

# V I N E Y A R D

revealing the relationship between Americans and their land

AN OCCASIONAL RECORD OF THE NATIONAL PARK SERVICE HISTORIC LANDSCAPE INITIATIVE

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## *Design with Culture: New HLI Book is Published by the University Press of Virginia*

Often viewed as nostalgic and inauthentic, the work of early preservationists has frequently been underrated by modern practitioners in both the historic preservation and landscape architecture professions. Rather than considering early preservation within its historical context, many modern preservationists judge their predecessors' work by contemporary standards, ultimately negating their legacy. In *Design with Culture: Claiming America's Landscape Heritage*, Charles A. Birnbaum and Mary V. Hughes present an introduction along with eight essays by well-known landscape historians that effectively argue against this diminution. By revisiting planning studies, executed works, and critical writings from the years 1890-1950, the contributing authors uncover the holistic stewardship ethic that drove pioneering landscape preservation advocates, revealing their goal to be the imaginative transformation, as much as the conservation, of material culture. The work of these early preservationists can also be seen as the precursor to issues and methodologies that have only been rediscovered in the last two decades. Instead of a steadily building momentum, interest in preservation atrophied during the era of modernist design in mid-century. When reinvigorated in the 1980s, landscape preservation became a specialized field, divorced from mainstream design professions.

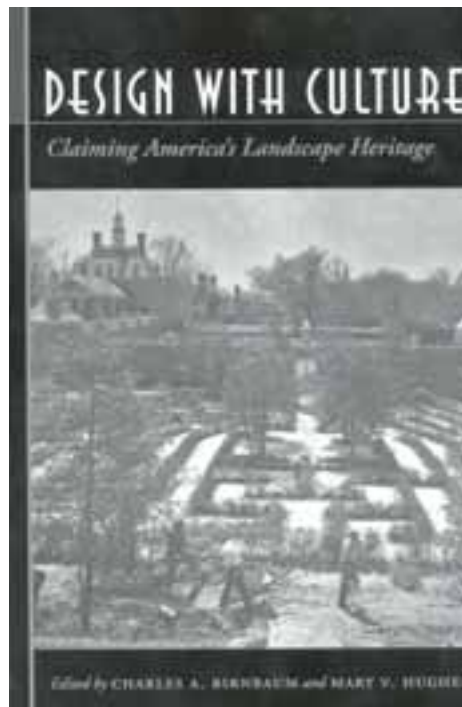
This holistic approach had its origin at Harvard University, where the program in landscape architecture, one of the first in the nation, promoted a generalist practice that embraced preservation issues along with other aspects of the new field, such as city planning and resource conservation. The Harvard faculty included former student Frederick Law Olmsted Jr. (1870-1957), and

among its graduates (and often future faculty) were Charles W. Eliot II, John Nolen, Arthur Shurcliff, Morley Jeffers Williams, Percival Gallagher, James Frederick Dawson, Norman Newton, and Alden Hopkins. As a result of Harvard's landscape architecture program and the presence of several area firms (including the Olmsted firm and the offices of Warren Manning and John Nolen), the region became a focal point for professional practice that embodied a nature-culture stewardship ethic.

If Harvard is to be considered the geographical "home" to the early landscape preservation movement, it could be argued that Boston landscape architect Charles Eliot

(1859-97) was the movement's "father." Eliot's writings in *Garden and Forest* mirrored the eclectic interests of its publisher, Charles Sprague Sargent, and addressed such topics as horticulture, forestry, landscape design, landscape history, landscape management, professional practice, ethics, and the preservation of landscapes of scenic, natural, and historical significance. In 1893, Eliot joined forces with Frederick Law Olmsted Sr. and John Charles Olmsted to create the firm of Olmsted, Olmsted and Eliot. From then until his death four years later, his primary focus was the creation of a metropolitan park system for Boston and Cambridge. Perhaps his greatest and most lasting contribution, however, was the 1897 treatise *Vegetation and Scenery in the Metropolitan Reservations of Boston*. In this study, Eliot applied the theories he had articulated in *Garden and Forest* over the preceding seven years. The project's goal, he wrote, was to "invest public money in the purchase of the several metropolitan reservations to secure for the enjoyment of present and future generations such interesting and beautiful scenery as the lands acquired can supply." This work was, in essence, a laboratory that led to the development of an American landscape preservation ethic, and it is easy to imagine the influence it must have had on the firm's junior practitioners, such as thirty-seven year old Warren Manning and twenty-seven year old Arthur Shurcliff. Twenty-five years later, these two would produce the landscape preservation benchmarks that guided the work of the next generation: Manning's "National Plan Study Brief" (1923) and Shurcliff's landscape restoration at Colonial Williamsburg.

*The "big house" at  
Rosedown, a shimmering  
white vision at the end of  
a magnificent 660 foot oak  
alley. Photo by Donna Fricker,  
Louisiana Division of  
Historic Preservation.*



*Cover for the new book: Design with Culture: Claiming America's Landscape Heritage, published by The University Press of Virginia, 2005.*

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### Mission of the National Park Service

The National Park Service is dedicated to conserving unimpaired the natural and cultural resources and values of the National Park System for the enjoyment, education, and inspiration of this and future generations. The Service is also responsible for managing a great variety of national and international programs designed to help extend the benefits of natural and cultural resource conservation and outdoor recreation throughout this country and the world.



**HPS**  
Heritage  
Preservation  
Services

## Welcome to **VINEYARD**

It is with great pleasure that we present this sixth year of *Vineyard*. In this issue you will find the National Park Service Historic Landscape Initiative's (HLI) partnership projects, survey, registration and treatment work that you have come to expect.

Beginning with partnerships, the HLI is pleased to announce its second book in less than a year. *Design with Culture: Claiming America's Landscape Heritage* was published this spring by the University Press of Virginia. The book, like *Preserving Modern Landscape Architecture II: Making Postwar Landscapes Visible* grew out of our successful Wave Hill conference series. Ordering information for these books and others can be found on The Last Word on page 16.

This issue of *Vineyard* also showcases recent survey and registration efforts at Connecticut's Town Greens by the Connecticut Trust for Historic Preservation—an innovative on-line survey of the state's town greens including historic narratives, annotated bibliographies and a chronology of images of the greens over time.

Other registration/survey features highlight the recent National Historic Landmark designations in Landscape Architecture at Longue Vue and Rosedown in Louisiana; and the new book, *America's National Park Roads and Parkways: Drawings from the Historic American Engineering Record*, published by Johns Hopkins University Press in December 2004.

The treatment profile in this issue celebrates the recent restoration work at Alfred Caldwell's Lily Pool in Chicago while the partnership project chronicles the involvement of the HLI working in concert with the Foundation for Historical Louisiana and the Louisiana Division of Historic Preservation.

Finally, please note that this edition of *Vineyard* and all of the HLI web offerings reside at our website at [www.cr.nps.gov/hps/hli](http://www.cr.nps.gov/hps/hli)

Charles A. Birnbaum, FASLA, FAAR  
Coordinator, Historic Landscape Initiative

### Mission of the Historic Landscape Initiative

The Historic Landscape Initiative develops preservation planning tools that respect and reveal the relationship between Americans and their land.

