Preserving Historic Landscapes

This month CPN presents a special issue on preserving historic landscapes in Connecticut. Although significant landscapes are all around us, we all too often think of them merely as embellishments to historic buildings or districts. As the articles in this issue make clear, landscapes—from professionally designed gardens and parks to vernacular greens and farmsteads to the roads we drive every day—can be historic places in their own right, and maintaining and protecting them is an integral part of preserving our state’s heritage.

The Connecticut Trust is grateful to the authors who generously contributed articles. And we are especially grateful to Elena Pascarella of Landscape Elements, in Pawcatuck, who served as guest editor. Elena worked with her colleagues to select articles, and she shepherded them through the editing process. Without her, this issue would not have been possible.

Christopher Wigren, Editor

In This Issue...

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Historic American Landscape Survey</td>
<td>4</td>
</tr>
<tr>
<td>Parmelee Farm, Killingworth</td>
<td>6</td>
</tr>
<tr>
<td>Modern Uses in an Olmsted Landscape</td>
<td>7</td>
</tr>
<tr>
<td>An Interview with Patricia O’Donnell</td>
<td>8</td>
</tr>
<tr>
<td>History is Part of Complete Streets</td>
<td>10</td>
</tr>
<tr>
<td>Frederick Law Olmsted and Connecticut</td>
<td>16</td>
</tr>
</tbody>
</table>

The Connecticut Trust for Historic Preservation is a private, nonprofit organization.

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Upcoming Meetings of the Connecticut Historic Preservation Council
April 4, 2012, at 9:30 a.m.
May 2, 2012, at 9:30 a.m.

State Historic Preservation Board
April 12, 2012, at 9:30 a.m.

All meetings take place at the State Historic Preservation Office
Department of Economic and Community Development Main Conference Room
1 Constitution Plaza, 2nd Floor
Hartford, Connecticut

For more information call (860) 256-2800
State Historic Preservation Officer Retires

David Bahlman, Director of Culture and State Historic Preservation Officer, announced his retirement from public service as of February 29.

Mr. Bahlman brought to Connecticut a wealth of experience and expertise from a long career in heritage conservation. He previously served as executive director of the Foundation for San Francisco’s Architectural Heritage, the Society of Architectural Historians, and Landmarks Illinois, the statewide nonprofit preservation organization. While in Illinois, Mr. Bahlman initiated the challenging, but ultimately successful, effort to preserve the Edith Farnsworth house, designed by Ludwig Mies van der Rohe, one of the most significant Modernist residences in the United States. This landmark property is now owned by the National Trust for Historic Preservation.

Mr. Bahlman actually came to Connecticut to retire, but before long he seized the opportunity to work in the public sector. He joined the Commission on Culture & Tourism in 2008 as Deputy State Historic Preservation Officer. With the merger of the CCT into the Department of Economic and Community Development, in 2011, he became State Historic Preservation Officer and then Director of Culture, which expanded his responsibilities to include leadership of the Connecticut Office of the Arts.

Through the merger with DECD and the challenges of funding preservation activities through the recession, Mr. Bahlman gracefully guided the State Historic Preservation Office while increasing its effectiveness. During his tenure the office created a new five-year state preservation plan, commissioned an important study of the economic benefits of historic preservation programs (see CPN, September/October 2011), and made its function more visible to the public by changing its official name to “State Historic Preservation Office.”

In all this, as well as his public appearances, Mr. Bahlman was grounded in a thorough knowledge of and appreciation for architecture, history, and culture, as well as a real passion for preserving historic places as integral parts of today’s life and for generations to come.
What is HALS?
During the past 20 years, historic preservation has grown beyond protecting buildings and structures to include historic landscapes that have regional or national significance. The Historic American Landscapes Survey (HALS) plays an important role in documenting these landscapes by collecting and preserving information about them. HALS does not limit development, no land is purchased, and property rights are unaffected. If the physical character of the region cannot be protected through other means, HALS ensures a lasting record and images of the landscape in its historic context will endure. HALS is a federally funded program with a paid staff employed by the National Park Service. Much of the work is accomplished through paid summer internships or through volunteer efforts by licensed landscape architects.

The American Society of Landscape Architects (ASLA) entered a tripartite Memorandum of Understanding in 2001 with the U.S. National Park Service and the Library of Congress to cooperate on documenting historic American landscapes through HALS.

