

CONSERVATION OF HISTORIC LANDSCAPES AND PERIOD
RESTORATION OF THE W. P. BROWN MANSIONS
GROUNDS, IN COFFEYVILLE, KANSAS

by

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A MASTER'S THESIS

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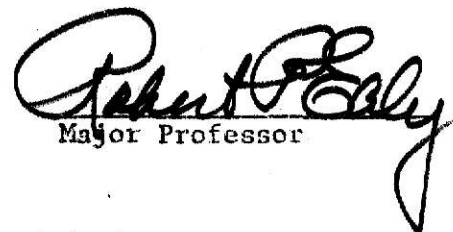
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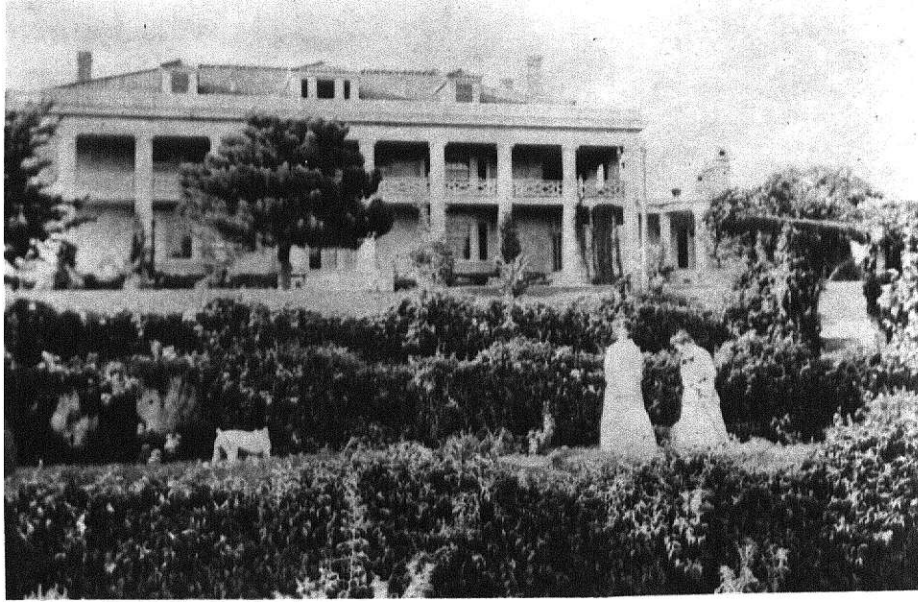
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The W. P. Brown Mansion as it appeared in 1911.



FRONTSPIECE

"There is no doubt of our strong individuality and seriousness as a nation, nor of our stupendous advances in science and wealth, but in art we still lag behind. The very characteristics which have pushed us to the fore in more exact branches have held us back in art. We have had no time to give it thought; it has been not a necessity, but a luxury. Now, however, under the influence of greater wealth and leisure there is everywhere evidence of a desire to beautify our homes, our towns, and our cities. This growing desire for the beautiful is the surest sign of our progress in civilization. One of the most marked manifestations of this desire is to be found in the garden."

J. C. Baker - 1906



The Mansion as it appeared in 1974.

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CHAPTER I

AMERICAN ATTITUDES ON PRESERVATION

The Need - History As a Series of Isolated Events

The subject of historic preservation is one that is by no means new, but the scope with which it deals has become much broader in recent years.

In the past, especially in the United States, the primary interest in historic preservation has been the desire of people to preserve a portion of their cultural heritage or to reinforce national solidarity and pride. Such preservation ranged, as it continues to do, from the safe-keeping and display of sacred documents, objects of art and buildings, through conservation of natural environments and resources [12].

In the United States the first efforts in historic preservation were directed at saving homes associated with patriotic figures. It has been seen on many occasions that in times of stress it is a human tendency to rely on history to give a sense of purpose to a national culture [8]. Certainly during the early years of this country there was plenty of need to reflect back on what had made us what we were. These early times were, as in any newly-developing culture, a period in which many questions were being asked about who we were and what were our goals as a nation.

With this original emphasis on patriotism came quick and close alliance with a strong romantic movement in literature that swept the United States in the early and middle nineteenth century. This movement was sparked by the first American authors writing on the subjects of American regional history and folklore. The writings of James Fennimore Cooper and Washington Irving were two such examples [31]. One of the results of this movement in literature was the development of a strong interest in architectural restoration.

These restorations were to become, over the years, representative of certain classic periods in the development of this country; as defined by literary persons such as Irving and Cooper in their writings; the Revolutionary/Colonial period, development of the forested interior, the antebellum South, exploration and cattle-raising on the Great Plains, mining in the Western Mountains, Spanish and French colonies, and the Indian and his wanderings, to mention several of the major periods honored in literature [12].

One of the greatest difficulties with preservation in this country has been that it tends to represent examples of the nation's development as a series of seemingly isolated events; as exemplary of the classic periods referred to above in the development of American culture. The result of such preservation and exhibition of America's past, as if in a museum showcase, has been that it makes the observer feel as though he is seeing our cultural development as a series of high points. Little effort was made to try to tie some of these seemingly isolated events into a continuum of time that would give a true feeling for how we actually evolved. Thus, preservation from this philosophy exhibits only the most eloquent and imposing examples of a given time period, because they were the product of economically prosperous times when man-made environments reached their most sophisticated state [12].

Therefore, preserved environments in this country tend to be limited in extent. History has shown us repeatedly that throughout man's cultural development truly great contributions made by a given culture have been produced in very short periods of time. For instance, what we know as the "Golden Age" of Ancient Greece is known to have been an economically and culturally prosperous time of only 30 to 50 years. It was during this period in the development of the Greek culture that much of what we consider to be their best literary, scientific and cultural contributions to Western culture were

made [5]. These relatively short periods of high cultural achievement have repeated themselves in virtually all the great nations in the Western Hemisphere.

Much of the history of man is depicted as a series of cultural high points, with long and empty time spans in between. This view is perpetuated in our academic institutions where we often are taught history as a series of events that happened through time, but may or may not relate to each other [12]. What about all of these time spans in between the peak periods of cultural development? One possible answer to this question may be that many of these interim periods were hard economic or social times; times people wanted to forget as quickly as possible as brighter days dawned. Lingering memories of an unpleasant past in the form of preserved environments from that past are not valued. An example of such a condition might be in the restoration of the Colonial town of Williamsburg, Virginia. In this restored environment of a prosperous town of the colonial period of early America, one sees a very authentic and believable restoration and preservation of a colonial community environment. Buildings and gardens are faithfully restored based upon painstaking research and archaeological investigation. What one does not see, or at least is not apparent, are the living environments for the numerous slaves that were held by the citizens of this community. Where is the dust churned up by wagons and horses on the dirt and stone streets? Where is the smell of burning wood from fireplaces and the smell of curing meat [8]?

It appears to this observer, as it does to others who will be mentioned later in this text, that we choose to remember those aspects of our cultural heritage that we consider pleasant and discard those aspects that we are either not proud of or that for other unpleasant associations we do not choose to remember. The question actually becomes, "To what degree in the preservation or restoration of our environments do we depart from authenticity?"

Conservation vs. Preservation

In recent years we have been confronted with the words "conservation" and "preservation" in literature and discourse in the retention of our cultural and environmental heritage. Although, to many persons, the two words have essentially the same meaning, an argument in semantics can arise because of the inherent meaning attached to both words. The word "preservation" as it has been used in the past, implies to many persons, the act of preserving environments or objects as if separated from the passage of time; as if encased under glass in a museum atmosphere. The beginning of preservation, in this country, previously described, exhibits an example of such an attitude toward historic preservation. Preservation, in this sense, represents somewhat of a pessimistic attitude in that it would try to freeze time and place while realizing that it may be impossible to totally do so [12]. It has been this attitude that has helped perpetuate history as a series of isolated events, mentioned earlier in this text. This restricted view of preservation would not allow preservation to become a viable part of the living present.

Within the past decade, this approach to preservation has undergone a major alteration in the changing attitudes of many preservationists. Many now hold that historic preservation is a process of tying interpretation of the past into the living present. This new philosophy on "conservation" emphasizes the importance of allowing people to more easily identify with their historic past in some manner applicable to understanding in present-day life. This philosophy encourages such activities as adaptation of old environments (buildings and landscapes) for new uses concurrent with contemporary needs, while still retaining the environmental integrity of the earlier time in which the environment was built or for which it is being preserved.

Historic districts, protected by unique zoning regulations, in New Orleans, Louisiana and Savannah, Georgia, are examples of such contemporary uses adapted to man-made environments built for another time and other uses. The environmental integrity of these districts is carefully preserved in the period in which they were originally built, while providing for new uses to occur within these environments.

The importance placed on this attitude in historic preservation becomes even more significant in the fact that leading preservation groups now encourage the conservation of old buildings by continuing to use them for their original or compatible uses. The first major federal legislation dealing with preservation, the Historic Preservation Act of 1966 (public law 89-665), states that, "only in exceptional cases should a historic building be converted to museum use," [15] thereby promoting and encouraging the conversion of old structures to new uses.

A Few Critical Questions

The interpretation and philosophy of preservation is a rather incongruent and at times, bewildering phenomena. This condition has arisen because we have not yet been able to define the purpose of preservation into a form on which all, or even a majority of preservationists can agree. Kevin Lynch presents this dilemma by posing the following questions concerning what parts of our environment we should attempt to reconstruct or preserve [12]:

1. "Are we looking for evidence of climatic moments or for any manifestation of tradition we can find, or are we judging and evaluating the past, choosing the more significant over the less, retaining what we think as best?"

2. "Should things be saved because they were associated with important persons or events?"
3. Should things be saved, "Because they are unique or nearly so or, quite the contrary, because they were most typical of their time?"
4. Is the importance in preservation saving things, "because of their importance as a group symbol?"
5. "Because of their intrinsic qualities in the present?"
6. "Because of their special usefulness as sources of intellectual information about the past?"
7. "Or should we simply (as we most often do) let chance select for us and preserve for a second century everything that has happened to survive the first?"

Mr. Lynch continues by stating that, "everything, every event, every person is historic. An attempt to preserve all the past would be life-denying. We dispose of physical evidences of the past for the same reason we forget. To someone interested in action or understanding in the present, the past is irrelevant if a description of the present furnishes him with a better or more concise analysis on which he can base his action. Past events are indeed often relevant to present possibilities. They may explain causes or point to likely outcomes. Or they may give us a sense of proportion to help us bear our present difficulties. But these causes and probabilities must be created and disentangled from the heap of history" [12].

Too many preservation groups have found that by merely acquiring an old building, performing necessary repairs, and opening it up for public viewing the anticipated profits from visitor fees have not materialized. Experience after experience has proven that unless people can somehow be personally

involved with the preservation effort, or otherwise relate to it, it will meet with only limited or no success [8].

The preservation of various cultural and environmental objects is handled in a number of different ways, depending on the nature of the thing or object being preserved. Paintings and sculptures, for instance, are normally preserved in a museum atmosphere where there is little sense of time and movement through time. Nor is there much room for environmental context for such objects when placed in such an "under class" environment. Architecture is considered by most art critics and historians to make up the third part of the triad of the highest forms of visual expression, along with painting and sculpture. Buildings and their environments, however, form a completely different physical entity than do either painting or sculpture. Buildings are composed of a good deal of mass and usually deteriorate much more rapidly than their two "sisters". Thus, we do not question the desirability or need to preserve art objects, such as painting and sculpture because they can be easily moved to museums or other places of safe-keeping. Buildings and their environments present quite a different situation. In the words of Constance M. Greiff, "Unlike a picture or a statue, a building must continue to justify itself on more than artistic grounds...especially so in America. It must continue, in some way, to be functional if it is to survive. And only recently have Americans begun to accept the notion that function might include the provision of visual delight, variety in the townscape, or a sense of place and identity. The basic criterion for the choice between survival and destruction has been, as it often continues to be, economic. A building has to earn its keep" [8].

An American Cultural Philosophy

And so is presented one of the major dilemmas facing historic preservation in the United States, that almost uniquely American philosophy that "new is better," and it's companion philosophy, "there's more where that came from". These idioms characterize our culture's views toward environmental development and the accepted manner in which we use our environmental resources. From the beginning stages of this country's development, we have constantly replaced old environments and objects with new ones that we considered better adapted to our contemporary needs. This condition was further enhanced by the fact that we were a country blessed with seemingly unlimited natural resources that served as a base from which to mold our environments to fit our needs. This wealth of natural resources soon made us economically wealthy. We had many choices and options open to us as to how we developed our environment. In spreading ourselves across a continent we soon learned that if we made mistakes in environmental planning there was always somewhere else to go to correct those past mistakes. The only difficulty with this philosophy was that we seldom corrected any of these environmental blunders because we were too busy making money and taming a "raw" land. When the buildings we had built to house us or in which we worked, lost their seeming usefulness, they were demolished and new ones built in their place. Very little thought was ever given to converting old buildings that had become obsolete for their original use into another use for which they might be adapted.

The statement of Ms. Grief, concerning the need for "buildings to earn their keep" points up what seems to be a major problem facing the preservationist and the preservation movement. The Kansas State Historical Society, in their report to the National Park Service on the state of historic

preservation in Kansas [11] states that the matter of simply preserving buildings is often not adequate, but that viable and adaptive uses must be found for those historic structures that public or private preservation groups wish to preserve. The report goes on to warn against preserving buildings simply for the purpose of preservation, "There is of course a limit to the number of historic house museums the public will support" [10].

For this reason, the report goes on to state, "The adaptive uses of buildings, particularly in small communities, are sometimes not easy to determine...this will be...the only way to preserve some buildings which have outlived their original useage" [10]. The report goes on to urge, as does other preservation literature "innovative planning to fit historically and architecturally significant buildings again into the cultural, economic or social mainstream of their communities" [10].

We treated much of our natural environments in the same manner. Vast hardwood forests that once engulfed the entire Eastern one-half of the country were soon on the verge of becoming environments of the past. Tillable soil was improperly managed and after a few years of use, in many cases, farmsteads would have to be abandoned because all the organically-rich topsoil had blown, or drained away. But that was no problem, because there was always more of the same rich land "over the hill," and we could simply move there and begin anew.

A View from Europe

To put this American environmental attitude into perspective, let us step back in time to Medieval Europe. This time period in the development of Western civilization was characterized by almost entirely urban settlements, wherein man sought to protect himself from a very insecure and physically-

threatening countryside. The strongest empire the world had known, and one that had provided protection for a majority of Western Europe, the Roman State, had fallen. For several hundred years there were no strong governments to take its place and therefore provide protection for the people. The only unifying force was the Catholic Church. Consequently, most community life centered around religious activity associated with the local cathedral. The times were one of introspection. Many spent more time worrying about the hereafter than the present. Out of very deep religious convictions and the security offered by the church, the people gave freely of their time, labor and money toward the glorification of the Holy Trinity. These efforts were exemplified in the monumental cathedrals built during the period, many of which still stand today. The church was literally the common bond that held communities together [5].

Out of a need to do so, Medieval Europeans also developed a very high regard for the land and its resources. Because it was not safe to venture far beyond city walls, nearly all agricultural pursuits had to occur within a safe distance of the security of towns. This condition required judicious conservation and use of natural resources and developed in the people a very profound respect for the natural environment.

Of what significance is this discussion of Medieval Europe to America? Let us consider the general character of society in Medieval Europe. It was a very closed environmental setting, with isolated communities huddled together for self protection. Each community had to learn to be completely self-reliant in terms of cultural and natural resource use and allocation. Their freedom of choice in how they did things was extremely limited. This condition forced them to develop a full understanding and empathy for what resources they were able to utilize. Their vast and monumental cathedrals were

more than very impressive pieces of architecture. A part of the historic heritage of the people were in these cathedrals, as it was the people, all the people, who had a hand in constructing them. Here is an example of personal communication with historic heritage in its most literal application. The people of this time had taken the time to care about the development of their environment. Perhaps it is because the people had such a responsibility in creating their environments that a very large number of these cathedrals still stand and are still used today, after over nine hundred years, in some cases.

William T. Murtaugh, the director of education for the National Trust for Historic Preservation, puts forth another consideration as to why preservation means, and has meant, more to Europeans than it has to Americans. He points out that in the priorities both cultures have developed for preservation that, "Europeans usually refer to the two basic criteria as, first, aesthetics and second, association (or, architecture and history). In the United States the order of reference is reversed" [16]. It is his observation that matters of artistic endeavor mean but little in the American order of priorities. Therefore Americans in their preservation, place heavy emphasis on objects -- in many cases the placement of objects (buildings, etc.) out of context with original environmental settings. The previous quote from the philosophy of the Kansas State Historical Society exemplifies this American attitude toward preservation emphasis on "things" and history, while no mention is made of aesthetic importance or significance.

A Historic Sketch of Preservation in the United States

It was mentioned earlier in this chapter that historic preservation in this country began out of a desire to retain environments and objects associated with patriotic figures in the early development of this country.

It was not until the fourth generation of the United States that the first flickers of a desire to preserve portions of the country's cultural heritage became a movement of even small proportions. In 1816 the interior of the room in which the Declaration of Independence was signed in Independence Hall in Philadelphia was stripped of its original ornamentation [8]. This event registered the first public outrage at the loss of any of the country's architectural/cultural heritage. This outrage was expressed by a member of the city's Select Council, "It would have particularly gratified us to have perceived entire, every ornament and decoration, which had been placed in the building, by a correct architectural taste, particularly in that department of it, in which the Declaration of Independence and the Federal Constitution were devised and completed. But we were too late to stop the ruination which had begun and progressed, before our knowledge of it, and when we sought to recover the panelling and ornaments, to replace them, we were told that they were defaced and sold" [8].

Although this experience was one with a singular building and did not influence public attitudes regarding preservation of other architectural structures, the seed for preservation was sown. It was not until the early to middle 1900's that any great strides were made in the preservation of major buildings as reminiscent of America's historic and cultural past. A sudden upsurge of interest in preservation of the nation's past came as a partial result of a wave of romanticism in literature that swept the country in the early 1900's, as referred to earlier in this text.

Citizen interest in preservation began manifesting itself in the forming of State historical societies. The first of these societies was formed in Massachusetts in 1791. This group was followed by New York, in 1804. By

1845, seven other states had followed suit: Pennsylvania, Michigan, Virginia, Georgia, Maryland, Connecticut and New Jersey.

The first attempt to save a building came in Massachusetts in 1747, when the only surviving house from the last Indian raid in Deerfield in 1704 was about to be razed. An attempt was made to save the house by the solicitation of \$400 from private donations. The project failed when not enough people cared and the money could not be raised. The house was torn down [8].

Finally in 1853, the first private nationwide preservation program was formed. This was the Mount Vernon Ladies Association. The goal of this organization was the singular one of preserving the fine Virginia plantation home of George Washington. Beginning in 1931, this organization completely restored the entire environment of Mt. Vernon, house and extensive grounds, and continues to own, maintain, and operate the estate to the present day [18].

The preservation movement continued to spread in a rather singular direction through the late 19th and early 20th centuries. Preservationists were concerned almost wholly with singular buildings associated with patriotic figures. The concept of preserving a man-made or natural environment on aesthetic grounds simply did not occur to anybody. Architectural critic Constance M. Grief points out that this type of preservationist is still a strong force in the preservation movement. These are persons who, in her opinion, are characterized by the 'George Washington-Slept-Here' syndrome. In Mrs. Grief's words, "the buildings in which they were interested were those in which great men lived or great events, preferably from the Revolutionary Period, had transpired. These were to be preserved, and perhaps restored, so that the visitor to such sacred precincts might be infused by some mysterious process of osmosis with the patriotic virtues of former inhabitants" [8].

And so a trend was set, that of preserving only buildings and environments rich in patriotic heritage. Neglected by these early preservationists were the broad diversity of cultural types of people that made America unique among the nations of the World. Gradually, the last of the Dutch homes in New York began to completely disappear, so that by the end of the 19th Century very few were to be found. Also going rapidly were environmental remnants of early Swedish, French and Spanish settlements in various parts of the country [8]. This trend has continued with a few notable exceptions up to the present day. Fortunately, recent years have seen active interest and concern in recapturing some of this ethnic diversity that makes our cultural heritage so unique. Witness the sudden upsurge and interest in Black history and culture in recent years, as an example. The need to recapture a broad spectrum of our cultural make-up in preservation presents to us what many feel to be the major needed emphasis at the present time.

The next major step in the advancement of historic preservation came in 1876 through the Philadelphia Centennial Exposition. For the first time, Americans saw faithful reproductions of various living environments of the country's first one hundred years. Represented were such environments as "The New England Farmer's Home." It included persons dressed in period costumes performing daily tasks of the time represented. In addition, numerous artifacts and objects from the Colonial Period were on display. This exposition had a very great impact on public taste regarding preservation of objects and other artifacts from previous time periods. A new wave of piecemeal collection of art objects from previous periods swept preservation circles. Many old buildings, scheduled to be torn down, were stripped of their panelling, and decorative ornamentation which was in turn placed on display in museums. The

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environments in which these objects originally existed were eradicated. This was a predominant attitude in preservation well into the 1930's [8].

The year 1926 marked an important milestone for historic preservation. In that year, John D. Rockefeller Jr. decided to restore a complete colonial town. It was decided to restore the historic capital of the colony of Virginia, Williamsburg. Mr. Rockefeller's purpose in so doing was, "the lesson it teaches of the patriotism, high purpose, and unselfish devotion of our forefathers to the common good" [8].

The Williamsburg restoration and redevelopment has been criticized for perpetuating the life-style of the upper-income class of a colonial Virginia town. However, the painstaking research into archaeological remains and other analyses undertaken in this restoration effort has given the world of preservation much needed methods, techniques, and philosophies. Its restoration has seen the development of separate departments in identification, archaeology, anthropology, and various other scientific investigation areas. These departments serve as a storehouse of information and data to aid in restoration efforts everywhere [21].

Through the impetus afforded by the Williamsburg restoration, other period towns and environments have developed across the country. The majority of these developments have occurred since World War II. Like Williamsburg, most of these newer restorations attempt to capture the life style of a given period of time by presenting themselves as if frozen in time, or "behind glass" as mentioned earlier. Among other period environments that have developed across the country is Dodge City, Kansas, a restored cattle and rail-head town characteristic of the classic period of development in the United States referred to earlier as the development of the Great Plains in

the 1870's and 1880' [11]. Another period restoration is the redevelopment of Nevada City, Nevada, a mining boom-town characteristic of the exploration in the Western Mountains in the 1860's and 1870's [30].

Although many preservation efforts across the country are similar to Dodge City and Nevada City, there are some others, of fairly recent development that attempt to tie preservation of the past to the living present. The Amana Colonies of Eastern Iowa is one such example. The Amana Colonies are a rare example in preservation in several ways. First, they depict the life style of a specific religious sect of people. Second, they allow ever-changing uses to occur in their individual small settlements, while keeping with a perpetuation of the original environments of the colonies. In other words, they allow the ever-changing present and future to become an integral part of their past. The visitor to these colonies is made a part of the environment by observing the resident's going about daily tasks. The freezing of time, as in examples mentioned earlier, is not the goal in this preservation effort.

This discussion of the development of historic preservation in the United States will now turn itself to federal legislation affecting preservation, as federal involvement in historic preservation has provided much impetus to this field.

Federal Legislation Affecting Preservation

The first federal legislation affecting preservation came in 1906 with the passage of the Antiquities Act (often called the Lacey Act). Under this act, the President was given the power to establish monuments on government land. The passage of this act was facilitated by a strong desire to preserve

historical values of the Southwestern Indian cultures. Those areas of the Southwest that were strong in relics of past Indian cultures were being swiftly pilfered of their remains. Because only Presidential proclamation was required in establishing these monuments, areas threatened with destruction could be rapidly saved by the President without being forced to travel a slow route through congress. In many instances the initial step toward establishing a full-blown national park was to acquire a Presidential proclamation setting aside the basic nucleus of the site as a national monument. Grand Canyon National Park in Arizona is an example of one such park [18].

In 1916 Congress created the National Park Service via the National Parks Act. This new agency was created under the wings of the Department of the Interior. Its stated purpose was, "The service thus established shall promote and regulate the use of Federal areas known as National Parks, monuments and reservations hereinafter specified by such means and measures as conform to the fundamental purpose...to conserve the scenery and the natural and historic objects and the wild life therein, and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations" [18].

A precedent had been set. The long-awaited preservation of some of the nation's most dramatic natural scenery and cultural heritage had been secured. The United States had become the first nation in the World to provide for the protection and preservation of some of its most valuable natural scenic and cultural resources. Although this act dealt primarily with conservation of natural systems, it sparked an interest in preservation at all levels of retaining for future use and enjoyment pieces of our cultural heritage that would have been lost had they not been protected. The park service introduced

to preservation another concept that has aided in defining and distinguishing preservation areas. In recognition of the fact that they were dealing with the preservation of areas of differing qualities, the national park service established three classification categories for preserving areas under their jurisdiction. These are areas of scenic value, scientific value, and historical value. A system for management and preservation of each of these areas was developed which enabled the park service to carefully analyze and classify each area they were charged to maintain. Such systems have proven extremely beneficial in the preservation of those amenities being preserved in each instance and have made the park service a leader in natural and historic preservation [18].

The next significant government legislation affecting preservation occurred in 1935, with the passage of the Historic Sites Act. Its purpose was to provide "A national policy to preserve for public use historic sites, buildings and objects of national significance for the inspiration and benefit of the people of the U.S." Under the direction of the National Park Service, this new agency was responsible for beginning a program that would identify and record sites of national significance. This program became known as HABS — Historic American Buildings Survey. The new agency was also charged with devising a system to protect these sites, a system later to become known as the National Register of Historic Places. This long term program was designed, and still functions today, to record and catalogue detailed drawings, photo-data, and collect any and all information pertinent to all structures that have been selected for its scrutiny [7].

In 1949 the National Trust for Historic Preservation, a private organization, was created by a charter from the United States Congress. Its

responsibilities include an obligation to encourage public participation in the preservation of districts, structures, sites and objects significant in American history and culture [7]. It serves as a clearing house for information in survey methods and techniques. It supplies, on request, examples of survey forms and other material relating to survey, evaluation and registration of sites and buildings recommended for the National Registry.

The Housing Act of 1949 authorized for the first time for federal monies to be spent "to carry out projects for slum prevention and the redevelopment of blighted deteriorated urban areas [15]. This act brought to us the now familiar term -- Urban Renewal. Under this act, projects of historic preservation could be included for receiving federal grants in aid to accomplish the stated goals of the renewal project. The federal government was obligated through this act to pay between two-thirds and three-quarters of all capital expenditures of the accepted project. It was this program, and latter addendums to it, that saw many towns and cities across the United States obliterate vast remnants of their cultural heritage by levelling entire downtown cores on the philosophy that "new is better."

It has been the Urban Renewal program, largely because of its widespread application across the United States, that has made Americans more acutely aware of the need to preserve some of the cultural heritage in our environment. This program allowed for vast areas of used environments across the land to be demolished and redeveloped with new environmental settings that, in many cases, destroyed any link with the past cultural and physical environment. Community social structure was disrupted. Many businesses were forced to either move to new locations or cease operation because of varied causes sparked by the disruption and eradication of community social structure.

Hardly anybody was taking the time to care or even think about giving any importance in the redevelopment process to the cultural roots and historic environmental settings of the towns being razed. We were being given an almost unlimited choice in deciding how and to what degree we could change our environments. Financial assistance, too, was seldom a very important factor, as somehow the money to do this redevelopment would become available.

As we finally took the time to reflect back on what we had done to our environments and in turn to our cultural heritage we were not too happy. In the words of Kevin Lynch, "in urban renewal, we wipe out substantial areas of used environments at great psychological and social cost, to be replaced by new settings that lack many desirable features of the old. Having suffered the pangs of uprooting and saddened by the inhuman quality of much of the new urban development, many of us conclude that it is time to stop growth and change, or at least to leave the older areas alone and concentrate growth in the "empty" fringes. But the settled areas change in any event, and still the environment does not adapt quickly enough to new economic and social demands" [12].

Even though provision for historic preservation had been made under this act, it was seldom given more than token consideration. Our major concern was, as it had always been, to get the newest environments possible. Seemingly, we were not aware of what significance these old environmental settings had in making us what we were in the present. This did not become apparent until after the fact of removal of some of the older environments.

As the government was picking up a majority of the tab, this program proved to be a very strong redevelopment incentive to many communities that qualified for assistance under its provisions. Subsequent Housing Acts of

1961 and 1965 retained the basic concepts of Urban Renewal and also retained the provision for spending federal monies for historic preservation in renewal areas.

Three pieces of legislation dealing more or less directly with preservation were enacted in 1966, an epochal year for the preservation movement. The first of these acts was one dealing specifically with historic preservation. The National Historic Preservation Act expanded federal participation in preservation by [7]:

1. making federal money available to states to conduct statewide surveys of significant sites, for preservation plans and for acquisition, protection and restoration of these sites.
2. expansion of the National Register to include state and local sites significant to U.S. history in addition to the national sites already allowed.
3. authorizing the Secretary of the Interior to direct state historic preservation officers to be in charge of preservation activities at the state level.

Also in 1966 the Demonstration Cities and Metropolitan Development Act authorized the Department of Housing and Urban Development to make matching grants to public agencies of up to one-half the cost of preserving historic sites, structures and areas in urban centers, to make urban planning grants for surveys and to provide demonstration grants for demonstrating historic preservation projects [15].

The third piece of legislation in 1966 dealing with preservation was the Transportation Act of that year. It provided for protection to historic sites threatened by highway construction and instructs the Department of Transportation not to approve a federal highway program if it threatens any historic sites [7].

The year 1969 saw the enactment of the National Environmental Policy Act. Under this act all federal agencies must file environmental impact statements on all proposed actions and projects affecting natural and cultural environments [41].

A Presidential executive order in 1971 set up guidelines for "Protection and Enhancement of the Cultural Environment" [15]. Under this order all federal agencies are required to provide leadership in preserving, restoring and maintaining the cultural environment of the Nation. Each federal agency is required to participate in some aspect of historic preservation by surveying and recording significant property in their control and nominate qualified properties to the National Register. Federal agencies are also encouraged to use historic federal buildings by restoring and adapting them to contemporary uses while remaining sympathetic to their original design style.

The most recent legislation affecting historic preservation has been the enactment of the Better Communities Act of 1974 [15]. This act is intended to replace, in part, the Historic Preservation Act, Urban Renewal and Model Cities programs. As it is financed by the recently introduced federal revenue-sharing program, money ear-marked for its use can be used by each community as it sees fit, without the submittal of detailed plan drawings and other documents formerly required under Urban Renewal and similar programs. This act places decision-making on how federal money will be used into the hands of the local governments receiving this federal money.

Beginning in the middle 1960's, there began to be a strong public interest movement in preservation of cultural and natural resources. The Historic Preservation Act previously referred to is indicative of this sudden interest in preservation of old environments. Urban Renewal had played no small part

in prompting a new awareness of environmental heritage. Another reason for this upsurge of interest, and one tied directly to the results of urban renewal and similar activities, is put forward by James Biddle, President of the National Trust for Historic Preservation.

In this opinion the very rapid recent increases in our technology and speed with which we can do things has caused many of us to become aware of what this new sophisticated technology is doing to drastically alter our landscapes. Because we now have the mechanical equipment and other means to literally move mountains, we are seeing our national landscape become blotted with the produce of our technology. Nowhere is this more apparent than in the vast new highway systems that have been developed throughout the country. During the first stages of this rapid alteration of our landscapes, we were over-awed at the new means of doing things and the relatively little amount of time it took to do them. Before too long it soon became apparent to many of us that very little thought was being given to our natural and cultural resources; highways were being cut through agriculturally rich lands while adjacent poor agricultural land was left vacant. For some reason, nobody thought to investigate alternatives to highway location by aligning new highways on land that had little economic or social value. In and around cities highways were being cut through long established neighborhoods; in many cases completely destroying a very strong social fabric that could not be mended [8].

A Matter of Taking the Time to Care

All of this misuse of resources was the result of our suddenly acquiring the ability, technologically, to do just about anything we wanted in a very

minimal amount of time. The bulldozer and other heavy earth-moving equipment could dismantle and destroy in hours what previously may have taken days or weeks to build, and it could destroy more of it! The end result -- many natural landscapes totally obliterated, or at the very least altered to the point of looking like totally man-made environments; conceived for no other reason than short-term economic gain [8]. Resultant problems of major proportions began to occur because of increased mobility and the freedom to move about more rapidly, most cities in this country began experiencing air and noise pollution levels that threatened the very quality of life itself.

Suddenly in the late 1960's and early 1970's we began to realize that something was drastically wrong with the way we were developing our landscape, both on the micro and the macro scale. It had finally become apparent that we had suffered from grave misdoings. Without much analysis it became apparent that where we had failed was in our attention to natural and cultural resources as being the prime basis for all of our planning decisions regarding the development of our landscape. A new wave of "environmentalism" ensued that saw many persons expressing grave concern for the development, of natural and cultural resources. According to Mr. Biddle this "rapidity of change has forced Americans out of a sense of individual and national survival, into a period of environmental understanding. ...Conservation of our cultural assets, though not a household concept yet, is certainly a national issue along with conservation of our natural assets" [8]. This new awareness of preservation becomes of pleasantly dramatic proportions when one realizes that the membership in the National Trust for Historic Preservation skyrocketed from 13,000 members in 1972 to over 50,000 members in 1975 [2].

It is felt that an underlying cause for many of the present ills in our designed and natural environment has resulted not only from the fact that we

can now do things faster than ever before because of the rapid increase in speed technology, but also because we have a seemingly unlimited freedom of choice in how we do them. This freedom of choice revolves around speed and motion. As was mentioned earlier in this introduction, we now have the capacity to move, remold, or remake vast areas of land that may or may not be suitable for development, before and after the fact. Witness the successful attempts (until conservationists won a rare battle) to drain the Everglades for the purpose of erecting a vast airport and supporting facilities. We have remolded hills and mountains in California and other states for residential developments and then watched these developments slide down man-made hills and their streets become so buckled from earth settling as to be unuseable. We have seen a vast new variety of architectural building materials become available -- enabling the architectural designer to have such a choice of materials as to become bewildering. Invariably, these new materials are designed for comparatively short lives. If the architect so desires he can have doric columns made of high impact plastic for the embellishment of a Greek Revival filling station. By the same token, the landscape architect has the choice of embellishing his planting designs with plants made of plastic materials that look real until they gather a little dust on their leaves or begin cracking from exposure to nature's elements.

It seems indeed ironic to this observer that we should turn to our cultural heritage to rekindle some of our favorite classical design forms from the past (i.e. doric columns), and construct them out of materials that bespeak a very temporary existence. This is a form of historic preservation we can easily do without.

Americans, according to Friedrich Nietzsche, have never had a strong attachment to setting and place, because of their more or less continuous mobility that was essential in developing a continent, "so they go away from home to Europe to feel at home in time...as tourists in search of cultural roots. Americans inevitably intrude into, and so help destroy, existing cultured landscapes" [12]. It is the feeling of this observer that the above statement summarizes the social condition of our culture. We have always been a nation of mobility, but the speed with which we can do things is snowballing at an ever-faster pace -- especially in recent years. Directly tied to this highly mobile condition of our culture is the freedom of choice in the ways we do things. We have so many different options available to us to do various activities or means of redeveloping our physical environment that we often do not take the time to care about the quality of the finished product. In the same vein, we often do not take the time to care about our cultural heritage, one that is more varied than any other nation in the world. Thus, the influx of Americans to Europe to "discover ourselves", as pointed out by Mr. Nietzsche.

The attitude of the settled European toward cultural heritage and, in turn, toward development of physical environment shows us quite a different picture in perception of a sense of place.

The noted theologian, Harvey Cox, tells of a woman from Lidice, a Czech town completely destroyed and buried by the Nazis during World War II. In spite of the fact that she had lost her entire family, her greatest concern and shock came when she returned to her former town and found no remnants of it [19].

Kevin Lynch suggests that perhaps we need to take a "plural attitude" towards preservation. He proposes that instead of having a singular direction

for the preservation of our culture's heritage that it be viewed and presented in such a way that it accomodates preservation's numerous and varied ways of thinking. These objectives would be based on a system of knowing, "for what the past is being retained and for whom" [12]. It should be noted that Lynch's proposal closely parallels the classification system of preservation developed by the National Park System, referred to earlier in this text. His proposed objectives would be the following:

1. If scientific study is the major objective, there would be a system organized to collect, analyze, define, and protect objects and/or environments for such activity.
2. If education is the primary goal a thorough system of providing maximum communication through "play acting" and interpretation should be provided for the audience.
3. If the goal is the "enhancement of present value and a sense of the flow of time" he would recommend "creative demolition and addition."
4. Where the goal is personal connection he would recommend making and preserving environmental "imprints as selective and impermanent as memory itself."

What Mr. Lynch is proposing is a sort of taxonomic structure for preservation; a structure that classifies the aims of environmental preservation according to clearly defined goals and objectives as the world of biological science classifies the plant and animal kingdoms according to similar cultural and physical characteristics via family, genus, species, etc. It is felt that what we may need before any of this classifying and goal-setting can be done is to establish a "taxonomy of our environment." The parallel with plant and animal taxonomy is drawn because we have vastly more amounts of information

about how plants and animals perceive, act and react to their environments than we do about how the human animal is affected by his environmental setting. We know, for instance, that certain "communities" of plants will survive and flourish only under very selective environmental conditions. If these conditions are removed the plants will cease to flourish, or they will wither and die. The choice of conditions under which these communities of plants will thrive may be extremely limited.

The human animal, on the other hand, is unique among the world of living things in that he has the ability to reason, to think things out, and to select from a number of options open to him a course of action. Therefore, we are able to adapt our environmental setting to our special needs. A freedom of choice is the unique quality of man in how he chooses and develops his environmental settings. As uses for natural and cultural resources become more available to us this freedom of choice widens to give us evermore alternative ways of doing things. As we have acquired more knowledge of our environment, our technology has advanced to the point where we can construct for ourselves totally synthetic environmental settings; settings that remove us farther and farther from the very resources that have enabled us to create these environments in the first place.

The comparison between a European's attitude towards environmental heritage and setting and America's attitude on the same illustrates, in this observer's opinion, what importance should be placed on the freedom of choice as it affects our awareness of our environment and thereby the significance we place on our man-made and natural environment in terms of a historic presence of the past.

The wider the freedom of choice available to us in developing our environments, or redeveloping them as the case may be, and the ever-increasing speed with which this may be accomplished has given us a cultural characteristic of not taking the time to care about a continuity of historic or cultural context of our environmental product. As previously noted, however, the very fact that we now have, and use, the means to almost totally destroy past cultural environments, has made us stand back and take stock of what we have done to ourselves as a culture in the process.

If this current attitude in preserving parts of our cultural heritage prevails and we can begin to see relevancy of the past in our present and future conditions, we and our successors will not have to travel to Europe to find our cultural heritage.

In Kevin Lynch's words, "We prefer a world that can be modified progressively against a background of valued remains, a world in which one can leave a personal mark along side the marks of history" [12].

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CHAPTER II

THE SOCIAL CONTEXT

This chapter will deal with a review of the life style and its consequent impact on the perception of natural and man-made environments in the United States from 1880 to 1930. Chapters III and IV will deal with the analysis, concepts and period design development proposal for a large private home and its environmental setting dating from roughly 1900; the home of W. P. Brown, an early gas and oil baron in the once mineral rich geographic region of Southeastern Kansas and Northeastern Oklahoma.

The Post-Civil War Era: Rapid Industrialization

In the interest of establishing a feeling for time and place, this narrative will begin by discussing the social and economic composition of the American culture in the years following the Civil War.

As the United States emerged from a bitter internal strife, the country was in much need of rebuilding, both physically and culturally. A long period of reconstruction ensued, beginning in the late 1860's. This reconstruction saw the completion of the first intercontinental railroad and massive building programs in all segments of society. To supply needed materials for these vast building and reconstruction programs, there arose a vast industrial complex. The age of mechanization in the United States was finally at hand. The first two decades after the Civil War saw the introduction of new technological innovations which were soon to change the character and pace of life throughout not only this country, but the world. The introduction of the first practical telephone by Alexander Graham Bell in 1876, the development and introduction of the first electric lamp by Edison in 1879 and its subsequent

wide application in commercial useage within a very short period of time, the development and production of the first automobiles powered by internal combustion engines by the Germans, Diamler and Benz in 1886, the first successful radio transmitter-receiver developed by the Italian, Marconi, in 1895, man's first successful attempt to fly were realized through the efforts of Wilbur and Orville Wright in 1903 with the development of the first sustained-flight aircraft, and Henry Ford introduced what was to revolutionize the mechanistic and technological world, the assembly line method of production in 1908 [31].

A phenomena was taking place in the development of Western man that was soon to change the entire cultural and physical character of man. His ability to do things was speeding-up. Life was soon to begin moving at a pace that would have left people of seventy-five years before reeling from this new-found pace of life. The world, and especially the United States, had finally begun, through technology, to realize some of the dreams as old as civilization itself. A Renaissance of technology had begun.

The era of vast industrial expansion was well underway by the early part of 1880's. Such names as Vanderbilt, Gould, Brady, Carnegie and Rockefeller were soon to become names familiar to all as leading financial and commercial wizards who were vying for control of developing commercial, financial, and industrial empires. The United States emerged as a leading world power with a somewhat humiliating defeat and surrender of Spain in the War of 1898, lending even more credibility and sense of national pride and unity to a culture that was rapidly beginning to find its place in the world community, as a leading figure in that structure [2].

These were very ebullient times; times that saw financial and political power becoming vested in the hands of a relatively few very powerful families in the United States. To glorify their new found wealth, power and social status, huge estates were built. The people of this period, were searching for designed environments that would emulate their newly acquired status.

This new direction, in the development of American culture saw a strong desire for country living, especially in the new monied-class. Thus the term "country place era" [2] has been used by some authors to describe this period of time in America's cultural development.

Impact of the Romantic Movement

Chapter I discussed a strong romantic movement that swept American literature in the early part of the nineteenth century and a movement that saw America's historic heritage being portrayed for the first time through literature.

This romanticism in the arts saw a strong rebirth in the United States during the Reconstruction years. Some authors attribute this renewed interest in romanticism as a reaction against the new industrialization that was rapidly making the country more mobile and making technology touch the lives of virtually all people.

A basic philosophy of this romantic movement in literature was an idealized concept for society in which "all of nature is a garden" [3]. Earlier colonial America and Europe during the sixteenth through eighteenth centuries had preferred to treat environmental design in a very geometric architectonic manner, in expression of man's control over nature.

Chapter I introduced two leading writers of this romantic period in American literature, James Fennimore Cooper and Washington Irving. It was

through such writings as Cooper's The Last of the Mohicans (1826) which provided a very romanticized version of the American Indian, and Irvings' Rip Van Winkle and The Legend of Sleepy Hollow (1820) which told of the Dutch cultural heritage in America, that public awareness and taste became vested in natural environmental settings as the ideal way to live.

Another type of literature was also popular during the first one-half of the 19th century, that of the writings by such naturalists as William Bartram and Charles Audobon. These two authors, as well as others, produced much literary and scientific information on the native flora and fauna of the United States [31]. Their writings were very popular here, as well as abroad, and helped to reinforce the ideologies of other romantic writers.

It was in such a cultural atmosphere that the first major personality in landscape design in this country grew up. Andrew Jackson Downing was born in the Catskill Mountains of New York State in 1815, the very country romanticized by Irving in many of his writings. Downing was the son of a nurseryman and grew up to develop a very strong appreciation for nature's forms, materials and processes. He published in 1841, the first American book dealing with the design of outdoor environments, A Treatise on the Theory and Practice of Landscape Gardening, Adapted to North America, With A View To The Improvement of Country Residences [31]. The publication of this book established him as the major authority on environmental design of his time in the United States, with a particular emphasis on residential environments. Because of his alliance in ideology with the romanticists, he proposed in his writings, a perpetuation of romantic theory in design. The only precedent he had upon which to draw information was what had come to be known as the "Landscape Gardening Movement" from late eighteenth century England. This philosophy

emulated, in its purest state, the theory that geometry and rectilinearity had little place in the design of outdoor environments.

