

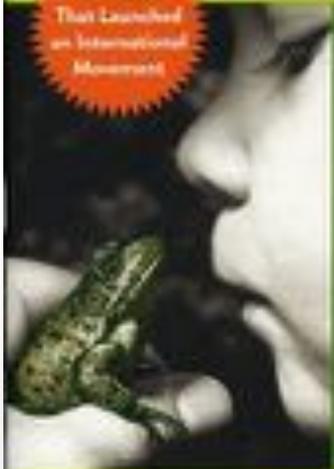
Horace William Shaler Cleveland with Olmsted, Plus Others of a Like Mind

Landscape Design Guided by the Power of Nature, Social Purpose, and
Literary Explorations of Landscape

NATIONAL BESTSELLER

Last Child in the Woods

The Book
That Launched
an International
Movement



Saving
Our Children
from
Nature-Deficit
Disorder



"An absolute must read
for parents."

—THE NEW YORK TIMES

RICHARD LOUV

RECIPIENT OF THE AUDUBON MEDAL

THE FAIR SIDE • Gary Larson



The woods were dark and foreboding, and Alice sensed that sinister eyes were watching her every step. Worst of all, she knew that Nature abhorred a vacuum.



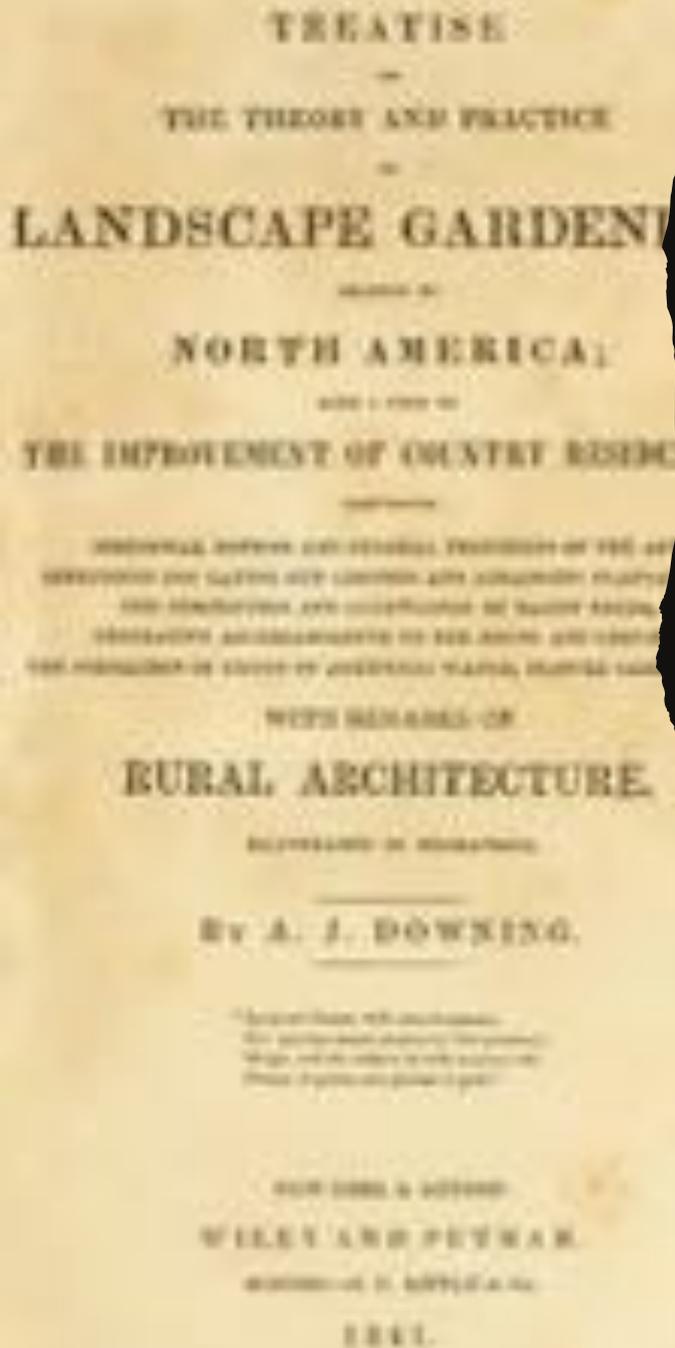
Themes Interwoven Through
Presentation

Power of Nature, Naturalness,
Fitness to Place, Organic Aesthetic

Mental, Spiritual and Physical
Health, Character Development
(Advancement), **Social Purpose**

Importance of the Written Word,
Literary Explorations of Landscape



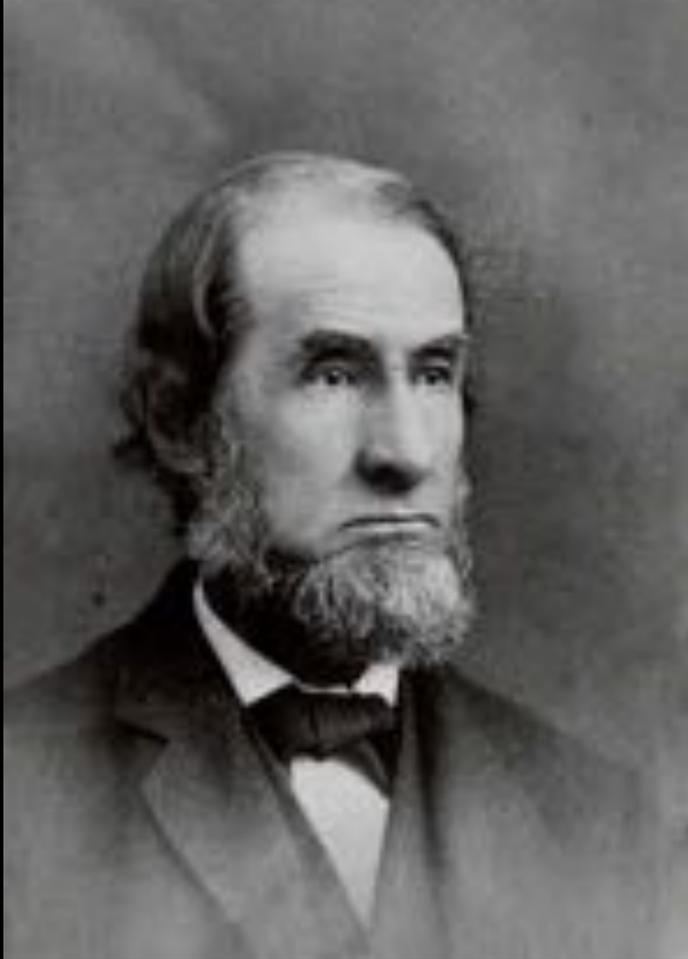


Andrew Jackson Downing Quote

“Open wide, therefore, the doors of your libraries and picture galleries, all ye true republicans. Build halls where Knowledge shall be freely diffused among men and not shut up within the narrow walls of narrow institutions.

Plant spacious parks in your cities, and uncloseth their gates as wide as the gates of morning to the whole people.”

