

III. DESIGN SYNTHESIS: THE END OF THE AMERICAN COUNTRY PLACE ERA

Less scarred by World War I than their British cousins, rich Americans until the Great Depression in the 1930s built large estate gardens in fashionable rural surroundings from Long Island to California. In addition, the fortunes of American Anglophiles continued to fertilize English soil; some still sought the expatriate life of landed “English” gentlemen, though not as spectacularly as had William Waldorf Astor (1848–1919), whose grandiose gardens at Cliveden and Hever Castle have never been surpassed as reflections of wealth and social status. Those who, like Lawrence Johnson, were less inclined toward opulence took up residence in the Cotswolds in the west of England or in the counties of Surrey and Sussex in the south, centers of the Arts and Crafts aesthetic and rural village preservationism.

The accumulated fortunes of the Gilded Age passed down to the high-living generation that, basking for a while in America’s pre–Great Depression prosperity, built some of the country’s finest gardens. Although concessions to climate, topography, and native scenery continued to be relevant concerns, the emulation of European examples and the perfection of European styles became for a time more important than the search for an original American landscape design idiom.

As we have seen, artistically inclined people and writers such as Henry James and Edith Wharton, with sufficient leisure and income to make regular extensive trips to Europe or take up residence abroad, sought escape as tourists and expatriates from what they perceived to be American philistinism. Architects continued to train in Paris and at the American Academy in Rome, established in 1894 as the intended counterpart to the French Academy founded by Louis XIV. At home, wealthy capitalists may have been despised by aesthetes and intellectuals for their crass commercialism, but they nevertheless funded the continuation of large country estates. World War II would bring this way of life to an end, just as World War I had brought near-closure to the privileged life of the aristocracy in England and Europe.

AMERICAN ELEGANCE: THE GARDENS OF BEATRIX JONES FARRAND AND ELLEN BIDDLE SHIPMAN

In the rarefied realm of estate design where social connections gave one a distinct advantage, Edith Wharton’s niece, Beatrix Cadwalader Jones Farrand, became a prominent member of the second generation of American landscape architects. Long sojourns at Reef Point, the family summer home in Bar Harbor, Maine,

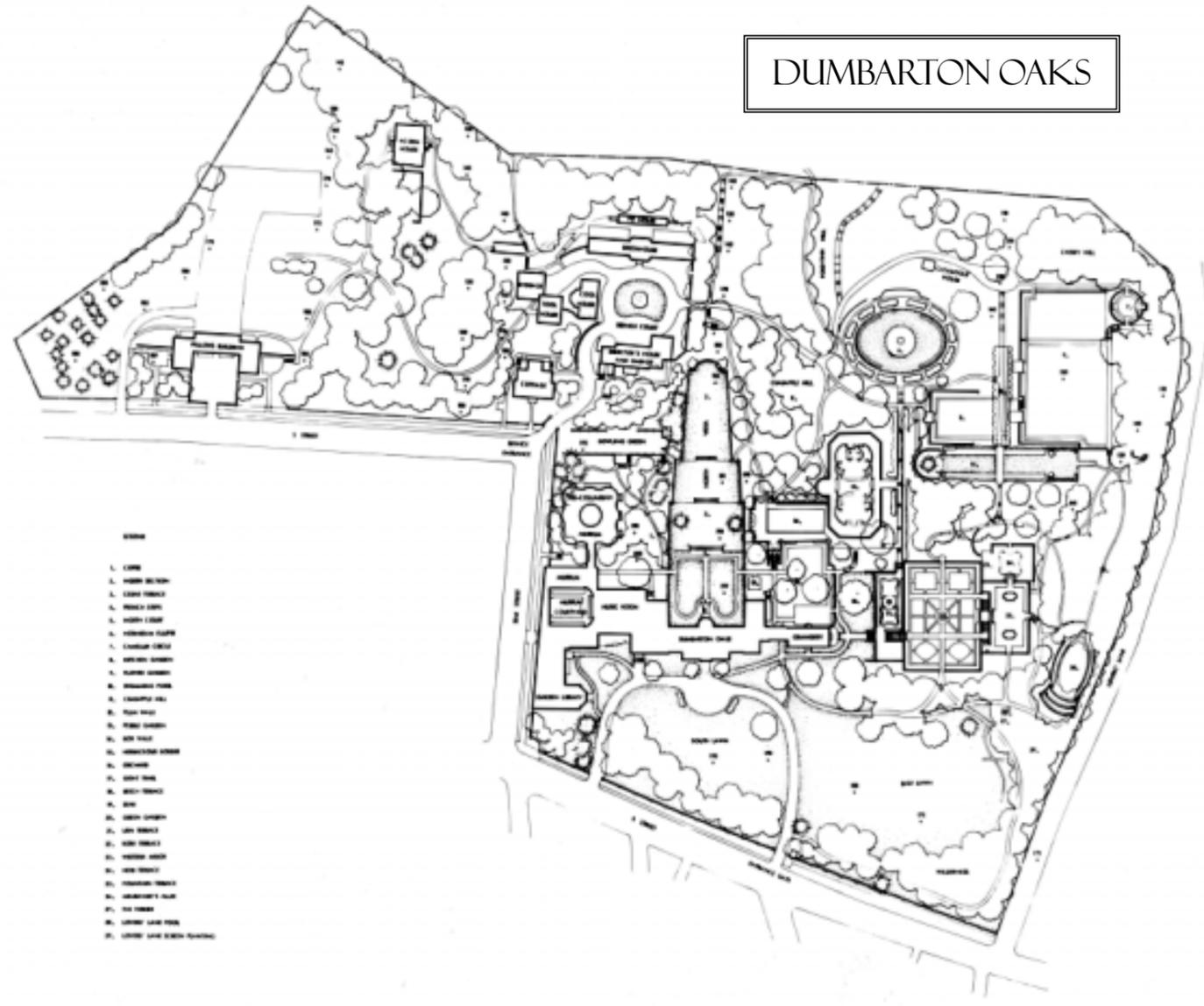
had nourished Farrand’s love of gardens and plants and fostered her desire to become a landscape gardener, the term she preferred to that of landscape architect, although she was a charter member of the American Society of Landscape Architects.