It was upon this basic philosophy, then, that Downing based his theories, with minor alterations, to adapt these English theories to the special needs of American climates and tastes. Although Downing did recognize that geometry had a place in landscape design, he much preferred to deal with the natural or "informal" as he called his style. In his opinion, landscape design should consist of what he termed the "picturesque" or the "beautiful". The "beautiful," as he defined it, meant soft flowing curves of land form, gentle, rounded tree forms, and moderated, slow flowing or still waters". The "picturesque" on the other hand meant, "rugged, rough and angular land form, startling contrast in tree form, and fast flowing, wild waters" [18]. Downing was also a strong advocate of the theory that humans were very much influenced by their environment. This philosophy undoubtedly stemming from his careful observation and study of natural systems.

To the contemporary eye, Downing's designs on the landscape would show little evidence of having ever been designed by man at all. Their amorphous visual quality stemming from his attempt to literally recreate natural environmental settings with heavy emphasis on objects (specimen trees, shrubs, and beds of flowers) placed randomly throughout his compositions. His theories of landscape design and a later interest in architectural design, made him a much read writer of his time. Many of his philosophies were to influence landscape design for many decades after his death in 1852.

In his writings, Downing continually referred to what he called his "tasteful and refined art" [18]. Norman Newton points out that, "the most disappointing aspect of Downing's book is the patronizing way in which he appears to have preyed upon an assumed status-consciousness among those who

sought guidance from his book" [18]. Downing was continually urging his audience to "show that one belonged, so to speak, on the right side of the tracks -- that one was of the 'imaginative and cultivated few' who were capable of 'refined enjoyment' because they had 'cultivated and refined minds'" [18]. This ideology of art for the cultured few who were capable of enjoying it was to strike a very strong chord in a nation that was, some years later, to develop a very private use of the landscape art.

A majority of Downing's work was for large private estates of his day. Typical layouts (see Fig. 1) consisted of areas devoted to agricultural practices -- vast expanses of open lawns surrounded and punctuated by masses of trees and shrubs and pleasure drives around the estate that open into various vistas as defined by tree masses. Note the formal "vegetable and flower garden" sitting rather aimlessly adjacent to the "barn". This is an illustration of Downing's belief that geometric gardens were very much secondary to the "informal design" engulfing the house, a point referred to earlier.

For a majority of the nineteenth century, landscape design remained largely entrenched in the naturalism professed by Downing and his lieutenants. It continued to exert a very strong influence until the 1930's when private use of landscape design fell with the collapse of the nation's economy.

Eclecticism in Architectural and Landscape Architectural Design

Architectural design by the 1880's in the United States was entrenched in the same type of eclecticism as landscape design. Design styles from past cultures had been freely drawn upon and the country had witnessed a number of "revivals" from Greek and Medieval through Renaissance [18]. The romantic period in literature had a strong impact on architectural design by the time

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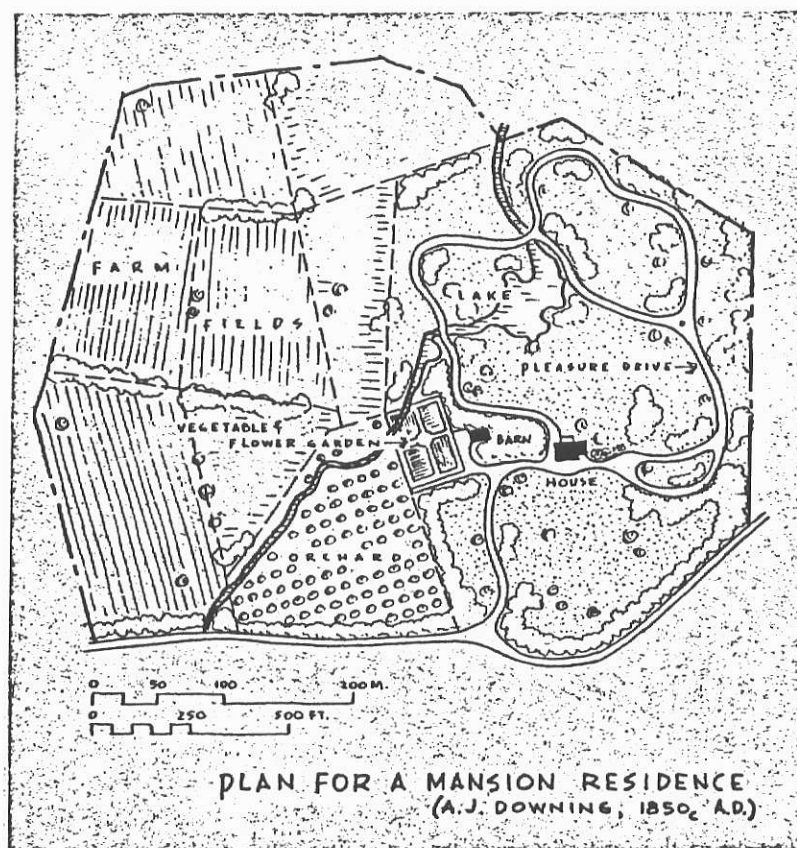


Figure 1.

period immediately preceeding the Civil War. This was the time period of the "picturesque style" [18] as it was called. This style drew freely from sometimes several past design styles and incorporated them all on one building.

In a book published in 1879 describing the homes of this period, by Mrs. Martha J. Lamb, one begins to understand the prevailing thought of the period in architectural design. Following is a portion of her description of the home of Samuel Colt, inventor of the revolver: (Fig. 2a):

"The mansion itself, unique and costly as it is, carries out no decided principles of architecture; like the mind of its originator and builder it is bold and unusual in its combinations. It is spoken of as an Italian villa...But the lofty, solid tower and substantial home-like aspect are distinctively English, and the capacious dome in the rear, quaint pinnacles, minaret effects, profusion of balconies and light, lavish ornamentation everywhere indicate severe of the Oriental."

This mixture of styles in architectural design became especially predominant after the Civil War when vast financial fortunes were being made through the rapid industrial expansion of the country. As newly monied families tried to outdo each other in the lavishness of their homes, the sort of houses described above by Mrs. Lamb became, as Norman Newton says, "giddishly overdone" [18].

Throughout the 1870's, landscape design tended to follow the Downing philosophies, previously described, in providing natural settings for the ever-increasing bewilderment of mixing in architectural design styles.

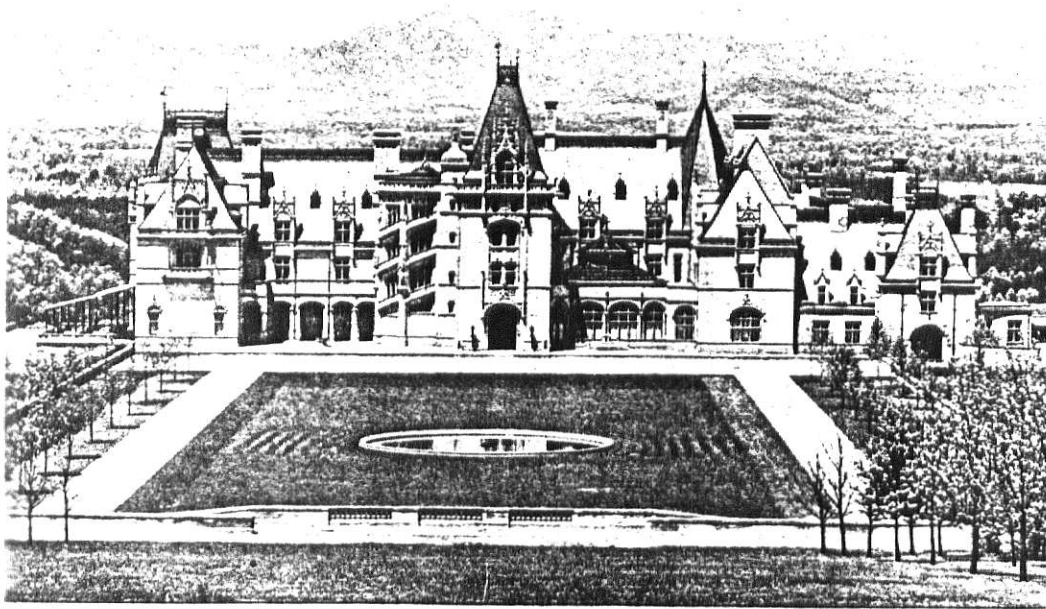
By the late 1870's, the picturesque style had apparently worn itself out. Several leading architectural designers began advocating the return to styles that were more of one period and less the mixture of styles characterized by the picturesque.

A leading proponent of the return to a "pure" style was Richard Morris Hunt, the first American to return from the Beaux Arts School of Architecture

in Paris [18]. His designs were almost copies of French chateaus (Fig. 2), but the fact that he stayed with one style made a very welcomed change, in the eyes of many, to the often confusing and seemingly piecemeal design of most other architectural designs of the day. He was soon enjoined by other leading architects of the day, Henry Hobson Richardson, and the firm of McKim, Mead and White. In the coming years, through the 1880's, what has been called a "single-track eclecticism" took control of architectural design and classic revival architecture was now well on its way to becoming a design motif that was to last, along with the Romantic, until a move toward functionalism and objectivity in environmental design as emulated by the Bauhaus, a German educational institution, was to finally unseat them in the late 1930's, upon the relocation of its principal educators (most notably Walter Gropius) to Harvard College [6].

Reintroduction of the Formal Garden

For the first time in almost a century, landscape design was forced to reconsider its naturalesque approach to design of the land. The new classic revival buildings of Hunt and his adversaries demanded more than amorphous spaces of lawn and undulating plantings of trees and shrubs to give them proper environmental setting. As a result, some landscape architects began reintroducing (and rediscovering) geometric layout and architectonic format to give these classic and often huge homes an appropriate environmental setting. As with any entrenched idea, however, the philosophies of Downing and his English counterparts were difficult to abandon or even to reconsider, for many designers of the day.



THE GREAT QUADRANGLE

Figure 2. Single-Track Eclecticism Replaced Previous Mixed Architectural Design Styles During the 1880's, Home of George W. Vanderbilt, 'Biltmore.'

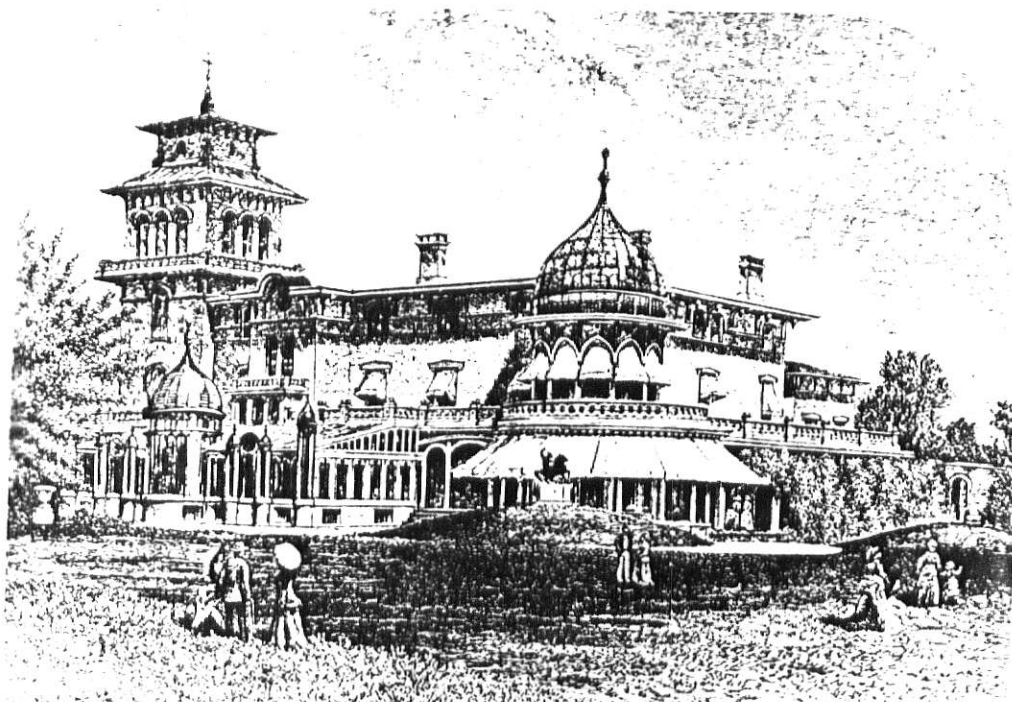


Figure 2a. Home of Samuel Colt Using Mixed Design Styles in the Same Building, Architectural Design Eclecticism of the 1870's.

Notable among the landscape designers who made a very major contribution to this new thinking in landscape design was Charles A. Platt. He published, in 1894, a small volume entitled Italian Gardens [18]. This work consisted of a number of sketches and water color paintings done by he and his brother during a trip to Italy for the purpose of studying the villa style architectural design, even then considered to be the highest expression in the art of designing structure and grounds as one. Very little information on Italian villas was available to English-speaking peoples at the time, so his book was virtually the only work available in America on the subject [18]. Platt's own description of the Italian villa seems, here, most explanatory:

"The evident harmony of arrangement between the house and surrounding landscape is what first strikes one in Italian landscape architecture, the design as a whole, including gardens, terraces, groves and their necessary surroundings and embellishments, it being clear that no one of these component parts was ever considered independently, the architect of the house being also the architect of the garden and the rest of the villa" [32].

Platt, in his professional work as a landscape architect, emulated his love for the Italian villa by doing a majority of his work during his early years as residential, in the villa motif. So successful were these design schemes that he was in constant demand and his self-introduced "villa revival" style of design became very popular.

The real strength in his designs was not that he copied existing Italian villas. He did not. His true strength in emulating the villa style of design lay in the "observable fact," as Norman Newton says, "that a line of sight connecting one space with another, or several spaces in a series, ties them together visually and imparts to the beholder an appreciable and satisfying psychological sense of clear inter-relationship of structure, of strength," and, as Newton goes on to point out, "the equally observable fact that when

the spaces thus tied together are unequivocally formed, having their boundaries perceptibly defined or implied by vertical planes so that each individual space is easily grasped as an entity, then the sense of structural strength is even greater and more satisfying" [18].

Although Platt's work was very strongly architectonic, he also had a unique capacity for organizing a workable transition from this highly geometrical motif to the undulations inherent in the "landscape gardening" tradition of the English and American romantic way of thought.

The accompanying plan for one of his commissions, "Faulkner Farm", illustrates this point (Fig. 3). Platt's early work is illustrative of the type of work being done by many landscape architects during the period from 1880 to 1930. Although some office commissions were for public works and civic improvements, a majority of work undertaken was for the large estates and homes of the new monied class of financiers and industrialists.

A major event was to take place in 1893 that was to have a tremendous impact on the new emphasis on geometry in environmental design. Chicago, in that year, hosted the World's Fair of 1893, also known as the Columbian Exposition. The architectural theme that had been chosen for the design of the buildings was to be based on the "classical ideal" [18].

The "single-track eclecticism" of the 1880's had established itself firmly enough by the time of the fair that few people questioned the suggestion by some Eastern architects that the fair should follow what they called, "the classic motive" [18]. Thus, the "Great White City," as it was later called, was soon to become a reality that would awe-strike hundreds of thousands of Americans who came to view this spectacle. It is in the above respect that

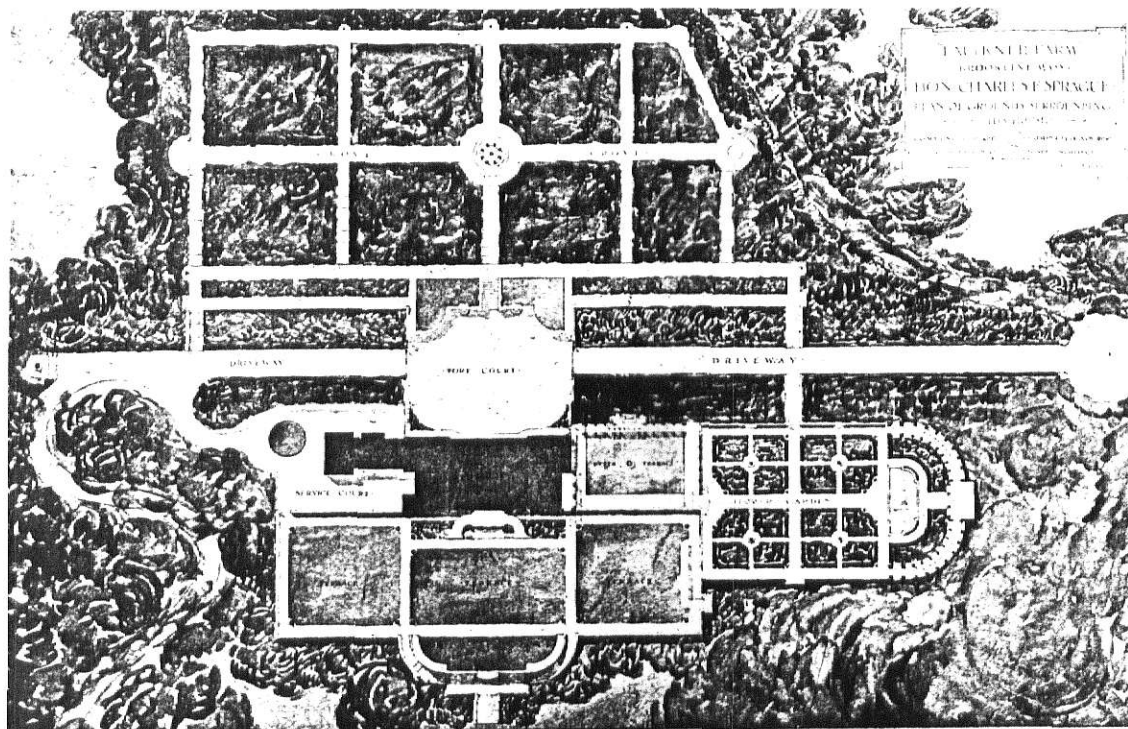
the significant point of this discussion lies, Americans had never before been exposed to such a grand spectacle. Its environmental setting presented numerous buildings about a spacious and very positively organized "Court of Honor" (Fig. 4) that showed for the first time in the United States the power of careful planning of outdoor space to tie buildings and all environmental elements together into a cohesive and total environmental composition. The general public was probably aware that the composition they were seeing was the result of a collaborative effort on the part of architects, artists, landscape architects and other environmental artists. It is doubtful, however, in the minds of some writers on the subject, that the general public became very cognizant of this fact.

The most lasting impression of the fair on the general public seems to have been a strong desire, once having seen its magnificent classic buildings, to emulate this design motif in public and private architecture throughout the country, until, as will be pointed out later in this narrative, environmental design began using an approach based more on rationality and fitness of purpose.

Many authors have pointed to this singular event as causing the arts in America to remain entrenched in the classic motif well into the 1930's [18].

The State of a Profession

The profession of landscape architecture during this period of time was numerically small. There were no academic training programs in the form of degrees offered in landscape architecture until 1900, when Harvard College established the first curriculum dealing specifically with landscape design. Training in the field was handled much the same as the apprentice system. What few individuals and firms there were practicing the profession passed



THE PLAN

Figure 3. 'Faulkner Farm,' the Architectural Garden Style of Charles Platt, circa 1900.



Figure 4. The 'Court of Honor' of the Chicago World's Fair of 1893.

their knowledge and expertise to younger aspiring landscape designers by teaching their profession in their offices. Subtracting from the already small numbers was the fact that some persons calling themselves "landscape architects" were not, in any full sense, so qualified. This condition is revealed in a reply by the landscape architect, Fredrick Law Olmsted, Sr. to an inquiry from a Rochester, New York, park commissioner regarding the availability of landscape architects to aide them in developing their park system in 1888,

"With reference to your undertaking there is less room for choice than may be supposed among the landscape gardners or landscape architects of the country...Of those who have given themselves the title of landscape gardeners, not one of many more than a hundred have the smallest right to it."

Olmsted went on to recommend his former business partner and collaborator in the design for Central Park, in New York City, Calvert Vaux, then added, "There are in the country but two other (properly speaking) landscape designers who have had any experience that would specifically qualify them to advise you" [18].

The preceding quote would seem to fairly well characterize the state of condition of the field of landscape architecture in the 1880's and certainly until the middle to late 1890's. Consequently, public knowledge of the profession was extremely limited as was public understanding of just what it was that landscape designers did.

This rather crying need for qualified landscape designers was also expressed by many other authorities of the period. In his book Gardening for Pleasure, published in 1894, Peter Henderson warns home owners to be certain to employ the services of an "intelligent" landscape gardener, "Intelligent I say, for nine out of ten that pretend to be landscape gardeners are

not, but consult a man able to draw a neat design, for if he cannot do that he is not a very safe person to be entrusted with the working out of the plan of another. You are careful to ascertain that the architect for your house is a man of education and intelligence before you entrust yourself in his hands, but when it comes to designing the lawn and flower beds, the veriest bog-trotter, who styles himself a "landscaper," is too often allowed to display his "art" and at the same time make you ridiculous" [9].

Academic work in Landscape design was underway during the late 1900's. Prior to the establishment of a separate department of landscape architecture at Harvard College in 1900, as previously mentioned, such work was taught at numerous state universities under Horticulture curricula. One of the first state universities to offer such coursework, it is interesting to note, was Kansas State Agricultural College (K.S.A.C.), now Kansas State University (K.S.U.); the first Land Grant University established under the Morrill Act of 1863.

The first coursework in Landscape Gardening at K.S.A.C. was offered in 1876. A noted authority of the time on landscape gardening, Frank Waugh (whose design philosophies will be discussed in the following chapter) received a B.S. degree in horticulture from K.S.A.C. in 1889. In 1894, Mr. Waugh received a M.S. from K.S.A.C. with a thesis dealing with the Development and Landscape Treatment of the Oklahoma A&M College (Oklahoma State University) in what was then Indian Territory.

Landscape Design as a Private and Shared Art

Discussion of landscape design in the nineteenth century to this point has centered primarily around such design as it applied to residences. What of landscape design for the public parks, roadways and other green spaces of

urban environments? For, after all, it is just such a project that fostered the term "landscape architecture" to be coined in the first place.

Frederick Law Olmsted had coined the term in 1863, on the occasion of his resignation from the Superintendency of the development of his masterpiece of a park, Central Park in New York City. His design for the first public park in the United States had won him wide personal acclaim. Towns and cities across the land began acquiring lands for the development of their own parks, none of which existed as separate entities before the early 1860's. His deep felt concern for the quality of urban life was manifested in his philosophy that all urban environments needed "retreats of rural scenery", [18] as he called his parks; places where people could go to relax and escape the harsh artificial environments which characterized towns and cities of the time. His concern, and his view of the purpose of landscape architecture, was that it should be first and foremost that of enriching and enhancing the quality of life for all people, especially in urban environments where he and his associates saw the greatest need for improving the human condition.

Considering the views of Downing, as described earlier in this text, design on the land seemed to be headed in two separate directions. Olmsted and his advocates were stressing their felt need that landscape designs' primary purpose should be to help improve the quality of life for all men. Downing and his advocates were stressing their conviction that the landscape art could only be enjoyed by those persons who were cultured enough to enjoy it. What we really seem to have in these two opposing views is the difference between private and shared use of environmental art.

The philosophy of sharing being inherent in the Olmstedian theory stressed that all men should be able to share the experience of a well-planned and

meticulously executed human environment, while the Downing approach stressed the opposite view that environmental art in any of its forms was only for the "cultured few". These two opposing views met head-on in the late nineteenth and early twentieth centuries. With social and economic conditions such as they were and the expansion of large industrial and financial empires, we witnessed the accumulation of great wealth in private hands. Thus, with the development of vast residential estates, designers of all persuasions were producing mostly very private art. With this condition in mind, it is not difficult to understand that the Downing romanticist views prevailed well into the present century. The fact that Downing professed the "naturalistic" manner of treatment in landscape design does not here, it is felt, seem important but rather his insistence that landscape design was a very private art as an attitude that was rekindled after the Civil War and did not quickly extinguish itself.

It is probably this very condition that prompted the senior Olmsted to advise the Rochester park commissioner, as stated earlier in this text, that only three or four persons, landscape architects or landscape gardeners, were qualified to use the title. He was viewing landscape design in a wholly different context than many, indeed most, of his contemporaries.

CHAPTER III

REVIEW OF GARDEN LITERATURE: 1880-1930

Numerous publications and writings on the subject variously called "landscape gardening" and "landscape architecture" appeared during the very late nineteenth and early twentieth centuries. Among these publications were such books as Charles Platt's Italian Gardens (mentioned earlier), published in 1894, Frank Waugh's Landscape Gardening, published first in 1899, Samuel Parson's Landscape Gardening published in 1900, J. C. Baker's American Country Homes and Their Gardens published in 1906, William S. Roger's Garden Planning published in 1911 and Louise Shedon's Seasons in a Flower Garden published in 1907. In addition to these texts was the sudden appearance of periodicals on the general subject of outdoor art for homes and estates. Among these publications was The Garden Magazine, a periodical of wide distribution in its day.

Practical Hints on Landscape Gardening

For the most part, these publications dealt with design and development of one's home grounds, whether on the large or small scale. Typical chapter headings read as follows, "The Garden Picture," "The Elements of the Garden Plan," "Garden Accessories," "Garden Plans," "The Herbaceous Border," "The Shrub Border," "Garden Walks and Paths," "The Lawn," etc.

With a few notable exceptions this literature's primary aim was to provide the homeowner with practical hints on the development of the home grounds. Heaviest emphasis was placed on the arrangement of plant materials for desired effects about the landscape and on plant cultural requirements.

In the introduction to his book entitled Landscape Gardening, Samuel Parsons presents what seems to have been the prevailing attitude and need in

landscape design at the turn of the century,

"Wealth and taste are being rapidly diffused among all classes. The book, therefore, that is needed for this purpose is, it seems to me, one that will stimulate interest in an expansive style of landscape gardening by enunciating a few practical fundamental principles and giving an account of some examples of well laid out grounds. With this, should naturally be included a description of some of the best lawn plants" [22].

Parsons, it should be noted in fairness to his conception of what landscape design was and should be, was also an avid promoter of public parks and other urban open spaces. He was in fact, at the time this book was written, the Superintendent of Parks for New York City. His book has specific chapters dealing with "City Parks" and "Railway, Churchyard and Cemetery Lawn Planting". What one fails to see in his writings, and more specifically in many other period writings, is a view of landscape design as a profession concerned with total outdoor environmental design as a means toward enhancing and helping give more meaning to people's lives by responding to their functional and aesthetic desires and needs, a view of the profession as commonly held today.

Two Visionarys - Men Ahead of Their Time

Other landscape designers of the period were expressing quite different views on the purpose and responsibility of landscape architecture. Charles Eliot, Jr., in the eyes of many, one of the most perceptive and articulate landscape architects of any period, wrote in a review of the book Art Out of Doors by Mrs. Schuyler Van Rensselaer, published in 1893, "According to this book, landscape architecture is much like house furnishing, a selecting of agreeably harmonizing elements in the shape of buildings, rocks, trees, climbing plants and so on. The essentially virile and practical nature of the art and profession is ignored together with most of its greater and more democratic problems." The "greater and more democratic problems" to which

Eliot refers are, in his words, "Our only fear is lest the author has inadequately warned these readers of the main facts, that good art out of doors must be founded in rationality, purpose, fitness and that its field is not only the garden, the shrubbery and the park, but also the village, the factory and the railroad yard" [4].

Eliot, like his teacher, Frederick Law Olmsted, was proposing a much wider view of the intent and purpose of landscape architecture, that, the profession "may turn themselves to the advancement of arranging land, vegetation, buildings and the resultant landscape for the use and delight of men" [4].

It is not difficult to see that public attitudes and impressions of profession were at best confused during this period in time. Eliot puts the dilemma facing the client of the day into perspective when he writes of the "company of writers and would-be missionaries, who, however, preach strangely differing gospels. First to appear are the gentlemanly agents of the commercial nurserymen." They, according to Eliot, "bring many books of pictures of more or less lovely and rare plants, shrubs and trees" and try to induce the client to beautify his grounds by planting "specimen ornamentals" everywhere. Next, he says are the "more pretentious landscape gardeners" who propose all sorts of "curvy lines" and profess that nature is the absolute only way of layout for one's grounds. Last says Eliot, come the "modern American architects whose technical training has been acquired at the Parisian Ecole des Beaux Arts. These hold up their hands in holy horror at the landscape gardeners of all schools," and try to convince the by now very bewildered public that they should adopt the use of balustraded walls, straight paths and a sundial in an old-fashioned garden [4].

One can well imagine public reaction to all of this conflicting philosophy on the same subject; bewilderment! Landscape designers of the present day complain that few people seem to understand what we do. One is hard-pressed to imagine what this situation must have been like in 1900 when many landscape designers, themselves, were not sure!

Two Garden Styles on a Collision Course

The literature of the turn of the century freely acknowledged the presence of two major styles in landscape design, the "natural style" and the "architectural style", as they were usually called. Authors on the subject invariably warned against the combining of the two. In his book entitled Landscape Gardening, Frank Waugh advised the reader "it is correct to prescribe that some one style must be chosen and consistently followed throughout the development of any landscape plan. This is the first step toward securing unity" [32].

Brief commentaries on the major principles of what were considered essential constituents of each style will now be considered. In the natural style, according to Waugh, "open lawns are the natural foundation of a natural landscape" [32]. Under few circumstances was it considered desirable to encroach upon open lawn with plantings of trees and shrubs. These plants should be left for the boundaries of turfed areas. Only turf near buildings or other places "where smooth surfaces and straight lines are already in evidence" [32]. It was usually stressed that turfed areas away from structures be left unmowed to further enhance the natural effect. The use of curved lines was also encouraged in walks, paths and borders. Only under extenuating circumstances should any straight lines be used, especially in roads and paths,

and only then, as Waugh points out, "unless there is some good reason to the contrary in not using curves."

The planting of trees and shrubs in large masses was encouraged because "in nature, trees are almost always grouped" [32]. Under no circumstances did this philosophy allow for rows of trees when the natural style was being employed. Shrubs were to be treated in the same manner. According to Samuel Parsons, "a hundred *Spiraea opulifolia* here, fifty *Spiraea thunbergi* there, and so on" [22]. Shrubs were to be used between the tree borders and open lawns, much as they occurred in nature. Shrubs, according to Waugh, should also be used to "break up, and as far as possible, to obliterate the line of demarcation" between building and grounds [32]. Prolific use of climbing plants was also suggested to "twine about the porches, becoming almost a part and parcel of the building" [32]. Although fences of a substantial nature were considered appropriate for restricted use in the natural style landscape, if left unpainted and allowed to weather naturally, unstable picket-like fences painted white were not. The same principle applied to trellises used in the lawn for display of climbing plants.

Waugh's description of the "architectural style" proves to be especially revealing, relative to the manner in which many of its elements were viewed, as this perception was typical of many other designers of the period. He, for some reason, divides this general style of gardening into three sub-divisions "architectural, geometrical and Italian" [32]. Although he does not explain his reason for such classification, he specifies the "architectural" division as being most adaptable for our purposes, "especially he says, "if architecture is understood in the broadest sense to include all the exterior accessories to buildings, to which the work of the architect may rightfully

extend. Columns, obelisks, arches, fountains, statues and groups of staruary...are in this sense included within the common range of architecture," and, what he calls, "architectural gardening."

The credit for the revival of geometry in architectural and landscape design was given to primarily two events that took place in the 1890's. According to Waugh, these events "have contributed in recent years to an honest appreciation in America of the claims of the architectural style." Waugh pointed to the influence of Charles Platt's Italian Gardens, published in 1894, and previously mentioned in this narrative. He observed that there was an "attitude of discriminating praise on the part of almost all American writers" [32] regarding Platt's book.

The second cause of the heightened interest in the architectural style, according to Waugh, was "the delight felt by all in the wonderful architectonic outdoor affects realized at the World's Fair (Chicago World's Fair of 1893)." He goes on to state,

"It is not so much that the gardening architecture of the World's Fair was so much grander in size, extent and artistic conception than anything we had previously had on this continent, as it is that it was seen by so many hundreds of thousands of people from all parts of America, to most of whom this architectural glory came as a revelation" [32].

The high praise given both of these works was typical of reaction among most people of the day who cared about the arts of environmental design. The architectural style was viewed as being the proper design treatment for one to use when the gardens were to "serve as an appropriate frame in which to exhibit the beauty of the building," and that the gardens must "be developed from the central building (and), are accessory and subordinate to it" [32]. This condition implied design of the gardens as a literal extension of the house, with whatever architectural treatment necessary to make the house and garden one entity.

It was recognized by some authors that some house designs implied the "architectural style" of treatment in landscape design, as characterized by the following advice by Waugh to his fellow landscape gardeners, "there are many cases in which the buildings are of supreme interest, and any gardening which openly competes with them for public attention and admiration is pronouncedly intolerable. It is doubtful if any naturalistic effects should ever be attempted in such cases" [32].

The prospect of combining the architectural and natural styles was something some authors could not tolerate. Waugh's opinion on the subject of a combination of the two styles was "utterly irrational and impossible" [32]. He acknowledged that certain concessions to architecture had to be made in natural settings, but the less architectural influence the better, when one was working with the naturalistic design motif. The reverse was true when working from the geometrical or architectural motif [32].

Once again we see conflicting attitudes prevalent in the literature of the day. Charles Eliot expressed quite a different view on the subject. In his mind the question was not so much what was the proper "style" to use on a certain place. "Whoever," he writes, "regardless of circumstances, insists upon any particular style or mode of arranging land and its accompanying landscape is most certainly a quack." His argument stemmed from his belief that because many persons of the day tried to impose a certain pre-selected design style on a given landscape they were ignoring what he called "a rationality at the foundation," [4] of the process of developing land for human use. This rationality stemmed from what he observed to be the process used by nature in developing her forms, "it is one of the commonplaces of science that the form which every vital product takes has been shaped for it by

natural selection through a million ages, with a view to its use, advantage, or convenience and that beauty has resulted from that evolution."

Eliot, although he did not put it in the vernacular language we are familiar with today, was arguing that something we perceive as "beautiful" is the end result of an object or thing designed by man for use or developed through natural selection to accommodate certain functions, that form follows function. This philosophy in designing environments was ahead of its time, especially in an America that was still getting great pleasure and enjoyment out of playing with designs and design styles that someone else had developed. It was not until the second decade in the twentieth century, at the Bauhaus in Germany, that this tenet became a serious consideration in the design of environments. With his philosophy that form should follow function, Eliot advised his readers that those who would insist on developing landscapes according to certain styles that they have "overlooked the important basal fact, that although beauty does not consist in fitness, nevertheless all that would be fair must first be fit" [4].

In his book American Country Homes and Their Gardens published in 1906, J. C. Baker discusses the increased desire for country living as being the result of fatter bank accounts after the Civil War. He goes on to condemn what he called the "Queen Anne" style that was "characterized by design style of towers, intricately designed gables, with no place for the eye to rest, nervous, restless and irritating" [1]. Baker's highly illustrated publication gives numerous examples of gardens and country houses of the era. Almost without exception all gardens are heavily architectonic, making very heavy use of physical structures, columns, balustraded walls, pergolas, statuary, containers and ornamental flower pots. Appendix A displays examples of Baker's illustrations.

Garden Plans and Accessories

This text will now turn to a description and illustration of several methods for laying out gardens and their accessories.

In a widely-distributed publication through the late 1890's and early 1900's, Peter Henderson, in his Gardening for Pleasure illustrated two garden layout schemes [9]. Figure 5 illustrates one such scheme for a lot whose dimensions are 200 by 350 feet.

Before reviewing the various elements of the plan, its heavy emphasis on almost total bi-lateral symmetry should be noticed. In Henderson's opinion, "About one third of the whole facing the street is used for flower garden and for dwelling, the two-thirds in the rear for fruit and vegetable grounds...The flower garden and lawn face the street, while the fruit and vegetable grounds are at the rear" [9]. It should also be noticed that the planting of flowers in the front yard are grouped, symetrically, so as to be in the middle of the lawn as highly decorative specimen plantings, a view in direct violation with the treatment of such space according to Waugh's theory on same.

Various elements on the plan are enumerated by letters. "H" denotes a hedge for screening the vegetable garden from the street. "G" denotes a "curvilinear glass structure...which may be used as a grapery or a greenhouse" [9]. "W" denotes walkways and paths which form the skeletal structure of symmetry about the house. Flower beds labelled "F" are spaced in an extremely symmetrical fashion in the area of the front yard. The letters "V-F" in the rear denote the vegetable and fruit growing area, covering virtually the entire rear of the lot. The open lawn area at "C" is a croquet ground.

Henderson also goes to great lengths to specify various designs for flower beds. He prefers, again, a very geometrical pattern for the layout of

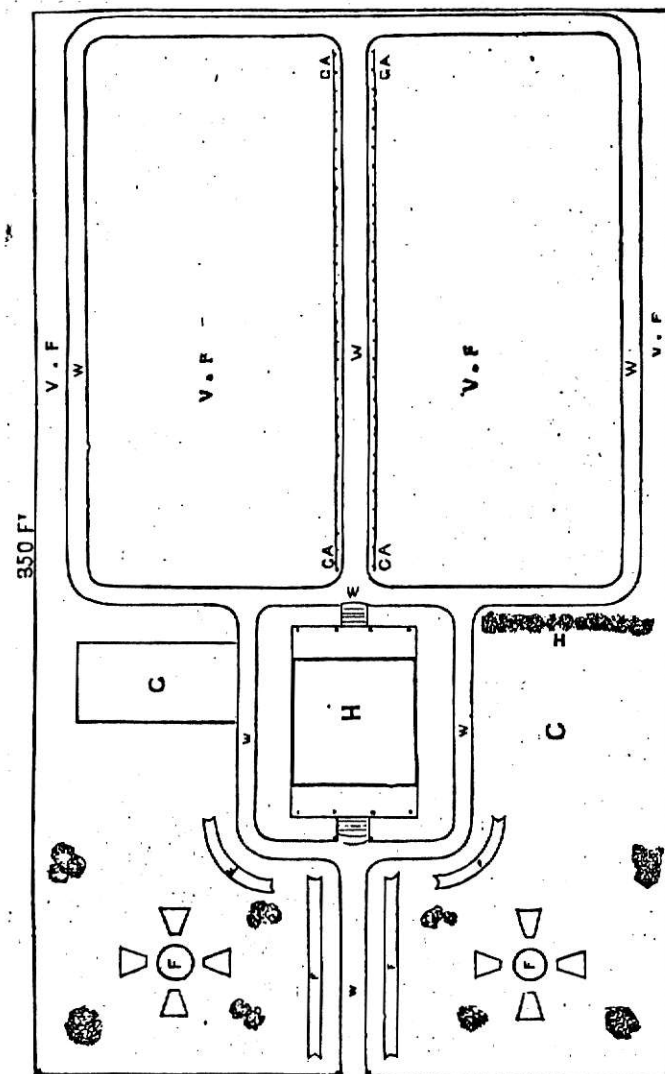
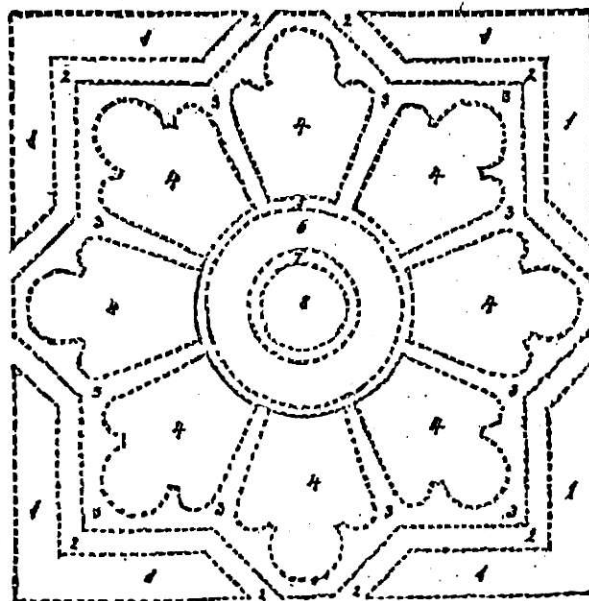


Figure 5. A General Garden Layout as Proposed by Peter Henderson in His Book, Gardening for Pleasure, published in 1887.

such beds. He dismisses the older style of "mixed borders four or six feet wide along the walks of the fruit or vegetable garden" [9] as being out of vogue. Instead he states, "the more modern style of flower borders has quite displaced such collections and they are now but little seen, unless in very old gardens or in botanical collections" [9]. The "more modern style" he refers to is depicted in two of his schematic plan layouts in Figs. 6 and 7. As was so often the case during this eclectic period of design, Henderson reaches to another culture for his inspiration. In this case, he refers to a visit he made to England in 1885. The English were then planting flowers in their parks in what he refers to as "Carpet Styles" [9] of massing plants. He even goes on to proudly state that "Nearly all the public parks in and about London are so planted and thousands of cottage gardens vie with each other in imitation of the parks." He was obviously quite impressed with what was actually a French Parterre*, having been developed as a design style with plants (perennials and annuals) during the French Renaissance, some three hundred years earlier.

In reviewing this proposal, one that is admittedly a general one by the author, it is difficult for contemporary eyes to believe this as serious design. No apparent thought is given to the creation of any real space, as defined by the vertical plane. The rigid symmetry being proposed is of an extremely monotonous nature. The entire plan does not even provide for carriage paths, parking or other utility or service areas. The real importance of such a scheme, it is felt, is not that there is no sense of aesthetic and

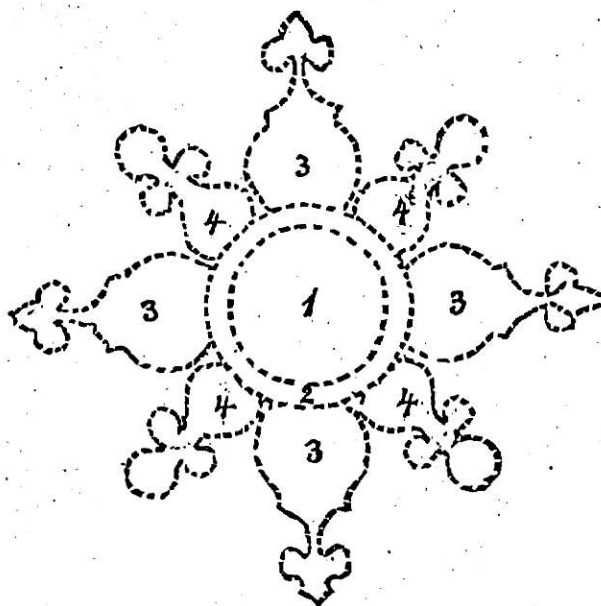
*Parterre - An elaborate arrangement of ornamental flower beds contrived into very geometric shapes and patterns through the arrangement of the plants. This design motif emanated from the copying of embroidered tapestries of Renaissance France.



DESIGN FOR FLOWER BED.

- | | |
|--|--|
| 1. Blue Lobelia. | 5. Anthemis coronaria, Double Yellow Marguerite. |
| 2. Alternanthera aurea nana, Yellow. | 6. Pink Geranium. |
| 3. Achyranthes Lindenii, Deep Crimson. | 7. Dracena indivisa, or Fountain Plant. |
| 4. Geranium Mountain of Snow, White. | 8. Geranium General Grant, Scarlet. |

Figure 6. Layout for Flower Beds as Proposed by Henderson in 1887.



DESIGN FOR FLOWER BED.

- | | |
|--|------------------------------|
| 1. Alternanthera paronychioides major (Rainbow Plant). | 2. Alternanthera aurea nana. |
| 3. Dwarf Scarlet Tropaeolum. | 4. Blue Lobelia. |

Figure 7. Layout for Flower Beds as Proposed by Henderson in 1887.

functional design, but that this book was widely distributed and read during its time. The image it gave to the public of what landscape designers did could not have had many positive effects, especially if such schemes were actually carried out on the ground. It is important to remember, however, that the "architectural style", as Waugh called it, had only recently come back into vogue and this scheme proposal is a direct and literal translation of it. It is given as an "example" unquestioningly by the author, Mr. Henderson.

Samuel Parsons, in his book Landscape Gardening [22], gave the reader yet a different outlook of the times in the layout of home grounds. Figure 8 illustrates what he idealized as the proper style of treating one's home landscape. His purpose in using this plan-sketch is to acquaint his readers with what he calls the "Grandmother's Garden" [22]. This is the eight-sided geometric space at the rear of the lot. The overall plan development illustrates yet another view of the treatment and layout of one's home grounds.