The Initiative provides essential guidance to accomplish sound preservation practice on a variety of landscapes, from parks and gardens to rural villages and agricultural landscapes.

The Historic Landscape Initiative is committed to ongoing preservation of cultural landscapes that can yield an improved quality of life for all, a sense of place, and identity for future generations.

*Design with Culture:*  
*New Book from UVA Press*  
continued from cover

Fueled by patriotic fervor and nostalgia for simpler times, the preservation ethic of these early practitioners ran parallel to other cultural trends of the period, such as the Colonial Revival and Arts and Crafts movements. The former, in particular, gained momentum during the nation's anniversary celebration of the Philadelphia Centennial Exposition of 1876, which spawned numerous preservation efforts across the country, including the founding of the Association for the Preservation of Virginia Antiquities (APVA) in 1880. These early examples of "proto-preservationism" are covered in essays by Phyllis Andersen on Charles Sprague Sargent's early work in the Mount Vernon landscape and by Elizabeth Hope Cushing in

her evocative portrait of the cultural influences affecting the formative years of Arthur Shurcliff. David Streatfield broadens the geographic range of the discussion with his essay, "California' Culture and Landscapes 1894-1942." Catherine Howett describes the contributions of active citizen groups, particularly women's garden clubs in the South.

The volume goes on to cover the full flowering of the landscape preservation movement in the 1920s and 1930s when the restoration of Colonial Williamsburg drew national attention to preservation issues and set a high aesthetic standard for such work around the country. As consulting landscape architect to Colonial Williamsburg, Arthur Shurcliff (1870-1957) pioneered a methodology for documenting and treating historic landscapes that proved highly influential nationwide although the historical accuracy of these gardens, however, was hotly debated even by Shurcliff's contemporaries. Thomas Beaman's essay explores a similar debate over the work of Morley Jeffers Williams (1886-1977), a landscape architect who used archaeological investigations as a tool to reveal the hidden history of site features at Stratford Hall, Mount Vernon and Tryon Palace.

At the same time, the War Department turned over its eastern memorials and battlefields to the National Park Service (NPS) in 1933, thereby directing the attention of this agency toward landscape preservation alongside its conservation and scenic interests. The career of Thomas Vint (1894-1967), as described by Ethan Carr, chronicles the introduction of a preservation ethic into national park master plans. The movement matured and came of age in the New Deal, with the integration of vernacular Shenandoah Valley landscapes into the design aesthetic of the Blue Ridge Parkway and President Roosevelt's own interest in the rehabilitation of the historic White House grounds. In his essay on Stanley W. Abbott (1908-1975), Ian Firth discusses Abbott's role in broadening the Park Service's interest in historic landscapes to include the rural traditions of Scots-Irish settlement in the Shenandoah Valley. Meanwhile, in the nation's capital, President Roosevelt himself was taking a personal interest in the preservation of the White House grounds, as

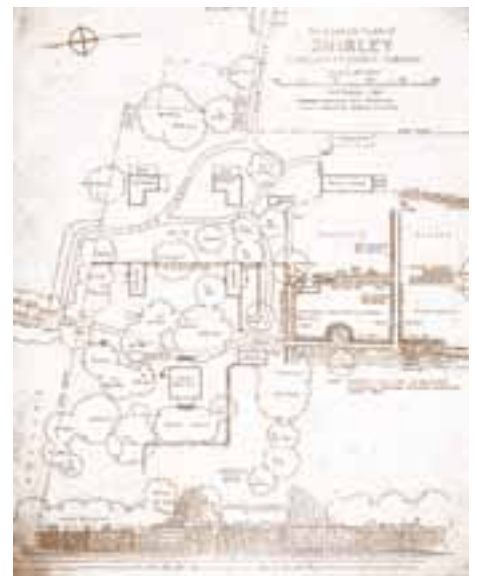


TOP IMAGE:  
*"View of notch, after opening," an illustration from Charles Eliot, Landscape Architect, 1901, drawn by Arthur Shurcliff.*

BOTTOM IMAGE:  
*Drawing of the Shirley Plantation, Charles County Virginia, by Arthur Shurcliff, c. 1930. Courtesy of Colonial Williamsburg Foundation.*

described in Cynthia Zaitzevsky's essay on Frederick Law Olmsted Jr.

In 1950, Stanley W. Abbott, then serving as a regional landscape architect for the NPS, published the article, "Historic Preservation: Perpetuation of Scenes Where History Becomes Real," in which he summarized the national interest in historic preservation: "Indeed, the business of caring for places of history is a fascinating business, and, despite nature and human nature, a going business. Nowhere in the world, probably at no time in the world, have a people so young wanted things to hold onto more than we; nor has any people been prouder with better reason of a new tradition. It is worth a



### Praise for *Design with Culture*

*"Breaks new ground in focusing on a major, yet generally neglected, chapter in the legacy of landscape architectural practice in the United States. For practitioners and historians alike, this is an invaluable book."*

—Richard Longstreth  
George Washington University

*"This collection of fresh essays is a valuable contribution to an expanding literature about what must be considered the most complex and contested social product, our landscape—especially that which is deemed historically significant. The sweep from colonial origins to Appalachian farms, from scenic wilderness and missions of the west to the nation's capitol, the little known stories behind the origins of our heritage and conservation organizations and many of our first and most meaningful parks will be of interest to laymen, students, and professionals alike. I wish this book had been written thirty years ago."*

—Laurie Olin, FASLA  
Olin Partnership, Philadelphia

*Design with Culture:*  
New Book from UVA Press  
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great deal to this nation if only a few can visit these places where history becomes real, and there catch something of the past which might otherwise go unfinished or even undiscovered.”

Even as Abbott’s words predict the enduring appeal of preserving the nation’s past, enthusiasm for landscape preservation was, in fact, abating by 1950. This volume concludes with the advent of modernism on the design consciousness of America. If Harvard University’s graduate program in landscape architecture played a leadership role in fostering the holistic approach to design and preservation fields, it also played a pivotal role in opening the schism between the two. In 1936 Joseph Hudnut became Dean of the Graduate School of Design (GSD), the same year that Walter Gropius came to serve as Professor of Architecture. During the same time period, Dan Kiley, along with fellow Harvard students Garrett Eckbo and James Rose, wrote three groundbreaking articles in the *Architectural Record* promoting a new approach to landscape design. These articles as well as the publication of Christopher Tunnard’s influential book, *Gardens in the Modern Landscape* (1938), set a new course for the profession that divorced design from history.

*Design with Culture* illustrates not only the similarity of experience between early and modern landscape preservationists but also the immense impact that their decisions had and still have on our daily lives today. The publication is aimed at landscape architects, architects, planners, amateur and professional gardeners, conservationists, preservationists, and anyone with an interest in history, travel, and national parks; *Design with Culture* will prove an indispensable resource for understanding the history of landscape preservation.

Contributors: Charles A. Birnbaum, Mary V. Hughes, Catherine Howett, Phyllis Andersen, Thomas E. Beaman Jr., Elizabeth Hope Cushing, David C. Streatfield, Cynthia Zaitzevsky, Ethan Carr, and Ian Firth.

