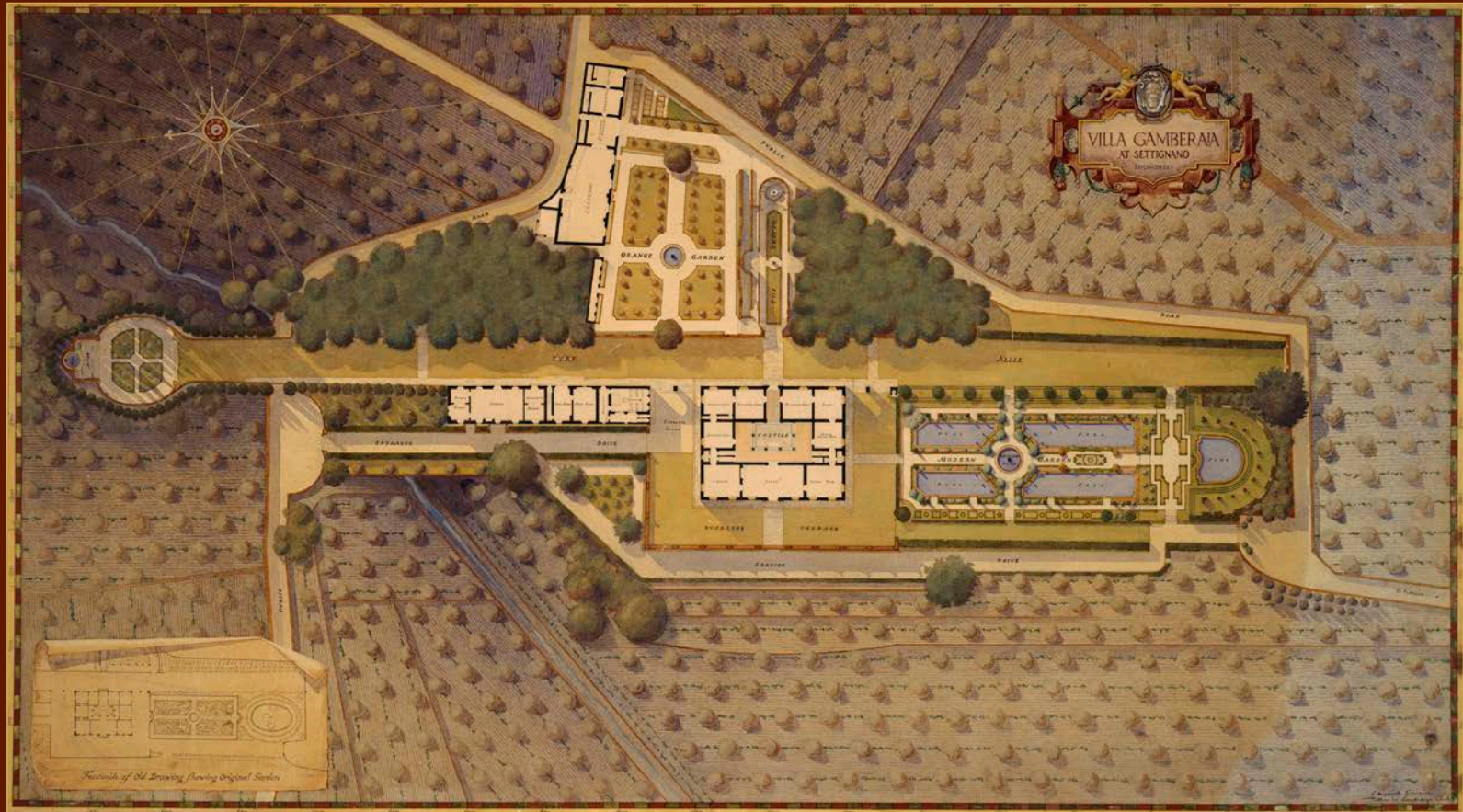


EDWARD GODFREY LAWSON

Continuum of Classicism



Photographs and Drawings of Italian Renaissance Gardens
Notes from the American Academy in Rome, 1915-1920



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Villa D'Este, Tivoli, Photograph of the ornamental peschiera (fish pond) designed by Pirro Ligorio and Tommaso Chiruchi, circa 1550 (Photo: Lawson/Rapuano).

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Notes from the American Academy in Rome, 1915-1920

James O'Day, ASLA

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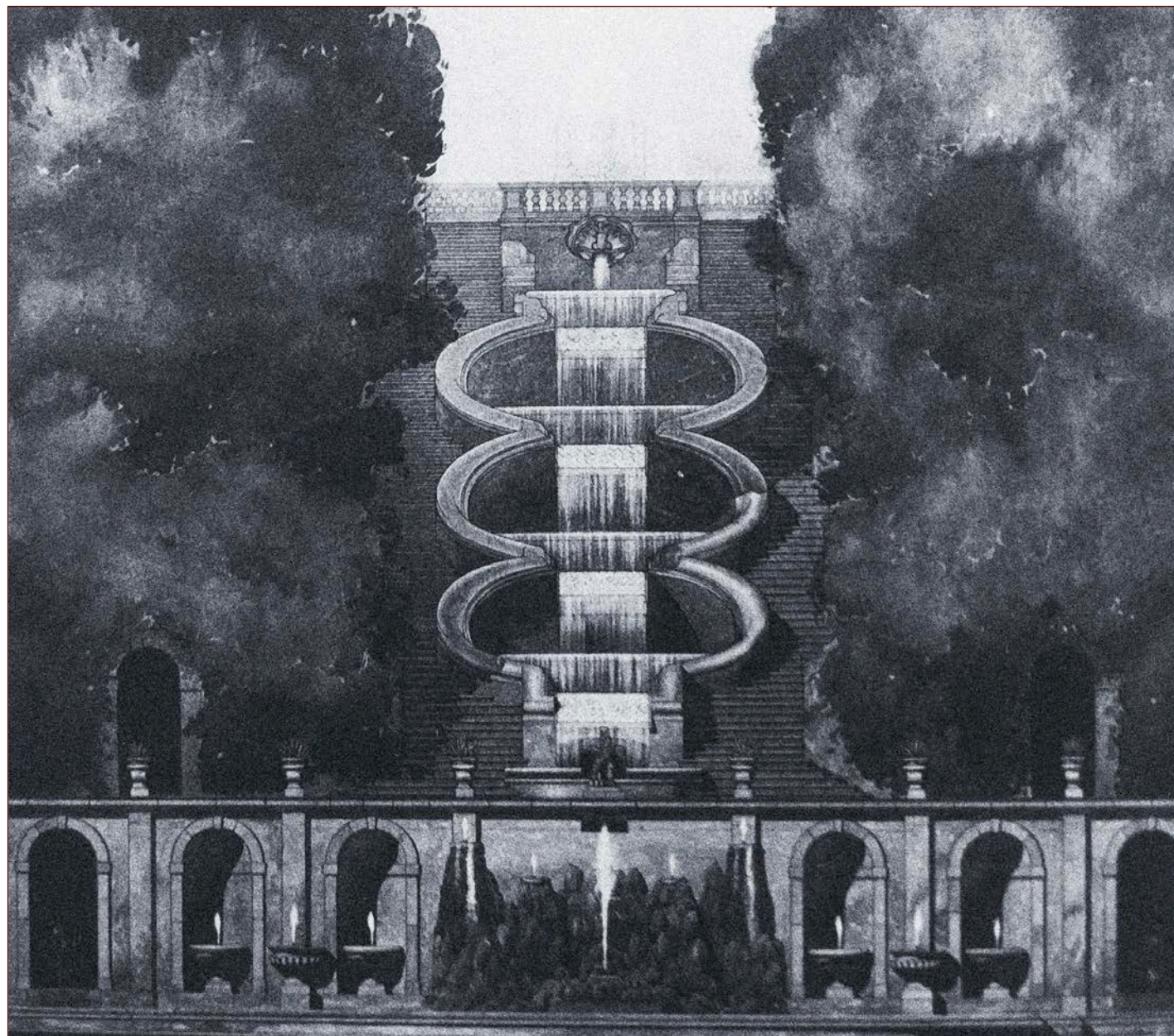
Cover: Villa Gamberaia, Settingnano, Watercolor plan of villa and gardens by Edward Lawson, circa 1917.
Note: The marbled endpapers are facsimile copies from Edward Lawson's sketchbook.



Villa Gamberia, Settingnano, View of the villa and water parterre from the cypress gloriotta (Photo: Edizioni Brogi).

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Villa Torlonia, Frascati, Watercolor wash by Edward Lawson, circa 1917.

Preface

While studying at the American Academy in Rome in 2009, I came upon a cache of images in the Academy's Photographic Archive. The images were diminutive prints affixed to index cards, yet they portended colossal importance. The subject was gardens—Italian Renaissance gardens of the cinquecento—captured on film in the early 20th century. I happened upon a trove of nearly 900 images, but the original purpose of these intriguing and beautiful images was unclear. Curiously, each image had a typewritten label on its face and had a paper-punch hole through it. With further research, the mystery of their original purpose and creator would be solved.

This miniature collection of grand Italian Renaissance gardens was originally used in the Academy's library as visual reference material. The hole-punch allowed for the ubiquitous straightening rod of the card catalogue drawer to align them in orderly fashion. Imagine, these legendary Renaissance gardens—*such stuff as dreams are made of*—had been cropped and compressed into the narrow confines of a drawer in the Academy's library. Stowed away in the card catalogue for generations, their original purpose was largely forgotten and obsolete.

This historic cache, formerly the Lawson Collection, is now known as the Landscape Collection. Its contents attributed to Ralph Griswold, Henry V. Hubbard, Richard K. Webel, and Edward G. Lawson. These men had either been Fellows in Landscape Architecture at the Academy or had associations with it. They were seminal figures in landscape architecture. In the lexicon of the profession, their names were all easily recognizable—with the exception of one, Edward Godfrey Lawson.

Ralph Griswold (1894-1981), a Cornellian like Lawson, won the Rome Prize in 1920 and went on to a career as the Superintendent of the Pittsburgh Bureau of Parks. He was also associated with the Dumbarton Oaks Landscape Studies Program. Richard Webel (1900-2000) was Harvard's first graduate to be awarded the Rome Prize. He later was founding partner of

the renowned firm of Innocenti & Webel, whose opus included enumerable private estates and public projects such as the American Cemetery in Ardennes, France. Henry Hubbard (1875-1947) was Harvard's first graduate to be awarded a degree in landscape architecture. He later became a professor and editor of *Landscape Architecture Magazine*. Lawson's name, however, was missing from the historic roster.

Mesmerized by the rich imagery of these Italian gardens, I began my search to learn more about the photographs and about the man. Little could I have imagined that Lawson had once been exalted as "Our first Fellow" in landscape architecture and that his pioneering work led the way for future Fellows in Landscape Architecture at the Academy.

Lawson's life was one of many contrasts. He rose to a great height, but he also fell as precipitously. Although born to humble origins, he achieved success in a profession that had once seemed reserved for the privileged. It was a remarkable story in an era when destiny and class distinctions were closely bound. His ambitions, intellect, and talent enabled him to reach many prestigious benchmarks, which included his Fellowship in the American Academy in Rome as well as his prolific tenure as a professor at Cornell. Lawson seemed to be poised to achieve even greater success and professional recognition, yet he faced a string of humiliating personal crises that eventually tarnished his reputation and cost him his career.

Although his papers have been archived, there is no historical overview that specifically retraces Lawson's work during his fellowship at the Academy and his role in the profession. Aside from Vincenzo Cazzatto's *Ville e Giardini Italiani* (2004) and Thomas Campanella's insightful article published in *Landscape Architecture Magazine* (2012), there has been little in-depth examination of Lawson's work at the Academy or his impact on the profession. This project attempts to pull together those threads to construct a narrative about his work and his role in American landscape history.



Villa Medici, Rome, Edward Lawson standing in front of loggia designed by Bartolomeo Ammannati, circa 1576 (Photo: Anonymous)

Introduction

Edward Godfrey Lawson (FAAR '21, FASLA '38) was an eminent figure in the profession of landscape architecture in the first half of the twentieth century. Although his legacy has been obscured over time, Lawson played a critical role in shaping the profession as both a Fellow in Landscape Architecture in the American Academy in Rome and later as professor of landscape architecture at Cornell University for nearly twenty years.

During his fellowship in the Academy from 1915 through 1920, he documented *in situ* Italian Renaissance gardens, taking hundreds of photographs, notes, and copiously producing sketches and detailed plans. His collection of data provided an inestimable trove of reference material for students and scholars at the Academy and for Cornell University's Department of Architecture. Later as an educator, Lawson played a significant role as mentor to his students.

At Cornell, Lawson and his peers promulgated the classicism of Ancient and Renaissance Italy, influencing the canon of American landscape design and city planning in the first half of the 20th century. It is noteworthy that Cornell prepared and sent twelve of the seventeen students who won the prestigious Rome Prize at the American Academy in Rome during the period 1915 to 1940—an impressive legacy by any measure. Lawson taught eight of the twelve Fellows during his tenure at Cornell.

Edward Lawson (1884-1968) was the first-ever fellow to be awarded the *Prix de Rome* in landscape architecture in the American Academy in Rome. While this was undoubtedly a significant personal achievement for Lawson himself, it was also a significant accomplishment for the profession. The new Fellowship in Landscape Architecture was the culmination of the ambitious efforts by the fledgling American Society of Landscape Architects (ASLA).

Founded in 1899, ASLA was the first professional association created to establish landscape architecture as a recognized profession in North America. Its principal mission was to provide a voice of authority and avenues for

education. To strengthen its bona fides, the leadership sought to realign the profession with the arts—the Fine Arts—rather than with the sciences as it had been associated. The ASLA's leadership wanted to place landscape architecture on a par with Architecture, Painting, and Sculpture.

Since the time of Frederick Law Olmsted, Sr., landscape architecture had been associated with horticulture and the plant sciences. Early professional training courses were frequently found in agricultural departments, yet a growing contingent within the profession saw landscape design as more of an art than a science. They believed that the profession's inclusion in the pantheon of the Fine Arts and the American Academy in Rome was its more rightful placement. The concept that landscape architecture was an art was borne from the World Columbian Exposition of 1893. The fair had been a watershed moment in American design and planning history. It held that sustainable and aesthetic city planning required the input of the allied arts—Architecture, Painting, Sculpture, and Landscape Architecture.

This sentiment was echoed by those in the American Academy in Rome whose purpose was to further the appreciation of classicism and to encourage collaboration among the Fine Arts. The Secretary of the Academy, C. Grant LaFarge, maintained that architect and urban planning were most enriched when the “sister arts” of landscape, painting and sculpture were brought together. The great works of “bygone splendid days” were not rendered by the architect *in vacuo* but were created in unison.¹ The renowned landscape architect Ferruccio Vitale, who was a trustee of the Academy, also likened landscape design as one of the “sister arts” whose role was to create and preserve beauty “through the efficient adaptation of land to human service.”²

To achieve equal footing with the Fine Arts, landscape architecture would need to be present in the Academy. The task of creating a fellowship in landscape architecture fell to two prominent members of the profession, Ferruccio Vitale and Frederick Law Olmsted, Jr. Vitale's vision and network of connections as well as Olmsted's sterling reputation made for a winning team.

They were successful in swaying the Society's membership as to the importance of having a place at the table in the Academy. In the end, they successfully raised the funds that underwrote the first fellowship and established an endowment for subsequent fellowships. Professor James Sturgis Pray of Harvard University of the ASLA's Committee on Education wrote:

I stated it a year ago, and I believe that it is even clearer now than then, that the Fellowship and the Society's representation with the other Fine Arts in the Academy have been of far reaching value to the profession....³

The manifestation of this ambitious campaign was realized in 1915 when a Cornell University graduate student, Edward Lawson, won the *Prix de Rome* competition. Landscape Architecture and Lawson had arrived. He was thirty years old.

As the first Fellow in Landscape Architecture, Lawson's work was considered "pioneering."⁴ As such, its merits and its achievements would be carefully vetted, and subsequent fellowships would be tied to its success. Lawson was diligent, and the scope of his field data collection was impressive given the limits of time and circumstance. He faced myriad challenges but managed to canvass the Italian countryside, overcoming the language barrier, transportation hurdles, and a raging world war.

Despite his own timidity about traveling during wartime, Lawson prevailed upon his task. While he initially surveyed gardens in Rome and the surrounding province of Lazio, he eventually traveled to Liguria, Piedmont, Lombardy, Tuscany, and the Veneto.⁵ In 1916, just one year after Lawson's arrival, Gorham Phillip Stevens, Director of the Academy, reported, "He has made details and study-plans of all [these sites] upon his travels and has taken about six hundred photographs of gardens and their details and catalogued the same."⁶

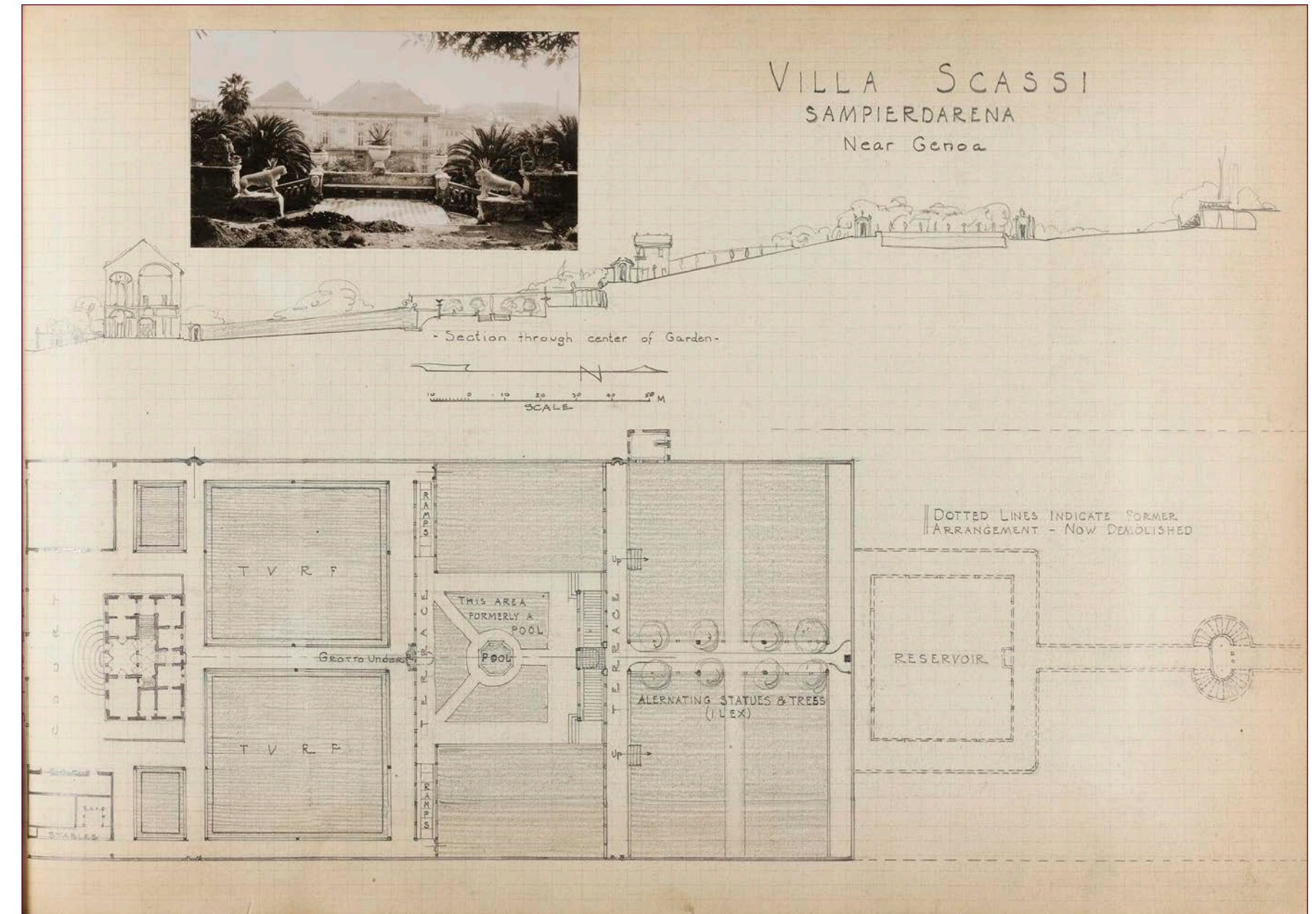
While Lawson's documentation of villas and gardens was noteworthy, the concept of multimedia—employing sketches and technical drawings along with photography—had become a routine technique. He modeled his visual narrative after others who had effectively integrated various media. For documenting Italian Renaissance gardens, there were several examples

that he could emulate. For example, Inigo Trigg artfully combined drawings and photographs in his book *The Art of Garden Design in Italy*, published in 1906. Charles Latham, another Englishman, compiled an alluring photographic folio in *The Gardens of Italy*, whose images had both technical competence and artistic merit.

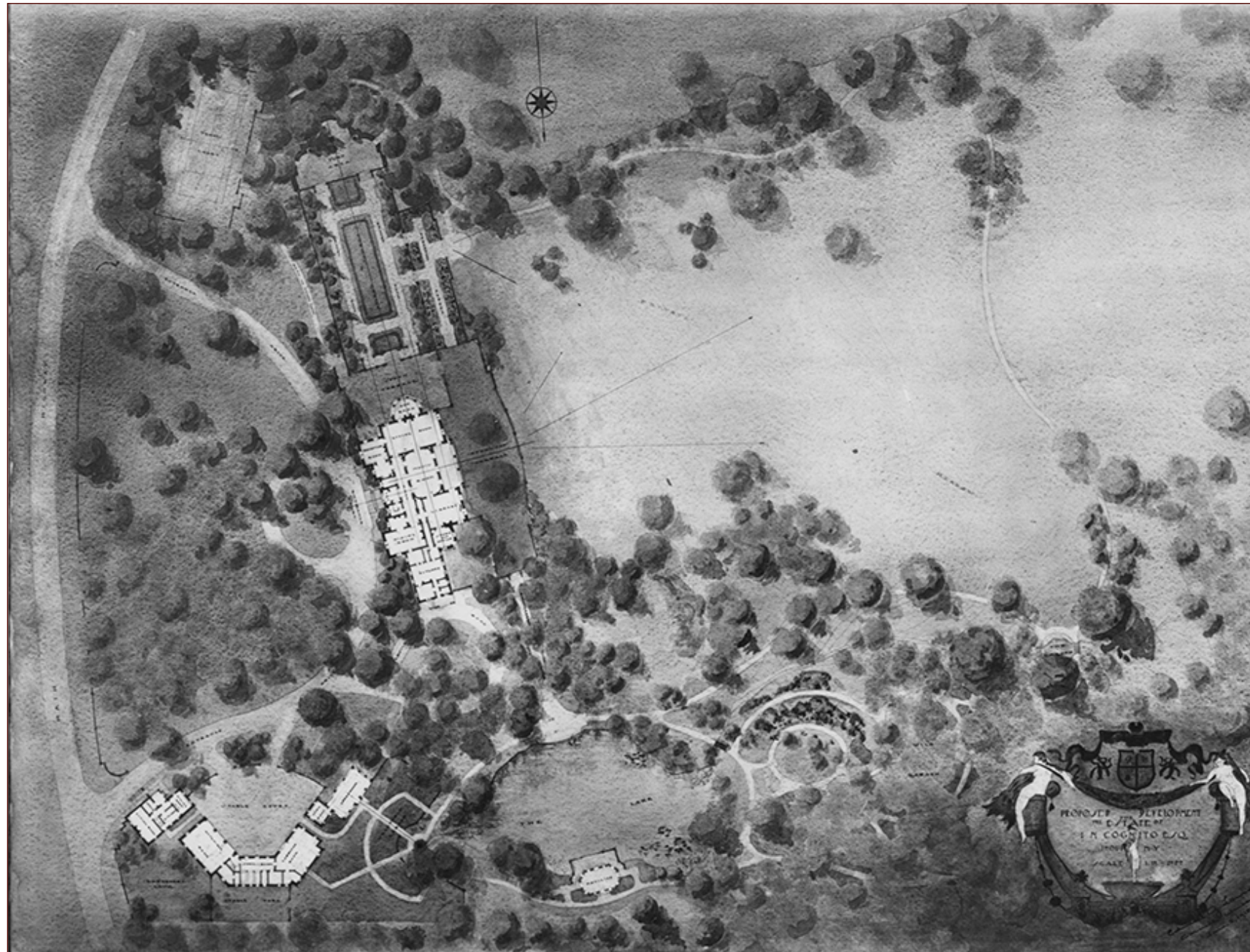
In addition to those published works, Lawson had other models upon which to fashion his project. As a student at Cornell, he would have been familiar with American landscape architects whose research celebrated Italian Renaissance gardens. They, too, combined photography with other techniques as a reliable means to convey their message. Henry V. Hubbard and Bremer W. Pond published their measured drawings on Palazzo Giovo and Villa Gamberaia in *Landscape Architecture Magazine* in 1914.⁷ Hubbard wrote a subsequent article on Villa Gamberaia in 1915, which was illustrated with his measured drawings and illustrations by artists H.W. Ripley and Addison B. Leboutillier.

Robert Wheelwright, a founding editor of the magazine, who wrote on Villa Cicogna in Bisushio, supplemented his article with measured drawings and photographs.⁸ Edgar I. Williams who was a Fellow in Architecture, also rendered visually lush illustrations of the legendary Isola Bella on Lake Como. His work was published in *Landscape Architecture*. All of these works were conceivably an inspiration—particularly Williams' drawings, whose artistic style was seemingly emulated in Lawson's Villa Gamberaia drawings.⁹

Lawson's efforts were lauded as the "first fruits" of research by the august editors of the American Society of Landscape Architects' official publication, *Landscape Architecture, A Quarterly Magazine*.¹⁰ His work represented a continuum of interest in Italian Renaissance design and garden history that had become popular in the Gilded Age of the late 19th century. Charles Adams Platt's *Italian Gardens* (1894), Janet Ross' *Florentine Villas* (1901), and Edith Wharton's *Italian Villas and Their Gardens* (1904) were just a few of the prominent authors writing on the subject. This trend reached its zenith during America's Country Place Era (1880-1940) with the full-throated endorsement of the American Society of Landscape Architects and the American Academy in Rome.



Villa Scassi, Sampierdarena, Pencil drawing and photograph of villa and garden by Lawson (undated).



Presentation drawing by Edward Lawson for the 1915 Rome Prize Competition in Landscape Architecture.

Lawson & The *Prix de Rome*

Winning the *Prix de Rome* had changed Edward Lawson's life, and Frank Perley Fairbanks' 1920 portrait of him, painted in a Neo-Umbrian style, captured his smug ebullience—resembling an urbane Italian Renaissance prince. Fairbanks painted many of the Fellows during his tenure as a Visiting Professor and as the Director of the School of Fine Arts (1922-1932), becoming the Academy's de facto portrait painter.

His portrait of Lawson is full of mischievous pretense, pinching a flower stem in an effete gesture while staring back full bore at the artist. Dashing in his wartime American Red Cross uniform, Lawson unabashedly displays in profile his Roman nose and sports a fashionable “toothbrush” mustache. As with any prince, Lawson was painted amidst his demesne—a conjured perspective of an Italian garden in which the background was inscribed, “Edward Lawson Landscape Architect MCMXX.”

Fairbanks' portrait portended a brilliant future capturing the talented Lawson at his youthful zenith, surrounded by the classical trappings that so inspired him. Lawson gladly embraced the mantle of a Renaissance prince, which would have been a stark contrast to his early years. Edward Godfrey Lawson, the son of John and Sophia Lawson, was born in Buffalo, New York, on October 29, 1884 into humble circumstances.¹¹ He attended the Masten Park High School and eventually attended the New York State College of Agriculture's Department of Rural Arts, which was affiliated with Cornell University where Bryant Fleming was an assistant professor. Upon arriving at Cornell to study landscape architecture, Lawson's opportunities changed markedly for the better. In 1913, Lawson graduated from Cornell's Department of Landscape Art at age twenty-seven with a Bachelor's degree in Landscape Design. He completed a Master's in Landscape Design the following year.

Lawson's achievements at Cornell eclipsed the limitations of his working class background. His university education allowed for the upward social mobility that has been the hallmark of the American experience—success

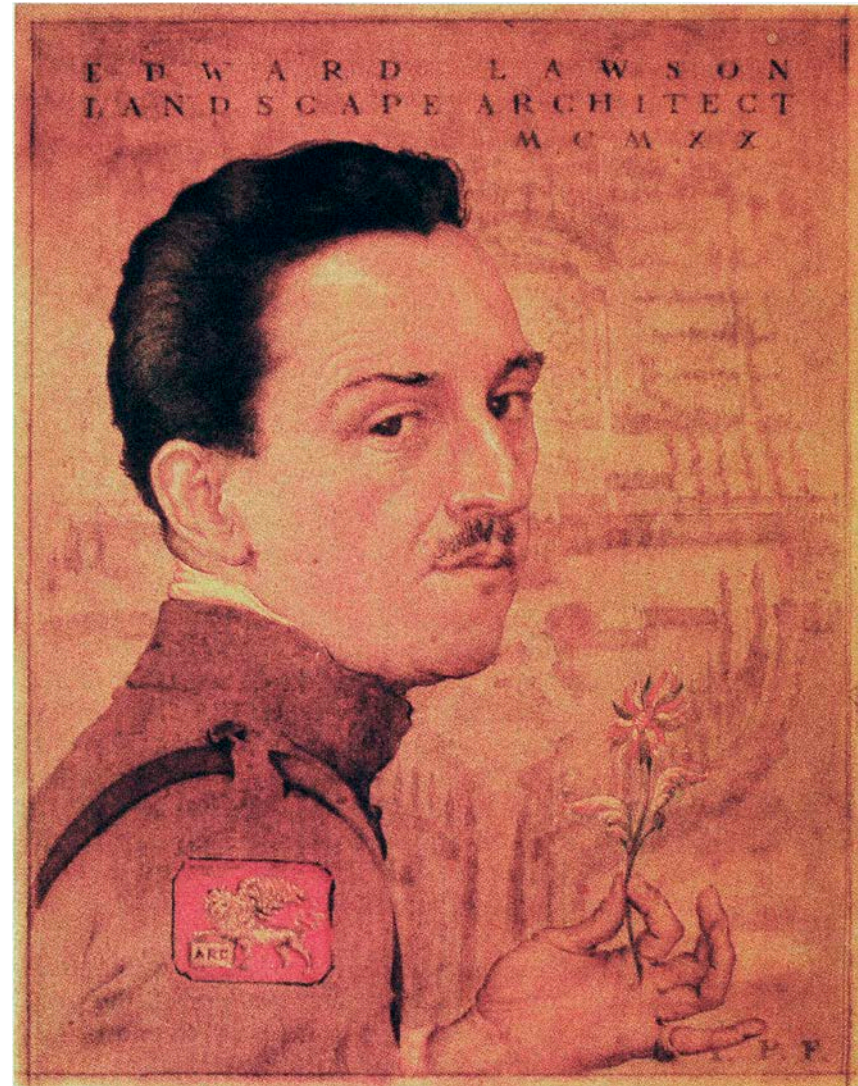
being the perfect elixir of opportunity, timing, and talent. Lawson found himself in the right place at the right time. He had the good fortune to be mentored by professors like Bryant Fleming and E. Gorton Davis, who recognized his artistic talents.

After matriculating with a master's degree, Lawson prepared for his next move, which would earn him a place in American landscape history—entering and winning the *Prix de Rome* competition. It was an historic event as it was the first-ever Fellowship in Landscape Architecture to be awarded by the Academy.¹² The editors of *Landscape Architecture Magazine* noted the progress of the auspicious event:

*The Final Competition for the Prize of Rome in Landscape Architecture, established by the American Society of Landscape Architects, which occupied six weeks, ended on June 5, the four competitors being: Edward G. Lawson, Elbert Peets, Bremer W. Pond, Frank A. Cushing Smith.*¹³

It had taken years to establish the *Prix de Rome* in landscape architecture. After years of deliberation and deferral, ASLA and the Academy brokered the deal allowing for a fellowship, starting in 1915. Ironically, the profession whose advocacy had been instrumental in promoting the very concept of an Academy in Rome was itself sidelined for eighteen years before being included.

A fine arts academy, located in Europe, for post-graduate studies had been posited in 1893 by Charles Follen McKim, a founding partner of McKim, Mead & White, along with a cadre of architects, landscape architects, sculptors, and painters. They included Daniel Burnham, Frederick Law Olmsted, Augustus Saint-Gaudins, Daniel Chester French, and John LaFarge. All had participated in the World Columbian Exposition in Chicago and recognized that comprehensive planning necessitated a phalanx of talent. For them, an academy in Europe, especially one in Italy, was an imperative. For more than



Portrait of Edward Lawson by Frank Perley Fairbanks, 1920.

a generation, the presence of Italian art had been percolating into American culture. This was the genesis of the American Renaissance (1876-1917), where the style of Ancient and Renaissance Rome had great appeal to many Americans. By the late 19th century, the country, an emerging world power, deemed itself worthy of appropriating the classical models from one of the world's greatest empires. As such, Rome was considered the ideal venue for an American academy to study its rich and inspirational collection of cultural resources.

In 1894, the American School of Architecture was founded in Rome—endowed by universities, stock subscriptions, and the generosity of Charles Follen McKim. The school was restructured in 1897 as the American Academy in Rome and modeled itself after the prestigious French Academy, which had been founded in the 18th century at the Villa Medici in Rome. By 1905, Congress recognized the Academy as a “national institution” for its significant role in American arts and culture.¹⁴

The Academy’s mission was expressed in a 1919 issue of *Memoirs of the American Academy*:

*The object of the School of Fine Arts is to discover the best available material among America’s young artists, and to bring together a group of talented young men in quiet attractive surroundings, with the chefs-d’oeuvre of the great masters as a background. We firmly believe that thus removed from the usual struggle of existence, and from such commercial influences as predominate in America they will develop to the fullness of their powers, and will come to realize that it is their important mission in life to help to raise and sustain throughout the United States what is needed perhaps more than anywhere else in the world, a high and consistent standard of art.*¹⁵

For the 1915 Rome Prize competition in landscape architecture entitled “A Country Place,” the candidates were given detailed criteria upon which to develop schemes. They were instructed to design a country house for a hypothetical family, a New York City banker named “I.N. Cognito” who had a wife and three children. The theoretical property had once been a farm with arable land and woodlands, and bordered by a lake. The banker’s family preferred “simple and unpretentious” architecture and wished to have a formal garden set in a

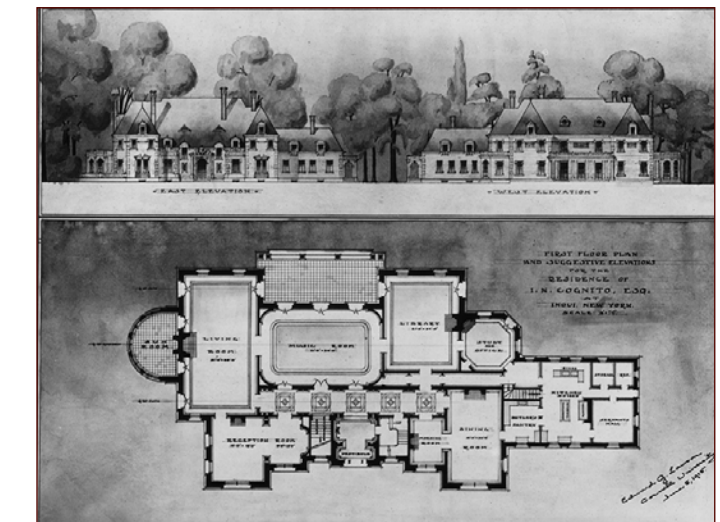
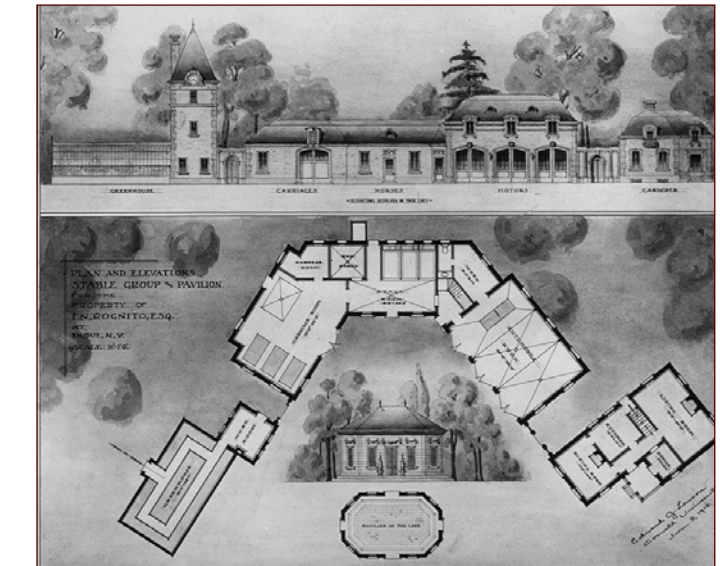
naturalistic landscape. The family paid six thousand dollars for the property and had a budget of one hundred thousand dollars to build the main house, garage, stables, greenhouses, and other requisite outbuildings.¹⁶

The candidates were instructed to prepare: a general scaled topographical plan of the site; architectural drawings for the principal buildings (plan view and principal elevation); a general and detailed plan of the formal garden with statuary and sculpture; a layout of the grounds with drives, paths, and all the required buildings on the site; a detailed grading and drainage plan; a planting plan and planting list for the formal and informal gardens; and an illustrative presentation plan of the entirety of the proposed estate. They were also to furnish specifications for the conservation and rehabilitation of the existing woodlands as well as a “cost data sheet” for the project.

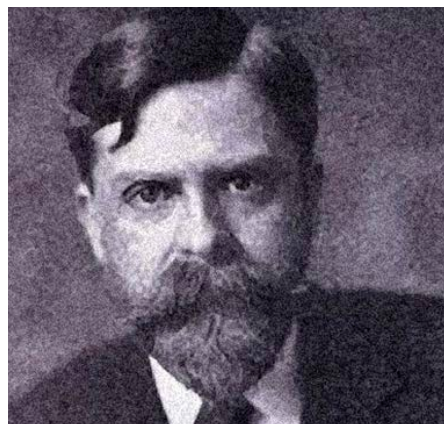
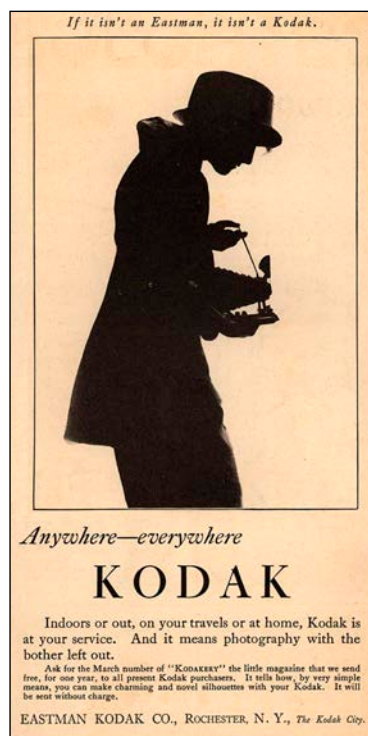
The entries were vetted by luminaries of the profession. ASLA Rome Prize jurors consisted of Harvard professor James Sturgis Pray; Professor Bryant Fleming; Ferruccio Vitale, landscape architect; Breck Trowbridge, architect; Daniel Chester French, sculptor, and Edwin H. Blachfield, painter. When the jury met on June 17, 1915 at the New York headquarters of the American Academy in Rome, they awarded the prize to Lawson. The ASLA provided the winner of the three-year fellowship with an annual stipend of one thousand dollars.¹⁷ Bremer W. Pond of Harvard University was selected as alternate. As a concession for the competitors’ efforts, the jury “paid one hundred dollars each to the three losers.”¹⁸

Having won the competition, Lawson was prepared to embark for Rome in the Fall of 1915. Despite the Kingdom of Italy’s entrance into the First World War earlier that spring, the Academy was expecting the fellows for the new term in October. Although the circumspect editors of *Landscape Architecture Magazine* cautioned, “It is at the moment exceedingly doubtful that the conditions in Italy, owing to the war, will be such to warrant sending the winner of our Competition to the Academy at the usual time in the fall. The understanding is, however, that in that case it is only a postponement.”¹⁹

James Sturgis Pray (1871-1929) was charged with Lawson’s “special guidance” while at the Academy.²⁰ He was the Chairman of the ASLA Committee on Education and a professor at Harvard. From the outset, the relationship between Pray and Lawson had a confrontational dynamic. The genesis of the



Presentation drawings by Edward Lawson for the 1915 Rome Prize Competition in Landscape Architecture.



Clockwise from top: The “RMS Cretic” upon which Lawson sailed to Italy in 1915; Professor James Sturgis Pray of Harvard; ; Kodak advertisement of the portable “Autographic” model, circa 1914.

antagonism is unknowable, but it was palpable in their correspondence. The tension perhaps had sinister origins—stemming from the classicism that was prevalent during the Edwardian age. Pray was a Harvard-educated Brahmin who might have chafed at the working class Lawson’s ascendancy. Or perhaps he harbored a sophomoric resentment that a Cornellian triumphed over a Harvard man (Bremer W. Pond) in the Rome Prize competition. It might also be attributed to a difference in personal style. Pray revealed himself as overwrought and implacable. Lawson could be impetuous.

