A scenic view of a park with a lake, trees, and a city skyline in the background. The foreground is dominated by large, dark rocks and lush green trees. The middle ground shows a calm body of water reflecting the surrounding greenery and the city skyline in the distance. The background features a hazy city skyline with several tall buildings. The overall atmosphere is peaceful and natural, contrasting the urban environment with the park's greenery.

What's Out There

New York City



The Cultural Landscape Foundation (TCLF)

TCLF provides the tools to see, understand and value landscape architecture and its practitioners in the way many people have learned to do with buildings and their designers. Through its Web site, lectures, outreach and publishing, TCLF broadens the support and understanding for cultural landscapes nationwide to help safeguard our priceless heritage for future generations.

On Our Cover - The cave inlet at Central Park's Ramble

Above - Wave Hill's Aquatic Garden, photo by Marion Brenner

Dear What's Out There Weekend Visitor,

Welcome to What's Out There Weekend! The materials in this guide will tell you about the history and design of the places you can tour during this exciting event, the fifth in a series which we offer each year in cities throughout the United States. We also hope you will keep it as a reference for future explorations in New York City's unrivaled legacy of significant landscapes.

On October 6 and 7, 2012, The Cultural Landscape Foundation (TCLF) will host What's Out There Weekend, providing residents and visitors opportunities to discover and explore more than two-dozen of the city's publicly accessible sites through free, expert-led tours.

New York's five boroughs include some of the nation's most diverse landscapes spanning two centuries of design: great civic spaces including Brooklyn's Grand Army Plaza and Prospect Park; Bob Zion's original "vest pocket park" at Manhattan's Paley Park; the innovative urban design of Sunnyside Gardens in Queens; and in the Bronx, Wave Hill's majestic views of the Hudson River and Woodlawn Cemetery's unmatched romance and remarkable memorials designed by some of the nation's pioneering architects and landscape architects. The goal of What's Out There Weekend is to tell the fascinating stories of New York City's shared landscape heritage. The tours will reveal the design history of these valued places, which are often hidden in plain sight, and the individuals who designed them, along with insights about city shaping and landscape architecture.

What's Out There Weekend covers a sampling of the sites found in the Web-based What's Out There, the most comprehensive searchable database of the nation's historic designed landscapes. The database offers a broad and interconnected way to discover the breadth of our landscape legacy, while What's Out There Weekend gives people the opportunity to experience the landscapes they see every day in a new way.

On behalf of The Cultural Landscape Foundation, I thank you for participating in What's Out There Weekend, and hope you enjoy the tours.

Sincerely,

A handwritten signature in black ink, appearing to read 'Charles A. Birnbaum'.

Charles A. Birnbaum, FASLA, FAAR
PRESIDENT AND FOUNDER, THE CULTURAL LANDSCAPE FOUNDATION

Site List by Borough

Bronx

1. New York Botanical Garden
2. Van Cortlandt Park
3. Wave Hill
4. Woodlawn Cemetery

Brooklyn

5. Brooklyn Botanic Garden
6. Grand Army Plaza
7. Green-Wood Cemetery
8. Prospect Park

Manhattan

9. Battery Park City
10. Bryant Park
11. Central Park
12. Conservatory Garden
13. The North Woods
13. Harlem Meer
14. Children's District
15. The Lake
15. The Ramble
16. The Cloisters
17. Liz Christy Community Garden
18. Fort Tryon Park
19. General Grant National Memorial
20. Greenacre Park
21. IBM Headquarters Atrium
22. Morningside Park
23. Marcus Garvey Park
24. Museum of Modern Art Sculpture Garden
25. Paley Park
26. Riverside Park

Queens

27. Forest Hills Gardens
28. Flushing Meadows Corona Park
29. The Noguchi Museum
30. Sunnyside Gardens

Staten Island

31. Snug Harbor Cultural Center and Botanical Garden



What's Out There Weekend

highlights the nation's rich and diverse landscape heritage through a series of free interpretive tours led by expert guides. Hosted in different cities every year, *What's Out There Weekend* brings to light the unique landscape legacy and local character of each city, defined by its publicly accessible parks, gardens, plazas, cemeteries, memorials, and neighborhoods. An extension of the *What's Out There* database, *What's Out There Weekend* provides people with new ways to experience first-hand the landscapes that they see every day but often overlook.

To learn more about the sites in this guide, go online and find out about:

- Individual sites
- The site's designer, type, and style
- Link to the site's primary website
- Related articles or other materials on TCLF's Web site

Visit tclf.org/landscapes to learn What's Out There

New York Botanical Garden

Landscape Style:

Picturesque or Romantic
Beaux Arts/Neoclassical

Landscape Type:

Botanical Garden

Designed By:

Calvert Vaux
Samuel Parsons, Jr.
John Brinley - Brinley & Holbrook
Lord & Burnham
Olmsted Brothers
Gilmore Clarke - Clarke, Rapuano & Holleran
Beatrix Farrand
Ellen Shipman
Thomas H. Everett
Marian Coffin
Daniel Urban Kiley
Innocenti and Webel
Robert Zion - Zion & Breen Associates

Inspired by the Royal Botanic Gardens at Kew, the City of New York acquired hilly, rocky terrain in central Bronx to establish a botanical garden in 1891. It opened in 1896 with Nathaniel Lord Britton as the first director.

Calvert Vaux and Samuel Parsons, Jr. created the initial design, developing a pattern of curvilinear drives that highlighted the Bronx River and hemlock forest on the site. John Brinley's general plan from 1900 dictated the garden's growth through the early 20th century, at which time the Beaux Arts museum building, with its double-row Tulip Tree Allée, and Lord & Burnham's glass-and-iron conservatory were installed. Brinley also expanded Vaux and Parsons' circulation plan and added planting schemes for numerous new plant collections. Olmsted Brothers' 1923 master plan revisited circulation and maintenance, which was further developed by Gilmore Clarke's vehicular circulation plan following World War II. Dan Kiley's 1977 master plan introduced a new entrance to the garden, the Jane Watson Irwin Memorial Garden, and the Bechtel Rose Garden designed by Innocenti and Webel. Robert Zion completed a horticultural master plan in 1982.

Notable individual gardens include Beatrix Farrand's rose garden, Ellen Shipman's perennial Ladies' Border, and Marian Coffin's ornamental conifer arboretum. Other significant landscape features include a 2-acre rock garden designed by Thomas Everett, an 11-acre azalea garden, and the Enid A. Haupt Conservatory. Now measuring 250 acres, the gardens were designated a National Historic Landmark in 1967.



Notable: New York Botanical Garden's LuEsther T. Mertz Library is acknowledged as the most comprehensive botanical library in the Western hemisphere.



Van Cortlandt Park

At 1,146 acres, this northwest Bronx park provides active recreation alongside a natural wilderness. The glaciated terrain, marked by steep ridges and vales, was consolidated by the Van Cortlandt family beginning in 1694. Over time their improvements on the land included the construction of a 16-acre lake, the family mansion in 1748, and the 41-mile Croton Aqueduct in 1837, which brought freshwater from farther upstate. In 1888, the City of New York purchased the land, naming the parkland after the Van Cortlandts in 1913.

Early park development focused on passive recreation amid the natural landscape, with trails through the tulip poplar, oak, and maple-filled Croton Woods and the planted pin oak and pine memorial groves. The 66-acre Parade Ground was used for drills and maneuvers through World War I. The Van Cortlandt Golf Course, designed by Tom Bendelow and the nation's first public fairway, opened in 1895, while the Mosholu Golf Course designed by John Van Kleek was built in 1914.