For ordering information go to:  
<http://www.tclf.org/publications.htm>

## Historic City Park and Golf Course, Baton Rouge, Louisiana

*A Unique Chapter in the Saga of the Foundation for Historical Louisiana*

Carolyn Bennett, Executive Director  
Foundation for Historical Louisiana

The Foundation for Historical Louisiana was chartered in 1963 by Baton Rouge citizens eager to protect and showcase the ancient monuments and historic buildings that graced their capital city situated on the Mississippi River. It’s said that the inspiration for the new organization came from Natchez, Mississippi, known for its stately homes, revered pilgrimage season, and preservation ethic. The new historical society, cum preservation group, “made its bones” early on with a battle in the late 60s to save Magnolia Mound Plantation (circa 1790s) that contractually partnered the Foundation with the Baton Rouge Recreation and Park Commission to effect the “save.”

Although one won’t find the phrase “cultural landscape” in the Board and committee minutes or bylaws from those early Foundation years, Civil War earthworks,

Indian mounds, oak alleys, the green grounds that complemented the built landmarks, along with the azalea trails leading to historic houses, etc. were implicitly important. Those charter members and volunteers took for granted that their work of safeguarding the state’s heritage included all things now called “cultural landscapes.”

Today, some forty years later, the Foundation’s latest struggle to uphold its mission of “preserving the cultural and architectural heritage of Louisiana” revolves (with all the fervor and energy of the organization’s founders) around a unique cultural landscape known as Historic City Park and Golf Course.

### The History and The Setting

The site known as Baton Rouge’s City Park is first documented as a recorded Spanish land grant which was later developed into a small plantation. In the last quarter of the 19th century, to settle an estate, the plantation lands were auctioned. Baton Rouge city fathers bought a roughly 126 acre plot to be used specifically as a land donation in hopes of convincing Louisiana State University (LSU) fathers to keep this institution in their town. (The University had temporarily relocated to Baton Rouge during the Civil War while a plan to return to its burned out campus in another Louisiana city was being formulated.) The proposal worked. LSU had stayed in the capital city and retained ownership of this piece of land; however, the University was no longer using it. And city leaders now wanted it back.



*Contemporary view of  
Baton Rouge’s City Park.  
Courtesy Robert Matthews.*

The earlier land donation documents had been carefully crafted to include a small “recall” proviso. Basically, should LSU leave town or abandon the land for farming, it would revert to its original owner, the City Of Baton Rouge. In the early 1920s, when Baton Rouge was looking around for space to build a new city park, someone in city government remembered the “recall” clause. Of course, the university community was reluctant to return the land, but then Louisiana Governor, John M. Parker, intervened and the land was eventually “contributed” by LSU to the City of Baton Rouge.

In 1924, when the city contracted with Myron Howard West and the American Park Builders, Inc., of Chicago to build a new city park, this little piece of property should have been an unlikely candidate for a recreational Mecca. It was bounded on its south side by a swamp, bisected at one angle by the Kansas City Southern railroad track, and finally traversed at another corner by Bayou Duplantier—a meandering small bayou filled or sparse depending on the vagaries of the Mississippi’s watershed. A designated, but yet unimproved road ran through the space, and a soon-to-be one street subdivision abutted the land on its east side. On the north was an old plantation road called Middle Highland, later to be known as Perkins Road.

Although its pedigree was simple agricultural land, in the hands of an experienced, professionally trained park planner, Myron West; a classic golf course architect, the Scot, Tom Bendelow; and Steele Burden, a revered, local Baton Rouge natural gardener (an artist and community philanthropist), who fancied himself to be nothing more than an “old yard man,” that little piece of nondescript Baton Rouge real estate was turned into a magnificent park and challenging golf course. Today the park and golf course landscape have matured into a beautiful canvas—a work of art filled with live oak canopies, stately old pines, and undulating green spaces. The vegetation was planted in the mid 1920s by Mr. Burden, following the design developed and laid out by Myron H. West and his talented staff at American Park Builders of Chicago. The golf course greens and fairways remain challenging. The expanse of acreage at times seems a sanctuary for the egrets, white pelicans, and other local fauna. The Baton Rouge Recreation and Parks Commission is the official steward and city designated owner of this property.

## *Myron Howard West, Founder American Park Builders, Inc.*

Lillie Petit Gallagher

Myron Howard West was born in 1880 in Belchertown, Massachusetts. He was a graduate of both Massachusetts Agricultural College, Class of 1903, and Boston University, Class of 1904. His degrees were in Landscape Architecture and Engineering. Additionally he took some of the very first courses ever offered in city planning.

Mr. West trained under Professor Frank A. Waugh, who in 1902 established the Landscape Department at the Massachusetts Agricultural College (now University of Massachusetts) at Amherst. This was the second such formal landscape gardening curriculum in the nation. Professor Waugh taught that certain design principals, “the entrance, points of interest and the finale” were essential in park design. Myron West incorporated these concepts into the work that filled his prolific career, including Historic City Park in Baton Rouge, Louisiana.

Myron Howard West began his professional career in Hartford, Connecticut, but moved to Chicago in 1905. This was the time when Daniel H. Burnham, was drawing up his plan for Chicago, now known as the “Burnham Plan.” When Burnham learned that the young West had formal education in city planning, he called upon him for service. Mr. West would become the General Superintendent and Secretary of Chicago’s Lincoln Park System, serving during the years 1906-1912.

In addition to this position and assignments that extended the metropolitan lake front, Myron West was also one of the founders of the Cook County Forest Preserves. He envisioned that these would become internal open parks (urban forests or pocket parks in today’s terminology) as the city grew even larger. Today, Chicago prides itself on these Forest Preserves, all due to the vision of one man who “planned for growth.”

It was in 1912 that Myron West founded the American Park Builders, Inc., a professional corporation for the practice of city planning and landscape architecture. He continued to work extensively in Chicago, but his professional activity was not limited to this locale. His company focused on designing comprehensive city

plans, subdivisions, country clubs and golf courses, city park systems, and even cemeteries throughout the United States and Canada.

Indeed golf courses were of particular interest to Myron West. This was the time when America’s fascination with the sport exploded. Through American Park Builders, Inc., West developed a “turn-key” operation that enabled a community to organize itself and to establish a stand alone park or to choose a park design that would include a golf course and accompanying club house. Mr. West had an exceptional staff of professionally trained architects, designers, and engineers. All were specialists in their field. He marketed his company’s management ability, landscape prowess, and golf course design expertise to cities and municipalities throughout the nation.

Among the company’s projects were numerous golf courses which were designed by Tom Bendelow, a noted golf course architect. Medina and Olympia Fields, two famous Illinois golf courses, were results of this collaboration, as well as City Park in Baton Rouge, Louisiana, established in 1928 by American Park Builders and the team of Myron West and Tom Bendelow.

By the mid 1930s, the Great Depression took its toll on the creation, building, and expansion of America’s private and municipal parks. Mr. West was forced to close American Park Builders, Inc., but he kept a prestigious consulting practice for limited clients in cities and corporations. He seemed always eager to demonstrate that landscape architecture consisted of more than “fixing grounds and setting out flower beds.” Myron Howard West died in Wilmette, Illinois on the shores of Lake Michigan in 1960.