The first sign of discord between them surrounded Lawson’s departure to Rome. On the eve of his journey, Pray questioned the wisdom of sending him abroad during wartime. He canvassed his committee members, soliciting their thoughts about it.²¹ Beatrix Farrand, a Committee member, was brought into the tumult. She wrote:

*Although conditions for study of our art are by no means ideal in Europe this year, yet Mr. Lawson will undoubtedly absorb much from the very atmosphere of Italy and he may move unhampered in that country that there is much he may do. It does not, therefore, seem a misfortune that Mr. Lawson has gone, and, indeed, I am not all sure that I should not have voted that he should go, had your telegram reached me in time.*²²

Lawson himself was caught off guard by Pray’s suggestion of postponing his departure, and he anxiously wrote to Pray:

*For the past month I have been told by the Academy that I shall leave this Fall with possibly of leaving the ninth of September, This evening I received a letter from the Academy, that they have secured passage for me on the ‘Cretic’ which sails September 9th. Now you can plainly see the position I am in. With the idea of leaving on the ninth, I have partially given up my position here at the University and have planned to leave Ithaca for Buffalo on the 31st of this month. May I ask that you give me a definite answer as to what I am to do.*²³

Lionel Moses, the Associate Secretary of the Academy, attempted to mitigate any trepidation. Writing to Pray, he counseled, “As far as we know, the

architect, painter, and sculptor are going to leave for Rome somewhere around the tenth of September, and it would be rather bad if the landscape architect were the only one who didn’t arrive in Rome at the proper time.” He added further, “Conditions abroad are perfectly satisfactory for study, and it would certainly seem that if it is so for the other Fellows, it would no doubt be so for the Landscape Architect, who during his first time would no doubt have plenty to do in and near Rome, where he would not be subjected to any great inconvenience.”²⁴

Lawson prevailed upon the situation and departed with the other Fellows as planned. Pray’s appeal of August 23rd had little effect on the committee members—many of whom were out of touch during the summer holiday. Pray felt slighted though, and suggested that the Academy was “taking great risks” with the safety of the Fellows.²⁵ He quipped, “I am disposed ... to accept and make the best of the situation in which their unfortunate action has placed us, and of course to do all we can to enable Mr. Lawson to accomplish the utmost possible of the purposes for which the Fellowship is being established.”²⁶

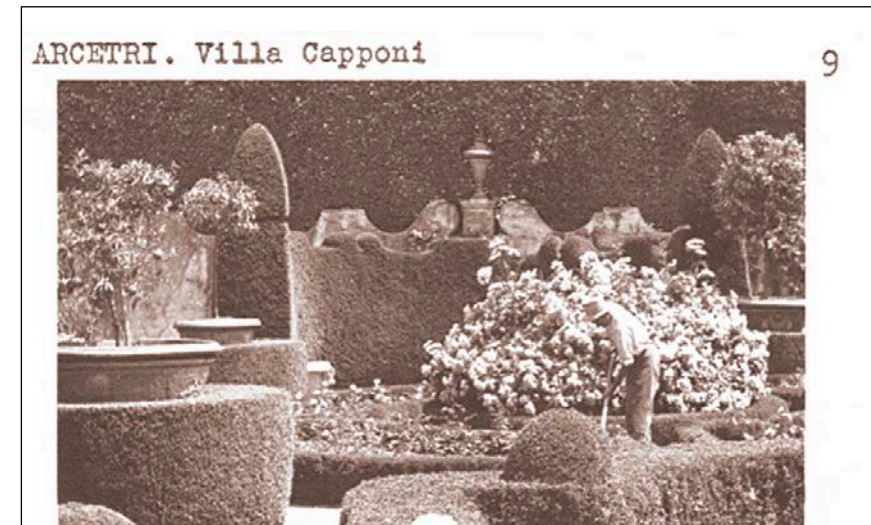
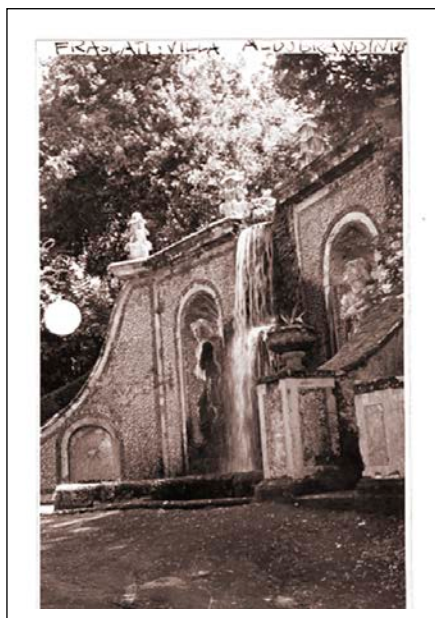
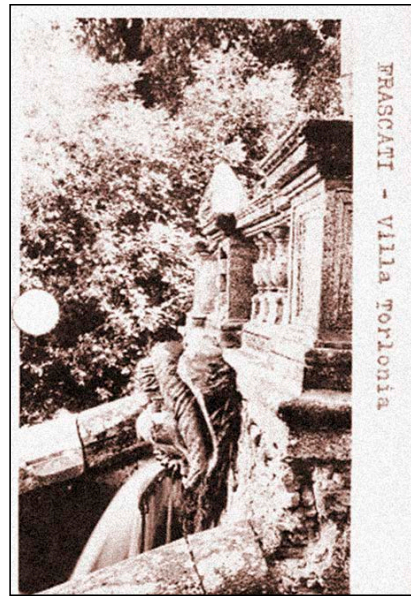
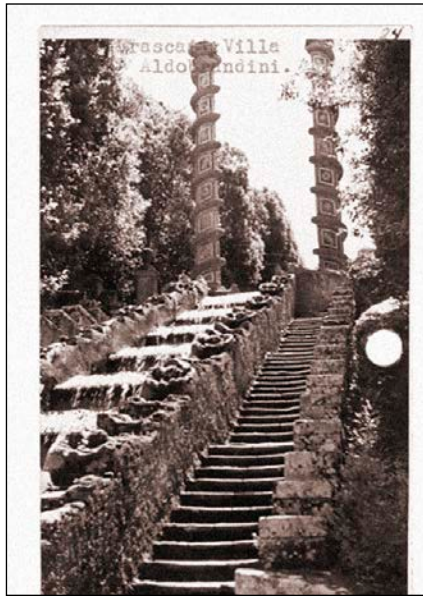
He subsequently reported to the Committee:

*Mr. Lawson, the successful competitor this year, sailed from New York, with the new Fellows in the other arts, on the White Star Steamship ‘Cretic,’ September 9; and is presumably now in residence at the Academy as the first representative there of the art and profession of Landscape Architecture.*²⁷

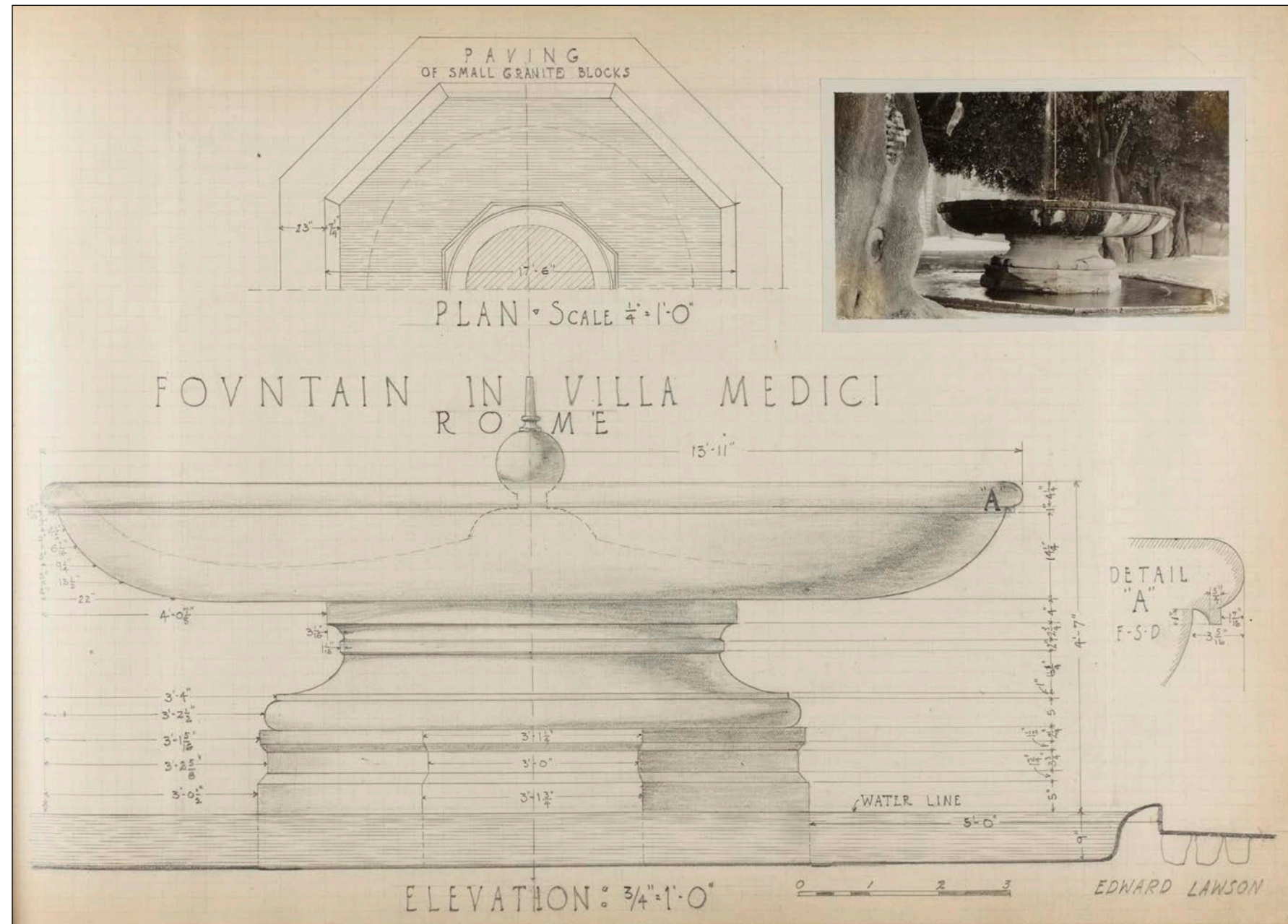
Throughout the fellowship, Pray would badger and admonish Lawson. As the young fellow would learn, this powerful man could not be ignored. Not only was he Chairman of the School of Landscape Architecture at Harvard, he was also President of ASLA (1915-1920), served as the Chairman of the ASLA Committee on Education (which governed the Rome Prize Fellowship) and was a jurist on the Academy’s Jury on Landscape Architecture. Additionally, he was Harvard’s Charles Eliot Professor of Landscape Architecture, not to mention, trustee and executive member at the Academy. He was ubiquitous.



Top: The American Academy in Rome designed by McKim, Mead and White (photo, circa 1915); Bottom: Edward Lawson at work in his studio in the American Academy in Rome, circa 1915.



Lawson's photographs of Italian Renaissance gardens were part of his *Garden Details* project and used in the Academy's library as reference material in the card catalogue. They are now part of the Landscape Collection from the Photo Archives in the American Academy in Rome.



Villa Medici, Rome, Pencil drawing of the Fontana della Palla di Cannone, by Edward Lawson from his sketchbook.

Lawson in Rome

When Lawson sailed for Europe, his Course of Study was not yet settled. Once in Rome, Lawson began to further develop the specifics of his *Garden Details* project and worked closely with the Academy's director, Gorham Phillip Stevens. There was one certainty: Pray was adamant that Lawson, as the Fellow in Landscape Architecture, must not be too influenced by the work of the architecture fellows. The project was to be unique to the new landscape fellowship and to the profession. Lawson needed to tread carefully to develop a project that would benefit the profession and satisfy Pray—that is, not too weighted by the Academy's predominant culture of architecture.

Pray had three broad goals to accomplish. Namely, he wanted Lawson to travel as extensively as possible throughout Italy and points in Europe, and not spend too much time in Rome. He also stipulated that Lawson should “study and work on informal as well as formal design” throughout the three-year program. Lastly, he wanted Lawson to take “advantage of the very valuable opportunities for study in the field of City Planning.”²⁸ Pray was particularly keen on the last matter. As a professor at Harvard he would advocate for broadening the curriculum of landscape architecture to incorporate urban planning. He envisaged Lawson's final product to embody “both illustrations and texts, in the form of a monograph for publication” for the Society's use.²⁹

In addition to those broader goals for the Fellowship, Pray was also eager for Lawson to record three iconic Italian Renaissance gardens—Villa Lante, Villa D'Este, and Villa Medici in Rome. Perhaps much to Pray's disappointment, Lawson regrettably reported, “The owners of the Villa Lante have refused me the measuring of the villa and they have set a fast rule against anyone doing work in their villa.”³⁰ He added, “The Villa De'Este [sic] is owned by the Austrians and I am quite sure it could not be measured at present [Italy was at war with the Austro-Hungarian Empire]. While the Director of the French Academy does not allow any work to be done on the Villa Medici, I believe that Dr. Carter will be able to secure the permission when he returns to Rome.”³¹ Lawson never recorded the former two, but he eventually recorded the Villa Medici and prepared a plan of the gardens.

Three months after Lawson's arrival, ASLA and the Academy belatedly approved his “special investigation,” known as *Garden Details*. In a letter Pray wrote, “a mutually satisfactory arrangement between the Society and Academy” had been reached. He continued, “I am exceedingly glad for you, and it is a particular comfort to me, to know that the subject of your investigation is one that Mr. Stevens as an architect of experience can be of very great assistance to you....”³²

As a safeguard, Pray insisted that the ASLA Committee on Education would have authority over Lawson's project, which was known officially as the “Special Investigation in the Field.” The chairman of the committee would communicate directly with the Fellow to avoid any “appearance of divided authority” and to have “directness of relation” that would make management “more efficient.”³³

Cornell professor E. Gorton Davis, who had been one of his professors, was equally pleased with the approval of Lawson's project. He was the genesis of the *Garden Details* concept, and he encouraged Lawson to focus his studies specifically on the architectural elements in the landscape composition.³⁴ Davis was eager to gather more information on Italian Renaissance gardens and “the beautiful bits of detail which play so important a part in European gardens.”³⁵ He recognized the need to create a reference collection for Cornell's growing landscape architecture program. Lawson's photographs of Italian Renaissance gardens would establish a valuable visual archive where none had previously existed. Endorsing Lawson's endeavors, he wrote to Pray, “I believe [the study of architectural elements in gardens] is so far, the most neglected phase of our work and as this element of design of residence properties is such an essential one, we should not only know more about it but know more about its use in Europe, during the Renaissance.”³⁶

From the outset, Pray had little enthusiasm for the topic and even less confidence in Lawson's abilities. He cautioned his committee members not to have great expectations: “Lawson is relatively immature, and evidently untrained

in investigation, this much is said only to forewarn against any possible disappointment on the part of some, and to make welcome and satisfactory the results which will undoubtedly be shown in due time by our present Fellow.”³⁷

In Rome, Gorham Stevens, the Director of Fine Arts at the Academy, was charged with looking after the Fellows’ projects. Stevens was a capable and respected figure within the Fine Arts community. Trained at the Massachusetts Institute of Technology, he was formerly associated with McKim, Mead and White. Stevens himself had also been the first Fellow in Architecture at the American School of Classical Studies in Athens (1903-05). He served as the director of the American Academy in Rome from 1912 to 1932.

Lawson was not alone in finding Pray’s hectoring behavior to be tedious. Responding to Pray’s queries about oversight of the fellows, Stevens riposted, “We do not even pretend to keep the men up to the letter of these courses, which are meant to assist the students on deciding what to do [more] than anything else. We really give the men a great deal of freedom.”³⁸ Pray seemed satisfied by Stevens’ *laissez-faire* approach but could not resist a subtle dig at Lawson.

Reacting to Pray’s antipathy toward his project, Lawson defended himself and his project:

*My idea of my final presentation will be a collection of photographs with applied scale. A collection of sketches with applied scale and lastly detailed drawings of things which Mr. Stevens and myself think are deserving of a more detailed study. These photographs, sketches and drawings will then be presented with such descriptive explanations as is deemed advisable. My selection of Garden Details, which will be studied throughout my three years residence at the Academy, was made with the purpose of studying the architectural details and to secure material which shall be of practical use to our profession and not so much to aim for historic description.*³⁹

Although Pray initially thought the thirty year old Lawson was “in certain ways still quite immature,” he eventually conceded that Lawson did not “need to be prodded or kept up on his work” and that he was “earnest and interested” in his project.⁴⁰

Lawson, for his part, did not take his fellowship for granted. He made clear to Pray that he appreciated his historic role. He wrote, “Being the first Fellow in Landscape Architecture I am very anxious to set the right standard of work. And thereby show the American Society of Landscape Architects that their efforts are worthwhile.”⁴¹

Upon receipt of Lawson’s letter, Pray overlooked his entreaty and focused his ire on the assertive tone. Lawson had not ingratiated himself with the professor. Pray’s Brahmin sangfroid gave way to a bombastic scold, “Now it is of first importance that you not for a moment lose sight of the fact that you are not a Fellow in Architecture, but are the first Fellow in Landscape Architecture. And our Committee and Society look in the main for results from your Fellowship distinctive of our separate professions.”

He admonished Lawson further: “Your [project] outline is merely a series of headings as a Fellow in Architecture might well have drawn up for his guidance, and your first drawing, so far as I can see, precisely what such a Fellow [in Architecture] might be expected to make.”⁴²

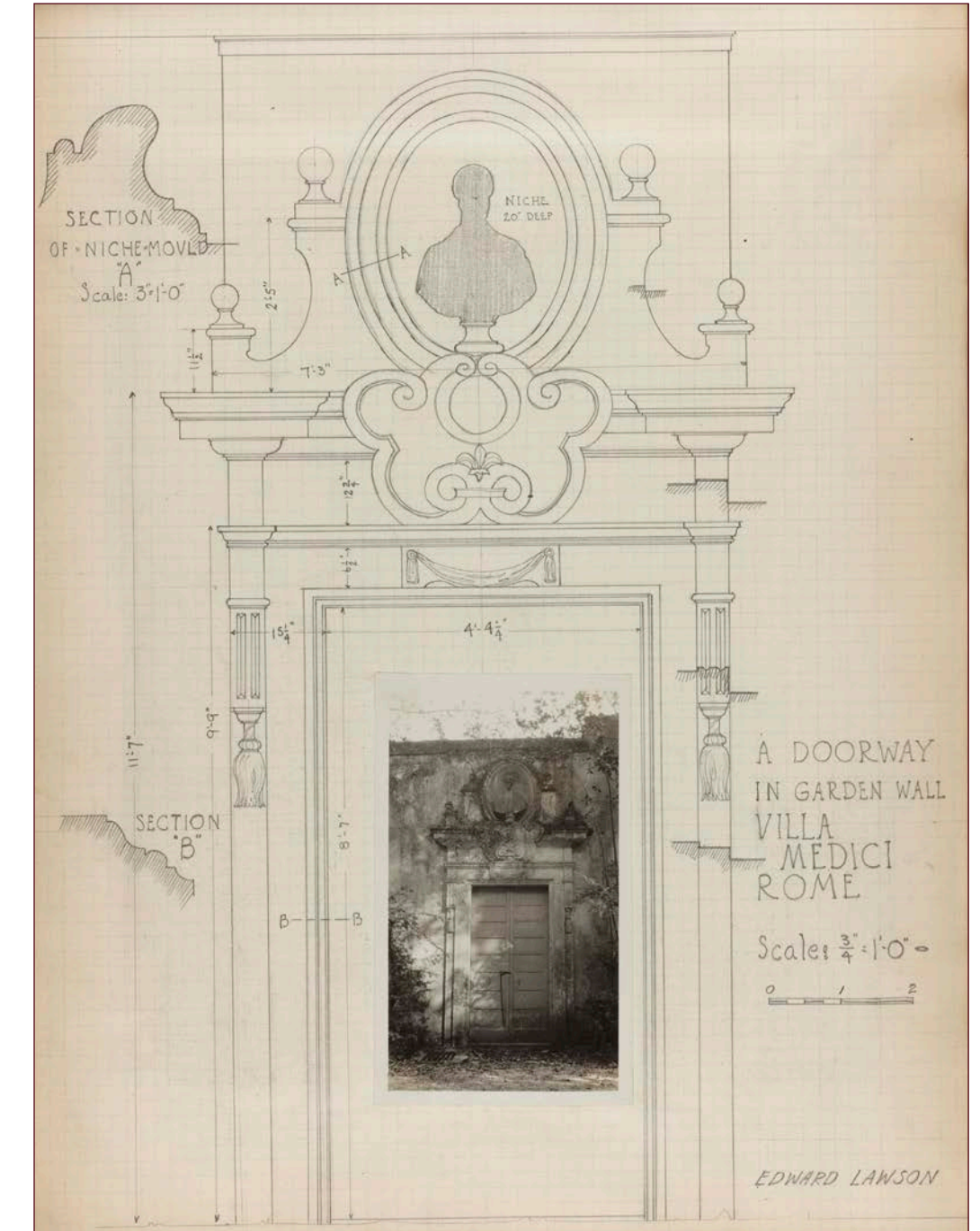
Pray’s greatest apprehension was that Lawson’s project would be too much influenced by the “formal” landscape doctrine. Lawson had been trained by Cornell faculty, which embraced the formality of the Beaux-Arts tradition. He was also concerned that Cornell would overplay its hand in shaping Lawson’s “special investigation.” He intimated as much to his fellow committee members: “It has developed that the private influences from Cornell are perhaps largely responsible for this [the emphasis on architecture elements in the garden], and [I have] reason to believe that these influences will be modified from now on.”⁴³

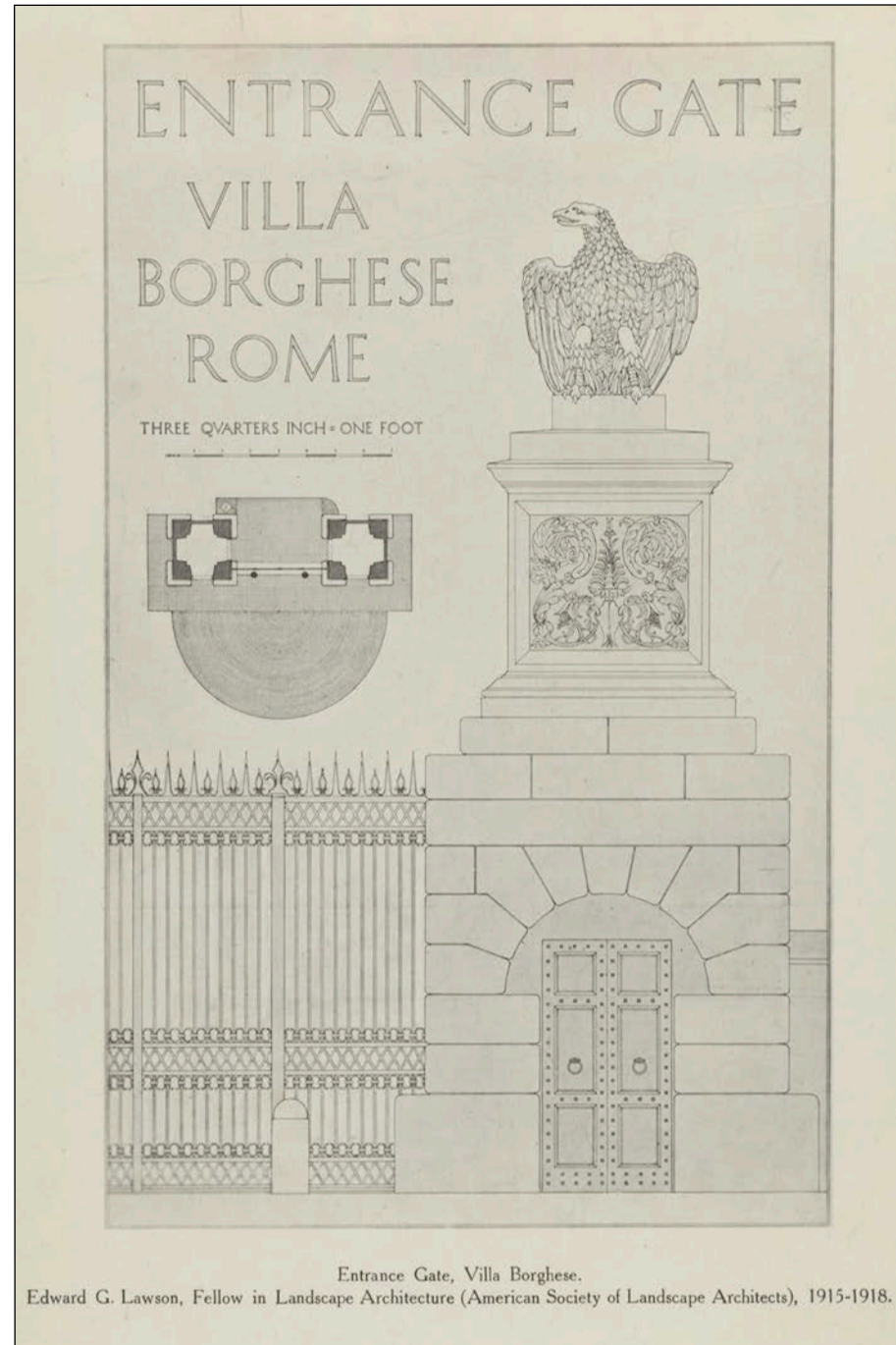
Pray, of course, was referring specifically to Cornell professors E. Gorton Davis and also possibly to Bryant Fleming. Pray was a Harvard man and an advocate of the naturalistic style or “informal” landscape doctrine now commonly known as the Olmstedian Picturesque. He undoubtedly was hoping that the Society’s first Fellowship at the Academy would achieve some equanimity and not advance a certain doctrine disproportionately.

Learning of Pray’s comments, Davis immediately came to his former student’s defense. Wasting little time in reprimanding Pray, he wrote, “I want to say a

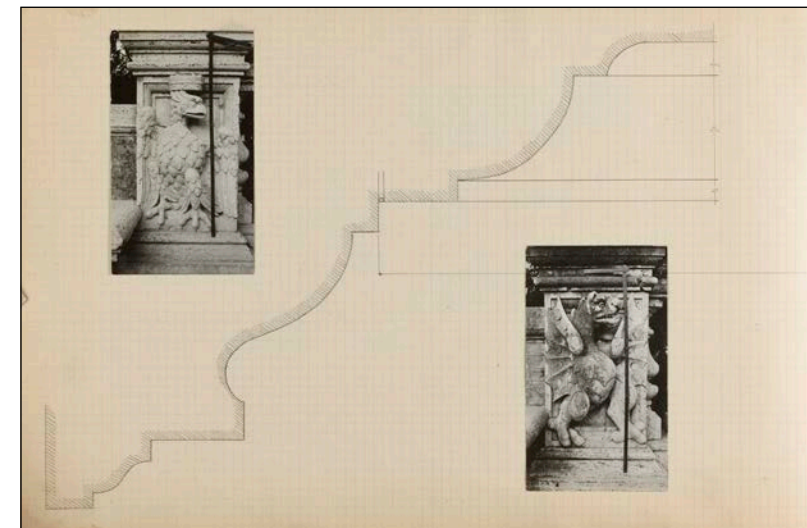
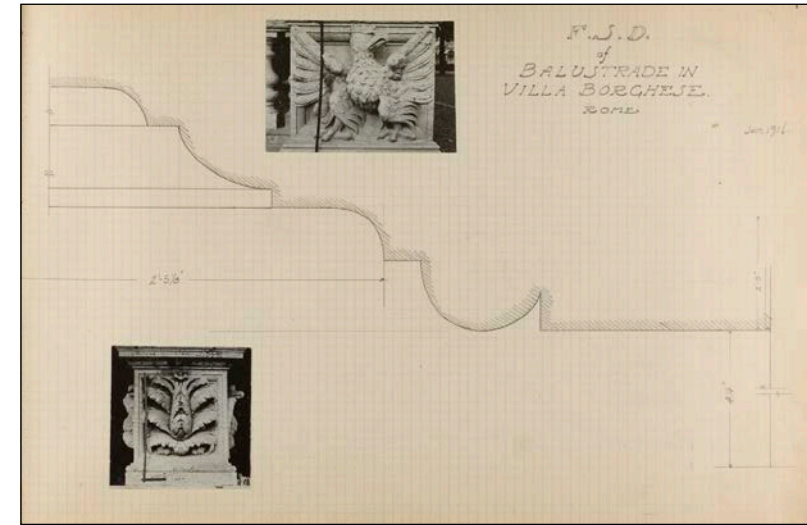


Pencil drawing and photograph of “A Doorway in the Garden Wall Villa Medici Rome.” By Edward Lawson from his sketchbook.





Left: Villa Borghese, Rome, Ink drawing of the Entrance Gate (one of a pair) designed by Antonio and Mario Asprucci, circa 1775. Right: Pencil drawings and photographs of the villa courtyard plinths.



word about Ed Lawson, It was I who suggested that he make the subject of his study the architectural elements in gardens and the use of these elements in different European countries visited.⁴⁴ Davis added, “I feel sure that when Lawson has completed his work, you will believe that he has done well by his opportunity and he will have blazed a trail in which others may follow with benefit, besides having gathered a store of information that will be a contribution of value to the historical background of our study.”⁴⁵ Davis characterized Lawson as “a very industrious fellow—the kind of boy who accomplishes things while others are sleeping.”⁴⁶

Realizing his breach of decorum, Pray apologized. He wrote to Davis, “Do not, I beg, misunderstand the attitude toward Lawson. He is a first-rate lad and of a character to make good up to the very limit of his professional maturity.”⁴⁷ He also wrote to Lawson acknowledging that his critique of the project was “a pretty hard one” and that it “brought you a degree of discouragement.”⁴⁸

Reassuringly, Pray concluded, “We know you are doing good work, Mr. Stevens gives a good account of you. There is no occasion for discouragement—quite on the contrary—and, in fact, every need of the courage I know you have.”⁴⁹ He appreciated the difficult circumstances caused by the vast geographic distance between them and enjoined Lawson to write to him more frequently and less formally so that “we can get closer than we now are.”⁵⁰

A year after Lawson’s arrival, Stevens wrote a progress report to Pray and the ASLA committee confirming the landscape fellow’s industriousness:

*Mr. Lawson is the first regular Fellow in Landscape Architecture at the Academy, and, consequently, his work is that of a pioneer... he works by means of drawings, the camera, note book and diary written while impressions are fresh. He has made details and study-plans of all kinds upon his travels and has taken about six hundred photographs of gardens and their details and cataloged the same.*⁵¹

As time passed, Lawson found himself spending less time in Rome and more time exploring the villas and gardens of the Italian *compagna*. He had hit his

stride and was more comfortable with the culture and his project. In a rare moment of candor, he confided to Pray, “As far as Italy goes, I know I shall grieve myself to death when the time comes for me to leave. It is wonderful here and now I feel perfectly at home—perhaps too much so.”⁵² A large part of his first two years was spent at Villa Gamberaia in Settegnano, near Florence. Lawson confirmed to Pray, “The villa, which I have selected and which has impressed me... is Villa Gamberaia.”⁵³ He added that he had taken complete measurements and was drafting plans and sections as well as making a preliminary color study of the villa at thirty scale.⁵⁴

The time spent at the villa influenced and further deepened his appreciation of Italian garden design. He wrote to Pray, “To me the Italian garden is an expression of simplicity and a straightforward way of doing things. When I say Italian villa, I mean such villas as Gamberaia or Medici at Rome, which have not been tampered with by any foreign influence of American money.”⁵⁵ He hastened to add that the Italian garden’s simple planting palette—cypress, ilex, and pine—was preferable to the American trend of designing landscapes “that look like Arboretums?”⁵⁶

In his post script, Lawson mentioned an enclosed photograph of the legendary fountain, Fantana della Palla di Cannone, outside the principal entrance to the Villa Medici in Rome. Obviously enthralled by his Italian experience, he wrote, “I’m sending it because I like it very much and also want to give you an idea of my pictures. I have given it the subject ‘Italianissima.’”⁵⁷ That was to say, Lawson felt it captured the essence of Italian garden art.

Villa Gamberaia was to be his “Special Example of Study”—which set it apart from his more routine surveys of measured drawings and photographs found in his *Garden Details* sketchbook. His work at Villa Gamberaia was touted as the “first fruits” of the fellowship, and Pray praised Lawson’s work as being rendered “in the most painstaking and attractive manner” and “exceedingly creditable in respect to draftsmanship and presentation.”⁵⁸ The finished drawings were of such a fine caliber that they were featured in the October 1917 edition of *Landscape Architecture*.⁵⁹ They also later appeared in the 1919 edition of *Memoirs of the American Academy in Rome*. It was one of the rare occasions that the works of a Fellow in Landscape Architect were published in it, which almost exclusively featured the projects from the Academy’s School of Classical Studies.⁶⁰

If the relationship between Pray and Lawson warmed after completion of Villa Gamberaia project, it soon cooled again. The new source of conflict was proprietary rights of the six hundred photographs that he had taken for the *Garden Details* project. In the winter of 1917, Director Stevens had queried James Sturgis Pray about making copies of them in the Academy's collection "for the assistance of future Fellows in Landscape Architecture."⁶¹ Stevens posited that the postcard-sized images taken by Lawson were "his personal property," and he did not want to make unauthorized duplicates "unless your Society approved and unless Lawson did also."⁶²

Pray wasted little time responding. In a letter dated May 3, 1917. He acknowledged that Lawson technically had the copyright to the photographs if he had "done the photographing at his own expense, the negatives of course belong to him."⁶³ He was agitated that Lawson would be under the impression that they were his private property. Upbraiding Lawson, he maintained: "that in the spirit of his appreciation of the special privileges of the Academy, and of what our Society has done for him in enabling him to have this privilege, will be such to lead him to reckon that [he has] non-exclusive ownership."⁶⁴

He believed that "such a valuable collection" had greater usefulness to the landscape profession and the Academy than in the possession of an individual. Asking for Stevens' assistance in the matter, he wrote, "I hope you, who now know him well and are in a better position to sound him on this matter, will be able to lead him gently to such a view."⁶⁵ In the end, Lawson supplied the Society and the Academy with prints of his six hundred photographs, but he kept the negatives for himself.⁶⁶ These were to be the images that the Academy librarian Albert W. Van Buren used to create the reference material originally known as the Lawson Collection.

Another transgression that irritated Pray happened when Stevens inadvertently published Lawson's rendering "An entrance by Piranesi to the Villa Borghese"⁶⁷ in the *Journal of the American Institute of Architects*. Stevens wrote a hasty explanation: "I am afraid that I am in a way to blame for Lawson's article in the Journal ... of course all his articles should go to your landscape publication."⁶⁸ As Pray had feared, the work of the landscape architecture fellow so closely resembled the work of an architect that it could easily appear in an architectural journal. After the incident, Pray instructed Lawson, "I

suggest that you put on all your drawings, after your name, "Fellow in Landscape Architecture."⁶⁹ Lawson dutifully followed his advice on the matter.

Through the winter of 1917, the Fellows carried on with their usual activities as best they could during wartime. Although the frontline was far from Rome, conditions were not ideal. Various Fellows who were visiting sites and photographing them were accused of being spies, arrested and detained.⁷⁰ According to Director Stevens, the chief difficulty was the ability to travel, and this impediment clearly quashed the Committee's ambitious travel plans for Lawson. Yet before conditions became too restrictive, Stevens reported, "Lawson has succeeded, despite the war conditions, in spending four months of the twelve away from Rome."⁷¹

In the fifteen months since his arrival, Lawson had visited the many villas of Frascati, and Lake Como as well as Villa Campi, Villa Collodi, Villa Mansi, Villa Torregiano, Villa Vescovo, Villa Marlia, Villa Rosselmino, Villa Bernardini, Villa Goro, Vicobello, Villa Segardi, Villa Belscare, Villa Cetinali, Villa Celsa, and San Colombo.⁷²

As the Academy's leadership had hoped, the fellowships were proving to be a conduit for strengthening professional expertise and collegiality. While the Academy at times resembled a gentleman's club, there was a keen interest among the fellows in furthering their knowledge and burnishing their skills. Nothing underscored the earnestness and camaraderie shared by the Fellows more than their routine *Les Relevés d'Architecture*—traipsing through the city measuring and sketching the iconic architectural monuments of Ancient and Renaissance Rome. This activity of recording, measuring, and rendering detailed architectural studies was a time-honored tradition established in the European salons and ateliers of the 18th century.

Such expeditions were recorded on film, and the photographer was probably Edward Lawson. The images reveal the young men at perilous heights hoisted by fireman's ladders to the top of Trajan's Column or standing on a ledge near the dome of the Pantheon. On verso of the photographs from a March 1917 field trip, notes record the venue and the participants. The team included the Fellows in Architecture, Philip T. Shutze, Raymond Kennedy, and William J. H. Hough. Director Gorham Stevens dutifully accompanied them on the outings.

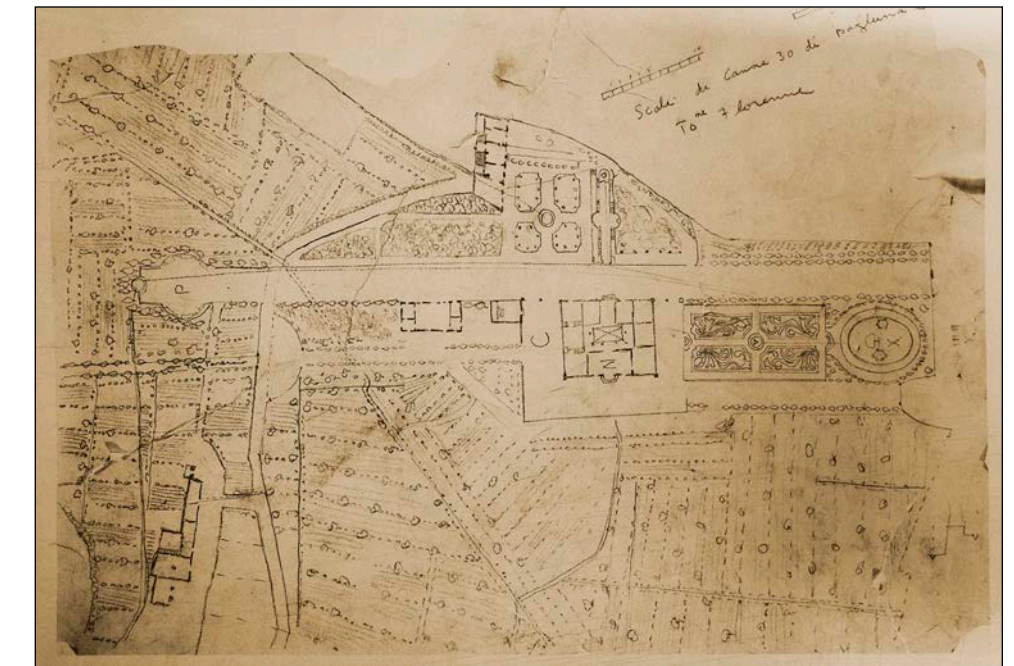


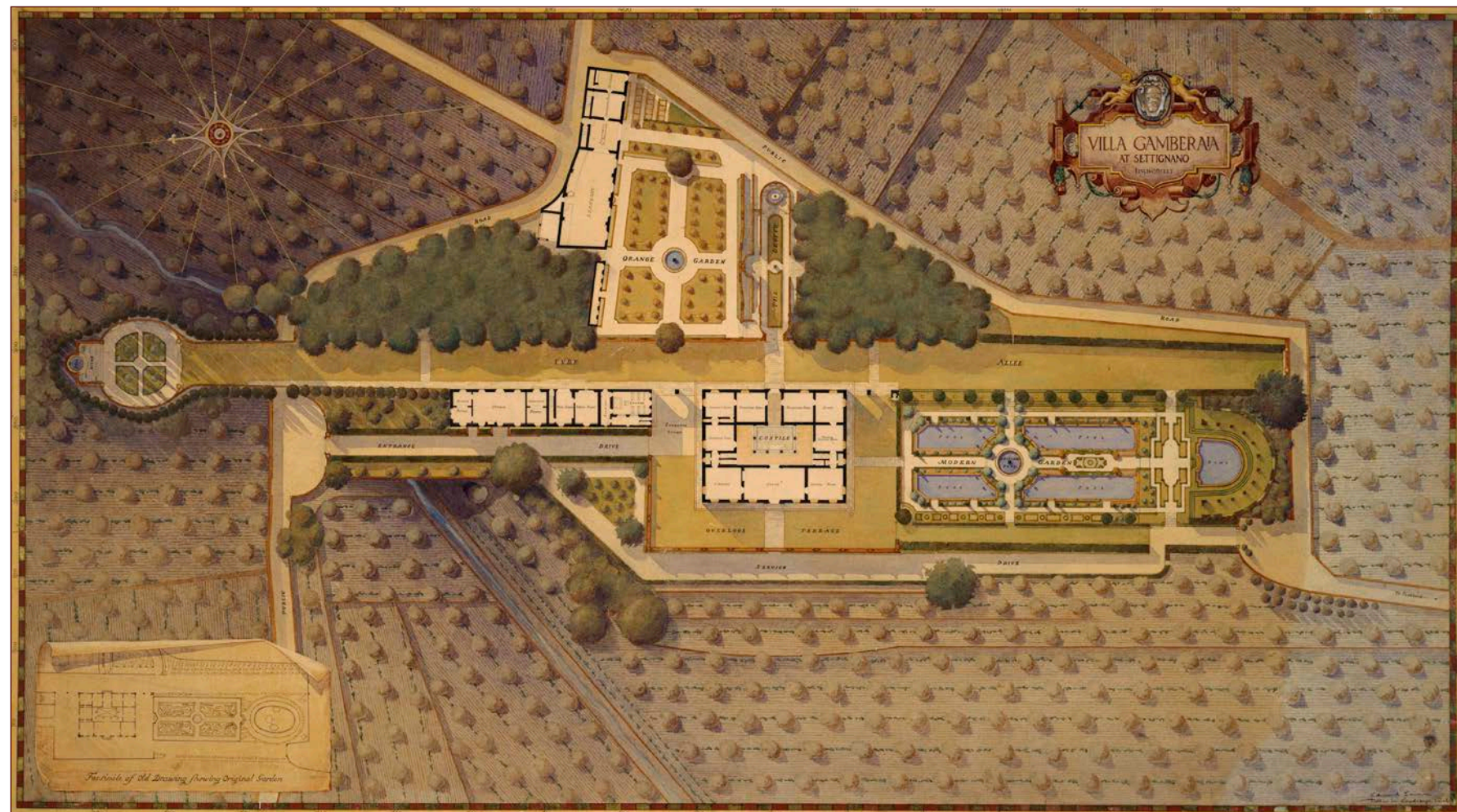
"On my general plan I have placed a small drawing of the original garden, which I found on an old print. This, I believe, will make the plan far more interesting in that it explains the modern garden, which to me is not particularly delightful—too artistic and just a little over ambitious."

