



A quarterly journal of
the National Alliance of
Preservation Commissions

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the
review



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Flower displays brightening
the streets of Portsmouth,
New Hampshire
Photo by Lindsay W. Sack



A quarterly journal with
news, technical assistance,
and case studies relevant to
local historic preservation
commissions and their staff.

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In this Issue

BY BARBARA WYATT, ASLA, THE ALLIANCE REVIEW GUEST EDITOR

There's no turning back! Landscape preservation was once the obsession of a small number of preservationists. Today, a small army of preservationists across the country is successfully agitating for the recognition and preservation of historic parks, parkways, streetscapes, gardens—even respected senior trees and shrubs.

Contributors to this issue present examples from around the country that demonstrate the growing appreciation for the important spaces that define the character and structure of American cities. From parkways to plazas, from poor African American neighborhoods to the most iconic landscape, Central Park, the authors describe a range of appreciated landscapes, and how citizens have won their recognition. David Driapsa explains how Tallahassee reconciled the loss of an important African American neighborhood and its landscape, tended and beloved by its residents. Helen Erickson explains successful citizen efforts to save a Modern urban plaza in Tucson. A footnote to Helen's article is an update from Charlene Roise about another important Modern landscape, Peavey Plaza in Minneapolis. Jeremy Woodoff demonstrates that the recognition of historic landscapes has its roots in programs like New York's 1974 scenic landmark program.

Turning our attention to practical landscape matters, Ann Mullins provides important guidance on adapting historic districts—sensitively—to sustainable practices of water conservation. In my article, I discuss challenges commissions may face in developing a successful program of landscape recognition. Bravo Baltimore! Lauren Schizsik explains Charm City's recent designation of the Olmsted Brothers parkway system, which shaped the city and remains among its most traversed historic places.

So, read on, as we celebrate America's successes in landscape preservation, with hopes of inspiring other communities to embrace their own landscape history and take steps to assure its preservation in the years to come.

Barbara Wyatt is a historian for the National Park Service, serving as the landscape specialist for the National Register of Historic Places and the National Historic Landmarks program. Past jobs include the historic preservation planner for the City of Frederick, Maryland, and the survey and planning coordinator for the Wisconsin state historic preservation office. She serves on the Frederick County, Maryland, Historic Preservation Commission.

Landscapes and Commissions: Time for Action

By Barbara Wyatt, ASLA

Landscapes! Why do many commissions consider landscape review to be too controversial or too difficult to tackle? Myths about the controversial nature of landscapes and muddled perceptions about their designation and treatment abound. Commissions may not feel qualified for the task of evaluating landscape significance and specifying appropriate treatments. They may believe the public will respond negatively—perhaps vehemently—to the introduction of even modest landscape guidelines. The opposite can be true as well.

Commissions have been startled by public energy when cherished landscapes are threatened and by the depth of public outrage over lost landscapes and landscape features. As with many aspects of historic preservation, such incidents can provide an opportunity to turn the page to a new way of doing business.

WHAT IS A LANDSCAPE?

In the most general sense, *landscape* refers to the range of characteristics of a particular place. For example, the landscape may be composed of “green” space (i.e. land devoid of development other than plant materials), streets, walks, parking lots, vegetation, buildings, signs, and the other component parts of a place.

A more specific application, often used in historic

preservation programs, considers landscape resources to be historic resources that are not building-centric, such as parks, gardens, cemeteries, and plazas. Landscape resources may be composed of natural features (such as the soil and geology of the site) and human-designed, constructed, and placed features (such as introduced plantings, water features, lighting, and small buildings and objects). Landscape resources frequently represent various layers of history, including underground archeology, with different layers relating to one period or another.

The term *streetscape* usually refers to the visual image of a street, including paving, utilities, signs, street furniture, plantings, small scale structures—such as bus shelters—and the buildings that front



Photo by Barbara Wyatt

East Third Street Park, Frederick, MD. This small city park in the Frederick Historic District was dedicated in 2001, after a successful citizen initiative to upgrade the park with a new playground, plant materials, walks, and fencing. Even small green spaces add to a neighborhood in many ways.

onto them. Streetscapes may be considered a subset of landscapes. They are integral parts of historic districts, although often their significance is eclipsed by the buildings on either side. In these pages, streetscapes will be considered part of the family of landscape considerations.

STATE ENABLING LAWS AND OVERLAP WITH OTHER CODES AND COMMISSIONS

In most states, local historic preservation commissions have the authority to designate and approve changes to landscapes, landscape features, and streetscapes. Such authority is specified directly or obliquely in state enabling laws, state constitutional amendments, or other legal instruments that give municipalities and counties the right to develop regulatory historic preservation programs. In some states, the law is very clear about giving commissions the authority to regulate landscapes and streetscapes. In Maryland, for example, the state code considers “environmental settings” and landscape features with significance to be subject to commission regulation. Definitions in the code specify that “appurtenances” and “environmental settings” include paved or unpaved walkways and

driveways (whether paved or not), trees, landscaping, pastures, cropland, waterways, and rocks (Annotated Code of Maryland, Article 66B, Sec 8).

All commissions should be familiar with the language in their state’s enabling law that describes the scope of commission review, and they should know how the courts, SHPO, or municipality have interpreted this language over time. Landscapes and streetscapes are recognized around the world as important components of historic districts—and they can and should be recognized as such in local historic preservation programs via state recognition of their significance in the enabling law.

A commission also needs to know how other departments, ordinances, and city practices may impact its ability to regulate landscape and streetscape modifications. Overlapping authority can have troubling consequences without a process in place to address it. For example, the public works department needs to understand paving requirements in a historic district, and the commission needs to abide by codes or guidelines in place for public safety (sidewalk width) and environmental well-be-



The desire for green space is strong. Where opportunities are limited, property owners find ways to incorporate plants to soften the intersection of buildings, sidewalks, and streets.

ing (tree well design). Programs or commissions that may have overlapping jurisdiction or interest include those concerned with public art, urban forestry, sustainability, public works, planning, permits, code enforcement, parks and recreation, and the Main Street program. For regulatory issues, the guidelines should clarify who reviews what, and in what order. “Handshake agreements” that exist between the commission and other departments should be formalized to clarify the process.

LANDSCAPE SIGNIFICANCE

What is significant about a landscape and what is significant within a landscape? A significant landscape is a place that is important as a designed or historic space, as an essential setting within a historic district, or as an important component of a designated building or object. The overall landscape itself, a park for example, may have significance. That larger landscape, in turn, may be composed of distinctive pieces referred to as major features, as component landscapes, or—in designed landscapes—“rooms.” Sub-units from the historic period generally contribute to the overall significance and integrity of the landscape, as do smaller features, such as statuary or water features,

which complete the landscape composition and lend integrity.

ESSENTIAL LANDSCAPE DOCUMENTATION

Landscape documentation should include a complete description of the landscape, its history, and the context within which it developed.

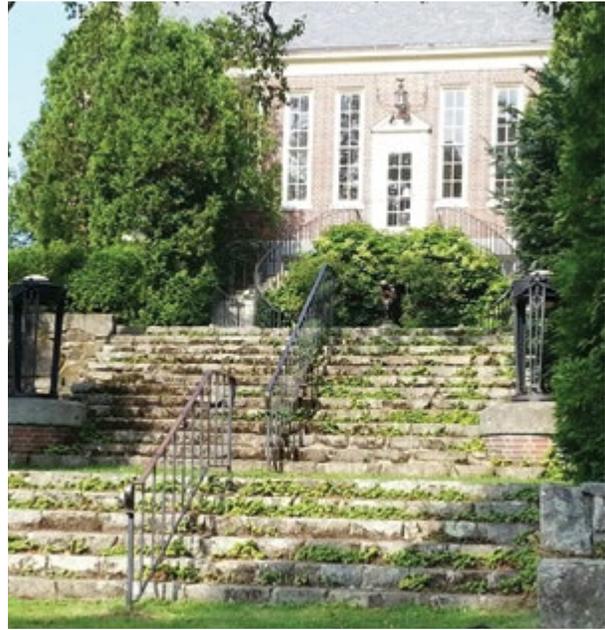
A complete physical description of the landscape is essential in the documentation for all nominated resources, whether the landscape is individually significant or exists as the essential “glue” in a historic district or individually nominated building or object. For example, for an important park, the nomination documentation should be required to include a description of the park’s defining spaces; circulation; vegetation; major constructed and natural features; and major minor features, such as lighting and benches. The description should also be required to include an analysis of how these features changed over time and an evaluation of what contributes and what does not.

Attention to description will help override a commission’s tendency to see a landscape as an

ephemeral piece of a designated landmark (read, “building”)—or worse, as “empty space.” Every building, structure, and object rests on a piece of land, and most are surrounded by the land where they were originally built (thus, our bias against “moved” buildings). A commission cannot sufficiently review alterations to designated landscape and streetscape components without an adequate description and history of the landscape.

Some communities have found it useful to prepare contexts that pertain to particular types of landscapes, styles of landscape design, or to a specific landscape architect. A “context” is an overview of a theme important in history during a particular time and in a particular place. A context generally relates a local historic theme to broad historic trends—on a national, regional, or state-wide basis. Notable aspects of the theme and patterns of development are important to explain. A general description of the types of properties associated with the theme or a specific list of related resources may be included with the context statement.

San Francisco has prepared an excellent context statement: “San Francisco Modern Architecture and Landscape Design, 1935 to 1970.” Prepared in 2011 by Mary Brown for the San Francisco City and County Planning Department, the landscape component of the context presents an overview history of Modern landscape architecture, with an emphasis on San Francisco. Brief biographies of landscape architects who designed Modern landscapes during the period are provided, with client lists and the identification of their San Francisco projects. This context provides a definition of Modern landscapes and provides indications of what may be significant within such landscapes. It provides the city with a roadmap for evaluating examples of Modern landscape architecture in the city. This is important because, as a fairly recent manifestation of landscape architectural design, Modern landscapes have not received the scholarly attention of earlier landscape periods. In addition, San Francisco is an important location within the history of Modern landscape architecture in the United States.



Camden Public Library. The grounds of the public library in Camden, Maine, were designed by noted landscape architect Fletcher Steele. The landscape features an amphitheatre with the Camden harbor as its backdrop. Local activists successfully spearheaded an effort that resulted in the 2013 designation of the Fletcher Steele landscape as a National Historic Landmark.

Although every city may not be prepared to develop a detailed “landscape” context, a fundamental history of the designed landscape and streetscape is essential. The history should explain the basic planning and development chronology, including the development of infrastructure; the development of parks and other green spaces and outdoor recreation facilities; cultural, aesthetic and environmental factors that contributed to landscape character and design; residential landscape use and design; and a description of the work of notable landscape architects. This overview history provides a fundamental historic context for placing a landscape within the overall development of the city or district.

SELECTING APPROPRIATE LANDSCAPE TREATMENTS

A commission’s guidelines should prescribe appropriate treatments within the context and history of the landscape. “Treatment” refers to work carried out to achieve a particular historic preservation goal. Ideally, the guidelines should explain why certain treatments are appropriate and provide examples

and illustrations. For example, in regard to fencing, the guidelines should describe the kinds of fences that were used within the period of significance, identify the sources that inform this information (for example, historic photos, product catalogues, or extant remnants), and specify the fence styles that are considered acceptable in scale, materials, design, and placement.

The underpinning of the guidance for landscape treatment should be the Secretary of the Interior's *Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*. Most commissions will select the rehabilitation standards and guidelines as a basis for their own guidelines.