In support of a golf course for a community, Mr. West wrote, “...golf tunes the muscles, makes the mind keener, develops the highest in sportsmanship, engenders a delightful social contact and brings about the fullest appreciation of the beautiful out-of-doors; it builds up broken arches, reduces obesity, cures indigestion, retards senility and is good for the soul...”

**Lillie Petit Gallagher, a former college professor and education administrator, has a long personal interest in history, historic preservation, and heritage landscapes. One of her missions in retirement is safeguarding the legacy of Historic City Park and Golf Course. She can be reached by email at: [lilliepetit@cox.net](mailto:lilliepetit@cox.net)**

At one time City Park had a carousel, a zoological exhibit, a petting zoo, a swimming pool, and was the hub of recreational life. These amenities are gone; however, the Tom Bendelow designed golf course remarkably remains true to its original layout. The steep escarpments of the Baton Rouge geological “fault” provide the golf course the hilly stretch of land that golfers enjoy and isn’t available elsewhere in the city. Unfortunately, the golf course has been neglected, and was more recently threatened with extinction.

### The Present

In 2002, Historic City Park Golf Course and Club House was officially recognized by the Department of the Interior and placed on the National Register of Historic Places. It was a first for the State Office of Historic Preservation, this listing of a golf course as a historic recreational site. The application can be viewed at [www.crt.state.la.us](http://www.crt.state.la.us).

The Foundation’s Board of Directors was contacted by the leadership of the newly formed preservation entity, the Friends of City Park. Would the middle-aged Foundation take up the fight for this historic cultural landscape now threatened by a BREC Master Plan that did away with the Bendelow golf course? Would the Foundation stand in opposition to

*Contemporary view of Baton Rouge’s City Park. Courtesy Robert Matthews.*

a proposed plan that paradoxically would mark for posterity the historic features of the National Register site with plaques and markers for all to read rather than experience the genuine course itself?

The Foundation’s Board voted aresounding yes and the defining moment came in March 2005 when Foundation leaders called an early morning press conference to denounce the proposed plan. The Foundation’s media materials went on to state that “the historical context of the park, the city’s oldest municipal park, and its spatial organization must be preserved and good stewardship practiced for this resource.” The Foundation Board was joined by members of the Friends of City Park, the East Baton Rouge Historic Preservation Commission, and the Louisiana Preservation Alliance in making this public statement. Later that same afternoon it was announced that the historic golf course would be retained in a revised Master Plan and BREC officials stated that nothing would be done to jeopardize the National Register status of Historic City Park and Golf Course. The following day the gathering of preservationists (and golfers) at the press conference would be pictured in color on the front page (above-the-fold) of *The Advocate*, the city’s daily paper and journal of record.

Historic City Park and Golf Course was saved because of the combined efforts of national, regional and local organizations. The Foundation for Historical Louisiana could not have prevailed if it had not been for the generous support of the Southern Regional Office of the National Trust for Historic Preservation which provided grant money to-



wards this effort of “making the past known and useful to the present.” Additionally, Ron Prichard, a nationally recognized leader in the preservation/restoration of historic golf courses, who not only lent his authority and expertise, but educated our constituents along the way. Finally, the Coordinator of the Historic Landscape Initiative also came to Baton Rouge where he delivered a persuasive lecture at Foundation headquarters in the Old Governor’s Mansion, participated in a live radio interview, and a meeting with the editorial board of *The Advocate*. But most of all, the Foundation will remember the HLI Coordinator for his continued assistance during a precarious time in the struggle to preserve this cultural landscape and historic site.

*Historic Postcards of City Park, Baton Rouge, Louisiana, c. 1930s. Courtesy Carolyn Bennett.*



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## NHL Status For Two Louisiana Landscapes

Jonathan and Donna Fricker  
Louisiana Division of  
Historic Preservation

Preservation efforts at Longue Vue House and Gardens, New Orleans, LA and Rosedown Plantation, St. Francisville, LA are in the vanguard of exciting developments in the expanding the awareness of the importance of cultural landscapes as an integral part of our nation's patrimony.

In April, 2005 Longue Vue, a Country Place Era estate, and Rosedown Plantation, an antebellum plantation were awarded National Historic Landmark (NHL) status. Both estates retain a high degree of design integrity, sophistication, and artistry, which make them exceptional properties of their era. They were recognized as important national properties, which contribute to the understanding to the history of the designed landscapes of the south. The design of these estates is a fusion of their owners and the design skills of landscape architects, Ralph Ellis Gunn, at Rosedown, and Ellen Biddle Shipman, at Longue Vue.

Today landscape architecture is the primary basis of the NHL listing—as it should be, but this was not the case in the past. When Longue Vue was listed in the National Register in 1991, architecture, not landscape was the primary focus of the nomination; landscape was noted only as a strong contributing element. It was not easy documenting its national significance in landscape architecture according to the NHL requirements—partly because scholars tend to “skip

over” the antebellum South. The standard history of American landscape design generally begins with colonial estates such as Mount Vernon and moves over briskly to the romantic landscapes of Andrew Jackson Downing of the mid-nineteenth century. It then jumps to the “Country Place Era”—the great manorial estates of industrial tycoons from the period 1890 to 1929, typically leaving the antebellum South with hardly a mention.

But this was the South's great age of gardening (its “Country Place” era), as Mac Griswold and Eleanor Weller aptly observe in *The Golden Age of American Gardens*. In the heady decade or two before the Civil War, the richest planters created Arcadian pleasure grounds—sumptuous gardens known to us today almost entirely from period accounts and images. Those of the size and sophistication of Rosedown were in a small minority. And for such a landscape to survive largely intact is nothing short of remarkable. Fortunately, Rosedown is now in the public domain, having been purchased by the State of Louisiana in 2000. The Office of State Parks administers it as a State Historic Site.

“Grove nods at grove, each alley has a brother. And half the platform but reflects the other.” So penned the redoubtable eighteenth century essayist and poet Alexander Pope of a formal English Baroque garden (that he disliked). Yet the spirit of the formal garden continues to warm the imagination. Two such gardens that came to grace the marsh and bottomlands of southern Louisiana have just been designated National Historic Landmarks. Rosedown, a nineteenth century plantation and Longue Vue a twentieth century estate have in



*Rosedown retains three antebellum garden summerhouses. Photo by Donna Fricker, Louisiana Division of Historic Preservation.*

common an axial formality and the requisite “great house.” And both are the stories of women.

As an epic saga in the annals of preservation, Rosedown stands front and center. The plantation's 18-acre pleasure ground came to fruition in the 1840s and '50s. It was the passion of talented amateur horticulturalist Martha Turnbull, horticulture being very much a genteel pastime of the era. Together with her husband Daniel Turnbull, one of the great planters of the region, Martha traveled in Europe, where she may have visited its well-known gardens. Regrettably, her otherwise detailed garden diary is silent on the subject, as well as the identity of the actual designer.

Martha's garden is anchored by a grand live oak allee, some 660 feet long, framing the columnar facade of the Greek Revival “big house.” Oh, what a view! On either side are the large north and south gardens, with their nineteenth century plantings, matching summerhouses and serpentine paths in the picturesque manner. (The garden combines



*The Canal Garden at Longue Vue, New Orleans, LA. Courtesy Charles Birnbaum.*



*Ellen Biddle Shipman.*  
Photo courtesy Donna Fricker.

both the formal and informal, but the formal is dominant.) Small gardens are adjacent to the 1832 main house. Chief among them is Martha's "Flower Garden," with a particularly elaborate summerhouse and a magnificent live oak older than the house.