Farrand’s route to a career was an improvised tutorial in which she experimented with planting plans for the family garden at Reef Point and arranged to study for a time with Charles Sprague Sargent, professor of horticulture at the Bussey Institute of Harvard and founding director of the Arnold Arboretum. In 1895, after an extensive European tour during which she visited more than twenty notable landscapes, including several of the ones described in Wharton’s *Italian Villas and Their Gardens*, she enrolled in Professor William Ware’s course at Columbia University’s School of Mines in order to learn drafting to scale, elevation rendering, and such aspects of surveying and engineering as she would need to grade slopes, lay drives, and provide proper drainage systems for designed landscapes. Equipped with these technical skills and her notes, photographs, and the prints of European gardens she had collected, the twenty-five-year-old, self-taught landscape architect was ready to begin professional practice.

Her first clients, whom she served from the office she established on an upper floor of her mother’s brownstone home on east Eleventh Street in New York, included several fellow Bar Harbor summer residents; Pierre Lorillard, for whom she prepared a planting plan for the area around the entrance lodges of his suburban development, Tuxedo Park, New York; William R. Garrison, a leading resident of Tuxedo Park, for whom she designed a garden; Clement B. Newbold, owner of Crosswicks in Jenkintown, Pennsylvania; and Anson Phelps Stokes, the proprietor of Brick House at Noroton Point, Darien, Connecticut. Her mother and aunt, both socially well-connected, facilitated introductions and made her feel at ease with such powerful men as J. P. Morgan, John D. Rockefeller, and Theodore Roosevelt, all of whom were to become clients. Her avuncular friend Henry James, who resided in England, helped her meet the coterie of gardeners in the Cotswolds. The founding of the Garden Club of America in 1913 offered her another network at home.

Throughout her long career, Reef Point remained Farrand’s laboratory for plant experimentation. Periods of residence on the coast of Maine with its mats of rock-hugging vegetation and dense forests of spruce, maple, and birch trees fostered her sensitivity to native scenery. She became an accom-

DUMBARTON OAKS



11.29. Plan of Dumbarton Oaks, Washington, D.C., designed by Beatrix Cadwalader Jones Farrand. The wooded site—with its mature oaks and other native trees, high elevation, and steep slopes dramatically descending to the valley threaded by Rock Creek—was one of extraordinary potential. Farrand exploited it ingeniously with a series of descending terraces whose formal symmetries and ornamental details merge gracefully with the natural surroundings.