One of the first things that becomes apparent in viewing this plan, relative to this narrative's previous discussion, is a mixture of the architectural and natural styles of design. Although Parsons professed to be a strong follower of the "natural style," one sees, immediately behind the house, "arranged a mat of carpet bedding carefully designed with *Alternantheras*, *Echeverias*, *Pyrethrums* and *Gnaphaliums*, so as to secure an artistic arrangement of vivial green, yellow, red and white. The spot is isolated, and part as it were, of the architecture of the house. In such places, only on country places, do we consider planting of this kind admissable" [22]. (This is the rectangular form with rounded ends on the plan.)

The eight sided geometricl form referred to earlier as the "Grandmother's Garden" is immediately behind the space described above. The use of this

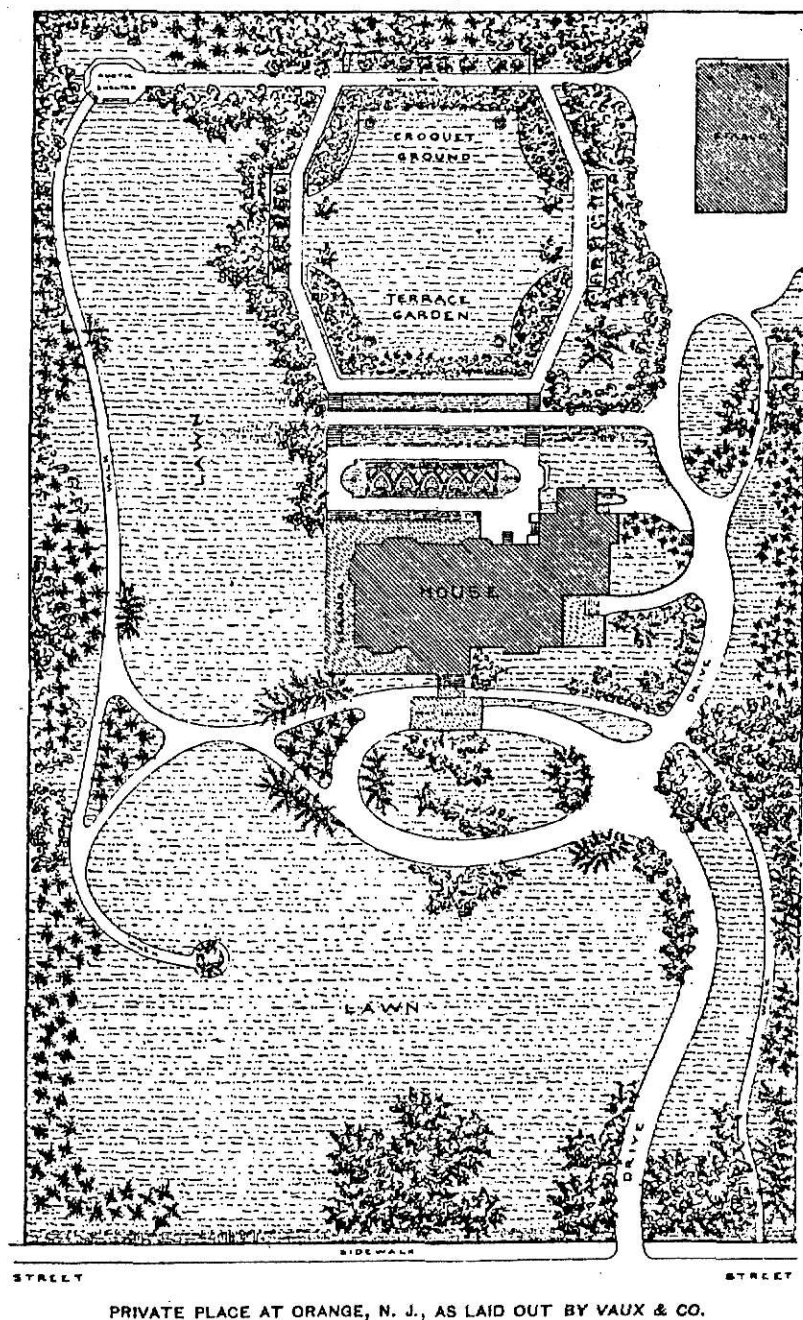


Figure 8. A Garden Layout by Vaux and Company as reproduced in Samuel Parsons' Landscape Gardening, published in 1900.

space was for the growing of perennials that, in Parsons' words, "consists of a plot of green turf with the corners cut to an octagonal line, and then a border of eight feet...lined on the farther side by clipped walls of California privet." Located within the turfed area is a "Croquet Ground" as labelled on the plan [22].

The remainder of the ground's development is in keeping with the philosophy of the "natural style" school of thought, walks and carriage paths are very curvy. Parsons gives much more attention to using plant materials to create spaces, quite the opposite of Henderson's approach to same (Fig. 5). It should also be noted that on this plan schematic we also see the open turfed lawn, so demanded by Waugh as being essential to help give meaning and structure to the natural style.

The walk to the left of the house goes to a bench under a shade tree (front yard) and to a summer house in the rear yard. Such elements, especially the summer house, were commonplace elements in most schemes, as later illustrations will show.

What is so unique about this overall development scheme is the combination of the architectural and natural styles of design. This seems especially relevant when compared against Waugh's vehement objection, if he can be taken literally, to any combination of the two styles. In the completely opposite direction, contrast Parsons' combined design style approach to the stiff, architectonic approach emulated by Henderson (Fig. 5).

And so, with the three different approaches to designing home grounds herein presented it is not difficult to imagine the frustration experienced by the home gardener of the day who sought to "improve his home grounds." The era had not yet dawned when, as Eliot professed in his plea for more

rationality at the very root of the design process, "Little or no thought being given to the fundamental arrangement of lands and buildings for convenience and beauty, an attempt is often made to retrieve the situation by adding decorations, such as statues, fountains ...or, more generally, a selection from the marvelous products of modern nursery gardens" [4].

Garden Art and Leisure Time

Before terminating the present discussion, there is one more point, and possibly the most important point of all, of which to be aware in discussing environmental art of any place or any time. This point is the observable fact that art is the by-product of necessity. Man, throughout the history of his development, has little turned his attentions to producing works of art, as expressive of how he sees himself and his culture, before he has first satisfied his needs to feed, house and clothe himself. In this sense, as Derek Clifford points out, "All art is a luxury in the sense that it is a by-product of necessity, its creation is impossible without an excess of energy and excess of time" [3].

The United States, as a developing culture, could little afford to take the time during its first one hundred years of development to concern itself with commemorating its cultural heritage through the development of its art. True, the wealthy of the infant country were taking the time to develop and enjoy art, because they had the "excess of energy and an excess of time." In doing so, however, they were not searching for an art that was expressive of their time and their culture and their place. Instead, they were turning back to those cultures who had fostered them (England, France, Italy, etc.) for their art, the "Mother Country," as it were. It was not until the 1880's

that wealth and its legacy of leisure time gave the citizens of this growing country an opportunity to begin thinking about their cultural make-up and heritage and to begin searching for means of its visual expression in art.

Wealth was gained so quickly in this rapidly transitional stage of development in American culture that art was wanted in as rapid a manner as possible. Because it was the newly-developed monied-class who were desirous of art to emulate their new-found social and economic status, they gave little or, in some cases, no thought to their art being an expression of their heritage as a distinct national culture. The arts of design of this time period existed for the very private use of those who could afford them. It was not until the near economic collapse of the nation in 1929, when most citizens of the society were forced to rely more closely on one another for their cultural and economic survival and the consequent need to share, that attitudes changed, forcing us to take a closer look at ourselves. This need to share forced us to analyze ourselves, redefine some of our directions and ultimately develop a more rational approach to our cultural development.

A consequent change in our environmental arts saw them becoming the result of a more rational approach at problem-solving. This shared sense of art reflected itself in a view of functionalism and true creativity which enabled us to begin developing art and art forms that were more expressive of ourselves and our needs as a culture.

CHAPTER IV

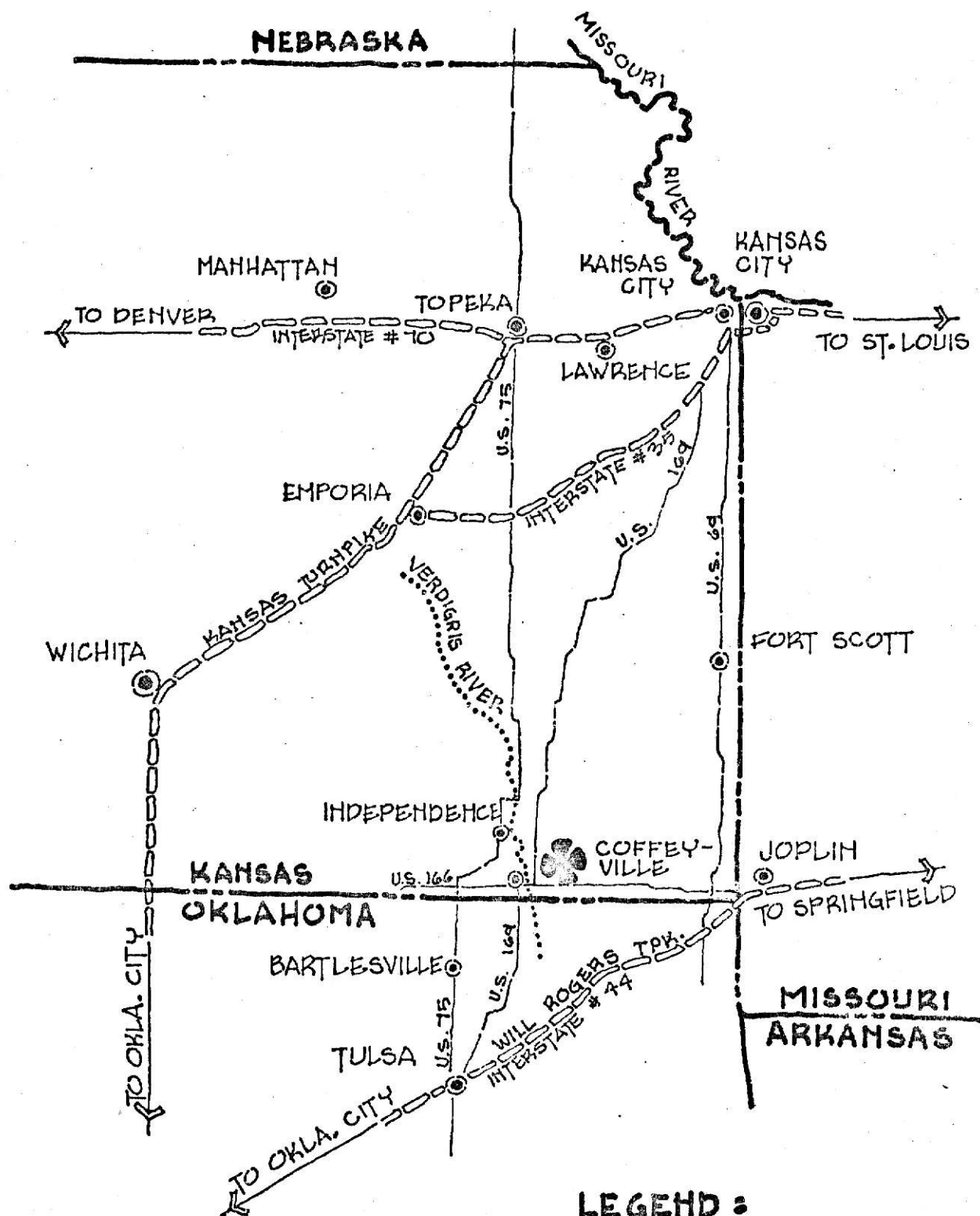
CONSERVATION OF A HISTORIC LANDSCAPE

This chapter concerns itself with an analysis, preservation and reconstruction proposal for the grounds of the W. P. Brown Mansion in Coffeyville, Kansas. The mansion dates from the time in Kansas history when large oil and gas reserves were discovered in Coffeyville and its environs around 1900. Mr. Brown was among the first of the wealthy oil barons who were soon to characterize the region.

A Wealthy Family and Their Community

Before commencing discussion of the mansion and its site, it is felt a brief discussion of the community and its location is in order. Coffeyville is located approximately 3.5 miles north of the Kansas-Oklahoma state lines, and is approximately 65 miles West of the Kansas-Missouri border. It lies adjacent to the Verdigris River and is located in the lowest area in the state in elevation. Where the Verdigris River flows into Oklahoma is the lowest point in the State of Kansas, with an elevation of 686 feet above sea level [26]. The community is served by two U.S. Highways, U.S. 169 from the North and South and U.S. 166 from the East and West. The community is also served by three railroad lines, the Missouri Pacific, the Missouri-Kansas-Texas and the Atchison, Topeka and Santa Fe Railroads [27]. A location map of Coffeyville is provided in Figure 8a.

Average precipitation for the area in which Coffeyville lies is 35 inches annually. The flora of the region is of the cross timbers type, consisting of a mixture of oak-hickory forest and grassland (Midwest Savannah), and relics of the Eastern deciduous forest [26]. Coffeyville is in the area of the state



LOCATION MAP

COFFEYVILLE, KANSAS

SCALE 0 10 20 30 40 50 MILES

LEGEND :