—Edward Lawson to James Sturgis Pray,
30 January 1917

Top: Villa Gamberaia, Settignano, Sectional elevation by Edward Lawson, circa 1917.

Bottom: Villa Gamberaia, Settignano, an anonymous and undated rendering of the garden parterre layout prior to the early 20th century redesign.





Villa Gamberaia, Settignano, Watercolor plan of villa and gardens illustrated by Edward Lawson, circa 1917.

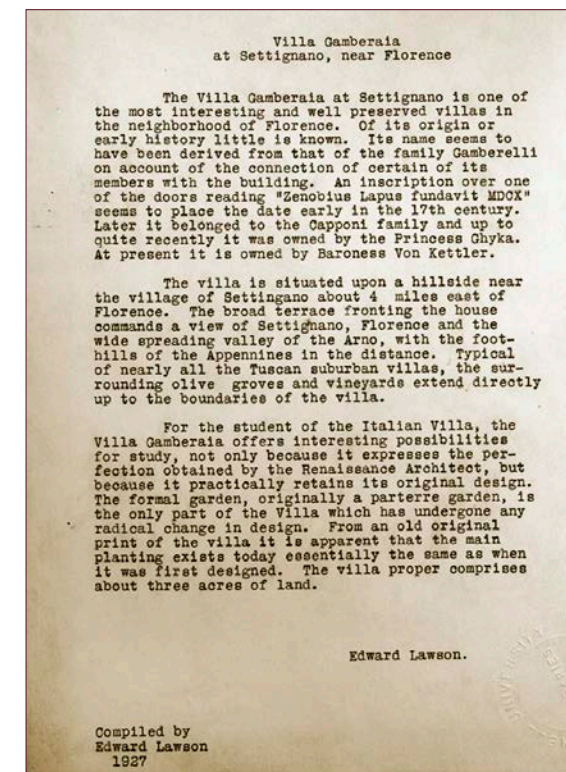
One image captured Shutze nonchalantly standing in coat and tie on the balustrade of the Basilica di San Marco high above Piazza Venezia. On other photographs Lawson composed amusing narratives on verso. Written in his own hand, the following excerpt is typical of his lighthearted commentary:

It is not clear whether the men on top of the ladder are second story workers or wire tappers, but they are purported to be two distinguished young architects Raymond Kennedy and Phil T. Shutze of the American Academy in Rome taking [sic] detailed measurements of the Temple of Neptune in Rome. This temple of antiquity is now used as the local stock exchange and they do say though we are skeptical of its verity, that in raising this ladder the workmen broke the only telephone connection to the building isolating [sic] the financial activities of the place for at least two hours when it was again connected, no one inside the edifice being any the wiser or they lived happily ever after so to speak.⁷³

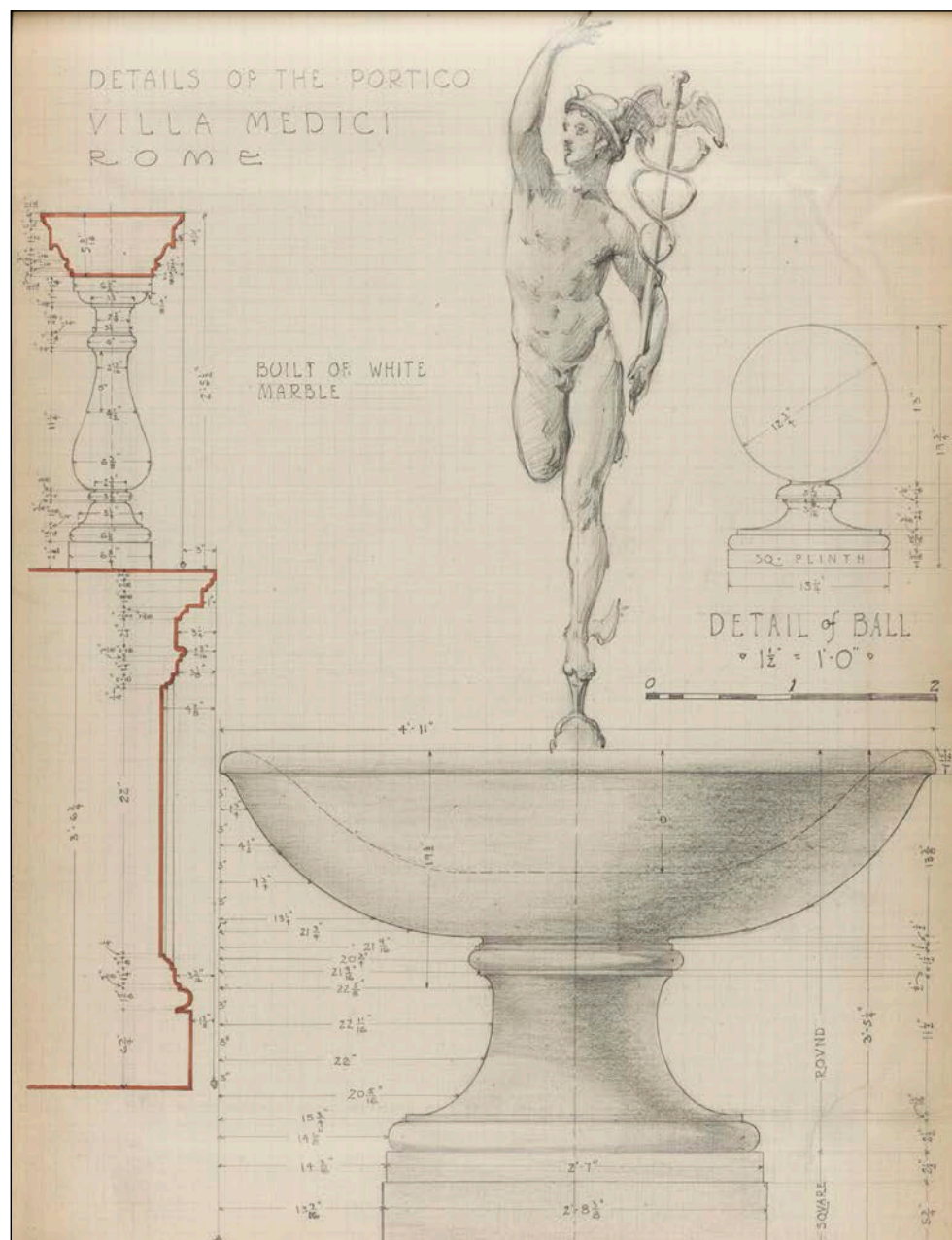
Lawson's winning the coveted Rome Prize was a remarkable achievement—an opportunity to work with his peers and luminaries in the Academy. For James Sturgis Pray, it was a critical benchmark—one that would further advance the prestige of the profession. Although Pray had been reticent about Lawson's capabilities, he eventually realized that he was a talented landscape architect whose fellowship reflected well upon the profession. Pray reported to his committee, "It is a very great pleasure [to learn] that Lawson is evidently a loveable personality and greatly liked at the Academy by both officers and students, and, by his personal spirit and its instinctive expression on all his social contacts, is crediting our Society and profession to a remarkable degree."⁷⁴



Philip T. Shutze, Fellow in Architecture atop the loggia at San Marco overlooking Piazza Venezia, Rome.



A typewritten narrative about Villa Gamberaia prepared by Edward Lawson, 1927.



Villa Medici, Rome, Pencil drawing by Edward Lawson of the Mercury Fountain from his sketchbook (undated).

Academy Projects

Lawson's completion of the Villa Gamberaia project was well timed. In the spring of 1917 America entered the war, and the Academy was to be closed. It was proposed that it would be used as a hospital for American military officers, Red Cross, and the YMCA personnel. At the outbreak of the war, all the Academy's "professors and twenty-seven students entered war work."⁷⁵

When America entered the conflict, Lawson returned to Rome to take an official leave of absence from his fellowship. Prior to his return, he had been convalescing from rheumatic fever in the mountains between Florence and Bologna. Still of draft age at age thirty two, he volunteered to work for the American Red Cross in Italy. It was reported by the Academy's director, Gorham Stevens, that he was in Rimini when it was bombed by an Austrian torpedo-boats, but he was unharmed. Stevens also reported, "Lawson is turning into a valuable assistant in the Department of Civil Affairs of the American Red Cross. In the course of this service he prepared a map showing distribution of American Red Cross activities in Italy."⁷⁶ His service did not go unnoticed by Pray, and he remarked to his committee, "It is a satisfaction to be able to record that, although some Fellows of the Academy are reported as not loyal to the cause which we have espoused, Lawson's loyalty is unquestioned."⁷⁷ At that time, American men of draft age living abroad were not required to register for the draft.

As the First World War came to a close in 1918, life at the American Academy in Rome returned to normalcy; however, even the Academy suffered losses. Principal among those was Dr. Jesse Benedict Carter, Director of the Classical Studies at the Academy, who was killed while returning from the Italian front, where he had gone to coordinate operations between the American Red Cross and the Italian army. Carter was a "distinguished classical scholar, of abounding energy, vigorously patriotic, and of particularly winning personality."⁷⁸ He and Lawson served together in the Red Cross and by all accounts greatly esteemed each other. According to Pray, Carter "spoke most happily of Lawson, and the impression he has created at the Academy," adding, "When Carter

last visited this country, he told [me] many pleasant things about Lawson."⁷⁹ Likewise, Lawson wrote to Pray about the loss of Carter, "I miss him very much, as we were very good friends."⁸⁰ Other losses at the Academy included fellows Harry D. Thrasher of New York, who was killed in action in France, and Walter S. Ward of New Jersey, who was killed while serving in the Navy.⁸¹

Updating his committee members on postwar activity at the Academy, Pray reported that "Lawson, Our first Fellow"⁸² had completed his assignment with the Red Cross and was in Taormina, Sicily, recovering from "a very severe case of typhoid fever."⁸³ If Pray was aware of the sybaritic reputation of Lawson's recuperation venue, he did not mention it in his official committee correspondence. By the early 20th century, the picturesque seaside village of Taormina had become a colony for artists, writers, and intellectuals. It had been made a fashionable destiny by Otto Geleng's landscape paintings, Wilhelm von Gloeden's photography, and Johann Wolfgang Goethe's praise of it in his book *Italian Journey*. Sir Harold Acton quipped that Taormina had become "a polite synonym for Sodom."⁸⁴

Upon his recovery, he returned to Rome to do further work for the American Red Cross. Completing his wartime duties, he requested a leave-of-absence from the Academy. Lawson returned home to America where he spent two months working in the office of Bryant Fleming, who had been one of his professors at Cornell.

Before sailing back to Rome, Gorham Stevens requested that Lawson call on Professor Pray and "go into matters thoroughly with regard to his work." As Pray recounted, it "did not prove practical" to make the trip to Cambridge. Instead, Lawson called on Ferruccio Vitale in New York prior to his departure and requested that his sketchbook be sent to Professor Pray for his review. The sketchbook did reach Pray, and he was impressed with its contents, though he could not help but make a subtle criticism of it.

He reported to his committee, “The drawings show careful and painstaking copying of beautiful and interesting subjects. Though mainly of architecture and sculpture, such as would have been equally appropriate for one of the other Fellows of the Academy.”⁸⁵

Lawson’s *Garden Details* sketchbook was a measure of his endeavors while at the Academy. The voluminous 193-page folio contained dozens of photographs and technical drawings of the villas and gardens that he visited. The linen-bound sketchbook—nine by twelve inches—was bound with a red leather spine, and embossed with gold lettering, “Notes, Edward Lawson, American Academy in Rome.” The sketches were rendered in pencil, ink, and sometimes crayon. His photographs further supplemented the visual narrative. Although there was no record of the camera Lawson used, it was very likely the Kodak No. 3 “Autographic” that was introduced by the company in 1914. It was state-of-the-art, compact, lightweight, and well suited for Lawson’s purpose. It was advertised as ideal for the tourist and cost approximately fifty dollars.

The garden sketches were labeled but undated. There was no table of contents or thematic categorization. The images and artwork of the gardens were apparently placed in the chronological order in which Lawson visited and documented them. The gardens that Lawson visited early into his Fellowship appear in the beginning. French and English gardens appear in the latter half when he traveled about Europe near the completion of his fellowship (1920-1921). James Sturgis Pray’s assessment and praise of Lawson’s sketchbook was correct. Lawson’s talents as an artist and proficiency as a draftsman were remarkable.

Although Pray had once hoped and pressed Lawson for a more traditional academic thesis, he eventually resigned himself that it would not happen. He informed his committee. “Lawson’s interest and strength lie in the direction of making very careful and effective measured drawings rather than in writing.”⁸⁶ He further counseled them that they should consider this when judging the success of the fellowship.

Returning to Rome after spending two months leave in America, Lawson was set to resume his fellowship. Originally, it was meant to last three consecutive years, from October 1915 through October 1918. Due to the war and

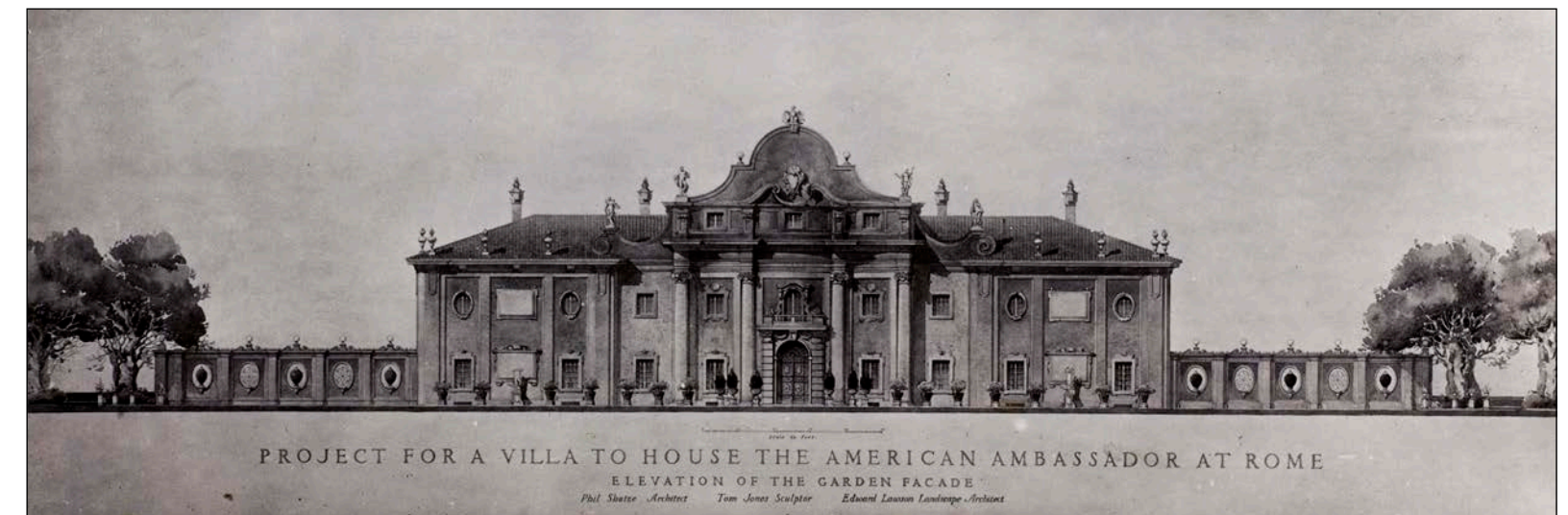
the closing of the Academy, his fellowship had been interrupted for approximately seventeen months (April 1917- November 1918). According to Pray’s calculations, Lawson’s revised term was to conclude in August 1919.

However, Director Stevens suggested an additional six-month extension in addition to Pray’s calculations to account for lost production time in the lead up to the war. He made the case that the other fellows were receiving this consideration and it would be only fair to allow the same for the landscape architecture fellow. The Director figured that Lawson’s new term would end at or about August 1, 1920.⁸⁷ Of course, Pray took Stevens’ recommendation for a six-month extension under advisement, and put it before the ASLA Committee on Education for consideration. He understood the fairness of giving Lawson the same opportunity as the other fellows, yet he made the committee’s approval conditional upon receipt of further materials demonstrating Lawson’s progress. If the extension was granted, Pray calculated that the “estimated cost thereof is \$625.00.”⁸⁸

Of the ASLA committee members notified of the fellowship’s extension, only two responded. Herbert J. Kellaway answered in an oblique way: he hoped that Pray would be retained on the Board of Trustees and commended him by writing, “You seem to have accomplished something with Lawson.”⁸⁹ Another committee member, Beatrix Farrand advised that “the wiser course to pursue with regard to Mr. Lawson’s extension of time is to wait convincing proof of his ability and industry before allowing him the six month extension which the Academy requests the America Society of Landscape Architects to grant.”⁹⁰ Farrand, it seemed, had developed an unfavorable impression of Lawson; it was perhaps due to his perceived slighting of Pray’s earlier invitation to visit him in Cambridge. She wrote:

Mr. Lawson’s rudeness toward you seems as though he could hardly be considered as a desirable example of manners for our profession, and I strongly feel that the American Society of Landscape Architects have done all they need do for him unless he changes his methods and improves them without delay.

Returning to the Academy after the war, Lawson continued with his *Garden Details* project. During this period he completed his independent projects, which included measured drawings of the Villa Torlonia in Frascati,



Collaborative Problem: American Ambassador’s Residence in Rome. Project team: Philip T. Shute (Architect), Tom Jones (Sculptor), and Edward Lawson (Landscape Architect), 1920.



Villa Borghese, Rome, Photograph of the Fontana degli Amorini from Edward Lawson's sketchbook (Photo: Edizioni Brogi).



Villa Gamberaia, Settignano, Photograph of the water parterre and villa (Photo: Edizioni Brogi).

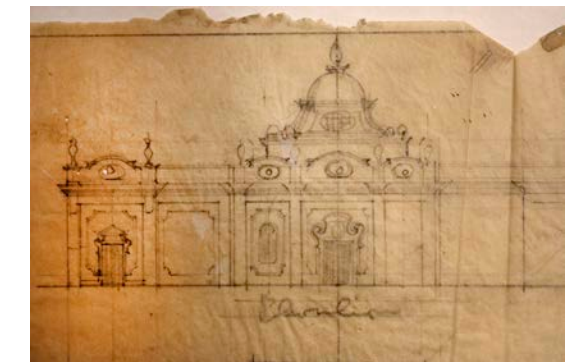
and Villa Medici and Bosco Parrasio in Rome. For these three gardens, he produced another round of finely rendered drawings. The rendering of the cascade at Villa Torlonia matched the artistry of his earlier Villa Gamberaia drawings.

competition was postponed in 1818 and 1919 due to the war, it was re-established in 1920. Ralph Esty Griswold (FAAR '23) of Cornell won the Rome Prize, succeeding Lawson as the second Fellow in Landscape Architecture.

In his valedictory as Chairman of the ASLA Committee on Education, James Sturgis Pray had put aside any grudges for Lawson and effusively wrote:

*[Lawson] has made a most excellent impression on the Academy, which has been conveyed to the Academy's Trustees in this country, and this is an important step in bringing our art into sympathetic relation with the established arts of Architecture, Painting, and Sculpture. Building on this, any successor will have an initial advantage, and should be able to go further in establishing a more understanding relation, including an appreciation of the ways in which Landscape Architecture differs from them as well as of the ways in which it resembles them.*⁹⁵

At the end of his Fellowship, Lawson left Rome to travel through Europe. He toured France and England, photographing and drawing details of noteworthy gardens that E. Gorton Davis had suggested he visit. He remained in Europe and briefly worked with the Grave Registration Services for landscape architect, Major George Gibbs, Jr.⁹³ Major Gibbs had been selected by the Federal Commission of Fine Arts to plan cemeteries in France, England, and Belgium for the American war dead.⁹⁴ Lawson returned the United States, and was appointed assistant professor in landscape architecture in 1922. He was thirty-eight years old.



Pencil sketch by Lawson of unidentified garden structure (undated).

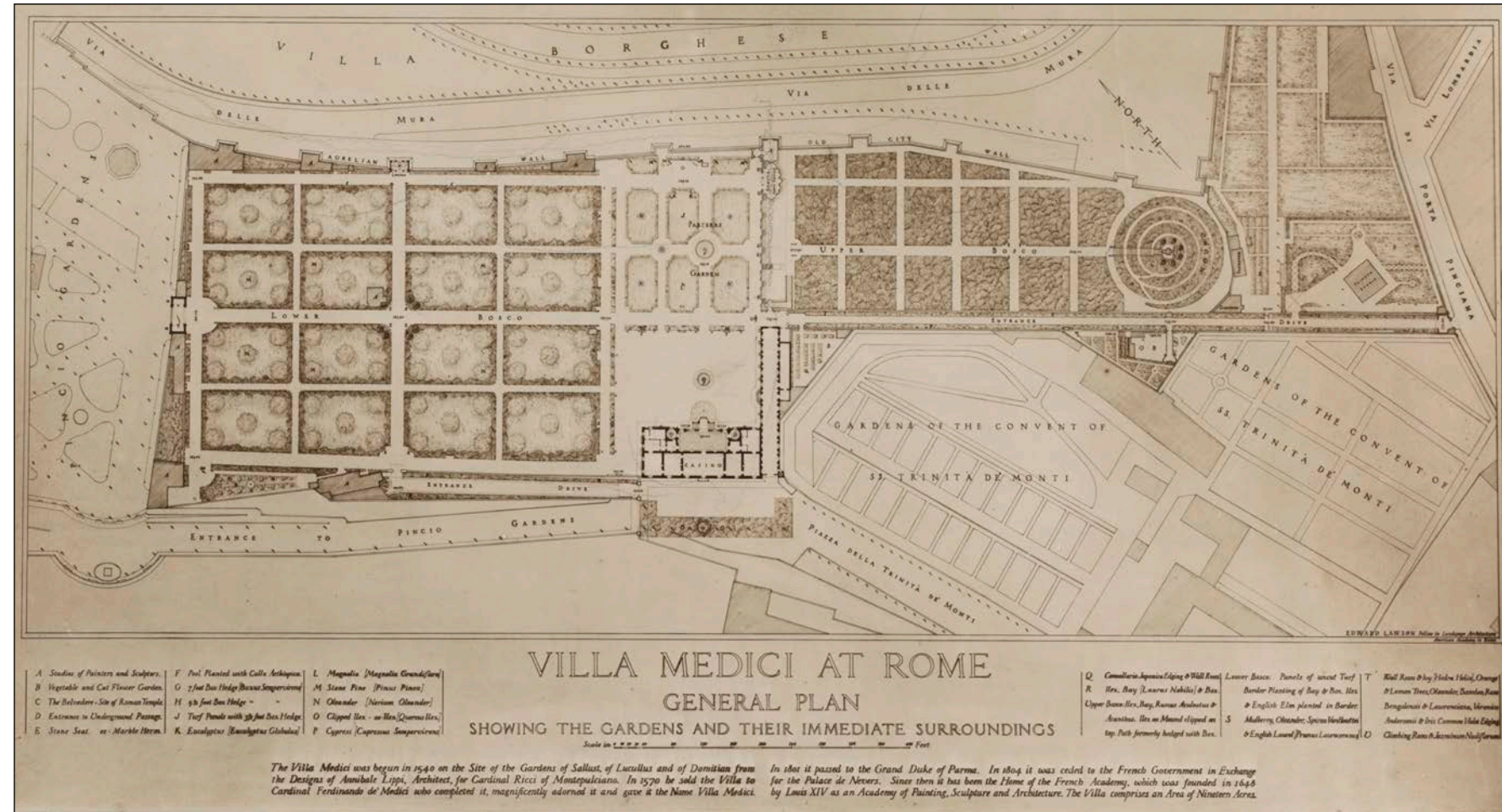
After the war, the Academy sought to strengthen the performance of the Fellows. An emphasis was placed on integrating landscape architecture with the other disciplines to produce meaningful and mutually beneficial projects. The Collaborative Problems were meant to bring the Fellows together to develop comprehensive planning schemes—reflecting the spirit of collaboration that was the hallmark of the Columbian Exposition.

While Pray had been reticent about the landscape fellow being drawn too closely to the architects, he could appreciate that the Collaborative Problems assured inclusion and measurable results. Lawson had long appreciated the benefits of working with the other fellows and promoted it. He preferred the teamwork and wrote to Pray, “It seems to me that one of the greatest advancements of our profession will only come when there is a better unified way of thinking between Architect and Landscape Architect and when the two professions are hand in hand.”⁹¹

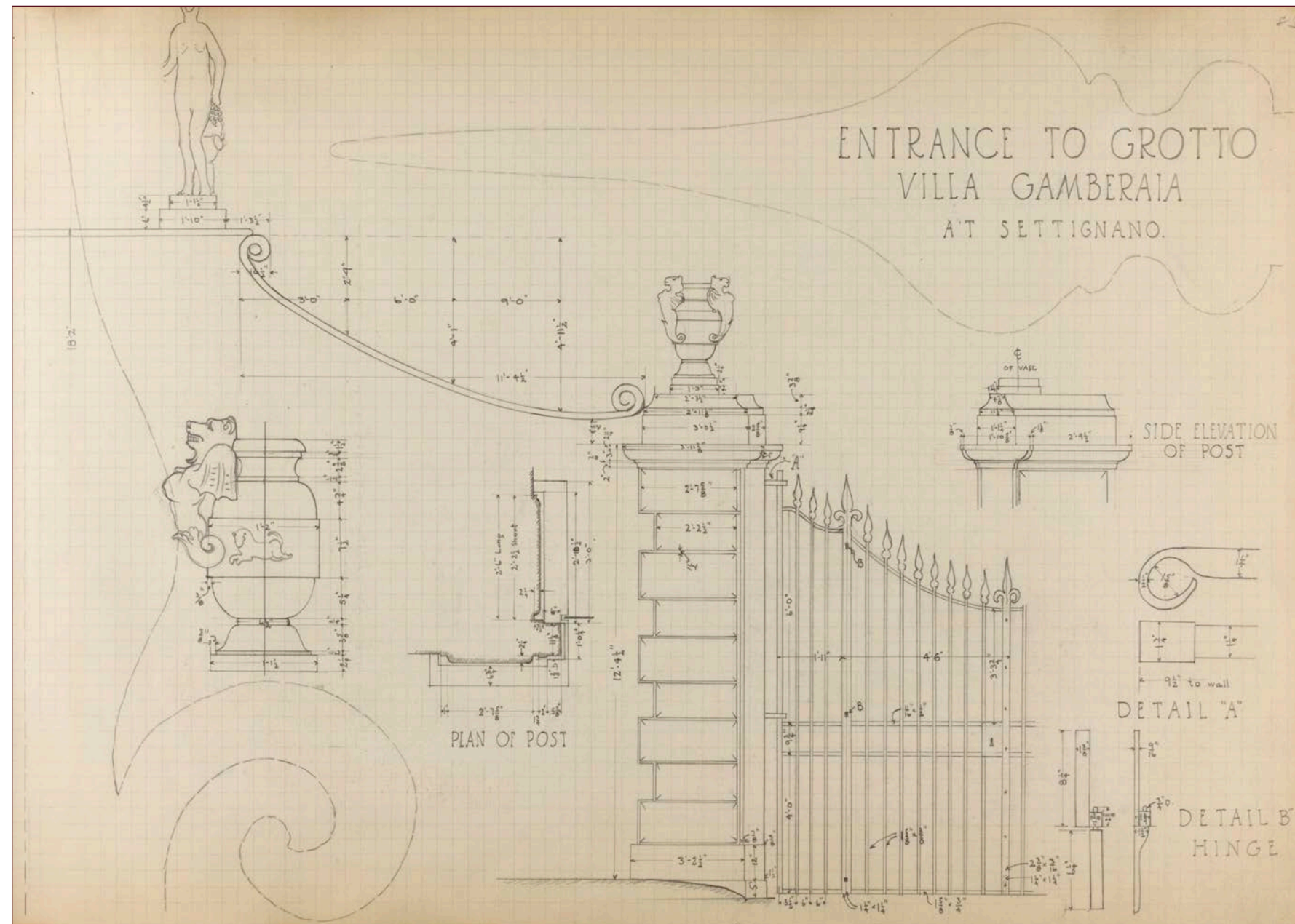
During his postwar extension, Lawson worked on his own projects and on two Collaborative Problems. The first project team was comprised of architect Philip Trammell Shutze (FAAR '21) and sculptor Thomas H. Jones (FAAR '22). They produced “A Villa to House the American Ambassador at Rome,” which included elaborately detailed presentation drawings, and a scaled model of the proposed villa and its gardens. Some years later, *Emporium* magazine reviewed the project and remarked: “The three artists, in their teamwork, have reached a unified expression and vision...”⁹²

For his second Collaborative Problems project, Lawson worked with architect James K. Smith (FAAR '23), painter Carlo A. Ciampaglia (FAAR '23), and sculptor Thomas H. Jones (FAAR '22). It was the second time that Lawson and Jones worked together. This project's theme was “A Memorial Park” for the war dead. The project drawings were dated 1921.

The ASLA recognized that the fellowship had been a success and was encouraged that future fellowships would be possible. Although the Rome Prize



Villa Medici, Rome, Ink rendered plan of existing villa gardens drawn by Edward Lawson (undated).



Villa Gamberaia, Settignano, Pencil drawing of “Entrance to Grotto” drawn by Edward Lawson (undated).

Lawson at Cornell

For eighteen years, Edward Lawson was a professor of Landscape Architecture at Cornell University (1922-1931, 1933-1943) where he trained a generation of Cornell students—imbuing them with his passion for classicism. Between 1915-1940, Cornell sent an impressive number of its own to Rome. Twelve of the seventeen landscape students who won the *Prix de Rome* had come through Cornell’s program. During his tenure, Lawson mentored and prepared eight of those twelve. They included Michael Rapuano, Richard C. Murdock, Neil H. Park, Morris E. Trotter, James MacKenzie Lister, Robert S. Kitchen, John F. Kirkpatrick, and Stuart M. Mertz.

Lawson joined the Cornell faculty in 1922 and was frequently recognized for his work. The *Cornell Daily Sun* routinely reported on his achievements and activities—attending professional conferences, planning European garden tours, serving as a visiting professor at the Academy, or preparing his students for professional success, notably the Rome Prize competitions.

Lawson continued to successfully mentor his students. Michael Rapuano was one of his most gifted, winning the Rome Prize in 1927. During his fellowship, Rapuano developed a restoration plan for the Villa D’Este—Pirro Ligorio’s sixteenth century masterwork, which suffered from significant and sustained neglect. Buying the property after the war, the Italian government approved the work plan, and Rapuano devoted his entire three years of his fellowship to the reconstruction of the villa.⁹⁶ Writing for the *Cornell Daily Sun*, Dr. Vernon Bishop, thoroughly impressed by Rapuano, commented, “I assure you that every observation I was able to make bore convincing evidence that Rapuano is working and making good there. He is one of the finest specimens of young manhood I have met in many a day.”⁹⁷

During his term as Visiting Professor at the Academy, Lawson assisted Rapuano in the preparation of the project. In a report entitled “Villa D’Este at Tivoli” dated 1927, replete with photographs and a historical narrative, Lawson was credited as the editor of the fifty-nine page document. The

attribution read, “Compiled by Edward Lawson MCMXXXIII.”⁹⁸ The opportunity to work on this culturally significant Italian Renaissance garden was a *coup de maitre* for both the young Rapuano and the experienced Lawson.

Yet after nearly ten years as an associate professor in landscape architect at Cornell, Edward Lawson found himself caught up in a scandal. The problem surfaced after returning from his sabbatical in Rome where he had been a Visiting Professor at the Academy. In the spring of 1931, he was involved in an incident at Cornell’s Architects’ House, which was a dormitory for students in the Department of Architecture. Lawson, a single man, was the resident advisor and lived with students in the Gothic-revival mansion that was the former home of university founder Ezra Cornell. The details of the event were not explicitly stated, yet his poor judgment and apparent misconduct were serious enough for disciplinary action.

George Young, Dean of the College of Architecture, reprimanded Lawson for his conduct and the repercussions that “came near to disaster for us all.”⁹⁹ He alluded to the “drinking feature,” yet it was not clear whether the inference to drinking had to do with an underage bacchanal or whether Lawson himself had a problem. As a consequence, the university suspended Lawson; the departure was classified as a leave of absence. In a letter to Cornell President Livingston Farrand, Lawson wrote, “I hereby ask to be given permission for a leave of absence from the college of Architecture for the year 1931-32.”¹⁰⁰ He explained that he wanted to work in a landscape office and to acquaint himself with private residential work learning “the practical side of work done outside the office, and to give special attention to planting materials and their usage.”¹⁰¹

Lawson set up an office in Rochester, New York, but he was ill suited for private practice and found it difficult to line up projects in the midst of the Depression. In the spring of 1932, he asked George Young for his old job back. He lamented, “My ambition in life is to teach and this scrambling for

the almighty dollars in the business world does not appeal to me.”¹⁰² Finding resistance from Young, he appealed further, “Now, please, Professor Young, give me a little more consideration. I think I went through enough trials last spring and hate to look forward to another similar ordeal.”¹⁰³

Young could not satisfy Lawson’s request for an immediate return but suggested that he could rejoin the faculty the following year. Lawson, hoping to return in the fall of 1932, took the news hard. He wrote incredulously, “I had to wait to recover from the shock of your letter of the 6th before sending you my answer. Let me assure you that I have never been so unhappily surprised and never as thoroughly discouraged. The committee’s suggestion is not only a life’s discouragement but also most dispiriting.”¹⁰⁴

Despite Lawson’s protest, Young held fast to the committee’s denouement. He was candid with Lawson and explained, “there were lots of angles” to the problem, and that Lawson “needed development along the line—personality, English, ‘to be a man among men,’ and a wider outlook on his profession and an understanding of affairs.”¹⁰⁵ In his memo to the faculty, Young summarized, “In general the interview left me with a better impression than I expected or hoped for but he still has a long way to go.”¹⁰⁶

For Lawson, it was not only a matter of returning to the work that he loved but also of necessity. He desperately needed the income and lamented that his “financial prospects will be none too happy for the coming year.”¹⁰⁷ Despite his plea, Young found it impossible to assist him as the salary allotment was being used to fill his vacated position. In the end, Lawson was reinstated as an assistant professor for the fall term of 1933, yet he was forced to accept a “general salary cut.”¹⁰⁸ Lawson was forty-eight years old.

A chastened Lawson returned to Cornell and worked steadily, without any further record of incidents, for the next ten years. In 1937, he went on sabbatical and completed an ambitious survey of European gardens. He traveled to Italy, Greece, Egypt, France, England, Sweden, and Denmark. According to Gilmore D. Clarke, Dean of the Department of Architecture, Lawson made “approximately 2500 color slides from pictures he took” and they became “an important part of the college slide collection.”¹⁰⁹

In the following correspondence, Clarke wrote to Lawson confirming that his project had been approved:

*This letter will serve to confirm the fact that you were directed by the proper authorities of this College to use as much time as you could profitably spend while on sabbatical leave from February to September 1937, to take Kodachrome movies and stills (the latter to be used as lantern slides) for use by this College. As you realize, the lantern slide collection, utilized in connection with the teaching of History of Architecture and Landscape Architecture, was in very serious need of replenishment and the authorities here made possible and appropriation of \$800 for the purchase of necessary equipment and supplies to be spent at your discretion.*¹¹⁰

On the eve of the Second World War, Cornell’s Department of Landscape Design was one of the country’s most respected programs. It had also achieved a historic milestone by sending more graduates to the American Academy in Rome than any other school. In 1938, Edward Lawson was made a Fellow of the American Society of Landscape Architects—an institutional honor marking his significant contributions to the profession.

In further recognition of his considerable contributions, Gilmore Clarke, Dean of the Department of Landscape Architecture, recommended that Lawson be appointed as an Associate Professor in Landscape Architecture in 1941. Clarke wrote to Cornell president, Edmund Day, “I consider Professor Lawson one of the three ablest teachers of Landscape Architecture in the United States. Cornell, as you know, has been eminently successful in the field of Landscape Architecture. This may be witnessed by the fact that graduates of this College have been winners of the Fellowship in Landscape Architecture of the American Academy in Rome in twelve of the seventeen competitions held, beginning in 1915.”¹¹¹

Lawson’s contributions were recognized, and he was promoted. Unfortunately his triumph was short lived when another scandal arose. It proved to be the undoing of his career. As with the previous scandal, the university’s records alluded to an incident, yet there was no outright description of Lawson’s offense.

The self-censorship was an obvious attempt to spare both Lawson and the university embarrassment. While the charges were never fully revealed in the correspondence, they did involve the US Postal Service. Federal marshals were assigned to investigate the case. From that information, it can be reasoned that unlawful materials were sent via the US Mail, though the exact content of the parcels was never mentioned.

The unenviable task of cleaning up the mess was left to Gilmore Clarke, a classmate who had known Lawson since 1909. As Dean of the College of Architecture, he was now Lawson’s boss as well as friend. Despite the difficult situation, Clarke stood by Lawson. He wrote to the presiding Federal Court judge and attested to Lawson’s character and good standing in the community. Rather than go to trial, Lawson was advised to plead “guilty to the three counts of the indictment and then [make] a request for leniency.” His attorney, Fitch Hibbard Stephens, requested that the letters written by Clarke, President Edmund Day, and psychiatrist, Dr. Otto Diethelm of the Payne Whitney Psychiatric, be considered as character references. Judge Bryant delivered a “deferred sentence indefinitely pending the good behavior of the defendant.”¹¹² Avoiding further scrutiny, the judgment was rendered while the court was recessed. Lawson never served any time.

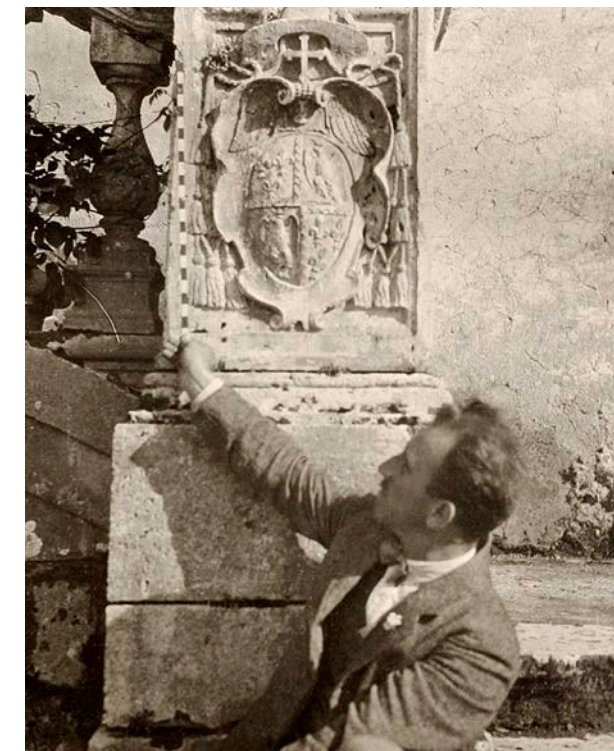
In the painful and final step, it fell to Clarke to fire Lawson and oversee the delivery of Lawson’s resignation letter to President Day. He resigned from his faculty position of associate professor at Cornell University, effective April 1, 1943.¹¹³ After his resignation, Lawson sought refuge with an old friend from his Academy days, Ezra Winter, the noted artist and muralist who lived with his wife Patricia on their estate in Falls Village, Connecticut. Lawson was fifty-seven years old.

