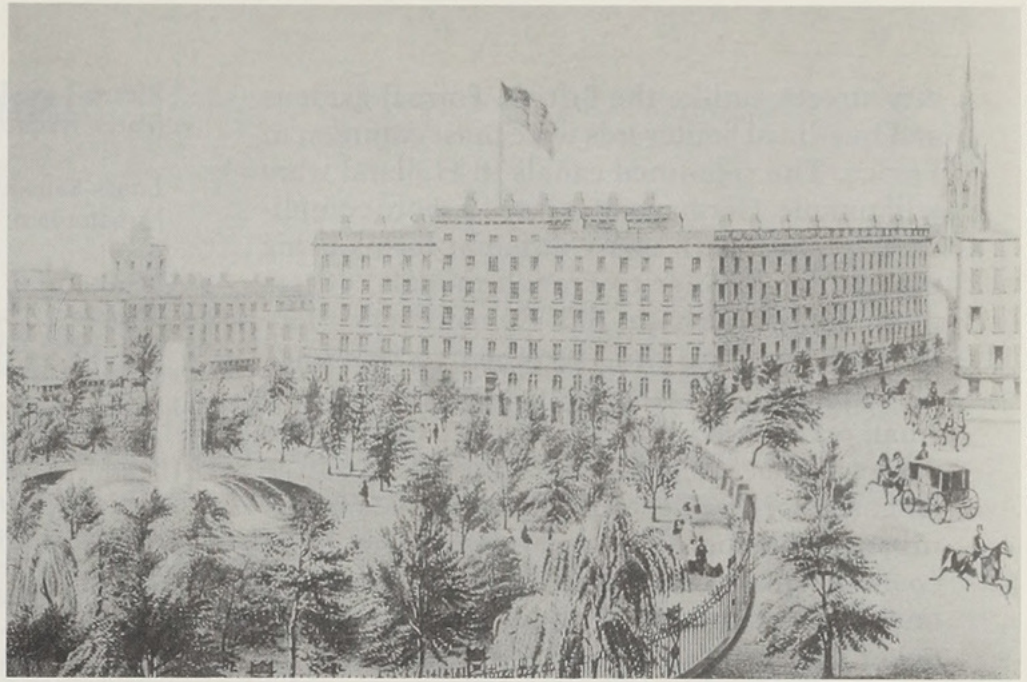


times, as the geometrically arranged allées and avenues of the early eighteenth century gave way to irregular clumps of trees scattered across open fields by the end of the century, with beds of shrubbery and perennials added during the nineteenth. But even earlier, British parks had had a predominantly rural atmosphere, unlike the more formal public gardens on the continent, creating a contrast with the urban environment that became even more striking in later years when the parks' relative locations changed from peripheral to central as they were surrounded by urban developments. A much larger number of tree species was used in the parks than was the case along streets or in residential squares, including many of the "forest trees" deemed unsuitable for other urban uses, such as oaks (*Quercus*) and beeches (*Fagus*) and the occasional conifer, as well as a wide variety of smaller trees and shrubs.

In the independent United States of the 1780s, along with an increase in the number of street tree plantings in many towns, there was some movement toward establishing city parks and gardens. Around this time, the municipal government of New York City established the Battery, City Hall Park, and the cemetery in Greenwich Village that later became Washington Square. The 1790s saw a continued increase in planting, especially of the newly arrived Lombardy poplar (*Populus nigra* 'Italica'), which Thomas Jefferson had first encountered in France in the 1780s and ordered installed along Pennsylvania Avenue in Washington, D. C., when he was President. Although Lombardies were intensely disliked by some, they were planted in many cities to commemorate George Washington after his death in 1799, and most of the streets in New York and Philadelphia had at least a few of them by 1800.

By this time Americans had their share of all the forms of urban greenery used in Europe. Most towns had at least a bowling green, a pub-



New York City's Union Square, about 1840.

lic park with shady walks, a seaside promenade, and perhaps a pleasure garden named after London's Vauxhall, Ranelagh, or Spring Garden. New York had the most complete ensemble, with its Bowling Green, Battery, City Hall Park; tree-lined streets (by the 1830s most major streets had rows of trees on both sides); several private pleasure gardens; and even a British-style residential square, Hudson Square, laid out in the first decade of the nineteenth century, with others like Gramercy Park and Washington Square following in the 1830s and 1840s. In Boston, the Common had had a mall since the 1720s; in the 1790s Charles Bulfinch created the British-style Tontine Crescent, modeled on the crescents of Bath and London, where he had studied architecture; and Britain's residential squares were imitated in Pemberton and Louisburg Squares, the latter still gracing Beacon Hill though closed to the public. And in the late 1830s the Public Garden had been added to the Common.<sup>14</sup>

### Internationalization of the Western Urban Landscape in the Late Nineteenth Century

By the 1840s most cities in western Europe and America had begun to use a range of landscape forms that incorporated trees in the urban landscape and were accessible to the entire public. National differences still remained: residential squares were found in both Britain and America, but Americans planted trees along many inner



city streets, unlike the British. Formal gardens and tree-lined boulevards were most common in France. The tree-lined canals in Holland were still unique. Germany presented a more complicated picture with many different forms being used, some similar to French models, others more like the British. But almost everywhere the most common forms were shared: tree-lined promenades, large public parks and gardens, and small plazas and squares. The language of urban design had become as internationalized as the languages of architecture or painting. Each new urban expansion or redevelopment used more cosmopolitan forms than had the preceding ones, and by the 1850s there were fewer and fewer differences among the new sections of most cities, be they in France, Germany, or the United States.