- ⊙ MAJOR CITIES
- U.S. HIGHWAYS
- - - INTERSTATE HIGHWAYS
- ~~~~~ RIVERS
- STATE BOUNDARIES

Figure 8a.

that is the most heavily forested, the state's Southeastern corner. It is in the Northern part of the range for many woody plant materials that are native of the Southeastern United States. Some of these species will be named later in this narrative.

Soils of the region are of the Red-Yellow Podzolic type [26], a soil type that is extremely rare in the state, comprising approximately 200 square miles in the state's Southeastern corner. These soils are characterized by extensive leaching through a podzolization process that has left them fairly acid in reaction. The soils of the area are also believed by authorities to have been influenced by laterization, wherein the soils have been formed by alternating wet and dry seasons with high temperatures. Soils resulting from this laterization process are typically red in color. They are also low in organic matter and may be very deep (often as deep as 100 feet) and often tend to be infertile. Climax vegetation on these soils is forest, as described above. These soils are also characterized by deep gravelly-loam pockets in isolated spots, usually hills [26]. The Site Analysis section of this chapter will discuss the results of soil tests for the Brown Mansion site.

The community was founded in 1869 by a Colonel James Coffey. In 1903, gas was discovered in the area and the city experienced an economic boom for many years to come. It was in Coffeyville in 1892 that the infamous Dalton Gang was finally dismembered when all but one of the gang was killed while trying to hold-up one of the town's banks [11]. The city today has a public museum commemorating the demise of one of the most well-known bands of bank and railroad robbers of late nineteenth century America.

Because of the community's proximity to gas, oil and coal, it quickly grew into one of the leading industrial cities of the state. Today the community is a center for railroad repairs, production of airplane parts, oil

field and industrial equipment, a paint factory, foundries, dairy product processing and meat packing. The community has also been a major center for the making of brick and tile products. This once very active industry is no longer operating. The town's population in 1967 was 17,000 persons, making it the eighth largest city in the state [27].

In researching information on the personal lives of W. P. Brown and his family, very little first-hand information was found. The family led a very personal and private life style. No biographies, diaries or other personal communications have been located that would give an in-depth picture of the personal lives of this wealthy family. Therefore, most of the information herein presented is of Brown's public life and business endeavors. A good deal of information about the family has been acquired through the physical environment they built in which to live, work, and play.

The builder of the house that was to become the "fanciest house in town," W. P. Brown was a man of many interests. He, with his family, moved to Coffeyville in the early 1890's. The first of his many businesses was that of a supplier of pipe and other supplies related to the newly discovered oil and gas fields of Southeastern Kansas and Northeastern Oklahoma. Other businesses of Brown included the ownership of a local lumber yard and a dairy. He also owned a chair on the Chicago Board of Trade. During the first twenty years of this century he owned a well-known and popular natatorium that drew persons from a wide regional area to partake of its healthful and refreshing waters. The discovery of natural gas in the immediate Coffeyville area in 1903 saw Brown's developing financial empire multiply to very comfortable proportions.

His family consisted of as many as six members at one relatively brief time. He and his wife reared four children, three of whom died in childhood

of various natural causes. The child who survived childhood, Violet Kroler, lived to age 89. She died in 1973, at which time the present owner of the estate, The Coffeyville Historical Society, acquired ownership of the mansion and its grounds through a previous contractual agreement with Mrs. Kroler. Mr. and Mrs. Brown died in 1934 and 1933, respectively [25].

The House that Brown Built

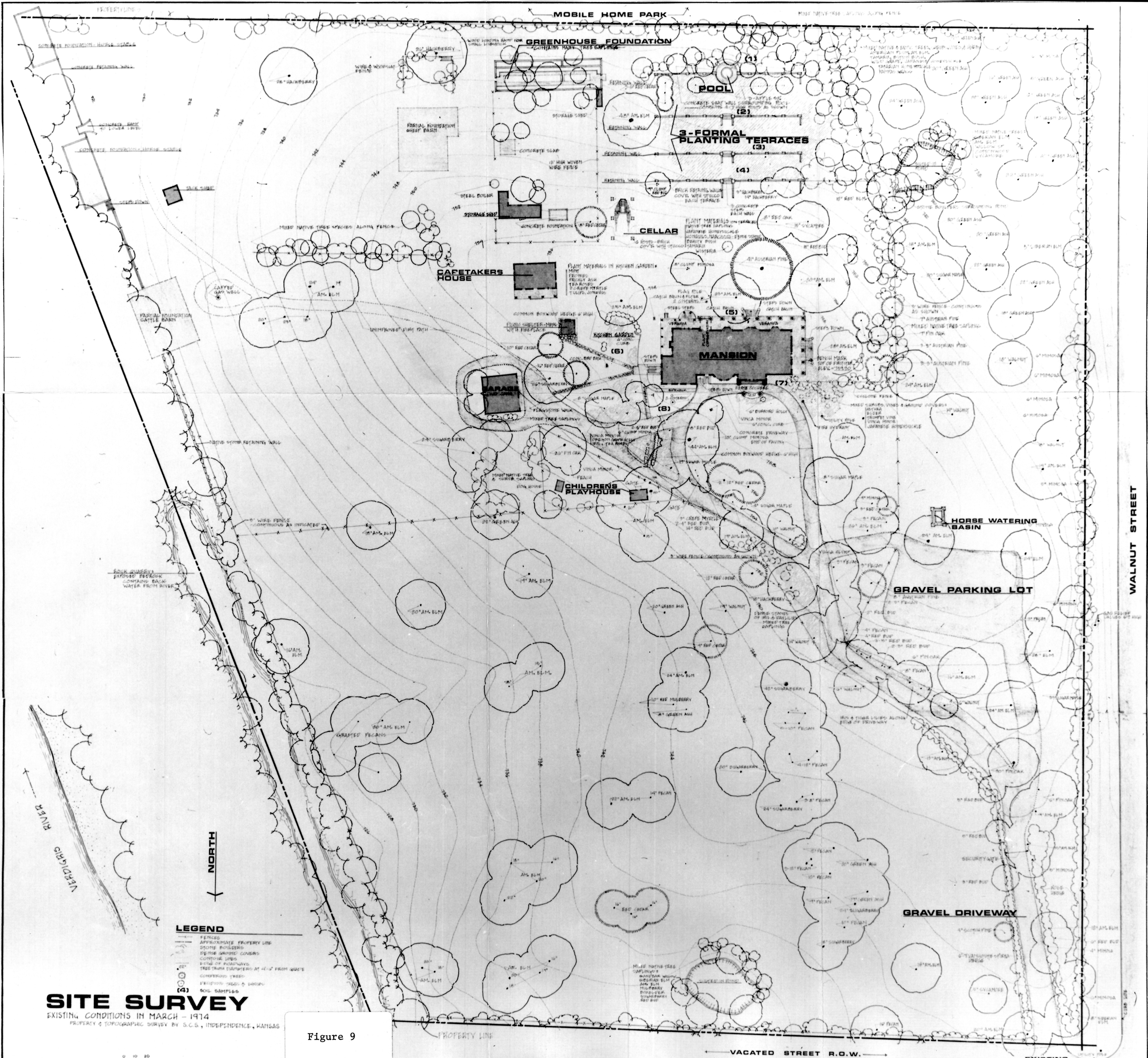
The legacy left by the Browns to their community and their state is an opulent mansion and extensive grounds that reflect a style of living in the United States at a time when large sums of money were becoming vested in the hands of an ever-increasing number of families. The Brown's estate serves as an excellent example of what the rapid increase in industrialization in the area before and after the turn of the century did to allow the monied class to express their new-found status by constructing prestigious and opulent homes.

The mansion was begun in approximately the year 1898 and finished in 1902. The design motif of the house is in the Greek Revival style, a popular eclectic style during the period. It uses the Ionic Order of columns along its western and southern facades (see frontspiece). A majority of its materials were obtained through Brown's lumber company and a local brick and tile factory. The natural stone for its foundation came from an on-site quarry near the Verdigris River (see Fig. 9 and Fig. 10, an aerial photograph of the site). The wholesale cost of the mansion's construction materials was approximately \$125,000 [25].

The mansion measures 132 feet long by 58 feet wide. It consists of four stories, including a full basement. The primary building materials of the

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CONTAINS
NUMEROUS PAGES
THAT WERE
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SITE SURVEY

EXISTING CONDITIONS IN MARCH - 1974
PROPERTY & TOPOGRAPHIC SURVEY BY S.C.S., INDEPENDENCE, KANSAS

Figure 9

SHEET
1 OF 8

DATE: JUNE 1, 1975
SCALE: 1"=20'

w.p. brown mansion : coffeyville

historical society

COFFEYVILLE, KANSAS

A MASTER'S THESIS

CONSERVATION OF A HISTORIC LANDSCAPE

KANSAS STATE UNIVERSITY

END

OF

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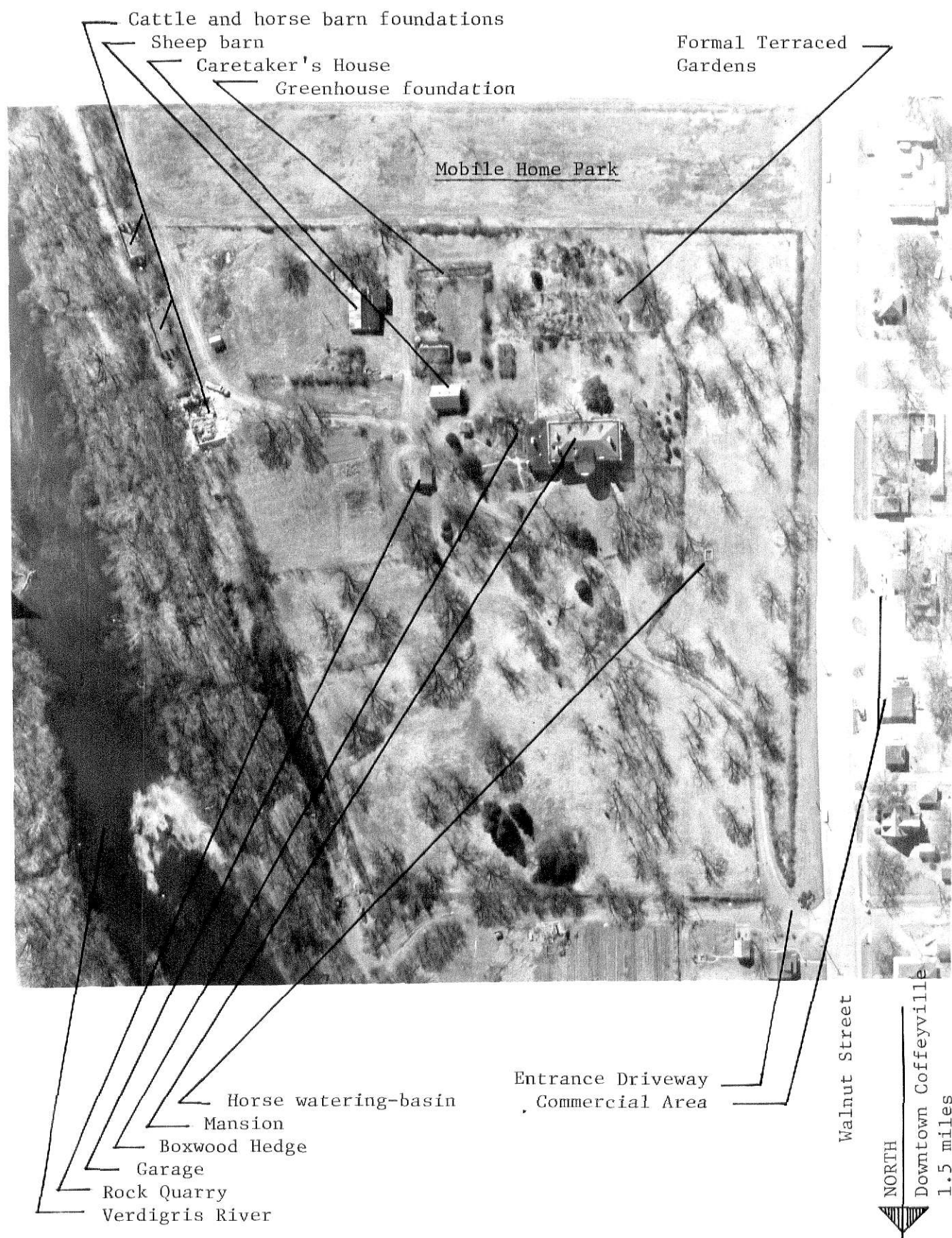


Figure 10. An Aerial Photograph of the Mansion.

mansion are stucco over brick. The outside load-bearing walls are 20 inches thick, made entirely of brick and covered with one-half inch of stucco. The Ionic columns are hollow core and are constructed in the same manner as the walls of the mansion. An original terra cotta tile roof has been removed and replaced with asbestos shingles.

The ground floor of the mansion is composed of the general living and public spaces; formal dining room, billiard room, parlor, music room, kitchen, sun porch, servants quarters, kitchen pantry and a plant conservatory with an overhead skylight for the admittance of natural light.

The second floor consists of the family's private living spaces, five bedrooms and three baths. Both the ground floor and the second floor are surrounded on the West and South facades by a twelve foot wide veranda (or piazza as these porches have been called)*.

The third floor is entirely contained in a vast ballroom, whose dimensions are roughly those of a contemporary basketball court. This large open space is surrounded by numerous closets and other small storage areas. Four large dormer windows with one double set of french doors provide a source of sunlight, view and air movement. The ceiling of the ballroom is arched, being approximately 11 feet from the floor in the middle of the room. The double french doors, mentioned above, provide access to the top of the porte cochere, a semi-circular two story column supported structure that provides the main entrance to the mansion (see Fig. 9). It is located on the North side of the mansion.

*Andrew Jackson Downing in his Treatise used the term "piazza" in describing porches that often wrapped around American homes. The word is Italian and has an entirely different meaning in Italy - meaning an open public plaza.

The furnishings of the house consist of a large number of its original furnishings, the house having been in the same family throughout its existence. Most of the furniture is of the type that was popular in Victorian England and its concurrent time period in France. Much of it is known to have been brought back from Europe by the family, who are known to have visited there regularly. Heavy use of stained and leaded glass is made, especially on the first floor. The glass is designed in the Art Nouveau style, a planar, stylized motif of curvilinear lines and forms that was popular during the time in this country and in Europe, where it had begun in France. The chandelier in the dining room, also of stained glass in the Art Nouveau style, is believed to have been acquired from Louis Tiffany of New York.

All lighting fixtures in the mansion are equipped for both gas and electricity. Its heating was provided for by very large gas-burning furnaces in the basement which dispersed hot air to all the rooms of the mansion via large ducts built into the walls and floors. The source of gas was an on-site gas well located near the horse barn along the eastern boundary of the site (Fig. 9).

The interior walls of the building are covered with plaster over lath. The covering hereon applied is canvas or wall paper. Most of the walls in the rooms of the second floor are painted with murals applied with the use of stencils. Ceramic tile is used extensively in the bathrooms and cherry paneling is used in the library on the ground floor. A hand operated elevator near the front door serves all floors of the building.

The Environmental Setting: Survey and Analysis

The site on which the mansion is erected currently consists of approximately 20 acres (see Fig. 10, an Aerial Photograph of the property and its

environs and Fig. 9, the Site Survey). The estate was once much more extensive and included adjacent farmlands. The exact extent of Brown's landholdings is unknown.

The location of the site is on the Southern edge of the city of Coffeyville, approximately 1.5 miles from the Oklahoma state line. It is bordered on the East by the Verdigris River, on the North by a vacated street right-of-way (Eldridge Street) and its adjacent single family detached homes, on the West by Walnut Street (U.S. Highway 169) and its mixed single family residential and strip commercial uses, and on the South by a mobile home park.

The mansion is located on the Southern one-third of the site, approximately 280 feet east of Walnut Street. Its two major facades face North and South, the entrance or front side facing North. The main classical facade faces South. The building rests on the site's highest point (see Fig. 11). The maximum relief in topography (34') occurs between this high point, which has an elevation of 759 feet above sea level and 725 feet above sea level in the site's Northeastern corner where it borders the rock quarry.

The Entrance Driveway. The original (and current) entrance road enters from a curb cut off Walnut Street through the vacated street right-of-way of Eldridge Street in the very Northwestern corner of the site (see Fig. 12). This entrance drive then proceeds toward the front (North side) of the house, becoming a semi-circular drive before it passes through the porte cochere (see Fig. 11). Continuing through the porte cochere, it divides into two sections, one section recurving to meet the entrance road past the front of the mansion, while the other section proceeds to the concrete block garage and around it. The remains of a service road that once served the various outbuildings (cattle, horse and sheep barns) is apparent on the aerial photograph (Fig. 10) and on



Figure 11. The North Side of the Mansion as seen from the Entrance Road.

Figure 12. Access to the Site from the North along Walnut Street (Entry to the left, adjacent to the White Sign).



the site survey (Fig. 9), as it heads roughly Southeast in two directions, to serve these facilities. At the Northeastern end of the long flat ridge on which the mansion rests the present owner has installed a visitor's parking lot. The design proposal, to be discussed under the section of this chapter entitled "Conceptual Analysis" strongly recommends relocation of this parking area for reasons stated in that section.

Children's Playhouse. Other than the mansion and driveway previously described, there are a number of physical structures on the site. These structures will now be discussed in detail. Except for the entrance drive and numerous fences, the entire Northern one-half of the site is devoid of manmade structures. The Northernmost structure is a small reduced scale children's playhouse located approximately 95 feet Northeast of the kitchen wing of the mansion. It is built of wood frame construction, and retains its original terra cotta tile hipped-roof. The siding is of cedar shake shingles. This structure was undoubtedly built for the enjoyment and use of the children of the Brown's (see Fig. 13). The design proposal calls for moving this structure North 15 feet to accommodate a widened driveway.

Garage and Caretaker's House. Also located East-Northeast of the kitchen wing of the mansion is a 3-stall garage. Its building material is concrete block with a wood-frame hipped roof. The roof is covered with asbestos shingles. Its outside area dimensions are 34 feet by 32.5 feet. It is a recent addition to the grounds, appearing to have been built within the past twenty-five years, although no collected information substantiates this observation. It is rather sedate in architectural character and is not visually opposing. Structurally, the garage is in good condition. Its recommended

use in the design proposal is for storage of grounds maintenance equipment and parking for the caretaker's automobile.

Located approximately 100 feet East-Southeast of the mansion is the caretaker's house. It consists of the same building materials as the mansion, stucco on brick and has a covered veranda along its North side (Fig. 14). It, like the children's playhouse, has the original hipped roof covered with terra cotta tile. Its original use was to house the servants for the Browns (it is not known how many servants the family had at any one time, according to currently available research information).

Boxwood-Kitchen Garden. Between the buildings just described, children's playhouse, garage and caretaker's house, and the kitchen wing to the mansion lies one of the site's most unique features, a boxwood garden (Fig. 14). This space lies adjacent to the kitchen and veranda surrounding the dining room of the mansion. It is partially defined, in its existing condition, by a boxwood hedge (*Buxus sempervirens*) that is approximately 6.5 feet high. Figure 14 shows the spotty remnants of what was one of the original plantings of the house. The reader is directed to the Site Survey (Fig. 9) for a view of this box planting in plan. Indications are very strong that this semi-circular planting once defined a much more tightly controlled space. The reader's attention is also called to an existing 4 inch high concrete curb that begins at the bottom of the kitchen steps and continues South in a curvilinear fashion to the end of the box hedge, whereupon it makes a sharp curve inward to follow the outline of the box planting. It then abruptly ends, with no more trace of it elsewhere in this space. Two flagstone paths emanate from the concrete slab, at the base of the kitchen steps. One path leads toward the garage and the other leads to a covered picnic shelter (Fig. 14), which appears to be a relatively late addition to this part of the grounds. Its construction is of

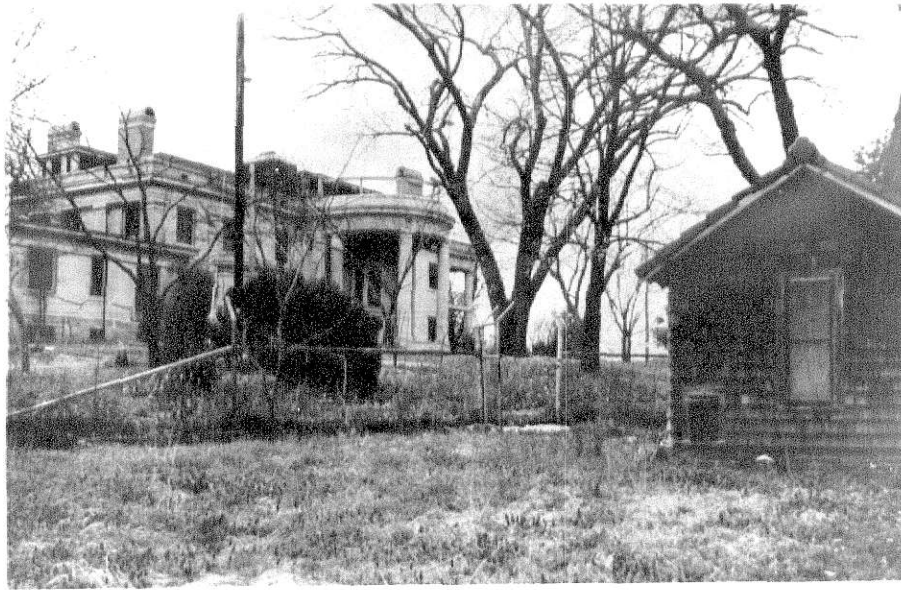


Figure 13. The Children's Playhouse with its Terra Cotta Tile Roof.

Figure 14. The Boxwood Hedge and Kitchen Garden as seen from the Kitchen Steps.



ornamental steel posts supporting a wood framed asbestos shingle roof. The shelter contains a brick fireplace with brick chimney on a concrete slab floor. The design proposal recommends its removal and relocation behind the caretaker's house for his personal use and enjoyment. Its structural and architectural design is contradictory to the original environmental setting and materials around it. The design proposal recommends retention and relocation of the flagstone paths into a design form to be discussed later in this chapter.

Also found in this garden space is a cast-concrete bird bath. It too, is recommended for retention as part of the design scheme proposed for this space.

Numerous herbaceous and woody plant materials exist in this space. These materials include the following:

<i>Acer saccharum</i>	- Sugar Maple
<i>Cercis Canadensis</i>	- Red Bud
Climbing Roses 'Blaze' (Red)	
Floribunda Roses 'Queen Elizabeth' (Pink)	
<i>Laegerstroemia indica</i>	- Crepe Myrtle
<i>Iris germanica</i> var.	- Bearded Iris varieties
<i>Juniperus virginiana</i>	- Eastern Red Cedar
<i>Mahonia aquifolium</i>	- Oregon Grape Holly
<i>Mentha arvensis</i>	- Field Mint
<i>Paeonia</i> var.	- Peony varieties
Tea Roses	
<i>Vinca minor</i>	- Periwinkle
<i>Zanthoxylum americanum</i>	- Common Prickly-Ash

Formal Planting Terraces. Turning now to the gentle slope South of the mansion, we encounter what is singly the most unique asset of the site, the planting terraces (Figs. 15 and 16 and the Site Survey, Fig. 9). Each of these terraces are more or less level, and are supported by a stucco on brick retaining wall. There are three terrace levels and four retaining walls. The first of these retaining walls is 120 feet South of the mansion and the terraces vary in width from 23 feet to 36 feet, becoming wider as they descend Southward. Each level change is approximately 2.5 feet (Fig. 16). The smooth faces of these walls are punctuated by regularly-spaced pilasters, or extensions of the wall, whose tops are also raised above the top of the wall giving a pleasant change in rhythm and reinforcing a regimented formality set-up by the parallel placement of the walls themselves. A cross-axis to these parallel walls is organized in the form of concrete steps that lead from one level to the next, until, on the bottom (Southernmost) level a terminus for this axial sight line is formed via a semicircular expansion of the last retaining wall (Figs. 17 and 18). Within this semi-circular wall expansion is a circular pool of water, contained by a coping that is 6 inches high and 4 inches thick. Between the pool and the retaining wall is a narrow band of planting space and, next to the wall itself, a 3 foot wide concrete sidewalk that is continuous around the pool. A 4 inch high concrete curb is continuous around the terrace side of this circular sidewalk, forcing one to step down into the pool area.

The pilasters in the ends of the walls adjacent to this axial walk have, on their tops, extensions in the form of square ornamental posts that rise 7 feet above each wall. Each pair of these ornamental columns is of the same height on each terrace level. In the semi-circular wall just described at the Southern end of the axis, are also two such columns placed in a like manner to

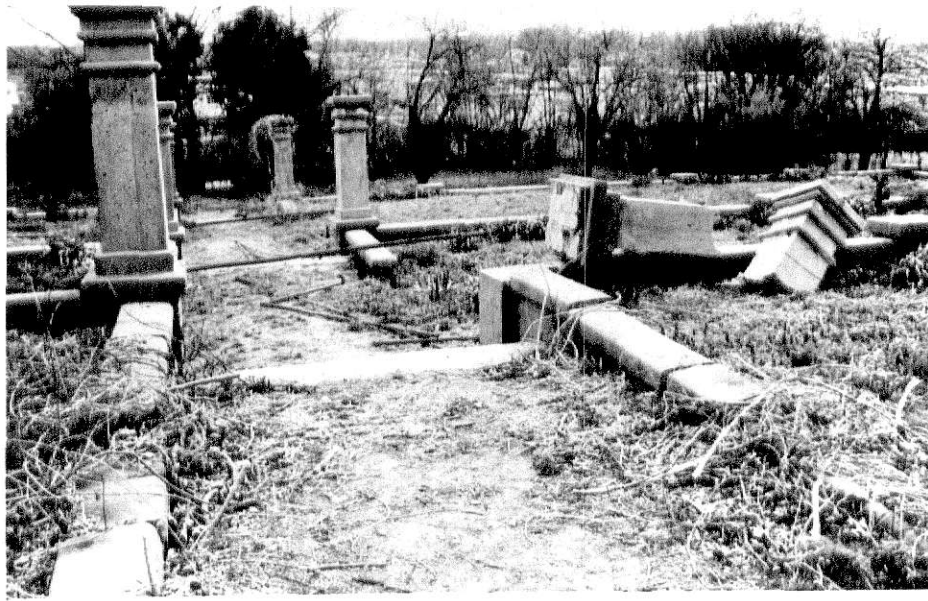


Figure 15. The Axial Path in the Formal Planting Terraces -- Reflection of the Water in the Circular Pool is Visible at the End of the Sight Line.

Figure 16. A Single Terrace -- Note the Heavy Drift of Jonquils and Narcissus adjacent to the Walls.



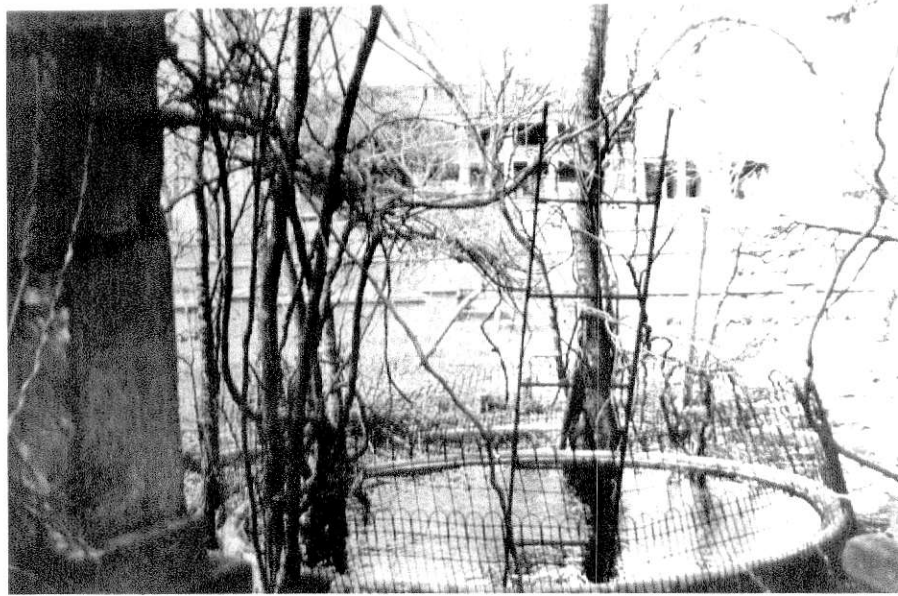


Figure 17. The Garden Axial Path as seen from behind the Circular Pool.

Figure 18. The Sight Line of the Formal Planting Terraces Ends Aimlessly on One of the Columns of the Mansion. The Music Room Doorway at the Mansion is visible at the left.

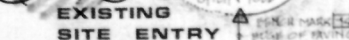


those just described. Research evidence indicates each pair of these ornamental columns had one large timber laid across their tops, with wild grapes (*Vitex*), and Japanese Honeysuckle (*Lonicera japonica*) trained to grow over them. The photographs (Figs. 17 and 18) show a later addition for accomplishing the same purpose, galvanized steel pipe, which, under recommendation has been removed.

Turning now to the relationship of these terraces to the mansion, it is apparent, upon first observation in plan (see the "Conceptual Analysis, Fig. 19) that the ends of the retaining walls line up with the end lines of the mansion, if those lines were extended from the building to the retaining walls. In reality, these lines do match fairly well, being off only a few inches at most. The North-South cross axial walk, referred to earlier, is located in the exact middle of the length of each retaining wall. One very perplexing problem presents itself, however, when one stands on the axis, at any point on the terraces and looks back toward the mansion (Fig. 20), the sight line of this axis does not center on the main sight line through the house, that visual line of sight that begins at the front door under the porte cochere and continues straight through the music room and out into this garden space. Rather, the sight line so strongly organized on the terraces dead-ends on one of the columns of the veranda of the house, missing the house sight line by some 12 to 13 feet (Fig. 18).

One of the main philosophies of the "architectural garden," referred to in Chapter II, was the use of sight lines such as those just described to tie indoor and outdoor space together visually, and to inhibit movement along their path, thus creating the opportunity for strong spatial organization and to give a needed sense of visual order to the spatial composition. The design proposal which follows will attempt to successfully correct this original error in the layout of this garden space.

**THE FOLLOWING
DOCUMENT(S) IS
OVERSIZED AND
IS BEING FILMED
IN SECTIONS TO
INSURE
COMPLETENESS
AND
CONTINUITY**



END

OF

OVERSIZE

DOCUMENT(S)



Figure 20. The Terraces as Seen from the Mansion Veranda,
Directly in Front of the Music Room Door.

Figure 21. The Mansion as Seen from the Southwest Corner
of the Site.



Why and how the axial path was laid out as it was can only be conjectured. It is the opinion of this observer that the Browns, through their travels in Europe, and possibly through domestic influence, had seen formal gardens of the type just described and strove to reproduce what they had been impressed with elsewhere, in the eclectic habits of the day. It is obvious that they (or whoever laid out these terraces) did not understand the basic philosophy of the use of the axial sight lines just described. They knew from observation elsewhere that formally constructed gardens were appropriate for a classic home such as theirs. Therefore, when the terraces were laid out and constructed, no attention was given to tying sight lines together. It appears, upon measurement, that the entire length of the building, including the one-story kitchen/dining room wing, was taken for the length of the terrace retaining walls. This length was then simply halved to locate the cross-axis path. The classic facade and 2 story verandas of the mansion (Fig. 19), with its entrance hallway was not considered as being the main element around which such a design decision should be made. Figure 20 illustrates the ambiguity of the sight lines looking from the veranda into the formal garden area, while standing on the sight line of the entrance hall/music room.

On the Eastern side of the formal terraces is an underground cellar (see Site Survey, Fig. 9). It is entered by concrete steps from its South side. Surrounding it on the ground surface are 3 pairs of stuccoed brick columns, similar to the columns previously described in the formal gardens. Like the columns in the formal gardens, each pair of these columns is of a uniform height, gradually stepping downhill to the South, following the Southern fall of the ground surface. Across the top of these posts was again placed 2 1/2 inch steel pipe which was overlain with fence wire. An extremely dense planting of grape (*Vitis* species) covered this entire structure.

Herbaceous and woody plant materials existing in the formal garden space and up to the South side of the mansion consisted of the following (see site survey, Fig. 9 for specific locations):

Woody Plants

<i>Albizzia julibrissin</i>	- Mimosa
<i>Celtis laevigata</i>	- Sugarberry
<i>Celtis occidentalis</i>	- Common Hackberry
<i>Cercis canadensis</i>	- Red Bud
<i>Cephalanthus occidentalis</i>	- Button Bush
<i>Juniperus virginiana</i>	- Eastern Red Cedar
<i>Ilex verticillata</i>	- Winterberry
<i>Lonicera japonica</i>	- Japanese Honeysuckle
<i>Lonicera tatarica</i>	- Tatarian Honeysuckle
<i>Malus</i>	- Apple
<i>Pinus nigra</i>	- Austrian Pine
<i>Prunus americana</i>	- American Plum
<i>Platanus occidentalis</i>	- Sycamore
<i>Quercus borealis</i>	- Red Oak
<i>Pyrus communis</i>	- Pear
<i>Tamarix gallica</i>	- Tamarisk
<i>Ulmus americana</i>	- American Elm
<i>Ulmus rubra</i>	- Red Elm
<i>Vitis species</i>	- Grape species
<i>Wistaria sinensis</i>	- Chinese Wistaria
<i>Zanthoxylum americanum</i>	- Common Prickly-Ash

Herbaceous Plants

<i>Artemisia</i>	- Giant Ragweed
<i>Arundo donax</i>	- Giant Reed Grass (8 - 10 feet high)
<i>Erianthus ravennae</i>	- Plume Grass (6 - 8 feet high)
<i>Iris germanica</i>	- German (Bearded) Iris
<i>Sambucus canadensis</i>	- Elderberry
<i>Zoysia species</i>	- Zoysia turfgrass (primarily on the open slope)
Jonquils/Narcissus	- Very dense stands near top and bottom of retaining walls (Fig. 16)

At the time of the initial survey in March, 1974, the planting terraces were completely overgrown with the woody species listed above. Figure 17 illustrates this condition, showing the many tree saplings and wild grapes that had been allowed to establish themselves in and about the physical structures of this space.

The source of water for the mansion and its grounds was handled by large cisterns, one of which is located approximately 14 feet South of the plant conservatory adjacent to the mansion's South facade. The other cistern is located 12 feet North of the kitchen wing, on the North side of the building (see the Site Survey, Fig. 9). Adjacent to each cistern is a deep well for the purpose of providing ground water when the water reserve in the plastered cistern tanks became low. All drainage from the roofs of the house was channeled via gutters and drain pipes through filter boxes and into the cisterns. The location of the filter boxes is shown on the Site Survey (Fig. 9).

The Western Grounds. The landform of the Southwestern corner of the site, between the formal planting terraces and Walnut Street (Fig. 21), becomes a depression as it nears the property corner. Located in this space was a small pond bordered by large limestone boulders. At the time of the survey this pond was completely silted in. A very dense stand of native tree saplings had established themselves inside and around its perimeter. After consultation with local soils authorities [24], it was decided to recommend the filling-in of this pond, because of its possible hazard to young children as an open body of water and because the soil characteristics of the site, with their rapid subsurface drainage, indicates the pond would be filled with water only during wet periods.

The major trees located in this area are typical natives of low lying areas, Green Ash (*Fraxinus pennsylvanica*), Black Walnut (*Juglans nigra*), American Elm (*Ulmus americana*) and an exotic Siberian Elm (*Ulmus pumila*).

Along the entire Western boundary of the site, adjacent to Walnut Street, was located an extremely dense planting of Prairie Rose (*Rosa setigera*) (Fig. 22). This thick hedge had obviously been planted for the purpose of providing visual privacy to the mansion. This planting was so thick and overgrown at

the time of the initial survey, the mansion was visible only through certain spots in this hedge. Numerous mimosa (*Albizzia julibrissin*) saplings had established themselves in the rose hedge and some were relatively large trees.

The lawn space immediately West of the Western facade of the mansion was another dense planting of mixed deciduous and coniferous evergreen trees and shrubs. The purpose of this planting was to give even more visual privacy to this end of the mansion. A chain link fence had also been installed along the entire Western side of the mansion (Fig. 9). This fence began at the entrance drive and continued to enclose the Western end of the formal planting terraces.

At the Northwestern corner of the mansion was an extremely dense stand of Rose-of-Sharon (*Hybiscus syriacus*). This plant had been allowed to self-sow so freely that passage through it was virtually impossible. Under this shrub-mass was an equally dense stand of Common Periwinkle (*Vinca minor*). A drift of American Elder (*Sambucus canadensis*) was also mixed in with the Rose-of-Sharon and Periwinkle.

Physical structures in this space consisted of yet another chain-link fence that began at the veranda of the house and continued Westward to meet the fence described above. A fire hydrant to provide for ample fire protection for the building is located 25 feet Northwest of the corner of the mansion. Near it has also been placed a wood utility pole, at the top of which is a flood light which provides security illumination of the West and North facades of the mansion at night. A broad set of sculptured steps lead from the veranda of the mansion into this area of lawn.

The very dense planting of deciduous and coniferous trees and shrubs immediately West of the Western facade of the house consists of the following species:

<i>Acer saccharum</i>	- Sugar Maple
<i>Albizia julibrissin</i>	- Mimosa
<i>Celtis occidentalis</i>	- Common Hackberry
<i>Cercis canadensis</i>	- Red Bud
<i>Campsis radicans</i>	- Trumpet Vine
<i>Lonicera japonica</i>	- Japanese Honeysuckle
<i>Pinus nigra</i>	- Austrian Pine
<i>Quercus borealis</i>	- Red Oak
<i>Quercus palustris</i>	- Pin Oak
<i>Spiraea vanhouttei</i>	- Vanhoutte Spiraea
<i>Syringa vulgaris</i>	- Common Lilac
<i>Ulmus americana</i>	- American Elm

Horse Watering Basin. The last physical structure near the house is a large ornamental horse watering basin (Fig. 23), located approximately 165 feet Northwest of the mansion on the opposite end of the long, flat ridge on which the mansion rests. This structure is constructed of the same materials as others on the site, smooth stucco over brick. The basin's design is a basic rectangular form with precast concrete lion's heads placed in each of the four corners of the lower trough. This lower trough served to capture any water that flowed over the top coping of the basin. Any excess water was then drained out of the trough through each of the 4 lion's mouths. The two copings, the top coping and the trough coping, are carefully sculpted into very rounded forms. In the middle of the basin is the remains of a hand pump for water that was used to keep the basin full for the purpose of watering the horses. It is believed the reason this watering basin was located on the West side of the mansion was primarily for the watering of horses belonging to guests of the Browns'. It is located conveniently for access off the entrance drive and near the main entrance to the mansion. The physical condition of this structure is only fair. Extensive retucking and repairing of its walls needs to be done at the earliest possible time to protect against further decay of the underlying brick structure. The interior walls of the basin should be cleaned of their old tar waterproofing and a new



Figure 22. The Dense Visual Screen Along Walnut Street.
In the Summer the Mansion Was Barely Visible.

Figure 23. The Horse Watering-Basin with its Ornamental
Copings and Lion's Heads Overflows.



coat applied pursuant to the proposal for refilling this structure with water as will be discussed in the design proposal section of this chapter.

Greenhouse and Associated Structures. Returning, once again, to the South end of the site (see the Site Survey, Fig. 9), one encounters the foundation remains of a greenhouse. This foundation is constructed of concrete and measures 26 feet wide by 95 feet long, including a 6 foot wide hot-bed along its Southern facade (Fig. 24). The layout of the greenhouse consists of concrete planting tables along the outside walls that are approximately 28 inches off the concrete floor. A large planting area in the middle of the floor is at grade and is surrounded by a 6 inch high concrete coping. Like the peripheral tables, this ground-level planting area continues the entire length of the greenhouse. It is broken only by 3 walks that cross it to allow access to the opposite side of the greenhouse. The concrete walls making up the foundation are approximately 36 inches high, while the walls of the outside hot-beds slope down to approximately 20 inches from grade level. The north wall of the greenhouse is recessed into grade, with the ground level on that side being only slightly lower than the top of the foundation wall. Located just inside the Western entrance to the greenhouse is the remains of a boiler and piping that was apparently used to provide steam heat to this structure. Also located here is a gas meter and pressure valves, indicating gas was piped here from the gas well mentioned earlier to heat the water for the system.

