvitne and Daniel Chow
San Gabriel Nursery & Florist, in memory of Fred Waichi and Mitoko Yoshimura
Karen Sebastian, ASLA
Catherine Sloss-Jones
Frederick Steiner
Catherine M. Stone
Nancy Taylor
Bill Thomas, Chanticleer Foundation
Shavaun Towers, FASLA
Mr. and Mrs. Charles D. Weller
Dana Woody
Louise Wrinkle

Sustainers ($250-$499)
Donald Albrecht
Amica Companies Foundation
Marvin Anderson
Helen Arnold
Bilge and Fabrizio Bassani
Tom Bean and Susan Lamb
Linda and Greg Bedson
Richard Bergmann, FAIA, ASLA
Steven Blier and James Russell
Paul Breiner, in honor of David Kamp, FASLA
Josephine Bush, in memory of Ann Wilhite
Reute Butler and Manuela Hung
Charles Cadenhead, FAIA
Jay Cantor
Dr. and Mrs. Charles Carroll IV, Carroll Family Foundation
Dr. and Mrs. Charles Carroll IV, Carroll Family Foundation, in honor of Emilie Carroll Carter
Nancy Carol Carter
Staci Catron, Cherokee Garden Library
Richard S. Childs Jr. and John Funt
John Clayton and Will Jolley
Kelly Comras, FASLA
George W. Curry, FASLA
George W. Curry, FASLA, in memory of Tsunekata and Eiko Naito
Janet Dakan
Joseph Disponzio, ASLA
Terese D'Urso, in memory of Marie Stella
Derrik Eichelberger, ASLA
Elsbeth T. Falk
Nancy Fee, in honor of Mark Brack, PhD
René J. L. Fransen, FASLA, and Edward Bonin
Liza Gilbert
Esley Hamilton
Margarete R. Harvey, ASLA
Stephen Haus, ASLA
Marian Hill
Heidi Hohmann, ASLA
Tim and Barb Holcomb
Cheryl and Kevin Hurley, in memory of Ann and Clayton Wilhite
Frederick Jacobs
David Kamp, FASLA, and Michael Rubin
Pat and Paul D. Kaplan
Jan Keane and Richard Thorkelson
Susan Kemenyffy
Francis R. Kowsky, FSAH
Sidney I. Landau
Donna and Bob Levy
Richard Margolis
Britton and Mary McConnell
Margaret Jean McKee
Adele Meehan
Hugh C. Miller, FAIA
Dr. Barbara Mittleman
Sally Muspratt
Daria Myers and Mitchell Schrage
Dr. Mary Myers, in honor of Darrel G. Morrison, FASLA
Cornelia Oberlander, FASLA, OC
Patricia O'Donnell, FASLA
Thomas M. Paine, ASLA
Anne Neal Petri
Dan Pichney
Brian Pinnola
Meg and John Pinto, in honor of Laurie Olin, FASLA
Jon Powell, ASLA, and Jeri Deneen
Dennis and Leslie Power
Joe and Robin Reed
Roy and Laurie Regozin
Dr. and Mrs. Richard Rhoda
Barbara Robinson, Widgeon Point Foundation, in memory of John R. Robinson
Peter G. Rolland, FASLA, in honor of David Kamp, FASLA
Rich Rosen and Marian Hamilton, in memory of Laura Mirkinson, MD
Barbara Schlang, in honor of David Kamp, FASLA
Edward and Jane Schulak, in memory of Ann Wilhite
Carrie Shapiro and Peter Frey, in honor of David Kamp, FASLA
Frances Shedd-Fisher
Fred Simon, ASLA
Judith T. Steckler
Todd Swanton and Mary Ishihara Swanton
Chris Taylor
William L. Thames, in honor of Michael and Evelyn Jefcoat
Raun Thorp and Brian Tichenor, Tichenor & Thorp Architects
Michael Tracy
Dr. Charles Venable
Jeanette G. Walker
Peter Walker, FASLA
Larry D. Walling, FASLA
Robert Whitlock
Mary and John Wight
Annette Wilkus, ASLA
Margaret Winslow