Right: 11.30. Stairs leading from Rose Terrace to Fountain Terrace, with Herb Garden beyond, Dumbarton Oaks



11.31. Urn Terrace, Dumbarton Oaks



11.33. The Box Walk, an ivy- and boxwood-bordered brick path, Dumbarton Oaks

Shrub plantings along the R Street frontage partially screen the lawn sweeping up to the front of the house, ensuring a degree of privacy. A large orangery off the east wing provides an effective transition between the house and the first of a series of outdoor rooms, the Beech Terrace, named for its central feature, a massive purple beech tree. As one descends to the Urn Terrace and, below it, to the Rose Terrace, then drops yet another level to the Fountain Terrace, one appreciates Farrand's eye for proportion, line, and detail (figs. 11.30, 11.31, 11.32). Her artistry appears in the scale of stairs and their finial and urn-punctuated piers, the deft interplay between straight and curving elements, and the contrasting textures of the carefully articulated ground plane with its finely crafted paving materials, grass, and planting beds (fig. 11.33). Below the Fountain Terrace, hidden from view, is one of Farrand's most charming conceits, a small outdoor amphitheater and Lover's Lane Pool.

The elegant simplicity and restraint inherent in Farrand's work, as well as her ability to amalgamate her European and Arts and Crafts sources into an original design, is also apparent as one follows the garden's gently spiraling plan through the orchard and herbaceous border, enters the Box Walk leading to the Ellipse, then returns on this straight path past the Tennis Court and Swimming Pool to the North Court. Here her skill in orchestrating garden space is seen once more in the series of grassy terraces leading to an overlook revealing the wild natural scenery of Rock Creek below (fig. 11.34). Now a public park, this section was planted by Farrand to enhance its character as a nature preserve. Steps, paths, benches, and a stone bridge facilitated and poeticized excursions into this section of the garden.



11.32. Rose Terrace bench, Dumbarton Oaks



11.34. Railing designed by Farrand, Rock Creek Park overlook, Dumbarton Oaks

plished designer of rock gardens, using indigenous plant material, and her mature work was marked by an intelligent search for an American garden design idiom. In this, she translated the inspiration she derived from Italian, Chinese, and other landscape traditions into an elegant and original style, which is exemplified in her two finest surviving gardens. Dumbarton Oaks in Washington, D.C., the estate of Mildred and Robert Woods Bliss, her masterpiece, demonstrates her confident originality in synthesizing the Arts and Crafts and Italianate landscape idioms of her time (figs. 11.29–11.34).

The Eyrie Garden, designed for Abby Aldrich Rockefeller, at Seal Harbor, Maine, has a large rectangular sunken garden, the walls of which are topped with imported Chinese tiles. This garden is entered on the north through a moon gate modeled on one Mrs. Rockefeller had admired in Beijing (fig. 11.35). Inside, Farrand planted annuals to maximize floral display during the short Maine summer, and surrounding the garden on the outside she created beds of perennials in a palette composed predominantly of lavender, blue, and white.

For Abby Rockefeller's husband, John D. Rockefeller, Jr., Farrand became a valued pro bono consultant on the planting plans for the carriage roads that Rockefeller conceived and funded at Acadia National Park on Mount Desert Island, Maine. Here, near her own summer home, at the dawn of the age of the automobile, she applied the principles learned from Olmsted's design of the drives at Biltmore and the Arnold Arboretum to enhance with native material—spruce, pitch pine, sweet fern, wild roses, sumac, goldenrod, and bush blueberry—Rockefeller's vision of scenic revelation through an artful arrangement of the motorist's serial vantage points.

Although women practitioners did not yet receive commissions for parks or other public works, landscape design was one of a limited number of professions open to them at the beginning of the twen-

tieth century. The founding of the Lowthorpe School of Landscape Architecture for Women in 1901 in Groton, Massachusetts, the Pennsylvania School of Horticulture for Women in 1910, and the Cambridge School of Landscape Architecture for Women in 1916 helped open a career path to women wishing to enter the field. Like Beatrice Farrand, Ellen Biddle Shipman (1869–1950), who received her training in the office of Charles Platt, ran an all-woman landscape architectural firm. As in the case of Farrand, Shipman's entry into the field was facilitated by her horticultural knowledge and an ability to provide planting plans for Platt and other landscape designers such as Warren Manning. Because she did not travel to Europe until 1929, when she was sixty years old, her independent work was less influenced by foreign examples than that of Farrand or the Rome prizewinners, who were her contemporaries. It can best be characterized as an application of Jekyll's lessons to a traditional Colonial-revival style—a marriage of Arts and Crafts planting principles with the geometrical layout of old-fashioned American gardens—or, put another way, a translation of formal design into a more relaxed, domestic vernacular. It was a style that was both sophisticated and unpretentious.