Robert Moses enhanced active recreation while greatly altering the park's landscape with the construction of the Henry Hudson and Mosholu parkways. By 1938, the Parade Grounds were adapted to support numerous sports fields and a stadium which opened in 1939. In more recent years work has focused on renewing the ecological health and scenic qualities of the park, including conversion of the former Putnam Railroad into an unpaved trail contiguous with Tibbetts Brook, the establishment of two hiking trails, and the transformation of an asphalt baseball diamond into a green space with play equipment.

Landscape Style:
Picturesque or Romantic

Landscape Type:
Public Park: Large Municipal Park



Photo by Charles McKinney



Photo by Charles McKinney

Wave Hill

Located nine miles north of Manhattan on an elevated site overlooking the Hudson River, the former private estate is evolved over time under numerous owners, including William Lewis Morris and William Henry Appleton. The final private owner, George Walbridge Perkins, resided there from 1903-1920. The two main buildings on the site – Wave Hill House built in 1843 in the Greek Revival style, and the Georgian Revival Glyndor House constructed as the third house on its site in 1926 – overlook the Palisades, ancient, steep cliffs that stretch 30 miles up the west shore of the Hudson River.

Through collaboration with landscape designer Albert Millard and architect Robert M. Byers, Perkins expanded Wave Hill, uniting what had been separate properties into one estate. The extensive grounds were designed with formalized elements that include terraced gardens, numerous vistas, an Italianate pergola, and a waterlily pond, with stone architectural and sculptural elements interspersed throughout the site. With Perkins, Byers designed the greenhouses, a two-story recreation building, and a swimming pool. The grounds and expansive views of the Hudson Highlands remain intact today. Donated to the City of New York in 1960 and operated as a public garden and cultural center, the estate was designated a New York City Landmark in 1966 and was listed independently in the National Register of Historic Places in 1983 and part of the Riverdale Historic District listing in 1990.

Landscape Style:
Beaux Arts/Neoclassical

Landscape Type:
Garden/Estate: Country Place Era Garden

Designed By:
Albert Millard
Robert M. Byers



Photo by Marion Brenner, courtesy of Wave Hill



Photo by Marion Brenner, courtesy of Wave Hill



Notable: Woodlawn Cemetery is one of two landscapes in the Bronx with designs by Beatrix Farrand, Ellen Shipan and Marian Coffin. The other is the New York Botanical Garden.

Photo by Gavin Ashworth, courtesy of Woodlawn Cemetery



Woodlawn Cemetery

Established in 1863 in a part of Westchester County later annexed by the city of New York, the cemetery is situated on 400 acres of undulating topography overlooking the Bronx River. Woodlawn was designed by James C. Sidney as a rural cemetery, with curvilinear, tree-lined roads that worked around existing mature trees and took advantage of views to a picturesque natural lake. In 1867 the cemetery trustees moved towards a lawn cemetery style that could accommodate larger centralized family monuments. In keeping with the style no fences or hedges were allowed and grave markers were kept low, creating the effect of continuous rolling lawn with elegant stone monuments punctuating the landscape. Circular lots edged by pedestrian paths distinguish the cemetery's most active period of growth, from 1880 to 1930, and provide a unique monument setting for some of the nation's leading families who are buried there. Canopy and ornamental trees were planted selectively to accentuate views and enhance the overall romantic quality of the place.

The cemetery is noted for its almost 1300 private mausolea, many designed by notable American architects, including McKim Mead & White, John Russell Pope, Edwin Lutyens and Carrère and Hastings, with plots designed by Olmsted Brothers, Beatrix Farrand, and Ellen Shipman. The cemetery encompasses over 300,000 gravesites, including those reinterred in 1905 from a 17th-century Dutch burial ground. Woodlawn Cemetery was designated a National Historic Landmark District in 2011.

Landscape Style:
Picturesque or Romantic

Landscape Type:
Cemetery: Lawn Cemetery

Designed By:
J.C. Sidney



Photo by Lee Stanstead, courtesy Woodlawn Cemetery



Brooklyn Botanic Garden

Purchased by the City of Brooklyn along with land for adjacent Prospect Park, this once-glaciated, marshy 39-acre parcel remained undeveloped until 1897. That year, state legislation created Institute Park, an urban botanical garden designed for educational purposes. Although Olmsted Brothers created the first site plan, the present 52-acre landscape is largely the creation of Harold Caparn, the institute's landscape architect from 1912-1945. Caparn conceived the whole as a collection of 13 eclectic gardens, built incrementally, which are connected by winding paths.

Landscape Style:

Picturesque or Romantic

Landscape Type:

Botanical Garden

Designed By:

Frederick Law Olmsted, Jr.
John Charles Olmsted
Olmsted Brothers
Harold Caparn
Takeo Shiota
Alice Recknagel Ireys
McKim, Mead & White

The Native Flora Garden was constructed in the opening year, 1911, and included plant species found within 100-miles of the city. In 1915, the three-acre Hill-and-Pond Garden, designed by Takeo Shiota, was one of the first Japanese-style garden in an American public park. In 1917 a rock garden utilizing glacial boulders was introduced and architects McKim, Mead and White designed the Beaux-Arts Administrative Building and glass-and-steel Palm House. In the 1920s, the Lily Pool Terrace and Cherry Walk were established, as was the Shakespeare Garden, sponsored by Henry C. Folger. The Cranford Rose Garden, designed by Caparn with over 1,000 varieties, was dedicated in 1928, and Magnolia Plaza was planted in 1933. The Works Progress Administration created the Herb Garden and three-acre Italian Renaissance-style Osborne Garden. Landscape architect Alice Ireys created the tactile Fragrance Garden in 1955. Further development in the 1980s and 1990s included the erection of the Steinhardt Conservatory as well as restoration initiatives.

Notable: The Children's Garden was first established in 1914 and offered programs in horticulture to community youths.



All photos courtesy Brooklyn Botanic Garden



Grand Army Plaza

First envisioned in 1865, the plaza was conceived as the primary entrance for Olmsted and Vaux's 526-acre Prospect Park. The elliptical plaza capped the park's northern tip with a paved, pedestrian area ringed by carriageways and heavily-planted crescent-shaped berms. Initially the plaza featured a statue of Abraham Lincoln and a central fountain, both dwarfed by its huge open expanse. The inner oval changed dramatically in the wave of Neoclassicism that swept the city in the early 1890s. In 1889 John H. Duncan's Memorial Arch and columns were begun, along with entrance pavilions and features by McKim, Mead and White and statuary by Frederick MacMonnies. Lincoln's statue was moved to the park's interior and by 1895 the plaza had been transformed, including a new electric fountain at its center surrounded by a simple lawn. Today Grand Army Plaza retains the original planted berms and later neoclassical elements, all intact within a greatly-expanded interior traffic circle. A final version of the fountain by sculptor Eugene F. Savage, created in 1931, sits at the oval's center; the lawn is now filled with trees. Memorial Arch and Prospect Park are New York City landmarks and Grand Army Plaza was named a National Historic Landmark in 1975.