Two treatment issues that are particularly challenging are evaluating the contribution of specific plant materials and evaluating the significance of specific features in a commercial streetscape. Plant materials can be particularly vexing because they are ephemeral, although that does not negate their significance. Some commissions designate individual trees because of their historical significance (such as a witness tree) or their great age or size. Such trees are not replaceable. On the other hand, a tree group such as a historic allée, may be considered an important character defining feature. Commissions may require the replacement of diseased or hazard trees to be the same species or a close match. The essence of plant materials' significance is a critical consideration for commissions.

It is less common for commissions to consider the removal and replacement of shrubs. The City of Rockville, Maryland, can find a shrub significant if it is a "familiar feature of the neighborhood due to its singular physical characteristic or aspect of the landscape." The city's guidance notes that significance should be based on the documentation in the nomination form, which should outline "distinctive tree and landscape materials that contribute to the characteristics of the site or district." An inventory of plant materials in the documentation

material, in this case, would be essential. (See Technical Guidelines for Exterior Alterations No. 7: Landscaping and Trees, adopted by the Mayor and Council and by the Historic District Commission in 2013.)

Streetscape integrity can be particularly challenging to determine in regard to what contributes, and what does not, in a commercial streetscape. Although the buildings may have remained relatively stable over time, the streetscape may have changed dramatically more than once. At some point, relatively clear vistas may have given way to a clutter of overhead wires and signage. Streets may have been widened, pavement altered, and streetlights changed. With time, the streetscape may have been "cleaned up" with buried cables, new signage codes, and another generation of lighting. The streetscape today probably reflects a mix of these periods, and the guidelines may consider some recent changes—like buried cables—as desirable improvements. On the other hand, in some historic districts, brick sidewalks have been installed to convey "history" when they never existed there. The commission should make sure that documentation for streetscape improvements over time is accurate. If a contemporary aesthetic is selected as a streetscape treatment, transparency should prevail, and explanations of modern zoning or land management codes—or a modern aesthetic—that overrides the historic record should be considered, studied, and explained.

THE BENEFITS

Landscape recognition and preservation can be a long, but enormously gratifying, journey. Saving familiar green and open spaces adds to the appeal, interest, and historic fabric of a city. The health and beauty of cities that have ample green space and trees is well known. Local preservation programs have the ability to recognize and protect significant historic landscapes and give new meaning to the expression popularized by the National Trust for Historic Preservation, "old is the new green."

USEFUL SOURCES

NPS National Register website: www.nps.gov/nr

How to Evaluate and Nominate Designed Historic Landscapes

Guidelines for Evaluating and Documenting Rural Historic Landscapes

Historic Residential Suburbs

NPS Park Cultural Landscapes website: www.nps.gov/cultural_landscapes/Documents

A Guide to Cultural Landscape Reports: Contents, Process, and Techniques

Cultural Landscapes Inventory Professional Procedures Guide

Technical Preservation Services website: [www.nps.gov/tps/Secretary of the Interior's Standards for the Treatment of Properties with Guidelines for the Treatment of Cultural Landscapes](http://www.nps.gov/tps/Secretary_of_the_Interior's_Standards_for_the_Treatment_of_Properties_with_Guidelines_for_the_Treatment_of_Cultural_Landscapes)

San Francisco Technical Guides website: www.ohp.parks.ca.gov/pages/1054/files/sfmod.pdf

San Francisco Modern Architecture and Landscape Design, 1935 to 1970

LANDSCAPE ARCHITECTS ON HISTORIC PRESERVATION COMMISSIONS

Local historic preservation programs are frequently stumped by questions that concern the historic nature of plantings and other landscape features at designated properties. Solution? Consider pushing for the appointment of a historical landscape architect to the historic preservation commission.

Historic landscape architecture is a specialization in the field of landscape architecture that implies professional expertise in the principles, theories, concepts, methods, and techniques of identifying and preserving cultural landscapes. Every commission should have this expertise, right? But, if historical expertise is not available, any qualified landscape architect could prove valuable to discussions about landscape issues such as the removal of trees, paving modifications, plant species selection, storm water and drought management, lighting, and many other landscape-related topics that concern commissions. Making decisions without adequate professional input could result in long-lasting impacts to historical integrity, as well as to the visual and aesthetic image of the landscapes and streetscapes of historic districts and individually designated properties. Consider visiting the website of the American Society of Landscape Architects (ASLA) to find landscape architects who practice in your area: Firm Finder at www.asla.org/ISGWeb.aspx?loadURL=firfin.

The National Park Service (NPS) has proposed

revisions to the existing "Secretary of the Interior's Professional Qualification Standards" (part of the larger Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation) to include Standards for historic landscape architecture, as well as eight other additional fields (underwater archeology, conservation, cultural anthropology, curation, engineering, folklore, historic preservation, and historic preservation planning). The existing Standards, published in 1983, defined the professional involvement recommended for the sound practice of historic preservation at that time: archeology (prehistoric and historic), architectural history, historical architecture, and history. With the maturation of historic preservation, the omission of several professions is recognized, and the updated Standards strive for inclusion.

Watch for announcements about the comment period on the updated "Historic Preservation Professional Qualification Standards and Guidance." Publication of the Standards in the Federal Register will be followed by a 60-day comment period. Consider encouraging the update that will formally recognize the expansion of historic preservation's family of expertise. Meanwhile, make sure your state enabling laws and local codes allow for the appointment of those with expertise in the fields represented in the forthcoming expanded Standards. If you have any questions about the proposed Historic Preservation Professional Qualification Standards, please contact David Banks at david_banks@nps.gov.

Photo by Lindsey Sack



Lauren Schiszik is a historic preservation planner for the Commission for Historical and Architectural Preservation in the Baltimore Department of Planning. She wrote the Olmsted Parkways Landmark Designation report. Lauren is also an adjunct faculty in the Public History Department at Stevenson University, and serves as vice president of the non-profit Friends of Maryland's Olmsted Parks and Landscapes.

Baltimore Protects Olmsted Parkways: A Green Ribbon that Connects the City

By Lauren Schiszik

In March 2015, the Mayor of Baltimore signed a city ordinance designating three parkways in Baltimore as a Baltimore City Landmark. The “Olmsted Parkways,” comprised of the Alameda, 33rd Street, and the Gwynns Falls Parkway, are a crucial part of the park system designed by the noted landscape architect Frederick Law Olmsted, Jr.

These wide, tree-lined boulevards wind through most of central Baltimore. Thousands of homes are built along them, and they serve many people travelling through the city on a daily basis. But the majority of citizens likely don't know the history of these parkways, which are approaching their centennial anniversary.

The Olmsted Parkways are valuable assets to the city and greatly contribute to its character, rich history, economic vitality, and quality of life. Landmark designation ensures they will continue to serve future generations. It is hopeful that the increased public awareness that comes from landmark designation will encourage greater appreciation and stewardship by the local government and citizens alike. And there is much to celebrate, as Baltimore is lucky to have kept these parkways largely intact.

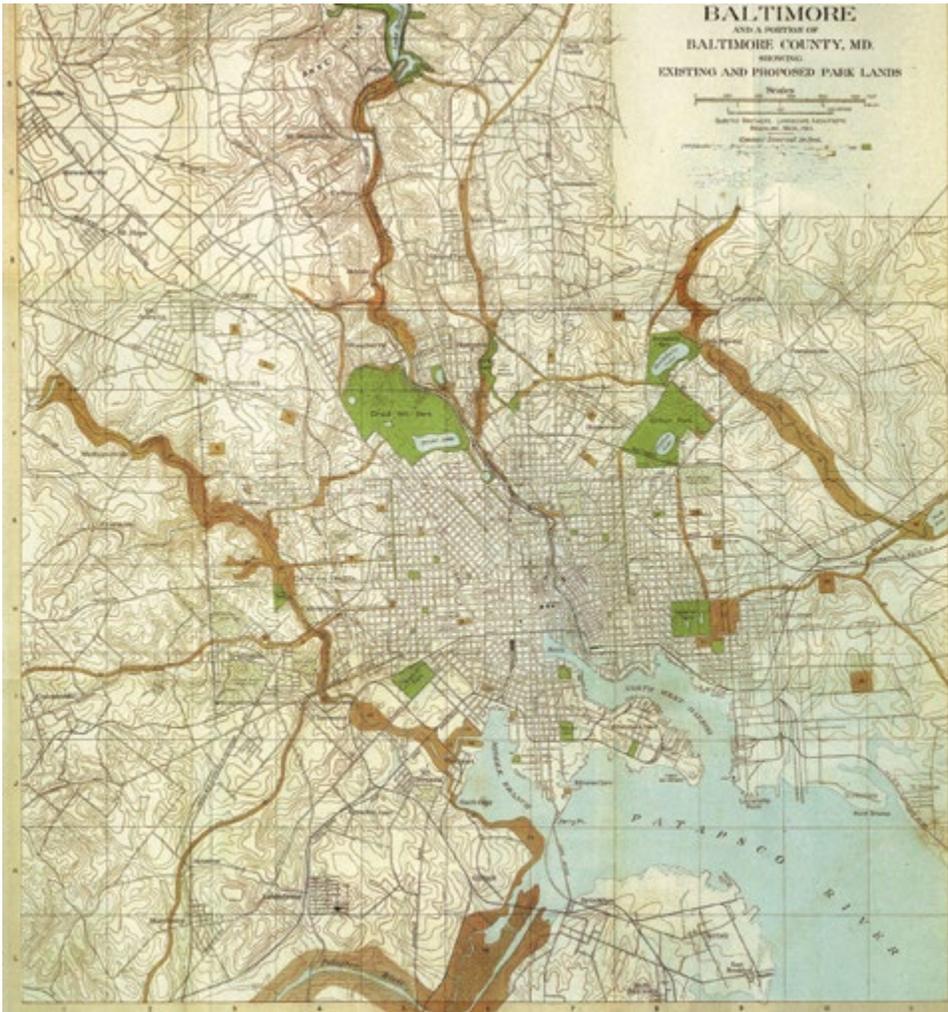
In some cities, leafy Olmsted-designed parkways have been converted to high-speed expressways to meet traffic demands. Landmark designation ensures Baltimore's parkways won't have that fate.

One hundred years ago, the creation of these parkways required collaboration between various city agencies, elected officials, citizens, and organizations. Today, the landmark designation of these parkways required a similar team effort.

OLMSTED IN BALTIMORE

Baltimore was shaped immensely by the work of landscape architect Frederick Law Olmsted and his sons. Frederick Law Olmsted was America's first landscape architect, designing some of this country's most iconic public landscapes, such as Central Park and Prospect Park in New York City, the Emer-

Above: Undated drawing of the 200 block of 33rd Street with a parked median, in front of Union Memorial Hospital. (Image credit: “33rd Street Square”, Maryland State Archives, MSA SC 5339-55-90)



Map from the 1904 report on recommendations for Baltimore's park system by the Olmsted Brothers Landscape Architects.

old Necklace in Boston, and the Capital grounds in Washington, D.C. In Baltimore he designed the residential community of Sudbrook Park and the park surrounding Mount Vernon Place. He was a fierce advocate for democratic public spaces that would be accessible to all. His son and step-son brought these same principles to landscape architecture and city planning. Their firm, Olmsted Brothers Landscape Architects, created Baltimore's public park system and designed many of its suburban neighborhoods over the course of several decades.