With great satisfaction Martha Turnbull often remarked in her diary, "my gardens are in perfect order." But with Daniel Turnbull's death in 1861 and ruinous financial losses resulting from the Civil War, it was an "order" that would be sorely tried. Gone was the fortune and enslaved labor force that made such gardens possible.

In the decades after the war, Martha, her daughter Sarah and, ultimately, four granddaughters at least minimally maintained Rosedown's gardens. So there was the will and the heart to preserve without the money to make "improvements." And so it was that the antebellum garden design survived more or less intact (albeit in a overgrown state) into the 1950s when the last of the granddaughters, Nina Bowman, passed away. In ordinary circumstances this might have been the end of the story as the once grand gardens finally decayed into wilderness.

But instead, Rosedown became the focus of a notable chapter in American historic landscape preservation. Enter another pivotal woman in Rosedown's history. Nina Bowman's heirs sold the property to Mr. and Mrs. Milton Underwood of Houston in the late 1950s. It was the gardens—not the house—that attracted Mrs. Underwood to the property. She undertook the rescue and restoration with relish, and with a private fortune that would ensure that cost would be no object. She engaged Houston society landscape architect Ralph Ellis Gunn to oversee the project. Importantly, as a first step, Gunn

made detailed "as is" drawings of the historic layout, pathways, garden structures and plant materials. He peeled back overgrowth and largely restored what he found—a remarkable feat for the not-so-preservation-minded 1950s and 60s.

To be sure, Gunn added a few features, such as fountains and a few more serpentine

paths, but they are all minor. As the garden's long-time historian Suzanne Turner has noted, the most significant features of the garden's personality survive intact: the sophisticated plan combining formal and picturesque elements and the overall plant collection established by Martha Turnbull, with flowering evergreen shrubs, small flowering trees and large canopy trees native to the area.

In contrast to Rosedown, Longue Vue fits comfortably within the traditional view of American landscape history, being a "Country Place" estate, albeit a late (mainly 1939-42) and relative small example (some 8 acres). But for what it may lack in size, it more than compensates in star quality and panache. The star in this case is the renowned landscape architect Ellen Biddle Shipman. Set on the outskirts of New Orleans, Longue Vue was a "tight site" that needed a sure hand. The strongly axial design features not only the requisite stately frontal vista and formal gardens, but a variety of other, more intimate spaces, including a "knot" garden, an azalea walk, and a "Wild Garden." And the "great house" even takes advantage of an adjacent golf course to extend its apparent grounds.

In masterminding the Longue Vue estate, Shipman enjoyed the sophisticated and enlightened support of her patroness, Sears Roebuck heiress Edith Rosenwald Stern. The end result was, and is, stunning. Indeed, Longue Vue House and Gardens is regarded as Shipman's most complete work—the one in which she most achieved mastery of all the elements of design, even to the "great house."

As the elegant garden took form, the old rather homey Colonial Revival residence seemed increasingly out of place. Mrs. Stern remarked that the garden had quite left the house behind. The house was moved com-

pletely off the property and a new house was commissioned from the New York firm of William & Geoffrey Platt. The Platt brothers were chosen by Shipman and worked under her supervision. This new house, which most would describe as late Georgian or Regency, was meant to complement the existing gardens. Taken together, plantings, landforms and architecture form a perfect regal world that could not be improved, something rarely achieved in design.

Recognizing that there are less than three dozen National Historic Landmarks with primary significance in Landscape Architecture, these recent designations raise the profile of Landscape Architecture both for the State of Louisiana and enrich this small collection of nationally significant landscapes.

Both Longue Vue House and Gardens and Rosedown Plantation are open to the public. Visit their websites at [longuevue.com](http://longuevue.com) and [lastateparks.com](http://lastateparks.com).

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## *Connecticut's Town Greens are Unique Historic, Cultural, and Tourist Resources*

Helen Higgins, Executive Director  
Connecticut Trust for Historic  
Preservation

The Connecticut Trust for Historic Preservation has produced a web site, which makes publicly accessible historical and physical survey information on 173 carefully selected town greens and highlights the importance and significance of town greens to the history and experience of life in Connecticut.

Town greens represent the oldest continually used form of public- shared space in Connecticut; as such they are important cultural places in the landscape history of the State of Connecticut and New England. In the mid-Seventeenth century, English colonists brought the idea of the town common to New England from Europe. The original greens were often located on land that was left over and unsuitable for farming. Although early town greens became the center of community life, and general meeting places, they were often loosely organized and often quite dreary spaces composed of common grazing land, market stalls, and an unplanned landscape. After the American Revolution, town greens became more unified. They came to represent the important cultural heritage of the town and were the location of significant community buildings, important civic statuary, memorials, and events. The mid 19th century saw many village greens reshaped by the work of Village Improvement Societies, which redesigned the greens into landscape parks, reconfiguring them with new plantings, refurbished architecture, and streetscape furnishings. By the first half of the Twentieth Century, many of the ideas of the Colonial Revival period, large shade trees, and unadorned green spaces were incorporated in the town green design. Litchfield, CT is an example of this design spirit; its town green was unified and simplified with plans, by John Charles Olmsted and Frederick Law Olmsted, Jr., in 1913.

In the early 1990's the Connecticut Trust for Historic Preservation, received a grant from the state's historic preservation office to study Connecticut's town greens. In 2000, to make the information more accessible the



*Litchfield Town Green, Litchfield, CT.  
Courtesy Helen Higgins.*

Connecticut Trust determined that previously used paper surveys should be digitalized and made available on a new web site, [www.towngreens.com](http://www.towngreens.com). In addition to the survey, the Trust conducted a year long research project that resulted in an overarching narrative on the history of town greens in Connecticut and case studies of six greens: Litchfield, Guilford, Tolland, Norwich, Waterbury, and New Haven. Also produced were annotated bibliographies, a bibliography of images of the greens over time, and a template for further research on individual town greens, in addition, guidance on methods of research and useful source material is also included.

### **Why is the town green is so significant to Connecticut history and development?**

Though town commons developed in other New England states, and similar designs of Connecticut's greens are to be seen in Ohio, where many Connecticut residents moved after the Revolutionary War. Connecticut's greens are unique and a true icon of the state. More than any other symbol considered to be representative of Connecticut, the town green, along with the Merritt Parkway, connotes Connecticut.

Overall, Connecticut's greens are the manifest symbols of community and sense of place. They are also our most evocative and visible historic landscapes. Collectively Connecticut's greens are:

- An instantly recognized icon that embody the various characteristics customarily believed to define New England: age, history and tradition, Puritan roots, simple honest beauty, no-nonsense values.
- Open space that is available to all, an intrinsic part of the landscape that residents of any given town feel belongs to them. Without the green, Connecticut would be a different place.
- A physical focal point. They are often, though not always, centrally located and the location of community activities, such as fairs, band concerts, tree-lightings, and patriotic parades.
- A living artifact, one of the few relics of the early colonial past to still exists in its

original location. Throughout its history, its primary character has gradually evolved from utilitarian to aesthetic. During that transition, the green has departed significantly from its original character and appearance. It is a richly revealing artifact of the past.