Recording Our Past, Providing Benefits Today
HALS was established to document landscapes that serve as tangible evidence of our nation’s heritage and development. The program achieves this purpose through written descriptions, measured drawings, and photographic documentation. In addition to chronicling significant and increasingly at-risk landscapes for future generations, HALS provides a wide range of practical uses today. For example:

- HALS has helped to document the status of and threats to Revolutionary and Civil War battlefields.
- HALS has produced detailed inventories of a growing number of national cemeteries and is developing interactive systems to make information more accessible to the public.
- Following Hurricane Katrina, HALS staff provided FEMA and state and local officials with maps that guided bulldozers and other heavy equipment around and through historic districts during the massive cleanup process.

Connecticut’s HALS Initiative
The Connecticut Chapter of the American Society of Landscape Architects (CTASLA) has initiated a volunteer effort to document some of the state’s historic landscapes. A number of landscape architects whose work focuses in the area of historic landscape preservation have volun-
teered to document some of Frederick Law Olmsted’s designed landscapes. This small group is visiting sites, documenting existing conditions via digital photography, and then documenting their findings online through HALS short forms.

This first HALS initiative has focused on the work of Olmsted because he was born and raised here and is buried in the Old North Cemetery in Hartford. Olmsted is considered the father of the American landscape architectural profession since he brought the concept of landscape design into the public realm by providing designs for public parks, cemeteries, institutional grounds, scenic roadways, zoological gardens, subdivisions, and estates.

Some of the Olmsted landscapes that are currently being evaluated for HALS documentation include:

- Beardsley Park, Bridgeport
- Seaside Park, Bridgeport
- Parks within the Hartford Park System including Bushnell Park, Keney Park, and Pope Park
- the Lockwood-Mathews Mansion at Mathews Park, Norwalk
- the Institute of Living, Hartford
- Lewis Fulton Memorial Park, Waterbury
- Immaculate Conception Cathedral grounds, Waterbury
- Walnut Hill Park, New Britain
- East Rock Park, New Haven
- Edgewood Park, New Haven

Olmsted, his firm and other landscape architects of note such as Warren Manning, Horace Cleveland, and Jacob Weidenmann, are responsible for the design of many of Connecticut’s early landscapes that provide a rich legacy of cultural landscape heritage. The long-term goal for the HALS program is to ensure a lasting record of this cultural landscape heritage.

In future, CTASLA will be focusing our HALS research and documentation on the work of other landscape architects and designers as well as on the landscapes that have evolved from human use and habitation on the land. The Chapter invites historic interest groups and organizations to appraise us of any historic landscapes, both designed and vernacular, that may be threatened as a result of planned development or change of use so that documentation may be added to the HALS record.

Elena M. Pascarella serves as HALS Liaison for the Connecticut Chapter of ASLA and is an at-large executive committee member for the Chapter. She is also the principal of Landscape Elements LLC, a landscape architecture firm based in southeastern Connecticut. She can be reached at (860) 535-9299 or emp@landscapeelementsllc.com.

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Historic and cultural landscapes come in many different shapes, sizes, and themes. Among them are agricultural and vernacular landscapes, which are a dwindling scene across New England. The aesthetic value of looking across open farm fields and seeing a working landscape is often undervalued and therefore too often developed with oversized, boxy buildings and mega-pavement. By the time this happens it is too late. The pastoral scene that you took for granted is gone forever.

Connecticut has had a long agricultural history. However, since World War II suburban sprawl has reduced farming to a few localized areas. The Parmelee Farm, in Killingworth, is one of a dwindling number of historic Connecticut farmsteads. In 2000, the Town of Killingworth purchased this 131-acre farm, saving an important piece of the town’s heritage while at the same time creating public open space.

The landscape of the Parmelee Farm retains evidence of agricultural heritage and human activity, representing a continuum of farming activities that coincides with the growth and development of Killingworth, farming practices and technologies in New England, and the organizational patterns of farm design and its evolution—from organic and scattered to designed and formalized.

Like many old farms, Parmelee Farm began as a subsistence farm but changed over time to meet the specific needs of each owner. The Greek Revival-style farmhouse was built in 1847 adjacent to a colonial road which had been abandoned when a toll road (now Route 81) was built in 1817. The old road became the center of the barnyard, around which the farm buildings were arranged. In the late 1940s when Interstate 95 was being built, rooms in a converted carriage house were rented to the construction workers. In 1950, the farm was run as a summer resort, known as the “Farm in the Dell,” with a swimming pool, lighted shuffleboard court, and three boarding rooms in the carriage house. In 1956, the farm changed ownership and became one of the largest turkey and capon farms in Connecticut. In the 1960s they built a large pole barn for the capons, dug a nearby pond, and renovated several barns for their business and other farm animals including sheep, goats, pigs, and cows.

