

## Greetings NGC Landscape Design Course 2 Students!

In less than 6 weeks we will all converge on the Berne Davis Botanical Gardens, Home of the Fort Myers-Lee County Council Building, for Landscape Design Course 2! Most of you joined us for Course 1 in October 2018. For those of you who joined us Congratulations! You all did very well and passed. To our new students welcome to Course 2.

As a reminder there are many people from all over our state that have taken the LDS series in different areas of the state and country, often NOT as a series of 1,2,3,4. Although it's not required by NGC you take the course in a series you must take all 4 courses for certification.

Why are we sharing this with you? Because we are going to do everything we can to offer you the complete Landscape Design Course in a series so you don't have to look all over the state or country to complete your certification. We will offer Course 3 in 6 months, as required by NGC, OCTOBER 25, 26, 2019.

**\*YOU WILL RECEIVE A TRI-FOLD WITH ALL THE INFORMATION TO REGISTER FOR COURSE 3 AT THE COMPLETION OF COURSE 2.**

The same rules apply for registration of Course 3 as when you registered for Course 1 & 2, FIRST COME, FIRST SERVE. Your seat assignment correlates with the order in which we receive your registration.

Please make a copy of all of the Study Outlines and Reading assignment from NGC National Gardner Magazine attachments to this email as we will not supply these at class. There will be 5 Multiple Choice question quizzes for each Chapter and the Magazine article.

Note the class schedule on the next page. Lunch is included however you are welcome to bring your own.

If you have any questions please contact me at [vbwilliamson47@gmail.com](mailto:vbwilliamson47@gmail.com)

Vicki Williamson

**NGC LANDSCAPE DESIGN COURSE 2 #36**  
**April 26, 27 2019**  
**SCHEDULE**

April 26, Friday - Instructors David Driapsa

8:00 - 8:30 Sign in, find your seat, materials, Coffee Table available until 8:45  
8:45 - 9:00 Announcements and Introduction of Instructor David Driapsa  
9:00 - 10:00 Instruction: Landscape Design Process  
10:00 - 11:00 Instruction: Site Design and Land Form  
11:00 - 11:15 Break  
11:15 - 11:30 Open Book Exam

11:30 - 12:15 LUNCH : Buffet Table: sandwich's, salad, fruit, sweets, drinks  
Enjoy Inside or Out in the Gardens

Instructor: Bob Cook

12:15 - 2:00 Instruction : Plant Selection in the Landscape  
2:00 - 3:30 Instruction : Plant Selection  
3:30 - 4:00 Open Book Exam

April 27, Saturday Instructors - Bob Cook

8:30 - 9:00 Sign in, get ready for your day. Coffee table will be available until 8:45  
9:00 - 10:00 The Learning Landscape  
10:00 - 11:00 Structures in the Landscape  
11:00 - 11:15 Review for Exam  
11:15 - 11:45 Open Book EXAM  
11:45- 12: 30. LUNCH Buffet Table

Instructor: Jonathan Romine

12:30 -1:30 Preservation of Historic Sites and Structures  
1:30 - 2:30 Community Landscape Mgt.  
2:30 - 2:45 Review of Landscape Article in NGC magazine and questions from NGC  
2:45 - 3:15 Open Book EXAM

3:15 - 4:00 Special Interest Subject: Community Gardens: Vertical Form, walk over to the Edison-Ford Museum to the "Moonlight" Garden. Instructor: Eric Frankovitch

Please be on time for Classes so we can keep on Schedule. If you have special needs of any kind please make us aware of them before classes begin so we may be accommodating.

On Saturday we will be walking from the Garden Council grounds across the street to the Edison, Ford Museum. This portion of Instruction is necessary for completion of the course. We will be walking the grounds and standing for a time. Ware comfortable footwear and be mindful of the weather.

We look forward to meeting you and sharing this wonderful opportunity to learn more about our environment, surroundings and how to protect and beautify them

I. Introduction

It is a pleasure to return today to teach again

- A. Chapter three on the Landscape Design Process
- B. Chapter four on Site Design and Landform
- C. Both chapters are from *Stewards on the Land, a Survey of Landscape Architecture and Design in America*, edited by Marilyn K. Alamo

II. I am a consulting landscape architect

- A. The focus of my practice is historic preservation planning
- B. Over of a career of more than three decades, I have master planned and designed hundreds of landscapes
- C. The common element is the landscape design process
- D. I will weave in my own experience, learning, and design work through this course

[Show the example of transforming natural landscape into the Oakmont cultural landscape]

III. Landscape architecture is a fine art comparable

- A. to painting as visual composition
- B. to sculpture as spatial composition
- C. to theater as choreographed movement in space, and
- D. to architecture as three-dimensional space composition accommodating human activity and comfort

IV. The focus on natural processes distinguishes landscape architecture among all the fine arts.

- A. As a fine art, landscape architecture combines the sciences of ecology, hydrology, horticulture, physics, and psychology in the landscape design process.

V. Psychology, or environmental perception, is environment awareness through the senses.

- A. Our senses interpret, understand, and perceive the world.

- B. Principles of environmental perception guided the great Renaissance garden-makers.
- C. The essence of Renaissance gardens, though constructed of stone, is
  - a. in poetry
  - b. in imagination
  - c. in mystery
  - d. in inspiration, a breath of the muses that cannot be brought within rules of art
- D. Their first thought was for the aesthetic impression upon the individual,
  - a. for sentiment and emotion
  - b. for intellectual suggestion
  - c. for as chords struck upon vague, nebulous, spectral feelings, which are ever trembling upon the threshold of consciousness.
- E. The garden seemed only half the problem
- F. The other half was that blundering ghost-haunted miracle, the human mind

[Show the example of Villa Medici, Fiesole, Italy; the first Renaissance garden]

- G. Renaissance garden-makers mastered landscape design, as the values of
  - a. striking contrast
  - b. sudden and thrilling surprise
  - c. They used close confinement as a prelude to boundless freedom and scorching sun as a prelude to welcome shade or cooling water.
  - d. They even used monotony, even ugliness, set for a foil to enchanting beauty.
  - e. They used discord as used in music
  - f. They lowered the tones of landscape to bring out the fires of sunset and the primrose light of dawn

[Show examples of the Villa Lante, Bagnaia, Italy]

- H. Like the work of all great artists, successful garden design is full of mystery, haunting beauty, magic, which all must feel, but few can understand **LPD 3**
- I. This course, today, will explain an orderly process to follow within the rules of landscape design, whether you design your own garden or work with a landscape architect.

VI. Landscape design, as presented in my course last year, is a sequential process of four steps:

- A. Site investigation and data collection
- B. Site analysis of Information
- C. Information synthesis and design development
- D. Implementation and evaluation

[Present Case Study One -- a very good example of the art of Landscape Design]

VII. The landscape design process

- A. The first step is investigation, addressing the site, itself
- B. The second step, data collection, addressing the design program

VIII. Do you know the term Genius Loci?

- A. The term means the prevailing character of place

The character of the natural landscape and the architecture built upon it was very important to Renaissance garden-makers, as it continues in importance today with landscape architects.

- B. Perhaps the term placelessness is familiar to you, describing a place lacking distinction
- C. Self-conscious environmental design is required to create a strong sense of place
- D. Strong sense of place is from a synthesis of the native landscape and buildings
- E. Genius Loci, in other words, expresses the natural environment from which it originates

- IX. Three distinct landscape archetypes represent environmental character and effectively illustrate how a sense of place derives meaning and character from natural phenomena **LPD 4**
- A. Romantic archetype
  - B. Cosmic archetype
  - C. Classical archetype

X. In the Romantic landscape, earth dominates the sky. Sky is the ceiling of the earth. Romantic landscape architecture aspires upward from earth to embrace heaven. Streets and buildings are sheltered within and conform to the topography of hills and valleys.

[Show example of Prague, Czech Republic]

- A. Prague is located in cold northern Europe. Builders laid this medieval northern city along the central river valley and upward over a landscape of hills as it expanded. Buildings orient inward for shelter against cold, with protected cavern-like public spaces, and winding streets over hills.

XI. In the Cosmic landscape, sky dominates the earth. Earth is the foundation of the sky. Cosmic landscape architecture expands both outward beneath the dome of heaven, and inward against dazzling sky. Buildings and streets are oriented along the celestial axis for sheltering shade.