Landscape Style:
Beaux Arts/Neoclassical

Landscape Type:
Plaza
Commemorative Landscape

Designed By:
Calvert Vaux
Frederick Law Olmsted, Sr.
McKim, Mead & White



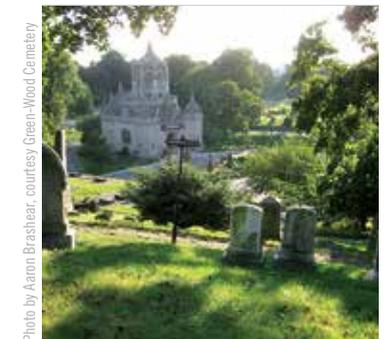
Green-Wood Cemetery

In 1833, urban planner Henry Evelyn Pierrepont surveyed the Gowanus Heights with engineer David Bates Douglass and selected 178 acres of farmland for the establishment of a rural cemetery. Following the burial ground's incorporation Douglass created a Picturesque plan in 1838, which was adhered to and elaborated upon by the cemetery's first superintendent, Almerin Hotchkiss. Through the 1840s, Hotchkiss and Zebedee Cook emphasized the site's glacial moraine-derived hills, valleys, and ponds by integrating sinuous drives and paths into the landscape. They preserved native vegetation augmented with groves of trees, and added over 200 acres to the property. Hotchkiss' design also called attention to the site's sweeping vistas of the New York Harbor and Manhattan skyline to the west. By the 1850s, Green-Wood acted as a public park and a necropolis for New York's elite, as well as a tourist destination following Andrew Jackson Downing's acclaim that it was "the largest and unquestionably the finest" of its kind in the country. Throughout the 19th and 20th centuries, Green-Wood's landscape was ameliorated with ornate statuary and mausolea. Richard Upjohn designed the Gothic Revival entrance gate in 1861, and the chapel, design by Warren and Wetmore, was completed in 1911. In 1920, the Altar to Liberty – Minerva statue, designed by Frederick Ruckstull, was erected on Battle Hill in recognition of the hilltop's Revolutionary War importance. Green-Wood Cemetery now encompasses 478 acres southwest of Prospect Park. Green-Wood Cemetery was designated a National Historic Landmark in 2006.

Landscape Style:
Picturesque or Romantic

Landscape Type:
Cemetery: Rural Cemetery

Designed By:
David Bates Douglass
Almerin Hotchkiss



Notable: Prospect Park was designated a Scenic Landmark in 1975 and listed in the National Register of Historic Places in 1980.



Prospect Park

Begun in 1866, Prospect Park is New York City's second large park designed by Olmsted and Vaux. The 585-acre park has a 90-acre Long Meadow to the north and the 146-acre Ravine, a rugged, largely woodland expanse, to the east. Constructed streams, pools and waterfalls flow through the Ravine and feed into 60-acre Prospect Lake to the south, intersecting with unique bridges and traversed by footpaths and bridle paths. Olmsted and Vaux's design also includes Nethermead, a rolling meadow within the Ravine; the Concert Grove on Prospect Lake; and rustic bridges, structures, furnishings, and other embellishments throughout the park.

Beginning in the late 1880s, McKim, Meade and White inserted grand and formal structures into the picturesque park. During this period, entrances were formalized (particularly Grand Army Plaza), Beaux-Arts edifices, such as the Boathouse, were erected, and sculptures and memorials by Daniel Chester French, Frederick MacMonnies, and Augustus Lukeman were added. Many rustic features were replaced by monumental stone infrastructure, and automobile access reshaped park circulation.

Between 1930 and 1960, under Robert Moses and with Works Progress Administration funding, Prospect Park became a more active park, with new playgrounds, sports fields, the zoo, a bandshell, and a skating rink which obscures the Concert Grove's position on the Lake. After years of decline, the Department of Parks and Prospect Park Alliance began restoration efforts in the 1980s.

Landscape Style:
Picturesque or Romantic

Landscape Type:
Public Park: Large Municipal Park

Designed By:
Frederick Law Olmsted, Sr.
Calvert Vaux - Olmsted, Vaux and Company
McKim, Mead & White
John Bogart
Colonel John Yapp Culyer
Richard Schermerhorn, Jr.



Battery Park City

Situated at the southwestern tip of Manhattan along the Hudson River, this 92-acre mixed-use community was built on landfill created from New York Harbor dredge and the World Trade Center site. Named after the adjacent Battery Park, the community houses numerous residential, commercial and retail buildings and nearly 36 acres of open space.

Landscape Style:
Post Modernist

Landscape Type:
Waterfront Development

Designed By:
Cooper Eckstut
Innocenti and Webel
Child Associates
Carr, Lynch, Hack and Sandell
Oehme van Sweden
M. Paul Friedberg + Partners
Olin Partnership
Lynden Miller
Michael Van Valkenburgh Associates
Diana Balmori

The master plan for Battery Park City was created in 1979 by Stanton Eckstut and Alexander Cooper of Cooper Eckstut. The plan's 26 parcels were designed independently by different developers, creating a diverse neighborhood fabric that emulated the city's mixed character. Highlights include Rector Park, designed by Innocenti and Webel in 1985; South Cove, a collaboration with artist Mary Miss, Child Associates, and Stan Eckstut, opened in 1988; Nelson Rockefeller Park, by Carr, Lynch, Hack and Sandell with Oehme van Sweden as landscape architects; and the Esplanade, opened in stages by Hanna/Olin in the 1980s and 1990s. Robert F. Wagner Park, by Olin Partnership and Lynden Miller, opened in 1996, and Teardrop Park, designed by Michael Van Valkenburgh Associates, debuted in 2004. In 1998 architect Cesar Pelli's World Financial Center was completed, with a Winter Garden by M. Paul Friedberg + Partners. It was restored in 2002 by Balmori Associates. The neighborhood also encompasses significant public art and cultural landmarks. Since 1988, the Battery Park City Parks Conservancy has managed and operated these parks and public spaces.



Notable: Since 1988, the Battery Park City Parks Conservancy has managed and operated the community's parks and public spaces.

Bryant Park

Notable: The park was listed in the National Register of Historic Places in 1966.

Photo by Peter Mauss, courtesy of Esto



Occupying 9.6 acres in midtown Manhattan, this park was originally a potter's field. Between 1839 and 1900 it was the site of the Croton Reservoir and Reservoir Square, renamed Bryant Park in honor of William Cullen Bryant in 1884. The construction of the adjacent New York Public Library between 1897 and 1912 coincided with the removal of the reservoir. The library, designed by Carrère and Hastings, created a terrace and public restrooms at the east end of the park. The firm's Victorian design for the park, built in 1907 with planting contributions by Samuel Parsons, Jr. and Charles Downing Lay, featured curved paths, lawn panels, planting beds, benches and the Josephine Shaw Lowell Memorial Fountain designed by Charles Platt.

After years of neglect and decline, the park was redesigned by architect Lusby Simpson and executed by Gilmore Clarke of Clarke & Rapuano, M. Betty Sprout, and architect Aymar Embury II. The classical plan included a central lawn panel, formal promenade paths, stone balustrades and a perimeter planting of London plane trees. In the 1960s and 1970s, an increase in criminal activity led to a report from urban planner William H. Whyte, who recommended dramatic changes to the park. Hanna/Olin's revitalization, completed in 1992 in keeping with Whyte's suggestions, made the park visible from the street with more accessible entrances and lower perennial plantings designed by Lynden Miller, and introduced moveable chairs, food kiosks, and programmed activities. The renovated library terrace gained an upscale restaurant and below-ground library space.

Landscape Style:

Beaux Arts/Neoclassical

Landscape Type:

Public Park: Greens/Commons/Squares

Designed By:

Carrère & Hastings
Samuel Parsons, Jr.
Charles Downing Lay
Charles Platt
Gilmore Clarke - Clarke & Rapuano
Lusby Simpson
M. Betty Sprout
Aymar Embury II
William H. Whyte
Laurie Olin - Hanna/Olin
Lynden Miller



Photo by Sahaar Coston-Hardy, courtesy of OLIN

Central Park

Frederick Law Olmsted, Sr. and Calvert Vaux's "Greensward" plan was chosen for New York's precedent-setting, publicly funded, urban park in the 1857 design competition. They presented a Romantic park, originally 750 acres and now measuring 843 acres, with pastoral meadows knit to rustic Picturesque woodlands. In anticipation of cross-town traffic, they sunk the transverse roads to separate vehicular traffic from the park.