The superstructure for the greenhouse no longer exists. Fragmented remains, however, show the framing to have been primarily of wood. The only metal that was apparently used was for mechanical operation of the window vents. This entire foundation, structurally, is in very good condition. Very little cracking or decomposition of walls, benches or the floor was noted. A major problem exists, however, in the presence of many tree saplings that have



Figure 24. The Greenhouse Foundation is Heavily Overgrown with Tree Saplings.

Figure 25. The North Side of the Mansion as Seen from the Far-North End of the Site.



been allowed to establish themselves in various parts of the foundation. It is recommended that all of these woody plants be removed as quickly as possible, including their roots, to keep these plants from buckling the structure's concrete structure. Stumps of all trees should be painted with a mixture of 24D + 24ST in diesel oil.

North of the greenhouse, and roughly in line with it, is an open space enclosed by a 12 foot high fence that extends Northward to an L-shaped storage building. As the wire in this fence is of a very tight mesh, it is thought this space may have been used to contain poultry. Numerous grape vines have been planted along the fence forming a dense visual screen into or out of this space. The L-shaped building at the North end of this space (see the Site Survey, Fig. 9) is a wood frame structure built on a hollow core terra cotta tile lower wall that is approximately 36 inches higher than ground level. The 3 entrance doors into the structure are 6 to 8 feet wide. The floor of the structure's interior is earthen. Although the original use of the structure is uncertain, it appears to have been designed as a chicken house, with possibly a storage area in the eastern wing of the structure. In this author's opinion, the high fenced area into which this structure opens to the South reinforces this hypothesis. Another use for this space may have been that of a vegetable garden, given its proximity to the greenhouse.

Located at the southeastern corner of this building (Fig. 9) is a large steel boiler. It appears to be in its original setting. Its use is unknown. Due to its structural design, it is believed to have been used as a drying device of some kind.

Structures on the Eastern Grounds. East of this fenced area was a large out building that is, L-shaped and appears to have been used as a sheep barn

(see the Site Survey, Fig. 9 and the Aerial Photograph, Fig. 10). Evidence supporting this hypothesis is given by the existence of a wood loading ramp for small livestock in a fenced area immediately South of this building. It is known that the Brown's did have sheep on the property, a practice not uncommon on large estates of the day, for the purpose of keeping the grass cut. Residents of Coffeyville tell of seeing sheep used to graze almost the entire property in the 1920's and 1930's [25]. The sheep barn in its present state consists only of the foundation and rubble remains of the walls. This structure, like the out-building previously described, was of a wood frame construction atop a 36 inch high terra cotta block wall. The demolishing of this building is of fairly recent origin. Note the Aerial Photograph, taken in 1958 (Fig. 10), shows this structure still standing at that time.

Approximately 200 feet South of the sheep barn foundation is a small tack-shed for housing riding gear for the family's horses. The construction of this building's walls is hollow core terra cotta block tile with a terra cotta tile roof. Structurally, the building is sound. Minor repairs would bring it back to its original condition.

Immediately East of the tack-shed, on the Eastern boundary of the property are located 2 horse stables (see the Site Survey, Fig. 9 and the Aerial Photograph, Fig. 10). These 2 stables are joined by a concrete retaining wall that provides a level change of from 3 to 5.5 feet. The entrances to the stables are from the lower level on the East sides of these buildings. A concrete ramp in the retaining wall provides access between levels. All lower walls of the structures above mentioned, the 2 horse stables and retaining wall, are constructed of cast-in-place concrete. As with the greenhouse, no superstructure remains of these buildings. The concrete walls are approximately 3 feet above grade (even with grade on the retaining wall side). The wood

superstructure was then built on top of these walls. The roofs of the buildings were covered with terra cotta tile, as were the other buildings on the site.

The last building on the site is the cattle barn, located 85 feet East of the Easternmost horse stable. From its foundation remains, it too, was an L-shaped building in plan (see the Site Survey, Fig. 9 and the Aerial Photograph, Fig. 10). Its demise is fairly recent. This is revealed by observing a semi-trailer truck in the aerial photograph. Apparently this truck was being loaded with the materials of the dismantled building. The photograph was taken in 1958. Unlike the horse stable walls, it appears that this building's walls were constructed entirely of wood, as no evidence of masonry or stone walls remains.

This site is entirely covered with terra cotta tiles from the roof. One section of the roof structure still remains with much of its tile still in place. It is recommended that as much useable tile as possible be retained and used to cover the roof of the proposed reconstruction of one of the horse stables. The design proposal section of this chapter will discuss a proposal to reintroduce sheep to a portion of the property. Reconstruction of one of the horse stables would accommodate housing for the sheep.

The Northern Grounds - A Record Tree? On the very Northern side of the property is the second of the 2 ponds on the site. Like the ornamental pond west of the formal planting terraces, this pond, too, is completely silted in (see the Site Survey, Fig. 9). It is surrounded by numerous tree saplings. As in the recommendation for the previous pond, this pond should be filled in, and the area replanted according to the design proposal section of this chapter.

A major stand of native trees exists in the area between the above mentioned pond, South to the driveway in front of the mansion. This mature stand of trees gives this portion of the site a very unique character in providing dense shade and in providing for beautiful pastoral-like glimpses of the mansion as one walks toward the building. A majority of these trees appear to have been planted as a partial screen.

There is no apparent pre-meditated spatial structure about their placement, but rather a very naturalesque spatial character reminiscent of Downing's theories of tree planting. As will be noted on the Site Survey (Fig. 9), this larger tree mass actually consists of smaller clumps of individual species of trees, planted in spaced groups of 3's, 4's, 5's and 6's.

Only as one nears the Southern end of this larger mass does this dense overhead canopy begin to break up into individual specimen trees. Most species of trees planted in this area are large shade trees and include the following:

<i>Celtis laevigata</i>	- Sugarberry
<i>Celtis occidentalis</i>	- Common Hackberry
<i>Carya illinoensis</i>	- Pecan
<i>Fraxinus pennsylvanica</i>	- Green Ash
<i>Ulmus americana</i>	- American Elm
<i>Morus rubra</i>	- Red Mulberry
<i>Juglans nigra</i>	- Black Walnut
<i>Juniperus virginiana</i>	- Eastern Red Cedar

Most of the trees of this area are over 50 feet in height. The largest tree in this mass, located in its Southern end has been identified by this author as a Sugarberry (*Celtis laevigata*). Its diameter at breast height (approximately 50 inches above grade) is 42 inches (+). When this figure is converted to circumference it becomes 10.99 feet, which makes this specimen almost twice as large in circumference as the previously recorded largest Sugarberry in the State of Kansas. The existing record for the largest Sugarberry in the state, according to H. A. Stephens [28], is 5 feet 8 inches and is located in the neighboring county of Chautauqua.

As it is possible to confuse identification of Common Hackberry (*Celtis occidentalis*) with Sugarberry (*Celtis laevigata*), this author suggests observing this tree when its fruit is ripe in middle to late August. If the fruit turns a red-orange in color, the tree is a Sugarberry. If the fruit turns a dark purple in color, the tree is a hackberry. If the identification of this author is correct, it is recommended this tree be submitted to the Kansas Academy of Sciences for listing as the largest Sugarberry in the state under "Record Large Trees, Shrubs and Vines of Kansas."

The remainder of the Northern one-half of the site is planted with scattered shade trees forming a very pastoral landscape. This condition is especially true in the Northeastern quadrant of the site as the land falls gently toward the Verdigris River. The scattered trees of this area include the following: (Fig. 25)

<i>Carya illionensis</i>	- Pecan (many grafted)
<i>Celtis occidentalis</i>	- Common Hackberry
<i>Fraxinus Pennsylvanica</i>	- Green Ash
<i>Juniperus virginiana</i>	- Eastern Red Cedar
<i>Morus rubra</i>	- Red Mulberry
<i>Ulmus americana</i>	- American Elm
<i>Ulmus rubra</i>	- Red Elm

The only formal planting of trees in this Northeastern quadrant of the site are 3 stately and very large Eastern Red Cedar (*Juniperus virginiana*).

In the Northwestern quadrant of the site, on the West side of the mass of large trees described above, exists a relatively flat meadow which is visually isolated from the remainder of the site (see the Site Survey, Fig. 9). With the exception of a few smaller tree saplings and small woody shrubs, this meadow is very open. Its Western side is defined by the large mass of shade trees and dense growth of tree saplings around the pond. It is visually defined on the North by tree saplings and a few mature trees in the boundary

fence. A hedge of mature Vanhoutte Spiraea (*Spiraea vanhouttei*) on the Eastern edge of the entrance drive defines the Western side of this space. The Southern end of the space is defined by small ornamental trees (Red Bud, *Cercis canadensis*) and a continuation of the Vanhoutte Spiraea hedge along the driveway, as it bends Southeast to approach the mansion. Plant materials located or adjacent to this space consist of the following, in addition to those already mentioned:

<i>Acer negundo</i>	- Boxelder
<i>Carya illinoensis</i>	- Pecan
<i>Iris germanica</i> , varieties	- German Bearded Iris varieties
<i>Juglans nigra</i>	- Black Walnut
<i>Lilium tigrinum</i>	- Tiger Lilies
<i>Pinus sylvestris</i>	- Scotch Pine
<i>Platanus occidentalis</i>	- American Plane or Sycamore
<i>Ulmus americana</i>	- American Elm

Soils

In surveying the site for replanting, it is essential that local soils and their properties be evaluated. Therefore, a series of soil samples were taken at various places on the Mansion's grounds to ascertain their properties pursuant to needed alterations or changes. A total of eight soil samples were taken. Their locations are keyed to the Site Survey (Figure 9) by numbers enclosed in brackets.

The general properties of the soils of the region were discussed in the first section of this chapter. In that description it was pointed out that the soils of the region are of a very rare Podzolic type for the state. That they tend to be slightly acid in reaction and may be red in color with isolated pockets of gravelly loam at the surface.

This description characterizes the soils found on the Brown Mansion Site, with the exception of acidic reaction. From personal observation it was found

that a majority of the site is covered by a very gravelly-loam; making tilling of the topsoil difficult. Because of this gravelly condition, the soil tends to drain quickly, leaving the surface relatively dry between periods of moisture.

The following list sets forth the results of the soil tests conducted on soil samples whose locations are shown in Figure 9. The tests were conducted by the Soil Testing Laboratory at Kansas State University. Each sample was taken from a depth of approximately 6 inches below the ground surface.

Sample No.	Soil Ph	Available Phosphorous (lbs. per-acre)	Exchangeable Potassium (lbs. per-acre)	Available Nitrogen (p.p.m.)
1	6.9	160	395	28.8
2	7.4	180	359	19.0
3	7.3	25	342	23.2
4	7.6	115	354	15.7
5	7.5	200+	500+	47.9
6	6.6	160	416	36.9
7	7.3	200	312	44.5
8	7.2	200+	342	13.4

Contrary to the general description of the acid characteristic of the region's soils, only one soil sample revealed an acidic reaction. This sample (No. 6) is located in the Kitchen-Boxwood Garden. The remainder of the readings indicate a neutral to slightly alkaline reaction. The most strongly alkaline of the samples is located on the upper-most of the formal planting terraces (Figure 9). The alkaline readings are not strong enough in most cases to necessitate any major alterations in soil chemical composition.

Available Nitrogen in approximately one-half of the samples indicates a medium-range of availability. Below 25 p.p.m. is considered a low concentration of available nitrogen, therefore those samples showing less than this

figure should be treated with a fertilizer that is high in Nitrogen, at a rate of application recommended by the local county agricultural extension service.

Available Phosphorous in all but one soil sample revealed a medium to high range of availability of this element. Less than 50 pounds per-acre is considered low, while more than 200 pounds per acre is considered a high concentration of available phosphorous.

Exchangeable Potassium in all samples is medium to high. Sample number 5, the ground area South of the Mansion, shows a high concentration of this element, being over 500 pounds per acre.

Major soil pH adjustments center around the plantings of the Mansion foundation. As a general rule, broadleafed evergreen plant materials do best in soils that are slightly acid. The design proposal recommends the planting of broad-leafed evergreens in this area (Figure 33). The existing acidic condition of the soil in the Boxwood-Kitchen garden accounts for the healthy growth of the existing Boxwood (*Buxus sempervirens*) in this soil.

Soil preparation for planting around all sides of the Mansion's foundation should be accomplished with the goal of increasing the acidity of these soils (lowering the soil pH). It is recommended the Azaleas, Hollies, Rhododendrons and Viburnums specified for this area be backfilled, upon planting, with a soil mixture of not less than 50 percent by volume with a mixture of sphagnum peat moss and topsoil that is free of alkaline materials. The bottoms of the holes in which these plants are placed should also consist of no less than 8 inches of the specified sphagnum peat moss and soil mixture.

Conceptual Analysis

After a careful analysis and survey of the site, as described in the previous section, comes the utilization of this analysis information in the revitalization of this historic environment.

A Self-Sustaining Environment. The analysis of the cultural character of the Brown family, their home and the site on which their home was built has shown that their living environment was one of nearly self-sustaining proportions. Brown's businesses, to say nothing of the facilities he built on his home site, point to the fact that he could afford, and built, just about anything that captured the family's fancy. The overall character of this vast estate is reminiscent of the plantation style of living of the old South, wherein all needed facilities for living were provided for virtually within the confines of the estate's grounds.

In the opinion of this author, the self-sustaining character of this environment is singly the most important message that should be conveyed to people who experience it in the present and in future generations. The financial power of Brown and his contemporaries was instrumental in developing Coffeyville and other towns of the area into the thriving commercial and industrial centers they are today. One of Brown's contemporaries was Frank Phillips, the original developer and owner of the Phillips Petroleum Company, now one of the largest oil companies in the United States. Phillips' business empire was centered in Bartlesville, Oklahoma, a town approximately 40 miles South of Coffeyville. These magnates of the coal, gas and oil industries have had a great influence on the development of the cultural fabric of the entire region of Southeastern Kansas and Northeastern Oklahoma and their roles in the development of the region cannot be under-played.

With this cultural heritage in mind, then, the question of how to preserve the living environment of such a place is the main point at issue in this paper.

The Past as a Part of the Living Present: Community Involvement. In the first chapter of this narrative, it was pointed out that people prefer to identify with history by feeling they in some way are a part of that history by being allowed to contribute to it in the present. The first chapter also pointed out a difference in philosophy between the words "conservation" and "preservation" in the minds of some persons interested in the broad area of preservation of cultural and natural heritage/resources.

The major question to be asked in dealing with the preservation of the environmental setting herein presented is this: Do we literally place this environment "under glass" by freezing time in a fixed place, as a museum, or should we preserve this environment by making it a part of the living present and future by creating conditions that will make it a relative part of the present lives of the people who use and enjoy it?

In this author's opinion, the latter must and should be the direction given to redevelopment of this environment. If conditions can be created that will allow the people, all the people, of the community to feel they are contributing in some way to this site preservation by using this environment, then by the fact that this environment touches their daily lives, they will feel it as much a part of their lives as the neighborhood gas station they frequent, or the downtown or suburban environments in which they go to school, shop, play, work and eat.

At the same time, because this environment is a specific cultural asset of the community, any redevelopment or reconstruction of its parts should be complimentary with existing conditions. Therefore, extreme caution in how the environment is used must be exercised. It is anticipated that people would use this environment for moments of leisure in their lives, moments that would

give a little more meaning to their cultural lives by providing a rekindling of aesthetic taste buds through visual association with the place and its everchanging seasonal moods.

Included in this concept of "association of place" is a proposal to make the place economically productive in line with Ms. Grief's statement quoted in Chapter I that, "buildings must earn their keep," as well as environments.

Concepts and Recommendations for Physical Redevelopment

The site survey and analysis revealed a number of physical site conditions that were in need of improvement or, in some cases it is felt, complete restructuring. The purpose of the present section is to put forth those conditions and ensuing recommendations congruent with the concepts for redevelopment. All concepts presented herein are illustrated in Fig. 19, The Conceptual Analysis.

On Approaching the Site. Approaching the site from the North or South along Walnut Street, one is immediately aware of the large white mansion sitting atop the highest hill of the town proper. The extremely dense planting of Roses along the Western property line and the randomly scattered placement of trees on the entire Western side of the mansion obstructs the otherwise magnificent views of this domineering structure. One gets only brief glimpses of parts of the building from the street, but never a full view of any of its facades.

In the interest of correcting this situation, the following recommendations are made (see the Conceptual Analysis, Fig. 19):

1. Remove the Rose hedge in its entirety along the Western property line and Western side of the entrance drive.
2. In this removal, attempt to retain as many existing Mimosa and other trees in the hedge as possible, as they help give spatial definition to the property's boundaries and will help form a background for a masonry and wood fence proposed for this area.
3. In the attempt to heavily-screen view from the street of the mansion, the previous owner succeeded in completely blocking out a clear view of the building. This concept strongly recommends the redevelopment of very defined sight lines from 3 directions along Walnut Street. These are the bold arrows pointing to the mansion from the street in Fig. 19. These sight lines should be constructed entirely of dense plantings of deciduous and evergreen trees and shrubs. Removal of the specified plant masses in Fig. 19 is essential to this end.
4. It should be pointed out that this restructuring of plant massing and opposing open lawn area will still provide only glimpses of the mansion, but these glimpses would be along very well-defined lines of sight and show the grandeur of the structure at its fullest visual potential. Such structuring would also create an atmosphere of curiosity and intrigue in the mind of the viewer by presenting the building in different views and settings.

The Site Periphery: Protection of Environmental Integrity. The existence of the major North-South street through Coffeyville, Walnut Street (U.S. Highway 169), along the Western boundary of the site means a good deal of traffic passes this site daily. A traffic flow study done in 1967 substantiates

this fact. The only access to the site is via Walnut Street. Therefore, it is essential that the lines of approach to this environment be complimentary in character with it. It is to the advantage of all adjacent properties that so large and distinguished an open space as the mansion's grounds be reflected on adjacent properties.

Although the analysis and design proposal of this text have stressed and will stress the need for heavy visual screening to obstruct vision into undesirable areas adjacent to the property, total screening is impractical and impossible, impractical because such screening would isolate the property from its larger environmental setting, and impossible because no matter how close together plants are spaced, or how many of them are used, there will still exist "visual leaks". Such minor leaks can make all efforts to screen seem ridiculous. Such screening, when it must be used, is a "back door approach" to the problem, in many cases.

All things that can be experienced by any of the senses from any points outside of a site become an integral part of that site. Such off-site experiences become even more important when the site being dealt with is higher in elevation than adjacent areas.

The dominant position occupied by the mansion, on the highest hill in the surrounding area, makes the mansion visually obvious from some distance away, especially from the South (Fig. 26). For this reason, every attempt should be made to show the mansion off to a maximum degree. On the other hand, because one can stand on the mansion's grounds and look down over surrounding areas, especially on the West and South, the visual qualities of these areas become important to the immediate environmental setting of the mansion (Fig. 20).



Figure 26. The Mansion dominates its Environment -- A View from one-half mile South, on Walnut Street. Note the Mobile Home Park immediately South of the Mansion.

Figure 27. Commercial Areas adjacent to the Mansion on Walnut Street. The rise of landform helps visually separate the Mansion and Grounds.



As was previously pointed out, most of the adjacent land use classifications are residential. There is one area, however, along the Western side of Walnut Street, where several service and commercial establishments have become established. These businesses impair the residential quality inherent in the remainder of the land uses adjacent to the site. In addition, because of large advertising signs placed in front of these businesses, this area becomes of a character reminiscent of strip-commercial areas often found on major streets of communities. Figure 27 illustrates the visual effect such elements have on residential areas.

The future land use proposal prepared by the city and a consulting firm in 1964, proposes the entire area along Walnut Street in this South end of town to be developed for residential purposes. This author fully concurs with that recommendation and further recommends that such residential development be in single family detached homes with optimum sized lots to act as a continuation of the large green space inherent on the mansion's grounds.

It is recommended the City of Coffeyville develop and adopt zoning for this area that will ensure a perpetuation of residential land use for all areas adjacent to the mansion. Under no circumstances should any additional commercial or service land uses be allowed to develop along Walnut Street adjacent to the mansion.

Those commercial and service establishments already there should be encouraged to plant small ornamental or shade trees to partially screen their structures. Their advertisement signs could then be lowered below the tree canopy to give as much exposure to the passing public as they now enjoy in their elevated positions on the tops of poles.

Relocation of Visitor's Parking. The existing placement of the visitor's parking lot provides a view of the mansion, that in this author's opinion, is very objectionable. Its placement (see Figure 28) is at the Northeastern end of the ridge upon which the mansion sits. The visitor is forced to view the mansion, upon entrance, over the tops of other cars in the parking lot. By placing the parking lot so close to the house, not only is there a visual obstruction, but the visitor is not encouraged to walk the beautiful grounds because he can park so close to the mansion. Recommendations:

1. Remove and relocate the parking lot to the low, open meadow immediately East of the Entrance Driveway. Because of the relatively isolated location of this meadow, visually, it provides an excellent location for parking a large number of vehicles while alleviating a visual nuisance on the top of the hill where the mansion sits.
2. In such a relocation, the visitor would be forced to experience the grounds as a pedestrian. This would give the opportunity to add some physical features to the path along which the visitor would walk to get to the mansion. A very pleasant "spirit of entrance" could be created in such a scheme by allowing the mansion to be seen from a seemingly limitless variety of viewing stations along the path, through filtered masses of tree foliage that continually change with the seasons and with progression along the path.
3. Such relocation would also make the visitor aware of the dense stand of mature trees that borders the Western side of this meadow. Another path to the mansion from the parking area could meander through these native trees, providing an opportunity to the visitor to become visually aware of the intriguing character evoked by the



Figure 28. The Existing Visitors' Parking Lot Forms a Visual Obtrusion to the Mansion from the Northwest End of the Site and from Walnut Street.

dense shade thrown by these trees and the open, sunny meadow to the East, with its scattered pastoral setting of shade trees. Regarding the mansion itself, a number of different views of the building would be offered by the careful placement of such a path with views through massive tree trunks and filtered foliage.

4. The relocation of the parking lot to the meadow area just described would necessitate a heavy visual screen along the lot's Northern end. The adjacent single family dwelling has a double garage that faces this proposed parking area. There is also an outside work and storage area on this neighboring property that, unless densely screened, would be visually obtrusive. Such a visual screen should provide year-round privacy, implying the use of evergreen plant materials. This screen would not only retain the visual integrity of the mansion property but would also screen view of the large parking area from the neighbors' vision and outdoor living/working space.
5. In the interest of perpetuating the visual integrity of the site, as mentioned with the use of the visual screen above, it is also recommended that the entrance to the site be relocated from the existing access point to a point slightly South. This would allow the screen mentioned in number 4 to be extended to the Western property line, thereby completing a successful visual transition from the public street into a visually isolated parking lot.

Reintroduction of Original Site Inhabitants. The third recommendation deals with a use for the entire Eastern one-half of the site. It was noted in the previous section that the Brown's once had sheep grazing a majority of the

site. This practice had as much maintainence value, in terms of mowing, as it did to provide a pasture to feed the animals. This area appears to this author to be an excellent place to reintroduce one of the site's original inhabitants. Recommendation:

1. Construct a fence completely through the Eastern one-third of the site and reintroduce sheep into this fenced pasture. The use of such living elements in this environment, it is felt, would do much to rekindle the historic atmosphere. It is further suggested that the source for such sheep and their cultural needs, could be the local 4-H club. Some, or several, 4-H club members who have undertaken the raising of sheep as their project could be rented this pasture for a nominal fee, with the understanding that they would be responsible for seeing to the needs of the animals, thereby relieving the Coffeyville Historical Society from being charged with such an upkeep responsibility.

Foundation Plantings. Fourth, continuing to the mansion, one encounters little or no plantings around the foundations of the building. From the literature and illustrations reviewed in Chapter II, it is known that heavy use was made during the period of shrubs and trees to form a transition from the house to the grounds. Recommendation:

1. Replant the foundation of the mansion heavily with wide area masses of plant materials. It is essential that such masses of plant materials be sufficiently wide as to compliment the massiveness of the mansion's structure.

New Design in the Old Gardens. Fifth, the boxwood garden East of the kitchen wing of the house provides the site with one of its major features.

A redevelopment of this garden space could be a major calling card to the site. Recommendations:

1. Redesign and redevelop this space into a very tightly controlled entity by continuing the boxwood hedge in the semi-circular pattern it begins to show in its existing condition.
2. Use the planting space inside the hedge for the planting of kitchen herbs and spices.
3. Obtain some of the needed boxwood plants in such replanting from the mature boxwood hedge now existing along the sidewalk to the children's playhouse.

Sixth, is the area of the formal planting terraces South of the mansion. The previous section discussed the ambiguity inherent in the sight lines from the terraces to the mansion and from the house to the gardens. A strong physical tie is needed to tie these two sight lines together so that they are made to act as one. The terraces also need a very strong visual tie to the mansion itself. Because of the proximity to the adjacent mobile home park and the fact that the mansion looks down on the park from its position at the top of the hill, a very dense visual screen is needed to stop vision outward from the mansion's property. Again, reference is made to the maintainence of the site's visual integrity because of off-site visual incongruities afforded by the mobile home park. It must be said, however, the life styles represented by comparing the massive facade of the classical mansion to the synthetic compactness of the mobile homes below is an illustration (in its most dramatic sense) of what speed, mobility and the freedom of choice as a result of highly developed technology has done to alter the ways in which we can mold our environments. The reader is left to draw his own conclusions.

The formal planting terraces provide an opportunity to introduce yet another major site feature in the form of heavy planting space for annual or perennial flowering plant materials. It is known the original use of these terraces saw little in the way of flower planting areas. The frontspiece illustrates the fact that these terrace walls originally had dense plantings of Japanese Honeysuckle over them, completely covering the walls in most instances. Through the literature and illustrations reviewed in Chapter II, it was found that the "architectural garden" of this sort was normally heavily planted with flowering plants, in containers as well as in planting beds. A riot of color could be provided throughout each of these terraces through the growing season by the proper selection and planting of selected flowering plants. It is felt perennials would be the best types to use, as they require much less maintenance than do their companion annuals, which have to be planted and nursed each growing season. Recommendations:

1. Provide a strong architectonic tie of the mansion and garden sight lines through construction of paved walks and terraces. Construct a sitting terrace immediately south of the mansion and under the existing Austrian Pine for the purpose of giving visitors a viewing station from which they may view the formal terraces in their greatest extent, before viewing their individual spaces firsthand.