Shipman and her husband, Louis, were part of the artists' colony in Cornish, New Hampshire, which included Charles Platt. Although she had learned basic drafting skills in Platt's office, she lacked Farrand's rigorous professional training, including the requisite engineering skills to develop extensive grading and drainage plans. Nevertheless, in 1920, she opened an office in New York City. Because her work was almost exclusively residential, she did not seek membership in the recently formed, male-dominated American Society of Landscape Architects. Nevertheless, she found a substantial niche within the profession. The young Garden Club of America—a national organization supporting the work of many local garden clubs throughout the country—had stimulated an interest in horticulture among affluent women. They provided Shipman with a natural client base and network of referrals for commissions—more than six hundred during her years of professional practice. Many of her jobs were undertaken in collaboration with other landscape architects, including Charles Platt, Warren Manning, and Fletcher Steele.

Able landscape photographers such as Mattie Edwards Hewitt recorded the appearance of many of Shipman's gardens (fig. 11.36). Publication of photographs of Shipman gardens in contemporary periodicals—*The Garden*, *House and Garden*, and *House Beautiful*—together with her skills as a public lecturer and her congenial personality, contributed to her success. Her clients tended to favor an atmosphere of



idyllic seclusion and well-guarded privacy. As a rule, Shipman screened the borders of her gardens with heavy plantings. Her "secret" gardens were spaces for dreamy contemplation as well as for intimate socializing with family and friends. Small-scale works of sculpture inject notes of fancy and function as pleasing garden decor. Their meaning is secondary, for by the twentieth century mythology no longer had allegorical significance for designer or client but served as a branch of storytelling, providing a genteel foretaste of the role of fantasy in the thematic landscapes of the present day.

Shipman's planting schemes were typically accompanied by detailed horticultural instructions intended to ensure proper maintenance by clients and their gardeners. In addition, she made regular visits to estates where her designs were installed, and some clients put her in charge of administering annual discretionary funds for plant purchases. Her practice was far-flung, and she spent a great deal of time traveling by train and later by plane to job sites all over the United States. The Sarah P. Duke Memorial Gardens at Duke University in North Carolina was one of her most significant designs. Because she socialized with her clients, who introduced her to their friends, many of whom also hired her, she had clusters of commissions in such places as Cleveland, Ohio; Grosse Point, Michigan; the North Shore of Long Island; and Mount Kisco, New York. In these pockets of affluence, until the exigencies of World War II brought commissions to a virtual halt, Shipman designed idyllic gardens, historically inflected refuges from the modern industrial scene—ironically, the source of wealth that enabled many of the gardens to exist in the first place.

ECLECTICISM AND THE INVENTION OF A HISTORIC PAST IN CALIFORNIA AND FLORIDA

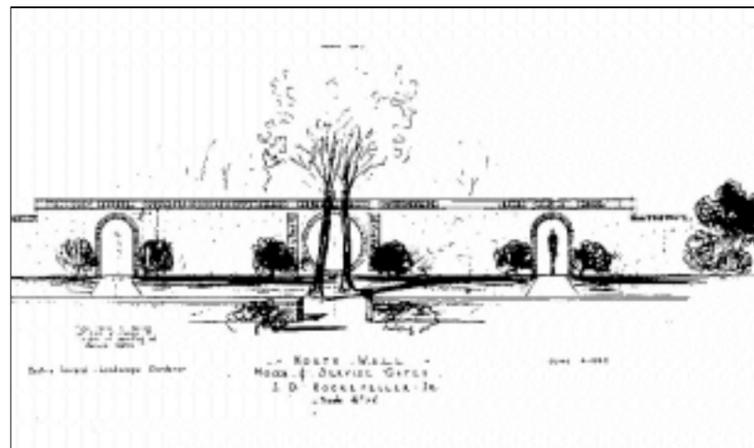
California proved an ideal place for experimentation and the transformation of older forms of landscape design into a distinctive, if eclectic, regional style. Because the state enjoys some spectacular hilly and mountainous scenery and has along its coast what is known as a Mediterranean climate, it was especially congenial to the creation of Italianate and Spanish-style gardens. Although the Anglo-American railroad barons and other capitalists who first settled the state created gardens within the prevailing nineteenth-century Picturesque tradition, they soon began to capture the opportunities inherent in the mild climate, which, combined with irrigation technology, permitted the introduction of species of eucalyptus and other semitropical plants from Australia and South Africa. Nurserymen in San Francisco, Oakland, San Jose, Santa Barbara, and the Los Angeles area realized the profitability of stocking exotic vegetation as well as the many kinds of fruit trees that thrived in this sun-drenched land. Palm trees propagated from imported stock contributed to California's growing palette of Mediterranean plants, which, given water, grew as lushly as those on the Riviera. Cacti and other plants from arid parts of the United States and Mexico found a natural home in the Desert Garden, begun in 1905 at the Huntington Gardens at San Marino, California's foremost assemblage of exotic plants. There, Henry Huntington's head gardener, William Hertrich, installed a number of botanical collections through massive transplanting and propagation in the estate's nurseries (fig. 11.37).

