

Two Gardens and a View:
Revealing the History and the Future of
An American Country Place in
Western New York —
Linwood

by
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Please note all contemporary photographs are by the author unless noted. All historic photos are courtesy of Linwood Gardens.

Abstract

Karen E. Cowperthwaite April 30, 2008 *Two Gardens and a View: Revealing the History and the Future of an American Country Place in Western New York: **Linwood***

What does it mean to preserve a cultural landscape? This topic is one of continued debate in the landscape architecture profession. If it is agreed (and it is) that culture and landscapes are changing all the time, then how can a cultural landscape be preserved? In actuality, preservation is about planning and managing change for the future. This capstone investigates one case, Linwood a Country Place Era estate in Western New York, to understand its cultural landscape and how preservation practice applies and helps manage change for a viable future.

I. INTRODUCTION

Why Linwood?

Over the past two decades, cultural landscapes have become a widely recognized part of historic preservation planning. Individuals and communities understand that historic resources are valuable not only for economic development, but most importantly because they connect people to place and strengthen community. Former Political Science professor at the University of Maryland, William E. Schmickle at the 2007 *Preservation 360 Conference* in Saratoga Springs, NY, made clear that “preservation isn’t about saving the old building; preservation is about people making informed decisions for the future.” (Schmickle 2007)

Linwood, a country estate in western New York, is a good case study of the constraints and opportunities in applying preservation planning to cultural landscapes. A private, family country place for more than one hundred years, its buildings and gardens have deteriorated due to a lack of funds, yet the landscape remains an outstanding example of early twentieth-century garden design reflecting the unique horticultural and artistic interests of its owners. Today, Linwood looks to reinvent itself. Its owners seek guidance on how to retain the landscape’s historic character while adapting for a dynamic future.

Historically Significant

Listed in the National Register of Historic Places in 1997, Linwood, also known as Linwood Gardens and sometimes Highlands, was determined historically significant at the national, state, and local levels. The nomination defined a period of significance for the estate from 1899-1947. Nationally, Linwood is significant for the property’s association with the history of American horticulture as a result of the experimental hybridizations on boxwood (*Buxus sp.*) and tree peonies (*Paeonia sp.*). Many of the cultivars sold currently exist because of the work performed at Linwood that continued the endeavors of Professor A.P. Saunders, an internationally known hybridizer of tree peonies.

Additionally, the estate is important for its association with a person significant to national, state, or local history in the area of horticulture for the contributions that William H. Gratwick III made with his work on tree peonies and boxwood species hybridizations. “In addition to his own successful work in developing a boxwood strain that would survive harsh New York winters, Mr. Gratwick was instrumental in bringing together the expertise of Professor Saunders’ initial work in experimental tree peony hybridization, and the painstaking hand pollination techniques performed by Nassos Daphnis, an artist and fellow hybridizer who joined the pair in their work.” (Henderson 1997) Gratwick’s exacting standards produced world-renowned plants that are in demand and available internationally.

Statewide, Linwood is compelling in the area of art because of the numerous and varied sculptures created by Gratwick III and due to the inspiration the estate provided to other artists. Many of his sculptures show the fascination with and exploration of form of the tree peony resulting from the in depth knowledge of the plant with the work undertaken at Linwood. A landscape architect who graduated from Harvard University with a Masters in Landscape Architecture in 1929, he placed the sculptures within the gardens as focal points and as surprising and delightful details.

Locally, it is recognized for its artistic value and that it represented characteristics of a type, period, or method of construction. Linwood is an example of an American Country Place Era estate and reflects the development of the American landscape architecture profession. It also derives local architectural importance again as representative with characteristics of a type, period, or method of construction from the many domestic and agricultural buildings constructed both as part of the original estate and later as additions.

Historically Significant, Yet Threatened

In 2007, The Cultural Landscape Foundation nominated Linwood Garden's Tree Peony Collection as one of its "Heroes of Horticulture" which is a nationwide traveling exhibit, awareness, and education campaign that forefronts threatened horticulture heritage. Additionally in 2004, Crawford & Stearns Architects and Preservation Planners in Syracuse, New York prepared a report, "Concrete Wall Features of the Gratwick Estate" which was funded by the Architecture, Planning, and Design Program of the New York State Council on the Arts. They found that "the use of concrete is historically significant to the Gratwick Estate; it was a cutting edge material....The material, design, installation, and environment are all part of the deterioration issue and preservation challenge." (Bartlett 2004)

An historic cultural landscape can be layered such as Linwood's with the evolution of societal and cultural changes expressed in the landscape's built form, spatial organization, and other characteristics. Many of those distinct layers may have over time defined the historic character of the landscape; however, frequently some of those layers remain unrecognized. Without a thorough understanding of a cultural landscape's history, future changes unknowingly may alter or obliterate key characteristics of the landscape forever.

Even when determined to be historically significant, country estates often are not able to be self-sustaining as a private family compound and are under pressure to sell and sub-divide. The loss of Linwood would be an erasure of history, a withering of a horticultural legacy, and a forfeiture of productive farmland not only for the property owner, but also for the community. Sub-division of a large country estate contributes to sprawl and increased individual car usage as it removes people from city cores, requires infrastructure development, and demands resources for new construction usually obtained from other locales. There is an alternative.

Preservation of Linwood's cultural landscape will renew the site by acknowledging and connecting to its multi-layered history. This connection to history offers opportunities for education in the arts, horticulture, gardening, landscape architecture, and historic preservation. Additionally, it provides for possibilities for farmland conservation and heritage tourism. The development of a plan that understands the history of the place will help guide its management while retaining and enhancing the significant characteristics and features that make Linwood unique.

Context

Linwood, a 350-acre country estate in York, Livingston County, New York (Post Office Pavilion, NY) is a private home with an associated not-for-profit organization, Linwood Gardens that opens the site to the public for Tree Peony Festival and other occasions. Located in the Genesee River Valley region, Linwood is in a rural area, thirty-five miles southwest of Rochester, fifty-five miles east of Buffalo, 110 miles west of Syracuse, and 124 mile northwest of Ithaca. It is south of Interstate 90 and west of Interstate 390. The closest hamlet is York, almost three miles to the east, and the nearest village is Avon fourteen miles east. The county seat is Geneseo to the southeast.

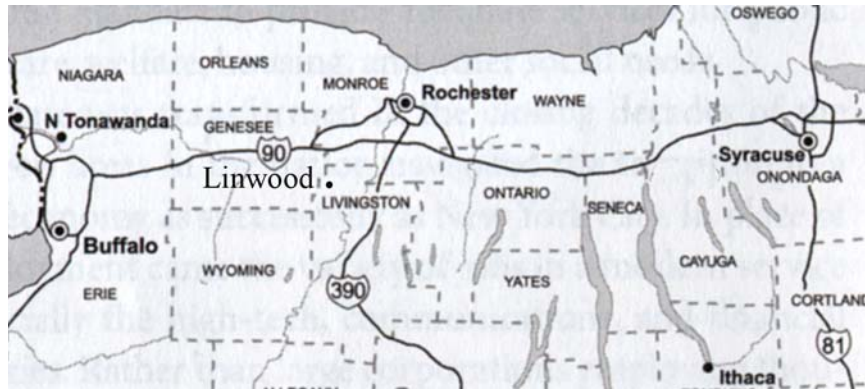


Fig. 2 Linwood in Western New York. (Eisenstadt 2005)

The property is located in the Lower Genesee watershed and the prime agricultural lands of the northern part of Livingston County. Agriculture is the principal business of the county producing wheat, potatoes, and vegetables, but primarily corn and hay for animal feed. Large dairy farms are to the north, south, and west of Linwood as Livingston is one of the largest milk-producing counties in New York. (Ironically, Avon is home to the sole producer of non-dairy Kraft Cool Whip.) Two lakes border the county to the east, Conesus and Hemlock Lake. South of Linwood is Letchworth State Park known as the “Grand Canyon of the East” where the ancient Genesee River created a magnificent gorge as it traveled northward from Pennsylvania to Lake Ontario.

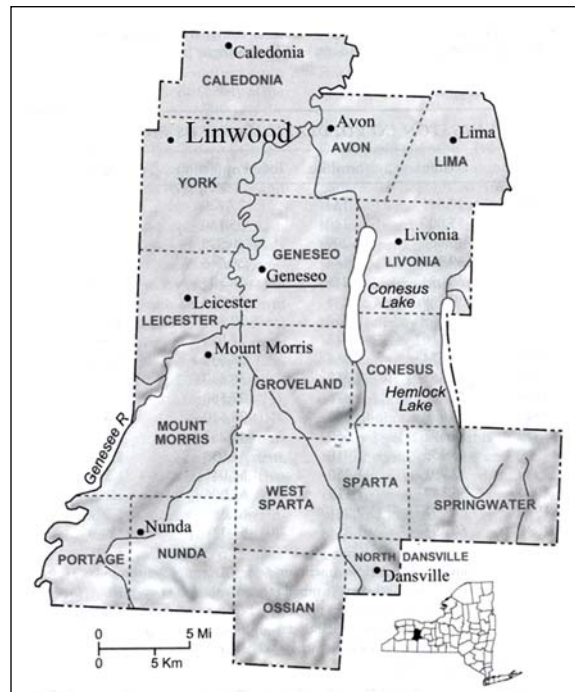


Fig. 2 Linwood in Livingston County, New York.

Linwood is situated on a hill close to its northern boundary of York Road which also provides the current main access. To its east are panoramic views of the Genesee River Valley with neighboring farmlands and the rolling hillsides sculpted from glaciations. The property extends down the gently sloping hill to the abandoned Delaware, Lackawanna, and Western Railroad. To the south, Bidwell Creek crosses through the property from a

northwest to southeast direction and cuts a ravine southward and then turns west through the woods before the property's southern boundary of Craig Road. Although infrequently used, the formal entrance drive is still accessible from Craig Road. The western property line is mostly woods and it borders a large commercial dairy farm.

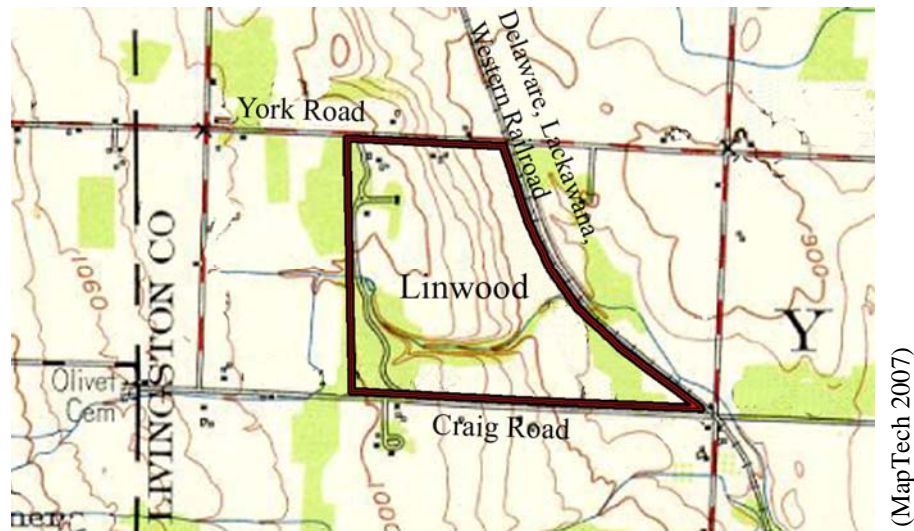


Fig. 3 Linwood in the Town of York, New York.

Project Statement

Since it is neither desirable, nor even possible to freeze a landscape in time, what does it mean to preserve a cultural landscape? With Linwood's complex layered history, what kind and how much change can it absorb while retaining its historic character? Will future alterations add to the richness of the built landscape's story? Will the historic character still be evident, resonate, and communicate? How can the landscape reveal and retain the layers for enjoyment and education while accommodating new uses in order to sustain the property in the years to come?

This capstone project, *Two Gardens and a View*, works to understand Linwood's place in history and potential for the future through a preservation philosophy. Although it examines the site's history and context, the project focuses on a small portion of the estate with the Italian Garden, the Pool Garden, and the eastern view.

Goals and Objectives

Goal 1: To understand Federal, State, and Not-for-Profit preservation programs

- Objective 1: Study the evolution of the United States historic preservation
- Objective 2: Review the 1966 National Historic Preservation Act as amended 1980 and 1992
- Objective 3: Review the 1980 New York State Historic Preservation Law and amendments
- Objective 4: Examine *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*
- Objective 5: Explore the role of the public sector in preservation planning
- Objective 6: Investigate the role of private not-for-profits in preservation planning
- Objective 7: Assess land use planning ordinances including zoning, easements, agricultural farmland, and deed restrictions

Goal 2: To enhance the understanding of Linwood's relationship to the Country Place Era in landscape architecture practice

- Objective 1: Review the emergence of the Country Place Era as a design movement in landscape architecture
- Objective 2: Understand the influence of the Italian Garden ideal on the movement
- Objective 3: Study Linwood's overall design as it relates to the Country Place Era
- Objective 4: Explain Linwood's relationship to Country Place Era landscape architecture

Goal 3: To outline current and potential site programming related to the two gardens and view

- Objective 1: Understand Linwood Gardens' current programming and ideas for the future
- Objective 2: Study precedents for potential future programming
- Objective 3: Define compatible and feasible uses
- Objective 4: Outline future programming options

Goal 4: To develop a preservation approach for Linwood's Italian Garden, Pool Garden, and view

- Objective 1: Review Linwood's National Register Documentation
- Objective 2: Research the general historic development of the estate and of the two gardens and view
- Objective 3: Develop written and graphic documentation
- Objective 4: Document the existing conditions
- Objective 5: Develop a treatment philosophy that identifies and defines the overall character to which the landscape should be managed. Address issues that affect the landscape's treatment.

Goal 5: To design a treatment plan for Linwood's Italian Garden and Pool Garden

- Objective 1: Develop treatment recommendations for the Italian Garden
- Objective 2: Develop treatment recommendations for the Pool Garden

Methodology Overview

The project is a hybrid between the basic framework of a *Cultural Landscape Report* which developed from *The Secretary of the Interior's Standards for Historic Properties with Guidelines for the Treatment of Cultural Landscapes* and it's crossed with the idea from National Park Service General Management Plans where they propose alternatives and use them to gather more ideas and feedback from the public to develop a more participatory plan.

A grounding in the history of not only Linwood, but also preservation philosophy, law, and practice provides a foundation for developing a treatment approach. It summarizes the site's history, existing conditions, and analysis and evaluation by engaging the methods outlined in 1998 *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques*. The project adapts architect Robert Hershberger's relationship matrices from his 1999 *Architectural Programming* to the landscape as part of the programming and design process. It looks to precedents for programming options and management strategies. The

Standards will be used to assess treatment approaches for Linwood's Italian Garden, Pool Garden, and view. The project uses photo simulations of treatment options to encourage conversation with the client and gather feedback about which treatment options meet planning and programming goals. Treatment recommendations include written descriptions and graphic depictions.

II. SITE HISTORY SUMMARY

Linwood's history begins in Buffalo, New York with William H. Gratwick (1839-1899). By 1877, Gratwick had become a lumber and shipping magnate in Buffalo with operations in nearby North Tonawanda, New York due to the access to the Erie Canal. He was a principal in White, Gratwick, & Mitchell Lumber Company and also owned Wm. Gratwick & Co., and Gratwick, Smith, & Fryer Lumber Company. He revolutionized the lumber industry by buying large tracts of timber in the upper Midwest such as 31,000-acres of pine forest in northern Michigan, and provided for their milling and shipping via the Great Lakes and Erie Canal to the cities on the East Coast. The northernmost section of North Tonawanda is known as Gratwick, named for the contributions his businesses made to the Village of North Tonawanda.

Gratwick made his home in Buffalo along fashionable Delaware Avenue and was active charity work which included serving as president of the YMCA. By 1888, he commissioned renowned architect H. H. Richardson to build his brownstone home at 776 Delaware Avenue. It was Richardson's last residential commission. By 1899, Gratwick had sold his lumber businesses and had become president of the Aetna and Cleveland Shipping Lines which operated six of the largest ships on the Great Lakes. On August 15, 1899, he died in Buffalo, leaving his wife Martha and three children Mildred, William Jr., and Frederick. In 1900, Martha donated \$25,000 to a new cancer laboratory research center which ultimately became the highly-respected Roswell Park for the treatment of cancer in Buffalo.

Gratwick's son, William H. Gratwick Jr. (1870-1934), a Harvard University-trained architect who took over the family business set out in 1899 to look for a country place for the family. He rode the Delaware, Lackawanna, and Western Railroad east and disembarked in the Genesee River Valley near Pavilion in Livingston County where he climbed the hill and turned and looked at the view. He was entranced by the views to the east across the many farm fields and into the Genesee River Valley with the wooded ridges in the far distance. He bought the three adjoining farms on the hill to create his "Highlands" as Linwood was then known for his family.