2. Acquire a large sculpture from the period to place at the mansion-end of the terrace sight line to provide a terminus element to this sight line. On the other end of the terrace sight line improve the existing pool axis by constructing 2 additional masonry columns on top of the circular seat wall around the pool and placing a wood lattice cover over the masonry posts and pool.

3. Heavily plant both sides of this garden space with plant materials that will provide an architectonic tie to the ends of the mansion and, in turn, make this garden space an "extension of the house." This visual containment is essential in providing much needed definition of space and a close tie with the mansion. The "architectural garden" is, of necessity, a very inward-oriented spatial entity and must be treated as such. The "natural garden" is normally the opposite, being outward-oriented, often creating views and vistas into distant on or off-site objects and features.
4. Plant a dense visual screen South of the bottom terrace wall for the purpose of providing as much screening as possible of the mobile home park. From a need for year-round visual privacy this screen must be of evergreen plant materials. Reinforce the evergreen screen with tall and rapid-growing shade trees South of it. To complete the visual integrity of the South side of the site another dense hedge planting is needed at the property line.
5. Plant each of the 3 terrace levels with perennial flowers that will provide color throughout the entire growing season, showing different plants in full flower as the season progresses and a constant variety of interests.

Reconstruct the Greenhouse and Build a New Community Meeting Building.

The seventh major area of redevelopment concerns itself with a recommendation for reconstruction of the greenhouse. As pointed out in the analysis section of this chapter, the concrete foundation of the structure is sound. The greenhouse is another site feature that has the possibility of once again becoming a working and living part of this environment.

If the superstructure of this building was rebuilt, this building could become a growing house for plant materials that could be sold to visitors or to the community at large. Its maintenance and supervision could be handled by responsible members of the local garden club. It would be anticipated that financial proceeds from its operation would be returned to the larger estate's maintenance and operating expenses.

Concurrent with the redevelopment and re-use of the greenhouse is a suggestion for the construction of a new building on the site of the original sheep barn. Such a building is envisioned as serving a wide variety of uses. Its primary purpose would be to serve as a meeting space for community clubs and organizations. It might also serve as a reception hall for various events. For example, it is foreseen that weddings might be popular events to be held in the formal gardens, when they are developed, or in the mansion itself. Receptions could then be held in this multi-purpose building. The building could be rented to groups using it at a fee that could be afforded by the different groups utilizing its facilities.

It is strongly recommended that a market analysis study be undertaken to see if such a facility is practical. If such a study showed that a need and use for such a building exists, the Coffeyville Historical Society should actively seek financial assistance in building the structure. Financial assistance in the building of such a structure might come from the city or from private investors.

Such a facility would also expose a maximum number of persons in the community to the environment of the mansion and therefore provide for the important "place association" referred to earlier in this narrative. By being allowed to become personally involved with this environment and make contributions,

in some form, to its day-to-day functioning, it will become a part of people's lives in the community.

It is the opinion of this author that the mansion should not be used as a meeting place for any but small and selected groups of persons because of possible damages to its interior or theft of its valuable furnishings.

Relative to this area of redevelopment, the following recommendations are made:

1. Reconstruct the greenhouse in an architectural design motif congruent with the Art Noveau style of the period, as depicted in Figs. 50 and 51. Paint its structural frame white. Do not use unpainted contemporary materials (i.e. anodized aluminum). The design style of the building must fairly represent period design of the turn of the century.
2. If a market analysis and cost/benefit study indicates a need for a community meeting center, such as the facility described above means of securing funding for its construction should be actively sought. Its materials of architectural design should be the same as the mansion, stucco over masonry with a red terra cotta tile roof.
3. Vehicular access to such a facility would be via an extension and enlargement of the existing entrance driveway.

Privacy for the Caretaker. The eighth area of redevelopment is seen as the area around the caretaker's house. It is felt that the caretaker and his family should have a high degree of privacy around their home. This will especially be needed if the community center should be built Southeast of the caretaker's house. Future expansion of the caretaker's house seems a need at the present time. Therefore, space should be allowed South of the house for this purpose. Recommendations for this area are as follows:

1. Provide visual privacy for the caretaker's house by providing an evergreen hedge on the East and West sides of the house.
2. Allow open space South of the caretaker's house for future expansion of the building. Any new building should be congruent, architecturally, with the existing structure.
3. Give the caretaker 2 parking stalls South of the existing garage for parking of vehicles. It is estimated that a majority of the existing floor space of the garage would be taken up by the storage of maintenance equipment and supplies for the grounds maintenance.

A major, and certainly valid, cause for concern in the redevelopment of these grounds has been expressed by the caretaker and others relative to security afforded the mansion and grounds by the placement of the caretaker's house. The original placement of the house was not influenced by a felt need on the part of the owner to provide a security function. Therefore, it is difficult to attempt to make this house now serve that expressed need. It is for this reason that the ensuing design proposal makes no attempt to open any large part of the grounds, or a direct view of the mansion, to the caretaker's house. A sophisticated security system has been installed in the mansion to effectively guard against vandals or other unwanted intruders. A simple security chain being proposed across the driveway entrance will keep out unwanted vehicles. A proposed fence along the entire length of the Western property line will discourage entering the site by this means. If persons desire to get on the site during closed hours, it is virtually impossible to keep them out. It is the feeling of this author that the security mechanisms specified in the design proposal will thwart most temptations to enter the site by illegal means.

Restore the Horse Watering Basin. The ninth area of redevelopment concerns the horse watering basin. This structure, too, is a major site feature and warrants immediate attention. As mentioned in the previous section, it needs to be repaired as quickly as possible. Recommendation:

1. Through careful and appropriate restoration of its structure, bring this water-holding sculpture back into operating condition. In the interest of making this amenity even more dominant than it is (or would be if it contained only still water) it is further recommended that an electric submersible water pump be installed and a simple bubbling fountain head be installed in the middle of the basin. Such a device would not emit a formal spray, but rather would emit a bubbling torrent of water that would rise no more than 24 inches above the mean water level of the basin. An overflow valve near the elevation of the top coping of the basin would keep the water level constant so no over-flowing would occur. This water would then be recirculated through the pump. Additional water would be let in only as needed through an automatic check valve in the water supply line. The purpose of this moving water would be to create sound, the sound of running water, which has always drawn curious man to its source. This sound seems to have a "mystical pull" on all of us. It is always a psychologically refreshing experience to be near moving water. Such a feature would help "pull" people about this part of the grounds and inhibit movements in its direction.

Night Lighting: Ornament and Security. The tenth area of redevelopment concerns itself with illumination of the mansion and the grounds at night. Illumination herein used refers to its being used for two functions: security

and ornament. These two functions often go hand-in-hand, as the provision for one also solves the need for the other in many instances.

Currently, as pointed out in the previous section, illumination of the mansion's facade is handled by one high utility pole Northwest of the mansion and another similar structure Southeast of the mansion. Except for street lights along Walnut Street and utility lights on the mansion, caretaker's house and garage, no other outside lighting is located on the grounds.

Ornamental outdoor lighting, that is, lighting that illuminates building facades, the branching structures of trees, shrubs and flowers, signs, fences, paths and walks and garden structures adds a great deal to the experience of outdoor spaces. Such illumination brings out a completely different aesthetic character during night-time than do the same objects when viewed during sunlit hours. Therefore, for the purpose of providing both security and ornamental illumination the following recommendations are made:

1. Remove the existing utility poles with their flood light fixtures and replace these fixtures with flood units that are installed at ground level. They should be placed within the proposed shrub masses around the mansion so as not to be obvious during daylight hours. Each such light would be served by underground wires.
2. Low intensity lighting should be provided in the parking area and the path leading up to the mansion. It is felt that up-lighting from waterproof units recessed to ground level under the proposed trees in the planters of the parking lot and like units along and on both sides of the walk leading to the mansion would give enough light to illuminate this pedestrian movement space. Similar low-intensity lights would be placed in the ornamental lanterns on top of the masonry posts proposed for the gate across the entrance

driveway and similar posts with lamps at the point where the walk from the mansion meets the parking lot. The entrance sign to the site should also be so illuminated. It should be stressed that most of the illumination herein recommended is indirect and low-intensity in nature. High intensity lighting, particularly on plant materials, washes out all shadow patterns and makes the lights visual eyesores rather than assets.

3. The final area recommended for night ornamental lighting is the pool area of the formal gardens. Up-lights of a low intensity are again recommended for installation in the planting area between the circular retaining wall surrounding the pool and the Red Cedar planting behind this wall. Such up-lights, recessed at grade, would illuminate and silhouette the back sides of the 4 posts and the wood lattice cover over these posts, a beautiful sight from the veranda of the mansion and anywhere in the gardens.

Irrigation of Heavily-Planted Spaces. The final recommendation of this conceptual analysis section concerns itself with the felt need to install an automatic irrigation system over a portion of the grounds.

This recommendation is made in the interest of reducing maintenance time involved in hand watering the site's major garden spaces. Although the initial installation cost of such a system is high, the long-term cost savings to be realized through the installation of an irrigation system saves much money in terms of man-hours required through hand watering. With permission of the Army Corps of Engineers, it may be possible to draw water directly from the Verdigris River for this purpose, thereby saving the cost of using city water.

Analysis of the purity of the water in the river should be made to determine if the use of such water, without sophisticated filtration and purification equipment, is possible.

The areas of the grounds considered in need of such an irrigation system are those spaces along which major pedestrian movement occurs; the walk from the visitor's parking to the mansion (including the Great Lawn on the North side of the mansion), the foundation plantings encircling the mansion, and the entire turf and flower planting areas of the formal gardens on the South side of the mansion. Figure 39 illustrates the areas proposed for irrigation.

Maintainence. The key to the long-range and short-range success of this proposed environment is the care and attention it is given. Therefore, the maintainence it receives will determine its quality.

Throughout the ensuing design proposal, strong attention has been given to creating conditions that will provide for a minimum of maintainence within the framework of the design concepts. Plant masses have been so arranged as to allow for ease of turf mowing. Only hardy plants have been used in remote areas of the grounds where plants requiring higher-than-average care would be impractical for use. On the other hand, plants requiring more attention as to their cultural needs have been used near the mansion where any needed attention can be readily given.

The proposed automatic irrigation system for the heavily-planted areas will alleviate many man-hours of hand watering, thereby freeing maintainence personnel to perform other tasks such as fertilizing, weeding, mowing and trimming and spraying.

As with any plant materials, the first two growing seasons are most crucial regarding maintainence. Young plants (whether herbaceous or woody)

often require a great deal of attention until they become established. This attention involves primarily watering, feeding and spraying. For most plants, the third growing season is when they have established an adequate root system and can begin to fare for themselves. Such young plants must be constantly monitored by knowledgeable persons to assure their healthy start. Therefore, maintenance of young plant materials is relatively high when compared to the time period after they have become established.

All physical structures proposed for the gardens are also designed with minimal maintenance in mind. Proper installation and construction of all fences, walls, walks, paths, roads and other paving surfaces will assure long lives of these elements and will mean minimal required maintenance.

It is absolutely essential that one full time person be employed to coordinate all grounds' maintenance activities. This person should be knowledgeable in methods and techniques of all phases of grounds' maintenance, either through academic training for such a profession or through experience... preferably both.

Without such a responsible and qualified professional to coordinate maintenance activities, the grounds would fall subject to whimsical and spasmodic care. The visual result, in such a situation, would be one of irregular and inconsistent attention. A "moth eaten" appearance in the grounds would more than likely be the result of such lack of central coordination. Such a condition could have more of a negative effect on this site's environmental impact than all the positive effects realized through new planting and development.

With such a qualified person in charge of the grounds, as described above, temporary help in the form of students and others could be employed during peak maintenance periods.

Funding. To date, acquisition, development and management for this estate has been borne solely by the owner, The Coffeyville Historical Society. This society is a private interest group of persons who acquired the property upon the death of Violet Kohler, the daughter of the mansion's builder.

The ensuing design proposal for the grounds of this estate is expensive, especially in view of ever-rising costs of materials, labor and construction. The estimated cost in June 1975 for completion of this design proposal (excluding the Community Meeting Building) was \$192,000.

As this environment is intended to serve all the people of the community, as well as the country, the Coffeyville Historical Society has requested aid from the city of Coffeyville in the form of financial assistance in carrying out this proposal. The funding would be obtained through part of the city's portion of money made available to it through the Better Communities Act of 1974, federal legislation replacing the now defunct Urban Renewal Program. Provisions of this act are specified in Chapter I under the section "Federal Legislation Affecting Preservation."

A Setting for the Jewel - The Design Proposal

This section deals with the design for the redevelopment of the environmental setting of the Brown Mansion. As in past sections of this text, the reader will be directed to the illustrations and drawings that form the graphic portion of the proposal.

New Emphasis on Old Spatial Structure

From literature reviewed in Chapter II, it was found that the mixing of what was called the "natural style" and the "architectural style" in landscape design during the late nineteenth and early twentieth centuries was a matter

of great controversy among designers. In his plea for more rationality in the selection of what "style" to use in landscape design, Charles Eliot in 1893 had written "what is fair must first be fit" [4]. Samuel Parsons, in a plan illustration of a landscape design for a residence in his publication of 1900 had mixed, very successfully, the two popular styles of the period into one design. Frank Waugh and Peter Henderson had vehemently argued against any mixture of styles. With these conflicting, and often completely opposing professional attitudes, it was pointed out that it was little wonder the public was confused about who was "right". Nevertheless, gardens across the country were designed and built in whatever fashion happened to meet the owner's and/or designer's fancy.

It is not known where or how the influence for the design of the Brown's estate originated. The design of their grounds was obviously influenced by both styles of the period. The formal planting terraces give an excellent (if somewhat misguided) example of the "architectural style", while the remainder of the grounds, especially the Northern side of the mansion, was heavily influenced by Downings' "natural style".

With this information in hand, then, the ensuing design proposal is developed from these two skeletal frameworks. The natural style continues to predominate on the Northern, Eastern and Western sides of the site, while the architectural style is developed in a much more controlled fashion (with a proposal to correct some original errors in design layout) on the South side of the mansion.

A Spirit of Entrance. The previous section discussed visual problems inherent in an existing dense planting of a Rose hedge along the Western property line. It was recommended this entire element be removed with retention of selected ornamental and shade trees.

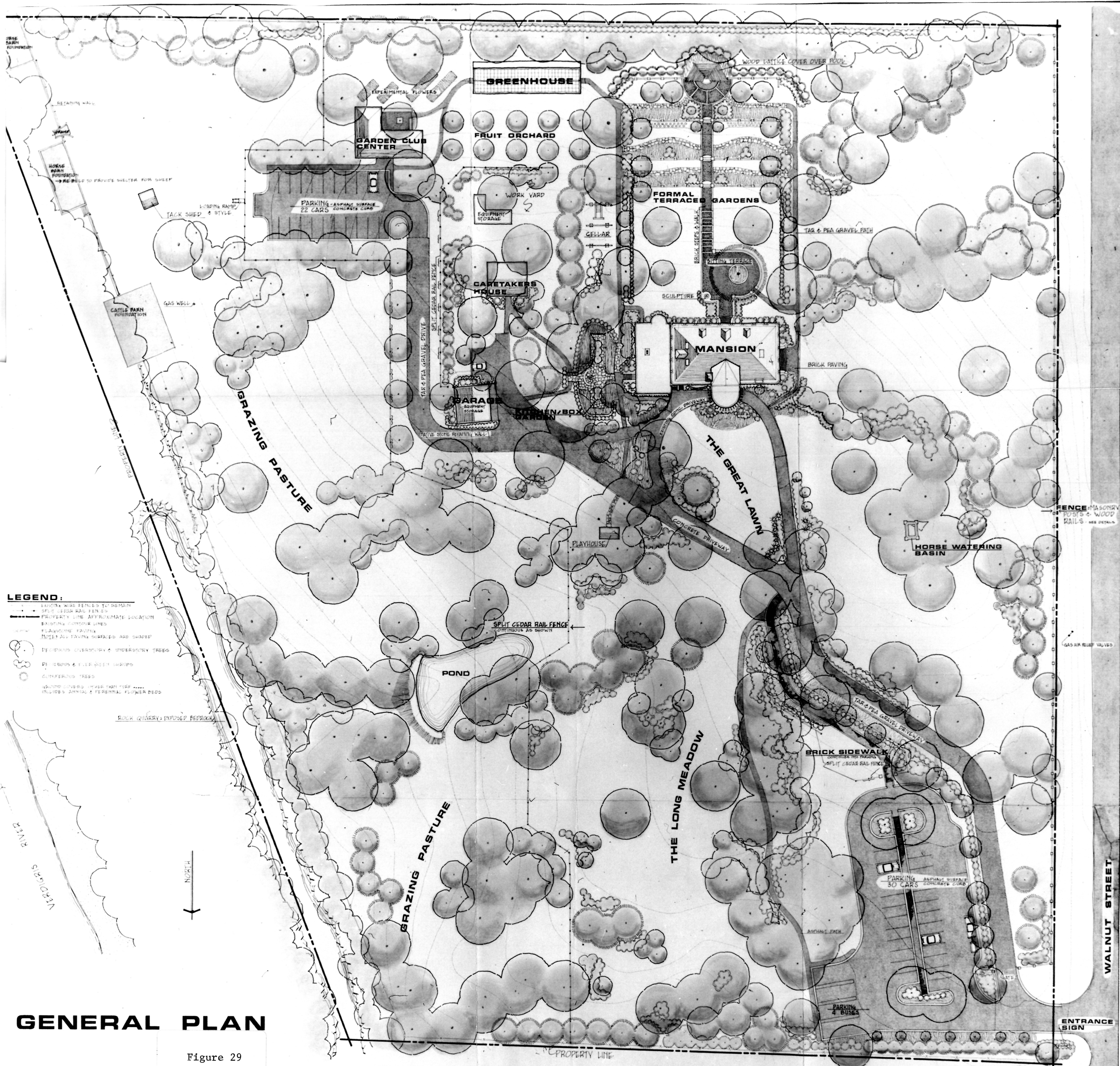
The design proposal recommends the installation of a masonry and wood fence just inside the property line along the entire Western site boundary (Fig. 29). An accompanying sketch (Fig. 30) illustrates what such an element would do to provide first impressions of the estate. The construction of the fence is of masonry posts placed 10 feet apart and spanned by two 4 x 6 inch wood rails, as shown in Fig. 30. The masonry posts are constructed of concrete block covered with white stucco. Each post is capped with a pre-cast concrete coping. Each of these posts is 2 feet square and 5.5 feet in height (see the Construction Drawings, Fig. 37).

At the site entrance, this fence abruptly turns East and becomes a part of a large ornamental gate that crosses the entrance driveway, then terminates next to the parking area (Figs. 29 and 30).

The entrance road to the property has been relocated to a point 40 feet South of the original entrance off Walnut Street (Fig. 29). For reasons explained in the previous section, this relocation necessitates a new curb cut in Walnut Street to accommodate this new entrance drive.

The entrance sign (Fig. 30) has been relocated to a point just outside the property line in the island formed by the original entrance curb-cut and the new driveway. This new location of the entrance sign places it approximately 19 feet from the top of the curb of Walnut Street. It is so placed as to give it maximum visual exposure to passers by and to emphasize the entrance drive. As this sign is not on mansion property, permission to place it as shown will have to be obtained from the Kansas State Highway Commission, in whose right-of-way it sits.

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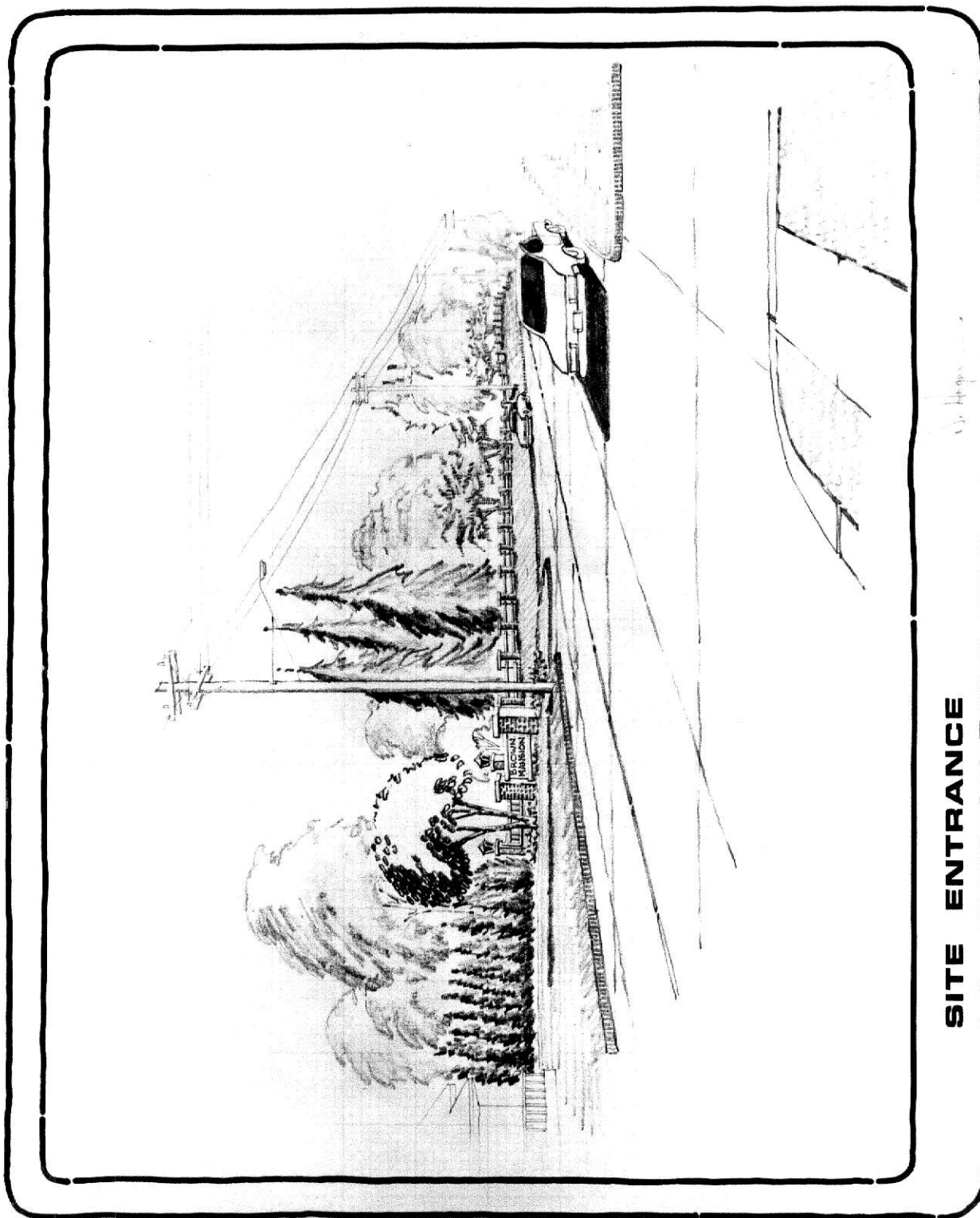


Figure 30.

Visitor's Parking. The visitor's parking lot (Fig. 29) is relocated in the now-open meadow in the site's Northwestern corner. The advantages in relocating it in this location were discussed in the previous section. The new entrance drive feeds directly into this parking area, allowing for minimum turning and maneuvering by vehicles in finding a place to park. The arrangement of the parking is perpendicular, about a central brick sidewalk that forms a direct tie with the brick sidewalk leading to the mansion. Parking for 30 single automobiles, 4 large vehicles (busses) and 3 automobiles towing trailers is accommodated in this layout. Each single automobile parking stall is 10 feet wide by 20 feet long, considered a minimum dimension by this designer. The parking lot is constructed of an asphalt surface that is 2 1/2 inches thick. It is entirely surrounded by a roll-back concrete curb. Details for its layout and construction are given in the Construction Drawings (Fig. 37).

Attention is called to the location of the planting areas in both ends of the parking lot. Note that two large shade trees, London Planetree (*Platanus acerifolia*), have been placed in each planter (Fig. 32). Low intensity ornamental lighting fixtures are proposed for placement under each of these trees (2 per tree) to be recessed at grade and provide up lighting into the bold branching of these trees. They also will provide adequate illumination of the pedestrian walk through the area. A sketch (Fig. 31) provides a view looking from this parking area into the brick walk that leads to the mansion. The Planting Plan (Fig. 32) and Plant List provides information on the other plant materials proposed for this area.

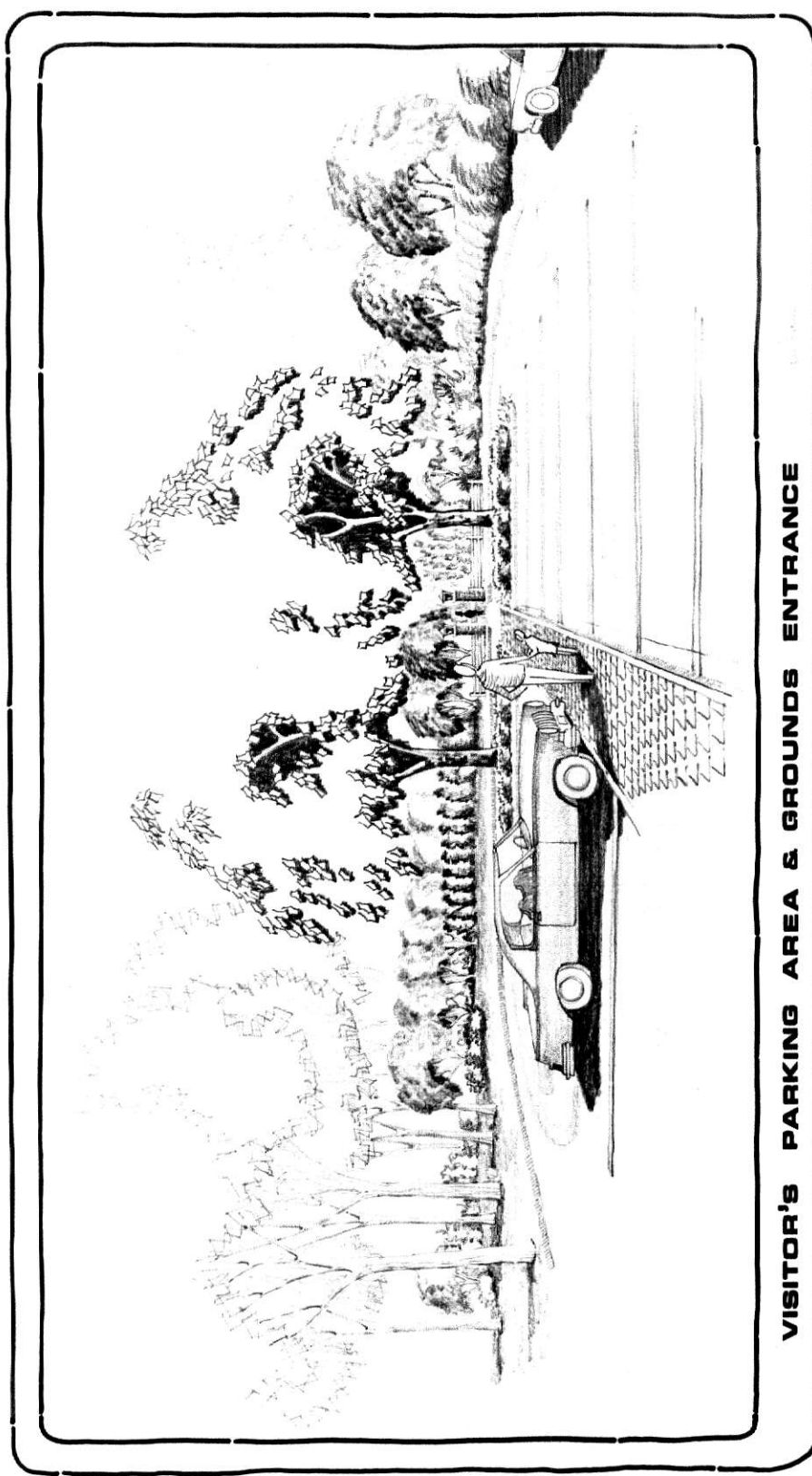
Walks and Paths to the Mansion. As will be noted on the General Plan (Fig. 29), there are two separate walks for pedestrian movement to the mansion. The primary walk is a brick surfaced sidewalk, 8 feet wide, that continues the

directional line of movement set up in the parking lot and bends its way to the original entrance road to the mansion, where it becomes a part of the newly concreted entrance drive that continues to the porte cochere at the front door of the mansion. This brick sidewalk is bordered by a 10 inch concrete edging on both sides. Paralleling the sidewalk on both sides is a split cedar post and rail fence. The fence is located approximately 9 feet from the sidewalk and is used to help reinforce the spatial structure in the vertical plane of this pedestrian movement space. White flowering dogwood (*Cornus florida*) are spaced regularly along this path to give it further spatial definition. Against the fence, also on both sides of the walk, is a continuous planting of Rock Cotoneaster (*Cotoneaster horizontalis*). Refer to the Planting Plan (Fig. 32) for the other plant materials specified for use in this space.

Low intensity up-lighting is again used along both sides of this path throughout its entire length. As in the parking area, these fixtures are intended to silhouette the branching structure of the Dogwood's and also provide illumination and definition of the walk. One fixture under each Dogwood tree is specified (see the Construction Drawings, Fig. 37).

At the point where the walk meets the parking lot are located two masonry posts, identical to those specified for the Western boundary fence. The split cedar fence joins these posts on both sides. Atop each of these posts is one ornamental lamp (Fig. 31).

Another, less formal, path meanders its way to the mansion from the bus parking area of the parking lot. This path is recommended for the purpose of providing a variety in the ways one gets to the house, but more importantly, it allows the visitor to experience more of this part of the site. It is



VISITOR'S PARKING AREA & GROUNDS ENTRANCE

Figure 31.

placed under the picturesque stand of mature native trees referred to in the last section of this text.

In an attempt to make the spatial experience along this path even more distinctive, large masses of native trees and shrubs have been specified (see the Planting Plan, Fig. 32 and Plant List) for introduction into this area. The intent in so-doing is to provide a study area where only native plants are used. Native species are often under-played in their value as landscape specimens. It would be hoped that such a planting would help people better understand some of their local native species of plants and would illustrate what values such plants could have in landscape design. Most plants used in this area are natives that prefer a shaded to partially shaded growing situation, concurrent with the cultural restrictions imposed by the shade thrown by the overhead tree canopy.

The Meadow and Grazing Pasture. Immediately East of the parking area and large mass of native trees just described, lies a large open space. As described in the previous section of this chapter, this land form slopes gently to the Verdigris River and is covered with scattered shade trees.

It will be noted on the General Plan (Fig. 29) that a split cedar post and rail fence has been specified along roughly the Eastern one-third of the site. Between this fence and the asphalt path, just described, has been developed a large meadow. This meadow is formed by dense plantings of trees and shrubs and is punctuated at intervals by masses of shrubs and trees that jut into its otherwise open lawn space. A wide variety of flowering trees and shrubs are specified for this large area (see the Planting Plan (Fig. 32) and Plant List).

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The purpose of developing such tightly controlled and varying sized spaces off the main open area of this meadow is to give a variety of spatial experiences as one moves through the larger space. It will be noted that a relatively unobstructed view of the mansion is given from the very Northern end of this space. A mixture of deciduous and evergreen plantings of trees is used to provide year-round contrasts in foliage, texture and color, thereby giving this entire area added interest throughout the year.

It will also be noted these plant masses continue into the grazing pasture East of the split cedar fence, in continual reinforcement of the finger-like open spaces West of the fence. No shrubs are used East of the fence because of probable grazing damage by the sheep that are proposed for this area. All new trees proposed for planting East of the fence will have to be surrounded by a wire or snow fence until they are of a size large enough to keep a majority of their foliage above the heads of the grazing sheep.

With a few minor repairs, the existing wire fence along the Eastern, Northern and Southern property lines will be adequate to contain the sheep. The split cedar fence proposed is a 3 rail type as illustrated in the Construction Drawings (Fig. 37).

A new pond has been constructed by the owners at the head of the only draw in the grazing pasture (Fig. 29). It is approximately 10 feet deep and appears to be holding water well, contrary to the condition of the two original ponds on the site. A dense planting of water-loving trees is proposed around all but the west side of this water body. It is suggested that ducks and geese could be placed on this pond. Their care and maintenance is low and their presence in the environmental setting of the place would greatly enhance and rekindle thoughts to observers of original site inhabitants. It

is also recommended that one of the two original horse stables be reconstructed for the purpose of providing shelter for the sheep.

The Entrance Driveway. The original entrance drive has been retained in this proposal. It is proposed the driveway be widened to a uniform width of 18 feet for all but its two branches that continue to the mansion. Except for the portion of the roadway in front of the mansion, the driveway surfacing material is tar and pea gravel. Although little regrading will be required for installation of the new surfacing material, it is suggested that all low spots, which now hold water, be filled and runoff water then be forced to drain off the Northern side of the driveway. This condition applies primarily to the section of the driveway that turns Southeast before entering the front driveways of the mansion.

It will be noted that the portion of the entrance drive North of the mansion and its 2 branches that join under the porte cochere are also specified for being paved with concrete. Concrete paving now exists (Fig. 29) outward from the porte cochere in both directions and ends approximately 67 feet North of the mansion. New concrete paving would begin at these points and continue throughout the length of the driveway North of the mansion, as shown in the drawings. The Northern limits of this concrete paving would extend to 25 feet North of the junction of the brick sidewalk and the driveway as shown on the drawings.

Concrete curbs would be installed on all sides of the new paving except the north side of the portion of the roadway in front of the mansion. These curbs would match those curbs used in the original paving near the mansion.

The reasons for using this paving are several. The first reason is to provide a continuation of a hard surface for pedestrian traffic in the final portion of the sidewalk leading to the mansion. (No vehicular traffic would be allowed except for service vehicles on either branch of the driveway leading to the mansion.) Secondly, such paving and curbs would alleviate problems with dust being churned up by vehicular traffic and concrete curbs would keep vehicles from encroaching on the turfed areas. Thirdly, the straight line and hard-edged delineation of these pavements provide a formal transition to the architectural lines of the building.

The tar and pea gravel driveway continues Southeastward to serve the garage and caretaker's house. A concrete retaining strip on each side of the driveway is specified from the point where the full concrete paving ends and the driveway continues South to serve the proposed meeting and Garden Club Center. This retaining strip is at grade level and its purpose is to provide a containing element for the gravel of the driveway. It is 8 inches wide and 8 inches deep. A formal parking area South of the garage for 2 vehicles is specified for use by the caretaker's family. The concrete retaining strip, described above, is continuous around this entire soft paving area.

The driveway then continues around the North side of the garage and turns directly South to serve the proposed meeting and Garden Club Center parking area. The parking area for this building would be of the same construction and layout as the main visitor's parking lot, previously described. Its design is shown with parking for 22 automobiles, but could easily be modified to suit whatever number of automobiles thought appropriate.

The Caretaker's House, Orchard, Greenhouse and Workyard. It was mentioned in the previous Conceptual Analysis section of this text that it was

felt the caretaker's house needed visual screening for his own privacy from the surrounding public use areas. This design proposal is developed to meet that end.

Along the entire Eastern boundary of the caretaker's yard is a split cedar fence identical to the same fences previously described. Along the West side of this fence is a dense planting of coniferous evergreens and deciduous shrubs (Fig. 29) that is continuous from the garage to the existing storage building South of the caretaker's house. West of the caretaker's house is a long curvilinear planting of eastern red cedar (*Juniperus virginiana*) to form a dense screen from the South and West side of the caretaker's house to the formal garden area of the mansion. This cedar screen also blocks vision of the proposed outdoor work area South of the existing storage building.