Friends ($100-$249)
Ann Abadie
Debra Adamsons
Antonia Adezio
Candace J. Akins
Arnold Alanen, Hon ASLA, and Lynn Bjorkman, in honor of Robert E. Grese, FASLA
Arnold Alanen, Hon ASLA, and Lynn Bjorkman, in memory of Carol Ann Ahlgren
Phyllis Andersen
Donna Arabian
Adele Ashkar
Nancy Aten, ASLA
Peter Auyer, ASLA, in honor of George W. Curry, FASLA
Mrs. Walter F. Ballinger II, in memory of Ann Wilhite
Marc Berlin
Marion Bierwirth
Annaliese Bischoff
Terrence Boyle, FASLA
Charles Brandau, ASLA
Susan Bristol
Gioia Browne
Richard and Wendy Bruce

ACKNOWLEDGMENTS

Mrs. Graham Brush
Morton K. Brussel, in memory of Charles C. McLaughlin
Bruce Buck
Josephine Bush, in honor of Ann Wilhite and Darrel G. Morrison, FASLA
Susan Carpenter, in honor of Darrel G. Morrison, FASLA
Katherine Cervoni
Ann Cicarella
Thomas Cook
Tanya Cushman
John Danzer
Paula Deitz
Jacqueline T. Del Rossi
Dana Dirickson
Nancy Douzinas
Royce Earnest
Edward Edinger, ASLA
Clyde Eller
Martha Fleischman
Donna and Tom Ford
Elise Ford
Virginia B. Fox
Jane Galasso
Alexander Garvin
Raymond Gastil
Laura Gibson, ASLA
Peter Goldbecker
David Gorden, FASLA
Alexander Goriansky
Betsy Green
Fayal Greene
Susan and Robert Grese, ASLA
Jeff Groff
Mimi Gross
Todd Haiman
Bryan Haltermann
Anita Kay Hardy
Benjamin Hartberg, ASLA
Kate Hartnett and Racheal Stuart, in honor of Carolyn Isaak
Mrs. Nathan V. Hendricks III, in honor of Robin Karson, Hon. ASLA
Esther Henrichsen
Gary Hilderbrand, FASLA, Reed Hilderbrand, LLC
Carey Hinds, in honor of Michael and Evelyn Jefcoat
Elizabeth Hodder
Jan and Ken Hoffman
Mary Pat Hogan, ASLA
Davyd Foard Hood
Jim Hoon
Marjorie Howard-Jones
Beth Jacobs
Sue P. John
Paula Jones and Kevin Gough
Sabra Kelley
Steven Kelley and Arla Carmichiel
Patrick Kidd
Helen Lambrakis
Joseph Larson
Lucy Lawliss, ASLA
Deborah A. Lawrence
Barbara LeClerc, in memory of Henri J. LeClerc
Pamela Young Lee, Rancho Los Alamitos Foundation, in memory of Pamela Seager
Debora and Andrew Lichtenberg, in memory of Elsa Lichtenberg
Rachel Lilly
Jonny Lippincott, in honor of Jonathan Lippincott
William and Judith Locke
Patricia Long
Robert Longfield
Mr. and Mrs. Peter L. Malkin
John Martin
Christina Marts
Kerry Mattingly, ASLA
Judith McCandless, in memory of Grady Clay
Linda Flint McClelland
Maureen D. McGoldrick
Michael R. McGrath
Elizabeth Meyer, FASLA
Lynden B. Miller
Patricia Miller
Roger Miller
Sara Cedar Miller
Michael J. Mills
Louis Nardone
Diane Newbury
New York Community Trust
Flora May W. Nyland
John J. Oddy
James O'Gorman
Kate Burns Ottavino
Robert Page, FASLA
C. W. Eliot Paine
Thomas Paine, ASLA, in memory of the Prouty Garden
Catherine Pannell
Frances K. Pekala
Jon A. Peterson
James Pitney and Virginia Davis
Robert Prejean, AICP
Lynn R. Quintrell
Reuben Rainey, FASLA
Mrs. Alfred M. Rankin
James B. Ricci
Jack Roberts
Timothy Rohan and Richard Kaplan
David Rolland, AIA
Thomas A. Romich
Martin Rosen
John A. Rosenberger, ASLA
Dushy and Roman Roth
Cynthia A. Rubin
Mike Rushing
Sol Salgar
Patience and Mark Sandrof
Roger P. Scharmer, ASLA
Ann Scheid
Marcia D. Schoettle, in memory of Marion Scharffenberger
Gloria Schreiber, in memory of Carl Ruprecht
Dena Seigel and Peter Schneider
Dona Senning
Barbara Shear
Larry Simpson
Louis and Nancy Slade
Alexis Joan Slafer, ASLA
Sandra Sparks
Diane T. Spencer
Steven Sperotto
Judith Z. Stark
Lynne Steinsieck
Alan Swedlund
David Swinford
Rodney Swink, FASLA
William Tishler, FASLA
Rebecca Trafton
Linda Trapkin and Edward Klein
Marc Treib
Rick Tremont, Igleheart Foundation
Katy Moss Warner, in honor of Robin Karson, Hon. ASLA
Larry Weaner
Michael Weber, ASLA
Audrey Weiner
Patricia Wendel
Judith Whitney-Terry, Robert and Judith Whitney Terry Fund
Simon Widstrand
Bruce Wilcox
Stephen Wing
Mark Zelonis, Hon. ASLA, and Sally Zelonis