Edward Godfrey Lawson never returned to academia. His once brilliant career was ruined. Although he hoped to be reinstated to his former position, Cornell did not respond to his overtures.¹¹⁴ As his life was now irrevocably changed, he remained in Salisbury, Connecticut. Working with Patricia Winter, they created the House of Herbs—an artisanal farm specializing in herbs, developing recipes and writing cookbooks.

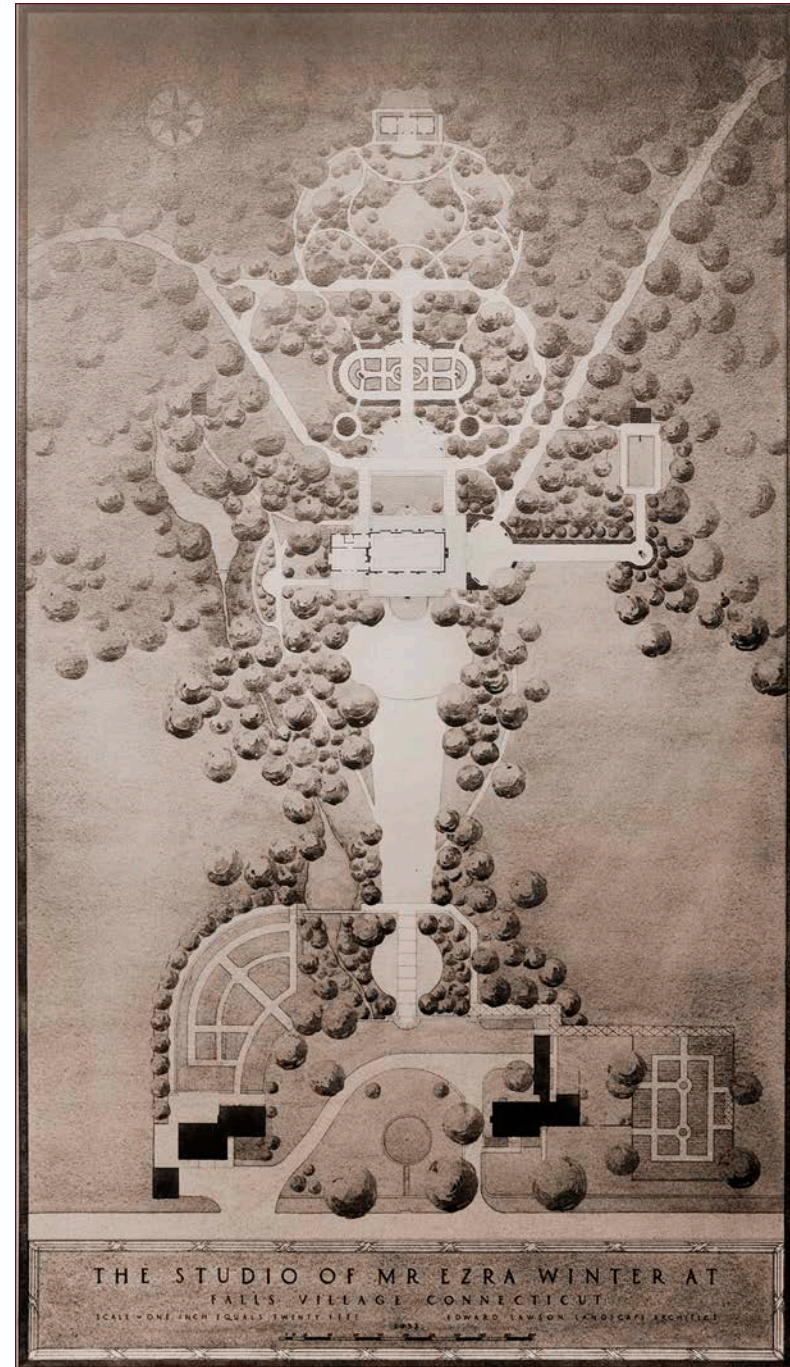
Resettled in northwest Connecticut, Lawson’s expertise was appreciated by the community, and he seemingly embraced the opportunity to lecture on garden

history. Despite his reduced circumstances and stature, Lawson remained indefatigable. On one occasion when his request to Cornell for copies of his European lantern slides went unheeded, he appealed to his old friend and dean of the school, Gilmore Clarke, for assistance. Frustrated by the red tape required for the preparation for the lecture, he lightheartedly quipped to Clarke, “Damn these garden clubs!!! I say.”¹¹⁵ In the end, Clarke could not help him. Lawson’s request was denied, and the slides were not delivered. Although affable about the situation, Lawson undoubtedly felt the sting of Cornell’s and Clarke’s rebuff.

In 1964 he retired to Winter Park, Florida, and that was where he died in 1968. His funeral mass was held at St John’s Episcopal Church, and he was buried in the Salisbury town cemetery. Edward Lawson was eighty-three years old.



Edward Lawson at Villa D’Este, Tivoli, while a Visiting Professor at The Academy, circa 1927.



When Lawson took a leave of absence from Cornell (1931-33), he established a landscape architecture practice in Rochester, New York. It was during this period that he prepared the schematic plan for Ezra Winter's property in Falls Village, Connecticut. The watercolor drawing, dated 1933, proposed an axial and formal design in the Beaux-Arts tradition. Ezra Winter (FAAR '14) was a noted muralist whose projects include the lobby of Radio City Music Hall in New York, and the dome of the Reading Room in the Library of Congress, Washington, DC. Winter and his wife built an International Style home and studio in 1931, but there is no extant evidence that Lawson's landscape design was executed. After his dismissal from Cornell in 1943, Lawson retreated to Falls Village where he lived with the Winters.

Lawson's Legacy

With his sketchbook and camera, Lawson captured the essence of Italian Renaissance gardens in the twilight of the Belle Epoque. This young man who was hailed as "Our first Fellow" by the Society of Landscapes Architects, had accomplished a formidable task—recording dozens of historic gardens with scores of drawings and hundreds of photographs. All of this work was achieved while the First World War raged.

Arriving in Italy in 1915 as the first Fellow in Landscape Architecture in the American Academy in Rome, Lawson developed a sensibility for his subject—adeptly expressing his appreciation for these landscapes in his artwork. His technical expertise as a draftsman and as a photographer, as well as his finely rendered watercolor washes, created a compelling visual narrative.

More comfortable with a charcoal pencil or camera, Lawson rarely wrote about the gardens he visited. Yet in this rare passage about the Villa Torlonia at Frascati, designed by Girolamo Fontana and Carlo Maderno,¹¹⁶ he wrote:

If seen in the morning light the effect is especially pleasing and the contrast of light and shade ... enhance the picture—the whole effect is grey and green. There is a perfect blending between the softness of the vegetation and that of the moss covered architecture. Even the scale, detail, and the architecture seem to be re-echoed in the soft grey-green forms of the ilex—one appears to be created for the other ... the contrast of sunlight and deep shadows and the coolness of the sparkling water ... creates a setting of quiet and restfulness and there is an enchantment indescribable.¹¹⁷

Lawson's documentation of Italian Renaissance gardens was a valued accomplishment. James Sturgis Pray characterized his work as "a valuable collection."¹¹⁸ Cornell professor E. Gorton Davis noted that Lawson had "blazed a trail in which others may follow with benefit."¹¹⁹ Both Pray and Davis were

prescient. By the time his fellowship was completed in 1920, Lawson had created a source of metadata that was a wellspring for future scholarship.

With sagacious vision, Lawson mentored a generation of students—imbuing them with his passion for Italian garden art and the principles of Beaux-Arts as well as preparing many of them for the prestigious Rome Prize competition. Cornell and the Academy maintained a symbiotic relationship promulgating the ideals of Ancient and Renaissance Rome. Together, these institutions remained the bastions of classicism until the eve of the Second World War.

In postwar America, the prevailing cultural and societal trends embraced modernism and eschewed the classical monumentality of the Beaux-Arts. Harvard's appointment of Walter Gropius of the Bauhaus further signaled a changing direction in the profession. Cornell also recalibrated its curriculum to accommodate the new emphasis on urban design and planning. As a consequence, an appreciation for Lawson's pioneering work fell out of fashion and was eventually diminished. After his dismissal from Cornell in 1943, Lawson's presence in the profession was further obscured.

Nearly a century after completing his *Garden Details* project while a fellow in the Academy, it is now time to re-examine and reappraise Lawson's contribution to the American landscape history—restoring his legacy.



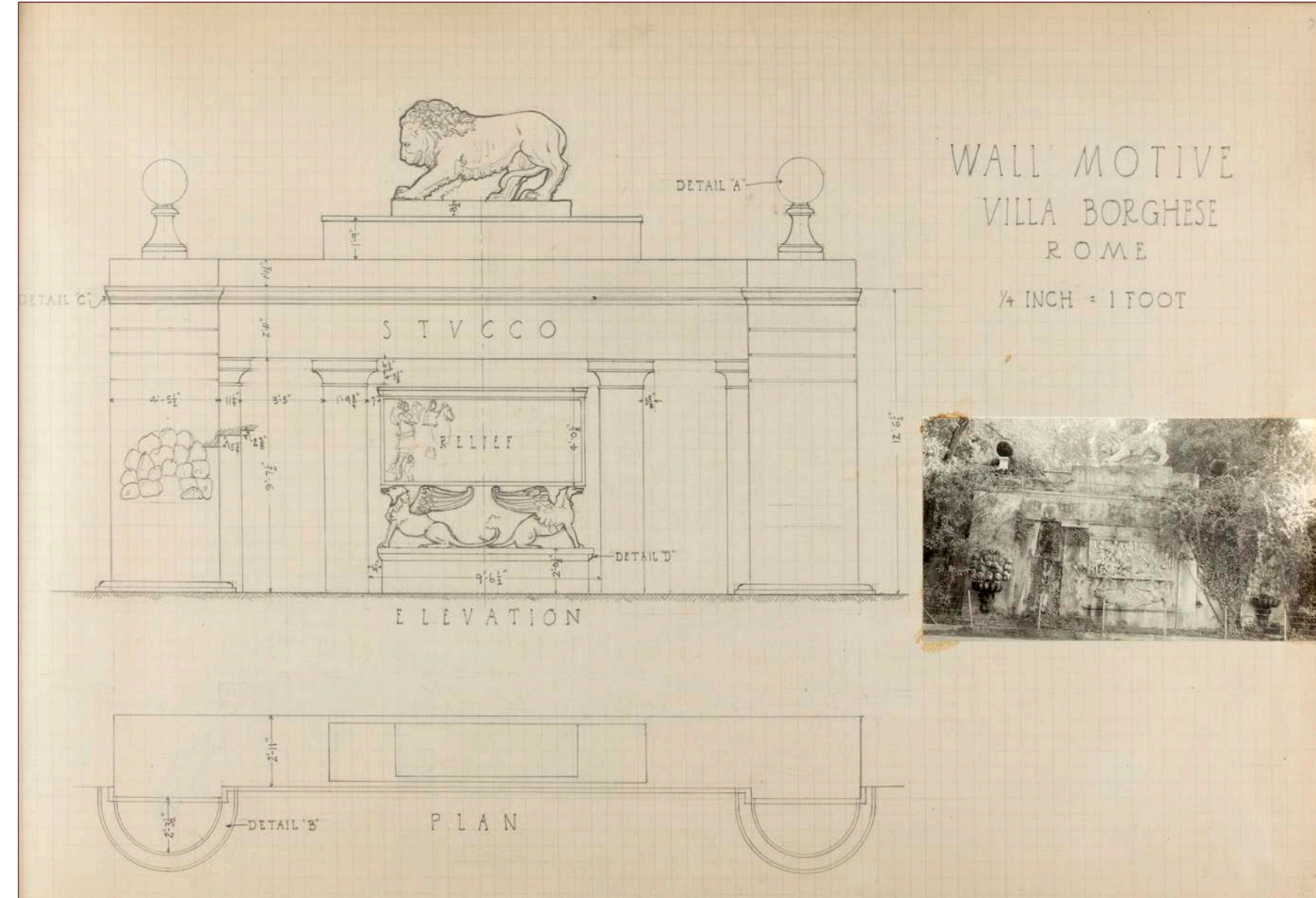
Portrait of Edward Lawson by Harry I. Stickroth, 1919.



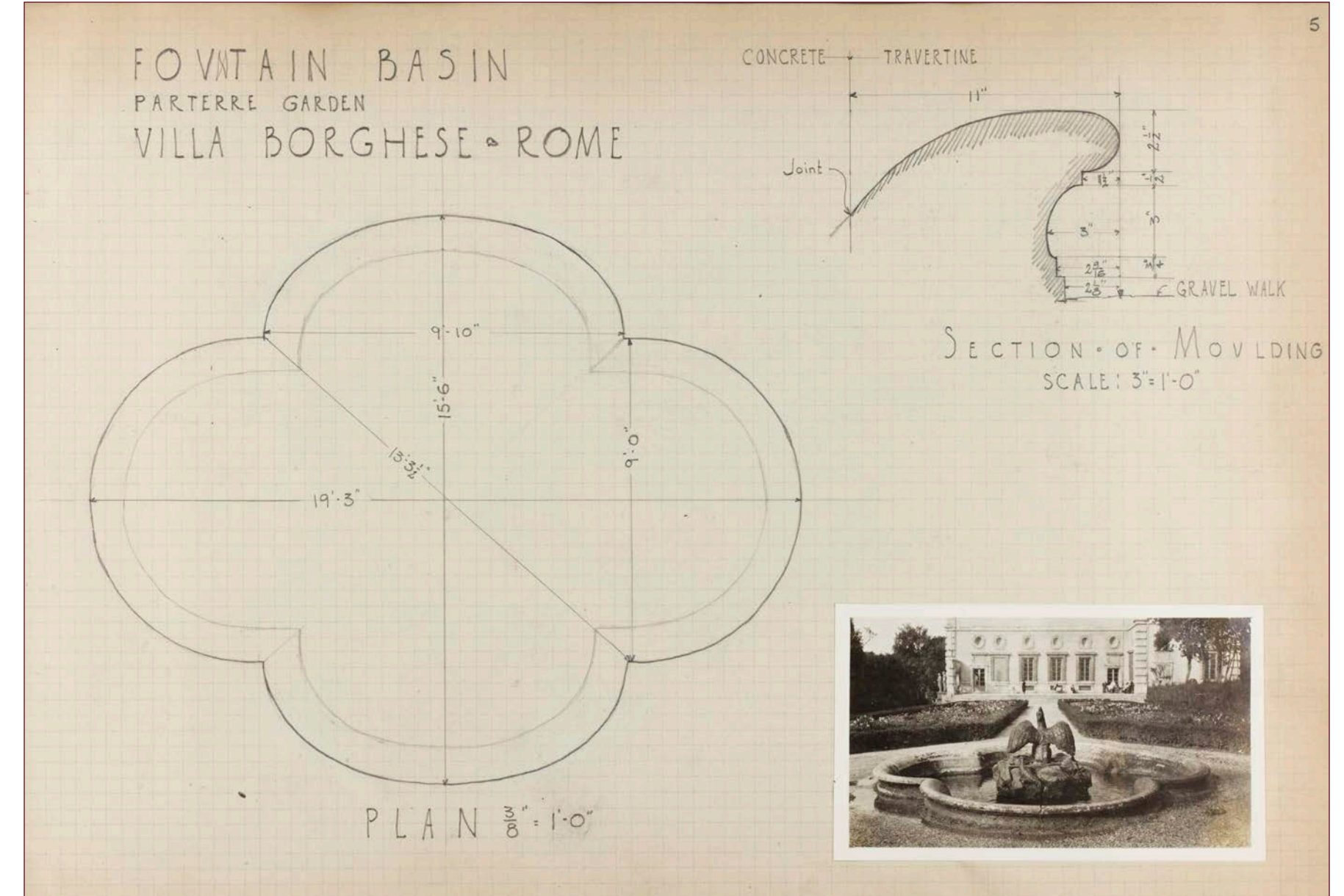
Edward Lawson sketching at Villa Gamberaia (Photo: Anonymous).

SKETCHBOOK PLATES

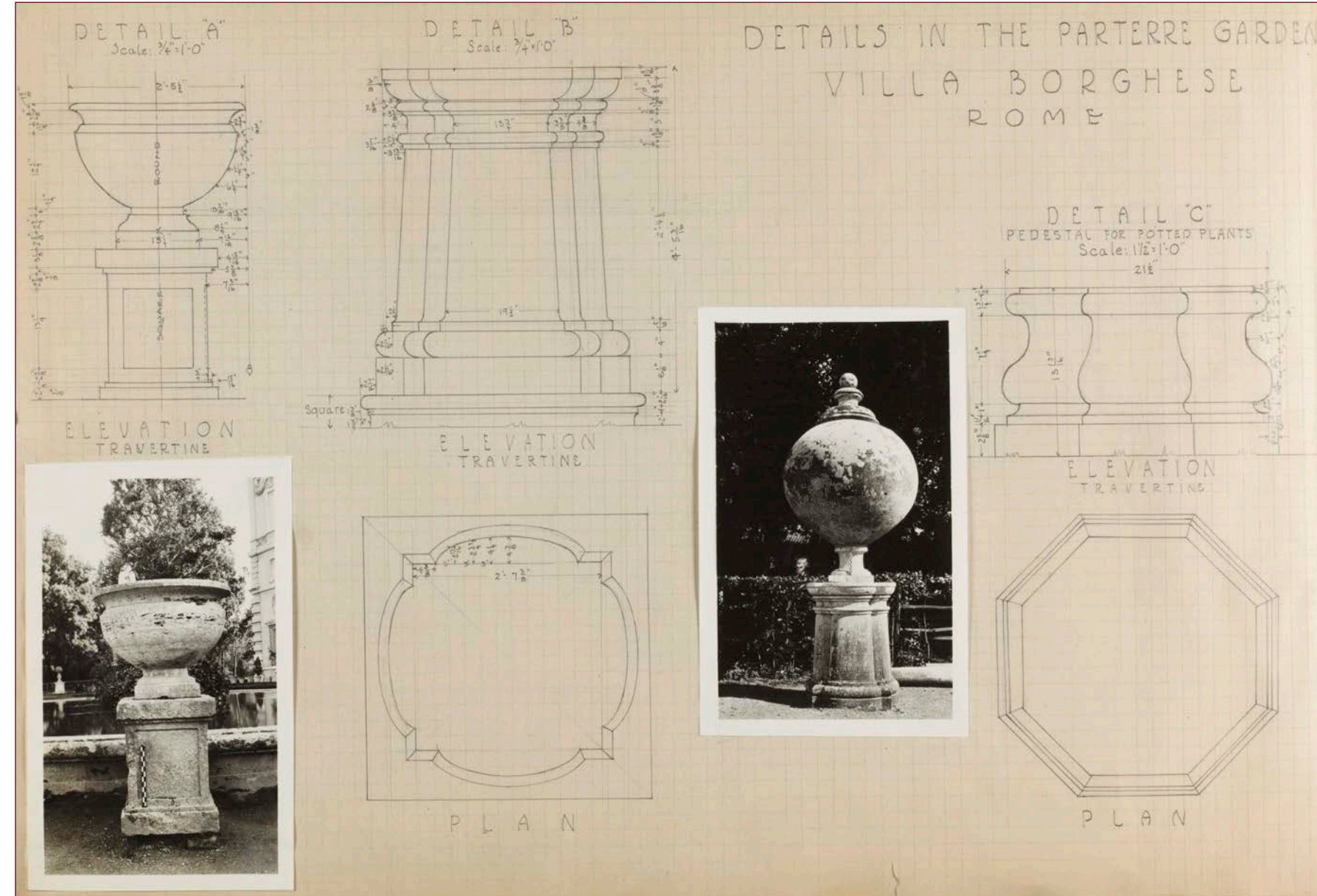
Edward Lawson produced and procured the photography and artwork found throughout this monograph while he was a Fellow in Landscape Architecture in the American Academy in Rome from 1915 to 1920. The following section is an abridgement of his sketchbook, "Notes—Edward Lawson—American Academy in Rome," which represents his "Garden Details" project. The original volume contained approximately 193 entries of sketches, measured drawings, and photographs. Also included are folio-sized watercolor washes produced for his various projects. Although archived in the Edward G. Lawson Papers in the Kroch Library at Cornell University, and in the Landscape Collection in the Photo Archives at the American Academy in Rome, many of these images have never before been published in a compendium exclusively dedicated to Lawson's oeuvre.



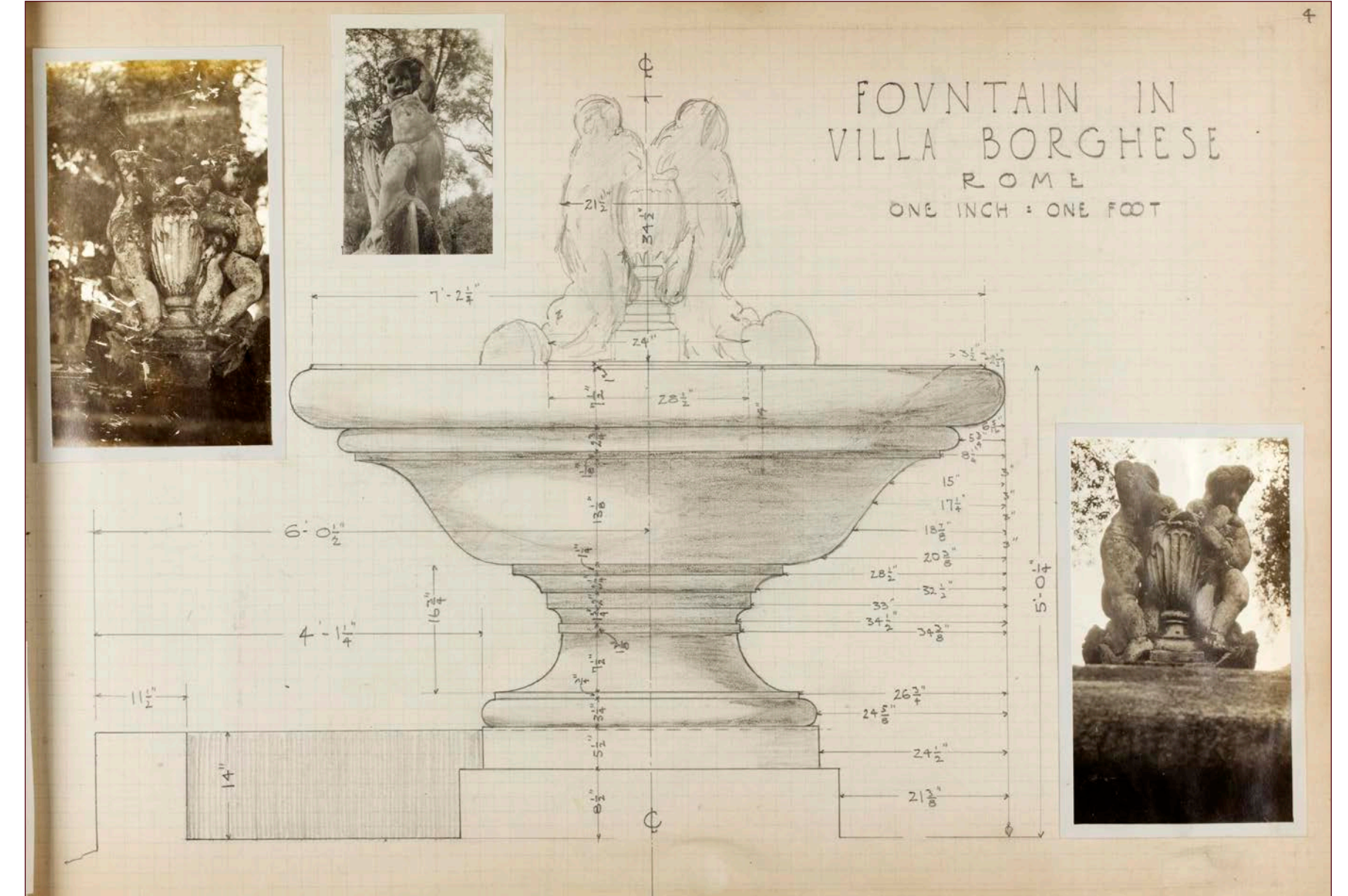
Villa Borghese, Rome, "Wall Motive," Pencil drawing and photograph.



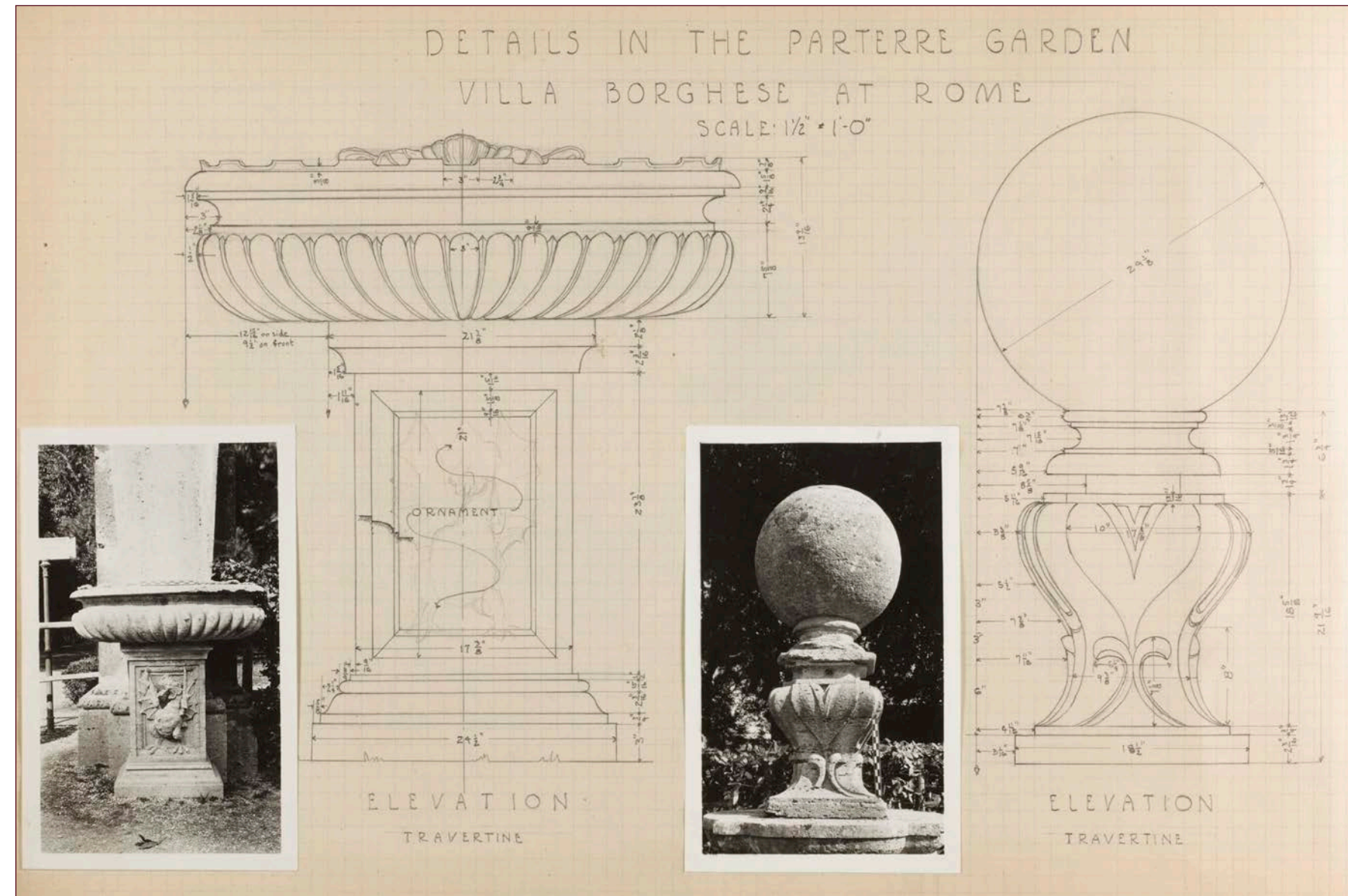
Villa Borghese, Rome, "Fountain Basin," Pencil drawing and photograph.



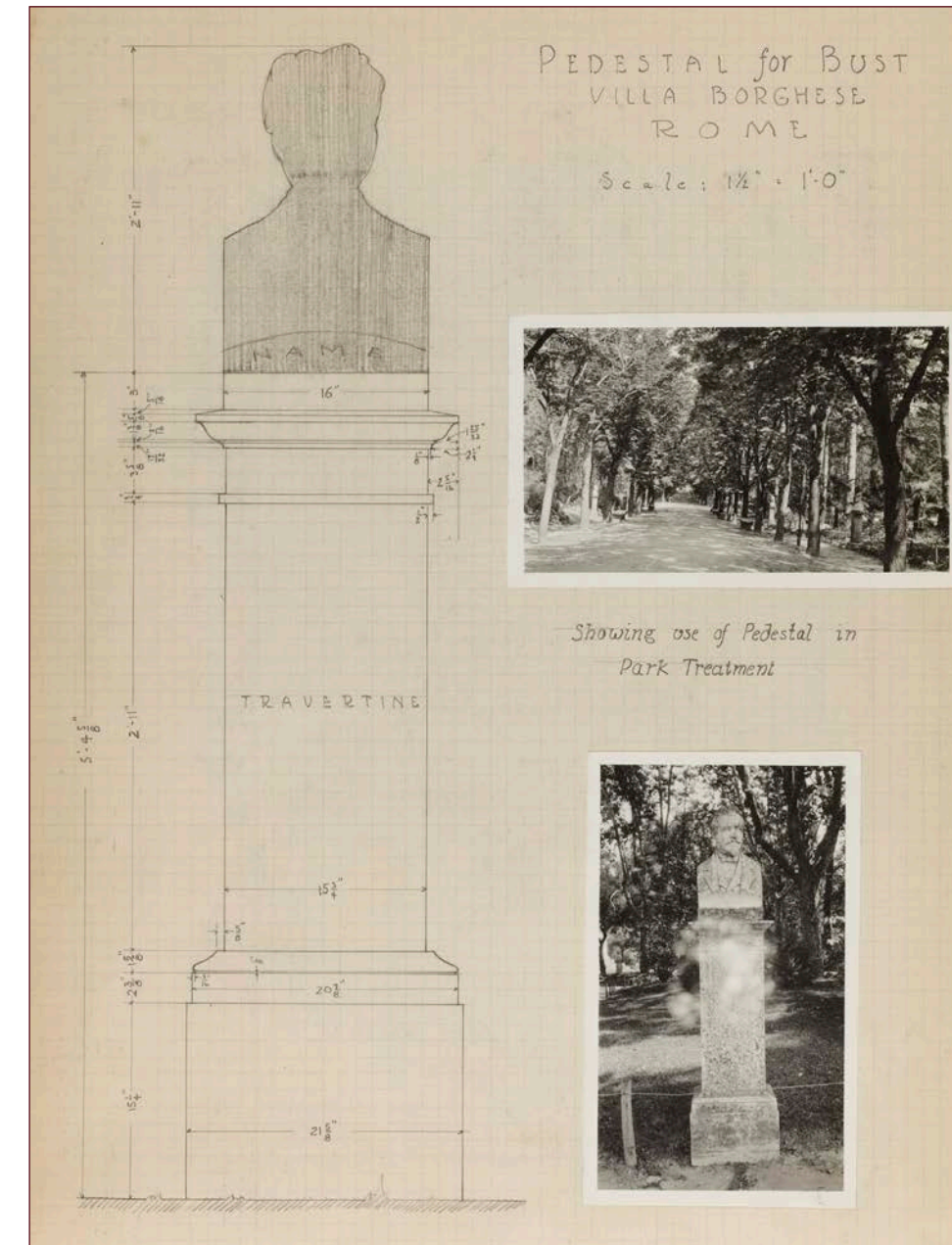
Villa Borghese, Rome, "Details in the Parterre Garden," Pencil drawings and photographs.



Villa Borghese, Rome, "Fountain in Villa Borghese." Pencil drawing and photographs.



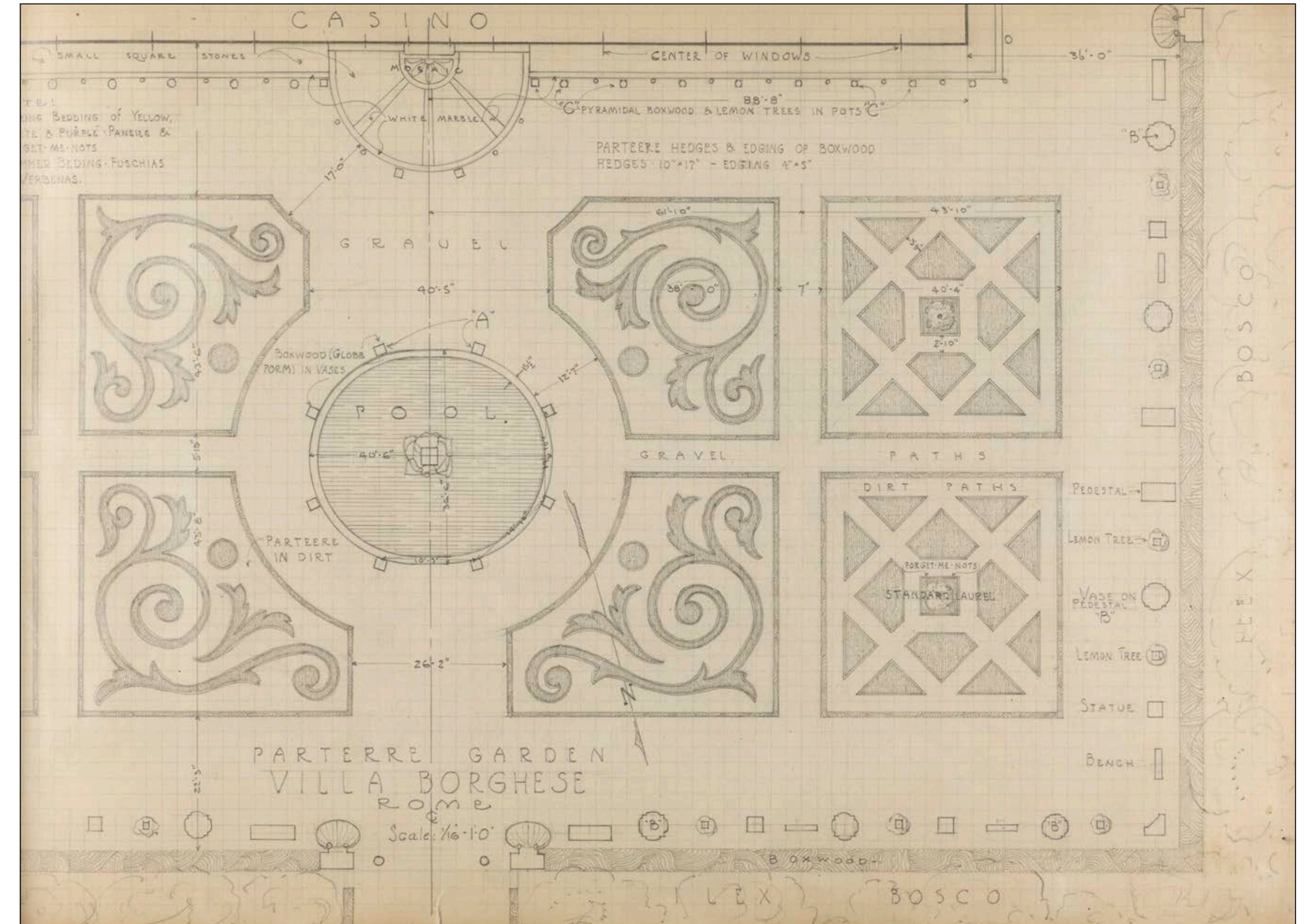
Villa Borghese, Rome, "Details in the Parterre Garden," Pencil drawings and photographs.



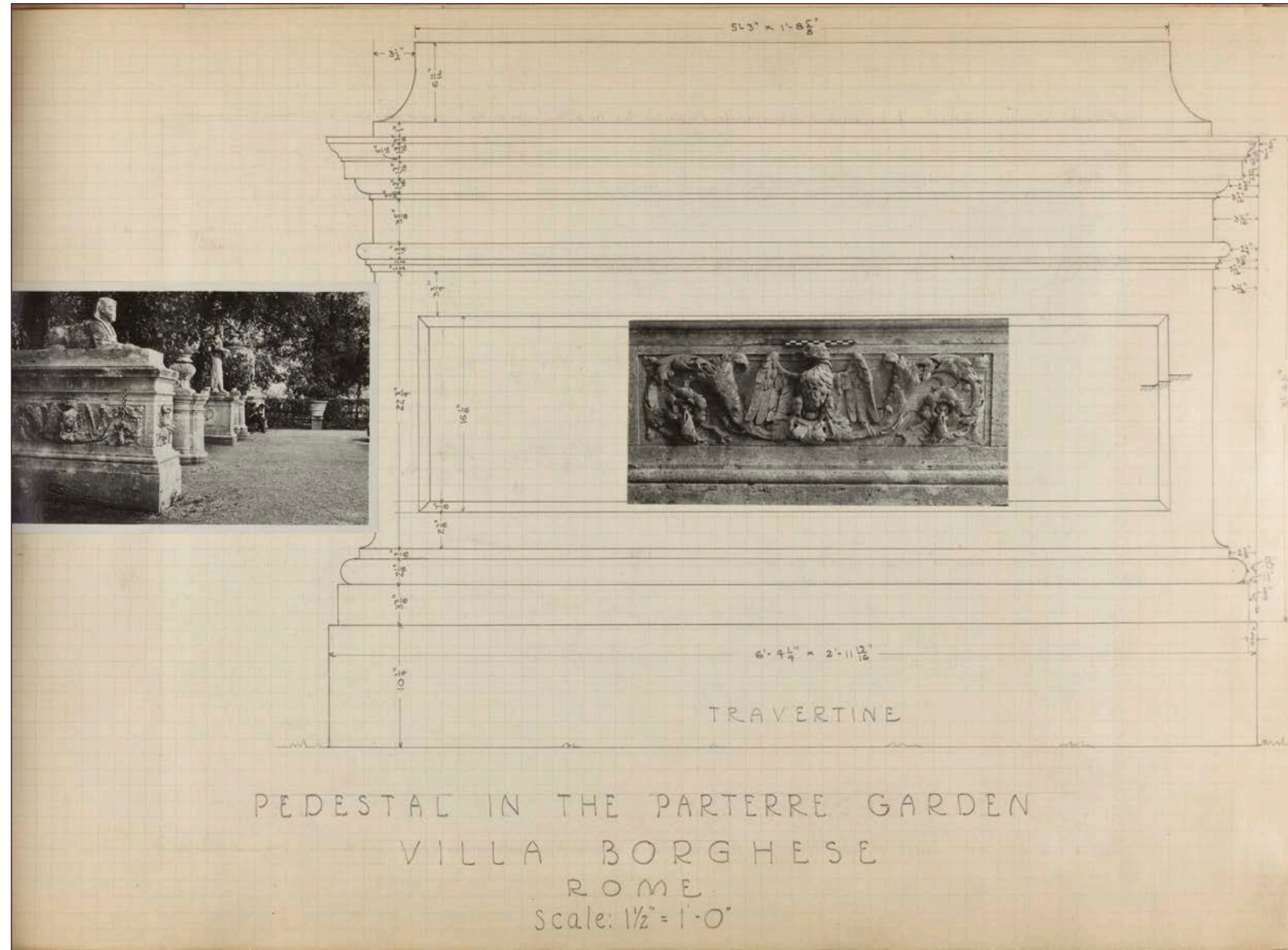
Villa Borghese, Rome, "Pedestal for Bust," Pencil drawing and photographs.