PARK PLAN

At the beginning of the 20th century, Baltimore was a powerful economic, transit, and social hub in America. The city was booming in both size and population, with rapid development spreading outward from the heart of the city, quickly sub-

suming rural outskirts and transforming them into tidy grids of dense row-house neighborhoods. This development was occurring without planning oversight, and civic leaders were concerned about the impact of unchecked development. In 1900, the city was urged to create a park system, while it was annexing the surrounding county and could easily and affordably acquire undeveloped land. Although the city already had a variety of parks, ranging from neighborhood squares to vast former plantations, it did not have a plan for expanding or connecting these resources to meet the recreational needs of a growing city.

In 1903, the Baltimore Municipal Art Society retained Olmsted Brothers

Landscape Architects to prepare a plan that expanded the park system. After spending a year studying Baltimore's existing parks and the surrounding region, the firm wrote the *1904 Report Upon the Development of Public Grounds for Greater Baltimore*. Among their recommendations, the Olmsted firm called for a ring of parks around the core of the city, with tree-lined boulevards running between the major parks. The intention of the plan was to create an emerald necklace like that of Boston, with the parks serving as the jewels and the parkways serving as a chain of linear parks. The plan was not fully completed as designed, but the first portion was developed with the construction of east/west parkways in what was then the suburban outskirts of the city. These parkways link the bulk of the major parks in the city: Gwynns Falls/Leakin Park at the far western edge of the city,



The tree canopy on the wide median of 33rd Street is so full that the houses flanking the parkway are barely visible.

Hanlon Park, Druid Hill Park, Wyman Park, and Venable Park in the center, to Lake Montebello and Clifton Park to the east.

The parkways were not simply intended to serve as a convenient way to get from park to park. As the report makes clear, the parkways, “whether serving as connections or merely approaches, should be treated as far as possible like extensions of the parks to bring them to the people, and place them in touch with each other.” They offered other important benefits, such as ensuring that all citizens had equitable access to green space. During the industrial era, when the downtown air was thick with coal dust and communicable diseases were rampant, access to clean air and green space was deemed an excellent way to help alleviate the health hazards of city living. There were also economic benefits to building the parkways: their development would help spur residential and commercial construction in previously undeveloped areas. The parkways were intended to be multi-modal, serving pedestrians, horse-drawn carriages, cars, and bicyclists alike, and offering equitable and protected access for multiple forms of transportation.

PLAN RECEPTION AND IMPLEMENTATION

The parks plan was enthusiastically embraced by city leaders and citizens, who agreed to fund three million dollars (in 1904 dollars) to implement it. However, this was delayed by the Great Baltimore Fire that destroyed the downtown on February 7 and 8, 1904. Rebuilding the central business dis-

trict took precedent, but two years after the fire the city was ready to turn its efforts toward the creation of the park system. The delay coincided with a rapid pace of development in the suburban areas where the parkways were planned, requiring alterations to the proposed routes and design, accompanied by an increase in costs. As originally designed, the parkways were intended to be 120-foot-wide, curvaceous boulevards running between the major

parks. Each boulevard was to have had a large central drive, two ancillary drives, a riding path for bikes, a promenade, as well as sidewalks. These discrete spaces were to have been separated by medians planted with trees and shrubs. However, due to the constraints of finances and accessible land, the parkways, as constructed, are relatively straight, four-lane roads flanked with sidewalks, with two lanes of traffic divided by a wide grassy median lined with mature trees. Although not as grand as originally intended, the parkways are still an important connector between the major parks, and provide public green spaces in wide swaths of the city.

The construction of 33rd Street and the Alameda, linking Wyman Park, Venable Park, Lake Montebello and Clifton Park, began in 1911. They were paved and opened to traffic in 1914. The “parking” of these streets—that is, planting to make them parks—was completed in 1916. Gwynns Falls Parkway, linking Gwynns Falls/Leakin Park, Hanlon Park, and Druid Hill Park, was begun in 1916 and completed in 1925. The goal of spurring development with the construction of the parkways was very successful, and today the parkways run through residential neighborhoods mainly comprised of two-story rowhouses and larger detached homes, with a few commercial areas.

LANDMARK DESIGNATION

Nearly a hundred years later, the city moved to designate these historic assets as landmarks. In the City of Baltimore, properties are designated as

Baltimore City Landmarks by a city ordinance, which must be approved by city council and the mayor. The ordinance bill first is introduced by a member of the city council or the administration. A landmark designation bill must be reviewed and approved by the Commission for Historical and Architectural Preservation (CHAP), the planning commission, the City Council Urban Affairs and Aging Committee, and then by the city council as a whole. The bill becomes an official law once it is signed by the mayor.

The designation of the Olmsted Parkways was spearheaded by a citizen who wanted to honor the 100th anniversary of construction of 33rd Street. The councilperson for the district asked staff from CHAP in the Department of Planning to research this request and determine if it met the guidelines for landmark designation. CHAP staff determined that 33rd St. was eligible for designation as part of the larger east-west parkway system, and recommended designation of the full parkway system. This required co-sponsorship by another councilperson, in whose district the majority of the parkway system was located.

When a property is designated as a Baltimore City Landmark, alterations to the property must be reviewed and approved by CHAP or its staff. This designation ensures that change is managed; it is not intended to freeze properties in time or impede progress. However, regulating alterations to landscapes, particularly those that play a vital role in the daily routine of a city, is not simple.

Support for designating the Olmsted Parkways came from a variety of constituents, city agencies, elected officials, and organizations. But the success of designating them as landmarks hinged on the support of the neighbors adjacent to the parkways and the city's Department of Transportation (DOT), which manages the parkways. This required discussion, collaboration, and education so that DOT and the community felt comfortable with the parameters of CHAP's oversight once the parkways became a landmark. CHAP and DOT staff worked closely to determine the scope of the designation.

It was ultimately agreed that CHAP will consider traffic, safety, and engineering implications when reviewing proposed changes to the landmark. Additionally, CHAP's purview includes reviewing all changes in the right-of-way, except for necessary repair and maintenance. The types of routine repair that don't require CHAP review include: repair or replacement of street surfaces, curbs, or sidewalks if done using the same materials; work conducted below ground that will not cause above-ground visual changes such as tree removal; replacement or repair of individual street lights, traffic lights, traffic signs, and temporary signs; installation of traffic lights or signs; and care and maintenance of the greenery of the public right-of-way.

Ultimately, the landmark designation will ensure that the Olmsted Parkways will be preserved, and any proposed alterations that will change the appearance of the parkways will have to receive the approval of the CHAP Commission in a public hearing. This will allow for solutions to traffic and safety needs that also respect the design of the parkways.

CONCLUSION

The Olmsted Parkways served an important role in the city's development, and still play a vibrant role in the city today. The parkways are utilized for transportation, recreation, and neighborhood beautification. Following the civil unrest in Baltimore in April 2015—some of which occurred on the parkways—citizens gathered on the wide medians of the parkways, cleaning up and marching for peace. The parkways were designed to connect people to parks, but they also connect very diverse communities.

With the designation of the Olmsted Parkways, Baltimore has joined the ranks of other cities that have recognized the significance and importance of their park and parkway systems with local designation. Baltimore is proud to be included among the cities that have demonstrated this major commitment to preservation. ■

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New York City: An Early Advocate of Landscape Preservation

By Jeremy Woodoff

New York City created the Landmarks Preservation Commission (LPC) in 1965, after a number of devastating losses, notably the destruction of Pennsylvania Station to allow construction of Madison Square Garden. This loss was so widely lamented, it is generally considered to have directly influenced passage of the National Historic Preservation Act of 1966. Eleven commissioners serve the program, with one position reserved for a city planner or landscape architect (in addition to one historian, three architects, one realtor, and one resident of each of the five NYC boroughs).

In 1974, New York City amended the ordinance to allow the designation of “scenic landmarks” and “interior landmarks” (to recognize significant building interiors). Since then, the LPC has designated eight scenic landmarks, ranging in size from Central Park (840 acres) to Verdi Square (less than 1 acre). The law defines “scenic landmark” in intentionally broad terms: “Any landscape feature or aggregate of landscape features, any part of which is thirty years old or older, which has or have a special character or special historical or aesthetic interest or value as part of the development, heritage or cultural characteristics of the city, state or nation.” The first group of scenic landmark designa-



Photo by Jeremy Woodoff

When regulation fails: A modernist slab at the 9th Street entrance of Prospect Park was placed directly on the axial view toward Daniel Chester French's Lafayette Monument. The monument is not original to the park, but is a significant, early addition.

tions included Central Park and Bryant Park in 1974; Ocean Parkway, Verdi Square, and Prospect Park in 1975; and Eastern Parkway in 1978. All of these scenic landmarks were designed by Frederick Law Olmsted and Calvert Vaux, except for Verdi Square, designer unknown, and Bryant Park, designed by Lusby Simpson.



Photo by Jeremy Woodoff

After regulation: Dana Discovery Center on the Harlem Meer, Central Park, constructed 1993. Although originally there were no buildings on this lake at the north end of the park, the Center's Victorian style and sensitive siting successfully look to Olmsted and Vaux precedents for lake edge buildings in the park.

Because of the city's fiscal crisis of the mid to late 1970s, very little capital reconstruction or maintenance was undertaken during this early period. In fact, the parks had deteriorated significantly. By the time capital reconstruction money began flowing (slowly) again, around 1979-80, the commission fortuitously had engaged in a special, grant-funded endeavor called the "Olmsted Project," which culminated in an exhibition at the Metropolitan Museum of Art and a catalog called "The Art of the Olmsted Landscape." This project collected vast amounts of documentary material on Olmsted and Vaux's New York City landscapes, including historic plans, maps, and photographs, and generated several essays describing the pair's work, their approach to landscape design, and their extraordinary importance to the development of the field of landscape architecture, as well as to public planning, administration, and design in general. This material provided the information necessary to allow the commission to designate two additional scenic landmarks, Riverside Park (1980) and Fort Tryon Park (1983). The most recent scenic land-

mark designation in the city is Morningside Park, designated in 2008.

Following designation, it is the LPC's responsibility under the law to review all work that occurs in a scenic landmark and to make findings as to whether the proposed work is appropriate to the park's historic, architectural, and landscape features and character. The Olmsted Project ensured that the commission had the information and staff needed to undertake informed reviews of proposed work. It was critically important that these resources were available at precisely the time master planning was being done and reconstruction money was becoming available, both through the city and privately through the new public-private partnerships of the Central Park Conservancy and Prospect Park Alliance.

One of the initial efforts of the commission in formalizing its review process was to develop a set of guidelines and procedures for review of work in scenic landmarks. These guidelines, to be followed



Photo by Jeremy Woodoff

Edge conditions—whether meadows, water features, or even paths—are crucial to the naturalistic character of Olmsted parks. Here, at the edge of Prospect Park’s Long Meadow, tree placement makes the meadow seem endless and adds to a sense of mystery. Historic plans showing specimen tree locations guided the master plan for tree replanting.

by the city’s Department of Parks and Recreation and any private entities doing work in the parks, set out the types of work that the commission reviews, the procedures to be used for that review (public hearing or staff review), and the materials required

for filing an application. The commission does not have the time nor does it need to review ordinary horticultural maintenance, such as the replacement of missing plants. However, changes to landscape form or quality, such as planting trees in an open area, filling in a water body, altering the character of a shoreline, alterations to or construction of buildings and other structures, and installing amenities, such as playgrounds, benches, and lighting, are all subject to the commission’s review. Careful design and placement of these features is viewed as critical to preserving and restoring the historic character of scenic landmarks. In-kind replacements of such features are also subject to review, so that later, intrusive installations cannot automatically be renewed without some effort to eliminate them or modify them to improve their relationship to the historic design.



