SPEAKER TRANSCRIPTS

"HISTORIC LANDSCAPING FOR THE URBAN LOT"

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Contents

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SPEAKER TRANSCRIPTS

"Historic Landscaping for the Urban Lot"

Welcome. My name is Bill Cleaver. I am chairman of the Rock Island Preservation Commission, and on behalf of the commission, I would like to welcome you all. The commission is very pleased with the turnout here.

At the outset, I would like to introduce a few of the people that are responsible for what we are going to be enjoying today. First of all, from city staff of Rock Island , we have Jill Doak, who is responsible for putting everything together today, and Alan Carmen, who is also of city staff. Then you have a number of commission members, in particular two people, Sally Kleeman, who assisted in setup and will also be serving as moderator, and also Nancy Pheiffer. Also, those wearing blue tags are members of the commission.

You didn't come here to listen to me, so I am going to try to move things along. Just referencing some of the bios we have on the speakers, we are very fortunate to have the assistance of these individuals today. First, there is Robert Harvey, who is professor of Landscape Architecture at Iowa State University. He has served as a lecturer at Campbell Center and University of Victoria, Canada. He is a member of the Alliance for Historic Landscape Preservation, and also a consultant on a more local basis for the restoration of the Lincoln Historic Site in Springfield.

Next we have Dean Sheaffer, of Dean Sheaffer Landscape Architects, specializing in site planning, urban design, historic design and preservation planning. His design office is located in Dixon, Illinois. He practices throughout this region. The practice is unique because Mr. Sheaffer specializes in historic and natural landscape restoration. He is also unique among landscape architects in that he has written many maintenance manuals for specific sites. He has been a member of the Rock Island Preservation Society since 1989 and currently serves as chairman of the Historic Resources Committee for the Illinois chapter of the American Society of Landscape Architects.

Finally, we also have Daryl Watson, the executive director of the Galena/Jo Daviess County Historical Society and Museum. Prior to that time, he served for six years as city administrator for the City of Galena and is currently embarking on serving in that historic capacity as a candidate for the county board in Jo Daviess County. He was born and raised on an ancient farm, in Galena, and is currently involved in something that is not a weekend project, which is restoring an 1850s farmstead.

And now, without any further ado, I will turn this over to our first speaker, Dean Sheaffer.

Publishers Note: Throughout the talks, speakers Sheaffer, Harvey and Watson utilized slides.

Dean Sheaffer on Historic Landscape Methods

In our day and age, landscape architects generally regard design as a process, not as a method. This was not always so. The term "method" can fairly be used to describe the way many gardens and landscapes were laid out and planted in the 19th century. If you set out to create a historically appropriate landscape or garden, it is useful to be familiar with both these terms: process and method. Your goal should be a landscape that has personal meaning as well as function and beauty, and not just merely the dressing up of the landscape by some empty formula. "Meaning" results from understanding the roots of your design, the why and how of the origins of what you're doing, and where the symbols in landscape came from. In the next hour, I am going to try to cover three areas in preparing for this task.

First, I want to very briefly discuss the evolution of these "methods" that influenced the design of middle-class urban landscapes in America. Where this started was with the English landscape movement in the 18th century.

Second, we will review the principles and factors of design. The purpose of this step is to obtain a vocabulary, a set of rules, to help you discriminate between what is good and horribly bad design. In the last half of the nineteenth century it was referred to as good taste or poor taste.

The third thing we are going to try to do is learn the fundamentals of design "process," which provides a step-by-step procedure to help guide us through the project and also allows us to employ historical methods in ways that will suit our individual and modern lifestyles.

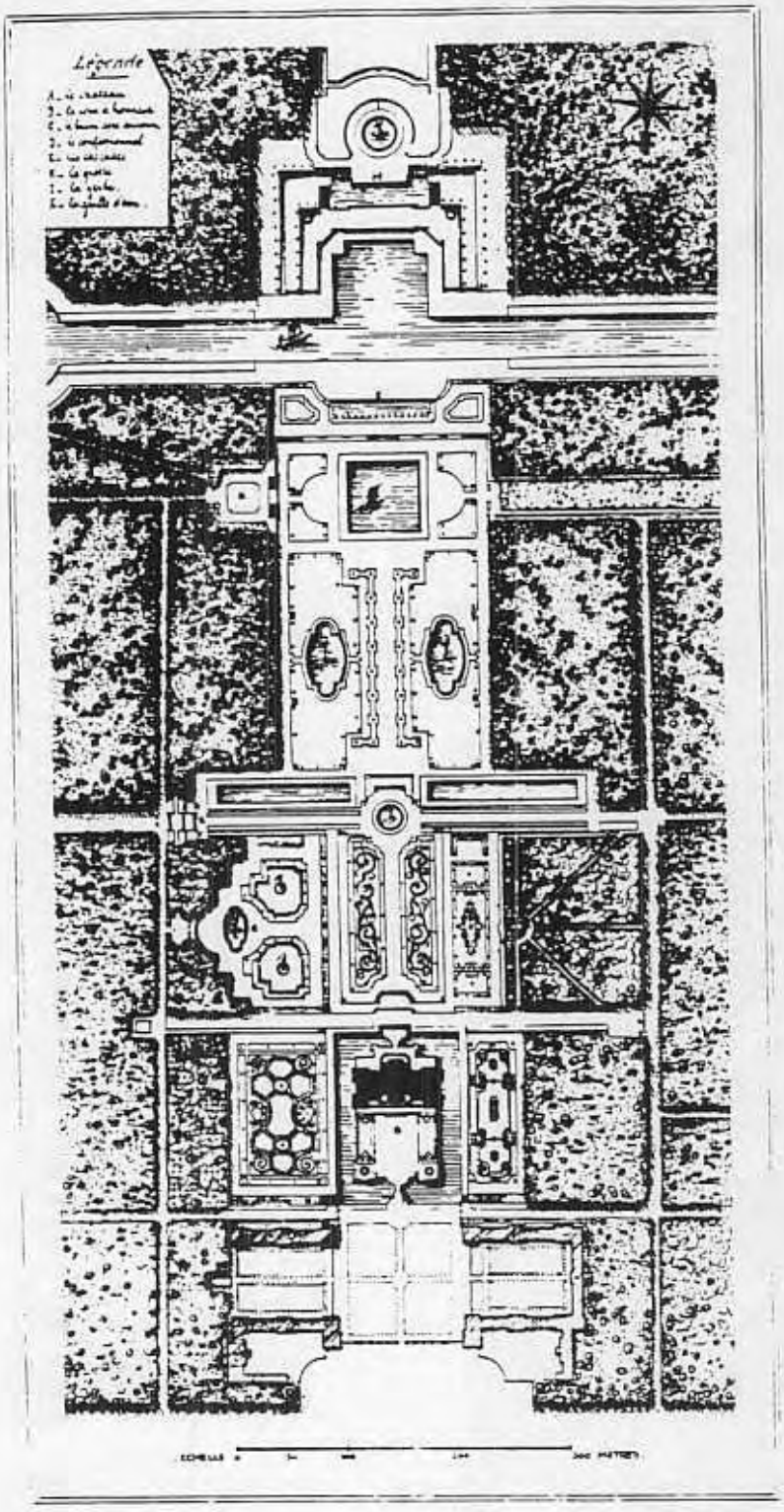
Evolution of Landscape Design

Throughout the history of landscape gardening, one important goal of the design has always been the creation of beauty. I want you to remember that word "beauty" because everything we are going to talk about in this period of design is all working in creating something in terms of beauty. However, what changes from decade to decade and from century to century is the concept of what constitutes beauty.

Around 1650, in the middle of the 17th century, the concept of beauty was very much influenced by the highly geometric and labyrinth landscapes of people due to class. As you can see from this aerial view of LeNotre's Vaux le Vicomte (1661), this is almost an exercise in man's power over nature. It is very clipped, very carefully designed, highly maintained. Its very geometric pattern later influenced landscape.

While this was going on in France, and having a great influence on what the large landowner wanted, painters elsewhere were perceiving a very different idea. This painting by Claude Lorrain was called "A Pastoral." It was painted in 1650. In this context, beauty is seen as a very idealized feel of nature. Let's look very briefly at the elements in here. If you can see this in full color, you can see a gold light enveloping the whole scene, offering a very benign effect of nature. Also, you see generally in a pastoral scene this body of water, a very placid, calm body of water, with kindly people around it. You also see deer, peacefully grazing, possibly a bridge, or in the distance an old structure, giving you the feeling of a good connotation. This is a kindly, benign, peaceful view of nature.

The contrast between geometric and pastoral views of nature is apparent. They finally came to conflict in the early 1700s. Literary people in England started to attack the idea of this geometric thing... The gardens in the French or Dutch style were highly detailed, sometimes with fantastic shapes of animals. In 1712, the first volleys started in this battle against the geometric. Joseph Addison said: "We see our trees shaped in cones, globes and pyramids. We see the mark of scissors upon every plant and bush. I would rather look upon a tree with all its luxurious profusion of boughs and branches." Let's go back and look at



Influential geometric plan for Vaux-le-Vicomte near Melun, France, by Andre le Nortre, 1661.

this idealized scene by Lorrain. They were looking at scenes exactly like this. Here you see the trees, where everything is kind of wild.

Soon after that, Addison, Pope and other writers continued their essays campaigning against the geometric idea. Their message broadened to cover the whole idea of the lay-out of gardens and this supported the rising tide of Romanticism that was being felt all across Europe. Romanticism is one of the fundamentals of this type of idealized view of nature.

The painter William Hogarth wrote a book about that time, in which he advocated a very sinuous, smooth, three-dimensional line, very natural, not architectural or geometric. He called this "The Line of Beauty." He related it to lines found in a human figure or maybe to the lines of a Chippendale chair. Obviously, we recognize it in the style of landscape paintings that were being done at that time.

So what happened in England in the middle 1700s is that landscape designers, people who were designing large estates and landscapes, began to create designs based on the landscape paintings and on the literary ideas that were dominant. One of the designers who was doing this, and who was influential because he did so many large estates, was Lancelot Brown. In about the 1750s, his practice and his work were becoming very well known. He roughly said that what he was doing was "place-making." He made "improvements on nature," to his ideal. It was the pastoral ideal. His landscapes included many of these same elements, such as a large body of water. The body of water was in the middle of the scene... with the long sweeping walk, and the lawn coming right up to the edge of the house. In the distance, or feeling of distance, were clumps of trees and individual trees. He claimed his designs differed from one place to the other. They were not all the same because he claimed that he could determine his design from the "capability" of the land.

This is a study of one of his landscapes. You can see in this the sinuous, three-dimensional Line of Beauty in the shapes of the plantings, in the lines of the driveways, even in the bodies of water.

This pastoral idea was carried on and was brought to its full flowering by a designer and a writer whose name was Humphrey Repton. What Repton did was more than create influential designs, because by his writings he tended to fix the principles of this naturalistic school. He fixed the principles of design and the methods. He wrote about it and created a coherent philosophy and unity. He wrote about the fundamental principles of art. He described, as he saw them, the laws of nature and applied these to landscapes. One reason he became so influential, was because he often included colored illustrations in his books . This one is from his book Theory and Practise of Landscape Gardening. It is entitled "View from Repton's Cottage in Essex." You see the beggar in the scene, you see the fowl there, right in the front yard. The bare carriage road is brough right to edge of the house... When we remove the overlay, under it you see the same view but with Repton's proposed beautification.

Next, the naturalistic school started to branch into two different directions. In addition to the pastoral, there came into being the idea that landscape should be more natural and even more wild. This was called picturesque. Again, it was taken directly from pictures and paintings. It differed from the pastoral in that nature was very much in the wild; it looked very much unpruned. The trees would be crowded, and it is said some designers deliberately installed dead trees in some scenes to give it that picturesque look. Often the water, rather than being quiet and peaceful, was rushing, or showed waterfalls and outcroppings of rocks. Pictures showed deer bounding about rather than grazing peacefully.

The picturesque school, whose chief advocate was someone who succeeded Repton as a designer and writer, and who was very influential, was J.C. Loudon from Scotland. He was particularly influential because he started the first magazines of architecture and gardening in England, and so his ideas were widely distributed. His ideas certainly evolved and changed over time; we see this happening over a

A pastoral Brownian landscape (above) and the same landscape made picturesque, from *The Landscape: a didactic poem* by Richard Payne Knight, 1794.

couple of decades. He started out with this idea of the picturesque. Later he got to thinking and writing that a designed landscape should be different than a totally wild landscape, or that landscape should be very recognizable as a work of art. So he started introducing some geometric spaces, especially around houses or mansions in his works. This appealed to his sense of order and led to the introduction of a third idea of the naturalistic school, called gardenesque.

Loudon's idea of the gardenesque was that each plant should be displayed to its best advantage. While he was very much the horticulturist and liked a wide variety of plants, this appealed also to his love of order. Unfortunately, by the middle of the nineteenth century, in the hands of others this ideal of gardenesque became very corrupted. Random planting, planting anything, anywhere, without the sense of order became commonplace among the public. The sense of order and unity was completely lost as England and America moved into the Victorian era.

In America, contemporary to Loudon, was someone who was doing almost the exact same thing, and had very much the same views. In fact, this book called the Theory and Practice of Landscape Gardening, came out just one year after Loudon's The Suburban Gardener was published in England. The Theory and Practice of Landscape Gardening was a very influential book. The writer was Andrew Jackson Downing, who was from upstate New York and lived along the Hudson River. Although he did not offer any particular new ideas, systems or methods of laying out gardens, he was incredibly influential, because at that time there was a great deal of interest from the middle class in laying out their grounds.

Downing should be chiefly remembered for the idea that there should be great unity in design and that the landscape should be treated as a whole. He actually promoted both the pastoral and the picturesque. He called them the "beauty" method and the "picturesque" method.