The climate of California encouraged the design of outdoor living spaces and a greater stylistic

11.36. Henry Croft Garden, Greenwich, Connecticut, designed by Ellen Biddle Shipman. The hallmarks of Shipman's style are evident in the sense of spatial enclosure, axial organization along a grassy path, sensuous softening of formal lines with luxuriant plant material, homespun elegance of the brick and stone masonry, and air of sprightly whimsy provided by the figure of Diana and other pieces of sculpture. Photograph by Mattie Edwards Hewitt, c. 1928

Below: 11.37. Desert Garden, Huntington Gardens, San Marino, California

11.35. Sketch for Moon Gate, North Wall, Eyrie Garden, Seal Harbor, Maine, designed by Beatrix Jones Farrand. 1929.



11.38. Green Gables, Woodside, California, water garden designed by Charles Sumner Greene, 1926–28

Below: 11.39. Filoli, Woodside, California, garden layout by Bruce Porter, 1915–17

informality than elsewhere. Remoteness and a frontier spirit also served to foster a lifestyle less circumscribed by social convention than that of the Eastern seaboard. Helen Hunt Jackson's popular novel *Ramona* (1884), written to call attention to federal policy injustices toward Native Americans and Hispanics, drew a romantic portrait of California's pre-Anglo way of life with its Franciscan missions and Spanish haciendas. This stimulated some highly imaginative reconstructions of actual missions and their gardens and gave birth to the Mission Revival style and other design interpretations of a mythical regional past, notably the somewhat later Spanish Colonial style. In this attempt to forge a regional identity and to project an architecture compatible with the newly enriched vegetal repertory, designers appropriated various Mediterranean styles, with principal emphasis on that of Andalusian Spain. In urban design terms, this is best seen in Santa Barbara where, after the earthquake of 1925, the city set about rebuilding itself almost entirely in terms of a remarkably inventive pseudo-Spanish style, best illustrated by its grandly scaled centerpiece, architect William Mooser's courthouse. Unlike a traditionally inward-focused Spanish building, the Santa Barbara Courthouse has a colossal entry arch that frames a view of the beautiful mountainous landscape in which the city sits.¹⁶

Farther north, in the Bay area, to harmonize with the surrounding scenery, Bernard Maybeck (1862–1957) created a landscape idiom of mixed native and exotic vegetation, uncut local stone, and rough-dressed rockwork for the residential developments undertaken by the Hillside Club, an improvement society in Berkeley. In the first decade of the twentieth century, Japanese influence combined with that of the prevailing Arts and Crafts movement to produce the sensitive siting, fine hand detailing, and imaginative use of natural materials by Charles Sum-



ner Greene (1868–1957) and Henry Mather Greene (1870–1954), architects in Pasadena. In 1921, Charles Greene demonstrated in the David L. James house in the Carmel Highlands his complete mastery of an original design vocabulary in which local rock walls, the result of meticulous, painstaking craftsmanship, appear to emerge organically from the geological structure of the hillside. In 1911 and 1926–28, he performed an equal but different tour de force at Green Gables, the Mortimer and Bella Fleishacker estate overlooking the Santa Cruz Mountains in Woodside. In the monumental staircase and arcade of the beautiful water garden, Greene executed his Beaux-Arts design in a rustic, regional manner using uncut native stones (fig. 11.38).