Photo by Jeremy Woodoff

LPC was instrumental in returning this historic NYC lamppost design to production. One of its earliest modern-day uses was at the Prospect Park perimeter, and it is now being installed on the interior drives as well. The post is harmonious with both the Victorian landscape of the park and the more formal perimeter with its classical additions, and because of this it is also much less conspicuous than the modern, highway-style posts being replaced.

For every proposal that comes to the LPC for review, the first step is to review the historic material to understand the original design for the area in question. The objective is to retain that design to

the extent it still exists, and, if it has been altered or degraded over time, to restore it to the extent possible. Because these are living landscapes and because certain uses have changed over the years, it is not always possible to literally restore the site. The commission's review, however, has always been guided by an understanding of the essential nature of Olmsted and Vaux's work—that each park is "a single work of art," consisting of picturesque, naturalistic, English-Romantic style landscapes and

strategically-placed elements of the gardenesque and formal—as well as by detailed analysis of the particular site in question. With this information in hand, and the usually willing partnership of the Department of Parks and Recreation and private conservancies, it has been possible over the last 35 years to preserve and restore much of the historic design and character of these wonderful and historic scenic landmarks. ■

This early postcard view (ca. 1920) provides documentation for the way form, boulders, and plantings were used to create naturalistic edges of water bodies. The view may be of the Harlem Meer, looking west. Stereo views like this that document early conditions are used to recreate missing rustic bridges and even locate boulders in their original locations.



Credit: Wikimedia Commons.



Photo by Jeremy Woodoff

The confluence of turf, wood, and water was an important and carefully-designed focal point in Olmsted and Vaux parks. LPC worked with the designers of a ball field renovation to relocate a proposed backstop from this spot.

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Elaine Becherer is a Project Manager with the Office of Integrated Planning (OIP), City of Tucson, where she has worked for three years. Elaine is an architect, and worked in the architecture private sector for over ten years. She is a LEED Accredited Professional.

Partnerships as a Basis for Landscape Preservation in Tucson

By Helen Erickson, Associate ASLA, and Elaine Becherer

Tucson, Arizona, is located some sixty miles north of the border with Mexico. The second largest city in Arizona, its metropolitan area has a population close to one million people.

Founded in 1775 as the northernmost outpost of Spanish occupation, it was ceded to the United States in 1856. At present, there are 34 National Register historic districts in Tucson, and six more are pending. Tucson is a Certified Local Government with a historic preservation officer and an active historic preservation commission. However, until 2012 there was little recognition of the significance of historic landscapes. Since then, awareness of the importance of this asset category has been fostered by a growing coal-



Photo by Helen Erickson

Veinte de Agosto Park Fountain, looking northeast towards Tucson downtown.



Tobias sculpture in bubbler fountain, off-center back, "Peephole Obelisks" to left.



Walkway, looking north



Walkway, looking south through "Peephole Obelisks".

Photos by Helen Erickson

tion of city officials, preservationists, landscape architects, citizen advocacy groups, educators, and business and philanthropic entities. Today, funds for historic landscape rehabilitation have been included in a county bond proposal for fall 2015.

Two events in the spring of 2012 brought historic landscapes to the attention of Tucson's historic preservation community. Both had the potential to negatively impact historic landscapes. One was the placement of a large World War II memorial in Armory Park, Tucson's only park reflecting the City Beautiful movement. The other was a proposal to deaccession the water sequence of the Tucson Community Center landscape, designed by master Modernist landscape architect Garrett Eckbo in 1972 as part of an urban renewal initiative in downtown Tucson. Ultimately, the memorial was placed in the park over the objections of the Tucson-Pima County Historical Commission and the preservation community at large. The plan to remove the historic water sequence, however, was unanimously rejected by a subcommittee of the Tucson Pima Arts Council, which had been assigned the task of considering the deaccession request in the absence of a procedure for review by the historical commission. Without a definition, the landscape was considered within the framework of public art.

As a consequence of these events, three significant initiatives were undertaken to develop a framework for today's support and stewardship of historic landscapes. First, the Tucson Historic Preservation Foundation underwrote a conservation master plan for the Eckbo-designed landscape; second, a National Register nomination was initiated for the property; and third, the Tucson-Pima County Historical Commission authorized a historic landscapes taskforce to consider the place of historic landscapes in the review process.



Fountain Plaza, looking southwest towards Music Hall.

Photo by Helen Erickson

THE ROLE OF THE TUCSON HISTORIC PRESERVATION FOUNDATION

In response to the move to deaccession a portion of the Eckbo-designed landscape, the Tucson Historic Preservation Foundation underwrote a historic conservation master plan, which provided a historic context for the landscape and made recommendations for future documentation and management. Subsequently, the foundation also supported work for the preparation of a National Register Nomination for this Modernist masterpiece. The TCC was listed in the National Register at the national level of significance in September 2015. In the course of preparing these documents it was discovered that original plans were archived with those of a local architect, and others were found in city files. All were scanned, and the originals were archived in Special Collections at the University of Arizona.

MOVING TOWARDS REHABILITATION OF AN IMPORTANT HISTORIC LANDSCAPE

Once attention was drawn to the Eckbo-designed landscape at the Tucson Community Center, interest in its renovation began to grow. A citizens' advocacy group—TCC Today—was formed to advocate for improvements at the site. Financial support for the rehabilitation of a small area of the plaza was undertaken by a coalition of public, private and city supporters, who used a combination of gifts from foundations, businesses and individuals, along with a city allocation, to complete the project. In October 2014 the completion of this demonstration area was celebrated by a festive "opening." Over forty individuals and organizations were involved in the effort.

The renovation was planned to test potential rehabilitation technologies. A section of plaza paving was carefully removed and retained for subsequent replacement, so an underground cage system could be installed to provide ample root space and rainwater collection for newly replanted trees. Irrigation was converted from a spray to a drip system. Missing benches were reconstructed following

Eckbo's original plans, and planters were duplicated through the use of a mold made from a model planter that remained on the site. The newly-authorized Historic Landscapes Subcommittee—more about this group below—recommended replacement vegetation after studying the original planting plans and considering adaptations essential in an increasingly arid environment.

FORMATION OF THE HISTORIC LANDSCAPES SUBCOMMITTEE

In January 2013, in response to the poorly placed World War II memorial in Armory Park, the historical commission authorized a historic landscapes task force to study landscape issues. Ten months later, in December 2013, the task force presented a final report. This report included definitions of landscape types and features and proposed three goals:

- Documentation of historic landscapes in appropriate formats
- Education of commissioners and city staff to recognize historic landscape resources
- Communication of landscape preservation goals to elected government officials and the general public

In addition, two categories of historic landscape resources were selected for more intensive study: historic parks and streetscapes.

HISTORIC PARKS

Tucson parks were divided into three provisional and flexible tiers:

- Parks with historic resources
- Parks that might have historic resources
- Parks with no historic resources

The task force recommended that parks with recognized historic resources be documented and parks with potential historic resources receive further study. Tucson's historic preservation officer concurred that the existing city administrative directive on historic resources could be expanded to require that city undertakings must take into consideration any impact on documented resources or, if the resource had not received preliminary study, require documentation of potential resources. This expansion of the directive did not require approval by the city council.

HISTORIC STREETSCAPES

Planning for the preservation of historic streetscapes was more complicated. The task force studied a number of existing historic district design guidelines developed by other communities, but it quickly became apparent that these models could not serve Tucson's needs. First, Tucson's idiosyncratic historic districts span a wide range of styles, making it impossible to develop a "one size fits all" set of design guidelines. Second, Arizonans in general oppose regulation of private property. Given this, the task force concluded that the best course was to encourage residents of individual historic districts to recognize the characteristic features of their own unique streetscapes as a first step towards preservation. A draft format for documentation was developed to provide a starting point for discussions with neighborhood associations. In this way, individual neighborhoods could determine their own acceptable level of regulation.

A STANDING HISTORIC LANDSCAPES SUBCOMMITTEE

Recognizing the importance of the task force, the historic preservation commission created a stand-

ing historic landscapes subcommittee with two charges: 1) to advise the plans review subcommittee of the commission on landscape issues; and 2) to continue work on the parks and streetscapes initiative. At present, one working group is beginning extensive documentation of two historic parks, and a second working group is developing streetscape inventory forms in cooperation with neighborhood associations. Members of the historic landscapes subcommittee are helping members of the associations to identify characteristic resources.

MAKING HISTORIC LANDSCAPES VISIBLE

The combined efforts of the historical commission, the historic preservation office, and the Tucson Historic Preservation Foundation brought to light work by other local Modernist landscape architects. Among them was Guy Greene, who founded the department of landscape architecture at the University of Arizona. In 2015, under the auspices of the university's Heritage Conservation Program and several volunteers from the Arizona Chapter of the American Society of Landscape Architects, students completed a Historic American Landscapes Survey (HALS) for Greene's Sunset Garden at the Arizona-Sonora Desert Museum. Previously the Arizona Chapter of HALS had focused on older designed and vernacular landscapes.

ROLE OF THE CITY OF TUCSON IN THE COLLABORATIVE EFFORT

While the preservation foundation, the citizens' advocacy group and the historical commission were proceeding with their work, the City of Tucson began independently compiling potential future bond projects. Due to extensive recent work at the Tucson Convention Center Arena, the city considered adding rehabilitation of the adjacent Music Hall Theater, Leo Rich Theater, and the Eckbo-designed Tucson Community Center landscape to the list of bond projects. Perceiving the integrative role of the landscape, the city scoped the project as one, with three distinct components: a renovation of the two theaters, along with the rehabilitation of the landscape.

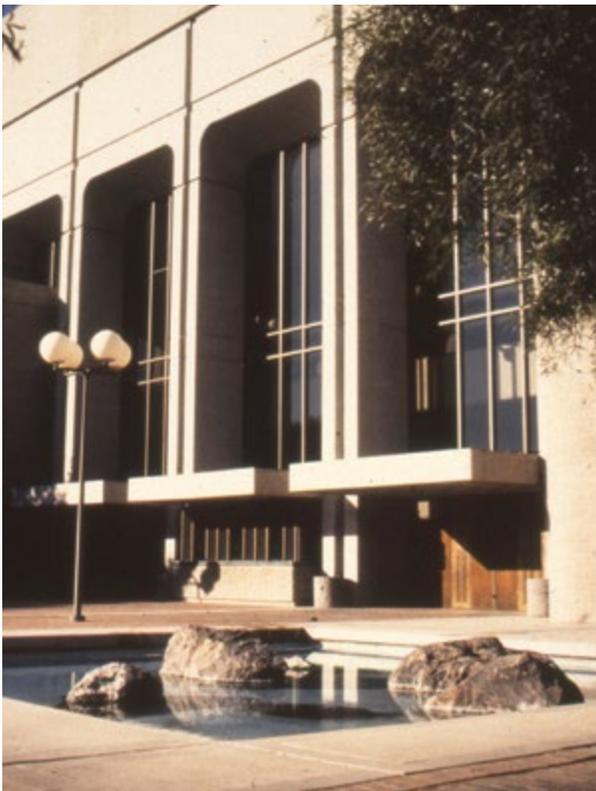


Photo by James Brett

Fountain Plaza, looking south, southwest towards Museum Hall, 1983. Photo in Edward Nelson collection.

MORE POTENTIAL FINANCIAL SUPPORT: INCLUSION IN THE COUNTY BOND ELECTION

After months of vetting the project with the City of Tucson Bond Committee, justifying the importance of the project to the downtown area, and pointing out the economic and the social benefits to the community as a whole, the project was added to the city's list of fundable projects. Ultimately, it ranked as the second highest priority by the bond committee. In Spring 2015 it was confirmed in the list of Pima County bond projects to be submitted to voters in November 2015.