[Show the example of middle-eastern desert cities]

- A. Desert cities located in hot regions turn inward buildings inward and lowered into the cooling earth shelter from blazing sun, and narrow streets offer cooling shade.

- XII. The Classical landscape expresses balance between sky and earth. This consists of human-scaled public landmarks and landscape of great public open spaces.

[Show the example of Rome]

- A. Located midway between the frigid north and torrid south, Rome is in harmony with earth and sky, a cultural landscape offering both cool retreat and warm respite.

XIII. To create landscape design that possess local character, one must

- A. Survey the site to discover the Genius Loci  
B. Analyze the Spirit of Place  
C. Ask, "What does this place want to be?"

[Show the example of Pelican Bay]

XIV. Pelican bay was master planned and developed by the Community Development Group of Westinghouse Electric Corporation, and captures the Genius Loci of the South Florida subtropical coastal environment.

- A. The prestigious identity of the Pelican Bay community is an often-cited model of sound ecological planning and state-of-art design for nature-people compatibility in Southwest Florida.

XV. With local information of the site in mind, the landscape designer begins Program Development and Design

[Show the example of Residence One Case Study]

XVI. In summary, Landscape Design consists of logical sequence

- A. Starting with site information gathering  
B. Stating purpose of the project

- C. Analyzing site information to determine critical opportunities and constraints
- D. Synthesizing the development program on the site as a design concept
- E. Developing the design concept into construction documents
- F. Implementing the design through construction

**LPD 6**

- I. Introduction: Site Design
  - A. We may compare vernacular landscape to the dialect of a language
  - B. The basic elements of landscape language everywhere is creation of shelter – that is
    - a. ground plane
    - b. wall plane
    - c. ceiling plane
  - C. There are four unique influences responsible for distinction of local character
    - a. impact of environment
    - b. materials available
    - c. building technology attainable
    - d. patterns of local culture
- II. You may have heard of LEED, otherwise Leadership in Energy & Leadership in Design
  - A. This program aspires to adhering to those above local influences of local character
  - B. Low impact upon environment is the primary concern
  - C. This refers to recognizing and adapting to regional influences
  - D. These factors contribute to creating and preserving local character
- III. One cannot ignore in discussing Southwest Florida the influences of multiple cultures
  - A. New people moving into our region bring preconceptions that they believe should be adapted to their own needs and aspirations, but which do not necessarily effectively contribute to preserving local character, nor contribute to environmental sustainability
- IV. The landscape language of Southwest Florida is an environmental adaptation to mild winter and long, hot summer where it is critical to keep cool than to solve the need of heating for comfort

- A. Extensive porches and large roof overhangs shade outdoor spaces and cooling breezes moderate the heat, as evident in the winter home of Thomas and Mina Edison

[Show examples of Seminole Lodge, the Edison Winter estate]

- V. The Edison home is a complex small narrow width buildings for cross ventilation, connected by covered porches and breezeways for shade from sun and shelter from rain. The house is oriented in reaction to climate, and not for views alone
  - A. Deep porches shade sunny facades
  - B. Luxuriant gardens also shade sunny facades
  - C. Raised floors allow the flow of breezes
  - D. French doors allow for cross ventilation
  - E. These long established local traditions are central elements of southern design
  
- VI. Landform
  - A. Landform is an important element of landscape architectural design
    - a. You will recall from Landscape Design Course 1, that landform includes the earth and encompasses all the associated designed elements of paving, structures, plantings, and bodies of water.
    - b. Landform influences and gives character to all elements of landscape design
  - B. Landforms generally of three types
    - a. convex
    - b. concave
    - c. gently sloping to flat

[Show examples of landform]

- C. The landscape designer must consider landform along with boundaries, site shape, and surrounding influences of vegetation, structures, and views that extend beyond a site
- VII. Topographic maps depict landforms as a series of concentric lines, similar to a layer cake
- A. The property survey suitable for a landscape design should include
    - a. contour lines
    - b. spot elevations
    - c. high and low points
    - d. legal description of the property with site boundaries
    - e. drainage easements
    - f. utility locations
- VIII. From the overall development standpoint, existing landforms determine locations of the residence, drives, parking areas, activity areas, and drainage.
- IX. The analysis of existing site configuration, views, and aspect to seasonal sun and winds will influence the landscape design
- X. The technical civil engineering skills of grading and drainage are important within the practice of landscape architecture in the site design process to accommodate proposed uses of the site
- A. Typical grading criteria include
    - a. determination of proper slope for drainage
    - b. creating level places for outdoor uses
    - c. accommodating movement and circulation into and over the property
    - d. create visual interest
    - e. and the many other aspects of transforming raw land into landscape
- XI. Surface soil is
- A. Associated with landform
  - B. Structural considerations
  - C. Growth of plants

- XII. The soils of Southwest Florida are predominantly
  - A. Flat to gently sloping
  - B. Fine sandy constituency
  - C. Wet during summer rainy season
  - D. During winter dry season
  - E. Soils of coastal Southwest Florida are now predominantly urban soils, meaning that alteration of the land drained and eliminated seasonally wet periods
  
- XIII. Talented landscape designers integrate proposed uses with existing landforms when modifying the site for development to
  - A. Create harmony of overall interest
  - B. Beautifully coordinate natural topography and constructed buildings

[Present Case Study Residence Two -- a very good example of the art of landform in Landscape Design]

1. Landscape is more than a horizontal orientation, it is mostly plants.
  - a. Definition: The arrangement, placement, maintenance of plant material.
2. Plants are integral to a pleasant, visually appealing outdoor space.
3. Designers can think in terms of floor (ground), walls (borders), ceiling (canopy).
  - a. Windows penetrate the building's shell. Landscaping can provide a view.
  - b. Doors and gates allow passage.
4. We also use artistic terms: composition, line, texture, color, etc.
5. Music and poetry influence a landscape with rhythm, mood, harmony.
6. A garden designer shapes the emotional experience and mood of the visitor.
7. Plant material is living, breathing, growing.
  - a. The changing nature of plants must be planned for. The designer's intent should flow through time.
  - b. Maintenance will improve the quality of a design or destroy it.
  - c. The mature size and shape of plants and their neighbors must be anticipated.
8. Design: speaks to the senses and emotions of the viewer. Decide what response you want from the viewer; Awe, rest, excitement, nostalgia? Learn the tastes and desires of the client.
  - a. Line: directs the eye.
    - i. Straight: efficiency, speed. Architectural. Linear plantings have higher maintenance.
    - ii. Curved: slow, restful. Natural. Easier to maintain. Adapts to undulating sites.
  - b. Form: the shape occupied by plants.
    - i. Vertical: Italian Cypress can complement a tall building or accentuate columns.
    - ii. Horizontal: Can widen an area.
    - iii. Weeping: Depressive effect.
  - c. Composite: The effect of several plants, combined. A grove.
  - d. Texture, either tactile or apparent. It's emphasized by combining textures.
    - i. Coarse: Large leaves

- ii. Fine: Small leaves, flowers, fruit.
- iii. Visual depth can be done with fine texture in back, coarse in foreground.
- e. Color attracts the eye, draws attention.
  - i. Warm, advancing: Red, yellow, orange, etc.
  - ii. Cool, receding. Green, blue, violet.
    - 1. Monochrome: colors of the same hue.
    - 2. Complimentary: Red/green, blue/orange, yellow/purple.
    - 3. Box of crayons: Rainbow.
  - iii. Colors suggest seasons: Fall, winter, etc. Can be manipulated.
  - iv. Various greens add interest, depth.
  - v. Other than fleeting flowers, consider the foliage and bark.
  - vi. Always observe the prevailing color of other garden elements: Fence, house, furniture, rocks, etc.
- f. Proportion: The relative shape of a space, how the elements compare to each other and the viewer.  
Ideal ratio of floor to wall is 1:2 or 1:4.
- g. Scale: how you perceive an object. Too small, insignificant. Too large, imposing.
  - i. Small plants, best close.
  - ii. Hardscape should also have familiar size. Scale is Latin for stairs.
- h. Balance is when visual elements seem equal.
- i. Rhythm is made with repetition. Comfortable predictability.
  - i. Street trees, lighting.
- j. Contrast expresses differences.
  - i. Dark vs light
  - ii. Formal vs informal
  - iii. Colors
  - iv. You can use plants to reduce contrast. Vines on trellis soften lines.

k. Dominance: An element has supremacy over others.