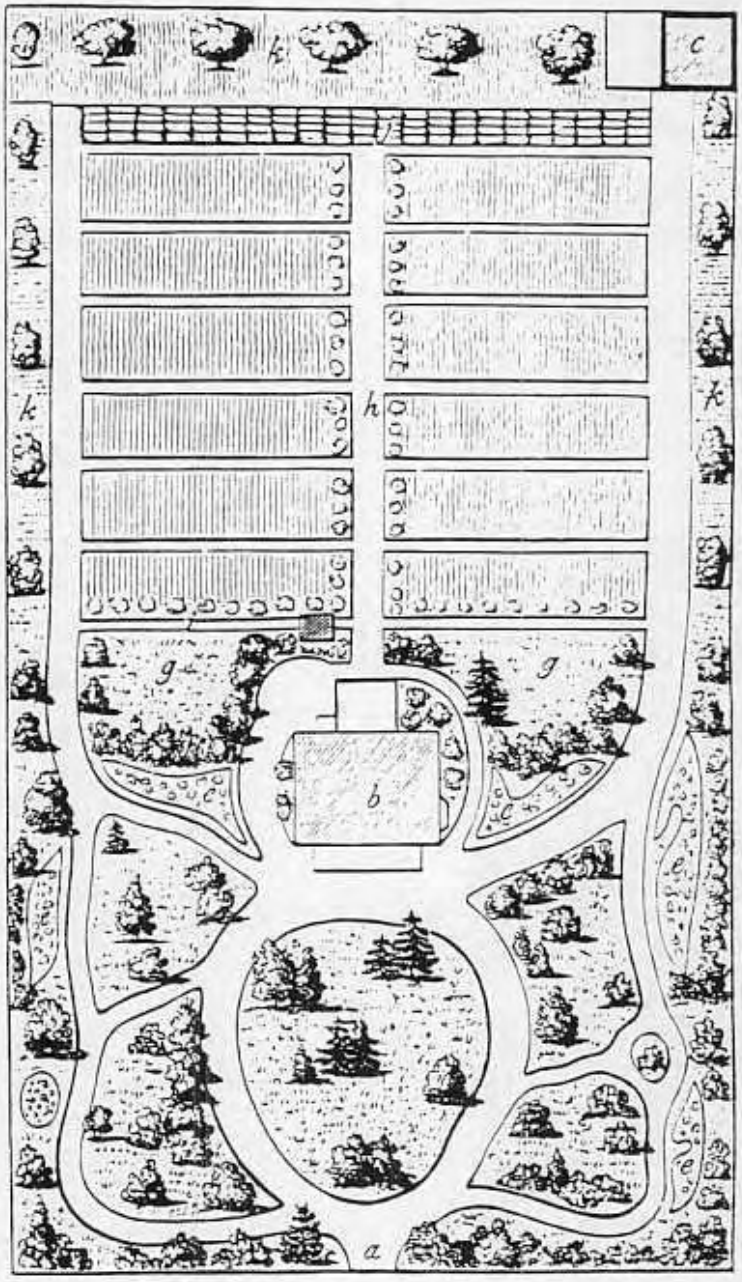
One thing he did that was different and very influential in America, was to publish books on domestic architecture. He designed his landscapes with a certain type of house in mind, and the house, the home, the residence should suit the landscape; they should suit one another. For the pastoral landscape, he recommended a house of a classical nature, preferably Italianate. This style went well with the pastoral landscape.

For the picturesque landscape, he recommended either a Gothic mansion, with its asymmetry and strong vertical lines, or possibly, for the smaller landscape, he would have recommended something more rustic like an English cottage.

This is an etching from the front plate of Downing's book from 1841. This shows very clearly what he was trying to do. You see here, this one is rather picturesque. Here you have this pine tree. Up in the foreground, you see another big tree, heavy branches, vines crawling all over it, very loose and wild.

Downing, in his last days, was fortunate to work on estates on the Hudson River, where he had a great setting. He took advantage of the setting in these designs. The view is directed toward the Hudson River with the mountains beyond. This landscape has the feeling of being in harmony with the wild nature beyond. He did not have a strong sense of design. He was considered the first landscape architect in this country, but his sense of architecture of the landscape was not real strong; there is not a strong organization of space. The plants are put around in a spotty nature and it was more the feeling of a picturesque mood that he was trying to convey.

Downing died at a very young age and this happened on the Hudson River on a steamboat. It was racing, exploded and caught on fire. He was lost and was last seen trying to save people. It was in 1852 that he died. But regarding the last part of the 19th century, his ideas were very much carried on by another writer and gardener, whose name was Frank J. Scott. He published a number of books and what he was



Plan of a garden "in the English, or Rural Gothic Style" from *Cottage Residences* by A.J. Downing, 1842.

trying to do was to basically take the ideas of Downing and Loudon and bring them down to the scale of the smaller lot, the urban or suburban lot, because of the interest of people of moderate income in beautifying their homes. In large lots, you could have great lengths and breadths of view, while on small city lots this was impossible. So, in his plans he emphasized the art of making "pictures" of the views of your house or lot, or the views from your house out onto the street or toward your neighbors. Basically, he promoted the gardenesque idea with lots of plants and flowers to the wall or walkways, as was common in that era. He did use some geometric forms. He really emphasized the fairly new idea of putting groups of plantings against the foundation. The idea here was to unite the house with the landscape. Here is an etching from one of his books which should give you a feeling of what he was saying. This is probably a suburban landscape on a fairly large lot. You see how the landscape does frame the view of the house. You can see some of the plantings along the foundation. But, he is taking care here not to hide the house from the street...

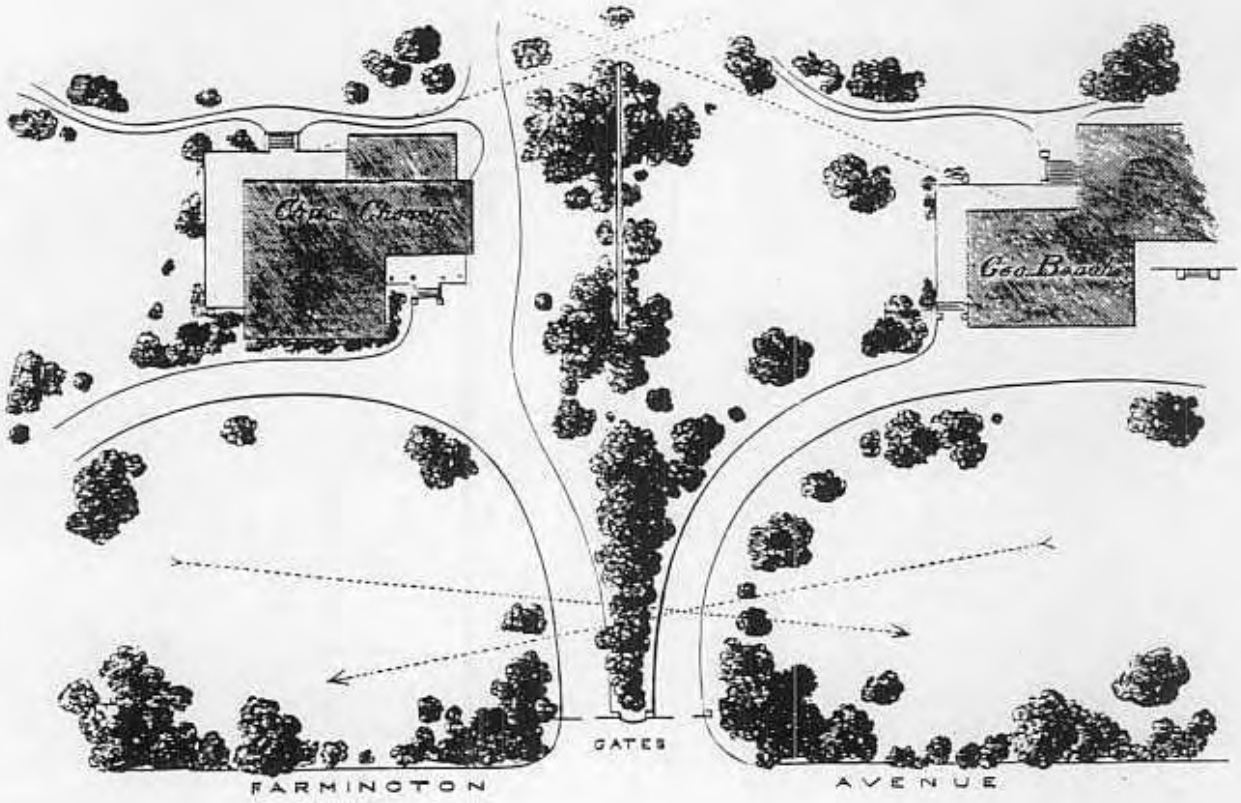
So many people, especially in the Victorian era, were sticking in lots of plants and filling up the front yard. They would put in two here and two more matching plants there, tending to plant them symmetrically and stick them in the middle of the nearest open space, as we tend to do even today, in an attempt to fill up the whole landscape. Obviously, this is going to destroy all the views of the house from the street and vice versa. So, he shows how to make this more subtle: dressing up an arch with a planting over the entrance walk; framing the view with plants off to the side. I'm sure you can't see it from the back of the room, but there are dotted lines in here showing how the views fan out from the house to the street. He outlines all the views in this drawing; he also shows the views coming in toward the house. He organized the space otherwise in traditional ways.

Here is another one of a slightly larger lot. This happens to be a corner lot with a curving walkway. Here you see the beds out in the lawn and along the walkway, various shapes, few large trees. Again, the view of the house is framed by the plantings. Here the walkway is more geometric and the plantings are, too. There is a sort of unity here; the shapes as we can see them are geometric rather than free form. Again, there are plantings up to the borders and framing views. This is for a larger lot, and is much more elaborate. Again he is showing the views; there are dotted lines here showing the views coming out from the house toward the street. There are much larger planting beds, many more trees and species in this one.

In the latter part of the 19th century, there were just a couple of other people whose views were becoming very influential. One was Frederick Law Olmsted, who scorned the use of decorative gardening with the planting beds. He didn't care for that at all. His ideas of landscape were that they should satisfy the psychological needs of people. They should have a refreshing and tranquilizing effect on the viewer. He was interested in meeting, what he felt, were the redeeming human needs, especially social needs. As a result, his work tended to be for public agencies and very large estates. He had plenty of associates and influenced many designers during that time. One of them who had worked with him and to whom he tended to pass the smaller estate and residential commissions, was Jacob Weidenmann.

Jacob Weidenmann, during the 1870s, became fairly influential by publishing a book called Beautifying Country Homes. He is what you might call today a true landscape architect because he actually grouped the plants somewhat and started to look at space; he decided to create spaces in the lawns. In this one, he is illustrating a method; these are trees that you can see under. When you stand in this sight line, you can see other neighbors' lawns. He is illustrating the principal, in this particular drawing, of borrowing your neighbor's space to create long views on fairly small city or suburban lots. You start to see an organization of space by the way the plants are grouped.

Lastly, around 1870, an Englishman started to have a lot of impact on landscape designers and on the quality of designs. His name was William Robinson. He was advocating a return to pure, natural



Landscape Plan from Jacob Weidenmann's *Beautifying Country Homes*, 1870.

landscapes. He detested any kind of involved garden designs. He was also a major gardener, as well as a writer. He wrote The Wild Garden as well as The English Flower Garden and several other books. For many years he was the editor of the garden magazine of the time. His alternatives involved working with perennials and bulbs on a major landscape. For example, he suggested planting bulbs right in the lawns and grass so that they would come up in a very natural way. He mixed borders with native and exotic plants together. He advocated softer, more subtle uses of color and associations of types of plants that had not been used before. He often planted trees on a vast scale on larger properties, but even on smaller yards he advocated lining walks with flowers, preferably wildflowers, planted in a very naturalistic way. He always advocated very large planting beds. He organized the perennials in very designed ways.

Principals and Factors of Landscape Design

I would like you to look at, if you haven't already, the handout we gave you (see Appendix A). The abstract concept that contributes to design is a fine art. What I am trying to do here is go back and look at the ways various architects have tried to organize these concepts and ways meaningfully. What we've done here is create a hierarchy. From the first list on the left, there are eight items. They are basically the elements of garden architecture. They are not necessarily the only ones and you could literally write your own list. Not all designers have agreed on what they are. I chose these not entirely arbitrarily, but these are the ones I have chosen to talk about. These are arranged according to certain principles, which in turn are organized by other principles with the ultimate goal of landscape design, which is harmony. I'm going to go through these. The reason for looking at these is that it is very helpful to organize these concepts in terms of designing the residential lot. I have tried to organize these myself and see how they impact one another because they are all inter-related in a number of ways. I think this organization will make it easier for you to use these ideas in your own design.

We will start with the first list, the Elements of Architecture: Line, Shape, Tone, Space, Color, Texture, Mass, Silhouette. I'm going to try to define these as quickly as I can. I just want to show, very briefly, some of the relationships. Ideally, we could spend more time on this and have an opportunity to talk about them to see how you understand the concepts. Not all people see them the same.

Line

These abstract paintings, for example, have line in them. As we talked about, they have a line of beauty. In a wild forest or a wild garden, is there a line of beauty? Probably not. It probably does not have line. But, in just about any kind of landscape design, line is a very, very important factor.

In this landscape from the early 20th century, you see very strong line, divided by hard elements such as the walkway; the curbing line, which might be called the line of beauty in this case; and the edge of the river, which is a very fine, very clean line of beauty.

Here is a much more naturalistic landscape, contemporary but still taking the design of early in the century; it is very naturalistic but the line is very clear. The naturalistic line is against the edge of the woods. Here is a more complex scene by the same designer. Here you have the line. If you can trace it flowing in and out of the spaces, the line is more complex... Lines can be as complex or simple as you want, but then they really break down into very few elements.

Form

Now form is a direct result of line. Form is the two dimensional shape of that line. The form here is an irregular shape. It is a fine guideline and here it is a more complex one. It is several shapes connected together, creating a sequence of shapes and forms. With geometrics, the form is even stronger. The form

is repeated; note at first it is a circular planting in the middle and the walkway around it, then even stronger with the benches around it, and finally the surrounding plantings keep repeating it. The form is so strong that it really directs the eye to the center... It literally functions to help direct the viewer's attention away from the street, to turn inward toward this landscape. Form is not only defined by line. It can be a large area of one color, as in pavement, or plantings of one color. Form can also be defined by texture.

Tone

Tone can be defined as a combination of light, shade and color all together. Another word that might be substituted for tone is hue. Obviously, an example of the use of tone in a landscape is the subtle variations of the greens of the plants, from evergreens to deciduous plants and various others.

Tone can be used in many ways by planters. One place you see tone is when you are looking at the landscape painting. Here in the mountains you can see how the tone changes. Tones tend to define distance in a landscape. Tone suggests distance and space.

Space

Space is the fourth element. It is three dimensional; it's going to depend on form. Here space is the whole circular road, defined by the paving, planting of the flora, trees on the side and the sky with the branching overhead. This is the complete form. Space has many qualities, such as static, as this space is, which tends to be really peaceful. Space can flow, as it did here. Space can create illusions. Space, as is shown in this landscape plan, can be borrowed; you can borrow your neighbor's front yard. With a house on a hilltop, you borrow the distant scenery.

Color

Color is a very complex subject. Most people understand color pretty well. It is not a question about what color is. Color is also very personal. Our associations and color needs differ. I think one thing to remember to consider is the color of the landscape, in relation to the structure, the paving, plants, flowers, and how color changes from summer to fall. This is a good example of that. This is a diagram by an author [Florence Bell Robinson] from early in the century. Here is the spring shrub border, with the pink and white flowers on the shrubs, the greens of the evergreens, and some things that probably aren't even flowers yet that are in the ground. In summer, you move into various tones of green. This is a very elaborate way of looking at it, because it's done to try and get a deliberate designed effect. In fall, as fall colors start to come out, we can study how they relate and try to get some balance between the right colors. Then again, in the winter, there is a lot more color than you might think at first glance. Look for the very subtle things in landscapes, and you can see a great deal of color in the twigs and branches, and of course, a lot more sky. The colors are just as rich and varied as they are in spring.