A PUBLIC-PRIVATE COALITION

Throughout this time, the education and conversation regarding the importance of the historic landscape continued. At a critical juncture, the city saw the connection and link between the future bond project and the efforts of the historic landscape advocacy groups, and made the decision to offer financial support to TCC Today's first demonstration area. Henceforth, the city would become an active partner in supporting the protection of this historic landscape.

NEW PARTNERS: THE UNIVERSITY OF ARIZONA AND PIMA COMMUNITY COLLEGE

To leverage the bond project, in the Spring of 2015 the city contracted with the Drachman Institute—the research-based outreach arm of the College of Architecture, Planning, and Landscape Architecture (CAPLA) at The University of Arizona—to document and assess the landscape. The city worked with students under the direction of the university's heritage conservation faculty member R. Brooks Jeffery to develop best practices for documenting the landscape. Through teamwork and networking, the Drachman Institute arranged to have the landscape scanned and processed by Pima Community College's Revit class and Revit Club in order to build a 3-D model of the landscape. In a short time, the partnership of the city, the university, the community college, preservation advocacy groups, the historic preservation commission, and multiple private businesses and philanthropies led to a complete inventory and mapping of historic features. Now an as-built drawing offers a concrete basis for rehabilitation.



Fountain Plaza, looking southwest. Noche en Blanco event, 9/22/13.

Photo by Helen Erickson



Photo by James Brest

Fountain Plaza, looking west/northwest towards Music Hall, 1983 photo in Edward Nelson collection.

STEWARDSHIP PLANNING

At the same time that a class at the University of Arizona was documenting the landscape, a second class in the Heritage Conservation Program taught by William P. O'Brien also decided to study the landscape. Working in tandem with the documentation class, this class focused on preservation planning issues: identifying stakeholders and preparing a plan for public engagement and programming, and laying a groundwork for the city to define a sustainable plan for stewardship and activation. This cooperative team of students and professionals determined that, as an initial premise, the baseline for stewardship must be adopted by the municipality that owns the property. Once this is established, a process for treatment can be developed. A regulatory framework and process document was created to outline ownership, allocate approval authority, and develop a formal process to review all repairs, alterations and renovations within the landscape. The process includes the submission of the study and recommendations made by the Historic Landscapes Subcommittee to the Plans Review Subcommittee of the historical commission. The recommendations are then forwarded to the full com-

mission for adoption. These procedures are key to maintaining oversight of the landscape following the city's stewardship policy.

COALITION AND PARTNERSHIP AS A MODEL FOR PRESERVATION OF HISTORIC LANDSCAPES

Tucson's experience offers a model for aligning a range of public and private entities to identify, support, rehabilitate, and protect their own historic landscapes. The conservation master plan for the Eckbo-designed landscape illustrated the importance of documentation. Without documentation, understanding, discussion, and planning would have been impossible. The National Register listing further emphasized the importance of the resource. A citizen's advocacy group, the downtown business community, area educational institutions, local landscape architects, and historic preservationists—all have played important roles in the effort. In Tucson, the city continues to work together with these groups toward winning a "yes" vote in the November 2015 bond election, as well as to educate the community on the importance of identifying and preserving historic landscapes. ■

Charlene Roise is the president of Hess, Roise and Company, Historical Consultants, based in Minneapolis. Ms. Roise is a historian, who serves on the board of The Cultural Landscape Foundation. She previously served on the boards of the Preservation Alliance of Minnesota, Artspace Projects, Lambda Alpha, and the National Trust for Historic Preservation.

Peavey Plaza Preserved?

By Charlene Roise

The jury is still out on whether Minneapolis's Peavey Plaza will be sensitively renovated, but the momentum is finally positive after a lawsuit stopped the City of Minneapolis from destroying the downtown landmark.

Opened in 1975 as an extension of the 1960s Nicollet Mall, a pioneering pedestrian-oriented space designed by Lawrence Halprin, Peavey Plaza occupies a city block with the contemporary Orchestra Hall.

Avant-garde New York landscape architect M. Paul Friedberg and Associates designed the plaza to accommodate many activities, from large civic events to office workers with brown-bag lunches.

The plaza was an immediate success and has remained popular and active, but its image and physical characteristics had deteriorated by the early twenty-first century because of deferred maintenance and a lack of coherent programming. To bring positive attention to this important resource, preservationists successfully nominated Peavey Plaza to the National Register of

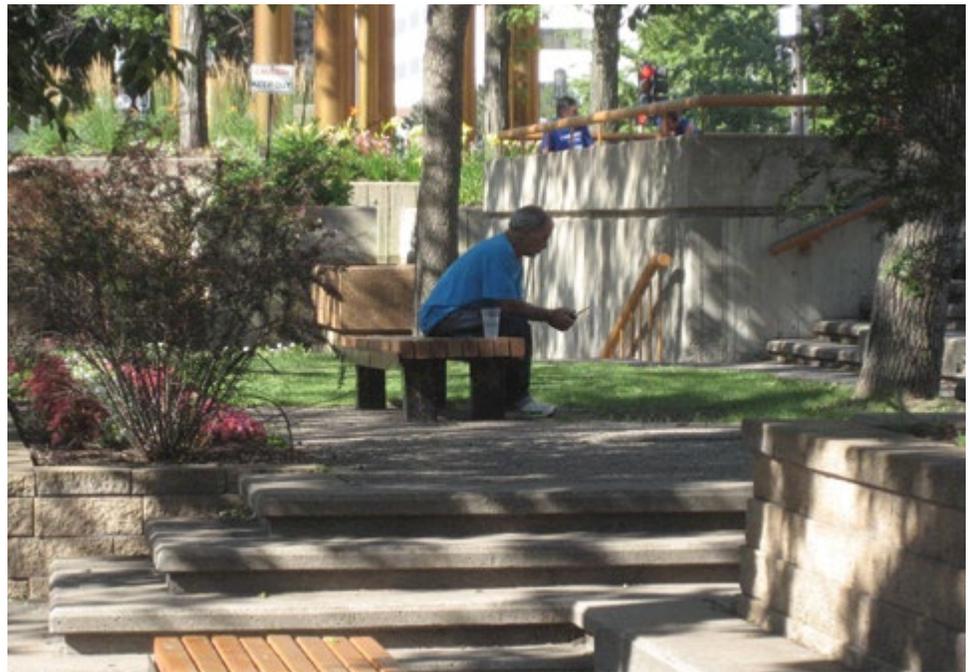


Photo by Charlene Roise

On a warm August day, a downtown worker enjoys a quiet moment in the shade.

Historic Places; it was listed at the national level of significance in January 2013.

Since settlement of the lawsuit, the plaintiffs—The Cultural Landscape Foundation and the Preservation Alliance of Minnesota—have been committed to working with the city and business community on an approach to rehabilitation that would meet the Secretary of the Interior's Standards. Progress has been slow, but patience seems warranted. The city is now in the process of hiring a consultant to complete a historic structures report to investigate the condition of the iconic fountains, which have long been dry, and other infrastructure issues. In the meantime, the

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Let it Rain: Aspen Reconsiders Stormwater Management in Historic Districts

By Ann Mullins, FASLA

Aspen, Colorado, is a tourist and ski destination known for its magnificent slopes, its stunning Rocky Mountain scenery, and quaint, historic downtown. The city has a permanent population of about 6,700, with second-home residents adding significantly to that number. The city is 3.5 square miles in area, with an elevation of 7,890 feet.

Aspen is located in the Roaring Fork Valley, the watershed that drains into the Roaring Fork River. The headwaters of the Roaring Fork are east of Aspen on the west side of Independence Pass on the continental divide. The river flows northwest past Aspen and, after receiving water from several other rivers, joins the Colorado River in Glenwood Springs. Starting at 12,000 feet, it flows through canyons along most of its route. The Roaring Fork River is classified as a Gold Medal Stream and as Wild Trout Waters. Today, the waters are clear and most of the river is healthy, but this was not always the case.

The preservation climate was not always healthy either. In the early 1970s, a citizens' group called

"Save the Victorians" began protesting the demolition and insensitive remodeling of the Victorian buildings that remained in Aspen. In response, the City Council adopted a historic preservation ordinance in 1972 and created the Historic Preservation Commission. Aspen was one of the first communities in the state to pass a historic preservation ordinance, and among the earliest cities in the nation to adopt preservation regulations.¹

While Aspen was developing its historic preservation program in the 1970s, engineers and landscape architects were using quite a bit of their education on the design of storm drainage systems, with the goal of moving as much water off city streets as quickly as possible. The design philoso-

¹City of Aspen, "Aspen Victorian" at <http://aspenvictorian.com/about/> (accessed August 2015).



Photo by Ann Mullins

Aspen's Commercial Core Historic District requires the retention of historic green spaces, with limited exceptions.

phy that spawned this drive for efficiency emerged from a growing awareness of the need for flood control and the federal government's actions to address that problem. The National Flood Insurance Act of 1968 was motivated by a history of property damage and loss of life due to flooding, and passage of the act encouraged engineers to begin studying and managing runoff.

At the same time, the 1960s and 1970s were a period of rapid and extensive development of buildings, roads, and parking lots; in other words, there was a vast transition of soft, vegetated, permeable surfaces to hard, paved, and impermeable surfaces. Just at a time when the threat of flooding was being addressed by the federal government, explosive development across the US was creating more flood potential. Floods like the 1965 flood that devastated Denver—the most costly natural disaster in terms of property loss in the state's history—justified the development of an extensive network of storm drainage systems in every city. The term "runoff" is defined in the enduring textbook *Simplified Site Engineering for Architects and Build-*

ers, which was first published in 1954 and is now in its 11th edition. The book explains, "That portion [of rain] that does not enter the soil is called the runoff, and provision must be made for this excess water."² Today, in some regions stormwater is considered an asset, but for landscape architects and engineers of the 1960s and 1970s, excess runoff was a frustrating consequence of development. Aspen, Colorado, as well as every other city in the US, has gone through the sequence from natural hydrology, to disrupted water systems, to engineered runoff management, to a renewed interest in restoring natural systems.

Historic practices in land management are often considered early examples of sustainable practices, but Aspen's mining days do not provide that example. Mining activities, starting in 1879, extended from the headwaters at the east end of the valley through the center of town and terminated at a large smelter at the west side of town. Industrial waste, as well as domestic waste, was dumped into the river. The river was polluted, but the town got its potable water from wells, so the condition

²Harry Parker and John W. MacGuire, *Simplified Site Engineering for Architects and Builders* (New York: John Wiley & Sons, Inc., 1954), 174.

of the Roaring Fork was not a great concern. After the mining industry in Aspen collapsed in 1893, the town shrank to a fraction of its former size, and the natural environment was able to heal somewhat before the next onslaught of development.

Aside from the industrial development that historically took place in Aspen, there was extensive residential building in the city. From 1879 to 1893 a commonsense approach to the siting and construction of homes prevailed. The homes were primarily small miners' shacks measuring 28 by 30 feet³, with an outhouse and sheds at the back of a 30 by 100 foot lot. The shacks were sited on the highest point of the lot—the uphill side—and the building footprints were small, so there was plenty of open area on each lot. The only hard surfaced area was a small walkway to the front door. The residents at this time planted numerous trees, mainly cottonwoods, spruce, and aspen. Lilacs and honeysuckles were seen throughout town, and some lucky residents might get a silver maple or shrub rose brought to them by a relative from the east. The roads were dirt, the sidewalks, if present, were wooden, and there was abundant open space and parks. The Roaring Fork would occasionally flood with an early rapid snowmelt or infrequent heavy rainstorms during the summer months, but excess runoff was not an issue.