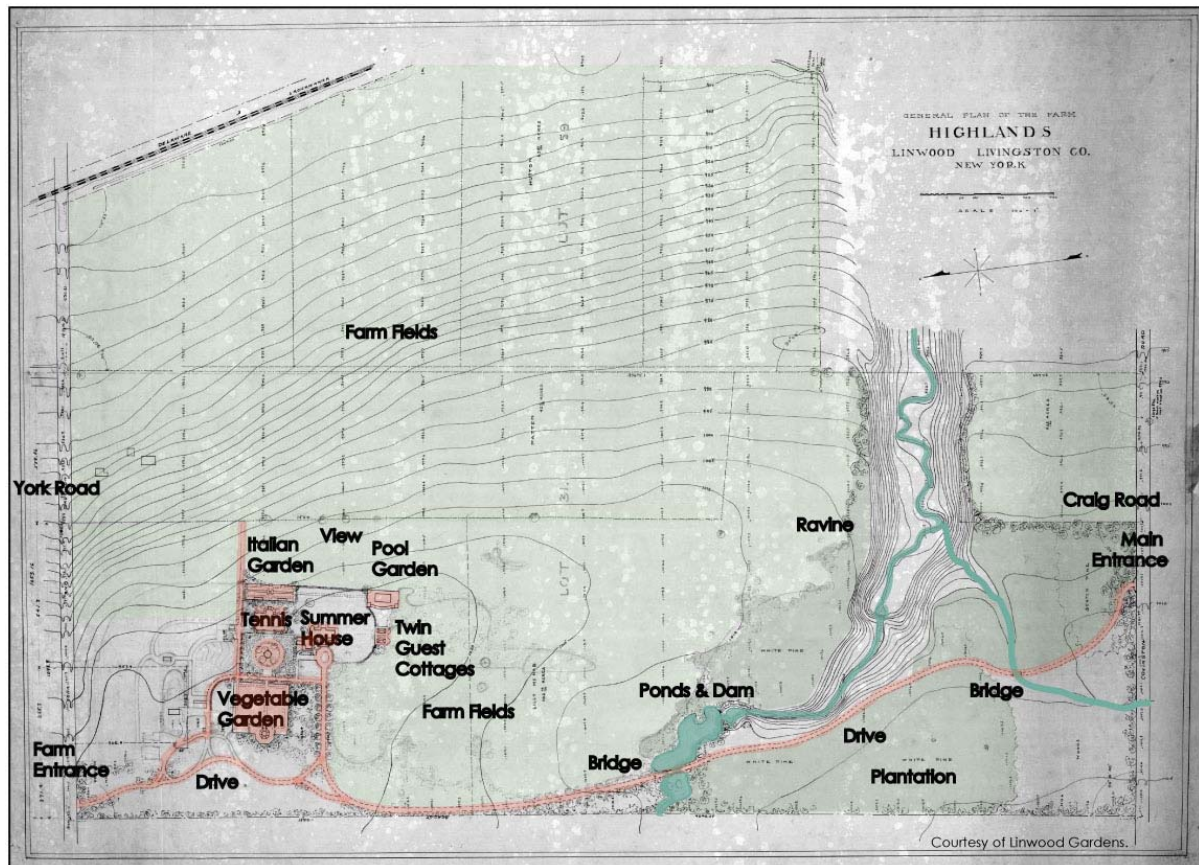


Fig. 4 1929 Gratwick Highlands (Linwood) plan with pencil drawing by William H. Gratwick III. The historic core is in the lower-left hand corner.

The farms combined, totaled 350 acres. The western edge of the property was wooded and fairly level before sloping gently eastward. Gratwick Jr. worked with builder Robert McDowell to design and construct the summer house that sat at the crest of a knoll facing the eastern view. A small stream, Bidwell Creek, entered the property at the western edge and traveled southeast where it dropped into a narrow ravine and then switched back suddenly in a westward direction. Gratwick Jr. dammed the creek and built a weir to create two ponds on either side of the long winding entrance drive. The graceful drive which passed over the ravine twice across stone bridges was designed by landscape architect Frederic dePeyster Townsend who also designed the other roads and drives of the property. A few years later, Townsend partnered with landscape architect, Bryant Fleming who with Warren Manning and Liberty Hyde Bailey started Cornell University's Department of Landscape Art.

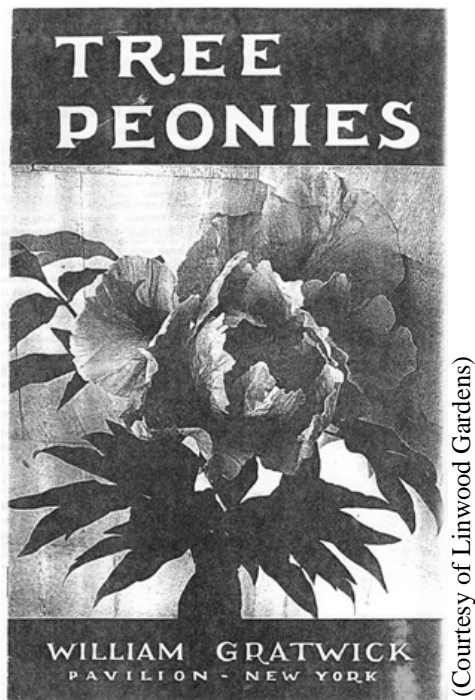
For the gardens, grounds, and other structures at Linwood, Gratwick Jr. turned to architect Thomas A. Fox (1864-1946) of the Boston architecture firm, Fox, Jenney & Gale and later as Fox & Gale. A member of Boston's St. Botolph Club since 1893, Fox was an active member of the club for gentlemen "connected with or interested in art or literature" and the connections helped his firm become well-known throughout the city and the wealthy suburbs. It had designed the wrought iron-work for Copley Station at McKim, Mead, and White's Boston Public Library. Fox, Jenney, & Gale also designed the rose garden and tennis court at the Larz Anderson estate in Brookline which was designed by Charles Platt. Fox whose offices were in the same building as John Singer Sargent worked with Sargent on the architectural decorations for the Boston Public Library and the Museum of Fine Arts projects. He was such a friend and confidant of Sargent and his sisters, Emily and Violet that when they entrusted him with cataloging Sargent's work, he accepted the enormous task.

Fox was elected to the Boston Society of Architects in 1915 and Thomas Fox spent many years working with Gratwick Jr. and creating the gardens which included the Italian Garden and Pool Garden.

William Gratwick III (1903-1988) spent every summer at Highlands. He, like his father, attended Harvard University where he earned his A.B. in History in 1926 and his Master's in Landscape Architecture in 1929. For part of his Master's thesis he used Highlands, as the theoretical campus master plan for the Highlands Academy, a boarding school for boys. His plans respected the orientation to the eastern view across the expanse of farm fields. While at Harvard, he was awarded the Charles Eliot Fellowship as an outstanding landscape architecture student and given a year of study abroad. "While he was away the family fortune was lost due to poor investments and new income tax laws as well as the effect of the 1929 Stock Market crash." (Henderson 1997)

William Gratwick III was interested in horticulture early on. In Buffalo, he started a rare plant nursery, but left it when he and his wife Harriet Saltonstall Gratwick and their children moved to Linwood permanently in 1933. When his father died in 1934, he inherited the estate. His wife's inheritance allowed him to explore animal husbandry, sculpting, painting, photography, and writing and horticulture. His sculptures are integrated into the garden and he often wrote about and photographed The Farm as Linwood was called by family and friends as they raised and sold sheep and cattle, and tree peonies.

William Gratwick III is best known for his experiments with boxwood crosses and in particular tree peony hybridization. His tree peony crosses and those of his partners Hamilton college professor A.P. Saunders and artist Nassos Daphnis, are sought after and world-renowned. Gratwick began hybridizing tree peonies after meeting Saunders in 1935. Saunders had been working with tree peonies and had improved on them with fantastic colors, but not as much as he desired in their form. Impressed with Gratwick's work with the boxwoods, he encouraged him with the tree peonies. Gratwick had a discerning eye and made beautiful selections of tree peonies. The tree peony work reached new heights when artist Nassos Daphnis fascinated by the work started new experiments with the stock and created beautiful colored-blooms on well-structured plants.



peonies from Linwood.

In the 1960s, Gratwick began a Tree Peony Festival to show off the plants and sell the tree peonies which were also available via mail order. The Saunders, Gratwick, and Daphnis tree peonies are well-loved and sell out promptly at nurseries such as Roy Klehm's highly-respected Song Sparrow Nursery.

Gratwick's 1965 book, *My, This Must Have Been A Beautiful Place...When It Was Kept Up*, tells many stories of life at Linwood. He brought many artists, writers, and photographers including Ansel Adams and Minor White to Linwood where the landscape and the friendships were found to be mutually inspiring. Poet William Carlos Williams summered often at Linwood and wrote a number of poems inspired by his experience: "The Italian Garden" and "The Yellow Tree Peony". (See *Appendices A and B*)

Harriet Saltonstall Gratwick also pursued her creative interests. She was an accomplished musician and conductor who trained at the Eastman School of Music in Rochester, New York. She started the Linwood School of Music in 1946. The school provided work and comradeship for musicians who had little work in the years following the end of World War II. It provided instruction and workshops in classical music training. It also hosted many concerts at Linwood. She also launched the York Opera Company in 1947 which rehearsed and performed in the gardens, and toured Western New York for seventeen years.

Lee Gratwick, one of three children of William Gratwick III and Harriet and the current owner of Linwood. She devotes herself to gardening, horticulture, landscape design, and the preservation of Linwood. Every summer she opens Linwood to artists on a limited basis. They draw, paint, and photograph either on their own or with an instructor within the gardens and landscape. Lee Gratwick also hosts the Tree Peony Festival tradition that her father started. Each year for three weekends starting in late May, Linwood opens while the tree peonies are blooming so that all may enjoy the gardens during this special season.

III. LITERATURE REVIEW AND PRECEDENTS

The literature review studies three areas in order to provide a foundation for the project. The first area seeks to understand the historical significance of the Linwood landscape as it relates to the American Country Place era in landscape architecture history, Linwood's contributions to boxwood and tree peony hybridization, and William Gratwick III's sculpture work in Western New York. The second area studies preservation philosophy with a focus on the concept of layering in the landscape and how that idea is applied in practice. The third area examines historic preservation planning processes and pertinent preservation laws to understand how they apply to Linwood.

Precedents provide current examples of functioning historic landscapes. The precedents consider properties that are listed in the National Register of Historic Places, engage the landscape's history to inform current programming, and have public/private management. Weir Farm National Historic Site and Weir Farm Art Center, Chesterwood, a National Trust property, and Wave Hill, a cultural and horticultural institution were studied. They each showcase art, landscape, and horticulture and share these resources with the public.

The Historical Significance of the Linwood Landscape

The National Historic Preservation Act of 1966 and the *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* defined four criteria for a

property to be eligible for listing in the National Register of Historic Places. A property must be significant in one or more of the criteria: A) association with events in broad patterns in history; B) association with important persons; C) work of distinction or by a master; and D) archeology. Linwood was found to be significant for criteria A, B, and C in the areas of landscape architecture, horticulture, and the arts.

Landscape Architecture

Linwood's National Register documentation (1997) found the property to be significant locally under Criterion C in the area of landscape architecture for its Country Place Era landscape and as an illustration of the development of the American landscape architecture profession. Linwood also derives local architectural significance under Criterion C for the existing domestic and agricultural buildings that were constructed as part of the original estate and later additions. At the turn of the twentieth-century, the landscape architecture and architecture professions continued to gain respect and prominence as they designed the large landscapes of the newly wealthy industrialists. With country places, they explored residential design at different scales and were challenged by clients' interest to create original landscapes that reflected their owners' sensibilities.

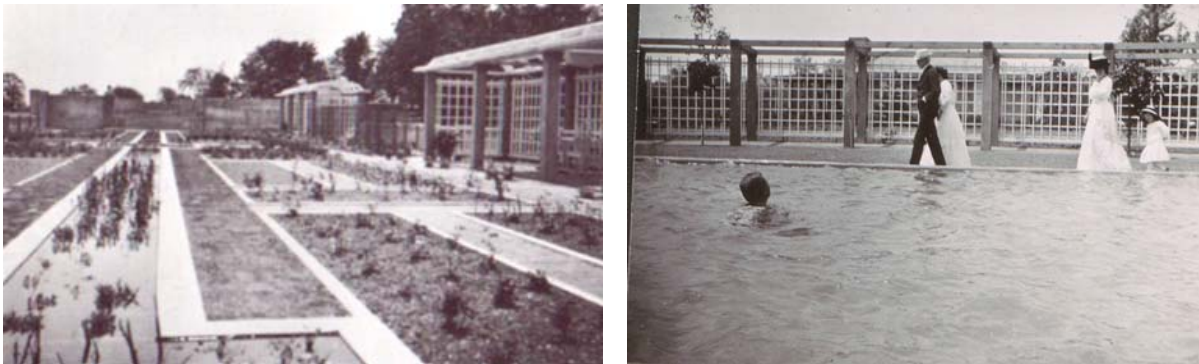


Fig. 7 c. 1910 Italian Garden looking south

Landscape architect Norman T. Newton, who coined the term Country Place Era (late 1800s to 1930) in his book *Design on the Land*, distinguished between “estate” and “place” as these new patrons of landscape architecture had earned wealth from industry not from inheritance. He described the strengths of Country Place Era's landscape design, of which Linwood is one of the finest examples that remains intact in Western New York.

The Country Place Era emerged during the Industrial Revolution of the late nineteenth-century. Although fabulous wealth resulted from the growth of industries in the cities, others suffered with terrible living conditions which caused poor physical, mental, emotional, and spiritual health. Social reformers found resultant social problems attributable to industrialized and unregulated manufacturing and urbanism. The city's very wealthy removed themselves from the cities for at least part of the time. While the wealthy helped promote or sponsor programs of good works to help mitigate the deleterious conditions in the city, they created opulent country homes that allowed them to escape the cities and increase their status.

Newton characterized thoughtful and precise design in scale and spatial organization with, “...the meticulous care for detail, for proportion and scale—especially outdoor scale...simple clarity of spatial structure, with space treated as a plastic material—always positive and primary, not just leftover.” (Newton 1971) More than one hundred years old, Linwood's Italian Garden and Pool Garden, still exhibit these strengths in scale of the garden's themselves and as they relate to the surrounding landscape. Their spaces are clearly defined.

Newton saw Country Place Era landscape architecture expressed in circulation and form and materials. These too are integral in the design, “clarity of circulation that was basic—equal clarity of correspondence between the horizontal and vertical so that, for example, what was crisply geometric in plan did not slump into waviness in section.” (Newton 1971) The compatibility of form and materials not only included the hardscape of paving, masonry, and metal, but also included plants which often were used structurally to create walls and shape spaces. At Linwood, plants climbed up trellises and over pergolas providing overhead and vertical planes and enclosing spaces. Evergreens sometimes were pruned to partially enclose a space or emphasize an area within a garden. The Italian Garden’s western edge is defined partially by the low concrete wall and is fortified by closely planted deciduous and evergreen trees and shrubs.

Sometimes misunderstood, landscapes of the Country Place Era have been overlooked or dismissed. It has been considered as design solely for the wealthy which would not have any principles that would inform the practice of landscape architecture as a whole. In her 2007 book *A Genius for Place: American Landscapes of the Country Place Era*, landscape historian Robin Karson finds this time in landscape architecture history to be more than a collection of motifs, but instead an original American movement. “This romantic conception of nature, its grandeur and sense of infinite possibility, is distinctly American,” Karson says, “and it reflects the experimental sense of the [landscape] architects in creative collaboration with the modern and sophisticated tastes of their clients.” (Karson 2007)

Karson sees landscape architects combining certain principles of the “naturalistic” landscape that was lauded by predecessors Andrew Jackson Downing and Frederick Law Olmsted with the geometry of classicism. In particular, the “spirit of place” remained critical in a landscape design; however, new practitioners discovered that contrasting geometric spaces/gardens with naturalistic form created unique landscape expressions.

The Country Place Era also was influenced by the Italian Garden. Many gardens were inspired by Charles A. Platt’s study tour and photographing of gardens in Italy in 1892. It was this tour with his brother, William Platt, a student of Frederick Law Olmsted’s that developed his visual appreciation of axial relationships within the garden, landscape, and house. He admired the Italian garden’s spatiality and applauded enclosure as it “created integrated outdoor living spaces” (Platt 1894) with the use of terracing, sunken gardens, walls, and hedges. His annotated pictorial essay, *Italian Gardens* (1894) reached a wide audience. He became a much sought after architect and landscape architect for country places where he practiced the principles he learned in his study of Italian gardens.

Ten years later the Pulitzer-prize winning, well-respected and well-connected author Edith Wharton provided a more in depth and researched view in her book *Italian Villas and Their Gardens* (1904). She designed her own home and gardens, The Mount (1902). It was an exploration of the landscape architecture principles put into practice that also helped guide her research and book. A key design consideration is understanding the siting of the house she said, “The Italian country house, especially in the centre and south of Italy, was almost always built on a hillside, and one day the architect looked forth from the terrace of his villa, and saw that, in his survey of the garden, the enclosing landscape was naturally included: the two formed a part of the same composition.” (Wharton 1904) Views from house and garden were critical for establishing the country place within its context.

Wharton recognized that the Italian garden could not be transplanted en masse to America, "...a marble sarcophagus and a dozen twisted columns will not make an Italian Garden; but a piece of ground laid out and planted on the principles of the old garden craft will be, not indeed an Italian Garden in the literal sense, but, what is far better, a garden as well adapted to its surroundings as were the models which inspired it." (Wharton 1904) Most likely, this was a reaction to many years of Italian garden enthusiasts' hyper-focus on the separate details without understanding the larger guiding principles.

Both Platt and Wharton emphasized the axial relationship of the constructed landscape, the creation of spaces using topography, built features, and plant material, and the importance of emphasizing the garden's "spirit of place."

Linwood's Italian Garden and Pool garden construction exemplified the Country Place Era principles. The gardens were organized within their spaces and connected to the property's other gardens by axial relationships. The two gardens were developed by using the gently sloping topography and built with innovative materials of the time. Plant material was used structurally and contrasted with lush foliage and blooms. The gardens are oriented to the view of the Genesee River Valley and its farms and forests as they engaged the "spirit of place."