Not all wealthy Californians pursued the path of stylistic experimentation opened up by these original designers. One of the most renowned of the remaining gardens from this period is Filoli, nestled into the exceptionally scenic landscape of Woodside, 30 miles south of San Francisco. The Georgian-style house, designed by Willis Polk (1870–1924) of San Francisco, was built between 1916 and 1919 for William Bowers Bourn II, owner of a hard-rock gold mine and a local water company, after Bourn purchased his 654-acre estate. Bourn's friend and hunting companion Bruce Porter (1865–1955), a poet, painter, and artist in stained glass as well as a landscape designer, was responsible for the layout of the garden, and Isabella Worn, a San Francisco floral designer, for the planting plans. Her work continued after new owners purchased the property in 1936. Neither Porter nor Worn had a talent approaching Farrand's, but, aided by the spectacular site, excellent climate, and good current management by the Filoli Center, their work resulted in a garden of considerable charm (fig. 11.39).

Sometimes the California Mediterranean expression was carried to theatrical heights, as at San Simeon, the estate of William Randolph Hearst. An amalgam of stage-set effects, San Simeon evokes



styles as diverse as those of ancient Egypt and contemporary Art Moderne. Julia Morgan (1872–1957), the first woman to be enrolled in the architecture program of the École des Beaux-Arts and the first to obtain a license from the State of California to practice architecture, designed the palatial house and exotic guest houses. Charles Gibbs Adams was the landscape architect who responded to Hearst's grandiose ideas as the gardens took shape around the vast collections of exotic animals, specimen trees, sculpture, and decorative artifacts that Hearst amassed at this private fantasy weekend "resort."

Although eastern architects such as Bertram Grosvenor Goodhue (1869–1924) joined the handful of resident professionals who received commissions to design houses and gardens on California estates in the 1920s, amateurs and nurserymen were responsible for laying out some of the most notable ones. Goodhue was the architect in charge of the 1915 Panama-California Exposition held in San Diego. In opposition to Irving Gill and others who saw this as an opportunity to forge a simpler, more modern regional idiom, Goodhue deemed a neo-traditional Spanish Colonial Baroque style to be the most desirable one for the fair's buildings. The landscape designers matched its architectural flamboyance with a riot of lush semitropical vegetation arranged in extravagant floral displays. The fair gave license to an unbridled eclecticism, and the opulent tone it set was highly influential. Not only did various forms of Spanish and Mexican architecture become popular, but direct imitation of Italian villa architecture and gardens was widely practiced.

A nurseryman, A. E. Hanson, was inspired by the fair to seek his living as a designer of great estates. With entrepreneurial energy and a flair for salesmanship, Hanson became a landscape contractor, hiring the design and horticultural talent he needed to fulfill his commissions. In his breezy memoir, he tells how he succeeded in getting the job to design Greenacres, movie millionaire Harold Lloyd's 16-acre estate in Beverly Hills. Working with golf course designer Billy Bell and architect Sumner Spaulding, he created between 1925 and 1929 a grandiose scheme that included a 100-foot (30.5-meter) waterfall spilling into a canoe course that also served as a water hazard for the golf course, a fairy-tale English village play yard with a thatched roof cottage and pony stable for Lloyd's three-year-old daughter, a "Villa Lante" cascade, a "Villa Medici" fountain, and a "Villa d'Este" pool. The house was modeled on the Villa Gamberaia (fig. 11.40).

Architect George Washington Smith (1876–1930), was instrumental in forging the Santa Barbara style of Spanish Colonial domestic architecture with



gardens featuring well-shaded patios with tiled fountain basins, also employed the villas of Italy as models. Casa del Herrero (House of the Blacksmith), the 11-acre estate that Washington designed for George Fox Steedman in 1922–25, is perhaps the architect's masterpiece. Here he worked first with landscape architect Ralph Stevens and then with Lockwood deForest (1896–1949) to create by 1933 a series of axially related garden spaces with tiled water channels and low, Spanish-style fountains (fig. 11.41).