The space between the workyard and the greenhouse is given to use as an orchard for 10 specimens of fruit trees. The orchard is screened from the work yard by a continuation of the split cedar fence and conifer/ deciduous planting previously described.

The Greenhouse and meeting center were discussed in the Conceptual Analysis section. Little more need be mentioned in the current narrative, except to note the indicated movement for pedestrian traffic through both ends of the greenhouse. The West end of the Greenhouse should be visually obvious from the formal gardens. Therefore, no shrub or small tree planting is proposed that would destroy the visual relationship between the high elevation of the formal gardens and the greenhouse.

The garden club center building is oriented in such a manner as to allow the North facade to form a sight line terminus to the driveway entering from the North. The indicated outdoor courtyard/patio on its Northern side is so

oriented as to give an uninterrupted view of the Greenhouse and orchard. The indicated shade tree in (or near) this courtyard is essential because of the Southwestern orientation of this outdoor space.

The Western Grounds. In the Conceptual Analysis, a strong point was made by this author of a need to organize strong and well-structured lines of sight for viewing the facades of the mansion from different viewing stations along Walnut Street.

The design proposal, it is felt, accomplishes this end (Fig. 29). Three major vistas have been organized for viewing the mansion from Walnut Street. These open lawn areas are bordered by dense and varied plantings of mixed deciduous and evergreen trees and shrubs, thus providing strongly structured "walls" of foliage that act to enframe the facades of the mansion. The plant materials selected (see the Planting Plan, Fig. 32 and the Plant List) will provide for year-round interest in foliage, texture, color and form.

The Mansion Foundation Plantings. In discussing the proposal for development of the portion of the grounds adjacent to the mansion, and the development of the formal gardens, the reader's attention is directed to Fig. 33, a Plan Enlargement of this portion of the grounds.

Beginning with the development of the grounds immediately adjacent to the mansion, one notes the proposed dense planting of low-growing broadleaf evergreen shrubs around the foundations of the building. It is felt a mass of plant materials is required in this location to complement the massiveness of the structure itself. Therefore, the major masses of plants are double tiered. Larger specimens are used between the columns of the classic facades of the building on the South and West. These plants are also broadleafed-evergreens

(Leatherleaf Viburnum, *Viburnum rhytidophyllum*) and serve to add a needed vertical accent to the columns of the veranda. These plants will grow to a height of 8 to 10 feet and should be allowed to do so with selective pruning to keep their form dense.

On the North side of the mansion are specified a number of plants that will thrive only on the shaded North or East sides of buildings in this area. A number of azaleas and rhododendrons are specified for this location, as shown on the drawings. They require special soil preparation that will increase the acidity of the soil in which they are planted, as they thrive only in soils which are acid in reaction. The soils section of this chapter discusses the needed materials and procedures to follow in acidifying the soil to meet these plants cultural requirements.

A large area on the North side of the house is devoted to ground cover plants. These plantings are so-placed for 2 purposes: to help form a transition to the taller shrubs and ornamental trees adjacent to the mansion and to alleviate awkward maintenance areas for the mowing of turf. The major ground cover plant used in this area is *Vinca minor*, a large stand of which existed in the same areas specified at the time of the original Site Survey. Ground cover plants are normally very slow to begin growing when first planted, but grow rapidly after their first growing season.

At the bottom of the broad steps on the West end of the mansion is a small area of paver bricks with a concrete edging to hold these loose-laid bricks in place. This paving surface extends 24 feet from the bottom step and becomes a part of a sidewalk that leads from the driveway to the formal gardens. It should be noted the brick paving of the sidewalk extends to the edge of the driveway. The concrete edging is 10 inches wide by 10 inches deep and its top surface is on grade with the surface of the sidewalk.

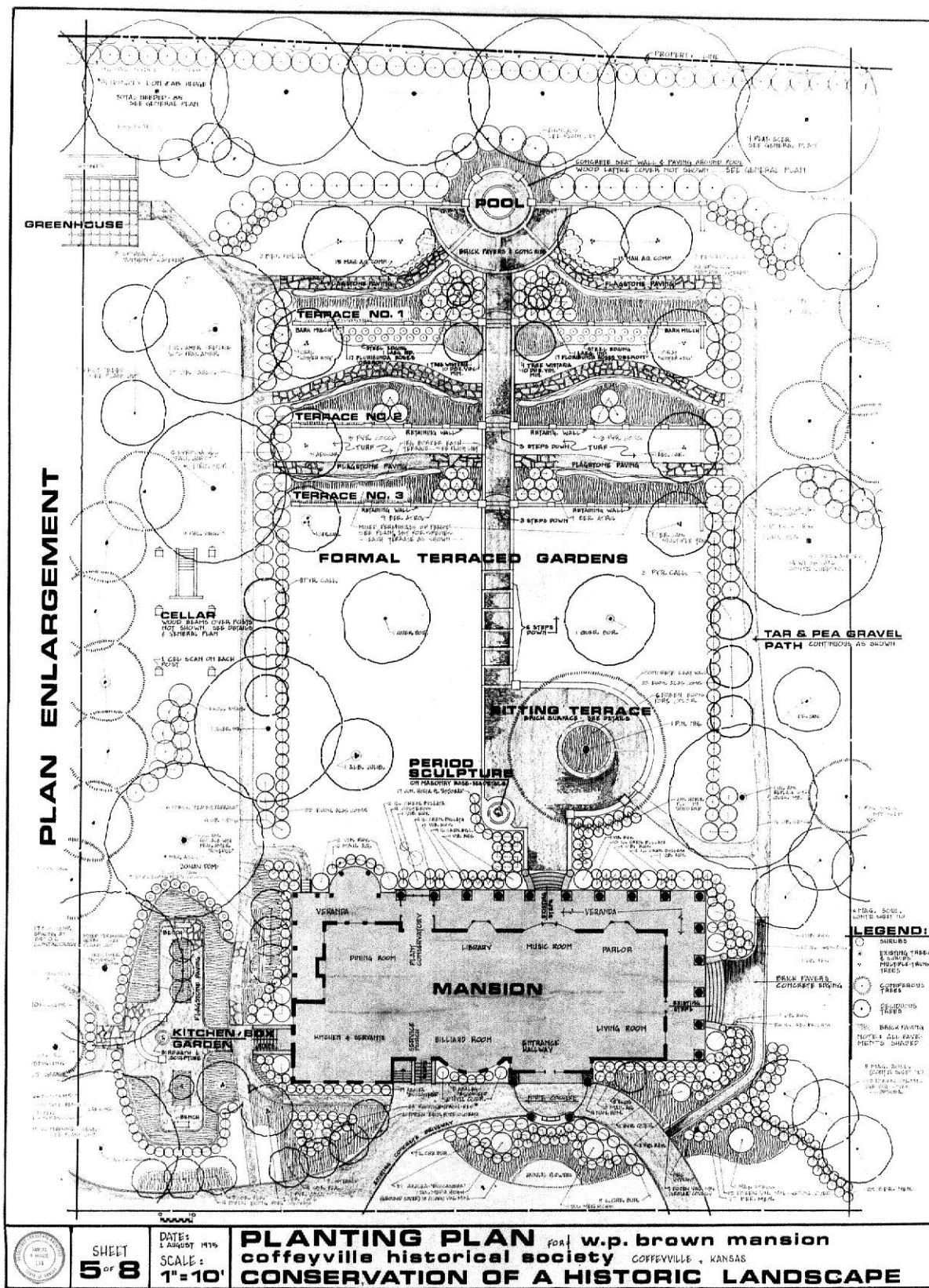


Figure 33.

The Boxwood-Kitchen Garden. The original Site Survey revealed the existence of what appears to be a once tightly controlled space adjacent to the East end of the mansion's kitchen wing. A partial boxwood hedge and various man-made structures exist in the space. For a review of those existing elements in the space at the time the survey was undertaken, the reader is directed back to the Site Survey (Fig. 9).

Upon reviewing the existing conditions, it is apparent that the boxwood hedge was planted in a semi-circular fashion on this space's Southern and Eastern sides. The existence of a partial concrete curb revealed this element was also laid out in a semi-circular fashion and that a portion of it started to enclose the inside of the boxwood hedge.

The above-mentioned characteristics of the physical remains of the space have been the primary influence in the form developed for the space as depicted in the design proposal. A sketch of the proposed development of the space is included (Fig. 34).

The design proposal for this space specifies a continuation of the boxwood hedge to completely enclose the space on 3 sides, leaving it open only to the Eastern facade of the mansion. Some of the boxwood needed for this purpose can be obtained by relocating another boxwood hedge from its current position adjacent to the sidewalk that serves the children's playhouse. Additional boxwood will have to be purchased. A total of 108 boxwood plants are required and must be spaced no wider than 24 inches apart.

A continuation of the existing ornamental concrete curb inside the boxwood hedge is also specified around this entire space. The curb then encloses a planting space for various kitchen herbs (to be described later) and repeats itself adjacent to the rectilinear pavement form of flagstone in the center of this space.

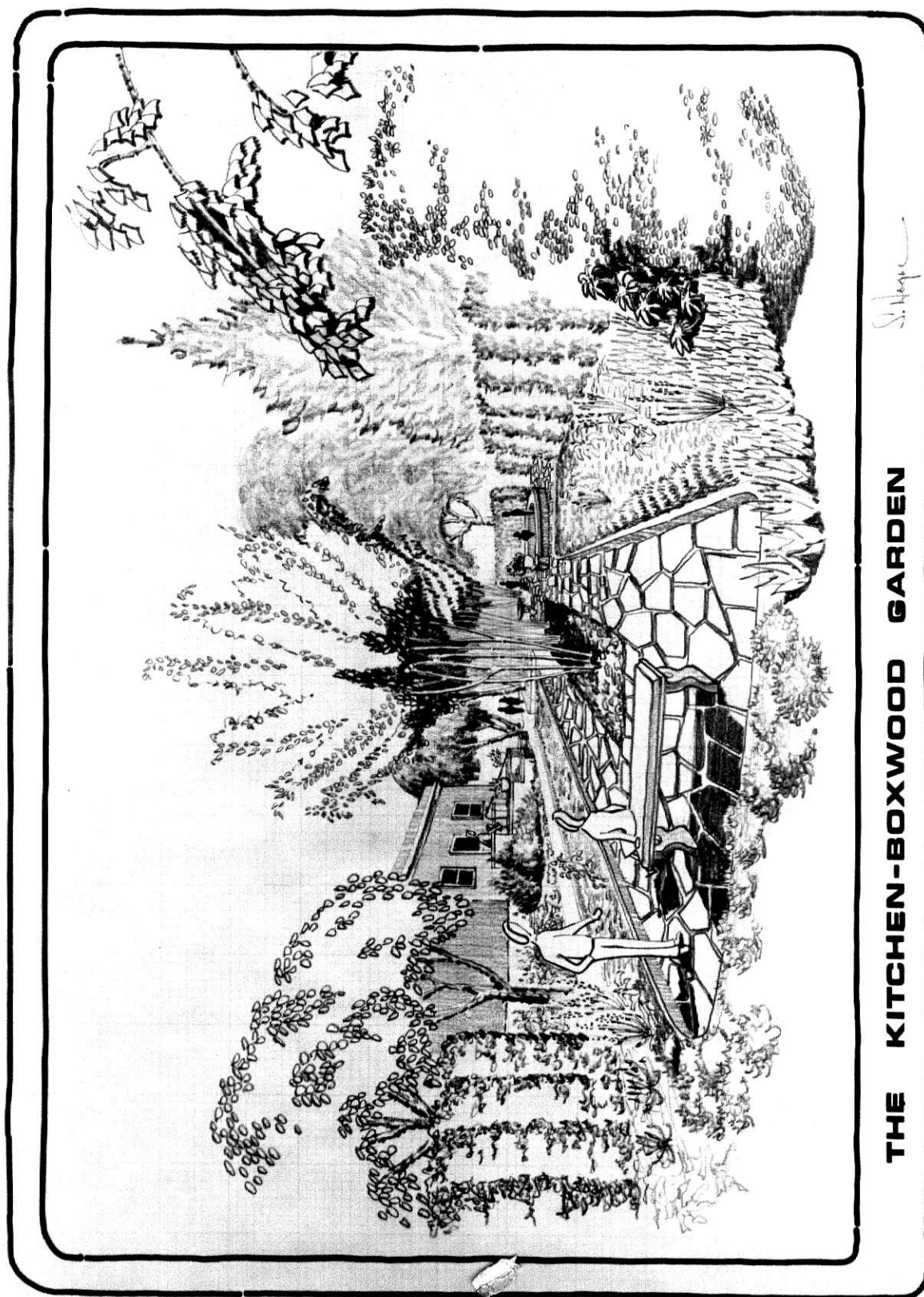


Figure 34.

This flagstone paving surface is punctuated by 2 planters on its longitudinal axis. Ornamental trees (*Crepe Myrtle*, *Laegstroemia indica*) are planted in these rectangular planting spaces. On axis with the kitchen door and its bold set of concrete steps, the flagstone pavement surface widens to accommodate a semi-circular stucco over masonry seat wall which, in turn, is fronted by the concrete bird bath now located in the space. Thus, the space is actually organized about two axes, one emanating from the kitchen door and the other defined by the crepe myrtle trees and stone benches at opposite ends of the longitudinal cross axis. Behind the seat wall is an access path to the caretaker's house and another path to the garage accommodated by a break in the boxwood hedge and widening of the paving surface. For construction layout and details see the Construction Drawings (Fig. 38).

As previously mentioned, planting inside of the two curbs around the periphery of the space should, it is felt, be devoted exclusively to kitchen herbs. A complete list of such herbs appears in Appendix B. Included with each herb's name is a brief description of its cultural requirements and its use. These herbs can be planted in any fashion desired, therefore no planting plan accompanies this area other than that given in Fig. 33. The only care that needs to be exercised in determining where various species will be placed is, (1) place lower growing species near the flagstone paving and taller species nearest the boxwood hedge and (2) place the sun loving species on the Northern end of the space where they will receive a maximum amount of sun.

Before terminating discussion of the kitchen-boxwood garden, it should be noted that although the Boxwood thrives in either sun or partial shade it is desirable to shade it during at least a portion of the day to avoid leaf

burn. Therefore, the planting of the Rosehill Ash (*Fraxinus americana*, "Rosehill") immediately East of the boxwood hedge should be done as early as possible to develop some shade for new Boxwood plants.

The Formal Terraced Gardens. In the Conceptual Analysis section of this chapter, a major discrepancy in the layout of the formal gardens relative to the mansion was enumerated. To the unknowing eye, this flaw in the mis-alignment of sight lines might never be apparent. However, for those familiar with the "architectural garden" and its components, such a mis-alignment becomes at once apparent and seems to make the garden fight with the building to which it is supposed to relate.

In this designer's opinion, the need to connect these two conflicting lines of sight is a major need in this garden space. Therefore, it is toward this end that the first part of the present discussion will center.

To begin with, the reader's attention is directed to the Frontspiece of this text. This photograph, taken of the formal gardens in 1911, shows the existing Austrian Pine (*Pinus nigra*) as nearly the same size then as it is today. It has a very broad canopy (approximately 50 feet) and appears to have lost its crown at a very early date. The tree is considered to be well over 100 years old. Its effect on the symmetry of the classical facade of the mansion is one of giving an immediate unbalance to symmetrical composition because the entirety of the facade cannot be seen from any point.

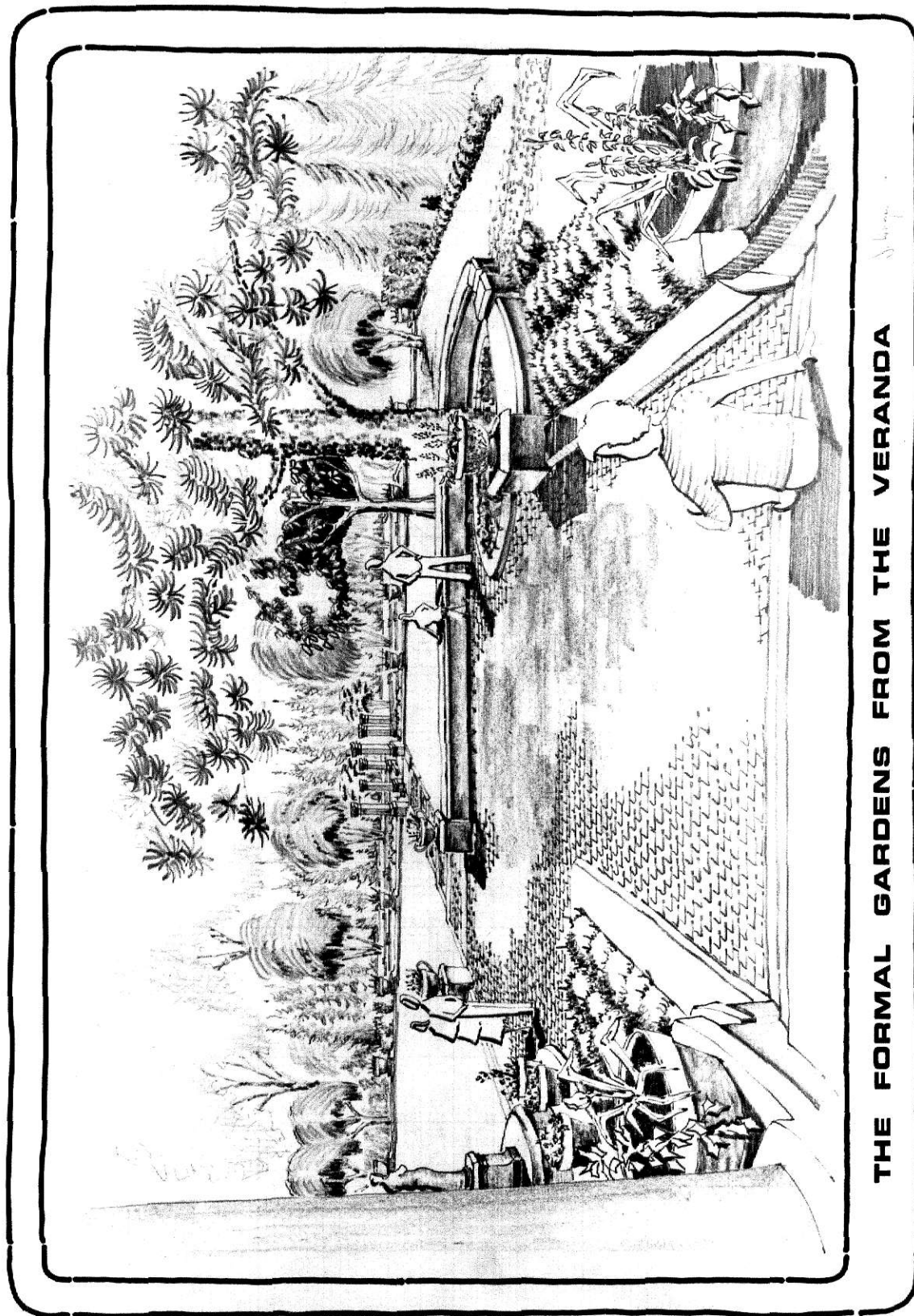
This is viewed as a plus, however, in context with how this author has noticed the way visitors use the shade of this majestic old tree under which to sit, relax and enjoy looking over the formal terraces below.

With this observation in mind and the need to tie two axes together, it was decided to develop a sitting terrace surrounded by a seat wall (Fig. 33

and a sketch, Fig. 35) and to encircle the tree with this form. This semi-circular form, then, was made to tie into a long axial walk that continues straight up to the mansion on axis with the steps of the terraces. Looking from the music room door of the mansion, the eye is immediately caught by the seat wall and pavement surface surrounding the tree and gradually drawn to the left where it encounters the sidewalk and steps from the terraces. In effect, the seat wall, pavement surface and tree trunk act as "fulcrums" to turn the corner from one sight line to the next.

The problem of how to terminate the long axial walk from the terraces to the mansion was successfully solved, it is felt, by the placement of a large period sculpture exactly in the middle of this axis approximately 24 feet from the mansion's facade. The sketch (Fig. 35) illustrates the placement of the sculpture. Its mass should rise above the pavement surface by no less than 9 feet. It should be no higher than 14 feet above the level of the paving. The sketch shows a female figure that is roughly life-sized, sitting atop a 2.5 foot-high pedestal. Such a motif is considered most desirable, if a statue of this type can be obtained. If not, a larger than life sculpture must be obtained that rises the minimum of 9 feet from the pavement surface. The smoothly flowing lines of a well executed female figure done in the classical "S-curve" of the body are considered desirable over any other subject or motif. One should avoid acquisition of a sculpture with harsh, angular and masculine lines, as such a form would not fit the sophisticated character of the spaces nor the classicism of the mansion's facade.

The specified pavement surface for this area is paver brick, loose-laid in sand. Note the elevated concrete edging around the brick paving. This edging is to be of the same design as the coping on top of the seat



THE FORMAL GARDENS FROM THE VERANDA

Figure 35.

wall, which in turn, is identical to the rounded coping on the tops of the retaining walls of the planting terraces. For full information regarding layout and construction refer to the Construction Drawings (Fig. 38).

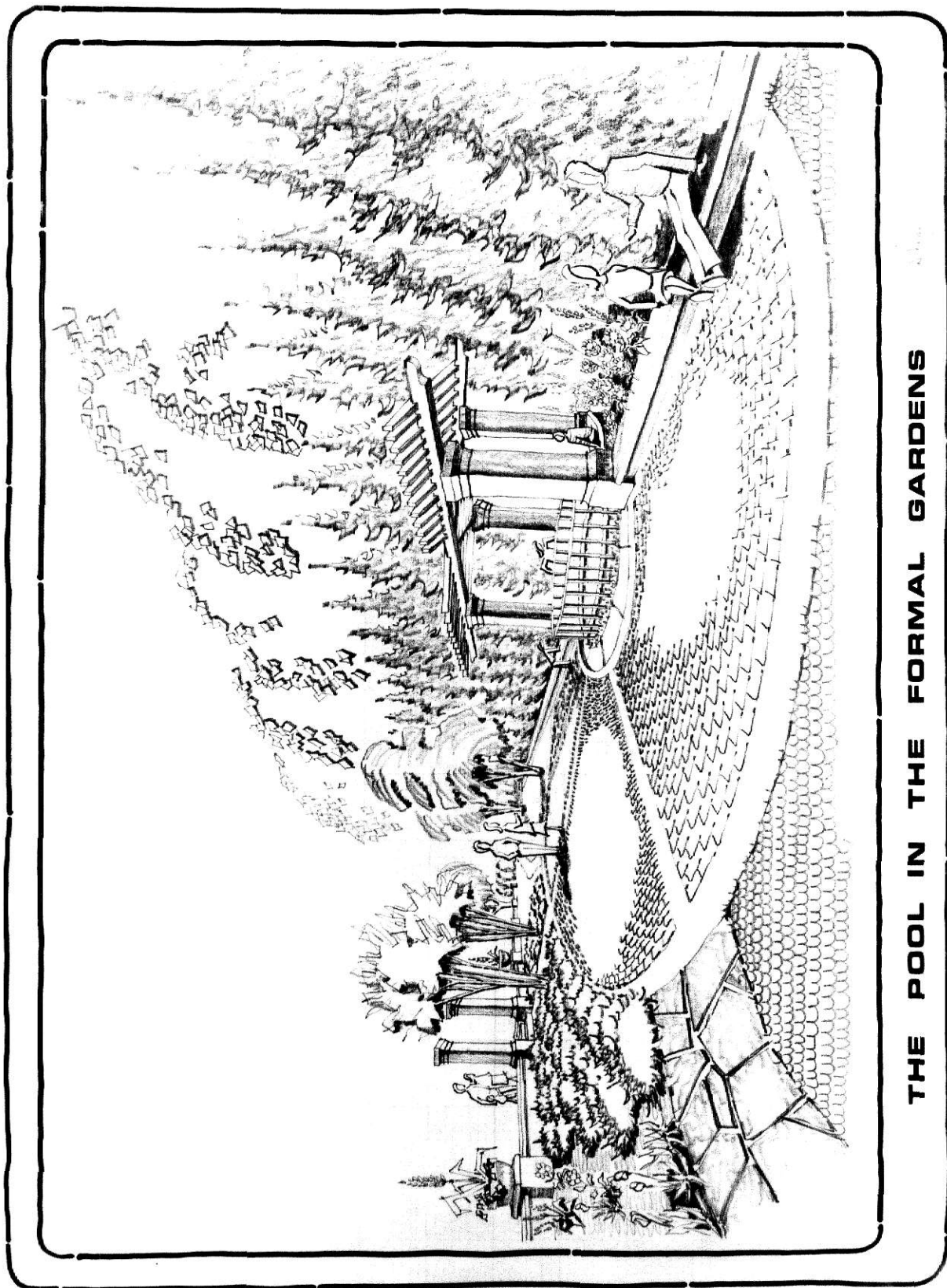
At the Southern end of the main axis of the formal gardens is an existing circular pool, surrounded by a sidewalk and seat wall (refer to the Site Survey, Fig. 9). There are 4 pilaster enlargements of the semi-circular seat wall. Two of these enlargements are located at the ends of the semi-circle where the seat wall meets the straight sections of the retaining walls. The remaining 2 pilasters split the seat wall into 3 equally-spaced segments. On the top of each of these pilasters in the circular section of the wall rests an ornamental column, but no columns are placed on the front 2 pilasters.

The function of pools such as this, in formal gardens of the period, was to provide a shaded place where one could relax and look out into the sunny areas of the garden.

Therefore, this design proposal specifies the addition of two columns on the front pilasters specified above for the purpose of providing support for an overhead wood lattice cover that would throw filtered shade over this space (see the sketch of this proposed development, Fig. 36).

Additionally, the circular form of the pool is re-emphasized by a large semi-circular brick paving surface that surrounds it. Located in this brick paving surface, as its structural portion, are radial ribs of concrete that seem to emanate from the pool itself. It is felt this design provides an appropriate terminus to a dramatic vista.

Turning now to the planting terraces (Fig. 33), one sees specified on each terrace curvilinear walks of flagstone that traverse the entire length of each terrace and connect side paths with the axial brick walk. These



THE POOL IN THE FORMAL GARDENS

Figure 36.

flagstone walks are laid-out so as to avoid the straight line monotony otherwise inherent in the parallel orientation of the retaining walls. North of each flagstone walk are the planting beds for perennial flowers and specimen woody shrubs and trees. Complete planting plans and flower species plant lists for each of these 3 terraces are found on pages 172 through 176.

In selecting perennial flowers for inclusion in this area, a strong attempt was made to use species that were used at the turn of the century. Substitutions have been made, however, in instances where improved varieties have been introduced, varieties that may be hardier, more prolific bloomers, etc.

As mentioned in the Conceptual Analysis section of this chapter, it is this specific area of the gardens that can give them a charm and uniqueness matched by few other gardens over a very wide geographic area. Therefore, it is strongly recommended these terraces (as for the entire space of this formal garden) be the first area on the grounds to be redeveloped.

On the South side of each limestone walk is specified a planting area for turf (Fig. 33). It is recommended this turf be 'K-31' Fescue, as it is not as aggressive as the Bermuda grass varieties used on the hillside leading to the mansion. Fescue is a cool-season grass. It also retains its color throughout most of the year, as opposed to the Bermuda which turns brown upon the first frost.

The numerous jonquils that are now growing on each of the terraces should be relocated in the specified turf areas.

As discussed previously in this text, the soil of the site is a very gravelly loam. Tilling it is a very tedious and time consuming task. It is recommended in the specified planting areas for perennial flowers this existing gravelly loam be removed to a depth of 12 inches and replaced with a good

garden topsoil of sandy loam. This will facilitate and simplify management of these areas of heaviest cultivation of plants. The soil thus removed can be used for some needed fill around the proposed Sitting Terrace on the upper level of this garden space.

The repair of parts of the retaining walls should be the first task undertaken in the development of these gardens. In places, particularly in the Northernmost wall, the walls have begun to tilt forward as a result of earth pressures and a decomposition of the walls' structure. These walls should be straightened and plumbed by digging out behind them and pushing their front faces back into place with a piece of heavy timber attached to the blade of a tractor or small bulldozer. The rear faces of these walls can then be cleaned of loose debris and a new layer of concrete applied to seal any decomposed portions of the wall structure. Over this new concrete will be applied a thick coat of foundation sealing tar to make the surfaces impervious to water. As a final protection against earth surcharge pressure damages to the walls, it is strongly recommended weep holes be installed near the bottom faces of each retaining wall, excluding the bottom (Southernmost) retaining wall. These weep holes would be spaced 12 to 15 feet apart and each hole would be 1/2 inch in diameter. Their installation would be most readily accomplished, with no surface damage to the faces of the retaining walls, by using a long 5/8 inch masonry drill bit that would be forced through the entire thickness of the wall (14 inches). After such a hole was drilled a piece of copper tubing could be installed in each hole to prevent its collapse or possible clogging. The horizontal alignment of these holes should be such as to allow for a downward flow of water toward the front wall face. This entire operation is illustrated in the Construction Drawings (Fig. 38).

Other repairs to the retaining walls include only the retucking of loose stucco. Extreme care should be taken to assure that any such repairs match existing materials. Under no circumstances should these walls be painted, as such an undertaking would be visually obtrusive as well as invite an undue maintenance headache.

It should also be noted that the ornamental columns bordering the axial walk are, in this proposal, being left uncovered by any overhead horizontal beams. In reviewing the illustrations of formal gardens of the period, one was as likely to see such elements used on the tops of columns as not. The reason such horizontal members have not been specified in this proposal is because it is felt the dramatic visual impact afforded by the new construction around the circular pool at the terminus of this axis would be impeded by such elements. It is suggested, however, that ornamental flower pots might be placed on the tops of these columns to add more emphasis to the sight line.

Heavy use was made, in formal gardens of this type, of large and ornamental flower pots placed randomly throughout their spaces. The accompanying sketches (Figs. 35 and 36) of the Sitting Terrace and pool area illustrates this fashionable practice. A small number of such containers exist on the site at the present time. It is recommended additional pots be obtained and placed liberally throughout this garden space and on the mansion's veranda. These ornamental containers of bold textured plants should also be used liberally on the tops of the pilasters of the retaining walls on the planting terraces, as shown in the sketches.

The spatial structure to this entire garden space is given by straight-edged plantings of shrubs and trees about its periphery. Figure 33 illustrates the manner in which an unclipped hedge of Dwarf Winged Euonymous (Euonymous

alatus compactus) is used at each end of the extended lines of the mansion to tie the terraces to the mansion. At the Southern end of this space, on each end of the terraces, are specified shrubs that grow to a height of 8 to 10 feet.

The need to visually screen the adjacent mobile home park was pointed out in the Conceptual Analysis section of this chapter. Immediately South of the lowest retaining wall is specified a uniform screen planting of Canaert Red Cedar (*Juniperus virginiana* 'Cannaerti'). South of this hedge is a long row of London Planetree (*Platanus acerifolia*) that is continuous along a large portion of the Southern property line (see Fig. 38). To complete this visual screen along the property's fenceline, another dense planting of Bush Honeysuckle (*Lonicera zabelli*) is specified.

Returning to the sides of this formal garden, one finds specified a tar and pea gravel path on the outside of each of the Euonymous hedges. These paths connect to the flagstone paths of the terraces at their Southern end and to the Greenhouse on the Southeastern corner. At the Northern end each path ties to the walks around the East and West ends of the mansion. These paths are used to encourage the visitor to walk and experience other parts of the grounds on the South side of the estate. The importance of allowing for variety in visual experience is again pointed to as essential in the visitors comprehension and understanding of this environment.

The Conceptual Analysis section of this chapter discussed the proposal for irrigation of the formal gardens.

It is specified that long a wood beam be placed over each of the 3 pairs of ornamental columns surrounding the Cellar on the Eastern side of the formal gardens. Each of these wood plans is 23 feet long. The area dimensions

of each plan are 4 inches by 8 inches. They are set on their narrow edge dimension. Vining plants (Bittersweet, *Celastrus scandens*) would be planted at the base of each column.

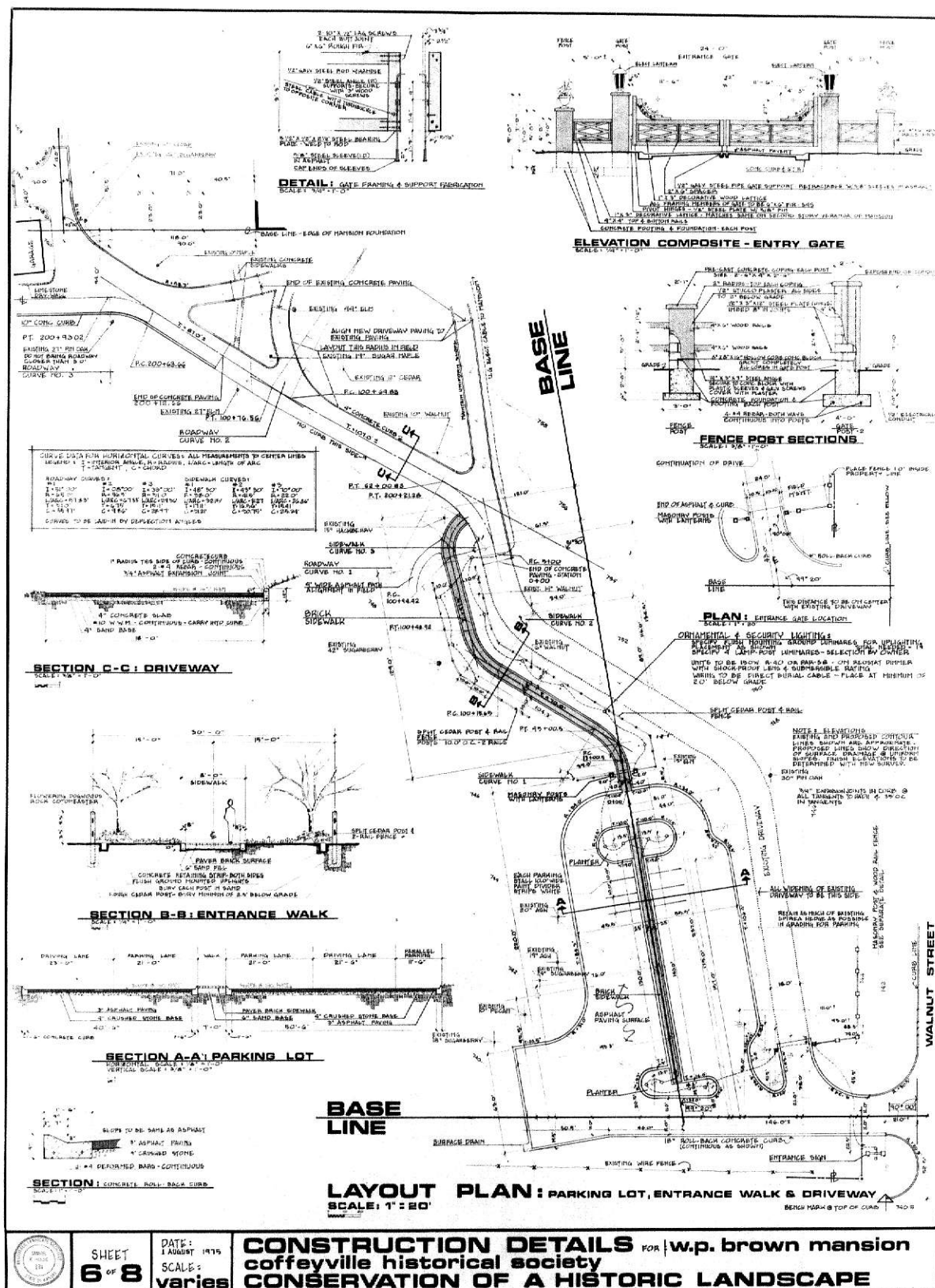
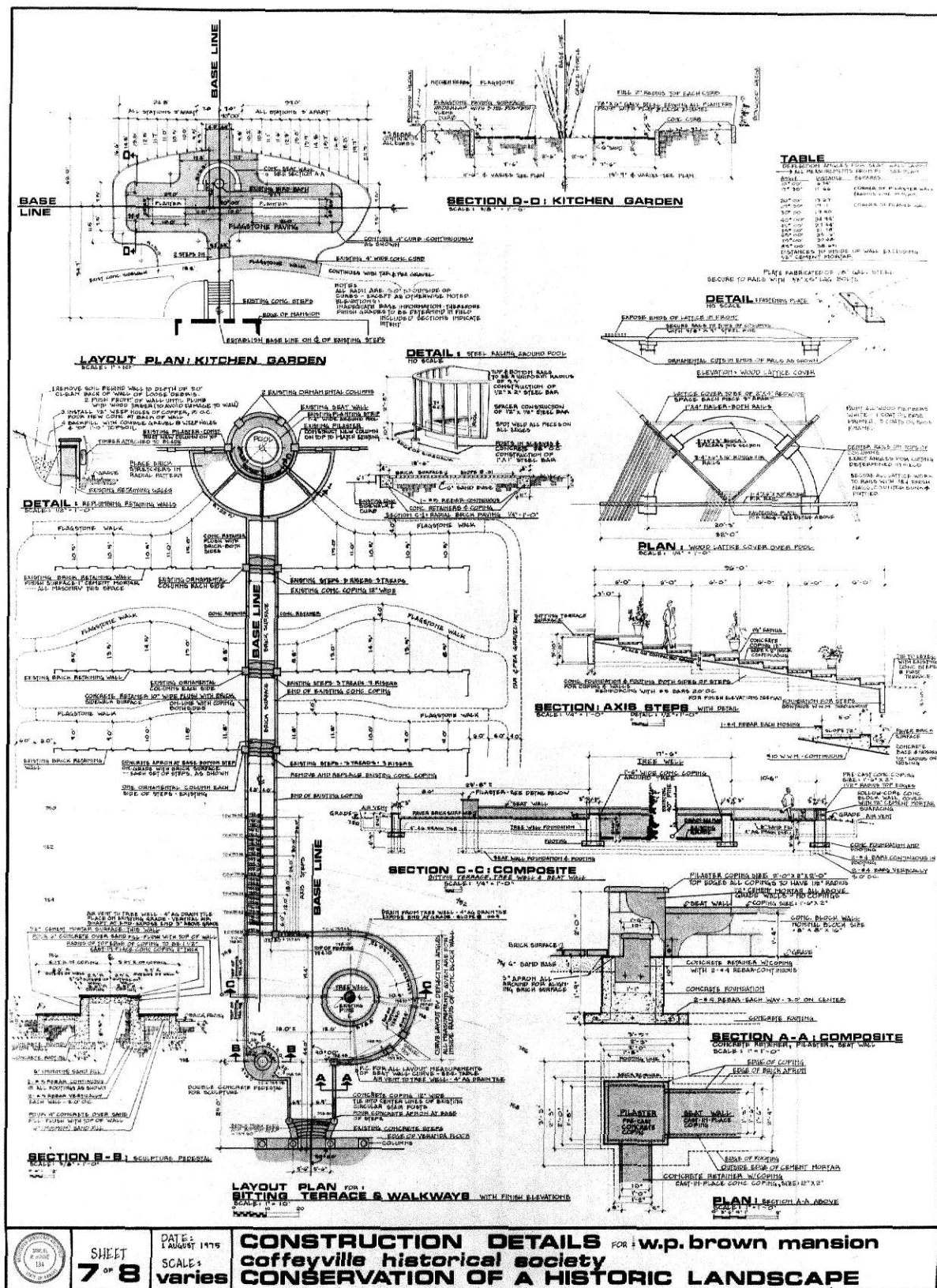


Figure 37.



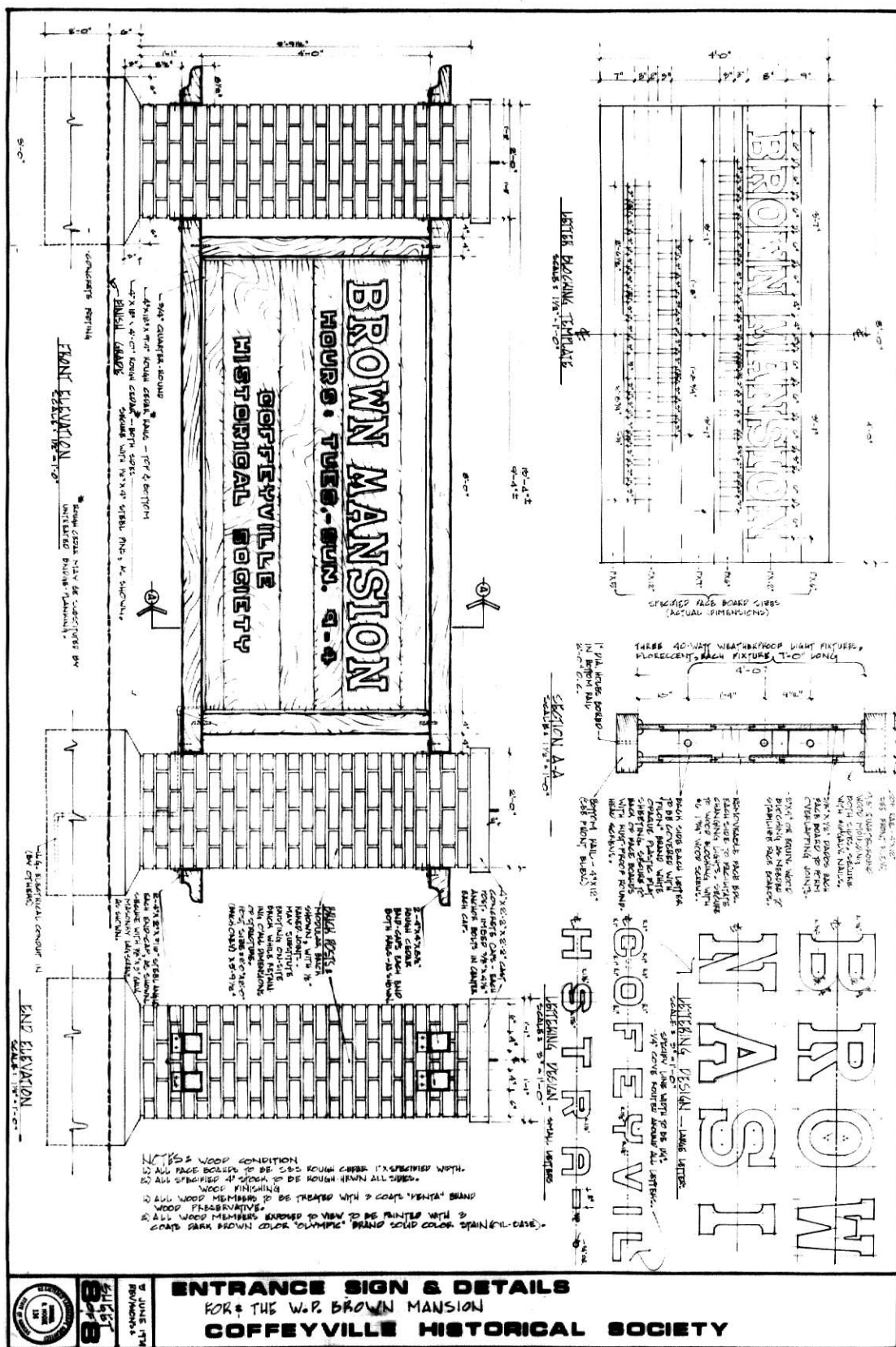
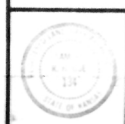
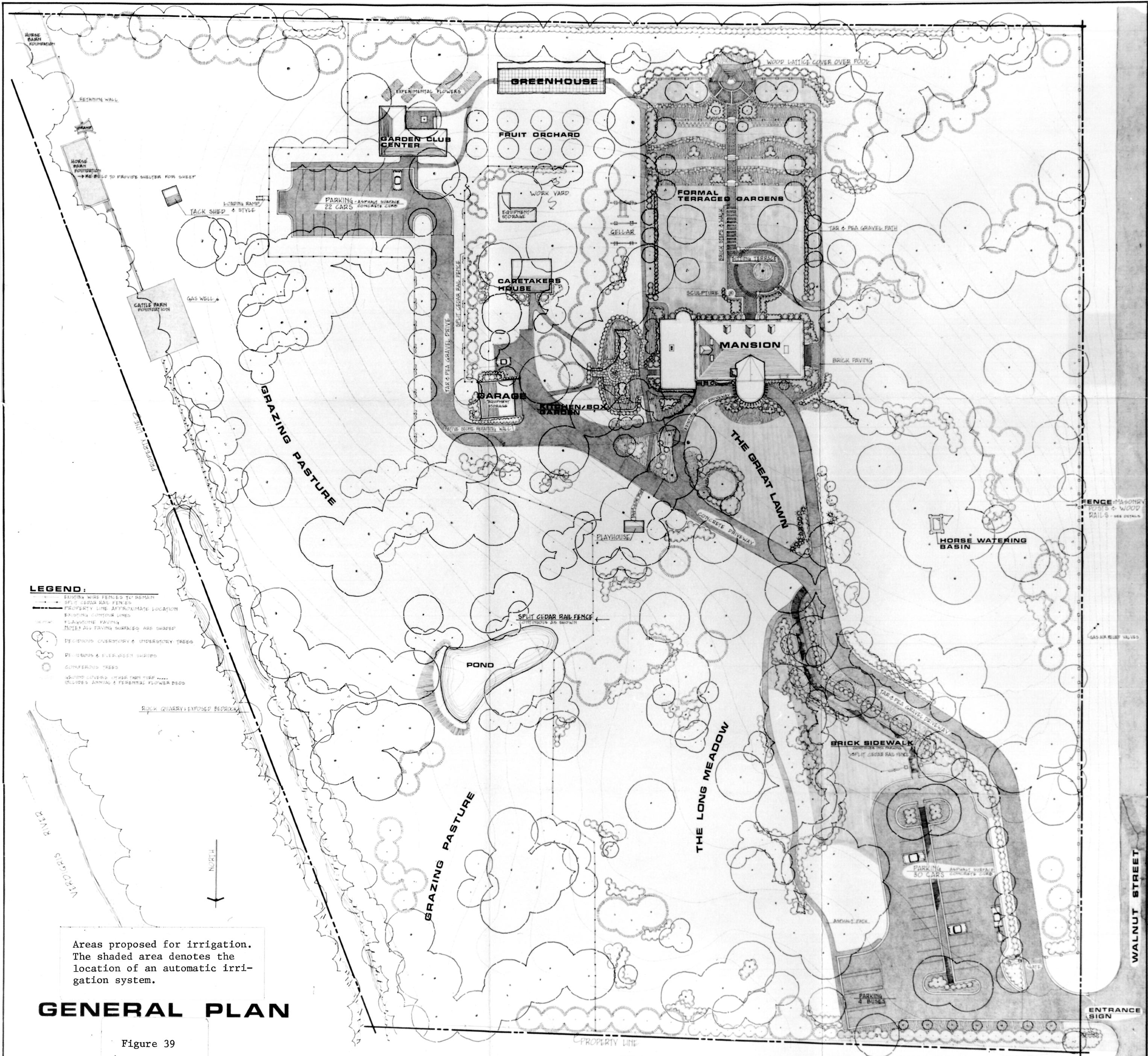


Figure 38a.

**THE FOLLOWING
DOCUMENT(S) IS
OVERSIZED AND
IS BEING FILMED
IN SECTIONS TO
INSURE
COMPLETENESS
AND
CONTINUITY**



SHEET
3 of 8

DATE: JUNE 1
1975
SCALE:
1" = 20'

w.p. brown mansion : coffeyville historical society

COFFEYVILLE, KANSAS

A MASTER'S THESIS

CONSERVATION OF A HISTORIC LANDSCAPE

KANSAS STATE UNIVERSITY

END

OF

OVERSIZE

DOCUMENT(S)

PLANT LIST

WOODY PLANTS

(ACCOMPANIES SHEET NO. 5
OF THE DRAWINGS)

ABBREVIATED BOTANICAL NAME	BOTANICAL NAME	COMMON NAME	NUMBER REQUIRED	CON- DITION	SPACING
DECIDUOUS SHRUBS					
Ber. atro.	Berberis atropurpurea	Red Leaf Barberry	34	15-18" container	4.0'O.C.*
Bum. lanug.	Bumelia languinosa	Wooly Buckthorn	5	4-5' B&B	8.0'O.C.
Cary. az.	Caryopteris- azure	Blue Spirea	17	18-24" container	4.0'O.C.
Cea. ova.	Ceanthus ovatus	New Jersey Tea	13	field acquisition	2.0'OC
Cot. horiz.	Cotoneaster horizontalis	Rock Cotoneaster	98	1 gallon container	6.0'O.C.
Cor. sto.	Cornus stolonifera	Redosier Dogwood	8	1 gallon container	6.0'O.C.
	Cydonia 'Texas Scarlet'	Japanese Quince	19	1 gallon	6.0'O.C.
Euon. alat. comp.	Euonymous alatus compactus	Dwarf Winged Euonymous	38	2-3' B&B	5.0'O.C.
Euon. atro.	Euonymous atropurpurea	Wahoo	28	4-5' bare root	5.0'O.C.
For. sus.	Forsythia suspensa	Weeping Forsythia	54	2-3' B&B	6.0'O.C.
Hib. syr.	Hibiscus syriacus	Rose of Sharon	4	2-3' container	4.0'O.C.
Hyd. arbor.	Hydrangea arborescens	Snowhill Hydrangea	11	18-24" B&B	4.0'O.C.
Il. decid.	Ilex decidua	Deciduous Holly or Possum Haw	36	2-3' B&B	4.0'O.C.
Kolq. amab.	Kolqwitzia amabilis	Beautybush	2	2-3'	specimen
Lind. benz.	Lindera benzoin	Spicebush	24	2-3' B&B	5.0'O.C.
Long. frag.	Lonicera fragrantissima	Winter Honeysuckle	29	3-4' B&B	6.0'O.C.
Myr. carol.	Myrica carolinensis	Carolina Bayberry	12	2-3' B&B	6.0'O.C.
Prun. gland.	Prunus glandulosa	Flowering Almond	16	2-3' container	2.0'O.C.
Ptel. tri.	Ptelea trifolia	Hop Tree	3	field acquisition	
Rhu. arom.	Rhus aromatica	Fragrant Sumac	18	18-24" container	3.0'O.C.

*O.C. - On center

**B&B - Balled and Burlapped

PLANT LIST

WOODY PLANTS

(ACCOMPANIES SHEET NO. 5
OF THE DRAWINGS)

ABBREVIATED BOTANICAL NAME	BOTANICAL NAME	COMMON NAME	NUMBER REQUIRED	CON- DITION	SPACING
DECIDUOUS SHRUBS CONT'D.					
Rhu. glab.	Rhus glabra	Smooth Sumac	13	18-24" container	4.0'O.C.*
Spir. bum.	Spirea bumalda	Bridal Wreath Spirea	6	2-3' B&B**	5.0'O.C.
Spir. 'A.T.'	Spirea 'A.T.'	Anthony Waterer Spirea	59	3' B&B	4.0'O.C.
Spir. van.	Spirea vanhouttei	Vanhoutte Spirea	26	2-3' B&B	5.0'O.C.
Stap. tri.	Staphlea trifolia	Bladdernut	21	2-3' B&B	5.0'O.C.
Symp. alb.	Symphoricarpus alba	Snowberry- Wolfberry	12	18-24" bare root	3.5'O.C.
Syr. 'Charles Joly'	Syringa 'Charles Joly'	Charles Joly Lilac	19	1 gallon container	6.0'O.C.
Syr. 'Pres. Lincoln'	Syringa 'President Lincoln'	President Lincoln Lilac	13	1 gallon container	6.0'O.C.
Syr. 'Vestale'	Syringa 'Vestale'	Vestale Lilac	14	1 gallon container	6.0'O.C.
Vacc. vaci.	Vaccinium vacillans	Lowbush Blueberry	20	field acquisition	2.0'O.C.
Vib. carlc.	Viburnum carlcephallum	Snowball Bush	3	2-3' container	5.0'O.C.
Weig. fla. 'Vaniceki'	Weigela florida 'Vaniceki'	Vaniceki Weigela	10	2-3' B&B	6.0'O.C.

EVERGREEN SHRUBS, GROUND COVERS & VINES

Abel. grand.	Abelia grandiflora	Glossy Abelia	13	2-3' B&B	5.0'O.C.
Ajuga rep.	Ajuga reptans	Ajuga or Carpet Bugle	105 dozen	2" pots	0.5'O.C.
Cel. scan.	Celastrus scandens	Bittersweet	4	4-5' container	see drawing
Euony. fort. color.	Euonymus fortunei colorata	Purple Leaf Wintercreeper	25 dozen	2½" pots	1.5'O.C.
Euon. sar.	Euonymus sarcoxie	Sarcoxie Euonymus	30	18-24" B&B	5.0'O.C.

* O.C. - On Center

**B&B - Balled and Burlapped

PLANT LIST

WOODY PLANTS

(ACCOMPANIES SHEET NO. 5
OF THE DRAWINGS)

ABBREVIATED BOTANICAL NAME	BOTANICAL NAME	COMMON NAME	NUMBER REQUIRED	CON- DITION	SPACING
DECIDUOUS SHRUBS, GROUND COVERS & VINES CONT'D.					
Pyr. cocc. pauci.	Pyracantha coccinea pauciflora	Scarlet Firethorn	23	2 gallon container	4.5'O.C.*
Pyr. cocc. lal.	Pyracantha coccinea lalandi	Scarlet Firethorn	3	2-3' 5 gallon container	6.0'O.C.
Jun. chin. 'Armstrong Dwarf'	Juniperus chinensis 'Armstrong Dwarf'	Armstrong Dwarf Juniper	73	18-24" B&B**	5.0'O.C.
Jun. horiz. pl.	Juniperus horizontalis plumosa	Andorra Creeping Juniper	91	18-24" B&B	4.0'O.C.
Vib. rhy.	Viburnum rhytidophyllum	Leatherleaf Viburnum	2	3-4' B&B	see drawing
Vin. min.	Vinca Minor	Periwinkle or Vinca Minor	325 dozen	2" pots	0.5'O.C.
Yucca smalli.	Yucca smalliana	Yucca or Adam's Needle	12	15-18" pot	2.0'O.C.
DECIDUOUS TREES - ORNAMENTAL AND SHADE					
Ac. ginn.	Acer ginnala	Amur Maple	13	5-6' clump B&B	see drawing
Ac. plat.	Acer platanoides	Norway Maple	4	1-1½" caliper	see drawing
Ac. sacc.	Acer saccharum	Sugar Maple	9	1-1½" caliper	see drawing
Ac. rubr.	Acer rubrum	Red Maple	1	1-1½" caliper	see drawing
Aes. hippo.	Aesculus hippocastanum	Horsechestnut	3	2-2½" caliper	see drawing
Al. glut.	Alnus glutinosa	European Alder	3	2-2½" caliper	see drawing
Alb. julib.	Albizia julibrissin	Mimosa	8	6-8' container	
Asim. tri.	Asimina triloba	Pawpaw	7	field acquisition	6-8'O.C.
Bet. nig.	Betula nigra	River Birch	16	6-8' clump B&B	15.0'O.C.

*O.C. - On Center

**B&B - Balled and Burlapped

(ACCOMPANIES SHEET NO. 5
OF THE DRAWINGS)

PLANT LIST

WOODY PLANTS

ABBREVIATED BOTANICAL NAME	BOTANICAL NAME	COMMON NAME	NUMBER REQUIRED	CON- DITION	SPACING
DECIDUOUS TREES - ORNAMENTAL AND SHADE CONT'D.					
Car. ill.	Carya illinoensis	Pecan	4	field acquisition	see drawing
Car. lacin.	Carya laciniata	Shellbark Hickory	4	6-8' field acquisition	see drawing
Carp. carol.	Carpinus caroliniana	Hornbeam	9	6-8' sheared B&B**	15.0'O.C.*
Cer. can.	Cercis canadensis	Red Bud	15	5-6' clump B&B	15.0'O.C.
Cel. lae.	Celtis laevigata	Sugarberry	7	2-2½" caliper B&B	see drawing
Cercid. jap.	Cercidiphyllum japonicum	Katsura Tree	4	6-8' B&B	see drawing
Clad. lat.	Cladrastis lutea	American Yellowwood	3	1½-2" caliper	see drawing
Cor. fla.	Cornus florida	White Flowering Dogwood	8	5-6' B&B	see
Crat. crus.	Crataegus crusgalli	Cockspur Hawthorn	17	6-8' B&B	15.0'O.C.
Crat. moll.	Crataegus mollis	Downy Hawthorn	13	5-6' container	15.0'O.C.
Crat. phae.	Crataegus phaenopyrum	Washington Hawthorn	3	5-6' container	15.0'O.C.
Crat. 'Winter King'	Crataegus 'Winter King'	Winter King Hawthorn	3	6-8' B&B	see drawing
Frax. quad.	Fraxinus quadrangulata	Blue Ash	2	1-1½" caliper B&B	see drawing
Ging. bil.	Ginkgo biloba	Ginkgo or Maidenhair tree	4	1½-2' caliper B&B	see drawing
Gled. tri. iner.	Gleditsia triacanthos inermis	Shademaster Locust	4	1½-2" caliper B&B	see drawing

* O.C. - On Center

** B&B - Balled and Burlapped

PLANT LIST

WOODY PLANTS

(ACCOMPANIES SHEET NO. 5
OF THE DRAWINGS)

ABBREVIATED BOTANICAL NAME	BOTANICAL NAME	COMMON NAME	NUMBER REQUIRED	CON- DITION	SPACING
DECIDUOUS TREES - ORNAMENTAL AND SHADE CONT'D.					
Jug. cin.	Juglans cinera	White Walnut	1	1½" caliper B&B**	see drawing
Koel. pan.	Koelreuteria paniculata	Panicled - Goldenraintree	8	1-1½" caliper B&B	20.0'O.C.*
Laeg. ind.	Lagerstroemia indica	Crepe Myrtle	10	8-10' clump B&B	see drawing
Liq. styr.	Liquidambar styracifla	Sweetgum	7	1½-2" caliper B&B	see drawing
Mag. acumin.	Magnolia acuminata	Cucumbertree Magnolia	1	2-2½" caliper B&B	see
Mag. dent. loeb.	Magnolia denduata 'Loebneri'	Loebneri Magnolia	1	5-6' container	see drawing
	Malus 'Almey'	Almey Flowering Crab	3	5-6' container	see drawing
	Malus 'Georgeous'	Gorgeous Flowering Crab	1	5-6' B&B	see drawing
	Malus 'Lemonei'	Lemonei Flowering Crab	4	5-6' B&B	see drawing
	Malus 'Radiant'	Radiant Flowering Crab	6	5-6' B&B	see drawing
Mor. rub.	Morus rubra	Red Mulberry	3	5-6' B&B	
Nys. sylv.	Nyssa sylvatica	Black Gum or Tupelo	3	1-1½" caliper container	
Ostr. virg.	Ostrya virginiana	Hophornbean	4	6-8" B&B	see drawing
Pop. alb.	Populus alba	White or Silver Poplar	5	8-10' B&B	
Prun. amer.	Prunus americana	American Plum	5	6-8' B&B	

*O.C. - On Center
**B&B - Balled and Burlapped

PLANT LIST

WOODY PLANTS

(ACCOMPANIES SHEET NO. 5
(OF THE DRAWINGS))

ABBREVIATED BOTANICAL NAME	BOTANICAL NAME	COMMON NAME	NUMBER REQUIRED	CON- DITION	SPACING
DECIDUOUS TREES - ORNAMENTAL AND SHADE CONT'D.					
Prun. per.	Prunus persica	Red Double Flowering Peach	1	5-6' ** B&B	
Plat. acer.	Platanus acerifolia	London Planetree	8	1½-2" caliper B&B	
Plat. orient.	Platanus orientalis	Oriental Planetree	1	1½-2" caliper B&B	
Quer. alba	Quercus alba	White Oak	1	1-1½" caliper B&B	
Quer. bor.	Quercus borealis	Red Oak	2	1-1½" caliper B&B	
Quer. cocc.	Quercus coccinea	Scarlet Oak	2	1½-2" caliper B&B	
Quer. imb.	Quercus imbricaria	Shingle Oak	2	1½-2" caliper B&B	
Quer. pal.	Quercus palastris	Pin Oak	6	1½-2" caliper B&B	
Quer. rob.	Quercus robur	English Oak	8	2-2½" caliper B&B	
Quer. shum.	Quercus shumardi	Shumards Oak	5	1½-2" caliper	
Rham. carol.	Rhamnus caroliniana	Carolina Buckthorn	16	4-5' container	
Cot. cogg.	Cotinus coggygrifia	Smoketree	1	5-6' container	
Sop. jap.	Sophora japonica	Japanese Pagodatree	4	6-8' B&B	see drawing
Syr. am. jap.	Syringa amurensis japonica	Japanese Tree Lilac	3	6-8' B&B	see drawing
Ti. amer.	Tilia americana	American Linden	4	1-1½" caliper B&B	see drawing

**
Balled and Burlapped

PLANT LIST

WOODY PLANTS

(ACCOMPANIES SHEET NO. 5
OF THE DRAWINGS)

ABBREVIATED BOTANICAL NAME	BOTANICAL NAME	COMMON NAME	NUMBER REQUIRED	CON- DITION	SPACING
DECIDUOUS TREES - ORNAMENTAL AND SHADE CONT'D.					
Taxod. dist.	Taxodium distichum	Baldcypress	6	2-2½" caliper B&B**	see drawing
EVERGREEN TREES					
Jun. chin. colum	Juniperus chinensis columnaris	Columnar Juniper	15	5-6' B&B	10.0' O.C.*
Jun. vir. can.	Juniperus virginiana 'Cannaerti'	Cannaert Red Cedar	12	8-10' B&B	see drawing
Jun. virg.	Juniperus virginiana	Eastern Red Cedar	12	8-10' B&B	see drawing
Ju. virg. 'Hilli'	Juniperus virginiana 'Hilli'	Hills Dundee Juniper	16	4-5' B&B	see drawing
Pic. pun. gla.	Picea pungens glauca	Colorado Blue Spruce	4	6-8' B&B	see drawing
Pin. pon.	Pinus ponderosa	Ponderosa Pine	11	5-6' B&B	see drawing
Pin. stro.	Pinus strobus	Eastern White Pine	5	4-5' B&B	see drawing
Pin. sylv.	Pinus sylvestris	Scotch Pine	29	4-5' B&B	see drawing

* O.C. - On Center

** B&B - Balled and Burlapped

PLANT LIST

WOODY PLANTS

(ACCOMPANIES SHEET NO. 6
OF THE DRAWINGS)

ABBREVIATED BOTANICAL NAME	BOTANICAL NAME	COMMON NAME	NUMBER REQUIRED	CON- DITION	SPACING
DECIDUOUS SHRUBS					
Ber. atro.	Berberis atropurpurea	Red Leaf Barberry	18	15-18" container	4.0'O.C.*
Ber. men.	Berberis mentorensis	Mentor Barberry	56	18-24" container	4.0'O.C.
Carag. arbor.	Caragana arborescens	Siberian Pea Shrub	4	2-3' bare root	6.0'O.C.
Cot. horiz.	Cotoneaster horizontalis	Rock Cotoneaster	36	1 gallon container	4.0'O.C.
Euon. ala. comp.	Euonymus alatus compactus	Dwarf-Winged Euonymus	45	18-24" B&B**	4.0'O.C.
	Forsythia 'Beatrix Farrand'	Goldenbells	8	3-4' container	5.0'O.C.
Hyd. quer.	Hydrangea quercifolia	Oak Leaf Hydrangea	3	1 gallon container	
Kol. amab.	Kolkwitzia amabilis	Beauty Bush	4	3-4'	6.0'O.C.
Lon. zab.	Lonicera zabelli	Bush Honeysuckle	85	3-4' B&B	6.0'O.C.
Phil. virg.	Philadelphus virginialis	Minnesota Snowflake	19	3-4' container	5.5'O.C.
Syr. 'Paul Hariot'	Syringa 'Paul Hariot'	Paul Hariot Lilac	12	3-4' container	5.5'O.C.
Vib. carlc.	Viburnum carlcephalum	Fragrant Snowball Viburnum	20	2-2' container	5.0'O.C.
Vib. setig.	Viburnum setigerum	Tea Viburnum	8	3-4' B&B	5.5'O.C.
Weig. van.	Weigela vaneickei	Cardinal Shrub	14	2-3' B&B	5.0'O.C.
Wist. sin.	Wistaria sinensis	Tree Wistaria (blue)	2	4-5' container	specimen
		Floribunda Roses 'Oberon'	34	container	4.0'O.C.

EVERGREEN SHRUBS

	Azalea 'Buchaneer'		54	18-24" B&B	3.5'O.C.
Bux. semp.	Buxus sempervirens	Common Boxwood	108	18-24"	3.5'O.C.
Il. cre. bul.	Ilex crenata bullata	Japanese Holly	59	18-24" container	2.0'O.C.

*O.C. - On Center

**B&B - Balled and Burlapped

(ACCOMPANIES SHEET NO. 6
OF THE DRAWINGS)

PLANT LIST

WOODY PLANTS