Horticulture

Linwood's National Register documentation also found the property to be significant nationally under Criterion A in the area of horticulture due to the experimental hybridizations of boxwood (*Buxus sp.*) and tree peonies (*Paeonia* hybrids) developed at Linwood and for continuing the work of Professor A. P. Saunders, the internationally-recognized tree peony hybridizer. Linwood is also nationally significant under Criterion B in the area of horticulture for the contributions of William Gratwick III's own work on boxwood and tree peony hybridization. His early work with boxwood at a Buffalo nursery started him on a life-long interest in hybridizing plants that could withstand Western New York's winters while remaining attractive and healthy.



Fig. 9 Unusual boxwood possibly Gratwick's



Fig. 10 Gratwick tree peony selection 'Ezra Pound'

Boxwood By the early 1920s, Albert Addison Lewis saw a renewed interest in boxwood for gardens. In 1924, he wrote *Boxwood Gardens: Old and New* based on his extensive experience with the plant. His family's landscape contracting company Lewis and Valentine was well known for its horticultural services for country places. He found that "boxwood suited country places and many other gardens for its sculpt-ability, fragrance (it was enjoyed perhaps more so then as now), and dark and constant foliage." (Lewis 1924)

Other writings promoted the benefits and bemoaned troubles of boxwood in the garden including Mrs. Alice Morse Earle's 1928 *Old Time Gardens*. She wrote, "...it is the most becoming of all edgings to our garden borders of old-time flowers. The clear compact green of its shining leaves, the trim distinctness of its clipped lines, the attributes that made Pope {Alexander Pope} term it the "shapely Box," make it the best of all foils for the varied tints of foliage, the many colors of bloom, and the careless grace in growth of the flowers within the border. Box edgings are pleasant, too, in winter showing in grateful relief against the tiresome monotony of the snow expanse." (Earle 1928) Boxwood was a fitting addition to the Linwood gardens particularly the Italian Garden with its exuberance of annual and perennial flowers enjoyed by Gratwick III's mother.

Early boxwoods had trouble with the winters of Western New York and other northerly climates. Mrs. Earle recounts, "We are told that it is not well to plant Box edgings in our gardens, because Box is so frail, is so easily winter-killed...Yet see what great trees it forms, even when untrimmed...It is true that Box does not always flourish in the precise shape you wish, but it has nevertheless a wonderfully tenacious hold on life." (Earle 1928) Certainly, this was a call for boxwood improvements and who better to try than a curious landscape architect and amateur horticulturist interested in the plant's sculptural qualities and possibilities. Boxwood provided an entrée for William Gratwick III to experiment with horticultural hybridization and influenced the later plantings of the gardens. He crossed Korean boxwood (*Buxus microphylla* var. *koreana*) with common boxwood (*Buxus sempervirens*). Although Gratwick's records were destroyed in the 1973 fire at Linwood's main house, these types of crosses proved to be successful by other horticulturalists and are sold widely today. At Linwood, Gratwick replaced many of the old clipped yews (*Taxus* sp.) in the Italian Garden with his boxwood trials.

Tree Peonies Although the boxwood crosses were important, it was the tree peony hybrids that became world-renowned because they were break-through improvements in the tree peonies performance in cultivation. For more than seventy-five years, horticulturalists, professional and amateur, sought tree peonies with an array of colors and blooms on upright stems. Yet complete success eluded them until the work of A.P. Saunders known as the "Father" of the modern tree peony (Klehm 2008) and his protégé William Gratwick III and his hybridizer partner Nassos Daphnis.

Tree peonies arrived in America in 1832 and some of the best arrived in 1846 with Robert Fortune, a Royal Horticultural Society explorer who brought Chinese tree peonies (*Paeonia suffruticosa*). (Henderson 1997) Although tree peonies were admired, they often were disappointing because of their nodding blooms and great expense. In 1888, the discovery of *Paeonia lutea* offered hope for improving the species when crossed with *P. suffruticosa* also known as the Moutan tree peony. The French hybridizers Louis Henry and Victor and Emile Lemoine began producing an array of fantastic colors, but the flowers still sagged. According to Leo J. Armatys in his 1970, "The new hybrids of Moutan" in the *Journal of the Royal Horticultural Society*, it was A.P. Saunders, a chemistry professor with Hamilton College in Clinton, New York, "who after World War I began crossing *P. lutea* with *P. delavayi* x single and semi-double Japanese-types, and he was determined to create

the sought-after yellow flower and solve the problem of the undesirable heavy-headed bloom. He developed seventy-five distinctive new varieties with uniformly good foliage and well-held flowers.” (Armatys 1970) Some that appear in Linwood’s Italian Garden (and many others throughout the property) include ‘Black Pirate’, ‘Canary’, ‘Marchioness’, ‘Renown’, and ‘Thunderbolt’.

William Gratwick III’s interest in tree peonies began in 1935 when he met A.P. Saunders at a party in Geneseo, New York. Gratwick told Saunders of his experiments with boxwood. After a few years, Gratwick had promising seedlings and he wrote to him of his success. Saunders, impressed, asked Gratwick if he was interested in tree peony hybridization. Gratwick was. The two became informal partners for twenty years. Gratwick immersed himself in grafting and selecting and by 1946 he had selected three stellar introductions from thousands grown from Chugai seeds: ‘Guardian of the Monastery’, ‘Companion of Serenity’, and ‘Dark of the Moon’. (Armatys 1970) More selections followed including ‘Captain’s Concubine’, ‘Ezra Pound’, ‘Lilith’ originally registered as ‘Lady of the Lake’, ‘Murad of Hersey Bar’, and ‘Red Rascal’. These can be seen throughout Linwood Gardens currently.



Fig. 11 Gratwick tree peony selection 'Captain's Concubine'

It was also in 1946 when Abstract artist Nassos Daphnis began to work with Gratwick on tree peony hybridization at Linwood. At the time, Daphnis was a working artist although relatively unknown until 1958 when he became represented by the pre-eminent Leo Castelli Gallery in New York City. (Seckler 1964) His work has become highly-regarded and has been collected by museums and galleries throughout the country including the Museum of Modern Art in New York City. In 1939, Daphnis had come to Linwood to paint the tree peonies after Gratwick and his wife had purchased one of his paintings at the Contemporary Art Gallery in New York City. He was intrigued with Gratwick’s work;

“I had never seen blossoms like these. Fascinated by their beauty, I asked Bill Gratwick what they were. Tree peonies from Japan, he replied, and he began to tell me how he had gotten the plants. Some he had imported from Japan; some he had grown from seed. All

were part of a collection of rare plants he was raising at the nursery he then maintained at the Pavilion estate.” (Daphnis/Good interview 2007)

Daphnis began working with Gratwick on the hybridization experiments until he joined the U.S. Army during World War II. In 1945, Daphnis returned to Linwood and tree peony hybridization after his discharge. Gratwick had continued the experiments and had acquired new plant material as Saunders was getting on in years “he had turned over to Gratwick, his hybrids and two supposedly sterile F₂ offspring from them, three choice plants that he hand-picked out of the thousands started from seed, and a dozen *P. lutea* seedlings of true-to-name Japanese specimens.” (Armatys 1970) The F₂’s were not sterile yet they yielded unspectacular blooms themselves; however, they proved very useful for Daphnis. “Daphnis backcrossed them to decrease the percentage of genetic material from the *P. lutea* and increase the percentage of the Moutan.” (Henderson 1997) *P. lutea* provided the desired yellow color and more heat and sun tolerance and the Moutan supplied the stronger stems and more attractive foliage. “Daphnis was the first to reverse cross the *P. lutea* x Moutan with Moutan x *P. lutea* and the results produced several dozen worthy new plants...of which ‘Tria’ is the only one to market so far...hopefully within a dozen years, new cultivars meeting William Gratwick’s lofty standard of excellence will be released to fulfill their destiny in the finer gardens of the world.” (Armatys 1970) Indeed, there were many. Linwood’s Italian Garden includes ‘Aphrodite,’ ‘Avra,’ ‘Dionysus,’ and ‘Pluto’ and many others are included in other gardens. The Gratwick and Daphnis hybrids are internationally recognized and collected as some of the finest tree peonies available.

The Arts

Linwood’s National Register documentation found the property to be locally significant under Criterion A in the area of art as the result of William Gratwick III’s sculpture created at Linwood and placed throughout the gardens, and due to the inspiration the estate provided to other artists. Gratwick started working in sculpture in 1932 after his return from a year in Europe on Harvard University’s prestigious Charles Eliot Fellowship. Over the course of ten years he produced twenty-five sculptures and placed many of them himself in the gardens. He worked mostly with plant, animal and bird forms and explored biomorphism in some of his sculptures.



Fig. 12 Gratwick tree peony bud sculpture and fountain at entrance to the Italian Garden

Modern sculptors in the late nineteenth and early twentieth century were experimenting with “a concept that geometric form is indeed symbolic of organic form...and presumed a universal analogy of form, the concept of all human, animal, and vegetable forms as different manifestations of common principles of architecture, of which geometric forms in their infinity of relations are all symbols.” (Henderson 1997) His contemporaries such as Constantine Brancusi and Amedeo Modigliani excelled at condensing the biomorphic form to fundamentals and emphasizing the material. Gratwick also investigated the possibilities of different materials. He worked in bronze, concrete, wood, and metals. Often he began with a smaller version in beeswax in order to explore the work in different ways. He referred to the plant sculptures as “plant form allegories.” (Gratwick 1965) In Gratwick’s sculptures six of which are in Linwood’s Italian Garden and one in the Pool garden, he creates works that find the basic form of a tightly furled tree peony bud or the essentials of an open tree peony’s pistil and stamens.

Linwood not only inspired Gratwick and his family, but also many contemporaries including poet William Carlos Williams, artist and writer Wyndham Lewis, photographers Ansel Adams, Minor White, and Beaumont Newhall among many. William Carlos Williams a frequent guest in the 1940s was introduced to Gratwick by Charles Abbott who was Gratwick’s brother-in-law and Chair of the Poetry Department at University Buffalo. Williams wrote of his experiences at Linwood in his 1948 autobiography. Of the Italian Garden he writes, “We wandered down sheep paths, and across a tennis enclosure, pushing aside a section of iron grillwork to enter the abandoned formal garden...through masonry arches unbelievably romantic in their semi-decay.” (Williams 1948) He describes the garden as it had not been tended to for years. So motivated by the garden, he wrote a poem about it entitled “The Italian Garden” (see *Appendix A*) where he describes the once abandoned garden reviving as visitors stroll its paths.

Williams also wrote of the tree peonies and Gratwick’s sculpture in his “The Yellow Tree Peony” (see *Appendix B*) after watching him work on a beeswax tree peony. Sometimes Williams helped hybridize some plants and became known as the “Poet Laureate of the Tree Peonies” at least among friends and family. W.E. Williams remembered of his father that “Linwood was an extraordinary country retreat and place for intense literary labor that challenged Williams (W.C.) to explore and express affinities he otherwise might not have brought to fruition.” (Henderson 1997)

Many other artists and writers frequented Linwood. A friend of Charles and Theresa Gratwick Abbott (William Gratwick III’s sister), Wyndham Lewis had founded vorticism, a form of cubism, and came to Buffalo to paint. He found refuge from the Buffalo society at Linwood and wrote *America, I presume* while staying at Linwood. (Gratwick 1965) Celebrated photographers Ansel Adams, Minor White, and Beaumont Hall visited Linwood often and took photographs of the tree peonies and the property. A number of their photographs appear in William Gratwick III’s 1965, *My, This Must Have Been A Beautiful Place... When It Was Kept Up*. The book, a kind of autobiography of Linwood, Beaumont Newhall in the introduction remembers, “We were made to feel like old friends and we at once fell into the extraordinary spirit of the place.” (Gratwick 1965)

Historic Preservation Philosophy

At first glance, the term “cultural landscape preservation” is an oxymoron. If landscapes are continually changing and culture also is reinventing itself, how can you preserve them? It is confusing; however, break the term apart and it can start to make sense. If we accept that landscapes and culture change (and we do), how are they changing? Is there built form, spatial organization, or land use patterns that are expressions of a culture in the landscape? If so, can that new manifestation co-exist with the previous one? Yes.

Historic Layering and the Palimpsest

This project has mentioned the concept of layering. A recognition of layers reveals change over time in a landscape rather than a single design. In Kevin Lynch’s 1971 book, *What Time is This Place?*, he described layering as the “visible accumulation of overlapping traces from successive periods, each trace modifying and being modified by the new additions, to produce something like a collage of time.” (Lynch 1971) These overlaps, traces, modifications, and new additions become a way of marking the past and inviting stories that speak to us the participator in the landscape.

In *Integrity as a Value in Cultural Landscape Preservation* by Catherine Howett in Arnold Alanen and Robert Melnick’s *Preserving Cultural Landscapes* from 2000, points out that today this concept is described with “the metaphor of palimpsest, which is a document with remnants of earlier or partially erased texts that underlie the most recent of inscribed surface.” (Howett 2000) Often the new texts are written in the margins or between the lines of the earlier ones.

At Linwood, the landscape was layered from its original Country Place Era design. Changes included the replacement of yews with boxwood and the additions of tree peonies. William Gratwick III added his contemporary sculpture throughout the gardens and grounds. Other parts of the landscape saw removals such as the former bandstand that existed on axis between the Italian Garden and the Pool Garden, but may still be recalled by the remaining space and the occasional reappearance of the former concrete stepping-stone pathway that led to it. The challenge is that future changes do not obliterate previous layers, but that all can be experienced in a cohesive, yet distinguishable whole.

In *Giving Preservation A History* edited by Max Page and Randall Mason in 2004, David Lowenthal in his article, *The Heritage Crusade and Its Contradictions*, also recognizes the value of the palimpsest and states that “To conserve the past is never enough; good caretaking involves continual creation. Heritage is ever revitalized. Our legacy is not purely original; for it includes our forebears’ alterations and additions along with their first creation.” (Lowenthal 2004) Here, Lowenthal also says that new additions layered on to the past are necessary to adapt to the future. One may be preserving history with careful, respectful alterations that allow the earlier creations to be recognized, yet at the same time one is creating history with the new interpretation.

The Secretary of the Interior Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes (1996.)

As preservationists became increasingly concerned with preserving cultural landscapes, they realized existing building-oriented guidance was inadequate. After preliminary drafts, the National Park Service published *Guidelines for the Treatment of Cultural Landscapes* in 1996 to aid in understanding *The Secretary of the Interior Standards for the Treatment of Historic Properties*. It took the four treatment approaches from the original document: preservation, rehabilitation, restoration, and reconstruction, and studied them through a

cultural landscape perspective. The result was *The Guidelines* which were developed particularly for cultural landscape preservation.

The document acknowledged and accounted for landscape change. Although it recognized that some landscapes had been altered in ways that obliterated significant features, it also saw that that important landscape features that had accumulated over time could be incorporated into a treatment approach for a rich and more diverse representation of the cultural landscape. Not only would the treatment approach account for significant changes from the past, but it would also plan for necessary changes in the future. *The Guidelines* outline ways to examine a landscape and determine the primary treatment approach that fits the client's preservation and programming goals. Most projects fall under rehabilitation which allows for new uses and additions while preserving those portions or features which convey the landscape's historical, cultural, or architectural values. In short, to preserve an historic cultural landscape means to manage how it will change.

Historic Preservation Planning Laws and Processes

Although historic preservation has a long history in the United States, this capstone reviews the historic preservation laws of the recent decades. It is this legislation and resulting planning process developments that can help protect and guide a historic cultural landscape's future. The project works to understand how the laws apply practically to Linwood.

National Historic Preservation Act (NHPA) of 1966 with amendments of 1980 and 1992

Key legislation was the 1966 *National Historic Preservation Act* with its 1980 and 1992 amendments which were written in the context and recognition of increasing sprawl, degradation of cities, and the destruction of ecological and cultural systems. It acknowledged that it was in the public interest to preserve historic properties that are significant to the Nation's heritage as part of its legacy of cultural, educational, aesthetic, inspirational, economic, and energy achievements that will benefit future generations. Part of its policy statements said the Federal Government would in cooperation with other partnerships nurture environments that encouraged a positive co-existence of pre-historic and historic resources with modern society to meet social, economic, and other necessities of current and future generations. It created the Advisory Council on Historic Preservation that advises the President and Congress in historic preservation issues. Additionally, it authorized matching grants (Historic Preservation Grants) to states (and Certified Local Governments and Indian tribes) for historic preservation surveys, plans, and projects. It also established a process for review (this is commonly known as Section 106 review) for any proposed Federal or federally-assisted project to take into account its impact on any district, site, building, structure, or object that is included in or eligible for inclusion in the National Register for Historic Places.

The Act authorized the Secretary of the Interior to expand and maintain the National Register of Historic Places and established criteria for determinations of eligibility. Places included districts, sites, buildings, structures, and objects that are significant in American history, architecture, archeology, engineering, and culture. A common misperception of a listing in the National Register of Historic Places is that the property is protected from demolition. As long as there is no Federal involvement in the property, an owner is free to maintain, manage, or dispose of the property as he or she wishes. Although listing in the National Register does not provide protection against destruction, it does extend important benefits, and is the first step in protecting a property. Listing in the National Register of Historic Places provides recognition that a property is significant to the Nation, State, or local

community. In Federal or federally-assisted projects it is a consideration in the planning process and makes it eligible for Federal tax benefits. When funds are available, the property qualifies for Federal historic preservation assistance.