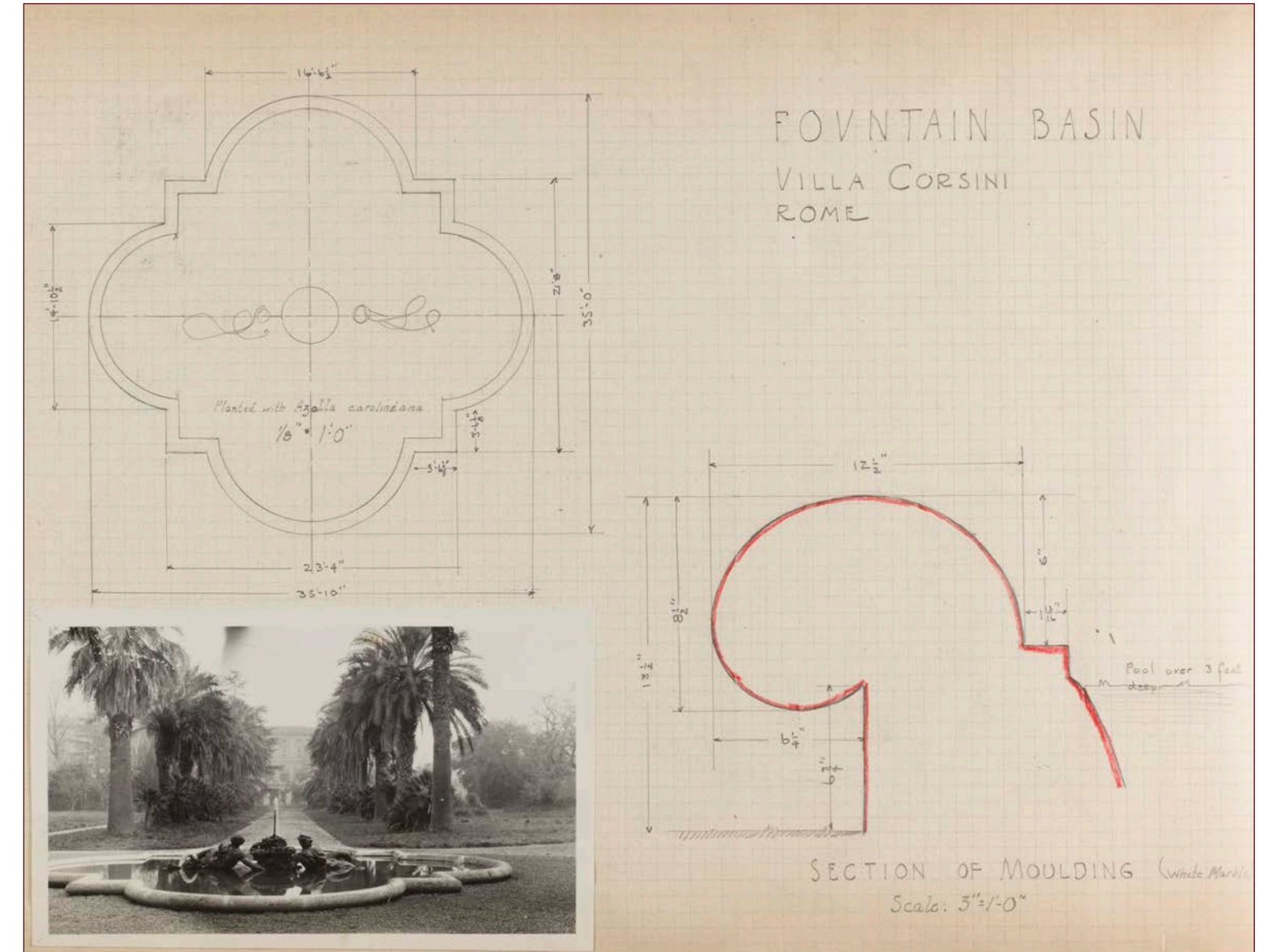
Villa Borghese, Rome, Photograph of parterre design by Flaminio Ponzio and Giovanni Vasanzio, 1609-1621 (Photo: Anonymus).



Villa Borghese, Rome, Pencil drawing of "Parterre Garden" by Edward Lawson (undated).



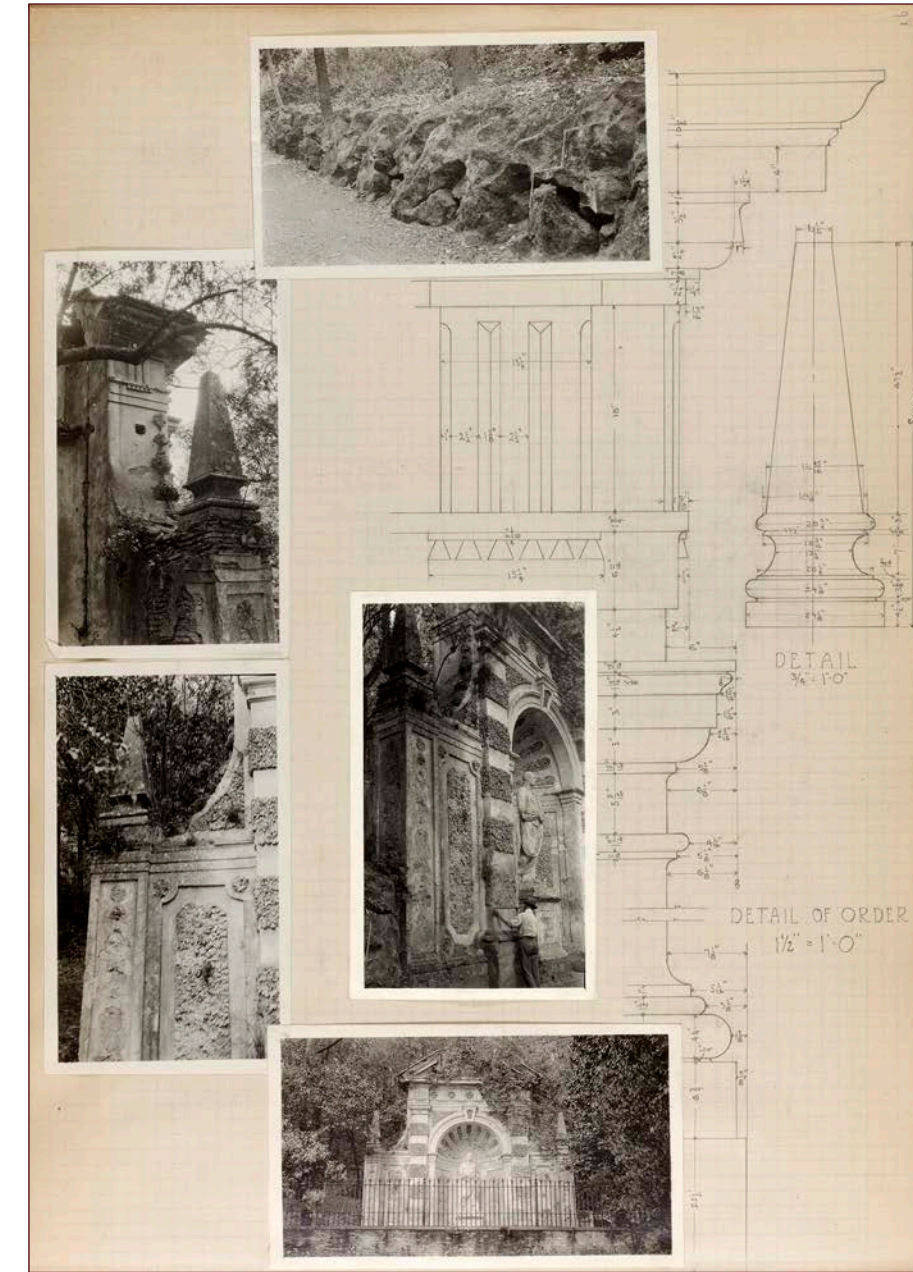
Villa Borghese, Rome, "Pedestal in the Parterre Garden," Pencil drawing and photographs.



Villa Corsini, Rome, "Fountain Basin," Pencil drawings and photograph.



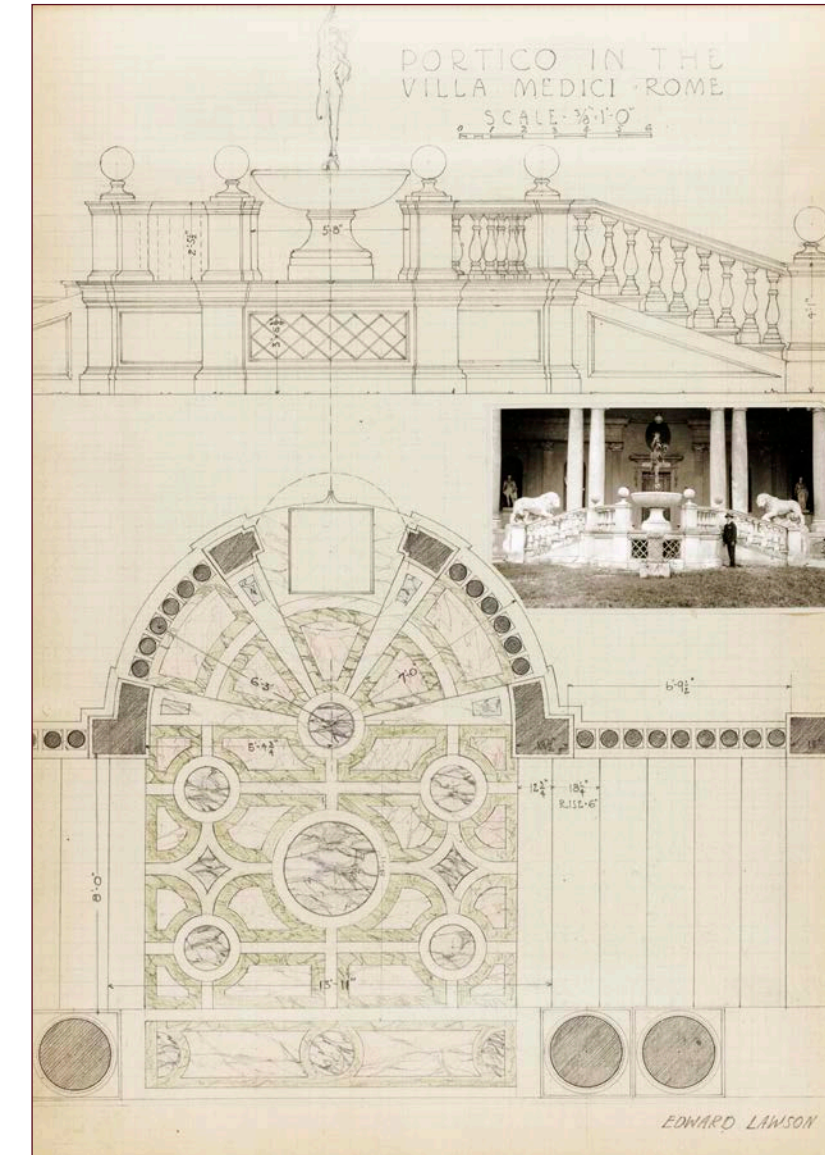
Villa Corsini, Rome, "Garden Niche," Pencil drawing, plan and elevation (undated).



Villa Corsini, Rome, "Detail of Order," Pencil drawings and photographs of architectural details of the niche.



Villa Medici, Rome, Photograph of the Fontana della Palla di Cannone (Photo: Moscioni, Roma).



Left: Villa Medici, Rome, Pencil drawing of loggia balustrade and terrace pavement pattern;
Right: Photograph of fountain in principal parterre of Villa Medici.





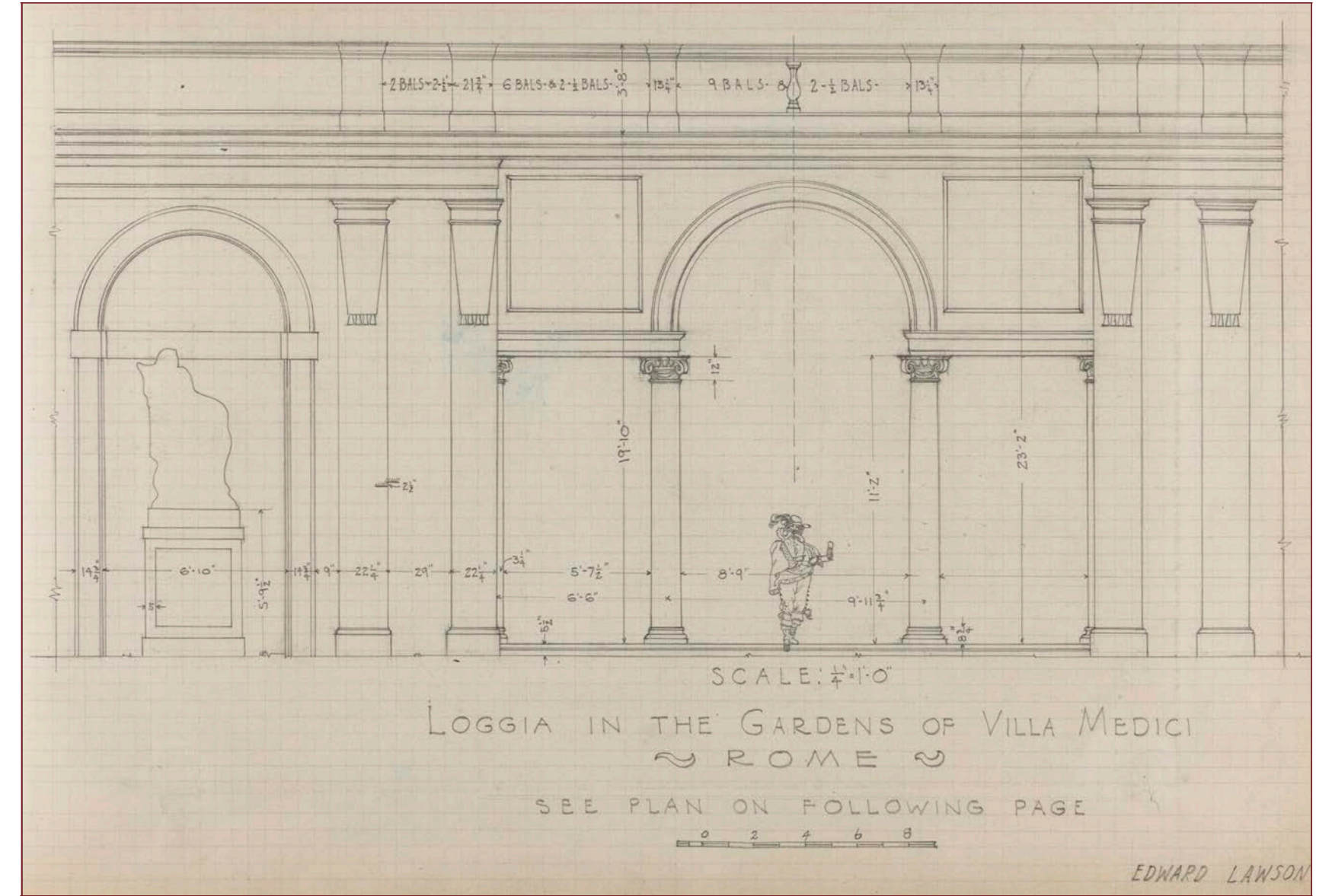
Villa Medici, Rome, View of Fontana di Mercurio, from the loggia (Photo: Edizioni Brogi).



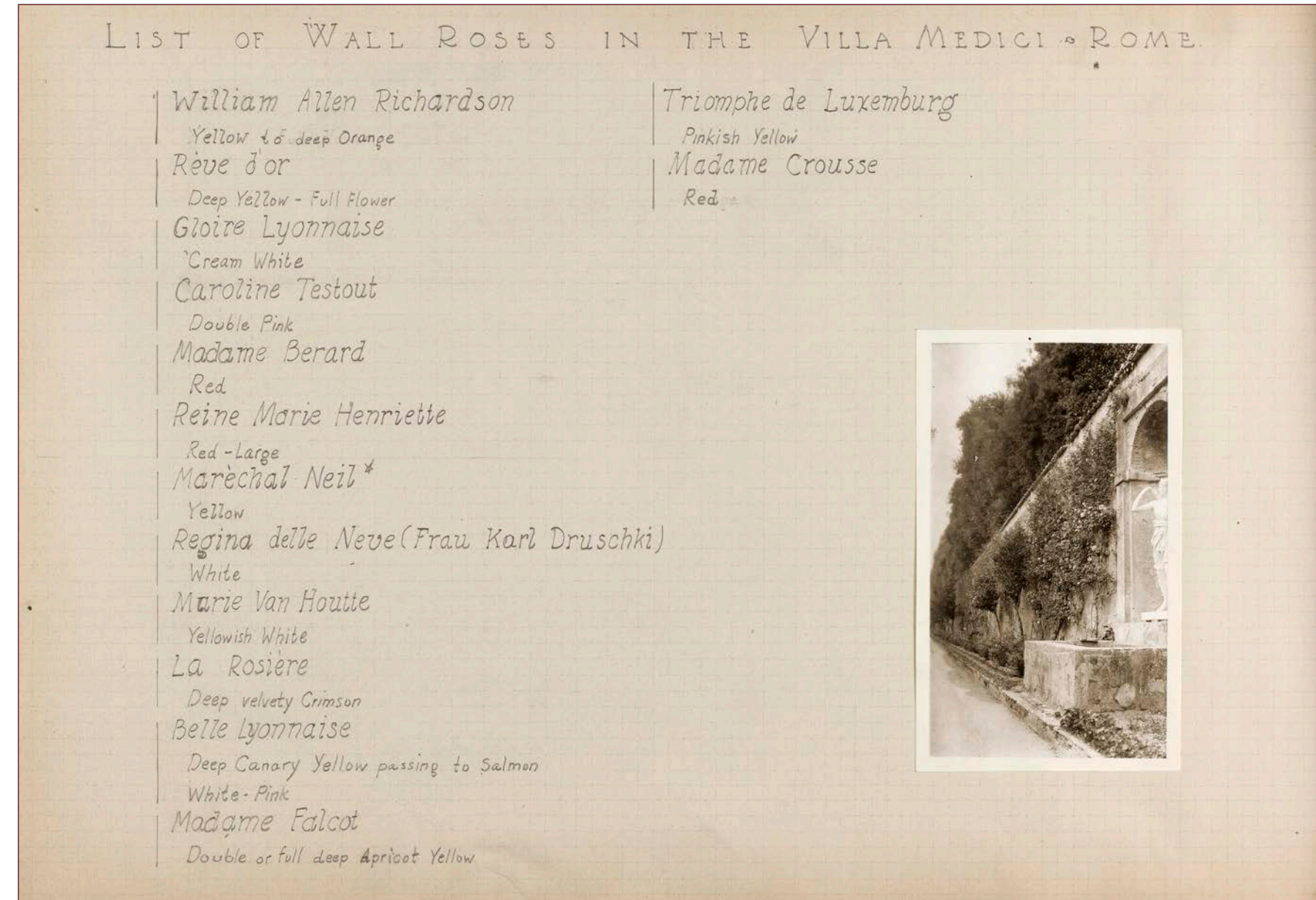
Villa Medici, Rome, Detail of Fontana di Mercurio (Photo: Moscioni, Roma).



Villa Medici, Rome, Photograph of the statue of the *Dea Roma* (Photo: Anonymous).



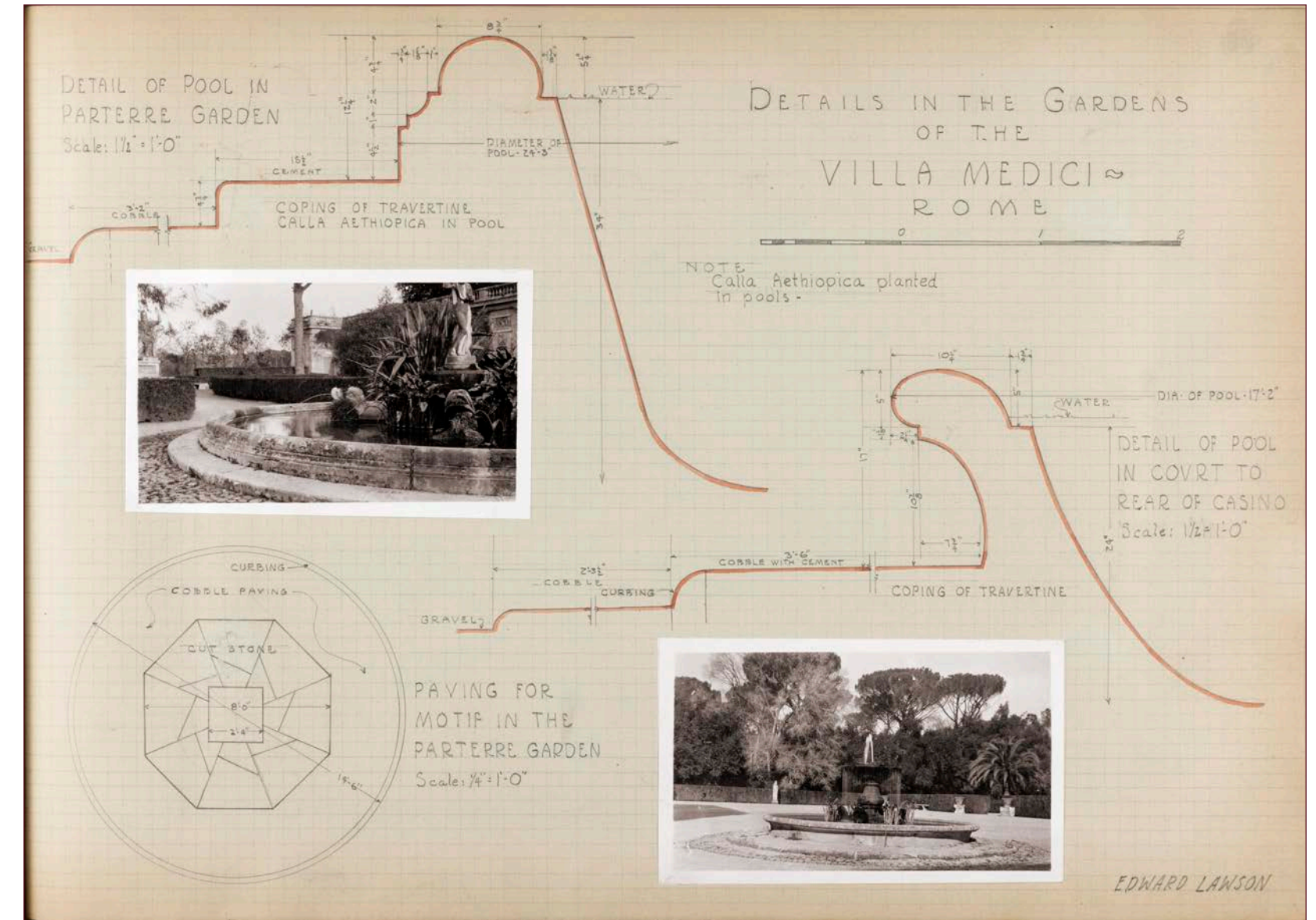
Villa Medici, Rome, Pencil drawing of "Loggia in the Gardens."



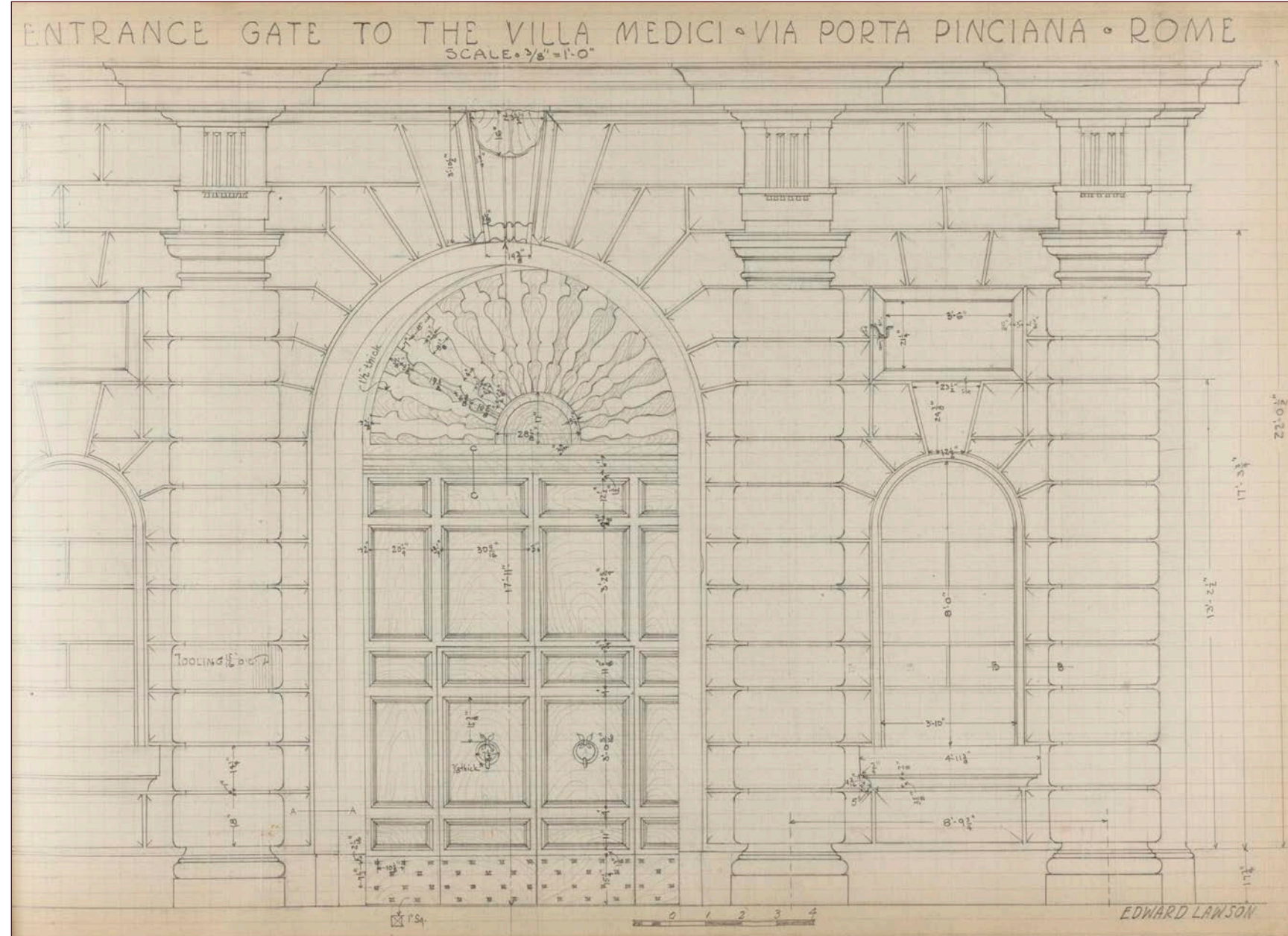
Villa Medici, Rome, "List of Wall Roses in the Villa Medici" prepared by Edward Lawson.



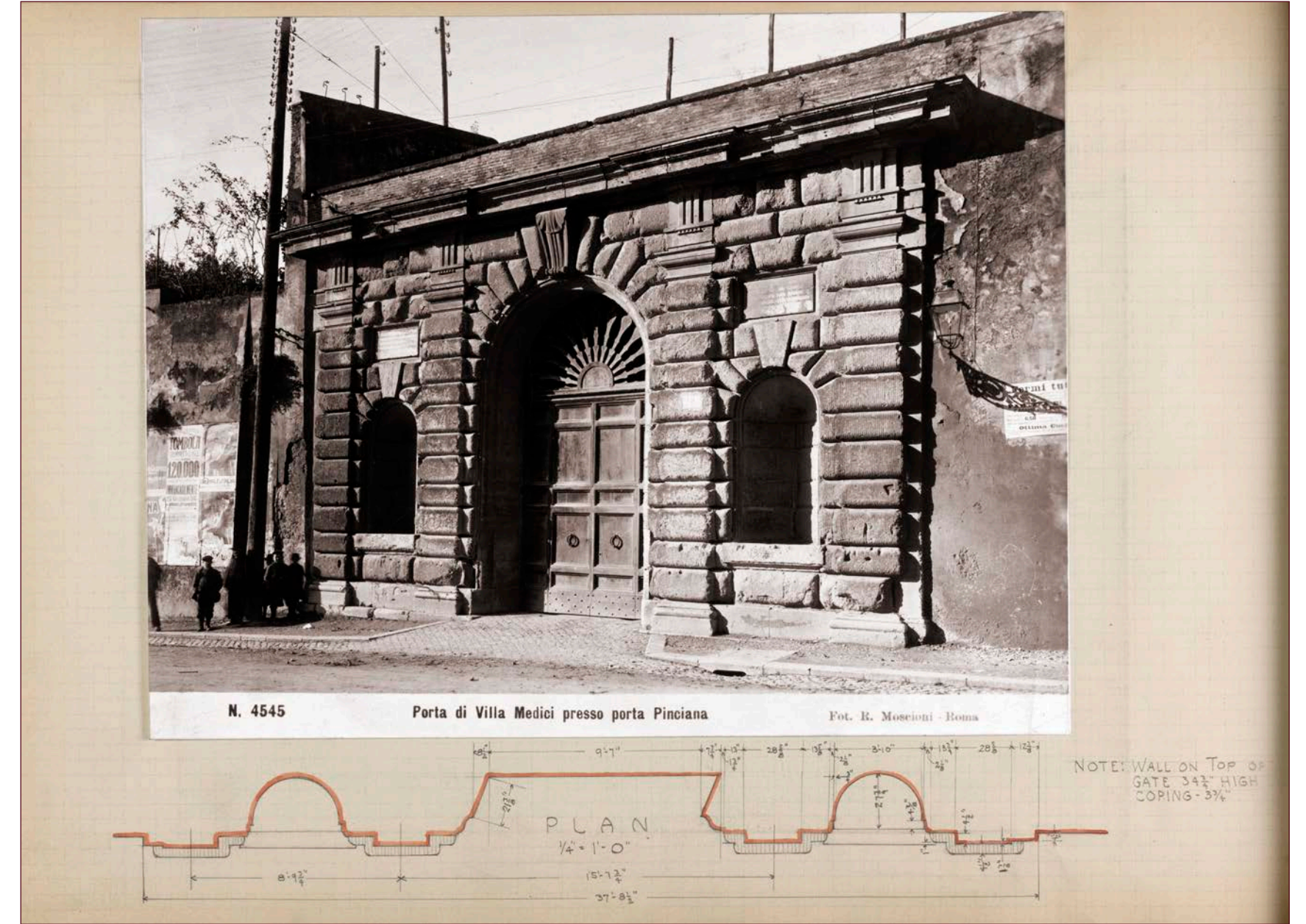
Villa Medici, Rome, Photograph of villa and parterre the gardens with the Dauphin Fountain in foreground (Photo: Anonymous).



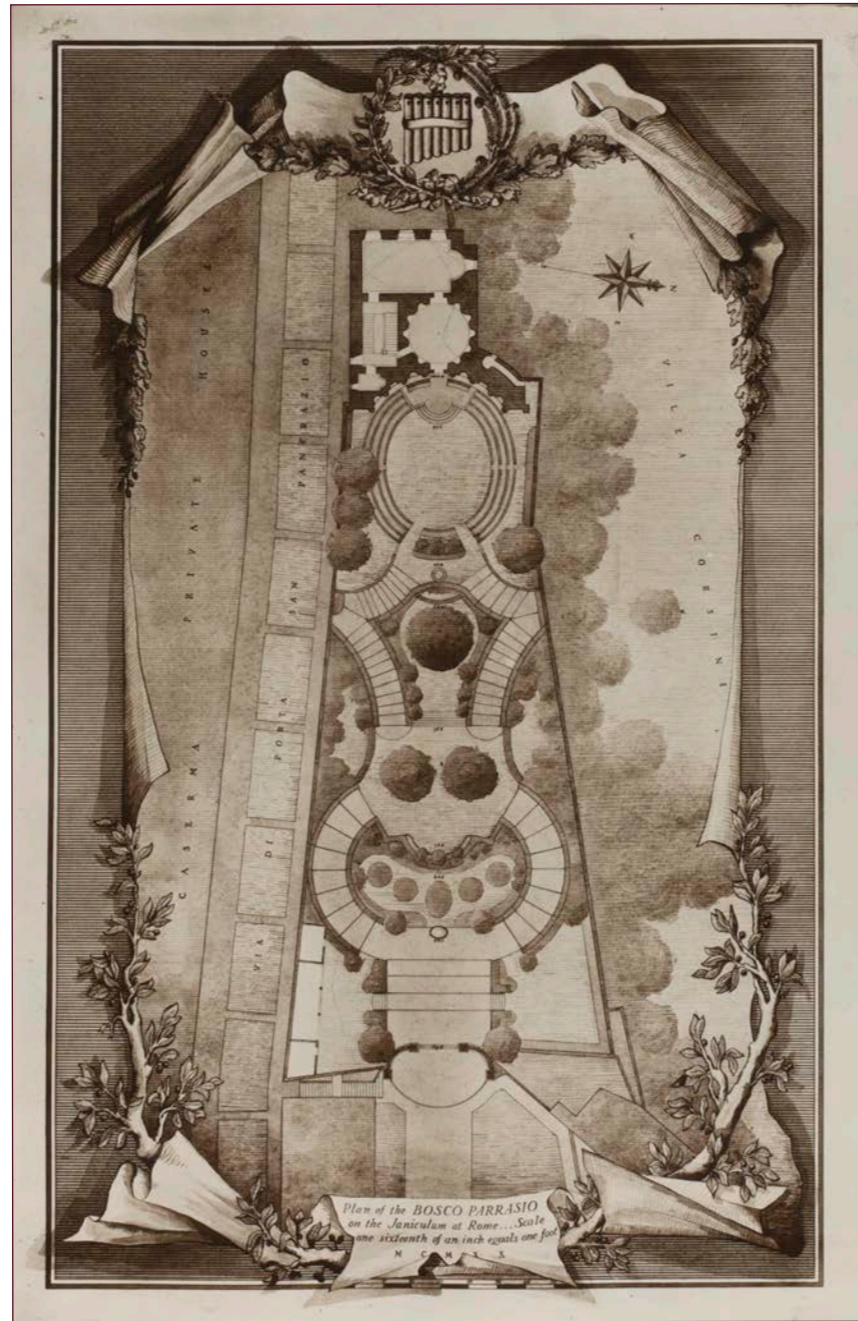
Left: Villa Medici, Rome, Photograph of casino and parterre. Right: Villa Medici, Rome, Pencil drawings and photographs of the fountains' details.



Villa Medici, Rome, Pencil drawing of the "Via Porta Pinciana."



Villa Medici, Rome, Photograph and plan drawing of the "Via Porta Pinciana" (Photo: Moscioni, Roma).



Bosco Parrasio, Rome

Little does one realize when passing the Bosco Parrasio that this historic villa was once one of the romantic centers of Italian literary life. Here was once the home of the famous Arcadian Academy, around which centered the intellectual life of the Italian 18th century, whose members comprised all the great writer, philosophers and artists, all the noble lords, all the rich bakers, and the astute lawyers, all the well known doctors, all the saintly priest. All the beautiful ladies that lived or traveled in Italy at that time.

The Bosco Parrasio in Rome is on the Via di Porta San Pancrazio which winds its way up to the Janiculum and is a short distance from the American Academy. The old Aurelian Wall forms its northern boundary and separates it from Villa Corsini.

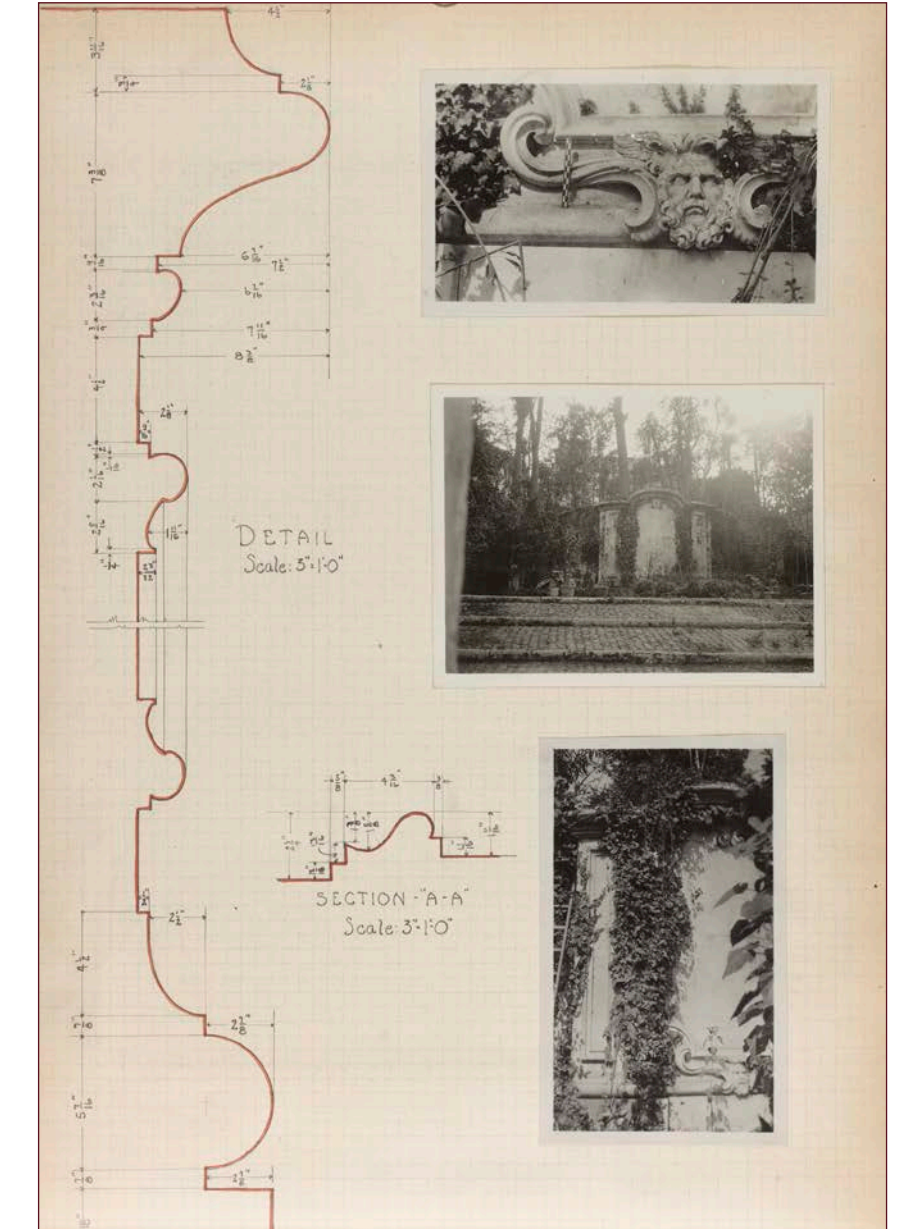
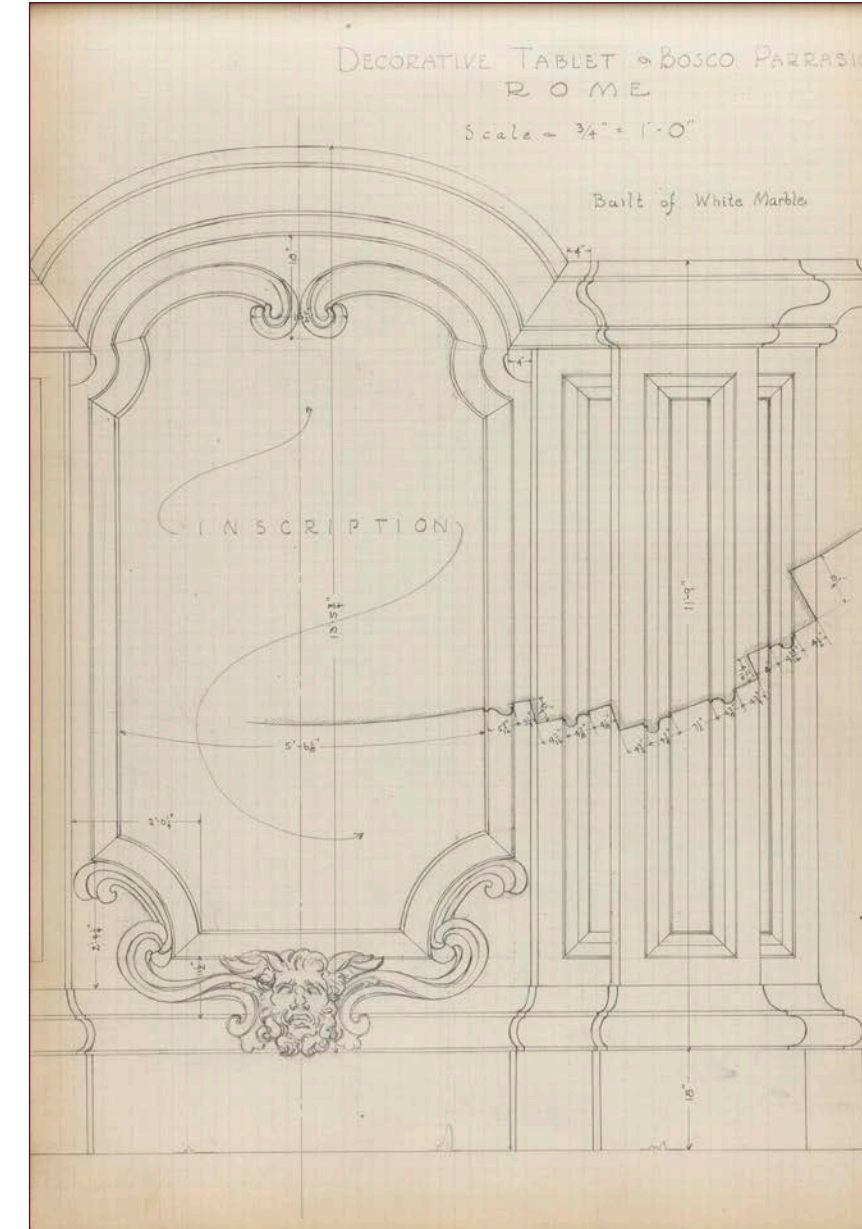
In order to give an historic sketch and gain a fuller appreciation of this villa, one must turn to the Arcadian Academy for which it was built. The Arcadian Academy was founded on the fifth of October, 1690, at a meeting in the gardens of the Franciscan convent of San Pietro in Montorio, the first custodian being the Cleric Giovanni Maria Crescimbeni. Its motive was the promotion and study of poetry, adhering to the Greek and Latin writings; it chose the name "Arcadia," a region in Greece inhabited mostly by shepherds who were idealized and elevated into a type of pure pastoral happiness. Its chief aim was to introduce simplicity into poetic productions and studies and to eliminate any social differences among its members. The emblem of the Arcadian Society was Syrinx, the Pipes of Pan, encircled with laurel and pine, emblematic of the pastoral chants of Theocritus....