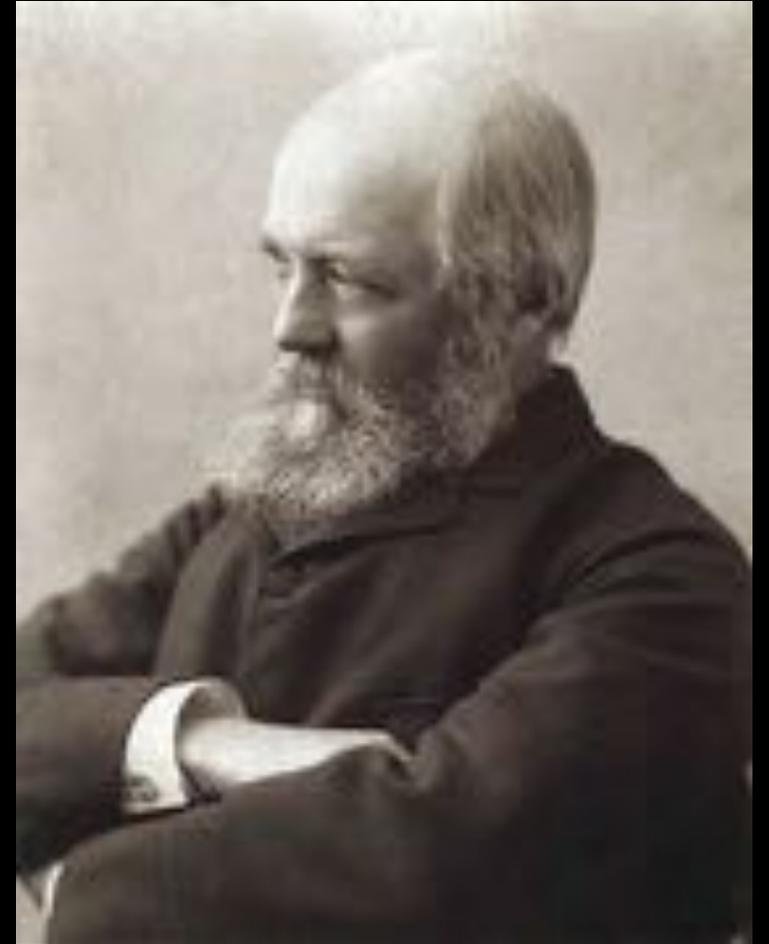




Horace W. S. Cleveland
1814-1900



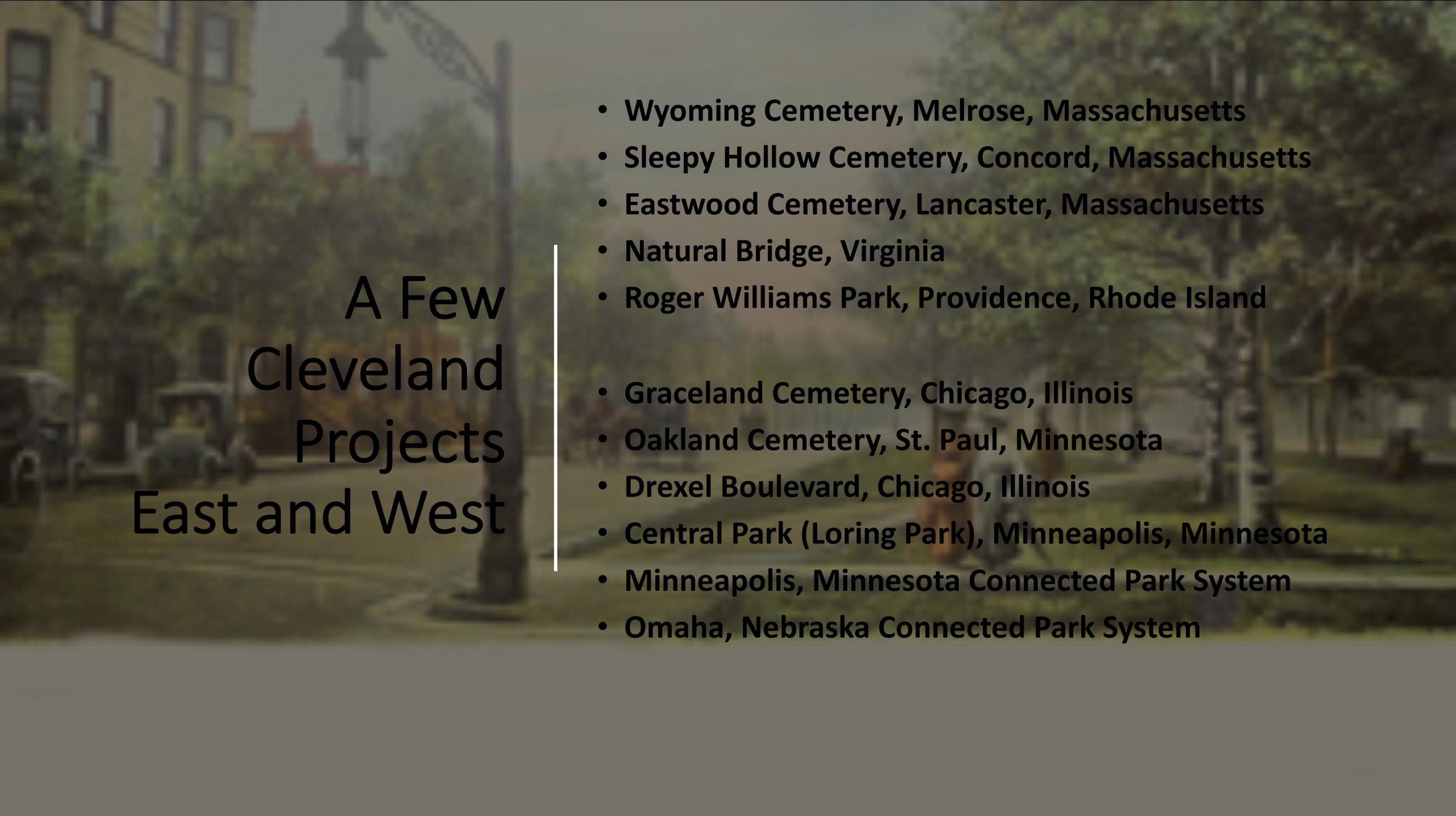
Frederick Billings
1823-90



Frederick Law Olmsted
1822-1903

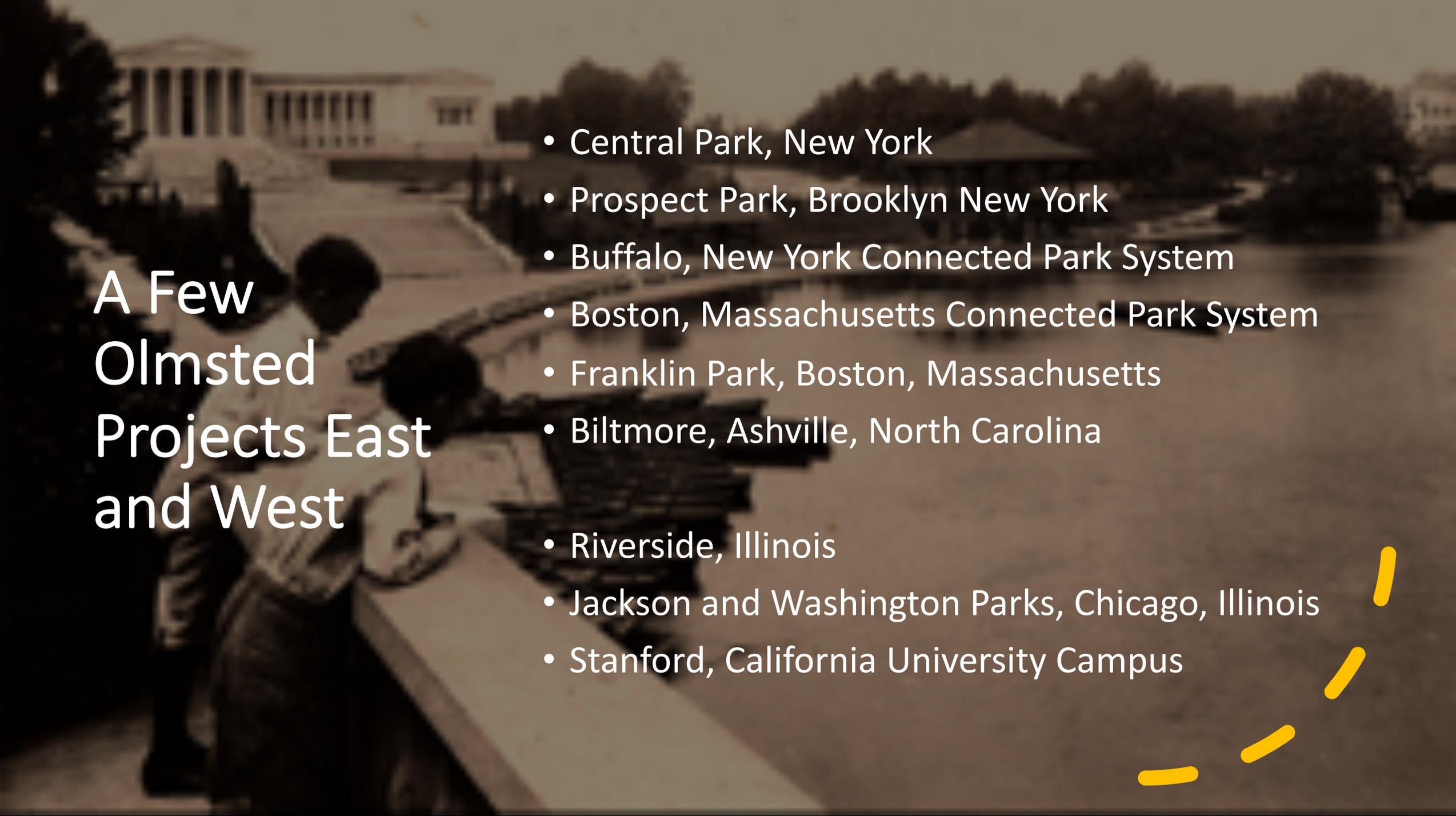
Cleveland	Olmsted	Billings
Scientific Farmer in New Jersey	Scientific Farmer in Connecticut and on Staten Island	Scientific Farmer in Woodstock, Vermont
Partnership with Robert Morris Copeland in 1854	Partnership with Calvert Vaux in 1858	Personal Landscape-based work throughout his life
Befriended Olmsted while working on a project in Tarrytown, NY in the late 1860s	After Central Park, Sanitary Commission Work, Mariposa Estate	Befriended Olmsted related to Mariposa Estate and knew of his Sanitary Commission Work
Scientific Forestry	Scientific Forestry	Scientific Forestry
Social Imperative in all work	Social Imperative in all work	Social Imperative in all work





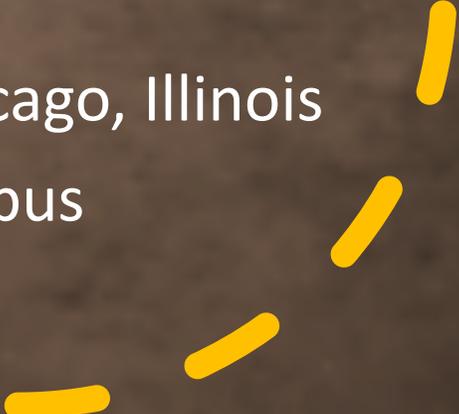
A Few Cleveland Projects East and West

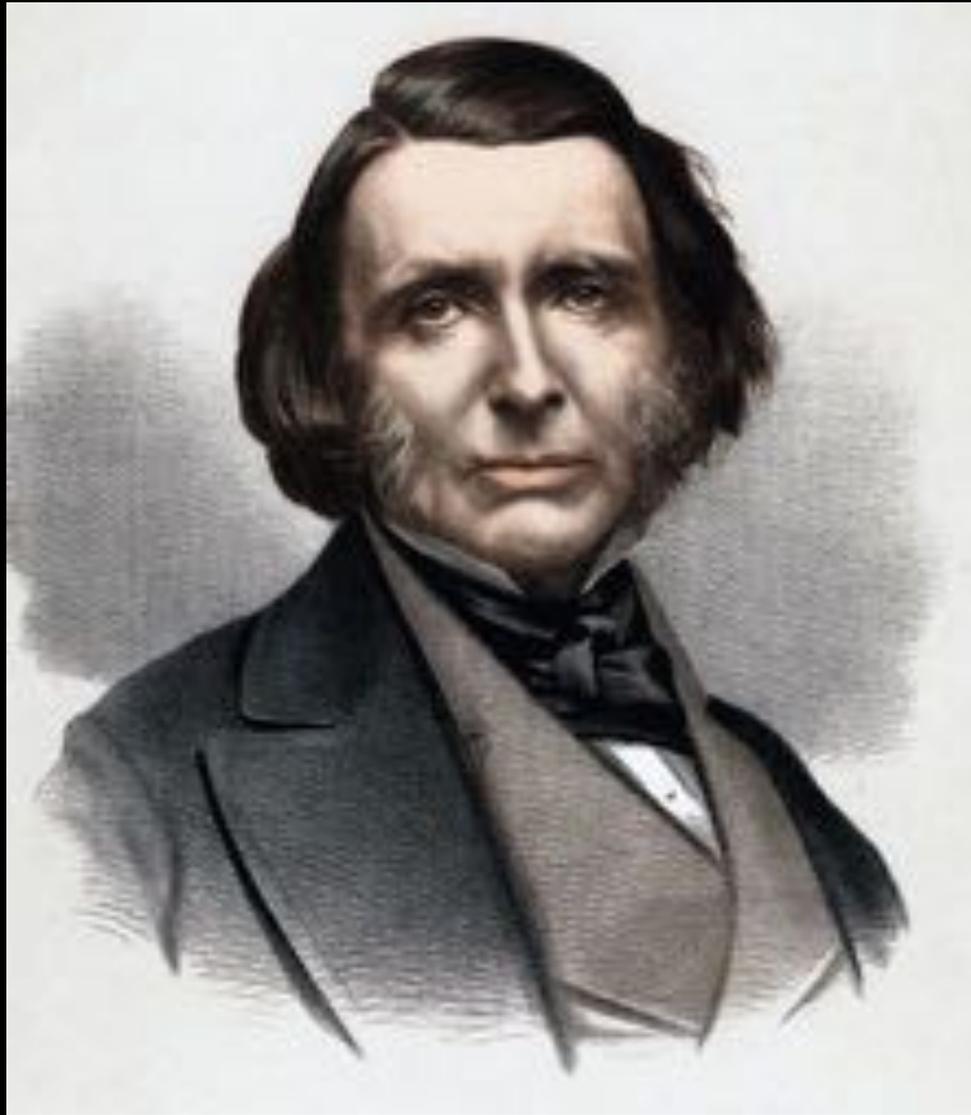
- Wyoming Cemetery, Melrose, Massachusetts
 - Sleepy Hollow Cemetery, Concord, Massachusetts
 - Eastwood Cemetery, Lancaster, Massachusetts
 - Natural Bridge, Virginia
 - Roger Williams Park, Providence, Rhode Island
-
- Graceland Cemetery, Chicago, Illinois
 - Oakland Cemetery, St. Paul, Minnesota
 - Drexel Boulevard, Chicago, Illinois
 - Central Park (Loring Park), Minneapolis, Minnesota
 - Minneapolis, Minnesota Connected Park System
 - Omaha, Nebraska Connected Park System