In fulfillment of the 1966 law requiring criteria to assess historic properties, the National Park Service wrote *How to Apply the National Register Criteria for Evaluation* in 1990. It has been revised and updated over the years with the most recent in 1997. The criteria provide a guide for assessing a property's potential at the National, State, and local level for nomination in the National Register of Historic Places. The criteria were developed to recognize the accomplishments of all peoples who have made a significant contribution to the country's history and heritage. The Criteria for Evaluation to determine if the quality of significance is present of American history, architecture, archeology, engineering, and culture in districts, sites, buildings, structures, and objects that the property possess *integrity of location, design, setting, materials, workmanship, feeling, and association*, and:

- A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. That are associated with the lives of persons significant in our past; or
- C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. That have yielded or may be likely to yield, information important in prehistory or history.

Linwood's National Register documentation found it to be significant in three of the four criteria. It was determined significant under Criterion A in the area of horticulture, under Criterion B in the area of horticulture, and under Criterion C in the area of landscape architecture and architecture as was described earlier.

The 1980 New York State Historic Preservation Act and amendments

In 1980, New York State passed the New York State Historic Preservation Act of 1980 (with later amendments). The State law created the New York State Register of Historic Places and designated the Office of Parks, Recreation, and Historic Preservation to carry out the law. It serves as New York State's Historic Preservation Office (SHPO) The New York State law with its Section 14.09 review parallels the Federal law with its Section 106 review. The New York State law would require the 14.09 review for any state funded, licensed, or permitted projects. A New York State property listed in the National Register of Historic Places is automatically listed in the New York State Register of Historic Places; therefore, Linwood is listed in both.

The New York SHPO's mission is "to help communities identify, evaluate, preserve, and revitalize their historic, archeological, and cultural resources." These programs, including the Statewide Historic Resources Survey, the New York State and National Registers of Historic Places, the federal historic rehabilitation tax credit, the Certified Local Government program, the state historic preservation grants program, and state and federal environmental review. It also provides technical assistance through preservation guidance for the interior and exterior of buildings, project documentation, historic barns, and historic landscapes.

Linwood is in transition from private country estate to one that is more engaged with the public; therefore, the project studied management options for ideas that might provide possibilities for Linwood. Although Linwood, of course, is not a National Park, it does, like our National Parks have natural and cultural resources that it wants to protect for future enjoyment and benefit via educational programs for a public. The capstone looked at the National Park Service's (NPS) General Management Plans (GMP) as a broad-scale planning process model. NPS uses the GMP and other planning documents to provide methods and tools that help find solutions for conflicting issues in order to protect resources for public enjoyment today and in the future. The GMP provides an overall direction for resource preservation and visitor use that fulfills a Park's purpose. This same concept can be applied to Linwood. It too would benefit from direction in preserving its resource and managing visitor use within its programming goals.

A GMP is developed to guide a park's long-term management for fifteen to twenty years. Planning helps a Park determine how to preserve significant natural and cultural resources, allocate limited resources, prioritize available funds and staff, and balance local and national interests on what is considered most important. The GMP is guided by the requirements of the National Environmental Policy Act and Section 106 of the National Historic Preservation Act, which direct that decisions must be based on adequate information and analysis, and that they must consider a full range of reasonable alternatives.

For example, Weir Farm National Historic Site is the former home, farm, and studio of J. Alden Weir, a pioneer in American Impressionism. Its cultural landscape is a many-layered one with significant additions from succeeding artists. Weir Farm National Historic Site's 1994 General Management Plan described three alternatives planning strategies. The first and preferred strategy focuses on reuniting works of art with the landscapes that inspired them and by presenting the landscape and farm buildings as they appeared historically to about 1940. The emphasis would be on the three generations of artists' continuous use of the site. The restored landscape would convey the sense of the actively-farmed land which had an open character. Programming would interpret the lives and work of the artists who lived at Weir Farm. For the landscape, interpretative material would aid self-guided tours and the visitor would have the connection between art and landscape. An artist's-in-residence would continue Weir Farm's tradition. Ultimately, a modified first strategy was selected after comments were received from the public and the drafts were reviewed by staff. According to Program Manager, Amy Allen, of the Weir Farm Art Center, a non-profit collaborative partner of Weir Farm National Historic Site, programming is based on the GMP. (Allen, 2008)

The second alternative looked to preserve the site as a "work of art" where three generations of artists lived and work through exhibitions and guided tours of the house and structures. The landscape would retain its current appearance with the open farm fields returned to forest. Programming would focus less on the continuous use of the site. Interpretative materials would not be able to emphasize the connection between art and the landscape because the landscape character would have been diminished. Arts education would reach out to school groups.

The remaining strategy was a "no action" or "minimal action" where management practices worked to protect the cultural resources. The landscape would be protected and maintained (preserved) as it currently existed. Although visitors would be encouraged to enjoy the grounds, programming would have limited interpretative material developed and only as funds became available. There would be no formal arts education programmed.

Other GMP's also described alternatives. In each, the park gathered public comments, suggestions, and preferences on each plan. The park modified the alternatives and sometimes combined them depending on what is learned by the public comments and review. One alternative was selected and became the management strategy for the park.

This strategy of broad-scaled planning that proposes alternatives, solicits feedback from the public, and incorporates comments would also be useful to Linwood. The capstone can use alternative treatment approaches to understand preservation options and invite conversation with the client and then develop one preferred treatment plan.

Precedents

The capstone looked at other historic landscapes that are open to the public to find out how they integrate the landscape with their programming to gather ideas for Linwood. It selected precedents that were listed in the National Register of Historic Places and had different management structures. Originally each property was a private family estate of a noteworthy American and its owner, and often succeeding owners were inspired by the landscape in their creative endeavors. Programming became increasingly important as the property changed from private home to a more public interest.

Wave Hill in Riverdale, New York (the northwest portion of the Bronx) is a twenty-eight acre public garden overlooking the Hudson River and the Palisades. Wave Hill House was built in 1843 and hosted summer escapes for President Theodore Roosevelt and Mark Twain. Purchased in 1903 by J. P. Morgan financier and conservationist George W. Perkins, they later joined the property with the Harriman property and built Glyndor House. Today, Wave Hill is an independent, non-profit cultural institution governed by a volunteer board of directors. Buildings and grounds of Wave Hill have been owned by the City of New York since 1960.



Fig. 13 Wave Hill's greenhouse and garden looking west to the Hudson River and the Palisades



Fig. 14 Wave Hill's grounds looking south over the Hudson River to the George Washington Bridge

(Source: Wave Hill)

The greenhouse, gardens and grounds, and two houses have been adaptively reused and now serve as exhibition and conference space, offices, café, and gift store. Programming includes lectures, seminars, and symposia, concerts, dance, and classes for children through seniors, and also Wave Hill has a highly-respected horticulture internship program. Initially, it was also the repository of for the CATALOG of landscape architecture history; however,

“it moved to The New York Botanical Garden’s (NYBG) Mertz Library as it fit NYBG’s mission,” stated Laurel Rimmer, Wave Hill’s Assistant Director of Public Programs. Wave Hill’s mission is “to celebrate the artistry and the legacy of its gardens and landscapes to preserve its magnificent views and to explore the natural world through programs in horticulture, education, and the arts.” (Wave Hill) Wave Hill’s mission guides its programming. Whatever it does from cooking classes using herbs from the grounds to urban beekeeping to art exhibitions to walk and talk about “Twain’s Trees”, Ms. Rimmer says, “they are careful to tie the programs to Wave Hill’s landscape.”

Views are critical to Wave Hill. Although they “do not have any viewshed or conservation easements on its property or with neighboring properties, we are located in a special natural area with some protections via zoning regulations,” says Kathryn Heintz, Director of Development and Public Relations for Wave Hill. It is part of a Special Natural Area District, a special purpose zoning district created in 1974 by New York City to conserve the unique natural areas and systems of the Riverdale area. Wave Hill is also part the Riverdale Historic District created in the 1950s. Additionally, the local community board at the urging of the Riverdale Nature Preservancy developed a land use plan to guide the next ten to twenty years, *CD 8 2000: A River to Reservoir Preservation Strategy*. It was adopted in 2003 by the City Council. The new plan looked at the District’s needs and emphasized that preservation of the neighborhood character where Wave Hill was carefully integrated was crucial. On its own property, Wave Hill removes trees and other vegetation to keep the historically important views open. It is important to note that in contrast to Linwood, Wave Hill is located in very large and dense populated area with ready access to public transportation.

Weir Farm National Historic Site, previously mentioned for its planning process, in Ridgefield, Connecticut is the first national park dedicated to American painting. Weir Farm National Historic Site was established by Congress in 1990 and is managed by the National Park Service. Weir Farm Art Center is the collaborative partner of Weir Farm National Historic Site and is a 501(c) (3) private, non-profit organization funded solely by charitable grants and donations, and is not subsidized by the National Park Service.



(Source: R. Cuchetto)

Fig. 14 Studios at Weir Farm National Historic Site

Weir Farm was the home and studio of J. Alden Weir, a portraitist and American Impressionist. He also hosted artists such as John Twachtman, Childe Hassam, Albert Pinkham Ryder, and John Singer Sargent, and provided a place of inspiration for their painting. The farm continued its influence on artists when after Weir’s death, Mahonri and

Dorothy Weir Young called it home and studio. In the 1970s artists Sperry and Doris Andrews acquired the property and then later turned it over to the National Park Service when development threatened. Weir Farm National Historic Site's enabling legislation described its threefold purpose: 1) Preserve a significant site associated with the tradition of American Impressionism; 2) Maintain the integrity of a setting that inspired artistic expression; and 3) Offer opportunities for the inspirational benefit and education of the American people.

The Weir Farm Art Center was founded as the Weir Farm Heritage Trust in 1989. Located at the Weir Farm National Historic Site, Weir Farm Art Center mission is to sustain and promote the legacy of American artist Julian Alden Weir and preserves Weir Farm's historic landscape and artistic tradition through its artist residency program, educational opportunities, exhibitions and publications, in alliance with the Weir Farm National Historic Site. (Weir Farm) In 2005, ownership of the 110 acre Weir Preserve, founded by Cora Weir Burlingham, was transferred to the Weir Farm Art Center by the Connecticut Chapter of the Nature Conservancy.

The artists who lived and worked were directly engaged with the Weir Farm landscape. Today, programming strives to offer similar opportunities to visitors. Amy Allen, Program Manager for Weir Farm Art Center says, "We follow the National Park Service's General Management Plan (GMP) on a daily basis at least in spirit." There were some changes from the GMP. Weir Farm hosts one artist-in-residence as opposed to the planned for five artists. There was not space for five artists and the offices of the Weir Farm Art Center which was needed to run the programs.

Views are significant. They are documented through the National Park Service's planning materials including the General Management Plan and the Cultural Landscape Report. There was enough historic documentation to create an interpretive brochure "Weir Farm Historic Painting Sites Trail." It matches Weir's, Ryder's, and Hassam's paintings to the view the artist painted. Weir Farm works to "selectively restore the character of the historic landscape so that the views painted by some of America's leading artists a century ago may continue to inspire artists and other visitors." (Weir Farm 1994)

Chesterwood in Stockbridge, Massachusetts was the 122-acre summer home and studio of Daniel Chester French, who is best known for his sculptures of the Minute Man in Concord, Massachusetts and Abraham Lincoln at the Lincoln Memorial in Washington, D.C. It is a National Historic Landmark and a Massachusetts Historic Landmark, is a historic house museum and landscape of the National Trust for Historic Preservation which partners with other organizations. French's Chesterwood was set in the landscape to take advantage of the views of the Berkshire Mountains which provided inspiration to the sculptor. His studio opened large doors that looked across farm fields and into the woods. Chesterwood has regular arts education programs and hosts a five-month outdoor contemporary art exhibit. The Friends of Chesterwood group coordinates membership and other programs. Its popular house and studio tours describe the methods and meaning of the sculpture at the turn of the twentieth century. (Chesterwood 2007)



Fig. 15 Chesterwood: view from house looking north to the Berkshires

One of Chesterwood's main programs, the thirty-year-old outdoor sculpture exhibition, "continues French's legacy of encouraging young emerging artists," says Andy Brian, Chesterwood's Director. They invite guest curators develop new themes to attract and challenge new sculptors and audiences. The exhibit encourages the artists to engage the landscape in their work. Visitors' also experience not only the landscape that inspired French, but also the current day changes in vegetation, accommodations for the visitor, and it's new yet compatible use in the sculpture exhibit and walking trails.

Seminars, workshops, and lectures involve the landscape whether the subject is sculpture, photography, historic landscape plantings, or decorative arts. "One program that Chesterwood would like to see return is the artist-in-residence program," says Andy Brian. Artists lived and worked on site in a rehabilitated studio. They met with visitors and demonstrate their work. An exciting program for the individual artist and the visiting public, they can be costly and for Chesterwood would require a sponsor.

Views are important to the Chesterwood landscape as they provided inspiration for French. Fortunately, the views of the Berkshires Mountains are protected by viewshed easements from the neighboring property owner who is also the President of Chesterwood's advisory board. Other views have been lost due to the growth of vegetation; however, as Chesterwood is increasing their programs of walking trails to bring visitors into the historic landscape more, they are starting to manage the vegetation and plan to reopen views.

The three precedent reviews provided ideas for expanded programming for Linwood. It pointed out the some programs such as an artist-in-residency program is wonderful, but requires a high level of coordination and can be costly. Views were important to each and protection of them is critical.

IV. EXISTING CONDITIONS

One of the first steps in any cultural landscape preservation project is to identify and document the existing conditions of the site. It provides a baseline understanding of the current landscape by describing its characteristics and features. For Linwood, the setting and seven characteristics define the Italian Garden and the Pool Garden: spatial organization, buildings and structures, constructed water features, circulation patterns, views, vegetation, and small scale features.

Setting: The Italian Garden and the Pool Garden constructed circa 1905 are located in the historic core of the property. The core is organized along axial lines with the Italian Garden to the northeast of the Main House and the Pool Garden to the southeast. The two gardens delineate an edge at the agricultural fields and frame an open expanse and eastern views to the Genesee River Valley and hills beyond. The center of the Italian Garden is on axis east to west with the tennis court and labyrinth, the Lily Pool Garden, and the enclosed vegetable garden. The property is bordered to the west by woods. The Pool Garden is on axis with the site of the former Twin Guest Cottages of which only the double-sided chimney remains.



Fig. 17 2005 aerial with graphic overlay of Linwood's historic core

The Main House sits at one of the highest points of the property. The topography gently slopes northeast and puts the Italian Garden at the lower elevation in relation to the House and Pool Garden.

The western side of the Italian Garden has a tall vertical edge, a tapestry of trees and shrubs including copper beech (*Fagus sylvatica f. purpurea*), boxwood (*Buxus sp.*), yew (*Taxus canadensis*), and lilac (*Syringa vulgaris*). To the north, the tapestry continues with copper beech, blue atlas cedar (*Cedrus libani ssp. atlantica 'Glaucous'*), and spruce (*Picea abies*). An expanse of lawn is south of the garden and creates a green ground plane between the Italian and Pool Gardens and the house.

Italian Garden

See the sheet *Italian Garden Existing Conditions Plan*

Spatial Organization: The Italian Garden is approximately 200' x 65' and its primary space is defined by its historic concrete walls. Its east side is mostly open with a low retaining wall and three large volunteer walnut trees outside the wall. The north end has eight-foot-tall walls and appears more enclosed by the large evergreen and deciduous trees that are outside the garden. The south end's main entrance is flanked by low sections of wall and then taller eight-foot walls. Mature evergreen and deciduous trees, trellising, and two low free-standing walls border the western edge. The primary space is wider to the west of the north-south axis. Secondary areas include former pergola spaces constructed circa 1905 to the northwest and the southwest which are now open. They also include the northwest and southwest entrance vestibules. Tertiary areas are the southern main entrance circular space and the central pool area which are both open areas. Quaternary spaces are the semi-circular sitting area framed by two concrete piers and finials east of the central pool and the northern end's slight semi-circular area at the end of the canal. Small trees and large shrubs punctuate the primary space creating a sense of smaller interior spaces.



Fig. 18 2008 Italian garden looking northeast across the central pool with William H. Gratwick III sculpture and fountain



Fig. 19 2008 Italian Garden looking northwest across canal toward former pergola with concrete supports and trellis

Buildings and Structures: The primary structures in the Italian Garden are the concrete walls. They are retaining walls on the north, east and south side, and free-standing on the west side. The walls have concrete piers in the corners and flanking the semi-circular areas. Concrete caps top pilasters at even intervals along the wall. The walls bump out along the east side to accommodate benches. The northeast and southeast corners have arched openings on the eastern sides for viewing purposes. The northwest and southwest vestibules have arched openings on the western side for entrance to the garden.

Concrete supports for the pergola remain in their historic locations. One is missing from the northern pergola area and one from the southern pergola area. There are no wooden beams or rafters on the pergolas. Concrete supports that both propped up the western edge of the pergolas and the trellises remain.

The southern main entrance has three concrete semi-circular steps. The northern vestibule entrance has one step made from an old millstone. It has an additional half-step from the removal of a portion of a millstone and the step is outlined with curved metal.

Constructed water features: A narrow concrete canal runs almost the entire north-south axis. It is terminated at either end by a small geometric concrete pool. A larger concrete

octagonal pool is at the cross-axis in the center of the garden and has a sculptural fountain by William Gratwick III. The southern pool also has a sculptural fountain by William Gratwick III. Both sculptures were created in the late 1930s.

Circulation: Brick walks at right angles to each other provide access throughout the garden. Two major brick paths travel the length of the garden, one on the east side and one on the west. Two major cross paths extend from the northwest and southeast vestibule entrances. Another cross path leads to the central pool where it breaks north and south around the pool, disappears at the canal, emerges on the other side, and comes together again where it meets at the semi-circular sitting area in the eastern wall. The brick paths are set in an east-west running bond pattern except for the cross path at the central pool where the running bond pattern is set north to south.