ABBREVIATED BOTANICAL NAME	BOTANICAL NAME	COMMON NAME	NUMBER REQUIRED	CON- DITION	SPACING
EVERGREEN SHRUBS CONT'D.					
Il. cre. bur.	Ilex crenata burfordi	Japanese Holly	59	18-24" container	3.0'O.C.*
Il. op.	Ilex opaca	American Holly	2	5-6' B&B**	specimen
Jun. horiz. pl.	Juniperus horizontalis plumosa	Andorra Creeping Juniper	36	18-24" container	3.0'O.C.
Mah. aq.	Mahonia Aquafolium	Oregon Grape Holly	24	18-24" container	3.0'O.C.
Mah. aq. comp.	Mahonia aquafolium compacta	Dwarf Oregon Grape Holly	30	12-15" container	2.0'O.C.
Nan. dom.	Nandina domestica	Heavenly Bamboo	24	24-30" container	3.0'O.C.
Pry. cocc.	Pyracantha coccinea	Scarlet Firethorn	10	3-4' container	6.0'O.C.
Tax. med. 'Hicksi'	Taxus media 'hicksi'	Hicks Upright Japanese Yew	2	5-6' B&B	specimen
Vib. rhy.	Viburnum rhytidophyllum	Leatherleaf Viburnum	13	3-4' container	specimen
	Rhododendron	Rhododendron 'Nova Zembla'	24	24-36"	3.0'O.C.
DECIDUOUS TREES					
Aes. car.	Aesculus carnea	Red Buckeye	2	1½-2' caliper	specimen
Bet. pend. lac.	Betula pendula lacianata	European White Weeping Birch	4	6-8' clump	specimen
Cer. can.	Cercis canadensis	Red Bud	1	5-6' clump	specimen
Clad. lut.	Cladrastis lutea	American Yellowwood	1	1½-2" caliper	specimen
Cor. fla.	Cornus Florida	White Flowering Dogwood	7	4-5' B&B	10.0'O.C.
Cor. mas.	Cornus mas	Corneliancherry Dogwood	3	4-5' B&B	10.'O.C.
Crat. "Winter King'	Crataegus 'Winter King'	Winter King Hawthorn	2	6-8' B&B	specimen
Crat. phae.	Crataegus phaenopyrum	Washington Hawthorn	3	5-6' B&B	12.0'O.C.

*O.C. - On Center

**B&B - Balled and Burlapped

PLANT LIST

WOODY PLANTS

(ACCOMPANIES SHEET NO. 6
OF THE DRAWINGS)

ABBREVIATED BOTANICAL NAME	BOTANICAL NAME	COMMON NAME	NUMBER REQUIRED	CON- DITION	SPACING
DECIDUOUS TREES CONT'D.					
Frax. amer.	Fraxinus americana 'Rosehill'	Rosehill Ash	2	3½-4" caliper	specimen
Laeg. ind.	Laegstroemia indica	Crepe Myrtle	6	6-8' B&B*	specimen
Lirio. tulip.	Liriodendron tulipifera	Tulip Tree	2	1-1½" caliper	specimen
Mag. soul.	Magnolia soulangeana	Saucer Magnolia	9	4-5' B&B	15.0'O.C.**
Mag. stell.	Magnolia stellata	Star Magnolia	1	2-3' B&B	specimen
Plat. acer.	Platanus acerifolia	London Planetree	9	1½-2" caliper	
Pyr. call.	Pyrus calleriana	Bradford Pear	6	6-8' B&B	20.0'O.C.
Quer. bor.	Quercus borealis	Red Oak	1	2-2½' caliper	specimen
Quer. imb.	Quercus imbricaria	Shingle Oak	1	2-2½" caliper	specimen
EVERGREEN TREES					
Jun. virg. 'Cannaerti'	Juniperus virginiana 'Cannaerti'	Cannaert Red Cedar	27	5-6' B&B	8.0'O.C.
Jun. virg.	Juniperus virginiana	Eastern Red Cedar	6	6-8' B&B	20.0'O.C.
Pic. ab.	Picea abies	Norway Spruce	4	6-8' B&B	25.0'O.C.
Pin. sylv.	Pinus sylvestris	Scotch Pine	3	5-6'	15.0'O.C.
GROUND COVERS & VINES					
Euon. fort. colorata	Euonymus fortunei colorata	Purpleleaf Wintercreeper	46 dozen	2½" pots	1.5'O.C.
Vin. min.	Vinca Minor	Periwinkle or Vinca	38 dozen	2½" pots	1.5'O.C.
Cel. scan	Celastrus scandens	American Bittersweet	6	container	specimen

*B&B - Balled & Burlapped

**O.C. - On Center

BLOOMING CHART
WOODY PLANTS

COMMON NAME:

BLOOMING PERIOD:

	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.
Abelia, Glossy								*****
Almond, Flowering	*****							
Azalea, 'Buccaneer'		***						
Bayberry, Carolina		*****						
Beautybush		*****						
Bladdernut	*****							
Buckeye, Red				*****				
Buckthorn, Wooly		*****						
Cotoneaster, Rock		*****						
Crab, Almey Flowering		***						
Crab, Georgeous Flowering		***						
Crab, Lemonei Flowering		***						
Crepemyrtle				*****				
Dogwood, Corneliancherry					*****			
Dogwood, White Flowering	*****							
Forsythia, Weeping		*****						
Goldenraintree, Panicked				*****				
Hawthorn, Cockspur		*****						
Hawthorn, Downy		*****						
Hawthorn, Washington		*****						
Hawthorn, Winterking		*****						
Holly, Oregon Grape		*****						
Honeysuckle, Winter		*****						

BLOOMING CHART
WOODY PLANTS

COMMON NAME:	<u>BLOOMING PERIOD:</u>						
	Apr.	May	June	July	Aug.	Sept.	Oct. Nov.
Hophornbeam	*****						
Hop Tree	****						
Hydrangea, Snowhill		*****					
Katsura Tree		*****					
Lilac, Charles Joly		*****					
Lilac, Japanese Tree			*****				
Lilac, Paul Hariot		*****					
Lilac, President Lincoln		*****					
Lilac, Vestale		*****					
Magnolia, Cucumbertree			*****				
Magnolia, Loebneri		***					
Magnolia, Saucer		***					
Magnolia, Star		***					
Mimosa		*****					
Mockorange, Snowflake		*****					
Nandina		*****					
Pagodatree, Japanese			****				
Peach, Red Flowering		***					
Plum, American	*****						
Quince, Japanese		*****					
Redbud	*****						
Rose, Floribunda		*****					
Rhododendron, 'Mova Zembla'	*****						

BLOOMING CHART
 WOODY PLANTS

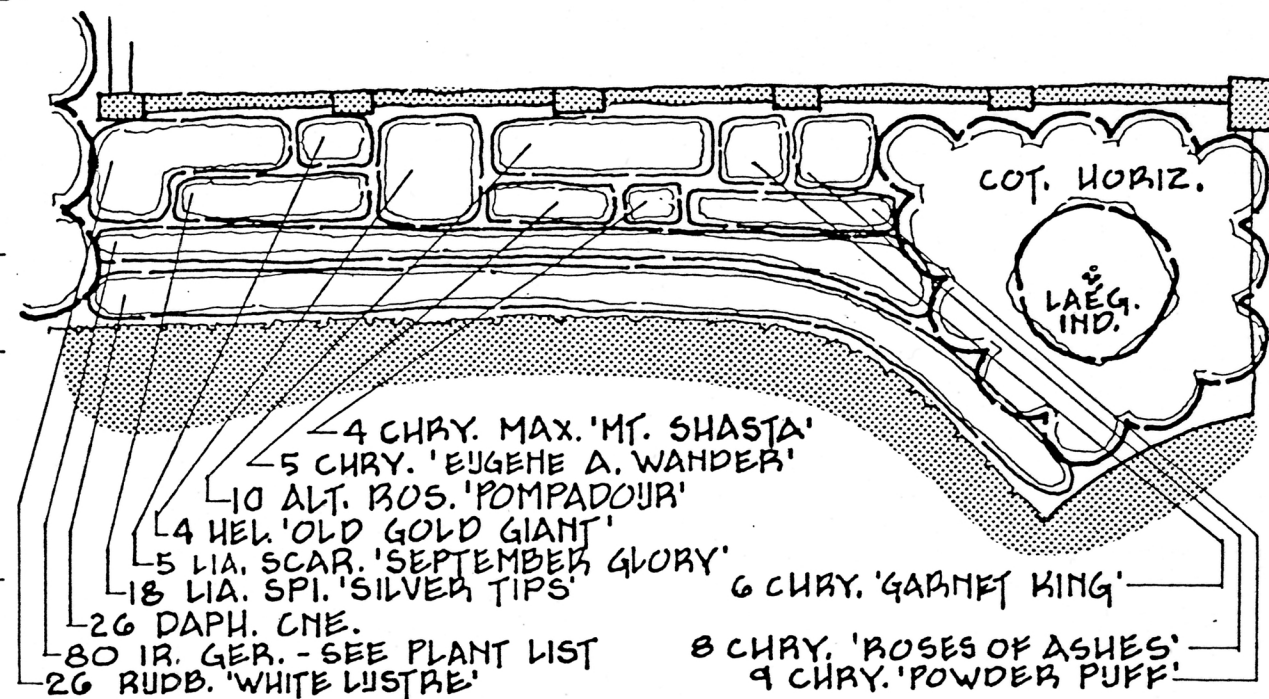
COMMON NAME:

BLOOMING PERIOD:

	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.
Sharon, Rose of			*****					
Shrub, Siberian Pea			*****					
Snowball			*****					
Smoketree			*****					
Spirea, Blue			*****					
Spirea, Bridal Wreath	*****							
Spirea, Vanhoutte	*****							
Spirea, Waterer			*****					
Sumac, Fragrant			*****					
Sumac, Smooth			*****					
Tulip Tree			*****					
Viburnum, Leatherleaf			*****					
Viburnum, Tea			*****					
Weigela			*****					
Wistaria, Tree	*****							

PLANT LIST - PERENNIALS

ABBREVIATED BOTANICAL NAME	BOTANICAL NAME	COMMON NAME	NUMBER REQUIRED	SPACING
Alt. ros. 'Pompadour'	Althea rosea	Hollyhock 'Pompadour'	22	
Cent. rub	Centaurea rubrum	Perennial Bachelor Button	15	8"
Chry.	Chrysanthemum	Garden Chry- santhemum	43	10"
		'Eugene A. Wander'	(5)	
		'Horizon'	(15)	
		'Garnet King'	(6)	
		'Powder Puff'	(9)	
		'Roses of Ashes'	(8)	
Chry. ame.	Chrysanthemum	Cushion Mums	28	16"
'Champs'	amelia	'Champs'	(9)	
'Good Morning'		'Good Morning'	(8)	
'Gold Cushion'		'Gold Cushion'	(6)	
'Morocco'		'Morocco'	(5)	
Chry. max	Chrysanthemum	Shasta Daisy	4	12"
'Mt. Shasta'	maximum	'Mt. Shasta'		
Daph. cne.	Daphne cneorum	Rose Daphne	52	2.5'
Hel.	Helianthus	Perennial Sunflower	4	12"
		'Old Gold Giant'		
Ir. ger.	Iris germanica	Bearded Iris	160	8"
		'Tahiti Sunrise'	(20)	
		'China Maid'	(20)	
		'Golden Sunshine'	(20)	
		'Great Lakes'	(20)	
		'Gudrun'	(20)	
		'Henry Shaw'	(20)	
		'Lavanesque'	(20)	
		'Tall Chief'	(20)	
Lia. scar.	Liatris scar- iosa	Blazing Star	5	12"
'September Glory'		'September Glory'		
Lia. spi.	Liatris spi- cata	Blazing Star	18	12"
		'Silver Tips'		
Rudb.	Rudbeckia	Coneflower	35	
'Goldstrum'	(Echinacea)	'Goldstrum'	(9)	12"
'White Lustre'		'White Lustre'	(26)	
Thali. roch.	Thalictrum rochenbrun- ianum	Meadow-Rue	13	10"



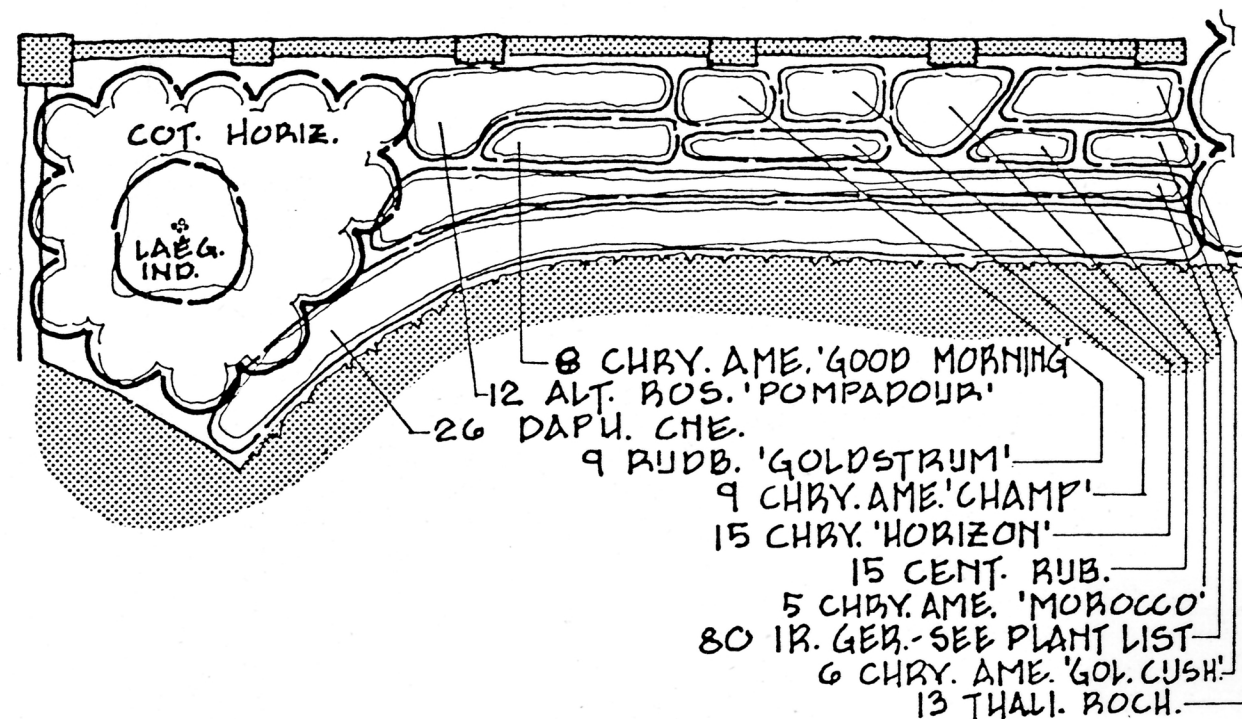
PLANTING PLAN

TERRACE NO. 1

1" = 10'

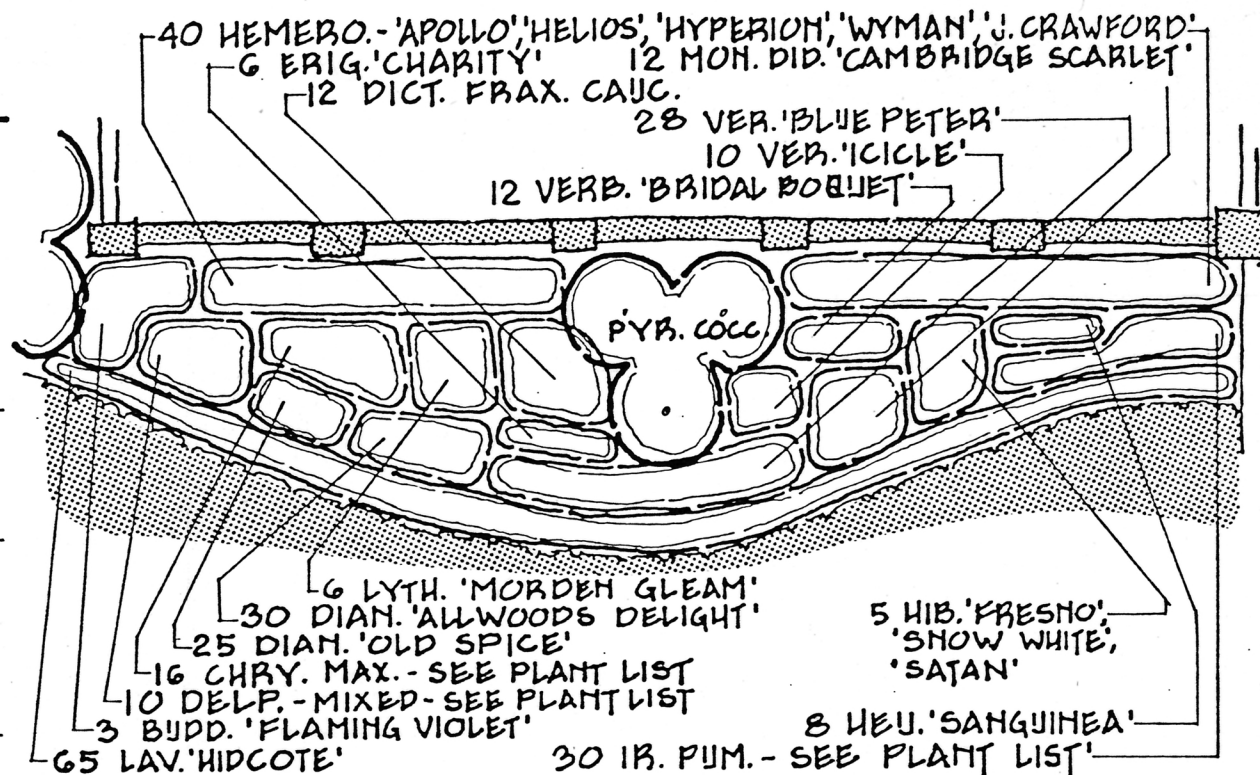
△ WEST

▽ EAST



PLANT LIST - PERENNIALS

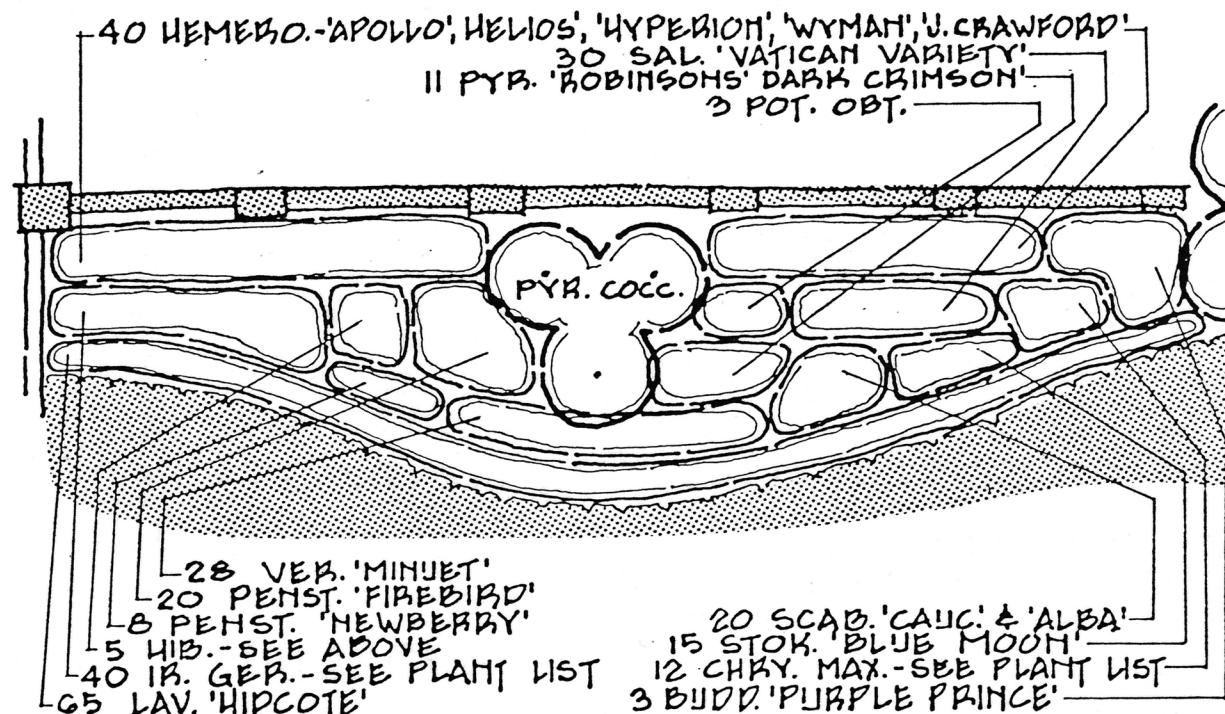
ABBREVIATED BOTANICAL NAME	BOTANICAL NAME	COMMON NAME	NUMBER REQUIRED	SPACING
Budd.	Buddleia	Butterfly Bush	6	4.0'
		'Flaming Violet'	(3)	
		'Purple Prince'	(3)	
Chry. max. mixed	Chrysanthemum maximum	Shasta Daisy	28	8"
		'Alaska'	(9)	
		'Aglaya'	(9)	
		'Thomas Killin'	(10)	
Delp. mixed	Delphinium	Delphinium	10	18"
		(Larkspur)		
		'Galahad Series'	(4)	
		'Belladonna Series'	(3)	
		'Cliveden Beauty'	(3)	
Dian.	Dianthus	Pinks or Carna- tions	55	6"
		'Allwoods' Delight'	(30)	
		'Old Spice'	(25)	
Dict. Frax. cauc.	Dictamnus fraxinella caucasicus	Gas Plant	12	12"
Erig.	Erigeron	Dainty Daisy	6	12"
		'Charity'		
Hemero	Hemerocallis	Day Lilies	80	12"
		'Apollo'	(16)	
		'Helios'	(16)	
		'Hyperion'	(16)	
		'Wyman'	(16)	
		'J. A. Crawford'	(16)	
Hib.	Hibiscus	Hibiscus	10	15"
		'Fresno'	(3)	
		'Snow White'	(3)	
		'Satan'	(4)	
Heu.	Heuchera	Coŕal Bells	8	6"
		'Languinea'		
Ir. ger. mixed	Iris germanica	German Iris (bear- ded)	40	
		'Blue Sapphire'	(10)	
		'Deep Black'	(10)	
		'Happy Birthday'	(10)	
		'June Meredith'		
Ir. pum. mixed	Iris pumila	Dwarf Iris	30	6"
		'Keepsake' 'Sambo'	(6) each	
		'Autumn Queen'	(6)	
		'Siret'	(6)	
		'Sangreal'	(6)	



PLANTING PLAN

TERRACE NO. 2

WEST
1" = 10'
EAST

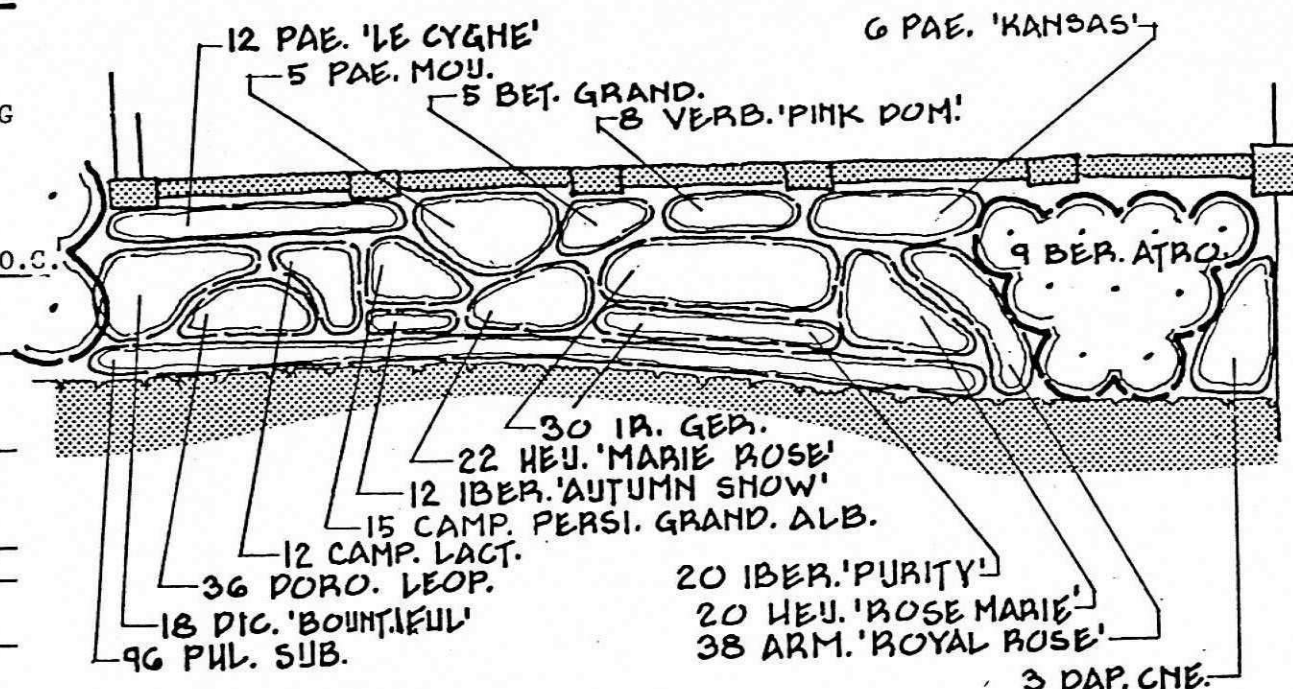


PLANT LIST FOR TERRACE NO. 2 CONT'D.

ABBREVIATED BOTANICAL NAME	BOTANICAL NAME	COMMON NAME	NUMBER REQUIRED	SPACING
Lav. 'Hidcote'	Lavandula	Lavender 'Hidcote'	130	13"
Lyth. 'Morden Gleam'	Lythrum	Purple Loosestrife 'Morden Gleam'	6	24"
Mon did. 'Cambridge Scarlet'	Monarda didyma	Bee-balum or Bergamot 'Cambridge Scarlet'	12	10"
penst. 'Firebird' 'Newberry'	Penstemon	Penstemon or Beard Tongue 'Firebird' 'Newberry'	28 (20) (8)	10"
Pot. fruit.	Potentilla fruticosa	Pontentella 'Gold Drop'	3	12"
Pyr. 'Robinson's Dark Crimson	Pyrethrum	Painted Daisy 'Robinson's Dark Crimson	11	12"
Scab. 'Cauc' 'Alba	Scabiosa	Pincushion Flower 'Caucasica' 'Alba'	20 (10) (10)	8"
Stok. 'Blue Moon'	Stokesia	Cornflower Aster 'Blue Moon'	15	6"
Verb. 'Bridal Boquet'	Verbascum	Mullein 'Bridal Boquet'	12	8"
Ver. 'Blue Peter' 'Icicle' 'Minuet'	Veronica	Speedwell 'Blue Peter' 'Icicle' 'Minuet'	66 (28) (10) (28)	6"

PLANT LIST - PERENNIALS

ABBREVIATED BOTANICAL NAME	BOTANICAL NAME	COMMON NAME	NUMBER REQUIRED	SPACING
Arm. 'Royal Rose'	Armeria	Sea thrift 'Royal Rose'	78	6" O.C.
Bet. grand.	Betonica grandiflora	Betony	5	10"
Camp. lact.	Campanula lactiflora	Bell Flower		
'Loddon Anna'		'Loddon Anna'	27	10"
Camp. persi. grand. alb	Campanula persicifolia grandiflora alba	Peach-leaf Campanula (white)	15	10"
Daph. cne.	Daphne cneorum	Rose Daphne	6	2.5'
Dic. 'Bountiful'	Dicentra	Perpetual Flowering Bleeding heart	24	16"
Doro. cauc.	Doronicum caucasicum	Leopardbane	36	8"
Hemero 'Apollo' 'Helios' 'Hyperion'	Hemerocallis	Day Lilies 'Apollo' 'Helios' 'Hyperion'	13 (4) (5) (4)	8"
Heu. 'Marie Rose'	Heuchera	Coral Bells 'Marie Rose'	42	6"
Iber. 'Autumn Snow' 'Purity'	Iberis	Candytuft 'Autumn Snow' 'Purity'	57 (27) (20)	6"
Ir. ger. Mixed	Iris germanica	German Iris (Bearded) 'Tahiti Sunrise' 'China Maid' 'Golden Sunshine' 'Great Lakes' 'Gudrun'	40 (8) (8) (8) (8) (8)	8"
Pae. 'Kansas' 'Kelway's Glorious' 'Le Cygne' 'Martha Bullock'	Paeonia	Peony 'Kansas' 'Kelway's Glorious 'LeCygne' 'Martha Bullock'	52 (16) (12) (12) (12)	18"
Pal. mou 'Higurashi' 'Godaisha'	Paeonia mountan	Chinese Tree Peonies (woody) 'Higurashi' 'Godaisha'	9 (5) (4)	28"
Pap. orient. Mixed	Papaver orientale	Oriental Poppy 'Barr's White' 'Bonfire' 'Pinnacle' 'Salome'	70 (17) (17) (17) (18)	6"

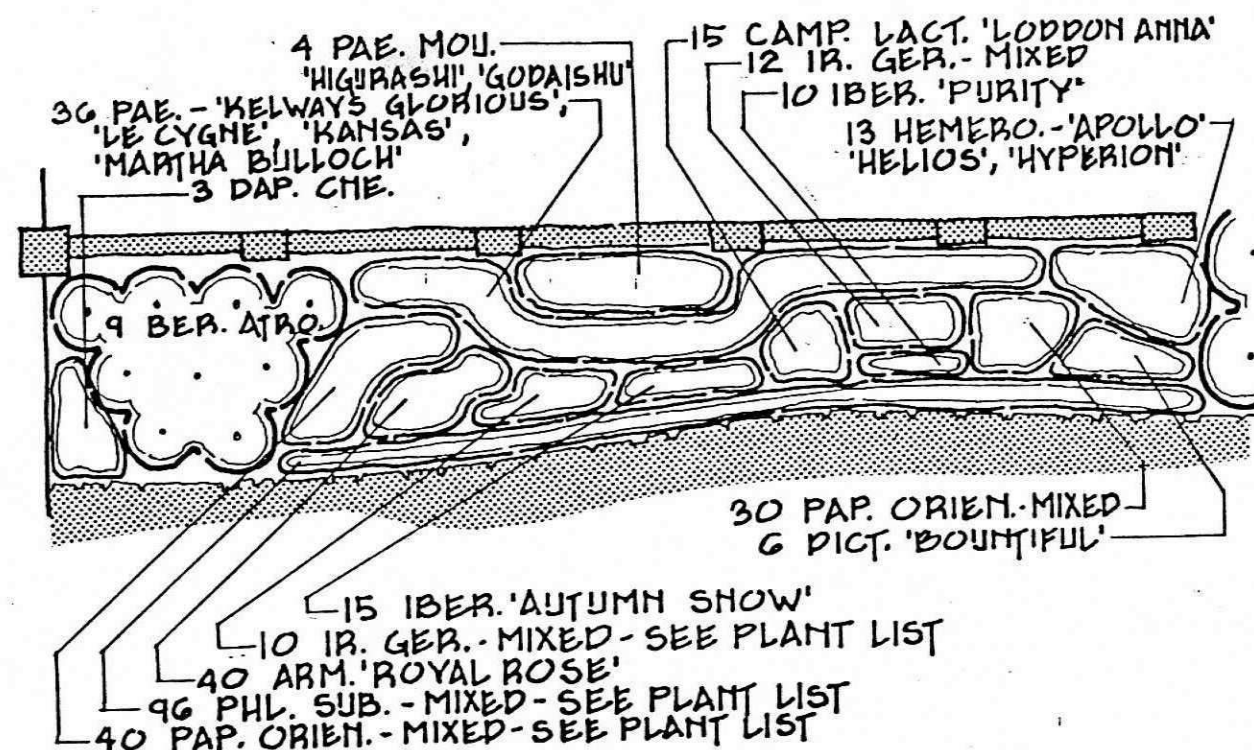


PLANTING PLAN

TERRACE NO. 3

1" = 10'

△ WEST
▽ EAST



PLANT LIST FOR TERRACE NO. 3 CONT'D.

ABBREVIATED BOTANICAL NAME	BOTANICAL NAME	COMMON NAME	NUMBER REQUIRED	SPACING
Phl. sub Mixed	Phlox subulata	Creeping phlox 'Emerald Pink' 'Eventide' 'White Delight'	192 (64) (64) (64)	6"
Verb. 'Pink dom.'	Verbascum	Mullein 'Pink Domino	8	8"

BLOOMING CHART
PERENNIAL FLOWERS

COMMON NAME:

BLOOMING PERIOD

	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.
Aster, Cornflower			*****					
Bachelor Button		*****						
Bellflower		*****						
Bergamot		*****						
Betony		*****						
Butterfly Bush			*****					
Candytuft		*****						
Campanula		*****						
Carnation (Pinks)		*****						
Chrysanthemum						*****		
Coneflower			*****					
Coralbells		*****						
Daisy, Shasta		*****						
Daisy, Dainty			*****					
Daphne, Rose		*****						
Delphinium		*****						
Heart, Perpetual Flowering		*****						
Hibiscus			*****					
Hollyhock		*****						
Iris, Dwarf	*****							
Iris, Bearded		*****						
Lavender, 'Hidcote'			*****					

BLOOMING CHART PERENNIAL FLOWERS

COMMON NAME:

BLOOMING PERIOD:

	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.
Leopardbane		***						
Lily, Day			*****					
Loosestrife, Purple		*****						
Mum, Cushion						*****		
Mullein		*****						
Penstemon		*****						
Peony, Chinese Tree		*****						
Phlox, Creeping	*****							
Pincushion Flower		*****						
Plant, Gas			*****					
Poppy, Oriental		*****						
Rue, Meadow		*****						
Speedwell		*****						
Star, Blazing				*****				
Sunflower, Perennial		*****						
Thrift, Sea		*****						

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APPENDIX A

SELECTED ILLUSTRATIONS OF GARDENS OF
THE TURN OF THE CENTURY

This appendix is included with this narrative for the purpose of giving the reader a better visual understanding of the principles presented in the text. It consists of photographs and illustrations of gardens designed and built during the 1890's and early 1900's.

Figures 40 and 41 are taken from Downings' Treatise [18], of his proposals for two different garden layouts. Figure 40 represents what he calls an "English Flower Garden". Note the geometry of the flower beds, as they are placed adjacent to the curving path that encircles the lawn area. The house is located in the lower left-hand corner of the illustration. Figure 41 represents what Downing specified a garden "for the lover of the Picturesque". The heavy lined forms are presumed trees, while the randomly scattered line forms inside the tree area are flower beds. Figure 42 is an etching taken from the frontispiece of Downing's Treatise. This etching shows, particularly well, the "spottiness" inherent in many of Downing's designs, this condition is a result of his heavy reliance on specimen plants randomly placed throughout his compositions. Figure 43 is also an illustration from Downing's Treatise, showing the ground plan of what he calls a "Suburban Villa Residence". Note, once again, the heavy reliance on curvilinear path design and specimen plantings. Figure 44 is a photograph of an arbor at "Belmont Hall" in Maryland, illustrating an arbor designed according to the "romantic" philosophy [1].

Figures 45 through 48 illustrate examples of Charles Platt's "Italian Villa" style of landscape design. Note the heavy use of urns, planters and brick paving in these very axial layouts.

Figures 50 and 51 are illustrations from Lord and Burnham's catalogue of 1908 for greenhouse layouts and designs. It is interesting to note the greenhouse in Fig. 50 was quoted in the catalogue to cost \$1,275, installed [9]. These examples are given to illustrate to the client of this project the style of a greenhouse used during the day. The curvilinear, free flowing design motif is a characteristic of the Art Nouveau style in the design arts which originated in France during the late 1880's and rapidly spread throughout the world. Its philosophy was based on speed and motion and what impact these developing phenomena were having on society. Invariably, one of its motifs was the representation of objects in a very stream-lined fashion. The stream-lined appearance of the greenhouse roof, with its smoothly curving junction of roof and walls is an example of this free-flowing line movement so sought after by followers of this philosophy.

Figures 52 and 53 illustrate the estate of "Blair Eyre" in Maine [1]. It was designed by the architectural firm of Andress, Jaques and Rantoul in 1898. Notice the "bent" sight line from the house through the formal gardens in Fig. 52, the plan drawing. Here is seen a good example of the mixing of the formal and natural styles in landscape design. In Fig. 53, attention is called to the placement of the major architectural elements of the garden on or adjacent to the sight line and the ever-present pots for flowering plants.

Figure 54 illustrates a typical gate entrance to the grounds.

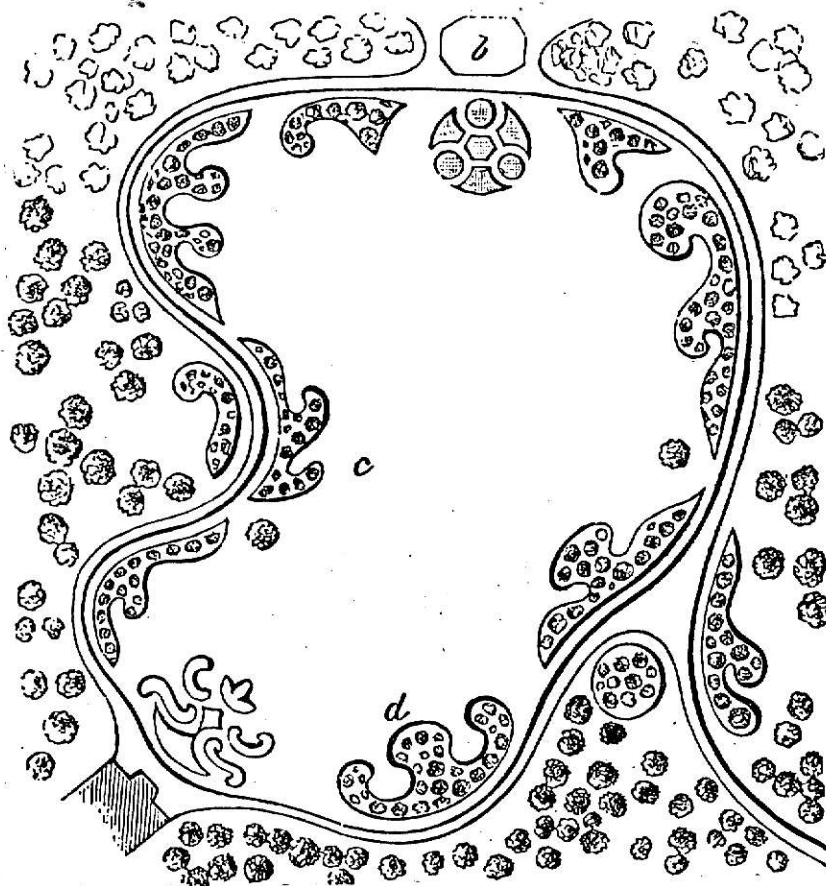


Figure 40. 'An English Flower Garden,' as proposed by A. J. Downing.

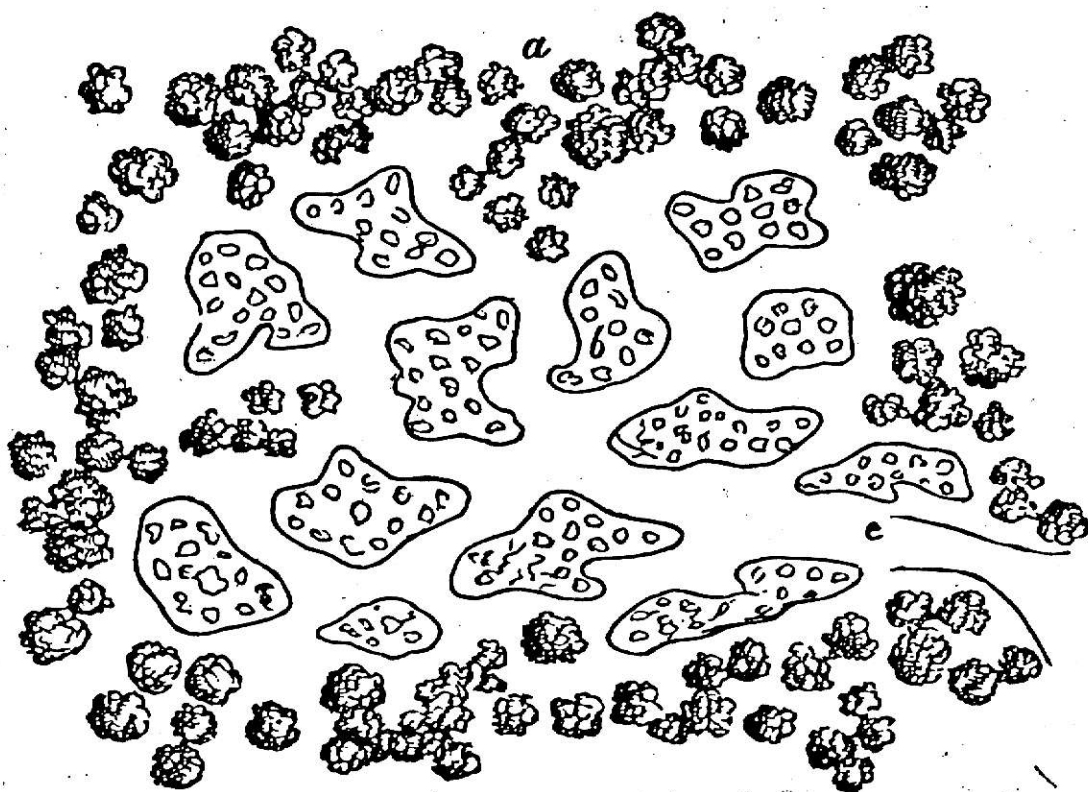


Figure 41. 'An Italian Flower Garden,' as proposed by A. J. Downing.

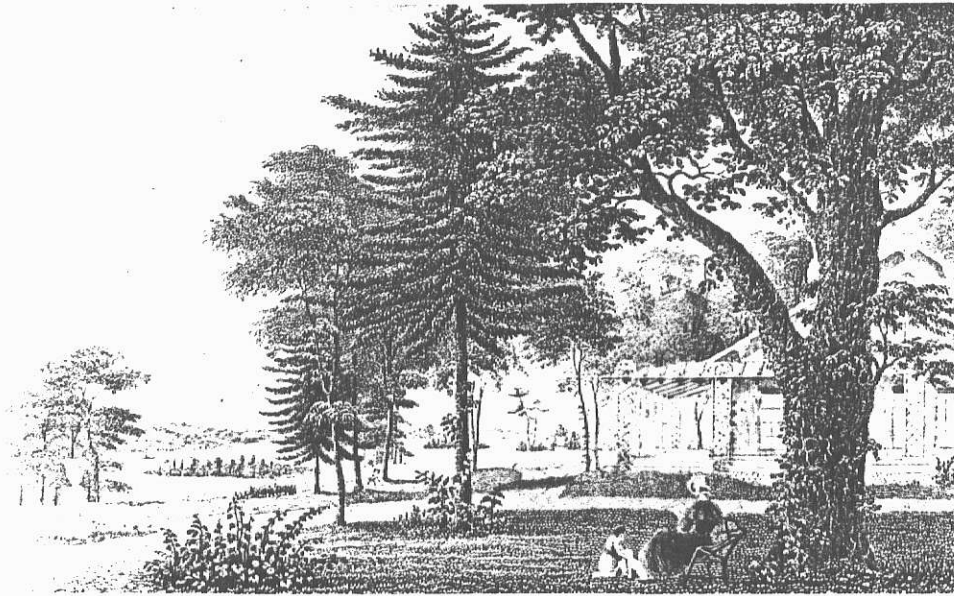


Figure 42. An Etching from the Frontispiece of Downings Treatise showing the Heavy Emphasis on Speciman Plants in His Design Philosophies.

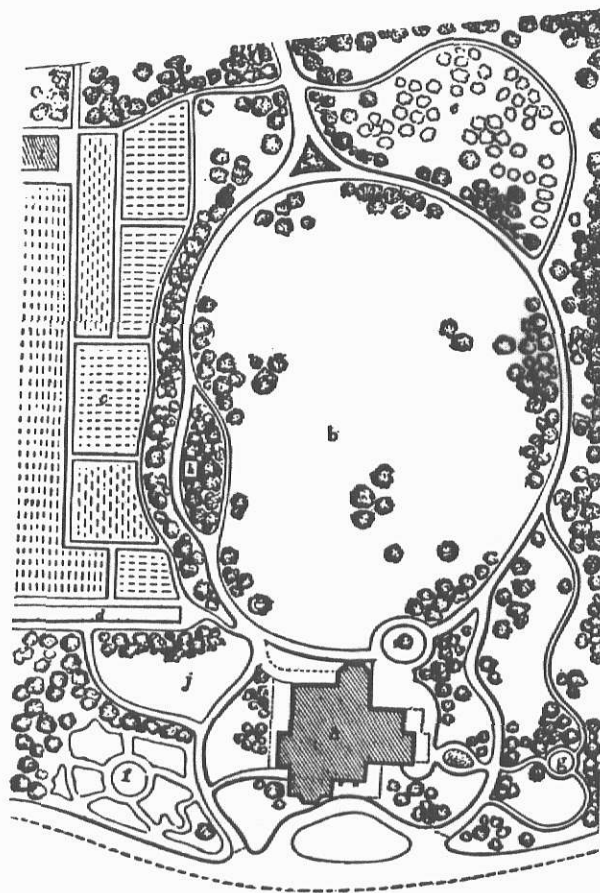
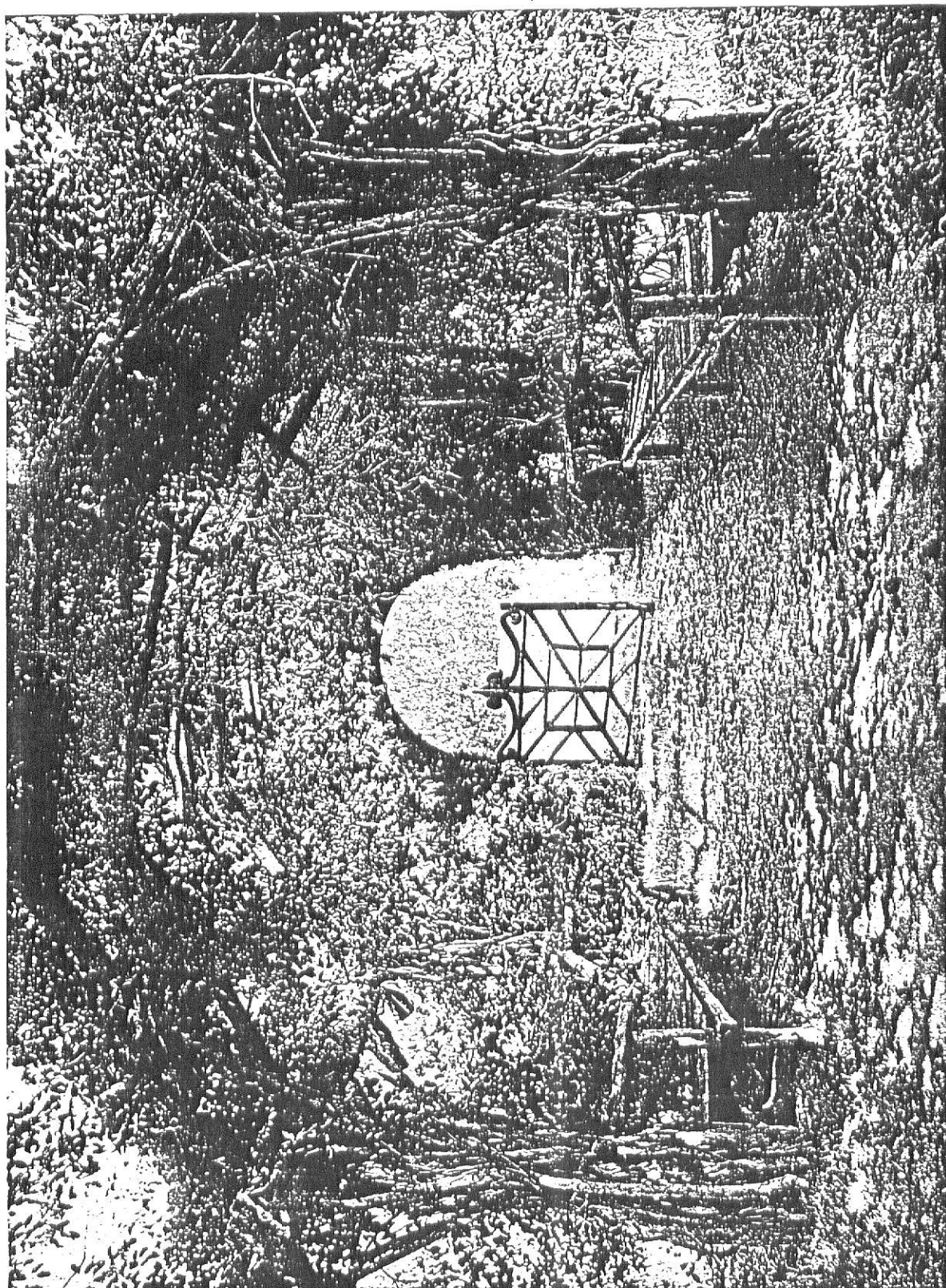
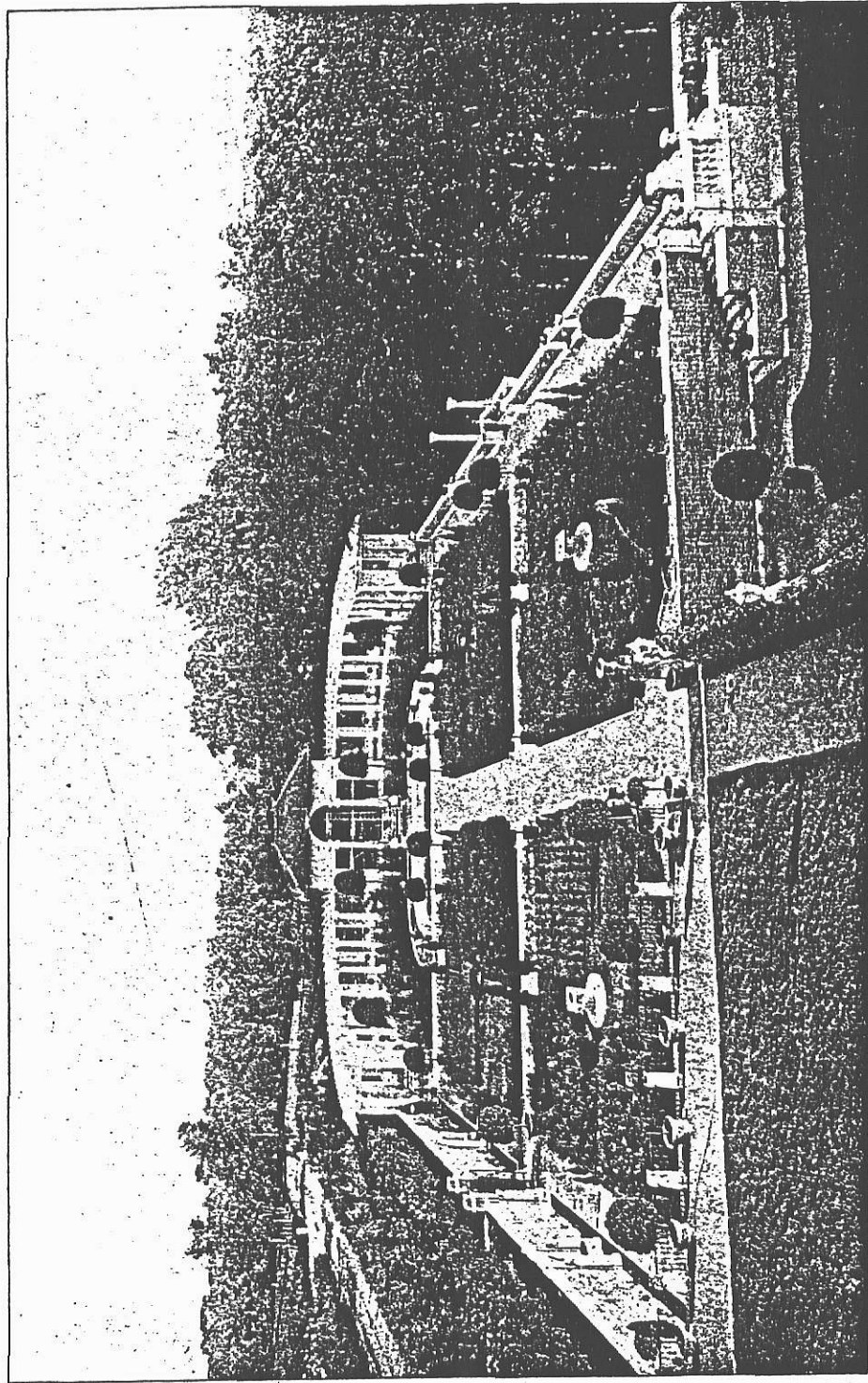


Figure 43. A Ground-Plan of One of Downing's Design Works, a "Suburban Villa Residence."



AN ARBOR AT THE FOOT OF THE GARDEN, "BELMONT HALL"

Figure 44.



THE FLOWER GARDEN

Figure 45. 'Faulkner Farm', The Italian Villa Design style of Charles A. Platt. Note the emphasis on balustraded walls, pergolas, planters and urns.



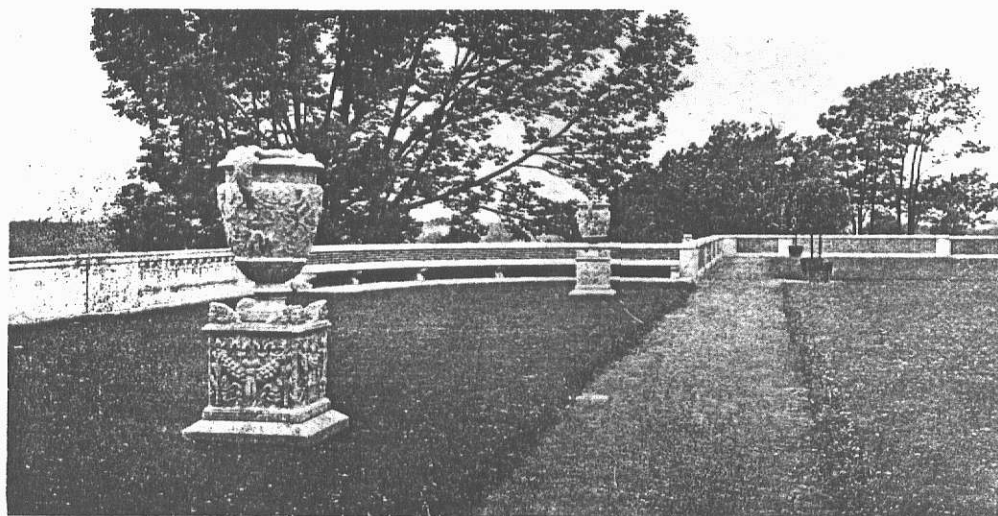
THE GARDEN WALLS

Figure 46.



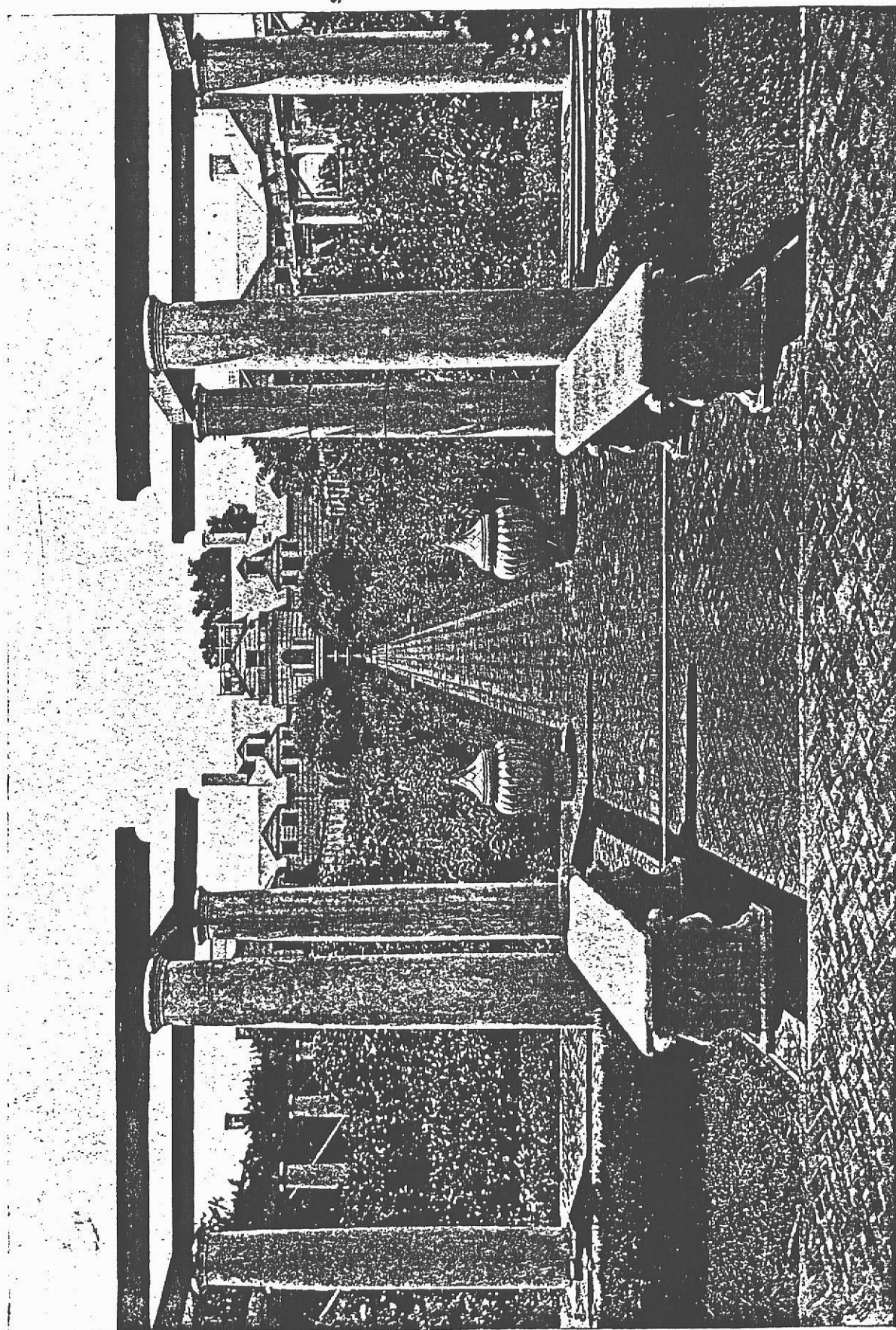
FROM THE PERGOLA

Figure 47.



THE TERRACE

Figure 48.



MARBLE BENCHES AT THE EXIT FROM THE FLOWER GARDEN

Figure 49. 'The Orchard', a residential design in the Architectural Garden Style by McKim, Meade and White, Architects.

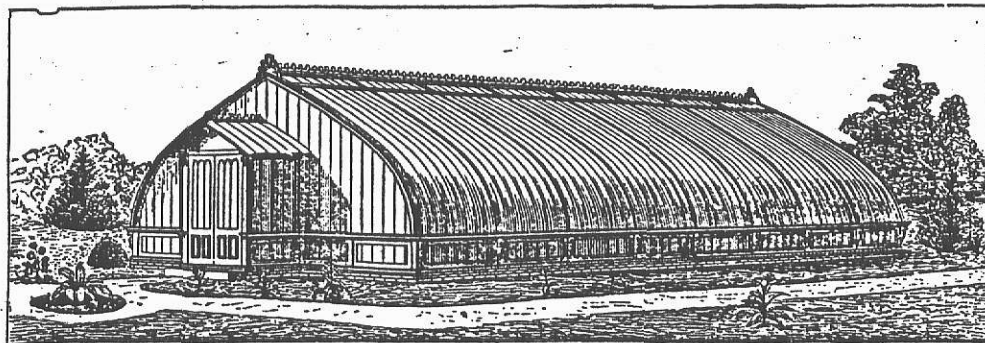


Figure 50. Greenhouse Design as advertised in Lord and Burnham's Catalogue in 1887. Note the curved-glass junction of roof and walls.

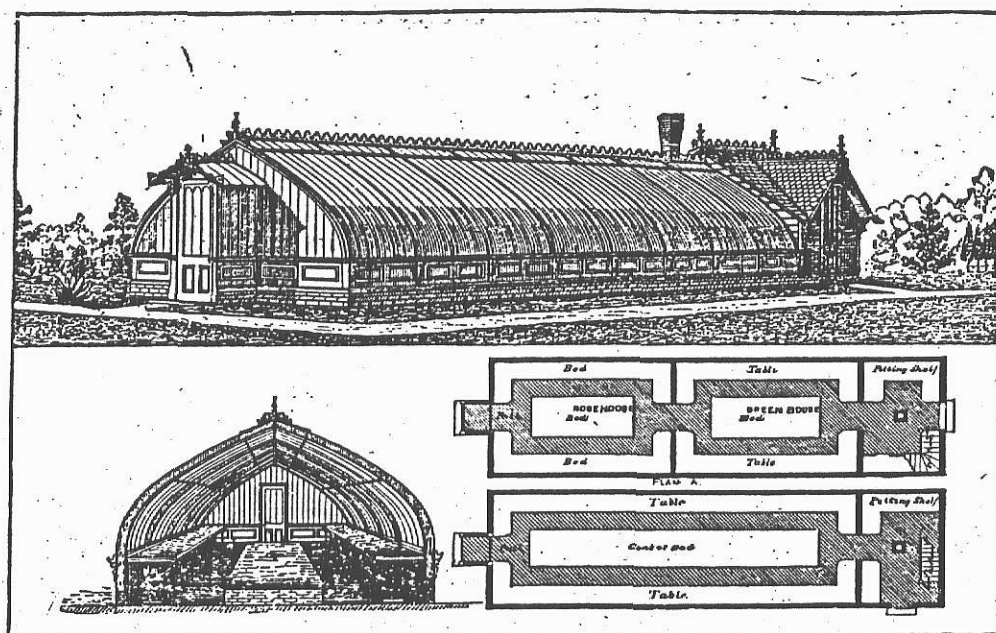
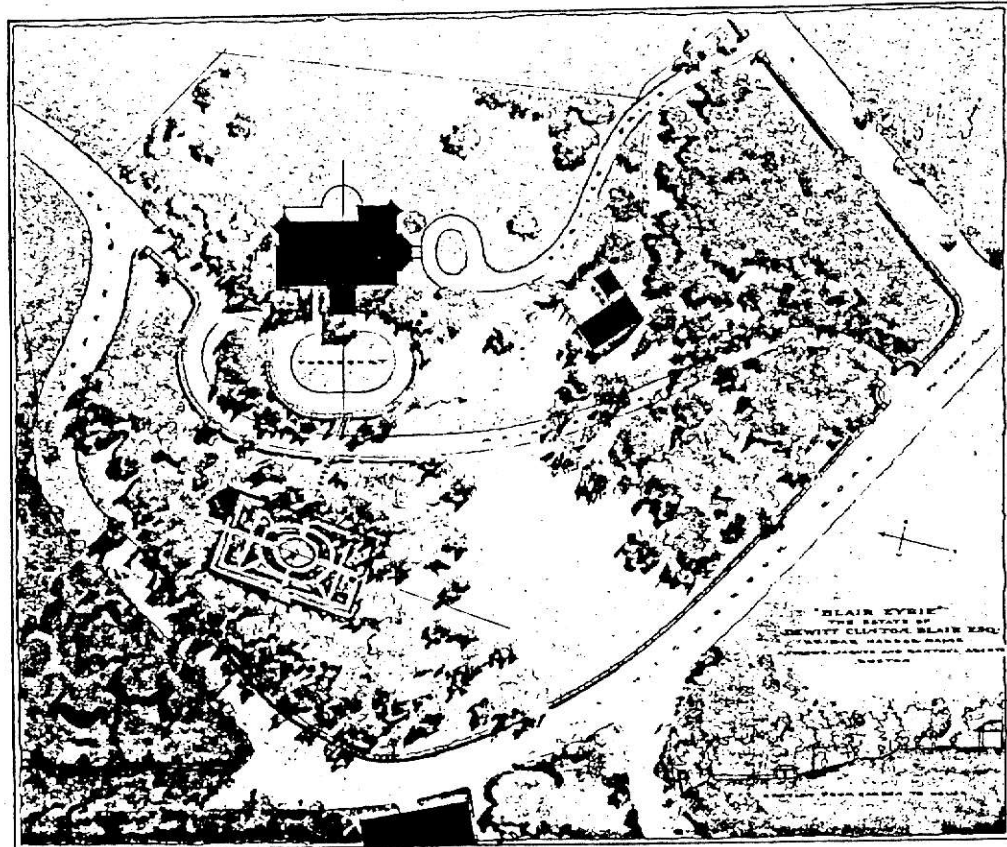


Figure 51. Greenhouse Design as advertised in Lord and Burnham's Catalogue in 1887.



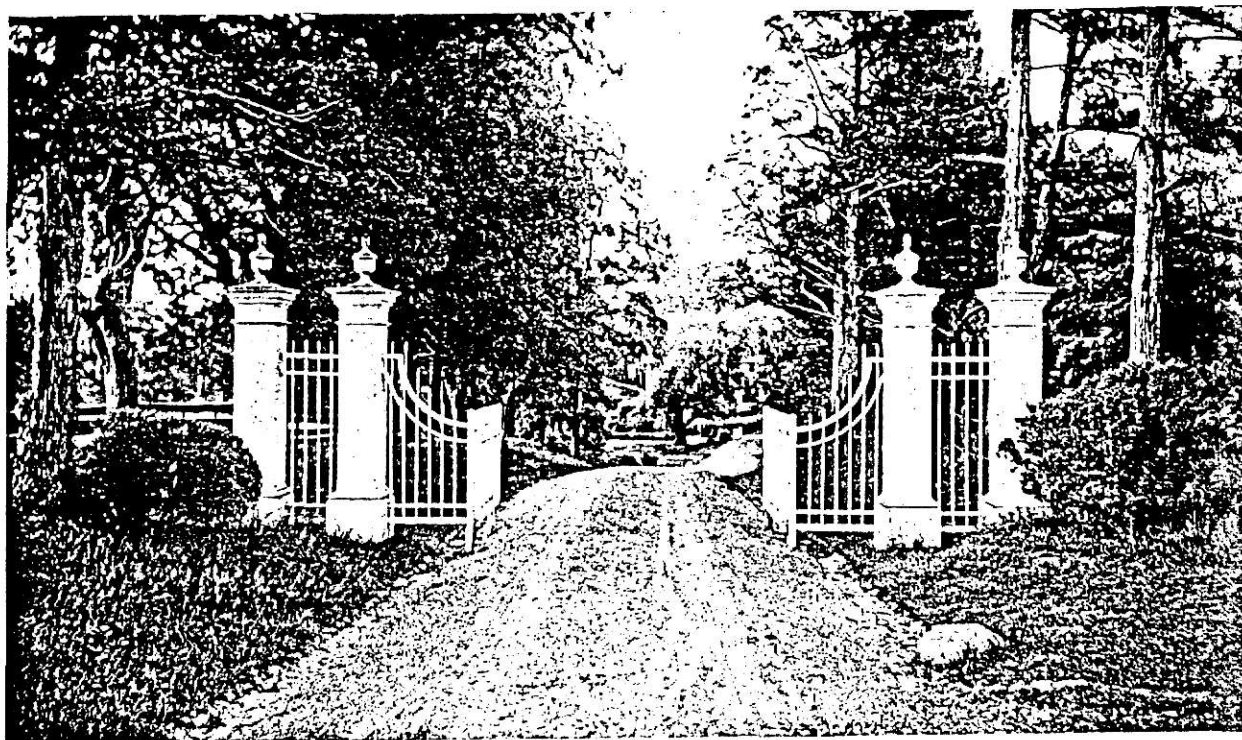
PLAN OF THE ESTATE

Figure 52. The Ground Plan of 'Blair Eyrie', the home of DeWitt Clinton in Maine, built circa 1896. Note the mixture of the Architectural Garden and Natural Garden Styles in the spatial composition of the grounds.



THE GARDEN FROM THE FORECOURT

Figure 53. 'Blair Eyrie' -- the Main Garden Axis in front of the Mansion.



THE ENTRANCE TO THE GROUNDS

Figure 54. Entrance Gate to 'Sherrewogue', the residence of Devereux Emmet at St. James, Long Island, built circa 1895. The Architects were McKim, Meade & White

APPENDIX B

HERBACEOUS AND WOODY PLANTS OF THE
TURN OF THE CENTURY UNITED STATES

This appendix contains plant lists of herbaceous plants and woody shrubs named as being available and planted in the United States from the time period 1880 - 1930. This list has served as a guide to plant selection for replanting the mansion's grounds. It should be noted the botanical names of some of the plants especially woody shrubs, have changed. Therefore, some of the botanical names on the proposed plant list will differ from those given in this list. As a majority of trees available at the time, deciduous and evergreen, have remained relatively the same, no tree list appears in this appendix. The primary changes in plant availability that have occurred are in horticultural varieties now available for the genus and species herein listed.

The last portion of this appendix lists thirty-six plant materials that are broadly classified as "herbs", plants having been used throughout time to provide spices in the preparation of foods. A selection of these plant materials should compose all planting in the Kitchen-Boxwood Garden of the mansion.

<u>Botanical Name</u>	<u>Common Name</u>
<u>PERENNIALS [25-a]</u>	
<i>Achillea ptarmica</i>	Double Sneezewort
<i>Aconitum napellus</i>	Monkshood
<i>Ajuga reptans</i>	Carpet Bugle
<i>Althea rosea</i>	Hollyhock
<i>Anemone japonica</i>	Windflower
<i>Aquilegia caerulea</i>	Columbine
<i>Armeria maritima</i>	Cushion Pink--Thrift
<i>Asclepias tuberosa</i>	Butterfly or Milkweed
<i>Astilbe chinensis</i>	Goat's Beard
<i>Baptisia australis</i>	Blue Wild Indigo
<i>Campanula latifolia</i>	Canterbury Bells
<i>Campanula persicifolia</i>	Peach-leafed Bellflower
<i>Centaurea macrocephala</i>	Cornflower
<i>Chrysanthemum maimum</i>	Shasta Daisy
<i>Chrysanthemum uliginosum</i>	Giant Daisy
<i>Clematis recta</i>	Virgin's Bower
<i>Convallaria majalis</i>	Lily-of-the-Valley
<i>Coreopsis grandiflora</i>	Tickseed
<i>Crocus vernus</i>	Spring Crocus
<i>Daphne cneorum</i>	Garland Flower
<i>Delphinium datum</i>	Bee Larkspur
<i>Delphinium grandiflorum</i>	Great-flowered Larkspur
<i>Dianthus barbatus</i>	Sweet William
<i>Dianthus plumarius</i>	Garden Pink
<i>Dicentra spectabilis</i>	Bleeding Heart
<i>Dictamnus albus</i>	Gas Plant
<i>Echinacea purpurea</i>	Purple Coneflower
<i>Erigeron speciosus</i>	Fleabane
<i>Gaillardia aristata</i>	Great-flowered Gaillardia
<i>Galtonia candicans</i>	Grape Hyacinth
<i>Gypsophila paniculata</i>	Baby's Breath
<i>Helianthus</i>	Sunflower
<i>Hemerocallis</i>	Day Lily

<u>Botanical Name</u>	<u>Common Name</u>
<u>PERENNIALS (continued)</u>	
Heuchera sanguinea	Coral Bells
Hibiscus	Swamp Rose
Hypericum Kalmianum	St. John's Wort
Hyacinthus orientalis	Dutch Hyacinth
Iberis	Candytuft
Iris cristata	Dwarf Iris
Iris germanica	German Iris
Liatrus	Gay Feather
Lilium speciosum	Trumpet Lily
Lilium tigrinum	Tiger Lily
Monarda	Bergamot
Narcissus	Daffodil
Paeonia	Peony
Penstemon	Beard Tongue
Phlox subulata	Creeping Phlox
Phlox drummondii	Giant Phlox
Platycodon	Bell Flower
Papaver orientale	Oriental Poppy
Pyrethrum uliginosum	Giant Daisy
Ranunculus	Bachelor's Button
Rudbeckia	Coneflower
Salvia	Blue Sage
Scabiosa	Morning Bride
Stokesia	Cornflower Aster
Tulip	
Verbena	
Vinca minor	Periwinkle
Veronica	Speedwell
Yucca	Adam's Needle
<u>ANNUALS [27-a]</u>	
Alyssum saxatile	Rock Madwort
Aster laevis	Smooth Aster

<u>Botanical Name</u>	<u>Common Name</u>
<u>ANNUALS (continued)</u>	
Aster turbinellus	Prairie Aster
Bocconia cordata	Plume Poppy
Canna	
Dahlia	
Geranium sanguineum	Cranesbill
Gladiolus	
Lobelia	Cardinal Flower
Marigold	
Nasturtium	
Pansy	Heart's Flower
Periwinkle vinca	Annual Periwinkle
Petunia	
Portulaca	Spanish Moss
Sabia	Red Flowering Sage
Antirrhinum	Snapdragon
	Sweet Pea
Zinnia	
<u>DECIDUOUS SHRUBS [23]</u>	
Amelanchier canadensis	Shadblow Serviceberry
Berberis thunbergi	Japanese Barberry
Buddleia davidi	Butterflybush
Caryopetris incana	Blue Beard
Cotoneaster horizontalis	Rock Cotoneaster
Cornus stolonifera	Redosier Dogwood
Clethra alnifolia	Pepper Bush
Cydonia japonica	Japanese Quince
Deutzia gracilis	Deutzia
Euonymous alatus	Winged Euonymous
Exochorda grandiflora	Pearl Bush
Forsythia intermedia	Border Forsythia
Forsythia suspensa	Weeping Forsythia
Hibiscus syriacus	Rose of Sharon

<u>Botanical Name</u>	<u>Common Name</u>
<u>DECIDUOUS SHRUBS (continued)</u>	
<i>Hydrangea arborescens</i>	Snowball Bush
<i>Ilex verticillata</i>	Winterberry
<i>Ligustrum amurense</i>	Amur Privet
<i>Lindera benzoin</i>	Spicebush
<i>Ligustrum regelianum</i>	Regal Ligustrum
<i>Lonicera fragrantissima</i>	Winter Honeysuckle
<i>Lonicera tatarica</i>	Tatarian Honeysuckle
<i>Philadelphus coronarius</i>	Sweet Mockorange
<i>Philadelphus lemoinei</i>	Lemoine Mockorange
<i>Prunus glandulosa</i>	Flowering Almond
<i>Rhus cotinus</i>	Smoketree
<i>Rhodotypos kerrfides</i>	Jetbead
<i>Spiraea bumalda</i>	Anthony Waterer Spiraea
<i>Spiraea prunifolia</i>	Bridalwreath Spiraea
<i>Spiraea thunbergi</i>	Thunberg Spiraea
<i>Spiraea vanhouttei</i>	Vanhoutte Spiraea
<i>Symphoricarpus alba</i>	Snowberry
<i>Syringa vulgaris</i>	Common Lilac
<i>Tamarix</i>	Tamarix
<i>Viburnum carlesi</i>	Fragrant Snowball Viburnum
<i>Viburnum opulus</i>	Highbush Cranberry
<i>Viburnum tomentosum</i>	Japanese Snowball
<i>Viburnum lantana</i>	Tea Viburnum
<i>Weigela</i>	Cardinal Shrub

EVERGREEN SHRUBS [23]

<i>Azalea mollis</i>	Azalea
<i>Buxus sempervirens</i>	Common Boxwood
<i>Cotoneaster horizontalis</i>	Rock Cotoneaster
<i>Cotoneaster pyracantha</i>	Scarlet Firethorn
<i>Daphne cneorum</i>	Rose Daphne
<i>Ilex crenata</i>	Japanese Holly
<i>Ilex glabra</i>	Inkberry

Botanical Name	Common Name
<u>EVERGREEN SHRUBS (continued)</u>	
<i>Euonymus radicans fortunei</i>	Wintercreeper
<i>Juniperus communis</i>	Common Juniper
<i>Juniperus pfitzeriana</i>	Pfitzer Juniper
<i>Juniperus squamata meyeri</i>	Grey Carpet Juniper
<i>Juniperus horizontalis</i>	Creeping Juniper
<i>Mahonia aquaefolium</i>	Oregon Holly-Grape
<i>Pinus montana mughus</i>	Mugho Pine
<i>Rhododendron catawbiense</i>	Catawba Rhododendron
<i>Thuja occidentalis lutea</i>	Golden Arborvitae
<i>Thuja sibirica</i>	Siberian Arborvitae
<i>Taxus canadensis</i>	Canadian Yew
<i>Taxus cuspidata brevifolia</i>	Dwarf Japanese Yew

KITCHEN HERBS [13]

Allium cepa var. *vivparum* - Top Onion - An annual or biennial herb whose leaves and stems furnish seasoning. Unlike other onions, the underground bulb is not usually larger than the stem. Plant in sunny area four inches apart and one inch deep. Propagation is by bulbels produced at tops of stems. Plant does not produce seeds.

Allium porrum - Leek. A biennial reaching a height of two to four feet whose stems and leaves are blanched and used in flavoring soups and stews. Prefers sunny location. Plant seeds in spring. Plants, when developed, should be spread to nine inches apart.

Allium sativum - Garlic. An onion-like plant, which is a perennial, and achieves a height of 36 inches. Cloves of the bulb are used in many phases of cookery to impart a flavor or aroma. Plant cloves 4 to 6 inches apart and one inch deep.

Allium schoenoprasum - Chives. Perennial onion-like plants that grow in dense clumps and seldom achieve a height of more than 12 inches. The leaves are used as flavoring and as salad greens. Chopped fresh, the leaves are used with eggs, potatoes, beans, cheeses and vegetables as flavoring. They prefer full sunlight and thrive when the leaves are kept picked.

Crocus sativus - Saffron Crocus. The saffron crocus is a commonly planted autumn flowering crocus. It was originally used by the Greeks to make perfume and dye. It is now used to color cake and to flavor exotic dishes. Saffron is much confused with safflower, which is in the sunflower family. Plant in full sun as it will not flower elsewhere.

Rumex patientia - Dock. Dock is a perennial native to Kansas. Its flower stems often reach a height of 5 feet. The fresh young leaves of early season are used in salads. Plant in full sun exposure.

Armoracia lapathifolia - Horseradish. Horseradish is a perennial reaching 3 feet in height. It is used as a table relish or in sauces to flavor fish and salt meats. The grated root of this plant, preserved in white wine vinegar, is the familiar commercial form of this spice.

Sanguisorba minor - Burnet. Burnet is a perennial whose flowering stems reach 20 inches. They prefer full sun exposure. Uses vary from cooking as pot-herb to the making of a tea for flavoring cold drinks.

Dictamnus albus - Gas Plant. Gas plant is a perennial that attains a height of 3 feet. Its leaves, when dried, are used to make a tea beverage. This plant is also an attractive ornamental and does well in sun or shade.

Anethum graveolens - Dill. Dill is an annual achieving a height of 3 feet. It usually self sows. The young leaves are used in flavoring sauces, vinegars, soups, fish, cabbage, cauliflower and turnips. The seeds are used to flavor sauces, gravy, apple pie, cakes, beets, vinegar and in the making of dill pickles.

Carum carvi - Caraway. Caraway is a biennial that attains a height of 2 to 3 feet. The seeds are used for condimental purposes and are used in rye bread, biscuits, rolls, cakes, cheese, baked apples, soups and sauerkraut. They are also sugar coated for confectionery. The leaves closely resemble those of the carrot.

Myrrhis odorata - Sweet Cicely. Sweet cicely is a perennial that reaches a height of 3 feet. Its leaves are used to flavor soups, stews and salads. The dried seeds are used as food flavoring. It prefers partial shade.

Petroselinum crispum - Parsley. This is a familiar plant that is a short-lived perennial. The flower stalk attains a height of 3 feet. This plant is the most commonly grown herb. It is eaten raw or incorporated into salads, vegetables or may be an ingredient in soups, stews and sauces. It also prefers some shade.

Lavandula officinalis - English Lavendar. English or true lavendar attains a height of 3 feet. Its foliage is very aromatic. The plant has numerous uses, the most important of which is in the making of perfume from the plant's oil. It requires full sun exposure.

Origanum vulgare - Oregano. Oregano is a perennial, growing from horizontal rhizomes like iris. Its stems reach a height of 3 feet and form clumps. The plant has a very aromatic flavor. Its major use now is flavoring for foods, by cutting the leaves and tops prior to blooming. It was this plant that was formerly used to flavor ale and beer prior to the introduction of hops into the brewing industry. It demands full sun.

Thymus vulgaris - Garden Thyme. Thyme is a perennial seldom growing over 12 inches high. Its leaves and flowering tops are used fresh or dried for a wide variety of flavoring including meats, fish, poultry, cheeses and vegetables. Thyme is an excellent source of honey and is often grown as an ornamental edging plant.

Marrubium vulgare - Hoarhound. Hoarhound is a clumpy perennial growing 2 feet high. It is the source of a popular candy. The plant is ornamental and is attractive to bees. It prefers full sun.

Mentha arvensis - Field Mint. Field Mint is one of several species of mints that are widely distributed in this country. It seldom grows over 2 feet tall and is a very vigorous grower. The leaves provide a source of flavoring and have a very strong flavor. It thrives in sun or shade.

Mentha spicata - Spearmint. Another very aromatic mint is Spearmint, which grows to a height of 2 feet. It is the most common of the mints in this country and the most sought after for making jellies, ice creams, candy and other desserts. It grows well in sun or shade.

Monarda didyma - Bee Balm or Bergamot. Bergamot is a very hardy perennial that grows to a height of 3 to 4 feet. Its showy flowers make it popular as an ornamental. Teas are made from it by boiling its leaves. The leaves are also used for flavoring wine and fruit cups and apple jelly. It prefers sun, but will do well in partial shade.

Rosmarinus officinalis - Rosemary. Rosemary is an evergreen shrub that reaches a height of 3 to 4 feet. Its foliage has a pungent, resinous flavor. The plant has many uses from the garnishing of drinks and soups to use on meats, fish and poultry. It requires full sun and is ornamental.

Salvia officinalis - Sage. Sage is a woody shrub growing to a height of 2 feet. The fresh leaves of this plant are used to flavor cheese and sausages. Dried leaves when powdered, furnish flavoring for poultry and pork stuffings, as well as many other uses. Full sun is required.

Anthemis nobilis - Garden chamomile. This variety of chamomile is very low and trailing. It seldom grows over 1 foot high. Tea is made by boiling and straining the dried flower heads. Full sun is most favorable.

Artemisia abrotanum - Southernwood. Southernwood is a woody shrub that attains a height of 4 to 5 feet. It has a very lemony fragrance. Teas are made from its flowers and foliage. Young shoots are used to flavor cakes and puddings. It requires full sun and is often planted as an ornamental.

Artemisia absinthium - Absinth or Wormwood. It is from this plant that the French liqueur, absinth, is made. Absinth is a woody shrub that grows to 4 feet in height. The gray foliage makes the plant very ornamental. Full sun is required.

Artemisia vulgaris - Mugwort. Mugwort is a perennial that grows to 3 feet in height. The dried leaves are used with stuffing for roast goose and other wild birds.

CONSERVATION OF HISTORIC LANDSCAPES AND PERIOD
RESTORATION OF THE W. P. BROWN MANSIONS
GROUNDS, IN COFFEYVILLE, KANSAS

by

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ABSTRACT

Historic Preservation in the United States has seen a strong revival of interest in recent years. Prior to the second or third decade of the twentieth century, historic preservation in this country tended to limit itself to the glorification of favorite past events and patriotic figures in the country's development.

Preservation and conservation of the nation's cultural and natural resources has meant little, over the years, to the average American because we have been endowed with seemingly boundless natural resources and therefore, in the opinion of this author, did not take the time to care about the development or retention of any of our past cultural heritage as new ways of doing things gave us a wider choice of how we developed our environments. As old environments would become seemingly obsolete we would simply discard them -- completely in many cases -- and begin anew.

With the advent of large-scale federal financial assistance to towns and cities, came the near total destruction of many existing living, playing and working environments; in favor of new environments that were supposedly more adapted to modern needs and desires. As a result of such destruction of existing environments, the public suddenly became aware that something was missing in the newly-created environments. That something was the lack of any links with the past; cultural heritage in the environment.

In recent years a new approach in historic preservation has surfaced in this country. For the first time in our history we are being confronted with building costs rising at an extremely rapid rate. This, combined with conditions described above and others, has caused us to look at adapting old environments to new needs and uses. So, economics has combined with a

felt aesthetic and cultural need to make us take a second look at discarding old environments. Adaptive uses are now actively sought for many old environments that would have vanished only one or two decades ago. People are beginning to take the time to care about environmental development.

The main body of this thesis concerns itself with the detailed study and redevelopment proposal for a large mansion's grounds in the community of Coffeyville, Kansas. The mansion depicts a style of living that has largely disappeared from the American scene. It was built by one of the first of the barons of the Southeastern Kansas gas and oil industry, W. P. Brown, after the discovery and extensive exploitation of these resources circa 1900 and after. A strong attempt is made in the ensuing proposal to retain the original environmental integrity of the place, while making it a part of the living present by allowing new and complimentary uses to occur in this historic environment.

Detailed research into the period of time of rapid industrial development in this country, from 1880-1930, was undertaken to substantiate the ensuing recommendations. Social conditions are reviewed as well as the impact of these conditions on the designed environment.