After the town bought the property, it sat idle until 2007, when a community garden was started. This brought townspeople to the site and encouraged an appreciation for the farm’s intact pastoral character. As a result, the town developed long-range plans for the farm. Since then, a flurry of activity has taken place including the removal of several buildings for safety reasons and the removal of overgrown and volunteer vegetation to re-establish the old fields.

Elmore Design Collaborative, Inc., Historical Landscape Architects, was hired in 2011 to develop a Landscape Master Plan and to have the farm listed on the State Register of Historic Places.

Today, the farmhouse is being restored for the Killingworth Historical Society, the community garden continues to thrive, hiking trails have been established, and plans are underway to improve the historic farm core landscape for public use and various activities while retaining the farm’s sense of place. For
instance, the former carriage house will be rebuilt for public restrooms, a parking area is planned to remove vehicles from the barnyard, and the pole barn is going to be renovated by the Killingworth Lions Club.

A lot has been accomplished in a short time, which is both exciting and encouraging. As more is done, more people will get involved and a greater awareness of the farm and its history will develop, which in turn will increase visitation and interest in its preservation. The existing buildings will be restored for different purposes and missing buildings will be rebuilt to re-establish the spatial configuration and sense of place that once existed.

This preservation project was never intended to freeze the farm’s landscape in time like a museum might, but rather to create ways to restore and maintain its pastoral character while improving it with modern conveniences and new activities. It demonstrates the advantages of taking time to understand and appreciate the aesthetic and emotional value of our agricultural and vernacular landscapes and preserving these vestiges of our heritage for future generations.

Thomas Elmore is an historical landscape architect and principal of Elmore Design Collaborative, Inc. located in Suffield. He has practiced Landscape Architecture since 1985 and has specialized in historic and cultural landscape preservation since 1991.

Modern Uses in an Olmsted Landscape

By W. Phillips Barlow

For most of the past century, organized baseball has been an important community use of Walnut Hill Park in New Britain. Although Frederick Law Olmsted, the park’s designer, included an area for ball fields in his original 1870 plan, baseball was a far different game in 1870 than in 2009. All Olmsted required was a relatively flat field of grass. Today’s Little Leaguers (and especially their parents) expect a very specialized facility with dugouts, backstops, fences and even lights, making these amenities much more intrusive in a naturalistic landscape.

In 2009 the city of New Britain dedicated funding to the rehabilitation of the Walnut Hill Park ball fields, which as a result of heavy use had become unplayable, with compacted soils and poor drainage.

Walnut Hill Park is listed on the National Register of Historic Places as an outstanding example of a 19th-century urban park and the work of a master landscape architect. Since the city has long recognized the park’s significance, it stipulated in the Request for Design and Engineering proposals that an historical landscape architect be a part of the team, to insure that the historic integrity of the landscape not be compromised.

The ball fields are located in an area labeled on the 1870 Olmsted plan as ‘The Playsted’ which is within a larger area labeled “The Common.” Olmsted’s 1870 report, which accompanies his plan, states that the Playsted was “intended to be used for Base, Cricket and Foot Ball playing, for infantry parades, and for any general festival purpose which will collect a large number of persons on foot.”

The first step in the design process was to research and document the history of the site. Olmsted divided the park into three main areas, the Bergmonte Close (top of hill), the Common, (western ball fields) and the Fountain Close at the southwestern portion of the park. The Common is the area of the ball fields. The plan further calls for three groves, one at each end of the triangular Common. While the western grove was planted and remains to this day, for unknown reasons the northern and southern groves were not. The project team felt that these groves were an important component of the Olmsted plan as they would frame the open meadow, so as part of the project, they decided to establish this component.

The Secretary of the Interior’s “Guidelines for the Treatment of Historic Landscapes” and Preservation Brief #36, “Protecting Historic Landscapes,” call for identifying and preserving the “character defining features” of the landscape. The character defining feature of the Common is the open view through the site, terminated at the west end by the tree grove, as well as the flat topography. Physical access through the expansive Common is also an important feature. In order to preserve these views and access, the topography of the site was disturbed as little as possible, outfield fences were not installed, and backstop fences were coated with black PVC instead of the more typical bright galvanized metal.