There are eight additional, narrower and shorter north-south brick walks that extend around garden beds. Square concrete pavers edged with brick parallel the canal for almost its entire length and also create a kind of wide edge surrounding the brick walk around the central pool. Sixteen narrow and short cross-paths intersect with the major north-south paths and provide access to the garden beds and canal.

Low concrete edging on the paths serves two purposes. It both edges the paths and defines the fifty-three garden beds.

Views: The garden is oriented to the partially-obscured eastern view to the Genesee River Valley. The arched openings in the walls at the northeast and southeast corner frame long narrow views to the east.



Fig. 21 2008 eastern view through southeastern arched opening in concrete wall

Some views are shown above. Other views include the concrete piers that frame the semi-circular sitting area also highlight the eastern view. There is a broad internal view of the garden from its southern main entrance. There is also an axial view of the Pool Garden from the garden's southern main entrance and from the central pool. There are long axial views to the west from the garden through the low western walls, the Tennis Court & Labyrinth, the Lily Pool Garden, and to the enclosed Vegetable Garden.

Vegetation: There are twenty-nine tree peonies (*Paeonia sp.*) many of which are Gratwick, Daphnis, or Saunders crosses. (See *Appendix C* for specific varieties.) The fifty-three garden beds are filled with boxwood (*Buxus sp.*) some of which may be Gratwick crosses, yew (*Taxus canadensis*), roses (*Rosa sp.*), evergreen and deciduous small trees and shrubs, grasses, perennials, ground cover, annuals, bulbs, and vines. The canal has a grouping of cat tails (*Typha latifolia*) at the southern end and Japanese iris (*Iris ensata*) at the northern end and in the northern pool. (See *Appendix C*).



Fig. 22 2007 Italian Garden looking south from the north end of the garden. William H. Gratwick III bronze bird sculpture in the distance

Inner garden beds have low clipped boxwood hedges edging the beds with perennials and annuals within. Garden beds that flank either side of the canal at each terminus have larger boxwood that is sculpted into curved shapes. Other garden beds have large rounded boxwoods or a series of boxwoods clipped into rounded shapes. Clipped boxwood fills two of the millstones that are set into the eastern major north-south walk and lamb's ear (*Stachys byzantina*) fills the millstones at the main entrance and the northern semi-circular area at the terminus of the canal. A clipped yew arches over the northern end of the canal. From late summer through winter, the vegetation emphasis is on the display of different shades of greens and grey.

Massings of evergreen, enormous historic boxwood and yews, and deciduous trees of copper beeches and shrubs of barberry (*Berberis sp.*) and lilac border the western side of the garden. There are also groupings of evergreen and deciduous trees and shrubs outside the southeast corner and south side. Three large volunteer walnut (*Juglans nigra*) trees outside the eastern wall extend over the garden.

Small Scale Features: Historic wrought iron gates close off the lower part of the northeastern and southeastern arched openings. There are seven millstones within the garden and four more just outside the northwestern and southwestern entrances. Two benches are missing from niches in the eastern wall. There are six William Gratwick III sculptures from the 1930s and early 1940s which include, a closed tree peony bud in concrete serves as a fountain in the south pool. Tree peony stamens created from metal make another fountain in the central pool. A bronze bird mounted on a wooden post is in Bed 38 (see photo above). A small concrete raccoon is in Bed 46. A closed tree peony bud in concrete is placed on the

low southwestern wall. Another tree peony bud in concrete, just starting to unfurl, is set in the northern end of the canal under the yew arch.

Trellises line the western edge of the garden from the northwestern and southwestern vestibules to the low retaining wall. There are also narrower portions of trellis in front of the three remaining pergola supports and one trellis panel at the northern end of the southern pergola space. There is one trellis panel at the end the southern end of the northern pergola space. Two benches are missing from the eastern wall's niches. A reconstructed semi-circular bench is set into the semi-circular niche in the eastern wall. Concrete finials sit atop the two piers at the main entrance and on the piers at either end of the semi-circular sitting area in the eastern wall. One finial is missing from the pair at the on the piers on the northern wall. There are eight pieces of decorative wrought iron work: three benches, one chair, three panels that cross over the canal and one gate over the north end of the canal.

Pool Garden

See the sheet *Pool Garden Existing Conditions Plan*

Spatial Organization: The Pool Garden is approximately 125' x 65' and its primary space is defined by historic concrete walls. Its east side is mostly open with a low retaining wall. The north end's main entrance is flanked by a low wall and then eight-foot-tall walls. A large grouping of boxwoods is in front of the main entrance. The south end has eight-foot-tall walls with a slight outward curve in the center section on axis with the main entrance. The primary space is mostly open with more enclosure to the west due to pergola and vegetation. There are a few large trees and shrubs dotted throughout the southern end of the primary space. Secondary areas include the two cabanas on the northwest and southwest corners and the pergola space that runs the length between the cabanas on the garden's western edge.



Fig. 23 2007 Pool Garden looking east to the Genesee River Valley



Fig. 24 2007 Pool Garden looking northeast across farm field

Buildings and Structures: The primary structures in the Pool Garden are the historic concrete walls. They are retaining walls on the north and east sides and a free-standing wall on the south side. The walls have concrete piers in the corners and flanking the entrances and curve in south side wall. Concrete caps top pilasters at even intervals along the wall. The northern main entrance has concrete semi-circular steps. The northeast and southeast corners have arched openings on the eastern sides for viewing purposes. The walls on the northwest and southwest sides form one side of the cabanas. The rest of the cabanas are made of wood with metal roofing. The northern cabana is open on two sides.

Each cabana has three windows on its western side. The northern cabana is missing its window on the southern side because the cabana is opened up. The southern cabana retains its northern window. Doors into the cabanas enter from the pergola.



Fig. 25 2007 Under the Pool Garden pergola looking at the northern cabana. Camperdown Elm foliage to the left.

Concrete supports for the pergola remain. There are wooden beams on all the pergola supports except one. There are no rafters on the pergolas. Concrete supports that both propped up the western edge of the pergolas and the trellises remain.

Constructed water features: A large 60' x 30' concrete swimming pool is centrally-located and the primary feature in the garden. The pool is surrounded by a raised concrete edge topped with wooden boards. On the east side of the pool, centrally-located is a spigot housed in a decorative concrete feature that acts as a small fountain as it re-circulates the pool water. When open for the season, the pool water level is kept even with the top of the concrete raised pool edge.



Fig. 26 2007 Pool Garden looking north toward Italian Garden

Circulation: A wide brick walk runs the length of the pergola from cabana to cabana. It is set in an east-west running bond pattern. Narrower brick walks surround the pool. They too are in running bond pattern following the direction of travel. On the east and west sides of the pool the pattern is oriented north-south. On the north and south sides, the pattern is arranged in east to west. At the northwest and southwest corners the brick is arranged in a herringbone pattern and forms a circle.



Fig. 27 2007 Pool Garden running bond brick paving pattern



Fig. 28 2007 Pool Garden northeastern herringbone pattern paving detail

There are three entrances to the garden. The wide main entrance to the garden is on the north side. There is a narrow entrance on the west side through the trellising. A larger western entrance is next to the southern cabana.

Views: The garden is oriented to the panoramic eastern view of the Genesee River Valley. The arched openings at the northeast and southeast corner frame long narrow views to the east. There is an axial view of the Italian Garden from the garden's northern main entrance.

Vegetation: Two large historic Camperdown Elms (*Ulmus glabra* 'Camperdownii') are west of the pool next to the pergola. A boxwood grouping partially blocks the northern main entrance. Two non-historic small autumn olives (*Elaeagnus umbellatus*) are on the east side of the pool. Large deciduous trees impact the southern cabana on its northeast and northwest corners. A trumpet creeper vine (*Campsis radicans*) grows over the northern cabana. Scattered about the garden are barberries (*Berberis sp.*), boxwoods, and other deciduous trees and shrubs. Lawn surrounds the pool.

Outside the northern side of the garden are two lilacs (*Syringa vulgaris*) framing the main entrance. Also on the north side are a few boxwoods, dogwoods (*Cornus sp.*), and black locusts (*Robinia pseudoacacia*). Groupings of planted evergreen and volunteer deciduous trees and shrubs, and herbaceous plants border the outside edge of the western side of the garden. There are some old yews, black walnuts, black locust, and hackberries (*Celtis occidentalis*). Outside the southern side of the garden volunteers of black walnuts and black locust are at various stages of maturity and many hang over the garden wall.

Small Scale Features: Historic wrought ironwork gates close off the lower part of the northeastern and southeastern arched openings. There is one small William Gratwick III concrete bird sculptures on the east side of the pool next to the pool-fill spigot.

Wood trellises line the western edge of the garden from the northern and southern cabanas. Similar wood trellises are attached to the northern cabana on a portion of its southern side. They also are attached to the southern cabana on its eastern, northern, and western sides. Narrow portions of trellis are missing from in front of the eastern pergola supports. Concrete finials sit atop the two piers at the main entrance and on the southern wall where they mark the shallow semi-circular portion of the wall. Two concrete diving board supports are located at the southern end of the pool. There is no diving board.

V. ANALYSIS AND EVALUATION

Linwood's Italian Garden and Pool Garden, part of the larger Linwood Gardens property, display historic significance from the development of the gardens in the early twentieth century, through William Gratwick III's stewardship during the Great Depression and World War II, and continues until 1947 which is the documented end of the period of significance in Linwood's 1997 National Register of Historic Places documentation. The two gardens retain features throughout the period of significance. Later features although perhaps not of historical significance are important as a cultural overlay of the two gardens. These include later additions or changes by William Gratwick III and Lee Gratwick's additions and management of the Italian Garden and Pool Garden.

Linwood's landscape, including the Italian Garden and Pool Garden, was found to be significant for its Country Place Era landscape architecture, its boxwood and tree peony hybridizations, and for William Gratwick III's sculpture and the inspiration that other artists found at Linwood. The following analysis and evaluation summarizes changes to the historic character of the gardens, primarily since the end of the period of significance (1947).

Setting: The setting of the Italian Garden and the Pool Garden remains largely and remarkably intact. The Country Place Era design of the two gardens and the entire historic core is easily discernable.

Italian Garden

Spatial Organization: The primary space is defined by its Country Place Era design and is largely intact. The walls are critical to delineating the garden space. The garden is not as open as it was once. A few small trees and larger shrubs that have grown in since 1947 partially-enclose parts of the garden whereas once the entire length and breadth of the garden could be taken in from any vantage point.



Fig. 29 c. 1920 Italian Garden looking south from north end of garden



Fig. 30 2007 Italian Garden looking south from central pool

The secondary areas include the footprint of the pergola spaces, but with only some of the pergola supports existing, it is more of an implied space. The pergolas are important as part of the overall design of the garden as they would have opened to the view and provided shelter in the garden. The additional secondary areas include the northwest and southwest entrance vestibules which are intact and provide a sense of enclosure before entering the much larger primary garden space.

One of the tertiary areas, the southern main entrance circular space, has changed little. It retains its space as a small entry plaza and viewing point for the garden.

The other tertiary area, the central pool area, has changed some. It was once a larger more distinct area, defined by hip-high, dark, clipped evergreen yews.

The quaternary spaces are the semi-circular sitting area east of the central pool and the sitting area at the northern end of the canal remain intact. The wooden awning set into the northern wall is absent. The northern end's slight semi-circular area at the end of the canal is somewhat more enclosed by the boxwoods on either side of the canal and the yew arch across the canal.

Buildings and Structures: The primary structures in the Italian Garden are the historic concrete walls which have deteriorated sometimes severely in places. They are crucial structures for defining the Italian Garden. In 2004, Crawford & Stearns, Architects & Preservation Planners of Syracuse, New York completed a report on the concrete walls of Linwood's gardens. The report stated "The use of concrete is historically significant to the Gratwick Estate; it was a cutting edge material... Since the sheer magnitude of the concrete features at this site is overwhelming and since the concrete features play an important role in the history and future interpretation of the site, they merit further documentation and assessment." (Crawford & Stearns 2004) The walls are the defining feature of the Italian Garden and the Pool Garden as well as other areas. They shape the spaces. Without them, the gardens would be something entirely different.



Fig. 31 c. 1915 Italian Garden pergola space with overhead structure and side trellis providing enclosure and shelter



Fig. 32 2008 Italian Garden concrete pergola supports have deteriorated and there is no overhead structure

The concrete piers, caps, and pilasters have also deteriorated in places. The remaining concrete supports for the pergolas and the trellises have deteriorated and there are no overhead structures.

The southern main entrance's three concrete semi-circular steps remain. The northern vestibule entrance steps are different than the historic. Once there were three steps made from millstones. The grade appears to have been raised up in this area and could possibly account for the change in the steps.

Constructed water features: The canal is mostly unchanged from its historic configuration except for two sections near the central pool. Once the water slipped under the brick walk just north and south of the central pool and reemerged in the pool. At some point, the brick walk was removed in these two areas and the canal continued to the edge of the pool. Decorative iron grillwork was placed in the areas where the walks once were and allowed crossing over the canals.

Initially, there were no fountains in any of the pools. As William Gratwick III created his sculptures in the 1930s and early 1940s he included them in the garden.

Circulation: Brick walks remain set at right angles to each other and provide access throughout the garden. Their running bond pattern has not changed. The major north-south paths and the major paths at the northern and southern end that enter from the vestibules are largely intact except for places where they have sunk or heaved. The cross path that leads to the central pool no longer crosses over the canal just north and south of the pool.

The square concrete pavers edged with brick replaced grassy paths at an unknown date. The cross paths changed when the configuration of many of the interior garden beds changed. Some paths were eliminated and some were added. It is not known when the paths and garden beds changed; however, the changes made still evoke the principles of Linwood's Country Place Era design.

Views: The panoramic eastern view of the Genesee River Valley is an essential element in the garden's Country Place Era design. The view is obscured by three large volunteer walnut trees which are just outside the eastern wall and have grown on since 1947.



Fig. 33 c. 1910 Italian Garden with view to the southeast



There are other important views such as the view from the arched opening of the southeast corner is partially obscured because of vegetation outside the eastern wall. The broad internal view of the garden from its southern main entrance is broken up in places by small trees and large shrubs that have grown in since 1947. The long axial views to the west from the garden through the low western walls, the Tennis Court & Labyrinth, the Lily Pool Garden, and to the enclosed Vegetable Garden are constricted by an overgrowth of vegetation.

Vegetation: The three large walnut trees outside the eastern wall have volunteered in recent decades. The tree peonies and boxwood were additions by William Gratwick III and Lee Gratwick continued cultivating these additions to the garden. (See *Appendix C.*) Before these additions the garden typically had a mixture of clipped evergreens and flowering perennials and vines. Vines used to climb the north and south walls. The configuration of the interior garden beds changed. Some were combined with others, some were split apart. It is not known when the garden beds were changed; however, they evoke the principles of

Linwood's Country Place Era design. Garden beds were filled with masses of perennials, annuals, or grasses. Roses (*Rosa sp.*) also filled some beds. The canal was filled with cat tails (*Typha latifolia*), tall papyrus (*Cyperus papyrus*), water lilies (*Nymphaea sp.*), and other rushes (*Juncus sp.*). Three-foot-tall clipped yew delineated the central pool area. In the winter, the clipped yew would have been prominent. Thorny branches of climbing and shrub roses and twiggy growth of vines would have remained.

The very large boxwoods at the western border were most likely William Gratwick III's additions from the 1930s and 1940s. A new copper beech was added recently to replace one that had to be removed. These additions follow the original concept of the vegetative screening at the western side of the garden. Groupings of evergreen and deciduous trees and shrubs outside the southeast corner and south side were denser at one time. *Small Scale Features:* The historic wrought iron gates in the northeastern and southeastern arched openings are original to the garden. The seven millstones within the garden and four more just outside the northwestern and southwestern entrances are somewhat deteriorated. William Gratwick III sculptures were added during the period of significance. The trellises were constructed of wood and were consistent whether panels at the western border or narrower trellises for vines to climb up and over pergolas or up concrete piers. The trellises along the western border have deteriorated. There used to be narrow trellises for roses to climb in front of the concrete piers in the semi-circular sitting area of the eastern wall. There were trellis panels at both ends of the pergola. There is one trellis panel at the end the southern end of the northern pergola space. Concrete finials which are part of the walls highlighted the axes of the garden.

Wooden benches of a consistent design were set into the semi-circular and rectangular niches of the eastern wall and faced west. A semi-circular bench was reconstructed recently. The benches are missing from the niches in the eastern wall. Another wooden bench was set centrally at the northern wall. Other benches, chairs, and furnishings were placed within the pergolas. Historic photographs and the furniture indicate that the garden was enjoyed in a variety of ways.

Pool Garden

Spatial Organization: The Pool Garden retains its primary space which is defined by the concrete walls from the historic period. A large grouping of boxwoods in front of the main entrance partially obscures the historic axial view north to the Italian Garden. The cabanas anchor the northwestern and southwestern corners of the garden. The primary space is mostly open with more enclosure to the west due to the pergola and vegetation. The pergola was an important linear space within the garden. It defined the western edge of the garden and connected the two cabanas while providing shade.



Fig. 35 1914 Zoller autochrome of Pool Garden looking northwest

Buildings and Structures: The primary structures in the Pool Garden are the historic concrete walls which are defining features of the Country Place Era design. The walls have moderate to severe deterioration as do some of the concrete piers and caps. Concrete pergola and trellis supports remain although many are impaired.

The cabanas are dilapidated. Trees are beginning to damage the northeast and northwest corners of the southern cabana. They are historic structures which are integral to the design of garden.

Constructed water features: The swimming pool is functional and is used currently. The raised concrete edge of the pool appears to be unique for the time of construction. The wooden boards which top the edging have been added later as some sort of protection. They are starting to warp. The decorative concrete housing for the spigot has not changed. The water level in the pool has been filled to the top historically.