Today we are faced with a very different landscape, with the need to manage stormwater to prevent flooding and, with water shortages, treat it as an asset. Land development disrupts and changes the natural cycle of water affecting our native vegetation, groundwater, and stream and river health. Although we cannot reclaim the historic natural landscape, we can try to mimic natural systems and mitigate some of the detrimental effects of development. The benefits of stormwater management go beyond the public safety reasons first brought forth in the late 1960s. More recent practices rely on retaining and infiltrating water on site to improve the surface water quality and recharge the groundwater. Water that must be directed off site can be



Photo by Ann Mullins

In the Commercial Core Historic District, new development must incorporate permeable areas.

filtered before it reaches the Roaring Fork River, improving the health of the river. The challenge is to aggressively manage the stormwater runoff, while maintaining the historic character of the city—not just individual residences, but our historic streetscapes and public spaces.

In 1973 the City of Aspen developed the Urban Runoff Management Plan (Manual). This is Aspen's guide for stormwater management for both historic and newer properties, covering not just principles, objectives and goals, but including detailed descriptions of best practices for the range of development in the city. The Manual is periodically updated, and the last update was in 2014. Development in the City of Aspen is governed by several additional sets of regulations and guidelines, all with an impact on Aspen's historic properties:

- The Aspen Area Community Plan
- The Land Use Code
- Commercial, Lodging and Historic District Design Objectives and Guidelines
- Historic Preservation Design Guidelines

³City of Aspen, <http://aspenvictorian.com/about/> (accessed August 2015).

Aspen has two historic districts, the Commercial Core Historic District and the Main Street Historic District. In addition, there are 247 Victorian-era properties designated landmarks, and approximately 70 post-WWII properties designated or eligible for designation. Approximately 5% of the land area within the city boundaries is subject to Aspen's Historic Preservation Guidelines.

COMMERCIAL CORE HISTORIC DISTRICT

The Commercial Core Historic District consists of a 15-block area, with blocks measuring 220 by 270 feet and lots sized at 30 by 100 feet. Most structures are built lotline to lotline; this is the pattern today and was the pattern historically, allowing little permeable surface. The alleys in the Commercial Core were originally dirt, but now are paved. This leaves minimal opportunity for stormwater management in the Core. The city has introduced several "Best Management Practices" (BMP) to handle stormwater in the Commercial Core.

Although possibly controversial in some historic districts, in Aspen's Commercial Core Historic District green roofs are allowed because of their positive environmental effects and compatibility with the district. Several are in place, and several more are in the application process. Green roofs are a challenge in the high altitude climate of Aspen: the growing season is short, the nights are cold, winter temperatures can drop to well below zero Fahrenheit, and annual rainfall is low. However, not only can they be effective in reducing an individual building's energy consumption, they also contribute to stormwater management and provide visual appeal where planting opportunities are minimal. The Aspen Ski Area is at the southern end of the Commercial Core Historic District and the roofscape of the downtown, visible to those skiing on the mountain, has become more attractive with the addition of green roofs.

A few historic buildings in the Commercial Core are restored older residences that retain some lawn



Planting strips along the street provide permeable areas, with walks incorporating gravel to increase permeability.

area or open space. Guideline 1.12 of the Historic Preservation Design Guidelines states, "Do not cover softscape areas that are part of the historic character with hard surfaces."⁴ allowing the city to require a developer to preserve all or part of the existing permeable area. The reverse strategy is used in alleys, where impervious pavement is allowed to be replaced with pervious pavement on roadbeds and in adjacent small parking areas.

Many streets in Aspen's Commercial Core Historic District have planting strips between the curb and the sidewalk. These strips are preserved as permeable areas, either as grass strips or a combination of plantings and gravel. Each new development in the Commercial Core is required to preserve or replace street trees, and for the last several years the Parks Department has used Silva Cells for tree planting in the planting strips. The Silva Cell is a modular subsurface integrated tree and stormwater system that holds soil while supporting surface traffic. It is essentially an underground rain garden under pavement and heavily trafficked areas. The model is being used in a number of cities across the country, and can be an innovative and effective solution for handling typical and greater-than-typical volumes of stormwater.

⁴City of Aspen and Nore V. Winter, City of Aspen Historic Preservation Design Guidelines (Aspen: City of Aspen, 2000), 18.



Silva cells are used with new tree plantings to control stormwater, enhance tree growth, and accommodate surface traffic.

Other methods of stormwater retention in the Commercial Core are bioretention systems or rain gardens, where there is sufficient space. Bioretention refers to a system of removing contaminants and sediment from stormwater by filtering them through layers that include vegetation and soil, sand, and organic or mulch layers. Rain gardens are planting beds for deep-rooted, native plants and grasses that can absorb rainwater and runoff. Other strategies for addressing runoff include the introduction of modular suspended pavement to allow infiltration of stormwater and the introduction of dry wells or sediment filtration vaults. For all properties in Aspen, implementation of the BMP (best management practices) of the MDCIA is recommended, although it is more difficult to accomplish in the historic Commercial Core. MDCIA is an acronym for “Minimizing Directly Connected Impervious Areas” or, said another way, minimizing the amount of impervious area directly connected to the storm sewer system, while maximizing the pervious areas that receive stormwater runoff. Stormwater running off impervious areas, such as roads and rooftops, is redirected and dispersed into landscapes or pervious areas such as grass buffers, rain gardens, swales,

or permeable pavements. In many cases, this is a small move with a significant impact.

MAIN STREET HISTORIC DISTRICT

The Main Street Historic District is a nine-block linear district on either side of Main Street. Its character is defined by large cottonwoods lining either side of the street, irrigation ditches parallel to Main Street with branches that extend into the residential neighborhoods, and building setbacks reflecting a traditional residential character. Originally the alleys were dirt; most are still unpaved and are encouraged to remain in that condition. The opportunities for stormwater management are much greater in the Main Street Historic District than in the Commercial Core Historic District, due to a greater amount of open space and existing vegetation. There is an extensive tree canopy along the street and on the properties abutting the street. The addition or retention of trees to a landscape is one of the simplest stormwater management techniques. Tree canopies reduce stormwater runoff by intercepting rainfall, as well as by improving stormwater infiltration into the soil.



Photo by Ann Mullins

Where space allows, rain gardens are used in the Commercial Core.

There are opportunities to utilize vegetated swales, grass buffers, grass swales, and bioretention, because of the presence of planting strips and building setbacks along Main Street. Vegetated swales and grass swales serve to filter the runoff and direct it off site, when necessary. Bioretention, grass buffers, and rain gardens retain the runoff on the site until it infiltrates the soil. While green roofs are an acceptable mitigation measure, they are not as appropriate to the architecture of the Main Street Historic District as they are to the Commercial Core Historic District. Their approval in the Main Street Historic District has been minimal for this reason.

The introduction of sidewalks to Main Street was needed for pedestrian safety, but the solution needed to preserve the irrigation ditch that runs along the edge of the curb, leaving no room for a conventional sidewalk. In addition, any impact to the mature cottonwoods that line the street had to be minimized. A system of suspended permeable pavers was installed over the ditch, protecting the ditch, minimizing damage to the cottonwoods' root systems, allowing runoff infiltration at the site, and solving the pedestrian safety problem.

When runoff cannot be handled on site, and a new development or restoration has the potential to increase runoff to the extent it will flood the neighbors' property, a sediment filtration vault or dry well is required by city code. Stormwater runoff is directed to these underground structures and stored while the water is filtered before infiltration into the soil. MDCIA is also used as frequently as possible in this district.

Every development involving a historic residence is subject to the Urban Runoff Management Plan requirements, as well as the Historic Preservation Guidelines, just as the Commercial Core Historic District and the Main Street Historic District. Many of the same BMPs are utilized for stormwater mitigation, but the most common are vegetative and land form (grading) solutions in residential districts. The Historic Preservation Guidelines require historic landscapes to remain as intact as possible. In many cases, that results in a site with abundant open space and mature vegetation, eliminating some of the need for stormwater mitigation. Where mitigation is necessary, the most common forms are rain gardens or bioretention. If a significant amount of runoff results from the development, a dry well may



Photo by Ann Mullins

Most alleys in the Main Street Historic District remain unpaved to increase the permeable surface area.



Photo by Ann Mullins

The tree canopy in the Main Street Historic District helps reduce stormwater runoff.

be required. Pavement is required to be permeable and green roofs are becoming more common on contemporary additions to historic buildings.

The alleys in Aspen’s residential districts are unpaved and will remain so. The streets in many of the downtown historic neighborhoods are paved but have no curb and gutter, allowing grass buffers at the edges to capture and cleanse runoff. Outside of the downtown core is a newer, 1950s to 1970s residential neighborhood. This neighborhood has a more suburban character, typical of that time, and the city has had the opportunity to create a series of rain gardens along the curbless primary road.

EFFECTIVE RESULTS

Aspen has succeeded in saving much of its historic building inventory from demolition or removal. The challenge today is to save that same inventory from more subtle losses of integrity, while addressing the water crises that plague many cities, but particularly those in the West. Nationwide, cities are compelled to introduce conservation practices, including stormwater mitigation techniques, throughout their jurisdictions, including in historic districts.

Aspen has developed a stormwater mitigation plan not specific to historic properties, but applicable to all properties in town, the Urban Runoff Management Plan. The plan is flexible and has enough BMP options to allow mitigation techniques that can be sensitively and appropriately applied to Aspen’s historic properties. The result, to date, is the mitigation of stormwater at historic properties and in historic districts, with the integrity of Aspen’s historic resources remaining intact. Historic properties have become partners in the larger city program of stormwater management.

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Photo by Ann Mullins

Building setbacks on Main Street allow for grass swales to help manage stormwater.



Photo by Ann Mullins

With grass buffers adjacent to streets, curbs and gutters are unnecessary.

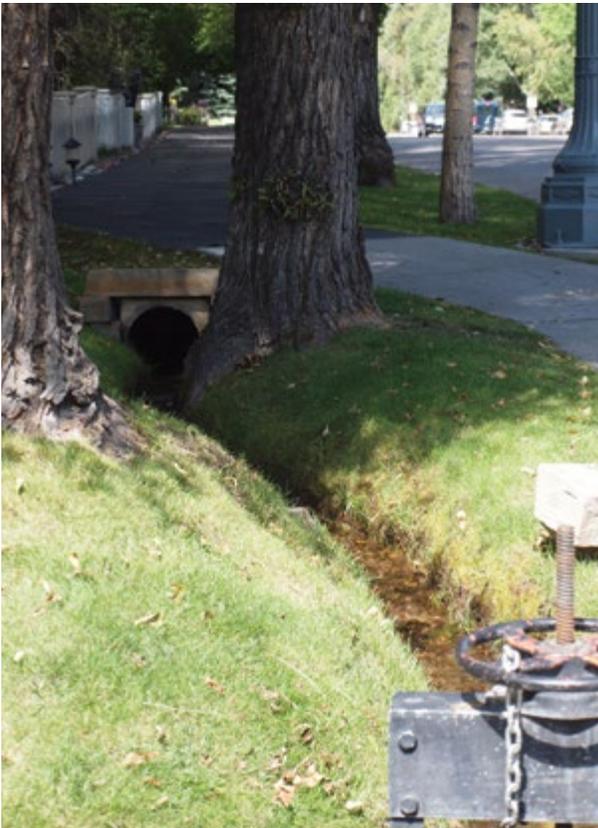


Photo by Ann Mullins

Innovative solutions are needed when both drainage ditches and sidewalks must be accommodated.