Visually isolated from the city by perimeter walls and plantings, the park's ponds, streams, fountains and large reservoir increased the sense of distance from the edge. The intersection of grade-separated carriage, equestrian, and pedestrian circulation routes prompted the building of numerous bridges, each unique. Designed to thwart class self-segregation, several of the most magnetic landscapes were reachable only on foot. The formal Mall, its cathedral-like ambience created by quadruple rows of American elms surrounding a central promenade, was set askew from the urban grid, aligned instead on the distant Belvedere Castle.

Additional notable figures associated with the park's 19th century development include architect Jacob Wrey Mould, horticulturist Ignatz Pilat, sanitarian George E. Waring, and landscape architect Samuel Parsons, Jr. The 20th century legacy includes such celebrated landscape architects as Clarke and Rapuano who worked on numerous park elements; M. Betty Sprout who formalized the Conservatory Gardens in the 1930s; and Richard Dattner and M. Paul Friedberg, both of whom designed innovative playgrounds within the park.

Landscape Style:

Picturesque or Romantic

Landscape Type:

Public Park: Large Municipal Park

Designed By:

Frederick Law Olmsted, Sr.

Calvert Vaux

Ignatz Anton Pilat

Jacob Wrey Mould

Samuel Parsons, Jr.

Gilmore Clarke

Michael Rapuano

M. Betty Sprout

M. Paul Friedberg

Richard Dattner



Notable: A model for public-private partnership, the Central Park Conservancy was founded two years after Central Park became a National Historic Landmark in 1978; it continues to lead park management today.

Conservatory Garden

Central Park's only formal garden was constructed in 1937 based on a design by Gilmore Clarke with the planting designed by M. Betty Sprout and site design by Thomas Price (who worked for Clarke at the New York City Department of Parks and Recreation after time at the American Academy in Rome). The garden takes its name from a large greenhouse which existed on the site between 1898 and 1934 and featured tropical plants. Prior to the creation of the greenhouse, the site housed a small nursery for growing plants for the Park.

The garden is divided into three distinct sections. In the center is an Italianate garden featuring a large central parterre and fountain framed by a wisteria-covered pergola and flanked by two crab apple allées. The north garden is in the French style, defined by small parterres with knotted designs surrounding the fountain Three Dancing Maidens by Walter Schott. Large planting beds at the edges of the garden feature seasonal displays of tulips in the spring and chrysanthemums in the fall. The south garden is inspired by English perennial gardens and includes large planting beds with an array of small trees, shrubs, bulbs, and perennials, mixed with annual plantings. In the center is a small water lily pond featuring the Burnett Fountain by Bessie Potter Vonnoh, celebrating the author Frances Hodgson Burnett and her story *The Secret Garden*. The garden was restored in the mid-1980s under the direction of the landscape designer Lynden Miller.

Landscape Style:
Beaux Arts/Neoclassical

Designed By:
Gilmore Clarke
Thomas Drees Price
M. Betty Sprout
Lynden Miller



The North Woods

The 90-acre North Woods is located in the northwestern part of Central Park. Its original design integrated and expanded on the existing topography and landscape, which included hills and large rock outcrops, natural springs, and some established woods. The area also included fortifications built during the War of 1812, of which the Blockhouse is the only remaining example and the park's oldest structure. Because of its scale, more remote location, and the rugged character of the landscape, the North Woods was and remains one of the least developed aspects of the park.

The most well-known area within the North Woods is the Ravine, a narrow, wooded valley which includes a stream called the Loch. The Ravine is part of a larger sequence defined by water, which was created by widening and manipulating an existing watercourse called Montayne's Rivulet. The water sequence begins at the Pool on the west side of the park, then leads into the Loch as it flows through the Ravine. The Loch originally drained into the area's largest water body, the Harlem Meer, though this connection was interrupted by the construction of the Lasker Pool and Rink. The entrances to the Ravine are marked on both the west and east sides by both a cascade and rustic arch, called Glenspan and Huddlestone respectively. Huddlestone was constructed out of boulders found near the site and without the use of any mortar.

Landscape Style:
Picturesque or Romantic

Designed By:
Frederick Law Olmsted, Sr.
Calvert Vaux



Harlem Meer

Located in the northeast corner of Central Park, the Harlem Meer was constructed on what was originally part of a wetland fed by the Harlem Creek. During the nineteenth century the lake and surrounding landscapes had few amenities or paths, reflecting the still predominantly rural character of the adjacent land. As the city grew, and use of the northern park increased, the area became more urbanized. By the 1940s under the aegis of the NYC Department of Park and Recreation, a boathouse and walking paths had been added and the shoreline regularized and fenced. In the late 1980s the Central Park Conservancy began the restoration of the Harlem Meer landscape, focusing on restoring the naturalistic character of the shoreline and recreating access to the water. The shoreline work included the construction of the Dana Discovery Center, a visitor center and programs space designed by Buttrick White & Burtis Architects, on the site of the boathouse.

The landscapes surrounding the Meer are diverse and offer a range of recreational opportunities and scenic experiences. The rocky bluffs overlooking the Meer to the south were the site of forts created during the Revolutionary War and the War of 1812. Also to the south near Fifth Avenue is the Conservatory Garden, the Park's only formal garden. Today, the Dana Center, along the northern shore, offers a variety of programs and events. Just beyond the Meer to the west are the North Woods, the Park's largest woodland.

Landscape Style:
Picturesque or Romantic

Designed By:
Frederick Law Olmsted, Sr.
Calvert Vaux



Children's District

As part of Olmsted and Vaux's conception that Central Park serve as a rural retreat for all urban dwellers, the designers included specific amenities, attractions, and landscape types for children. In the southernmost part of the park, convenient to the greatest centers of population, is an area they called the Children's District. This area, encompassing roughly 30 acres, included the Play-Ground (referring literally to a ground for play), an open lawn where boys could play games such as baseball or cricket. Complimenting these activities was the Dairy, which provided fresh milk and other refreshments to children and their caregivers. In front of the Dairy was a small lawn with some swings and see-saws, the only pieces of free-standing play equipment in Olmsted and Vaux's design. The largest rustic structure in the park, called the Kinderberg (meaning children's mountain because it was sited on a large rock outcrop), provided shade and a place to picnic and play games. New attractions were added to the area over time, including the carousel, the Zoo designed by Aymar Embury II and his team, and Wollman Rink completed in the 1950s. Heckscher Playground, designed by NYC Department of Parks and Recreation and the park's first playground in the contemporary sense of the word, was constructed in 1926 on a portion of the original Play-Ground. This area has endured as a destination for children and families and is one of the busiest parts of the park.

Landscape Style:
Picturesque or Romantic

Landscape Type:
Playground

Designed By:
Frederick Law Olmsted, Sr.
Calvert Vaux
Aymar Embury II
Richard Dattner



The Lake

Olmsted and Vaux created the 20-acre Lake as the heart of Central Park, the culmination of a scenographic sequence that begins at the southern entrances and provides a transition from the more formal character of the Mall to the picturesque landscape of the Ramble. A multi-faceted and intricate landscape, the Lake's shoreline encompasses a variety of landscape types and includes some of the park's best-known landmarks and vistas, including the Bethesda Terrace, Bow Bridge and Henshead. It is the largest of the park's naturalistic water bodies and was the first part of the park to be open to the public, beginning with ice-skating in the winter of 1859. It is currently a popular destination for boating.

In 2010, the Central Park Conservancy substantially completed a restoration of the Lake and its surrounding landscapes. A significant component of this project was the restoration of the various coves that define the Lake's undulating shoreline along the Ramble, including Bank Rock Bay, Willow Cove, and the Cave, which had become obscured by accumulated sediment and the overgrowth of invasive plants. The work included the removal of sediment from the shorelines which were then stabilized and planted, while the Lake's original picturesque character was restored and its overall water quality improved, enhancing and supporting a more abundant wildlife habitat.