Circulation: The brick walks under the pergola and surrounding the pool have sunk in places and heaved in others. Additional brick walks used to traverse the lawn from the cabana doors to the herringbone brick circles at the northwest and southwest corners of the pool.



Fig. 37 1919 Pool Garden with Theresa Gratwick (sister of William H. Gratwick III) and friends. Notice brick walkway extending to the left, the raised concrete edge of the pool, Camperdown Elms, and pergola with vines.



Fig. 38 2007 Pool Garden with similar view. Notice the walkways, pool edging, Camperdown Elms, and pergola. Concrete stanchions used to support the diving board.

The wide main entrance to the garden on the north side is partially blocked by a grouping of boxwoods which were added sometime after 1947. Tree roots from a tree at the southwest corner of the southern cabana are lifting up the walk and impeding the entrance to the garden.

Views: The garden's panoramic eastern view of the Genesee River Valley remains, but is partially obscured by volunteer vegetation. This view is critical to the garden and the property's Country Place Era design. The view through the northeastern arched opening is partially obscured by vegetation outside the garden's eastern wall. The axial view of the Italian Garden from the garden's northern main entrance is partially obscured by a grouping of boxwood.

Vegetation: The original Camperdown Elms (*Ulmus glabra* 'Camperdownii') are key features of the garden. They had framed a view over the pool to the east. Roses used to drape over the low eastern wall and climb up the northeastern wall, but were removed at a later date. Wisteria (*Wisteria sp.*) once climbed the east side of the northern cabana. A low barberry hedge edged the eastern side of the pergola, but was also removed sometime later.

The unclipped boxwood grouping in the main entrance is a recent addition. The two small autumn olives (*Elaeagnus umbellatus*) also of recent origin appear unhealthy. Large deciduous trees impact the southern cabana on its northeast and northwest corners. A trumpet creeper vine (*Campsis radicans*) grows over the northern cabana. Scattered about the garden are barberries (*Berberis sp.*), boxwoods, and other deciduous trees and shrubs which do not contribute to the Country Place Era design of the garden. Lawn surrounds the pool as it did historically.



Fig. 40 2008 Pool garden pergola

Vegetation climbing up the trellises and over the pergolas used to screen the view of the Twin Guest cottages to the west which are gone now except for one's double-sided stone chimney. The old yews indicate that there was some planting between the Pool Garden and the cottages. There appeared to be some planting to the north of the garden. Many of the plants to the west of the garden are volunteers. Outside the southern side of the garden, there were groups of trees must likely the older generation of the current volunteers.

Small Scale Features: Historic wrought iron gates remain in the arched openings at the northeastern and southeastern walls. William Gratwick III concrete bird sculpture was included in the garden in the 1930s or early 1940s. The diving board sat atop two concrete supports. The supports remain, but the diving board does not. The concrete wall finials mark the entrance and emphasize the axis of the garden's Country Place Era design.

All the wood trellises have deteriorated or are missing. The trellis that created the western edge of the pergola also delineated the edge of the garden and is an important feature. The trellis was consistent from the panels at the western edge to the narrow pieces in front of the pergola supports to the portions inset in the cabanas.



Fig. 31 1915 Pool Garden with brick walkway, cabana, trellis and pergola. William H. Gratwick III to the left. The other children are unknown.

VI. RECOMMENDATIONS

Recommendations for the treatment convey a preservation strategy for the long-term management of a cultural landscape. It is based on the landscape's significance, existing conditions, and programming (use). Recommendations consider the owner's (management) goals including public access, natural resource preservation, current use, and interpretation of the site.

Programming

In recent years, Linwood has been changing from private family home to one that uses the landscape and the main house for tours, educational programs in the arts and alternative therapies, and a dozen garden open days. For three weekends in May (sometimes into the first weekend in June) it hosts the Tree Peony Festival of Flowers event. The gardens are open for a small donation and visitors take self-guided or guided tours, purchase a catered lunch, and bid on tree peonies.

The owner is looking to expand the programming. This summer, Linwood will have extended workshops to explore body and mind connections and a walking tour history of Linwood's historic landscape design. What other options might be considered? Examples from the precedent sites, Wave Hill, Weir Farm National Historic Site, and Chesterwood offer some ideas. These sites have leveraged themselves by creating partnerships with non-profits, developing volunteers, and connecting with universities, and other opportunities which provide the capabilities for managing increased programming.

It is important to note that each of these sites' programming was connected with the landscape. Expanded programming options for Linwood might include:

- Workshops of gardening, cooking, horticultural, landscape architecture, and cultural landscape preservation practices, and photography.
- Changing exhibits and seminars developed with partners to explore the contemporary relevance of site stories and reach audiences that currently do not visit the site.
- Improved connections to other areas of the site: the Lily Pond Garden, Tennis Court and Labyrinth, Walled Vegetable Garden, and Dwarf Village, Saunders Hill, Chapel Garden, Peony and Flower Gardens, and Woodlands, Reservoirs, and Gorge would augment educational opportunities.
- Interpretive materials describing the connections between landscape architecture, historic preservation, art, and the landscape.
- Connections to the Genesee Valley including the use of the abandoned Delaware, Lackawanna, and Western Railroad rail bed at the eastern edge of the property as a trail to connect with the Genesee River Greenway Trail.

In order to sort through the ideas for programming, the project used a values matrix developed by architect Robert Hershberger (See *Appendix D*.) The matrix intersects categories of values along a y-axis such as human, environmental, cultural, temporal, aesthetic, technological, safety, and economic with information about the project on the x-axis including values and issues, goals and objectives, facts, needs, and ideas. The matrix helps sort through ideas and expose gaps. It is an ongoing tool that can be updated to keep track of new additions.

Treatment

Each cultural landscape is unique and offers constraints and opportunities. The treatment approach below uses the framework of *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*. The *Guidelines* provide a common language for cultural landscape preservation. They outline the four general treatment approaches as described for cultural landscapes from a minimal intervention to the most intensive: Preservation, Rehabilitation, Restoration, and Reconstruction. A treatment approach will provide a long-term strategy for the care of Linwood's historic landscape and gardens. The first step in determining treatment is to define what makes that landscape meaningful.

Determining the Treatment Approach

While cultural landscapes such as Linwood's are inherently dynamic, preservation works to plan and manage for change while retaining the historic character of the landscape. Linwood's Italian Garden and Pool Garden were well-maintained gardens of the Country Place Era in landscape architecture from their initial construction through the 1920s. Exuberant plantings were balanced by the strength of the design and held in check by exacting management and maintenance. Subsequent changes including the boxwoods and tree peonies were able to integrate with the original design and character because their addition respected the key characteristics of spatial organization, built structures, and views. It also was the power of the design coupled with Gratwick's careful placement of his 1930s and 1940s modern sculptures that allowed the two layers to be harmonious yet distinct. Today, one is able to see readily the earlier Country Place Era design and the compatible, yet obviously later layers of the Gratwick's boxwoods, tree peonies, and sculptures. Before any modifications are made to either of the gardens such changes should be carefully evaluated for impact on the two gardens' Country Place Era landscape architecture and the Gratwick's boxwoods, tree peonies, and sculptures.

Preferred Treatment-

Rehabilitation of the Italian Garden and Pool Garden

The capstone examined three concepts for the treatment of Linwood's Italian Garden and Pool Garden: Preservation, Restoration, and Rehabilitation. One approach, a primary rehabilitation treatment, was developed as the preferred alternative after discussing the three alternatives with the client. Photo simulations aided the discussion and helped determined needs.



Fig. 42 2007 Italian Garden
eastern view - *before*



Fig. 43 Italian Garden eastern view
- *after photo simulation*

It was important to make the gardens' historic layers understandable rather than limiting the landscape to one particular time period or not rebuilding certain character-defining features.



Fig. 44 c. 1910 Pool Garden northeastern corner with climbing roses



Fig. 45 2007 Pool Garden - *before*



Fig. 46 Pool Garden northeastern corner - *after photo simulation*

Whereas preservation and restoration treatments would have limited the opportunity to rebuild the pergolas or cabanas or to replace portions of severely deteriorated concrete wall, rehabilitation treatment provides the flexibility necessary for the Italian Garden and the Pool Garden. At the feature level, a secondary treatment may be warranted and depending on the landscape element, may be reconstructed or preserved as necessary. Rehabilitation treatment offers the opportunity for contemporary uses with modifications and additions to the cultural landscape as suggested by the programming provided that the character-defining features are protected and maintained.

Linwood's Italian Garden and Pool Garden are good candidates for a rehabilitation as an overall treatment approach, which may employ different treatments at the feature level depending on how much of the historic fabric remains. The two gardens have features that require a preservation approach to protect and maintain them such as the concrete canal or some of the brick walkways. Others require a restoration approach because they have deteriorated to such a degree that they require more extensive repair and replacement such as the concrete walls, pergolas, and cabanas.

The first step in rehabilitation, similar to preservation, would involve protecting and maintaining a cultural landscape's character-defining features. It is critical that before any work begins, a documentation plan of the historical and existing landscape should be developed. It will serve as a baseline for preservation work and insure that there is a record for the future. (Birnbaum, Capella-Peters 1996)

With plans for new or continued uses of the two gardens, rehabilitation would allow for alterations or additions that are compatible with the historic character of the landscape. A rehabilitation approach for the Italian Garden and the Pool Garden while enhancing the historic character of the gardens as originally designed, would also preserve later layers including William Gratwick III's addition of boxwood and tree peonies, his placement of his sculptures, and changes in vegetation and circulation material.

The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes outlines the standards for rehabilitation. Examples for how they apply to Linwood are described below each standard.

1) *A property will be used as it was historically, or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.*

For Linwood, this means that the gardens would continue to be used as they have in the past for pleasure and recreation. New uses would include opportunities in education programs, fund raising for Linwood, and volunteering. Key features, spaces and their relationships, and distinctive materials would be retained, protected, and stabilized in any proposed new uses.

2) *The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.*

For Linwood, for example, the concrete pergolas would be rebuilt as they define the spatial character of both gardens. If a portion of the concrete wall was so severely damaged, it could be replaced with materials that matched the historic material physically and visually. Addition of new plantings or objects within or adjacent to the gardens would be avoided if they alter the historic spatial character.

3) *Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*

For Linwood, the historic character of the well-maintained garden with its lush plantings that existed through the 1920s and its later layers of Gratwick's boxwood and tree peony hybridizations, and sculptures would be retained and preserved.

4) *Changes to a property that have acquired historic significance in their own right shall be retained and preserved.*

For Linwood, this would include Lee Gratwick's addition of more tree peonies in the Italian Garden. She has added more to the garden than were there during the period of significance, yet she is continuing the legacy of Linwood's tree peony hybridizations.

5) *Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.*

For Linwood, the historic concrete walls are an example of innovative concrete construction materials and techniques from more than 100 years ago. The walls would be preserved to the maximum extent possible. Additionally, William Gratwick III's sculptures display his unique artistry and would need to be preserved.

6) *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.*

For Linwood, the historic concrete walls underwent a study in 2004 from Crawford & Stearns Architects and Preservation Planners where preliminary assessments were made. Before any repair or replacement was to be made, the report recommended consulting an expert to address the necessary work.

7) *Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*

For Linwood, this would mean limiting or carefully controlling the use of weed-whackers around the Camperdown Elms in order to not damage them. Or, limiting or avoiding the use of pesticides or herbicides in the Italian Garden because they may cause damage to the boxwoods or tree peonies.

8) *Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*

For Linwood, the concrete stepping stones that led north from the Pool Garden's main entrance would remain and be documented.

9) *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.*

For Linwood, this would mean that if gates were installed at the Pool Garden's entrances, they would not try to suggest that they were original to the garden. They would be a distinctive new addition yet compatible with the historic materials. They would be installed in a manner that would not damage or destroy the concrete walls and they would not impede any of the character-defining features.

10) *New additions and adjacent or related construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

For Linwood, using the new gates at the Pool Garden as an example, they would be installed carefully that removal at a future date would leave the garden intact.

Rehabilitation Treatment Tasks

The following treatment tasks, based on the previously defined treatment approach and Standards, are intended to enhance the historic character of the gardens in the context of existing and potential new uses. These tasks are intended to enhance and preserve the gardens' original Country Place Era-character while preserving the significant later layers including the boxwoods, tree peonies, and artwork.

Italian Garden

Refer to the sheet *Italian Garden Rehabilitation Treatment Plan*.

Spatial Organization: The spatial organization of the Italian Garden is an essential characteristic and remains largely intact. The garden spaces are defined by the concrete walls, pergolas, trellises, and vegetation.

Rehabilitation treatment would:

- In the primary area, remove non-historic small trees that encroach on walkways.
- Also in the primary area, remove the three non-historic walnut trees to the east as they enclose the garden as it had not been
- In the secondary areas, reconstruct the concrete and wood pergolas.
- In the tertiary area of the central pool, maintain the boxwood at a three-foot height in order to provide more definition to the space.
- In the western border, maintain the tall and dense evergreen and deciduous plant material.

Buildings and Structures: Building and structures are defining characteristics of the Italian Garden and include the concrete walls and pergolas.

Rehabilitation treatment would:

- Repair and replace as necessary the concrete walls including their piers, caps, pilasters, and finials.
- Rebuild the pergolas using existing remnants and historic photos as guides.
- Remove trees that are impacting the walls and pergolas, notably, the three large walnuts to the east and the deciduous tree in Bed 20.

Constructed water features: Constructed water features are unique focal points of the Italian Garden.

Rehabilitation treatment would:

- Preserve and maintain the canal, the three pools, and William Gratwick III's fountains. Mechanical systems or parts thereof could be upgraded without impact to the historic character of the garden.

Circulation: Circulation is a distinguishing characteristic of the Italian Garden.

Rehabilitation treatment would:

- Reset and repair the brick walkways and the square concrete pavers edged with brick.
- Repair and replace as necessary the concrete edging that borders the walkways and defines the garden beds.
- Move and reset the millstones in the major eastern walkway 1.5 feet east so they are out of the walkway. This will allow access by those with mobility-impairments.

- Move and reset the millstone at the northern end of the canal 2.5 feet north so it is out of the walkway. This will help allow for an accessible route around the entire Italian Garden.
- Level and reset the millstone in the southeastern vestibule to provide access for those mobility impairments.
- Describe and map the accessible walkway circuit in interpretative materials.

Views: Views and vistas are principal characteristics of the Italian Garden. They visually connect the garden to the surrounding landscape of fields, the Genesee Valley, and wooded hills to the east.

Rehabilitation treatment would:

- Remove any trees and plant material that obscure the eastern view, notably the non-historic walnut trees and the lilac (*Syringa vulgaris*) in Bed 2.
- Investigate viewshed easements to protect the eastern view particularly on farm fields on the Linwood property.
- Prune back plant material that constricts the axial view into and out of the central western garden entrance such as the boxwoods in the western border.
- Remove small trees and shrubs that obstruct the internal views of the garden such as the sand cherries (*Prunus cistena*) in Beds 22 and 44, the Japanese maple (*Acer japonicum*) in Bed 25, the Purple Smoketree (*Cotinus coggygia* var. *purpureus*) in Bed 16, and the crabapple (*Malus sp.*) in Bed 46.
- Prune the Sargent Crabapple (*Malus sargentii*) in Bed 8 to allow it to be more see-through and lighter in appearance, and importantly to keep it from encroaching on the walkway

Vegetation: Vegetation, both within the gardens and at the northern, western, and southern border is a distinctive characteristic of the Italian Garden. Change to specimen trees and plantings are inherent and part of the gardens' natural process; however, where such changes interfere with other historic characteristics such as spatial organization, views, buildings and structures, or circulation, vegetation should be managed.

Rehabilitation treatment would:

- Document, conserve, and interpret the tree peony collection.
- Identify, document, conserve, and interpret the boxwood collection.
- Remove trees within the garden that are impacting the walls and other structures.
- Prune low boxwood hedging to maintain rectangular shape.
- Replace missing boxwoods in hedges.
- Replace missing lavender (*Lavandula sp.*) in Beds 23 and 46.
- Replace periwinkle (*Vinca minor*) with snow-in-summer (*Cerastium tomentosum*) in Beds 7 and 43 in order to balance with Beds 13 and 30.
- Remove volunteer trees from the eastern perimeter as mentioned under Spatial Organization, Buildings and Structures, and Views.
- Prune western border trees and shrubs for plant health and to keep material from encroaching into the garden.

Small Scale Features: Small scale features include both distinctive and non-historic features.

Rehabilitation treatment would:

- Repair or replace trellises in kind as they contributed to enclosing the garden and provided support for vines.

- Document, conserve, and interpret wrought iron gates in the arched openings to differentiate from non-historic wrought iron furnishings and objects in the garden.
- Document, conserve, and interpret William Gratwick III's sculptures.
- Replace benches in the eastern wall niches in kind as they were a key furnishings element.
- Replace finials on the concrete walls in kind as highlight the axial configuration of the garden.
- Document and interpret non-historic furnishings and objects to differentiate them from the wrought iron gates of the arched openings.

Pool Garden

Refer to the sheet *Pool Garden Rehabilitation Treatment Plan*.

Spatial Organization: The spatial organization of the Pool Garden is an essential characteristic and remains largely intact. The garden space is defined by the concrete walls, cabanas, pergolas, trellises, and vegetation.

Rehabilitation treatment would:

- Reestablish the concrete and wood pergolas that enclose the west side of the garden.
- Remove the trees and shrubs that impact the spatial organization such as the volunteers in the south side of the garden.
- In the western border, maintain the tall and dense evergreen and deciduous plant material to enclose west side of the garden.

Buildings and Structures: Building and structures are defining characteristics of the Pool Garden and include the concrete walls, cabanas, and pergolas.