Texture

Texture seems to be a real obvious one, but people do tend to get confused. Texture can be described as the difference between an oak leaf, which is very large and coarse in texture, and a pine needle, which is very fine. The difference is similar between a Catalpa and a maiden-hair fern. Texture is found in the residence, in wide clapboard, in narrow clapboard. This should be taken into consideration in your landscape plans. There is a great deal of texture in pavings, such as concrete or down to the very fine texture in gravel, such as pea gravel. There is texture in brick. Texture can be related to how plantings are spaced out, and the space between can be related to the shape and to the surface quality, such as a stucco wall, which has a very definite texture. Here is an illustration of texture. This is an oak tree. See

the coarseness of its branch structure in winter, contrasted with the tree line on the horizon in the distance. The branching structure there looks very fine by comparison.

Mass

Mass is very much related to form, and, you might say in simplified landscaping, the opposite of space. Mass is the building, strong and clear, or the very loose uneven mass of the tree. Mass is handled in many ways. Here you see several items together. They should eventually form one long mass as they grow. As to the large or small landscape, tall or low, it can be used to give direction, to direct the eye and so on.

Silhouette

Silhouette to me is kind of an old-fashioned idea. Not too many people talk about silhouette anymore. But, when seen in the works of some old landscape writers, the use of that idea is very interesting. I particularly like the discussion of silhouette in relation to the horizon or skyline. The sky can be an enormously influential item in a landscape design. If you can, imagine the difference between standing in an open field where the sky is 180 degrees, as opposed to a small clearing in the woods where the sky is very contained by the silhouette of trees.

Rhythm and Balance

In the second column [of the handout], we start organizing these elements by **rhythm** and **balance**...

Here in this house, for example, Florence Bell Robinson, the artist, uses landscape to help create a balance and effect. Here's the house, and the artist does a little analysis here showing a strong vertical element. The eye is thrust upward by the strong vertical shadow line and the elements being aligned. On either side, the shapes are asymmetric. The house is not necessarily out of balance, because what we have here is a very strong shadow line.

In a typical landscape of the time, which happened to be the 1930s, there was complete evergreen foundation planting. In this drawing these shrubs are starting to get overgrown and creating problems with the balance. Her suggestion was to replace them with smaller evergreens. They could be balanced, equal on either side, but to get a landscape that balances the building, she suggested a taller hedge on this side and this side. You see the roof line is lowered, the hedge is taller, and here the roof line is higher and the hedge is shorter. You start to see some balance. Then she planted a little shrub on either side near the corner, softening them. On one side it was larger than the other to again get the sense of balance, so that the eye could rest on the center of the house. Even in the background plantings she has balance. These masses are very similar in size and they certainly balance, but they are different in variety.

Emphasis is the bringing forward of certain elements on which to focus. It is sometimes called focalization. Very often in landscape you hear it called accent. It depends a lot on the choice and placement of the elements to get the desired effect. Here's a photo from an old book showing exactly this. There is a walkway where you can approach this point from three directions, and here is a very large, beautiful, flowering crabapple in pink and white. It is a very strong focalization. As you come down the walkway in this direction, it holds your interest and draws you to that point. A good landscaper tends to see the importance in that. With a focal point like that, perhaps you will need another one someplace else to balance it.

Sequence is most obvious in the arrangement of masses and spaces. Sequence can also be seen in the variations of color. Recently, we put in some iris beds. These were salvaged iris that we got from various

old houses, and it turned out that when they all flowered this spring, one was a deep gold and next to it was a medium yellow, next to that was a very pale yellow and the fourth one was white. The sequence was perfect.

I think **scale**, if I could give a personal opinion, is much abused in modern landscape. One reason it is abused is because properties are much smaller than they used to be. Houses tend to be simpler and less detailed. You have this large, sometimes very plain mass of a tract house on a small lot. The landscape is put in on a basically level lot, the shrubs are very small, the trees are very small; the scale is a mess. What happens is that the landscape that is in there, until it matures, is going to look fussy and overdone. The house, on the other hand, is going to look large and gangly. Scale is the way of handling that. What needs to be done is to somehow relate that house to the yard and the greater landscape beyond. Some people do this by buying a very large tree, and it really helps with the scale.

The scale of details other than plantings can be considered. A six foot flagstone walkway leading up to the front of the bungalow is obviously very much out of scale. It seems to want a large set of steps at the end, and maybe a large public building. So, the scale is just wrong.

There is one other thing I might briefly add to this that is not on the list. That is simplicity. Simplicity is emphasized a lot in design. It is something that designers are always trying to examine and check their designs for. It is very easy to get too elaborate and cause yourself a lot of problems. So, simplicity should be included. A flower garden that has thirteen or fourteen colors is going to become unmanageable when you first put it in. Then, it could take years to perfect it if you have to plant and replant. Start out with two or three colors, and then see if you want to add another color in the future to strengthen the design. Simplicity really adds a lot of strength to the design when you are building a landscape. It really can be said that "less is more" in landscaping.

In the third column [of the handout] is **proportion.** The preceding elements can be related to proportion in the organization of proportion, unity and variety.

I'm going to start with **unity** and **variety.** These are sort of opposites. You have to consider them together, but they are opposites. For example, if many of one kind of shrub is unity and one each of two hundred different kinds of shrubs is variety, obviously a landscape design is something that is in between. As an example of how to balance unity and variety, you might have many shrubs of one species as the background, and then small numbers of several varieties in the foreground.
Proportion can be explained by the same example. It has to do with the number and sizes of plants. Proportion is also something that is very hard to define. I think it really comes from our sense of whether things are proportionate or not. But the result of all of these things should be something that is harmonious.

Design Process

The reason for looking at the design process is that it is a step-by-step procedure, without taking the creativity out of our design. The design process helps us to focus our creativity. I think that if you adapt the process to your landscape planning and designs, you will see as you go through the design process that you are creating a more useful, less arbitrary plan. You will have a better understanding of what you are doing; you will see the direction and purpose of what you doing. The process is not a hard and fast thing. I have written five steps here that we can go through. Not all designers would define them exactly the same way, but this is useful to get a feeling of the process. Then you can adapt it to your own needs.

One of the first things you need to do is to start a base map for your property. I show a base map over there on the wall and I think we will make a base map similar to that this afternoon. To create a base map

you need measuring tape and a survey, or have your property lines surveyed so that you know exactly where your property is. You can go out and measure and make sure of where the house and the existing walkways are. The base map is really a study of what's there right now. Once you have your base map drawn up, you put tissue over it and start to analyze it. There are many elements in analyzing it. Next door there happens to be a house that is very close. The neighbor's house is too close for privacy. You want to show the existing elements: shrubbery, trees, walkways. Make comments about them, such as "walkway leads to basement." You could consider showing the location of doors and windows on the plan of the house. You could consider showing the views. This is a very good view toward the street, with the houses across. This is your base map, and you have to build this up.

Some things you need to consider are the house, the lot, the views, adjacent properties, and the climate. Also consider sun, shade, direction of the wind, and so on. This is a study that appears in many books and publications that shows how you consider the influence of sun and shade. For example, the summer sun, which is very dominant and straight up overhead, shows shadows that are very short. In the winter the sun is very low and is not as intense, so it is represented by a smaller beam of light here. You have very strong shadows back here on the north side. How does this affect your planning? In this particular study, they are showing late afternoon sun in the summer. It is very intense; it's low; it's direct. You don't want it in the house. They are showing the screen planting of low branched trees here. Bring that screen along to the back, here, to keep the sun from coming in the back. Also, there are some shade trees to keep the southwest sun in the summer from overheating the house. These trees are deciduous, so in the winter, when you want the sun to come through the trees, they drop their leaves and the sun can come through. That's the basic principle of it. If you've lived very long in your house, you probably know where the sun and shade are. This is a way, by putting it on paper, to be objective about it so that you can use it in your planning.

In addition to the sun, there is the direction of the wind, which should be studied in exactly the same way. There's the fluctuation of the wind velocity and temperature extremes. Of course, it is much hotter on the south side of the house than on the north side of the house. Topography needs to be considered. Is your site flat? Are there very steep slopes? These affect drainage, and they affect the way we can use the property. Are there rock outcroppings? Is there existing vegetation? Where do trees cast shade? In home landscapes, there are often very large trees, and shade would be a very large factor in what we would do with that landscape. Looking at the existing vegetation, does it look like it is planted with a design or did it just volunteer? Possibly there are weed trees that have come in.

Look at the texture and the content of the soils. In city lots the soil is very depleted, so you won't find much organic matter. They need to be improved in certain areas of clay, sand and gravel. What's below the surface? Is it rubble fill? Is it solid rock? Other things to look for are old foundations. These need to be shown in your analysis and on your base map.

Look for where there are poles, in-ground lines, utilities and manholes. These could affect some of the things we want to do. Locate gas lines, electric, water and phone lines; look for things like old cisterns or wells.

If you have any questions, find me later. I am sure some of these definitions can be elaborated on if you don't understand what I'm trying to explain.

Robert Harvey on Plant Types and Settings for Historical Architectural Styles

One thing I would like to ask is how many of you own property that is on the National Register? How many of you have properties that are on the order of 40 feet in depth, or less? How many are say 65 to 75 feet in depth? How many have an acre of trees? Not very many, right. The first thing you have to decide is what you are working with. What is your property? What are you going to do with it in terms of restoration? Is it a museum quality site, such as a National Register property, which would require more tender loving care in regard to research, or is it a private property that you have no intention of making a museum quality landscape? The reason I say this is because the depth of research has a lot to do with what you can find out. In the Lincoln home, you have 164 man hours, or person hours in this case, of reading newspapers from 1855 to 1860 in Springfield in the state historic archives in the old capitol. We found lists from nurseries that were operating in the nation. We also found that if we had to restore the site to 1855, we would have been in trouble. The National Park Service could never have done it. The area at that time, according to editorials, had boardwalks and muddy streets, animals and chickens running all over the place. So, what you've got to do is basically find out what you're going to do with this property. You've got to bring it back to a time that you feel comfortable with. Be careful to bring plant lists accurately up to historic dates...

I think the next thing we need to decide is what kind of landscape you want. I want to show you a lot about landscape, and perhaps some things from around your own town or community can give you an idea of what was going on.

I teach a course at Iowa State which spans the semester and runs over thirty hours of class lecture. They will have had a course that will give them a much needed background in landscape architecture before they enter this class. So, what we are trying to do here in one hour is really kind of condensed, to say the least. So, bear that in context as we go along. I will try to give you some ideas of how you might do this afterwards a little more thoroughly, if you want to.

This is the Amana Colonies. It does not look anything like any of the Amana Colonies now. The landscape is quite different. You see all kinds of things like ditches. When they cut the lumber they didn't have planing mills and the fences had variable board widths. A lot of our historic landscapes and museum quality landscapes are cartoons rather than accurate, they just kind of show what might have been there. The Amana Colonies residents grew vines on their houses, which goes back to the Middle Ages. They had a lot of apple and fruit trees, and vegetable gardens in their yards; it was a working landscape... [Mr. Harvey then showed a slide of a very elaborate mansion and landscape.]

Somewhere in there you have to set what it is you're doing, what your goals are and the scope. There are different scales of involvement with the landscape and the design, depending on what is happening. Williamsburg, Virginia, for instance, would have a high level of local involvement.

Maintenance is another thing. This was about the time of lawnmowers, in the 1870s and 1880s. So, maintenance is one thing you might want to decide on. This is a very ostentatious landscaping scheme...

During the 1920s the landscaping was geared to foundation plantings. Maybe the biggest task you will have is to cut down foundation plantings because what happened is the furnace went into the house. Most of you know about forced air systems with ducts and pipes that went everywhere. You had a lot of houses sitting low in the landscape that either had stoves or maybe hot water systems with radiators. So the house wasn't as high up. So landscape designers of the 1920s liberally used foundation plantings. I

even have a book in my library called Foundation Plantings, that does nothing but show you how to garnish your house like a lambchop. So, what you do then is say maybe this wasn't period, so you take it out. Structures would probably be the one thing that would make the landscape in the Victorian period more different than what you would see now. I found very little of the plant materials of Lincoln's time, in the 1860s, at least of the exact varieties. There were some updated versions of the same type of plants with a lot of the same genetic materials, but with double blooms, etc.

Landscapes were basically simple. You see that the lawn is not mowed neatly here, in the early 1900s on this campus. There may be little structures in the landscape such as a barn or a shed. The house may look a little like a flower pot with a lot of vines and a lot of hanging baskets. A lot of plants are grown on the small side and some are grown bigger. You see a lot of that...

Now there is a good book that is available, even in America, that is a good gardening source. It's called Hillier's Manual of Trees and Shrubs. Actually it's a tree and shrubbery catalog. But it doesn't look a thing like the United States' nursery catalogs. It gives you the date a new plant was introduced to cultivation, and even when it was brought to North America. If you want to look up a plant from 1915, you could find it there and then you can contact your horticultural society and they can give you all sorts of other information. This costs a few dollars, but it is a very good reference to put in your library...

Landscape Gardening in North America, which was already mentioned, was a major influence, going through some 40 editions, as I recall. It is one that basically shows two schools, the graceful school and the beautiful, and the picturesque. I think in terms of planting design, Dean [the prior speaker] has already said what happens. If you have a lot of property, you probably want more evergreen, coniferous material, more wide branching and more rugged looking trees that are more asymmetrical and not as rounded as you find in the beautiful school, which promotes everything being very round. The picturesque school comes by way of everything being nice. If you have a nice little English cottage or a Gothic house, you might try to maximize that type of plant. With this Italianate house, you would probably end up using a more classic design. I found a book that was published that isn't known too well. It isn't even widely found at book dealers at this point. It was published in 1855 by G.M. Kern of Cincinnati, Ohio, and was quite influential. The reason I say that is because I went back and read a book by the same publisher, who was a Harvard professor, and he pointed out in this book rather quickly that Downing really dealt with large lots, in what was very much the English Colonial style. So, Kern did address the small lots. Now, there is the big difference. Whether it's Downing or Kern, the small lots or large lots, certain things are happening. They are generally finding that the root of the property is the purposeful planting of vegetables and small fruit bushes, such as currants, grape vines or an orchard, depending on the size of the lot. At the front you generally have a lot of planting that tends to be shrubberies at the boundaries, the outerlimits of the property, instead of up against the house the way we do it now. And there is a lot of carpeting, just kind of a floral display. Sometimes even the shrubs are going to be in very curvilinear patterns... Now, if you're going to put in many of these gardens, you've got a lot of work. You're probably going to need a greenhouse for certain reasons. I put in a 29 foot mix of coleus in front of the governor's mansion in Iowa. It took three of us ten hours, so that's thirty man hours, to plant something like 700 or 800 coleus plants five inches off the curb on this driveway. You had to put them on saw horses, and work over them, reaching down because you couldn't walk around and reach them very easily. But, the problem is that coleus then broadcasts seed. In the period that this is being done, you have parent plants, in pots, in the greenhouse, and you're taking leaf cuttings so that all the plants will be the same size. You want to do this so that the plantings will all be the same height, etc. You do this so that this current planting can all be uniform and at the same stage. So, I think you're getting into some gardenesque specializations. And on this scale, I don't think you can do it without a greenhouse.