Many sovereigns have patronized the Arcadia. Among them King Don Giovanni of Portugal who gave 4000 crowns with which they bought the Bosco Parrasio and erected the theater on the Janiculum where until 1726 the Arcadians gave public readings of poetry and prose. In 1839 the Bosco Parrasio nearly in ruin, was restored by Monsignor Antonio Tosti, later Cardinal; the Architect Giovanni Azzurri directed the restoration and it remains nearly the same as when it was restored at that time.

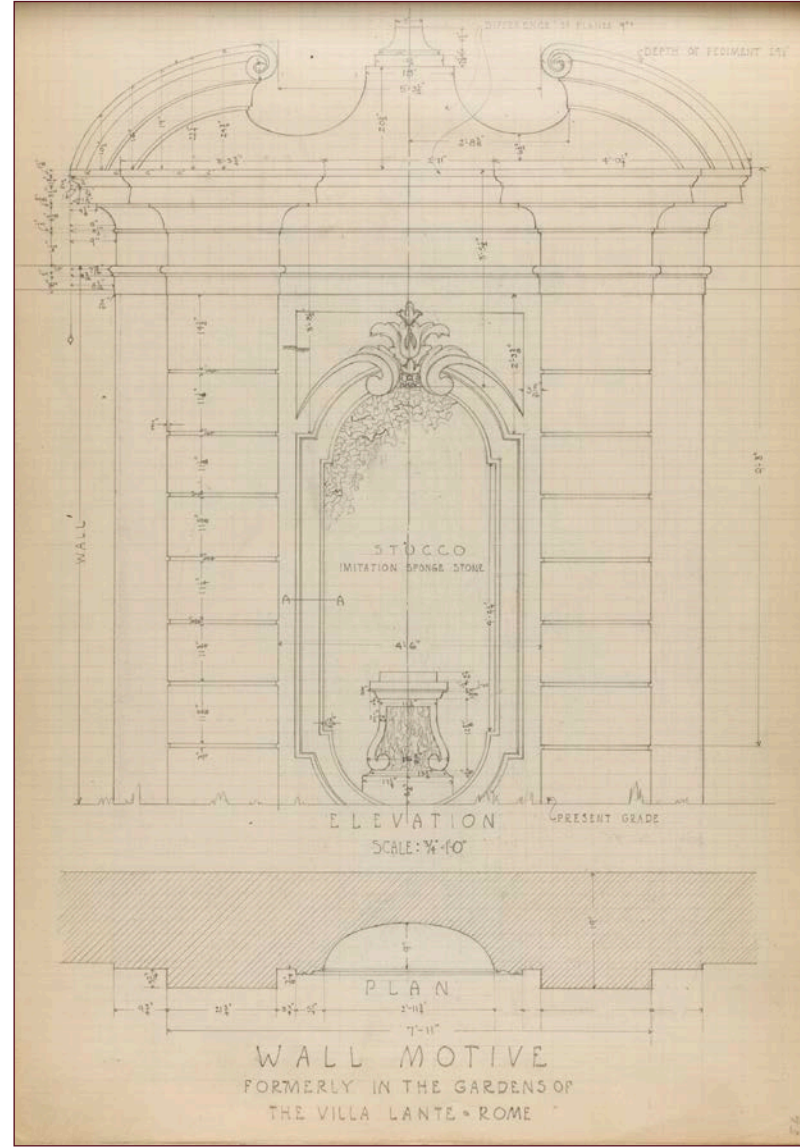
The villa, comprising about half an acre, is interesting from the view that it is so small in area and so curiously contrived in its unusual compact design, the [Villa] Corsini, virtually square in plan stands on the highest part of the land which gently slopes down to the main entrance gates. The property, quite narrow, is entirely surrounded by a high wall, pleasingly enclosing it from the encroaching city. Directly in front and adjoining the house is the out-door theater, elliptical in form. A simple rostrum at the end of the theater, directly opposite the house and backed by a mass of trees, furnishes a platform from which any Arcadian sonneteer might give his reading. From the theater, ramps delightfully wind down the hill through the dense shade of stone pine, ilex, laurel, and boxwood to the main entrance. Just beyond the theater a fountain splashes peacefully, and in the grotto below, covered with maidenhair ferns, trickles the icy water of the Acqua Paolo.

To-day while the gardens are not as well maintained as we would like to see them, we can still picture their former simplicity and charm of early spring when Rome receives her crowning beauty and when the Campagna is one living, waving and humming mass of green; when grass and flows spring up in every interstice of old pavement and in every crevice of crumbling walls.

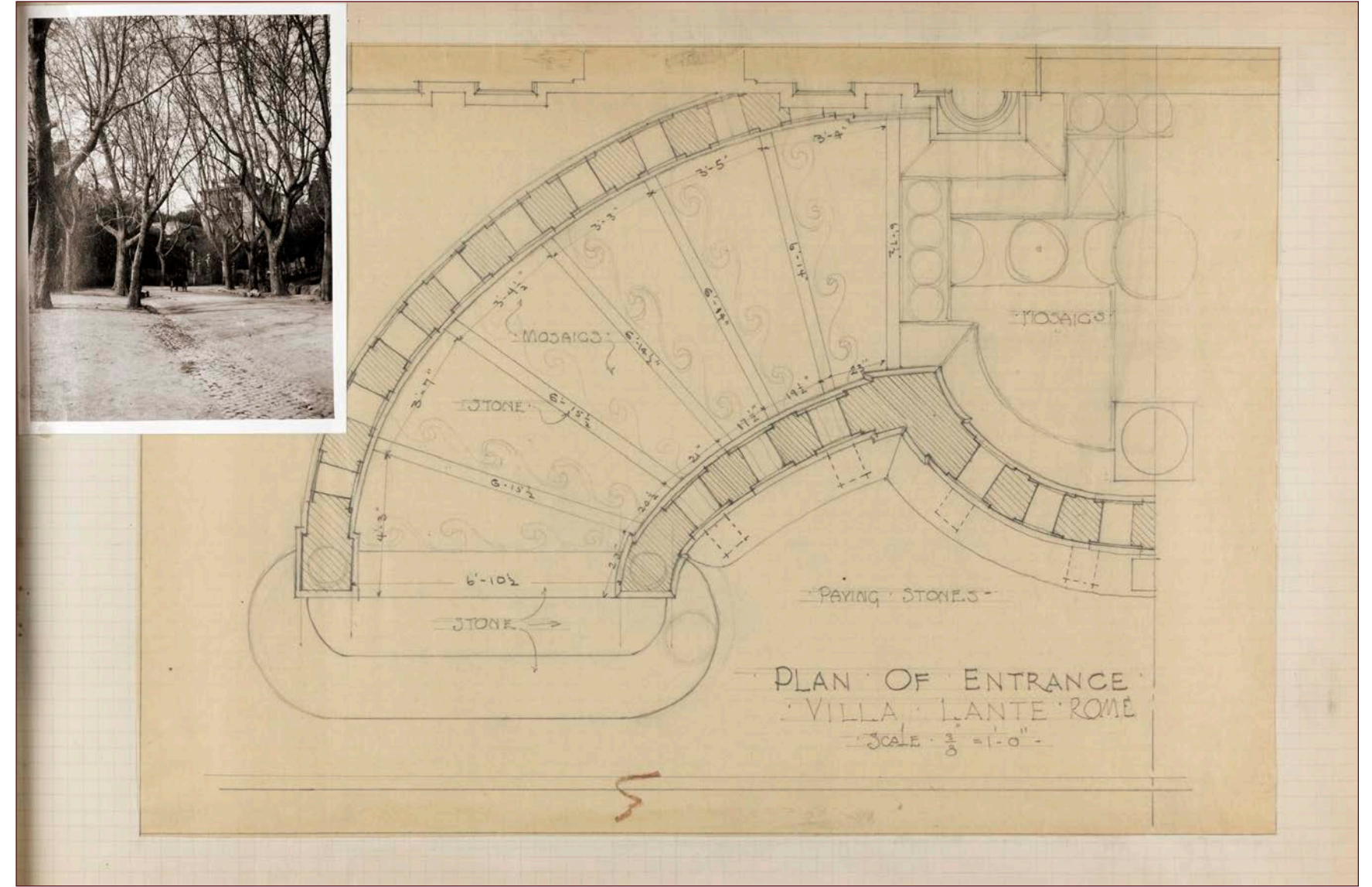
—Edward Lawson, *Landscape Architecture*, April 1929



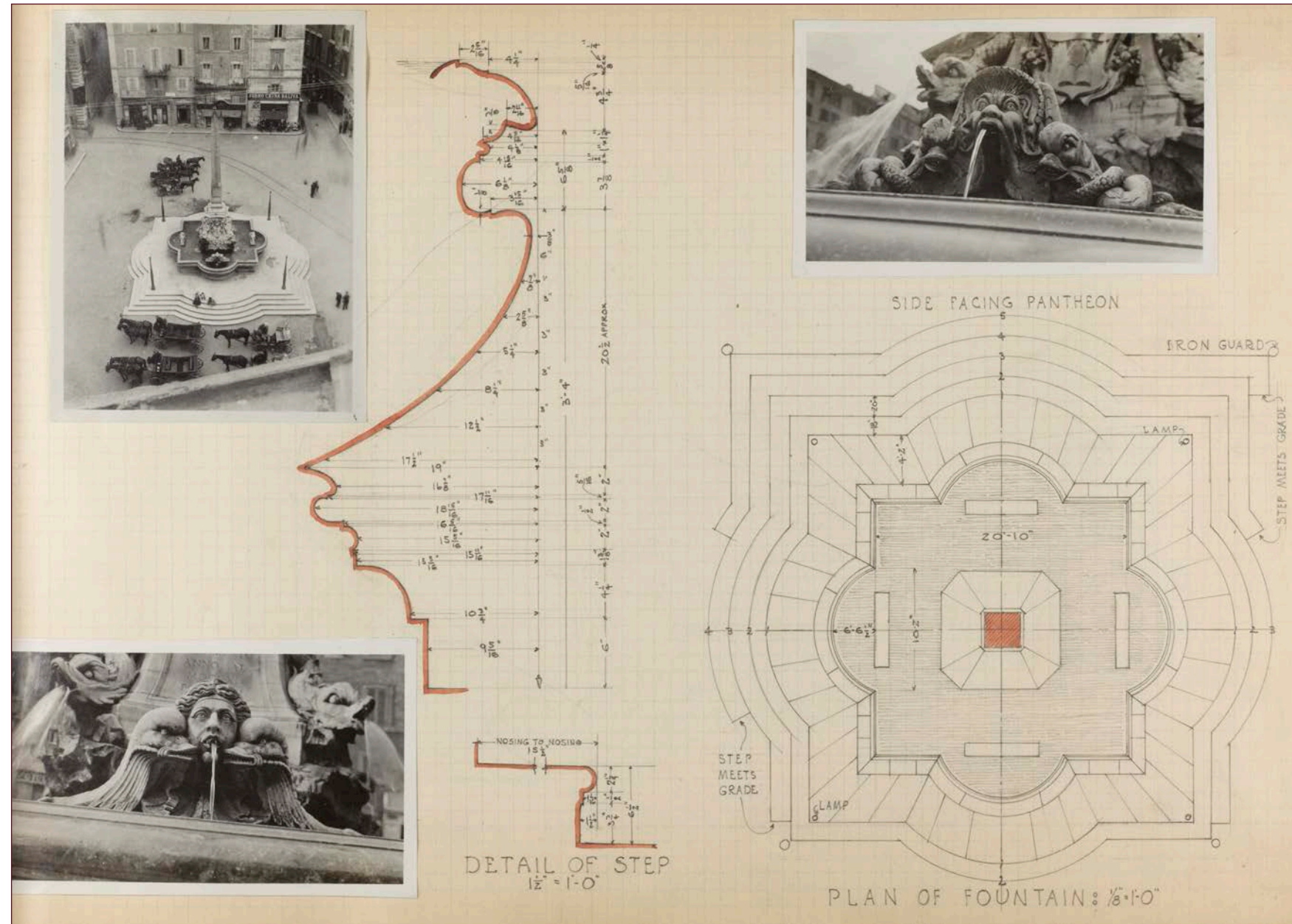
Bosco Parrasio, Rome, Pencil drawings with red ink, and photographs of the elevation and section details of the decorative tablet.



Villa Lante, Rome, Photograph and pencil drawing of "Wall Motive."



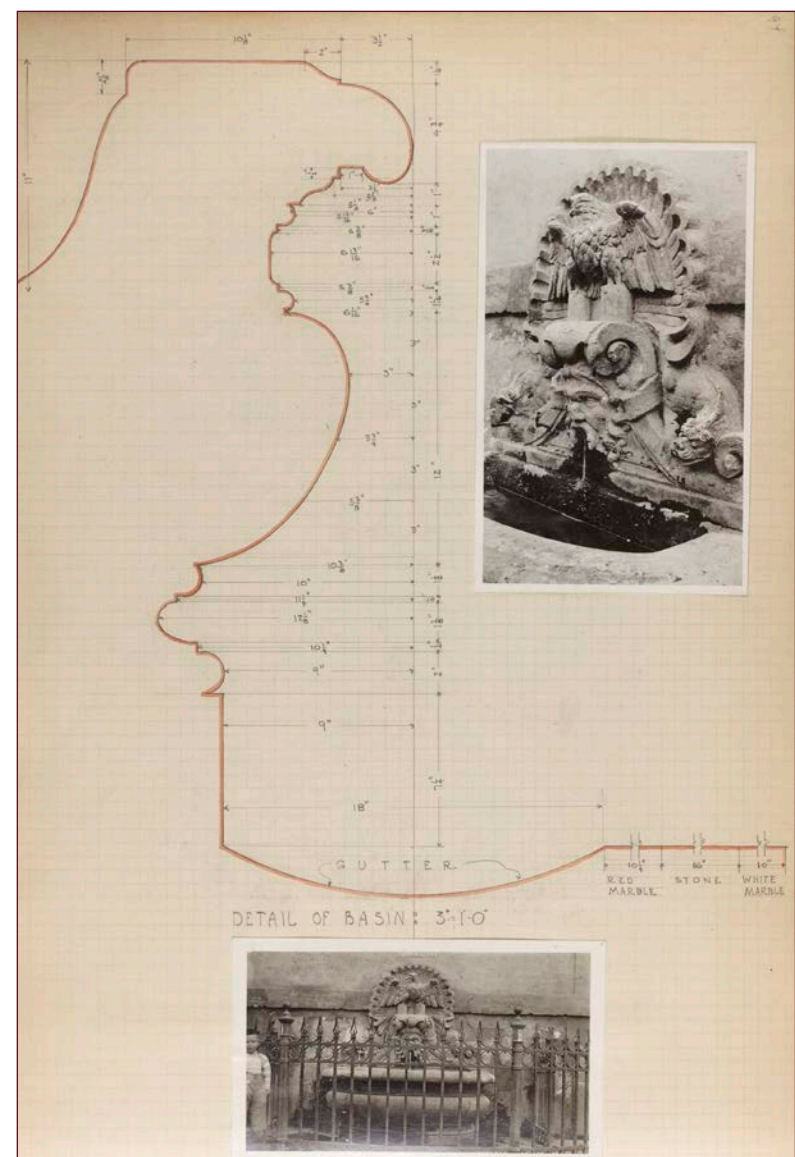
Villa Lante, Rome, Pencil drawing of "Plan of Entrance."



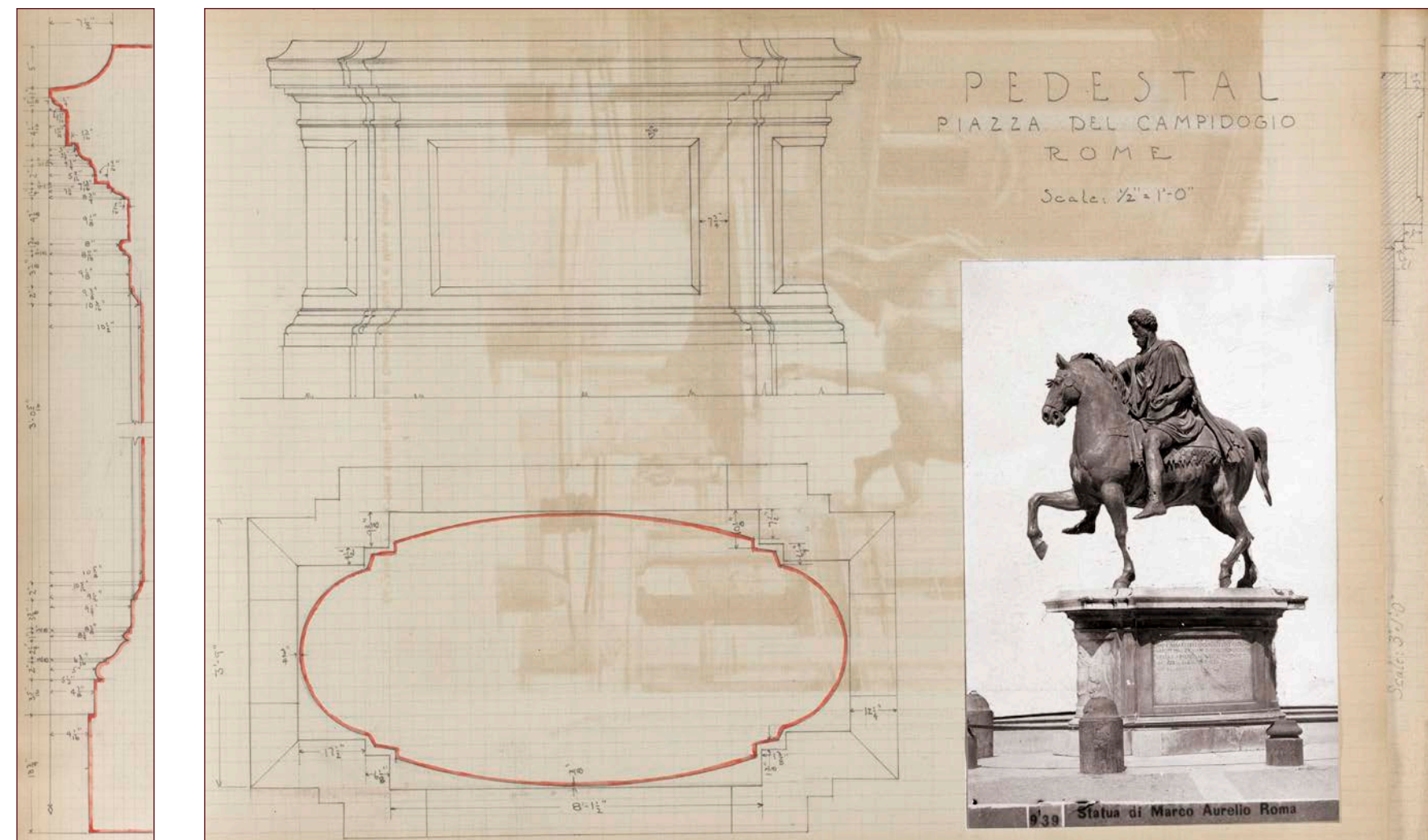
Piazza della Rotonda, Rome, Photographs and pencil drawings with red ink of the Fontana del Pantheon, plan and sectional elevation.



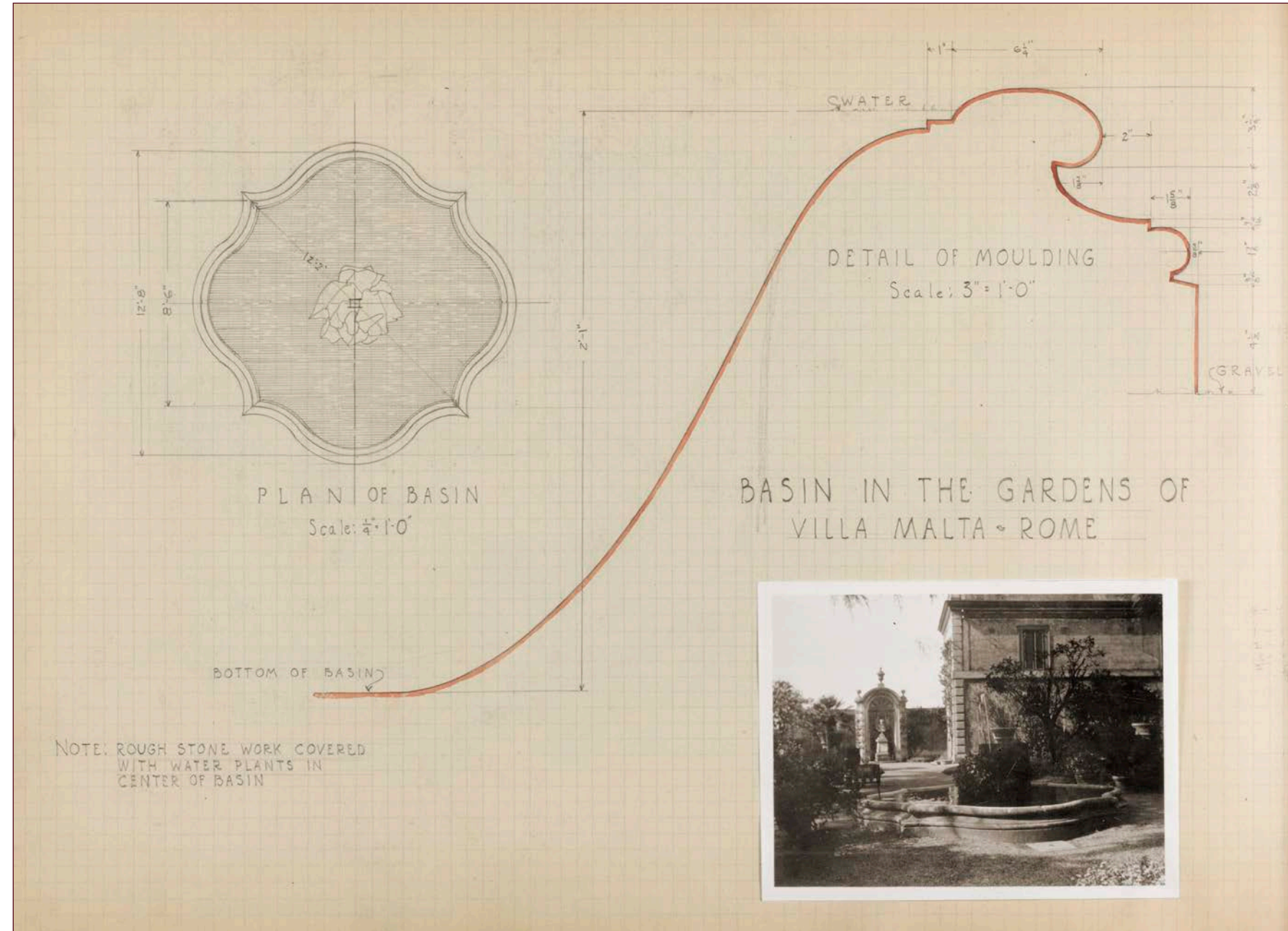
Piazza della Rotonda, Rome, Photographs of the Fontana del Pantheon (Photos: Moscioni, Roma [top]; Lawson [bottom]).



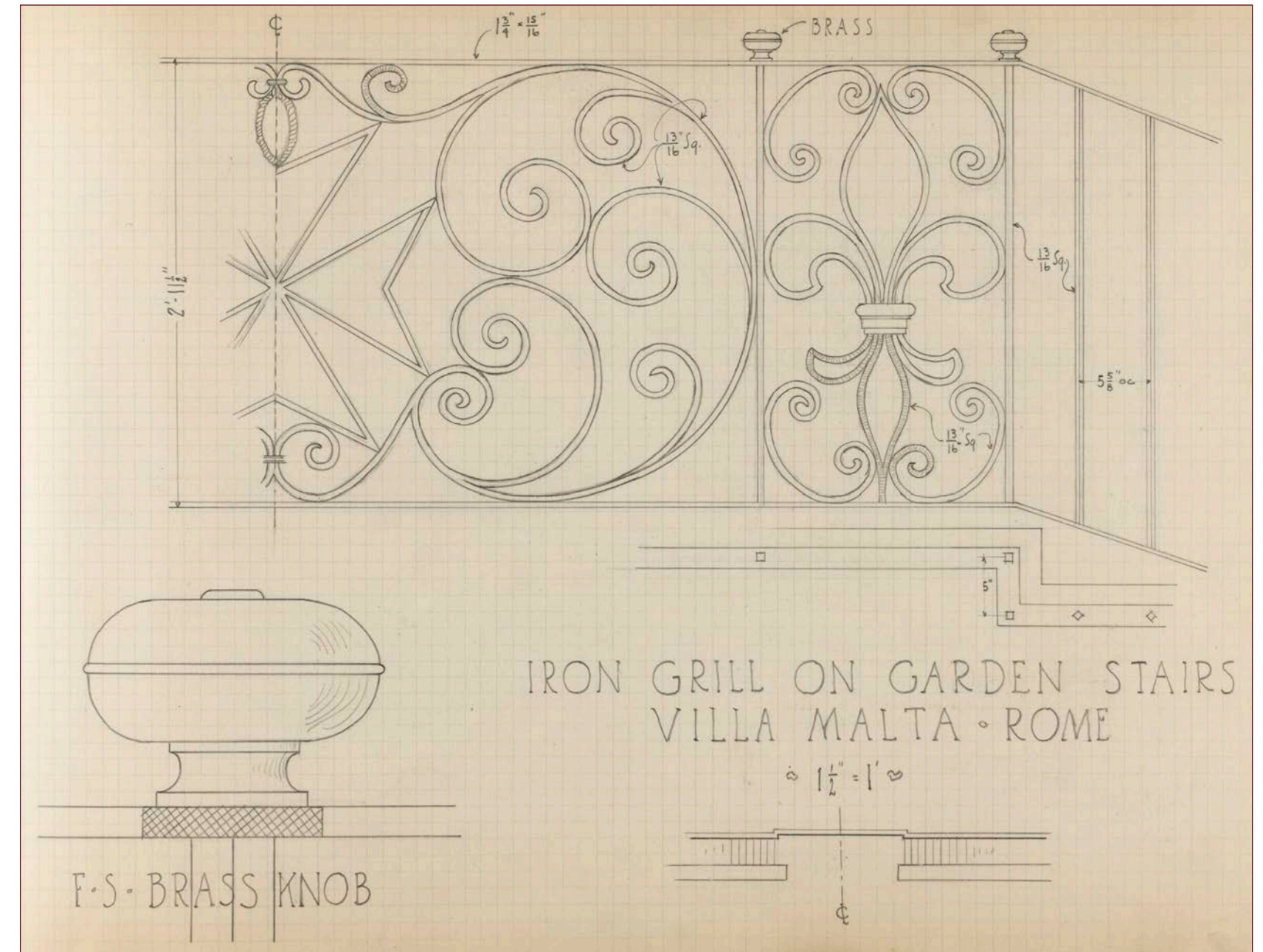
Piazza Monte di Pietà, Rome, Pencil drawings and photographs of plan and elevation of the wall fountain.



Piazza del Campidoglio, Rome, Pencil drawing with red ink and photograph of the pedestal of the Marcus Aurelius equestrian statue.



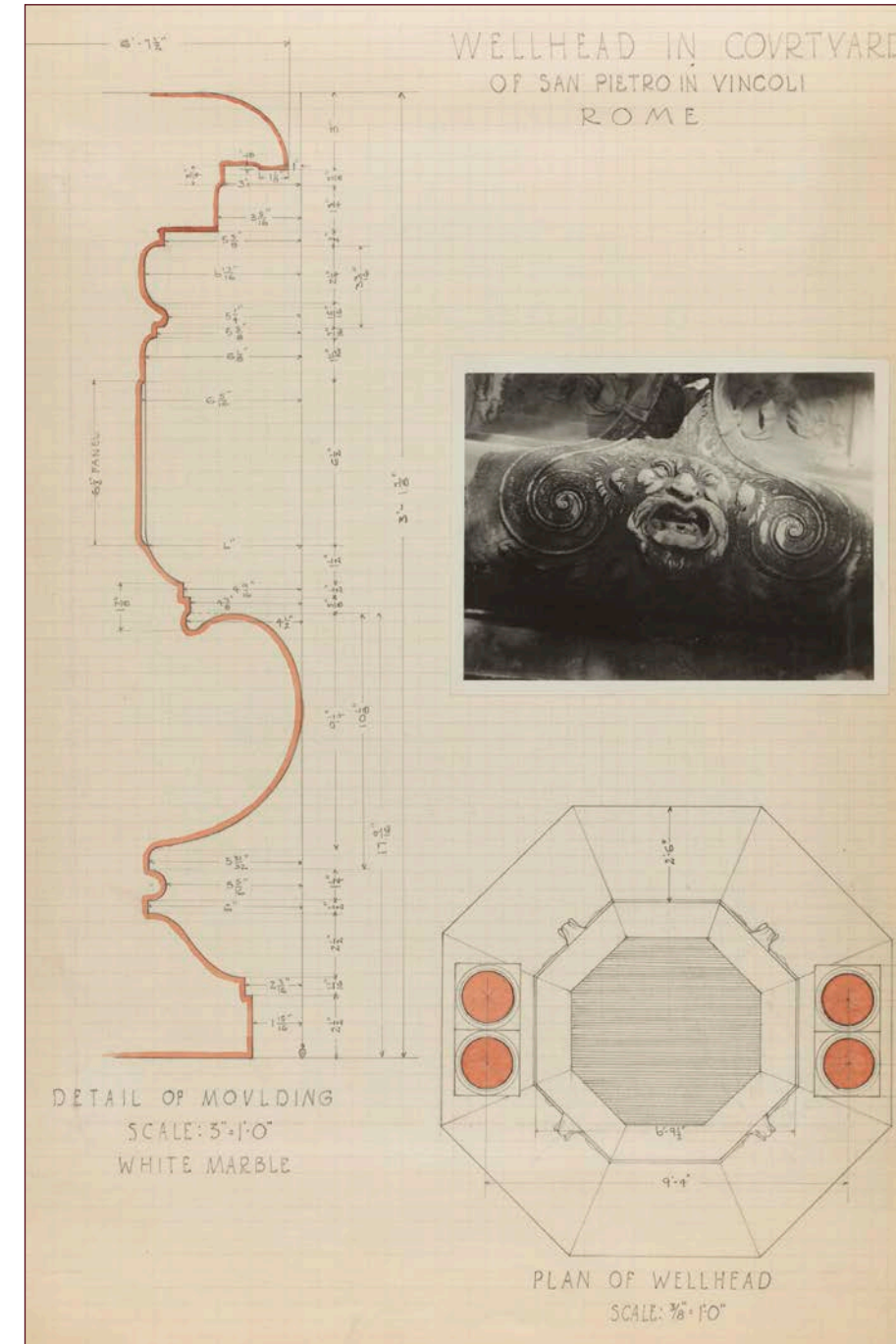
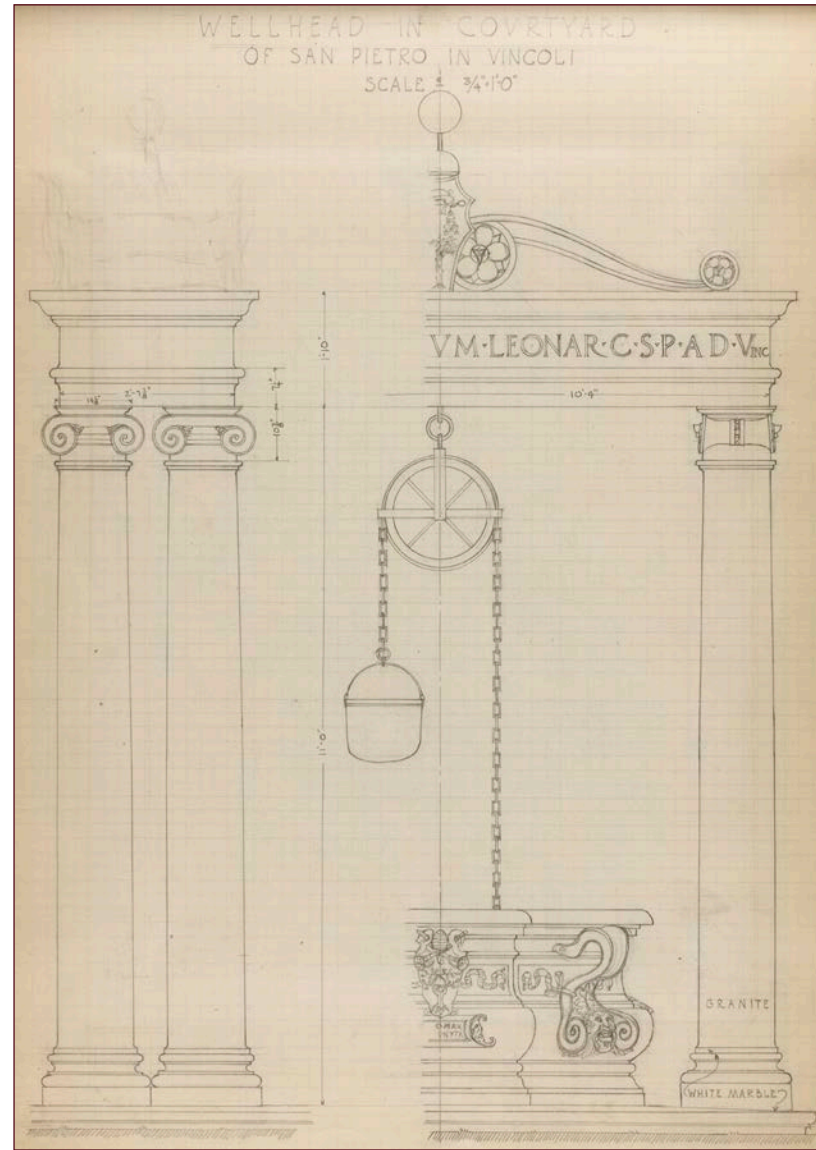
Villa Malta, Rome, Pencil drawing with red ink and photograph of fountain basin in the garden.



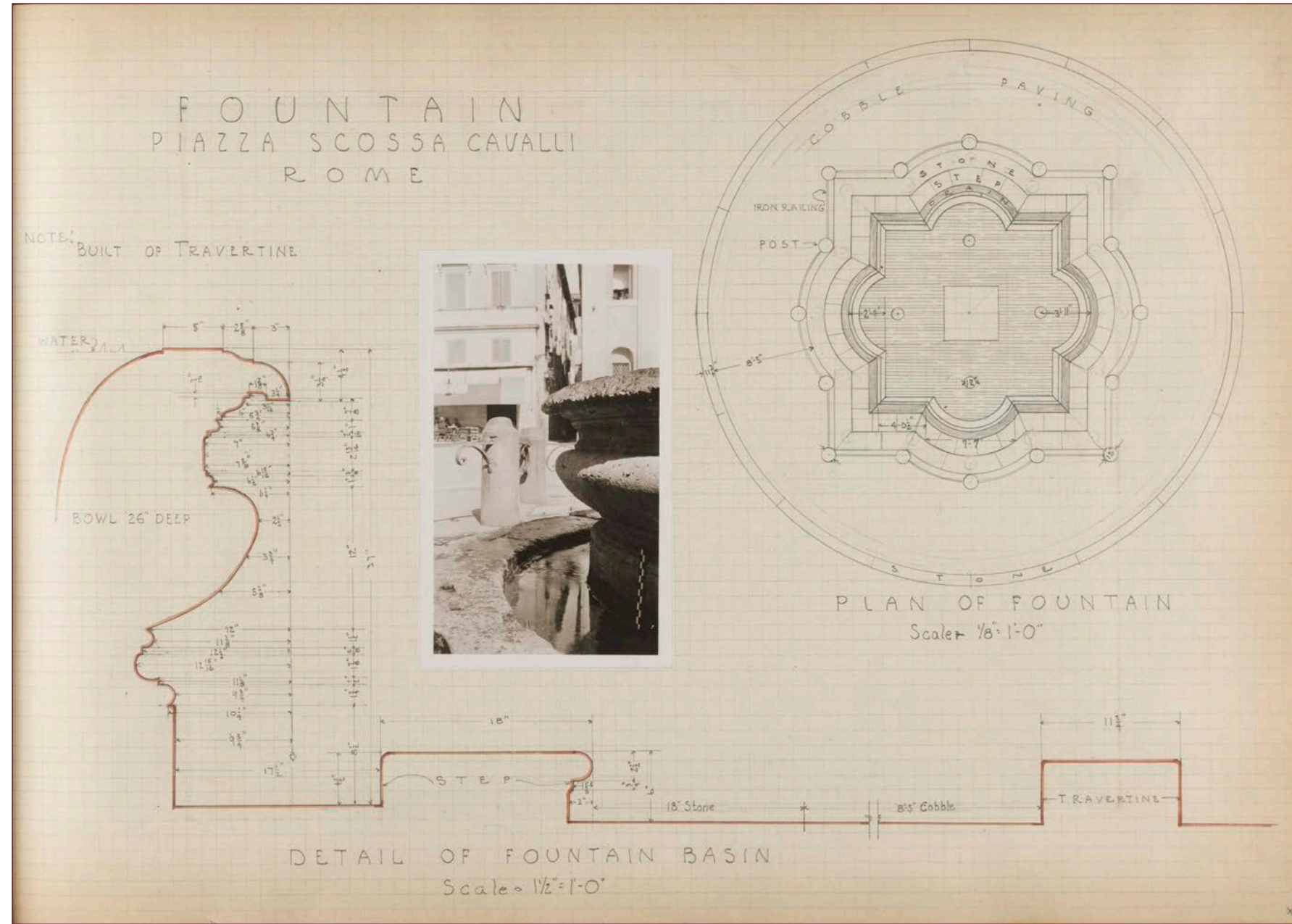
Villa Malta, Rome, Pencil drawing, detail of ironwork of the stair railing.



San Pietro in Vincoli, Rome, Photograph and pencil drawing of wellhead in the courtyard.



Left: San Pietro in Vincoli, Rome, Pencil drawing with red ink and photograph of wellhead detail. Right: Photograph of the wellhead.



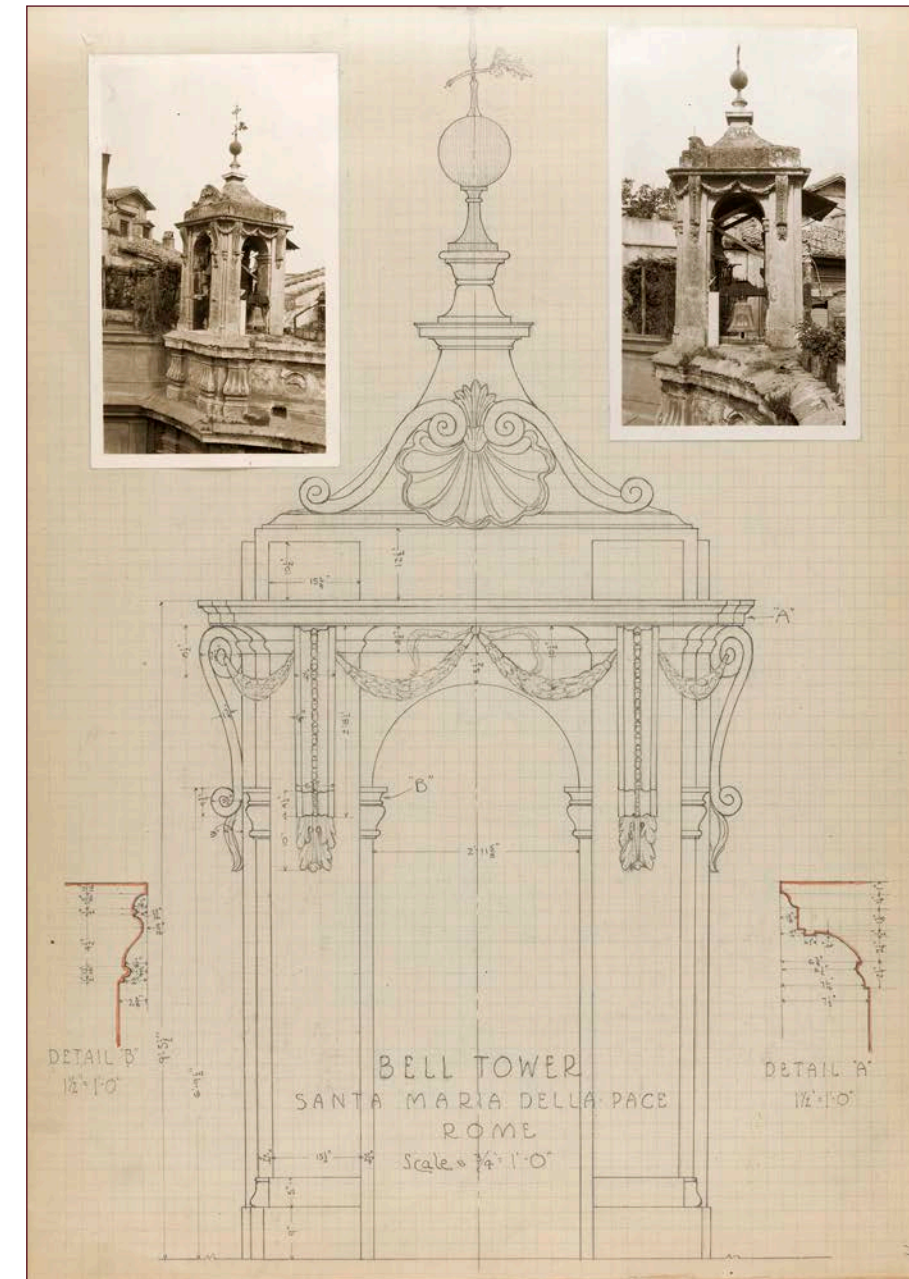
Piazza Scossa, Cavalli, Rome, Pencil drawing with red ink, plan of fountain and sectional elevation of the basin.