Rehabilitation treatment would:

- Repair and replace as necessary the concrete walls including their piers, caps, pilasters, and finials.
- Restore the cabanas and pergolas in order to make their spaces usable again.
- Remove trees that are impacting the walls, cabanas, or pergolas or their supports.

Constructed water features: The swimming pool is the focal point of the Pool Garden.

Rehabilitation treatment would:

- Preserve and maintain the swimming pool including the raised concrete edging.
- Update any non-visible mechanical systems as they would not impact the historic character of the garden.
- Remove the non-historic wood planking on top of the concrete edging in favor of the preserved and maintained raised concrete edging.

Circulation: Circulation is a distinguishing characteristic of the Pool Garden.

Rehabilitation treatment would:

- Reset and repair the brick walkways beneath the pergola. New brick should be compatible yet distinguishable.
- Reset, repair, and widen the brick walkway surrounding the pool for accessibility. New brick should be compatible yet distinguishable.
- Reconstruct the brick walkway from the northwestern and southwestern corners of the pool at the circular brick paving to the cabanas.
- Describe and map the accessible walkway circuit in interpretative materials.

Views: Views and vistas are principal characteristics of the Pool Garden. They visually connect the garden to the surrounding landscape of fields, the Genesee Valley, and wooded hills to the east.

Rehabilitation treatment would:

- Remove any trees and plant material that obscure the eastern view.
- Investigate viewshed easements to protect the eastern view.
- Remove boxwood grouping that impairs the axial view to the Italian Garden and transplant to the western border.
- Remove trees and shrubs that obstruct the internal views of the garden including autumn olives (*Elaeagnus umbellatus*) in poor health, yew between the Camperdown Elms, and barberry.

Vegetation: Vegetation is a distinctive characteristic of the Pool Garden. Change to specimen trees and plantings are inherent and part of the gardens' natural process; however, where such changes interfere with other historic characteristics such as spatial organization, views, buildings and structures, or circulation, vegetation should be managed. Rehabilitation treatment would:

- Remove trees within the garden that are impacting the walls and south cabana, north cabana, and pergola.
- Remove volunteer trees from the eastern perimeter which impair views such as the black locusts and grey dogwood.
- Selectively remove deciduous trees and shrubs outside the southern wall to keep them from extending into the garden. Prune remaining trees and shrubs for plant health.
- Prune yews in western border to highlight their age and sculptural qualities.
- Remove from the western border self sown trees and shrubs and miscellaneous herbaceous material which encourages an unkempt appearance.
- Transplant boxwood to grow on into masses in the western border for a denser visual screen and ease of maintenance.
- Plant vines such as Boston Ivy (*Parthenocissus tricuspidata*) to climb over pergola and trellis where they would provide screening.
- Plant climbing roses (*Rosa sp.*) along wall (after wall is repaired) in the northeastern corner of the garden. Utilize a removable trellis system to ease future wall repairs.
- Plant vines that can tolerate some shade such as Chocolate Vine (*Akebia quinata*) along the wall in southeastern corner of the garden. Utilize a removable trellis system to ease future wall repairs.
- Install reinforced turf along path that leads to western entrance next to the southern cabana to provide accessibility for mobility-impaired visitors.

Small Scale Features: Small scale features are distinctive in the Pool Garden.

Rehabilitation treatment would:

- Repair or replace trellises in kind along the western edge to reestablish enclosure and provide support for climbing vines.
- Document, conserve, and interpret William Gratwick III's small bird sculpture at the eastern edge of the pool.
- Repair or replace the three benches in kind which are beneath the pergola.
- Document, conserve, and interpret the wrought iron gates in the arched openings.

With so many rich and varied features in the landscape, there can be so much to accomplish that it can seem daunting. The Italian Garden and Pool Garden rehabilitation treatment recommendations would help identify projects. They also would help point to areas that could be targeted for fund-raising, grant applications, or help in establishing partnerships for projects.

VII. CONCLUSION

Linwood is a significant landscape for its history of landscape architecture design and for its horticultural and cultural history which was only briefly touched on in this report. The capstone's research shows that a full cultural landscape report on the entire property is necessary. A cultural landscape report would document Linwood's history and existing conditions, synthesize the research, and help begin with planning so that the owner's preservation goals and programming interests can be realized. There is much to study. For example, the boxwoods need to be identified, cataloged, and conserved. Although the project discovered more about Thomas A. Fox than was known previously, an in depth study could reveal much more. It is likely that there are further areas of significance in the Linwood landscape waiting to be revealed and included as part of Linwood's future.

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IX. APPENDICES

Appendix A

“The Italian Garden” by William Carlos Williams (copied from William Gratwick III’s book *The Truth, Tall Tales, and Blatant Lies*)

The Italian Garden

When she married years ago
her romantic ideas dominated
the builders

nightingale and hermit thrush
then the garden
fell into disuse.

Now her son has taken up her
old ideas formally
shut out

by high walls from the sheep run.
It is a scene from *Comus*
transported

to upper New York State. I remember
it already ruined
in

early May the trees crowded
with orioles chickadees
robins

brown-thrashers cardinals
in their scarlet
coats

vocal at dawn among pools
reft of their
lilies

and rarer plants flowers
given instead to
mallows

pampas-grass and cattails by
drought and winter
winds

where now hummingbirds touch
without touching.
Moss-covered

benches fallen apart among
sunken gardens
where

The Faerie Queene was read to
strains from
Campion

and the scent of wild strawberries
mingled with that
of eglantine

and verbenas. Courtesy has revived
with visitors who
have

begun to stroll the paths
as in the quattrocento
covertly.

Maybe it will drive them to
be more civil
love

more jocosely (a good word) as
we presume they did
in that famous

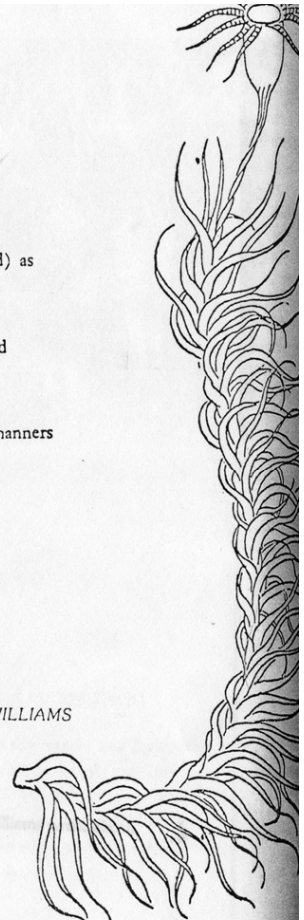
garden where Boccaccio and
his friends hid
themselves

from the plague and rude manners
in the woods
of that garden

as we would similarly today
to escape the plague
of

our cars which cannot
penetrate
hers.

W.C. WILLIAMS



Appendix B

“The Yellow Tree Peony” by William Carlos Williams (copied from William Gratwick III’s book *My, This Must Have Been A Beautiful Place... When It Was Kept Up*)

THE YELLOW TREE PEONY

*The girl whose arms are leaves
at whose heart
a small flower with
bowed head
hides its moon-glow
of remote thought —
is pursued by the sun
with flaming gifts,
crimson and white.*

*But she of ample thighs
and full breasts
though she yields her
mooney flower
hides still her face
among the leaves
of her arms — remembering!*

*A bear that threads
the ravine at night and
the wild fox protect her.
But we have chicks
to raise and lambs to culture.
Who will protect us
from her dominion?*

—William Carlos Williams

Appendix C

Italian Garden Existing Conditions Garden Beds and Tree Peonies

Bed 1	Boxwood (<i>Buxus sp.</i>), Maiden Grass (<i>Miscanthus sinensis</i>)
Bed 2	Boxwood (<i>Buxus sp.</i>), Lilac (<i>Syringa vulgaris</i>), Reed Grass (<i>Calamagrostis sp.</i>), Daylily (<i>Hemerocallis cvs.</i>), Periwinkle (<i>Vinca minor</i>)
Bed 3	Boxwood (<i>Buxus sp.</i>), TP 1 – Tree Peony (<i>Paeonia</i> ‘Crystal Palace’), TP 2 – Tree Peony (<i>Paeonia</i> ‘Suisho haku’), Periwinkle (<i>Vinca minor</i>)
Bed 4	Boxwood (<i>Buxus sp.</i>), Sand Cherry (<i>Prunus cistena</i>), Wormwood (<i>Artemisia ludoviciana</i>), Periwinkle (<i>Vinca minor</i>)
Bed 5	Boxwood (<i>Buxus sp.</i>)
Bed 6	Boxwood (<i>Buxus sp.</i>), Reed Grass (<i>Calamagrostis sp.</i>), Blue Oat Grass (<i>Helictotrichon sempervirens</i>), Periwinkle (<i>Vinca minor</i>)
Bed 7	Boxwood (<i>Buxus sp.</i>), TP 3 – Tree Peony (<i>Paeonia</i> ‘Marchioness’), TP 4 – Tree Peony (<i>Paeonia</i> ‘Black Pirate’), Periwinkle (<i>Vinca minor</i>)
Bed 8	Sargent Crabapple (<i>Malus sargentii</i>), Periwinkle (<i>Vinca minor</i>)
Bed 9	Boxwood (<i>Buxus sp.</i>), barberry (<i>Berberis thunbergii</i> var. <i>atropurpurea</i>), Blue Oat Grass (<i>Helictotrichon sempervirens</i>), Coral Bells (<i>Heuchera sp.</i>), Forget-me-not (<i>Myosotis scorpioides</i>), Violet (<i>Viola odorata</i>)
Bed 10	Boxwood (<i>Buxus sp.</i>), barberry (<i>Berberis thunbergii</i> var. <i>atropurpurea</i>), Blue Oat Grass (<i>Helictotrichon sempervirens</i>), Coral Bells (<i>Heuchera sp.</i>), Forget-me-not (<i>Myosotis scorpioides</i>), Violet (<i>Viola odorata</i>)
Bed 11	Boxwood (<i>Buxus sp.</i>), Weigela (<i>Weigela florida</i>), TP 5 – Tree Peony (<i>Paeonia</i> ‘Corsair’), TP 6 – Tree Peony (<i>Paeonia</i> ‘Gold Finch’), TP 7 – Tree Peony (<i>Paeonia</i> ‘Black Pirate’), Reed Grass (<i>Calamagrostis sp.</i>), Blue Oat Grass (<i>Helictotrichon sempervirens</i>), Periwinkle (<i>Vinca minor</i>)
Bed 12	Boxwood (<i>Buxus sp.</i>), Shrub Rose (<i>Rosa sp.</i>), Periwinkle (<i>Vinca minor</i>)
Bed 13	Boxwood (<i>Buxus sp.</i>), TP 8 – Tree Peony (<i>Paeonia</i> ‘Canary’), TP 9 – Tree Peony (<i>Paeonia</i> ‘Thunderbolt’), Snow-in-Summer (<i>Cerastium tomentosum</i>), Periwinkle (<i>Vinca minor</i>)
Bed 14	Boxwood (<i>Buxus sp.</i>)
Bed 15	Boxwood (<i>Buxus sp.</i>), Weigela (<i>Weigela florida</i>), Reed Grass (<i>Calamagrostis sp.</i>), Periwinkle (<i>Vinca minor</i>)
Bed 16	Boxwood (<i>Buxus sp.</i>), Purple Smoketree (<i>Cotinus coggygria</i> var. <i>purpureus</i>), Periwinkle (<i>Vinca minor</i>)
Bed 17	Boxwood (<i>Buxus sp.</i>), Yew (<i>Taxus canadensis</i>), Goutweed (<i>Aegopodium podagraria</i>), Periwinkle (<i>Vinca minor</i>), Forget-me-not (<i>Myosotis scorpioides</i>)
Bed 18	Boxwood (<i>Buxus sp.</i>), Reed Grass (<i>Calamagrostis sp.</i>), Periwinkle (<i>Vinca minor</i>)
Bed 19	Lamb’s ear (<i>Stachys byzantina</i>)
Bed 20	Boxwood (<i>Buxus sp.</i>), deciduous tree, Reed Grass (<i>Calamagrostis sp.</i>), Periwinkle (<i>Vinca minor</i>)
Bed 21	Boxwood (<i>Buxus sp.</i>), Yew (<i>Taxus canadensis</i>), Periwinkle (<i>Vinca minor</i>)
Bed 22	Boxwood (<i>Buxus sp.</i>), Sand Cherry (<i>Prunus cistena</i>), TP 10 – Tree Peony (<i>Paeonia</i> ‘Arcadia’), Periwinkle (<i>Vinca minor</i>)
Bed 23	TP 11 – Tree Peony (<i>Paeonia</i> ‘Chinese Dragon’), TP 12 – Tree Peony (<i>Paeonia</i> ‘Wings of the Morning’), TP 13 – Tree Peony (<i>Paeonia</i> ‘Chinese Dragon’), Lavender (<i>Lavandula sp.</i>)

Bed 24	Boxwood (<i>Buxus sp.</i>), Chocolate vine (<i>Akebia quinata</i>), deciduous shrub, Periwinkle (<i>Vinca minor</i>)
Bed 25	Japanese maple (<i>Acer japonicum</i>), Periwinkle (<i>Vinca minor</i>)
Bed 26	TP 14 – Tree Peony (<i>Paeonia</i> ‘Canary’)
Bed 27	TP 15 – Tree Peony (<i>Paeonia</i> ‘Marchioness’)
Bed 28	TP 16 – Tree Peony (<i>Paeonia</i> ‘Angelette’)
Bed 29	Boxwood (<i>Buxus sp.</i>)
Bed 30	Boxwood (<i>Buxus sp.</i>), TP 17 – Tree Peony (<i>Paeonia</i> ‘Renown’), TP 18 – Tree Peony (<i>Paeonia</i> ‘Black Pirate’), Snow-in-Summer, (<i>Cerastium tomentosum</i>)
Bed 31	Boxwood (<i>Buxus sp.</i>), Shrub Rose (<i>Rosa sp.</i>), Periwinkle (<i>Vinca minor</i>)
Bed 32	Boxwood (<i>Buxus sp.</i>), Barberry (<i>Berberis thunbergii</i> var. <i>atropurpurea</i>), Blue Oat Grass (<i>Helictotrichon sempervirens</i>), Coral Bells (<i>Heuchera sp.</i>), Forget-me-not (<i>Myosotis scorpioides</i>), Violet (<i>Viola odorata</i>)
Bed 33	Boxwood (<i>Buxus sp.</i>), TP 19 – Tree Peony (<i>Paeonia</i> ‘Arcadia’), TP 20 – Tree Peony (<i>Paeonia</i> ‘Leda’), TP 21 – Tree Peony (<i>Paeonia</i> ‘Renown’), Periwinkle (<i>Vinca minor</i>)
Bed 34	Boxwood (<i>Buxus sp.</i>), Climbing Hydrangea (<i>Hydrangea petiolaris</i>), Reed Grass (<i>Calamagrostis sp.</i>), Daylily (<i>Hemerocallis cvs.</i>)
Bed 35	Boxwood (<i>Buxus sp.</i>), Reed Grass (<i>Calamagrostis sp.</i>), Daylily (<i>Hemerocallis cvs.</i>)
Bed 36	Boxwood (<i>Buxus sp.</i>), TP 22 – Tree Peony (<i>Paeonia</i> ‘Renown’), TP 23 – Tree Peony (<i>Paeonia</i> ‘Leda’), Periwinkle (<i>Vinca minor</i>)
Bed 37	Boxwood (<i>Buxus sp.</i>), barberry (<i>Berberis thunbergii</i> var. <i>atropurpurea</i>), Blue Oat Grass (<i>Helictotrichon sempervirens</i>), Coral Bells (<i>Heuchera sp.</i>), Forget-me-not (<i>Myosotis scorpioides</i>), Violet (<i>Viola odorata</i>)
Bed 38	Boxwood (<i>Buxus sp.</i>), Periwinkle (<i>Vinca minor</i>)
Bed 39	Boxwood (<i>Buxus sp.</i>)
Bed 40	Boxwood (<i>Buxus sp.</i>), Periwinkle (<i>Vinca minor</i>)
Bed 41	Periwinkle (<i>Vinca minor</i>)
Bed 42	Periwinkle (<i>Vinca minor</i>)
Bed 43	Boxwood (<i>Buxus sp.</i>), TP 24 – Tree Peony (<i>Paeonia</i> ‘Pluto’), TP 25 – Tree Peony (<i>Paeonia</i> ‘Dionysus’), Ivy (<i>Hedera helix</i>), Periwinkle (<i>Vinca minor</i>)
Bed 44	Boxwood (<i>Buxus sp.</i>), Sand Cherry (<i>Prunus cistena</i>), Cotoneaster (<i>Cotoneaster sp.</i>), Barberry (<i>Berberis thunbergii</i> var. <i>atropurpurea</i>), Ivy (<i>Hedera helix</i>), Periwinkle (<i>Vinca minor</i>)
Bed 45	Boxwood (<i>Buxus sp.</i>), TP 26 – Tree Peony (<i>Paeonia lutea</i> 14), TP 27 – Tree Peony (<i>Paeonia</i> ‘Aphrodite’), TP 28 – Tree Peony (<i>Paeonia</i> ‘Aphrodite’), TP 28 – Tree Peony (<i>Paeonia</i> ‘Avra’), Blue Star Juniper (<i>Juniperus squamata</i> ‘Blue Star’), Periwinkle (<i>Vinca minor</i>)
Bed 46	Crabapple (<i>Malus sp.</i>), Lavender (<i>Lavandula sp.</i>)
Bed 47	Boxwood (<i>Buxus sp.</i>), Dwarf Alberta Spruce (<i>Picea glauca</i> var. ‘Conica’), Periwinkle (<i>Vinca minor</i>)
Bed 48	Boxwood (<i>Buxus sp.</i>), Maiden Grass (<i>Miscanthus sinensis</i>), Periwinkle (<i>Vinca minor</i>)
Bed 49	Lamb’s ear (<i>Stachys byzantina</i>)
Bed 50-53	Blue Oat Grass (<i>Helictotrichon sempervirens</i>)