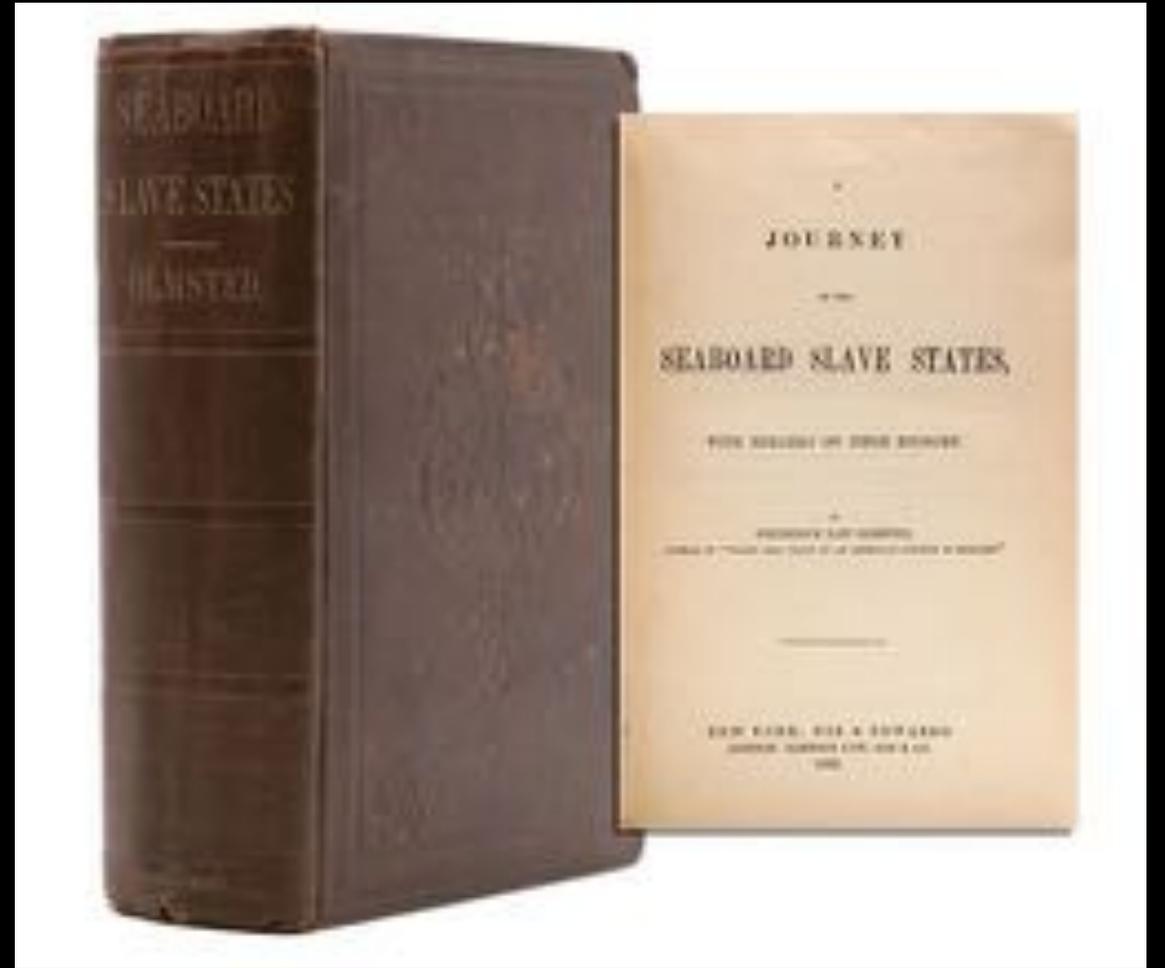
A Few Olmsted Projects East and West

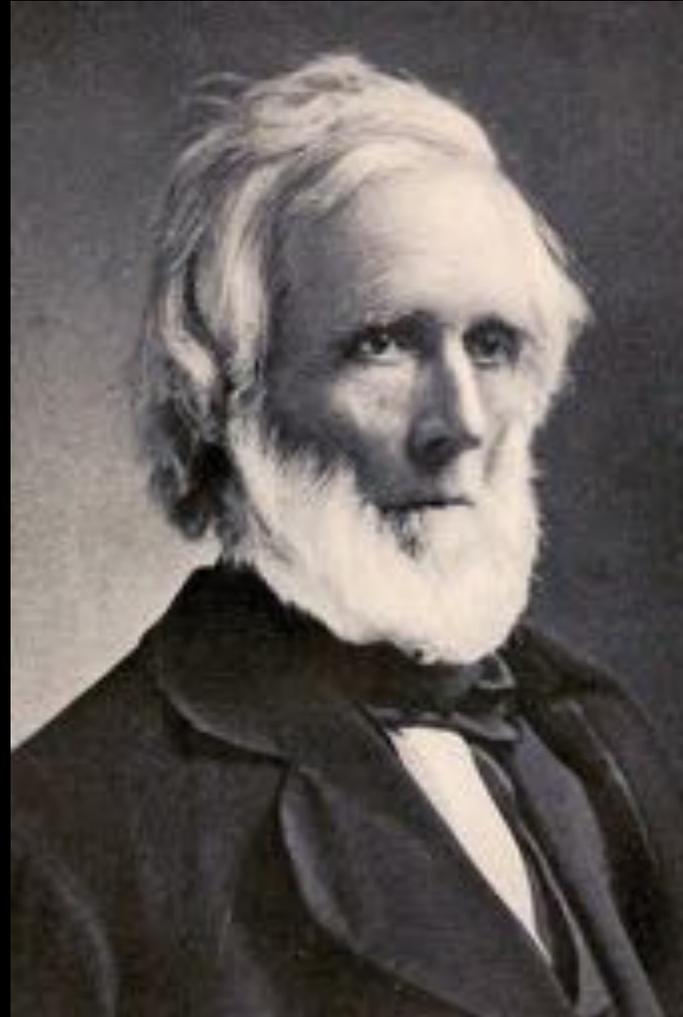
- Central Park, New York
 - Prospect Park, Brooklyn New York
 - Buffalo, New York Connected Park System
 - Boston, Massachusetts Connected Park System
 - Franklin Park, Boston, Massachusetts
 - Biltmore, Ashville, North Carolina

 - Riverside, Illinois
 - Jackson and Washington Parks, Chicago, Illinois
 - Stanford, California University Campus
- 



John Ruskin, 1819-1900





Frederick Law Olmsted and the
City Planning Movement in
the United States

by
Irving D. Fisher


UMI RESEARCH PRESS
ANN ARBOR, MICHIGAN



Judge William Emerson



Emerson

Horace Bushnell

LANDSCAPE ARCHITECTURE,

OR

WASTS OF THE WEST;

AND

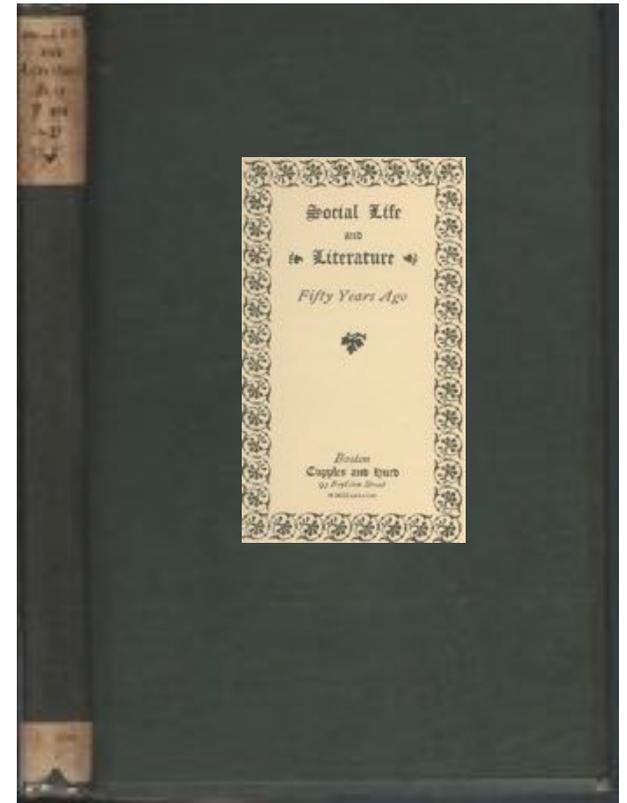
Forest Planting on the Great Plains.

BY H. W. S. CLEVELAND,

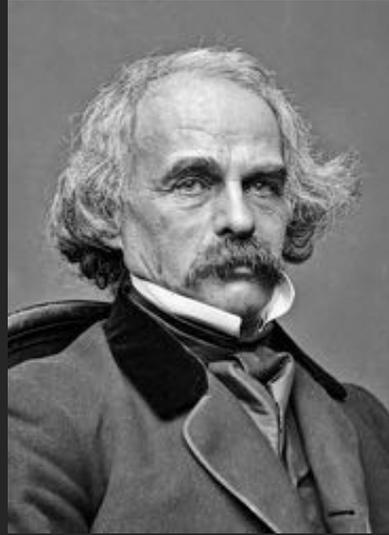
LANDSCAPE ARCHITECT.

CHICAGO:
JANSEN, McCLURG & CO.

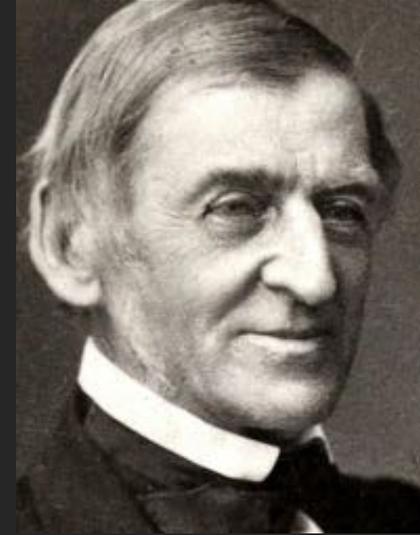
1874.