- i. Accent plant or by its location. Although gardens should coordinate with the design style of the building.

9. Problem Solving.

- a. Climate control. Cool an area with trees or ground covers.
- b. Overcome poor soils with amendments.
- c. Sound muffling. Can be done with walls, fences, vegetation.
- d. Erosion control. Roots hold soil. Steep slopes need vegetation.
  - i. Spreading plants work best. Consider vines, grasses.
  - ii. Include upright plants to avoid monotony.
  - iii. Incorporate timbers, lumber, boulders (rock/alpine garden).

10. The planning process:

- a. Progression from generalities to specifics.
- b. Plan View (bird's eye view) with pencil on paper. Typical: 1:10 scale on 24 x 36 paper.
- c. Section view (cross section).
- d. Perspective (3D).
- e. Base Map: shows existing site conditions and dimensions.
  - i. Include any existing plants and structures that will remain.
- f. Plants can be grouped into categories:
  - i. Trees, 6' and up
  - ii. Shrubs, grasses, 2'-20'
  - iii. Sub shrubs, 1'-2'
  - iv. Ground covers, bedding plants.
- g. Arrange plantings in series of layers
  - i. Horizontally, vertically. Small to large, front to back.
- h. See plant communities in nature:

- i. Masses of plant varieties.
  - ii. Groups of plants follow topography.
  - iii. Broad, overlapping drifts of evergreen, deciduous, seasonal plants.
- 
- i. Preliminary design, review, revise.

1. Plants are the one element of outdoor design that is expected to change over time.
2. Recognize the needs of the client (tastes, favorites, preferences, values) and the conditions of the site.
  - a. The preliminary design is vague: consists of basic plant forms.
  - b. Then select plants that will fulfill the design requirements.
  - c. Analyze soil, climate, terrain, etc. to determine what plants to place.
3. The basis for selecting plants:
  - a. Function
    - i. Trees. Shade, block views, background.
    - ii. Shrubs. Soften corners, transition, privacy, direct traffic, etc.
    - iii. Groundcovers. Erosion control, turf replacement, etc.
    - iv. Turfgrass. Ground cover for foot traffic. Erosion control. Temperature control.
  - b. Ecological Considerations
    - i. Soil (quality, quantity, analysis), water (pH, salt), etc.
    - ii. Arrange plants by their needs: Acid, thirsty, drought tolerant, sun/shade.
    - iii. Choose plants that can adapt to man-made conditions.
  - c. Aesthetics
    - i. Forms, the overall shape of a plant or groups of plants.
    - ii. Visualize and plan on their mature size, shape.
    - iii. Varieties, improved, heirloom, etc.
    - iv. Fragrance
    - v. Texture
      1. Coarse, usually large-leafed plants. Leave room for them.
      2. Medium
      3. Fine, needled plants, some palms.
      4. Consider a judicious mix of textures for contrast.

5. Color, the most influential aspect of design.

**PS 2**

4. Plants are used in four ways:

- a. Specimen or accent plants. Limit their use.
- b. Row or lines compliment architectural lines.
- c. Groups appear natural. Several of one kind of plant creates a strong statement.
- d. Masses can include trees, shrubs, etc. A grouping of elements that make a solid form.

5. Also, see page 94 for the Plant Selection Check List.

1. Public gardens have a theme.
  - a. A theme influences design, plant selection, access.
    - i. English Garden, Japanese, regional, period.
  - b. To learn about design, arrangement, plant use, etc. Each one is a learning experience.
2. Planning.
  - a. Should involve the active participation of the owners and or users.
  - b. Analyze site: restrictions, conditions.
  - c. Consider access, maintenance, budgets.
  - d. Avoid people-harmful plants, elements, views, etc.
3. User Access.
  - a. The visitors; Adults, children, handicapped.
    - i. Adequate parking: daily and for events.
    - ii. Wide walkways for crowds, wheelchairs. (See ADA guidelines).
  - b. Their comfort.
    - i. Shade, water, trash.
  - c. Their learning experiences.
    - i. Signs
    - ii. Benches, stations.
  - d. Visitor Needs.
    - i. Trash containers, quantity, location, access,
  - e. Visitor services.
    - i. Food, water, Wi-Fi, shade.
  - f. Activities: parties, weddings.
  - g. Night lighting, security.
  - h. Classrooms

- i. Adequate seating
    - ii. Comfortable
    - iii. Good visibility.
  - i. Welcome: by people and signs.
  - j. Area for groups to meet.
  - k. Choices of areas to see.
4. Conservation Promotion
- a. Demonstrate how to conserve water, fertilizer, etc.
  - b. Promote natives, where appropriate.
  - c. Coordinate with ordinances (lawns, fertilizer, trees, vines, etc.)
5. Demonstrate low maintenance.
- a. Right plant, right place.
  - b. Show the beauty of a well-designed, water wise landscape.
6. Plant Introductions.
- a. Introduce plants native to local growing conditions.
  - b. Compare with existing choices.
  - c. Appropriate location of fruit and vegetable plants.
7. Streetscapes, street mall
- a. Demonstrate site preparation for long term success.
  - b. Reveal irrigation options.
  - c. Show best choices for certain areas.
    - i. Smaller trees under power lines.
    - ii. Drought tolerant plants.
    - iii. Lawn alternatives.
  - d. Raised planters help with care but need;
    - i. Drainage.

- ii. Irrigation incorporated in the design.
  - e. People amenities:
    - i. Benches or planter benches
    - ii. Trash cans.
- 8. School Gardens
  - a. Involves both teachers and students.
  - b. Connects the class room with outdoor study.
  - c. Consider maintenance staff too.
  - d. Students need a sense of ownership.
  - e. Design for year-round color
  - f. What grades, ages?
  - g. Link to studies in biology, science, math.
  - h. Signs!
- 9. Florida Gardening for Grades: [http://faitc.org/book/gardening\\_for\\_grades/](http://faitc.org/book/gardening_for_grades/)
  - a. K-5, K-12, etc. Math, Language Arts, Science

1. A successful design integrates the outdoor space with built elements.
  - a. Result: a balanced composition.
2. Great gardens are more than plants: paths, beds, water features, trellis, etc.
3. Elements and structures are backdrops, frames for plants and people.
4. If an element is the focal point, more intense detailing is important.
  - a. The scale of the object is important: Outdoor spaces often require larger pieces than indoors.
  - b. Structures are stable, unchanging and of continuing importance.
  - c. Once the structure is selected, shipping, installation details should be clear.
5. Floors (of the outdoor room).
  - a. Walks, steps, terraces, decks.
  - b. Consider drainage, maintenance, cost.
  - c. Formal or informal?
  - d. Materials: stone, brick, gravel, wood, etc.
  - e. Edging will determine line and maintenance.
6. The Entrance
  - a. Landing for vehicles and people.
  - b. Wide sidewalk, paved area.
7. Public streetscapes
  - a. Wider pedestrian scale.
  - b. Incorporate the rhythm of street trees, light, signs.
  - c. Transition between vehicles and people: curbs, walks, ramps.
  - d. Concrete, pavers, grids
8. Private living zone.
  - a. Entertaining: concrete.
  - b. Seldom used, sand, mulch.

9. Decks increase useable space on slopes.

10. Steps

- a. Stairs to move from one level to another.
- b. Too tall, uncomfortable
- c. Broad expanse can also serve as retaining elements
- d. Ideal ratio: riser height x 2 plus tread = 26". Or rise plus run=18". Traditional: 7" rise, 11" tread.
- e. Ramps allow handicap access.

11. Enclosure

- a. The broad expanse of a landscape can be uncomfortable, uninviting.
- b. A sense of enclosure is achieved with walls (full or partial), trellises or plants.

12. Walls, fences, trellises retain soil, define property limits, provide privacy, protect against winds, add horizontal or vertical interest, and can unify the house and garden.

- a. Walls: privacy, security, stability.
  - i. Material: stone, brick, concrete.
- b. Fences give division, flexibility. Materials: wire, wood, plastic.
  - i. Should not dominate a design.
  - ii. Bright color advances, dark color recedes.
  - iii. Solid give maximum privacy. Louvered allows air circulation.
- c. Trellis: vertical lattice work that does not extend overhead.
  - i. Wood, metal, plastic.
  - ii. Creates support for vines.
  - iii. Gives enclosure without eliminating the view.
  - iv. Consider patterns: geometric, horizontal, vertical, etc.