The Olmsted firm did not produce planting plans for the park, so in establishing the groves the landscape architects consulted extant plant lists that the firm had produced for similar projects. In addition to recreating the groves, new trees were planted near existing trees along the loop road to recreate the naturalistic massing shown in the 1870 plan, which was characteristic of an Olmsted plan. Oaks, maples and other native trees with their upper branching forms will afford views through the

continued on page 12
An Interview with Patricia O’Donnell

Widely recognized as an expert in the field of landscape preservation, Patricia M. O’Donnell, FASLA, AICP, is principal of Heritage Landscapes LLC, Preservation Landscape Architects & Planners, a professional firm dedicated to a vibrant future for cultural landscapes of public parks, historic sites, communities, campuses, public buildings, estates, museums, cemeteries, battlefields, parkways, botanical gardens and conservatories. The firm has completed more than 400 projects and received 59 professional awards in the past 25 years. Elena Pascarella interviewed her for CPN.

You were one of the first practitioners in landscape architecture to focus on historic landscape preservation. How did you become interested in this work?

I grew up in Buffalo, New York, and our family had gardens. I became interested in landscape through the parks and parkways as Buffalo was shaped by Frederick Law Olmsted and Calvert Vaux in their first park system. I directed the Youth Conservation Corps programs for underprivileged teenagers and participated as a citizen volunteer on park task forces. Historic public parks have always been core resources for me as democratic grounds and a shared commonwealth.

After graduating from the State University of New York in Buffalo with a concentration in Environmental Design, I attended graduate school at the University of Illinois at Urbana Champaign and concentrated my landscape architecture masters work in applied behavioral research. Through my studies I sought to gain a greater understanding of people and their uses of places we already value. I also pursued a Master of Urban Planning, concentrating in historic preservation. My purpose was to learn skills to address historic places, and my first position out of graduate school in 1983 was working with Anthony Walmsley, FASLA, as the project manager for Prospect Park planning.

How does working with historic landscapes differ from working with contemporary landscapes? Are there differences and similarities in the research, planning and design process?

When I was a young professional I placed historic significance above other values in my work. Over time I have embraced incorporating multiple values. These values spring from history, environment, society, community, financial capacity, and today increasing sustainability and resilience. The primary difference in working with historic places, rather than considering a landscape as a blank slate, is respecting what we inherit and bringing that forward. Today Heritage Landscapes pursues our projects as an integration of these multiple values finding balanced solutions.

Your firm, Heritage Landscapes, does work all over the world. What have been some of your most memorable global projects? What have been some of the most memorable historic landscape projects in Connecticut?

Professional volunteer work is a cornerstone of my belief system. Landscape architecture is a “missionary profession” and our “tribe” provides tools and skills that are needed globally. We must be advocates and contributors to the stewardship of the global landscape. I serve as the International Federation of Landscape Architects (IFLA) Cultural Landscapes Committee global chair and International Scientific Committee on Cultural Landscapes for the International Council on Monuments & Sites and participate in UNESCO World Heritage to reach out, share skills and make a contribution.

My firm works widely in the United States, and our most memorable work has been with long enduring client relationships, where we can initiate a project with planning and then work towards project completion through successive years of planning, design, implementation and management for places of heritage.

For several cities, we had had long term relationships that have improved public parks and urban life. For example, our work with the Pittsburgh Park Conservancy has extended over a period of fourteen years and has included two comprehensive regional parks master plans and more than thirty implementation and management projects. It is very rewarding to work with able partners over many years implementing improvements in the public realm.

Closer to our office in Norwalk, Connecticut, we worked on improvements for Greenmanville Avenue at Mystic Seaport. This project was completed in 1999 under the first round of Transportation Enhancement funding. We designed: a streetscape that reflects the documented 19th-century Greenmanville street; two parking lots; lighting; relocated power supply, and two cleansing wetlands. This work was ahead of its time in addressing issues of pedestrian safety and access, ecological restoration, and sustainability alongside historic preservation.
We also worked between 1996 and 2008 at the Greenwich Historical Society’s Bush-Holley Historic Site, a site associated with Impressionist painters. Initially completing an Historic Landscape Report, we followed with four phases of implementation to restore the landscape and meet contemporary needs. This work involved the design and implementation of a series of projects including pedestrian access; landscape restoration around the historic store house; fruit trees, shrubs, historic perennials, vegetable garden, bird houses, trellis, stone terrace, drive and grape arbor around the Bush-Holley house; and a parking lot under the nearby I-95 overpass. In 2008 we completed a Landscape Management Report addressing the care and staffing needs of these landscapes so that the landscape could be appropriately funded and maintained.