The Connecticut Trust's interactive website [www.towngreens.com](http://www.towngreens.com) was conceived and designed as a virtual exhibit and tour as well as an educational/archival resource of Connecticut's valued cultural landscape. A combination of historical exhibits on selected town greens, a historical and tourism resource with extensive hyper links and connections for public visitation, and a comprehensive historical survey/informational database are the essential features. The web site, [www.towngreens.com](http://www.towngreens.com) is a rich combination of information, user tools, visual elements, and interactive components. The three main areas of the site are:

**Online/Interactive Exhibits:** an overall Town Green Exhibit and interactive features which gives in-depth information on selected town greens: Guilford, Tolland, Waterbury, Litchfield, Lebanon, New Haven, Norwich.

**Green Link:** this link gives information on the current status of each green and gives a basic overview of the character of the site with a contemporary image of the green.

**Data Center:** the Survey Information Database. The survey form is an edited version of the historic resource inventory form. Information on each green includes, a physical description, the historical significance,



*Redding Town Green, Redding, CT.  
Courtesy Helen Higgins.*

images of plans and maps, and additional research information about the green, the data source, and the date surveyed.

In addition to the database that is currently accessible, the site was built so it could expand as resources and funding become available. For example:

- Updated data for the town surveys can be added.
- New exhibits can be developed.
- A comprehensive image bank on town greens could be added in the future, making this site the first point of reference for all of Connecticut's historic images of town greens.

■ Technical preservation information for the protection and preservation of greens will be added.

Putting together the component parts of [Towngreens.com](http://Towngreens.com) required a team of technical consultants and scholars. For the project, the Trust engaged researchers, including the State Historian, a published writer, a web technician, a photo researcher, a museum consultant who coordinated the exhibits piece, a copy editor, and a publicity consultant. In addition, interns at the Connecticut Trust made extensive contacts with other organizations to get agreements for linkages.



*New Hartford Town Green, New Hartford, CT.  
Courtesy Helen Higgins.*

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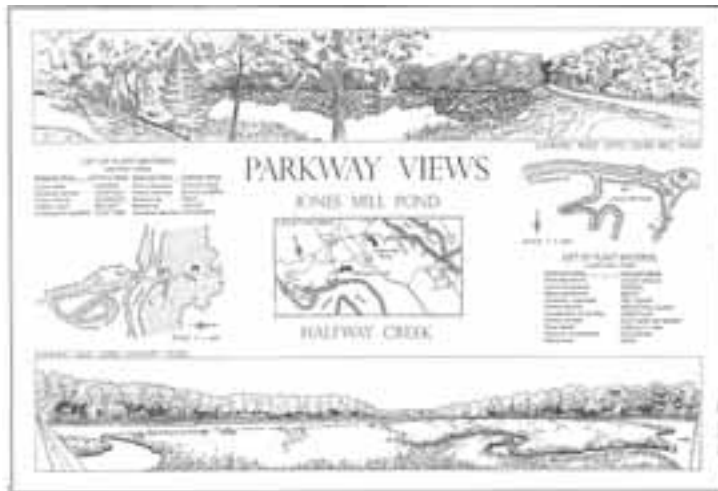
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## Documenting America's National Park Roads and Parkways

Tim Davis, Lead Historian  
Park Historic Structures & Cultural  
Landscapes Program  
U.S. National Park Service

America's national park roads and parkways embody an extraordinary union of landscape design and engineering achievement. By designing roadways to showcase park scenery while impinging as minimally as possible on their natural and cultural surroundings, the National Park Service (NPS) has created a world-renowned road system that provides access to America's most treasured sites and scenery while standing as a remarkable social, artistic, and technological achievements in its own right.

Recognizing the need to document and interpret these irreplaceable national landmarks, the Historic American Engineering Record (HAER) secured support from the Federal Highway Administration's Federal Lands Highway Program to undertake an ambitious documentation program aimed at recording a representative sample of national park roads and parkways through large-format photographs, historical narratives, and measured and interpretive drawings. After a 1988 pilot project focusing on park bridges in the nation's capital, HAER directed its attention to classic western parks such as Yellowstone, Yosemite, Glacier and Mount Rainier. The program's scope soon expanded to encompass eastern parks and parkways and a representative selection of national military parks. The Historic American Building

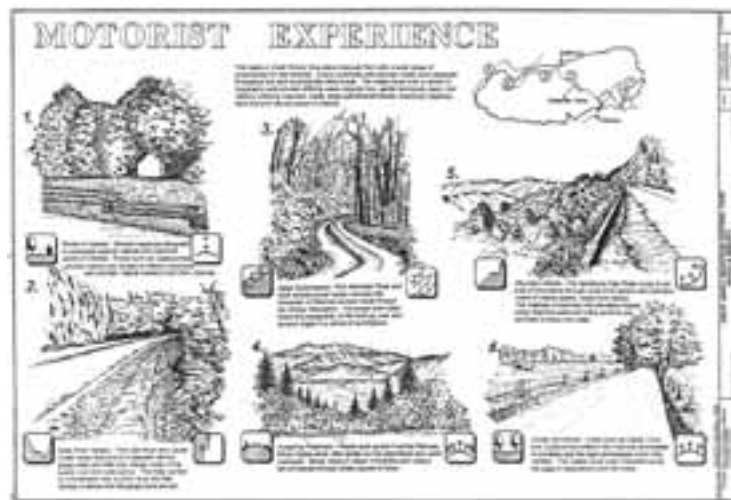


*Colonial Parkway,  
Yorktown to  
Jamestown, VA.  
Delineated 1995.  
Courtesy NPS.*

Survey (HABS) also assisted in the effort, documenting George Washington Memorial Parkway and Rock Creek and Potomac Parkway, the two oldest parkways in the national capital region. By the time the project drew to a close in 2002, the combined programs had documented dozens of park roads and parkways along with hundreds of individual bridges, producing over 4,000 photographs, 476 drawings and more than 10,000 pages of written history. While not every park could be surveyed in detail, the oldest and most prominent park road systems were documented along with a number of significant but less well-known roads and bridges. Several non-Park Service scenic roads were also documented using funding from state and local sources. These included New York's Bronx River and Taconic Parkways, Connecticut's Merritt Parkway, California's Arroyo Seco Parkway, and Oregon's Historic Columbia River Highway.

HABS/HAER documentation has

*Great Smoky  
Mountains  
National Park,  
Roads and Bridges.  
Delineated 1996.  
Courtesy NPS.*



always been archived in the Library of Congress's Prints and Photographs Division, where it is available to researchers for onsite use, or, increasingly, through the library's website. The richness of the park roads collection, together with the importance of the resources and the timeliness of the drawings as pioneering examples of the rapidly growing field of cultural landscape documentation, prompted HAER to partner with the Federal Lands Highway Program and the National Park Foundation to publish *America's National Park Roads and Parkway: Drawings from the Historic American Engineering Record*, which was released by The Johns Hopkins University Press in December 2004. This large-format volume contains a representative sample of 331 drawings along with a brief introductory text explaining the project and summarizing the history of national park road development. Using innovative combinations of graphics and text, the drawings detail the characteristics of individual sites and structures, explicate landscape design strategies, detail historic construction processes, document the environmental underpinnings of park road landscapes, and interpret the ways in which these forces combine to shape the motorist's view from the road. A wide range of parks are represented, from western giants like Yellowstone, Glacier, and Yosemite, to eastern gems such as Acadia, Great Smokies, and Shenandoah. Separate sections cover national parkways and national military parks. A final component presents two independent projects that significantly influenced National Park Service policies: New York's Bronx River Parkway and Oregon's Columbia River Highway.