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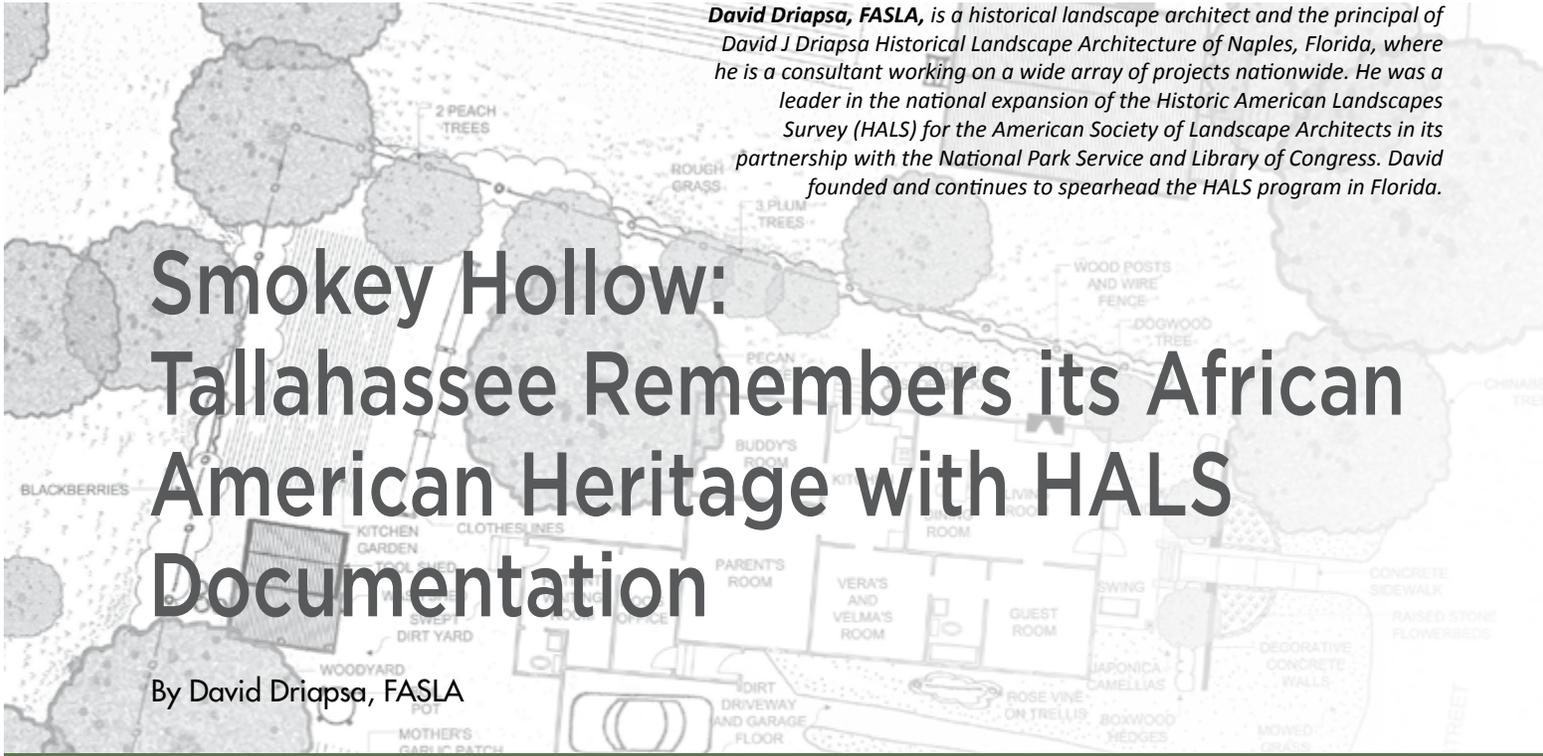
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Smokey Hollow: Tallahassee Remembers its African American Heritage with HALS Documentation

By David Driapsa, FASLA

The Smokey Hollow Historic American Landscapes Survey was undertaken during the winter of 2014 to commemorate and remember the African American community of Smokey Hollow. This HALS project began through informal discussions by a diverse civic group of Tallahassee citizens concerned about appropriate ways to honor the people and the places of Smokey Hollow.

Smokey Hollow came into existence within sight of the Florida state capitol following the Civil War and the emancipation of slavery, when Jim Crow laws compelled African Americans to live in racially segregated enclaves. The Great Depression was marked by population growth in Smokey Hollow and crowded conditions, as hardships brought rural people into the community for economic opportunity and seeking the help of family and friends. A vibrant community offered churches, grocery stores and juke joints, as well as laundries, auto-repair, barber and beauty shops. The demise of Smokey Hollow began in the late 1950s, with the construction of Apalachee Parkway through the community, and was completed in the early 1960s as the State Capitol Complex master plan implemented "slum clearance" through urban renewal to expand

government offices and parking. The project destroyed the community, forcing the residents to vacate their homes. By 1965, most of Smokey Hollow had been condemned.

The Smokey Hollow community once encompassed roughly 85 acres and housed hundreds of residents. By 1972 only a cluster of a dozen shotgun houses and three accessory structures on approximately fifteen acres remained as the last vestige of the original community.

A committee of about twenty-five Tallahasseeans was formed to consider how to commemorate Smokey Hollow. It was suggested during an early meeting, by landscape architect Jeff Caster, that the Historic Ameri-



Photo by William "Bill" Lutrick

Double Shotgun House, HALS FL-09, Smokey Hollow Historic District.

can Landscapes Survey (HALS) could provide a way to establish an identity, history, and commemoration of Smokey Hollow that would carry its memory into future generations. The suggestion initially gained little interest, because a donor had already committed to the creation of a commemorative memorial fountain to honor Smokey Hollow.

Florida State University History Professor Dr. Jennifer Koslow endorsed HALS as a means to give the Smokey Hollow community a wider place in local, state, and national history. Her enthusiasm sparked the interest of others, and a subgroup chaired by Jeff Caster was formed to develop a HALS proposal. Meanwhile, the debate continued over a six-month period of meetings, hosted by Michael Wing, then director of the Tallahassee Trust. Ultimately, the interest and advocacy of Blue-

print 2000 Senior Planner Autumn Calder led to the eventual acceptance of the proposal. Blueprint 2000 is an intergovernmental agency established by the City of Tallahassee and Leon County to develop a new park on the site of Smokey Hollow, named "Cascades Park" for the water feature that originally attracted the state capitol to this location. The proposal incorporated the fountain that would commemorate Smokey Hollow, along with other symbolic elements, such as shotgun houses outlined as space frames and a landscape of edible plants.

The HALS documentation project was funded by a one-cent city/county sales tax and administered by the Certified Local Government programs of both the City of Tallahassee and Leon County. It was initiated in conjunction with the continued planning and design of the Cascades Park, which was already under preliminary construction where once stood the vibrant but racially segregated Smokey Hollow community.

The Smokey Hollow Historic American Landscapes Survey, or HALS FL-09, became the first large scale recording of a historic landscape in Florida. The entire 85 acres encompassed by Smokey Hollow were recorded according to HALS documentation standards. This HALS documentation generated interest in Tallahassee's African American heritage over time and throughout the city and county. Other activities initiated at the same time included an oral history project launched



Photo by William "Bill" Lutrick

Residential Garden, HALS FL-09, Smokey Hollow Historic District.



Photo by William "Bill" Lutrick

Corner of Yard with Shed and Fire Pit, HALS FL-09, Smokey Hollow Historic District.

by Althemese Barnes, Founding Director of the John Gilmore Riley Center and Museum for African American History and Culture and the Florida African American Heritage Preservation Network. She was a strong advocate for the HALS documentation of Smokey Hollow. To help explain the history of the community, she recruited former residents of Smokey Hollow to tell their stories. The recorded interviews were placed in the Riley Special Collection Archives at Tallahassee Community College and published, in part, in *Times Remembered: Legacy of the Smokey Hollow Community*, edited by Althemese Barnes and Juliette Fisher (Tallahassee: John G. Riley Center/Museum, 2014).

Another part of the HALS documentation was the development of a chronology of Smokey Hollow. Scholars guided history students from the Florida State University to record the chronology of events that led the State of Florida to exert its powers of eminent domain to remove residents from the neighborhood and force its demolition. The students' work included documenting the names of people and places that were affected by the destruction of the community and a timeline of political activity and the dismantling of the neighborhood. The Smokey Hollow HALS—through drawings, photographs, history, and interviews—preserves

and illuminates the history of African American life in Tallahassee following the end of the Civil War to the mid-twentieth century.

The Smokey Hollow Commemorative Memorial, in combination with cultural events and exhibitions held at the John Gilmore Riley Center/Museum of African American History and Culture, and its associated Florida African American Heritage Preservation Network, is helping to build the capacity of African American museums across the state, infuse African and African American history into mainstream museums, and equip network museum directors to become involved in the African diaspora historic preservation movement.

HISTORY OF SMOKEY HOLLOW

The institution of racial segregation led to the creation of the Smokey Hollow community. Following the abolition of slavery with passage of the Thirteenth Amendment to the Constitution in 1865, African Americans moving to Tallahassee were compelled to live in segregated communities such as Smokey Hollow. Many lived in sub-standard rental properties near the city dumping grounds. Single and double shotgun houses were closely spaced and aligned in rows in densely developed rental quarters. A double shotgun house

is two shotgun houses under a single roof sharing a common wall. Extended family and friendship groups frequently lived in close proximity and occupied clusters of rental houses, sharing a common yard, facilities and amenities. Others raised capital, bought land, and built modest homes. A few individuals prospered and built large homes and occupied farms around the perimeter of Smokey Hollow. Smokey Hollow was a vibrant community, set apart from the larger, dominant white community of Tallahassee, where African cultural traditions permeated both domestic and public spaces and imbued the special meanings of the shared experience of social interaction and assembly in a racially segregated community.

Smokey Hollow occupied a valley between the city and rural countryside. Urban and rural land uses mixed together, and were characterized by a high density residential population surrounded by vacant, farming and industrial land uses. To the east and north, the landscape consisted of woodland, pasture, market gardens, scattered rural houses, and farms. To the south lay the city dump; the electric generation plant and waste incinerator producing smoke, fumes, truck traffic noise, dust, and other nuisances of an industrial district of warehousing; building supply yards; small manufacturing plants; oil and gas facilities; and coal supply yards. To the west lay the state capitol, government offices, and an ever expanding sea of parking.

The Thirteenth Amendment abolished slavery in America, but not racial discrimination. Old social customs and new Jim Crow Laws perpetuated segregation in Tallahassee. Legislation mandating segregation unfairly persisted into the mid-1960s, such as separate neighborhoods, schools, and seating on buses and other public facilities for whites and blacks, until the Fair Housing Act of 1968 prohibited discrimination in the sale and rental of housing on the basis of race.

THE BEGINNING OF THE END

In 1947, the rapidly expanding state government led to the "Florida Capital Center Report," proposing redevelopment of the city surrounding the state capitol. The plan was prepared for the state through the board of commissioners of the state institutions and the Florida State Improvement Commission, by Albert Davis Taylor, a noted landscape architect and town planner based in Cleveland, Ohio, with a second office in Florida.

In 1957, Lafayette Street, beginning from the east front of the capitol building, was widened and extended in a straight line eastward through Smokey Hollow. It was renamed Apalachee Parkway and planted with trees to frame a monumental view of the capitol dome on the approach to Tallahassee from the east. The construction of Apalachee Parkway cut a wide path of destruction through the Smokey Hollow community.