In looking at the wealth of historic landscapes in the state of Connecticut, what are the challenges that must be met to ensure their continued preservation?

In Connecticut, there are many significant historic places with important landscapes. We do not yet know all the historic landscapes that exist in our state nor do we know their current stewardship and condition. Other historic landscapes are known but degraded or neglected. One route toward a better capture is through the Historic American Landscape Survey (HALS), where we have an easy-to-use format that is an opportunity to record the history, current condition and significance of these landscapes. If there are no funds to preserve and restore, at a minimum individuals and organizations should document.

Whether a designed garden, an historic vernacular landscape, an historic park or roadway—what should local historic organizations be focusing on to help to preserve their historic landscapes?

Organizations should understand their site first, through research and current site documentation. Those steps form the basis for sound planning and implementation and management. Documentation can be as simple as taking a set of labeled archived digital photos with the date stamp “on” in the digital camera and naming the digital files with the site and relevant details. If this was accompanied by a map or aerial photo with photos locations, all the better. Another step in documenting would be to list and describe the character defining features. All of this information should be burned on a CD-ROM and stored securely.

I believe that the landscape architecture profession has a duty and a role to document and record our historic landscapes. An example would be a Delaware Water Gap project, where Heritage Landscapes included a HALS option in its scope of work so that the client could choose to add these services to the project tasks and the project would have a complete HALS form deposited with National Park Service and online at the Library of Congress.

In closing, I would just like to say that cultural landscapes matter as places we have inherited and value. We must safeguard and steward them to preserve and enhance these places to enrich contemporary life as they provide our shared roots in a rapidly changing world.
There’s been a lot of excitement generated by Connecticut’s Complete Streets policy, which was adopted in July of 2009. It will highlight the relationship between the design of sidewalk environments and the ‘Placemaking’ goals being initiated by the Connecticut Department of Economic Development, through its Office of the Arts and State Historic Preservation Office (SHPO).

Complete Streets establishes dedicated funding for alternate modes of transportation as part of State and Federally funded improvement projects. This includes the accommodation wherever feasible of bicycles, pedestrians and persons with disabilities. Making significant improvements for bicycle riding on busy streets is incredibly important, and many communities, such as the City of New Haven have adopted their own policies and design guidelines. Complete Streets guidelines often include expanded considerations for pedestrians, such as five foot wide sidewalks along a corridor. They also recommend that more pavement be incorporated at the top of sidewalk ramps so that wheelchairs and scooters can have better access to push buttons and crosswalks.

The concept of ‘Complete Streets’ was originally conceived as multi-modal transportation corridors interwoven with meaningful outdoor spaces for people to spend time in. During a college semester in Avignon, France, I was amazed how adaptations over time by the Romans, Napoleon, and ultimately cars were absorbed into the medieval setting. Two foot sidewalks abutting narrow streets with all users were not uncommon, and often opened up into small charming plazas packed with tables and chairs. This image of shared space can provide inspiration for what a Complete Street in a historic setting could be.

Some of the most challenging and interesting transportation projects are those set into Connecticut’s historic town centers. It takes creativity to fit new accessibility standards into our neighborhoods and to balance them with both engineering and preservation. But sometimes by looking at the corridor in detail, a small corner below a step and next to a shop entrance can be recognized as a space, adding a richness and vernacular feeling to the streetscape.

Incorporating ‘placemaking’ into complete streets provides incredible opportunities to create more walkable communities. As designers, one of our biggest challenges is to encourage people utilize the new crosswalks, ramps, and push button signals incorporated into transportation projects. By using the framework provided by ConnDOT’s designed pedestrian facilities to develop planning goals, communities can begin to envision well used plazas along their streets. Coordination with business owners who might want improvements on or near their property is also important.

Of course it is not possible to include every design element conceived during the community involvement process as part of State or Federally funded projects. But transportation planning can provide an excellent framework for the community and preservation organizations to work with before and after project is complete. As an example, as into the sidewalk to sleeves could be installed to a new sidewalk for the future installation of interpretive signage describing local history.

The idea of ‘placemaking’ has been recognized by the Connecticut Department of Economic and Community Development.
as essential to the revitalization of our small cities. The concept is based on the creation of inviting settings to attract creative and talented people to relocate to and invest in all of Connecticut’s communities. The preservation community should also play an important role in the envisioning, planning and design of our local streets. Historical Societies and other organizations can make local heritage come alive.