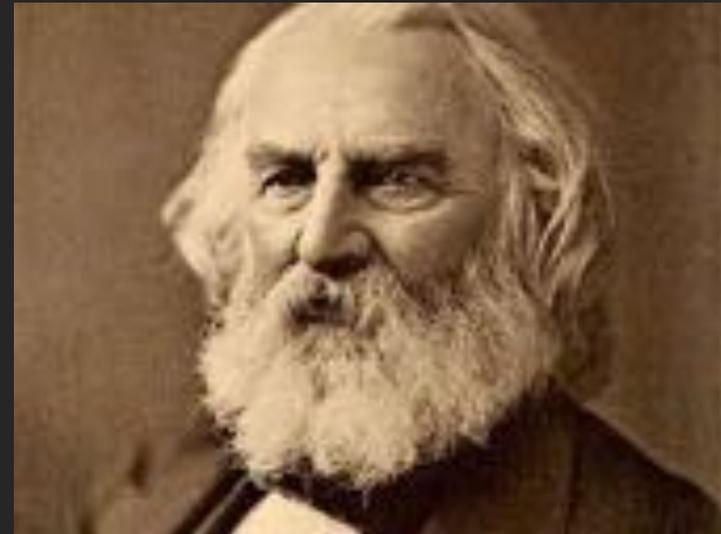
Hawthorne



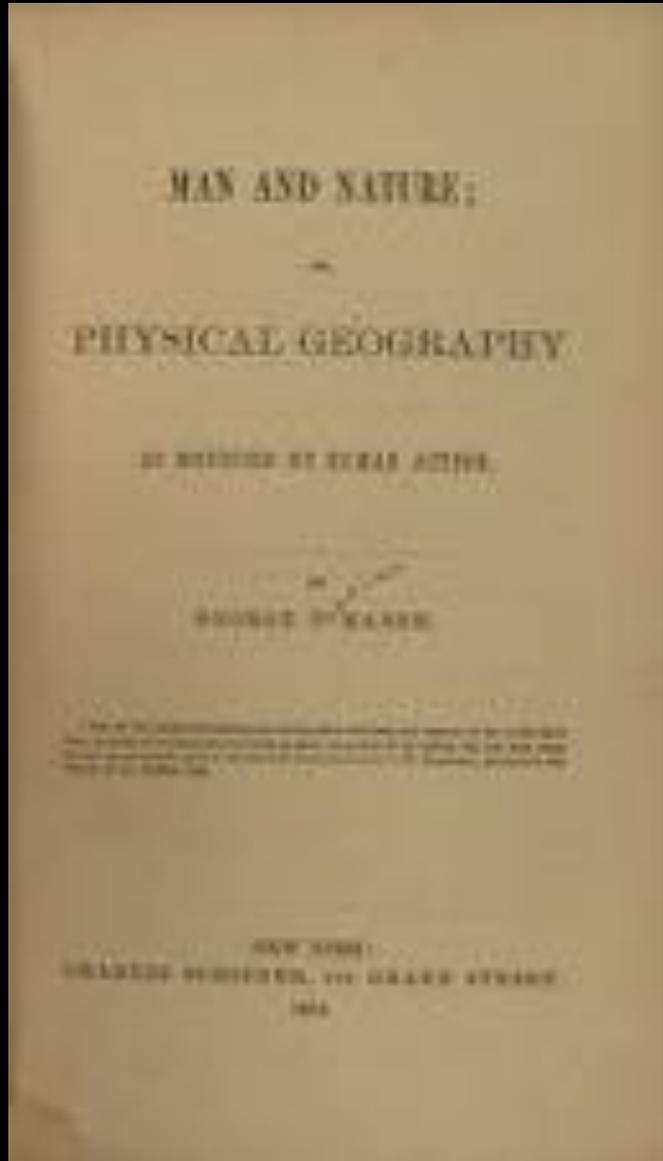
Emerson



Irving



Longfellow

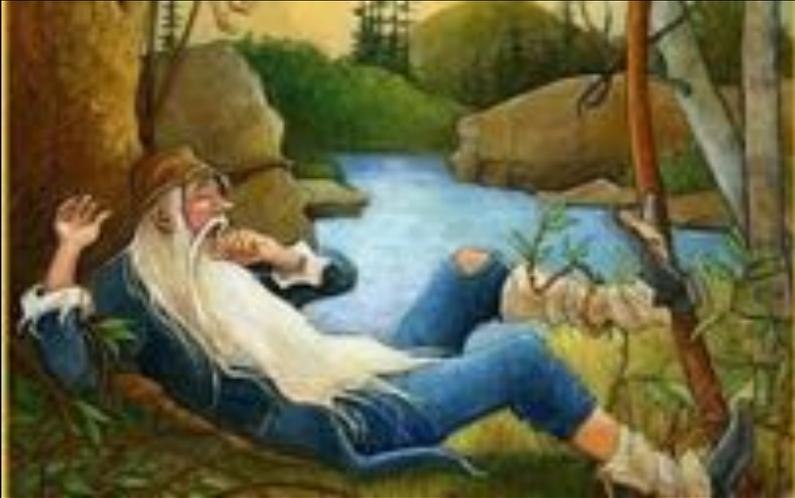


Landscape and Literature

Folwell Papers

Social Life and Literature Fifty Years Ago





-
- “Passing through a ravine, they came to a hollow, like a small amphitheatre, surrounded by perpendicular precipices, over the brinks of which impending trees shot their branches, so that you only caught glimpses of the azure sky, and bright evening cloud.” The landscape “inspired awe and checked familiarity.”



Landscape and Literature

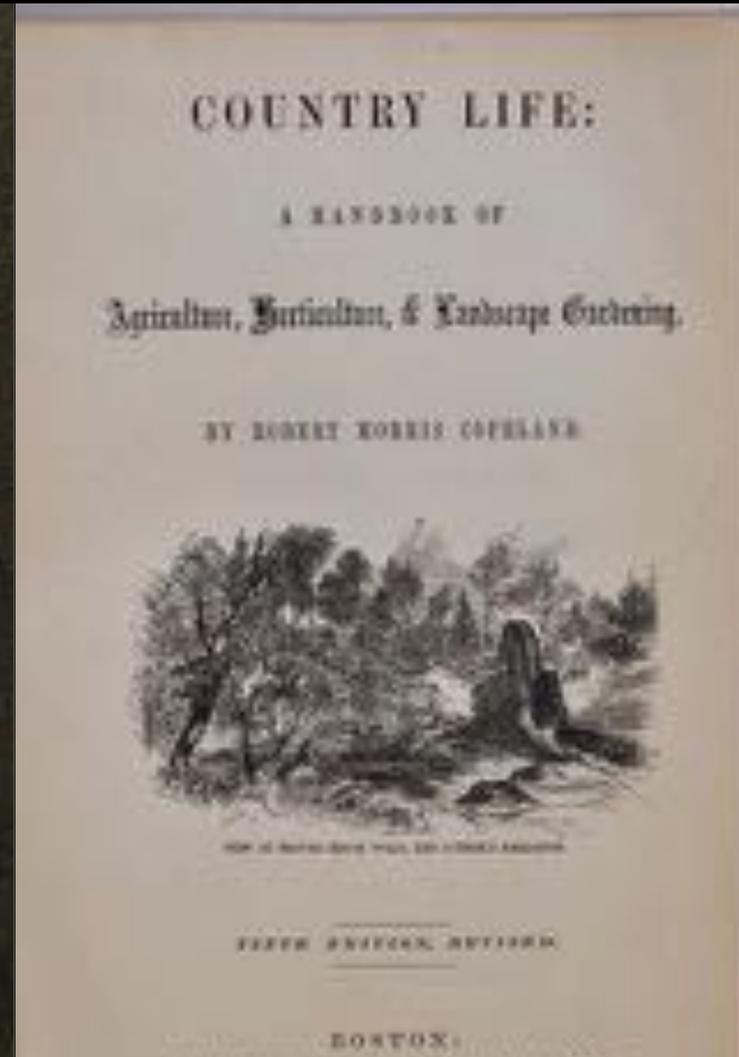
Five of Clubs

Henry Wadsworth Longfellow



Landscape and Literature

Useful and the Beautiful
Cemetery Committee

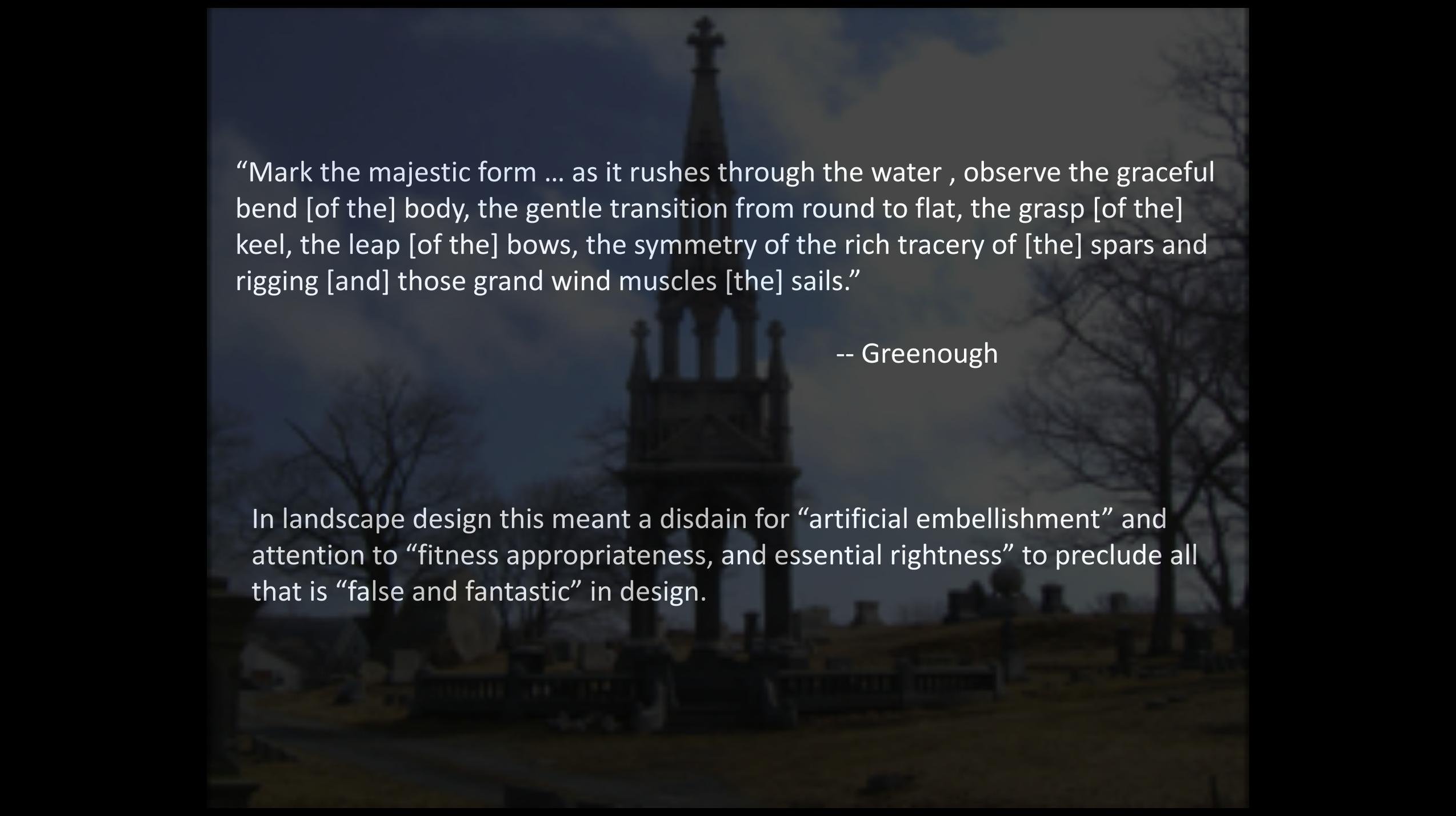




Greenough and Aesthetic Theory

Organic Aesthetic





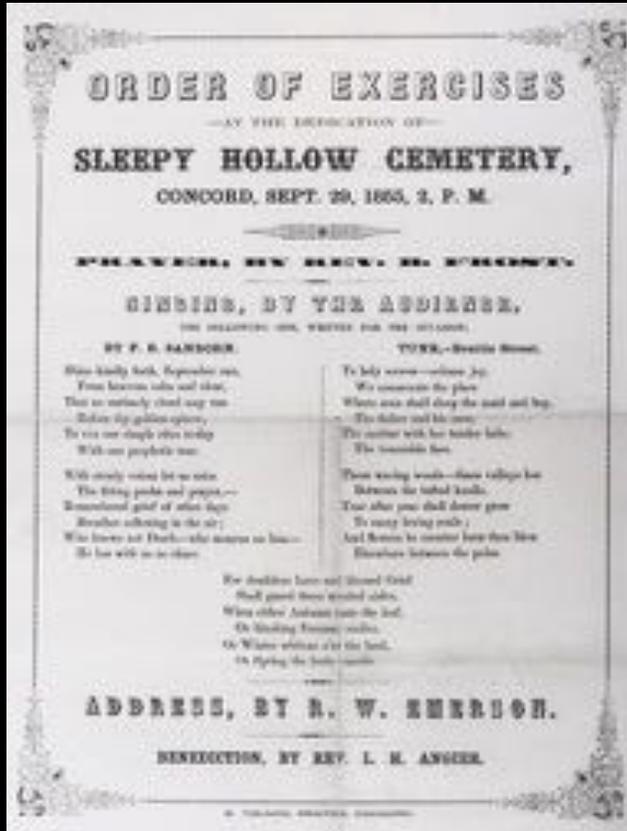
“Mark the majestic form ... as it rushes through the water , observe the graceful bend [of the] body, the gentle transition from round to flat, the grasp [of the] keel, the leap [of the] bows, the symmetry of the rich tracery of [the] spars and rigging [and] those grand wind muscles [the] sails.”