This is from stock, showing the late 1880s. This book has been reprinted. I believe it is from the

American Life Foundation, in Philadelphia; it is a very useful paperback, and not expensive. Downing has been reprinted time and time again. It is not necessary to buy an antique copy. Some books are more English than American.

Here again, you are seeing the house with no foundation plantings. You are seeing shrubs to the boundaries of the property. Again, when you get to the latter part of the 19th century, you see more attention to space formation as you use inter-related properties. Downing kind of leans to white fences and this line, so that becomes something that starts to disappear. You see all sorts of gardens with fruit trees and such and a stable. Remember the car didn't come into prominence until the early 1900s. There would have been horses in that stable. Orchards were primarily in the country. One of the trees we found in Lincoln's yard that was most significant was the apple.

This is a derelict property in Pennsylvania which shows you exactly that kind of planting: stable in the back, a trace of a road leading into the stable. You can see grapevines here and here. There are orchard trees still on the site. I grew up in Winterset, Iowa and we had neighbors who still had a milk cow. There was no city planning. Basically, these were just working parcels of land. I even went out and scythed the alley when the weeds got too big... Here you can see the pasture area where the horse was let out to exercise. This is in the Gothic tradition. You see here fairly prominent, large evergreens that are way overgrown that would have been part of that. Off to one side is a little gazebo. This is a good example of the old craftsmanship. Here are some of the vine racks. Of course, most of houses had working shutters, which you can still see in the Midwest; a lot of you may have shutters on your houses. There are all kinds of designs for the outbuildings. You may find that some of these things do as much to make your house historically accurate [as the landscape]. I find that detailing, such as the kind of flower pots you use, hanging baskets, (not plastic), cast iron benches and other details... make that landscape unique.

Here is Decorah, Iowa. Everyone knows Decorah was settled by Norwegians. This was a house that was done and pictured in Andreas' Historical Atlas of 1875. You'll have that in Illinois, and basically all through the Midwest and the United States. Actually atlases were done on the centennial of the country, so almost every state would have them. Here you can see terraces leading down the hill from a house that is actually Gothic. At the bottom you see a stone wall. I went to that sight and to my amazement, there are the terraces, there are the pines and spruce and fern that were planted on those terraces. At the bottom you can see the drive and the stone wall. That proves to me that many of these atlas illustrations are very useful. They are right. They did take pains and try to record the facts.

This shows you what was going on in Iowa and probably Illinois in the 1870s. The yard kind of became an outdoor arboretum. Everybody liked all kinds of plants. The more exotic and the more of them they had, the better. A lot of times you would find that what they had was chaos. Often what appears is a scatteration, or what we would call a shotgun type of planting design. It was just scattered everywhere and it grew up wherever it was. You can see the plants that were in the conservatory being brought out in the summer. Those were plants that were not grown in Iowa or Illinois.

This is the governor's mansion in Iowa. This is a stereoscope slide from the 1870s. The house was built in the late 1860s. Sometimes on a site, because it is in an area where people moved into, there may have been an original forest that was cleared. There may be native plants. This slide shows a garden where they planted coniferous trees. These trees are not native to the Iowa flora since they grow way up north.

This is the kind of plantings that were in there by the 1880s. Again, you can see people brought out the plants from their greenhouses and the house. You can see this bed of white and blue lobelia. If you had a tree that was cut down, you could do something like put in a tray of very lush, exotic plants.

Find photos of your property. Basically, go to your historic society, and look at yards. You will find a

lot of pictures of houses and people, but look at the landscape. Landscapes are usually out of focus, so look closely at it. You will find things like castor bean, a very popular plant of the 1890s, a very Victorian plant. You'll see hollyhocks, like over here. Those are actually clothesline reels. This is an early form of asphalt path. You can see they have a greenhouse. By enlarging the photos you can really see what is growing in the greenhouse. Here are hollyhocks along the fence with a diagonal basket weave lattice. Here you can see coleus in great big mounds around the yard. Over there is a castor bean up against the house. You can see that there were mostly perennials around the house. Here are all the plants brought out. You notice the distinctive, hand-thrown flower pots. You can have those items reproduced if you want a museum-quality landscape. Actually, this walk is not concrete, but is a pink-colored limestone. It is much more elegant, much more appropriate for that period of time.

This is what happens. This is J. Sterling Morton's home in Nebraska City. It has a very nicely proportioned bed, allegedly laid out by Warren H. Manning. Obviously a landscape designer of some note had been involved. The reason I say that is because you have the golden mean of proportion, with a ratio of about five to three between the bed and the path. Notice the massive change after it became a state park. This is probably what you're dealing with in a lot of cases. You're at this stage and you have to figure out what was there before. You can tell it is the same photo angle because if you look at the bricks, they haven't moved any; they have the same mortar. You can see the same diagonals and the same patches when I took the photograph. So you can actually take these photos and reconstruct the landscapes... Reproduce fencing and edging and urns. Robinson Iron Company is one that is reproducing a lot of classic designs that you can pick up to use in your yard. The best that you may be able to do is reproduce the plantings. You want to start out with an inventory of your plants. Pick out everything you know to be historic. Trees are a fact. Don't assume that size makes a tree old, some of them grow really fast...

The garden in England all through the 18th century is a garden of essentially green colors. There is not great variation as there is in the 19th century and basically architectural structures are the main aesthetic. Landscape broadens out century after century and with other parts of the world, you have things that are quite different. When you get into Japan and China, you get things like azaleas and rhododendron. Later on, you get into the pacific northwest and Canada. You can see in the early 19th century where the evergreens become quite popular. So, the further you get into the 19th century, the more you see the evergreens included in planting designs. You finally get around to Australia and New Zealand, where you bring back very exotic, tropical trees that were raised in greenhouses in Illinois, or more likely in California.

This is when we get a device that allows people to bring plants back without them dying. Most of the newly-discovered plants had been going around the world for two years, sitting in boxes on decks, splashed with sea water. Did they come back living? No way. So, they had to be sealed in terrariums. The terrarium was developed by a doctor in London who thought his plants were being polluted to death. He discovered that by putting his plants in a terrarium, he made a modified greenhouse. These were then manufactured and exotic plants imported, and eventually you would see them out in the yards of the Victorian houses in the Midwest. It became the fashion to have the terrariums in the houses, which is now coming back. I looked at Loudon to see what kind of volume of plant material was being imported. According to Loudon, over 130 or 140 exotic plants were being imported to England by 1825. That's why you get this wild display. Everybody wanted one. They would get plant cuttings, and possibly grow them. They had greenhouses and terrariums. They could grow them and then put in mass plantings. By 1850 you can see approximately 27,000 or 28,000 species in England. You want to simplify that. In this column is the expositions. These are the curves of all the expositions I could find in secondary literature. This is the influx of new plant material. The capability of garden designer Brown in 1750 was about 3000 plants. By the time you get to Downing, it's about 20,000 plants.

Actually, the Crystal Palace at the 1851 Exposition in London, was built simply because Joseph Hatcher, the horticulturist, had to save the plants that he was growing for all the various benefactors at Chatsworth. So, he had to learn to build a greenhouse. It was either that or lose his job. So, he turns from horticulturist to architect and he was knighted for his architecture. So, it was out of necessity that he designed it and it was to house these plants...

The Scottish gardener, MacIntosh is showing you how to use these plants; they show the same type of thing we were seeing earlier: circuitous walks through the landscape; curvilinear shapes with these great beds of different colored annuals; green lawn with shrubberies around the edge. If you've been to Monticello or if you've been to George Washington's home in Mount Vernon, you'll see some of this in some of the inner paths. Monticello has this kind of bed arrangement of plants and annuals around the walking path. This was started in the early 19th century and it was started by Jefferson. He had already started to pick up on some of these garden hints.

There are a lot of books and plans you can pick up through the horticulturalists, perhaps The Prairie Farmer, which is out there in the libraries. I encourage you to go to the Illinois Historical Society for information. They will have it there. You also have archives like the University of Illinois at Urbana. There is a great collection there. They have a lot of nursery catalogs. In the archives you can find total inventories of shipments to other nurseries. You can find a lot of information... There are patterns in early nursery books.

You have to know something about the settlement patterns. Obviously, if things are being planted in Virginia, they're going to be quite different from what was being planted in Illinois and on up into Iowa. This is when the population starts to hit. You see, until about 1850 you haven't got that much of a population here. That means that plants that are coming out here have different ways of getting here. You have to know something about what railroads and canals brought them here. It was not until the 1880s that they got all the railroads coming together. If you shipped a plant from New York from one of the eastern nurseries, it probably got sent off to Platteville, because each city had its own kind of supply line, supplied by its own railroad. Chicago really didn't want to talk to Cincinnati; it just wanted to do its own business in Chicago. It took awhile for them to all get connected so that you could go from New York to Chicago to Springfield. In the meantime, you had to put things on another railroad, and the plants suffered drastically in transport.

Now, we have a little bit of the background. I have put together a list. I am not watering this down; it's not that hard. I'll tell you a little bit about how you might put these things I've told you together fairly easily. The first thing you need to do is to look at some books. There is some great literature. There is Agricultural Literature, by Richard Thomas, which is probably in most of your major libraries. It's a book that has a good chapter, written by Elizabeth Woodberg, who is deceased, but who was one of the leading antiquarian book dealers in horticultural literature in New Jersey. She has written an article that tells you about the resources for nurseries. Most of these books would be in any good land grant library. I used these in some of the research I did. Another good source is the nursery catalogs. You have them, I know in Urbana, in the archives at the University of Illinois. You have some over in Bloomington. You have some in Chicago. There are some at Iowa City. There are some at Iowa State. The National Agriculture Library has a lot. But, probably the best collection is at Bailey Horticorium, at Ithaca, Cornell University. They have 100,000 of them and they go back to 1850. The problem you have is that you have to go to the nursery room, where they are alphabetized by nursery name.

You can get horticulturist's directories at the library and look up nurseries in your area and see if you can track them down that way. Now, you'll find some problems. Nomenclature. Fir is kind of generic, and it is used all through the 18th century and into the 19th century, for things that aren't fir, necessarily. They may even be pines in some cases. They just kind of used evergreen for a period of time. It takes awhile

to get this sorted out. So, when you go to these catalogs, sometimes they will give you genus and species, and they might give you some idea of the flowering bulbs that were here and could be used in a greenhouse. I know there are enough catalogs. I used eleven nursery catalogs for the Lincoln home. There were some itinerant dealers who would sell plants, and then wouldn't come back...

You need to analyze the local nursery trade... By studying the city directories, I not only found the name of nurseries but I could also confine all the years they were in business. Des Moines has a nursery industry at this time; it doesn't here. These are probably one night stands, with plants that are brought in from the east; they didn't grow very well. You could actually do this for any town. You can get it for Springfield, and you can get it for Rock Island. You and your historical society could work together as a group to gather this information.

These are some of the advertisements from some of the newspapers. Just by reading the newspapers you can learn a lot about what is being sold and what is being planted. These are seed catalogs from the Iowa State library. You can see there is a whole run. Now, if you wanted, you can go through and pick your years. You can look through and actually see your years. I would say that is a lot safer than just picking up a book and using the plant list in the back. I think you should research for your local environment. Here you see some things being grown, dahlias and great dahlias, and some other things. This nursery catalog is for 1883 and offers plants by express, where they will ship them around and they get them from somewhere else. A nursery like this is really serving several geographic areas... Here is a catalog from one of the major nurseries. You have Burpee, and others. Again, you can see their demonstration gardens and the kind of plantings and all the plants they are shipping and generating. I'll leave it up to you as to how much research you want to do on your own property. I have personally collected Xerox copies of catalogs from 1850 to 1930. I have a whole pile, filed chronologically, so if someone asks me a question, I'll go and look it up and say this is what they had by looking at the catalogs. Some of these are antiques, others are just Xeroxed...

You may want to see if something has been in cultivation. With the territorial governor's home, what I was looking for was a pattern of a plum that could have been planted in 1850 in Iowa City. I looked at all these horticultural books, and I found all these references about various horticultural books or Iowa/Illinois Horticultural Association, or nursery catalogs that mentioned this Lombard plum. Now, if I'm going to put a Lombard plum in this landscape, it makes a lot more sense to have all of this documentation that it was being sold and planted and recommended than to pick out one that happened to be introduced in 1896. It wouldn't have been there in 1850. So, you may want to do that kind of analysis, and you will really have a museum quality site.

This is my first adventure into taxonomy. This is a computer printout which I did when we were still using the postcard type of cards. It took one whole summer, with an assistant, to compile these cards. There were 325 varieties listed in Charles Brown's 1896 fruit tree listings. I was naive about English landscape architecture. There were 320 main varieties. Out of that there are over 1200 synonyms used in nursery catalogs. So, when you get into something, it can be rather frustrating. It can bewilder you; it can bewilder even people who are familiar with plant names. So, you need to know a little bit about the nomenclature, and some of the pitfalls.

First of all, plants have been named by people in various ways. Obviously, back in prehistoric times, or early Roman or Greek times, names were basically utilitarian, such as how you use the plants for eating or medicinal purposes. This is Linnaeus, who is the one who gives us binomial nomenclature. He does it basically on the central parts of the plant, the flower or fruiting bodies. He got in a lot of trouble, too. The Catholic Church, at that time, didn't buy into the idea of plants having any sexual talents... Theophrastus, the godfather of botany, looked at their form. Were they tall? Were they short? Were they big leafed? Later on we get into what is more like present day because we are going to take all these

genetic factors, and even the chemicals in the plants, and use statistics to say if they are the same plant... Although this will probably not affect you much, you should be aware that there are different ways of naming plants and different systems...

To research Lincoln's home landscape I simply got Loudon and used his encyclopedia of plants. I worked through Bridgeman's Young Gardeners Assistant, which was a fairly important American book. It has a lot of plant lists of 1837. I used Downing's Cottage Residences, which gives a plant list of plants for cottages. Then, I got The American Handbook of Ornamental Trees, which is by Neehan, who is the noted nurseryman, published out of Philadelphia. Once I got these various names, I started to use standardized plants names. But, it is key to have the first name in relation to the second name.. I'll show you why in a minute. Hillier, which I've just showed you, shortcuts a lot of this, and is all in there as far as you're concerned. Bailey is considered to be the nomenclature book for cultivated plants in nurseries and libraries. If your historical society wanted to buy one, it would cost about $100 to $150.