Landscape Style:
Picturesque or Romantic

Designed By:
Frederick Law Olmsted, Sr.
Calvert Vaux



The Ramble

Bordering the Lake in the center of Central Park, this 36-acre wooded district was envisioned by Olmsted and Vaux as core component of their rural retreat in the city. It is the most prominent example of picturesque design in the park, part of their intention to create the impression of an "unlimited range of rural conditions" throughout the park. Inspired by the rugged character of the Adirondacks and the Catskills, the Ramble's intricate design provides visitors with a more intimate and immersive experience of nature.

The Ramble is defined by the winding and interlacing paths which traverse its hilly and rocky terrain. The Gill, the watercourse which emerges from a pipe hidden under a rocky ledge, meanders down the hill, widening in some spots, before ending in a small cascade and spilling into the Lake. Small sunny lawns, exposed rock outcrops, and clearings along the shoreline provide views of the Lake and Bethesda Terrace, in contrast with the more densely planted and secluded areas of the Ramble. Located along the Atlantic Flyway, the migratory route that follows the eastern coastline from the Gulf of Mexico to Canada, the Ramble is one of the best places for bird-watching in New York City.

Landscape Style:
Picturesque or Romantic

Designed By:
Frederick Law Olmsted, Sr.
Calvert Vaux



The Cloisters

Opened in May 1938, this branch of the Metropolitan Museum of Art is dedicated to medieval art, architecture, and horticulture. The museum collection began with artifacts gathered by sculptor George Grey Barnard during travels in Europe before World War I. In 1925 the collection was purchased by the museum with funds from John D. Rockefeller, Jr. Five years later it was relocated to four acres within Fort Tryon Park, a new park donated by Rockefeller where Frederick Law Olmsted, Jr. had already begun design work. Rockefeller engaged Charles Collens with curators Joseph Breck and James Rorimer to design the museum facility, incorporating medieval architectural elements including the five notable cloisters acquired by Barnard. Three of these cloisters were designed to feature medieval garden exhibits, which were improved by Director Margaret Freeman in 1955-1965 and Head Horticulturalist Susan Moody in 1979-2007. Today the courtyard gardens include a wide variety of herbs, fruit trees and shrubs, woven fencing and humble garden structures commonly found in a medieval monastic setting.

Situated within the park's woodlands overlooking the Hudson River, the museum's location is integral to its character and atmosphere. Views from within the building intentionally engage the park's surrounds. Olmsted's design around the museum coordinates with the building's Romanesque architecture, incorporating massive schist retaining walls along the steep approach road that echo the building's stone and workmanship. The park's steep grades and canopy tree planting enhance the museum's sense of seclusion.

Landscape Type:
Institutional Grounds: Cultural

Designed By:
Charles Collens
Joseph Breck
James Rorimer



All photos by Jacquelyn Wash



Notable: The museum and Fort Tryon Park were listed together in the National Register of Historic Places in 1978.

Liz Christy Community Garden

Located in Manhattan's Bowery neighborhood, New York City's first community garden was established in 1973 when local citizen, Liz Christy, successfully advocated to transform a large, abandoned lot into a working vegetable garden. After attaining permission from city officials, Christy's Green Guerillas, a band of volunteer gardening activists, spent the first four months of 1974 clearing the lot of detritus, spreading loamy topsoil, erecting fencing, and planting vegetation, including 60 raised vegetable beds, trees, and herbaceous borders. The garden's success prompted other neighborhoods to reclaim urban wasteland, and in 1986, this garden was dedicated as the Liz Christy Bowery-Houston Garden in honor of its founder.

The rectangular parcel stretches along the north side of Houston Street between Bowery, the oldest thoroughfare in Manhattan, and 2nd Avenue. It fronts a large, mid-rise building and is enclosed by a tall iron fence. The thickly-treed parcel, featuring fruit trees, evergreens and weeping birches, contains a small, flagstone-edged fish pond, a wildflower lea, a lone dawn redwood tree, vegetable and berry patches, an herb garden, and an apiary. Pebbled and flagstone paths wind through discrete garden spaces, which are adorned with perennials, a grape arbor, and wooden benches. The dense vegetation provides seclusion and a contemplative garden in the midst of the city.

Landscape Type:
Institutional Grounds: Cultural

Designed By:
Elizabeth (Liz) Christy



All photos by Donald Lorigans

Notable: The Liz Christy Community Garden continues to be maintained by the Green Guerillas and their volunteers.



Fort Tryon Park

Named after the last British governor of colonial New York, this 67-acre park is situated in Washington Heights overlooking the Hudson River. The area developed as an elite enclave, and in 1917, John D. Rockefeller purchased the Tryon Hill estate and hired Olmsted Brothers to design the landscape. Frederick Law Olmsted, Jr. created a master plan which took advantage of the property's abundant Manhattan schist, transforming boulders and rocks into overlooks, terraces, and promenades that offered sweeping views of the New Jersey Palisades. Locally excavated stone was used to build the gardener's cottage and low walls lining the scenic drive, which originated at a formal entrance circle in the south. Eight miles of winding pedestrian paths cut through wooded slopes, interrupted by open lawns. Olmsted also created the eastern Alpine Garden, which featured a staircase, grotto, decorative rocks, and flora found in mountainous climates; and the Heather Garden, placed on terraces below a natural ridge topped with a 600-foot long promenade. The garden, planted with American elms, low-growing heathers and other perennials, was renovated in 1985 by Quennell Rothschild & Partners. A Beaux-Arts plaza with a triangular pool and fountain was built in the property's northeast corner.

The estate was deeded to the city and opened as a public park in 1935. Today, the park also features two playgrounds, a volleyball court, and a dog run. Fort Tryon Park and the Cloisters were listed in the National Register of Historic Places in 1978.

Landscape Style:

Picturesque or Romantic
Beaux-Arts/Neoclassical

Landscape Type:

Garden and Estate: Country Place Era
Public Park: Neighborhood Park

Designed By:

Frederick Law Olmsted, Jr. - Olmsted Brothers



General Grant National Memorial

Designed by architect John H. Duncan, the 1897 Beaux-Arts mausoleum and monument to General Ulysses S. Grant takes its inspiration from the Mausoleum at Halicarnassus and Napoleon's Tomb in Les Invalides, and was influenced by ideas from the City Beautiful movement. The monument was originally proposed for Central Park's Mall until Samuel Parsons convinced General Grant's widow Julia that this setting with panoramic views was superior. Though its immediate surroundings are neoclassical in form, the monument is surrounded by the picturesque landscape of Riverside Park, designed to be approached by rail, water, carriage, or on foot. Perched atop one of the highest elevations of Riverside Drive, the Tomb dominates the landscape. The surrounding formal walkways and parkland were designed by Calvert Vaux and Samuel Parsons, in coordination with Duncan, and implemented by Parsons after Vaux's death in 1895. As Landscape Architect for the City, Parsons also oversaw the design and construction of the colonnaded Overlook Pavilion, with panoramic views of the Hudson River. The Pavilion was recently restored. A mosaic bench designed by neighborhood artist Pedro Silva was added to the park in 1970 and restored in 2008. The tomb was listed on the National Register of Historic Places in 1976.