-- Greenough

In landscape design this meant a disdain for “artificial embellishment” and attention to “fitness appropriateness, and essential rightness” to preclude all that is “false and fantastic” in design.

Sleepy Hollow Cemetery

“Address to the Inhabitants of Concord at the Consecration of Sleepy Hollow”



Sleepy Hollow Cemetery

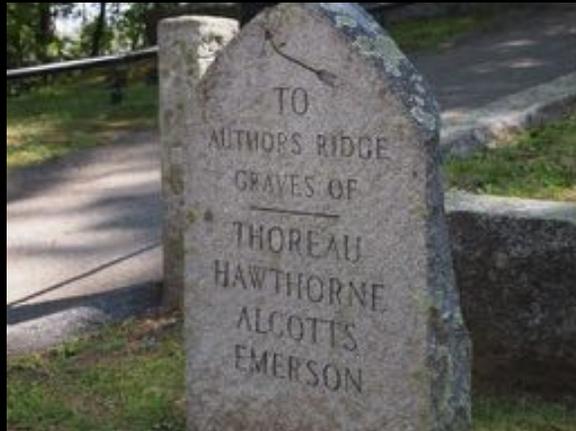
Final Resting Place for
Emerson, Hawthorne,
Thoreau



Sleepy Hollow Cemetery

Bowditch Plan





Sleepy Hollow Cemetery

“When these acorns that are falling at our feet, are oaks overshadowing our children in some remote century, this mute green bank will be full of history; the good the wise and the great will have left their names and virtues on the trees; . . . will have made the air tuneable and articulate. . .
Ralph Waldo Emerson, “Address to the Inhabitants of Concord at the Consecration of Sleepy Hollow,”



Emerson said that art was employed
"only to bring out the natural
advantages" of the landscape and that
"the lay and look of the land" suggested
the design.

He was pleased that Sleepy Hollow
Cemetery had a "peaceful character, that
belongs to the town—no lofty crags, no
glittering cataracts."

And that, care was taken to assure that
the site was not "deformed by bad art."



Sleepy Hollow Cemetery

Natural Amphitheater



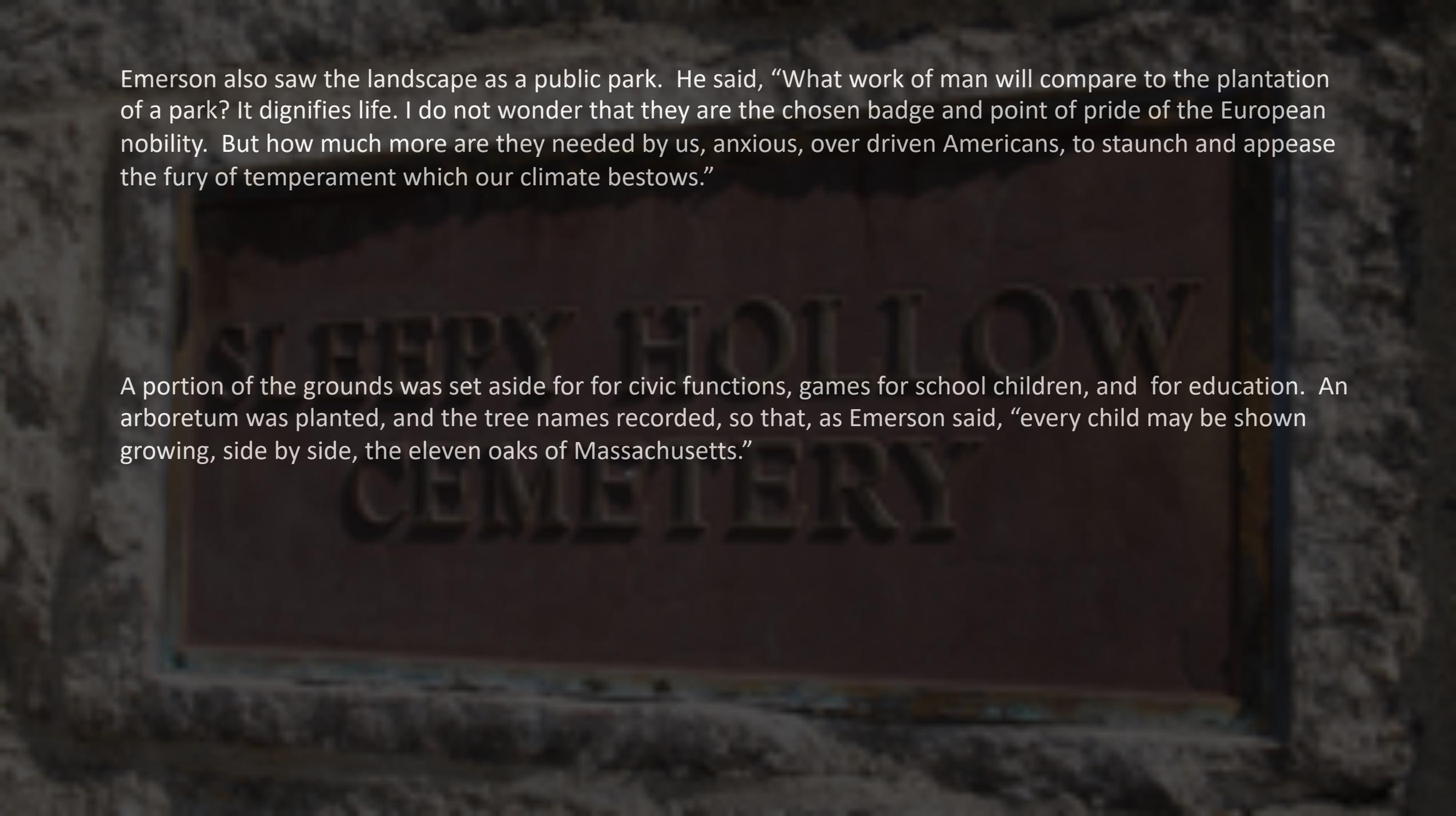


Sleepy Hollow Cemetery

“The beautiful night and the beautiful day will come in turn to sit upon the grass. Our use will not displace the old tenants. The well-beloved birds will not sing one song the less. They will find out the hospitality of this asylum, and will seek the waters of the meadow; and in the grass and by the pond the locust, the cricket, and the hyla shall shrilly play.”



- An organic aesthetic in practice: At Sleepy Hollow's the designers left much of the original vegetation in place creating a "picturesque effect of familiar" plants.
- Another writer observed "around the edge of the basin winds an avenue bordered by beautiful wild plants—woodbine, goldenrod, flower, vine and shrub. On the outer side, the ground rises in natural inequalities, and here and there among the knolls, approached by a winding foot path over moss and resinous roots of the pines that answer for steps, are the lots where the dead are buried."

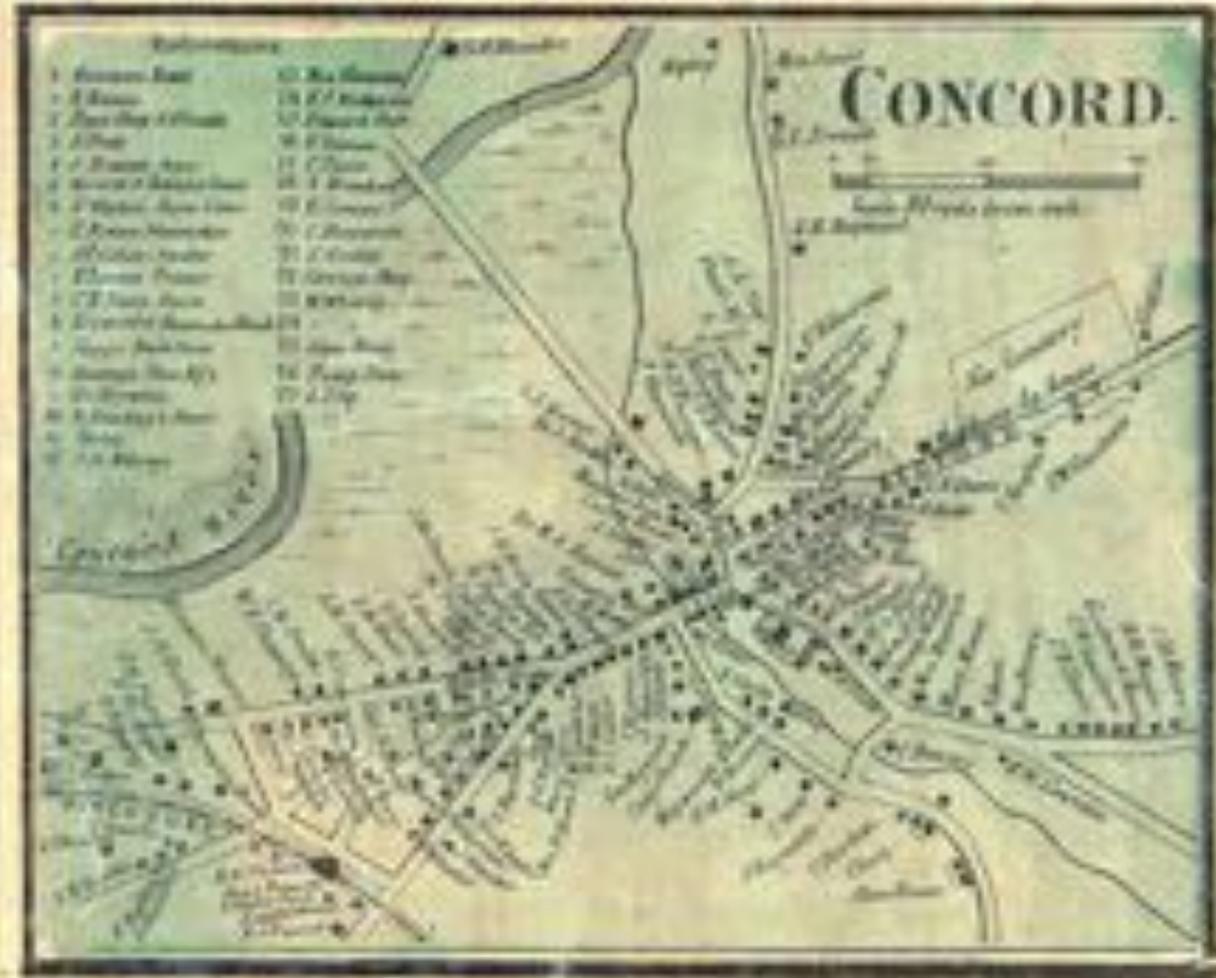
A stone archway with the words "SLEEPY HOLLOW CEMETERY" carved into it. The arch is made of large, rough-hewn stones. The text is in a serif font, with "SLEEPY HOLLOW" on the top line and "CEMETERY" on the bottom line. The background is a dark, textured surface, possibly a wall or a large stone block.