13. Ceilings

- a. Arbor: Open framework with plants climbing over. Forms a leafy tunnel.
- b. Pergola: Open, overhead structure with heavy rafters and beams.

- i. Used as a transition between house, garage.
- ii. Extends a room's proportions.
- iii. Frames a portion of a view.
- iv. Should blend with building architecture.
- v. If in an open space, may become a sculptural focal point.

#### 14. Garden Buildings

- a. Storage shed.
- b. Work shop.
- c. Gazebo: viewing pavilion.
  - i. Focal point.
  - ii. Provides shade.

#### 15. Focal Points

- a. Water: reflecting pond, waterfall, fountain.
- b. Art: sculpture, paving patterns, Tromp-loeil.
- c. Transforms ordinary places into memorable ones.

16. Structures and surrounding spaces should be a balanced composition.

17. Observe and evaluate: How do people react to a project? Do they stay, laugh, cry, sit, wonder or wander?

1. Historic preservation 101 – a brief timeline of historic preservation in the United States
  
2. Why Preserve? Preservation Values 101
  - a. Tangible Cultural memory
  - b. Intangible Cultural Heritage (Landscapes)
  - c. Environmental Diversity
  - d. Economic Benefits
  - e. Cultural Preservation (Diverse Ethnic Groups, Inclusiveness and Interpretation)
  
3. Secretary of the Interior’s Standards for the Treatment of Historic Properties
  - a. Preservation
  - b. Rehabilitation
  - c. Restoration
  - d. Reconstruction
  
4. What is the National Trust for Historic Places
  - a. Education/Advocacy/Lobbying
  - b. Member programs/Initiatives
  - c. Grants
  
5. What is the National Register of Historic Places
  - a. National Historic Preservation Act of 1966
  - b. State Historic Preservation Offices & Rehabilitation Tax Credit Program
  - c. Identifying significance and Maintaining Historical Integrity

1. Is there a difference between the national Register of Historic Places and the National Trust for Historic Preservation?

The National Register of Historic Places is the nation's official list of building, structures, objects, sites and districts worthy of preservation for their significance in American history, architecture, archaeology and culture. The National Register was established by the national Historic Preservation Act of 1966. The National Trust for Historic Preservation is a nonprofit, member supported organization founded in 1949 by congressional charter. The organization's objectives is to support the preservation of America's diverse historic buildings, neighborhoods and heritage through it programs, resources and advocacy.

2. What is the Secretary of the Interior's Standards for the Treatment of Historic Properties? What are the different treatment approaches?

The Secretary of the Interior's Standards outline the methodology for the care and handling of historic resources. There are four treatment options:

- a. Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.
- b. Rehabilitation acknowledges the need to alter or add to a historic property to meet the continuing or changing uses while retaining the property's historic character.
- c. Restoration depicts a property at a particular period of time in its history, while removing evidence of other periods and reconstruction of missing features from the restoration period. The Lyndhurst case study which retained most of its significant elements, even though certain losses occurred diminishing the historic character. Examples of these losses include the removal of over 350 Eastern Hemlocks due to disease, a key specie in the landscape.
- d. Reconstruction recreates vanished or non-surviving portions of a property for interpretive purposes.

3. What is a “Statement of Site Significance”?

What must be considered when developing such a statement?

A “Statement of Site Significance” establishes why the site is important by establishing the “story” of the site’s historical environmental and cultural attributes. When developing a “Statement of Site Significance” the location, design, setting, materials, workmanship, feeling and association must all be evaluated and considered.

4. Why is proper interpretation of historic sites important?

Interpretation is of critical importance for historic sites whether they are buildings, structures, or landscapes as this is where the “story” of the historic resources connects with the thoughts feelings and experiences of the visitor. Interpretation of a site should transform the visitor to a particular time and space to help them better understand the site’s history, the nation’s history, by experiencing it as closely as possible. Interpretation of an historic site provides an educational and sometimes emotional experience that occurs decades or even hundreds of year after the site’s period of significance.

1. Community Landscape Management
  - a. Definition
    - i. Natural areas
    - ii. Urban environments
    - iii. Management Goals
      1. A Goal oriented activity
      2. Manipulation of the environment
      3. A universal prescription for maintenance practices to support goals
    - iv. Management Challenges
2. Getting Started
  - a. Functions
    - i. Characteristics
    - ii. Practices
    - iii. Schedule
      1. Annual
      2. Seasonal
      3. Weekly
  - b. Team Planning
    - i. Benefits show an increased understanding, effectiveness in coordinating activities and community support generated for landscape management.
    - ii. The team should consist of interested local citizens, city staff and special consultants.
  - c. Landscape Management Plan
    - i. Taking inventory of resources available
    - ii. Defining a goal for the management of each place in the landscape

iii. Noting each place's condition

d. Local support

### 3. What to Do

a. Resource Map

i. Transportation corridors

ii. Drainage ways and streams

iii. Signage and roadside vegetation

b. Designated Access

i. Pathways

ii. Transportation

iv. Ecology

v. Functions

vi. Assessment

1. Site evaluation

2. Schedule

3. Stakeholders

c. Management Strategy

d. Local concerns

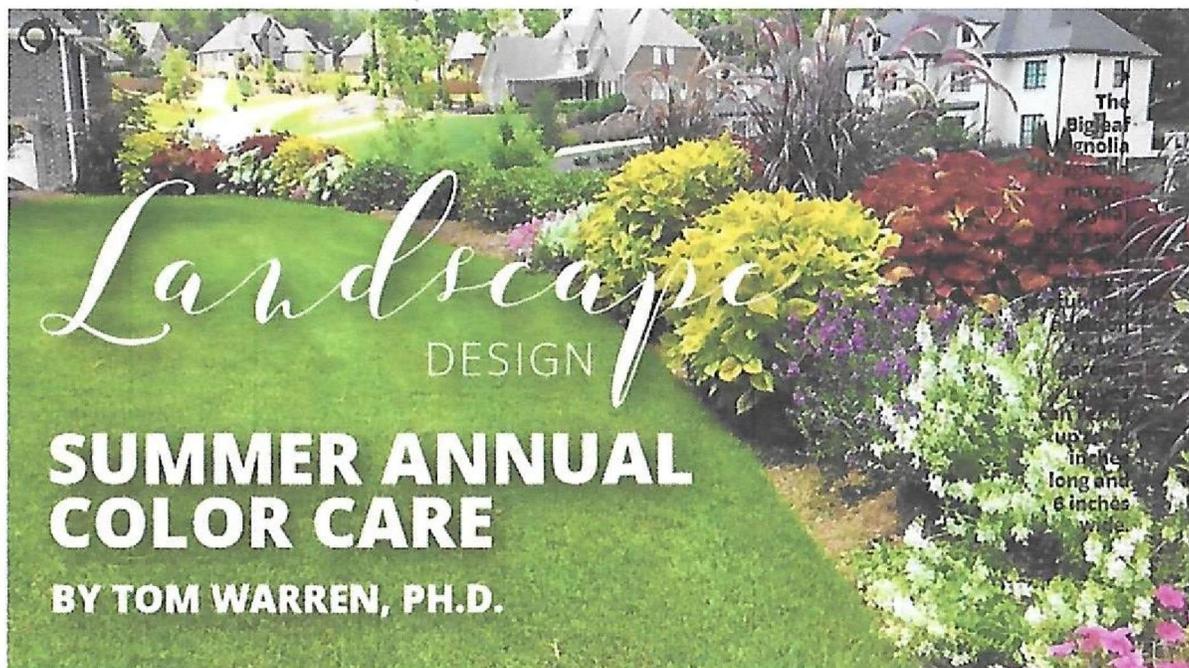
e. Volunteer Success

f. Community Benefits

i. Leadership and responsibilities are shared.

ii. Leader is energetic, excited, practical about funding & implementation

iii. Volunteers who contribute to the effort receive recognition and reward.



**W**hether you are a new gardener or an experienced veteran, starting a summer annual color project can be equal parts exhilarating and daunting. The key to being successful is to have a small amount of base knowledge about the needs of these plants and the ability to ask questions ahead of potential issues.