The renovations of Paris in the 1850s and 1860s under Baron Eugène Haussmann brought all these forms together in one urban setting and created a model that exerted a powerful influence on urban designers throughout the world in the next half century. Haussmann's methods of renovation were incorporated into the Beaux Arts style of architectural and urban design that was used throughout the Western cultural realm, including foreign colonies of Europe and America. The style influenced cities as varied and far-flung as Chicago, Manila, Rome, Buenos Aires, Saigon, and New Delhi. It brought together combinations of allées, boulevards, parks, gardens, and squares in ways that differed widely but were recognizable to everyone as variations on a single theme: the use of trees and green spaces in public landscapes to frame and integrate new kinds of urban architecture and provide a new urban way of life.

#### Endnotes

<sup>1</sup> Henry W. Lawrence, The Neoclassical Origins of Modern Urban Forests, *Forest & Conservation History* (1993) 37: 26–36.

<sup>2</sup> Mark Girouard, *Cities and People: A Social and Architectural History* (New Haven: Yale University Press, 1985), 143–144.

<sup>3</sup> Henry W. Lawrence, Origins of the Tree-Lined Boulevard, *The Geographical Review* (1988) 78: 355–374.

<sup>4</sup> Pierre Lavedan, *Histoire de l'Urbanisme à Paris* (Paris: Hachette, 1975), 299.

<sup>5</sup> Louis-Sebastien Mercier, *Tableau de Paris* (Amsterdam: 1782–1788).

<sup>6</sup> Spiro Kostof, *The City Shaped: Urban Patterns and Meanings Through History* (Boston: Little, Brown & Co., 1991), 230–271.

<sup>7</sup> In R. Murrin, *La Hollande et les Hollandais au XVII<sup>e</sup> et au XVIII<sup>e</sup> Siècles Vus par les Français* (Paris: Librairie Ancienne Honoré Champion, 1925), 37. See also Gerald L. Burke, *The Making of Dutch Towns: A Study in Urban Development from the Tenth to the Seventeenth Centuries* (New York: Simmons-Boardman, 1960).

<sup>8</sup> Henry W. Lawrence, The Greening of the Squares of London: Transformation of Urban Landscapes and Ideals, *Annals of the Association of American Geographers* (1993) 83: 90–118.

<sup>9</sup> John W. Reps, *Town Planning in Frontier America* (Princeton, NJ: Princeton University Press, 1969).

<sup>10</sup> I. N. Phelps Stokes, *The Iconography of Manhattan Island, 1498–1909* (New York: Robert H. Dodd, 1915) IV: 208.

<sup>11</sup> On New York City: Peter Kalm, *Travels in North America*, the English version of 1770, reprint of the 1937 edition edited by Adolph B. Benson (New York: Dover Publications, 1964), 131. On Albany: Ann Grant, *Memoirs of an American Lady, with sketches of manners and scenes in America as they existed previous to the Revolution* (New York: Dodd, Mead & Co., 1901), 76.

<sup>12</sup> Susan Lasdun, *The English Park: Royal, Private & Public* (London: Andre Deutsch, Ltd., 1991).

<sup>13</sup> George Chadwick, *The Park and the Town: Public Landscapes in the Nineteenth and Twentieth Centuries* (New York: Praeger, 1966), 70–72.

<sup>14</sup> Lawrence W. Kennedy, *Planning the City upon a Hill* (Amherst, MA: University of Massachusetts Press, 1992), 25–29.

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# Trees in the Frame

Alan L. Ward

As a designer as well as a photographer of landscapes I am haunted by images of trees. Trees are frequently the skeleton of a landscape composition, giving structure and order. In design, trees are used to create spaces in the same way that walls are used to create rooms in an architectural plan. Many of the photographs in my book, *American Designed Landscapes: A Photographic Interpretation*, are of views that are framed, filtered, or focused by trees. Just as trees direct the eye and frame views in the experience of these places, they serve to reinforce the structure of these photographic compositions.



At Middleton Place, a single monumental live oak (*Quercus virginiana*) arches over the water's edge. This ancient tree, probably predating the settlement at Middleton, evokes rich associations of life and longevity. The photograph frames the marked horizontality of the tree, with its twisting limbs seeming to defy gravity in their reach over the water. The panoramic camera emphasizes its horizontality, and the asymmetric composition suggests the weight of the outward-spreading branches.





An ordered repetition of trees may direct a view or define a path. At Dumbarton Oaks, the north vista is defined by a mixture of hardwoods and conifers that extend from the center of the house and converge over a series of lawn terraces, enhancing the sense of distance as the viewer's eye moves outward. These borders are rendered as a unified mass of vegetation, framing the vista. Only the picturesque form of a deodar cedar (*Cedrus deodara*) stands out against the sky.





The repetition of trees along the street edge is characteristic of American urban spaces, an arboreal equivalent of arcade columns along city streets in Italy and Switzerland. Matched, tightly spaced plane trees (*Platanus x acerifolia*) flank the entrance roads at Solana, an office park on the Texas prairie. The low, early evening sun dramatizes the repeated tree trunks, which diminish in size as the eye moves toward the entrance of the building.





In the orchards of both the Miller Garden in Columbus, Indiana, and Naumkeag in Stockbridge, Massachusetts, the geometry of planting creates views along linear arrangements of redbud (*Cercis canadensis*) and apple trees (*Malus*). In the Miller Garden the midday light flattens the lines of redbud trees to a graphic blackness. Soft light reveals the texture of apple trees at Naumkeag.







Ward, Alan. 1997. "Trees in the Frame: A Photographic Interpretation." *Arnoldia* 57(2), 11–16.

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