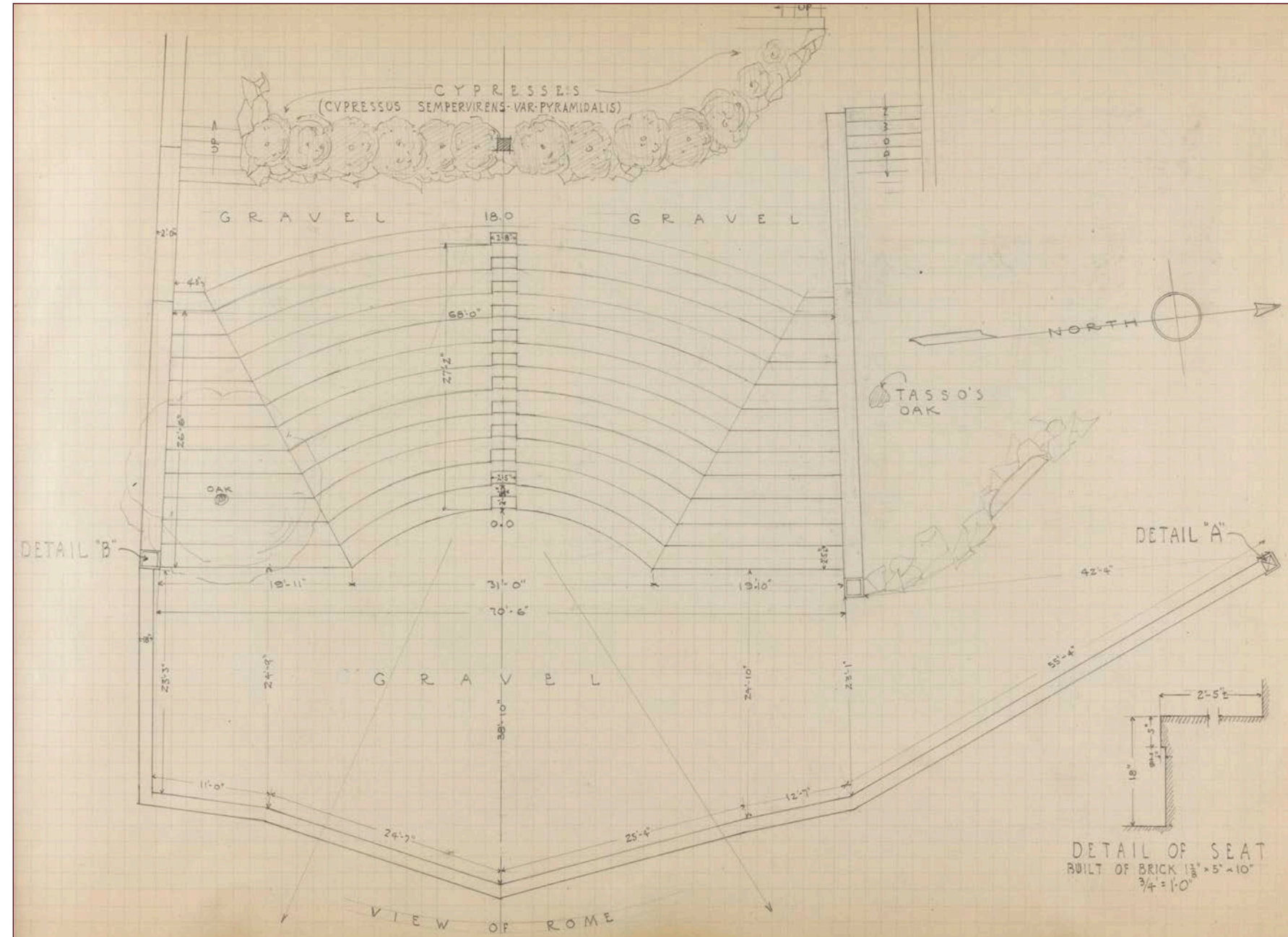
Piazza Scossa Cavalli, Rome, Photograph of the piazza and the fountain (Photo: Moscioni, Roma).



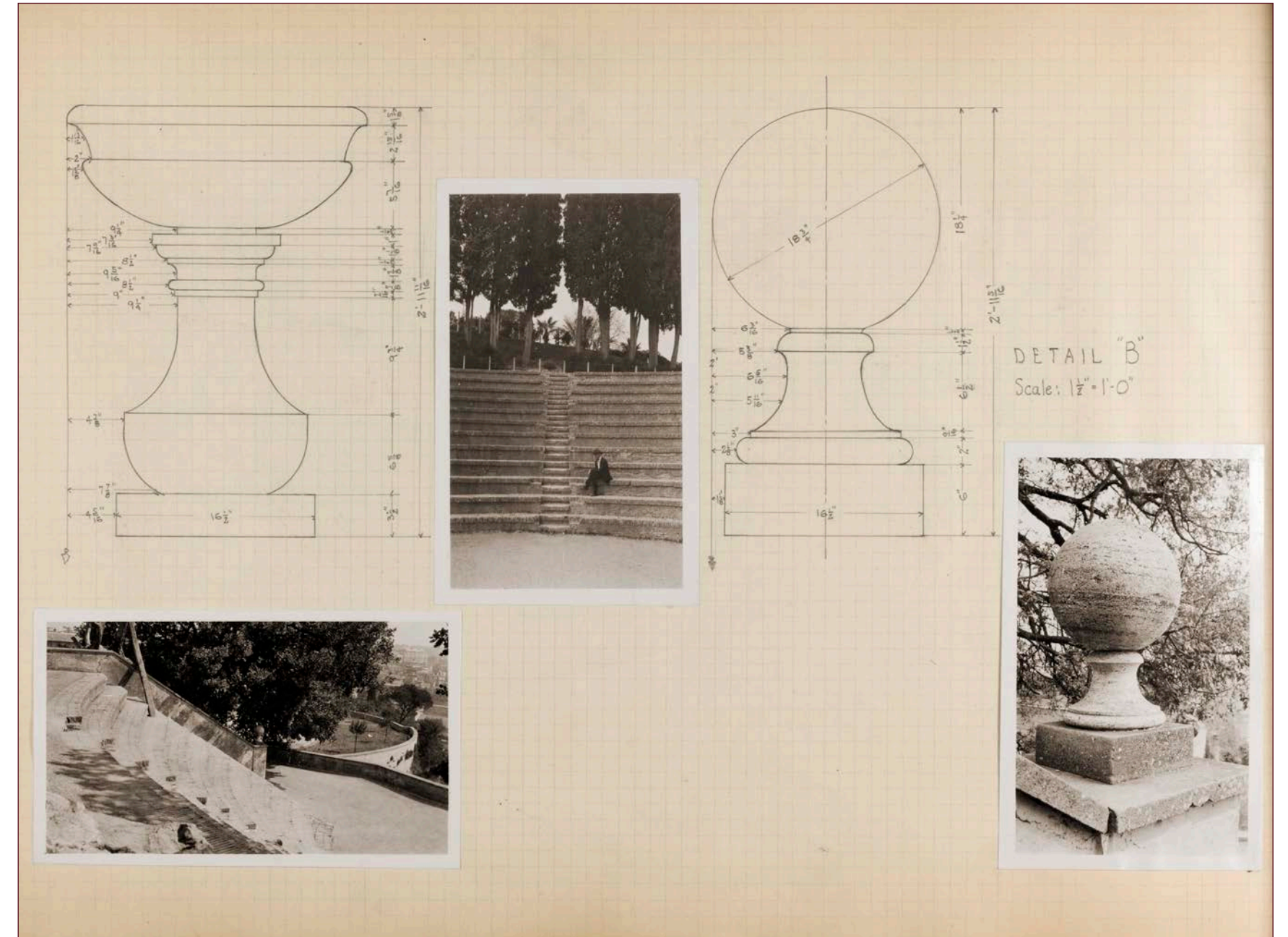
Villa Colonna, Rome, Photograph and pencil drawing of balustrade detail.



Santa Maria della Pace, Rome, Pencil drawing and photographs of the bell tower.



Tasso's Oak, Rome, Pencil drawing of the plan of the amphitheater.



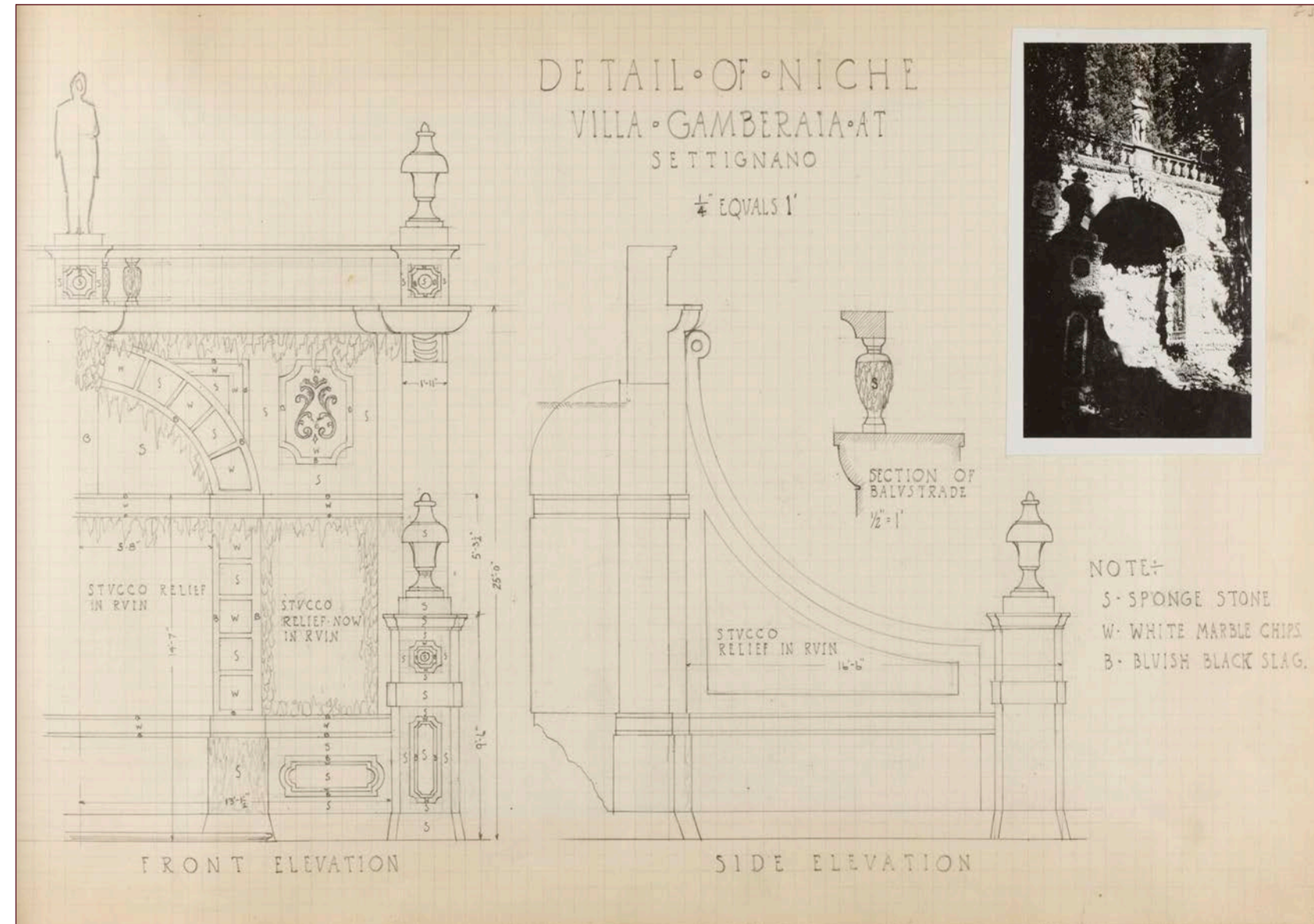
Tasso's Oak, Rome, Pencil drawings and photographs of the architectural ornaments.



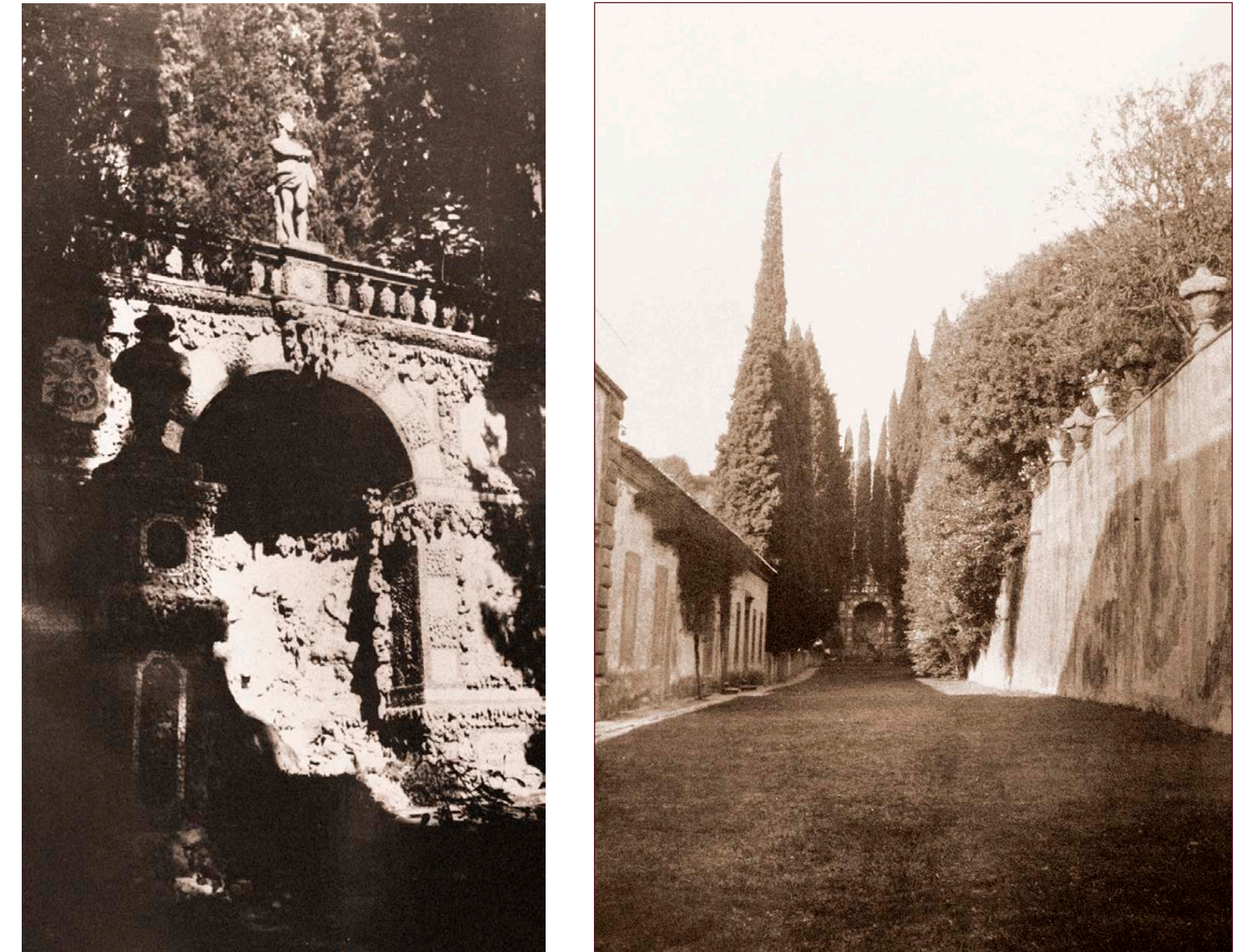
Villa Gamberaia, Settignano, Photograph of the Grotto (Photo: Moscioni, Roma).



Villa Gamberaia, Settignano, Photographic studies of the terrace wall surrounding the villa.



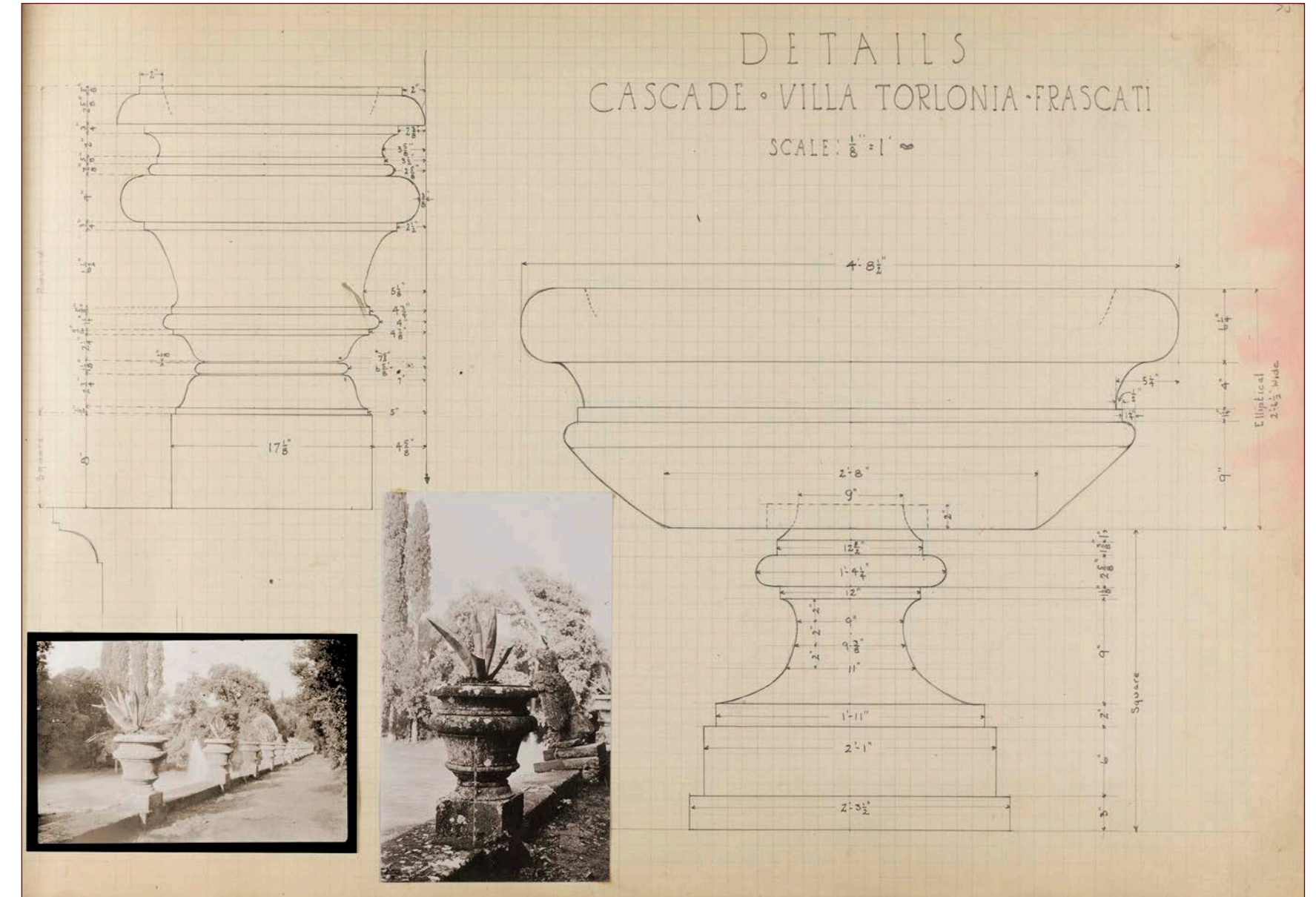
Villa Gamberaia, Settignano, Pencil drawing (elevation) and photographic study of the Nymphaeum.



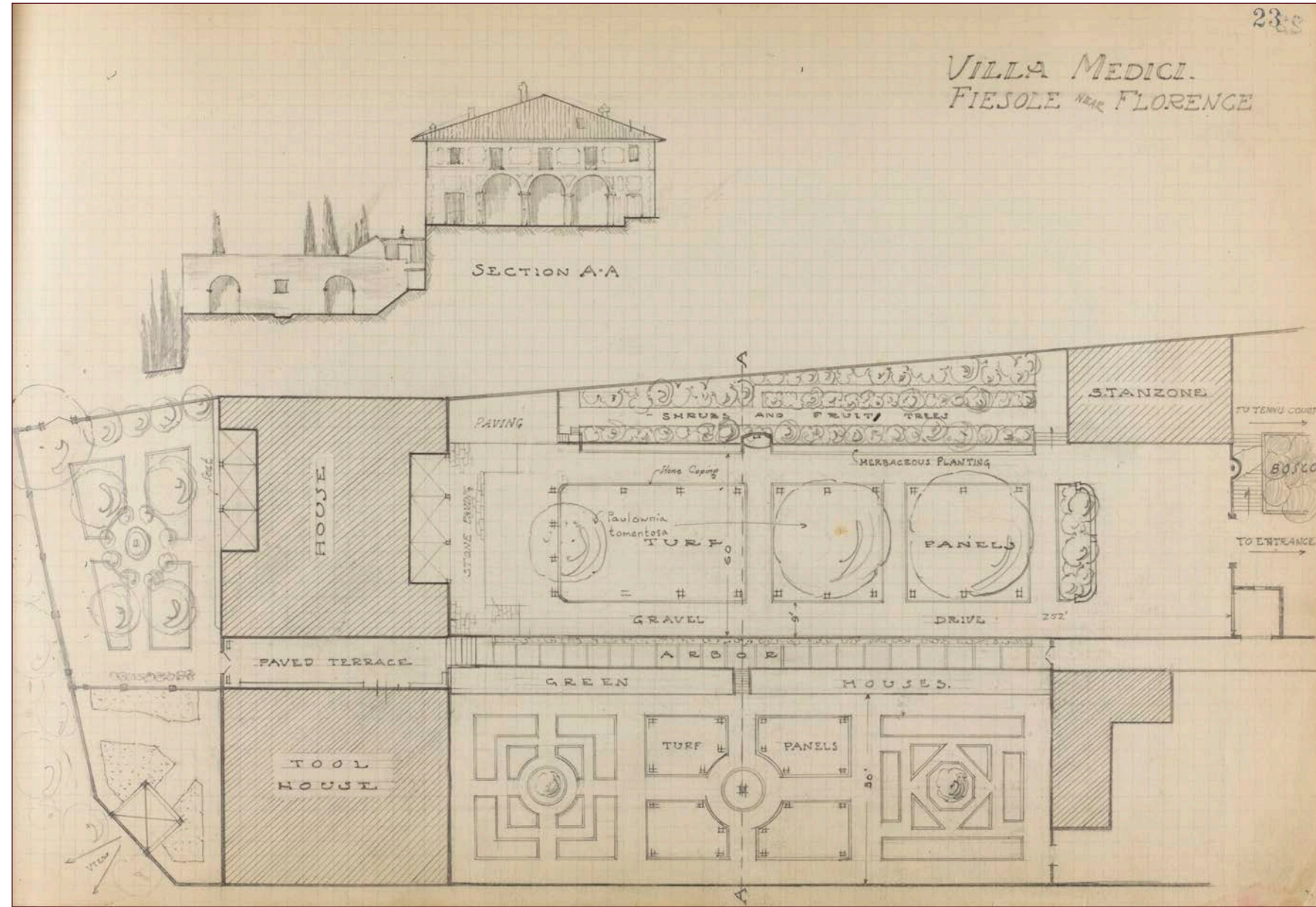
Villa Gamberaia, Settignano, Photographic studies of the Nymphaeum and Bowling Green.



Villa Torlonia, Frascati, Photograph of upper terrace designed by Girolamo Fontana, Carlo Maderno, and Flaminio Ponzio, 1607 (Photo: Moscione, Roma).



Villa Torlonia, Frascati, Studies and photographs of the urns' details.



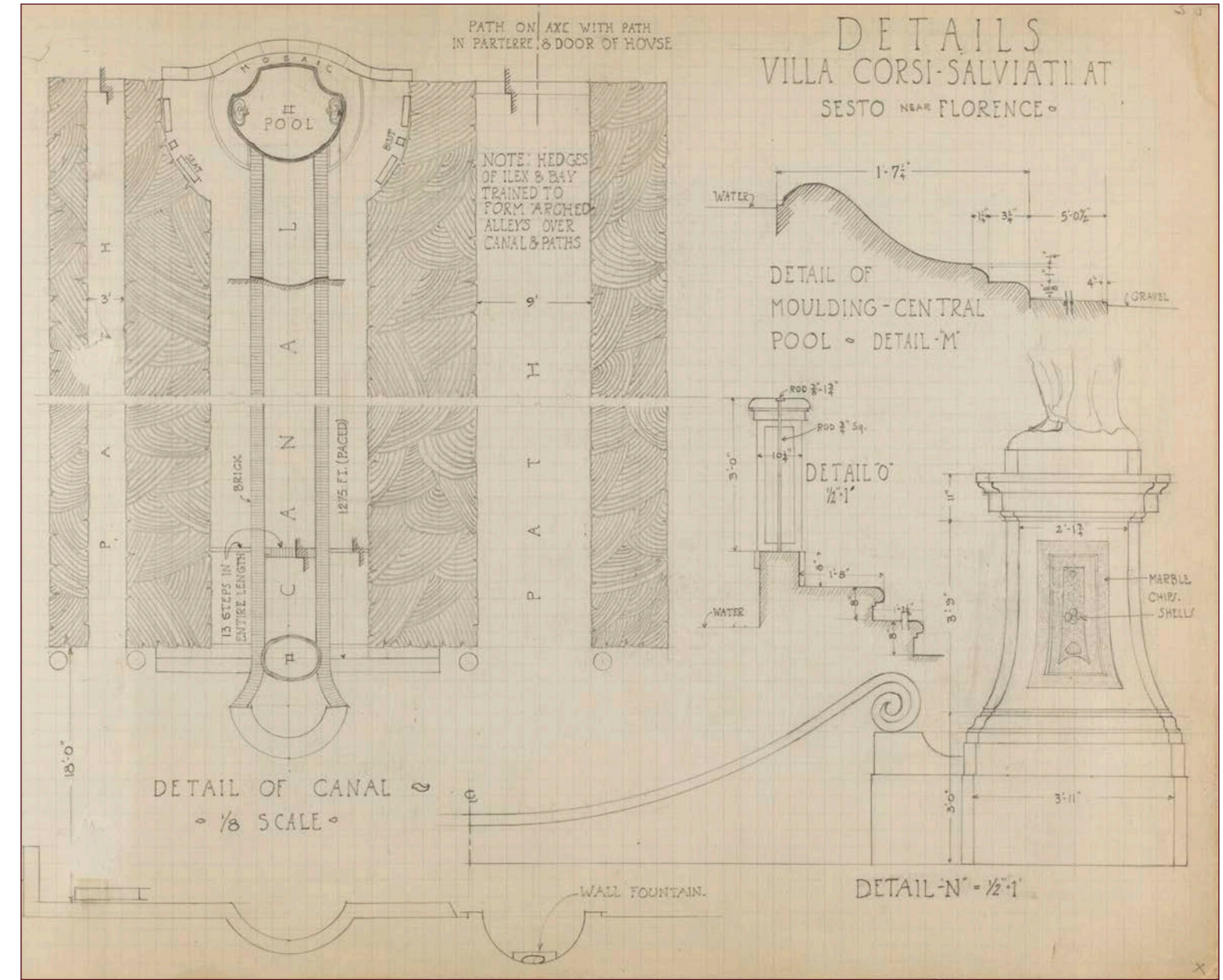
Villa Medici, Fiesole, Pencil drawing of garden plan and sectional elevation of the villa.



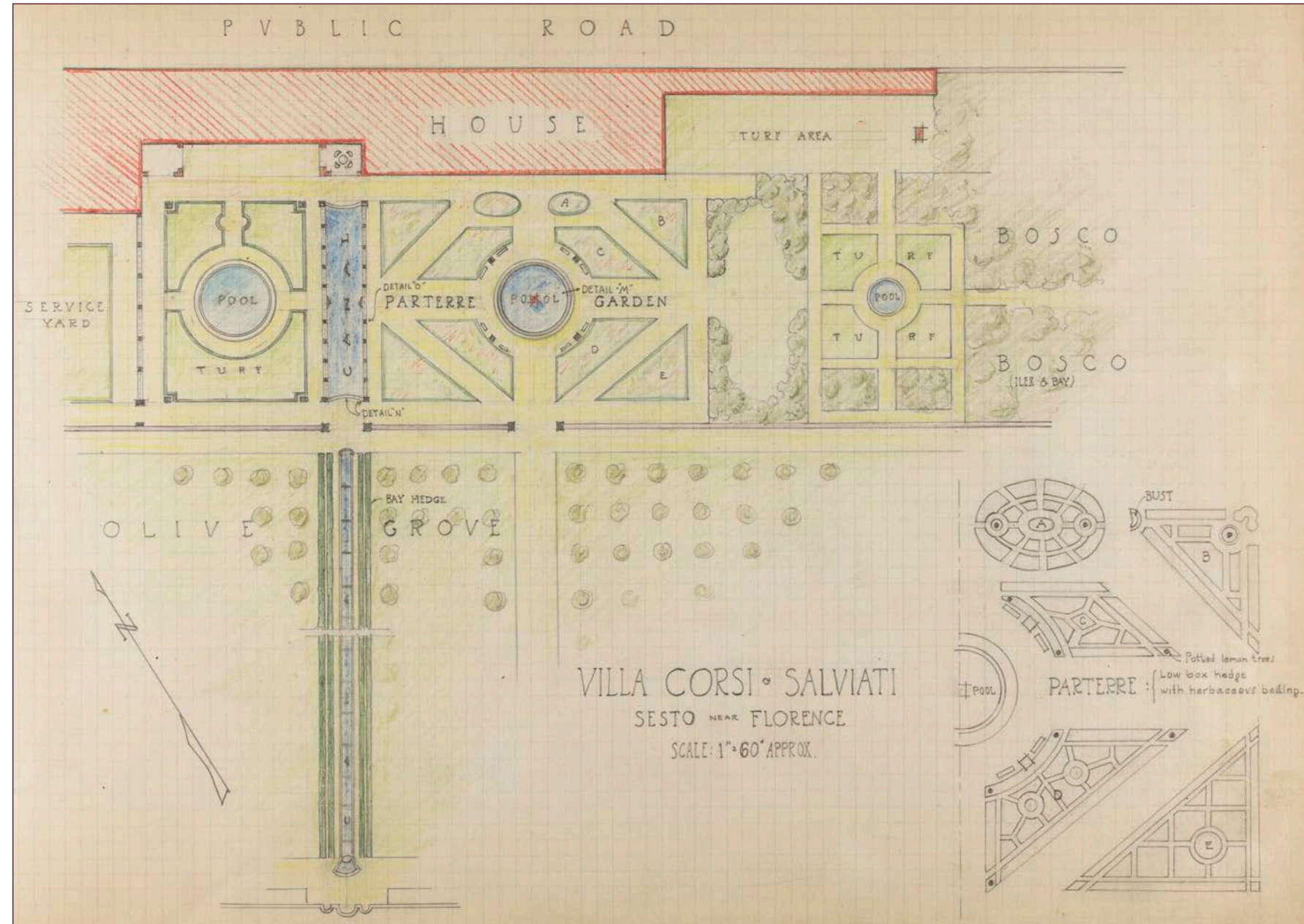
Villa Medici, Fiesole, Photograph of the villa and the formal terraced garden parterres (Photo: Edizione Brogi).



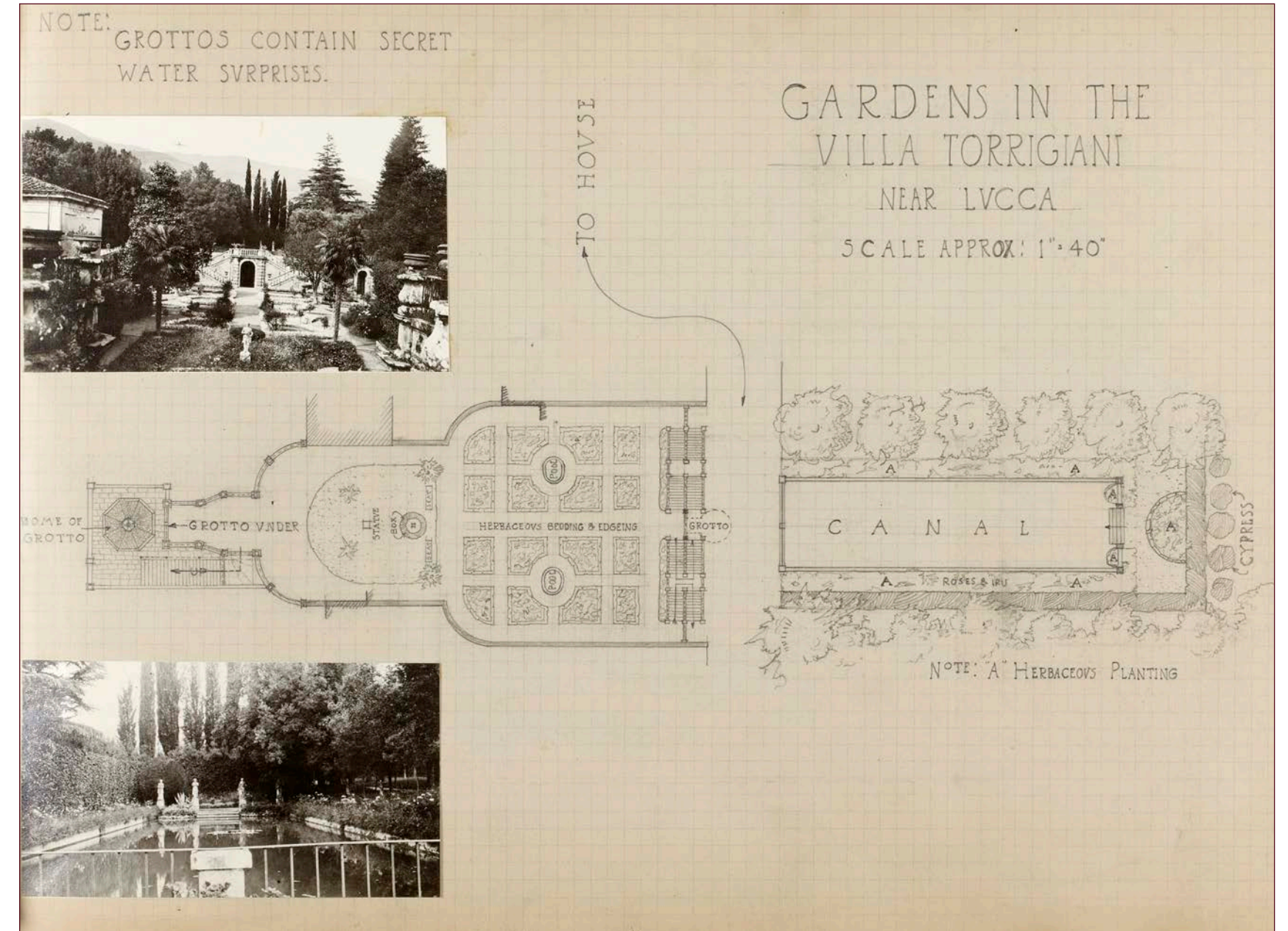
Villa Corsi-Salviati, Sesto, Photographic studies of the villa and the garden designed by Gherardo Silvani and Baccio del Bianco in 1644.



Villa Corsi-Salviati, Sesto, Pencil drawing of the garden plan, ornamental canal, and architectural details.



Villa Corsi-Salviati, Sesto, Color pencil drawing of the garden plan.



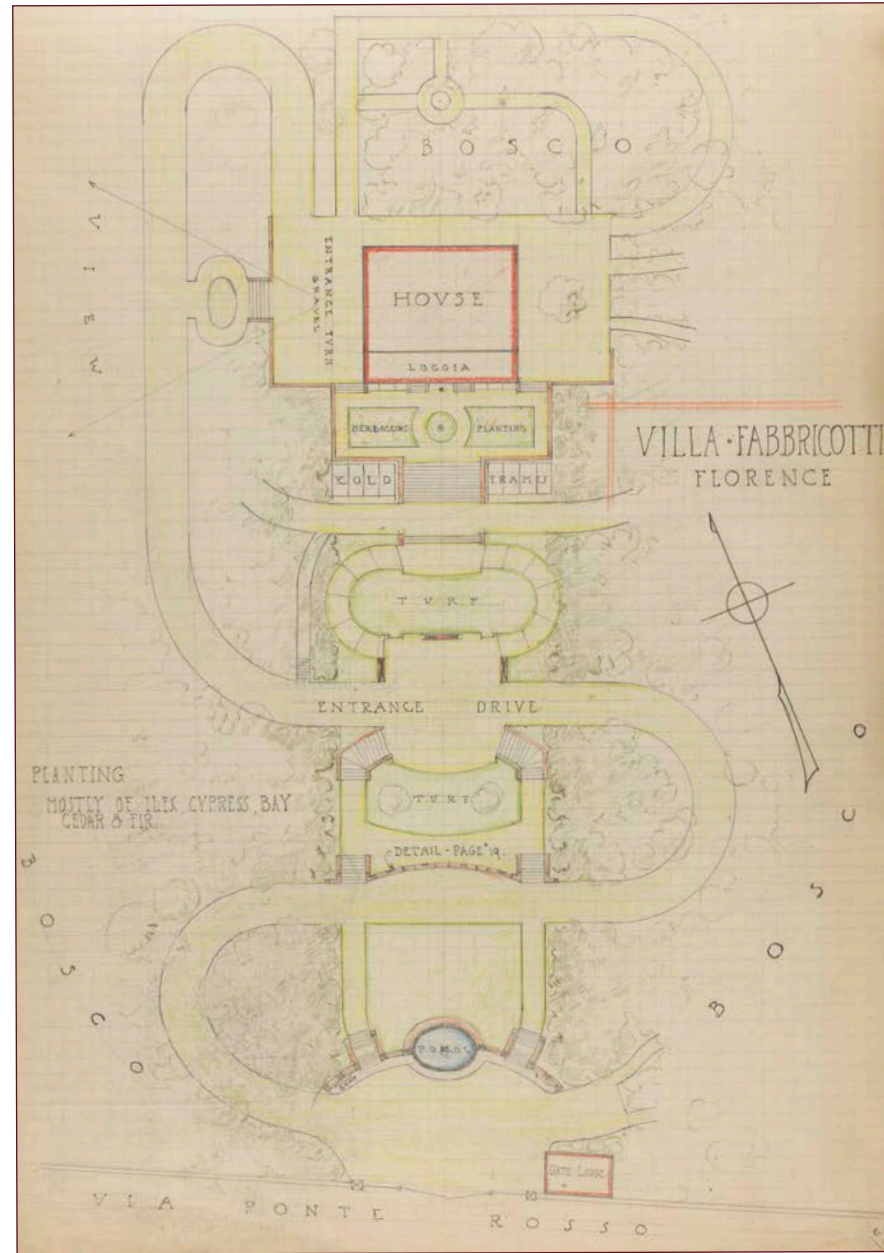
Villa Torrighiani, Camigliano, Pencil drawing and photographs of the Baroque gardens designed in 1650.