*General's Highway, Sequoia National Park, CA. Delineated 1993. Courtesy NPS.*

cultural landscapes. Whether applied to traditional site documentation or to the rapidly growing field of cultural landscape analysis, these drawings should not be seen as blueprints for identical efforts, but as sources of inspiration for future attempts to communicate the essential qualities of the places that give form and meaning to the American experience.

**Related Citations**

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In addition to providing a rich source of information about park road development, this volume is intended to serve as a source book and inspiration for cultural landscape documentation in general. The challenge of documenting park road landscapes prompted HAER to experiment with a wide range of interpretive strategies and representational techniques. Since park roads are continually evolving landscapes encompassing a complex array of physical features and cultural attributes—from engineering, architecture, and landscape architecture to ecological conditions, historical developments, and human perceptions—they present formidable challenges for researchers attempting to capture these qualities through the traditional documentary medium of two-dimensional ink-on-mylar drawings. The HAER park drawings represent a range of responses to this challenge, combining conventional

documentation with a broad array of innovative interpretations. Engineered structures such as bridges and culverts are generally represented through traditional methods such as sections, elevations, and axonometric projections. Additional technical details are revealed through construction process drawings and multi-layered “peel-away” views that illustrate the various components of engineered structures and show how they were assembled. Natural systems are portrayed through maps, profiles, and botanical sketches. A wide variety of concept drawings and creative diagrams illustrate evolving design strategies and landscape development techniques. The motorist’s perspective is conveyed through skillful renditions of representative views and vistas. While these techniques were developed to communicate the complexities of park roads, they can easily be adapted to document and interpret a broad array of historic sites and

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*LEFT: Vegetation Management, Blue Ridge Parkway, NC. Delineated 1997. Courtesy NPS.*



*RIGHT: Landscape Development, Bronx River Parkway, NY. Delineated 2001. Courtesy NPS.*

## *The Alfred Caldwell Lily Pool: A Prairie Style Haven*

Julia S. Bachrach  
Chicago Park District Historian

The Alfred Caldwell Lily Pool, a 3-acre hidden garden in Chicago's Lincoln Park, has received a \$2.5 million restoration made possible by a public-private partnership between the Chicago Park District and the Lincoln Park Conservancy. Considered the last great Prairie style landscape architect of the 20th Century, Alfred Caldwell (1903-1998) was the close friend and disciple of renowned landscape designer and conservationist, Jens Jensen.

Caldwell worked in Jens Jensen's private office for five years in the late 1920s. As stated by, architectural historian, Richard Guy Wilson in his paper "Themes of Continuity: The Prairie School in the 1920s and 1930s" Caldwell "...imbibed deeply of Jensen's philosophy. A total respect for the processes of nature was the basis. The landscape architect was an artist, or more correctly a poet, who would interpret and reveal nature, by using its materials." He went on to serve briefly as superintendent of parks in Dubuque, Iowa, where he created a masterwork design for the 160-acre Eagle Point Park. He was not well liked in Dubuque, however, and was fired in 1936 while the park was under construction.

Caldwell and his young family returned home to Chicago. He found employment as a senior landscape draftsman for the Chicago Park District. He worked there from 1936 through 1940 with a few interruptions—he quit and/or was fired a few times, but the lack of opportunities during the Depression brought him back to the park district more than once. Despite his tumultuous relationship with the park district administration and his colleagues there, Caldwell accomplished much during these years. With the support of the Works Progress Administration (WPA), the Chicago Park District conducted tens of millions of dollars of improvements in the parks. By 1937, the Chicago Park District had an administration and work force totaling nearly 10,000 employees. Because of his knowledge of plants, his wonderful design skills, and his ability to produce detailed plans

at a relatively fast pace, Caldwell's superiors gave him many large and high profile projects.

The redesign of a small, dilapidated Victorian lily pool in Lincoln Park provided Caldwell with one of his greatest opportunities. This project allowed him to create a quiet refuge for city dwellers that would, on a small scale, represent the natural history of the Chicago region. Caldwell in *Architecture and Nature*, stated that "besides being a nature garden," the Lily Pool is "a geological statement." He explains in *Alfred Caldwell, the Life and Work of A Prairie School Landscape Architect*.

"The landscape of all Chicago was once a lake formed by the melting ice of the Late Wisconsin Glacier. These dammed-up waters finally broke through the moraine ridge at the southwest extremity of the area. This surging torrent carved out the underlying strata of Niagara limestone. The present Des Plaines River, in part follows that channel; and the stone bluffs are a veritable statement of the natural forces that created the terrain of Chicago."

The natural site of the Lily Pool proved to be compatible with Caldwell's symbolism. Well before the creation of the Lincoln Park, the site was composed of natural glacial ridges on the east and west sides and a lower swale in the center. For the most part, these ridges remained when the Lincoln Park Commissioners installed the Victorian lily pool in the late 1880s. Caldwell retained the existing topography and made it even more dramatic in some areas of the landscape. In the center lower area, he designed a prairie river—a meandering lagoon with ledges of stratified limestone. This was meant to represent glacial waters cutting through native rock. A cascading waterfall at the northwest edge of the lagoon represents the source of the prairie river. Caldwell also used limestone for ledges that served as retaining walls, paths and steps. He placed a council ring, a circular stone bench similar to those used in Jensen's designs, on one of the higher points



*Jens Jensen and Alfred Caldwell, about 1945.  
Courtesy Julia Bachrach.*

of the landscape, providing a gathering place at a dramatic overlook.

Caldwell created a masterful planting design. The center of the site was sunny enough for water lilies and other emergent plants. He placed masses of native shrubs and trees along the edges of the landscape, and planted wildflowers and vines between the crevices of the stone. Some herbaceous species were ephemeral, emerging and blooming only in spring such as spring beauty, bluebells, and blue phlox. The palette also included other woodland species such as sedges, violets, and meadow rue. He also incorporated other warm season perennials such as downy sunflower, nodding onion, and monarda that would thrive in sun and part shade. Like Jensen, Caldwell consciously selected plants that would attract birds to the site. (The site proved to be one of the most popular spots for millions of birds that migrate along Chicago's shoreline every spring and fall.)