Not only did some of the estates of southern California appear as stage sets, they were employed as such by the flourishing movie industry, which was unaffected by the Great Depression. Florence Yoch (1890–1972), assisted by her partner, Lucille Council, designed gardens specifically for movie sets, including the one for *Gone With the Wind*. In the 1930s, Yoch

11.40. Garden, Greenacres, Beverly Hills, California, designed by A. E. Hanson with Billy Bell and Sumner Spaulding for Harold Lloyd, showing the water cascade with the "Villa Gamberaia" house in the background. 1925–29

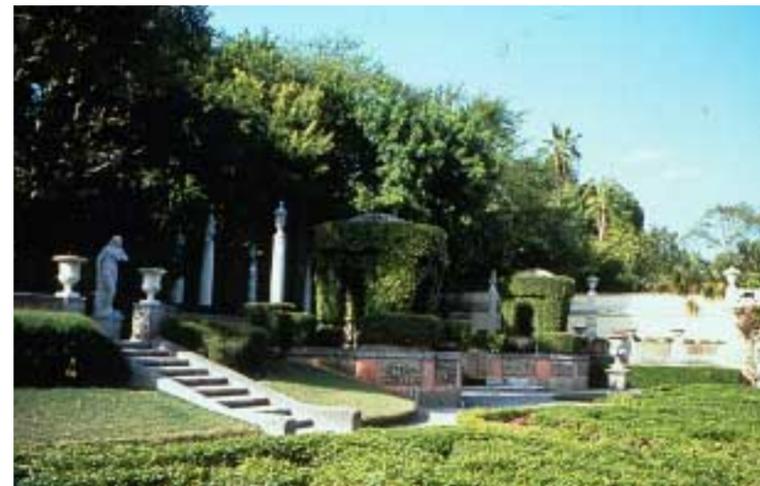
Below: 11.41. Garden, Casa del Herrero, Santa Barbara, California, designed by Ralph Stevens and Lockwood deForest, with house designed by George Washington Smith. 1922–25



11.42. Garden, Il Brolino, Montecito, California, designed by Florence Yoch, with house designed by George Washington Smith, 1923



11.43. Gardens, Vizcaya, Florida, designed by Diego Suarez and F. Burrall Hoffman, Jr., with house designed by George Washington Smith, 1912–16



was hired to create gardens for such Hollywood executives as director George Cukor and producer Jack Warner. She was given a budget of \$100,000, a lavish sum at the time, for landscaping Warner's 18-acre Southern-plantation-style estate, located near Harold Lloyd's and those of several other famous movie stars in Beverly Hills' Benedict Canyon. But, like Hanson, Yoch found in Montecito the conditions that inspired what is perhaps her finest creation, Il Brolino, the fey topiary garden she designed on the 7-acre estate of lumber heiress Mary Stewart to complement George Washington Smith's handsome Italian-villa-style house (fig. 11.42). Here one sees the flexibility of her imagination in the way she softened the garden's geometrical lines with the fat, rounded, whimsical forms of animals and playing-card symbols in clipped boxwood, artfully juxtaposed against the background

trees and mountains beyond. This quality is also apparent in her habit of modifying symmetry with adjustments to site conditions and the occasional eccentric placement of a tree or other object within an otherwise formal space.

Like California, Florida was originally a Spanish colonial borderland with a climate that became a lure for resort builders and affluent escapees from the northern winter. Some built great estates, employing design idioms similar to those used in California. One of the most extravagantly spectacular Italianate gardens of the Gilded Age is Vizcaya, built between 1912 and 1916 on Biscayne Bay in Florida by James Deering, heir of the harvesting machinery manufacturer. F. Burrall Hoffman, Jr., designed the house as a boldly eclectic pastiche, with each facade portraying a different era of Italian villa architecture. Hoffman's artistically inclined friend, Paul Chalfin, helped him garner the tapestries and furniture to create the grand decorative effects that lend the interior its air of opulence. Diego Suarez, a Colombian who was tutored in landscape design at La Pietra by Arthur Acton, created the elaborate gardens, which combine echoes of Spain, France, and Venice, and serve as a reminder of Isola Bella, the Borromeo family villa whose terraces rise like the decks of a galleon from the waters of Lake Maggiore (fig. 11.43; see figs. 5.40–5.41).