This is what happens. In Lincoln's time, Thomas Neehan lists in his handbook of ornamental trees, *Acer saccharum,* which is today a silver, water, white, soft, whatever kind of maple you want to call it. This is a very bad tree in storms because it is hollow. He calls that something entirely different. *Acer saccharum* in Neehan's time is a sugar maple, which is hardwood. It's the kind we want to plant; it is a beautiful hard maple. In Lincoln's time a soft maple was listed as *Acer basencarb* in all the catalogs and plant books... With some of these you have to spend a little time and look in those plant books. Get some of these books out of the library and work your way through and get some of these names straight. It isn't really hard... In the Lincoln home site there were eleven documents we had researched for genus and species. I figured it was like going downtown. Everybody in the stores offers the same thing, and everyone goes into the store to buy it. If only one store has it, it is going to be rare. So, I tried to come up with a statistical method for you about plants that were used more. By doing this, I am seeing what plants were available in Springfield. By doing Lincoln's home and the historic district, we will maximize certain plants over just a mix. This is a list for apples. If I am going to put an apple tree in Lincoln's yard, those with a 9.09 rating would be trees that the nurseries would carry with the most frequency. I would be most apt to plant Rambo, Northern Spy, or Yellow Bellflower. I have people in Ames who would plant from the bottom of the list just to be different. You need to put a few of those in; you don't just use from the top half of the list... The purple lilac is a very common, flowering shrub in this study. They liked chestnuts, willows, and mountain ashes. They like trees that were either weeping or a little bit different, like white poplars. They liked things that stood out in the landscaping a little bit more.

Some other things I found interesting were that those eleven nurseries were more concerned with selling evergreens at this time then in selling just general trees. Part of that reason is probably for wind bracing for the farms. Apples were big. You can't can without cider. Peaches weren't very high. They were probably one of the last to be planted. Vines and shrubs were not very important in the landscaping, compared to some of the more productive things... You cannot trust nursery catalogs to pictorially identify a species. You can go to other sources to identify types if you want to be that specific.

The formal nursery region in North America would have been the Finger Lakes region. Rochester and Geneva are where a number of nursery firms were located. Ithaca has a horticultural research center. You can go to a number of these places to identify plants. There will be a botanist or someone to help you.

A number of times people say "I have this list, now what do I do with it?" Here at the Geneva Agricultural Experiment Station, they have a lot of new and improved varieties, and they can probably help. They may have slip cuttings for foundations. You may not go to a nursery and buy a full-size specimen. You can get seeds from a lot of the vegetables and flowers, or from seed banks like the one in Denver, Colorado, which has an agricultural seed bank. The one at the University of Alberta is mainly

interested in wheat crops and other things. There are also groups like ICI, whose signs are near the seed corn. They are growing plants *in vitro* by actually taking them out of their cells, and reproducing them cell by cell, obtaining several different varieties.

Seed Savers is located in Decorah, Iowa and they have made a real commitment to private savings from families down through the years. I think they may have seed that came over on the Mayflower. They have a catalog that is put out yearly. If you are interested, contact them in Decorah, Iowa. They will give you all kinds of groups of seeds, even some that are at Jefferson's home in Monticello. They are on the exchange. Seed Savers will provide to museums and others who need this older variety. Living history farms and things of this type are living on because of places like this. If they don't have what you want, they come as close as they can with something else.

Daryl Watson on Evolution of Vernacular Landscapes

I'm a historian, primarily. I am not a landscape architect, so I view things a little differently. I'm the type of person who would be in the very bottom of the library, looking at the old manuscripts, old newspapers and that sort of thing. But, that doesn't mean that I don't get out in the landscape. I'm involved in anything that is old and from small town and rural America, even bridges. If you want to buy a bridge, I got one. I'm not kidding. As you drive by the landscape today, most people drive by and never pay attention to anything unless it's the house. "Gee, what a nice house." They miss the maples all along the sides of the house, and the fact that it is representative of planting theory and garden design from years before. The term gardening, in the nineteenth century, was a much broader term, referring to anything planted about your house. There were kitchen gardens, vegetable gardens and ornamental gardens. This is a simple Gothic Revival home, probably from the 1880s. Here is spirea, planted on both sides of the steps. By 1910 or so, that plant *Spiraea vanhouttei,* was commonly planted in the Midwest. If you have some, keep them, if not, get some. If you don't think that trees and shrubs make a difference, and flowers, too, look at the American elm. It was decimated in the 1930s and 1940s. Dutch elm disease refers to the disease which came from Holland, hence the name Dutch elm. It doesn't just attack Dutch elms. Ninety percent of the trees on the University of Illinois campus were American elms, planted in the previous century, and decimated by Dutch elm disease. That means we change the landscape through time. It is constantly changing. It is changing through agricultural plantings and other means. We are doing this intentionally and unintentionally.

The early American landscape was much altered by the North American Indians. You may think they lived in total harmony with nature, but I'm sorry, they didn't. There were many permanent agricultural villages. Cahokia had probably 40,000 people; it had permanent agricultural fields, and was very extensive. Also, they burned repeatedly, resulting in a lot of changes. They also incorporated a lot of native plants.

Look at the typical Midwestern landscape today. It has corn from Mexico. You see the big blue stem there? That is Queen Anne's lace, which is simply your carrot-- your garden carrot gone wild. Look at the apple trees. These were some of the first plants introduced by the Europeans. They were introduced in Jamestown. It was for survival. Utility tended to govern life back then. They were not interested in ornamentals. As such, they were interested in things that by and large would provide food, sustenance and shelter. Apples were one of the main items. There were a few ornamentals, such as the common hollyhock, and the snowball bush. There's that wild carrot, again. You could dig up the root and eat it. It is a white, stringy thing, but has the same nutritional value as your regular garden carrot. Dandelion? This is a garden green or a vegetable that has gone wild. It was one of those things that early Indians refer to as white man's footprint. It was brought in before early white settlers, and has since spread rapidly. We have altered incredibly the American landscape...
This is Boston, about 1849. They imported gardeners from England, Scotland or wherever. This garden is not something that you could probably do in your spare time. This is the rich. In fact, this is the filthy rich. Now, I'm going to talk today about more vernacular things. This view is something that is opposite of vernacular, something that is very designed, that came out of a body of literature that's related to the arts and all the rest of it. Vernacular is something we all do every day; we don't get it out of a book. We do it because a neighbor does it that way, or our parents did it that way, or because that's just the way people do it. Vernacular houses, for example, do not represent the high styles and layouts that would appear in some of the premier architectural books. So, vernacular refers to commonplace. I grew up on a farm. Nothing extravagant about that, so I kind of have a leaning in that direction. That represents what most of poor and middle class America does in the 19th century. This is Ohio from the 1880s. It is a backyard garden, and this would be a good example of a vernacular garden where you have a castor bean

plant growing in there. But note the paths. We didn't have herb gardens back then, because the pharmacy tended to carry all the herbs and spices you needed. It tended to be corn in one patch, with fruit trees around the perimeter that would shade the garden. It is very utilitarian, but very appropriate, very useful and very functional. If you walked down the back alleys of any town in the Midwest a hundred years ago, you would see a lot of this type of thing. Look at the rural byways, dirt roads, and big elm trees. In this case, this is New England: rock walls. We can look at something very common and a little more Midwestern, such as zig-zagged or split rail fence, elm trees along the side. This roadside, by the way, is almost entirely made up of Eurasian weeds and former garden plants that have gone wild. No, it is not native American landscape by any means.

We talked about the naturalistic style of gardening, and that it was imported into this country in the late 1700s and early 1800s. We talked about Andrew Jackson Downing. If you get a chance to purchase any of his books on landscape gardening, do it. I think he was the most influential landscape writer in 19th century America. I go through old journals and see his name repeated by other writers and his writing repeated over and over and over. They are not expensive books. You can get them. They're great.

Now, what's interesting about him is that he started out as a horticulturist. His father was a nurseryman on the Hudson River, as was his brother. As a result, you see that influence coming in. He basically took the European expansive ideas for the filthy rich and brought them to a smaller scale in America. So, that was a very popular style. The printing presses were being developed and they could produce books cheaply. Then we started to see journals appearing in the 1820s and 1830s. These [landscaping] ideas became much more widely available when these ideas could be disseminated. We found that nurserymen are the ones disseminating the material. They have a vested interest in this even up to this day.

Bob [the former speaker] mentioned Rochester, New York. Rochester was the nursery capital of the world, literally. One large nursery there did more to plant trees in North America and many other places than you can ever imagine. It was very valuable information. Again, these people wrote landscape gardening material. These early nurseries specialized primarily in fruits, because back then, ornamental plants were not popular. Remember, these were for food. It wasn't until later that having ornamental plants was something good. If it was ornamental and utilitarian, that was good, like an apple blossom. One of the catalogs lists over 400 varieties of apples. Types for canning, winter apples, summer apples, and something for everything was listed. Here's about 20 or 25 varieties of old apples. I've started an orchard of my own at my place with a number of these old varieties.

Now, does that mean that nothing ornamental took place during those early years? No. What are these trees? Yes, Lombardy Poplars, tall narrow trees. Don't plant them. The Lombardy Poplar is probably one of the most historical trees there is. The problem is that they are prone to several diseases. But, this tree was propagated by some early prominent people, gardeners in Europe. They became the rage of Europe. Here is America, a new nation carving itself out of the wilderness. If you think that this wilderness carving causes people to plant native trees because they like native America, forget it. They wanted stuff that was very desirable by European standards. What better way than to use the most popular tree in Europe at the time. Thomas Jefferson had these planted on Pennsylvania Avenue in Washington, D.C. in 1804. Lombardy Poplar is the planting history of America. If you don't believe me, let's take a look.

Here is Cincinnati in 1807. The only trees visible are Lombardy Poplars. The tree grows extremely fast. You could transport it long distances under a variety of conditions. It would last; it would sprout; you couldn't kill it once it started. They loved it. It was truly the rage until a variety of pests starting getting at it. Then they started passing ordinances in eastern cities to get rid of it, but they were still planting it in western America.

Another tree that had the same scenario is the black locust. Don't confuse it with the honey locust, which was not really planted until the American elm died off in the 1950s and 1960s. The black locust also spread across the American frontier. But, it was an American tree, a native tree, that would not become popular until the Europeans got hold of it and thought it was the latest rage, and then imported it back to American nurseries. The English called it Robinia rather than by locust, which is what America knew it by. Nurseries sold thousands of them. This slide shows the movement. This is part of my dissertation. I looked at the introduction, when it was first mentioned in the literature, in various western towns, and did this migration map showing how it moved over. The farthest right hand one is by 1800. The black locust was widely planted in that area. By 1825, it has moved with the frontier. By 1850 it is out through the Quad Cities and beyond. The black locust was really the first American elm; it suffered exactly the same fate. The American elm was something new, and indeed, we could see the same thing happening in the future, too. The locust has a locust bore, which is why we cannot plant it today. The limbs will crack and fall off and ruin the whole tree. But, the earliest towns in the west, when they were developing new homes, were planted with the black locust because it easily transplanted. It could be very readily grown anywhere. It had nice white blossoms. It was used for posts. Farmers liked it. It was recommended for the treeless prairies. In Rock Island, DeKalb, Bloomington, Springfield, and Galena, your first and most common ornamental shade tree on the street and in door yards was the black locust. When that locust bore came through in 1854 and 1855 in Illinois, it ravaged the trees. There were articles at the time that asked what has befallen our trees? What must we plant? A lot of recommendations after that time said to replace it with the American elm or the silver or soft maple. That shows you how that transition took place...

We talked a little bit about transportation and the developing nursery industry. It started out as simple seed collectors, or wealthy landowners, who were collecting botanical specimens for horticultural gardens in England. They were trading, experimenting and growing things. It was the beginning of the age of the horticultural revolution. Everybody wanted new plants. We get the development of steamboats, canals and railroads. So, as these early nurseries are developing the first fruit trees, they begin later to get into the ornamental. The first ornamental tree they developed on a large scale was the Lombardy poplar. Suddenly, they are able to ship more and more delicate plants farther distances. Our nurseries now can get the latest introductions.

How about the Quad Cities? This notice appeared in 1848. It says that "The citizens of this and the adjoining county favorable to the organization of a horticultural society, are requested to meet... Monday evening next, at early candlelight." These horticultural societies were emphasized by Downing and others who said we need beautification. We need to do something with these rough, rude log cabins and all the rest. They were extremely effective. People came, they grew specific plants, they prized them. These organizations lasted. In the case of the Quad Cities, the Tri-City Garden Club was started in 1919 by Elizabeth Putnam in Davenport...

For evergreens, the technology to grow and transport them effectively developed in the 1850s. I've read newspaper accounts where people would bring wagonloads down from the northern pineries of Wisconsin to sell them in the streets of Chicago. They would almost never grow, but people wanted them. So, they would get them from good nurseries, where the roots are allowed to grow. The nurseries really made the evergreens available. They took them out of the churchyard where they had been considered somber and appropriate for years, and they became residential specimens. It was something that the landscapers would say was new and wonderful, because it adds color in the winter. They would say put one there, and one over there, and for the windbreak get something like the Norway spruce, to keep the prairie winds away. So, these trees really became popular on the Illinois prairies. The earliest used were the balsam firs, but they found out they were not hardy in the Midwest. You'll see people buying and selling lots of balsam firs in Illinois in the 1850s, and they didn't last. They were bad news. Don't plant one of those, or you'll have a really hard time. Plant something hardier. Norway spruce became the most widely planted

needle-leaf evergreen in North America. If you don't have one of these trees planted somewhere on your grounds, you should get one if you are dealing with an 1850s and onward place.

The white pine was native to the very northwest tip of Illinois, but was widely introduced elsewhere. It was another extremely popular tree. Downing liked native American trees. Down through American history, you will see waves of nationalism. It was where they would have too many exotics, and then they would say, "We want native species." Then that would kind of die out in literature and then build up again. That is a familiar theme throughout.

We talked about early agricultural journals, like Prairie Farmer. That's the longest running journal of its type in America. It's still going. Years ago, these early agricultural journals covered everything about animals, crops and landscape gardening. They were what people read. If you get a chance to see these on microfilm , go back to them. They will tell you about styles, our social and cultural make-up at the time; they are extremely valuable. The Prairie Farmer started in 1841. The editor was a prominent horticulturalist in his own right. The journal gave advice to American farmers and small town America...

Some nursery catalogs would actually give a list for your grounds. They also told you how to plant it. When I went through early records, I actually found orders from people who would say I have ground which is 40' by 150' and I want you to send a suitable selection of evergreens and other trees that would be appropriate. I saw one where they would draw the lot and the house on it (very crudely), and ask them to send plants and say where the plants should go. So you can see the influence that these nurserymen would have. They were very much the same as landscape architects and horticultural writers, but also producing plants.