In addition to Jensen's profound impact, Frank Lloyd Wright's influence on Caldwell can be clearly seen in the design of the Lily

## Caldwell's Chance Encounter

In 1938, towards the end of the construction of the Lily Pool, Chicago Park District administrators made a decision that Alfred Caldwell could not accept. They decided to cut the majority of the wildflower plantings from the budget for the Lily Pool. Years later, Caldwell recalled:

"So not to be beat, I talked it over with my wife. I had recently taken out an insurance policy for \$5,000 dollars. I cashed in my insurance policy. I got \$250 dollars. I went up to Wisconsin. I hired a truck. I had three or four people and they worked like mad for a whole day and a half. I loaded all these thousand and thousands of plants. I loaded them and brought them in all the way from Sauk County, Wisconsin. When I got back to the Lincoln Park Lily Pond, it was 6:00 pm on a Saturday night. We spread all the stuff out on the side of the slopes where they were to go. In the morning we planted them all. We finished the whole thing by 1:00 or 2:00 p.m. The Lily pond was finished. The Juneberry trees were in blossom. It was like paradise."

Caldwell often repeated a second story that occurred later on the day he planted the wildflowers at the Lily Pool. He explained that three mysterious men in black overcoats were looking closely at the site's details. He recalled, "They spoke in German. The tall one could speak a little English." Paul Finfer, a former student of Alfred Caldwell, remembers his professor

describing this chance meeting with the German visitors. Finfer recounts in "Conversations with Alfred Caldwell," that as the men studied the pavilion at the Lily Pool, Caldwell approached. They pointed to the pavilion and asked, "Frank Lloyd Wright?" He thumped himself on the chest and replied, "No, Alfred Caldwell." Dennis Domer writes that Caldwell remembered that one of the men was also intrigued with the way plants were growing between the crevices of the rocks.

As reported in Dennis Domers', *Alfred Caldwell, the Life and Work of a Prairie School Landscape Architect*, Caldwell did not become aware of the identity of the three visitors to the Lily Pool until a year or two later. He had decided to study for the Illinois architects' examination and a friend of his suggested that he should sign up for a three-part evening class on architectural design at the Art Institute of Chicago. His friend told him that "three Krauts who do awful architecture" would grade the drawings. When Caldwell attended the first class, he quickly recognized the three men who had admired the details of the Lily Pool. He learned that they were Ludwig Mies van der Rohe, Ludwig Hilberseimer, and Walter Petterhans, internationally important architects and planners who fled Nazi Germany to settle in Chicago to teach at the Armour Institute (now Illinois Institute of Chicago). The three quickly recognized Caldwell's great talent. They prepared Caldwell for the architect's exam—which he quickly passed, collaborated on various design projects, and helped him secure a teaching position at IIT.

Pool's entry gate and pavilion. The emphasis on horizontality, use of stone and wood, earthy colors and materials, relationship between the architecture and natural setting, and Japanese quality are all elements related to the work of Wright.

The Lily Pool remained largely as Caldwell had designed it for several years. By 1946, however, the Chicago Park District began allowing the Lincoln Park Zoo to exhibit pelicans, flamingoes and other exotic fowl there, renaming the site the Zoo Rookery. The wings of the birds were pinioned to keep the birds in captivity. The landscape slowly began to decline. Many of the birds destroyed plants; caused the erosion of lagoon edges; and their droppings collected in the pool. Further erosion occurred throughout the site because invasive trees such as mulberry, box elder, and buckthorn took root and created a dense canopy. As less sunlight came in, many of the original native shrubs and wildflowers died out. Heavy human foot traffic compounded these problems.

After serving as the Zoo Rookery for over 40 years, the Lily Pool landscape had suffered a terrible decline by the late 1980s. In 1990, Alfred Caldwell visited the Lily Pool, for the first time in many years. At a lecture to the staff of the Chicago Park District, video-taped by Mark Rosenthal, in July 25, 1990, Alfred Caldwell stated that he was deeply saddened by its condition and declared the site "a dead world." He also stated, as quoted in *The Ark in the Park: The Story of Lincoln Park Zoo*, by Mark Rosenthal, and Carol and Edward Uhlir, "My idea was stupendous," adding "now its rubbish." The Chicago Park District attempted to do a pilot restoration project in a small area of the Lily Pool landscape in the early 1990s, however, the initiative had not been properly presented to the public. Although the zoo had stopped exhibiting birds there years before, the Lily Pool had remained a popular spot for bird watchers. When birders and other members of the public saw park district laborers removing trees from the site, they complained vehemently. Due to the public outcry, the project was ended. Finally in 1997, the Lincoln Park Conservancy (then known as the Friends of Lincoln Park) agreed to work with the Chicago Park District to build community consensus and to help raise funds for the restoration of the site.

After receiving a grant from the USDA



*Restoration work underway at the Lily Pool. Courtesy Julia Bachrach.*



*The Alfred Caldwell Lily Pool after the project's completion. Courtesy Julia Bachrach.*

Forest Service, the Friends of Lincoln Park conducted a series of five focus groups in order to develop a consensus plan for the restoration of the site. The focus groups consisted of the following: experts in historic preservation, bird watchers and ecologists, individuals especially knowledgeable about Lincoln Park and active in its planning and management, activists and experts on the subject of accessibility, and members of the general public. The focus groups were presented with a video in which experts discussed the history, significance, and various problems with the Lily Pool landscape. Each focus group outlined priorities and goals. This was an important step considering that the various interest groups had conflicting visions for the site when the process began.

After determining the results of the focus group meetings, the Friends of Lincoln Park and Chicago Park District engaged the services of consulting landscape architects. The team synthesized the results of the focus groups, research conducted by the Chicago Park District historian and other relevant data to develop a consensus plan. The resulting plan responded to the major goals of each of the various focus groups, while also resolving conflicts between the groups. For instance, Caldwell's design included a path that originally looped around the entire water feature, however, the zoo had removed a long stretch of the path's east side when the exotic birds were displayed there. The preservation focus group wanted the path to be reconstructed, and the accessibility group also wanted this

because the restored path could help resolve the American Disabilities Act (ADA) issues. The bird watchers did not like the idea, because they did not want people to walk through one of the most densely planted parts of the site. The resolution was to expand the east and west fence lines and plant masses of vegetation along those edges. The bird-watchers were pleased because the newly planted areas provide food and shelter for migratory birds. The preservation and accessibility advocates were satisfied with the reintroduction of the historic pathway and the improved access that it would provide.

The Friends of Lincoln Park raised approximately half of the \$2.5 million invested in the restoration of the site. The consulting landscape architects developed construction documents with assistance from other consultants. The Chicago Park District carefully managed the project, with a staff landscape architect holding weekly meetings in the field to review progress during the restoration conducted between 2000 and 2002.

The future preservation and sensitive management for the site are anticipated for a number of reasons. The City of Chicago officially designated the Lily Pool as a Chicago Landmark in 2003. The property is currently under consideration for listing as a National Historic Landmark. The Chicago Park District and Lincoln Park Conservancy have adopted a management plan that specifically identifies the strategies and techniques for operating and maintaining the Lily Pool.

The two organizations have been jointly undertaking a docent program by which trained volunteers provide interpretive tours there every weekend between April and October. It is fitting that the Chicago Park District officially renamed the site in honor of its talented designer. Today, the Lily Pool well represents Caldwell's vision, as stated in *Alfred Caldwell: the Life and Work of a Prairie Landscape Architect*, for "a sanctuary of the native landscape, a place sequestered from Megalopolis, the jungle of profound ugliness; a cool, refreshing, clear place of trees and stones and running water—an exposition, in little, of the structure of the land. It was planned as a hidden garden of the people of Megalopolis."

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