Emerson also saw the landscape as a public park. He said, “What work of man will compare to the plantation of a park? It dignifies life. I do not wonder that they are the chosen badge and point of pride of the European nobility. But how much more are they needed by us, anxious, over driven Americans, to staunch and appease the fury of temperament which our climate bestows.”

A portion of the grounds was set aside for for civic functions, games for school children, and for education. An arboretum was planted, and the tree names recorded, so that, as Emerson said, “every child may be shown growing, side by side, the eleven oaks of Massachusetts.”



Concord Village 1856



Emerson said the cemetery
“fortunately lies adjoining the
agricultural society’s ground, to
the New Burial Ground, to the
Court House and Town House
making together a large block
of public ground, permanent
property of town and
country—all the ornaments of
either adding so much value to
all.”



System of Connected Parks

Recommendations to Committee Under the Resolves, 1856

Sleepy Hollow to Boston



System of Connected Parks

Boston

Most Beautiful City in America: Essay and Plan for
the Improvement of the City of Boston

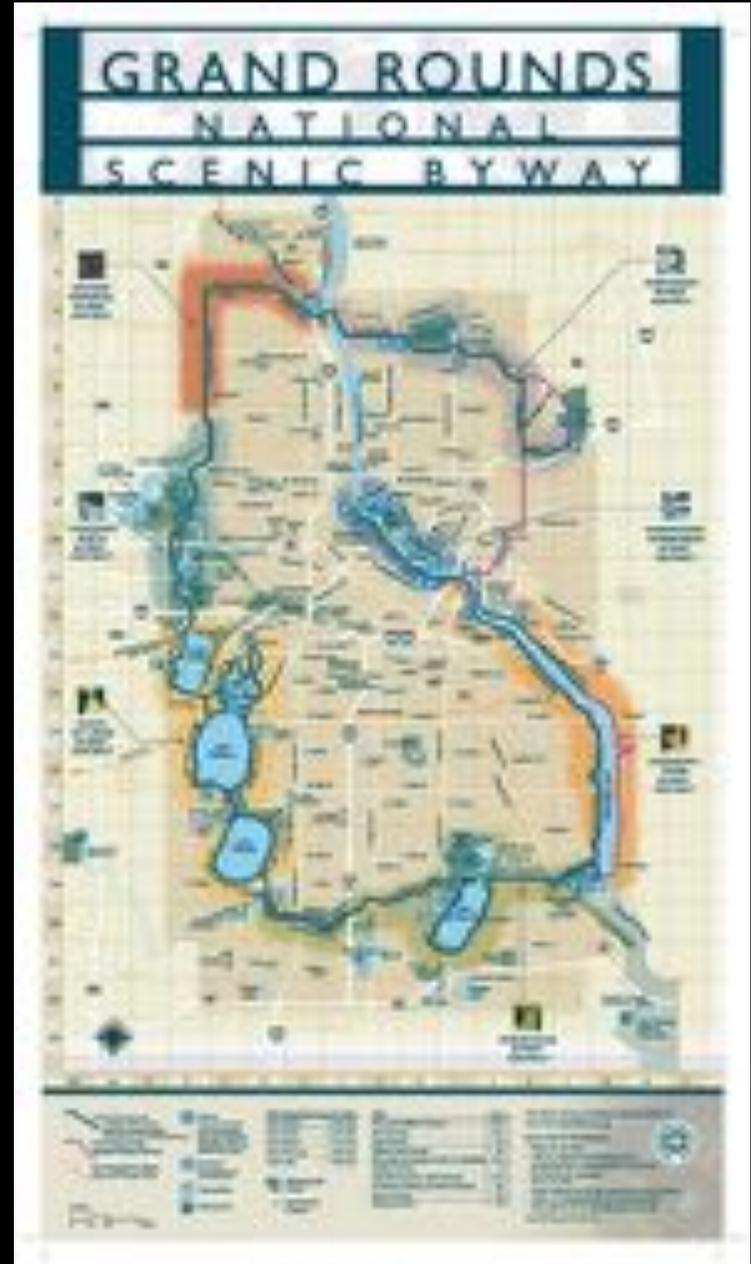
-- Robert Morris Copeland



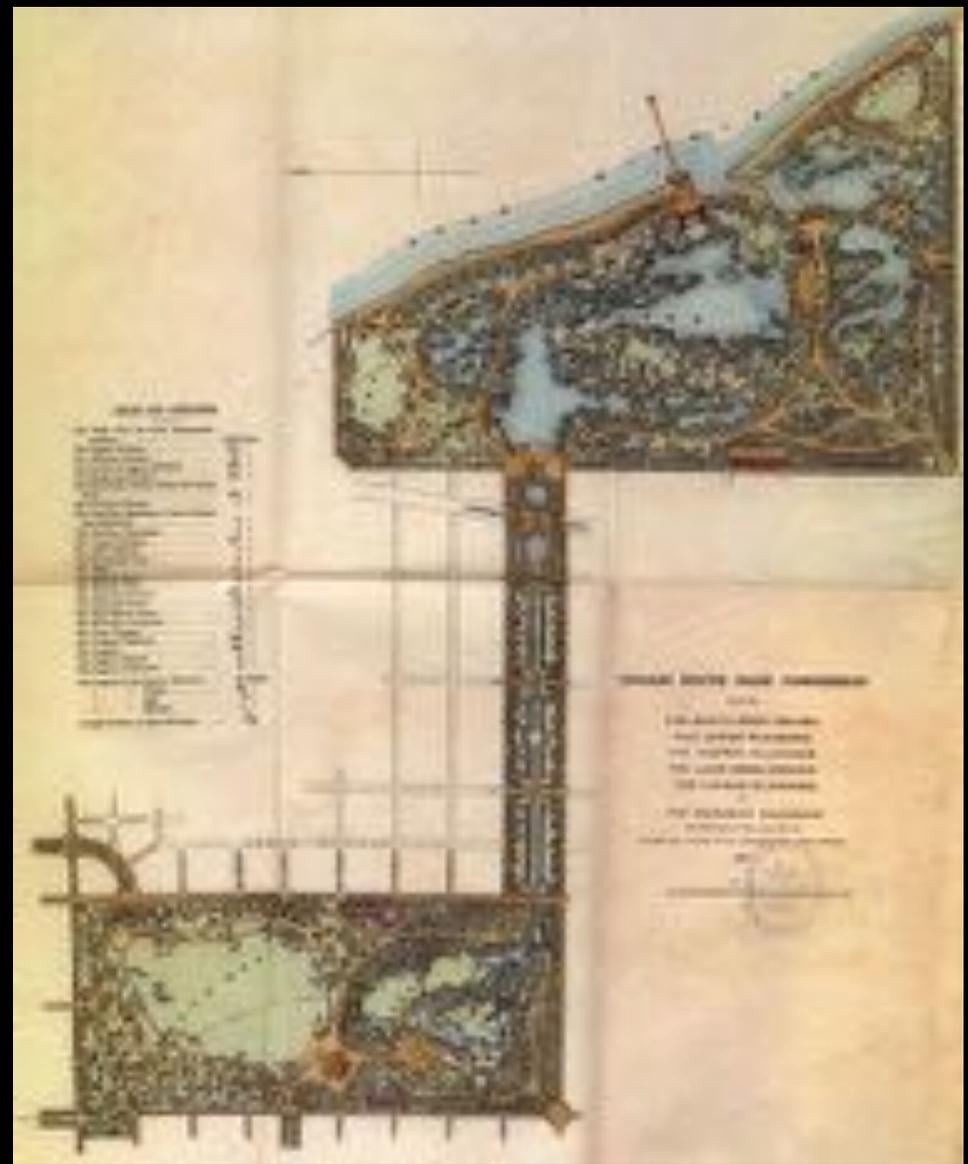




Evolving Ideas: Minneapolis Park System

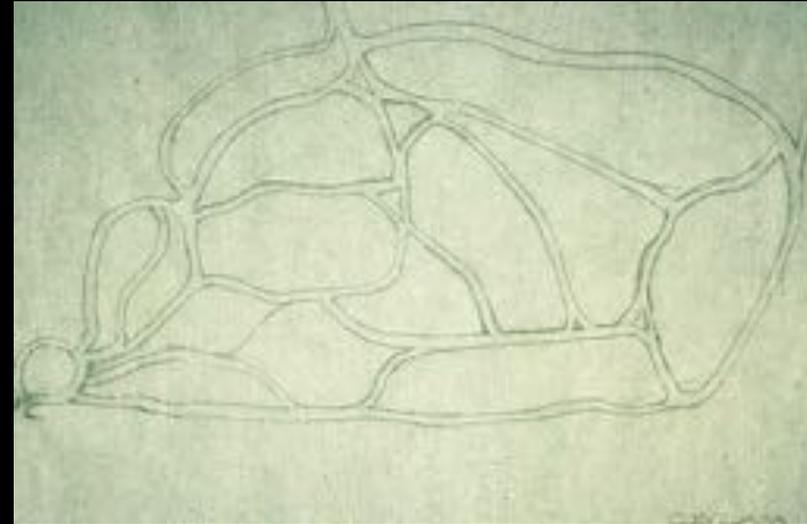








“In designing Eastwood Cemetery in Lancaster, Massachusetts, Cleveland emulated the form of a city. A dense heavily designed center of the 46-acre cemetery was connected by a parkway to a forested area where burials took place here and there among the trees to resemble the rural periphery of a community.”



Eastwood Cemetery



Eastwood Cemetery

LANDSCAPE
ARCHITECTURE







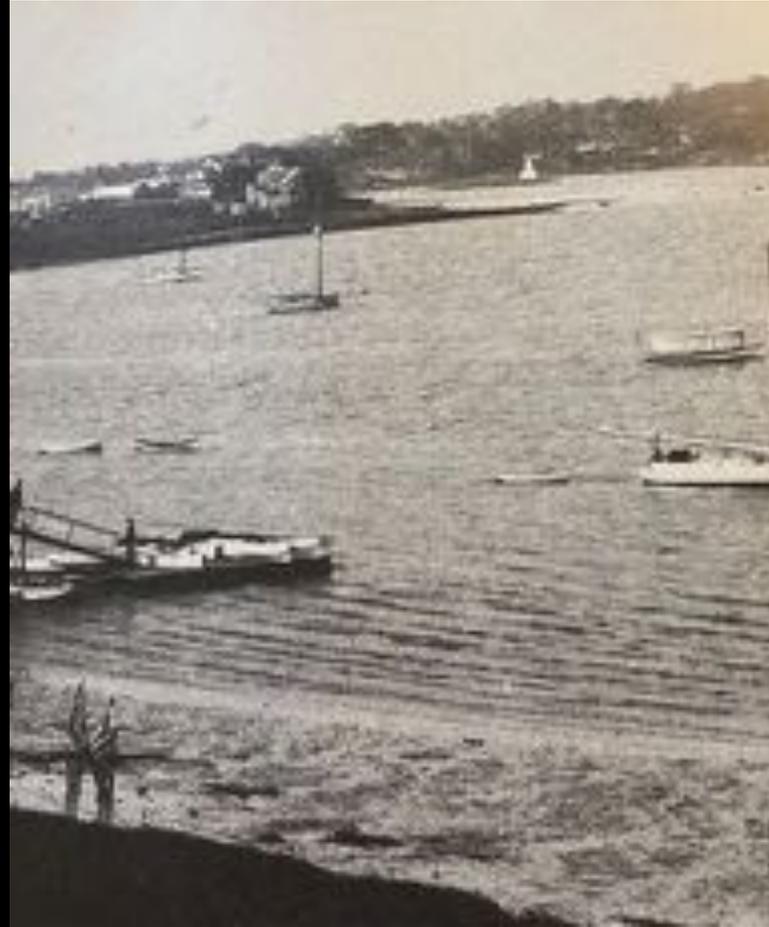
Dredging and Excavating
(later in Minneapolis)