More and more ornamental plants were being produced by nurseries in the 1850s and 1860s. We had plant hunters out seeking for the large nurseries and horticultural gardens in Europe. Asia was really hot with new species during the mid-nineteenth century period. It became the Golden Age of Horticulture. The idea of something new and unique was so important. Downing was basically a horticulturist, which is why he emphasized plants individually, in some cases, more than design. A horticulturist tends to look at the plant; the landscape architect tends to look at the design. Forsythia, introduced in the 1850s, started out being about three to four dollars a plant. That's expensive. Only the rich could afford it. But, after the Civil War, you can see they went for 50 to 60 cents per plant. The nurserymen were able to propagate it and transport it more readily, so the price went down. As a result, anybody could plant it, whether you had money or not. What could be nicer than to have our nice new house with plants that formerly only the rich could plant. This is the place where the trickle down theory actually worked.

The Victorians, as time went on, liked the unique, the gaudy. They liked strange shapes. There were specimen plantings, which means you didn't put it in with the others; you put in out on the lawn where other people could see it because it was so unique. They liked odd colors on the leaves.

We talked about Frank J. Scott, and in addition to Downing, get his book. It's in reprint edition. It is excellent. While he recommended this type of thing, he reduced the concepts to smaller grounds. As the century went on, designs became more geared toward the smaller grounds, grounds of lesser extent. Let me mention one thing. Every one of these designs has a croquet field in it. Croquet became the game of choice for the wealthy after the Civil War. It was imported from England. Now, to have the croquet ground, you have to have short, smooth grass. You had servants to do that if you were wealthy, and it was easy to separate yourselves socially. But, in this case, this type of lawn was hard to duplicate for the average person until lawn mowers were developed. Before lawn mowers, like here in 1850, the lawn is a foot high. If you had a cow or a horse, as most people did, you let them graze there, and take care of it. I wouldn't recommend that you do this if you want to use this for domestic purposes.

On the average farm, there were chickens all around the grounds, and in town, too, in the early times. During the early years, they fenced in the crops and the grounds, not the livestock. It didn't change in Illinois until the range laws were passed mostly in the 1860s, 1870s and 1880s. So part of that time, even in larger towns, occasional cows and chickens herded around the streets.

There's that lawn mower. The first one in Champaign County was in 1869. They became fairly common in the late 1870s. Boy, did it make a difference. They made them cheaply. Suddenly, if you were a poor or middle class person, you could buy it in your local store, in Peoria, or Davenport or Rock Island. Lawn tennis became the next biggest thing after croquet.

Nicely manicured lawns became popular. Here's an idea, to maybe include a summer house or gazebo. Here's a Chinese wisteria. This is another example of a plant that, after a while, a nursery could make available to everyone.

Here is my grandmother standing by an awning on their house. They didn't have much in the way of means. Nevertheless, these plants started appearing throughout the spectrum during that period of time.

This is a typical Rock Island street in 1870. When Bob [Harvey] talked about how you really can't go back and reproduce things exactly as they were, he hit the nail right on the head. If we did, you would get run out of town by your neighbors, or the city would be on your back saying cut your weeds or else. In fact, I worked in city government for six years, and on one occasion I had a family where I kept getting complaints. Their grass was starting to grow up into weeds and the neighbors were complaining. I checked it out, and it was a mess. There were briars and weeds and thistles and everything. I called them up and it turned out that they were growing a prairie. I said you can't grow it in Illinois. In any event, we finally got it straightened out after some coercion. So, we have to make compromises. Our entire idea today is going to be one of compromising, because we can't do everything the way it was. But, we can do enough to give the impression. One of the most knowledgeable people that I know, says of New England: "New England today is a beautiful example of what we think New England was."

This shows another street in Rock Island. Most of the streets today have been raised. They have gone from basically dirt and mud to maybe crushed rock to paving brick, to asphalt, all on top of each other. So, the curved line has changed considerably. Remember that if you are looking at old photographs or anything, because that makes a difference.

In an effort to bring forth good ideas of landscaping and city beautification, throughout America's history, there have been periods of beautification movements. It first started in the 1830s. Well, it hit the Midwest, in Davenport specifically, in 1913. It was sponsored by the Rotarians. This became a model for the rest of the county, and the rest of the country, literally. The idea was to award premiums to everyone who improved their grounds, given some criteria. I have a copy of the article that describes that. They prepared a number of lantern slides that appeared in many movie houses to get interest. They had merchants participating. This had significant impact, as near as I can tell from newspaper articles from the Quad Cities. "Have you a house or a home?" Picture yourself in a movie theater. "Make your neighbors sit up and take notice." There's no pressure like peer pressure. It's like Galena. Galena, almost without direction, succeeded in restoring almost 90% of an entire town. It's on the National Register. It didn't happen initially because of a guided effort, but simply from neighbors watching neighbors. In any event, let's see how this progressed. This is a before picture. It is taken of a typical Davenport citizen. There he is on the porch. They are showing what can be done to be successful in this contest and impress your neighbor and so on. The idea is to get into the foundation plantings. This is 1913. There are no evergreens. The evergreen was not used for foundation plantings in Illinois until the 1920s and 1930s. The University of Illinois, with its beautiful Georgian buildings, started using evergreens in foundation plantings in the late 1920s and was considered among the first in the state to do

so. Today, I think they have a quality in their own place, but not with the older homes. You see, they always loved vines on porches. That was always recommended. There's the back and side yard. In this case it's already had work done on it. Here's another example of a small cottage where things are happening. In the back yard of this they show how important vegetable gardens are to beautification. They emphasize back alleys. Back alleys are very much a part of a vernacular landscape. That's where the major activity took place. It's where the woodshed, the cow or the horse, the stable, the trash and manure pile were located. If you want to see what America used to look like, walk down the back alleys.

All right, let's look through a series of photographs of the Rock Island area in the 1870s, 1880s, and 1890s. I just assembled some. We don't have time to go into a lot of discussion, but make notes of things such as fences. In one you're going to see what you're supposed to see and in another what they actually did. There isn't a lot of room out here. There's a street tree, looks like an American elm, picket fence and maybe a lilac here in the corner of the yard. These were very, very common. Another example shows the climbing vine on the trellis back there against the wall. This looks like a grape arbor over here. Again, we see that beautiful picket fence. Look at the street level and the curb, with brick paved street. We can probably identify that as 1900.

This is a little more ornate example. As the landscape starts to age a little, it changes. With trees shading out other things, it changes what you can do and cannot do. So, that is important to consider, too.

Here is a newer example. We're getting into some larger houses, some middle and upper income people. It shows a soft or silver maple out front. You should remember that in a lot of early houses, no money went into landscaping. They started developing the suburbs with some lots and perhaps some water lines and streets right about the 1890s, or as early as the 1870s and 1880s, too. Here with these new homes, you see some climbing vines. On some of these homes, there are straight trees planted out front. Note the tree protectors. If you really want an authentic place, say in the 1870s, or so, then you are going to have some young street trees and you're going to have to put some protection around it. Many historical sites have these. A lot of times cows and horses wandered around and these trees needed this protection.

I wanted to compare what is happening in town with what's happening in a smaller town or rural area. Again, this shows a nice big Queen Anne in town, with a lot of work on the porches with the vines. You will see that over and over again, throughout the latter half of the 1800s.

I want to look at some of those fences I keep mentioning. There is a picket fence. Picket fences can be used in any style and shape for almost the whole period. During the earliest period, they were functional. Therefore, they had to be narrow enough so that the chickens couldn't squeeze through and livestock could not get in. As the century wore on, the fences became lighter and more open on the front. They still had heavy fences in the back and side yards. These are cast iron fences from the 1870s. Here we see wire coming in. This is wood with wire frame on it. They were really developing good quality steel for barbed wire in the 1880s in DeKalb and Clinton. We've talked about trees, shrubs and flowers, but if you miss some of these other things in the landscape, you are missing something that can make a tremendous impact. Fences lend to the appearance and the feel of an older time period. At the same time, they are very appropriate. You can tell by the clothing here, it is the 1870s, and the wooden picket fence has gone out and we have these wire rods in there. But, look at the solid side fences. Your best neighbor is never your next door neighbor. On those side yards and back yards, heavy duty fences were used throughout the 1800s.

A little more modern example, in the teens of the 1900s, shows a more ornate fence. We now use the chain link fence. Please don't use any of those, all right?

How about some before and after pictures to show you how some things have changed. We are talking

about a variety of things that will make a difference. That is the 1850s. Take a look at the same house today. We've got asbestos shingle siding on here, aluminum storms, a privet hedge, a few marigolds, a concrete sidewalk. Let me back up. Let's look at the previous view. You can see that a historic renovation involves the grounds as well as the house. If anybody prefers that one, I want you to leave right now.

Here's a house in Galena that I have three pictures of. This is 1970s, the next one is right before World War I, about 1915, and the one before that was when the house was built in the 1870s. So, we go back about 50 years each time. Here we have a circular bed of flowers in the front in the 1970s. Let's go back 50 years. The house was altered in the intervening time, unfortunately. During the World War I period you see some foundation plantings coming in. Now, let me show you the previous picture, which will really knock your socks off. That's the original. It is very elaborate. It turns out the person there was quite the gardener and could do that. Most people had to hire someone to do that sort of thing. Photographs are invaluable. If you are doing research on your home, I cannot emphasize the importance of finding pictures of your home, of the neighborhood and of the surrounding town.

I mentioned the rural scene and smaller towns. This is a typical farm scene. Do you ever notice how they always get everyone out in front of the house for their picture? Sometimes I've noticed they even bring the horse out. We have spirea on both sides of the porch. A climbing rose is there in the corner of the wall. There is a soft maple right in the middle. There is a grape arbor in the back on the right hand side. That is a good example of a rural vernacular scene, from about World War I, with your standard square house that was so popular then. This is called foursquare. The best term I have heard is Cornbelt Cube, because you only find it in the cornbelt and it is a cube. This was very popular in small town, rural America.

Inventory

If you are looking around today to see what's there, that is called inventory. If you have spirea, hold onto it. Maybe you could transplant some of it, too, because it's appropriate if your house is from that 1900 period. You may find some old trumpet vines growing up. If you are restoring your house, don't do it overnight. It really takes several years. Your understanding of that property, of the use of the spaces, is going to change with time. So, it has to be something that you don't do all at once.

Do you notice all those mushrooms and all those little depressions there? That used to be an elm tree. It died, was cut down, and the stump was taken out, but those mushrooms are still growing on the old roots that are rotting there. We had a very dry spring and first part of the summer. It was the driest in history in northern Illinois. Then we had the wettest month. I noticed in my lawn a variety of things. There was a circular area where the grass was greener, with little mushrooms. I got some 1939 soil conservation service photographs of the area. The soil conservation people took air photos of everything out there for conservation purposes. I looked at those photographs and learned that the greener area of my yard was where an old oak tree was. I had kind of figured that out, but the photos confirmed it. You might also find a lilac out in the back yard when there is nothing else there. There's an outhouse. You might be surprised how late outhouses were still used in town. You might say "I have an 1880s house and it would never have had an outhouse." Don't bet on it. They certainly were getting into the plumbing and the newer suburbs had sewers by the 1880s. But, many did not.

Now, what do you do if you bought your Victorian dream home, and you want to go back to what it might have been. Lo and behold, there is this huge tree that used to be this cute little thing in a circular flower bed. What do you do now? Do you cut that tree down so you can get some light in there to grow flowers and things? You've got a problem there. That is why it is not so cut and dried with vegetation landscapes as it is with architectural landscapes.

Let's look at some more examples. Landscape gardeners complained all through the 19th century that Americans spent too much time planting duplicates. They would plant two pine trees on either side of the front yard, which they shouldn't have done because they got big. The sweet, darling little things were like puppies, and they grew up. Flagstone walks were used in the older homes, or paving brick. Many times the lawn will grow over that, and when it gets really dry and hard to get moisture down in there, the grass will turn brown. Sometimes you will see a little depression there. You want to keep track of things like that if you are doing an inventory of your grounds.

You may not have large enough grounds that you can dabble in late Victorian things. When we talk about Victorian houses, we think of the 1880s and 1890s. The Victorian period, historically, coincides with the reign of Queen Victoria in England. That was in the late 1830s to a few years after 1900, so actually there are early and late Victorian periods. We're looking at late Victorian. As the period wore on, there was a mania for the new and the unique. There developed a reaction to that. You wanted things that were more graceful and blended in, and were less ostentatious and gaudy. Here is some of the gaudiness that was there. You can see the castor bean planted in the middle. If you don't have large grounds, this example shows that same type of thing on the right hand corner. There is some other ornamentation around the sides. During the middle 1800s, you would have a picket fence along the front, a straight walkway, and at the front of the house there would often be something on either side of the walkway, and some climbing vines laying along the side and back of the stable. The side yards had fruit trees or shrubbery growing into trees so it formed a boundary. There would be a little open lawn space in the front, and in the side or the back yard you would have a laundry yard. In the back you would have the carriage stable, manure pile or whatever. The idea was to keep the utilitarian components out of sight. As people drove by the front, people wanted those picket fences to get lower and wider so you would get an open vista. Two things caused the fences to go out: livestock that no longer ran free and the automobile. Suddenly, they built these streets up and put in concrete sidewalks and you could drive along the same level and see the homes.

Here is an example of how you can reproduce an image like that with very little expense and with very little effort. That is something I should say of this whole process. It doesn't take money to put up a trellis and put a climbing rose on it. Climbing roses were so appropriate for the entire period. It doesn't take much to do something to improve your home and give it that image. Now, that doesn't mean that you can't do some more elaborate things.

We've covered a lot of ground, and I have done so deliberately because there is a wide variety of experiences here. I know some of you are quite experienced in some areas, while others are just starting out. It becomes really overwhelming. Look for maintenance problems because I've been involved in some areas where people wanted to have a very crowded planting. The maintenance on those is incredible. You may have to use sprays or weed it. Very few of us have the knowledge or the time to maintain those. First, I would go for the things that make the most difference, which is trees and shrubs in the appropriate place, then add flowers, fences and that type of thing.

CHARETTE

The Fiebig House - 833 17th Street

Selected Examples and Critiques

The charette session focused on an actual property. Workshop participants were divided into groups and asked to design a landscape plan for the Fiebig House. The owners indicated some special features they wanted, such as a gazebo or herb garden, and some of the problems, such as cut through traffic. The site included the house and its yard and the property just to the south, which was the site of another house, now demolished. The workshop participants wandered the site for a while, and then settled down to develop actual plans on a base map that was provided for the exercise. Each of the ten groups gave a short presentation on their landscape plan, and then experts Robert Harvey, Dean Sheaffer and Daryl Watson critiqued the plans. Five of the ten plans are represented on the following pages.