Landscape Style:

Beaux Arts/Neoclassical

Landscape Type:

Commemorative Landscape

Designed By:

Samuel Parsons, Jr.
Calvert Vaux
John H. Duncan



Photo by Jacquelyn Walsh



Photo by Jacquelyn Walsh



Greenacre Park

Designed by Sasaki, Dawson, DeMay Associates with Masao Kinoshita as lead designer, Greenacre Park opened in 1971 as a “vest pocket park,” offering New Yorkers an intimate urban park experience, following the model of nearby Paley Park. Privately funded and maintained by Abby Rockefeller Mauze’s Greenacre Foundation, this small site, roughly 60-feet wide by 120-feet deep, conveys an impression of far greater size through a series of well-defined, separate spaces, lush planting, textural variation, and the dramatic use of water. Separated from the street by trellis-covered steps, the first terrace is shaded by honey locusts and introduces water first as a fountain and then as a runnel, collecting trickles of water from the base of the highly textured ashlar masonry of the east wall. The dramatic 25-foot high cascade fountain in the rear sunken terrace is the culmination of the garden, open to the sky and set off from the other terraces by lush evergreen plantings. On the west side, a higher terrace, covered by trellising and acrylic domes, provides a protected overlook down into the garden. Throughout the garden urns of annual flowers offer seasonal color and movable furniture provides flexible use of the park’s terraces.

Landscape Style:

Modernist

Landscape Type:

Public Park: Vest Pocket Park

Designed By:

Sasaki, Dawson & DeMay

Masao Kinoshita

Notable: The park’s honey locust trees allow dappled sunlight into space and provide a filter for screening out adjacent buildings.



IBM Headquarters Atrium

Opened in 1983, this interior landscape was designed as the public entrance and gathering place of IBM's New York City headquarters. The 41-story building and four-story atrium, designed by architect Edward Larrabee Barnes and landscape architect Robert Zion, participated in the city's unique zoning program, opening the privately-owned atrium space for public use and access.

Zion's design for the transparent trapezoidal atrium projects from the building towards 56th Street at the corner of Madison Avenue, reaching out to the sidewalk and offering a public outdoor plaza that continues into the glass-enclosed atrium.

As originally designed, eleven stands of bamboo divided the atrium and filtered overhead sunlight coming through the sawtooth glass roof. The bamboo is planted in a loose grid of square planters inserted into the granite floor. Movable seating creates small-scale conversation spaces, which echo Zion and Breen's earlier work at Paley Park and perhaps indicate the influence of urbanist and planner William H. Whyte, who was consulted on the project. In 1995, three stands of bamboo were removed and a permanent food kiosk and rotating exhibit of modern art were added to the space's programming. Among other pieces in the collection, Michael Heizer's "Levitated Mass", a horizontal granite fountain, anchors the atrium entrance at Madison Avenue.

Landscape Style:
Modernist

Landscape Type:
Atrium

Designed By:
Robert Zion - Zion & Breen Associates



Morningside Park

Spanning 30 linear acres in Harlem atop a jagged schist cliff-face, this park was conceived in 1867 by Andrew Haswell Green, Commissioner and Comptroller of Central Park. Frederick Law Olmsted, Sr. and Calvert Vaux prepared plans in 1873, but an economic recession postponed construction for ten years. The first portion completed was the western boundary's vast stone retaining wall with a 30-foot wide esplanade, semi-octagonal belvederes, and monumental entrance stairs designed by architect Jacob Wrey Mould. In 1887, Olmsted and Vaux created a second plan which included expanses of lawns and dense tree plantations that could survive in the site's arid and rocky soil. Overlaid into the plan were meandering paths that radiated from a central spine.

At the turn of the 20th century, the park became a repository for monumental sculpture by noted artists, including Frédéric-Auguste Bartholdi's statues of Lafayette and Washington, the Carl Schurz Memorial by Henry Bacon and Karl Bitter, and the Seligman fountain by Edgar Walter. From the 1930s onward, more active recreation, playgrounds, a baseball diamond, and basketball courts were added to the eastern and southern portions of the park. In 1968, the construction of a gymnasium for Columbia University students was begun and halted by community opposition; the excavated hollow was transformed into an ornamental pond with a waterfall in 1990. The Kiel Arboretum, situated at the 116th Street entrance, was begun in 1998 and was modeled on an 1858 arboretum design created by Olmsted and Vaux for Central Park that was never implemented.

Landscape Style:
Picturesque or Romantic

Landscape Type:
Public Park: Neighborhood Park

Designed By:
Frederick Law Olmsted, Sr.
Calvert Vaux
Jacob Wrey Mould



Marcus Garvey Park

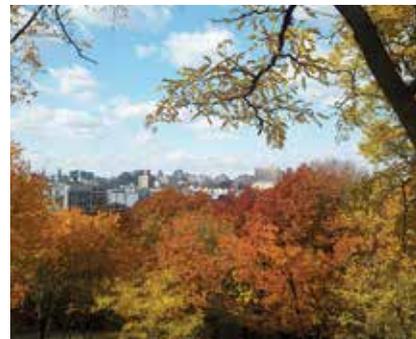
Located in East Harlem, this 20-acre park interrupts Fifth Avenue between 120th and 124th streets. The parcel's 70-foot high schist outcropping, dubbed "Mount Morris," prohibited the development of gridded streets, so it was set aside as one of Manhattan's earliest public squares, in 1835. In 1856 a cast-iron fire watchtower was erected atop Mount Morris, which still stands today. Between 1867 and 1870, Ignatz A. Pilat landscaped the square in a naturalistic manner, with curving paths leading uphill to a concourse offering panoramic views. Pilat graded and seeded the 14-acre plain surrounding the crag and planted informal stands of deciduous trees. He also arranged formal octagonal and circular bosques in the corners of the square and bordered it with a wooden fence and a row of deciduous trees.

Robert Moses revitalized the park in the 1930s, overlaying Pilat's plan with a formal, classical design. He installed masonry walls, set paved walks with stairs and terraces, and redesigned the flagstone acropolis in a neo-classical fashion. He added two playgrounds to the north, while a tree-lined play yard replaced the octagonal bosque. An elliptical lawn and a linden allée were laid in the northeast quadrant, with a baseball field built in the southwest. A swimming pool, recreation center, and an amphitheater were constructed between 1969 and 1971. Mount Morris Park was renamed in honor of the African-American community leader, Marcus Garvey, in 1973. The fire watchtower is listed on the National Register of Historic Places, designated in 1976.

Landscape Style:
Beaux-Arts/Neoclassical
Picturesque or Romantic

Landscape Type:
Public Park: Greens/Commons/ Square

Designed By:
Ignatz A. Pilat



Museum of Modern Art Sculpture Garden

In 1953, architect Philip Johnson and landscape architect James Fanning designed a Modernist sculpture garden for the mid-town Manhattan museum, dedicated to patron Abby Aldrich Rockefeller. The rectangular, open-air courtyard was set on two levels and paved in long, rectilinear slabs of Vermont marble. The western, upper platform comprised a dining terrace shaded by a line of eight hornbeams. The lower terrace, sunken two-feet below grade, was incised by two water channels spanned by marble platforms and planted with cryptomeria and birch trees, which helped break up the space and control visibility of the sculpture placed throughout the garden. An 18-foot high, gray brick wall with climbing ivy formed the garden's north edge, screening it from West 54th Street. Under Johnson's aegis the garden was enlarged to the east in 1964, at which time landscape architects Zion & Breen unified the planting scheme by replacing the cryptomerias with weeping beeches and planting additional weeping birch trees to echo an existing cluster of trees in the west end.

Following museum expansion between 2000 and 2004, the half-acre garden was recreated by Zion Breen & Richardson Associates. Johnson's overall plan was restored, but with lighter-colored, Georgia marble paving and a 14-foot high aluminum screen in place of the brick north wall. Now approached from the west, the garden is elevated on the three sides abutting museum buildings, while the centralized sunken space includes the water features, clusters of single-species trees, moveable chairs, and large pieces of modern art.