Annual color has the ability to bring out the best in any landscape. After a long winter, with limited color available for the landscape, each spring provides an endless bounty of plant colors, growth habits and textures to enhance any outdoor setting. From full sun to full shade, there is a plethora of plant choices. These enhancements include framing front entrances, bringing interest to a secluded border, providing refuge to wildlife or adding color to containers used in sitting areas.

Getting the most out of your summer annuals can be tricky at times. Improper soil media, water and sun requirements, a lack of nutrition or insects and pathogens can bring havoc to any well-planned annual color bed. Other concerns may

include:

- What plants go well together in terms of nutrition and sun requirements?
- Will the annuals I plant together complement each other?
- Will one species grow so large that the others are not visible?

For many of us, the entire point of gardening is to create a beautiful setting. From vibrant reds that can excite to cool blues that can soothe, annuals can play a vital role in the elegance of any landscape.

Incorporating the correct growing

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***“Incorporating the correct growing media is imperative to the successful growing of annuals.”***

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media is imperative to the successful growing of annuals. Typically, annuals can survive in native soils, but will not thrive in native soils. Growing media will give annuals the correct balance of

4 A mixed annual border gives delineation between a turf area and wall at a private residence in Birmingham, Ala.

water retention, nutrient uptake and root air movement. The ideal growing media consists of a uniform mix of peat moss, sand, vermiculite and aged amended pine bark. A quality mixture will consist of one part peat moss, one part sand, one part vermiculite and two parts amended pine bark by volume mixed thoroughly. Soilless media can be made at home or purchased by the bag at a local garden center. When constructing an annual color bed, the bed should be built up with 6-to-8 inches of media.

After incorporating the correct growing media, there are a few parameters that must be met to have season-long success with your annual color. The first and most important is water. Most summer annuals require 1-to-2 inches of water per week. Too little water and we begin to see wilting or death.

Too much water can lead to unwanted diseases such as Pythium root rot. A good rule of thumb is to check the soil moisture level the annuals are planted in. If the soil is dry one inch below the surface, it is probably time to water. If it has been 24 hours since the last watering and the soil is saturated one inch below the surface,

the plants are probably receiving too much water. If the plants are under automatic irrigation, the plants typically should receive a quarter-to-a half inch of water every other day. If the plants are in direct sun and exposed to hot temperatures, watering frequency may need to be increased to every day.

The second requirement is nutrition.

To grow full, mature plants with lots of flowers, we must provide the correct nutrients, in the right amount, at the right time. When planting summer annuals after the threat of frost, it is recommended to incorporate a slow-release fertilizer into the media. I typically recommend Harrell's 17-5-11 slow release with micronutrient. This initial fertilization provides four-to-six months of nutrients to the plant. This fertilizer will put out at a rate of 15-to-20 pounds per 1,000 square feet. About two weeks after planting, apply a liquid drench of fulvic acid and 9-3-6 liquid fertilizer. For fulvic acid, I recommend Harrell's Bio-Max Root Enhancer

Plus at a dilution rate of 200 ounces of product/100 gallons of water. For the liquid fertilizer, I recommend a dilution rate of 64 ounces of product/100 gallons of water. Sometime during early summer, around the first of June, I recommend introducing micronutrient fertilization. I

A mixed annual color bed of purple salvia and dusty miller at a private residence in Gadsden, Ala.



A mixed annual bed of sun coleus, dragon wing begonia, caladium and sweet potato vine at a private residence in Albertville, Ala.



4  
Mixed  
containers  
of annual  
color at  
a private  
residence  
in Rome,  
Ga.

recommend Harrell's Minors at a rate of 3 quarts of product/100 gallons of water. The micronutrients will help ensure plant vigor and health throughout the growing season.

The third requirement is insect and fungus control. In most cases, this parameter tends to be the less labor-intensive element for growing quality annuals. Organic controls such as diatomaceous earth and neem oil can provide protections against insects as well. Another organic insect control is the use of predatory insects, also known as beneficial insects. For example, the introduction of ladybugs can help reduce aphid populations. Many predatory insects can be purchased and introduced to the landscape.

The fourth requirement is the amount of sun a plant needs to thrive. We can divide sun requirements into three categories: full shade, part sun and full sun. Full

A mixed annual color bed  
of black knight elephant  
ears, red coleus and  
dragon wing begonia at  
a private residence in  
Birmingham, Ala.



shade can be defined as four hours or less of direct sunlight every day. Part sun can be defined as four-to-eight hours of direct sun per day. Full sun can be defined as eight hours or more of direct sun per day. All annuals will fall into one of these three categories. Placing full-shade plants in a full-sun area will result in your annuals having a "burned" look. Likewise, placing full-sun

**“Placing full-shade plants in a full-sun area will result in your annuals having a “burned” look.”**

plants in a full-shade area will result in "leggy-looking" plants. Both actions may result in the death of the plants. Most growers of annuals provide an informational tag with the purchase of the plant material. These tags offer sun requirements for the given species, as well as other general care information. Before planting in an area, carefully

observe the amount of time the area receives direct sunlight. This will be critical to ensure the plants you select will be able to survive. Plants that do well in full sun include petunia, ageratum, salvia, zinnia, marigold and geranium. Plants that do well in part sun include ageratum, lobelia, salvia, begonia, coleus and impatiens. Plants that do well in full shade include coleus, begonia, fuchsia, impatiens and bacopa. It is important to note that some plant species can survive in multiple sun requirements. For example, begonias can do



well in part sun (four-to-eight hours of sun per day) and in full shade (four hours or less of sun per day).

A final issue to consider is what plants go well together in terms of color. Traditionally, I prefer to use complimentary colors. Complimentary colors are those colors

that are across from each other on the color wheel. For example, one of my favorite color combinations to use is yellow and purple. Other color combinations that work well together are orange and blue, red and light green. White goes with any color. If I ever find myself having a difficult time matching up complimentary colors, I know that I can use white as a substitute and pull off the look that I am going for. One of my favorite combinations of annuals to use in a part-sun environment is dragon wing begonias,

**A quick reference chart to assist in the correct monitoring and application of nutrients.**

DATE	PRODUCT TO APPLY	RATE
<b>April</b> <i>(or after last frost)</i>	Material to be planted	Space according to grower recommendation
	Slow release fertilizer with micronutrients	20 pounds/1000 square feet or manufacturers recommendation
<b>May</b>	Fulvic Acid	200 ounces/100 gallons or manufacturers recommendation
	Liquid fertilizer	9-3-6 64 ounces/100 gallons or manufacturers recommendation
<b>June</b>	Micronutrient package	3 quarts/100 gallons or manufacturers recommendation
<b>July</b>	Liquid fertilizer	Apply only if needed. If growth is satisfactory, then do nothing.
<b>August</b>	Liquid fertilizer	Apply only if needed. If growth is satisfactory, then do nothing.
<b>September- November</b>		Remove annual color after first frost.

coleus, white caladiums and black magic elephant ears. This creates a striking contrast and also provides a myriad of heights and textures. One of my favorite full-sun plantings is purple wave petunias in combination with yellow lantana, marigolds or coreopsis. Purple and yellow play well off each other, and the different heights and textures of the different cultivars provide lots of options when selecting plant material. Another striking full-sun application is the use of purple fountain grass with lime-green sun coleus. This combination offers complimentary colors and provides

dramatic changes in terms of texture. If you implement any of the above in your garden, it will be the envy of any neighborhood! ■

**Tom Warren, Ph.D.**, is a biology and horticulture instructor at Snead State Community College, Boaz, Ala. He is a landscape consultant and founder of Choice Landscapes in Birmingham, Ala. [Thomas.Warren@snead.edu](mailto:Thomas.Warren@snead.edu)

Photos by Josh Phillips



### ...Continued from page 28

According to the Center for Biological Diversity, monarchs have declined by more than 80 percent over the past two decades. Nearly a billion monarch butterflies have vanished since 1990, according to data released by the U.S. Fish and Wildlife Service in early 2015. ■

### Jennifer Condo

Garden Club of DeLand, Florida  
Federation of Garden Clubs Inc.  
[jattq3@yahoo.com](mailto:jattq3@yahoo.com)



Plants are standing by for planting in the refurbished garden. Photo by Sharon Causey.