Group 1

Presentation

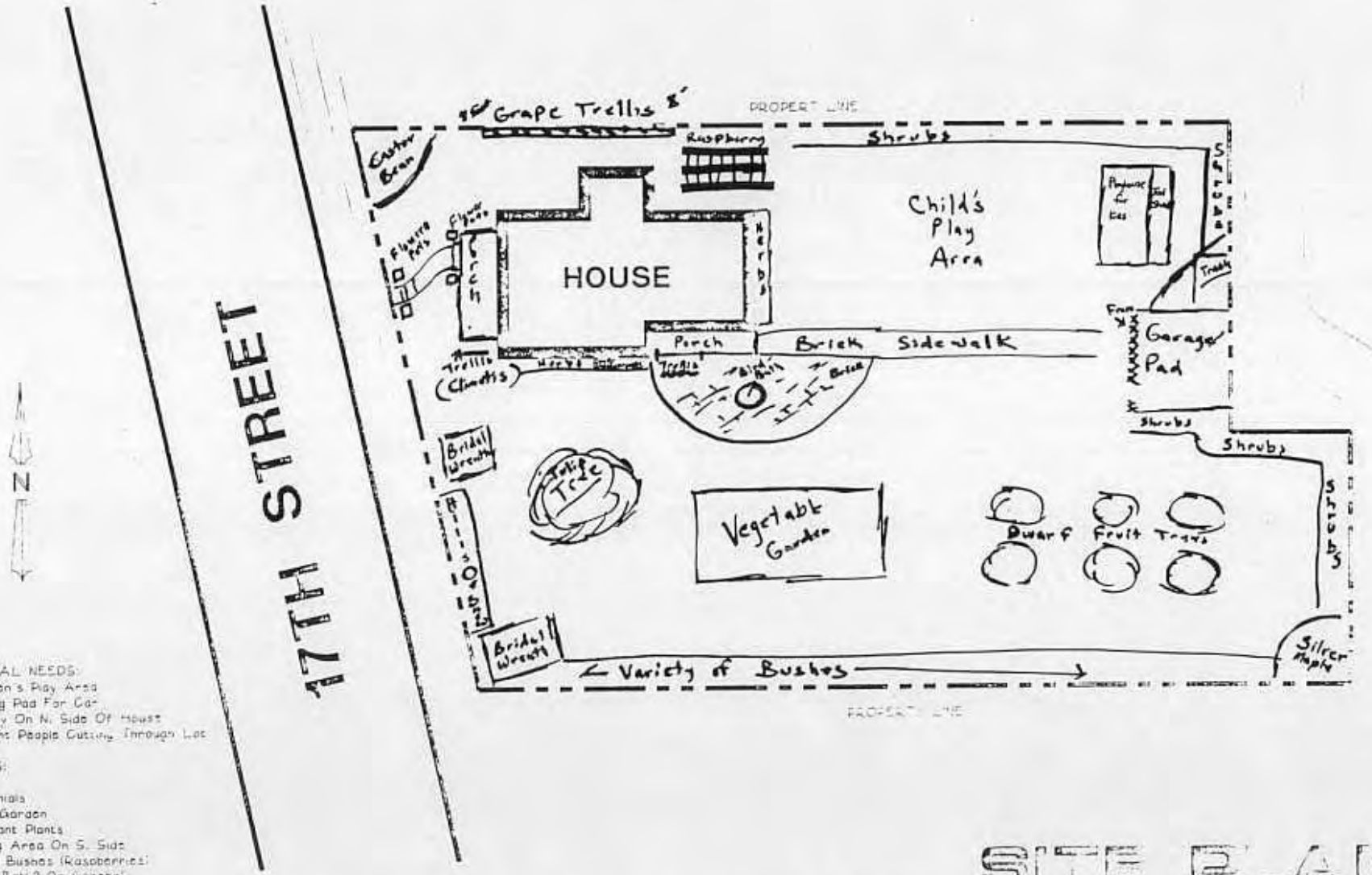
"We're getting rid of all the trees on the property except the silver maple in the southeast corner. The trees on the north side of the property are not well developed and are a liability as well. In the front, we will keep that bunch of bridal wreath, but it needs to be trimmed back a little bit. All around the edge of the property would be old-fashioned shrubs, like bridal wreath, lilac, mock orange, and forsythia. They will eventually be about ten feet tall and eight feet wide and give privacy. Along the front will be hydrangea because they are easy to take care of, but will still be a visual barricade from the street. We will put a trellis adjacent to the front porch with some clematis or other flowering vine. We decided to put our herb garden all around the foundation to cover up the new-looking foundation. We also put a trellis on the back porch. We decided to include a brick patio with a center bird bath and flowers. The walk comes all the way from the car pad. There is a vegetable garden and an orchard off the back area. There is a play area and a play house with a tool shed. A grape arbor sits along the north property line with widely separated, narrow boards; it will screen from the neighbors. There are flower pots along the front walk and castor bean plants in the northwest corner."

Critique

Daryl Watson: "Putting the car pad/garage back where the original carriage house was is good. If something is there, use it by all means. Shrubs may not stop the cut through traffic because of where they are placed. The vegetable gardens may be another invitation to cut through traffic."

Robert Harvey: "The child's play area may be best where there are the most windows. I am not sure there are that many windows looking out to the east. You also need to look at where will be the good soil to grow vegetables. It may not be where there was fill. The border of the property may be one place where you can get away with cheap fencing. With all the shrubs you have suggested, you may get away with a chain link fence because you will never see it. A fence like that will cut down traffic."

Group 1



SPECIAL NEEDS:
Children's Play Area
Parking Pad For Car
Privacy On N. Side Of House
Prevent People Cutting Through Lot

LIKES:
Color
Perennials
Herb Garden
Fragrant Plants
Sitting Area On S. Side
Berry Bushes (Raspberries)
Bird Bath? Or Gazebo?

SITE PLAN

833 SEVENTEENTH STREET

PREPARED BY PLANNING AND REDEVELOPMENT DIVISION - [illegible] 1982

Group 2

Presentation

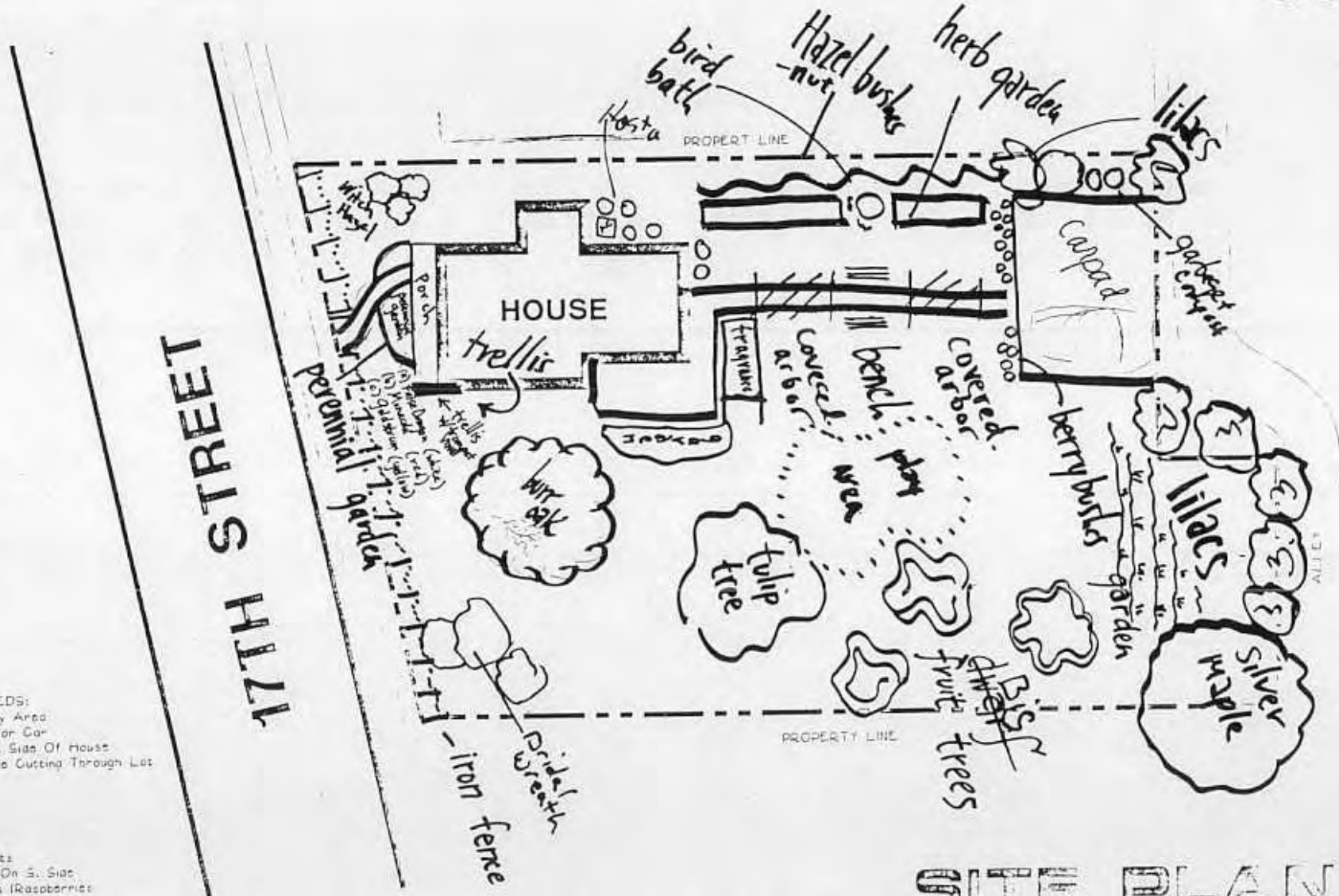
"We moved the bridal wreath to the corner. We included a burr oak tree and the car port. There is a walkway path with a trellis and arbor. We have an herb garden and hazel nut along the north property line, along with a bird bath. Along the south line are some big fruit trees. There are some lilacs along the back to screen off the alley. There is a little vegetable garden in front of the lilacs. Some berries surround the car pad area. There is a perennial garden coming off the corner of the house along the front side. Hostas surround the air conditioning unit. There is also an iron fence across the front."

Critique

Dean Sheaffer: "One of the problems with this example is the brick walk. The walk divides the spaces. I like the idea, though, of the pergola. One thing I would change is the end of the path, where it meets the car pad. There needs to be some sort of strong feature at the end of the path."

Daryl Watson: "I would like to comment on the fence. This neighborhood is very homogeneous, and there are not many fences. However, that is one way to stop traffic immediately without waiting for shrubs to grow. One of the more open, late nineteenth century wire fences can be quite attractive, and not that expensive. It would really set the property off and tie these two lots together."

Group 2



SPECIAL NEEDS:
Children's Play Area
Parking Pad For Car
Privacy On N. Side Of House
Prevent People Cutting Through Lot

LIKES:
Color
Perennials
Herb Garden
Fragrant Plants
Sitting Area On S. Side
Berry Bushes (Raspberries
Bird Bath? Or Gazebo?

0 20
SCALE IN FEET

SITE PLAN
833 SEVENTEENTH STREET

PREPARED BY PLANNING AND REDEVELOPMENT DIVISION AUGUST 1992

Group 4

Presentation

"There will be a strong visual element with the raised bedding even with the fence. I put a gazebo toward the back. There will be some privacy when you are in the back half of the property. The herb garden will give you a little fragrance while you are back there. There is a visual path between the raised bedding and the gazebo. The visual path is a grassy area with some flower beddings on either side. The kitchen herbs are located closer to the kitchen. There is a brick walk that will allow you to walk from the parking slab clear to the front of the property. There are some berry bushes back by the garage. A six foot fence sits along the north property line, but the wood picket fence is only 42 inches high along the front yard and in the front half of the side yards. The picket fence runs until it meets the tree line along the south property line."

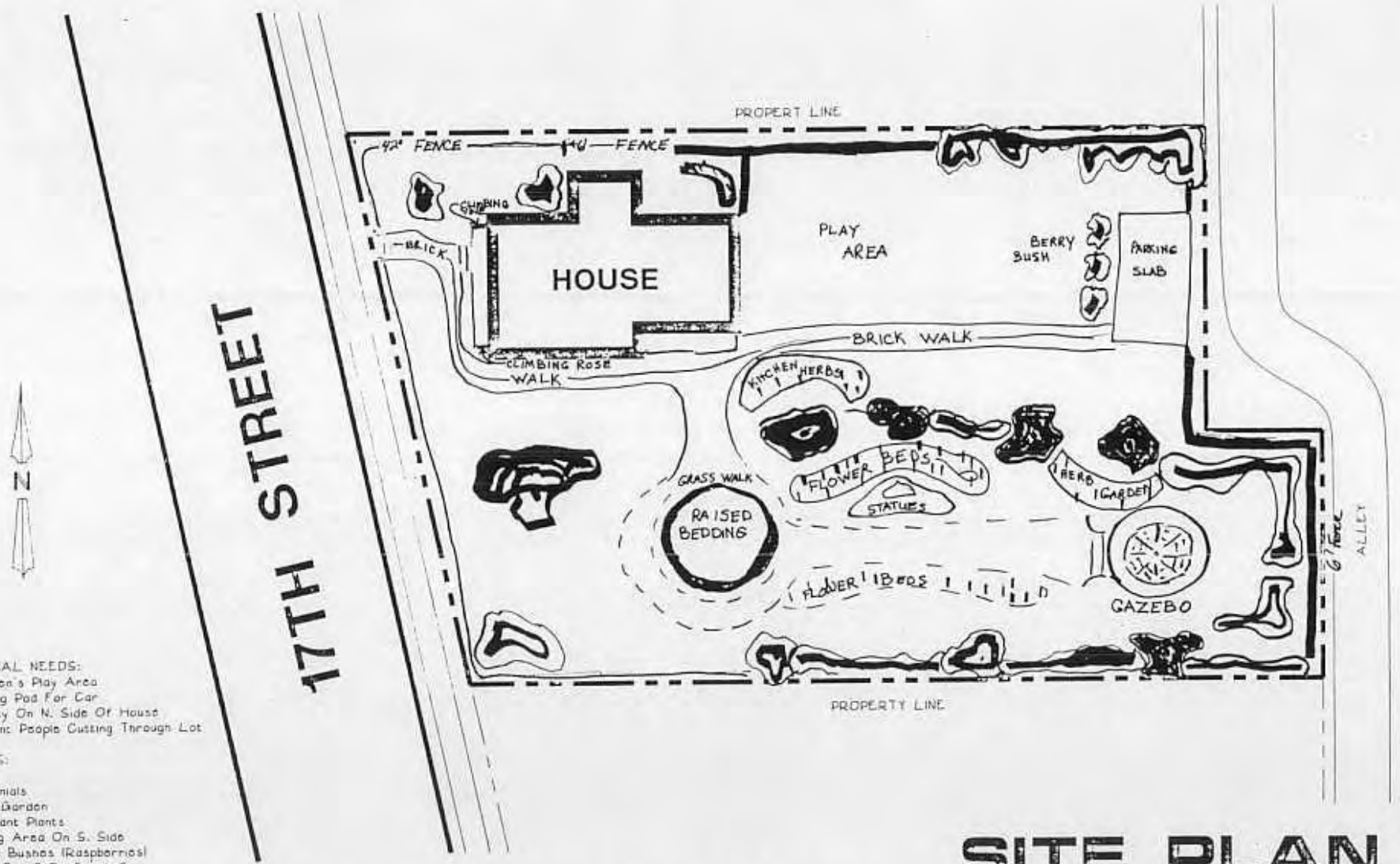
Critique

Daryl Watson: "I like the idea of establishing a focal point. No matter what you do in the middle, there is still a lot of space in the bedding area. The raised bedding is classic 1880s; its perfect. I like the gazebo or small summerhouse, too. It establishes a line of sight and is within view of the bay window of the house. This yard is the extended parlor that you are looking out onto; it is an extension of the house. It is for the residents, but those walking by can certainly see through to the back there, but you don't want them to see everything. The raised flower bedding will kind of block that view to the gazebo from the street."