Landscape Style:
Modernist

Landscape Type:
Courtyard
Institutional Grounds: Cultural

Designed By:
Philip Johnson
James Fanning
Robert Zion - Zion & Breen Associates



Paley Park

The original “vest pocket park,” designed by Robert Zion, opened in 1967. It was conceived as the prototype for a new kind of public space, privately owned, described in a proposal by Zion & Breen Associates in a 1963 exhibition at the Architectural League of New York. William Paley, former Chairman of CBS, offered the site of the Stork Club and was closely involved in the creation of the park, a memorial to his father. Bounded by buildings on three sides, set back from the street, slightly elevated and enclosed by an iron fence, the 1/10th-acre park is dominated by a 20-foot high wall of water at the back. The two side walls are covered with “vertical lawns” of English Ivy. Seventeen honey locust trees, planted on a grid within the central seating area, offer dappled shade above the moveable wire mesh chairs and marble tables, set on a floor of granite pavers. Annual plantings in containers enhance the restrained plant palette. A food kiosk is located at the park’s entrance, adjacent to an ornamental iron-gate limiting nighttime access while inviting visual connection to the park and especially the water wall, backlit at night. Like nearby Greenacre Park, Paley maximizes its small space to offer city dwellers an intimate park experience.

Landscape Style:
Modernist

Landscape Type:
Public Park: Vest Pocket Park

Designed By:
Robert Zion - Zion & Breen Associates



Notable: Journalist and urbanist William H. Whyte studied Paley Park as a successful urban space in his 1980 film *The Social Life of Small Urban Spaces*.

Riverside Park

Extending between 59th and 158th Streets along the Hudson River, the four-mile long, 330-acre park is only one-eighth of a mile wide. The land was converted from a rail yard to parkland in 1872, with the original 191 acres between 72nd and 125th street designed by Frederick Law Olmsted, Sr. Olmsted's plan outlined Riverside Drive, a tree-lined roadway that winds along the river and through the rocky landscape.

From 1875 to 1910, Calvert Vaux and Samuel Parsons, Jr. expanded on Olmsted's work, creating a picturesque park with promenades, views of the river, naturalistic planted enclosures, with distinct levels to separate pedestrian and vehicular traffic.

In the early twentieth century the park's character began to reflect the City Beautiful Movement, expanding north to 155th Street with monuments along its walks – including the General Grant National Memorial (with landscape by Vaux and Parsons) and the 96-foot tall Soldier's and Sailor's Monument (landscape by Parsons), and grand, classical retaining walls and entranceways designed by engineer F. Stuart Williamson. From 1934 to 1937 the park expanded with infill towards the river, with Gilmore Clarke and architect Clinton Lloyd adding recreational facilities, the 79th Street Marina, the Rotunda, the Henry Hudson Parkway, and the esplanade. In 2000, seven acres of land stretching from 68th to 72nd Streets was added to Riverside Park, called Riverside Park South. In 1980, the original section of Riverside Park was designated a New York City Scenic Landmark, one of only eight in the city.

Landscape Style:

Picturesque

Landscape Type:

Public Park: Neighborhood Park

Designed By:

Frederick Law Olmsted, Sr.

- Olmsted, Olmsted & Eliot

Calvert Vaux

Samuel Parsons

Gilmore Clarke - Clarke & Rapuano

Notable: Riverside Drive's canopy of elms and the park's position overlooking the Hudson River stimulated a high-end real estate boom that lasted from the late 1800s through the 1930s.

Photo by Leslie Sherr

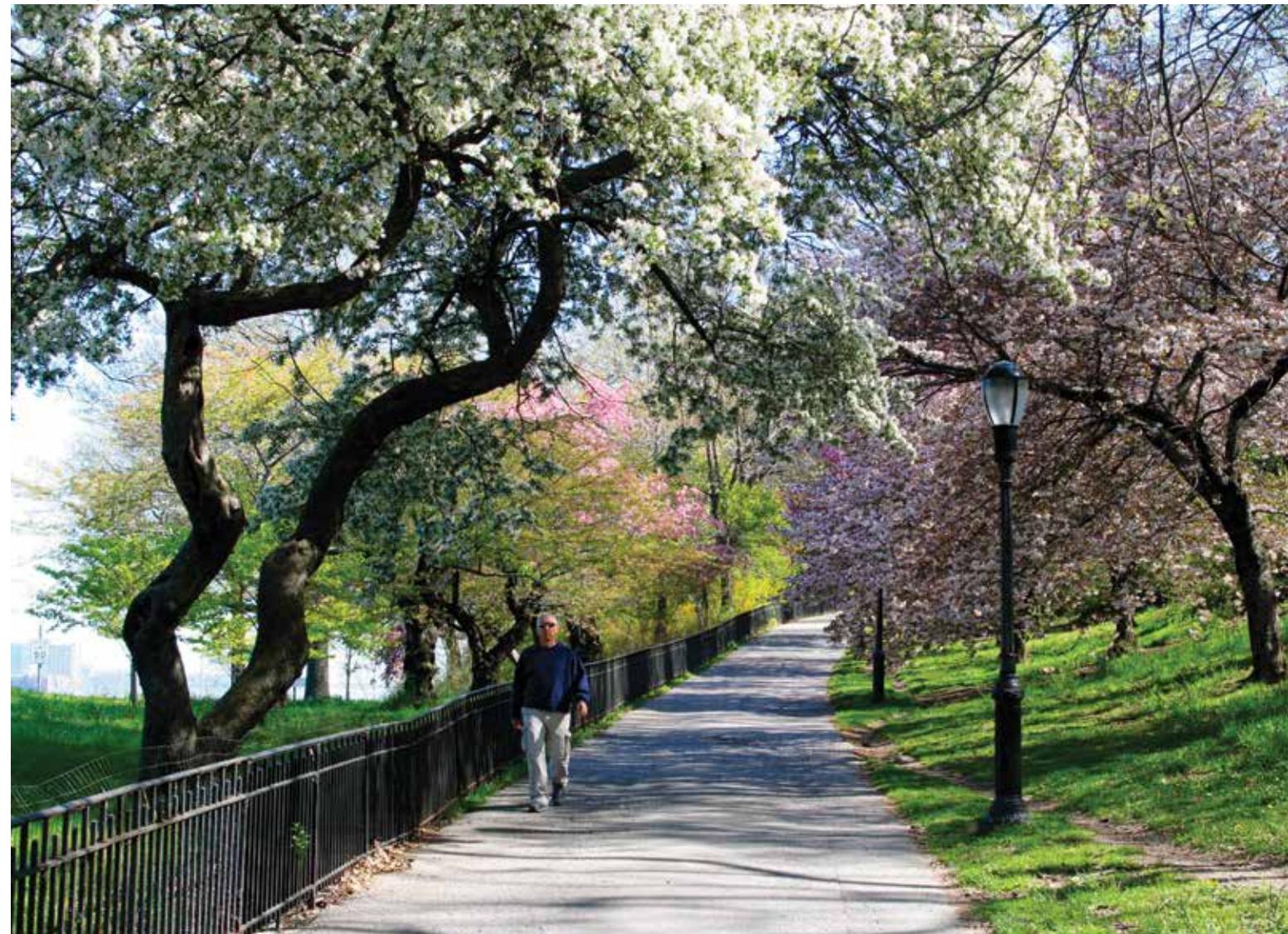


Photo by Jacquelin Marsh



Photo by Jacquelin Marsh



Photo by Leslie Sherr

Flushing Meadows Corona Park

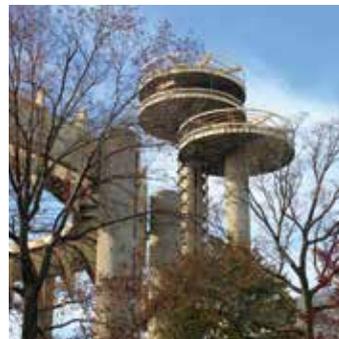
Encompassing 1,255 acres, Queens' largest park is best known as the site of two 20th century World's Fairs. Before the fairs, the Flushing Meadows marshland south of Flushing Bay was immortalized in F. Scott Fitzgerald's *The Great Gatsby* as the Corona Ash Dumps. Parks Commissioner Robert Moses reclaimed the area for New York's first World's Fair in 1939. Landscape architects Clarke & Rapuano created a monumental Beaux-Arts campus in the center of the new exposition grounds, with two large lakes – Meadow and Willow – excavated to the south. The dump's ashes were incorporated in the paving composite for the three expressways which cut through the park and border it on the east and west.