Special thanks to:
Lauren Belfer; Mary Bellino; Cornell University Library; David DeBenedictis/Northpoint Financial; Nancy Douzinas/Rauch Foundation; Richard M. Evans; Amy Hawken; Gary Hilderbrand; Andy Olenick; Mark Prezorski and William Coleman/Olana State Historic Site; Beth Schneck; Susan Sofronas and Meghan Grainer/Geller & Company; Sam Toerper/Freehand; Arete Warren; Charles D. Warren; Richard C. Webel; James Wellington and David Conn/Innocenti & Webel; Gina Wouters/Planting Fields Arboretum State Historic Park; Ines Zalduendo/Harvard Graduate School of Design; Lloyd Zuckerberg

DONOR PROFILE

"I am an architect, leading a New York City–based firm largely focused on city and country houses, with more recent commercial and institution commissions. Inspired by the example of Charles Platt, whose training as a landscape painter made him see the design of the house and its gardens as one problem, I have long been fascinated by landscape architecture, and my firm has collaborated with several leading landscape designers, including Edmund Hollander, Madison Cox, Miranda Brooks, and Gary Hilderbrand. Since my student days I've been captivated by history, which has enriched my practice and been the basis of my books and teaching. While researching a site for a new house in Cambridge, Massachusetts, that included a garden by Fletcher Steele, I found Robin Karson's *Fletcher Steele, Landscape Architect,* and ever since I've been a grateful supporter of LALH and an avid reader of your publications."

—Peter Pennoyer, principle partner, Peter Pennoyer Architects

WHO WE ARE

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

Please join LALH in its important mission. Become a member today. All LALH members receive *VIEW*, our annual full-color magazine, devoted exclusively to North American landscape architecture.

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

WHY YOUR SUPPORT MATTERS

Several new books are in development at LALH, many in conjunction with the Olmsted Bicentennial next year. *Olmsted and Yosemite: Civil War, Abolition, and the National Park Idea* by Rolf Diamant and Ethan Carr examines how the public park emerged in relation to these dramatic events, embodying the "new birth of freedom" that had inspired the Union during its greatest crisis. Paperback editions of Olmsted's own *Walks and Talks of an American Farmer in England* and *Landscapes of Exclusion: State Parks and Jim Crow in the American South* by William E. O'Brien will also be released. New titles include two New York–themed books as well—*Writing the City: Essays on New York* by Elizabeth Barlow Rogers and *Rescue and Revival: New York Botanical Garden, 1989–2018* by Gregory Long.

Each of these books explores American (and British) places from new perspectives, helping illuminate the currents that have shaped the American landscape—in the best and worst of times—over the past two hundred years. LALH publications reflect on the importance of these places to diverse populations and also delve into differences, setting the record straight about the realities of the forces of paternalism, geographical determinism, sexism, and racism in landscape design.

Deeply researched and richly illustrated books require significant time and expense. We make this investment to ensure that LALH books stand the test of time, providing foundational scholarship and insight to students, preservationists, landscape architects, planners, civic leaders, and the interested general public for generations to come.

LALH Legacy Society

Legacy Society members are extraordinary individuals who have generously included LALH in their estate plans because they value scholarship and history, landscape design and preservation, and environmental stewardship—and they see the vital role LALH has played in advancing books and documentary films on these topics. Planned gifts make it possible for us to maintain a vibrant publishing program into the future.

To learn more about how you can support LALH, please visit LALH.org.

Niagara Falls from the American side (detail). Photograph by Andy Olenick.

VIEW 2021 was generously supported by a gift from Sarah L. Turner / Aurora-Viburnum Fund of the California Community Foundation.

VIEW

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