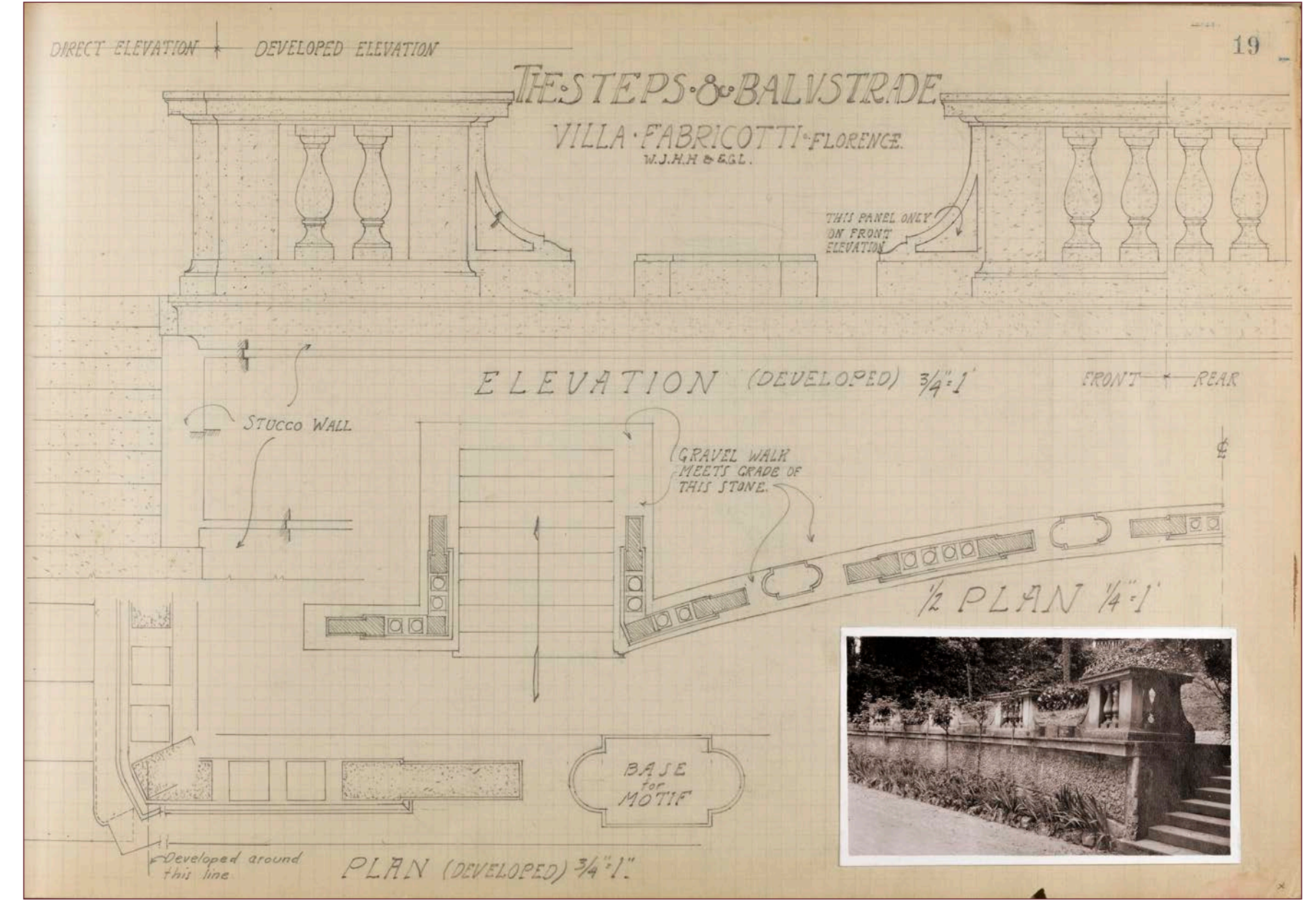
Villa Torrigiani, Camigliano, Photographic studies of the Baroque gardens.



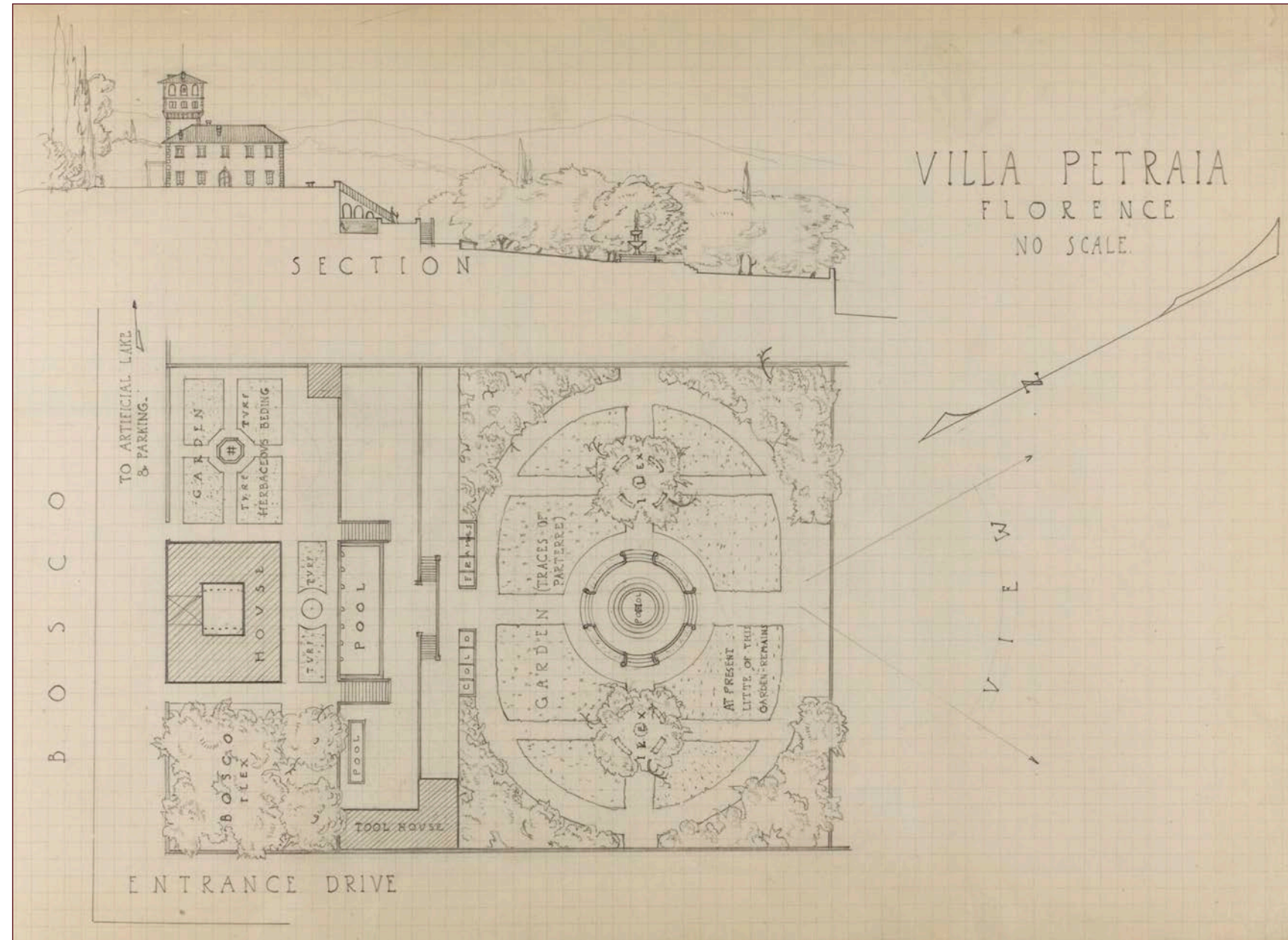
Villa Fabbricotti, Florence, Principal entrance gate to the villa (Photo: Edizione Alinari).



Villa Fabbricotti, Florence, Color pencil drawing of the villa grounds and gardens.



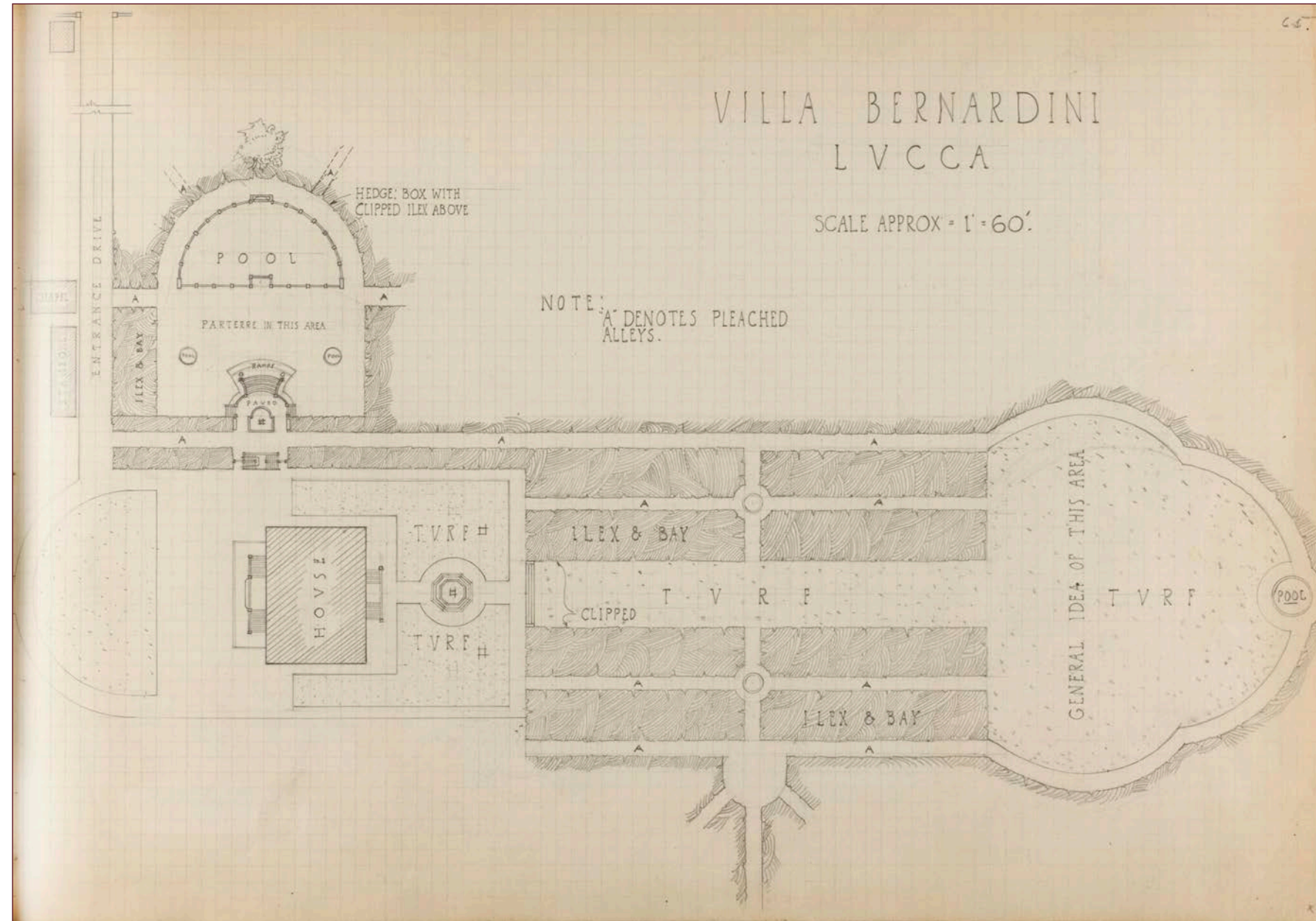
Villa Fabbricotti, Florence, Pencil drawing and photographic detail of the balustraded garden terrace.



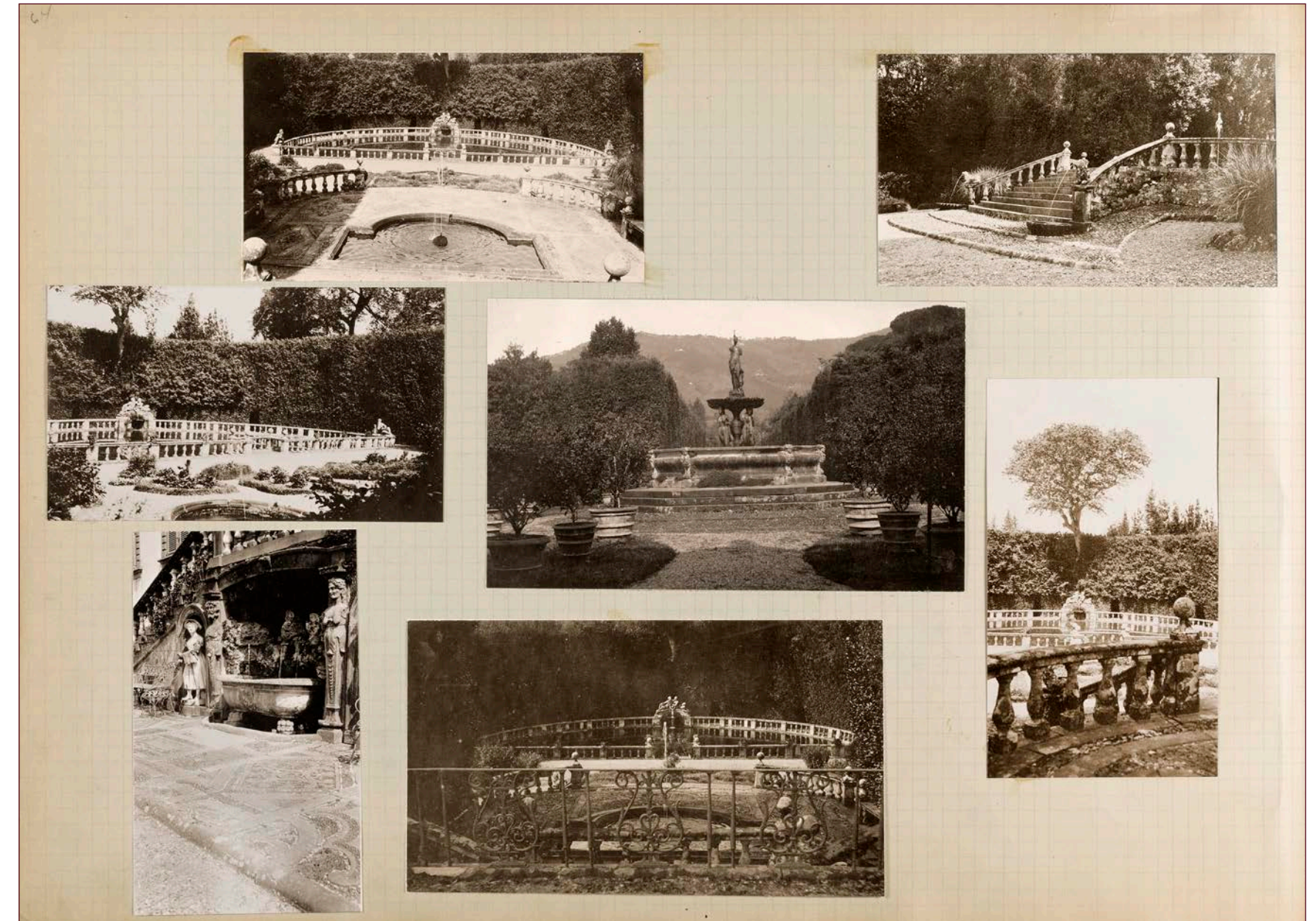
Villa Petraia, Florence, Pencil drawing of the villa and the garden plan designed in the late 16th century.



Villa Petraia, Florence, Photograph of the villa from the garden parterre (Photo: Edizione Brogi).



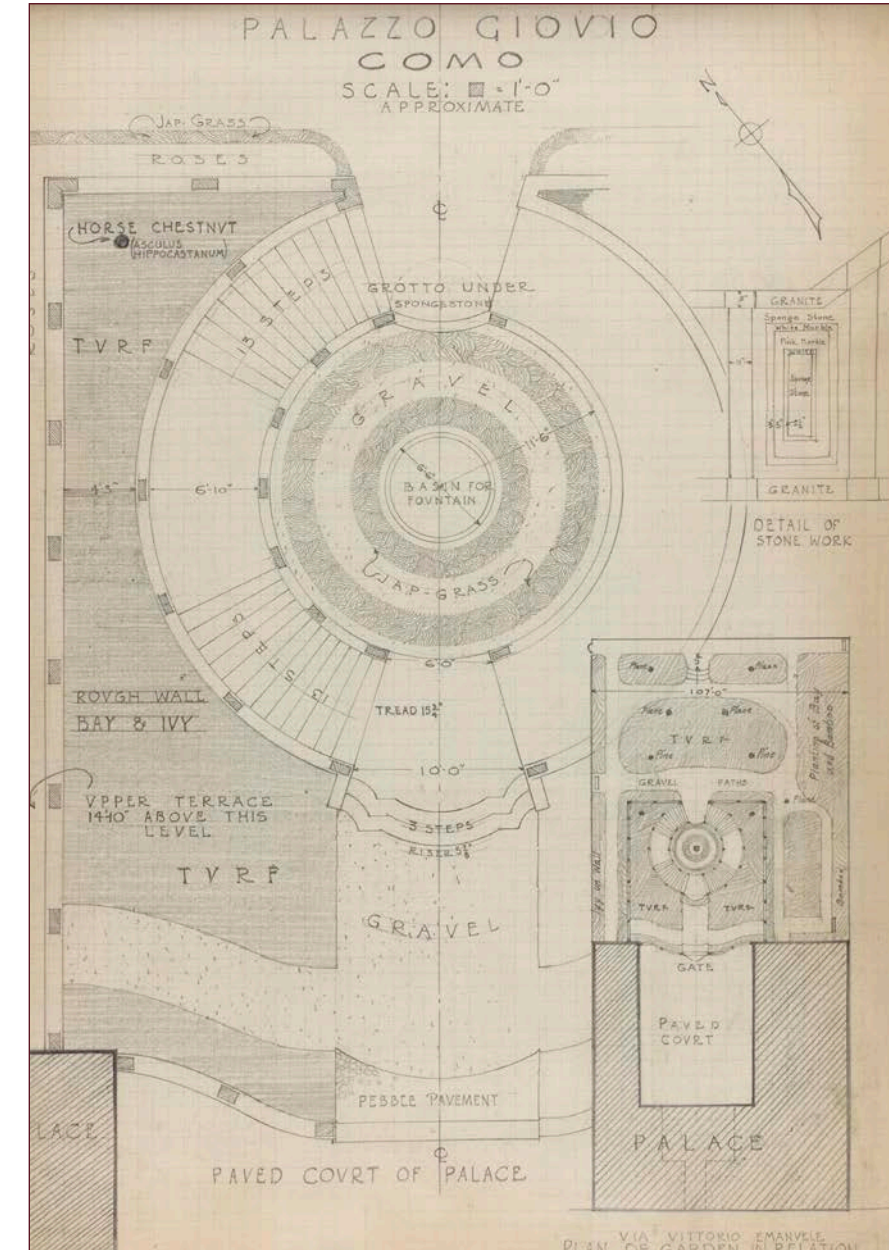
Villa Bernardini, Lucca, Pencil drawing of the garden layout dating from 1615.



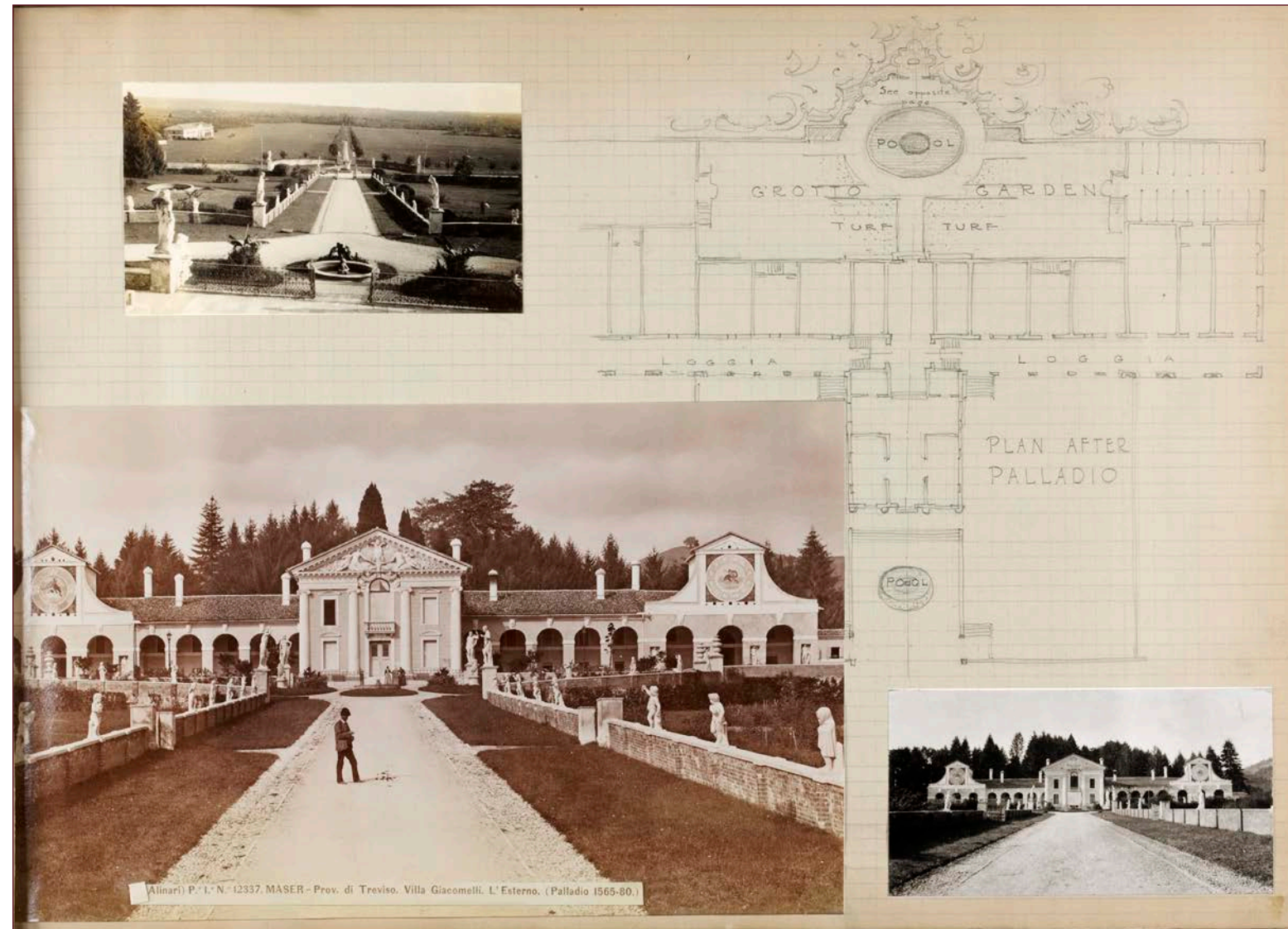
Villa Bernardini, Lucca, Photographic studies of garden details.



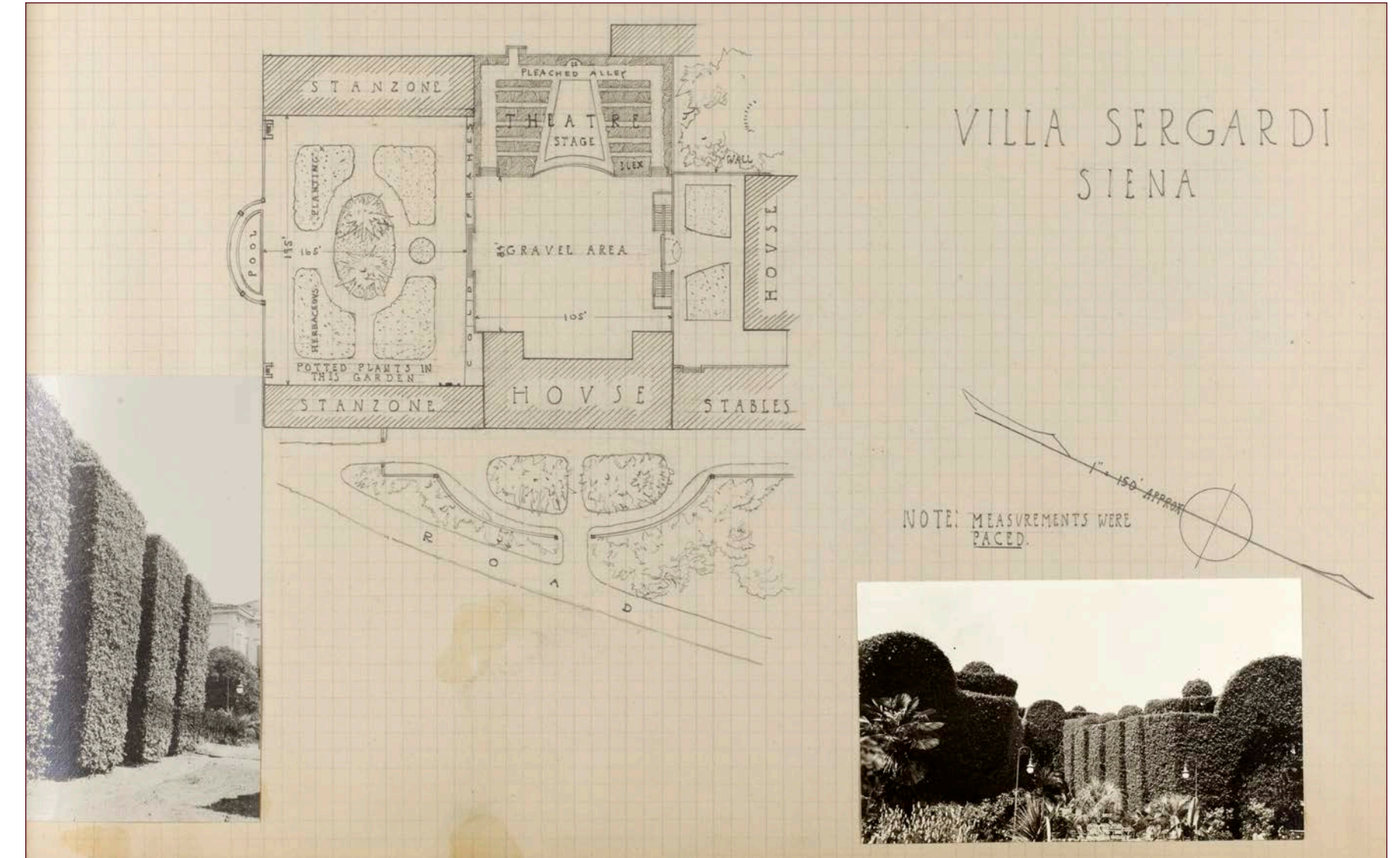
Palazzo Giovio, Como, Photographic studies of garden details of the villa built for Paolo Giovio in 1536 on Lake Como.



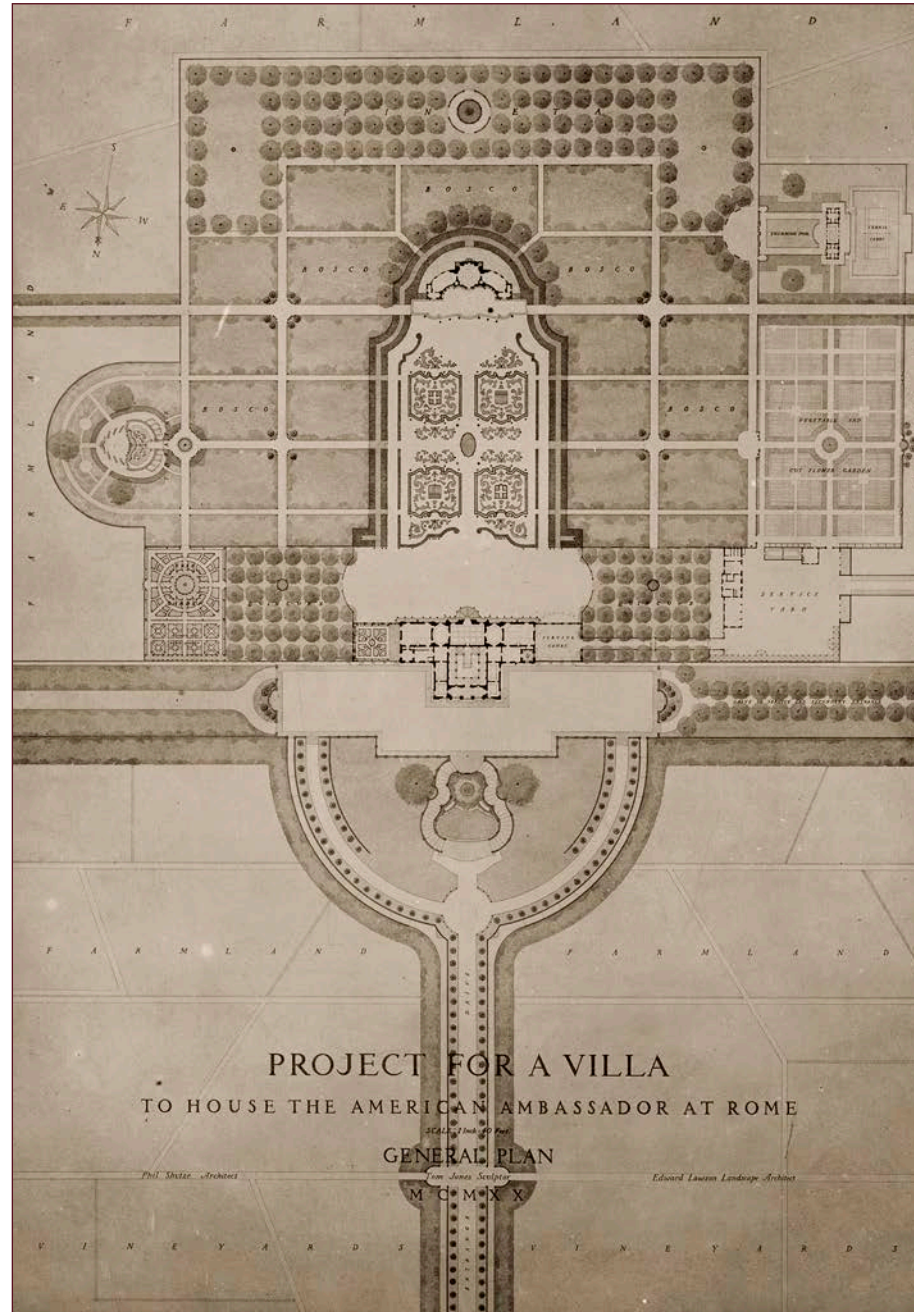
Palazzo Giovio, Como, Pencil drawing of the garden terrace plan and staircases.



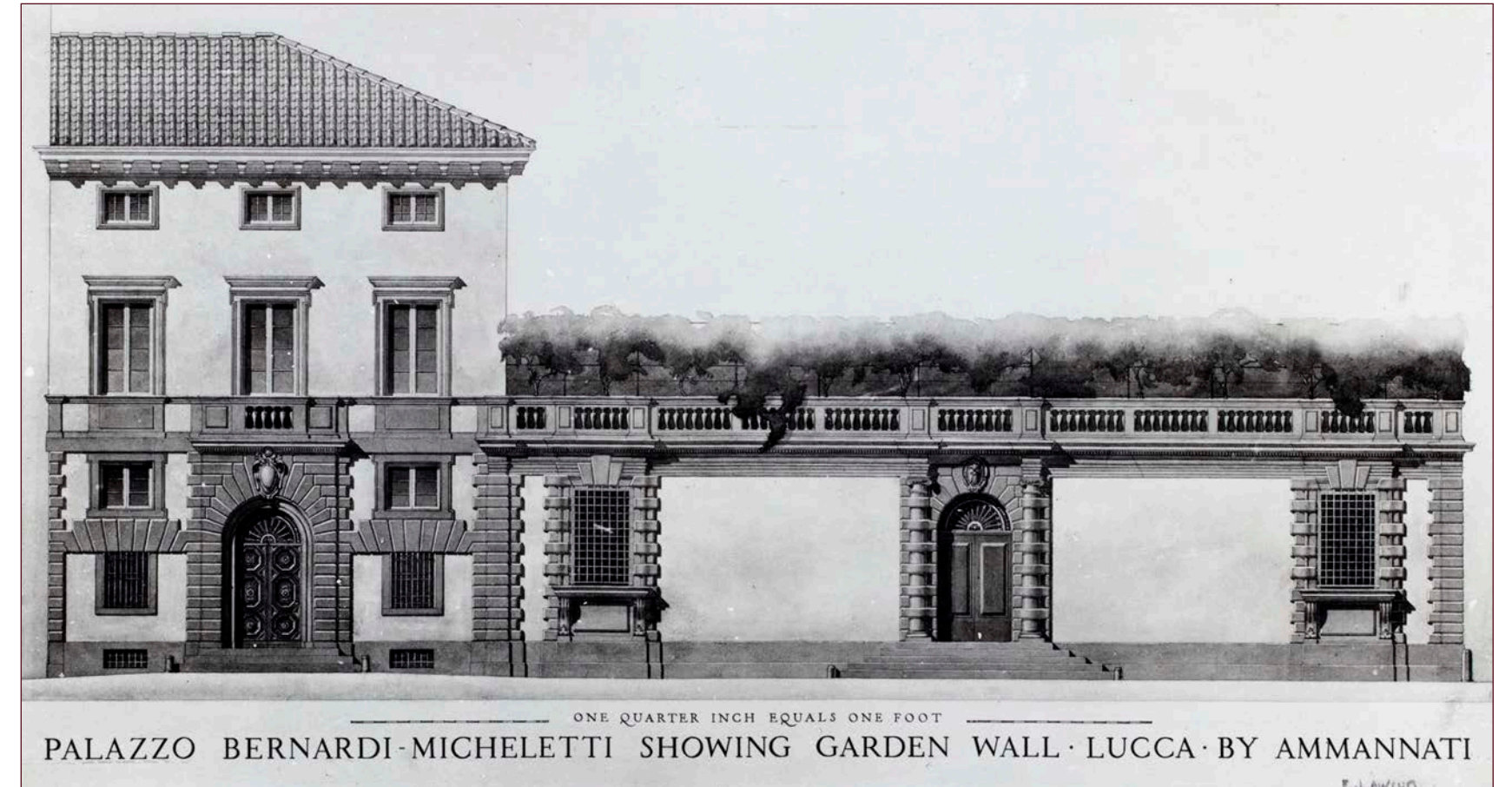
Villa Barbaro, Maser, Pencil drawing and photographs of the grotto garden and the villa attributed to Andrea Palladio, built circa 1560.



Villa Sergardi, Siena, Pencil drawing and photographs of the garden layout of the villa built by Jacopo Franchini in 1697.



Proposed American Ambassador's House, Rome, watercolor presentation drawing (plan view) for an Academy exhibition.



Proposed American Ambassador's House, Rome, watercolor rendering (sectional elevation) with wall motives modeled after Palazzo Bernardi-Micheletti.

Endnotes

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⁸ Robert Wheelwright, “Villa Ciconga,” *Landscape Architecture*, A Quarterly Magazine, Volume 1 (October 1914): pp. 1-4.

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²⁰ James Sturgis Pray to the Members of the Committee on Education ASLA, *Report of the Standing Committee on Education for the Year 1916*, *Records of the American Society of Landscape Architects*, Box 5, Library of Congress, Washington, DC.

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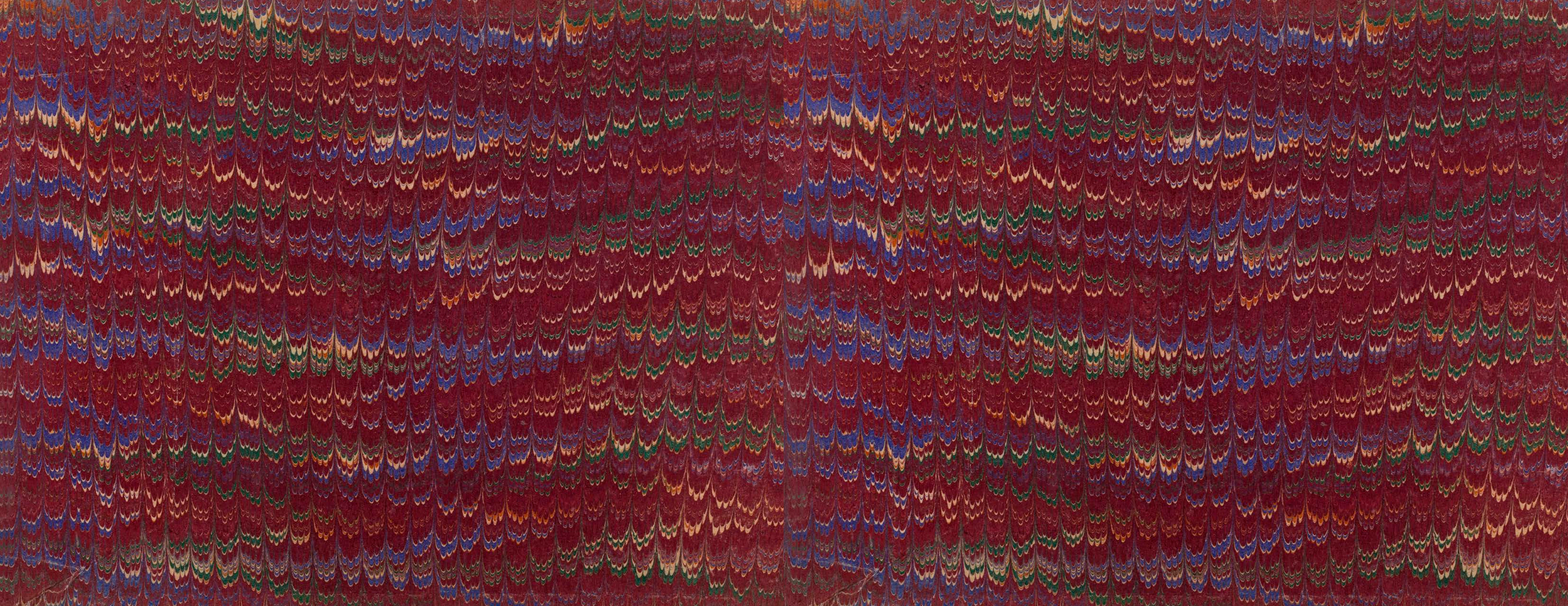
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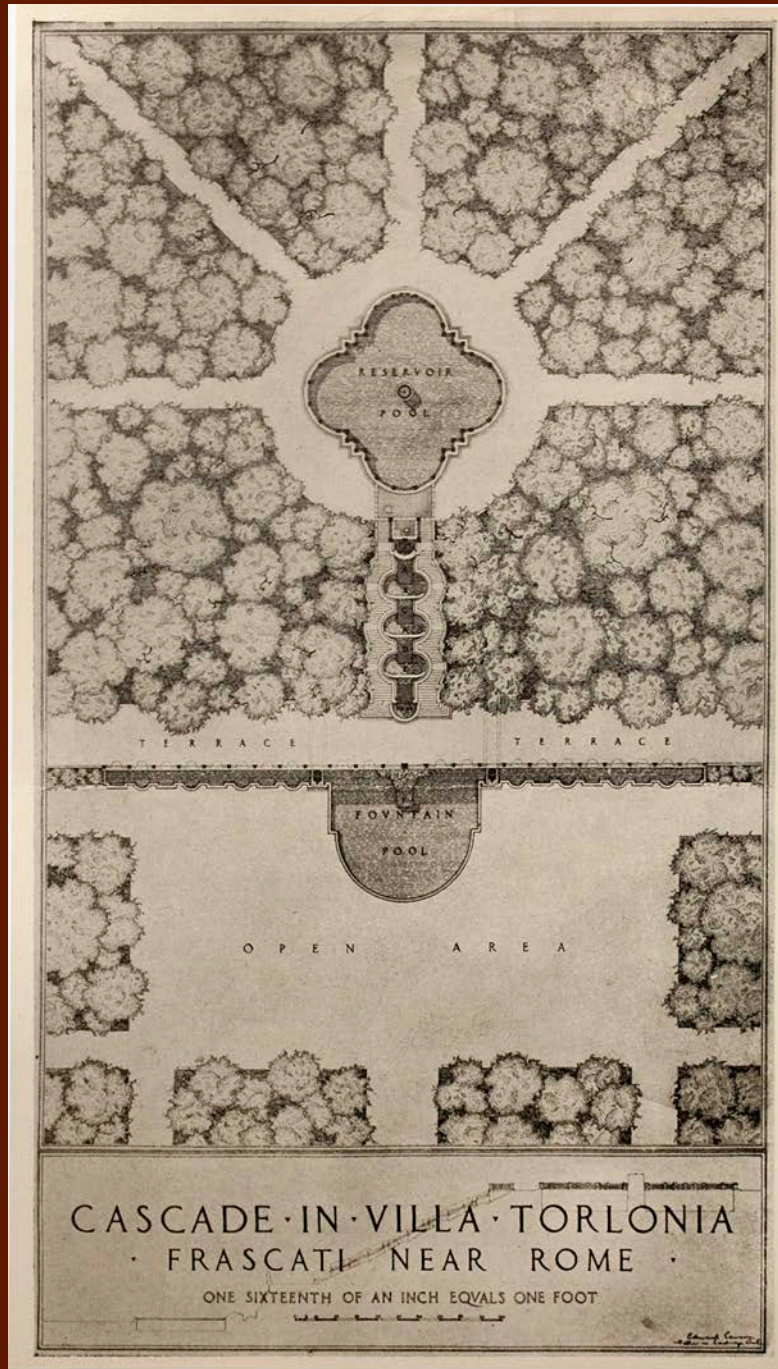
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Villa Torlonia, Frascati, Sepia
drawing of the garden by Edward
Lawson, circa 1917.