For the 1964-1965 exposition new structures were layered into the old site, including two iconic elements which still remain – the Unisphere, set in the heart of the Beaux Arts landscape, and the futuristic-looking New York State Pavilion, designed by architect Philip Johnson with landscape architects Zion & Breen Associates. After the fair, the grounds were converted to a municipal park, which opened as Flushing Meadows Corona Park in 1967. The northern portion is developed with sports stadia and asphalt surface parking. The naturalistic southern section includes marshes, a 96-acre wildflower meadow, and weeping willows, sedges and rushes surrounding Willow Lake. The Flushing Bay Promenade – a 1.4-mile walk with extensive seating and planting – was completed in the 2000s. The park contains athletic fields, the Queens zoo and botanical garden, museums, a marina, six playgrounds, and an amphitheater.

Landscape Style:
Beaux Arts/Neoclassical

Landscape Type:
Public Park: Large Municipal Park
Exposition Grounds

Designed By:
Gilmore Clarke - Clarke & Rapuano
Philip Johnson
Zion & Breen Associates



Forest Hills Gardens

Between 1901 and 1910, the construction of the Queensboro Bridge and the Long Island Rail Road tunnels spanning the East River made central Queens a viable bedroom community. In 1906, the Cord Meyer Development Company amassed 600 acres of farmland with the intention of creating Forest Hills, a middle-class residential neighborhood. Three years later, the corporation sold 142 acres to the Russell Sage Homes Foundation, founded by Margaret Olivia Sloan Sage, a fan of Ebenezer Howard's *Garden Cities of To-Morrow* (1898) who sought to create an idyllic garden suburb. Sage hired Frederick Law Olmsted, Jr. of Olmsted Brothers and Grosvenor Atterbury for the general plan.

Modeled after a traditional English village, the plan features a shopping village along the parcel's southern boundary and two small parks, Flag Pole Green and Station Square, a distinctive town center with commuter train station. The tree-lined residential streets, laid out by 1910, were made curvilinear to discourage through-traffic; sidewalks promoted pedestrian use. The landscaped housing lots were substantial, and only Tudor or Georgian houses were to be constructed of masonry or concrete with either red-tile or slate roofs. Atterbury used standardized precast concrete panels in his house designs. Today the community consists of over 800 single-family homes, townhouses and garden apartment buildings. One of America's earliest garden cities, the development is managed by the Forest Hills Gardens Corporation.

Landscape Style:
Picturesque or Romantic

Landscape Type:
Suburb: Garden Suburb

Designed By:
Grosvenor Atterbury
Frederick Law Olmsted, Jr. - Olmsted Brothers



The Noguchi Museum

In 1975, sculptor Isamu Noguchi purchased a 1920s-era brick factory building overlooking the East River in Queens and converted it into a studio and warehouse. The structure sits on a triangular lot bounded by Vernon Boulevard, 33rd Road, and 10th Street. On the building's western elevation, Noguchi constructed an intimate interior courtyard, a seamless indoor/outdoor space, constructed of concrete and featuring pebbled trenches planted with columnar trees that carry the eye to the open sky. This transitional space connects with the large triangular sculpture garden that occupies the southern half of the lot. This serene, contemplative place is reminiscent of a traditional Japanese garden in its seclusion and form, as well as a work of sculpture in itself. A paved concrete walk extends from the interior courtyard out into the garden, which incorporates many of Noguchi's large sculptures carved out of basalt and granite. The stone sculptures are intermixed with small flowering shrubs, a variety of mature deciduous trees, and verdant vines that drape the high perimeter walls. A 60-foot tall Tree of Heaven that predated Noguchi's landscape design served as a focal point in the garden until it was lost to disease in 2008. Its wood was transformed into benches which are placed throughout the site. Noguchi opened this warehouse as a public museum of his works in 1985; it underwent extensive renovations in the late 2000s.

Landscape Style:

Modernist
Japanese

Landscape Type:

Institutional Grounds: Cultural

Designed By:

Isamu Noguchi



Sunnyside Gardens

Sunnyside Gardens deeply urban attempt at a garden suburb was instigated in 1924 by the City Housing Corporation (CHC), a real estate development partnership steered by Alexander Bing. Bing commissioned fellow Regional Planning Association of America members Clarence Stein and Henry Wright to design high quality, affordable homes on an 80-acre site in Queens, New York. The RPAA believed that the primary obstacles to homeownership were the high cost of land and of building materials. Targeting the working class, and using the superblock as the basic unit of development, the designers incorporated a well-articulated pattern of circulation systems to reduce the massive scale of the project. Built between 1926 and 1928, the homes were plain, brick boxes with sizeable rooms and many windows. The buildings, designed by Frederick Lee Ackerman, shared inner courtyards laid out by landscape architect Marjorie Cautley. The single, two, and three family houses are clustered to achieve what Wright called group housing and each was configured to afford views into the landscaped courtyards whenever possible. For many years, the courtyards were maintained by communal covenants, but as these lapsed, the landscape deteriorated.

Wright and Stein were determined to adapt Ebenezer Howard's model of the English Garden City to the American urban environment. Sunnyside Gardens served as a test case for the larger garden suburbs of Radburn, Greenbelt, and Baldwin Hills. It was listed in the National Register of Historic Places in 1984.

Landscape Style:

Arts + Crafts

Landscape Type:

Suburb: Garden Suburb

Designed By:

Marjorie Sewell Cautley
Clarence Stein
Henry Wright



Snug Harbor Cultural Center and Botanical Garden

Sited along the northern shore of Staten Island with sweeping views of the Kill Van Kull Strait, this 83-acre park primarily comprises two major Staten Island institutions.

Established in 1833 as a retirement home for seamen, the 28 buildings of Sailors' Snug Harbor are set within a classical landscape encircled by a Victorian cast-iron fence. They reflect nearly every architectural style common to the 19th century. After a period of decline and deterioration, preservation efforts led to the site's reopening as the Snug Harbor Cultural Center in 1976.

Landscape Style:

Beaux Arts/Neoclassical
Picturesque or Romantic

Landscape Type:

Public Park: Neighborhood Park
Botanical Garden
Institutional Grounds: Cultural

Designed By:

Quennell Rothschild Associates
Zu Gwongwu
Clarke & Rapuano, Inc.

Founded in 1960 and permanently sited at Snug Harbor in 1977, the Staten Island Botanical Gardens comprise over 20 thematic spaces distributed across 53 acres of wooded parkland. The master plan was developed in 1989 by Quennell Rothschild Associates. The Chinese Scholar's Garden, designed by Zu Gwongwu in 1999, is a recreation of a Qing dynasty (18th century) retreat, featuring stones amassed to resemble mountains, a picturesque pond, and pavilions. The Tuscan Garden was modeled after the Villa Gamberaia near Florence, Italy, while the Secret Garden, based on Frances Hodgson Burnett's book, is accessed through a castle with moat. The White Garden is a facsimile of Vita Sackville-West's garden at Sissinghurst, in England. The gardens also include a boxwood maze, a pleached hornbeam allée, a rose garden and fragrance garden designed by Clarke and Rapuano, and 20 acres of wetlands.

Notable: In 1972 Sailors' Snug Harbor was listed in the National Register of Historic Places; in 1976 the entire property was designated a National Historic Landmark.





The Cultural Landscape Foundation
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