Dean Sheaffer: "I also like the feeling, or the relationship, between the location of the house and the raised bedding. By putting the gazebo way back in the lot, the most distant point, you are visually increasing the size of the lot. I might like a little more screening in front of the raised bedding. I still see this problem of division of space on either side of the brick walk. It divides the lot. But I also like that there is something to see as you walk back and forth between the house and the car pad. Walks are often like expressways - the fastest route between points. It is nice to have experiences along the walk, so that you don't mind that walk to the car. You can make some observations when you walk about what is growing, what needs weeded, etc."

Robert Harvey: "I particularly like the location of the gazebo. There is some precedent that gazebos or summerhouses are located in a place that you stroll out to somewhere in a property removed from the house. Why would you go out your back porch to sit in the gazebo? There is more precedent for it to be in a remote corner of the property. I can see this along the front of the gazebo and to the sides as nice shrubbery. But, you might try to tie the location of the gazebo more to the house, breaking through that shrub line. I like the idea of a fence along the north property line. You are tight against the other house, and there is not a lot of room for plants, so the fence is a good solution."

Group 4



SPECIAL NEEDS:
Children's Play Area
Parking Pad For Car
Privacy On N. Side Of House
Prevent People Cutting Through Lot

LIKES:
Color
Perennials
Herb Garden
Fragrant Plants
Sitting Area On S. Side
Berry Bushes (Raspberries)
Bird Bath? Or Gazebo?

0 20
SCALE IN FEET

SITE PLAN
833 SEVENTEENTH STREET

PREPARED BY PLANNING AND REDEVELOPMENT DIVISION AUGUST 1992

Group 5

Presentation

"We have a picket fence along the front parallel to the house. There is a border garden along the fence. There are evergreens in the middle of the space to help screen the gazebo area. We had hedge rows along either side of the property, with a wild hedge along the back near the alley. There are vines and hanging baskets on both porches. There are ferns along the north side of the house, and flower and herb gardens in the back yard. There are also a lot of fragrant ornamentals mixed in the property. A little bench and bird bath sits in the area in front of the evergreens. The parking pad and play area are in the rear. Raspberry bushes are mixed near the evergreens."

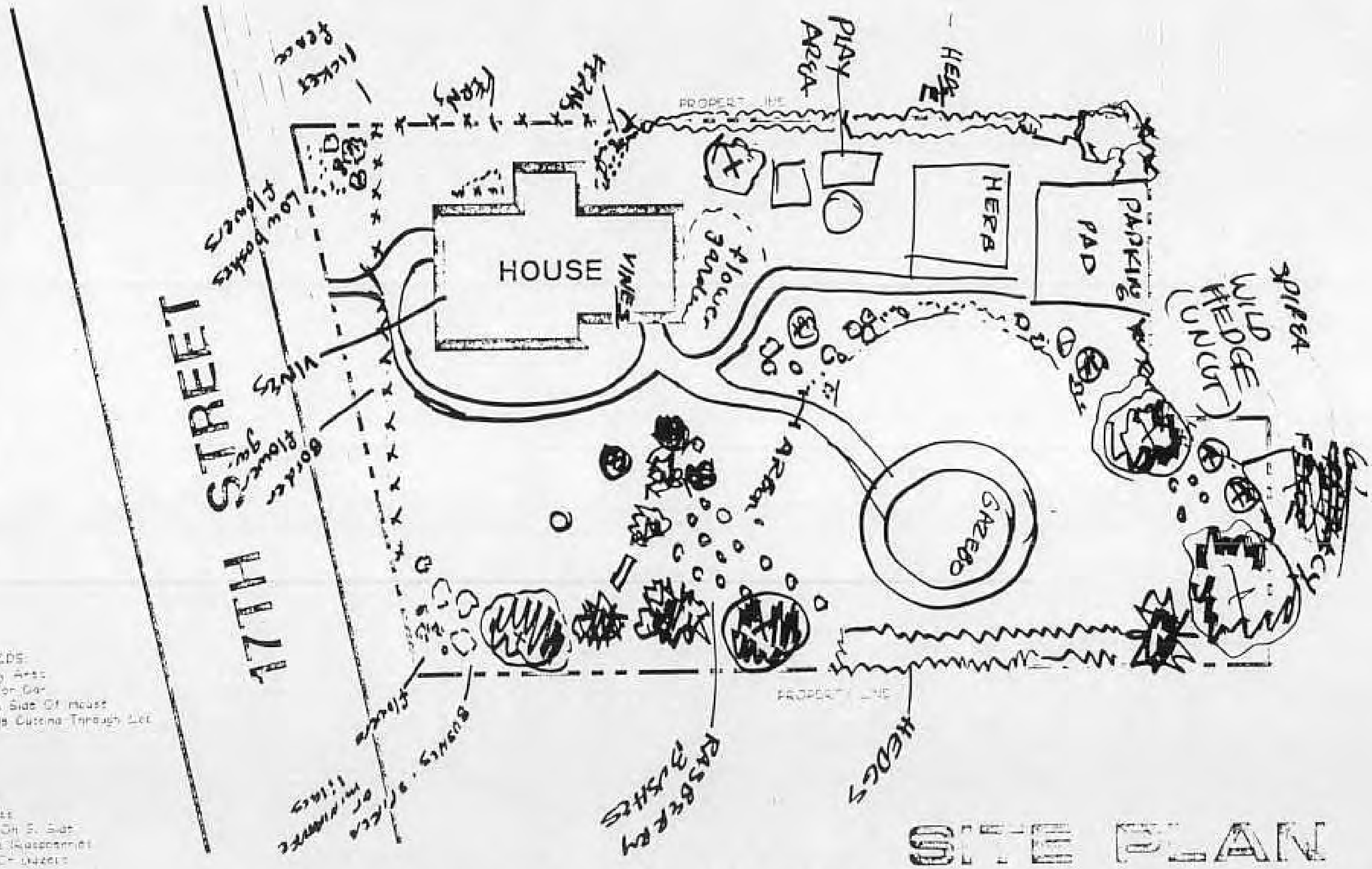
Critique

Dean Sheaffer: "One thing that strikes me is the flow of space in the front. There is no front yard to speak of, and it is made even smaller by the fence being brought in closer to the house. Basically, the front yard is off to the side. The focus is off to the side rather than to the street. I like the way the space flows around the evergreens and back to the gazebo."

Daryl Watson: "Andrew Jackson Downing would have liked that."

Robert Harvey: "The walkway could be cut slabs of limestone. Many people do not like dealing with gravel because of the maintenance problems. I like the use of the evergreens. They give the different parts of the yard different types of experiences. I also see a chance to do a little more mounding up against the street to enhance the flow of space. If you plant on a hill you can see the stack of plants better than when planting on a level plane. There is the opportunity to shape that large side yard as a graded area."

Group 5



SPECIAL NEEDS:
Children's Play Area
Parking Pad For Car
Privacy On N. Side Of House
Prevent People Cutting Through Lot

LIKES:
Color
Perennials
Herb Garden
Fragrant Plants
Sitting Area On S. Side
Berry Bushes (Raspberries)
Bird Bath Or Feeders

0 20
SCALE IN FEET

SITE PLAN
833 SEVENTEENTH STREET

PREPARED BY PLANNING AND REDEVELOPMENT DIVISION AUGUST 1992

Group 8

Presentation

"We decided to keep the existing trees along the north border and the trumpet vine in the northeast corner. We also wanted to keep a couple of the trees that exist in the middle, too. There is a rose arch at the end of the brick walk. A fence surrounds the area heavily outlined. There is a brick walk to the front and running out to the gazebo. There is a brick sidewalk going to the house from the public sidewalk. A large magnolia sits on the northwest corner of the house and near it is an annual bedding plot. The slope will be built up a little bit to the bedding plot. There is transplanted campanula in the southwest corner, along with hollyhocks. The south fence is maintained with honeysuckle vine. The mock orange tree that currently exists along the north property line is transplanted to a location near the gazebo. Raspberry bushes are planted along the back near the alley. The large trees in the back will also be retained. A birdbath is added near the southeast corner. The play area is confined behind the house for the safety of the kids and to keep them from running into the street. There is an herb garden just behind the house. The fence will help to halt cut through traffic. Peonies and snowballs are located along the brick walk that leads to the parking area."

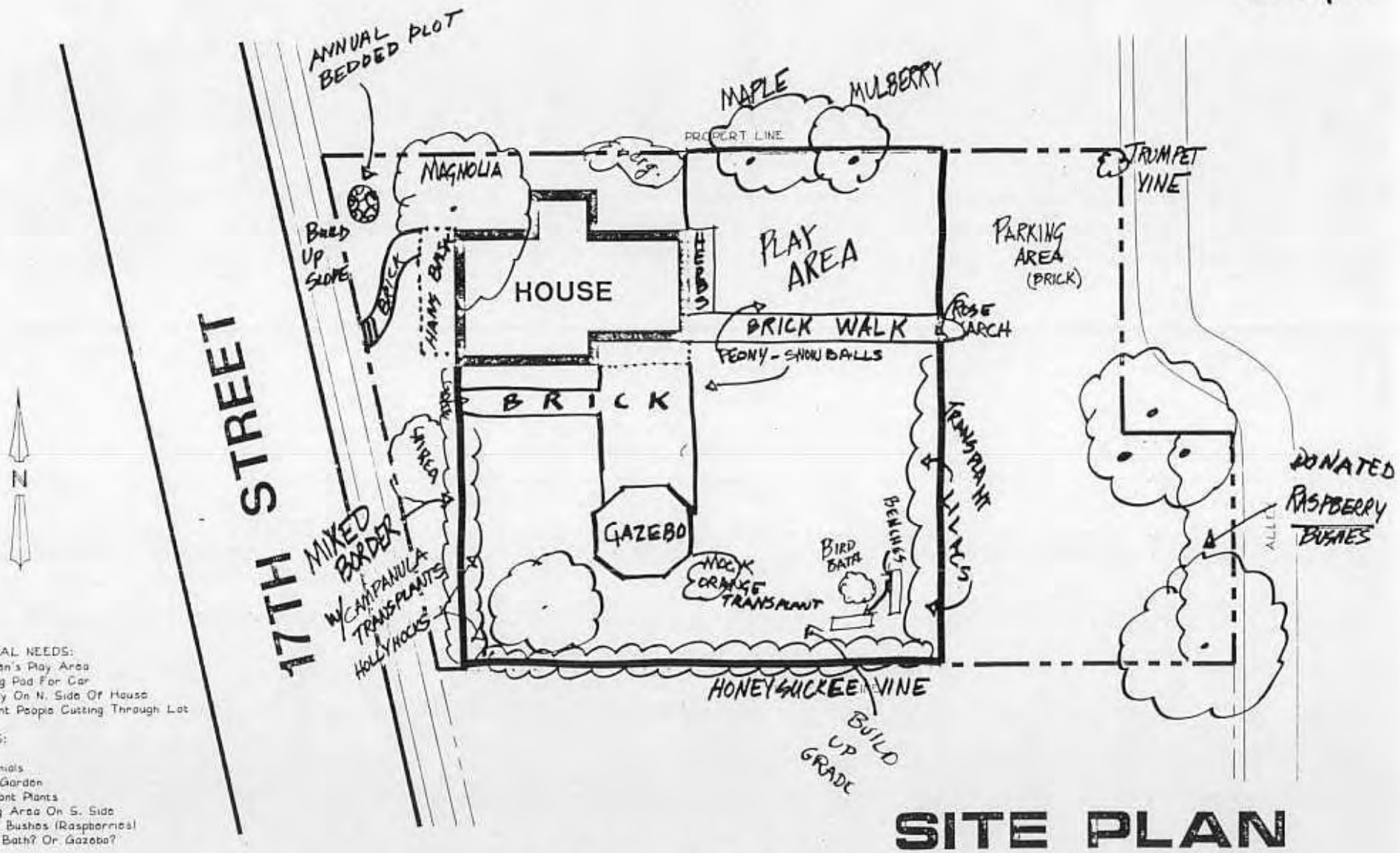
Critique

Daryl Watson: "It is good that you are reusing plant materials that exist on the site already. As regards the honeysuckle vine along the south property line, you could use the creeper that exists already; it would work great because it is very hardy."

Dean Sheaffer: "It looks like you have completely left the car area out of the picture. It looks completely left open."

Robert Harvey: "It seems as though you have given up ownership of that rear area. It would be better to move the fence back and expand the plantings to include the area. The front fence could be more angled toward the street. The planting border could be brought closer to the street. Also, think about grass and paving materials inside the fence."

Group 8



SITE PLAN

833 SEVENTEENTH STREET

PREPARED BY PLANNING AND REDEVELOPMENT DIVISION AUGUST 1992

Compliments of
Dean Sheaffer Landscape Architects
404 N. Galena Ave.•Dixon, IL 61021
815/284-8965

❖ LANDSCAPE DESIGN FACTORS ❖

ELEMENTS OF ART & ARCHITECTURE	ARRANGED ACCORDING TO PRINCIPLES OF:	WHICH ARE ORGANIZED BY:	TO PRODUCE:
line shape (form) tone space color texture mass silhouette	rhythm balance emphasis sequence scale	proportion unity variety	harmony (beauty)

❖ DESIGN PROCESS ❖

1. Analyse the site: existing conditions, the house, lot, views, adjacent properties, any opportunities or technical problems the site contains.
2. Write design "program" based on the functions, uses, and goals of the users of the property.
3. Draw several alternative conceptual designs on tracing paper overlaying the base map. (This is similar to "brainstorming.")
4. Evaluate the alternatives.
5. Develop the chosen concept in detail on a plan drawing with notes. Select materials and plants using specific functional and aesthetic criteria.

❖ PLANTING DESIGN ❖

1st... Study designs abstractly for arrangement of mass, color, texture (criteria established by design concept).

2nd... Find plants allowable and usable within limitations of local ecosystems.

3rd... Combine to make planting plan that is both beautiful and (dare we say) manageable.