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

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. **LPD 2**

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. **LPD 5**

[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 **LPD 6**

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

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 **SDL 2**

[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 **SDL 3**

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 **SDL 4**

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. **PIL 3**

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. **PIL 4**

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. **TLL 3**

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/

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. **SIL 2**

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. **SIL 3**

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”? **PHSS 3**

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 consiste 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 **CLM 2**

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.