A rededication for the newly named Sensory Butterfly Garden was held on May 5. Photos by Jennifer Condo.



Garden project volunteers Jim West (far right), who designed plans for the butterfly garden area, and John Hatfield, were instrumental in helping the project come to fruition. More than 1,000 butterfly-friendly plants were planted in the garden, including butterfly host and larval plants, such as milkweed, passion vine, cassia, Dutchman's pipe, parsley, dill, fennel and penta. An abundance of nectar plants also were added that include lantana, buddleia, porterweed, salvia, firebush, daylily, vinca, Mexican sunflower, impatiens and more.

Photos by Sara Kearney and Sharon Causey.



For more information, visit <http://monarchcityusa.com/>

# NEWSCAPE



*Luxembourg Palace, Paris, France  
Photo by Caroline Carbaugh*

## From the Editor:

Welcome to our new readers! You are a busy group with many schools, refreshers, and events. *Please forward Newscape to your Consultants.*

Please send me information about your projects, meetings and schools by August 1, 2019 for inclusion in our Fall 2019 issue of *Newscape*. I look forward to including articles and photos about your events.

All submissions must be original material. Photos are welcome! Please send articles in Word format and photos to the Editor at [CSCarbaugh@verizon.net](mailto:CSCarbaugh@verizon.net).

**Caroline Carbaugh**  
**Newscape Editor**

## OBJECTIVES OF THE LANDSCAPE DESIGN SCHOOLS

- ✿ Develop a greater sense of appreciation, pride, and knowledge about our private and public gardens.
- ✿ Become better educated to make changes in our surroundings so that they will be more beautiful, useful, convenient, ecologically sound and easily maintained.
- ✿ Stimulate interest in all phases of landscape design, including community planning that will affect all of our lives.
- ✿ Develop a contingent of qualified Landscape Design Consultants to serve in such decision-making areas of public life as providing leadership, educational programs, scholarships, awards and promoting better landscape design.



*The Tuileries, Paris, France  
Photo by Caroline Carbaugh*

**NEWS FROM OUR NATIONAL CHAIRMAN:**

“Natural landscapes, which are not affected by mankind, do not need to be designed or maintained. When man is introduced to the equation, he affects the land. The greater the number of people who use and/or change the natural site, the greater the need for design to fit the needs of man to the site’s physical capabilities to support the desired uses.” *Stewards of the Land*

This is just one of a wide variety of topics and concepts studied in NGC’s Landscape Design (LD) School. There are currently fifteen scheduled opportunities in thirteen states to learn from these popular courses. And eight Multiple Refreshers are scheduled to enhance your knowledge and refresh your credentials. As this garden club year and the current national and state garden club administrations move toward their ends, it is not too soon to start planning LD Schools for the next year and the next administration and as part of your National Garden Week observances. This school can help you accomplish your mission to provide education and can help you attract new members.

New curriculum was approved at September’s Fall Board Meeting in Orlando – to be used in new school series beginning on and after July 1, 2019. It is posted on the NGC website along with existing curricula for schools in progress and/or beginning prior to July 1. Schools in progress and beginning before July 1 continue to use *Stewards of the Land* as the official

text. A supply of the text is readily available from Member Services. After July 1, there will be no official text and each instructor will teach from their own outlines which will expand on the required subjects.



*Orchids at Hillwood, Estate Wash., DC.*

A new Handbook, common to Environmental, Gardening and Landscape Design Schools will be launched soon. Watch for it on the website in conjunction with new forms common to the three schools, designed to make school administration easier and more understandable. Until these become available, continue to follow the LDS Operations Guide and use only the fillable forms available on the website. Many state chairmen do not use the required forms, complicating the administrative process and resulting in incomplete and inaccurate records in many places. Please read and follow instructions in order to help us help you. The Reading Exams based on articles in *The National Gardener* are not released to State Chairmen until your course has been approved by the LDS Instructors Chairman.

*The National Gardener*, available by subscription and online, contains LD Schools news and almost always includes a feature

article on Landscape Design which is tested on in every LD School course. That publication is required reading for all LD Consultants which should include all LD Chairmen.

I asked in the last issue, “How do your states and councils promote good landscape design and NGC schools? We want you to share with *Newscape* so that we can share the information nationally. Do you have awards programs?” I really do want to hear from you so that our LDS Committee can learn from you and so that we can share your ideas and successes with all LD Consultants and Councils.



*Photos by Caroline Carbaugh*

Thanks to all the clubs, states and councils who have provided courses and refreshers and special events this term. Thanks to all the local, state and national chairmen who have made these events happen. Thanks to all who have supported and attended our programs. Please continue to share LD information and promote LD education that helps all of us recognize and practice good land use.

**Greg Pokorski,  
NGC LD Schools Chairman  
NGC LDS Accrediting Chair-P, RM, SC**

**STATE NEWS**

**Colorado**

Hello from Colorado! Great snow is going on here, so hopefully you are reading your gardening and landscaping books and planning for summer. While you are planning, please put us on your calendar for the in-between month of November. Our Landscape Design School, Course 3 will be held on November 15 and 16, 2019. It will be a perfect time, between putting your garden to bed and gearing up to ski/snowboard or have winter activities. Please contact me for more information at [gailf\\_designs@yahoo.com](mailto:gailf_designs@yahoo.com) or 303-809-7094.

**Gail Fischer,  
LDS Chairman for Colorado**

**Connecticut**

In February 2019, the Connecticut Landscape Design Council judged the landscape design exhibits at the 38th Annual Connecticut Flower & Garden Show. In the hours before the show, the team of 13 LD Consultant Judges and 4 LD Provisional Consultants were able to enjoy the exhibits before the crowds arrived.

Creating exhibit landscapes in a Garden & Flower Show context presents several unique challenges. The purpose of these landscapes was to demonstrate and sell their talent, expertise, and products. Given these challenges, we were amazed and delighted by the scale, craftsmanship and creativity of the landscapes.

We divided into teams and narrowed the 20+ field down to the top 4 exhibits and then reevaluated as one group the designs before selecting the winner.



The first of these landscapes was a formal garden of boxwoods, shrubs and spring flowers. A pale stone patio pleasantly lightened the space in the center of the garden. The entryway trees and front plantings were key to creating a cheerful and intimate feeling of walking into a garden room.

The second Asian-themed landscape was an ambitious installation with numerous oriental features including a beautiful large gong, pagoda, pergola, fire pit, water elements and specimen plants. This landscape highlighted many structural and stylistic possibilities.



The third landscape was a clever use of “neighboring yards” to highlight a shared rain garden. The installation was anchored by two pale beige cottages on top of a slope with matching fences that created a wonderful contrast against the black backdrop. The point that the common rain garden did not detract from either yard was successfully illustrated. Overall, this was a great use of space.



The fourth landscape, titled “Stairway to Heaven”, featured a nine-foot tall tumbling waterfall. The placement of large conifers at the top of the waterfall further created a dramatic sense of height. The result was a rich but uncluttered landscape. This superb landscape demonstrated an expert use of design principles and elements.



The “Excellence in Design” Award went to this fourth landscape: “Stairway to Heaven” by Aqua Scapes of CT, LLC. due to their creative use of space, principles and elements, implementation, and our overall impressions.

Looking at many types of landscapes in one morning made the importance of methodical evaluations clearer to our judges. We are very fortunate to have a couple of very experienced successful professional landscape designers on the Council. Their commentary at the end of each assessment helped the newer Landscape Design Consultant judges interpret the pros and cons of each landscape. Many of our judges found the experience in a Show a very effective way to turn theory into practice. Best of all, the commentary and camaraderie of novice and experienced judges provided a richer learning experience for all.

*Susan Laursen, CT LDC Chairman*  
*Sue Kelly, Carol King-Platt, Lee Anne Moran*

**Kentucky**

This is extra clay soil from a lot being developed close to our home. I am going to make a berm out of this clumpy, now wet 10 tons of clay. I bought 4 cubic feet of perlite for drainage, 500 lbs of topsoil to incorporate, I will add 2 cubic feet of vermiculite to start,

1/2 bale of peat moss. I also will add 600 lbs of humus, 250 lbs plus of pine bark fines, 800-1000 lbs of additional compost and organic soil mix. I intend to mix this up and take a soil test eventually and grow annuals and perennials. I want to get a big rock for hardscape plus other hardscape. It will take a while but I love this stuff. Less to mow.