Vizcaya was a bellwether, stimulating rich Easterners and eventually the European Riviera set to come to Florida. Promoted by the entrepreneur Henry Flagler, Palm Beach became a fashionable resort in large measure due to Addison Mizner (1872–1933). Mizner was a society architect practic-

ing first in Philadelphia and then in New York. His career was given a tremendous boost after 1918 when he discovered Palm Beach and its potential as an American Riviera. With some of the same eclectic imagination and flair for client relations as A. E. Hanson, Mizner, who was widely traveled and a collector of antiques and architectural artifacts from all over the world, invented virtually single-handedly the Palm Beach style, a pseudo-Hispanic amalgam of dramatic decorative effects. Mizner took complete charge of his clients' projects, serving as architect, interior decorator, and landscape designer.

Though physically distant, as resort communities with a similar ethos of self-invented domestic and urbanistic stagecraft and a common Hispanic-Italianate-Mediterranean appearance, Santa Barbara and Palm Beach were close cousins. Mizner, in fact, took the skills he perfected in Florida to Parklane, an estate in Santa Barbara where he combined Venetian Gothic elements with images derived from the Villa Lante. Thus did wealthy Americans of this period commis-

sion designers to take recipes from the European banquet and concoct architectural menus of cribbed grandeur intended to surpass the original models. Sometimes blatantly, as in the gardens of A. E. Hanson and elsewhere more subtly, as in the gardens of Platt, Farrand, and Shipman, we find evidence of the transformation of garden art into garden style.

Resort communities such as Santa Barbara and Palm Beach are phenomena of machine-age technology—beautiful and remote places made accessible by private railroad car (later by private jet). The cost of transportation for their temporary residents, among other factors, ensured their status as exclusive enclaves, especially in their early years. Commercial rail and aviation and, more significant, mass production of the twentieth-century machine par excellence, the private automobile, has democratized the landscape, making many beautiful places accessible to the masses. The implications of these technological developments for city planners and landscape designers is a major theme in the subsequent chapters of this book.

NOTES FOR CHAPTER ELEVEN

1. Camillo Sitte, *The Art of Building Cities*, trans. Charles T. Stewart (New York: Reinhold Publishing Corporation, 1945), p. 76.
2. *Ibid.*, p. 60.
3. During Queen Victoria's reign, London's population grew from 2 million to 4.5 million, while Glasgow tripled and Liverpool doubled in size. By the time of the queen's death in 1901, only one out of eleven people was still employed in agriculture.
4. Reginald Blomfield, *The Formal Garden in England* (London: Macmillan & Co., 1892), p. 15.
5. Gertrude Jekyll, *Colour Schemes for the Flower Garden* (1914) (Boston: Little Brown and Company, illustrated ed., 1988), pp. 17–18.
6. Gertrude Jekyll and Lawrence Weaver, *Arts & Crafts Gardens: Gardens for Small Country Houses*, (1912) (Antique Collector's Club, 1981 and 1997), p. 13.
7. *Ibid.*, p. 70.
8. Largely destroyed during World War II when Nazi forces invaded Normandy, this extraordinary garden has been restored through the efforts of André Mallet, the son of Guillaume Mallet, and his wife Mary who made it available to the public, an enterprise that continues through the work of their son, Robert Mallet, who shares his grandfather's flair for sensitive horticultural artistry and a thorough understanding of Arts and Crafts stylistic principles.
9. Charles Platt, *Italian Gardens* (1894) (Portland, Oreg.: Sagapress/Timber Press, 1993), p. 37.
10. Edith Wharton, *The House of Mirth*, Book I, from *The Edith Wharton Reader*, ed. Louis Auchincloss (New York: Charles Scribner's Sons, 1965), p. 90.
11. Thomas H. Mawson, *The Art and Craft of Garden Making* (London: B. T. Batsford, 1900), p. 1.
12. *Ibid.*, p. 5.
13. As quoted in Jane Brown, *The English Garden in Our Time: From Gertrude Jekyll to Geoffrey Jellicoe* (Woodbridge, Suffolk: Antique Collectors' Club, 1986), pp. 162–163.
14. Jane Brown, *Vita's Other World: A Gardening Biography of V. Sackville-West* (New York: Viking, 1985), p. 84.
15. Harold Nicholson, *Helen's Tower* (New York: Harcourt Brace, 1938), p. 41, as quoted in Brown, *Vita's Other World*, p. 56.
16. For a good discussion of the architecture of Santa Barbara and its courthouse, see Charles Moore and Gerald Allen, *Dimensions: Space, Shape & Scale in Architecture* (New York: Architectural Record Books, 1976), pp. 41–48.