In the late 1950s and early 1960s state policies of urban renewal to expand government with new office buildings and parking obliterated most of what remained of Smokey Hollow, forcing the residents to vacate their homes. By 1965, most of Smokey Hollow had been condemned for urban renewal through the state government process of eminent domain.

Only a small area of the once vibrant African American community of Smokey Hollow remains, and in 2000 a 2.38-acre parcel east of the railroad tracks was listed in the National Register of Historic Places



Photo by William "Bill" Luftrick

Marvin Street, HALS FL-09, Smokey Hollow Historic District.



Courtesy of the Florida Memory Collection, State of Florida

The cultural landscape of Smokey Hollow included tightly spaced shotgun houses, work yards, open land, and a variety of deliberate and volunteer fruit and nut trees and small scale edible plants

as the Smokey Hollow Historic District. Single story vernacular wood frame shotgun houses in single and double forms of varied architectural styles, sizes, and floor plans set on brick or concrete piers are preserved. Dirt streets and original trees and ornamental shrubs are still extant.

Soil beneath the manufactured gas plant operated by the city from 1895 into the late 1950s was contaminated and required environmental remediation that led to the construction of a 35-acre public park, named Cascades Park for the once scenic water feature that determined the location of the Florida state capitol. In 1971, the area was listed in the National Register of Historic Places for its association with the establishment of the state capitol. The Tallahassee meridian monument lies within the boundary of Cascades Park and represents the point of commencement for all state land surveys in Florida.

SMOKEY HOLLOW CULTURAL LANDSCAPE

Smokey Hollow was a garden, and the history of the garden reveals much about the tapestry of the streetscape and daily life in Smokey Hollow. Walnut, mulberry, oak, and pine trees were common. Cano-

py trees provided shade and fruit. The fruit was both eaten and sold. There was an abundance of pecan trees. The nuts provided a source of food and income. Children collected the nuts and sold them to the local groceries and vendors at the Saturday Curb Market. Small trees producing edible fruit included pomegranate, fig, plum, cherry, and banana. Edible Muscatine scuppernong grapes twined up trees, sprawled along roadsides, and hung from arbors in yards. Children collected chinaberry seeds for ammunition in their toy popper guns. Camellias, roses, and azaleas were common flowering shrubs. Other ornamental flowers included marigolds, cannas, chrysanthemums, irises, and day lilies.

The small domestic yards in Smokey Hollow provided multiple overlapping functions and the larger yards were subdivided into distinct uses, with one area used for washing, rinsing and hanging clothes on lines to dry, another area used for sorting and burning waste, another for tending a garden of a variety of vegetables for the kitchen, and a shady location beneath a tree used for canning fruit and soap making and leisure. Domestic work frequently included the social aspects of sitting and visiting with family and friends.

Yards contained coops for chickens, geese, and ducks and pens for rabbits. Fences caged animals but also protected yards from wandering dogs. Chickens were released from coops in the morning and freely scavenged in the yards during the daylight hours. Fences demarked boundaries, and multiple gates provided a convenience of social access. The sheds, outhouses, and chicken and rabbit pens that clustered between and at the rear of houses were constructed and repaired with found and recycled materials. Brick, fieldstone, and glass bottles were used for edging a garden or lining a path to the front door.

Yards functioned as an extension of the house, providing outdoor space for laundry and cooking. Each yard had a boil pot (also known as smut pot and smudge pot) for whitening clothes and cleaning chickens. Each had several tin plated tubs for rinsing clothes and for bathing, and laundry lines for hanging clothes to dry in the sun. The yard had handmade work tables, seats and benches, rain barrels, trash heaps, a burn pile or

barrel, a wood pile, chicken coop, and fences. Tools and implements for washing, cooking, canning, and soap making were hung between uses on the outside walls of houses.

If houses lacked water indoors, work areas surrounded a water faucet on a pipe riser in the yard or on the porch. After domestic water piping was brought into the community, a wash-sink was installed on a back porch, and the other half of the porch was enclosed for an indoor toilet. Privies were converted to tool sheds or chicken coops.

Long rough grass covered the community, but the area surrounding the house was likely to be a swept dirt yard. The swept dirt yard provided an outdoor environment for children to play and people to congregate free of nuisance insects, snakes and "critters." The dirt was routinely swept and children were careful not to leave their foot tracks when crossing a neighbor's newly raked yard. Rough grass was cut with a scythe, but rarely with a push mower. Manicured grass lawns were not common, although some homes had them. Beyond lawns lay areas of perennial plants and rough wire grass. With the exception of East Lafayette Street that ran through Smokey Hollow, all of the roads within the community were unpaved. Bonfires of rubber tires and fires in steel drums burnt into the night.

A CLOSER LOOK

The building at 702 East Street was the home of Sarah Mills-Ash. The house was occupied by generations of the Mills-Ash family. Mr. Leroy Ash was a prominent Smokey Hollow businessman. He lived in the house until 1965, when the property was condemned to construct the Hayden Burns Florida Department of Transportation building. The house was relocated to 2628 Saxson Street in Tallahassee and remains in the Ash family. The yard was planted with nut and fruit trees and contained kitchen gardens as well as a chicken coop, a privy (outhouse), and the paraphernalia for washing and drying laundry. Herbs were planted in the yard for cooking and medicinal uses, such as garlic, catmint, fever grass, and life everlasting. Wild sassafras, calamus root, and jimson weed were gathered in the woods, fields and swamps.

For close to half a century, St. John African Methodist Episcopal (AME) Church stood across the street from the Ash residence. The church was founded in 1917 by The Reverend Samuel Sampson. Its first congregation held worship services under a tree in Smokey Hollow, moved to a brush arbor in 1918, and relocated to a wood frame house in 1919. In 1920 the church moved into its own wood framed sanctuary with a bell tower, standing prominently on the southeast corner of Suwannee Street and East Madison Street.

St. John AME Church grew into an important community institution. In addition to providing worship services, the church educated African American children when racial segregation prohibited them from attending public school. The state condemned the building in 1962 to make room for the Hayden Burns office building. The church was moved to 2505 Holton Street in the Bond community of Tallahassee, where its worship life continues.

The building at 619 East St. Augustine Street was the home of The Reverend Boston W. White (aka Doc White), his wife Jessie McCall White, and their children. Ordained as a minister, he was blessed with the gift of spiritual and natural healing. He grew herbs and plants and collected wild plants for medical remedies.



Courtesy of the Florida Memory Collection, State of Florida

Apalachee Parkway, under construction in 1957 to create a monumental approach to the State Capitol, cut a destructive path through the heart of the Smokey Hollow community.

Richard Hartsfield was a 1941 graduate of Florida Agricultural and Mechanical College, coming to Tallahassee from the family farm in Marianna, Jackson County, Florida. He worked as an agent at the Leon County Agriculture Extension Service Office at 408 East Bloxham Street in Tallahassee. Mamie Scarlett Hartsfield, his wife, was a graduate of Florida Agricultural and Mechanical University and worked in education before leaving to raise her family of six girls and three boys. The Hartsfield home was a favorite gathering place for the neighborhood children.



Courtesy of the Florida Memory Collection, State of Florida

Railroad tracks cut a broad arc through the Smokey Hollow Community, carrying speeding, smoking, rattling trains that regularly disrupted the tranquil community.

Mrs. Hartsfield enjoyed horticulture and made her yard beautiful with foliage, flowers, and fragrant plants. Among them were ferns of different types, philodendron of different types, aloe vera, African violets, and begonias. Plants grown in the kitchen garden included okra, corn, beans of different types, tomatoes, greens, and herbs. The family kept animals too. The family dog was a golden retriever. A calf was brought to the home from the family farm. Mr. Hartsfield raised chickens.

HALS DOCUMENTATION AS A WINDOW TO THE PAST

Aerial photography from the years 1938, 1941, 1957, 1960, and 1972 provided valuable primary information about the historic landscape, particularly a high resolution photograph from 1957 that aided in the interpretation of earlier lower resolution grainy aeriels. Other sources included property surveys, plat maps, similar geographic information, and sketches of individual properties obtained through oral histories. Project coordination and Smokey Hollow HALS measured and interpretive drawings were produced by David Driapsa, Historical Landscape Architect.

The descriptions and stories of the residential yards and gardens and the public places in Smokey Hollow reveal a rich and varied landscape and streetscape. They are documented with measured and interpretive drawings, large format photographs, and a historical report—all archived and made available through the HABS/HAER/HALS Collection, Prints and Photographs Division, Library of Congress. Without this collection, the state government center, with time, would be the only cityscape remembered and known to Tallahassee. Smokey Hollow could have been a forgotten place, despite the vibrant life that existed there for more than a hundred years. To its credit, the City of Tallahassee and Leon County have found multiple ways to document and celebrate the lives that unfolded in Smokey Hollow. The HALS documentation constitutes a critically important aspect of the community's memory. Descriptions of swept yards, flowers, clotheslines, the clucking chickens, and the artistic touches of its residents bring this neighborhood to life in a way that building descriptions alone could never accomplish.■



Photos courtesy of Blueprint 2000

Three “spirit houses” stand on Apalachee Parkway surrounded by government buildings. Metal frames outline symbolic houses, each with a brick fireplace as the hearth of the home commemorate the African-American Smokey Hollow community that was condemned through eminent domain and demolished through urban renewal to be replaced by state office buildings and parking lots.

FOR MORE INFORMATION:

To learn more about Smokey Hollow, contact:

Blueprint 2000

2727 Apalachee Parkway, Suite 200

Tallahassee, FL 32301

Phone: (850) 219-1060

<http://blueprint2000.org/>

To learn more about the Riley Center/Museum of African American History and Culture, contact the museum at:

419 E. Jefferson Street

Tallahassee, Florida, 32301

Phone: (850) 681-7881

Email: info@rileymuseum.org

<http://rileymuseum.org/site/>

Smokey Hollow Public Presentation

Public presentations provided an overview of the Smokey Hollow Historic American Landscapes Survey. Former residents of the Smokey Hollow community provided oral histories and helped create sketches of the historic landscape as they recalled it from their youth a half century ago. Left, Project Leader David Driapsa taking recording oral history and making a sketch of the historic yard of a family home of former Smokey Hollow resident Rosetta Griffin. Right, display boards and discussions were provided at the public presentation.



WHAT IS THE HISTORIC AMERICAN LANDSCAPES SURVEY?

In response to the growing interest in historic landscapes, the American Society of Landscape Architects (ASLA) partnered with the National Park Service (NPS) and the Library of Congress (LoC) to establish the Historic American Landscapes Survey (HALS) to document our nation's heritage and development. NPS administers the planning and operation of HALS, standardizes formats, and develops guidelines for recording landscapes. ASLA provides professional guidance and technical advice for the program through its Historic Preservation Professional Practice Network. LoC preserves HALS documents and makes records available to the public. Like its companion programs, the Historic American Buildings Survey (HABS) and the Historic American Engineering Record (HAER), HALS records historic landscapes in drawings, written

histories, and photographs.

Administered since 1933 through cooperative agreements between the National Park Service, the Library of Congress, and private sector organizations, including the American Institute of Architects and the American Society of Landscape Architects, ongoing programs have recorded America's built environment in multi-format surveys comprising more than 556,900 measured drawings, large-format photographs, and written histories for more than 38,600 historic structures and sites dating from Pre-Columbian times to the twentieth century. The HABS/HAER/HALS collections include digitized images of measured drawings, black and white photographs, color transparencies, photo captions, written histories, and supplemental materials.



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