*Jim Mullen, KY LDC Chairman*

**Maryland**

Landscape Design Council’s special program on September 18, 2018, “Updating the Bones of the Garden” was very successful with 42 attendees and 32 Consultants refreshing. The instructors were outstanding: Ann Betten, Owner of “Betten Landscape Designs”, Scott Aker, Head of Horticulture and Education at the U.S. National Arboretum, Wendy Brister, Owner of Harvey’s Garden in Wrightsville, Pa., Ruth Rogers Clausen, Author, lecturer and on the Board of the Delaware Botanic Gardens (see Ruth’s article in the fall 2018 issue of *The National Gardener*), Michael Judd, Author, Landscape Designer and permaculture pioneer and the always popular Carrie Engel.

*Doris White, MD LDC Chairman*



*Scott Aker, National Arboretum, and Diana Bonner*

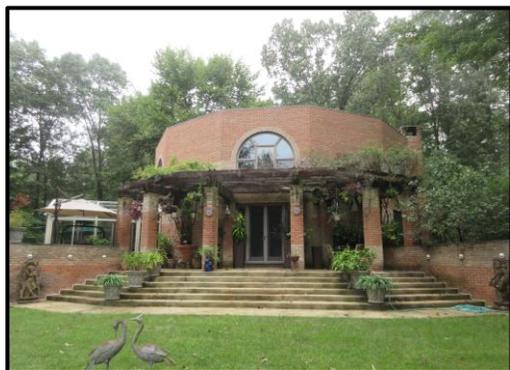


*Ann Betten, Betten Landscape Designs*

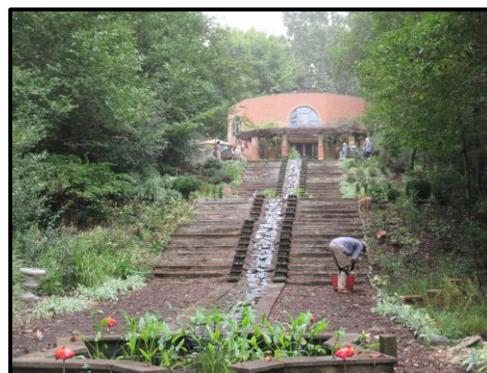
*Photos by Susie Middleton*

### National Capital Area

In September, the Landscape Design Council of the National Capital Area toured an impressive 10-acre private Persian Garden in Huntington, MD. The extensively landscaped garden includes koi ponds, boulders and a stream. In the spring, there is a burst of color from over 10,000 bulbs -tulips, daffodils and hyacinths – that were planted by our host and homeowner. A Persian Garden follows specific guidelines using geometric shapes and principles and has a water feature in the middle.



*The Twelve-Sided House*



*Photos  
By  
Caroline  
Carbaugh*

*Caroline Carbaugh, NCA LDC*



*A Horse made of Driftwood*

### North Carolina

We recently held LDS Course 3, Series 7 in Raleigh, NC at the JC Raulston Arboretum on February 11-12, 2019. We had 35 students attending. Gordon Chappell, an Architect Instructor from Williamsburg, Va., gave one of the lectures. This was the 3rd Landscape Design School we have had in North Carolina in 9 years. Our 4th Landscape Design School Course 4 will be on August 12-13, 2019 at the JC Raulston Arboretum in Raleigh, NC. We welcome you to come join us for this course.



## FERDOWSS

### PERSIAN GARDEN GEOMETRY

The general shape is  $\frac{1}{4}$  of a window arch on the house.  
 A water feature (stream) runs thru the center.  
 The borders are defined by an alley of Japanese Magnolia trees

The patio on level 4 is a dodecagon, patterned by 6 offset dodecagons, giving a star shape in the center.

The shape of the ponds on levels 2 to 3 is derived from the dodecagon (12 sided) shape of the house:  
 Level 2 is a dodecagon  
 Level 3 is the central star from the dodecagon patio on level 4



*Photos by Linda McLendon*

I am so proud that North Carolina will have over 20 new Landscape Design Consultants after August 2019. They will be joining the 10 Master LD Consultants bringing our totals to more than 30 in our state. We will continue to offer more Landscape Design Schools in North Carolina in the future. We are very thankful that we have finally been able to bring back our NGC, Inc., sponsored schools here in North Carolina. It has been so much fun and has been a great learning opportunity for us all.

***Linda McLendon, LDS Chair, GCNC  
LDS Chair, SAR & NGC LDS Reading Chairman***

## Pennsylvania

Longwood Gardens is renowned for its extraordinary fountains. On October 4, 2018, Central Pennsylvania Area Landscape Design Council visited Longwood Gardens, Kennett Square, PA to see the new fountain show. We also had a behind-the-scenes guided tour by one of our own members who is a Docent at Longwood.



Pierre du Pont and his family had a long history of gardening. In 1907 Pierre started his planning for beautiful gardens for his family and friends to enjoy. In 1921, the gardens were opened. At that time the latest technology was used to heat, water, and power the complex, but the systems were hidden in tunnels so as not to detract from the grandeur of the glass-covered peristyle and surrounding rooms.



The original fountains were built in the mid 1930's and had no modernization of the system until a couple of years ago. We were delighted to see the outcome of their work with two fountain shows and a tour of the gardens.



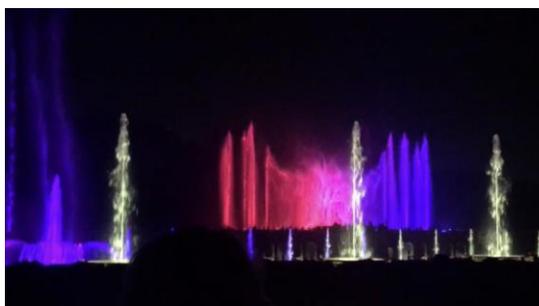
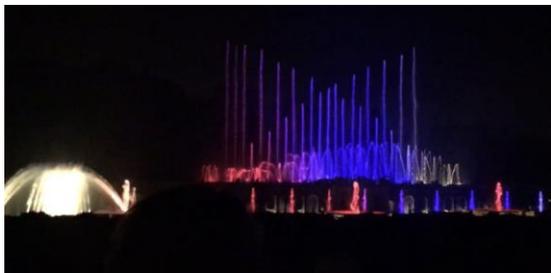
The afternoon fountain show gave us a taste of what was to come. Later we were treated to a specular evening event, complete with colored lights and fireworks, as the fountains danced to the music of the Beatles. If you are like me, growing up in the sixties, the Beatles were "THE GROUP".

Pierre du Pont left the family legacy with the Gardens of Longwood where visitors gather from all over the world.

We are fortunate to live here in Pennsylvania where it is just a short trip to spend a day looking at the

wonders of Longwood. We will long remember the time we visited Longwood Gardens as a council.

**Joyce Crider, GCFP, Central Area Landscape Design Council, Chair**



*Photos by Joyce Crider*

### South Carolina

The Landscape Design Consultant's Council of South Carolina completed their 2017-2019 term with a program at Magnolia Plantation and Gardens on February 22. Magnolia's gardens are America's oldest Romantic Gardens. The focus of the tour was the study of Magnolia's unparalleled collection of camellias. The South's expert on camellia culture, Tom Johnson, has traveled the world over in search of rare varieties to add to Magnolia's collection. Tom had thirty of our members spellbound with his legendary knowledge of camellias and the gardens were at the peak of bloom for our tour.



*A rare scented camellia hybrid*



Other tours during 2017-19 were to Beaufort S.C to study the horticultural contributions of the early Spanish settlement of Santa Elena at Port Royal in 1565. Our two other tours were to study old private gardens in Camden S.C and to visit a private English-style garden in Spartanburg S.C. that contained 300 David Austin roses.



Our final meeting included the election of new officers:  
 President: Karen Prewitt  
 Vice President: Susan Epstein  
 Secretary: Judy Robinson  
 Treasurer: Linda Sicheloff

Mary Alice Hall was our outgoing president.

***Karen Prewitt  
 President. LDCC of SC***

*Photos by Karen Prewitt and Kate White*

### Tennessee

Four Landscape Design Consultants from the Middle Tennessee area are considering working with the Landscape Design for the Franklin County Square. Their Franklin County Garden Club was approached by the City of Winchester at their February Meeting to give plant selection advice to add to the current plantings around the square. Budget and irrigation and maintenance were discussed at this first contact and a meeting is planned with the LD Consultants, the City, and others interested in helping for the last week of February.