Appendix D

Programming: Values and Issues Matrix (Pg.1)

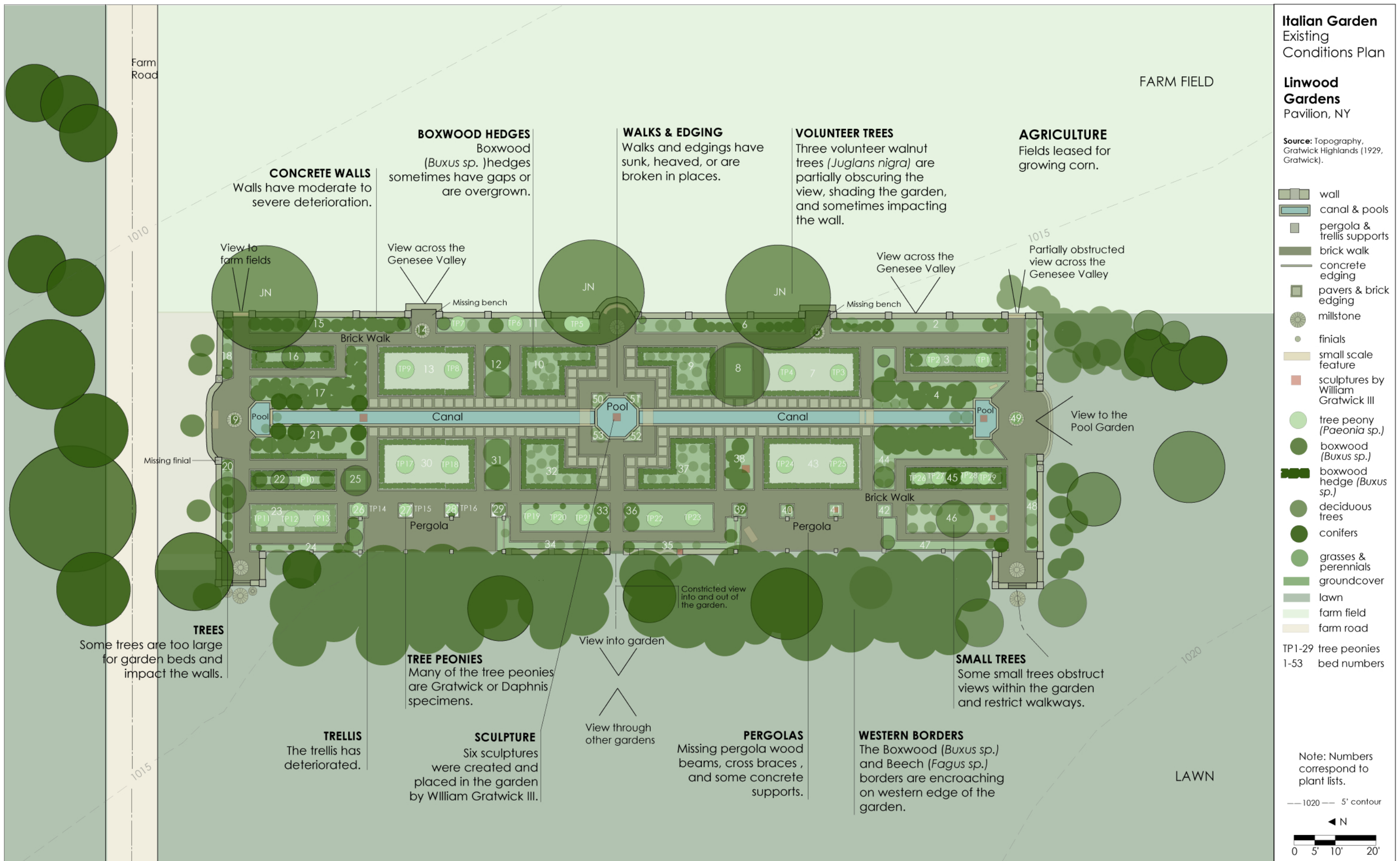
Karen Cowperthwaite
Two Gardens and a View: Linwood – Hershberger Matrix

	Values and Issues	Goals & Objectives	Facts	Needs	Ideas
Human	Legacy of the Gratwick family for the local region, New York State, and the nation	Carry on legacy of Linwood as a place of creativity not only for the owners, but also many visiting artists	American Country Place Era estate in Western New York (possibly one of only a few), horticultural advancement in boxwood and tree peonies, site inspired many artists from poets to sculptors, photographers to musicians.	Document history, existing conditions, and provide a treatment plan by completing a Cultural Landscape Report (CLR) for the entire property. Establish archives.	Encourage securing a National Trust Grant and a match for a CLR. Find and secure sources for artists programs.
...	Provides a place to rejuvenate spirit	Share the gardens and view with others	Open to the public for Tree Peony Festival, open garden days, and art workshops	Increase the availability to the public	Open on more days throughout the year
...	Privacy	Create privacy for the pool garden when extended workshops are in session	There are no gates or screens on the main entrance or other entrance. Trellis and pergolas no longer support dense vegetation. Boxwoods at entrance do not provide privacy.	Screening of the maintenance and the western side of the pool garden.	Install a retractable screen across the main entrance and gates at other entrances.
Environmental	Potential development pressures in the open space and farming community of the Genesee Valley.	Preserve Linwood's open space, farming	Field to the east is hayed by farmers which keeps it open.	Need restriction on property that keeps the east fields from being built on. Keep haying or farming field.	Viewshed easements, deed restrictions, conservation easements.
Cultural, Temporal, & Aesthetic	Linwood is significant in American history and needs to be preserved and protected while adapting to the future	Use preservation programs to preserve and protect Linwood.	Linwood is in the National Register for Historic Places for American Country Place Era, boxwood and tree peony hybridization, and locally sculpture and art of owner.	Preserve the two gardens and view. Apply the highest standards in preservation practice to preserve Linwood for the future generations and the public.	Interpret historical layers and share with the public through open days, workshops, and brochures and articles.
...	Rich, layered history	Reveal historic designed layers. Retain historic character	The well-constructed gardens still show their basic structure and many details.	Preserve features so they show history, but are safe. Interpret gardens for the public so they understand intent.	Define a treatment philosophy. Carefully preserve and rehabilitate features. Perhaps expose areas of previous construction and interpret.

Appendix D

Programming: Values and Issues Matrix (Pg.2)

Two Gardens and a View: Linwood – Hershberger Matrix					
Karen Cowperthwaite					
	Values and Issues	Goals & Objectives	Facts	Needs	Ideas
...	Public is unaware of site's role in horticultural advances in boxwood and tree peony hybridization	Increase awareness of site's boxwood and tree peony hybridization	Original boxwood and tree peony crosses on site and being propagated. Many mature specimens on display.	Inform public of horticultural activity and advancement.	Market, promote, and publicize.
Technological	Site of horticultural advances in boxwood and tree peony hybridization	Preserve and increase stock of boxwood and tree peonies.	Original boxwood and tree peony crosses on site and being propagated. Some plants are original stock, rare. Although Rudimentary facilities available for horticultural work. Yearly Tree Peony Festival. Everyone welcome for a fee.	Owner needs help with propagating tree peonies. Boxwoods need to be identified and cataloged.	Set up an internship with universities (ornamental horticulture – Cornell) that might provide assistance with tree peony propagation and conservation and boxwood identification.
...	Where to obtain water, for water features and gardens, will become an issue for the future	Consider ways to have own water supply	Water has been piped in from four miles away since Linwood's creation. Some existing cisterns on site. Also a former water tower.	Linwood needs an on site water source in case loss of current water supply due to development pressures or inability to maintain pipeline.	Consider getting a dowsler and drill a well. Also, look into using existing cisterns and perhaps augment them to collect water.
Safety	Possible unsafe conditions	Avoid/reduce potential hazards	Garden walls crumbling, uneven walkway, swimming pool.	Keep gardens walls from falling down, fix walkways. Provide info, cautions written materials and wayfinding.	Rehabilitate walls, reset walkways, put in place policy and procedures for pool access.
Economic	There are few funds to sustain Linwood	Find ways to provide support for Linwood	Owner, family, and foundation support the property. Visitation helps support Linwood	Need funds for rehabilitation of the landscape.	Consider grants from state and private foundations. Increase programming: artist-in-residency, range of workshops.
...	Maintaining gardens requires skilled and semi-skilled human labor	Find funds to support training and labor	Due to lack of funds the gardens have had minimal upkeep.	Need for ongoing maintenance funds. Work requires hands-on labor. Knowledge in gardening and horticultural practice needed at least in part.	Develop volunteers. Develop a seasonal internship program.



Two Gardens and a View: The History and the Future of an American Country Place in Western New York: **Linwood**

Karen Cowperthwaite

SUNY ESF

LSA 800 Capstone Studio

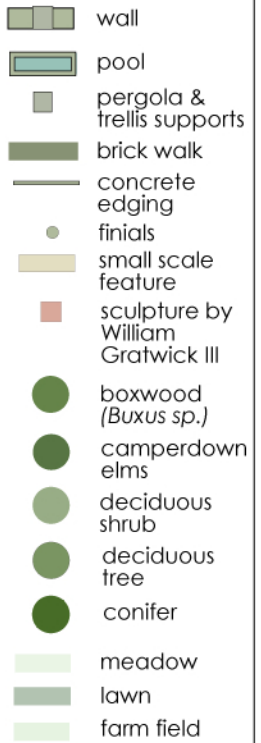
Major Professor: George W. Curry

Committee: John Auwaerter

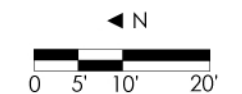
April 15, 2008

**Linwood
Gardens**
Pavilion, NY

Source: Topography, perimeter, pool. Gratwick Highlands (1929, Gratwick).



—1020— 5' contour



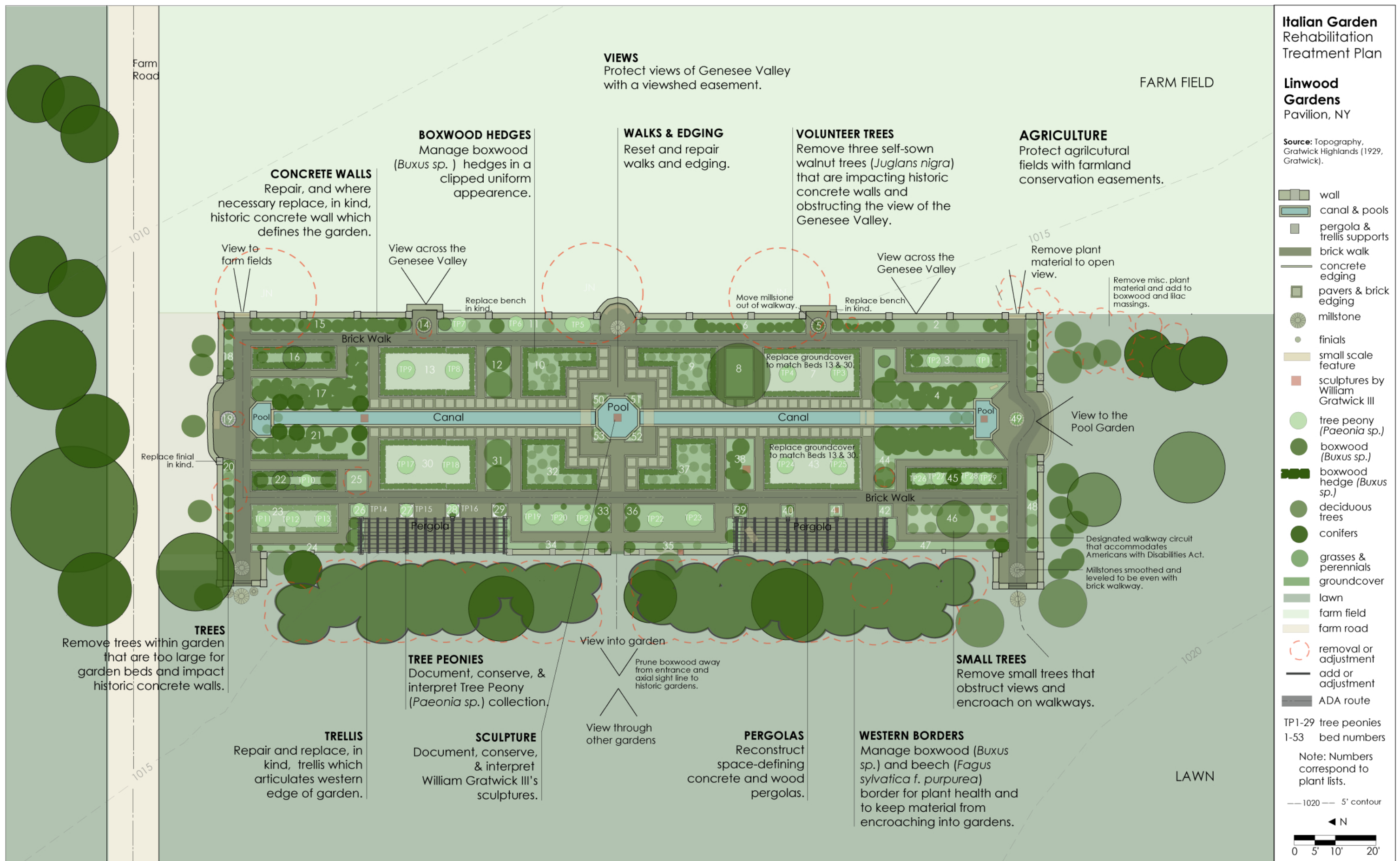
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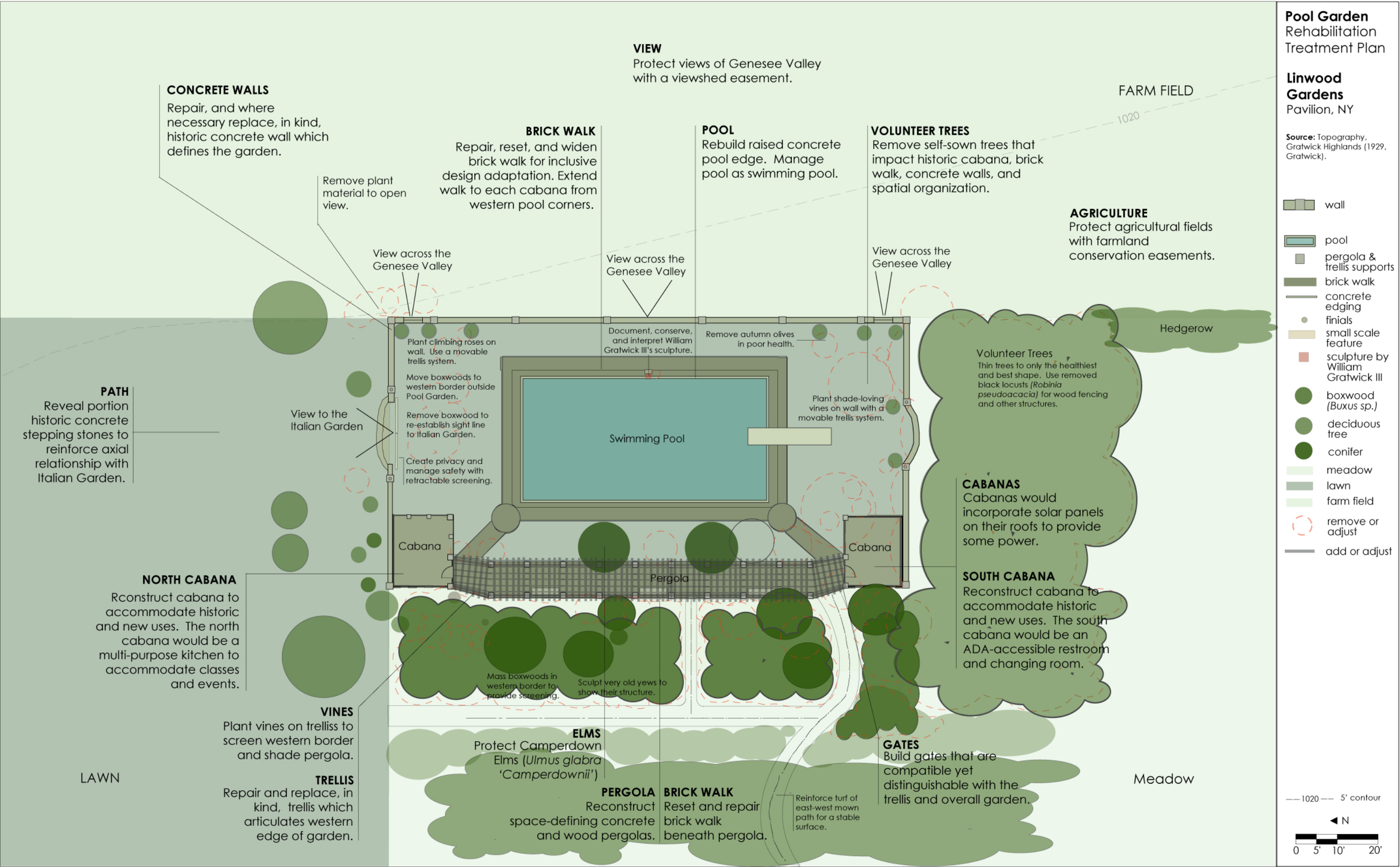
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