Take Away Some of Long
Views with Bays, Twists
and Turns, and Placement
of Structures



Similar Moves at
Birkenhead Park

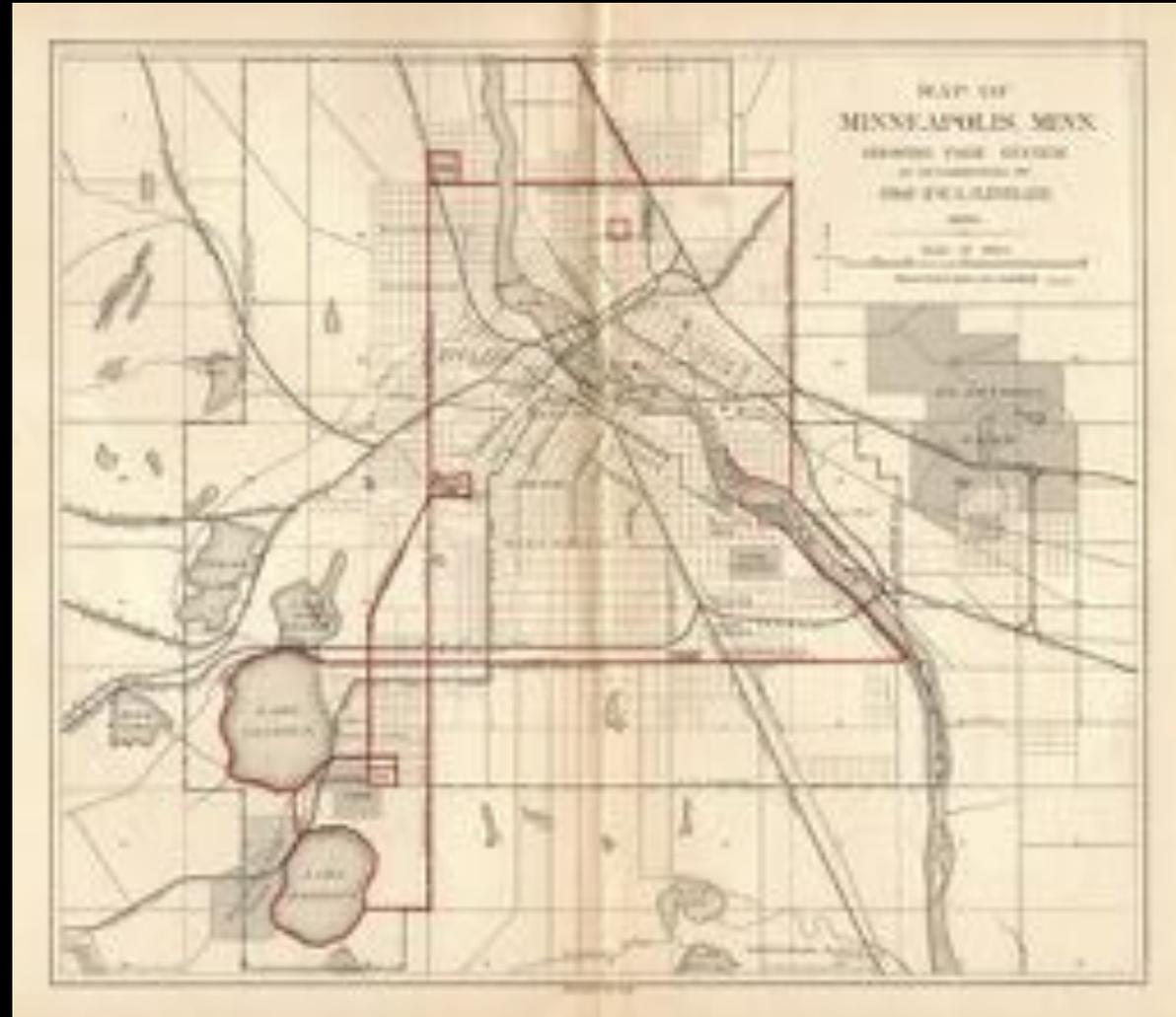




Connected
Parks

Fields Point

“Suggestions for a System of Parks and Parkways for the City of
Minneapolis,” 1883







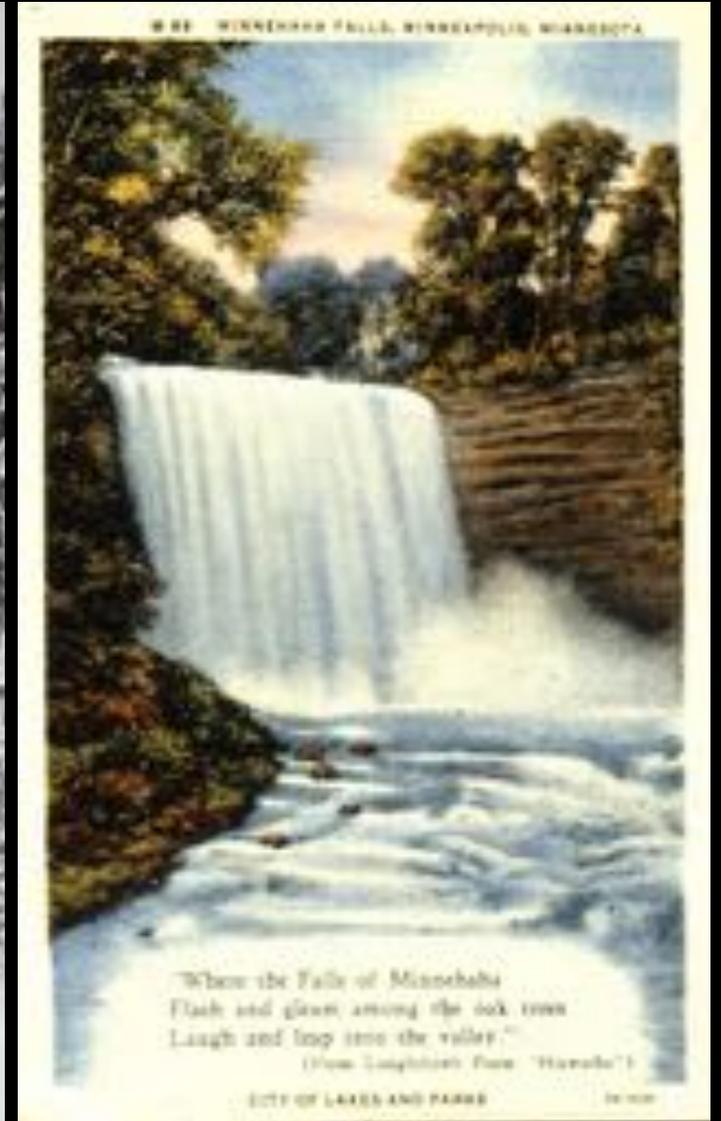


Minnehaha Park

“Cleveland and Longfellow were of like mind, not only because they were personally acquainted but also because they shared a larger worldview with other members of the literati in New England. That view included the shared belief in the power of nature to elevate the human condition, the idea that true progress for society was only possible if the character of individual citizens was developed.”

Minnehaha Park

Minnehaha Falls; Minnehaha;
Song of Hiawatha





Minneapolis

Minnehaha Park





WED. APPLICABLE TO LINDSEY

Minnehaha Park

“Where is the lovely Minnehaha— / Where the peerless Laughing Water? / On the site of papa’s wigwam, / Where the arrow maker dwelt once, / Now are stands to foist the peanut / On the Paleface who loves Nature / Those who come to dream of romance / And to lay their souls in quiet, / Find the peanut ever present / Find it haunting every footstep.”

[Faint, illegible text columns, likely bleed-through from the reverse side of the page.]

Nature and Parks “will provide for those who come after us, so they may find something more than the workshop in which we have wrought.”

“I would have the city itself such a work of art as may be the fitting abode of a race of men and women whose lives are devoted to a nobler end than money-getting and whose efforts shall be inspired and sustained by the grandeur and beauty of the scenes in which their lives are passed.”

-- “Aesthetic Development of the United Cities of St. Paul and Minneapolis”





Charles M. Loring, 1833-1922

When visiting Horace Cleveland in 1898 in Chicago, Loring later wrote, I found him in his eighty-sixth year, the same genial, pleasant, and unselfish character I had known for so many years, and I said to him, “The Park and Outdoor Art Association is to have a convention in Minneapolis, now I think you better write a paper.” — “Oh,” said he, “I have been dead too long for that.” — “No,” I said, “they all remember you. Thousands and thousands of children will remember you long after you are gone.” — “Well,” said he, “at least your suggestion has given me something to think about.” A short time ago I received a paper written in the trembling hand of age.

The paper and the last publication of Cleveland’s life was titled

“The Influence of Parks on the Character of Children.”

-
- Nature has the capacity to directly communicate to people
 - Therefore, access can facilitate health, build human character, and uplift social fabric.
 - Deep thinking and literary explorations make a difference and help us to understand complex ideas.