There are about 18 lovely black metal hanging baskets already in place around the square with no permanent irrigation. The current plantings feature the 'Rising Sun Redbud', developed in Franklin County.

This is a 2008 design rendering from an architectural firm, much of which has been implemented. The City is requesting assistance in adding seasonal color with annual plantings.



**Sandi Eichenberger, LD Consultant,  
Trillium Tri-Council President, TFGC**

The Trillium Consultants Council has taken the place of the individual councils and will hold the next meeting at the Convention in Memphis. It is good group of dedicated persons enjoying their education and projects as well as planning for special trips! While they are LD Consultants they will belong to the TCC.

**Carole Whited, TFGC LDS Chairman**

**Virginia**

**VIRGINIA GARDENS TO VISIT**

Throughout the State of Virginia, there are many wonderful gardens to explore. Many are small, low-key and private – creating intimate gems to be discovered by invitation only. Others are medium size, well-known and often visited. There are also sprawling examples of the love of horticulture exhibited by so many Virginians. These gardens include botanical gardens and arboretums. Additionally, Virginia has a unique reputation for its many historically significant gardens. These include country estates and centuries old plantation gardens. Historically, gardens were created for the beauty and enjoyment a beautiful, well planned and maintained garden can produce.

A few of the gardens I have visited over the last two years follow –

**Colonial Williamsburg** is one of my favorites. I have toured the backyard gardens, the Governor’s Mansion gardens, and so many more. This part of Virginia exemplifies our great American heritage, the charge for independence, and helps to engage and educate future generations. The gardens are true to the era and serve as a reminder of our country’s past. The preservation efforts of Colonial Williamsburg are to be greatly admired.



*The Palace Garden in Williamsburg*

**Monticello** - Albemarle County – this property was Thomas Jefferson’s home for many years. The property reflects his talent as both an architect and a gardener. The gardens are a testament to Jefferson’s creativity, curiosity and dedication to experimentation in horticulture and education. Mr. Jefferson—author of the Declaration of Independence, the Statute of Virginia for Religious Freedom, third president of the United States, and founder of the University of Virginia – also spent a portion of his childhood at Tuckahoe Plantation in Goochland County.



*Monticello*

**Tuckahoe Plantation** in Goochland County – where Thomas Jefferson spent some of his boyhood, lives on as an example of the strong commitment the various owners of the property have shown over the years to preserve the identity and heritage of the property. The manor house, kitchen building, school house and several outbuildings have been well preserved. A visit to the plantation is a trip back in time.

**Edith J. Carrier Arboretum and Botanical Garden** - James Madison University in Harrisonburg – This property is a woodland sanctuary on the James Madison University campus. It is considered a public urban garden and serves as a greenspace preserving native plant species. This property is a tremendous educational source for all ages.

**James Madison’s Montpelier** - Montpelier Station - The home of former President James Madison has been preserved after extensive archeological research of the structure. The home has many wonderful and interesting features. and has undergone a restoration to restore the original layout. There are fantastic gardens, wooded walking trails, a Museum and archeological exhibits to explore. Each year since 1934, the Montpelier Steeplechases have been held on the front lawn of James Madison’s home. “The hurdle course features the only live brush jumps in the Commonwealth of Virginia.”



Over the last few years, **Lewis Ginter Botanical Garden** in Richmond has received accolades for its progressive and imaginative programs and events. Through their commitment to continuing to maintain a bona fide botanical garden, the garden leaders and volunteers (of which there are many) have done an outstanding job.



*Ginter Garden, Photo by Caroline Carbaugh*

A garden I have just recently learned about is the **Quarry Garden** at 1643 Salem Road in Schuyler VA. This garden has been in the making for over twenty years. It is privately owned and being expanded as opportunity presents itself. The various gardens are built around rock quarries used for several decades to mine soapstone. Their website is inviting and loaded with information gardeners like myself find enticing. Please look at their website to discover the level of sheer horticulture bliss they are continuing to create.



Additionally, a new book I just ordered - [VIRGINIA ROCKS](#) A Guide to Geologic Sites in the Old Dominion by Albert B. Dickas lists geologic sites across the Commonwealth, “introduces readers to 50 of the state’s most compelling and accessible geologic sites and to the great variety of rocks, minerals, and landforms created over the course of its more than one billion years of geologic history.” Any gardener who has studied soils, rivers, and rock formations will be interested in this book.

*Judy Hodges, President VA LDCC*

**LANDSCAPE DESIGN SCHOOLS/REFRESHERS**

**Alabama**

**April 22 – 23, 2019.**

**Auburn.** Course 4.  
State Chairman: K. T. Owens  
(251) 743-3846;

**Arizona**

**January 25 – 26, 2020.**

**Phoenix.** Course 2.  
State Chairman: Judy Tolbert  
602-421-5290;  
Tolbertjl10@gmail.com

**Connecticut**

**March 26 – 27, 2019.**

**New Haven.** Course 1.  
State Chairman: Susan Laursen  
(203) 415-2077;  
sklaursen@aol.com

**Florida**

**April 26 – 27, 2019.**

**Fort Myers.** Course 2.  
State Chairman: Pat Richardson  
407-469-7082;  
Ogrampat42@yahoo.com

**Illinois**

**March 26 – 27, 2019.**

**South Barrington.** Course 2.  
State Chairman: Dorie Lederer  
(847) 381-5828;  
hlederer@buycps.com

**Michigan**

**April 22 – 23, 2019.**

**Grand Haven, MI.** Course 1.  
State Chairman: Doris Ann  
Campbell; (734) 439-7727  
Campbell.doris.ann@gmail.com

**Missouri**

**March 19 – 21, 2019.**

**Springfield, MO.** Course 2.  
State Chairman: Josie Raborar  
(417) 818-4780  
jraborar@sbcglobal.net

**September 10 - 12, 2019.**

**Springfield, MO.** Course 3.  
State Chairman: Josie Raborar | See  
phone and email above.

**National Capital Area**

**March 25 – 26, 2019.**

**Fairfax, VA.** Course 4.  
State Chairman: Lisa Adelman  
(703) 476-8353;  
lisadel321@aol.com

**New Jersey**

**March 5 - 7, 2019.**

**East Brunswick, NJ.** Course 1.  
State Chairman: Terese Blake  
(732) 546-0338;  
Terese.blake@gmail.com

**New York**

**March 20 - 21, 2019.**

**Rochester, NY.** Course 1.  
State Chairman: Roberta Saraceno  
DuBeshter ; (585) 230-7587  
robertadubes@gmail.com

**North Carolina**

**August 12 - 13, 2019.**

**Raleigh.** Course 4.  
State Chairman: Linda McLendon  
(919) 736-1255;  
McLendonL@aol.com

**Ohio**

**April 23 – 24, 2019.**

**Wooster.** Course 4.  
State Chairman: Debbie Sickmiller  
(419) 281-4336;  
sickmiller@zoominternet.net

**Texas**

**September 23 - 24, 2019.**

**College Station.** Course 3.  
State Chairman: Michele  
Wehrheim; (313) 649-1067;  
Texaslandscapedesignschool  
@gmail.com

**Virginia**

**April 8 – 9, 2019.**

**Richmond.** Course 1.  
State Chairman: Glenda H. Knowles  
(757) 651-0401;  
ggknowles@cox.net

**West Virginia**

**May 5 – 16, 2019.**

**Morgantown, WV.** Course 1.  
State Chairman: Jan Mitchell  
(304) 292-8110  
Jangarden2@comcast.net

**NGC Tri-Refreshers will take place in Colfax CA, Lafayette LA, Altoona PA, Gainesville FL, Kearney NE, West Palm Beach FL, and Tampa FL. Please consult the Multiple Refresher website for more information.**

<http://www.gardenclub.org/schools/multiple-refreshers.aspx>

**PLEASE consult our website for the latest information on schools and refreshers:**  
[www.gardenclub.org](http://www.gardenclub.org)



*Monet's Water Lily Pond at Giverny, France*

**Editor: Caroline Carbaugh**  
[cscarbaugh@verizon.net](mailto:cscarbaugh@verizon.net)