They can also have a hand in the design of the built environment, particularly along sidewalks. In 2010, a bridge replacement project in Portland involved a collaborative effort between the ConnDOT, S.H.P.O., and the local Historical Society. It involved a small concrete parapet embedded with pieces of locally quarried feldspar, constructed during the Works Progress Administration era. The new design not only incorporated the stones, but broken slabs of the old brownstone culvert were also salvaged and transported to a local historic park. They will be built into a performance stage, and provide a unique setting for the arts to be enjoyed along the Connecticut River.

There has never been a more concerted effort to transform the economy and built environment of Connecticut than what is being promoted today. State agencies are making efforts to engage the involvement of private and non-profit partners. Preservation organizations should become a part of this momentum, because history is an inseparable part of ’place’ in our communities. Local heritage should be part of the conversations which attract talented people to live here. Most importantly, it should be visible in the designed settings where all this will take place, our town greens, plazas, and streets. Efforts to transform communities using the concepts of ’placemaking’ and ’Complete Streets’ will be more successful if advocates consider pedestrian design. Along State roads, transportation planning will continue to integrate the many components of streetscape projects, as they are envisioned by Connecticut’s communities.

Susan Fiedler is a Transportation Landscape Designer with the Connecticut Department of Transportation.

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The rehabilitation of the ball fields, lawns and groves at Walnut Hill Park accomplished the difficult task of incorporating modern uses into an historic landscape. Although the game of baseball is much different today than in Olmsted’s time, it is more than ever a community building activity, bringing people of all walks of life together. This is exactly what Olmsted envisioned for his parks.

W. Phillips Barlow is a landscape architect and the founding partner of TO Design LLC, Landscape Architects and Civil Engineers.

Rehabilitation plans for the Playstead at Walnut Hill Park

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*continued on page 14*
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“I look forward to an America which will not be afraid of grace and beauty, which will protect the beauty of our natural environment, which will preserve the great old American houses and squares and parks of our national past, and which will build handsome and balanced cities for our future.”

John F. Kennedy - October 26, 1963

We are proud to serve the architects, engineers and planners who are preserving the past for the future.

Norma Williams, ASLA, is the President of the Connecticut Olmsted Heritage Alliance, whose mission is to celebrate and preserve Frederick Law Olmsted’s legacy of parks and landscapes in Connecticut. She can be reached at (203) 431-5866 or www.ctolmsted.org.

Law Olmsted, Jr., joined his practice. After a long career, Olmsted died in 1903, and his ashes were later deposited in the family vault, in Hartford’s Old North Cemetery. The firm he founded continued after his death until 1961. Fortunately the firm’s papers and drawings have been saved at the Library of Congress and at the Frederick Law Olmsted National Historic Site in Brookline, Massachusetts.

Olmsted, cont’d from page 16
The public knows Frederick Law Olmsted as the creator of Central Park, but he was a Hartford native and as a child had Connecticut’s gentle landscape as a playground. Later, as a landscape architect, he and his firm designed almost 300 landscapes in Connecticut.

Born on April 26, 1822, he was the first child of John Olmsted, a dry goods merchant, and his wife, Charlotte Law Hull Olmsted. One of Olmsted’s joys as a child was excursions with his family “in search of scenery.” They traveled through the Connecticut River Valley and beyond, avoiding popular tourist attractions and stopping to quietly appreciate views of the landscape. He later wrote:

"The happiest recollections of my early life are the walks and rides I had with my father and the drives with my father and mother in the woods and fields. Sometimes these were quite extended, and really tours in search of the picturesque."

This passage reflects Olmsted’s understanding of how his ramblings as a child in rural scenery prepared him to be a landscape architect and to create spaces that would have similar effects on others.

Olmsted studied in several towns, including Newington, Ellington, and Hartford, and wrote fondly of the year he spent in North Guilford when he was seven years old. He also studied surveying in Collinsville.

Frederick Law Olmsted studied surveying in Collinsville at about the same time that John Warner Barber published this view. Connecticut’s countryside influenced Olmsted’s career as a landscape architect.

"Western view of Collinsville, in Canton." (Connecticut Historical Collections, 1836)

Frederick Law Olmsted studied surveying in Collinsville at about the same time that John Warner Barber published this view. Connecticut’s countryside influenced Olmsted’s career as a landscape architect.

Frederick Law Olmsted and Connecticut

By Norma Williams, ASLA

Frederick Law Olmsted studied surveying in Collinsville at about the same time that John Warner Barber published this view. Connecticut’s countryside influenced Olmsted’s career as a landscape architect.

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