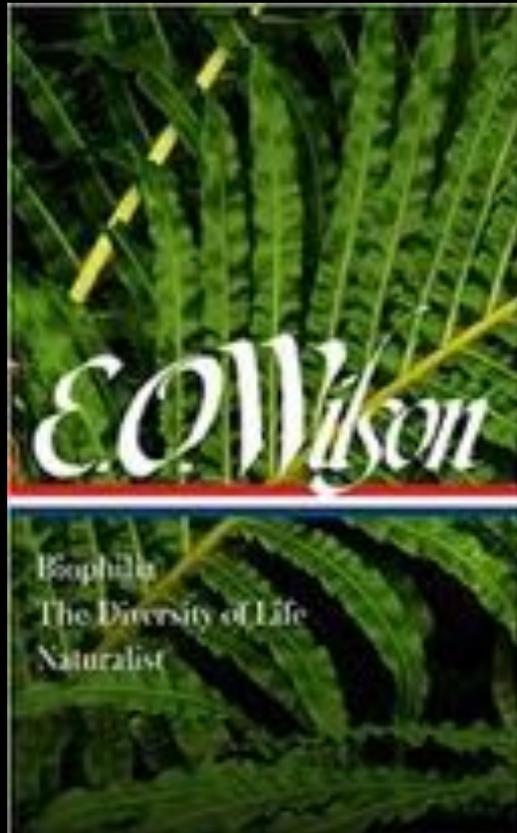


Epilogue: Those Insights Hold True Today

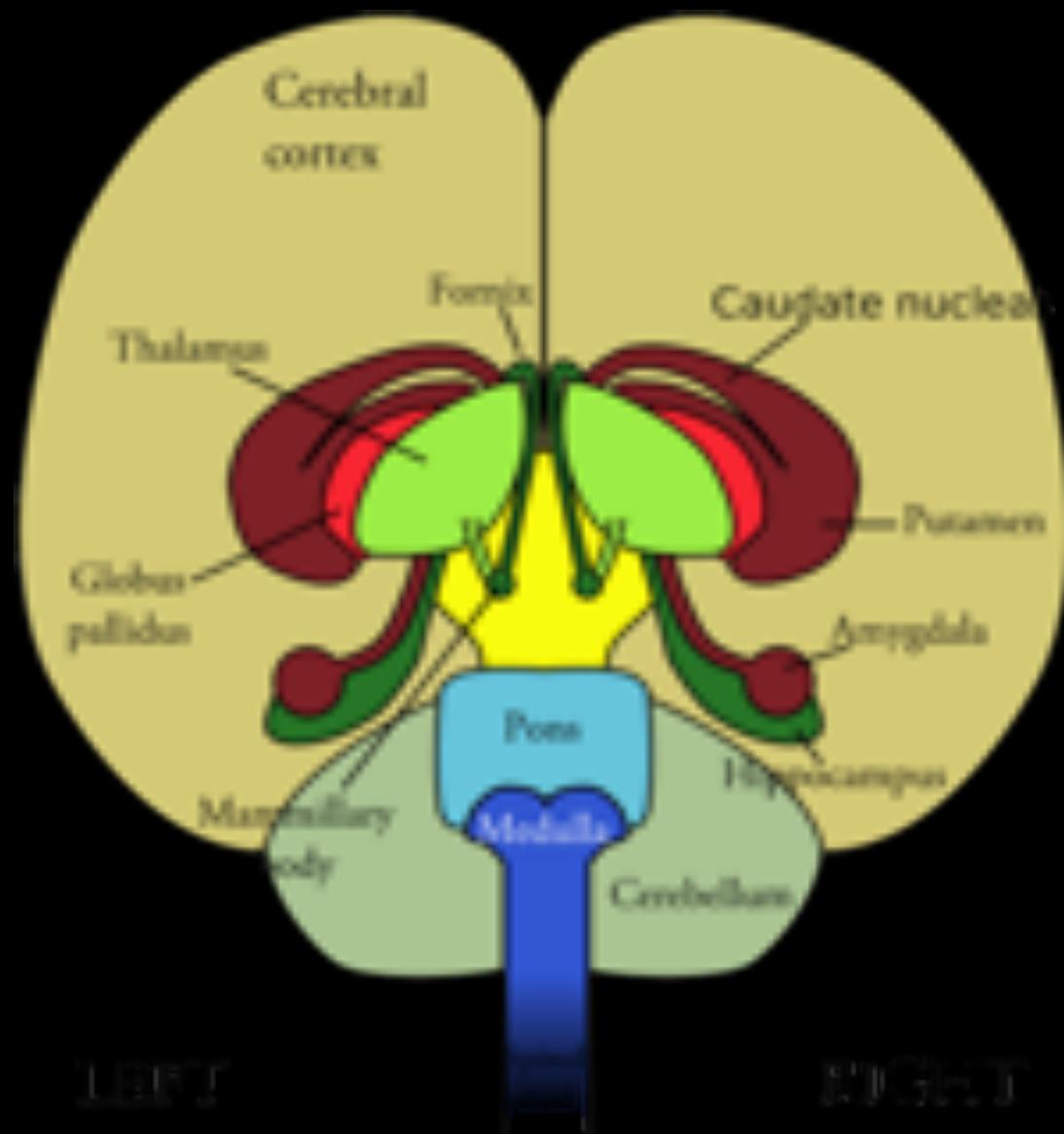
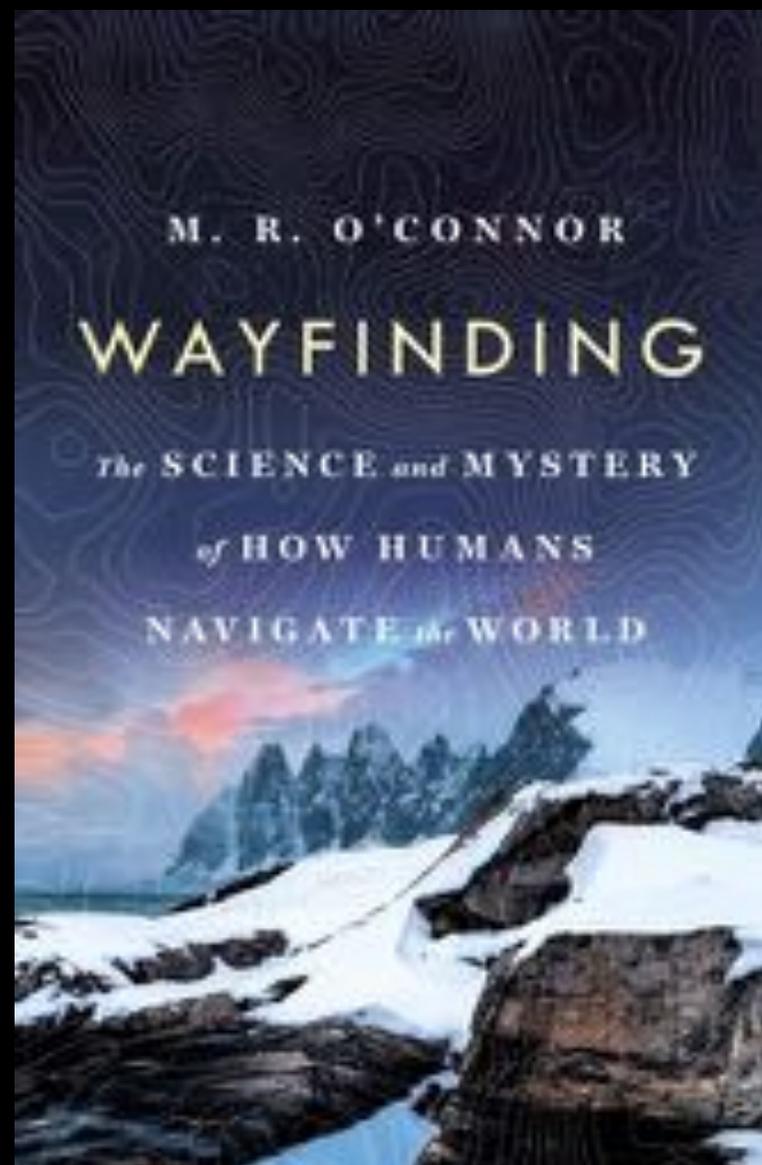
- Research Shows that Cleveland, Olmsted, and Billings were correct about the uplift found in nature.



Epilogue: Those Insights Hold True Today



Rhode Island Historical Society



If you want to know more, send me an email:
dnadeni@uga.edu

Nadenicek, Daniel, "The Useful and The Beautiful: An American Analog to Pückler's Aesthetic," *Bulletin of the German Historical Institute*, 2008.

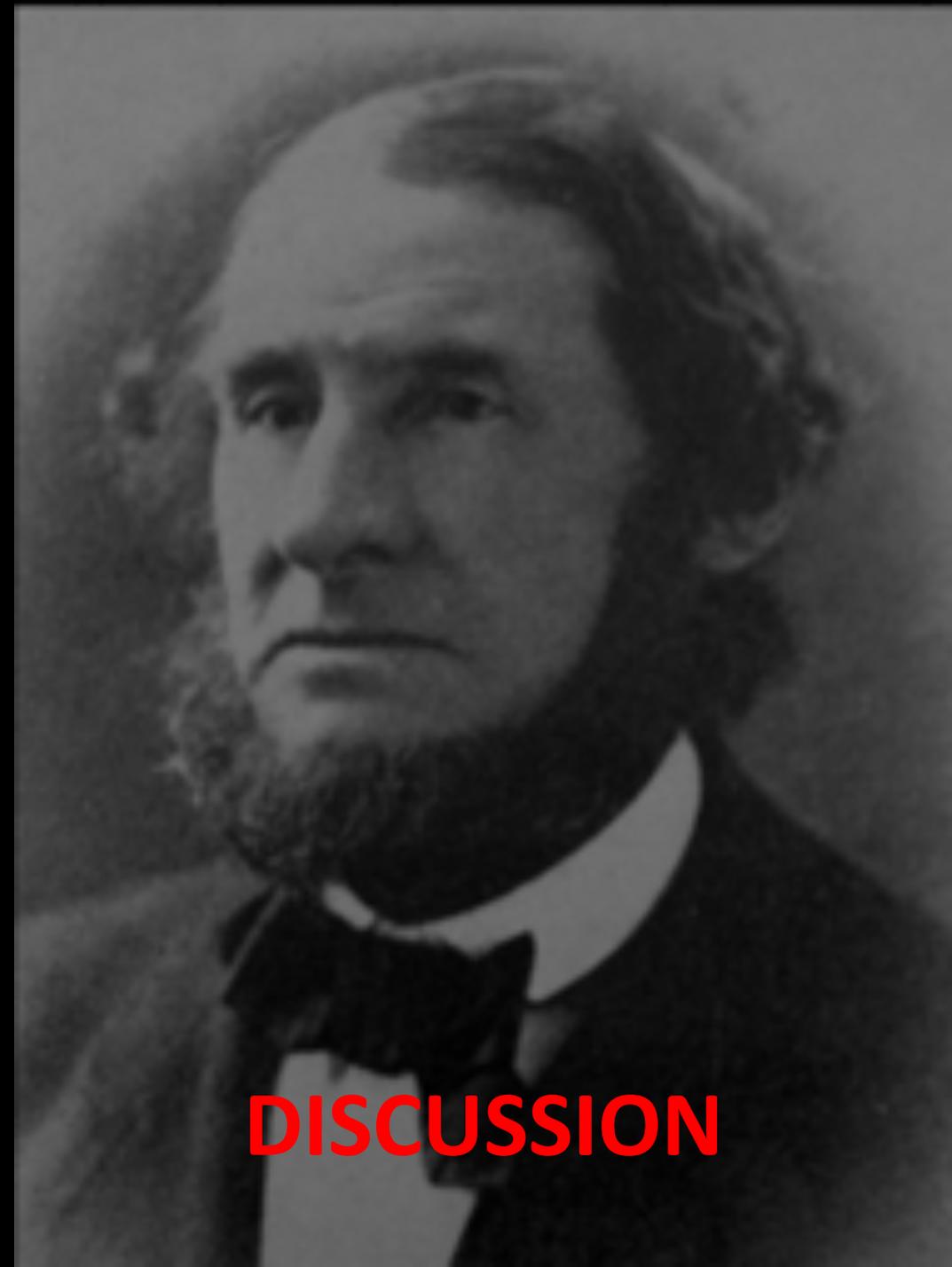
Nadenicek, Daniel Joseph and Lance Neckar, introductory essay for ASLA reprinting of H.W.S. Cleveland, *Landscape Architecture as Applied to the Wants of the West with an Essay on Forest Planting on the Great Plains*, Library of American Landscape History project, University of Massachusetts Press, Amherst, MA., 2002.

Nadenicek, Daniel J., "Horatio Greenough, 1805 – 52; American Sculptor and Aesthetic Theorist," *Encyclopedia of Garden and Landscape History*, vol. 2, University of Chicago Press, 2001 (243 – 45).

Nadenicek, Daniel and William Tishler, "Horace William Shaler Cleveland, 1814 - 1900," *Encyclopedia of Garden and Landscape History*, vol. 1, University of Chicago Press, 2001 (296 – 98).

Nadenicek, Daniel Joseph, "Commemoration in the Landscape of Minnehaha: 'A Halo of Poetic Association,'" *Places of Commemoration, Search for Identity in Landscape Design*, volume 19 of Dumbarton Oaks History of Landscape Architecture Colloquium Series (2001) 55 - 79.

Nadenicek, Daniel Joseph, "Emerson's Aesthetic and Natural Design: A Theoretical Foundation for the Work of Cleveland," *Nature and Ideology*, volume 18 of Dumbarton Oaks History of Landscape Architecture Colloquium Series (1997) 59-80.



DISCUSSION